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## A Production and Production Book of The Adventures of Tom Sawyer

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A PRODUCTION AND PRODUCTION BOOK

OF

THE ADVENTURES OF TOM SAWYER

by

SUSAN DIANE FARWELL, B. A.

THESIS

Presented to the Faculty of the Graduate School of

Lindenwood Colleges in Partial Fulfillment

of the Requirements

For the Degree of

MASTER OF FINE ARTS

Lindenwood Colleges

St. Charles, Mo.

September, 1981



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B. Sound Design.....	96
C. Lighting Design.....	100
II CASTING THE PLAY.....	S.D.F. 115
III STYLING THE PLAY.....	121
St. Charles, Missouri.....	123

September, 1981

APPENDICES

A. Sketch of Set Design.....	71
B. Sound Plan.....	73
C. Properties List.....	77 - 80
D. Drawing List.....	81 - 83
E. Recorded Sound.....	100

## TABLE OF CONTENTS

Chapter	Page
I THE PLAY AND ITS SOURCE.....	1
II ENVIRONMENT OF THE PLAY.....	6
III ANALYSIS OF THE SCRIPT.....	14
A. Action.....	14
B. Dialogue.....	25
C. Character.....	28
IV ADAPTING THE SCRIPT.....	48
V PRODUCTION STYLE.....	58
VI DESIGN APPROACH.....	64
A. Setting Design.....	64
B. Properties Design.....	74
C. Costume Design.....	82
D. Sound Design.....	94
E. Lighting Design.....	102
VII CASTING THE PLAY.....	115
VIII REHEARSING THE PLAY.....	123
IX THE PLAY IN PERFORMANCE.....	143
APPENDICES	
A. Sketch of Set Design.....	71
B. Ground Plan.....	72
C. Properties List.....	79 - 80
D. Dressing List.....	87 - 92
E. Recorded Sound.....	100

F. Musical Pre-Show Order.....	101
G. Lighting Plot.....	107
H. Instrument Schedule.....	108 - 111
I. Dimmer Chart.....	112
J. Cast Announcement.....	122
K. Rehearsal Schedule.....	138 - 140
L. Technical Rehearsal Schedule.....	141
M. Performance Schedule.....	145
N. Add Copy.....	146
O. Publicity Shot.....	147
P. Student Matinee Study Guide.....	148 - 155
Q. Program.....	156
R. Newspaper Reviews.....	157 - 159
S. Letter Sent to Schools.....	160
T. Childrens' Replies.....	161 - 164
U. Final Production Book.....	166 - 229
V. Bibliography.....	231
W. Newspaper Article on Director.....	232
X. Vita.....	233

## LIST OF PLATES

Plate		Page
I	DOBBINS: Thomas Sawyer, this is the most astounding confession I have ever listened to! (Schoolroom, Scene III).....	73
II	PREACHER: Never before has this village suffered such a blow as now, in the loss of these three high-minded, brave, fearless young boys. (Funeral, Scene VIII).....	73
III	TOM: Aunt Polly, this is a holiday. Can't a boy play on a holiday? (Whitewashing, Scene V).....	81
IV	JOE: I believe I could smoke this pipe all day. I don't feel sick. (Jackson's Island, Scene VI).....	81
V	TOM: I dare you to step over that, and I'll lick you till you can't stand up. And anybody that would take a dare will steal sheep (Schoolyard, Scene II).....	93
VI	Lighting Design (Color and Texture).....	113
VII	TWAIN: Injun Joe sprang to his feet, his eyes flaming with passion, snatched up Potter's knife and went creeping, catlike and stooping, round and round about the combatants, seeking an opportunity. (Graveyard, Scene IV).....	113
VIII	SID: Look! Here they come. (Whitewashing, Scene V).....	142
IX	BECKY: Kiss, what do ya kiss for? (Schoolroom, Scene III).....	142
X	Pre-Show.....	165
XI	Curtain Call.....	230

## CHAPTER I

### THE PLAY AND ITS SOURCE

It is my conviction that the children's theatre is one of the very, very great inventions of the 20th century - and that its vast educational value - now dimly perceived and but vaguely understood - will presently come to be recognized.

Mark Twain 1

Sara Spencer's Tom Sawyer is an adaptation of Mark Twain's novel, The Adventures Of Tom Sawyer. The fact that it is an adaptation is clear when examining plot, dialogue, character, and intention. Although all the characters in the book are not present in the script, the main characters established by Twain are included, displaying the character traits and mannerisms described in the novel. In many instances the dialogue Spencer employs is quoted directly from the novel complete with dialect and vocabulary utilized by Twain. Although portions of the story are excluded from the script due to the necessity for a shortened viewing time, enough of the major adventures are included to establish the character of Tom Sawyer and to convey the spirit of the novel. In the playwright's notes, Miss Spencer includes the preface to the novel--displaying a like intention. All directorial examination of the script for purposes of this production was done with close attention to the novel; it's character descriptions, setting, action, basic ideas, and style are elements reshaped by Spencer for the stage. These elements must be fully understood for a true portrayal of Twain and Spencer's intention.

Mark Twain's Adventures Of Tom Sawyer is a realistic novel that

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1. George T. Latshaw, AJLA Children's Theatre Manual (New York, 1966), p. 1.

provides a chronicle of boyhood adventures one summer in the village of St. Petersburg, Missouri. The book creates a nostalgic view of an idyllic environment, a communing with nature, a lack of concern with the world, and a sense of community. Written in an informal, neighborly manner calculated to please and entertain the reader. Twain's method of handling his material is basically humorous. He relies heavily on the elements of surprise, exaggeration, and the incongruities in human nature and values. Human qualities, the basis of much of his humor and satire, for the most part, are examined with sensitivity and good-natured criticism.

In addition to humor Twain employs the element of suspense by introducing a villain into the story. Suspense builds as Injun Joe repeatedly makes surprise entrances into Tom's boyhood world, threatening his existence and increasing the tension surrounding the murder. Just when one is caught up in Twain's humor, the reader is again reminded of impending doom, serving to contrast boyhood playfulness with the serious issues confronted, i.e. boyhood vs. manhood.

The novel and the script examine the process of maturation in a young boy groping with the values of his society and weighing his own values in comparison. Tom, a rebellious, mischievous child, is tested by the forces of evil, dishonesty and danger. As the story is revealed, Tom displays his basic goodness, honesty and courage. Tom is a hero-- a tool used by Twain to communicate to the young reader (or viewer) the value of morality. These values are established through two basic stories in the script: the story of the murder of Doc Robinson, and the perils



of Tom and Becky in the cave and in the classroom. Tom's pranks consume the remainder of the play, and although they fail to further the plot, they add realism and entertainment and contribute to the development of Tom's character.

Twain develops the story with a unity of time, place, and action which further suggests the reality of the adventures. The setting consists of the town of St. Petersburg and the land nearby; the time span includes one Spring and Summer; and, all action revolves around the main character, Tom, who ties the various circumstances together. This unity is important in establishing the reality of Tom's daily life and establishing a rapport with the reader or viewer who can relate his or her own daily existence to the adventures and results.

Twain, as well as Spencer, often strays from a clear cut plot development by providing the viewer with a collection of "adventures" rather than a direct storyline. Both writers choose to tease the reader or viewer with portions of the basic story while returning to the everyday experiences of Tom and his playmates to create the reality of a childhood environment; not one filled with all joy or all terror. In each experience, however, some element is advanced; one learns more about the characters, the environment, or Twain's philosophical stance. The fence painting scene included in the script and novel, is an example of the episodic style utilized in the writing. Although this scene does not further the plot development, it makes several inferences concerning human nature. As the author points out "Work consists of whatever a body is

obliged to do and that Play consists of whatever a body is not obliged to do."2 Tom learned "a great law of human action, without knowing it, namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain."3 In addition to this, the scene further develops Tom's character by displaying his ability in the art of persuasion and his quick mindedness. Other details in the scene, such as the continuous exchange of virtually worthless items and the discussions of the battle on Cardiff Hill, further create the typical boyhood world, and thereby provides a contrast to the more serious adventures Tom encounters on his journey into manhood. Finally, humor is injected into the scene maintaining the light, entertaining quality essential to Twain's style. Spencer strategically places this scene immediately after the graveyard scene, relieving the suspense of the murder with comedy. Later in the scene however, she returns to the dilemma of the murder reminding the viewer that even in Tom's world of boyhood victory, he must still confront an issue of grave concern and danger.

In the preface to the novel as well as the playwright's notes, a desire to reach all of humanity is expressed. Twain states

Although my book is intended mainly for the entertainment of boys and girls, I hope it will not be shunned by men and women on that account, for part of my plan has been to try pleasantly to remind adults of what they once were themselves, and of how they felt and thought and talked, and what queer enterprises they sometimes engaged in.4

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2. Mark Twain, The Adventures Of Tom Sawyer, (Great Britain, 1980) p.21

3. Ibid.

4. Ibid., Preface.

Successful in this attempt, Twain's style acknowledges an adult yearning for escape in a time of ever increasing stress. Although the story is universal in nature, it occurs in a time and place that evokes a sense of nostalgia. Twain develops an idyllic environment, a village lacking in worldliness, a general quietude, a closeness to nature, and a simplicity appealing to the adult reader or viewer. Also, through his tolerant view of childhood pranks, fantasies, and fears, he examines the unnecessary alienation between generations and gently reminds the adults that their own childhood experiences are not unlike those of their children and should be viewed with tenderness and love. This appeal to adults, in conjunction with the inherent elements of suspense, humor and realism appealing to the child, guarantees to engage the interest and enjoyment of young and old alike.

## CHAPTER II

### ENVIRONMENT OF THE PLAY

Samuel Clemens' own childhood on the bank of the Mississippi provided him with material for The Adventures Of Tom Sawyer. His home town of Hannibal, Missouri, fictionalized as St. Petersburg in his books, was a frontier town surrounded by the river on one side, countryside, prairie, and forests on the other three. As Bernard DeVoto states "The frontier as a line of hazard (Indian attacks, etc.) was extinct. But as a condition of simplicity, isolation, and noncompetitive society it existed in Hannibal till after Samuel Clemens had gone elsewhere."<sup>5</sup>

The director visited Hannibal on two occasions to formulate ideas about the environment of the play. Although Hannibal of today has a population of less than 19,000 compared with a population of less than 500 when Samuel Clemens was a boy, the visits provided the director with invaluable information and images later utilized in conceptual ideas for production. These sojourns included: sight-seeing of the various museums, Twain's childhood home, the countryside, the forests, the river, McDougall's cave, and conversations with the townspeople. The museums contain apparel and man-made tools and furniture characteristic of the time. The boyhood home, complete with furnishings, is filled with a feeling of simplicity and pride--a secure environment for a child. It is surrounded by a white-washed fence and an upstairs bedroom in the back, allowing easy escape for a young boy's midnight escapades. The countryside surrounding Hannibal is dense with forests; it is hilly, and rocky and has the view of the river. From many of these points it is spectacular.

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5. Bernard DeVoto, Mark Twain's America, (Boston, 1932), p. 30.

On the river there are sandbars and islands. Clearly any idyllic environment for boyhood dreams and adventures. As Twain describes in his autobiography:

I can call back the solemn twilight and mystery of the deep woods, the earthy smells, the faint odors of the wild flowers, the sheen of rain - washed foliage, the rattling clatter of drops when the wind shook the trees the far off hammering of woodpeckers and the muffled drumming of wood pheasants in the remoteness of the forest.<sup>6</sup>

It becomes obvious that the closeness of nature was an inherent element in Twain's childhood. McDougall's cave, another favorite environment for adventure, is located about 2 miles from Twain's home. It is seven miles in length and contains 160 branches. Although, it is now a dry cave, it was carved out of limestone ages ago by an underground stream. The rough texture, the formations, the chill (52 degrees year round), the darkness, the silence and the living insects and bats are all qualities that enhance a boyhood imagination and fear. Twain speaks of the cave in Innocents

Abroad:

The memory of a cave I used to know at home was always in my mind, with its lofty passages, its silence and solitude, its shrouding gloom, its sepulchral echoes, its flitting lights, and more than all, its sudden revelations of branching crevices and corridors where we least expected them.<sup>7</sup>

From conversations with the townspeople of today, the director was able to discern a small town attitude, a simplicity in thought, and a friendliness not characteristic of city dwellers.

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6. Charles Neider, The Autobiography Of Mark Twain, (New York, 1959) p. 12.
  7. "Mark Twain Cave" (Hannibal, 1980), p. 2.

Although Hannibal is only 80 miles from St. Louis, the language usage and the dialect of its people still contains those elements Twain & Spencer employ in their dialogue.

The time of the play is in the 1840's, a time prior to the advents of the Civil War and before the industrial revolution reached Missouri. Hannibal was a market town where farmers from the surrounding countryside would bring their merchandise. There were stores and warehouses where one could purchase factory made products which the steamboats brought to town. These products, however, were not available to all residents. "If in Hannibal one wore clothes made from store cloth, that meant that one's family was affluent; there were neighbors who wove their own."<sup>8</sup>

The steamboat first appeared in 1811 and dominated the traffic on the river for the next 50 years.<sup>9</sup> The steamboats would stop in Hannibal for hemp, tobacco, flour, pork, and lard, their arrival welcomed by the sleepy town.<sup>10</sup> As Twain describes in Life On The Mississippi, "... every house and store pours out a human contribution, and all in a twinkling the dead town is alive and moving."<sup>11</sup> Steamboats, the major link with the outside world, brought an assortment of people into town including: steamboat men, travelers, revivalists, circus folk, minstrel companies, and showboat actors. This invasion was a great influence on a town where a man "who had traveled to St. Louis had led a full and rich life."<sup>12</sup>

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8. DeVoto, p.31.

9. Noel Grove, "Mark Twain, Mirror Of America"

National Geographic, Vol. 148, No. 3 (September, 1975), p. 306.

10. DeVoto, p. 46.

11. Grove, p. 309.

12. DeVoto, p.47

9

"The village itself was the abode of the common man...neither wealth nor poverty really existed, for the earth was opulent to all and disproportionately enriched no one."<sup>13</sup> Twain further describes the economic and social system dominant in Hannibal during his childhood:

...when I was a boy everybody was poor but didn't know it; and everybody was comfortable and did know it. And there were grades of society - people of good family, people of unclassified family, people of no family. Everybody knew everybody and was affable to everybody and nobody put on any visible airs; yet the class lines were quite clearly drawn and the familiar social life of each class was restricted to that class. <sup>14</sup>

The humor derived from Twain's characters at many times stems from their lack of worldliness. This appears to be simply part of the small town behavior, yet, when considering the educational system of the day, the behavior becomes more of a reality. Schools were not compulsory and were only in session a few months of the year.<sup>15</sup> In those months the children attended classes only once or twice a week.<sup>16</sup> The typical schoolmarm or schoolmaster earned \$2.25 a week. "Teachers everywhere were paid only during the school year, and the people who served were generally on their way to something else."<sup>17</sup> Girls attended school but were excluded from studies of science and higher mathematics for it was thought such complex subjects would overtax their naturally weak brains.<sup>18</sup> In 1860

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13. Ibid., p. 46

14. Neider, p. 28.

15. Mary Cable and Editors of American Heritage, American Manners and Morals, (New York, 1969), p. 148.

16. Neider, p. 12.

17. Cable, p. 148.

18. Ibid., p. 146 - 147.

over half of the population of the United States was still illiterate.<sup>19</sup>

The religion of the frontier was the religion of the time. Evangelism permeated the community with visions of hell and hysteria.<sup>20</sup> The citizens of Hannibal, as elsewhere, were obliged every seventh day to appear in Sunday apparel and join the respectable members of the community in a united act of worship. Sunday services were unanimously attended and provided, as DeVoto points out: "a social diversion, a commercial bazaar, and a focus of dynamic joy."<sup>21</sup> The sermons, as Twain notes in The Adventures Of Tom Sawyer, were based on "an argument that dealt in limitless fire and brimstone, and thinned the predestined elect down to a company so small as to be hardly worth the saving".<sup>22</sup>

In addition to the regular church services, a Sunday school movement began in the early 19th century which offered one and a half hour lessons for classrooms throughout the United States and spread the Word to the frontier colonies through volumes of printed material.<sup>23</sup>

As described by the Editors Of American Heritage in the book American Morals and Manners, these

Publications were usually glutinous mixtures of morality and 'applied Christianity', and children would save their pennies for information of 'Punctuality and Exactness, Obedience and Improvement.'...Though angelic moppets carried handkerchiefs printed with 'Where do children love to go, When the wint'ry tempests blow, What is it attracts them so? 'Tis the Sabbath school', Tom Sawyer's irreverent attitude more accurately described red-blooded American youth.<sup>24</sup>

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19. Ibid., p. 150.  
20. DeVoto, p. 42.  
21. DeVoto, p. 43.  
22. Twain, p. 36  
23. Cable, p. 184  
24. Ibid.



The typical youth was hit with a deluge of material proproing the virtues of temperance, an early bedtime, domestic tranquility, and compassion for the sick and suffering.<sup>25</sup>

Proper members of the village didn't depend solely upon these organized religious activities to save the souls of their children; they also held family worship in the home as Aunt Polly does in the novel. According to Twain "it began with a prayer built from the ground up to solid courses of scriptural quotations webbed together with thin mortar of originality." Although the Spencer script fails to mention the common practice of slavery in the Hannibal home, its influence can be directly linked to the superstitious beliefs of the children. Children grew up with black house slaves and "were herded indiscriminately by black wenches, who kept order among both by threatening the terrors of ghosts, witches, and devils."<sup>27</sup> It was another religion of terror, comprised of the worship of corpses, blood, serpents, voodooos, and magic, which was binding on slaves and through them on the children.<sup>28</sup> These superstitions and practices, when mixed with the fire and brimstone evangelism of the day, were responsible for creating insatiable curiosity and terror in the hearts of many a young soul.

Between the years of 1830 and 1860 an increasing societal emphasis on etiquette resulted in the publication of over one hundred etiquette books, many of them best sellers. These books outlined rules

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25. Ibid. p. 185.

26. Twain, p. 27

27. Devoto, p. 65.

28. Ibid. p. 67

for gentlemanly and lady-like manners, exalted morals, and were directed towards women, for it was assumed their responsibility to inform their husbands and children.<sup>29</sup>

As store-bought toys did not reach the markets until later in the century and children's idle time was expected to be consumed by acts of charity, chores, and study, a child's play was many times self-created during stolen moments, i.e., playing hookey, midnight trips to the graveyard, or excursions to Jackson's Island. Toys were homespun by the children and routine items, such as window sashes, old keys, and baby teeth, became invaluable possessions to be traded for favors or merchandise of greater value. The boyhood world, relayed in the script, is filled with secret diversions and continuous bartering of virtually worthless items.

Despite the lack of topys and the strict code of behavior, the citizens of Hannibal enjoyed various forms of entertainment. The steamboats brought circuses, actors, and "coon bands" to the Main Street of the village. Playing the works of Dan Rice and Stephen Foster, the bands' songs were "sentimental, sweetly melancholy, morally pristine, and unlikely to offend anyone."<sup>30</sup> This new popular music joined the folk songs and Negro spirituals heard daily. Musical instruments, such as fiddles and banjos, made by the frontiersman, were always present at the corn shucking and roof-raising parties. These instruments were accompanied by a person standing on a platform or chair, uttering calls while the villagers performed jigs and reels native to the frontier.<sup>31</sup>

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29. Cable, p. 146 - 147.

30. Ibid., p. 152.

31. DeVoto, p. 45.

The childhood pre-occupation with robbers, pirates, and buried treasure was founded on a daily reality of the citizens of Hannibal. Many islands on the Mississippi held confederacies of outlaws who made their living from piracy of the barges. John A. Murrell's clan, the most widespread criminal organization of the time, was feared by the town. Their name was attached to legends of buried treasure for the clan had taken much gold and must have hidden it somewhere.<sup>32</sup>

St. Petersburg, standing between the forests and the river, is a town Twain describes as a "poor little village"<sup>33</sup>, a "tranquil world"<sup>34</sup> which is "ordinarily quiet"<sup>35</sup> and has a "sleepy atmosphere"<sup>36</sup> stirred only by the murder of Doc Robinson and the disappearance of children.

The play takes place during one long "balmy summer"<sup>37</sup> where "the flaming sunshine"<sup>38</sup> and a "shimmering veil of heat"<sup>39</sup> seems to enclose this naturally unhurried environment. Steamboats come and go, a murder takes place, three boys run away, and Tom and Becky are lost in the cave; yet, the village atmosphere retains a peaceful quality, an ignorance, a simplicity untouched by the outside world.

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32. Ibid., p. 18 - 19.

33. Twain, p. 14.

34. Ibid., p. 27.

35. Ibid., p. 100.

36. Ibid., p. 125.

37. Ibid., p. 22.

38. Ibid., p. 48.

39. Ibid.

CHAPTER III  
ANALYSIS OF THE SCRIPT  
A  
ACTION

In the first scene the viewer is introduced to Tom in his home environment. It is a scene, not atypical of youth, which reveals Tom's dread of school and his willingness to fabricate in an attempt to obtain another day of freedom. Tom's dramatic groans fool his younger brother Sid, but not his Aunt Polly who outsmarts him due to his own naivete. The security of Tom's home is expressed through Aunt Polly's concern about his physical, mental, and intellectual well being. Tom's attempts are met with more than he had bargained for--a tooth is extracted through primitive methods and he is forced to go to school. Sid gloats over the outcome, setting up the rivalry between the two brothers and disclosing the external sweetness and underlying slyness of Sid's character.

Scene II furthers the exposition by introducing Tom's school-mates, best buddies, and enemy. The setting of the schoolyard provides the opportunity to exhibit the everyday activities, games, and interests of the children of the community. Tom no sooner arrives at school than he encounters Alfred, a newcomer with a citified air about him that eats "into Tom's vitals". Tom taunts the boy which results in a lengthy interchange of insults and boasts and ultimately culminates in a fight. Tom displays his physical prowess and exults in the glory of victory, yet, underlying this is a weakness of Tom's; the new boy with his finery proposes a threat to Tom's familiar territory which he must overcome to maintain his self-worth. Joe Harper, Tom's sworn comrade, enters next.

Joe immediately demonstrates his love and interest in Tom by questioning him about the fight and encouraging him to hurry to school to avoid being punished. But, just at this point, Huckelberry Finn meanders in with a dead cat. Tom is overcome with curiosity and admiration concerning Huck's new possession and an informative discussion ensues with plans made for a midnight trip to the graveyard. This unit of dialogue serves several purposes: it compares the difference between Huck's unrestricted life style and Tom's socially hampered existence; it more concretely establishes the boyhood pre-occupation with bartering and superstition; and it sets up the action for the next two scenes.

A lengthy Scene III, composed of five basic units divulges more information concerning Tom's character and environment and begins the development of a love interest important to the story-line and the revelation of Tom's most noble character traits. Due to his conversation with Huck, Tom enters the classroom late and is confronted by the tyrannical Schoolmaster, Mr. Dobbins, who questions his tardiness. Tom answers honestly and is subsequently punished for "this most astounding confession". Dobbins, as a representative of the community, displays the commonly held notion that Huck is to be feared as a disruptive influence upon the respectable children of the community. Tom's confession demonstrates his sense of humanity and honesty as well as his general defiance of propriety. The second unit within this scene begins with Tom's being seated in the girls' section, a form of punishment used to humiliate the young boy. The normal recitations and drillings continue to demonstrate the formality and lack of originality in the educational system and the general disinterest and fear the students feel. These interludes of rote memory and recitation continue throughout the scene while Tom is

absorbed in other diversions. Tom is a boy reaching manhood who is developing a budding interest in members of the opposite sex. This convenient seating arrangement gives him the opportunity he needs to gain the adoration of his newest interest, Becky Thatcher. Tom is beginning to make progress with Becky when he exceeds the boundaries of propriety and is rejected by his new found love. One begins to detect that Tom has the will to go after what he wants as well as the charisma needed to obtain it. However, he has not yet learned the parameters of this ability and occasionally goes too far, as he does in this instance.

The third portion of the scene returns Tom to a seat next to Joe, where they devise a game with a tick to relieve their boredom. Although the game leads to quarreling, the activity of sharing this tick elaborates on the relationship between the two boys and displays their mutual trust and admiration. Tom is again being punished reiterating his disobedience and the schoolmaster's severity. Unit four consists of Tom's proposal to Becky, her shy and reluctant confession of love for him, and their short-lived engagement. Tom's inadvertant disclosure of his prior love, Amy Lawrence, hurts Becky and her pride will not allow her to accept his apologies. In this scene Twain shows the reader the good and the bad in the boy. He is fickle, unworldly, and blundering but he has the finesse and courage to attempt to achieve his desires. Becky's actions demonstrate shyness, innocence, and vulnerability, but she is quick to anger and slow to forgive. In the final unit Tom wins Becky's adoration and becomes victim to the most severe punishment received all day. At this point in the play, one sees the actions of a hero; he is brave, protective, strong and kind.

The fourth scene, the witnessing of a murder in the graveyard initiates the second major story-line in the play. At this point the childhood ventures of Huck and Tom turn into a terrifying experience neither of the two will forget. The boys are now at a crossroads and they must weigh their values and decide on a course of action. They must decide whether to remain silent and allow an innocent man to take the blame for a crime he did not commit, or to speak honestly and suffer the revenge of "the murderin half-Breed". They choose the latter and take a binding oath suitable for the solemn occasion. This oath interjects some humor into an otherwise serious, suspenseful scene. Two significant characters are introduced in Scene IV; Muff Potter and Injun Joe. Muff Potter is a weak, fearful man who is virtually harmless. Injun Joe is a strong, self assured man who is the embodiment of evil. The contrast in these two characters provides significant symbols for Tom's advancement toward maturity.

Scene V of the play encompasses several different chapters of the book. Tom is being punished by Aunt Polly. His punishment consists of whitewashing the fence and Aunt Polly is unmoved by his pleas to be relieved from his duty. His depression is quickly dismissed, however, when he discovers that he can entice his friends to do his work for him. This section of the scene is humorous and restores the normally idyllic environment of Tom's boyhood world. Tom is a fine actor and salesman who understands human nature and motives. Through these character traits he manages to outsmart his friends and his Aunt Polly. But his excitement over this victory is soon quenched by Sid's vivid description of

the body found in the grave-yard and the evidence pointing to Muff as the perpetrator of the crime. Sid's fascination with the gruesome details of the murder and his apparent delight in being the first of the boys to know provides greater insight into Sid's personality. Tom's friends are enthralled by the tale when the Sheriff enters with Muff Potter and Injun Joe. Again, Tom & Huck are plagued with fear as they listen to Injun Joe's confession of Muff's guilt. Injun Joe makes sure to absolve himself of all suspicion by stating that he refused to take part in the Doctor's plan to rob the grave. Injun Joe is further established as the villain and the boys are provided with even greater justification for remaining silent. Muff's ignorance and helplessness are reemphasized, evoking sympathy in the hearts of the boys. However, self protection remains their most immediate desire. When Joe enters and reveals his plans to run away from his Mother, Tom and Huck are eager to join him and escape their turmoil. The last section of the Scene returns to the humorous, boyhood dream world of adventure and demonstrates clearly that Tom is a natural leader.

The next two scenes serve as a release from the tensions of the murder. Scene VI presents a calm world, a world of unrestricted play and freedom. Humor is brought into play in the boys' attempts at smoking. The discovery of the town's concern that they have drowned increases their sense of importance and sets up the next two scenes. The following scene, four days later, reveals that the boys are more dependent upon the security of St. Petersburg than they were aware. Tom, who is not present at the opening, has slipped away during the night to return to his home. Joe is homesick and displays his emotionality over his attachments to his



Mother. Huck misses the familiarity of St. Petersburg and expresses his loneliness. But, Tom has devised a plan to attend their own funeral that is more attractive than an immediate fulfillment of their desires. This scene acts as a reminder that the boys, although on the verge of manhood, are still children and are still dependent upon their families and/or environment for their sense of security. Tom is shown in conflict with his two best friends who are beginning to rebel against his previously unquestioned control. They are no longer operating as a team but as three individuals with their own set of values and desires. The boys' disillusionment with this romantic world of Jackson's Island conveys a message of importance,-- the grass is not always greener...

Scene VIII, the funeral for the three boys, demonstrates a unified community with a firm religious foundation and a strong sense of compassion. This scene imparts a more complete picture of the adult population of the village. The adults who have been characterized only as sources of discipline and fear, are now displayed as forgiving, simple hearted people with a propensity for outward emotionality. The humor inherent in the scene stems from Spencer's employment of two devices familiar to Twain's style--eaves dropping and surprise or sudden appearances. The boys overhearing their glowing eulogies and the congregation's initial reaction to their appearance are both examples of this device. Once it is established that the boys are alive, the affectionate welcome Tom and Joe receive shows that they are, in truth, loved and cared about by the community. Although Huck is virtually ignored in the town's jubilation, Tom displays his kindness and sense of humanity by pointing out this injustice. This scene, one of the most humorous in the play, reaffirms a

united community and a loving environment. Tom relishes in the success of this grand joke and the rewards of his return.

Scene IX serves three basic purposes: to provide the audience with necessary exposition concerning the murder trial, to establish plans for a party at the cave, and to furnish a climax in the story of the murder. The first section reveals that Tom and Huck have not been able to forget Muff's dilemma. Their presence at the jail appears to have become a routine. They attempt to relieve the guilt they feel by bringing tobacco and matches to the prisoner, but Muff's gratitude and compliments only make them feel worse. Tom appeals to Huck to disregard the oath they have taken and to reveal the truth. But Huck stands firm and reminds Tom of the fear of Injun Joe; the purpose of the oath. This establishes a sharp contrast between the two boys. Huck, loving without the protection and security of a sheltered environment, haunted by fears of his drunken Father, and familiar with the behavior of the likes of Injun Joe, has through life's hard lessons become a survivor. He is more concerned with his own welfare than the idealistic protection of others. Tom, on the other hand, is a product of a more secure environment and has inherited the basic values from his Aunt, of honesty and justice. These values begin to come to the forefront in his thought and later in his actions. This path is interrupted momentarily by the entrance of Becky and her friends, who are making plans for a picnic at McDougall's Cave. This unit sets up the action for the next scene and restates the fact that no matter how weighty the problem at hand, a child's mind will relinquish its worry with the thought of a new adventure. As the townspeople begin

to assemble for the trial, it becomes clear that the majority opinion establishes the presupposed guilt of the prisoner. Aunt Polly, Mrs. Harper, and several girls defend his innocence even though the boys and men of the community provide evidence and thought to the contrary. This segment of dialogue further examines the nature of this community whose attention is focused unanimously on rumors and gossip concerning this major event. It also suggests a difference between the male and female members of the society. The men and boys who are quick to judge the guilt of Muff Potter are differentiated from the women and girls who remember Muff's virtues and uphold his goodness. This portrayal of women as intuitive creatures with a propensity for truth may be used by Spencer to justify Tom's strong attachment to Aunt Polly and his ardent protection of Becky and to aid as a motivator in Tom's ultimate decision to confess. A final impetus is added to Tom's decision when Muff delivers a heart rendering speech, his profession of love and concern for the community, triggers Tom's revelation of truth and his strongest action of courage and maturity. Injun Joe, who has joined the collection of spectators, makes a swift and agile exit. He is followed by the men of the town who quickly organize to capture the villain. The remaining members of the community surround the now innocent Muff Potter, displaying the general fickleness of the mob and their forgiving nature. Tom, preparing to join the posse, is retained by Huck who reminds him that his fear of Injun Joe is still firmly based in reality. Even though Tom has been cautious not to mention Huck's involvement in the graveyard, Huck remains convinced that he as well as Tom will suffer the blows of Joe's revenge. Huck's pessimism

reinstates the idea that another encounter with Injun Joe is still a possibility. Huck and Tom decide that their only recourse is to hide out until the villain is captured. Huck manages to escape, while Tom is detained by Becky and Aunt Polly, who demonstrate their adoration of Tom's bravery and goodness.

Scene IX provides significant insight into several of the characters in the play. Aunt Polly and Mrs. Harper are displayed as simple-hearted people who recognize the good in people and are willing to defend that quality even in opposition to popular opinion. This penchant for honesty in these two parental influences is inherited by both Joe and Tom and aids in the understanding of their personality development. The Schoolmaster and the Preacher are skeptical and seem eager to find Muff guilty. They, along with the young boys of the community, suggest their disdain for Muff for referring to him as a drunk, a loafer, and a poor wretch. Muff, who has been primarily developed as an ignorant, helpless vagrant, is further developed in this scene as a kind person with a genuine concern for others. His good deeds and actions are referred to throughout the scene, heightening the value of Tom's disclosure. Huck is further examined as a boy unmotivated by ideals. He is a realist who recognizes the danger and chooses to avoid it at all cost. His system of values is based primarily on his superstitious beliefs, displaying distrust and pessimism towards the ideals of humanity. Tom in contrast upholds the ideals of truth and justice learned from his Aunt Polly and reveals a sense of altruism not as apparent in Tom's previous behavior. Although Tom's protection of Becky in Scene III is a noble gesture, it is

an action motivated partially by self interest. Tom now, however, takes an action which is devoid of personal gain--an action that demonstrates that he has the strength and maturity to stand up for what is right and face the adverse consequences.

The action in Scene X is two-fold: It leads Tom and Becky into a newly terrifying experience, and it provides a resolution to the prevailing fear of Injun Joe. Becky and Tom, attending the previously planned festivity at McDougall's Cave, have managed to become separated from the other members of the party. As they wind around the cave's endless branches, they become hopelessly lost. It is an opportunity to further develop the characters of the two children and their capabilities and mechanisms for coping with stress. Tom is determined and unwilling to succumb to emotionalism and fear. Becky is frightened, panic-stricken and more willing to concede their fate. Though they have differing outlooks, their admiration and respect for each other is apparent. Tom is protective and gentle while Becky is careful not to blame him for their predicament. Adding to the desperate situation, Injun Joe enters the cave to hide from the posse. This fact gives a sense of unity to the two story lines in the script. Injun Joe falls from a cliff and dies, thus completing the story of the murder but this suspense is replaced by another fear--will Tom and Becky survive?

The remainder of the play includes the townspeople's discovery that the children are missing, their attempts to find them, and Becky and Tom's ultimate return. Scene XI returns the viewer to the village. All the able-bodied men in the community, 200 in number, have been searching for

the children. It is clear, as it was in the funeral and the courtyard, that the citizens care deeply for Tom and the other children of the community. Scene XI opens as Aunt Polly is stricken with grief over what appears to be a hopeless situation. Aunt Polly informs Huck, who is also heart-broken, that the men have searched the cave for three days and have almost all come home in despair. This conversation is interrupted, however, by the town bells announcing the return of the children. As the townspeople begin to flood the streets, Becky and Tom are brought in. Although the children are ragged and weak, they are safe and the whole village rejoices. Tom reveals that through a long search for an escape and without the help of the search party, he had finally discovered a way out. Tom has once again displayed his heroism. The play ends with a lasting impression of Tom's determination, his intelligence, and his chivalry. He has won another battle and has been assured the respect of the entire community. Tom is an instrument utilized by Spencer and Twain to convey the virtues of bravery, honesty, altruism, and maturity. As the townspeople exit, planning a celebration, Tom remembers his friend Huck who has been viewing the event from the outskirts of the assemblage. Even in this exhilarating moment of victory, Tom displays his undying loyalty to his friend. As the scene fades, Tom and Huck are reunited in their world of imaginary play and adventure.

B

DIALOGUE

Analysis of sentence structure of the Spencer script reveals a significant reliance on short, fragmented sentences. This discovery is important in developing both the tempo of the play and in establishing environment and character. The short sentence forces the tempo to move quickly. One of the most explicit examples of this is the dialogue used in the lead in the fight between Tom and Alfred. "I can lick you", "I'd like to see you try it", "Well, I can do it", "No you can't either". "Yes I can", "No you can't", "I can", "You can't", "Can", "Can't". As the sentence structure shortens, the reader or listener becomes aware of the steadily increasing tempo.

The lack of complete sentence structure also provides the viewer or reader with a glimpse of the educational level of the society and the simplicity of the character's level of communication. With the exception of the Schoolmaster and the Preacher, the cast of characters speak in short, fragmentary thoughts. This choice by the playwright achieves the effect of simple, direct conversation with very little, if any, formality or adherence to proper grammar.

Spencer employs much of the dialogue and colloquialisms that Twain used in the novel. This is colorful, descriptive language that displays the educational, religious, and superstitious values in the culture, as well as establishing the dramatic qualities of humor and adventure. It is quite evident from the consistent use of word abbreviation, i.e. Yes'm, rather than Yes Mam--Nuff, rather than enough--

Lemme, rather than let me--and the use of improper English, i.e. "ain't", that the educational level of the characters is not advanced. The religious and superstitious beliefs of the inhabitants are suggested through continuous references to "sperrits, ghosts, thunder and lightning and the devil. The sense of adventure in the script is heightened by the frequent references to blood and death. The humor is increased by such colloquialisms as: "Anybody that will take a dare will suck eggs", "Gee Willikers", "That's a whack", "Sawbones" and "Jeehosophat".

Some indication of character is also present in the word choices. The Schoolmaster, for example, uses words that are alien to the other characters in the play which provides a sense of the formality within his character, i.e. "adjourn, announce, dismissed, astounding confession." This level of formality and education is also apparent in the language used by the Preacher and Doc Robinson. In sharp contrast to this, is the language used by Huck Finn, Muff Potter, and Injun Joe, which consists of improper English and colloquialisms. An interesting insight is also offered in the language used by Tom Sawyer. He is the only character in the play, other than the Schoolmaster, the Preacher, and Doc Robinson, who attempts to use a heightened vocabulary. In his language one may find interspersed among the common speaking patterns of the environment, such words as "mortified", "perfectly" and "notice". These words, when they appear, are often used improperly within the context of the sentence.

A dialect characteristic of this region of Missouri is suggested by Spencer in the use of vowel substitutions, i.e. "foller" rather than follow, shortened word endings, particularly in the use of the "in" rather than the ing ending, the elimination of the "th" on them, and the linking



of words, i.e. "ticks a-plenty, "goin' a-fishin". This use of dialect is a significant aid in providing an environmental foundation for the play.

Both Spencer and Twain offer a colorful, unique, and simple dialectic dialogue. The speech decorum of the characters reveals to audience or reader the personal decorum of the individual as influenced by his or her environment.

C

CHARACTER

The human family cannot be described by any one phrase; each individual has to be described by himself. One is brave, another is a coward; one is gentle and kindly, another is ferocious; one is proud and vain; another is modest and humble... It is my conviction that the human race is no proper target for harsh and bitter criticisms, and that the only justifiable feeling toward it is compassion. Mark Twain 40

Mark Twain is a master at creating convincingly realistic and well rounded characters. He does this for the most part with a strong sense of compassion and perception. With the necessary exception of Injun Joe, the antagonist in the story, his character development displays an array of human potentialities; they are kind, loving, courageous but also cruel, hypocritical, and weak. He examines individuals, coming from a variety of economic and social backgrounds. He also examines the behavior of a homogeneous group.

Twain's intent to convey realistic characters is suggested in the short preface offered in the novel. Twain states:

Most of the adventures recorded in this book really occurred; one or two were experiences of my own, the rest those of boys who were schoolmates of mine. Huck Finn is drawn from life: Tom Sawyer also, but not from an individual - he is a combination of the characteristics of three boys whom I knew, and therefore belongs to the composite order of architecture.41

Through evidence revealed in Twain's autobiography it is ascertained that

Huck Finn was Tom Blankenship, a good hearted rag-amuffin who played and went adventuring with young Sam Clemens in Hannibal. Becky Thatcher was Sam's

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40. Neider, p. 308 -309

41. Twain, preface.

playmate and childhood sweetheart; her real name was Laura Hawkins. Aunt Polly and Sid were respectively Jane Clemens (Mark Twain's mother) and brother Henry. Joe Harper was John Briggs. Injun Joe and practically all the other characters had their counterparts in real life. 42

Spencer's adaptation of the novel remains true to the author's intent. Although the opportunities for vivid character description and detail inherent in the novel are not available in this adaptation for the stage, it is clear that Spencer relies on Twain's dialogue and action for a realistic portrayal of character.

Tom Sawyer, the hero of the play, is a typical boy for his time and place. Although little information is provided in the script or novel describing Tom's physical character, one may gather that he is not unusual in appearance; he is not extremely handsome nor is he homely. Tom is attractive enough to warrant the affection of two girls and normal enough to have the acceptance of the boys. Other references to appearance in the novel suggest that Tom's clothing is simple. His wardrobe consists of one outfit for everyday attire and one for Sundays. Tom doesn't like washing and feels restrained and uncomfortable in clean and good clothes.<sup>43</sup> The boys' strongest feelings concerning appearance demonstrate his concern with his masculinity. Twain tells us, for example, that he plasters his hair down as straight as he can because he believes curls are effeminate.<sup>44</sup> Alfred's apparel including a dainty cap, a necktie, and shoes are intolerable to Tom, especially when worn on a weekday.<sup>45</sup>

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42. John A. Winkler, Mark Twain's Hannibal, (Hannibal, Mo. 1979), p. 26

43. Twain, p. 28 - 29.

44. Ibid.

45. Ibid., p. 14.

Tom's physical mannerisms in most instances display an impatience or restlessness exhibited in constant physical activity. Moments in which he is subdued are only temporary and are followed by a rush of activity. In the novel Aunt Polly refers to Tom as "giddy and harum-scarum".<sup>46</sup> His sister Mary says "he is always in such a rush he never thinks of anything".<sup>47</sup> Spencer emphasizes this physicalization through suggestions in the script, including Tom's "dashing" "bolting" and "marching".

Also apparent in Tom's external makeup is a significant degree of self-assurance. Even though this show of confidence is sometimes based more on fiction than reality, it is a characteristic of Tom's which gives him magnetism and gets him through many a troubled situation. Spencer makes reference to Tom's external confidence and ability to remain unruffled throughout the script.

Tom Sawyer is a boy on the verge of becoming a man who has developed behavior acceptable among his peers. His gestures, movement, and carriage must display his masculinity as defined by his frontier environment. Although Twain fails to mention Tom's exact age, the director assumed through analysis of his behavior and Twain's assertion that he is nearing manhood, that he is probably 12 or 13 years of age.

One of the strongest motivations detected in Tom is a burning desire for attention. Clemens expresses this desire in his autobiography when he states "I was at the age when a boy is willing to endure all

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<sup>46</sup>. Ibid., p. 88

<sup>47</sup>. Ibid., p. 103

things, suffer all things short of death by fire, if thereby he may be conspicuous and show off before the public..<sup>48</sup> This yearning is further expressed in the novel: he shows off in an "absurd, boyish manner" every-time Becky is near;<sup>49</sup> he feels like a hero when he realizes that the town believes he has drowned, as this means he is "missed, mourned, and the talk of the whole town";<sup>50</sup> and when he and his friends attend their own funeral "he looks around at the envying juveniles about him and confesses in his heart that this is the proudest moment in his life"<sup>51</sup> for the "envy of the other boys were food and drink to him."<sup>52</sup>

Another major motivating force in Tom's life is his craving for freedom. His unwillingness to conform in school, his frequent escapes to the woods or the river and his lack of obedience to his elders are all examples of this desire. As Twain points out his "heart aches to be free"<sup>53</sup> and his respectful relationship with Huck provides a perfect symbol for this wish. Tom craves Huck's independence from conventional standards of conduct and his freedom to come and go as he pleases.

Tom is clever, quick-witted, and fascinated with life. He is an avid reader, demonstrating his knowledge of famous literature through his informed discussions on piracy and buried treasure. He also gleans information from Huck about spirits, spells and techniques for day to day

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48. Ibid., p. 51.  
 49. Ibid., p. 75  
 50. Ibid., p. 85  
 51. Ibid., p. 102  
 52. Ibid., p. 106  
 53. Ibid., p. 48

survival. The extent of his curiosity is seen in the graveyard where he barely escapes danger to investigate a superstitious theory concerning the elimination of warts. Yet this inquisitive nature seems only to apply to those areas of life to which he is personally attracted. School is not one of them. As Twain states, school to Tom is "slow, agonizing, and suffering".<sup>54</sup> When he is there he cannot seem to concentrate for "his mind is transversing a whole field of human thought".<sup>55</sup> Tom is too bright and imaginative to be satisfied by the methodical, repetitive educational system of the day.

Tom is a romantic--filled with notions of passion and excitement. He envisions himself a pirate and leads his friends to accompany him in acting out this dream. He sees himself as a lover and proposes to his newest attraction. This constant search for romance, when combined with his keen imagination, leads him into the adventures which evolve in the play.

Tom has a natural ability for leadership. Even in his relationship with Huck, many times his teacher, he controls the action and maintains the upper hand. There are several personality qualities inherent in Tom's behavior explaining this privilege. First, he is blessed with a natural charisma, the potency of which is displayed in Becky's immediate attraction to him and her willingness to throw caution to the wind at his suggestion. Aiding his natural charisma is his skill in the art of persuasion. This is particularly evident in the fence painting scene when Tom convinces his playmates that it is fun to whitewash a fence, indeed,

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54. Ibid., p. 38.

55. Ibid., p. 26.

so pleasurable that they should relinquish their most prized possessions for the opportunity. His persuasiveness is enhanced by his ability as a story-teller and actor. As Twain describes in the novel, when Tom tells a story "it is brimful of interest" and "there is scarcely an interruption to break the charm of its' flow".<sup>56</sup>

Tom's ability in acting is obvious in the first scene of the play when he convinces his brother that he is dying of a "mortified toe". His talent in storytelling is apparent in the final scene of the play when Tom reveals the tale of his various attempts and final escape from the cave.

When Tom's natural potential for leadership begins to falter his strong sense of determination takes over. Tom is a tenacious boy who's decisions to accomplish something are undaunted even by the threat of danger. His strength of will comes to the forefront in the adventures on Jackson's Island and McDougall's Cave. On Jackson's Island when all three boys are lonely and homesick, Tom is determined not to concede to the temptation to return to St. Petersburg until the funeral. When he and Becky are hopelessly lost in the cave Tom does not give in to negativity, but continues to search until he finds an escape.

Fortunately, for the sake of those who follow his leadership, Tom has a sensitivity to others and an underlying sense of honesty and justice. Twain refers to Tom's concern for others many times throughout the novel: he feels guilty around Amy due to his new attraction to Becky; he wishes his Aunt Polly would spank him for his wrongdoings for

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56. Ibid., p. 184.

"Aunt Polly's tears are worse than a thousand whippings"<sup>57</sup>; and he pities Becky's troubled face when she is accused of ripping the schoolmaster's book, for although he is mad at her, she reminds him of "a hunted rabbit."<sup>58</sup> His empathy for others leads him to undergo Becky's punishment for tearing the book of mystery. His ultimate sense of honesty and his concern for justice forces him to confess to viewing the murder and face the revenge of Injun Joe. His fear of personal harm is outweighed by his "harassed conscience"<sup>59</sup> and his pity for the innocent Muff Potter.<sup>60</sup>

Although Tom fails to adhere to or accept the religious doctrine of the community, he adopts the fears of that religion, the damnation of the soul, and blends this with the superstitious beliefs he has accumulated. Therefore, much of his action is governed by the idea that there are supernatural forces that will punish those who succumb to evil. This is evident particularly in the graveyard when Tom repents for his evil ways and bargains with God that if "he ever gets off this time, he'll just waller in Sunday Schools."

Tom's character changes throughout the play or at least the potential in him is revealed as the play evolves. When the play opens Tom is living a rather dull but carefree existence which he enlivens by playing hookey, devising mischievous pranks, and initiating fights. Through the various events in the play, however, Tom encounters moral issues and death, which force him to grow and develop. This maturation is the basis of the play and although Tom returns to his boyhood games in the end, he returns with greater wisdom and maturity than is apparent in the beginning.

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57. Ibid., p. 67.

58. Ibid., p. 115.

59. Ibid., p. 130.

60. Ibid., p. 126.



Tom's Aunt Polly has the sole responsibility for Tom's upbringing. Although her character is not highly developed in the script her importance to his life cannot be overlooked. Her direct and indirect influence is apparent in Tom's actions and belief system. She also acts as a respectable representative of the adult community of St. Petersburg. Aunt Polly, as Twain points out in his autobiography, is based on his Mother who he describes with love and respect: "Technically speaking, she had no career, but she had a character and it was of a fine and striking and lovable sort."<sup>61</sup>

Aunt Polly is a woman of approximately 45 years of age (Twain's own Mother was 32 years older than he) who is referred to throughout the novel as an "old woman". Although by today's standards one would not refer to a person of this age as "old", the description is more applicable to a time period when life expectancy was shorter and health care rudimentary.

Twain's Mother was a "delicate", "slender" and "small bodied woman".<sup>62</sup> Although Twain offers little information concerning Aunt Polly's physical appearance, the director assumes that her simplistic nature extends into her outward appearance. She is not one for frills or extravagences--with the exception of her spectacles, built "For style, not service" which Twain points out in the novel are "the pride of her heart."<sup>63</sup>

Aunt Polly is a character with the potential to be "overcome with emotion".<sup>64</sup> This is quite evident in the funeral services and when Tom is

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61. Neider, p. 25.

62. Ibid.

63. Twain, p. 11.

64. Ibid., p. 22

lost in the cave. She is given to crying, has a gentle laugh,<sup>65</sup> and "blushes crimson when humiliated" by Tom's devilment.<sup>66</sup> Yet her stern looks discharge "lightnings of wrath over her spectacles"<sup>67</sup> when she is angered.

Aunt Polly may be an old woman; however, she has not lost her vigor and spunkiness. She will chase Tom if necessary for punishment. Her tendency is to always speak her mind on an issue for "indifference filled the old woman's heart with consternation"<sup>68</sup> and although she never uses large words "she has a natural gift for making small ones do effective work...especially when a meanness or injustice roused her spirit."<sup>69</sup> This concern with justice becomes apparent in the script when she voices her disbelief in Muff's guilt and is willing to publicly denounce the gossip and evidence against him.

Aunt Polly is a simple hearted soul "with a heart so large that everybody's grief and everybody's joys find welcome in it and hospitable accomodation."<sup>70</sup> Her goals in life run parallel with this pre-occupation. She wants more than anything to do the right thing: to do her "duty" by Tom and Sid; to be a good Christian, and to be an upstanding member of the community. Although she often encounters obstacles in attempts to obtain the first of these desires, she is a highly respected member of the community and routinely approaches her religion with fervour and devotion.

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65. Ibid., p. 12.

66. Ibid., p. 181.

67. Ibid., p. 31.

68. Ibid., p. 73.

69. Neider, p. 7.

70. Ibid., p. 25.

Aunt Polly's major dilemma is in her role as disciplinarian. She realizes that she is "on her knees to Tom"<sup>71</sup> but she is torn over how to gain control. She accepts the belief that if "you spare the rod, you spoil the child", but everytime she hits Tom her "old heart most breaks", and when she lets him off, her conscience bothers her because she's just "laying up sin and suffering" for them both.<sup>72</sup> This indecision is compounded by the fact that she, like many others, is wooed by Tom's charm and is willing to endure his mischief to know that he loves her. Although her "pet vanity" is to believe that she is "endowed with a talent for dark and mysterious diplomacy"<sup>73</sup>, she is in actuality "as simple-hearted and honest as the day is long" and therefore "an easy victim" to Tom's mischief.<sup>74</sup>

Many of the traits overtly visable in Aunt Polly are more subtly revealed in Tom's personality. Although Tom is not as simple minded as his Aunt, he has inherited her basic propensity for honesty and justice and her willingness to stand up for what is right and good.

Sid, Tom's half-brother in the novel, is loosely based on Twain's brother, Henry, who was 2 years younger than he. Sid provides an interesting contrast to Tom by being an outwardly good boy, who always finishes his work first and has no "adventurous, troublesome ways."<sup>75</sup> But underlying this shell of propriety is a tattler who takes great pleasure in gloating at Tom's misery.

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71. Twain, p. 24.

72. Ibid., p. 12.

73. Ibid.

74. Ibid., p. 72.

75. Ibid., p. 12.

Due to the fact that Tom and Sid share the same bedroom and go to school together, Sid is better able than Aunt Polly to keep good track of Tom's behavior. He accepts this as his responsibility and is eager to report Tom's shortcomings and disobedience. In the script Sid divulges that his brother plays hockey and talks in his sleep. When Tom is believed to have drowned, Sid is the only member of the community who continues to refer to Tom's shortcomings rather than his more positive aspects.

Tom and Sid carry on a feud throughout the script. Sid is envious of the attention Tom gets from Aunt Polly and the remainder of the community and makes every attempt to discount his worth. Tom retaliates by threats and actions of physical force.

Another character with the potential to anger Tom to physical force is Alfred Temple, a newcomer to the village. Alfred is larger than Tom, but has a citified, dainty air about him that instantly infuriates the hero of the play.<sup>76</sup> Alfred is alien to Tom's boyhood environment, he is well dressed even on a weekday and displays a keen interest in school. He is used as an example of exemplary behavior by the schoolmaster which he accepts with relish. Yet, this situation only serves to compound his unpopularity and provides a sharp contrast to the value system of the average boy of the village.

Alfred is a tool used by Spencer and Twain to establish, through contrast, the accepted norm of boyhood behavior among his peers. Through him Tom is revealed as an all American boy who is compelled to prove masculinity at all cost.

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76. Ibid., p. 14.

Joe Harper, Tom's sworn bosom buddy, is about the same age as Tom and has a similar economic and social background. He appears to fit comfortably in St. Petersburg and the mentality of its' people.

In disposition he displays an obvious similarity to Tom: he "always full of mischief", suffers from boredom in school, and is playful and adventuresome.<sup>77</sup> For the most part, he and Tom are "two souls with but a single thought".<sup>78</sup> When his thoughts or desires do vary from Tom's he shows no reluctance in voicing them, especially when he is skeptical of Tom's motives. He questions Tom's interest in painting the fence and his mysterious disappearance from the island, but he eventually comes around to Tom's way of thinking.

Joe differs from Tom in his willingness to comply to the wishes of others. He generally adheres to Tom's suggestions for entertainment, i.e. his desire to become a hermit is quickly changed when Tom infers that piracy is more appealing. Although he hates school and arrives at the last minute, he manages to escape punishment by hurriedly responding to the last bell. He plays with Tom's tick in class but is not the one reprimanded for the incident, indicating that he is no more a follower than an instigator of trouble.

Joe, like Tom, is a member of a matriarchal family; but Joe reveals a stronger attachment to his Mother. When she punishes him for misbehavior he is not quilty of, his feelings are hurt and his decision to run away is an attempt to force his Mother to realize her love for him. Yet, on the island he is the first to feel homesick; he misses his Mother

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77. Ibid., p. 48.

78. Ibid., p. 76

and is willing to return home alone to see her. Tom's accusations that he is "a little cry baby" who wants "to go home to see his Mother" are not insulting enough to retain him.

Joe Harper is important to the script for several reasons: He reminds the viewer that the boys are still children who depend on the security of their home or community for their happiness and well-being; he, through his similarity to Tom, shows that Tom is a typical boy in his actions, interests, and desires, and by contrast to Tom, he suggests that Tom is a boy of unusual intelligence, determination, and leadership.

Huckleberry Finn, another important companion to Tom, is a child who differs significantly from Both Tom and Joe. In appearance he is unkept, uncombed, and clad in the cast off clothes of full grown men.<sup>79</sup> He is a homeless boy, the son of a town drunkard (absent from the story), who sleeps in hogsheads or on doorsteps. Due to the lack of parental guidance, he has not developed even the most fundamental understanding of social amenities. He does not attend school or church and is unwelcome at social gatherings. He is "cordially hated and dreaded by all the mothers of the town who believe him "idle, lawless, vulgar and bad..."<sup>80</sup> The children of the town, however, are attracted to his lifestyle and dream of daring to be like him.<sup>81</sup>

Huck's physical mannerisms parrallel his virtually unhampered lifestyle. Since he is never forced to comply to another's time schedule, he has developed an unhurried calmness which prevails in all his action. Although he is near the same age as Tom and his playmates, he smokes

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79. Ibid., p. 40.  
80. Ibid.  
81. Ibid.

regularly, and swears. This behavior is strictly forbidden by the "respectable" members of the village.

Huck's exclusion by the adult population of St. Petersburg is accepted by Huck with indifference for he has no wish to alter his behavior and conform to their value system. He is content to live his life on the fringes of society and displays no desire to be part of the mainstream. This decision not to conform is the result of his greatest desire; freedom.

Huck, having no formal education and displaying a slow mindedness in response, admires Tom's quickness and knowledge. Tom, on the other hand, relies on Huck for his knowledge of the supernatural and survival techniques. This mutual dependent relationship allows the control to shift from one to the other depending on who is the most knowledgeable in the given situation.

Huck's independence from parental control, although allowing him complete freedom, has forced him to survive without the protection and love inherent in a more normal upbringing. He must provide his own food, clothes, and lodging. He must also protect himself from danger. This he accomplishes by retreating or "laying low" when encountering a dangerous situation or person. After viewing the murder in the graveyard, he makes a firm decision to avoid any involvement even if he can save the life of an innocent man, for he has learned, above all, the value of self-protection.

Even though Huck has learned to survive on his own, he is

still a child with his own set of desires and vulnerabilities. He, like Tom, wants to be accepted by his peers. On Jackson's Island he enjoys the thought that he and his companions are the talk of the whole town and would like to receive the exuberant welcome bestowed on the other two boys when he returns for the funeral. Despite Tom's betrayal of their oath, Huck forgives Tom and remains his loyal friend.

Mr. Dobbins the Schoolmaster, is a middle aged man, who as Twain points out, has "...no feebleness of muscle" and the ability for "vigorous lashings".<sup>82</sup> Mr. Dobbins is pictured as a harsh man who has a gaze that can "smote the innocent with fear"<sup>83</sup> a quality that allows him to terrorize many of his students and leave them with a burning desire to play hookey.

Mr. Dobbins' tyrannical behavior in the classroom is somewhat justified by Twain's explanation that he is the victim of an unsatisfied desire to become a doctor. Due to his poverty, he was unable to attend Medical School, and was forced to accept a position as the town schoolmaster--a position which afforded him less prestige and less salary. The lasting symbol of this desire is his "book of mystery", an anatomy book that he locks in his desk and refers to at every spare moment. Mr. Dobbins' sense of personal failure is displayed in his bitterness towards the children and his lack of compassion for humanity in general. In Spencer's script he displays an attitude of superiority towards Muff,

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82. Ibid., p. 117.

83. Ibid., p. 115



a victim of poverty who has not managed to better himself, and is eager to prove his guilt before the trial begins.

Dobbins is important to the story for three reasons. First, his behavior in the classroom warrants Tom's hatred of school and his frequent attempts to play hookey. Second, his treasured book of mystery is indirectly responsible for Tom's first sign of chivalry and his triumph in winning Becky's admiration. Third, despite the schoolmasters' severe punishments and threats, Tom continues to misbehave, further establishing his pluckiness.

Becky Thatcher, Tom's beloved, is a "lovely little blue-eyed creature" with yellow hair which she wears plaited in two long tails.<sup>84</sup> She is a demure child with an external delicacy that compels others to shelter her from the harshness of life.

Becky is the daughter of the county judge who has recently moved to town from Constantinople, twelve miles away. The Thatcher family has, therefore, "traveled and seen the world."<sup>85</sup> Judge Thatcher's occupation, economic status, and worldliness demands the respect of the entire community. This prestigious social standing is evident in Becky's prim behavior and dress. Both reflecting a dignity and etiquette fitting for a girl of her background.

Becky's coy and prudish behavior with Tom is a reflection of both her pride and innocence. Although she does not understand all of Tom's advances, she knows that she must protect her reputation.

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84. Ibid., p. 84.

85. Ibid., p. 85.

Sometimes cautious and reserved she is also vulnerable and curious. Her vulnerability is evident in her attraction to Tom and the emotional impact he has on her. Her curiosity leads her to peek at Dobbins' "book of mystery" and to follow Tom's lead in the cave.

Becky's character, not fully developed in the novel or the script, is set up as a direct reflection of Tom's romantic notions about love. She is pretty, feminine and gentle. Tom's strength of will complements her lack of aggression, providing her with a protector and him with someone to protect. He becomes Becky's hero, a form of flattery he craves in his action in the classroom and the cave. When accused of ripping the Schoolmaster's book of mystery, Becky turns white with terror reminding Tom of a hunted rabbit and appealing to his desire to protect those weaker than himself. While Becky sinks into apathy in McDougall's Cave, Tom continuously tries to convince her that there is still a chance they will be found or will find a way out. Becky's weakness and vulnerability provide a contrast which further develops Tom's strength.

Injun Joe, the villain of the play and novel, is given no physical description by the authors; however, through his actions it is obvious that he is endowed with physical strength and agility. His movements and reflexes are quick and skilled, and they exhibit an animal quality symbolic of his nature. Twain describes his movement in the graveyard as "catlike and stooping",<sup>86</sup> and Spencer refers to him "springing through the crowd" after being accused of the murder in the court scene.

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86. Ibid., p. 67

Joe's external display of self-assurance gives him the ability to lie to Muff and to the Sheriff without being caught in the concealment of his own guilt. It also allows him to carry himself in a manner exhibiting pride, despite the contempt of those around him.

Joe's behavior seems motivated only by wickedness. He robs a grave for money, takes the drastic measure of killing a man out of revenge, and blames an innocent man in order to protect himself from punishment. This lack of scruples combined with his cleverness, cruelty and physical strength create a formidable character feared by the townspeople and especially the children.

This "murderin half-breed", as the townspeople call him, is a symbol of evil, providing horror, suspense and violence in a world that is otherwise quite idyllic. His chief importance in the story is his effect on Tom and Huck and Tom's ultimate display of maturity. His vicious actions appeal to Tom's sense of justice and force Tom's growth as a person.

Muff Potter, the town drunk and a man inherently weak by nature, provides a suitable contrast to Injun Joe. Although Muff is first introduced in the play in an inebriated state, he is sober throughout the remainder of the play. In his drunken state Muff is willing to stand up for himself and Injun Joe by confronting the Doctor for more pay and coming to Joe's rescue in the ensuing fight. This condition changes, however, when Joe accuses him of the murder and Muff begins to sober. Muff's fear induces physical and emotional

responses that emphasize his basic weaknesses throughout most of the continuing action. Twain's descriptions of Muff's behavior, after he has been accused of the murder, are clearly designed to evoke a feeling of pity. As Twain states, "the poor fellow's face was haggard, and his eyes showed the fear that was upon him. When he stood before the murdered man, he shook as with a palsy, and he put his face in his hands and burst into tears."<sup>87</sup> Other words selected by Twain to describe Muff's appearance and behavior include; "pathetic" "hopeless", "timid" and "pale".

Although lacking in self-esteem, Muff is basically a good man who has no desire to hurt anyone. He loves the people of the town and is known for his kindness to the children. The members of the community, even those who believe him guilty, often refer to his taking the boys fishing, or mending the children's kites and dolls, as acts of kindness that enhance his appeal.

The fact that Muff is not very bright is shown by Injun Joe's ability to convince him that he has killed Doc Robinson. Muff's lack of intelligence and his generally slow nature warrant him the title of "loafer" or the town's "no account". But, Twain and Spencer express their sympathy for this harmless, kind man by continual references to his good deeds.

The remaining townspeople function basically as a chorus, standing outside the action and commenting on it. Their relationship

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87. Ibid., p. 69.

to the play's theme is important. First, they display a concern for justice and a sense of harmony and love which provides a foundation for Tom's steps towards maturity. Second, through their lack of worldliness, they provide the essence of this small town frontier environment. Third, they help demonstrate the fact that Tom is a typical boy of the community. His childhood pre-occupations and actions are not unlike those of the majority of the children of St. Petersburg.

CHAPTER IV  
ADAPTING THE SCRIPT

An initial examination of the Spencer script, in relation to production style and performability, revealed the script's inherent weaknesses and strengths. Although the script effectively captures the reality of the times and the essence of Twain's style and intention, it would pose several problems for a child audience. First, the script's fragmentary style would not allow the continuity the director desired to maintain audience attention and to provide a logical sequence of action. Spencer's attempt to offer a chronicle of Tom's summer adventures, representative of Twain's style in the novel, fails to account for the descriptive passages of daily action and behavior that link the various adventures together in the book. This failure presents the director with a significant problem in establishing a "whole" production with a direct through line. Second, the script's verbosity in many instances, would inhibit natural physicalization and nonverbal action demanded by a child audience. Although the Spencer script offered the truest adaptation of Twain's writing, her inclusion of too much dialogue unsuitable to physicalization would slow the pace and quickly lose the attention of a young audience. Third, the script's length of nearly seventy pages of dialogue would result in a running time of ninety minutes or more. A performance of this length would be a detriment in holding a young audience's attention and could preclude the attendance of schools in the school matinee program.

The inherent weaknesses in the Spencer script led to the perusal of other scripts based on Tom Sawyer. Although this effort by the director afforded a variety of ideas for production, the outcome was not fruitful in obtaining a better stage adaptation. The scripts available failed to portray the adventures in a realistic manner or they demanded the use of a narrator. Due to the director's desire for a realistic production style and the belief that a narrator was unnecessary to the action, a decision was made to utilize the Spencer script with deletions or additions deemed appropriate for effective dramatic production.

After considerable study of the play, it became easy to detect those areas where lengthy passages of dialogue virtually halted the possibility for interesting physical action. Many times the simple deletion of dialogue would yield greater opportunity for action without detracting from the plot. Cuts in the dialogue carefully selected by the director, yielded a shorter and more cohesive production, and at the same time, increased the possibilities for physicalization. With these initial cuts made, the director listened to an oral reading of the script for the omission of information pertinent to the story line or character development. The reading revealed no deletion of essential information and it unveiled several new areas where dialogue could be removed without harm to the material. The reading, done virtually without regard to pauses, differences in character speaking patterns or physical action, took sixty minutes to complete. When considering the addition of other essential elements of production

it became obvious that the initial material would necessitate further deletions.

In the second search for cuttable material the director again returned to the initial intention of removing extraneous dialogue. Although the first set of deletions were arrived at by the simple removal of entire sections of dialogue, the second attempt revealed the need for internal cuts within the various characters' lines or speeches. In the graveyard scene, for example, Spencer provides the following lines for Muff immediately following the murder:

"I thought I'd got sober, Joe. I'd no business to drink tonight. But it's in my head yet - worse than when we started. Can't recollect anything of it hardly. Tell me Joe - honest now, old feller - did I do it? I never meant to 'pon my soul and honour, I never meant to. Tell me how it was Joe. Oh, it's awful. And him so young and promising."88

As several of these thoughts are continuously repeated by Muff throughout the remainder of the play and their inclusion at this point only results in slowing down the pace and fails to provide opportunities for new physicalization, the director reduced the speech to the following: "I thought I'd got sober, Joe. But it's in my head yet - worse than when we started. Can't recollect anything of it hardly. Tell me how it was, Joe. Oh, it's awful. And him so young and promising." This method of deletion allowed for character development and plot revelation without the verbosity inherent in the original lines.

The final pre-rehearsal script adaptation also brought to light the fact that Spencer's scene following the cave scene could be eliminated without damaging the plot. This scene, consisting of the

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88. Sara Spencer, Tom Sawyer (Kentucky, 1935) p. 28 - 29.



town's discovery that Tom and Becky are missing and their plans to organize a search party, supplies expository information that is repeated by Aunt Polly in the final scene of the play. It's removal, therefore, while not harming the story, would afford the director one less scene transition and the elimination of approximately four or five additional minutes of playing time.

With pre-rehearsal cuts finalized, the director moved on to tackle the problematic scene transitions. Whenever possible attempts were made to continue the action from one scene to the next without the use of blackouts, as they would only add to the choppiness of the script and lose the audience's concentration. Attempts were also made to unify the story line establishing a logical sequence of action rather than just skipping from scene to scene. Since the script does not provide a coherent time sequence between scenes, in many instances, the director created dialogue or action to serve this purpose. This was not necessary for the first three scenes where a sense of unity could be achieved by changes in light levels and overlapping action.

At the conclusion of the first scene, while Tom and Sid are preparing for school, their classmates would begin to assemble in the school-yard where they participate in a variety of games until Tom and Sid are able to join them. This same type of action continuation is also possible between Scenes II and III. While Tom talks to Huck, the remainder of the students would enter the classroom and take their seats. Thus, when Tom enters the classroom, already busy with daily activity, the viewer understands the sequence of time and action.

Although the action up to this point flows quite logically between scenes, the remainder of the play covers a greater span of time

and requires abrupt environmental changes. Additional action or dialogue is demanded to effect the desired continuity of action. Prior to the rehearsal period, the director devised transitions that would become an integral part of the script.

Scene III, in the Spencer script, ends with the Schoolmaster dismissing school in order to punish Tom for ripping the "book of mystery" and is followed immediately by Tom and Huck entering the graveyard. This presents several production problems: First, it does not allow time to clear the stage of students, properties and the Schoolmaster. Second, it does not provide a resolution to Tom and Becky's relationship; and third, it fails to acclimate the audience to the severe change in location, atmosphere, or the time that has passed. The addition of Becky's line "Oh Tom, how could you be so noble." at the end of the scene would display Becky's gratitude to Tom for taking her punishment for her and would therefore provide a resolution to their rocky relationship. Also, it would provide additional time needed to clear the stage of the students and their personal properties. A quick and well executed blackout covered by instrumental and organic sound would be needed to accomplish the movement between scenes. By having the Schoolmaster raise his pointer to begin the spanking as the lights go out, the offstage use of a clapboard followed by Tom's screams would simulate the sounds of Tom's punishment while allowing the Schoolmaster and Tom to exit with the remainder of the school-room properties. This action also puts a button on Scene III in a humorous manner and allows other actors to begin to set properties or set pieces used in the graveyard. As the

graveyard is being set, the graveyard lights would come up underscored by instrumental and environmental sounds selected to establish the appropriate atmosphere for the graveyard and the time of night.

At the completion of the graveyard scene the action shifts to the whitewashing scene. This drastic change of environment again posed similar problems in effecting script continuity and required additional dialogue and action in transition. In order to explain the reason Tom is whitewashing the fence and to link the action of Scene IV and V together, a short blackout taken after Tom's line "Huck, let's get home" would cover the boy's exit with graveyard properties and allow time for Aunt Polly and Sid to place themselves in Tom's bedroom as they wait for the missing child to return home. As Tom and Huck re-enter, sound and lights would change to early morning indicating that the boys' midnight adventure had turned into an all night ordeal. Two lines between Huck and Tom reconfirming their vow to keep "mum" are included as Tom climbs to his bedroom window. Tom is unexpectedly greeted by his Aunt Polly, however, which includes an interchange of dialogue leading to Tom's ultimate punishment for his misbehavior. This addition of dialogue accompanied by the action of Aunt Polly leading Tom downstairs to prepare to whitewash the fence logically links the two scenes together and acclimates the audience to the time and environmental changes that have taken place. As Tom, Aunt Polly and Sid exit, the cast members can begin to enter the village street on their way to picnics and various holiday activities and complete scene changes necessary to paint the fence.

Transitions between Scenes V and VI, requiring an environmental change from the village street to Jackson's Island, would be achieved

through the use of action and offstage sound. The first need, to clear the stage of the fence and whitewashing properties, could be accomplished by the entrance of Aunt Polly and other townspeople who remove the items while rushing off to the party and fireworks display. The fireworks display mentioned by Huck in Scene V offers an explanation for the boys' easy escape and provides interesting offstage sound to underscore the short blackout used to get a campfire and the boys to Jackson's Island. The fireworks display, including square dance music, people chatting and the sound of fireworks, would then gradually diminish and fade to suitable environmental sounds for late night on Jackson's Island. The directorial choice to begin Scene VI at night rather than the next day as is called for in the script, was used in an attempt to provide a more logical progression of time. As the boys begin their dialogue they are gradually falling asleep around the campfire. Lights and environmental sounds change to early morning as the boys sleep and are replaced by the sound of a cannon being fired. The cannon awakens the boys and a new day begins. This transition allows a gradual time advancement replacing the abrupt time change in the original script.

Although transition between Scenes VI and VII could be simply achieved by alteration of light intensity and the repositioning of actors on stage, the following scene change would require another drastic environmental change from Jackson's Island to the village church. This change would be executed by a gradual light fade to blackout, allowing the boys time to exit with Jackson's Island properties, which is covered by an appropriate hymn sung by the towns-

people while entering the funeral and setting up seating for the congregation. Hymn singing would also be used at the completion of Scene VIII to provide another musical interlude into Scene IX. By fading the congregation's voices as they exit the stage and overlapping Muff's lonely harmonica music, the movement from church to court house could be achieved without significant difficulties. For purposes of expediency here, Muff would be concealed on stage during the church scene and only revealed in jail after the others exit. Suitable action would be later added during the rehearsal period to help establish the new environment and to provide time for Tom's re-entrance.

In order to achieve an effective transition into Scene X and to enhance the elements of suspense and horror required for appropriate audience response in the cave scene, the director made significant alterations in the content of Scene X. The original script for the adventures in the cave was found to be lacking in several key areas: First, the immediate change of environment from the village street to the cave's interior would prohibit sufficient time to acclimate the audience to a logical sequence of events and the unique atmosphere inside the cave. Without sufficient environmental establishment, the elements of suspense essential to the scene's effectiveness would be lessened. Additionally, by beginning the scene with Injun Joe's presence in the cave, the audience is forewarned of this impending danger, and therefore, the climactic development of increasing horror is diminished in impact. Also, Injun Joe's death immediately following Tom and Becky's entrance

reduces the possibilities for interaction with the children and further diminishes the scene's potential for a more climactic resolution. Due to the inherent problems in the Spencer cave scene and the availability of a more exciting and suspenseful scene from another script, the director replaced the original dialogue and action. The new scene would help solve the inherent climactic and transitional problems in the Spencer script by opening the scene with the previously planned party outside McDougall's Cave. This not only provided a clearer understanding of the sequence of events and a more suitable environment for audience acclimation, but also offered a contrast between the innocent childhood party and the ultimate turn of events. Second, the entrance of all the children in the cave and the winding path they take provides insight into Tom and Becky's separation from the remainder of the party and gives the opportunity to further develop the environment through the other children's comments and fearful reactions. Third, the inclusion of Injun Joe later in the scene would help build the elements of suspense rather than starting with all of them and having no place to go for climactic build. Fourth, the children's interaction with Injun Joe would increase the potency of the horror in the scene and would further the development of Injun Joe's villainous character. Fifth, Injun Joe's ultimate death at the end of the scene would provide a climactic resolution to the conflict between Tom and Joe. Sixth, Injun Joe's fall from a ledge, enhanced by a black-out would allow time for Tom and Becky to clear the stage and for Aunt Polly and Huck to take their places for the final scene. The transition into Scene XI would be achieved through the sound of Becky's echoing screams overlapped by the lonely music and environmental sound

appropriate for a return to the village environment.

One final measure taken by the director during this period of script adaptation included the deletion of one of the minor children's roles and the addition of an adult woman. The choice to add Widow Douglas to the script was made to increase believability and to bring to mind familiar elements of the novel. The original list of adult characters included six men and only two women. This seemed to detract from believability by providing an imbalance in the adult population of the village. The addition of Widow Douglas would help balance this out and would also provide opportunities for interaction with and concern for Huck. This would further develop Huck's personality and establish a more loving adult community. The exclusion of Jane Hardin from the script was done in an effort to reduce the number of children required for the production. As Miss Hardin is not a familiar character in the story and is given very little dialogue, her removal from the cast could be obtained easily and without damage to the overall production.

## CHAPTER V

### PRODUCTION STYLE

Due to the proximity of Hannibal and the familiarity of the public with Mark Twain's childhood environment and literature, it was important to the director of Lindenwood Colleges' production of The Adventures Of Tom Sawyer to physicalize a production firmly based in the reality of the time and place and true to the author's intention and style. This had to be accomplished with close attention given to the dramatic elements of tempo, mood, and theatricality, essential to assuring audience appeal. The directorial approach ultimately taken was based on an intrinsic interpretation of the novel and script, historical data concerning the setting and Twain's childhood, and an understanding of dramatic devices essential to obtaining audience appeal. Although the production was basically targeted for audiences between the ages of five and twelve, the director adhering to Twain and Spencer's intention for more general appeal, directed a production containing elements appealing to all ages. The realistic nature of the material makes this a possibility not available to the director of a more typical children's play dependent upon slap-stick humor and broad, two dimensional character development.

The first decision made was to follow the dictates of the novel and script in developing a realistic production. In all sources examined Twain notes that this chronicle of adventures is based on experiences he or his companions had in their childhood.



Realism, however, is a relative term, for what is reality to a child may not be the same reality to an adult. For purposes of clarity and a concern by the director to maintain the romantic quality intrinsic to the literature, realism was defined from a child's perspective; reality as seen through a child's eyes. This childhood vision of reality aided in justifying the two dimensionality of several of the adult characters, i.e. Injun Joe and the Schoolmaster, and increased the potency of the childhood fears and suspense surrounding the murder and the adventure in the cave. It also added credence to the seriousness with which the children approach their pre-occupation with the supernatural and their various daily endeavors.

Childhood reality also weighed heavily in the director's decisions on acting style. At this point in the conceptualization the director was confronted by two fundamental questions: Will an audience of children, bombarded typically with cartoons, slap-stick humor, and exaggeration, be entertained by a realistic portrayal of character? and secondly, Will they accept the discrepancy in character depth and development in the script?, i.e. the complete villainy of Injun Joe vs. the well rounded character of Tom Sawyer. George Devine, a former director of the Young Vic Company, in London, answered the first question by stating that "children are happily free from conventional ideas about theatre and will respond to any convention if it is well done and honestly done."<sup>89</sup> He further suggests that "Acting for young audiences must first and foremost be sincere. It must be true to character, mood and situation. It must be clear and strong acting. Any uncertainty or lack of conviction will lose the interest."<sup>90</sup>

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89. George Devine, "Theatre For Children", World Theatre Vol. 3, (January, 1952) p. 13.

90. Ibid., "Young Audiences" New Statesman, Vol. 14 (Autumn, 1949), p. 13.

A realistic acting style would therefore be accepted if done with strength and sincerity. In answer to the question concerning character depth discrepancies, the script was reexamined from a child's reality. This analysis proved fruitful, for a child's view of adults is often based on a generalization. A child describing an adult may say "He is mean" or "She is nice". Rarely do they say that he or she is mean some of the time and nice some of the time. Therefore, a somewhat exaggerated, two-dimensionality would be accepted for those characters not fully developed in the script. In general, however, the acting style would be realistic with particular attention paid to full development of character. Each actor would be lead to develop a characterization complete with subtextual depth and physical idiosyncracies.

Thought was also given to the use of child actors in the children's roles which comprise over 50% of the roles available. Although the director had no doubt that young adults portraying children would be accepted by a young audience, there was serious doubt as to the availability of the number of suitable adults needed. Auditions would be held for both children and adults and the decision would be delayed until the casting session.

All elements of design also need to be congruous with the acting style. Due to the demand for nine different settings, it was predetermined that the set could not be entirely realistic, but would suggest reality of the environment from a child's viewpoint. It would provide a "jungle-gym" effect--a playground with places to climb, to hide and to play. The requirement for alteration in the environment would become the responsibility of the lighting designer, who, through

the use of gobos, mood lighting, and illumination of different portions of the set, would be able to accomplish the changes with speed and effectiveness.

The director's concern for an accurate portrayal of the time period would require that the costumes and properties be historically correct. Also, since the action in the play requires an abundance of physical movement, both costumes and properties must be durable. Costumes and properties must also have a home spun quality and must help delineate the various social--economic status of the community members.

In addition to the director's requests for realism elements of design particularly appealing to a child audience were also required. As Devine points out "... colour and shape in scenery, costumes, and lighting, are necessary to seize their (children) attention."<sup>91</sup> The script, light and colorful in nature, lends itself to harmonious design. Therefore the set, costumes, and properties would be bold in color.

Establishing the realistic environment of St. Petersburg and the surrounding areas used in the script would not be complete without the addition of sound. Twain places significant emphasis on the sounds of nature and music in the novel.

In his autobiography he often writes with fond memory of the sounds and music which filled his childhood world. Music of the times would become an intregal part of the production. It would be used to

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<sup>91</sup>. Op Cit., p. 17

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help establish the correct atmosphere prior to the opening of the show and would provide a rythmical flow between scenes. Music would be performed live with a staged pre-show. It would take the adult members of the audience into a nostalgic glimpse of a time period gone by and would grasp the child's attention from the moment he or she entered the theatre. When accompanied with musical interludes and a musical curtain call, the entire production would gain a sense of continuity somewhat lacking in the script. George T. Latshaw in the Association Of The Junior Leagues Of America Children's Theatre Manual upholds this directorial

decision when he states:

"The use of music to set mood, to create themes for characters, to bridge scenes, can enhance the production considerably. Children today live with an undercurrent of sound which they accept in films, on television, and via transistor radios. Theatre without occasional music would seem to be missing a beat somewhere."<sup>92</sup>

Plans were made to audition musicians on the same day as the acting auditions. An attempt would be made to cast actors who were also capable musicians.

Nonmusical elements of sound would also be incorporated in the scenes when suitable. The sound of birds chirping, dogs barking, children playing, owls howling are only a few of the sounds of nature commonly heard in this frontier town and it's surroundings. Since taped sound has a tendency to draw attention to itself and fails to flow organically with the movement of the performance, the offstage actors would supply as much of the background sound as possible.

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<sup>92</sup>. George T. Latshaw, p. 38.

Taped sound would only be used when live recreation would be impossible or would diminish believability.

Special attention in the development of style is placed on tempo, length and continuity. These important elements in all theatrical productions take on even greater importance in a production designed for children. Due to the fact that over 50% of the scheduled performances were to be presented under the school matinee program, the length of performance must be suitable to the various school districts in the area. Based on past experiences with lengthy productions, the producer requested that the show not exceed seventy minutes. Elementary school teachers and principals are reluctant to take their students out of school for longer periods of time. In addition, a young audience's attention span is generally shorter than that of an adult audience and the need for an intermission could lose them all together. Children are also particularly sensitive to rhythm and pace.<sup>93</sup> A performance that is slow or devoid of action equals a restless audience in children's theatre. Therefore, the production would be relatively short and fast moving with continuous action with musical interludes and other devices used to stimulate the child's interest throughout.

Although the dialogue in the script is humorous in itself, it alone will fail to assure the audience's attention. As Aurand Harris, the author of plays for children states: "The laughs... arise from comic situations more than from wit or dialogue... many words pass unheard, while very little action goes unseen." (Players, pag p. 143). All directorial choices in stage movement will evolve from a production style which is action filled. The action must be humorous, unexpected, and bold without extending past the bounds of reality or outside of the playwright's intention.

CHAPTER VI  
DESIGN APPROACH  
A  
SETTING DESIGN

The value of a well designed set could not be underplayed in a production of this nature. Set demands presented a challenge that would carry the potential for much of the success or failure of the entire production. Therefore, it was important to begin conferences with the designer very early and for the director to become actively involved in the set design process throughout.

The set designer, Ed Cating, a talented artist and an undergraduate theatre student at Lindenwood, began the process with an examination of production style. This included an understanding of the director's desire to establish a representation of childhood reality suggestive of Hannibal, Missouri in the 1840's. This must be conveyed with color and shape appealing to the child's eye and contain elements of realism and nostalgia appealing to the adult. It must establish nine different locations drastically contrasting in nature, without requiring major scene changes which could slow the pace. The design must allow for exciting stage movement and composition, offering various levels for climbing, hiding, and playing. Finally, it must provide a prevailing sense of the closeness of nature in this frontier environment.

The theatre itself posed several problems. There is no

curtain, no wing space, no fly system. The space included a thirty-four foot opening with a depth of eighteen feet and a height of eighteen feet with permanent walls enclosing the playing area. The drastic environmental changes required by the script would have to be accomplished in full view of the audience or in blackouts. The lack of a fly system and wing space would also limit the possibility of scene change through mechanical means. The permanent walls surrounding the playing area would act as a deterrent in establishing the closeness of nature.

With an understanding of the limitations of the theatre space, the "givens" of the script were taken into account. The specific needs included the creation of the following environments: Tom's bedroom, the schoolyard, the schoolroom, a graveyard, a village street with a fence, Jackson's Island, the village church, the exterior of the courthouse with an adjoining jail, and MacDougall's Cave. Each of these settings must fulfill fundamental scriptural demands and directorial needs.

The first scene, Tom's bedroom, would require a bed for Tom and Sid and an entrance for Aunt Polly and the boys. Due to the mention in the script and novel of Tom's midnight escapes through the window and down the side of the house, the director requested that the bedroom have a window with an escape and that it be an upstairs bedroom. A platform extending eight feet in height was designed with sufficient space

for movement. It included the suggestion of a window, stage left, with a ladder-like escape below it leading to the stage floor. In order that the platform could be utilized in other scenes, the boys would sleep on the floor. Stairs leading up to the bedroom, stage right, provided an interior entrance for Aunt Polly and a suggestion of the remainder of the house.

The second scene, evolving around the routine activities of the children prior to entering the school house, demanded open space for childhood games and the fight between Tom and Alfred. Although the space did not have to differ significantly from other scenes played in the village street, it did have to provide areas that would allow the children to run and climb. It also should allow entrances from a variety of locations to assure quick, easy access for eleven actors gathering from various homes in the town. Design elements here, as in the bulk of the scenes, would need to suggest a natural exterior. The design agreed upon accomplished these elements with creativity and effectiveness. Five entrances to the stage were furnished- -three of which were placed up center, off right and off left. Rock formations covering the proscenium wall, stage right, and the down right edge of the stage were practical, offering two additional entrances and a definite suggestion of the natural setting. A six foot platform stage left, built on a formation resembling a hollow tree trunk, furthered the natural setting and allowed space for hiding and climbing. An eighteen inch platform extending from center to right and directly below the



eight foot platform would become the schoolhouse interior, while the stairs and ladder leading to the platform above would supply additional places for the children to play. The schoolroom in the following scene would be played on the large eighteen inch platform. The demands for seating for eleven children and the teacher would be accomplished by the use of a podium and stool for the teacher with the students seated on the stairs which overlap the platform, stage right. This eliminated the necessity for the students to bring on cumbersome benches or chairs and offered the separation required by the script's abrupt changes of focus, shifting from Tom's conversations with Becky and Joe to the routine activities of the classroom.

The fourth scene, the graveyard, would utilize the area previously established in the schoolyard. The addition of a couple of gravemarkers carried on by cast members would complete the picture for this frightening midnight adventure.

The fifth scene returns to the village street. The action, evolving around whitewashing the fence, was the cause of great deliberation- -how to build a fence that could be painted without breaking up the scenic picture. This problem was ultimately resolved through the use of a folding fence attached to the right end of the eighteen inch platform. It was lifted by the actors on stage prior to the scene and folded back at the scene's conclusion. The fence, four and one-half feet in height, folded in three places. By folding it

22

with the unpainted side out it would again become an integral part of the design.

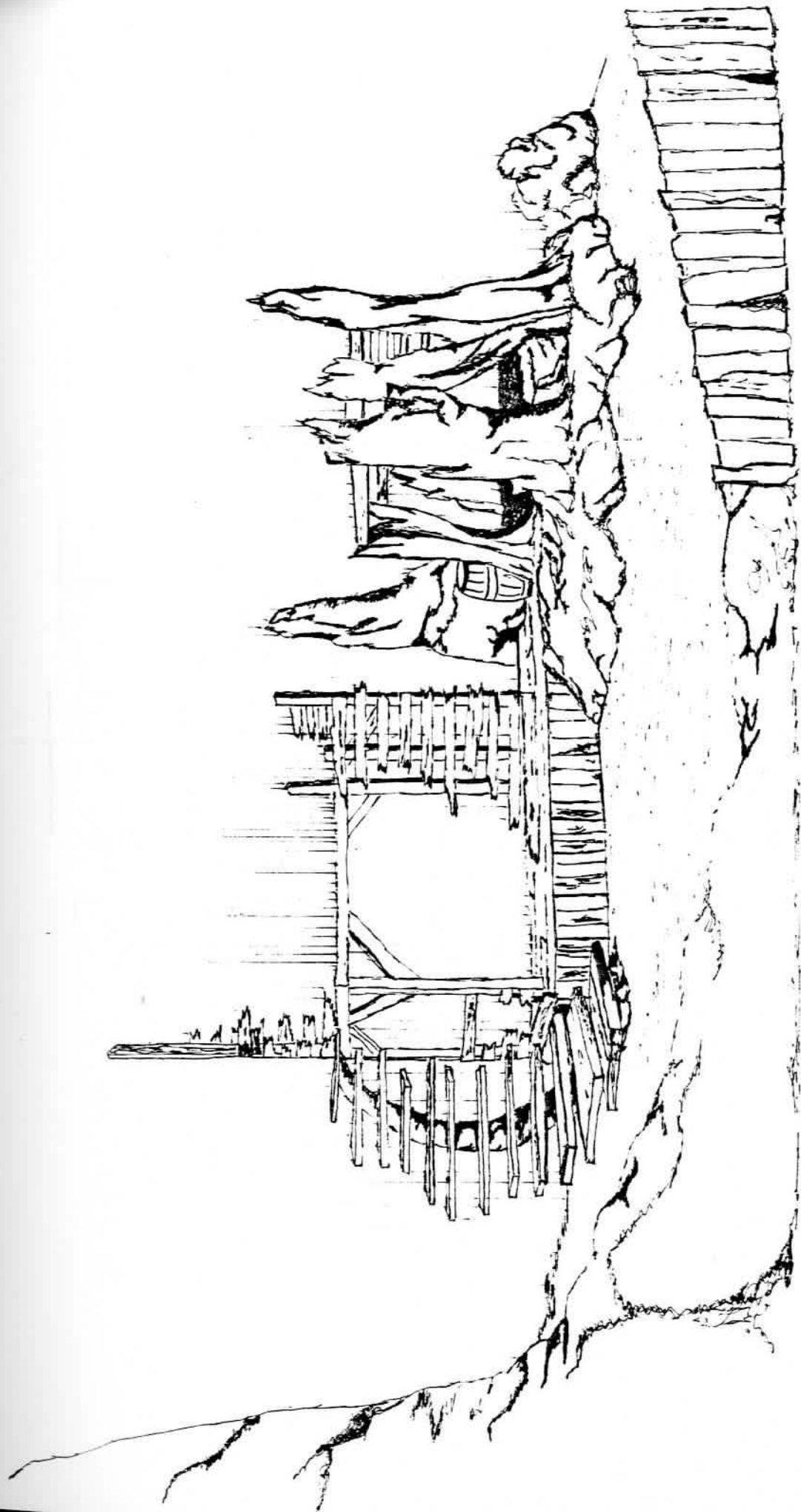
The entire set would be utilized for both the adventures on Jackson's Island and the cave. Although minor set changes would be made to suggest these environments, the main responsibility for change would again be left to the lighting designer. On Jackson's Island the addition of a campfire would help establish a new environment. The cave scene would be enhanced by two stalagmites lowered from the grid and movable rock formations. Due to the lack of sufficient time for this change in final rehearsals, the rock formations were not moved. Their presence on stage, when correctly lighted, helped establish the underground passage formed of rock.

The village church, used in the funeral scene, required seating space for fourteen people, an area for the preacher to deliver his sermon, and a location to conceal the three boys as they listen in on the ceremony. The eighteen inch platform provided a suitable area to suggest an interior. The eight foot platform directly above would conceal the boys from the congregation and offer two escapes for entrance into the church. The area would accommodate seating for all of the adults and several children with the remainder of the congregation standing in the back. Although the area was severely cramped, it worked effectively to help create the illusion that the entire population of the village attended the boys' funeral. The stairs overlapping the platform, would act as a suggestion of a raised podium for the preacher.

The courthouse would be placed beside the village street with the eighteen inch platform used as the courthouse entrance and the ladder leading to the eight foot platform suggesting the bars of the jail. Muff could therefore be held behind the bars of the jail while the remainder of the population entered the village street.

Mr. Cating's multiple set design answered basic script requirements without the need for major set changes. It provided enough realism in structure to suggest the various environments without confining its' appearance to one particular location. This achievement was due to several factors: one, the use of raw oak for building materials gave the entire set a rustic quality characteristic of the time and setting; two, the irregular pattern for stairs and ladders and the uneven and rough edges of the structure became an intregal element in achieving believable outdoor settings; three, the rock formations and tree trunk effect on the six foot platform helped establish the geography so pertinent to the boyhood adventure;four, the addition of jute rope extended vertically from floor to ceiling encompassing the upstage areas and disguising the permanent walls was useful in completing the rustic appearance of the design. With different lighting techniques used to illuminate the rope, it gave the suggestion of a wooded area, the walls of a cave, and back walls for interior scenes. When sets of ropes were placed behind others, the entire set gained a sense of depth, as if the woods or cave walls extended beyond the audience view; five, the stage floor was painted with a blend

of various colors of nature, bringing color into the design and suggesting an outdoor environment; six, a cyclorama used upstage center brought additional color when illuminated and added the final touch of nature--the sky.



## PLATE I

DOBBINS: Thomas Sawyer, this is the most astounding confession I have ever listened to! (Schoolroom, Scene III)

## PLATE II

PREACHER: Never before has this village suffered such a blow as now, in the loss of these three high-minded, brave, fearless young boys. (Funeral, Scene VIII)

PLATE I



PLATE II



## B

## PROPERTIES DESIGN

In an attempt to further define the reality suggested by the set design, properties chosen were realistic. This was particularly important in the Jelkyl Theatre which is a fairly intimate theatre with a close audience/stage relationship. Properties were sought that were true to the period or the primitive environment. Those articles built were designed to suggest the primitive construction of hand-made objects. Several of the items built needed to appear as if they were constructed by children. Color was also a desirable element in properties as the set design afforded little color to the stage picture.

Karima Zhiri, an undergraduate theatre student, was assigned to the position of properties mistress. Although Ms. Zhiri was inexperienced in this area, she approached her job with diligence and genuine concern for the production. Due to the fact that rehearsal time on stage would be limited to two days, properties were added early to relieve some of the pressure the actors would encounter adjusting to the set before their first performance. This allowed Ms. Zhiri twenty days to design, acquire, and construct the majority of the props. Properties conferences were held three or four times a week throughout this time period to assure a correct representation of the time and place, to discuss design ideas and requirements for construction, and to keep abreast of prop changes and additions made in the rehearsal process.



Since almost all of the properties required were personal carry on props, emphasis was also placed on selecting objects consistent with the director and actor's character analysis. Upon two occasions, Ms. Zhiri attended brainstorming sessions with the cast and director to discuss ideas for hand-made toys and musical instruments. These discussions encouraged the actors to make proposals for personal properties and resulted in a wealth of ideas for unique and pertinent items. Many of the articles utilized in the production were an outcome of these discussions, i.e. home-made stilts for Joe Harper, a steamboat whistle for Jim Hollis, a dancing wooden man for Sid, and a string game for Tom.

Due to the need for quick scene changes and the suggestive nature of the set, only one permanent set prop was used. The barrel used primarily as Huck's sleeping quarters, was positioned down of the eighteen inch platform stage left and moved to other locations when necessary to effect a new environment. The barrel chosen was unpainted, adding continuity to the set, and was historically correct for the period. It was reinforced for safety and a lid was built to conceal Huck from audience view.

The remainder of the properties were carried on by the actors and would therefore need to be fairly lightweight and easy to carry. In many instances these carry on properties became important devices for the establishment of new environments.

The first scene in Tom's bedroom included two pillows

with hand embroidered pillow cases, a colorful, antique patch-work quilt, and an iron characteristic of the time period. The items found in this scene were realistic and instilled a sense of comfort and care in Tom's home environment.

The schoolyard scen included a typical assortment of school paraphenalia. To assure a speedy transition between scene II and III and to further establish the schoolyard environment, the schoolmaster would place his desk, stool, and school-bell in the schoolroom while the children were playing outside. Both the desk and stool were selected for their rustic simplicity and height. The height of these items would accentuate the tyrannical nature of the teacher and make a statement concerning the student/teacher relationship. The dead cat that Huck enters with was designed with a touch of humor and morbidity. It consisted of a burlap bag covering the form of a cat's body with a tail extended out of one end to which Huck has attached a rope. This prop was successful in bringing audience laughter and provided an immediate statement of Huck's character.

Properties used in the graveyard scene, were selected to enhance the elements of realism and suspense. The gravemarkers, constructed of raw oak, were designed to suggest age and decay. The kerosene lantern and the shovel were rusty with age. A retractable knife, was selected for a beleivable stabbing and the safety of the actors handling it.

Scene V is filled with home-made toys and other treasured childhood possessions. Adults carried picnic baskets and twigs became the boys' swords in the battle on Cardiff Hill. The proper-

177

ties selected here displayed elements of a fun-loving community and were effective in conveying the holiday spirit. Other items in the scene, such as the paint bucket and handcuffs were built to appear realistic and primitive.

A small campfire used on Jackson's Island helped establish that environment and provided a means for cooking and lighting pipes. All three boys, participating fully in the childhood fantasy of running away from home, were equipped with hobo sticks. The hobo sticks, consisting of branches with colorful fabric bundles at one end, also became swords for the pirates and pillows at the days' end. One problem encountered in Scene VI concerned the use of tobacco in the boys' pipes. Several futile attempts had been made to find herbal tobacco in the area before it was discovered that by blowing talcum powder out of a pipe one could achieve a believable representation of smoking without the use of tobacco or fire. Properties selected for Scenes VI and VII, although realistic in nature, contained elements of childhood fantasy and furthered the sense of romance inherent in this adventure.

Staging of the funeral required seating for at least twelve people. Benches originally provided for the scene were too cumbersome to carry and offered less seating space than needed. They were replaced by wooden folding chairs which blended well with design. They also afforded more seating and were easier to handle than the benches.

The party in front of MacDougall's Cave was enhanced

by Huck's fishing pole, made from a branch with a line and a hook, and other items of leisure such as picnic baskets and musical toys. For the journey through the cave the children shared several burning candles. A battery operated candle, more workable for excessive action was used for Becky and Tom. The burning candles provided realistic lighting for the interior of the cave and extended believability. The battery operated candle, although less realistic in appearance, was suitable under the additional lighting added for Becky and Tom's entrance. Injun Joe carried a lantern and a shiney bowie knife.

The effectiveness of the properties selected depended on several factors; first, they were selected to help create a realistic environment for each scene; second, they were chosen to enhance the mood of the scene in which they were used; third, they were built and acquired with concern for correct representation of time and place; fourth, they helped define the personality of the character possessing them; fifth, they aided in creating a childhood reality complete with home-made toys and imaginative play; and finally, they added vivid color and qualities of humor and suspense that appeal to a young audience.

- Scene I - 2 pillows  
3x5 patchwork quilt - colorful  
Tom's homemade toe bandage  
Spool of thread with tooth attached to one end  
Iron
- Scene II - Hand carried chalk boards for all children.  
School books  
Jump rope  
Teacher's podium --(with drawer)  
Teacher's book  
Teacher's pointer  
Whistle  
Alfred's large stack of books  
2 pennies  
Dead cat ( probably in burlap bag with tail hanging out)  
Huck's fishing pole  
Tick container
- Scene III - Becky's gift from Tom (A pocket size object - marble?)  
Key  
Chewing gum  
Tom's second gift for Becky (something shiney)  
Schoolbell (attached to set in Scene II)
- Scene IV - 2 lanterns (one for Sid in bedroom & one for Doctor)  
2 candles to light women's face in darkness  
2 tombstones  
2 spades  
Blanket (tied with rope)  
Muff's knife  
Money in Doctor's pockets  
Tom's needle ( in pocket)
- Scene V - Paint bucket  
2 brushes  
Apple  
Homemade newspaper kite without string  
Handle of a leather grip ( or something more interesting)  
Brass key  
Handcuff
- Scene VI - 3 corn cob pipes  
A bag or couple of bags to contain supplies
- Scene VII - Maybe a rocking chair for Aunt Polly  
Frying pan  
Wooden spoon or ~~stick~~ stick to tend to fish with  
Branches loose on stage  
Injun Joe's bag of gold or wooden box of gold
- Scene VIII - Benches or stools for congregation
- Scene IX - Widow Douglas's shopping bag or basket  
Tobacco  
Lucifer matches

- Scene X - Candles for ~~all~~ children  
Injun Joe's box of gold
- Scene XI -
- Scene XII - Can of trash for A. Polly

## PLATE III

TOM: Aunt Polly, this is a holiday. Can't a boy  
play on a holiday? (Whitewashing Scene V)

## PLATE IV

JOE: I believe I could smoke this pipe all day.  
I don't feel sick. (Jackson's Island, Scene VI)

PLATE III



PLATE IV





C

COSTUME DESIGN

The first factor considered in the costume design was realism as it applied to the time period and setting. The social structure of this frontier environment suggested a simplicity in fashion design for most of the population. Few people could afford to buy store bought clothes and therefore, the costumes needed to appear home-made. Although the costumes were fairly simple in design, their importance for adding color to the overall production was significant. Fabrics chosen were bold in color and many times were prints or plaids.

Jeffrey Osborn, a graduate student in theatre, was selected as the costume designer. His designs were executed with an adherence to historical accuracy, practicality and character traits. Although the designs were basically realistic, they incorporated a sense of romance and exaggeration, when appropriate.

The boys, with the exception of Huck and Alfred, were dressed in pants cut off slightly below the knee, plaid or print shirts and suspenders. This basic costume, altered in appearance through the addition of jackets, shoes and caps, became appropriate dress for the funeral and the party. Through the removal of their shirts and the addition of pirate symbols on their chests, the three boys on Jackson's Island became free from the restrictions of their society, and were able to achieve a sense of romance suitable for the adventures of pirates. As described in the novel, Huck would be costumed in the

cast-off rags of an adult member of the community. His lack of concern for appearances, his poverty and the absence of parental guidance in his lifestyle were suggested by the distressed condition of his clothing and the manner in which the clothes were worn, i.e. the presence of only one suspender, a shirt not tucked in, one pant leg rolled up the other down. Alfred, also dressed atypically among his peers, was costumed in a hat, jacket, string tie, and shoes and socks throughout most of the play, removing his jacket during the fence painting scene only to be replaced by a vest. Alfred's costume was designed with a "citified air" alien to this environment and exaggerated slightly to increase its' humorous value. The costuming chosen for Huck and Alfred set up two extremes and therefore, helped display through contrast, that Tom and most of his comrades are normal members of the community. Sid, dressed in a sailor suit in several scenes and a string tie in others, revealed a conformity to Aunt Polly's wishes not apparent in Tom's dress.

The girls in the play were costumed in dresses falling midway between the knee and the ankle, with full skirts, petticoats, pantaloons, aprons, and bonnets--all typical fashion at the time. These costumes were constructed from cotton fabrics containing a variety of vivid colors. The girls' flowery, pastel print dresses helped accentuate the summer season and the emphasis placed on femininity in the time period. Becky Thatcher's costume was designed to fulfil Tom's romantic

notion of a perfect love, emphasizing the qualities of femininity, purity, and innocence. Working with the image of the "icing on a birthday cake", sugar sweet and delicate, Mr. Osborn designed a costume utilizing a flowery print fabric of pinks, yellow and white. Becky's costume could be altered in appearance by the addition of an apron or an overlay. Her costume was easily distressed after the cave scene by attaching pieces of fabric and lace as if the dress had been snagged or torn. Other costumes were altered by the addition of a dark apron or shawl for the funeral scene.

The adult women of the community were dressed in ankle length dresses with gathered skirts and fitted bodices. Both Aunt Polly and Mrs. Harper were dressed with a degree of simplicity that suggested their economic level and accentuated a simplicity in lifestyle. Earth tone colors, used in Aunt Polly's everyday apparel, expressed her "down to earth" nature. Aunt Polly and Mrs. Harper changed to black mourning dresses for the funeral scene. Widow Douglas's costume, a black mourning dress with layered ruffle skirt and collar, suggested an extravagant nature and the personal wealth to support it.

The "respectable" adult males of the community were clothed in suit jackets and full length pants. Costumes were selected that would denote occupation and character. Mr. Dobbins' severe nature was highlighted by his costume design. Dobbins, dressed in a black cut-away coat and a white shirt with turned down wing collar, was attired with a sense of

of formality and severity suitable to his character. A touch of humor was added by a pair of gold plaid pants, too short for his legs, which revealed red socks. The gold and red contrasts with the black and white in his shirt and jacket and revealed an incongruity in his personality and a lack of taste. The preacher, dressed in a dark suit with a cut away coat and preachers collar, was costumed with the dignity and formality afforded his honored position in the community. The Sheriff's costume including a two piece suit and a flop hat, suggested a degree of casualness suiting his personality. Since the actor portraying the sheriff appeared earlier as the young doctor, a layer of padding was added to his waist to help disguise his appearance.

Injun Joe's costume was designed to incorporate elements of reality and romance. His basic costume, a pair of khaki pants and shirt, displayed his integration with the white man's society. They are working clothes suitable for a man who picks up odd jobs for a living. These elements of realism were blended with accessories of his Indian heritage. A hand-made, patched leather vest, a feather hanging from a Indian headband, and a leg strap holding a bowie knife were used to enhance the romantic notions his presence instilled in the boys' hearts.

Muff Potter's appearance should be a direct reflection of his lifestyle. This harmless town drunk was costumed in an assortment of heavily distressed, ragged and patched clothing which were most likely disgarded, long ago, by other members

of the community. Even though it is summer, Muff wears his entire wardrobe on his back including: pants, shirt, overcoat and hat.

Makeup for all characters was realistic and light, and was used mainly to define the natural features of the actor without destroying believability. In a theatre of this size bold makeup design could shatter the illusion of reality. Muff Potter's personal neglect was emphasized by the addition of an unruly beard and Injun Joe's Indian heritage was indicated through the use of a brown/red base.

The women and girls' hairstyles were selected with adherence to the time period. The girls, when possible, wore banana curls or braids suggesting an additional touch of femininity. The three women wore their hair pulled back in buns or braids, a simple and proper style for their age. The boys and men cast were asked to let their hair grow during the rehearsal and performance period so as to eliminate obvious contemporary styles.

Dressing List

Aunt Polly

Scene I

- Gold dress
- Blue apron
- Spectacles
- Slippers

Scene V

- Remove apron
- Add straw bonnet

Scene VIII

- Black velvet dress
- Dark blue shawl
- Black bonnet

Scene IX

- Same as Scene V

Scene XI

- Same as Scene I

Tom Sawyer

Scene I

- Blue nightshirt

Scene II

- Navy blue 3/4 pants
- Grey/lavender/pink striped shirt
- Suspenders

Scene VI

- Remove shirt
- Pirate symbols on chest

Scene IX

- Same as Scene II

Scene X

- Add navy jacket
- Navy Ribbon tie
- Brown shoes

Scene XI

- Remove jacket
- Distress pants

Sid Sawyer

## Scene I

Red nightshirt

## Scene II

Red plaid 3/4 pants

Blue sailor shirt with red and white trim

## Scene VIII

Blue plaid 3/4 pants

Lavendar print shirt

Blue ribbon tie

Blue jacket

Brown shoes

## Scene XI

Same as funeral

Remove jacket &amp; shoes

Ben Rodgers

## Scene II

Green 3/4 pants

Green &amp; orange plaid shirt

Suspenders

## Scene VIII

Add brown jacket

Brown shoes

Green ribbon tie

## Scene IX

Remove jacket, shoes &amp; tie

## Scene X

Add jacket &amp; shoes

## Scene XI

Same as Scene I

Jim Hollis

## Scene II

Brown 3/4 pants

Orange plaid shirt

## Scene VIII

Add brown jacket

Add shoes

## Scene IX

Remove jacket and shoes

Scene X

Add jacket & shoes

Scene XI

Same as Scene II

Susan Harper

Scene II

Lavendar print dress

Rose apron

Bonnet

Slippers

pantaloons

Scene VIII

Maroon shawl

Remove apron

Scene IX

Same as Scene II

Becky Thatcher

Scene II

Pink print dress

Yellow print apron

Bonnet

Slippers

Pantaloons

Scene X

Add collar

Add overlay

Scene XI

Distress costume

Gracie Miller

Scene II

Mauve print dress

Lavendar print apron

Bonnet

Slippers

Pantaloons

Scene VIII

Add maroon shawl

Scene IX

Remove shawl



Amy Lawrence

an

Scene II

Green/blue print dress  
Red & blue print apron  
Bonnet  
Slippers  
Pantaloon

Scene VIII

Remove apron  
Add black print pinafore

Scene IX

Same as Scene II

Mary Rodgers

Scene II

Brown & white checked dress  
Orange & pink print apron  
Bonnet  
Slippers  
Pantaloon

Scene VIII

Remove apron

Scene IX

Add apron

Alfred Temple

Scene II

Blue/grey full length pants  
Lavendar shirt  
Brown jacket  
Green plaid cap  
Brown ribbon tie  
Brown shoes & socks

Scene V

Remove jacket  
Add light blue vest

Scene VIII

Add jacket

Scene IX

Remove jacket

Scene X

Add jacket

Scene XI

Remove jacket

Joe Harper

01

Scene II

Grey striped 3/4 pants  
Red & white striped shirt  
Suspenders

Scene VI

Remove shirt  
Add pirate symbols

Scene IX

Add shirt

Scene X

Add grey jacket  
Add shoes

Scene XI

Same as Scene II

Huck Finn

Scene II

Green/brown rolled pants  
Distressed yellow print shirt  
One suspender

Scene VI

Remove shirt  
Add pirate symbol

Schoolmaster

Scene II

Blue/black tail coat (red buttons on back)  
White shirt  
Black ribbon tie  
Brown & gold plaid pants  
Maroon vest  
Maroon socks  
Brown shoes

Scene VIII

Add stove-pipe hat

Scene IX

Remove hat

Injun Joe

Scene IV

Khaki pants  
Maroon shirt

patchwork leather vest  
Indian print headband with feather  
Belt on leg to hold knife

02

Muff Potter

Scene IV

Tattered brown tail coat  
Distressed yellow shirt  
Khaki pants with colored patches  
Black felt flop hat with red hatband  
Tan work boots

Doc Robinson

Scene IV

Black jacket  
White shirt  
Ribbon tie  
Grey pants  
Black boots

Sheriff

Scene V

Grey two peice suit  
Black vest  
Yellow shirt  
Grey/brown flop hat  
Black boots

Mrs. Harper

Scene V

Green print dress  
Straw bonnet with green trim  
Slippers  
Lace scarf

Scene VIII

Black print dress with green lace  
Black bonnet

Scene IX

Same as Scene V

Widow Douglas

Scene V

Black dress  
Black lace bonnet  
Black fan

Preacher

Scene VIII

Charcoal grey suit (short tails)  
preacher's collar  
Black shoes

## PLATE V

TOM: I dare you to step over that and I'll lick  
you till you can't stand up. And anybody that  
would take a dare will steal sheep (Schoolyard,  
Scene II

PLATE V



D

SOUND DESIGN

In an attempt to further define the various environments in the script with a sense of realism and romance, and to help pull the disjointed scenes together to form a "whole" productionm various non-musical and musical sound elements were added. These elements included organic sounds provided by the actors, taped sound, and live music and vocals.

Taped sound responsibilities, including locating, taping and running sound for performance were delegated to Wayne Wollbrinck, an undergraduate technical theatre student. Live sound elements were selected and rehearsed by the director with the assistance of the cast, the stage manager, and the musicians. The stage manager, Melanie Mossman, a qualified and responsible undergraduate theatre student and a musician, was particularly helpful in providing the director with a second ear in musical decisions. Cast members were encouraged to create organic sounds appropriate for each setting and to bring in ideas for songs and musical accompaniment. Two local musicians attended later rehearsals and volunteered to perform in the live pre-show and backstage interlude and mood music. A combination of musical talent and various sound elements resulted in a fulfilment of production style and enhanced the entertainment value of the entire production.

Although the script was accompanied by a score and could be presented as a musical, the director decided that the

requirement to stop the flow of the show for musical numbers would detract from the original intention of the novel's author and from the realistic nature of the material. Also, upon listening to the score the lyrics seemed contrived and the music, although offering a flavor of the time period, did not provide the realism that actual music of the times would offer. The use of music characteristic of of the times, much of which is still popular today among schoolchildren and folk singers, would increase nostalgic appeal and offer an opportunity for audience participation.

Immediately following the initial blocking rehearsals, a day was set aside for the addition of organic sound and music supplied by the cast members. Each actor was asked to come to rehearsal prepared with various sounds, appropriate to the time of day and the environment to be established. Those actors who played musical instruments suitable to the time period would bring those to rehearsal, as well. The director selected from a variety of possibilities those sounds that were realistic and pertinent to the environment. This process of selectivity was done scene by scene and continued throughout the rehearsal period.

Environmental sound chosen for the opening of the show, including a rooster crowing, a baby crying, and a variety of birds chirping suggested the early morning rural environment. This sound, only used to establish environment, gradually faded out as the action of the scene became the main focus.

Organic sound choices for the schoolyard scene were used as a bridge between the first two scenes and suggested later morning activity. This was accomplished effectively through the use of a combination of music and sound. Muff, seated on the balcony ledge, began the transition by playing "Oh Susannah" on the harmonica which faded as several of the girls entered singing "Froggie Went A-Courtin". The scene was then underscored by chirping birds and barking dogs. Environmental sound demands were minimal for Scene III, due to the fact that it is an interior scene. However, to establish a contrast between the confining schoolroom and the world outdoors, a few sounds of nature were added as the children adjourned for recess.

As an introduction into the graveyard scene, "spooky" guitar music and the midnight sounds of owls hooting, a dog howling, a cat's meow, and crickets, effected this frightening environment and helped motivate the boys' jittery action onstage. These sounds continued throughout the scene until the death of Doc Robinson when all sound abruptly stopped. Natural sounds gradually faded in as the boys resumed their presence of mind and changed subtly to morning sounds as the boys returned to the village street. This transition was also underscored by a lonely harmonica playing "Home, Sweet Home".

Scene V is a holiday in St. Petersburg and, as Twain describes it, "all the summer world was bright and fresh, and brimming with life. There was a song in every heart; and if the



97

heart was young the music issued at the lips."94 Offstage sounds became important in developing a contrast between Tom's despair and his joy filled environment. Birds, dogs, children's laughter and songs issued from a variety of off-stage areas while Tom sat alone on stage. These sounds continued, almost imperceptible, throughout the scene until the entrance of Injun Joe.

For the transition between Scenes V and VI a combination of organic, musical, and taped sounds were used to simulate an evening of holiday festivities including a square dance and fireworks. As Scene VI begins, the sounds of the town's festivities diminish in volume, and are gradually replaced by an abundance of crickets. In order to establish the wooded environment for both Jackson's Island scenes, offstage sounds of birds, crickets, and owls were increased in volume and utilized whenever possible without detracting from the onstage action. Even the sound of a boat's whistle was supplied by an actor offstage so as not to break the organic nature of the scenes. Taped sound required for the cannon shots incorporated the sound of a cannon passing over water, thereby, adding to the establishment of the river. Sad violin music, selected for the opening of Scene VII, accentuated the boys' homesickness and provided an interlude suggesting the passing of time.

Transitions in and out of Scene VIII were provided by the actors as they sang hymns chosen to establish the contrasting

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94. Twain, p. 17.

mood inherent in the scene. The scene opened with the song "I'm Just a Poor Wayfaring Stranger" and closed with a joyous, up-tempo hymn entitled "Hallelujah, Bless His Name". As the members of the cast exited singing, a lonely harmonica playing "Shenandoah" issued from the jail and was accompanied by afternoon environmental sounds. These sounds helped change the mood and helped focus on Muff's stay in jail. As the action of the scene began these sounds diminished and gradually faded out.

Sound utilized in Scene X helped establish both the exterior and interior environment in the cave. The scene opens with a square dance--complete with fiddle, caller, and spoons. Action outside of the cave was enhanced by an undercurrent of the sounds of nature. These sounds abruptly stopped as the children entered the cave creating a contrast between the two environments. Although the cave has a natural silence, it is not devoid of sound; water drips, bats fly, and human sounds echo. The water was taped and played at a low volume while echoes and bats were provided by the actors offstage. Mood was further stressed by the occasional "eerie" sound of isolated notes on the violin.

The final scene, which takes place in the late morning, opened with suitable environmental sounds and the sad violin theme used earlier in Scene VI. This music was used to emphasize Aunt Polly's sadness over the disappearance of Tom and to point to the hopelessness she feels.

A live pre-show, consisting of fifteen minutes of instrumental and vocals, served to acclimate the audience to the time period and environment. Songs selected here were intended

to create a sense of light, fun entertainment that foreshadowed the entire production. The two musicians began the pre-show with instrumentals on the guitar, mandolin, and banjo, but were soon joined by cast members who played the gut-bucket, the spoons, a fiddle, and a harmonica. Selection of musical instruments, as well as songs, was done with adherence to historical accuracy. Familiar songs such as "Camptown Races", "Old Folks at Home", "Lil' Brown Jug", "Amazing Grace", and "Can the Circle be Unbroken" were selected to create a sense of nostalgia. Religious songs were included to suggest the strong religious foundation of the society. In several instances, the songs also served to provide a suggestion of character prior to the opening scene. "Lil' Brown Jug", for example, was sung by Muff Potter, the town drunk, "Amazing Grace" by the preacher, and "Can the Circle be Unbroken" by three pious women of the community.

RECORDED SOUND

Pre-show - Hopefully live, but might need to  
to be taped - should be music of  
the 1840's - upbeat, ballads,  
banjo, etc.

Scene V - VI - Fireworks

Scene VI - Cannon

Scene 10 - Bats flying  
Water dripping  
Spooky Cave Sounds

MUSICAL PRE-SHOW ORDER

1. "Sled Ride" - instrumental ( Doug and Greg)
2. "Camptown Races" - instrumental (Doug,Greg,James)
3. "Old Folks at Home"-vocals (Doug,Greg,James,DougM.,Bill,Ed)
4. "Lil' Brown Jug" - vocals (Doug,Greg,Calvin,James)
5. "Oh' Susannah" - instrumental (Calvin, Doug, Greg, James)
6. "Randy Lynn Rag" -instrumental (Doug, Greg, Ed)
7. "Amazing Grace" - vocals (Doug, Greg , Tom)
8. "Orange Blossom Special" - instrumental (Doug, Greg, Vicki,Ed)
9. "Can the Circle be Unbroken" - vocals (Doug, Greg,3 wcmen)
- 10."Mississippi Sawyer" - instrumental (Vicki)
- 11."Sled Ride" - instrumental (Doug and Greg)

INSTRUMENTS

Doug - banjo and mandolin  
Greg - guitar and mandolin  
James- gut bucket  
Calvin- harmonica  
Eddie - spoons  
Vicki - fiddle

## E

## LIGHTING DESIGN

Due to the use of a unit setting and the episodic nature of the play, a carefully controlled lighting design was essential to the effectiveness of the set and the clear establishment of environmental changes. Although a realistic approach to lighting was needed throughout the play, the use of down light and back light in the graveyard and cave scenes would help create the "eerie" environments. Lighting would also become an important element in adding color to the overall stage picture. A background of color could be added to the natural wood setting through the use of light on the cyclorama and on the jute rope facade. The use of tree gobos in the outdoor scenes would help create a sense of the closeness of nature, while the cyclorama would give the viewer an idea of the time of day and the weather. In establishing interior environments several lighting effects would also be used. In Tom's bedroom a window special would turn the ladder into a window; and, in the funeral scene a stained glass window would be projected on the cyclorama. Lighting would become the final element in establishing each of the different environments, as well as, enriching the overall stage picture.

Conferences with the lighting designer, Stephanie Young, began with an examination of the script, as altered by the director, and the director's general ideas for mood establishment and time of day or night. Each scene was considered an individual

unit requiring lighting unique to each environment.

The first scene, Tom's bedroom, would occur at 6:30a.m. and would require a window special and lighting focused on the eight foot platform and the stage right staircase. The cyclorama would be lighted with colors typical of sunrise. The second scene, the schoolyard, takes place at 7:30 a.m. the same day and would need a gradual change in color on the cyclorama to denote the passage of time. Tree gobos would aid in the establishment of the exterior environment and would be enhanced by green lights focused on the upstage rope formations symbolizing foliage. As the children mount the eighteen inch platform for class, both the cyclorama and jute rope would change to colors suitable for an interior scene. Light intensity would fade off the downstage exterior environment and come up on the schoolroom. Lighting on the exterior setting would remain dim to assure audience visibility for the recess period without drawing focus away from the schoolroom. A quick blackout at the completion of the schoolroom scene would allow the schoolmaster and Tom to exit with schoolroom properties. This short blackout would then be followed by a blue wash and dim downlighting to help establish an "eerie" midnight environment for the graveyard scene. Another short blackout at the end of the graveyard scene would allow the boys to exit with the gravemarkers and the removal of Doc Robinson's body from the stage.

The beginning of the second day, as the boys return home

from their midnight adventure, would occur at approximately 5:00a.m.. Lighting selected here would denote: an early morning sky on the cyclorama, a window special in Tom's bedroom, and general interior lighting on the stairs and the eight foot platform. This lighting would gradually evolve into a mid-morning fence painting scene. Again the lights would fade off Tom's bedroom and would come up in the village street. Lighting in this scene would help create a beautiful, sunny, summer day full of the holiday spirit and would progress to late afternoon.

For the transition between Scenes V and VI lights would gradually diminish in intensity and fade to a short blackout needed to set up for Jackson's Island. Lighting for the island scenes, encompassing the whole set, would need to show the passing of time, the heavily wooded environment, and the natural surroundings. The first section of dialogue, prior to the sound of cannons, would occur at approximately 1:00 a.m. to afford the audience a sense of continuity between the boys' decision to run away and their actual arrival. To signify the time of night and to help establish the environment, the lighting design would include star gobos on the cyclorama and additional tree gobos. As the boys fall asleep with their dreams of piracy and beautiful women, the lights gradually change to establish a time progression to approximately 6:00 a.m.. While the mood of the first island scene is playful and light the mood in the second scene is sad and lonesome. The director asked that



the lights be selected to accentuate the boys' moods. In the first of the two scenes the day is sunny and bright while in the second scene the day is rather drab. With the completion of the second island scene the lights would fade to a short blackout needed to get the boys and campfire offstage.

In the beginning of Scene VIII, the funeral scene, lights would accentuate the generally sad state of affairs and would help establish the interior of the church through the use of a stained glass window gobo focused on the cyclorama. As the townspeople exit from the church a gradual light change would be used to denote a passage of time and would be completed with lights suggesting early afternoon. Lights selected for the courthouse scene would again accentuate the mood of the characters and would gradually grow brighter as the intensity builds.

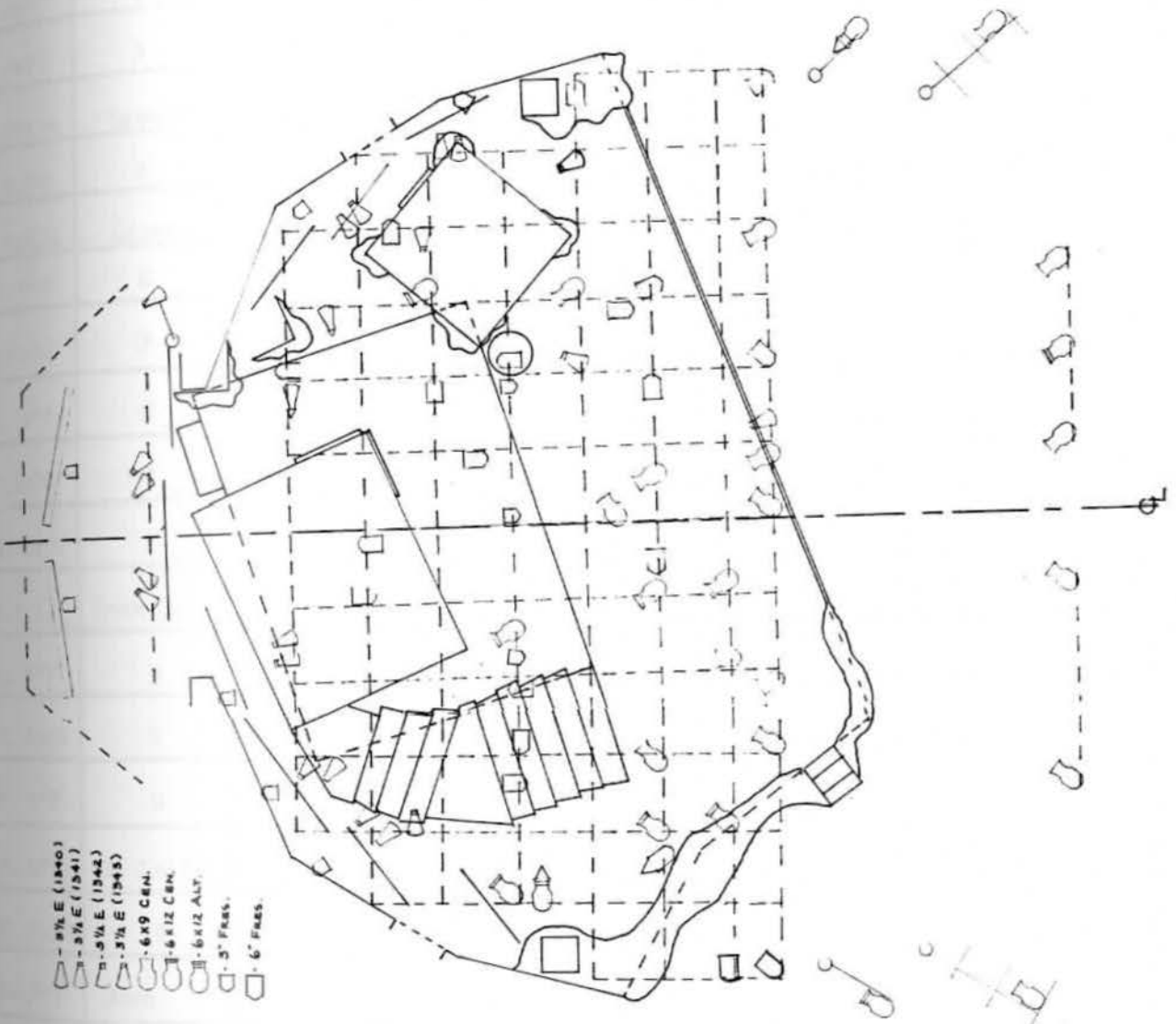
A light change at the end of Scene IX would achieve the necessary passage of time and the establishment of the exterior portion of the cave without the need for a blackout. Lights selected here would be appropriate for a bright, sunny afternoon in a wooded area and would illuminate the entire set. As the children enter the cave, however, lighting changes drastically. The spooky nature of the cave, as well as, the realistic environment would be established by an initial blackout followed by the addition of two or three shafts of down light at very low intensity. Since the children would be carrying candles providing illumination for their faces, the spotty lighting would not be the only source of light insuring audience visibility. Lights

designed for this scene would create shadows on the actors and the set. By low intensity illumination of the rocks, stalagmites, and jute rope formations a suggestion of the walls of the cave would be offered. As Injun Joe falls from the ledge at the end of the scene, the lights would go to a blackout to help disguise his landing and provide time for Becky and Tom to clear the stage.

The final scene again returns to the village street. Lighting design for this scene would accentuate Aunt Polly's mood in the opening. The scene beginning as a rather overcast day, gradually becomes sunnier as the day progresses.

Pre-show and curtain call lights would be bright, emphasizing the light, entertaining style of the show, and would be combined with an orange cyclorama and brightly lighted rope formations to add color to the setting. As the pre-show ends and the actors take their places the lights would go to a blackout, with the exception of the cyclorama, providing a silhouette of Tom and Sid as they climb the ladder and crawl into bed.

Ms. Young's lighting design provided the director with the final touch needed to effectively establish the individual environments. Although it was basically realistic, it did not ignore the elements of romance inherent in the literature. The design accentuated the mood of each scene and enhanced the beauty of the entire stage picture.



- △ - 3 1/2' E (1340)
- ▽ - 3 1/2' E (1341)
- ◊ - 3 1/2' E (1342)
- ◊ - 3 1/2' E (1343)
- - 6x9 CEN.
- ◻ - 6x12 CEN.
- ◻ - 6x12 ALT.
- ◻ - 3' FRAS.
- ◻ - 6' FRAS.

## INSTRUMENT SCHEDULE

102

<u>TYPE</u>	<u>AREA</u>	<u>CIR.</u>	<u>DIM.</u>	<u>GEL.</u>	<u>COMMENT</u>
1. 6x9C	B	1	2	805	
2. 6x9C	C	6	2	805	
3. 6x9C	A	7	1	842	
4. 6x12A	Leaves	9	8	869	gobo
5. 6x9C	B	12	2	842	
6. 6x9C	A	18	1	805	
7. 6x12A	Leaves	13	8	869	gobo
8. 6x9C	C	24	2	842	
9. 6x12A	Leaves	19	8	869	gobo
10. 6"F	E	D7	32	805	
11. 6x9C	F	32	3	805	
12. 6"F	E	D7	32	842	
13. 6x9C	G	30	3	805	
14. 6x9C	F	29	3	842	
15. 1342	Rock Sp.	26	11		
16. 6"F	D	28	5	805	
17. 6x9E	G	33	3	842	
18. 6"F	D	25	5	842	
19. 6"F	Coolside	34	10	859	
20. 6x12C	K	D8	21	805	
21. 6"F	Down	27	6	857	
22. 6x12C	K	D8	21	842	
23. 6"F	Rock Sp.	36	11	850	
24. 6x12C	L	D9	22	805	
25. 6x9C	H	41	4	805	
26. 6x12	L	D9	22	842	
27. 6"F	Coolside	38	10	859	

## INSTRUMENT SCHEDULE (Cont'd. p. 2)

1.9

<u>TYPE</u>	<u>AREA</u>	<u>CIR.</u>	<u>DIM.</u>	<u>GEL.</u>	<u>COMMENT</u>
28. 6x9C	H	37	4	842	
29. 6"F	Warmside	D5	27	813	
30. 6"F	Lightning	42	NDI	0	
31. 6x9C	I	39	4	805	
32. 1342	P	D3	30	805	
33. 6"F	Down	35	6	857	
34. 6x9C	I	49	4	842	
35. 1342	P	D3	30	842	
36. 6"F	Warmside	D5	27	813	
37. 6x12A	Stained glass	43	9	Multi	Gobo
38. 6x12C	M	D6	23	805	
39. 6"F	Down	50	7	857	
40. 6"F	Cool side	D10	26	859	
41. 3"F	N	D2	24	805	
42. 6"F	Back	Direct	29	882	
43. 6x12C	M	D6	23	842	
44. 6"F	Back	Direct	29	882	
45. 3"F	N	D2	29	805	
46. 6"F	Down	47	7	857	
47. 6"F	Warm Side	D4	25	813	
48. 3"F	N	D2	24	805	
49. 6x12C	UL	D1	31	805	
50. 1341	Trees S1	45	16	869	Gobo
51. 1340	Trees S1	44	13	813	
52. 1340	Trees S1	51	12	813	

INSTRUMENT SCHEDULE (Cont'd. p. 3)

<u>TYPE</u>	<u>AREA</u>	<u>CIR.</u>	<u>DIM.</u>	<u>GEL.</u>	<u>COMMENT</u>
53. 1341	Trees Sr	56	17	869	Gobo
54. 6"F	Down	53	7	857	
55. 6"F	Back	Direct	29	892	
56. 1340	Trees Sl	44	13	813	
57. 1341	Trees Sl	45	16	869	Gobo
58. 6"F	Warm side	D4	25	813	
59. 1340	Trees Sr	51	12	813	
60. 1341	Trees Sr	56	17	869	Gobo
61. 1341	Trees Sr	52	17	869	Gobo
62. 1341	Trees Sr	54	12	813	
63. 1342	Window	55	9	0	Gobo
64. 6"F	Back	Direct	29	882	
65. 1342	Trees C	54	14	813	
66. 1341	Trees C	52	15	869	Gobo
67. 1341	Trees C	52	15	869	Gobo
68. 1342	Trees C	54	14	813	
69. 1343	Stars	62	9	0	Gobo
70. —					
71. --					
72. 3"F	Cave	64	12	877	
73. 3"F	Cave	64	12	877	
74. 3"F	Cave	65	12	877	
75. 3"F	Cave	61	14	877	
76. 3"F	Cave	61	14	877	
77. 3"F	Cave	61	14	877	



DIMMER CHART

	<u>AREA</u>	<u>INSTR.</u>	<u>CIR.</u>		<u>AREA</u>	<u>INSTR.</u>	<u>CIR.</u>
1.	A	2	18,7	21	K	2	D8
2.	B,C	4	1,6,12,24	22	L	2	D9
3.	F,G	4	32,30,29,33	23	M	2	D6
4.	H,I	4	41,39,37,49	24	N	3	D2
5.	D	2	28,25	25	Warm side us.	2	D4
6.	Down	2	27,35	26	Cool side us.	1	D10
7.	Down	3	50,47,53	27	Warm side ds.	2	D5
8.	Leaves	3	9,13,19	28			
9.	Stars	1	62	29	Back	4	dir.
	Window	1	55				
	Stained glass	1	43				
10.	Cool Side DS	2	34,38	30	P	2	D3
11.	Rock R	1	36	31	UL	1	D1
	Rock C	1	26				
12.	Trees R	2	51	32	E	2	D7
	Cave R	2	64,65				
13.	Trees L	2	44	No.1	Lightning	1	42
	Cave L	2	63,75				
14.	Trees C	3	54				
	Cave C	3	65,75,61				
15.	Gobo Trees C	3	52				
16.	Gobo TreesC	2	45				
17.	Gobo Trees	2	56				
18.	Cyc red		58				
19.	Cyc blue		59				
20.	Cyc green		60				



## PLATE VI

Lighting Design (Color and Texture)

## PLATE VII

TWAIN: Injun Joe sprang to his feet, his eyes flaming with passion, snatched up Potter's knife and went creeping catlike and stooping, round and round about the combatants, seeking an opportunity. (Graveyard, Scene IV)

PLATE VI



PLATE VII



## CHAPTER VII CASTING THE PLAY

prior to the casting session, the director was aware of several potential casting problems. The production would require twenty actors consisting of eleven children's roles and nine adults. Although the decision to cast children in the children's parts had not yet been finalized, the director knew that the casting decisions would need to aid in the development of a sharp contrast between the generations. Familiar with previous casting sessions at Lindenwood, the director was also aware that most of the actors auditioning would be college age students or graduate students, generally too old in appearance to realistically portray children, and yet, too young to play the middle aged adults.

With these casting limitations in mind, the director sent audition notices to the local papers. Though the articles stressed the need for community adult actors, as well as children, only three adult actors not associated with the department auditioned with the fifty-seven children who responded. Due to the lack of response of adults castable in both children and adult roles and the availability of many talented children, the decision to cast children in the children's roles was unavoidable. Fortunately, some of the most talented and experienced actors in the area auditioned. This would help reduce the pressure of having to cast child actors who are too inexperienced to handle the responsibility of carrying most of the show.

The children's preliminary auditions consisting of a one minute prepared monologue allowed the director to weed out those children capable and suitable for consideration. Twenty-three of the fifty-seven children were called back for further reading from the script . Reading material selected from the script consisted of the dialogue between the children's roles demanding the most experience and talent. Since Becky Thatcher is by far the largest and most demanding girls' role, all the girls called back read the engagement scene with the boys considered for the role of Tom. Although some of the girls called back did not have the physical attributes desired for a portrayal of Becky, the director could obtain a sense of their abilities from these readings. The boys called back would read for a wider variety of roles, including Tom, Huck, Joe, Alfred, and Sid. Material here was selected for humorous content and character conflict. It would be important to view the child's ability at handling comedy, as well as, their ability for realistic display of emotion.

These readings, as well as the director's familiarity with several of the young actors and their abilities, resulted in an almost immediate decision on the casting of the three major boys' roles. The role of Tom, demanding more than any other role in the show, would be played by Bobby Grothe, a local professional actor with significant experience. From previous experience with this actor, the director found him responsive to direction, concerned with high level achievement, and pleasant

in temperament. In addition to Bobby's talent and experience, he also exhibited those characteristics in appearance and personality the director desired. Bobby, like Tom, is an "all-American boy" with natural masculinity and unaffected mannersisms. He is attractive, but not so handsome that it would detract from Tom's commonality. Elements of his personality and his level of maturity could be directly linked to Tom's experiences and used in realistic character development.

Joe Harper, Tom's bosom buddy, would need to be similar to Tom in disposition and appearance. Casting for this role would demand an actor with enough experience to help carry the action and dialogue in two scenes and make appearances in almost every scene in the play. Eddie Huels, an actor who had performed at Lindenwood the previous Spring as Jem in To Kill a Mockingbird, was selected to play Joe Harper. Eddie displays an extraordinary ability for natural character portrayal and is very responsive to direction. In appearance he offered a picture of rural masculinity and simplicity. Although he is an attractive boy, he carries more weight than Bobby and is not as handsome, making him a natural side-kick rather than a competitor for Tom. Eddie's natural sensitivity would allow believable development in those moments where Joe must express his vulnerability.

Huck Finn, another of Tom's faithful companions, was assigned to James Magee, an experienced actor who is fifteen. James' thin and lanky physique could suggest his lack of daily

meals and a slight age difference from Tom. His dark hair and complexion provides a suitable contrast to Bobby and Eddie. The director felt that James would take on the responsibility with determination and an eagerness to take direction.

Mike Rohrbacher, an eleven year old actor with natural talent and significant audience appeal, was selected to portray Sid. Mike's resemblance to Bobby would suggest a familial bond. Although Sid has very few lines in the play, his presence must always be felt by Tom and the audience. This would not be a difficult achievement for Mike, an actor with a propensity for creative, action filled character development.

Although a potential actor for the role of Alfred did not appear in the children's auditions, a young college actor read the fight scene with Bobby and brought spontaneous laughter from everyone in the theatre. Bill Tobias has the appearance and vocal quality fitting for a humorous portrayal of this "citified" boy. His height, almost a foot taller than Bobby would add humor to the fight scene without detracting from believability. Bill's dedication to the theatre, his eagerness to perform, and his humorous reading made this an effortless decision in casting.

The role of Becky Thatcher presented the most difficult casting problem in the children's roles. Although there were several girls available with the physical appearance and the talent to portray Becky, they were all too young to play opposite Bobby Grothe. Since the role is relatively small and requires, more than anything, a romantic picture of femininity,

beauty, and innocence the director's final decision was based more on physical appearance than anything else. Tara Owens, a young teenage girl with no previous acting experience, was selected.

The other two boys and three girls roles were cast from a combination of young college students and child actors. The director's choice to incorporate college students into the casting of the children's roles was done in an attempt to reduce the need for training inexperienced actors and to provide the security of having adult actors on stage at all times during performances. Also, a variety of ages among the children would add to the realism of the one room schoolhouse of the time.

Although no adults auditioned who were the correct age for the roles available, physical attributes such as height and weight would help accentuate the age difference. Decisions concerning adult casting considered the individual actors' ability to play age as well as their ability to develop a realistic character.

The lack of adult male actors available for the production of Tom Sawyer presented the director with a major casting problem. The problem could be diminished slightly by casting one man to play both the role of Doc Robinson and the preacher. This was possible since both roles are minor and the death of the doctor would eliminate this character after the graveyard scene. As only six men auditioned for five roles,

119

casting the adult male characters became more a juggling act than a true casting process. Also, the use of two of these actors in children's roles, which they were better suited for physically, decreased the number of possible actors to four--one less than required.

Doug Mayor, a community actor, was cast as the Schoolmaster. Mr. Mayor's tall, slender physique would help emphasize the teacher's alienation from his students and his tyrannical power over the children. Mr. Mayor, typically a performer in musical comedies, has developed a broad style of acting that is suitable for portrayal of the Schoolmaster. This character's two-dimensionality is evident in both Twain and Spencer's writing, indicating that Twain, in sympathy with the children, developed this character from a child's viewpoint. A slightly exaggerated acting style would accentuate the childhood view and humor in this man who takes himself all too seriously.

The part of Injun Joe, the villain in the play, was assigned to an undergraduate student in his early twenties. James Gaspard, although light in coloring, displayed the masculine virility and threatening physical body type needed for the role.

Muff Potter, the harmless town drunk, would require an actor capable of gaining the audience's sympathy and concern. Calvin Ward, an undergraduate theatre student with a propensity for gaining audience rapport and a natural ability as an actor,



was cast. Although Calvin is black and the character developed by Twain is a white man, the director felt that Calvin's color would add to the character's sympathetic appeal and provide further justification for his alienation from the remainder of society. Calvin's slight build contrasts to the actor cast as Injun Joe, and thus, would emphasize his weakness.

The part of the Sheriff, not fully defined in the play, could be played in a variety of ways. The director's desire to build a typically unhurried, carefree environment with little need for a forceful sheriff, lead to the decision to cast an actor in the role who would coincide with the atmosphere of the town. Paul Engelhardt, an undergraduate theatre student with a casual appearance and an unhurried gait, was cast the Sheriff. Paul's rather thin but unconditioned body could emphasize the point that this is a sheriff who has not encountered much action over the years in St. Petersburg.

Due to the lack of other available actors the roles of Doc Robinson and the preacher would have to be portrayed by an actor or stage manager involved in another departmental production. Lee Henry, an undergraduate theatre student currently stage managing the other show, agreed to take on the additional acting assignment. As both roles are minor and could be worked around during early rehearsals, the decision was finalized with an understanding that Mr. Henry would be available only twice a week until the final week of rehearsals.

The role of Aunt Polly demands an actress with the

ability to portray a many faceted human being with a kind heart and a simplistic nature. She should be slight of build, have a rather simplistic middle aged appearance, and yet display vitality and strength. The actress would need to establish a loving relationship with Tom and in very short passages of dialogue exhibit the turmoil she feels over her role as the disciplinarian. Pam Ross, a Lindenwood graduate acting student, has both the ability and appearance to portray Aunt Polly. Ms. Ross has many times proven her ability in realistic character portrayal and her fine sense of comic timing.

The other two adult women in the cast, Mrs. Harper and Widow Douglas, were assigned to Dianah Dulany, a graduate acting student, and Jackie Goodall, an undergraduate theatre student. These two women, chosen for their ability and appearance, could believably portray middle aged women.

Although the addition of musicians would be finalized during the rehearsal period, the decision to include a violinist was made during the casting session. Vicki Speciale, an eleven year old with training on the violin, would be integrated into several of the children's scenes and would play for the square dance at MacDougall's Cave.

## Cast Announced For 'Tom Sawyer'



Pictured above are four of the actors who will perform in Lindenwood Colleges' production of "The Adventures of Tom Sawyer." From left to right [below] are, Bobby Grothe, an area actor with professional experience, and Eddie Huels, a student in Wentzville. Grothe will play the part of Tom Sawyer and Huels

will play the part of Tom's friend, Joe Harper. Also pictured are Pam Ross (above left) and Diana Dulaney, both graduate acting students. The play will be presented March 6-21.

Director Susan Farwell has announced the 20-member cast for the Lindenwood College Production of "The Adventures of Tom Sawyer."

Featured in the role of Tom Sawyer is Bobby Grothe, a St. Charles resident, and an experienced actor who has worked Municipal Opera and toured with Angela Landsbury in "Gypsy." Bobby has been seen on the Lindenwood stage in "A Christmas Carol" and "Pippi Longstocking."

The role of Huck Finn will be played by James Magee, a Wentzville High School student and a resident of Lake Saint Louis. James has been seen on the Lindenwood stage in such plays as "A Christmas Carol" and "The Wizard Of Oz."

Joe Harper will be played by Eddie Huels. Eddie is a student at Wentzville Junior High and was recently seen as Jem Finch, in the Lindenwood Production of "To Kill A Mockingbird." Tara Owens, a student at Fort Zumwalt Junior High and a resident of Wentzville, will be playing Becky Thatcher.

Tom's aunt Polly will be portrayed by Pam Ross, a graduate student at Lindenwood Colleges and a St. Charles resident. Other characters from the famous Mark Twain novel will be brought to life by Lindenwood Theatre students, including James Gaspard as Injun Joe, Diana Dulaney as Mrs. Harper,

Jacqueline Goodall as Widow Douglas, Calvin Ward as Muff Potter, Paul Englehardt as the Sheriff, Lela Dawkins as Susan Harper, Bill Tobias as Alfred Temple, Mitch Spiro as Jim Hollis, and Lee Henry as the Dr. and the Preacher.

The cast will also include Doug Mayer, a St. Charles community resident, as the School Master. Other children from the community are Barb Carson, Mike Rohrbacher, Jeff Wier, Julie James and Vicki Speciale.

The play will run March 6-21. There will be both matinee and evening performances. All tickets are \$2.50. For reservations or information call the Lindenwood Theatre ticket office at 946-6912, ext. 252, or 724-2004, 6912, ext. 252, or 724-2004.

CHAPTER VIII  
REHEARSING THE PLAY

With casting finalized on Sunday, February 1, rehearsals began the following evening. The director decided on a rehearsal schedule that would extend over a full month. Due to the decision to use children in the children's roles, rehearsals were relatively short, generally lasting no longer than three hours, and would begin early in the evening to allow an early dismissal time. When necessary, later evening rehearsal times were used for individual work with adult actors. Even though the play is relatively short and would typically not demand a full month of rehearsal, awareness of several potential problem areas warranted this decision. First, the stage would not be available for use until two days prior to the first performance. Therefore, in an attempt to eliminate some of the adjustment problems, the actors would encounter in their short period on the actual set, the use of live sound, set pieces, personal properties, and costumes would be added early. Additional time allotted for these items in the pre-technical rehearsals would assure the actors comfort with their use and would allow the director time in the final technical rehearsals to concentrate on re-adjustments of blocking, and the addition of other technical elements. Second, the use of children in many instances would demand basic training in character development and fundamental stage techniques and terminology. The director's responsibility to teach the basics of theatre would be more time consuming than usual. The director's desire to establish the reality of the time and place, unfamiliar to the actors and especially difficult for a child to adopt, would require

time in initial explanation and continued attention throughout the rehearsal process. Finally, the use of a rather problematic script which could still demand additions or deletions for effective performance, would necessitate additional rehearsal time. Although at times the lengthy rehearsal period caused some boredom on the part of the adult actors, the time allotted was needed for the overall effectiveness of the entire production.

The first meeting with the cast would provide an opportunity to begin the rehearsal process on the correct path. The rehearsal began with a discussion of the production and directing style as it pertained to the expectations of the actors. Historical information concerning the actual time period and setting was supplied to provide an environmental foundation for character development. This was coupled with an appeal to the cast to read the novel for character and environmental descriptions. In addition a model of the set and several costume sketches were presented to familiarize the cast with the production style. The model offered a visual element that would provide the actors with a clear idea of the setting prior to the technical rehearsals. Costume sketches would suggest individual character traits desired and would give the women and girls an idea of the emphasis on femininity and lady-like behavior characteristic of the time period. Finally, a reading of the script offered the director an opportunity to obtain an idea of length, and to further develop a sense of script continuity and tempo. The reading also gave the actors an initial introduction to the flavor of the script and their individual character requirements.

With consideration for the age of over half of the cast, the director encouraged an atmosphere free of parental and peer pressures that could inhibit creativity. Parents were excluded from attending the rehearsals. Children were asked to refrain from making fun of each other and were encouraged to share ideas openly with the cast and director.

For the next week rehearsal time was consumed with initial blocking. Although these rehearsals were held in a rehearsal hall with set dimensions taped on the floor, the actors, with frequent referrals to the model, were able to adapt to the various levels with ease. Since much of the blocking of group scenes had been pre-determined in director's close involvement with set design, the main objective of these rehearsals was to block the action in the small cast scenes and to make adjustments for character size and audience visibility in the larger cast scenes.

In order to maintain the interest of a young audience, attention was given to providing almost continuous movement on stage. Much of the action used was a direct outgrowth of children's natural activity and restlessness. Many times the young cast members immediate recall of their everyday activities offered ideas for movement that were humorous and unique. Movement was selected for its realistic quality as well as it's potential to add humor or suspense, when applicable. In the cave scene, for example, Injun Joe would

force Becky close to the edge of the platform which represented a ledge in the cave. This movement increased the audience's fear of Injun Joe and accentuated the element of suspense surrounding Becky and Tom's safety.

Preliminary blocking rehearsals brought to light several problems that demanded the director's immediate attention. The lack of an additional escape off the eight foot platform would hinder the ability for quick and easy scene resolution in this area. As the addition of an upstage escape would be a detriment to the set design, the director decided to provide the actors in scenes played on this platform with additional business or action that motivated their movement down the stairs. The constant shift of focus in the classroom scene was difficult to achieve in the limited space available. Due to the proximity of the actors seated on the stairs, the separation necessary for highlighting the action and dialogue of two of them was nearly impossible. The director's solution to move the child responding to Mr. Dobbins' questions to his desk, while the other children looked for the correct answer in their books, provided a partial solution to the problem of separation. To further effect the focal changes, those actors without dialogue or action were directed to use only small non-distracting movements until the focus returned to them. This solution, when combined with a slight shift of lighting intensity, resolved focus problems in this area. The graveyard scene also presented several problems. The director's original intention to play the scene on the stage floor did not allow the necessary stage distance for the boys watching the action. This also, created a problem in staging

127

a realistic fight in such a small area. This difficulty was easily resolved by placing two of the three tombstones on the eighteen inch platform and having the boys hide behind these while the men entered. This provided more room for the fight and allowed enough separation for the audience to accept that the boys were not revealed to the others on stage. Another problem in the graveyard scene was the presence of Doc Robinson after his death. The director feared that the audience's attention would be focused on the dead body, watching the actor breath. This problem was solved by having Muff and Injun Joe attempt to hide the body by placing it under the six foot platform. This left the body on stage for the necessary action around it, while disguising, the live actors attempts at playing dead.

While still in the initial blocking rehearsals, the director became aware of potential discipline and attitude problems among the actors. The constant need to ask the actors to be quiet or to search for an actor who had a cue was disturbing to the concentration of the director and the actors attempting to work. This necessitated an immediate and firm approach by the director. Although some discipline problems were expected of the children, the adults proved to be as guilty as the younger members of the cast. In order to better clarify the root of the problem, the director decided to confront the adults separately from the children. A general discussion following rehearsal allowed the director an opportunity to first relay to the entire cast her dismay over this situation and to state firmly that the behavior would not be tolerated. The adults were asked to remain after this



general discussion and were questioned about their failure to adhere to appropriate rehearsal behavior. Several comments by the cast brought to the surface some frustrations they were feeling. Overall the adult actors were having trouble taking their relatively small roles seriously. Many of them used to playing leading characters were having a hard time adjusting to the fact that children were the leading characters in this play. Several also had complaints about their attendance being required for so much of the time when they may have only one or two lines. The director responded by emphasizing the importance of the adult characters in the play and related the challenges that were presented for a realistic character development. This seemed to restore their sense of importance and thus conduct and attitude problems diminished. Also, the assurance on the part of the director that they would not be called to the rehearsals unless they were absolutely needed seemed to generate a more respectful attitude toward the director and resulted in establishing open lines of communication. They were aware that their complaints were not ignored and that the director would attempt to make this a pleasant and worthwhile experience for each one of them.

This discussion also provided the director with a chance to discuss another problem that had come to her attention. This concerned the development of character believability. It was necessary for the director to reiterate her intention for realistic character portrayal. Even though it was early in rehearsal and blocking had not yet been finalized, several of the adult actors had begun to develop exaggerated character stereotypes rather than real characters. Part

of this was an outgrowth of their former children's theatre experiences, including very broad, almost cartoon like character development. Another part was the failure of the script to provide them with enough information on which to base well rounded characters. Again the actors were reminded that they would in many instances find valuable character descriptions and actions by reading the novel. Also, they were requested to set up time with the director outside of rehearsal for individual character conferences. This resulted in a personal character conference with each member of the cast. Most of them heeded the director's advice to read the novel and came to their conferences prepared with ideas and information they had gleaned from the book. During the conferences, the director asked the actors to develop a life history for their character and an understanding of the character's desires, moral standards, likes, and dislikes. These conferences proved invaluable in the development of realistic character reactions, actions and idiosyncracies.

During blocking review rehearsals, early in the second week, the director's assumption that many of the child actors would need training in the fundamentals of acting, was confirmed. It became obvious at this point that many of the children did not have the vaguest notion of how to share the stage or help achieve proper focus. Two TBA's, prescheduled for this week, provided an opportunity for necessary readjustments of blocking and instruction on the basics of acting. In order to make this learning process as enjoyable as possible and to provide visual aids for clarification, the director utilized two improvisations specifically designed for this purpose. Although the

activity was basically planned for the benefit of the children, several of the adult members of the cast were asked to attend and to provide examples of the desired stage knowledge. The first exercise chosen was used to explain the concept of sharing the stage with another actor while sharing the action with the audience. This theatre game gave the two participants an activity that demanded total body involvement in the completion of a shared task. As the activity goes on between them, the viewers become aware of those moments when they cannot see the action of both participants. The second exercise, used for an understanding of how to give and take focus, divides the actors into several teams of two or three individuals, and asks each team to devise a particular activity. These groups, placed at different locations on the stage, were to (without freezing) allow another group to take the focus. The group ordered to take the focus was to do so by vocal or physical means. In both cases adult or experienced child actors were asked to participate first, to set an example of the desired behavior. Rehearsals following this displayed immediate adoption of the principles the exercises were designed to teach.

As the director began to work on the individual scenes it became apparent that the children did not understand the importance of group reactions in setting the environment and tone of the scene. This became particularly evident in the schoolyard fight scene, the activity in the schoolroom, and the cave scene. Even though the director consistently asked for group reactions and provided examples and ideas for particular individuals, the children failed to respond. At this point in the rehearsal process, the director's early pleas for proper rehearsal

conduct and discipline had been heeded almost to the detriment of creativity. Since the director had obtained control, an attempt would be made to stimulate their creativity by an evening of fun but purposeful entertainment. The evening began with each person involved in the schoolyard and schoolroom scene being given a stack of paper that they were instructed to wad up into small wads. This paper was to be thrown at either Tom or Alfred in the fight scene. The actors were instructed that they could throw a paper wad only when their character agreed or disagreed with something that was said or some action that was taken. They, however, were not allowed to throw one without shouting out their reaction to the situation. In order to encourage discriminate use of their paper wads, they were instructed that those they had left over could also be used in the schoolroom at appropriate moments. By repeating the exercise several times, each time varying the instructions slightly and finally eliminating the paper wads all together, the children learned to develop, in their own unique way, the ideas and reactions desired for effective group responses. The second event of the evening included turning all the lights off while the actors walked through their blocking for the cave scene with candle light only. The addition of spooky sounds provided by the director and stage manager helped create a simulation of the environment they were supposedly in. When the lights went out, the children's vivid imaginations supplied the reactions and movement needed to help create this environment. On a later date, this same technique was also used with the people involved in the graveyard scene and was again successful. Several times throughout the rehearsal period, the lights in the rehearsal hall were dimmed or turned out during

these two scenes.

As the actors began to develop character, it became evident that several were experiencing difficulty in attaining believability. The actor portraying Tom steadily progressed bringing in new ideas daily and exhibited a clear understanding of the character and his motives. It became noticeable, however, that in an attempt to compensate for the deficiencies in other characters and to pick up the pace of the entire show, he had begun to rush through his part with a smugness uncharacteristic of Tom. His past experience in acting and his ability for fast character development, had resulted in a polished performance displaying an abundance of technique. In an attempt to pinpoint the problem, the director became aware that as a result of his character having developed too early in the rehearsal period, his actions had become almost automatic. This problem was pointed out to him with reminders that these adventures represent a day in the life of an average boy and that although Tom may appear to be a rogue, he is in truth, very innocent. In addition, whenever actions appeared to become automatic, the actor was asked to explain what the character is thinking at that point and why he is participating in the particular action. These questions forced the actor to think the thoughts of his character and reduced his reliance on an automatic performance. Attempts at slowing Tom down, however, were unsuccessful until the director was able to get the other actors to pick up the pace.

The young girl portraying Becky Thatcher had significant difficulty in understanding the basics of character development and stage technique. Her movements were unnatural and her reactions slow or nonexistent. On two occasions the director used time allotted on

the schedule for TBA's to work with her. The actor playing Tom was asked to come also in an attempt to build an understanding of the relationship between the two characters and to work through their scenes together. These rehearsals began with the basics and progressed to scene work. Upon arrival the two were asked to participate in an exercise to enhance the coordination of physical and emotional character expression. The director would say to the actor "show us that you are furious, but only through the use of your legs." This was a slow process, but through repetition and the examples provided by Bobby Grothe, the actress began to catch on. The actors were then asked to sit opposite each other with their knees almost touching, and without giggling or talking, they were to close their eyes and in turn touch each other's faces. This exercise, done in an attempt to create an intimacy and sense of comfort between the two of them, was followed by a discussion of things they noticed about each other that they had not noticed before. While in this same position the director asked the two to begin the dialogue in their scene with a short explanation of their character's actual thoughts following delivery of each line. Through a combined use of these exercises the director was attempting to achieve a natural portrayal of Becky Thatcher in movement and subtextual understanding, as well as, to establish a bond between the two actors that would eliminate some of the discomfort the actress appeared to be feeling. Although the attempts improved the situation and resulted in some advances on the actress's part, it was necessary throughout the remainder of the rehearsal period and through early performances to continuously remind the actress of the subtext

she developed and the importance of total body involvement in realistic portrayal.

As anticipated during the casting session, the actor portraying Huck was having difficulty in understanding the character so unlike himself or his friends. Although he appeared to know the character's motives and background, he had trouble incorporating them into his physicalization and vocal development. He would unconsciously correct Huck's improper English and would fall into the rhythmical pattern established by Tom and Joe. A conference was held with the actor to discuss the situation. This gave the director the opportunity to point out those moments when movement became unrealistic or where dialogue was altered. The actors portraying Joe and Tom then joined the meeting. Each of the three boys was asked to establish a rhythmical beat for his character. The actor playing Huck developed an appropriately slow and unique beat. By combining Huck's beat with the other two characters he was able to establish an internal rhythm unique to his character. This helped him maintain his vocal and physical rhythm when performing with the other two boys.

Two of the adult actors also displayed considerable difficulty in achieving realistic portrayal of character. Although the actors portraying Injun Joe and Muff Potter were experienced, they seemed to have difficulty responding to direction and production style. Prior to the established character conferences, the director became aware of several problem areas. First, the actor portraying Muff had adopted a vocal quality similar to the actor Walter Brennan. This created an unrealistic and humorous effect undesired by the director. In the first

place, Calvin Ward, the actor playing Muff, is black and the use of a vocal quality similar to a famous white man's seemed out of place and ridiculous. The director met with him immediately and explained that although a similar quality could work effectively, the direct vocal imitation was undesirable. Calvin seemed to understand the director's response and offered assurance that he would develop something else; yet, in rehearsals to follow, the actor continued to rely on the same voice imitation. Other problems developed when he adopted a stammering nervousity in characterization. This displayed some of the desired character traits but extended them past the bounds of reality and served only to slow the pace everytime Muff appeared. At the first opportunity the director and actor scheduled a character conference. At this point it became obvious that the actor had read the novel and gleaned from it the information about Muff's physical appearance. However, he had not attempted to fill in those questions unanswered by the book or the script. Such questions as "What is his background?" or "What does he do on a daily basis to support his drinking habit?" left the actor perplexed. An attempt to suggest answers for these questions lead to a discussion of the black man's status at the time which in turn lead to the actor's question "You mean you want me to play him black?" The actor knowing that the character originally intended by Twain was white had assumed that he would be required to disguise his color and imitate a white man. This alarming discovery helped the director and actor understand the root of the problem and resulted in a much more believable character. Continual conferences with him were still needed, however, to reduce exaggerated physical mannerisms and to emphasize the fact that his stuttering delivery of lines was slowing the pace and confusing the



content of his statements. It wasn't until the final dress rehearsal that the director was able to get the actor to eliminate unnecessary or unbelievable action.

A similar problem with character development and pacing occurred with the actor portraying Injun Joe. Although this character, when considered from a childhood reality, can be slightly exaggerated, the fear he evokes through his actions and behavior must be real. Playing a villain in a realistic children's play was confusing to James. Injun Joe's dialogue in many instances accentuates a stereotypic portrayal undesired by the director. Such questions as "What has happened to Injun Joe that makes him so bitter and revengeful?" helped the actor start to develop character background and believability. These attempts resulted in the achievement of realistic portrayal in all but one of his scenes. The playwright's choice to include Injun Joe in the Jackson's Island scene, talking to himself while searching for hidden treasure, did not add to the story and was impossible to stage or act with any degree of believability. The director's decision to eliminate Injun Joe completely from this scene was a relief to the actor and was certainly not missed by the audience. Again, as in the case with the actor portraying Muff, James exhibited considerable difficulty in picking up the pace in his scenes. Rehearsals with the two actors with continual reminders to pick up the pace and tell the story resulted in an acceptable resolution to the problem.

At the beginning of the third week of rehearsals, the director was informed by Lee Henry, the cast member portraying both Doc Robinson and the Preacher, that there was a strong possibility that he would not

be able to perform due to employment conflicts. It was decided to cast understudies in the parts in case of the need for replacement. Fortunately, both roles were small and would not demand excessive rehearsal time. Since the role of the Sheriff was only necessary in the Court-house scene, the actor portraying the Sheriff would be able to take on the role of Doc Robinson. The role of the Preacher, demanding an additional person from outside the cast, would be covered by a Guest Artist, Tom Skere. The two men took over the roles without difficulty.

Extensive preplanning in the areas of live sound and scene transitions, and the early addition of properties and costumes worked effectively in the pre-technical rehearsals. Although all of these areas are time consuming, the addition of each element, for the most part, ran smoothly. As a result, the director needed to make only minor adjustments in these areas, once the set was available. The actors, relieved of the pressure of having to adjust to all the technical elements at once, adapted quickly to the setting, lights, and taped sound.

Despite many instances in which the rehearsal process was frustrating, an experience filled with trials and errors, the results were fruitful and the rewards well worth the effort. Although many of the people involved in the production were inexperienced when they began, each one of them could look at the final product with new knowledge and pride in a job well done.

THE ADVENTURES OF TOM SAWYER

	<u>TIME</u>	<u>SPACE</u>	<u>CONCENTRATION</u>
Mon., Feb. 2	7:00	MAB	Read Thru
Tue., Feb. 3	6:30	MAB	Block Scene 2
	8:00	MAB	Block Scene 1
Wed., Feb. 4	6:30	MAB	Block Scene 3 Review 1,2, and 3
Thurs., Feb. 5	6:30	MAB	Block Scene 6
	8:00	MAB	Block Scene 7
Fri., Feb. 6	6:30	MAB	Photo Call
	7:30	MAB	Block Scene 5 and 10
Sat., Feb. 7	1:00	MAB	Block Scene 4
	2:30	MAB	Block Scene 8
	3:30	MAB	Block Scene 9
Mon., Feb. 9	6:30	MAB	Block Scene 11
	7:30	MAB	Review Blocking Scenes 5,8,9,10,11
Tue., Feb. 10	6:30	MAB	Stumble thru 1-5 (lines off)
Wed., Feb. 11	6:30	MAB	TBA
Thurs., Feb. 12	6:30	MAB	Stumble thru 5-11 (lines off)
Fri., Feb. 13	6:30	MAB	TBA
Sat., Feb. 14	1:30	MAB	Run show adding music and live sounds
Mon., Feb. 16	6:30	MAB	Work Scene 2 and 3
	9:00	MAB	Work Scene 1
Tue., Feb. 17	6:30	MAB	Work Scene 5
	8:00	MAB	Work Scene 4
Wed., Feb. 18	6:30	MAB	Work Scene 8
	7:30	MAB	Work Scene 9
Thurs., Feb. 19	6:30	MAB	Work Scene 10
	8:30	MAB	Work Scene 11
Fri., Feb. 20	6:30	MAB	Work Scenes 6 and 7
Sat., Feb. 21	1:30	MAB	Run Show (w/music, live sounds, and props that are ready)

## Rehearsal Schedule cont...

	<u>TIME</u>	<u>SPACE</u>	<u>CONCENTRATION</u>
Mon., Feb. 23	6:30	MAB	Work thru 1-4
Tue., Feb. 24	6:30	MAB	Work thru 5-11
Wed., Feb. 25	6:30	MAB	TBA
Thurs., Feb. 26	6:30 8:00	MAB MAB	Run thru TBA ↶
Fri., Feb. 27	6:30	MAB	Run show twice (costumes and props)
Sat., Feb. 28	1:30 3:30	MAB MAB	TBA Run show twice (costumes and props)
Sun., Mar. 1	4:30-10:00	Theaytr	Strike and Turnover
Mon., Mar. 2	4:00 8:00	Theatre Theatre	Run show twice Cue to Cue
Tues., Mar 3	4:00-7:00 8:00	Theatre Theatre	Tech Rehearsal Dress Rehearsal (make-up and hair) Photo of performance
Wed., Mar 4	6:30	Theatre	Final Dress
Thurs., Mar. 5	9:00 a.m. (call)	Theatre	See performance schedule

SCENE BREAKDOWN

Scene 1 -	Aunt Polly Tom Sid		
Scene 2 -	Amy Lawrence Becky Thatcher Alfred Temple Ben Rogers	Gracie Miller Sid Sawyer Joe Harper Jim Hollis	Susan Harper Tom Sawyer Huck Finn
Scene 3 -	Schoolmaster and kids above (w/ exception of Huck)		
Scene 4 -	Huck Finn Mrs. Harper Widow Douglas	Aunt Polly Sid Tom	Dr. Robinson Muff Potter Injun Joe
Scene 5 -	All		

Scene 6 -  
Tom  
Huck  
Joe

Scene 7 -  
Tom  
Joe  
Huck  
Injun Joe

Scene 8 -  
All (with the exception of Muff and Injun Joe)

Scene 9 -  
All

Scene 10 -  
All of kids listed in Scene 2 plus Injun Joe

Scene 11  
All (with the exception of Injun Joe)

Feb. 23

Preps in rehearsal

6:30  
Work scenes 1-4

2  
9am - Focus hrs.

4pm - Rehearsal  
8pm - Program Band  
Due to cue

9

1:00 Perf  
6:00 Perf

15

1:00 perf  
6:00 perf

24

6:30  
Work scenes 5-11

3  
Work on set lights

Tech/Dress 4pm  
(everyone bring drink)  
Dress + Photos -  
8pm

10

8:30 -  
2 matinees

17

8:30 -  
2 matinees

25

Sound taped by  
this date.

4  
Work on set lights.

Final Dress -  
7:30  
(6:00 call)

11

8:30 -  
2 matinees

18

8:30 -  
2 matinees

26

6:30  
Run thru

5  
9:00 Mat

6:00 Preview

12

8:30 -  
2 matinees

19

8:30 -  
2 matinees

27

Sound edited by  
this date.

6:30  
2 Run thrus w/  
costumes

6  
9:00 Mat

6:00 opening

13

9:00 mat  
6:00 perf

20

9:00 - mat  
6:00 perf

28

3:30  
2 Run thrus w/  
costumes

1:00 Perf  
6:00 Perf

14

1:00 perf  
6:00 perf

21

1:00 perf  
6:00 perf  
STRIKE

PLATE VIII

SID: Look! Here they come. (Whitewashing Scene V)

PLATE IX

BECKY: Kiss, what do ya kiss for? (Schoolroom,  
Scene III.)

PLATE VIII



PLATE IX





## IX

### THE PLAY IN PERFORMANCE

The Adventures of Tom Sawyer opened with a student matinee performance on March 5, 1981 and closed on March 21. During this time the show was performed twenty-six times. Total audience attendance was 7,916 people, with the average percentage of capacity exceeding seventy percent.

Although the child and adult audiences displayed their enjoyment while viewing the performances, the director, in an attempt to gain a better understanding of the production's effectiveness for the child viewer, sent letters to the schools attending requesting the children's written response. The letter encouraged both negative and positive thoughts about the production. Out of two hundred and thirty-five responses received only three expressed a negative reaction to the performance. The remainder expressed total enjoyment and satisfaction. Their favorite scenes appeared to be the graveyard scene, the cave scene, the funeral, and the schoolroom. Comments concerning the various elements of design were usually in regard to the set or the costumes. Although all statements regarding costumes were favorable, reactions to the set design were mixed. While most liked the setting, several made the remark that the set should have changed more for the different environments. It was obvious from the children's responses that the production was effective and enjoyable for the young audience members.

Newspaper reviews were also very positive. Overall the reviewers applauded the acting, the direction, and the design

approach. Statements concerning the productions nostalgic appeal, its fast pace, its abundance of action, and its reproduction of Twain's charm appeared to suggest that the production style, derived by the director, was successful in performance. Reviewer's comments concerning the script adaptation, however, were not always positive. One review complained that the play was too long for a young child audience and another stated that the scenes failed to flow smoothly together. The reviewer's complaint about length appeared to be contradicted, however, by the letters received from school children who frequently stated that they only wished it would have been longer.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	2	3	4	5 10:30 a.m. 7:30 p.m.	6 10:30 a.m. 7:30 p.m. (Opening)	7 2:30 p.m. 7:30 p.m.
8 2:30 p.m. 7:30 p.m.	9	10 10:00 a.m.	11 10:00 a.m.	12 10:00 a.m. 12:00 noon	13 10:30 a.m. 7:30 p.m.	14 2:30 p.m. 7:30 p.m.
15 2:30 p.m. 7:30 p.m.	16	17 10:00 a.m. 12:00 noon	18 10:00 am	19 10:00 a.m. 12:00 noon	20 10:30 a.m. 7:30 p.m.	21 2:30 p.m. 7:30 p.m.



**AN OATH OF FRIENDSHIP:** Eddie Heuls of Wentzville Jr. Hih, son of Verdi Heuls as Joe Harper; Bobby Grothe of St. Cletus School, son of Robert and Mary Ann Grothe as Tom Sawyer and James Magee of Wentzville High School, son of James and Ruth Ann Magee as Huck Finn swear an oath of loyalty in the Lindenwood College's production of the Mark Twain classic, "The Adventures of Tom Sawyer." The play runs now through Merch 21. Admission is \$2.50 for all seats. For reservations call the Lindenwood Ticket Office at 723-7152, 946-6912, ext. 252.

**THE ADVENTURES OF  
TOM SAWYER**



**THE LINDENWOOD COLLEGE THEATRE  
MARCH 6-21**

<b>PERFORMANCES</b>	<b>TICKET OFFICE</b>
March 6, 7, 8, 13, 14, 15, 20, 21 at 7:30	946-6912 (toll free) 724-2004
March 7, 8, 14, 15, 20, 21 at 2:30	<b>ALL TICKETS \$2.50</b>

Performances at the Jelkyl Theatre, St. Charles, Mo.

## DEPARTMENT OF THEATRE ARTS

Tel. 723-7152 ext. 342

Box Office ext. 252

## MARK TWAIN

## Teacher Study Guide and General Information

## TOM SAWYER'S TOWN by John A. Winkler

A child's laughter, a boy's mischievous play, the imaginative, adventurous dreams of youth — in Hannibal, Missouri, these are very special things. For here is the boyhood home of Mark Twain, who in "Tom Sawyer" and "Huckleberry Finn" made the joys and adventures and loves of this town's youth known to a whole world.

He was Sam Clemens (Samuel Langhorne Clemens, to give the whole mouthful) in his Hannibal days. He lived here from the time he was four years old until he was eighteen. The places he writes about so charmingly in "Tom Sawyer" — in which Hannibal was called St. Petersburg — are still here. The house his father built in 1844 stands on Hill Street. Holliday's Hill and Lovers' Leap are still places where boys play and, lying on the grassy hilltops, dream over the town and the mighty Mississippi below. Jackson's Island, covered with tall cottonwoods and bending willows, is a good place to play pirate. The cave south of town winds its miles of intricate, high-ceilinged passages, and boys and girls can still visit the cave today. Tom Sawyer and Becky Thatcher did there.

There were about thirty-five hundred people in Hannibal when Sam Clemens was a boy — the first settler arrived in 1819 only twenty years before Sam. There were quite a few black people. Many of Mark Twain's anecdotes, some humorous, some deeply touching, came from stories that black friends, old and young, told to him. "Dan'l" of Florida, whom he saw during school vacation times when he was visiting his uncle, John Quarles, he made into "Jim", his greatest and tenderest characterization, in "The Adventures of Huckleberry Finn." He not only used "Dan'l" in many other stories, he got the story of "The Golden Arm" from him. Mark Twain told that story to many a lecturer audience, bringing thrills and screams like those that he and his friends responded with every time "Dan'l" told it.

Sam Clemens was born in Florida, Missouri. He was a seven months baby, and it was a struggle to keep him alive. That night, November 30, 1835, Haley's Comet flashed across the world; it was not to appear again until when on the night of April 21, 1910, it scattered star dust through the skies as Mark Twain lay dying.

Sam left Hannibal, working as a printer in St. Louis, New York, Philadelphia, Cincinnati, and other places. He was eighteen then. In a few years he became a steamboat pilot, then in succession a soldier (a comic but seriously intended interlude), gold prospector, a newspaper reporter and writer, lecturer, and finally a world famous author. The years of his success were spent in the eastern United States and abroad. He only returned to Hannibal for short visits that were years apart. His books about the town were written later from his home in Hartford, Conn.

In "Life on the Mississippi" Mark Twain tells about a visit to Hannibal after thirty years absence. He climbed Holliday's Hill, and looking down on the town, mused over what he saw. He marked and fixed every locality in the town that he was once familiar with. Naturally he was a good deal moved. He said, "Many of the people I once knew in this tranquil refuge of my childhood are now in heaven; some, I trust, are in the other place."

He recalled the agony he used to go through worrying about the punishment he was going to receive in the hereafter for his boyish misdeeds. One such incident had to do with the old jail that was located a few feet from where the Tom and Huck statue stands at the foot of the hill. In Hannibal a tramp was incarcerated there, and he begged for a light for his pipe. Sam, the tender hearted, bought some precious sulphur matches out of his slim store of pocket money and smuggled them to the vagrant. That night the jail caught fire, and Sam arrived at the conflagration just in time to see the tramp outlined against the barred window with a wall of fire behind him. As he looked the poor fellow screamed, fell back, and was consumed by the flames. Sam went home in a sweat, and could not sleep for nightmares. He thought that vengeance from heaven, and also from the village constable, would be visited upon him. It wasn't until several weeks later that he got any peace of mind. He found that public opinion accredited another boy with the fatal gift of matches.

The river is not exactly as Mark Twain knew it. It is harnessed at twenty or more mile distances by flood control dams, and here and there bridges are thrown across it. The essentials are still there though; the dark tan water, the powerful current, the forested banks. A couple of boys could take a canoe and paddle and float down to New Orleans and the Gulf of Mexico -- and sometimes do. The river is like a magnet to the soft iron of a youth's nature. Build all the fine swimming pools you can afford, all the nice orderly playgrounds you can devise, and you still can't keep the kids of Hannibal away from the river. To their elders it may be just muddy and dangerous; but to boys that doesn't keep it from being an exciting place to play and a romantic highway to adventure.

Mark Twain was Tom Sawyer. He didn't say so, but he admitted doing several things that appear in the book. He gave Painkiller to the Cat. He stole out at night to go adventuring, clodded brother Henry (who was Sid in the book) for talebearing, and playing hookey from school to explore the great cave two miles south of town. The cave was a favorite goal of Sam Clemens and his gang -- Tom Blankenship, who was to achieve fame as Huckleberry Finn, John Briggs, Will Pitts, and the Bowen boys.

In "Tom Sawyer" Mark Twain writes: "The mouth of the cave was up the hillside... Within was a small chamber, chilly as an icehouse, and walled by nature with solid limestone that was dewy with a cold sweat. It was romantic and mysterious to stand here in the deep gloom and look out upon the green valley shining in the sun... McDougall's cave was but a vast labyrinth of crooked aisles that ran into each other and out again and led nowhere. It was said that one might wander days and nights together through its intricate tangle of rifts and chasms, and never find the end of the cave; and that he might go down, and still down, into the earth, and it was just the same... labyrinth after labyrinth, and no end to any of them. No man 'knew' the cave. That was an impossible thing... Tom Sawyer knew as much

of the cave as anyone." "Tom and Becky...tripped along the murky aisles, visiting the familiar wonders of the cave -- wonders dubbed with rather over-descriptive names, such as 'The Drawing-Room,' 'The Cathedral', 'Aladdin's Palace', and so on."

One of Mark Twain's aphorisms was "Live so that when you die even the undertaker will be sorry." And he did. His legacy to a loving world was laughter, and to America in particular he bequeathed the spirit that makes a board fence a shrine, an old window sash something to remember, and a straw hat a symbol of youth down the mightiest of rivers.



## CHRONOLOGY OF SOME OF THE EVENTS OF MARK TWAIN'S (SAMUEL LANGHORNE CLEMENS') LIFE.

- 1835 - Sam Clemens is born on Nov. 30th in Florida, Mo. as Haley's Comet appears.
- 1848 - Sam quits school, becomes a printer's "devil", or apprentice.
- 1853 - Leaves Hannibal. Journeyman printer in St. Louis, Philadelphia, New York.
- 1857 - Learns the River from Horace Bixby, becomes crack Mississippi steamboat pilot.
- 1861 - Civil War stops steamboating. Lieutenant in Confederate Volunteer Company, near New London, Mo. Company disbands. To Nevada Territory with Orion - "Roughing It" experiences. Gold prospecting.
- 1862-63 Reporter on "Territorial Enterprise," Virginia City, Nevada. First use of pen name "Mark Twain."
- 1867 - New York, "Jumping Frog" published. "Quaker City" excursion to Holy Land for San Francisco newspaper. "Innocents Abroad" experiences. Meets Olivia Langdon in Elmira, N.Y., after falling in love with her picture.
- 1869 - Engaged to Olivia Langdon. Publishes "Innocents Abroad".
- 1870 - Marriage to Olivia Langdon, Feb. 2nd. Langdon Clemens born Nov. 7th.
- 1871 - To Hartford, Connecticut. Publishes "Roughing It".
- 1872 - Susy born March 19. Langdon dies June 2nd. Mark Twain visits England.
- 1874-75 Birth of Clara Clemens, in June. Summers at Quarry Farm, Elmira. Magazine articles comprising parts of "Old Times on the Mississippi", (Life on the Mississippi). Writing "Tom Sawyer". Visit to Hannibal.
- 1876 - "The Adventures of Tom Sawyer".
- 1880 - "A Tramp Abroad". "The Prince and the Pauper". Jean Clemens born July. Canadian trips then and in 1883.
- 1882 - Steamboat visit to Hannibal on Upper Mississippi trip, getting material for his book "Life On the Mississippi."
- 1883 - "Life on the Mississippi."
- 1884 - Enters publishing business. "Adventures of Huckleberry Finn."
- 1889 - "Connecticut Yankee in King Arthur's Court."
- 1891-94 Residence in Berlin. European travel and residence. "The American Claimant." Several Atlantic voyages. Failure of Charles L. Webster and Co., publishing house. Mark Twain bankrupt, voluntarily assumes creditor obligations, promises to pay them off although the debts were not his own.
- 1895-96 "Joan of Arc." Lecture trip around the world to help pay off publishing company creditors. Susy Clemens dies before he reaches home.
- 1896-1900 England and Europe. "Following the Equator," 1897.
- 1901 - Honorary degree, "Doctor of Letters," from Yale University.
- 1902 - Last visit to Hannibal, in June. Honorary Degree from University of Missouri. Birthday Banquet for Mark Twain in New York.
- 1902-04 Residence in Florence, Italy. Olivia Langdon Clemens dies there. Mark Twain, Clara and Jean return to U.S.
- 1906 - Farewell lecture in New York City. "What is Man?"
- 1907 - Oxford University honorary degree, Doctor of Literature.
- 1910 - Mark Twain dies April 21st, as Haley's Comet again blazes through the sky. He is buried in Elmira where his beloved wife Olivia, daughters Jean and Susy and son Langdon lie. His father, John Marshall Clemens, mother Jane Lampton Clemens, brother Orion with wife Mary, and brother Henry are in Mount Olivet Cemetery, Hannibal.

## Quotations from Mark Twain

## "PESSIMIST: THE OPTIMIST WHO DIDN'T ARRIVE."

"The first crop of children was born in the mountain solitudes of east Tennessee...I was of a later vintage. I was postponed to Missouri. Missouri was an unknown new state and needed attractions."<sup>1</sup>

"I found a fifty dollar bill on the street. I advertised it to find the owner and then left immediately for Cincinnati for fear I might succeed."<sup>2</sup>

"Being rich ain't what it's cracked up to be. It's just worry and worry, and sweat and sweat, and a-wishing you was dead all the time."<sup>3</sup>

"The river was my school...On one trip I saw a little towhead, an infant island, half a mile long, which had been formed during the past nineteen years. Since there was so much time to spare that nineteen years of it could be devoted to the construction of a mere towhead, where was the use, originally, in rushing this whole globe through in six days? It is likely that if more time had been taken in the first place, the world would have been made right, and this ceaseless improving and repairing would not be necessary now."<sup>4</sup>

"What God lacks is convictions--stability of character. He ought to be a Presbyterian or a Catholic or something--not try to be everything."<sup>5</sup>

"Suppose you were an idiot. And suppose you were a member of Congress. But I repeat myself."<sup>6</sup>

"At the banquet last winter of that organization which calls itself the 'Ends of the Earth Club' the Chairman, a retired regular Army officer of high grade, proclaimed in a loud voice, 'We are of the Anglo-Saxon race, and when the Anglo-Saxon wants a thing, he just takes it.' There were perhaps seventy-five civilians present and twenty-five military and naval men. It took those people nearly two minutes to work off their stormy admiration of that great sentiment; and meanwhile the inspired prophet who had discharged it--from his liver, or his intestines, or his esophagus, or wherever he had bred it, stood there glowing and beaming and smiling and issuing rays of happiness from every pore...like the old-time picture in the almanac of the man who stands discharging signs of the zodiac in every direction, and so absorbed in happiness, so steeped in happiness, that he smiles and smiles and has plainly forgotten that he is dangerously ruptured and exposed amidships and needs sewing up right away."<sup>7</sup>

"I am opposed to having the eagle put its talons on any other land."<sup>8</sup>

"Two or three centuries from now it will be recognized that all the competent killers are Christians; then the pagan world will go to school to the Christian--not to acquire his religion, but his guns."<sup>9</sup>

"Why don't you let the better side of you work?...You go too far, much too far, in all you say...Does it help the world always to rail at it? There is great and noble work being done, why not sometimes recognize that?"<sup>10</sup> (Mark Twain's wife, Livy)

"I like to instruct people. It's noble to be good, and it's nobler to teach others to be good, and less trouble."<sup>11</sup>

"Jay Gould was the mightiest disaster which has ever befallen this country. The people had desired money before his day, but he taught them to fall down and worship it...The gospel left behind by Jay Gould is doing giant work in our days. Its message is 'Get money. Get it quickly. Get it in abundance...The political and commercial morals of the United States are not merely food for laughter, they are an entire banquet."<sup>12</sup>

"The Golden Rule came smiling into this inhospitable world and couldn't get a night's lodging anywhere."<sup>13</sup>

"There is no sadder sight than a young pessimist, except an old optimist."<sup>14</sup>

"Oh, Lord, we have with us tonight a man known throughout the world as the great American humorist. Help us, oh Lord—help us to understand what he is about to say, and be amused by it."<sup>15</sup>

(A clergyman's introduction of Twain to a Dayton, Ohio, audience.)

#### SOURCES FOR THE ABOVE QUOTATIONS:

1. Edited from Mark Twain's *Autobiography*, ed. by Albert Bigelow Paine. New York: Harper and Bros., 1924, Vol. 1, p. 87.
2. Edited from *Mark Twain in Eruption*, ed. by Bernard DeVoto. New York, Harper and Brothers, 1940, p. 388.
3. Edited from *The Adventures of Tom Sawyer*, Toronto: Bellford Brothers, 1877, Chap. XXXV, p. 337.
4. Edited from *Life on the Mississippi*, Boston: James R. Osgood & Co., 1883, Chap. LI, p. 503.
5. Edited from *Mark Twain's Notebook*, ed. by Albert Bigelow Paine. New York: Harper & Bros., 1935, p. 344.
6. Edited from *Mark Twain, A Biography*, by Albert Bigelow Paine. New York: Harper & Bros., 1912, Vol. II, p. 724.
7. Edited from *Mark Twain in Eruption*, ed. by Bernard DeVoto, 1940, pps. 380-381.
8. From the *New York Herald*, 16 October 1900.
9. Edited from *The Mysterious Stranger*. New York: Harper & Bros., 1922, Chap. VIII, p. 111.
10. Edited from *The Love Letters of Mark Twain*, ed. by Dixon Wecter, New York: Harper & Bros., 1949, p. 333.
11. Edited from *Mark Twain, A Biography*, by A. B. Paine. 1912, Vol. IV, p. 1492.
12. Edited from *Mark Twain in Eruption*, ed. by Bernard DeVoto, 1940, pps. 77 & 81.
13. Edited from *Following the Equator*. Hartford: American Publishing Co., 1897, Vol. II, p. 322.
14. From *Mark Twain's Notebook*, ed. by A. B. Paine, 1935, p. 385.
15. From "The Rambler", *The Book Buyer*, Vol. XXII, No. 3, April 1901, p. 179.

QUESTIONS AND ANSWERS ABOUT MARK TWAIN

- Q. Who was MARK TWAIN?  
 A. MARK TWAIN is the pen name assumed by SAMUEL LANGHORNE CLEMENS. He got the name from his piloting days on the Mississippi. When the leadsman who takes soundings from the bow of the steamboat sings out "Ma-a-ark Twain!" it means "safe water ahead" to the steersman.
- Q. Was TOM SAWYER a real person?  
 A. Mark Twain said that Tom was a combination of several boys he had known. However it is generally conceded that Mark Twain's own boyhood experiences provided most of the inspiration for Tom's doings.
- Q. How about HUCKLEBERRY FINN, BECKY THATCHER, AUNT POLLY, SID, MARY, AND others in the stories?  
 A. HUCK FINN was Tom Blankenship, a good-hearted ragamuffin who played and went adventuring with young Sam Clemens in Hannibal. BECKY THATCHER was Sam's playmate and childhood sweetheart; her real name was Laura Hawkins. AUNT POLLY, MARY, AND SID were respectively Jane Clemens (Mark Twain's mother), his sister, Pamela, and brother Henry. JOE HARPER was John Briggs. INJUN JOE, JIM, and practically all the other characters had their counterparts in real life.
- Q. Did the things that happened in "THE ADVENTURES OF TOM SAWYER" and "THE ADVENTURES OF HUCKLEBERRY FINN" occur in real life, or was Mark Twain just making them up?  
 A. Most of the things happened, although he colored them somewhat in their fictionalized version. Mark Twain whitewashed the fence, gave Painkiller to Peter the cat, clodded his brother Henry, got lost in the famous Cave, made rafts and swam in the Mississippi, played hooky from school to go adventuring on Holliday's Hill (Cardiff Hill in the book), was switched by the schoolteacher, camped on Jackson's Island - and, as he might say, did ever so many other things, that he later put into print. Mark Twain drew on his imagination, but he also drew heavily on his memory.
- Q. Did Mark Twain write in Hannibal?  
 A. Only a few newspaper skits, photostatic copies of some of which may be seen in the Museum. All of his serious writing was done in his homes in New York and Connecticut, in various European countries where he visited, and in Nevada and California.
- Q. Was Mark Twain born in Hannibal?  
 A. No. He was born in Florida, Missouri, 35 miles southwest of Hannibal, in 1835. He moved to Hannibal with his family when he was four, and left home when he was eighteen years of age. He came back only for visits thereafter.
- Q. Did Mark Twain marry Beck Thatcher?  
 A. Becky Thatcher (Laura Hawkins) was his childhood sweetheart. When he finally fell in love, as a man, it was with Olivia Langdon, of Elmira, New York. They married, and had four children; Langdon, Susy, Jean, and Clara. There was one granddaughter, Clara's daughter Nina.

THEATRE ETIQUETTE

On March 5, 6, 13, and 20, the show will start promptly at 10:30. On March 10, 11, 12, 17, 18, and 19, the shows start at 10:00 and 12:00. Please be on time. There is no talking in the theatre during performance. No one should be allowed to leave their seats during the performance except in emergencies. Since the show runs approximately one hour, there will be no intermission. The house manager will be there to help seat you.

OUR PRODUCTION

The Lindenwood production is directed by Susan Farwell, a M.F.A. graduate student in acting and direction. Ms. Farwell had directed collage, community and dinner theatre in a variety of locales. Tom Sawyer represents her thesis project.

Eddie Cating, theatre student, designed the set for Tom Sawyer with Jeffrey Osborn, graduate theatre student, designing costumes.

Twenty actors are used in Tom Sawyer, nine of which are children. Tom Sawyer is played by Bobby Grothe, an equity actor from St. Charles. James McGee (St. Peters) and Eddie Huels (St. Louis) play Huck Finn and Joe Harper, respectively.

Rehearsals for Tom Sawyer ran for four weeks. A total of thirty performances have been scheduled.

THE LINDENWOOD CLUB

## a theater review

# Tom Sawyer Lives Again On Lindenwood's Stage

By WANITA  
ZUMBRUNNEN

### Special to the Journal

Theatergoers can momentarily forget adult worries and enter again the world of childhood during the current production at Lindenwood's Jelkyl Theatre: Mark Twain's "The Adventures of Tom Sawyer" as dramatized by Sara Spencer. The charm and fun of Tom's adventures and imaginative flights are carried out in an exuberant, fast paced, lots-of-action performance.

Members of the audience are enticed into the performance the moment they enter the theater and the lively sounds of banjos, fiddle, guitar, and "spoon" music are heard. The musicians and singers filter in and out of the set which consists of platforms and steps, giving it the versatility necessary to become bedroom, street, schoolroom, graveyard, island, church, courthouse, jail and cave in rapidly changing succession, for the play is a series of episodes threaded together by Tom's adventures. The single item of realism is a barrel, the "property" of Huck Finn. The production crew should be particularly commended for the creation of the cave scene during which

unobtrusive forms and drops become recognizable stalagmites and stalactites.

The effect of the entire production depends upon the skillfulness of Susan Farwell, director, whose task is to monitor the natural spontaneity of children playing children but with the heightened archness of slight exaggeration, a faithfulness to Twain's romanticized version of childhood.

It is impossible to resist the freshness of the young performers costumed in print gowns and pantaloons and suspended rolled pants from which bare feet protrude. Bobby Grothe is sufficiently energetic and enticingly confident as Tom to become the focal point of the play. Bill Tobias, as Alfred Temple, has an appropriate smug simplicity that makes

the character a proper foil for Tom. Playing Sid, Mike Rohrbacher is adorably charming as the pesky younger brother. Also enjoyable is the expressive face and emotional style of Eddie Huels as Joe Harper, one of Tom's cronies. The young female performers are led by Tara Owens who plays a graceful and demure Becky That-

cher.

Because the role of Huck Finn in this play is decidedly overshadowed by Tom Sawyer, we are asked to tuck away our response to this well known literary figure.

James Magee aids us by portraying a Huck who is uneasily aloof and hides in a barrel during the town episodes, relaxing only in the island scene.

Since the play does not focus on them, the adult actors wisely do not strive to overshadow or emulate the exuberance of the children, but become accompanying motifs to flesh out plot and add an element of actuality to the script. The one exception is the character of Muff Potter, the shuffling self-effacing "darkie" developed in 19th century American literature. He is effectively played by Calvin Ward. James Gaspard is appropriately dangerous as the conning Injun Joe. Doug Mayer's Schoolmaster role is comically reminiscent of Ichabod Crane. Pam Ross

makes a strong and caring Aunt Polly, and Jacki Goodall creates an amusing Widow Douglas whose latent maternal instincts reach out quickly to envelop the resisting Huck Finn.

# 'Tom Sawyer' Opens At Lindenwood

By Judy Harrison

The Lindenwood Colleges presented a fun but rather long production of "The Adventures of Tom Sawyer" on Friday night. The play, by Sara Spencer, is based on the classic Mark Twain novel, and although it has been cut extensively, it is still too long to hold the interest of young children.

Director Susan Farwell keeps things moving as fast as she can, and the cast, made up mostly of children, is full of energy and enthusiasm.

Bobby Grothe, a veteran actor at age 14, is excellent. He captures all the charm and wit Twain gave the Missouri boy but never gets too cutesy. His intensity and comfort on stage are contagious, affecting the entire cast. He carries the show beautifully but never overpowers the younger actors.

James Magee is Huck Finn, Tom's no-account fishing buddy. Magee, too, is very good and holds his own with Grothe.

Joe Harper, the last of the trio that runs off to pirates, is played by Eddie Huels. Huels is a natural comic and without even trying manages to be "every kid" in every way.

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## review

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Tara Owens is Becky Thatcher, and although she is pretty and does a good job, she seems a bit too goody-goody to attract the wild Tom.

The rest of the young cast members — Mike Rohrbacher, Bill Tobias, Jeff Wren, Julie James, Mitch Spiro, Lela Dawkins and Barbara Carson — are excellent and work well as an ensemble, a difficult enough task for professional actors, let alone young amateurs. They deserve a lot of praise and applause.

As for the adults in the cast, Pam Ross is Aunt Polly. Polly seems a bit less mean than usual, but Ross captures the love the woman has for her Tom.

Calvin Ward's Muff Potter is excellent, despite a terrible fake beard. Not only does Ward create a character, but his portrayal brings into question the treatment of blacks in Twain's time. Pretty heady stuff for a kid's show.

James Gaspard tries hard but is totally miscast as Injun Joe. The children are not afraid of him, and he is not

as menacing a figure as he should be.

Doug Mayer is wonderful as the doddering old schoolmaster, and Tom T. Skore's revivalist preacher is lovely.

Farwell is presenting this play as her master's thesis. She has done a beautiful job. The cast works hard and well together. The kids are comfortable and believable on stage. It is a fine production from a fine director.

Ed Cating's set is tremendous. The move from fence to cave to schoolroom seems effortless. Stephanie Young's

lighting complements the set beautifully, and Jeffrey L. Osborn's costumes are colorful and functional.

Doug Carson, Greg Thompson and Vicki Speciale provide the accompanying guitar, banjo and fiddle music, which greatly adds to the Twain atmosphere.

"The Adventures of Tom Sawyer" is a fine production for children over 6. Younger ones might find it a bit too slow-paced. It will run through March 21.

## Pace Of 'Tom Sawyer' Loses Twain's Charm

by Jeff Copeland

The Lindenwood Colleges theatre department is presenting a play-adaptation of Mark Twain's "The Adventures of Tom Sawyer". Dramatized by Sara Spencer, the production is very well acted, but falls short in its transfer from novel to play.

Briefly, the play revolves around the adventures of a boy named Tom Sawyer and his life on the Mississippi. He romances a young girl named Becky Thatcher, witnesses the killing of a doctor in a graveyard, and towards the end is lost, along with Becky Thatcher, in a cave.

The play is devised of several short, fast-paced scenes which are run together in sequence. Instead of flowing smoothly as it should to give the audience a complete mental picture, the play appears as a series of excerpts run carelessly together, losing the charm Twain tends to deliver in his novel.

The set design for this production was well done, considering Lindenwood's stage is so small, there isn't much room to work with, and this particular production offers a repetition of quick scene changes and a variety of atmospheres.

There were a few instances however when the set design possibly left too much to the imagination.

Such an instance was the courtroom scene when Tom revealed the startling news that it was not Muff Potter who murdered the doctor in the graveyard, but Injun Joe instead. This scene could've used more dialogue from the characters to explain the event. Otherwise, the audience does not really understand where the action is taking place.

Fortunately, the faltering adaptation is rescued by a fine portrayal of characters. Bobby Grothe does a fine job portraying the young, mischievous Tom who's constant indulgence in rambunctious escapades keeps his Aunt Polly's dander well stirred.

Pam Ross is up to her usual excellence as the aging, but spry Aunt Polly while James Magee delivers a splendid performance of Huckelberry Finn.

Becky Thatcher is well done by Tara Owens, but is hardly heard from, and the old, cranky schoolmaster is fantastically characterized by Doug Mayer who depicts the spindly character with much facial, body, and vocal mannerisms.

Calvin Ward created a superb Muff Potter and James Gaspard was good as Injun Joe, but both characters lacked the exposure they deserved.



## Lindenwood College

St. Charles, Mo.

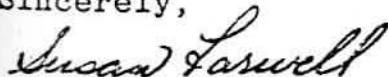
Dear Teacher,

Each year the Lindenwood Theatre offers performances specifically chosen for a young audience. The importance of doing this is to reach young people with the message of the play as well as to introduce them to the pleasures of viewing live theatre.

I would like to encourage your students to write us a letter including their feelings about the production - THE ADVENTURES OF TOM SAWYER--what they liked about the production, what they disliked about the production, and their overall impressions of the performance. This information will be helpful to us in two ways. First, it will be used in helping us select future productions with the assurance that we are providing our young audiences with meaningful and enjoyable entertainment. Second, I will be assimilating the responses for further analysis of the effectiveness of the production when writing my thesis.

If you feel that your students would have an interest in responding to the play, may I suggest that this is done soon after viewing the play, since it will be fresh in their memories. The correspondence should be sent to the Theatre Department, Lindenwood Colleges, St. Charles, Mo. 63301.

Sincerely,



Susan Farwell, Director  
The Adventures of Tom Sawyer

2928 Hemewood Ave  
St. Charles, Missouri  
63301

March 17, 1981

Dear Susan Farwell,

I saw your production of Tom Sawyer March 18. I thought it was very good. I enjoyed many of the different scenes. Our class made a play Tom Sawyer but we just did the talking parts. Don't change the scenery but I went to the Mark Twain cave and there were no stalagmites in the cave and you had them in the scenery. When Dr. J. stabled Doc Robinson it sounded like he really did. Were Tom Sawyer, Huck Finn, and Joe Harper really smoking, or was there a trick to that?

Well I really enjoyed the play, and keep up the good work.

Sincerely,  
Tommy Thompson

2000 Elm St.  
St. Charles, MO 63301  
March 20, 1981

Dear Director,

Your play Adventures of Tom Sawyer was really excellent. Huckleberry Finn, Sid, Tom, Becky Thatcher, Muff Potter, and my un Joe and Doc were the best.

Your scenery was very nice. I liked the trees best.

The only thing I didn't like was that it was so short. I liked it then, PING! It's over. It was so neat and it ended so soon.

Your scenes were great, like whate washing the fence, and in the school.

Sincerely,  
Will Smith

Brent Hessling  
Weldon Spring School  
St. Charles, Mo. 63301  
March 24, 1931

Dear Mr. Fawcett,

I would like to share with you my feelings about the play Tom Sawyer. First of all I thought it was terrific. The acting was wonderful. The characters were chosen well for the parts. Secondly, I didn't like the set. It didn't change that much. Tom's bed, the jail, cliff, school and lots more were all the same thing. Thirdly, I think you did a marvelous job of directing.

Sincerely,

Brent Hessling

312 Clarendon Ln  
St. Charles, Missouri 637  
March 14, 1981

Dear Susan Farwell,

"Tom Sawyer" was a very good play. It had the spice of the good ol' days. It was funny, too. The actors were great, along with the scenery. You must have worked hard, & bet you got an A+. The costumes were good too.

The only thing you could do to improve it is to leave it alone!

Signed  
Bradley Horn

PLATE X

Pre-Show

PLATE X



# TOM SAWYER

## Scenes

### ~~ACT ONE~~

- Scene 1. Tom Sawyer's bedroom.
- Scene 2. A village street.
- Scene 3. The Schoolroom.

### ~~ACT TWO~~

- Scene 1. The graveyard.
- Scene 2. A village street.

### ~~ACT THREE~~

- Scene 1. Jackson's Island.
- Scene 2. Jackson's Island, the fourth day out.
- Scene 3. The village church.

### ~~ACT FOUR~~

- Scene 1. The Courthouse, adjoining the jail.
- Scene 2. In MacDougall's Cave.
- ~~Scene 3. The village church.~~
- Scene 4. A village street, two days later.



## AUTHOR'S NOTE

*Tom Sawyer* is not tailored to fit the needs of any known theatrical company. It requires twelve young people, in leading roles. It also requires eight adults. And since this is a play about the difference between the two, a sharp contrast between the generations is necessary.

Young people are rarely accomplished actors. And it is difficult for the most accomplished actor to simulate the miracle that is childhood. So the author of this play presents the producer with a near-impossible task, and has no advice to offer.

Nevertheless, I entrust this play to producers with the fervent hope that they will find the means to address it to all humanity. For although my play, like Mark Twain's book, is intended mainly for the entertainment of boys and girls, I hope it will not be shunned by men and women on that account. Part of my plan, like Mark Twain's, has been to pleasantly remind adults of what they once were themselves, and of how they felt, and thought, and talked, and what queer enterprises they sometimes engaged in.

—The Playwright

Scene I

X Tom & Sid climb ladder to top of 8ft.plat., lay down,  
Tom R, Sid L , Huck climbs into barrel.

1.A. Polly ent. R, X to D of stairs

2.A.Polly exits R.

3.Tom sits up

4.Tom kicks Sid, hurts his sore toe.

5.Sid kneels L of Tom.

6.Sid stands X over Tom to stairs

1

2

3

4

## TOM SAWYER

## ACT ONE

SCENE 1. ~~Tom's bedroom. A double bed, a wash stand, a motto on the wall.~~

+

(Tom and Sid are asleep, Tom snoring vociferously, Sid snoring like a steam whistle.)

① AUNT POLLY (*offstage*). Tom! Oh, Tom! Monday! ②

TOM (*opens his eyes dazedly, yawns, then comes alert*) ③ Monday!

(He sighs drearily, then begins to plan. Feels around over his body for ailments, coughing experimentally, rejecting a loose tooth, etc. ~~If desired, Song No. 1, "When Monday Comes", may be used here.~~ Finally he unties the rag around his sore toe, and falls to groaning.)

Oh-h-h!

(But Sid snores on.)

Ohh-h-h-h! Oooh-h-h-h!

④ (No response from Sid. ~~Tom reaches over and shakes him.~~)

Sid! Sid! Ohhhhh-h-h-h! Ooooh-h-h-h!

SID (*waking up*). Tom! Say, Tom!

TOM. Ohhhhhh-h-h-h-h! Ooooooh-h-h-h!

⑤ SID (*shaking him*). Here, Tom. Tom! What's the matter, Tom?

~~TOM. Oh, don't, Sid. Don't joggle me.~~

~~SID. Why, what's the matter, Tom? I must call Auntie.~~

~~TOM. No, never mind. It'll be over by and by, maybe. Don't call anybody. Ohhhhhhhhh h h h h h!~~

~~SID. But I must. Don't groan so, Tom. It's awful! How long you been this way?~~

~~TOM. Hours. Ouch! Don't stir so, Sid. You'll kill me. Ohhhhhh-h-h-h!~~

~~SID. Tom, why didn't you wake me sooner? Oh, Tom, don't! It makes my flesh crawl to hear you.~~

TOM. I forgive you everything, Sid. Ohhh-h-h-h-h! Everything you ever done to me.

SID. Oh, Tom, you ain't dying, are you? Don't, Tom. ⑥ Oh, don't! Maybe—

TOM. I forgive everybody, Sid. Tell 'em so, Sid. And Sid, you give my brass knob and my cat with one eye to Joe Harper. And tell him—Ohh-h-h-h!

SID (*making for the door*). ④ Oh, Aunt Polly! Come quick! Tom's dying!

AUNT POLLY (*offstage*). Dying?

SID. Yes'm. ~~Don't wait.~~ Come quick! ②

AUNT POLLY (~~still offstage~~). ③ Rubbage! I don't believe it.

(*But she rushes in, just the same, and finds Tom on the bed, writhing.*)

④ You, Tom! Tom, what's the matter with you?

~~TOM. Oh, Auntie, I'm Oh h h h!~~

~~AUNT POLLY. What's the matter? What is the matter with you, child?~~

TOM. Oh, Auntie—<sup>⑤</sup>my sore toe's mortified!

AUNT POLLY (~~sinking on the bed with relief, and chuckling~~). Tom, what a turn you did give me! Now you shut up that nonsense and climb out of this. ⑥

TOM (~~quite subdued~~). ⑦ Aunt Polly, it seemed mortified. And—and it hurt so, I never minded my tooth at all.

AUNT POLLY. Your tooth, indeed. What's the matter with your tooth?

TOM. One of 'em's loose, and it aches perfectly awful. Oh-h-h-h-h!

~~AUNT POLLY. There, now, don't begin that groaning again. Open your mouth. Well, your tooth is loose, but you're not going to die about that. Sid, get me a hot iron off the kitchen stove.~~

⑧ (*Sid gleefully rushes off, as Aunt Polly pulls a spool of thread from her apron pocket, and attaches one end of it to the bed-post. The other end she attaches to Tom's tooth.*)

TOM (*shrinking away*). Oh, please, Auntie, don't pull it out. It don't hurt any more. ~~I wish I may never stir if it does.~~ Please don't, Auntie. I don't want to stay home from school.

AUNT POLLY ⑨ Oh, you don't, don't you? So all this was because you thought you'd get to stay home from school and go a-fishing.

⑩ Oh, Tom, you'll be the death of me yet. Here, Sid.

(*Sid has re-entered with the iron, and gives it to her, gloating at Tom's misery. Aunt Polly thrusts the iron close to Tom's face. Tom jerks back, and the tooth is dangling by the bed-post.*)

SID. Goody, that's what you get.

1. A. Polly exits D stairs & off R  
Tom stands, retrieves tooth from plank  
and Xs to window. Sid begins folding bedspread.
2. Tom X to top of stairs, picks up pillow as Xs bed.
3. Sid hits Tom with pillow, Tom returns the blow.
4. Tom exits D stairs and off R, Sid follows with bedding.
5. Jim and Ben ent. L, X to ladder and race each other to top, Gracie and Mary ent. L (singing), Amy ent. L jumping rope, three girls X R to meet Becky and Susan who have ent. DR (Becky with book on her head). Five girls stand on lower rung of stairs. Schoolmaster ent UC with podium, He places podium, chases boys off ladder and exits UC. Jim and Ben X to top of 6ft. plat., Tom ent. R as Alfred ent. DR. Alfred X L, Tom follows imitating walk and taps him on shoulder. Alfred turns, Tom turns back to Alfred. Alfred continues L, Tom taps him again, when Alfred turns Tom Xs behind him to his L. Sid ent. R and stands DR.

\* Sid - I will Aunt Polly.

\* Sid - What'll you take for that tooth Tom?

AUNT POLLY. Now you boys get your clothes on, <sup>①</sup> and come on here to breakfast. I have an errand for you, Tom, before you go to school.

*(Aunt Polly goes out.)*

SID ~~(pulling on his pants underneath his night shirt)~~. Didn't you think you was smart now?

TOM ~~(peeling off his night shirt and disclosing himself fully dressed underneath)~~. You go to grass.

SID. A lot of good it did you.

TOM ~~(experimenting)~~. I can spit!

SID. You better not spit in here. I'll tell Auntie on you.

TOM ~~(detaching the tooth from the bed-post)~~. All right, tattle-tale. You're just riled because I can spit and you can't.

SID. What you goin' to do with that tooth?

TOM. Keep it awhile. Then I'll trade it.

SID. \*What'll you take for it?

② TOM. Nothing you got, sissy. Maybe I'll trade it to Ben Rogers for that window-sash of his.

SID. Go ahead and do it. See if I care.

AUNT POLLY ~~(offstage)~~. Tom! Come on here. You'll be late.

TOM. Yes'm, Aunt Polly. I'm comin'. ③

④ ~~(He turns for a last word to Sid.)~~

Smarty.

④ ~~(And goes out, dodging the pillow that Sid throws.)~~

~~ACT ONE~~

⑤ SCENE 2. A village street. ~~A white board fence. A barrel.~~

~~(School bell is heard, off. Ben Rogers enters, walking carefully as he balances books, slate, and dinner pail on his head.)~~

~~(Sid Sawyer comes in behind him, deliberately jostles him, knocking the things to the ground.)~~

~~(Amy Lawrence enters, jumping rope.)~~

~~(Susan Harper and Becky Thatcher enter, admire Amy's jumping rope. May take a few trial jumps.)~~

~~(Gracie Miller and Jane Hardin enter. Jane proudly exhibits a bandaged finger, and enjoys a momentary fame, as all the girls cluster around.)~~

1. Alfred turns L, talks to Tom's back.
2. Tom turns R.
3. Alfred and Tom move closer and closer until nose to nose.
4. Tom Xs D of Alfred, stands DR
5. Alfred X to L of Tom
6. Tom and Alfred circle each other.

~~Jim Hollis enters, balancing a straw on his nose.~~

~~(Tom Sawyer dashes in, pointing off to a vision behind him.)~~

~~(The vision enters, Alfred Temple, walking primly, and wearing a hat, shoes, and spectacles. The girls are impressed, the boys either envious or resentful. Tom yanks his jacket as he passes. Alfred turns in umbrage.)~~

~~(From the opposite direction, Muff Potter enters, the town tramp, fishing pole over his shoulder. If desired, Song No. 2, "Come Along You All", may be used here. Some of the children may reflect the town's opinion of this low character.)~~

~~(During the above scene, ad-libbed conversation may be used if the producer feels the need. Preferably, however, the scene should be covered by indistinguishable school-child chatter.)~~

~~(The second school bell is heard off, insistently. Muff Potter shambles off toward the river. The children bustle off toward school. As Alfred Temple starts out, Tom purposely slings his books so as to strike Alfred in the small of the back. Alfred turns to glare at him.)~~

① ALFRED. That's the second time.

② TOM. I can lick you.

ALFRED. I'd like to see you try it.

③ TOM. Well, I can do it.

ALFRED. No you can't, either.

TOM. Yes I can.

ALFRED. No you can't.

TOM. I can.

ALFRED. You can't.

TOM. Can!

ALFRED. Can't!

④ TOM. What's your name?

ALFRED. 'Tisn't any of your business maybe.

TOM. Well, I 'low I'll make it my business.

ALFRED. Well, why don't you?

TOM. If you say much, I will.

⑤ ALFRED. Much, much, much! There, now.

⑥ TOM. Oh, you think you're pretty smart, don't you? I could lick you with one hand tied behind me, if I wanted to.

1. Alfred turns L and Tom knocks his hat off.
2. Alfred backs Tom R
3. Tom backs Alfred L
4. Joe Harper ent. DR, sits on DR rock.
5. Alfred steps R, over imaginary line.
6. Tom knocks Alfred's books out of his hand and jumps on Alfred when he bends over to pick them up. Fight ends with Tom sitting on Alfred's back CS.

ALFRED. Well, why don't you? You say you can do it.

TOM. Well, I will—if you fool with me. ①

~~ALFRED. Oh, yes. I've seen whole families in the same fix.~~

~~TOM. Smarty! You think you're some now, don't you? Oh, what a hat!~~

② ALFRED. You can lump that hat if you don't like it. I dare you to knock it off. And anybody that will take a dare will suck eggs.

③ TOM. Say, if you give me much more of your sass, I'll light into you.

~~ALFRED. Oh, of course you will.~~

~~TOM. Well, I will.~~

ALFRED. Well, why don't you do it, then? What do you keep on saying you will for? Why don't you do it? It's because you're afraid.

TOM. I ain't afraid.

ALFRED. You are.

TOM. I ain't!

ALFRED. You are!

~~TOM. Get away from here.~~

~~ALFRED. Go away yourself.~~

~~TOM. I won't!~~

~~ALFRED. I won't either!~~

④ (Joe Harper enters on the run, late for school, but stops to watch this drama.)

TOM (drawing a line on the path with his toe). I dare you to step over that, and I'll lick you till you can't stand up. And anybody that would take a dare will steal sheep.

⑤ ALFRED (stepping over it promptly). Now you said you'd do it. Let's see you do it.

TOM. Don't you crowd me. You better look out.

ALFRED. Well, you said you'd do it. Why don't you do it?

TOM. By jingo, for two cents, I would do it.

ALFRED (holding out two pennies). There, mister. There's your two cents.

⑥ (Tom strikes the two pennies to the ground, and the two boys come to grips. The fight does not last long. In a few moments Tom is astride of the new boy, pounding him with both fists.)

TOM. Holler 'nuff.

1. Tom and Alfred stand.
2. Alfred picks up books, Xs L and exits, Tom Xs R.
3. Schoolmaster ent. UC, with stool and bell, rings bell, students X and exit L, Master sits,
4. Tom jumps and kicks feet together, just misses Joe Xing L
5. Tom Xs R for books
6. Joe Xs L and circles 6ft. plat, joining other students who ent. L and take seats on stairs.
7. As Tom Xs L he stops to help Huck out of barrel.

\* Tom - Huckleberry. Hello.  
 \* Huck - Hello yourself. See how you like it?

ALFRED (*struggling and crying*). I won't.  
 TOM (~~pounding on~~). Holler 'nuff!  
 ALFRED. 'Nuff! 'Nuff!

① TOM (*letting him go*). There, that'll learn you. Better look out who you're fooling with next time.

ALFRED (*crying, as he brushes himself off*) ② Never you mind, mister. You just see what I do to you the next time I catch you out.

(*He starts off to school, snuffling, but when Tom's back is turned, he picks up a stone and flings it at Tom, then takes to his heels as Tom makes a show of starting off in pursuit.*)

④ JOE. Hey, watch out! Gee whillikers, Tom, what was that all about?

TOM. I didn't like his airs.

JOE. Well—you better come on. It's late.

TOM (*flushed with victory*) ⑤ It's too hot to hurry.

(*The final bell is heard, off.*)

JOE (*bolting off*). There's the bell! ⑥

⑤ (*He exits.*)

TOM. Wait for me, Joe!

⑦ (*Automatically, Tom starts to bolt off after Joe, and turns to pick up his books. But just at this point, Huckleberry Finn meanders in, swinging a dead cat by the tail. Tom is lost in admiration.*)

Huckleberry! ★

HUCK. H'lo. ★

TOM. What's that you got?

HUCK. Dead cat.

TOM. Lemme see him, Huck. My, he's pretty stiff. ~~Where'd you get him?~~

~~Huck. Bought him off'n a boy.~~

~~Tom. What'd you give?~~

~~Huck. I give a piece of lickerish, and a bladder that I got at the slaughter house.~~

~~Tom. Say—what is dead cats good for, Huck?~~

HUCK. Good for? Cure warts with.

TOM. Cure warts with? I know other ways—but how do you cure them with dead cats?



1. Huck X DL, kneels, Tom follows and stands to Huck's R.
2. Huck stands
3. Tom Xs D of Huck
4. Huck Xs C
5. Tom Xs to Huck's L

HUCK <sup>(1)</sup> Why, you take your cat, and go and get in the graveyard about midnight, where somebody that was wicked has been buried. And when it's midnight, a devil will come—or maybe two or three. ~~But you can't see 'em. You can only hear 'em.~~ And when they're takin' that feller away, you heave the cat after 'em and say, "Devil foller corpse, cat follow devil, wart foller cat, I'm done with ye!" That'll fetch any wart.

TOM. Sounds right. When you going to try it, Huck?

HUCK <sup>(2)</sup> Tonight. ~~I reckon they'll come after old Hoss Williams to-night.~~

~~TOM. But they buried him on Saturday. Didn't the devils get him Saturday night?~~

~~HUCK. Why, how you talk! How could their charms work till mid-night, and then it's Sunday. Devils don't slesh around much of a Sunday, I don't reckon.~~

TOM. That's so, I bet. Hey, lemme go with you.

~~HUCK. All right if you ain't afeared.~~

~~TOM. Feared? Tain't likely. Will you meow under my window?~~

HUCK. Yes. And you meow back if you get the chance.

TOM. I will ~~if Aunt Polly ain't awake.~~ Well, so long, Hucky. <sup>(3)</sup>

HUCK. You ain't goin' to school now, are you? You'll get a lickin' for bein' late.

~~TOM. I have to.~~

~~HUCK. Why?~~

TOM. Sid'll tell on me if I don't.

HUCK (*drawing something from his pocket with a great show of unconcern*). Suit yourself. <sup>(4)</sup>

TOM <sup>(5)</sup> What's that?

HUCK. Nothing but a tick.

~~TOM. Where'd you get him?~~

~~HUCK. Out in the woods.~~

~~TOM. What'll you take for him, Huck?~~

~~HUCK. I don't know. I don't want to sell him.~~

TOM. Oh, all right. It's a mighty small tick anyway.

~~HUCK. Oh, anybody can run down a tick that don't belong to you. I'm satisfied with it. It's a good enough tick for me.~~

~~TOM. She, there's ticks a-plenty. I could have a thousand of 'em if I wanted to.~~

- 1. Tom Xs L
- 2. Tom circles 6ft. plat and ent. school.
- 3. Huck exits DR, pulling cat
- 4. Tom ent. schoolroom, Xs to sleeping Master, takes pointer off desk and begins to imitate the teacher as the class watches.

HUCK. Well, why don't you? ~~Because you know mighty well you can't, that's why.~~ This is a pretty early tick, I reckon. It's the first one I've seen this year.

TOM. Say, Huck, I'll give you my tooth for him.

HUCK. Less see it.

TOM *(showing it proudly)*. ~~There!~~

~~HUCK. Is it genuwyne?~~

~~TOM. Genuwyne? Watch!~~

~~*(And showing the cavity, he spits through it.)*~~

HUCK. All right. It's a trade.

~~TOM *(sadly)*. I haven't even had the chance to show that tooth to anybody yet.~~

~~HUCK. You can show 'em the hole.~~

TOM. ~~That's so.~~ Well, so long, Huck. I might as well go on and get my lickin'.

HUCK. Don't forget tonight.

TOM *(going off)*. I won't.

*(He leaves.)*

HUCK. So long.

⑥ *(He watches Tom off, then looks the tooth over appreciatively, and pockets it. He looks down at the dead cat on the ground.)*

Here, kitty, kitty.

*(He gathers the cat up by the tail, and swings off with it.)*

~~ACT ONE~~

~~SCENE 3. The schoolroom. Two long benches on each side. The master's desk. A hat rack, hung with bonnets, hats, and dinner pails.~~

~~*(The girls are seated on one side of the room, the boys on the other.)*~~

~~MASTER. Fourth Reader!~~

~~*(Amy Lawrence, Gracie Miller, and Ben Rogers approach the Master's desk.)*~~

~~Amy Lawrence, you may recite.~~

~~Amy *(sing-songing it off)*. Shameful Death.~~

~~There were four of us about that bed.  
The mass-priest knelt at the side—~~

1. Master wakes and grabs pointer , Tom starts for seat.
2. Tom Xs to desk
3. Tom turns and sees Becky watching him
4. Faces teacher
5. Master stands and grabs Tom's ear
6. Master X to Tom and backs him to seat
7. Tom sits as Master Xs back to desk and sits
8. Ben stands and Xs to front of podium

~~MASTER. You may not go on, Amy, until you can deliver that piece with the proper expression.~~

~~AMY (using broad gestures). There were four of us about that bed.  
The mass priest knelt at the side.  
I and his mother stood at the head.  
Over his feet lay the bride.  
We were quite sure that he was dead,  
Though his eyes were open wide.  
He did not die in the night,  
He did not die in the day,  
But in the morning twilight~~

~~(But Tom Sawyer appears at the door, and all action is suspended.)~~

MASTER. <sup>1</sup> Thomas Sawyer!

TOM. Sir?

MASTER. Come up here. <sup>2</sup> Now, sir, why are you late again, as usual?

TOM. I — uh — I —

MASTER. Speak up.

TOM. <sup>3</sup> Well — uh — I — I — ~~(defiantly)~~ <sup>4</sup> I stopped to talk with Huckleberry Finn!

MASTER (horrified). You — you did what? <sup>5</sup>

TOM. Stopped to talk with Huck Finn.

MASTER. Thomas Sawyer, this is the most astounding confession I have ever listened to. ~~No mere ruler will answer for this. Take off your jacket.~~ <sup>6</sup>

~~(Tom does. The Master takes up a switch from the desk, and goes to the door.)~~

Now, come here, sir.

~~(They go out, and we hear the switching off stage, while the children flock to the doorway to see it. But when the Master comes back, they are all sitting primly in their seats again. The Master returns, propelling Tom ahead of him.)~~

Now, sir, ~~go and~~ sit with the girls! And let this be a warning to you. <sup>7</sup>

~~(The room titters, and Alfred Temple looks justified, as Tom takes a seat beside Becky Thatcher.)~~

The Fourth Reader will continue with its lesson. ~~Amy Lawrence, you will finish learning the poem for tomorrow.~~ Benjamin Rogers! <sup>8</sup>

BEN. It was the schooner Hesperus—

MASTER. You will announce the title of your piece, Benjamin.

1. As Ben tries to remember his poem, Tom turns to Becky, hands her a flower.
2. Ben Xs back and sits, Gracie stands and Xs to Podium.
3. Master shows Gracie the poem in his book, Becky looks over Tom's shoulder.

BEN. The Wreck of the Hesperus.  
It was the schooner Hesperus  
That — that —

MASTER (prompting). That sailed.

BEN. That sailed — that sailed — that sailed the windy sea.

MASTER. The wintry sea.

~~(While the recitation continues in pantomime, Tom puts a peach in front of Becky Thatcher. She thrusts it away. He puts it back.)~~

TOM. <sup>①</sup> Please take it. I got more.

(Becky pretends to be absorbed in her book.)

I'll draw you a picture.

BEN. Blue were her eyes — blue were her eyes—

~~MASTER (prompting). As the—~~

~~BEN. Blue were her eyes as the—~~

MASTER. Zero, Benjamin. You may spend the rest of the hour studying the poem. Grace Miller! <sup>②</sup>

GRACIE. A Lament.  
O world! O time! O life!

MASTER (correcting). Oh world, o life, o time.

GRACIE. O world! O life! O time!  
On whose last steps I climb —

<sup>③</sup> ~~(This continues silently, while we hear Tom's conversation with Becky.)~~

BECKY (trying to see Tom's slate). Let me see it.

TOM (showing it). It's not much.

~~BECKY. It's nice. Make a man.~~

~~TOM (dashing off a man in a few strokes). All right.~~

BECKY. It's a beautiful man. Now make me coming along.

TOM. Here you are. Only that's not pretty enough.

BECKY. Silly, it's ever so nice. ~~I wish I could draw.~~

~~TOM. It's easy. I'll learn you.~~

~~BECKY. Oh, will you? When?~~

TOM. ~~At recess.~~ Do you go home for dinner?

BECKY. I'll stay if you will.

TOM. Good. That's a whack.

1. Tom covers slate with arm.
2. Becky grabs slate.
3. Tug - of - war over slate.
4. Becky hits Tom on head with slate. Tom stands facing Becky. Master Xs, grabs Tom by the seat of his pants and forces him to new seat.
5. Master Xs back to podium and sits
6. Susan, Alfred, Jim stand in place.
7. Jim sits
8. Susan sits
9. Alfred sits on book Jim has placed under him.
10. Jim Xs to Master, Master and Jim X L to barrel, Jim sits facing US. Master places dunce hat on Jim and hovers over him.

~~BECKY. What are you drawing now?~~

~~TOM. I'm not drawing. I'm writing.~~

BECKY. What are you writing?

TOM. <sup>(1)</sup>Oh, it ain't anything.

~~BECKY. Yes it is.~~

~~TOM. No it ain't. You don't want to see.~~

BECKY. Yes I do. Please let me. <sup>(2)</sup>

~~TOM. You'll tell.~~

~~BECKY. No I won't. Deed and double deed I won't.~~

TOM. <sup>(3)</sup>You won't tell anybody at all? Ever, as long as you live?

BECKY. No, I won't ever tell anybody. Now, let me.

~~TOM. Oh, you don't want to see.~~

~~BECKY. Now that you treat me so, I will see!~~

*(She pulls the slate away from him, but is overcome with shyness when she reads it.)*

Oh, you bad thing! <sup>(4)</sup>

<sup>(5)</sup> *(The master at this point bears down on Tom, and leads him by the ear to his own seat, beside Joe Harper.)*

MASTER. Now, Thomas Sawyer, we'll see if you can behave yourself a little better in your own seat <sup>(5)</sup> Fifth Reader! <sup>(6)</sup>

~~*(Susan Harper, Jim Hollis, and Alfred Temple approach the Master's desk.)*~~

James Hollis, what is the capital of the state of Missouri?

JIM. The capital of the state of Missouri is—the capital of the state of Missouri—

MASTER. Zero <sup>(7)</sup> Susan Harper, what is the capital of the state of Missouri?

SUSAN. Saint Louis.

MASTER. Zero <sup>(8)</sup> Alfred Temple.

ALFRED. The capital of the state of Missouri is Jefferson City.

MASTER. Correct. There, boys and girls, is an example of how a question should be answered <sup>(9)</sup> James Hollis, <sup>(10)</sup> name another important city in the state of Missouri.

<sup>(9)</sup> *(While this goes on in pantomime, Tom at his seat pulls out his tick. Joe Harper is promptly interested.)*

1. Joe and Tom turn full front.
2. Susan stands as Master Xs to her.
3. Susan sits
4. Alfred stands
5. Master Xs to desk and sits, Alfred sits
6. Tom and Joe stand, Tug-of-war over slate begins.

JOE. <sup>①</sup>What's that you got, Tom?

TOM. It's a tick. What'd you think it was?

JOE. What you going to do with him?

TOM. Just play with him.

~~JOE. Suppose he crawls away from you.~~

~~TOM. (placing the tick on his slate). I'll turn him back with my pencil.~~

~~JOE. He's coming over my way.~~

~~TOM. Don't let him go off, Joe. Turn him back.~~

~~JOE. Mighty lively little tick, ain't he?~~

~~TOM. Sure is. He's the first one this year, too. Quit proddin' him. Let him come over to my side.~~

JOE. Let me play with him a little.

~~TOM. Tell you what. I'll draw a line. Now as long as he's on your side of the slate, you can stir him up, and I'll leave him alone. <sup>10</sup> But if you let him get away and get on my side, you're to leave him alone as long as I can keep him from crossing over.~~

~~JOE. All right. Go ahead. Start him up.~~

*(The tick scene proceeds in pantomime.)*

MASTER. James Hollis, what are the chief products grown in the state of Missouri?

JIM. The chief products grown in the state of Missouri are — are — fishing —

MASTER. Susan Harper, <sup>②</sup>what are the chief products grown in the state of Missouri?

SUSAN. Corn.

MASTER. Corn and what else?

SUSAN. Just corn. <sup>③</sup>

MASTER *(with a bland assurance that here at last will come the exemplary answer)*. Alfred Temple, <sup>④</sup>what is produced in the state of Missouri besides corn?

ALFRED. Whiskey.

MASTER. Ahem! Will you all open your books to page 165, and read just what it says. <sup>⑤</sup>

*(The Fifth Reader turns pages industriously, while our attention is drawn to Tom and Joe again.)*

JOE <sup>⑥</sup>Tom, you let him alone.

1. Master stands and Xs to boys
2. Master smashes tick with his pointer.
3. Wipes pointer off.
4. Master X to desk
5. Students, with exception of Tom, Bekky and Sid exit L
6. As Becky begins to stand Tom stands
7. Becky exits L, Sid backs L making face at Tom, collides with Master's desk, Sid runs out. As Sid reaches stage floor, other children ent. L and take respective places for recess. Alfred exits DR, Sid exits R.

~~TOM. I only want to stir him up a little, Joe.~~

~~JOE. No sir, it ain't fair. You just let him alone.~~

~~TOM. Blame it, I ain't going to stir him much.~~

~~JOE. Let him alone, I tell you.~~

~~TOM. I won't.~~

*(The whole room is watching the tick scene now, for the Master is descending on the two boys.)*

~~JOE. You shall. He's on my side of the line.~~

TOM. Look here, Joe Harper, whose is that tick? ①

JOE. I don't care whose tick he is. He's on my side of the line, ~~and you shan't touch him.~~

TOM. Well, I just bet I will, though. He's my tick, and I'll do what I blame please with him, or die. ②

*(But here the Master interferes, and both boys receive a sounding whack across the shoulders.)*

MASTER. What is that thing?

TOM. Only just a tick.

*(The Master, after one helpless, horrified glance, gingerly picks up the tick, and throws it out the door.)*

MASTER ③ Let that be the end of that nonsense, Thomas Sawyer. ~~Now. Everybody will get out your copy books. Open them to the page you have prepared for today.~~

*(Everybody does, and the Master passes from one to the other, looking them over as he goes.)*

~~Alfred Temple ah! I should like to show the whole room just what a perfect page can look like. Compare that, for example, with this one. Thomas Sawyer, there are five big blots on this page, three words misspelled, and the writing is very irregular. You will remain during the recess period, and rewrite the whole lesson. ④ The rest of you may put away your books. We now adjourn for recess.~~

⑤ ~~There is a general rush for the dinner pails, and then the door. Tom joins the movement, and whispers to Becky.) ⑥~~

TOM. Put on your bonnet and let on you're going home. Then when you get to the corner, give the rest of 'em the slip, and come back through the lane.

BECKY. All right. ⑦

1. Master stands and exits UC
2. Tom Xs L, looks off for Becky, turns and sits at podium.
3. Becky ent. L, taps Tom on shoulder and Xs up of ladder, peers through planks.
4. Tom Xs to L of Becky
5. Becky Xs to lower stairs and sits, Tom follows, stands to L of stairs.

~~Master. Thomas Sawyer! Come back here. You are to spend your recess period working on your writing lesson, while the rest of the school is out playing. Now get out your book, sir, and go to work.~~

~~(Tom goes through the motions. The Master goes to the door.)~~

~~If you finish before the time is up, you may step outside for a few minutes of fresh air.~~

① The Master leaves, and the room is empty, except for Tom. He works feverishly on his writing lesson, closes the book, and gets up, going to the door to look for Becky. Then, going behind the Master's desk, he is elated to find the key in the drawer, and looking carefully around, he opens the drawer, slips a book out, and starts looking through it. Hearing a step outside, he hastily slips it back. Becky comes in.) ③

TOM. Becky! What a turn you did give me! I thought you were old Dobbin. Look!

~~(He shows her the key to the drawer.)~~

BECKY. What is it?

~~TOM. Old Dobbin's left the key in his drawer.~~

~~BECKY. What's in it?~~

TOM. His book. The Book of Mystery. He never has let anyone look at it. Shall we peep?

BECKY. I'm 'most scared to, Tom.

TOM ④ Oh, all right. I'd rather talk to you, anyway. Do you love rats?

BECKY. No! I hate them! ⑤

TOM. Well, I do too—live ones. But I mean dead ones, to swing around your head on a string.

BECKY. No, I don't care much for rats anyway. ~~What I like is chewing gum.~~

~~TOM. I should say so. Wish I had some now.~~

~~BECKY. Do you? I've got some. I'll let you chew it awhile, but you must give it back to me.~~

~~TOM. Thanks. We'll take turns. Was you ever at a circus, Becky?~~

~~BECKY. Yes, and my pa's going to take me again sometime, if I'm good.~~

~~TOM. I'm going to be a clown in a circus when I grow up.~~

~~BECKY. Oh, are you? That'll be nice. They're so lovely—all spotted up.~~



1. Tom kneels in place.
2. Tom stands, sits on stair L of Becky.
3. Becky Xs upstairs to landing, Tom follows.
4. Becky Xs down a few stairs, Tom follows.
5. Becky Xs to landing, Tom follows
6. Becky covers face with apron.

~~Tom. Yes, and they get slathers of money—'most a dollar a day, Ben~~

~~① Rogers says: Say, Becky, was you ever engaged?~~

BECKY. What's that?

TOM. Why, engaged to be married.

~~BECKY. No.~~

~~TOM. Would you like to be?~~

BECKY. ~~I reckon so. I don't know.~~ What is it like?

12 TOM. ~~②~~ Like? Why, it ain't like anything. You only just tell a boy you won't ever have anybody but him—ever, ever, ever,—and then you kiss, and—and that's all. Anybody can do it.

BECKY. Kiss? What do you kiss for? ~~③~~

TOM. Why, that, you know, is to—well, they always do that.

~~BECKY. Everybody?~~

~~TOM. Why, yes, everybody that's in love with each other. Do you remember what I wrote on the slate, Becky?~~

BECKY. Ye — yes. ~~④~~

~~TOM. What was it?~~

~~BECKY. I — I shan't tell you.~~

~~TOM. Shall I tell you?~~

~~BECKY. Ye — yes — but some other time.~~

~~TOM. No. Now.~~

~~BECKY. No, not now. Tomorrow.~~

TOM. ~~Oh no, now. Please, Becky. I'll whisper it. I'll whisper it ever so easy.~~

*(Becky hangs her head, and Tom softly whispers in her ear.)*

Now you whisper it to me—just the same.

BECKY. No, Tom. ~~⑤~~

TOM. Yes, Becky.

BECKY. Well, you turn your face away, so you can't see, and then I will. ~~But you mustn't ever tell anybody, will you, Tom? Now you won't, will you?~~

TOM. ~~No, indeed. Indeed I won't, Becky. Now!~~

*(Becky leans toward him timidly, and whispers.)*

Now, Becky, it's all done—all but the kiss. ~~⑥~~

1. Becky sits.
2. Tom Xs above Becky to her L
3. Becky stands
4. Becky runs down stairs and sits at podium.
5. Tom X to front of podium.
6. Tom holds string game out to Becky, she throws it on floor, Tom exits L.
7. Becky Xs to doorway.
8. Becky Xs to podium and sits, Tom ent. L

~~(Becky covers her face with her hands.)~~

Aw, don't you be afraid of that. It ain't anything at all.

~~(Gently, he tugs her hands away, and kisses her. If desired, Song No. 3, "Now Will you Promise", may be used here.)~~

And you ain't ever to love anybody but me, Becky. And you ain't ever to marry anybody but me, never, never, and forever. Will you?

BECKY <sup>1</sup>No, I'll never love anybody but you, Tom, and I'll never marry anybody but you—and you ain't ever to marry anybody but me, either.

TOM. ~~Certainly.~~ <sup>2</sup>Of course. That's part of it. ~~And always coming to school, or when we're going home, you're to walk with me when there ain't anybody looking. And you choose me, and I choose you at parties. Because that's the way you do when you're engaged.~~

BECKY. It's so nice. I never heard of it before.

TOM. Oh, it's ever so gay! Why, me and Amy Lawrence—

BECKY (shocked). Tom! <sup>3</sup>

TOM. I mean—

<sup>13</sup> BECKY (crying) <sup>4</sup>Oh, Tom! Then I ain't the first you've ever been engaged to!

TOM <sup>5</sup>Oh, don't cry, Becky. ~~I don't care for her any more.~~

~~BECKY (sobbing). Yes you do, Tom. You know you do.~~

~~(Tom tries to comfort her, but she shakes him off.)~~

TOM. Becky, I—I don't care for anybody but you. Honest.

~~(Becky sobs. Tom pulls a brass and iron knob out of his pocket, and looks at it sadly.)~~

Becky, this is the very best thing I've got. Please, Becky, won't you take it? <sup>6</sup>

~~(Becky strikes it to the floor. Tom gathers up his pride, and marches out through the door. Becky cries on for a minute, then lifts her head, and looks all about. No Tom. She runs to the door.)~~

BECKY <sup>7</sup>Tom! Tom! Come back, Tom!

<sup>8</sup>~~No response. Her heart is broken, and she falls to sobbing again, laying her head on the Master's desk. In the midst of her tears, her attention is drawn to the key in the drawer. Drying her eyes, but still sobbing spasmodically, she opens the drawer and gets out the Book of Mystery. She has just opened it when Tom rushes in the door. In her haste to hide the book, she tears a page.)~~

1. Becky runs under stairs, Tom follows stands L of stairs.
2. Becky comes out and stands R.
3. Tom exits L
4. Becky sits on lower stairs.

TOM. Did you call me, Becky?

BECKY (*wailing*). You made me tear it! I hate you, Tom Sawyer! ①

TOM. Becky!

BECKY. You're just as mean as you can be, to sneak up on a person like that.

TOM. How could I know you was looking at old Dobbin's book? ~~I was clear down the road, and thought I heard you call me.~~

BECKY ② You ought to be ashamed of yourself, Tom Sawyer. You know you're going to tell on me, and oh, what shall I do? I'll be whipped, and I never was whipped in school!

TOM. Never been licked in school? Shucks, what's a licking?

BECKY. Be so mean if you want to. I hate you. I hate you!

TOM. Who cares, Miss Smarty? ③

*(And he flings out, with his head held high, retrieving his precious knob as he goes. Becky's misery is now complete. She sinks to the floor beside the Master's desk, rocking with a despair too great for utterance. Alfred Temple peers cautiously into the room, and finding it apparently empty, makes a beeline for Tom's seat, where he spatters ink in his copy book. Becky looks up in time to see him.)*

BECKY. Alfred Temple, what are you doing?

ALFRED. Oh-h! Uh—nothing.

BECKY. You are so, too. You're splattering ink on somebody's copy-book.

ALFRED. Well—what of it?

BECKY. It's the meanest thing a boy can do—that's what of it. And I've a good notion to tell on you.

ALFRED. Oh, don't tell on me, Becky. He had it coming to him. He gave me a licking this morning.

BECKY. Who?

ALFRED. Tom Sawyer.

BECKY. Is that Tom Sawyer's copy-book?

ALFRED. Yes. He has it coming to him.

BECKY. He certainly has something coming to him.

ALFRED. Then you won't tell, will you, Becky?

BECKY. I'm not promising.

1. Master ent. UC, Xs to podium
2. Becky Xs to podium, circles 6ft. plat and rings bell, Master sits. Students enter schoolroom and take seats.

~~ALFRED. You must like Tom Sawyer.~~

~~BECKY. I don't! I hate him!~~

~~ALFRED. Here comes old Cross-Patch. Recess is over, I guess. Remember, don't tell.~~

~~(Alfred leaps for his books, and when the Master enters, he is deep in study. Becky is in her own seat.)~~

~~MASTER. Well, Master Temple. This is very fine—very fine indeed, to see you spend even your recess time in studying.~~

~~ALFRED. Yes, sir. Books are my only companions.~~

~~MASTER. <sup>①</sup>That is a very elevated thought. Becky, school is about to take in. Have you had any fresh air?~~

~~BECKY. Yes sir.~~

~~MASTER. Well, perhaps you can do me a favour by rounding the rest of the school in. <sup>②</sup>~~

~~<sup>14</sup> (The Master rings the bell, and Becky goes to summon the children.)~~

~~Alfred, since you are such an interested student, perhaps you would like to write a composition, and deliver it before the parents at the Examination Exercises.~~

~~ALFRED. I am always glad to do anything to improve my mind, sir.~~

~~MASTER. If you will speak to me about it at recess tomorrow, we may decide upon a subject for the composition.~~

~~(By this time, the pupils have all returned, hung up their dinner pails, and seated themselves.)~~

~~You may have the next fifteen minutes for a study period. Thomas Sawyer, have you completed that work in your copy book?~~

~~TOM. Yes sir.~~

~~MASTER. Bring it up here.~~

~~(Tom presents the book with some show of assurance, but when the Master opens the book, his expression changes.)~~

~~Is this the work you call completed?~~

~~TOM (gaping at it). I didn't leave it that way, sir.~~

~~MASTER. That's very likely, isn't it? Hold out your hand, sir.~~

~~(Tom takes his punishment with the ruler.)~~

~~Now, sir, you will stay this evening, after school, and rewrite that whole lesson twenty times. Sit down, sir, and I hope I shall not have to speak to you again today.~~

~~(Tom returns to his seat.)~~

1. Master stands and Xs to students.
2. Tom stands.
3. Grabs Tom pulls him DL of plat.
4. Students stampede over teacher while exiting, Becky stops by Tom.
5. Becky exits L as Master grabs Tom by seat of pants , and poses with pointer prepared for spanking.

\* Becky - Oh Tom, how could you be so noble?

~~JOE. Less see it, Tom. Cramince! Tom, you are the messiest boy I ever did see. How anybody could make that much mess with just a little old pen—~~

~~TOM (scratching his head, puzzled). I don't remember doin' it, Joe. Honest Injun, I don't.~~

MASTER (with a roar—he has just opened his Book of Mystery).  
Ahem!!! 1 Who Tore This Book?

(Dead silence.)

Benjamin Rogers, did you tear this book?

BEN. No sir.

MASTER. Joseph Harper, did you?

JOE. No sir.

MASTER. Amy Lawrence, did you tear this book?

AMY. No sir

MASTER. Gracie Miller?

GRACIE. No sir.

MASTER. Susan Harper, did you do this?

SUSAN. No sir.

MASTER. Rebecca Thatcher, did you—no, look me in the face—did you tear this book?

(Becky cannot speak.)

TOM 2 I done it!

(An electric silence lasts for a moment.)

MASTER (with gathering wrath). You again, Master Sawyer! Come up here, sir 3 School is dismissed for the day! 4

\* 5 (The Master is rolling up his sleeves as the scene ends.)

15 1

~~END OF ACT ONE~~

1. Doc & Injun ent. SL, set tombstones, exit SR
2. Tom and Huck ent. UC, Xing D plat.
3. Tom and Huck, turn upstage when hear sound behind them and fall off plat. onto stage floor.
4. Boys stand up.
5. Huck X L a few steps.
6. Tom X to R a few steps.
7. Offstage sound prompts both boys to run into each others arms.
8. Huck frees himself.
9. Boys hide behind DS gravemarker.

~~ACT TWO~~

SCENE 1. The graveyard. Three or four tombstones. An eerie light.

16 ① *(Tom and Huck creep stealthily in, carrying their dead cat. An owl hoots mournfully. A dog howls offstage.)*

~~Tom. Here's the grave, Huck.~~

~~Huck. We have to hide, though. The devils won't come if they see any humans around. Here.~~

② ~~*(They settle themselves behind one of the tombstones.)*~~

Tom. Huck, do you believe the dead people like it for us to be here?

Huck. I wish I knowed. It's awful solemn-like, ain't it? ③

~~Tom. I bet it is. Say, Huck, do you reckon Hoss Williams hears us talkin'?~~

~~Huck. O' course he does. Least, his sperrit does.~~

~~Tom. I wight I'd said Mister Williams. But I never meant any harm. Everybody called him Hoss.~~

~~Huck. A body can't be too partickler how they talk about these dead people, Tom.~~

Tom. Sh-h-h! ④

Huck. What is it?

Tom. Listen!

Huck. Oh, my! What a turn you did give me. That ain't nothin' but the wind. ⑤

Tom. ⑥ Oh, I'm mighty glad to hear it. I thought it was the sperrits. ⑦

Huck. Don't go grabbin' me so sudden like that, Tom. ⑧

Tom. Sh-h-h! There it is again. Didn't you hear it?

Huck. I —

Tom. There! Now you hear it!

Huck. ⑨ Lord, Tom, they're comin'! They're comin' sure! What'll we do?

~~Tom. I dunno. Think they can see us?~~

~~Huck. Oh, Tom, they can see in the dark, same as cats. I wight I hadn't come.~~

~~Tom. If we keep perfectly still, maybe they won't notice us.~~

~~Huck. I'll try to, Tom. But Lord, I'm all of a shiver!~~

~~Tom. Look! See there? They've got a light. What is it, Huck?~~

1. Muff and Injun ent. SR balcony. Muff is singing as they climb down rock, Doc ent. DR. Boys X to respective US gravemarkers and hide while Muff, Injun, and Doc meet SR.
2. Three men X to DL, Doc sits DL of 6ft. plat. after placing lantern by DC gravemarker.
3. Injun grabs knife - cuts rope.

~~HUCK. It's devil fire. Oh, Tom, this is awful.~~

~~(If desired, Song No. 4, "I'm A Feared", may be used here.)~~

~~TOM. Here they come!~~

HUCK. <sup>1</sup>It's the devils, sure enough! ~~Three of 'em! Lordy, Tom, we're~~  
~~geners! Can you pray?~~

TOM. ~~I'll try, but don't you be afeared.~~ Now I lay me down to sleep—

~~HUCK. Sh-h-h-h!~~

~~TOM. What is it?~~

HUCK. They're humans! ~~One of 'em is, anyway.~~ One of 'em's old  
Muff Potter's voice.

~~TOM. No, 'Tain't so, is it?~~

~~HUCK. I bet I know it. Don't you stir nor budge. He ain't sharp~~  
~~enough to notice us.~~

~~TOM. Is he drunk again?~~

~~HUCK. Ain't he always? The old rip.~~

TOM. ~~All right. I'll keep still. Now they're stuck. Can't find it. Here~~  
~~they come again. Now they're hot. Red hot! They're pointing~~  
~~right this time. Say, Huck, I know another of them voices. It's~~  
Injun Joe!

HUCK. ~~That's so—that murderin' half-breed. Lordy, Tom, I'd druther~~  
~~they was devils a dern sight. What kin they be up to?~~

TOM. ~~And the third one is young Dr. Robinson. He took dinner with~~  
~~us last Sunday. What's he doing with them two?~~

<sup>2</sup>~~(The three men come in. Dr. Robinson is carrying a lantern.~~  
~~Injun Joe is carrying two spades. Muff Potter is pushing a wheel-~~  
~~barrow containing a rolled-up blanket.)~~

**17** DR. ROBINSON. Here it is. Now. Muff, spread the blanket out on the ground.

MUFF. It's tied.

DR. ROBINSON. Cut the rope.

*(Muff fumbles through his pockets for his knife, but lurches as he tries to cut the rope.)*

Damn you, Muff Potter! Did you have to spend the whole evening in the tavern?

INJUN JOE <sup>3</sup>Here, Potter. Give me the knife.

*(He takes Potter's knife, quickly cuts the rope, and spreads the blanket on the ground.)*

1. Doc stands
2. Injun Xs to R of Doc
3. Doc knocks Injun down
4. Fight between Doc and Muff occurs, Injun stands, retrieves knife, sneaks under 6ft. plat and stabs Doc in back. Doc falls on top of Muff.
5. Injun steps over body to R of Muff.
6. Muff pushes body off and stands.
7. Muff throws knife DR.

DR. ROBINSON. Now hurry and get to work, men. ~~The moon might come up at any moment.~~

MUFF. I'm not a-diggin' up no ghosts, Sawbones, without more pay. You'll just out with another five, or there she stays.

INJUN JOE. That's the talk!

DR. ROBINSON <sup>①</sup>Look here, what does this mean? You required your pay in advance, and I've paid you.

INJUN JOE <sup>②</sup>Yes, and you done more than that. Five years ago, you drove me away from your father's kitchen one night, ~~when I come to ask for something to eat. You said I warn't there for no good, and when I swore I'd get even with you if it took a hundred years, your father had me jailed for a vagrant. Did you think I'd forgot? The Injun blood ain't in me for nothin'.~~ And now I've got you, and you've got to settle, you know.

<sup>③</sup>(He shakes his fist in the Doctor's face. The Doctor knocks him to the ground.)

MUFF. Here, now, don't you hit my pard. <sup>④</sup>

*(Muff lurches toward the Doctor, and grapples with him, but after a few rounds the Doctor knocks him out. Injun Joe has Muff's knife in his hand, and has been creeping, catlike and stooping, around the combatants, seeking an opportunity to use it. Now, as the Doctor flings himself free of Muff, Injun Joe springs on him, and drives the knife into the Doctor's breast. The Doctor gasps, reels, then falls, partly upon Potter, and lies still.)*

INJUN JOE. That score is settled, damn you.

*(He stoops, to rifle the Doctor's pockets, transferring the money to his own. Then, seeing Muff still unconscious, he puts the fatal knife in Muff's right hand, sinks back on his heels to wait a few moments, then begins to rouse Muff.)*

<sup>⑤</sup>Potter! Here, Potter!

*(Muff begins to stir and groan. He sits up quickly, pushing the body from him, and taking in the dreadful scene.)*

MUFF <sup>⑥</sup>Lord, how is this, Joe?

INJUN JOE. It's a dirty business. What did you do it for?

~~MUFF. I? I never done it.~~

~~INJUN JOE. Look here. That kind of talk won't wash.~~

MUFF. You mean I stabbed the Doctor?

INJUN JOE. It's your knife, ain't it? And it's in your hand.

MUFF <sup>⑦</sup>*(casting the knife away from him).* I thought I'd got sober, Joe. ~~I'd no business to drink tonight.~~ But it's in my head yet—~~worse~~



1. Muff crumples on top of body.
2. Injun pulls Muff upl
3. Muff and Injun drag body under 6ft. plat.
4. Two men meet DS of plat.
5. Muff exits L
6. Injun picks up knife and props and exits DR.
7. Boys stand and X to 6ft. plat.
8. Boys run US of plat. and climb to top.

~~than when we started. Can't recollect anything of it hardly. Tell me, Joe—honest, now, old feller—did I do it? I never meant to. 'Pon my soul and honour, I never meant to. Tell me how it was, Joe.~~ (1) Oh, it's awful! And him so young and promising.

INJUN JOE (2) Why, you two was scuffling, and he fetched you an awful blow under the chin, and you fell flat. Then up you come, all reeling and staggering like, and snatched the knife and jammed it into him, just as he fetched you another clip. And here you've laid, dead as a wedge till now.

MUFF. Oh, I didn't know what I was a-doing. ~~I wish I may die this minute if I did. It was all on account of the whiskey, I reckon.~~

(3) I never used a weepson in my life before, Joe. ~~I've fought, but never with weepsons. They'll all say that. Joe, don't tell. Say you won't tell, Joe—that's a good feller. I've always likd you, Joe, and stood up for you. Don't you remember? You won't tell, will you, Joe?~~

INJUN JOE. No, you've always been fair and square with me, Muff Potter, and I won't go back on you now. ~~There now, that's as fair as a man can say.~~

MUFF (4) Oh, Joe, you're an angel! ~~I'll bless you for this the longest day I live.~~

INJUN JOE. Here, now, that's enough of that. This ain't any time for blubbering. You be off yonder way, and I'll go this. Move now, and don't leave any tracks behind you.

MUFF. I will, Joe. I will. I never meant to do it. 'Pon my soul, I didn't. (5)

*(He starts trotting off, then exits running.)*

INJUN JOE *(watching him off)*. If he's as fuddled as he looks, he won't think of the knife until too late. (6) Chicken-heart!

*(He goes out in the opposite direction. (7) The two boys, who have watched this scene with frozen horror, peer cautiously out from their hiding place, and are pulled irresistibly to the dead body.)*

TOM. Is he dead, Hucky?

HUCK. Dead as a door-nail. (8)

~~Tom. Are you sure?~~

~~Huck. Ain't a spark of life in him, Tom.~~

~~Tom. Huckleberry, what do you reckon'll come of this?~~

~~Huck. I reckon hangin'll come of it.~~

~~Tom. Do you, though?~~

~~Huck. Why, I know it, Tom.~~

1. Tom and Huck X to D edge of plat., boys pace back and forth,
2. Boys kneel in place.

TOM <sup>(1)</sup>Who'll tell? Us?

HUCK. What are you talking about? Suppose something happened, and Injun Joe didn't get hung. Why, he'd kill us some time or other, just as sure as you live.

TOM. ~~That's just what I was thinking to myself.~~ Hucky, are you sure you can keep mum?

HUCK. Tom, we got to keep mum. You know that. That Injun devil wouldn't think any more of drowning us than a couple of cats, ~~if we was to squeak about this, and they didn't hang him.~~ Now look-a-here, Tom, less take and swear to one another—that's what we got to do. Swear to keep mum.

~~TOM. I'm agreed. Would you just hold hands and swear that we—~~

~~HUCK. Oh, no, that wouldn't do for this. That's good enough for little rubbishy things, but there orter be writing about a big thing like this and blood!~~

TOM. That's just what I think. Hand me that shingle there. <sup>(2)</sup>

*(And taking a piece of charcoal from his pocket, Tom laboriously writes the oath on a piece of pine shingle.)*

HUCK. ~~Gee, Tom, I didn't know you could write that good.~~ What's it say?

TOM *(reading as he writes)*. Huck Finn and Tom Sawyer swears they will keep mum about this, and wish they may drop down dead in their tracks if they ever tell and rot.

*(If desired, this oath may be sung, instead of spoken, using Song No. 5, "Oath".)*

HUCK. Now we got to sign it in blood.

*(He pulls a pin from his lapel, and starts to prick his finger.)*

~~TOM. Hold on. Don't do that. A pin's brass. It might have verdigrease on it.~~

~~HUCK. What's verdigrease?~~

~~TOM. It's p'ison, that's what it is. You just swallow some of it once. You'll see. Here, use a needle.~~

*(Both boys prick their finger with Tom's needle, and make their mark on the shingle.)*

HUCK. Tom, does this keep us from ever telling—always?

TOM. Of course it does. It don't make any difference what happens, we got to keep mum. We'd drop down dead—don't you know that?

~~HUCK. Yes, I reckon that's so.~~

1. Huck stands and begins down pàat.
2. Tom stands and paces.
3. Tom kœeels, hands in prayer position.
4. Huck X to DC, as Tom descends plat. adn Xs to Huck's L.

~~(A dog howls offstage.)~~

~~Tom! Listen to that dog! Which of us does he mean?~~

~~Tom. I dunno. Peep out and see. Quick!~~

~~Huck. No, you, Tom.~~

~~Tom. I can't—I can't do it, Huck.~~

~~Huck. Please, Tom. There it is again.~~

~~Tom (as the dog howls again). Oh, Lordy, I'm thankful! It's Mr. Harbison's bulldog. I know his voice.~~

~~Huck (much relieved). Oh, that's good. I tell you, Tom, I was scared to death. I'd a bet anything it was a stray dog.~~

~~(The dog hows again.)~~

~~Oh, my, that ain't no Harbison's bulldog! Do look, Tom. I just know it's a stray dog!~~

~~Tom (screwing up his courage, and peering off in the direction Muff Potter took). Oh, Huck, it is!~~

~~Huck. Quick, Tom! Which of us does he mean?~~

~~Tom. Huck, he must mean us both. We're right together.~~

~~Huck. Oh, Tom, I reckon we're goners.~~

~~Tom. It's a sure sign, Huck.~~

~~Huck (1) I reckon there ain't no mistake about where I'll go. I been so wicked.~~

~~Tom (beginning to sniffle). Dad fetch it! (2) This comes of playing hookey, and doing everything a fellow's told not to do. I might 'a been good, like Sid, if I'd 'a tried. But no, I wouldn't, of course. (3) But I lay, if I ever get off this time, I'll just waller in Sunday schools!~~

~~(18) Huck (sniffing too). You bad? (4) Confound it, Tom Sawyer, you're just old pie, alongside of what I am. Oh, Lordy, Lordy, I wisht I only had half your chance.~~

~~Tom. Look, Hucky, he's got his back to us!~~

~~Huck. Well, he has, by Jingoos! Did he before?~~

~~Tom. Yes, he did. But I, like a fool, never noticed. Oh, this is bully, you know. Now who can he mean?~~

~~Huck. Tom, Muff Potter went off that way.~~

~~Tom. Geeminy! It's him!~~

~~Huck. And a stray dog don't mean just bad luck, Tom. It means sure death.~~

~~Tom. Huck, let's get home.~~

1. Tom and Huck ent. UD X D L of 8ft. plat ladder. A.Polly and Sid ascend SR steps. A.Polly hears boys voices Xs to window.
2. As Tom ascends ladder, Huck exits UC.
3. A.Polly grabs Tom by the ear.
4. Tom crosses D of A.Polly to R of Plat. A.Polly grabs him and leads him down the stairs, Sid follows. They all exit R.
5. Jim, Ben, & Joe ent. L, climb to top of 6ft. plat. dueling with branches. Master & Sher. ent. L, X to fence and set it up. Widow ent. L with picnic basket. She joins two men and they exit R. Susan and Alfred ent. UC X DR and exit.
6. Tom ent. R X to fence, paints a few strokes, begins to sit.
7. A. Polly ent. R grabs him by seat of pants.
8. A. Polly Xs L
9. A. Polly exits L

\* Tom - Aunt Polly. I.....I heard a noise down below and I jist went out to see if maybe it was....

A, Polly- Please, Tom. Please don't lie . I just can't bear it. Where was you all night Tom? I was sick to death with worryin for you. (Tom hangs his head and doesn't answer) All right Tom Sawyer. Go ahead and ruin yourself. Tomorrow may be a holiday, but you'll stay home and work.

Sid - Nnya, Nnya, Nny, nnyaa.

\* A. Polly - behave yourself.

20

①

HUCK. Keep mum.

TOM. You just bet I'll keep mum. ②

~~HUCK. Sh h h h!~~

~~TOM. Sh h h h!~~

~~(Giving the dead body a wide berth, they go off together.)~~

★ ③ ④ 21

ACT TWO

SCENE 2. A village street. A high board fence. A barrel on one side.

⑤ (Tom appears with a bucket of whitewash and a long-handled brush. Surveying the endless reaches of fence, he sighs despairingly, then dips his brush and passes it along the topmost plank ⑥ once or twice. Comparing the insignificant whitewashed streak with the far-reaching continent of unwhitewashed fence, he sits down on the barrel, discouraged. Aunt Polly marches in briskly, takes in the scene.)

AUNT POLLY ~~(whacking Tom on the seat with her slipper)~~ ⑦. Is this the way you paint the fence?

(Tom leaps to his feet, and starts whitewashing with vigour.)

TOM. I was just gettin' ready to start.

~~AUNT POLLY. Remember, this is only the first coat.~~

~~TOM (stopping his exertions). First coat?~~

AUNT POLLY. I want three coats on this fence, Tom.

TOM. Aunt Polly, this is a holiday. Can't a boy play on a holiday?

AUNT POLLY. When you finish your work.

TOM. All the other boys are playin' this morning. We was goin' to have a big battle over on Cardiff Hill. Joe Harper's army and mine.

AUNT POLLY. You heard what I said, Tom.

~~TOM. Well, can't I paint the inside today, 'stead of the outside?~~

~~AUNT POLLY. What difference does that make?~~

TOM. Everybody in tarnation'll see me here on the sidewalk.

~~AUNT POLLY. Well, what of it?~~

~~TOM. I just told you, none of the other boys have to work on a holiday.~~

AUNT POLLY ~~(going)~~ ⑧. You wouldn't either, if you'd ~~do your work on other days.~~ ★ Three coats, now.

(She leaves.) ⑨

1. Tom spies Alfred entering DR, Tom turns and paints.
2. Alfred Xs to Tom's R
3. Tom pushes Alfred to his L and continues painting. Alfred Xs L.
4. Alfred Xs to Tom's L
5. Tom X DR, Alfred follows.
6. Tom weighs apple in one hand, brush in other, hands brush to Alfred, Alfred Xs to fence.
7. Becky and Mary ent. SL (singing) X D of Tom, exit R.

TOM <sup>①</sup>Jeehosophat! And look comin'!

*(Out of his despair is born an inspiration. He falls to whitewashing with elaborate care, handling the brush with an artist's touch, then standing back to get the full effect of it. Alfred Temple comes in.)*

ALFRED *(chewing on an apple)* <sup>②</sup>Hee-eee! Lookit Tom Sawyer! Tom has to paint his Aunt Polly's fence on a holiday! Hee-eee! Tom's up a stump, ain't you, Tom? ~~You got to work, haven't you, Tom?~~

TOM *(turning around to look at him with an air of surprise)*. Why, it's you, Alfred. I warn't noticin'. <sup>③</sup>

ALFRED. I'm going swimming, I am. Don't you wish you could? But of course you'd rather work, wouldn't you? ~~Course you would.~~

TOM. What do you call work?

ALFRED. Why, ain't that work?

TOM. Maybe it is, and maybe it ain't. All I know is, it suits Tom Sawyer.

ALFRED. Oh, come now, you don't mean to let on you like it?

TOM. Like it? Well, I don't see why I oughtn't to like it. Does a boy get a chance to whitewash a fence every day?

ALFRED. Well, no, I guess he doesn't.

TOM. Well, then.

ALFRED <sup>④</sup>Say, Tom, let me whitewash a little.

TOM <sup>⑤</sup>No—no. I reckon it wouldn't hardly do, Alfred. You see, Aunt Polly's awful partickler about this fence—right here on the street, you know.

~~ALFRED. Oh, come, now. Lemme try. Only just a little.~~

~~TOM. Alfred, I'd like to, honest Injun. But Aunt Polly's so partickler. If you was to tackle this fence, and anything was to happen to it—~~

ALFRED. Oh, shucks, I'll be just as careful. Now lemme try. Say, I'll give you the core of my apple when I finish eating it.

TOM. Well—no. No, Alfred. Now don't. I'm afeared—

ALFRED. I'll give you all of it, Tom.

TOM <sup>⑥</sup>*(taking the apple)*. Well, all right. I'll let you brush for just a minute. Now be mighty careful.

ALFRED. I will.

TOM <sup>⑦</sup>Go slow around the edges now. I can't have any splatters on my fence.

ALFRED. Is that all right?

1. Tom watches Becky off R while Joe ent. L, Xs to Tom on a pair of homemade stilts.
2. Tom Xs to C, Joe removes stilts and follows.
3. Tom Xs DR, Joe follows
4. Tom takes stilts. Joe X to fence, Tom sits on lower rung of stairs.
5. Ben and Jim ent. L, X R at downstage edge of stage imitating a steamboat. Ben walking backwards notices Tom and Xs to him.

TOM (*his mouth full of apple*) <sup>①</sup>Better. Be sure to fill in all those cracks. ~~Well, here comes Joe Harper.~~ Hi, Joe! Lookin' for me?

JOE (*entering*). You're a fine commander. Don't even come to your own battle.

~~TOM. That's so. We were goin' to fight today weren't we?~~

~~JOE. You don't mean to say you forget?~~

TOM. Well, I sort of thought of it early this morning, but when Aunt <sup>②</sup>Polly said she wanted me to paint this fence, why, everything else just sort of slipped my mind.

JOE. You mean you wanted to paint this fence?

TOM. 'Course. It's very partickler work. I'm just lettin' Alfred work on it for a few minutes.

JOE. What you givin' him for doin' your work?

TOM. You mean what'd he give me for lettin' him? He gave me this apple.

JOE (*impressed, watches Alfred a moment*). Tell you what. I got a ~~lite~~ I'll give you if you'll let me paint awhile.

~~TOM. Aren't you goin' to have the battle?~~

~~JOE. We've already had it. Beat your army to pieces.~~

TOM <sup>③</sup>Well I tell you, Joe. I wasn't aimin' to let anybody else work on that fence, but now that I let Alfred—your home-made ~~news-~~ stilts.

~~JOE. I'll help you make the string.~~

TOM. Well, I guess maybe you can take a few strokes, soon as Alfred gets through <sup>④</sup>You have to be awful careful, you know, Joe, ~~on account of this is the front fence, right on the sidewalk, and Aunt Polly said~~

(*Ben Rogers and Jim Hollis burst in.*) <sup>⑤</sup>

BEN. Hey, Tom, why didn't you come to the battle?

~~JIM. How do you expect us to fight without any general?~~

~~BEN. The boys want to get another general.~~

JIM. Well, ~~by hokey~~, lookit Alfred Temple. What's he doin', Tom?

TOM. He's just paintin' until Joe Harper gets his turn.

BEN. No! Is it fun?

TOM. Fun? It's fun enough for Tom Sawyer to miss a battle on account of.

~~JIM. No really? Is that why you didn't come to the battle, Tom?~~

1. Tom X up to landing, boys follow.
2. Ben and Jim X to fence, Tom sits on lower stair.
3. Sid ent. DR, X to C of fence.
4. Boys turn, form semicircle around Sid.

TOM. I reckon it is.

BEN. Let me have a turn, Tom, after Joe.

~~JIM. Ah, no. Let me. I'm your adjutant general.~~

BEN. Tom, you owe me a good turn. I let you copy my 'rithmetic last week.

~~TOM. Wait a minute. Don't you think I want to paint a little myself?~~

~~JIM. Well, you might just let us try it, mightn't you?~~

TOM. <sup>①</sup>No—no. I don't think I better. Why, you all might ruin that fence.

*(If desired, Song No. 6, "Whitewash Song", may be used here.)*

JIM. Please, Tom.

~~BEN. You let Alfred and Joe paint on it, didn't you?~~

TOM. Well—Alfred give me an apple for his turn. And Joe give me his stilt.

~~BEN. Oh.~~

JIM *(ransacking his pockets for treasure)*. I'll give you a handle off a leather grip. my steamboat whistle.

BEN. I'll give you a key, Tom. It won't fit nothin', but it's brass. And I'll throw in a piece of blue bottle glass to look through.

TOM. Oh, all right. <sup>②</sup>But see what you boys have let me in for. If anybody else comes along, I won't get a chance to paint myself.

<sup>③</sup>*(Sid rushes in, breathless.)*

SID. Hey, fellows, listen! You know young Doc Robinson? He's been found killed over in the graveyard!

*(The boys drop everything, and mill around him. Tom hangs nervously on the edge, where Huck Finn has slipped in unobtrusively,*

<sup>④</sup>*and joined him.)*

JOE. Sid, you don't mean it!

JEFF. How'd it happen?

ALFRED. Who killed him?

BEN. Did you see it?

SID. I saw the Sheriff go by, with a bunch of men, on their way to the graveyard. So I went along. And when we got there—

MRS. HARPER *(offstage)*. Joe! Joe!

JOE. Ma'am?

MRS. HARPER *(off)*. You come right here this minute!

1. Joe exits under tree plat. and out L. Boys kneel or sit around Sid.
2. Sid Xs DR, boys follow on their knees.
3. Sher, leads Muff in house left, followed by Injun and Huck (several steps behind).
4. As three men ascend DR rock, the boys hide under the stairs. Sid backs into fence and exits L.

JOE. Oh, Mom, I can't. I'm busy.

MRS. HARPER (off). You march yourself right home, young man. Or I'll come and get you!

JOE (going reluctantly). Now what have I done? (1)

BEN. Go on, Sid. What happened?

SID. There was a big crowd standin' around. Everybody was there. But I pushed around till I saw it—and oh, it was awful! The grass was all over blood. He'd been stabbed with a knife!

JIM. Don't they know who done it?

SID. It was Muff Potter's knife!

BOYS. Old Muff Potter?

SID. And then the Preacher he spied Muff Potter kind of skulkin' behind a tree, and the Sheriff went and got him, ~~and he was a-shakin' all over~~, and when they made him look at the dead doctor, he just covered up his face and cried.

BEN. Didn't he say nothin'?

SID. No, he just cried. And then the Sheriff told Injun Joe to put the body in the wagon, and—and— (2)

ALFRED. What?

BEN. Go on.

SID. And—and just as he picked it up, the wound bled a little!

(There is a horrified hush from the little group.)

~~TOM. Don't that kind of look like Injun Joe did it?~~

~~HUCK (intensely, to Tom). Sh h h!~~

~~SID. Listen. The body was in three feet of Muff Potter when it done it!~~

BOYS. How awful!

~~ALFRED. Well—what can you expect of a low character like that?~~

~~JIM. He's onery, all right—but I wouldn't have figgered him for a killer.~~

~~BEN. And why would he want to kill the doctor?~~

SID (3) Look! Here they come! (4)

~~TOM. Hucky, the Sheriff's got him!~~

~~HUCK. And that half breed, Injun Joe, right behind 'em.~~

(The Sheriff enters, ostentatiously leading a cringing Muff Potter by the arm, and followed by the townspeople in an angry mood, Injun Joe among them.)



1. Sher. leading Muff L, Injun behind.
2. Three men stop CS.
3. Men exit L, followed by Ben, Jim, Alfred. Tom and Huck X L. Tom is pacing D of 6ft. plat.

MUFF (sobbing) <sup>①</sup>. I didn't do it, friends, 'Pon my word and honour, I didn't. I never done it.

~~(If desired, Song No. 7, "Who Done It?"; may be used here.)~~

~~SHERIFF. This is a serious business, Potter.~~

~~MUFF. Oh, Sheriff, it's awful! But I didn't do it.~~

~~SHERIFF. Who's accused you?~~

~~MUFF. Oh, Joe, you promised me you'd never—~~

SHERIFF. <sup>②</sup> Is that your knife?

MUFF. Oh, Lordy! I shouldn't have left it there. Tell 'em, Joe. Tell 'em. It ain't any use any more.

INJUN JOE. Do you want me to, Muff?

MUFF. Yes. Tell 'em. No use tryin' to keep it down now.

INJUN JOE. Well, Sheriff, you see, the young Doctor, he asked me to help him do a little job. ~~I didn't know what kind of a job it was, but I'll do anything to turn an honest penny.~~ Well, he told me to bring some help, and I rounded up Muff Potter. ~~Last night, when we met him, he give us spades and a wheelbarrow, and we all started out for the graveyard.~~ When I finally found that he wanted us to rob Hoss Williams' grave, I stood right up and said I wouldn't do it. And then the young Doctor he doubled up his fists and knocked me down. But I heard Potter here say, "Don't you hit my pard!" And when I got up, the young Doctor was lying on the ground, and Potter had his knife out, dripping blood.

SHERIFF. Will you say all this on oath, Joe?

INJUN JOE. Yes sir.

SHERIFF. Come along to the courthouse. <sup>③</sup>

*(The little procession moves off, followed by all but Tom and Huck.)*

TOM (gasping for breath). Did you hear Injun Joe tell that whopper, Huck? And it didn't even thunder and lightning!

HUCK. You know why?

TOM. No. Why?

HUCK (mysteriously). He's sold himself to the devil!

~~TOM. No! Is that so?~~

~~HUCK. Old Mother Hopkins says so. And she's a witch.~~

TOM. Huck, have you told anybody about that?

HUCK. 'Course I haven't.

1. Tom sits DS leg of plat., Huck follows at UR leg.
2. Joe ent. L, with hobo stick, Xs under plat and in between the two boys, Xs to C.
3. Tom Xs U of Joe, stands to his right, Huck Xs to Joe's L.
4. Joe X DR.
5. Tom X to Joe's R.

~~TOM. Never a word?~~

~~HUCK. Never a solitary word, so help me.~~

TOM. They couldn't anybody get you to tell, could they, Huck?

HUCK. Get me to tell? Why, if I wanted that half-breed Injun to kill me, they could get me to tell maybe. ~~They ain't no different way.~~

~~TOM. Are you sure, Huck?~~ ①

~~HUCK. 'Course I'm sure. Long as I'm in my right mind. What's the matter with you, Tom?~~

TOM. Huck, Sid says I talk in my sleep!

~~HUCK. Tom!~~

~~TOM. Aunt Polly won't let me sleep by myself.~~

HUCK. Tom, you better leave home.

TOM. Where would I go?

② *(Joe Harper marches in, with vengeance in his eye. The boys spring apart, guiltily.)*

JOE. Tom, I just wanted to tell you boys good-bye.

TOM ③ Good bye? Where you goin'?

JOE. I'm going to run away. It's very plain that my mother is tired of me, and wants me out of the way. ~~Tell her I hope she'll be happy, Tom, and never be sorry that she drove me out into the great world.~~

TOM. Joe, where you goin'?

JOE. I don't know. But don't forget me, Tom. Nor you either, Huck.

TOM. Forget you? I'm comin' along. And so is Huck. Ain't you, Huck?

HUCK. Sure, I'll come. Where to?

JOE. You mean you fellows want to run away too?

TOM. Sure, it's just the ticket. ~~Only yesterday Aunt Polly whacked me for feedin' the cat some medicine I was supposed to take. Maybe when she doesn't have me here to fuss at, maybe then she'll be sorry.~~

HUCK. This'll be fun. Where'll we go?

JOE ④ Let's go out in a desert somewhere, and be hermits, and live in a cave. ~~And after while, we'll die of cold and hunger, and then they'll be sorry. And maybe next time, Mother won't whip her boy for drinkin' cream that he never even saw.~~

TOM ⑤ I got a better idea than that. Let's be pirates, and lead a life of crime!

1. Huck Xs to Joe's L'
2. Tom Xs D of boys to DL, Joe follows, then Huck.
3. Tom Xs C, boys follow. Joe counters to Tom's R, Huck L.
4. Boys exit - Huck L, Joe and Tom R. A. Polly, Master, and Preacher ent. L X to fence and put it down. When complete exit UC.

HUCK ① What's pirates?

TOM. They're a kind of robber gang that holds up ships and things.  
 ② Listen, let's sneak out a raft and go over to Jackson's Island.  
~~That's about three miles down the river.~~ We better take a few supplies with us. Can you get anything, Joe?

JOE. I'll try. Anyway, we can always catch fish over on Jackson's Island.

HUCK. I can bring some tobacco.

TOM. We'll meet at the old wharf at midnight ③ And we better have a password, so's to 'dentify each other.

~~HUCK. A password? What you want a password for?~~

~~TOM. Why, pirates always have to have a password. Now everybody think~~

*(They all think hard for a minute.)*

I know! Blood!

JOE. That's good!

HUCK. Say, what's the use to put on all that stuff? Everbody'll be down in the village tonight for the fireworks. There won't be anybody at the wharf.

TOM. How you talk! If we're goin' to be pirates, we got to act like pirates, ~~don't we?~~

~~HUCK. How do pirates act?~~

~~TOM (dramatizing it). They go "Hist! If the foe stirs, let him have it to the hilt, for dead men tell no tales!"~~

~~(If desired, Song No. 8, "Pirate Song", may be used here.)~~

Now, let's swear allegiance.

*(They cross hands in a mysterious way, known only to them.)*

I, Tom Sawyer, the Black Avenger of the Spanish Main—

JOE. I, Joe Harper, the Terror of the Seas—

HUCK. I, Huck Finn, the—the—

TOM *(prompting him)*. Huck Finn the Red-Handed—

HUCK. Huck Finn the Red-Handed—

ALL THREE. Swear to be a faithful pirate to the death! . . . Blood! ④

22 *(And they go off in different directions, with many piratical gestures to keep mum.)*

23

~~END OF ACT TWO~~

1. Lights up reveal Tom and Joe on landing of SR stairs. Huck on 6ft. plat SL. They are playing pirates. All yell "Blood" and X to campfire. Huck and Joe sit.
2. Huck lies L of campfire.
3. Tom pacing on 18" plat.
4. Joe lies R of campfire.
5. Tom lies US of campfire.
6. Tom sits up, other boys follow.

~~ACT THREE~~

SCENE 1. Jackson's Island. ~~A practical hollow tree stump, two or three rocks, some practical bushes and loose branches, a camp-fire. Afternoon light.~~

~~① (The three boys are sitting contentedly around the fire, Huck smoking a corn-cob pipe.)~~

JOE. Ain't it gay?

TOM. It's nuts! What would the boys say if they could see us?

JOE. I reckon they'd just die to be here, eh, Hucky?

HUCK. I reckon so. ~~Anyways, I'm suited.~~

TOM. It's just the life for me. Ain't you glad you decided to be a pirate, Joe, 'stead of a hermit?

JOE. Oh, a heap sight. I'd a good deal rather be a pirate, now that I've tried it.

HUCK. ~~②~~What do pirates have to do?

TOM. ~~③~~Oh, they have just a bully time—take ships and burn 'em, and get the money and bury it. And kill everybody on the ships—make 'em walk the plank.

JOE. ~~④~~And they carry off the women. They don't kill the women.

TOM. No, they don't kill the women. ~~⑤~~They're too noble. And the women's always beautiful, too.

~~⑤~~ JOE. And don't they wear the bulliest clothes! All gold and silver and diamonds!

HUCK. Who?

JOE. Why, the pirates.

HUCK. ~~(looking at his own bedraggled appearance).~~ I reckon I ain't dressed fitten fer a pirate, but I ain't got none but these.

TOM. Oh, the fine clothes will come fast enough, after we begin our adventures.

JOE. These clothes'll do to start with, though rich pirates generally start with the regular costume.

~~⑥~~ TOM. ~~⑥~~Listen!

~~(A deep, sullen boom is heard in the distance.)~~

JOE. What is it?

TOM. I wonder.

HUCK. 'Tain't thunder, because thunder—

1. Tom stands
2. Joe stands and Xs R climbs to stair landing, other two follow.
3. Tom runs to DR edge of stage, other two follow. In a line (Tom, Joe, Huck) they X L.
4. Huck and Joe sit D of tree plat. Tom X to SR stair landing.
5. Tom jumps off landing, runs across 18" plat. and under 6ft. plat.
6. Joe and Huck stand.
7. Joe X DR

TOM. <sup>①</sup>~~Hark!~~ Listen, don't talk!

JOE. Let's look. It's on the river. <sup>②</sup>

*(They all strain off, in the direction of the river. Tom gets up on the tree-stump, to see better.)*

TOM. It's the ferry-boat. Look at all the people on it.

HUCK. Is there a picnic or something?

<sup>5</sup> *(The boom is heard again.)*

TOM. I know! Somebody's drowned!

HUCK. That's it! They done that last summer when Bill Turner got drowned. They shoot a cannon over the water, and that makes him come to the top.

TOM. Yes, and they take loaves of bread and put quicksilver in 'em, and set 'em afloat. And wherever there's anybody that's drowned, they'll float right there and stop.

<sup>6</sup> ~~JOE. Yes, I've heard about that. I wonder what makes the bread do that.~~

~~TOM. Oh, it ain't the bread so much. I reckon it's mostly what they say over the bread before they start it out.~~

~~HUCK. But they don't say anything over it. I've seen 'em, and they don't.~~

~~TOM. Well, that's funny. But maybe they say it to themselves.~~

~~JOE. That must be so, because how could an ignorant lump of bread find a drowned person, unless it had a spell set on it to send it <sup>④</sup> to the very place?~~

<sup>7</sup> HUCK. Who do you reckon is drowned?

~~TOM. *(looking off toward the boat again).* By jings, I wish I was over there now.~~

~~HUCK. I do too. I'd give heaps to know who it is.~~

JOE. Nobody was drowned before we left last night, was they?

HUCK. It must have happened this morning.

TOM. <sup>⑤</sup>Boys! I know who's drowned! It's us!

HUCK. <sup>⑥</sup>Us? We ain't drowned.

JOE. But they think we are. Glory be!

HUCK. Shucks, sure enough?

~~TOM. Of course it is. Who else could it be? They've just had time to miss us.~~

JOE. <sup>⑦</sup>Just think, to get the big ferry-boat out, just for us!

1. Tom Xs C and stands C of 18" plat.
2. Huck and Joe join Tom around campfire -all sit.
3. Tom stands and Xs to lower stairs.
4. Joe leans back on 18" plat.
5. Tom Xs D of stairs
6. Joe stands and realizes he is dizzy.
7. Tom, also sick, Xs DR

TOM <sup>①</sup> Let's celebrate! ~~What shall we do?~~

~~JOE. I know. Let's smoke!~~

~~TOM. Bully. Will you give us a pipe, Huck?~~

HUCK. Sure. ~~Plenty of corn cobs, and I've got a whole sheaf of leaf tobacco.~~ <sup>②</sup>

~~TOM. I smoked a cigar made out of grapevines once.~~

~~HUCK. Shucks, that ain't nothin' to a corn-cob pipe. Here, light up.~~

▽ *(The two boys, with awed spirits, light their pipes at the fire.)*

JOE *(coughing a little)*. The smoke tastes kind of hot, but I like it.

TOM. Why, it's just as easy. If I'd a knowed this was all, I'd 'a learnt long ago.

JOE. So would I. It's just nothing.

TOM. Why, many a time I've looked at people smoking, and thought, "Well, I wish I could do that." But I never thought I could.

~~JOE. That's just the way with me, ain't it, Huck? You've heard me talk just that way, haven't you, Huck? I'll leave it to Huck if I haven't.~~

~~HUCK. Yes, heaps of times.~~

~~*(He looks off toward the ferry boat.)*~~

~~They're followin' the shore pretty close. Reckon they thought we got drowned in swimmin'.~~

~~TOM. They haven't missed the raft yet, I guess.~~

JOE. I believe I could smoke this pipe all day. I don't feel sick.

TOM. Neither do I. I bet I could smoke all day. But I bet you Ben <sup>③</sup> Rogers couldn't.

JOE. Ben Rogers? Why, he'd keel over with just two draws. <sup>④</sup>

~~TOM. 'Deed he would. Say, Joe, I wish the boys could see us now.~~

~~JOE. So do I.~~

TOM. Say, boys, don't say anything about it. And some time when <sup>⑤</sup> they're around, I'll come up to you and say, kind of loud—"Joe, got a pipe?" And you'll say, kind of careless-like, as if it warn't anything, you'll say—"Yes, I got my old pipe, and another one, but the tobacco ain't very good." And I'll say—"Oh, that's all right, if it's strong enough." And then you'll out with the pipes, and we'll light up, just as calm. And then, just see 'em look.

JOE <sup>⑥</sup> By jings, that'll be gay. I wish it was now.

~~TOM. So do I. And when we tell 'em we learned when we was off <sup>⑦</sup> pirating, won't they wish they'd been along!~~

1. Tom runs off R, Joe runs off UC
2. Huck at campfire frying fish, Joe ent. UC, X to stairs calls underneath.
3. Tom ent. DR, Xs to campfire,
4. Huck stands
5. Joe Xs to Tom

~~JOE. I just bet they will.~~

*(But neither Tom nor Joe is feeling quite so easy now, and after a few agonized glances offstage—)*

I've lost my knife. I reckon I better go and find it.

TOM. I'll help you. You go over that-a-way, and I'll hunt around by the spring. ①

28 HUCK. I'll come along if you want.

JOE. No, never mind.

HUCK. We can find it.

*(And Joe and Tom vanish rather suddenly, leaving Huck alone by the camp-fire, puffing away on his corn-cob pipe. The lights dim out on this scene.)*

~~ACT THREE~~

29 SCENE 2. On the Island, the fourth day out. Early morning.

~~*(A frying pan is on the camp-fire. Huck is up on the tree stump, shading his eyes, and looking off toward the river. Joe's voice can be heard offstage, calling for Tom.)*~~

JOE (off). Tom! Tom!

② ~~*(Huck, unsuccessful in his search, goes to tend the fish. Joe comes in.)*~~

Where would he go? In four days on this island, we've explored all the places. Huck, do you reckon he's deserted?

HUCK. No. Tom's true-blue, Joe. He wouldn't desert. That'd be a disgrace for a pirate.

~~JOE (thoughtfully). I don't know.~~

~~HUCK. It is awful lonesome.~~

~~JOE. It sure is. Fish ready?~~

~~HUCK. Almost.~~

~~JOE. Tom left his rubber ball, and three fish hooks, and a while-alley. I reckon they are ours, aren't they?~~

~~HUCK. The writin' says they are if he ain't back in time for breakfast.~~

*(Tom strides grandly in.)*

③ TOM. Which he is!

④ HUCK. Tom!

⑤ JOE. What have you been up to, Tom Sawyer?

1. Joe X DR, sits on rock.
2. Tom X to Joe
3. Joe stands
4. Tom X back to Huck
5. Tom Xs back to Joe
6. Joe pushes Tom US and Xs to campfire to get hobo stick.

TOM. I'll tell you when I've had some breakfast.

~~HUCK. Fish is 'most ready.~~

JOE. I hate fish.

~~TOM. Smells good. Oh, ain't this gay?~~

~~JOE. Tom, your hair's wet. Have you been over to mainland?~~

~~TOM. Been swimmin'. Here Huck, I'll help you.~~

JOE ① Breakfast is about over, I reckon, over there.

~~TOM. Not such a breakfast as this. Just look.~~

~~JOE. I want to go home.~~

~~(If desired, Song No. 9, "I'm Lonesome", may be used here.)~~

~~TOM. Ah, Joe, you don't mean it. Why, home ain't shucks to pirating.~~

~~HUCK. Fish is ready, Joe. Here, you can have the biggest one.~~

~~JOE. Oh, boys, let's give it up. I want to go home.~~

~~TOM. Ah, Joe, eat some breakfast. You'll feel better by and by.~~

~~JOE (blinking back the tears). It's so lonesome.~~

~~TOM. Just think of the fishing that's here.~~

~~JOE. I don't care for fishing. I want to go home.~~

TOM ② But Joe, there ain't another such swimming place anywhere.

JOE. Swimming's no good. I don't care for it, somehow, when there ain't anybody to say I shan't go in ③ I mean to go home.

~~TOM. Oh, shucks. Baby! You want to see your mother, I reckon.~~

~~JOE (snuffing). Yes, I do want to see my mother. And you would too, if you had one. I'm no more Baby than you are.~~

TOM ④ Well, we'll let the little cry-baby go home to his mother, won't we, Huck? ~~Peer thing does it want to see its mother? And so it shall.~~ You like it here, don't you, Huck? We'll stay, won't we?

HUCK (without conviction). Well—I reckon so.

~~JOE (openly crying now). I'll never speak to you again as long as I live. There, now, Tom Sawyer.~~

~~TOM. Who cares? Nobody wants you to. Go 'long home and get laughed at. Oh, you're a fine pirate. Huck and me ain't cry-babies.~~

⑤ We'll stay, won't we, Huck? Let him go if he wants to. I reckon we can get along without him, perhaps.

JOE ⑥ Never you mind, Tom Sawyer. Just wait till I get my things.

(He stamps off.)



1. Joe Xs DR, Tom Xs to Huck. Huck stands and Xs DL, Tom follows.
2. Huck X DR and joins Joe

TOM (to his departing back). Go ahead, Smarty. ①

*(But Huck too has picked up Joe's mood, and is quietly whistling, while he eyes Joe's preparations offstage.)*

Don't worry, Huck. We don't need him.

*(Huck, still whistling, rises to keep Joe under observation offstage.)*

~~Here, let's divide this fish.~~

~~*(Huck declines with a gesture, without interrupting his whistling. Tom eats the fish without appetite.)*~~

~~Anyway, Joe'll change his mind, I expect, by the time he gets dressed.~~

~~HUCK (breaking his ominous silence). What if he don't?~~

~~TOM. Well, but he will.~~

HUCK (after a painful pause). I want to go too, Tom.

TOM. What?

HUCK. Oh, Tom, it's gettin' so lonesome, and now it'll be worse, with Joe gone. Let's us go too, Tom.

TOM. I won't. ~~You can all go, if you want to.~~ I mean to stay.

HUCK. Tom, I better go. ②

~~TOM. Well, go along. Who's hendering you?~~

~~HUCK. I wisht you'd come too, Tom.~~

~~TOM. Well, you wish wrong, that's all.~~

~~*(Huck turns sorrowfully away, and starts off toward Joe, but stops at Tom's exclamation.)*~~

~~Listen!~~

HUCK. What is it?

TOM. Sh-h-h-h! There, hear it? That ain't Joe, is it?

HUCK. No. Joe went off that-a-way. Oh, my!

~~*(Tom gets up on the tree-stump, and looks toward the river.)*~~

~~Who is it, Tom?~~

~~TOM. It's a man. He's getting out of a boat. Cover up the fire, Hucky. He's comin' this way.~~

~~*(They hide the pan of fish under a pile of leaves, and cover the fire with green branches.)*~~

~~HUCK. Come on, Tom. Let's run.~~

TOM. Keep still. We'll be safer under this bush.

HUCK. But Tom, suppose Joe was to march right onto him?

TOM. Craminee! That's so. Let's run!

HUCK *(pulling him down under the bush)*. Too late. Here he comes.

TOM. Huck, look. It's Injun Joe! We should 'a run, like you said.

HUCK. Lordy! I wisht we was out of this.

TOM. Sh-h-h! Don't breathe.

*(Injun Joe enters, looks back toward the river, then spits scornfully.)*

INJUN JOE. Pesky town!

*(He looks searchingly all around him.)*

Now, which tree-stump was it? 'Twas more inland than this.  
Ah!

*(He strides purposefully off.)*

TOM. He's lookin' for a tree-stump.

HUCK. I'm glad it warn't that one.

TOM. But suppose he finds Joe. He'd kill him.

HUCK. I'll try to crawl out, and warn him.

TOM. We dassen't. Here he comes back.

*(Injun Joe re-enters, still searching.)*

INJUN JOE. That's funny. Maybe 'twas this one, after all.

*(He goes directly to the tree-stump the boys have been using all along, reaches into a hollow-place in it. A look of satisfaction spreads over his face.)*

Ah-h-h!

*(He draws out a bag that clinks cheerfully, as he holds it up in exaltation.)*

Six hundred dollars!

*(He hugs it to him, gloating, then sobers as he thinks back to the hollow in the stump.)*

Wait a minute.

*(He peers back into the stump.)*

Hello. What's this?

*(He reaches inside with one hand, and feels. Then he goes to work seriously with both hands, tugging and struggling, finally lifts out a heavy old wooden box.)*

Man!

*(Drawing out his knife, he goes to work prying the box open, then gasps.)*

It's money!

*(He dumps out a mound of gold coins.)*

Gold money! There must be thousands of dollars here! Part of the swag from Murrell's gang, I reckon. Tree, you sure know how to keep a secret.

*(He starts scooping the gold back into the box, then eyes the tree-stump again.)*

Reckon you're the safest hiding place, after all.

*(He starts to put the heavy box back into the hollow, then stops as he sniffs.)*

I smell fire.

*(Covering the box and the money-bag with his jacket, he begins looking for the camp-fire. The boys, who have watched this scene with bulging eyes, are now frozen with terror. Injun Joe locates the camp-fire, and kicks the branches off.)*

There's somebody on this island. Somebody's camping here.

*(Drawing his knife, he searches all around, circling the bush where the boys are hidden. He peers into the far distance in all directions, then shrugs, and puts his knife away.)*

Well, let them. They'll never know I've been here. But old tree, I'm not leaving the money here, for them to find. Not exactly.

*(Straining, as he picks up the heavy treasure box, and the money-bag.)*

Old tree, you've been a good friend. But now, this'll be safer in the cave.

*(He carries his burden off toward the river. The boys crouch close, listening for his departure. Finally, Tom ventures out, and climbs cautiously on the tree-stump to look off.)*

HUCK. Is he gone?

TOM. He's puttin' the treasure box in the boat. Don't move yet. He's coverin' it up with his jacket. Now he's got in. He's pushin' off. He's gone.

HUCK *(creeping out into the open)*. Whew, that was close! By jings, Tom, why didn't we think to look in that holler?

TOM. Ain't that the rottenest luck! Here we been playin' around over that stump every day. He's out in the current now.

*(Climbs down from his perch. Huck is examining the hollow in the stump.)*

HUCK. Don't reckon there could be anything more in here.

TOM. Nah, 'tain't likely. Huck, did you hear him say he was goin' to put that money in the cave?

HUCK. Yes—and there ain't but one cave around here, and that's MacDougall's.

TOM. Yes, but that cave is five miles long. And there's parts of it nobody's ever been into.

HUCK. I'd hate to go in there lookin' for it, and run into him.

TOM. Oh, Lordy, Huck, don't say it.

HUCK. I'd ruther be poor, a dern sight.

*(Joe enters, his trousers pulled over his trunks, ready to swim for the mainland. He carries a partially-consumed ham.)*

JOE. Well, good-bye, Huck.

TOM. You can't go yet, Joe. 'Tain't safe.

JOE *(pointedly ignoring Tom)*. I'm leavin' this for you, Huck.

HUCK. Wait till that boat gets across. Look.

JOE *(mounting the tree-stump, looks toward the river)*. What of it? I don't care if he sees me. The whole town'll see me soon enough.

TOM. Joe, that's Injun Joe in that boat.

*(Joe is impressed, but ignoring Tom, He looks to Huck.)*

HUCK. Really.

JOE. No!

HUCK. If you'll wait till he gets away, Joe, I'll come with you.

TOM. Hucky!

HUCK. Oh, come on, Tom. Let's all go back.

TOM. No!

HUCK. You think it over, Tom. We'll wait for you when we get to shore.

TOM. Well, you'll wait a blame long time, that's all.

JOE. Come on, Huck. Let him be stubborn if he wants to.

*(Huck slowly rolls up his over-long pants.)*

- 1. Joe and Huck exit DR
- 2. Tom paces on 18" plat.
- 3. Tom Xs DR
- 4. Tom sees boys coming back, X to 8ft. plat. ladder.
- 5. Joe and Huck ent. DR, Huck X to Tom who is climbing ladder, Joe Xs to SR stairs and sits.
- 6. Tom Xs R on 8ft. plat.
- 7. Tom Xs L on 8ft. plat.

~~We can lay low in the sand till Injun Joe is out of sight.~~  
 (He stamps off. The tension between Tom and Huck is terrible. Tom is torn, but his pride will not let him back down.)

HUCK (sadly). So long, Tom. ①

(He departs after Joe.)

(Until now, Tom has made a great show of unconcern. But left by himself, his inner turmoil becomes painfully evident. All is very lonely and still. ~~If desired, the strains of Song No. 9, "I'm Lonesome", may be repeated here.~~ Tom dashes his sleeve across his eyes, then hardens himself.)

TOM ② I won't! They won't have the nerve to go through with it, anyway.

(He climbs up on the stump, to follow their progress.)

~~They're wadin' out!~~

(Pride loses.)

③ Hey, fellows, wait, wait!

(He dashes off, in their direction.)

(Off). I want to tell you something!

~~HUCK (off). Joe! Hold on! Tom's a-comin'!~~

~~TOM (off). Come back! I got somethin' to tell you!~~

~~JOE (off). What?~~

~~TOM (off). Something big. Hurry!~~ ④

(Tom pulls a reluctant Joe in, followed by Huck.)

JOE ⑤ Looky here, Tom Sawyer. You ain't a-holdin' me here. I mean to go home.

HUCK. Me, too.

TOM. And so do I. But we can't go now!

~~HUCK. What's to keep us?~~

JOE. Why not?

TOM ⑥ Cause they think we're drowned, and they're goin' to have a funeral for us, that's why!

~~JOE. What?~~

HUCK. A funeral? For us?

~~JOE. How can they?~~

~~HUCK. It makes you feel right creepy. You ain't makin' this up, are you, Tom?~~ ⑦

1. Joe X to R of ladder.
2. Tom descends ladder
3. Tom puts arms around two boys and they X to campfire, exit UC in blackout.
4. Tom, Joe, Huck ent UC, climb ladder, lay on 8ft. plat, with heads DS.
5. Ben, Alfred, Jim ent L with chairs, X R to stairs and climb to plat. Start placing chairs.
6. Master and Sher. ent. R with chairs, climb stairs to plat. and place chairs.
7. Amy and Gracie ent. church and take seats as Widow and Becky ent L, X into church, take seats.

JOE ① Listen, Tom Sawyer, how do you know this?  
 TOM (a little ashamed). Last night, after you fellows went to sleep, I slipped off and hooked a ride over to the mainland.  
~~HUCK. Tom, you didn't!~~  
 JOE. I knew you was up to something.  
 HUCK. Didn't they see you?  
 TOM. 'Course not. ~~What do you take me for?~~ I hid.  
 JOE. Then how'd you find out about the—the funeral?  
 TOM. I crawled under Aunt Polly's bed, and I heard 'em talk about  
 ② it. Now, listen, fellows. I'll tell you my plan. And if you don't think it's the best you ever heard, I'll go back with you right now.  
 (The scene begins to fade out.)

30 ③ They plan to have the funeral Sunday morning. ~~Now this being Friday~~  
 31 (The scene closes on three plotting pirates.)

~~ACT THREE~~

32 SCENE 3. The village church. A pulpit, pews, a stained-glass window.  
 ④ ~~(The school children are clustered together, talking of the tragedy. While they talk, the pews fill up with other townspeople.)~~

⑦ AMY. ~~And I was a standin' just so—just as I am now. And as if you was him, I was as close as that.~~ And he smiled just this way, and he said, "Never you mind. You just wait. I know something that's going to happen." And I never thought what he meant.

~~BEN. I got a busted balloon that I traded Joe onct for a fish hook.~~

GRACIE. I got some writing of Tom's in one of my books.

~~AMY~~ BECKY. Could I see it, Gracie, if I come over to your house today? ⑧

~~JANE. My brother's got an old stick of Joe Harper's, that they used to play war with.~~

⑤ JIM. Onct I played hookey with Huck Finn. ~~And Tom and me, we stole a watermelon last summer.~~

ALFRED. Well, Tom Sawyer, he licked me once!  
 (They all scoff.)

BEN. Most of us can say that. ⑥

~~AMY. Sh! Here comes the families.~~

(The children yield place to the chief mourners. Aunt Polly and Sid come in together, followed by Mrs. Harper and Susan. The two women are sobbing.)

1. Sid and A. Polly ent R with Mrs. H. and Susan behind, they stop at bot. of stairs.
2. Preacher ent. R and families go to seats in church, men stand and tip hats.
3. Preacher climbs stairs to landing.
4. Three boys X D stairs, stand next to Preacher.

SID. ① Don't take on so, Aunt Polly. I hope Tom's better off where he is, but if he'd been better in some ways—

AUNT POLLY. Sid! Not a word against my Tom, now that he's gone. He was the best-hearted boy that ever was, though he tormented the life out of me, almost.

MRS. HARPER. It was just so with my Joe. ~~Always full of mischief, but just as unselfish and kind as he could be.~~

AUNT POLLY. Oh, Sereny, I don't know how to give Tom up. ~~He was such a comfort to me.~~

MRS. HARPER. It's hard—oh, it's so hard. Only last Saturday, my Joe busted a firecracker right under my nose, and I knocked him sprawling. Little did I know then how soon—Oh, if it was to do over again, I'd hug and bless him for it.

~~AUNT POLLY. I know just how you feel, Sereny. Just the day before he left, my Tom took and filled the eat full of Pain-Killer medicine, that I gave him to take himself, and I thought the eat would tear the house down. And God forgive me! I cracked Tom's head with my thimble. Poor boy—poor, dead boy. But he's out of all his troubles now. And the last words I ever heard him say was—~~

~~(She breaks down. If desired, Song No. 10, "Dirge", may be used here.)~~

SID. ② Sh, Aunt Polly. Here comes the Preacher.

*(The Preacher enters, and stalks ponderously to his pulpit. A hush falls over the congregation, and the weeping is subdued. But as the Preacher's address proceeds, fresh sobs break out, and all are so preoccupied with their grief that nobody notices three bedraggled pirates creep in to listen.)*

PREACHER. ③ My friends, we are met here to mourn together over the passing of three young souls that have departed from our midst in the past week. Never before has this village suffered such a blow as now, in the loss of these three high-minded, brave, fearless young boys. ~~Oh, my friends, a great orator once said, "The good that men do in this world is oft interred with their bones, but the evil lives after them." Let that not be true of these three young boys.~~ Let us recall only the sweet, generous natures that led them to do noble and beautiful deeds, and let us ask forgiveness for the hard thoughts we have nourished against them, in their moments of innocent pleasure and fun. My friends, Joe Harper was once known to give away some tokens to a poor German lad that enabled him to earn a Bible. And before their tragic disappearance, Tom Sawyer and Huckleberry Finn visited the county jail, to bring comfort and cheer to the unhappy prisoner, Muff Potter, who is held there for murder. ④ Pardon me, my friends, I cannot hold back a tear—

1. A. Polly stands
2. Mrs. H. stands
3. Ben climbs ladder
4. Alfred stands
5. Becky runs to Tom
6. A. Polly climbs stairs, grabs Tom'
7. Joe runs to his Mother and Muff ent. UC, sits US of ladder (concealed from audience)
8. Huck begins to sneak across 8ft. plat and down ladder.
9. Widow grabs Huck, by seat of pants, as he descends ladder and pulls him R, out of church and off L
10. Others exit, as they entered (singing), Men take chairs off.

*(But by this time, the whole church is reduced to muffled sobs. The moment has come for the three boys to reveal themselves. As they creep forward, the minister raises his streaming eyes, and stands transfixed, then other eyes follow his.)*

AUNT POLLY ① Oh, me! I can even see his sperrit in the broad daylight.

MRS. HARPER ② I can see my Joe too—just as plain as if he was alive.

BEN ③ Is it real?

ALFRED ④ It's ghosts, that's what it is!

BECKY ⑤ Tom!!!

TOM. Hello, Becky.

PREACHER. They're alive!

*(The boys are suddenly surrounded, everybody shouting at once.)*

AUNT POLLY ⑥ Tom! What a turn you do give a body! I thought I'd never see you alive.

MRS. HARPER ⑦ Joe! Is it really you? I'd given you up.

⑧ AUNT POLLY. Tom, I don't care what new mischief you've been into—oh, Tom!

TOM. Aunt Polly, it ain't fair. Somebody's got to be glad to see Huck.

⑨ ~~Widow Douglas~~ And so they shall. I'm glad to see him, poor thing.

*(And poor Huck, who was just about to escape to freedom, is hauled back and kissed, just like any civilized child.)*

Huck Finn, you shall come straight home with us to dinner. ~~And Sid, you run ahead and tell Mary to put some ice cream in the freezer.~~

PREACHER *(shouting above the hubbub)*. Praise God! Sing! And put your hearts in it! ⑩

*(He leads off with "Old Hundred", in which the congregation joins heartily.)*

~~END OF ACT THREE~~



1. Widow ent. L, Huck follows. As she continues R, he sneaks away and hides in barrel. She exits R.
2. Tom ent. UC Xs to C of 18"plat. and sits.
3. Sher. ent. DR, X to Tom.
4. Sher. X to barrel throws bricks in
5. Tom stands.
6. Sher. Xs UR, exits under stairs and off R
7. Tom Xs to barrel and opens it looking for Huck.
8. Tom and Huck X to ladder representing jail.
9. Muff stands.

\* Widow - (Ad lib) Now we need to buy you some school clothes, etc.

35

## ACT FOUR

★ ① SCENE 1. Outside the Courthouse, adjoining the jail. A flight of steps leading to the Courthouse entrance. ~~A brick wall, with barred window, set at an angle to it. A barrel~~

② (Tom, in thoughtful mood, is sitting on the Courthouse steps. Sheriff enters from the direction of the jail.)

③ SHERIFF. Why, Tom, you here again?

TOM. Yes sir.

SHERIFF. Well, you can't sit here on the Courthouse steps. People will be coming for the trial. ④

TOM ⑤ Yes sir. I know. Sheriff, are they going to hang Muff Potter?

SHERIFF. It looks mighty bad for him, Tom. ~~And he don't deny the killing. Just says he can't remember doin' it.~~

TOM. Sheriff, Muff Potter ain't never hurt anybody.

SHERIFF ⑥ That's not for us to decide, my boy. Run along now. I have to open up the Courthouse.

(~~Sheriff unlocks the door, and goes inside the Courthouse. Tom waits till he is safely out of earshot, then crosses to the barrel.~~)

TOM ⑦ You can come out now, Huck.

HUCK (climbing out of the barrel, somewhat more disreputable than usual). By jings, Tom, I don't mind when they throw their potato peels over me—but some joker tumped in a bucket of clinkers.

TOM. Did you bring the tobacco?

HUCK. I got it.

TOM. Come on. The Sheriff'll be out in a minute. ⑧

(They cross to the ~~barred window of the jail.~~)

Pss-s-st! Muff! ~~Muff Potter!~~

(No answer. The boys exchange apprehensive glances.)

~~HUCK—You don't reckon they've already taken him away, do you?~~

TOM. Muff! Muff! Are you there?

(Muff's head appears ~~at the window.~~)

MUFF ⑨ Is that you, boys? Oh, bless you. You ain't forgot poor old Muff.

TOM. Hucky here, he's brought you something.

HUCK. It's only a little tobacco.

1. Sher. ent. SR, understairs and Xs to boys, ushers boys off ,
2. Boys sit C of 18" plat. as Sher. Xs to Muff.
3. Sher. Xs to boys, they both X DR and sit, Sher. returns to handcuff Muff.
4. Susan, Becky, and Gracie ent. R X to boys.

~~TOM. And here's some lucifer matches.~~

~~MUFF. Boys, you've been so good to me.~~

~~HUCK. Oh, shucks, it ain't nothin'.~~

~~MUFF. Yes it is. It means a big lot to a man in trouble, when every body else has turned against him.~~

~~TOM. Oh, Muff, don't say so!~~

~~HUCK. You never killed anybody, Muff.~~

~~MUFF. Oh, boys, you're the only friends I got. Get up on one another's backs, and let me shake your hands. That's it. You'll come through the bars, but mine's too big. Little hands and weak, but they've helped me a power—and I know they'd help me more if they could. Yes, if they could.~~

*(Sheriff comes out of the Courthouse.)*

SHERIFF ① Here, you boys, what are you doing there talking to the prisoner? Get down from there!

TOM. Yes sir. We was only—

SHERIFF. Get along home now. ② It's nearly time for Court. Muff, are you ready?

~~MUFF. I'm ready, Sheriff. Good bye, boys. You've been mighty good to me, and I won't forget it. I know you'd help me if you could.~~

SHERIFF ③ Go along now—and don't let me catch you lurking around this jail again.

*(The boys make a show of leaving, and Sheriff goes off in direction of the jail.)*

TOM *(close to tears)*. Did you hear what he said, Huck?

HUCK. I heerd.

TOM. He said he knew we'd help him if we could—and Huck, we can!

HUCK. Jee-hosophat! What are you a thinkin' of, Tom? We wouldn't be alive two days if we told.

TOM. Well, he won't be alive two days if we don't.

HUCK. But Tom, we swore. Don't you know that if you tell, you'll drop down dead and rot?

④ TOM. Oh, Huck, what are we goin' to do?

*(Jante Hardin skips in, gay and excited, followed shortly by Ben Rogers and Jim Hollis.)*

~~We're going on a pick-a-nick! We're going on a pick-a-nick! Tom! Tom! We're all invited on a picnic!~~

1. Children DR sit, A. Polly and Sid, Mrs. H., Joe and Widow ent. R X to C of 18" plat.
2. Alfred and Amy ent L X R.
3. A. Polly grabs Alfred by the collar. as he passes her.
4. Alfred and Amy X to stairs and sit on lower rung.

~~BEN. Shucks, what's a picnic?~~

*(Becky Thatcher, Susan Harper, and Gracie Miller enter, chattering animatedly.)*

~~JIM. We been on picnics before, I reckon.~~

~~*(Joe Harper enters.)*~~

~~GRACE. But this is a big, all-day picnic, down the river, on the ferry-boat!~~

~~JOE. On the ferry-boat?~~

SUSAN. You tell them, Becky.

BECKY. My ma's going to let me give a picnic party next Saturday.  
~~And you are all invited.~~

~~BEN. Are we really going on the ferry-boat, Becky?~~

~~BECKY. Yes. Down the river, all the way to MacDougall's Cave.~~

TOM. MacDougall's Cave?

~~BECKY. Yes. That's where we'll have our lunch.~~

~~JOE. By Jings! And after lunch, we can go exploring in the cave.~~

① ~~*(Tom and Huck exchange significant glances. Amy Lawrence and Alfred Temple enter.)*~~

AMY. You ought to be ashamed of yourself, Alfred Temple. ~~And if you're going to say such things, I won't listen to you.~~

ALFRED. All I said was he's the bloodiest-looking villain in the country.

~~JIM. Who?~~

~~*(Aunt Polly enters, with Sid.)*~~

~~ALFRED. Why, Muff Potter. It's a wonder he wasn't hung long before now. The whole town says so.~~

AUNT POLLY ② Well, I don't say so, young man. I've known Muff Potter all my life, and I never knew him to harm a fly. ④

~~*(Mrs. Harper enters with Preacher and Schoolmaster.)*~~

SID. But Aunt Polly, Injun Joe saw him kill the doctor.

~~AUNT POLLY. Mph! I don't believe that sneaky Injun. How do, Brother Walters, Mr. Dobbin. Oh, Sereny, ain't it awful?~~

~~BEN. My pa said if he was to get loose, they'd lynch him.~~

~~JOE. And I bet they would, too.~~

~~MRS. HARPER. Joe Harper, you just hush right up with that kind of talk.~~

~~JOE. Gee Whillikers, Mom, I I~~

MRS. HARPER. Many's the time you boys have been glad enough to go off fishing with Muff Potter, whenever you got the chance. ①

~~JOE. Well, Jiminee, how was I to know he was a killer?~~

JANE (*beginning to cry*). He ain't a killer. He mended my dolly.

ALFRED. He is too a killer—ain't he, Mr. Dobbins?

SCHOOLMASTER. There is good reason to believe that he did kill the young doctor, ladies.

AUNT POLLY. On the say-so of that heathen Injun?

SCHOOLMASTER. Well, not entirely. Ahem. I have evidence of my own to support Injun Joe's testimony. And so has Brother Walters here.

AUNT POLLY. Preacher!

MRS. HARPER. You don't mean it, Brother Walters!

PREACHER. Sister Harper, it is like you soft-hearted ladies to pity anybody in trouble. It is the nature of women, God bless them. And Muff Potter needs pity, poor wretch—yes, and prayer, too. For there is no question in any reasonable mind, that under the influence of that demon drink, he did kill young Dr. Robinson.

AUNT POLLY. Oh, Preacher, how can you be so sure?

PREACHER. Aunt Polly, I saw him that night with my own eyes.

MRS. HARPER. You saw the killing?

PREACHER. Not the killing. But I saw him wash off the blood-stains in the branch.

AUNT POLLY. No!

PREACHER. It was about midnight, and bright moon, and I was on my way home from visiting the sick-bed of Brother Hopkins, up the branch. Muff Potter came slipping out from behind the trees, kind of moaning to himself. I thought he was just drunk as usual. And he knelt down beside the water, and washed his hands.

SCHOOLMASTER. Now why would he do that, unless they had blood on them?

BEN. 'Tain't like Muff Potter to wash hisself, I reckon.

ALFRED. Unless he's got a reason.

PREACHER. And in the bright moonlight, I could see dark splotches on his shirt.

ALFRED. You see? He done it all right.

JOE. If he didn't do it, Mom, why don't he say so?

1. Sher. leads Muff R, those on plat. step down to stage floor, allowing them to pass.
2. Injun. ent. Balcony R and stands on R rock - Tom and Huck see him and X DL of 6 ft. plat.
3. Muff stops C of 18" plat., townspeople gather around him.

~~AUNT POLLY. Oh, Preacher, you wouldn't think harsh of a man for washin' himself, would you?~~

~~MRS. HARPER. And he's always got splotches on his shirt.~~

~~PREACHER. But ladies, that's not all. Mr. Dobbin here can identify the knife.~~

~~JOE. The knife?~~

~~SCHOOLMASTER. Yes, ladies. I've been called to testify to this point in court. Ahem. The day before the murder, I was addressing an envelope in the post office when my pencil point broke. Muff Potter was loafing around there, and I borrowed his knife to sharpen it.~~

~~PREACHER. It was the same knife that killed the doctor, ladies.~~

~~SCHOOLMASTER. It was a distinctive knife. I'd know it anywhere. It was the same one.~~

~~MRS. HARPER. If that's so, he's as good as gone.~~

~~PREACHER. Yes, I'm afraid he's a goner.~~

~~(If desired, Song No. 11, "He's a Goner", may be used here. Injun Joe enters, and crosses silently toward the Courthouse. The children shrink from him in fear, whispering to each other about him. The adults hold themselves aloof. In this hostile climate, the Preacher confronts him at the Courthouse steps.~~

~~My man, what you are about to swear to, in that Courthouse, may send an unfortunate man to his death. Are you prepared to have this on your conscience?~~

~~INJUN JOE. Millsop!~~

~~① (Sheriff enters, leading Muff Potter, from the jail.)~~

~~SHERIFF. Stand back, folks, and let the prisoner come through. Come along, Muff. ②~~

~~(Muff is chained, and downcast. He shrinks from the accusing and pitying faces, as he makes his way to the Courthouse steps. There, he turns to face them.)~~

~~MUFF ③ Oh, folks, I done an awful thing, but I beg you not to think so hard of me. I didn't do it a-purpose. I liked the young doctor. I liked all my neighbors, and I loved their chillun, and tried to befriend 'em what I could. ~~It was the drink that did it, friends, and I reckon I'm a-going to pay for it. It's only right I should. But when I'm dead, folks, don't forget me. You bring your chillun to my grave, and you warn 'em about the evils of drink. And tell 'em what happened to poor Muff Potter. And Preacher, you pray for my soul.~~~~

~~(All are visibly moved. Muffled sobs are heard.)~~

1. Tom pushes through crowd and climbs up on 18" plat. L.
2. Injun waves knife at Tom and exits through Bal. door, R

SHERIFF. That'll do, Muff. Come along now.

TOM <sup>(2)</sup>I can stop this hangin'—and by Jings, I a-goin' to!

*(Pulling away from the terrified Huck, he makes his way to the Courthouse steps. Huck moves as far away as possible from Injun Joe, but eyes him watchfully throughout the scene.)*

Sheriff! Muff Potter never done it. I saw it happen!

SHERIFF. What?

*(Sensation in the crowd. Injun Joe stands staunch, staring Tom down.)*

TOM *(losing his nerve)*. Y-y-yes sir. I saw the killin'. I was there.

SHERIFF. Where?

TOM *(timidly)*. In—in—in the graveyard.

SHERIFF. The night of the murder, around midnight?

TOM. Y-y-y-yes sir.

INJUN JOE. He's lying.

SHERIFF. Were you anywhere near Hoss Williams' grave?

TOM. Yes sir.

SHERIFF. How near?

TOM. Near as I am to you. But I was hid.

~~SHERIFF. Where?~~

~~TOM. Behind the next tombstone.~~

*(Injun Joe eyes the crowd, for an avenue of escape.)*

~~SHERIFF. Why?~~

~~TOM. Well—we I—I—~~

~~SHERIFF. Speak up, my boy, if you are telling the truth.~~

~~TOM. We ah—I I was aimin' to bury a dead cat.~~

~~SHERIFF *(thundering)*. A dead cat?~~

~~TOM *(whispering)*. Y-y-yes sir.~~

*(A ripple of mirth in the crowd.)*

~~SHERIFF. And what happened?~~

~~TOM. Well, sir, we dropped the cat. I reckon its carcass is still there. But we saw it all, Sheriff. And Muff Potter never done it. Muff was knocked out cold. But he took Muff's knife and—~~

*(He points a finger toward Injun Joe.)*

—and he done it! <sup>(2)</sup>

1. Sher. lets go of Muff, runs to rock and climbs, Preacher follows and they exit through Balcony door. Jim and Alfred run DR and exit, Master runs off R, Tom Xs to Huck while women and children surround Muff.
2. Becky breaks through crowd and Xs L to Tom, A.Polly follows with Sid, Huck exits L.
3. As the remainder exit UC, Tom Becky, Sid, A.Polly X R and exit.

\* The following is the dialogue and action used for Scene X.

38

( Children ent. from last exit, X to various groupings on stage, fiddler and Joe X to top of 8ft.plat. and begin square dance music and calls, others dance DC. After dance Jim runs to top of 8ft. plat., Susan follows to middle landing.)

Jim - Whoooo-ee. May I have your attention.

( The chatter gradually subsides.)  
Thank you. May I propose an attack.... on McDougall's Cave.

( Cheers from the crowd)

Susan - Has everybody got a candle?

Jim - Then let's go.

( Jim and Susan run through the hollow in the 6ft. plat., the other children follow in couples. Huck remains DR where he is fishing off the edge of the stage. Becky stands outside of cave, while Tom Xs to Huck. The other children have exited off L)

Tom - Ain't you a-comin, Huck?

Huck - I don't reckon.

Tom - Why ain't ya?

Huck - Cause of I don't care to. Sides I'm gonna do some fishin off the bank.

Becky - Come on Tom. We'll be the last ones.

39

SHERIFF. Catch him! ①

~~(But Injun Joe has sprung through the crowd. Huck, ever so innocently, trips him. And Preacher and Schoolmaster make a show of grabbing at him. But chalking them off easily, he is up and gone, pursued by the Sheriff, Preacher and Schoolmaster. Tom is making to join in the pursuit, but is hauled back abruptly by Huck. The rest of the crowd swarms affectionately around Muff Potter.)~~

36 HUCK. They'll never catch him, Tom. Them Injuns can go like the wind, and leave no tracks. He'll come back and kill us, sure.

~~TOM. How can he, Huck? If they catch him, he'll be locked up. And if he gets away, he won't dare show his face around here again.~~

~~HUCK. He's got treasure hid somewheres around here. He ain't goin' to leave here without that.~~

~~TOM. That's so. Lordy, Huck, what'll we do?~~

~~HUCK. Stay out of sight, I bet you.~~

~~(He starts sneaking away.)~~

~~TOM. Wait for me!~~

② ~~(Becky breaks away from the group surrounding Muff Potter.)~~

~~BECKY. Oh, Tom, how could you be so brave!~~

~~AUNT POLLY. Tom, you done the right thing, for once. I'm proud of you. ③~~

37 ~~(An admiring public gathers around the frightened boy.)~~

★

ACT FOUR

SCENE 2. MacDougall's Cave. Rocky silhouettes. Stalactites and stalagmites. ~~A high boulder, which must be practical.~~ Dim light. The sound of water dripping slowly.

~~(Injun Joe enters, panting. Flattens himself against the boulder, and listens.)~~

~~INJUN JOE. Drat those kids! All through the cave, curse 'em. But they won't have the nerve to venture this far, I reckon.~~

~~(He listens a moment, then climbs the boulder. At the top, he stands precariously balanced on a narrow ledge, but lights a candle, improving the light.)~~

~~Good thing I had one of those lucifer matches.~~

~~(Carrying the candle, he locates a position, and tugs at a loose rock, which he finally removes.)~~

~~Ah-h-h-h!~~

(Tom Xs to Becky and they ent. the hollow. As this happens the stage is plunged into darkness and Huck exits while the children ent. L with burning candles. Becky and Tom are concealed under the 6ft. plat. while the others take a winding path B. Several X under stairs while Susan follows Joe and Jim to top of 8ft. plat.)

Alfred - It's cold in here.

Jim - (Shouting for an echo) Hello. -ello -ello -ello.

Amy - Touch the wall just here...go ahead, touch it.

Gracie - Oooo. It's all slimy and drippin.

Ben - Look out for bats, Gracie Miller.

Gracie - Don't you talk to me about bats, Ben Rodgers.

Jim - Watch out. Lord a'mighty Susan Harper. If you'd a-stepped off that there ledge you'd still been fallin next Tuesday. (Susan and Jim at US edge of 8ft. plat.)

Joe - (Joins Susan and Jim) Listen. I'll drop a rock off'n it.

Susan - It never hit bottom.

Jim - They ain't no bottom, Susan Harper. It just goes down and down. (Susan takes off down stairs, Jim and Joe follow)

Amy - (Exiting UC, others follow) Oh, let's go through here.

(The voices begin to fade in volume as the party disappears)

Amy - Over here, Gracie.

Gracie - I'm comin.

Alfred - My, it's narrow.....

40 (Tom and Becky are revealed lighting their candle C of 18" plat. They follow a similarly winding path.)

Becky - Please don't let it go out like that again, Tom. I do wish we hadn't let the others get so far ahead of us.

Tom - It don't matter, Becky. I know my way.

Becky - I cain't hear em anymore, Tom. Can you?

(Pause while they listen. Then there is a faint, echoing laugh.)

Tom - Now that voice were above us... and to the left, I think. Just take my hand, Becky.

~~(He draws out of hiding the wooden money-box, and lets a few coins filter through his fingers. His eyes glisten with greed.)~~

~~Money! If Injun Joe has to go, he takes you with him.~~

~~(At the sound of a shout offstage, he claps the box shut, and turns quickly.)~~

~~TOM (offstage). Yoo—oo—oo! (Echo.)~~

~~BECKY (offstage). Yoo—oo—oo! (Echo.)~~

~~(In his haste, Injun Joe loses his balance on the narrow ledge. He tries to catch himself, but too late. We see him fall to the ground. He writhes a few moments, then lies still. Tom and Becky grope their way in, carrying candles.)~~

~~TOM. This must be an entirely new part of the cave, Becky. None of the others have been here at all.~~

~~BECKY. Tom, it seems ever so long since I heard any of the others.~~

~~TOM. Come to think, Becky, we're way down below them, and I don't know how far north or south or east, whichever way it is. We couldn't hear them here.~~

~~BECKY. I wonder how long we've been here, Tom. We better start back.~~

~~TOM (looking for possible exits). Yes, I reckon we better. Perhaps we better.~~

~~BECKY. Can you find the way, Tom? It's all a mixed-up crookedness to me.~~

~~TOM. I reckon I could find it—but then the bats. If they put out our candles, it will be an awful fix. Let's try some other way, so as not to go through there.~~

~~BECKY. Well, but I hope we won't get lost. It would be too awful.~~

~~TOM (groping in different directions). Oh, it's all right. This ain't the way, but we'll come back to it right away.~~

~~BECKY. Oh, Tom, never mind the bats. Let's go back that way. We seem to get worse and worse off.~~

~~TOM. Listen. Yoo—oo—oo! (echo.)~~

~~BECKY. Oh, don't do that again, Tom. It's too horrid.~~

~~TOM. It is horrid, but I better, Becky. They might hear us, you know.~~

~~BECKY. Tom, you didn't make any marks, to trace our way back by!~~

~~TOM. Becky, I was such a fool. Such a fool! I never thought we might want to come back. No, I can't find the way. It's all mixed up.~~



( Tom leads Becky to the 6ft. plat. She stands DL of it while Tom climbs to top and yells "hello-ello -ello" )

Becky - Don't shout so Tom. It makes such a horrid noise.

Tom - (Returning to Becky's side) I know, Becky, but it just might be they'll be able to hear us.

Becky - Maybe they're huntin for us right now, Tom.

Tom - I...I reckon, maybe they are.

Becky - (A hint of growing hysteria) Tom, I don't hear no shouting... they ain't lookin for us at all, Tom... They don't even know we're lost, Tom, they don't even know... ( Becky is now C )

Tom - Sh. What was that?

( Injun ent. R, X under stairs and climbs them )

Becky - Tom. Tom. It's them. (Becky runs up stairs) Hello? Help. Help.

Tom - Becky come back. (He begins after her, trips and falls)

Becky - (Becky, groping her way up stairs. Injun waits for her at top) I see light, Tom. We're saved. Hello. Becky Thatcher and Tom Sawyer.

Tom - ( Trying to stand, looses balance) Becky stop. You'll fall off a ledge up there. Wait for me.

Injun - (Grabs Becky) Well, if it ain't Miss Thatcher. Judge Thatcher's daughter. (He backs Becky to DSL corner) You know your pappy put a price on my head, little girl. Five hundred dollars, dead or alive. That's a heap of money.

( Tom has reached top of plat. and jumps on Injun's back, Injun stumbles back, Tom grabs Becky, placing her behind him, they try to exit but Injun pulls knife on them and stands in their way.)

Injun - And little Thomas Sawyer. Big hero who wants to put Injun Joe's neck in a noose. Always eavesdropping and snooping... you put your nose into my affairs once too often, Tom Sawyer. I just might have to cut it off for you. (During this Injun has backed Tom and Becky up to US edge of 8ft. plat.)

Tom - (retreating) Don't you take another step. The others are lookin' for us right now. They'll find you.

Injun - Oh, no- - they won't find me. But they'll find you all right. They'll find you right where I leave

~~BECKY. We're lost. We're lost! We can never get out of this awful place! Oh, why did we ever leave the others?~~

~~TOM. Don't cry, Becky. It's all my fault.~~

~~BECKY. Don't say that, Tom. Let's try again.~~

~~TOM. We mustn't go far. Here, Becky. Let me blow out your candle. We may need it, later.~~

~~BECKY. Tom!~~

~~TOM. Maybe not, though. We'll look some more.~~

~~BECKY. Oh, Tom, it's not a bit of use.~~

~~TOM. 'Course it is, Becky. Don't give up. We'll find a way.~~

~~BECKY. No we won't, Tom. We never will. Oh Tom, last night I dreamed of the most beautiful country you ever saw. I reckon we are going there, Tom.~~

~~TOM. Maybe not. Cheer up, Becky. Here, sit down and rest a minute.~~

~~BECKY. Oh no, Tom. Let's move on and look some more.~~

~~TOM. Becky, can you bear it if I tell you something?~~

~~BECKY. I'll try to, Tom. What is it?~~

~~TOM. Well, then, Becky, we must stay here, where there's water to drink. This is our last bit of candle.~~

~~BECKY. Tom!~~

~~TOM. I'm sorry, Becky.~~

~~BECKY. Well, all right. We might as well stay here as anywhere. We're going to die anyway, and it doesn't make much difference where.~~

~~TOM. Becky, don't talk like that. We're not going to die.~~

~~BECKY. Yes we are, too. I know we're going to die, and I'm all ready for it.~~

~~TOM. Becky, here. I've got a kite-line in my pocket. Now you hold one end of it, and I'll take the other and explore some of the side-passages. If you get scared waiting here, just give a little pull on this string, and I'll come a-running.~~

~~BECKY. All right, Tom. But it's not a bit of use. I'll just wait here and die. It won't take long. But Tom, come back every once in a while and speak to me. And when the awful time comes, stay by me and hold my hand till it's over, will you, Tom?~~

~~TOM. 'Course I will. But don't you worry, Becky. We ain't goin' to die in here.~~

your bodies ...

( Injun lunges at Tom with knife, but Tom and Becky take a step back and Injun steps off the US side of the 8ft. plat. He screams as he falls. Becky also screams and runs to C of plat., Tom follows. Blackout.)

42

~~(If desired, Song No. 12, "Aw, Becky, Don't Cry", may be used here, reprise of Song No. 3, "Now Will you Promise".)~~

~~Now here. I'll be back in a little while. Wait for me.~~

~~(Leaving Becky, he fumbles his way around by candle-light, toward the boulder. He almost stumbles over Injun Joe's body.)~~

~~Lordy! It's Injun Joe!~~

~~(He turns to flee, then stops, and returns fearfully, holding his shaking candle so as to see better.)~~

~~That's funny. That ain't no natural way to sleep.~~

~~(Cautiously, he kneels to look closer, then after a false start, brings himself to touch the body. When there is no response, he musters his courage to feel the heart.)~~

~~Craminee! He's dead!~~

~~(Awed, he stands up, and extends his candle to explore the location, spies the ledge at the top of the boulder. He gropes his way to climb the boulder, by the route Injun Joe used earlier, but does not venture to stand on the narrow ledge.~~

~~By Jings, the treasure! So this is where he's been hidin' out.~~

~~(With sudden resolution, he climbs back down, takes off his jacket and covers the dead face, then hastily gropes his way back to Becky.)~~

~~Becky, I—I—~~

~~BECKY. Tom, what's the matter? You're shaking! Where's your jacket? What is it, Tom?~~

~~TOM. Becky, I—I think we better explore somewhere else. We don't want to stay here.~~

~~BECKY. But what about the water, Tom?~~

~~TOM. We'll have to find some in another place. We can't stay here. Come on.~~

~~BECKY. Tom, they'll miss us, won't they?~~

~~TOM. Yes, they will. Certainly they will.~~

~~BECKY. Maybe they're hunting for us now, Tom.~~

~~TOM. Why, I reckon maybe they are. I hope they are.~~

~~BECKY. When would they miss us, Tom?~~

~~TOM. Why, when they got back to the boat, I reckon.~~

~~BECKY. Tom, it might be dark then. Would they notice we hadn't come?~~

TOM. I don't know. But anyway, your mother would miss you, soon as they got home.

BECKY. Oh, Tom! She thinks I'm staying all night with Susie Harper!

TOM. Good Lord, Becky!

BECKY (*crying*). Oh, Tom! Tom, we'll never be found! We're in here forever and ever!

TOM. Aw, don't cry, Becky. Let's get away from this fearsome place.  
(*As the scene ends, two frightened children are groping their way off.*)

#### ACT FOUR

SCENE 3. The village church.

(*The Preacher is just dismissing the congregation. If desired, he may say, "Let us praise the Lord with a song. Hallelujah", and Song No. 13, "Halleloo", may be used here. The Preacher lifts his hand in benediction.*)

PREACHER. Amen.

(*The people rise and break up into little groups. Preacher comes down from the pulpit to greet his flock.*)

MRS. HARPER. Good morning, Mr. Dobbin.

AUNT POLLY. Good morning, Sheriff.

SHERIFF. Morning, Aunt Polly.

AUNT POLLY. Good morning, children. I'm glad to see the picnic didn't keep you from comin' to church this morning.

(*The children mumble greetings.*)

BEN. No'm. Ma made me.

AUNT POLLY. That's more than I can say for my Tom.

PREACHER. I didn't see your Tom in Sunday School this morning, Aunt Polly.

AUNT POLLY. Oh, he turned up missing from the picnic, Preacher. I reckon he stayed with the Harpers last night, and now he's afraid to come to church. I've got to settle with him.

MRS. HARPER. Good morning, Aunt Polly.

AUNT POLLY. Good morning, Sereny. Is my Tom going to sleep all day at your house?

MRS. HARPER. Your Tom?

AUNT POLLY. Yes. Didn't he stay with you last night?

MRS. HARPER. Why, no. Was he supposed to?

AUNT POLLY (*anxious*). Well, where else could he be?

MRS. HARPER. I was expecting Becky Thatcher for the night, but Susan came home without her. Reckon she changed her mind, and went home.

GRACIE. Becky ain't home, Mrs. Harper. I stopped by for her this morning, and her mother said she was spending the night at your house.

MRS. HARPER (*alarmed*). But she didn't. Oh, my!

*(Their concern spreads through the congregation in whispers. All attention is focused on the two women.)*

AUNT POLLY. Joe Harper, have you seen my Tom this morning?

JOE. No'm.

AUNT POLLY. When did you see him last?

MRS. HARPER. When did you see Becky last, Susan?

JOE AND SUSAN (*scared*). I don't remember.

SHERIFF (*taking charge*). Look here, didn't they come back on the ferry-boat with the rest of you?

JOE. I don't remember seein' 'em.

SUSAN. It was dark when we got on, and we were so tired goin' through the cave—

SHERIFF (*to the children, who are thinking startled thoughts*). Do any of you children remember seeing them on the ferry-boat?

*(The children answer him with dumb silence.)*

Did they go into the cave?

JOE. Yes sir. We all went into it together. And then we got to chasin' through some of the side passages, and—and—

SHERIFF. Yes, go on.

JOE. Well, sir, Tom and Becky had a candle apiece, and they took a different turning from us, 'cause they said they was goin' to find something new.

PREACHER. Oh, Sheriff, could it be—is it possible they—they are still in the cave?

*(Aunt Polly falls to crying, and wringing her hands. Mrs. Harper tries to comfort her. The children are frozen with horror.)*

SHERIFF. Joe, you run as fast as you can to the town hall and ring the bell. Tell all the men to meet me at the ferry-boat landing in ten minutes. Ben, you find old Mr. Harrison, and tell him to

1. A. Polly ent. R, carrying trash, stops at stairs and leans on them, continues L to barrel, lifts lid and Huck's head pops out.
2. Huck X L to 18" plat., sits C, A. Polly follows.
3. A. Polly sits at L of Huck.
4. Preacher ent. R, runs up stairs to top of 8ft. plat., rings bell
5. Huck and A. Polly stand, Huck runs off L

~~open up the store, and let you have all the candles he has in stock. We'll need twine, too, to track our own way through the cave. You men come with me to the wharf, and we'll arrange for boats to carry us over. Don't fear Aunt Polly. If they are in the cave, we'll find them.~~

~~(All are rushing about on one errand or another, as the scene closes.)~~

#### ~~ACT FOUR~~

**43** SCENE 4. A village street. ~~Board fence.~~ Covered barrel.

① (Aunt Polly enters, downcast, carrying a pan of trash. Stops to stroke the board fence, wipes away a tear, then carries the trash to the barrel. As she lifts the lid, she gasps.)

AUNT POLLY. Huckleberry Finn!

(Huck's head appears.)

HUCK. Yes'm.

AUNT POLLY. You climb right out of there.

(Meekly Huck climbs out. Aunt Polly empties the trash, and sets her pan on the lid of the barrel.)

~~Just look at you! After all the Widow Douglas has done to make a nice, clean, respectable boy of you!~~

HUCK. Yes'm. ②

AUNT POLLY. Why are you skulking around like this anyway? . . . Don't stop to think up one of your fibs now. What have you done wrong?

HUCK. Aunt Polly, ain't they found Tom yet?

AUNT POLLY ③ Oh, Huck, no! Nor Becky neither. They've about give up. They say nobody could be alive in that cave after three days.

HUCK. Tom could. Tom's smart.

AUNT POLLY. Two hundred men have searched that cave, day and night, and all they found was Becky's hair-ribbon. Now most of them have come home.

**44**

④ (Joyful shouting is heard off, followed by a wild peal of bells.)

Mercy on us! Who's ringing the town bell?

Preacher found! Turn out! Turn out, everybody! They're found! They're found!

HUCK (bounding off). It's Tom! It's Tom and Becky! Tom!

⑤ (Aunt Polly stands trembling, adjusting her spectacles. School-master runs in.)

1. Master ent. L, X C to A.Polly.
2. Master X DR calls out.
3. Muff ent. L carrying Tom, followed by Sher. carrying Becky, Huck trails behind. Muff, Sher. X R, put children down on stairs' landing, A.Polly, Sher. and Master stand L of stairs, Muff and Huck X DL and sit.
4. Joe, Ben, Jim ent. L, climb to top 6ft. plat., as Susan ent. DR and X to R of stairs.
5. Mrs. H. ent R, stand R of stairs.
6. Widow ent UC with Alfred and Sid following. Mary and Gracie and Amy ent. SR. Widow joins A.Polly, children sit on lower stairs.

④ SCHOOLMASTER. Aunt Polly! They're found! They're found!

AUNT POLLY. I can't believe it. Tom! Tom! Becky!

② SCHOOLMASTER (*shouting in all directions*). Turn out! Turn out, everybody! They're found!

(*Muff enters, bearing Tom on his shoulder. Preacher follows with Becky on his, both children looking a little the worse for their experience. Accompanied by Janie, Jim, Gracie and Ben, all shouting, waving, blowing toy horns, etc. Huck tags along shyly, on the fringe.*)

③

AUNT POLLY (*seizing Tom as Muff sets him down*). Tom, boy! Tom!

④ (*Joe and Susan Harper rush in, followed by Sid.*)

SUSAN. Oh, Becky! Oh, Tom!

(*Sid picks up Aunt Polly's pan and bangs on it.*)

JOE (*shouting everywhere*). Turn out, everybody! Here they are! They're found! They're found!

(*Mrs. Harper enters, followed by Alfred.*)

⑤ MRS. HARPER. Well, bless my soul! ~~Becky, child!~~ ⑥

AUNT POLLY. Becky, your mother is nearly dead from grief. We made sure you two had fallen into one of them crevices in the cave.

~~PREACHER. The Sheriff has gone to tell your mother, Becky.~~

SCHOOLMASTER. Your father is still in the cave, with the searching party.

(*Sheriff enters.*)

BECKY. Searching party?

~~SHERIFF. We've sent a skiff over to the cave, to take the news to the searching party.~~

TOM. We never saw any searching party.

AUNT POLLY. Tom, you don't mean—how did you ever get out, then?

TOM. ~~Well, Aunt Polly, we'd been in there a week or so, I guess. Maybe more. And Becky, she was all wore out. So I left her resting a minute, while I went on explorin' a little bit. I had my kite line along, and I made her hold one end of that, while I followed a little path as far as the line would reach. I tried that out on three different alleys, and I was just about to give up and turn back, when I thought I saw a tiny speck, way off, that looked like daylight. I dropped the kite line, and pushed my way toward it, and first thing you know, I was lookin' right out on the river.~~

1. All exit except Ben and Joe who climb 8ft. ladder and X R and down stairs to Tom. Huck remains D of SL 6ft. plat.
2. Ben and Joe exit R and Tom Xs to Huck.
3. Tom Xs R, Huck follows.

\* Widow - Every one's invited to my house for ice cream.

\* A.Polly-(offstage) Tom.

\* A.Polly-(offstage) Tom.

BEN. Craminee!

JOE. Tom! Just suppose it'd been night.

TOM. Don't think it, Joe. And then I went back for Becky, and told her.

BECKY. He was wonderful, Aunt Polly. I didn't do anything but cry. But Tom just kept looking for new places, and if it hadn't been for him, we never would have got out, I reckon.

AUNT POLLY (*all choked up*). Becky, child!

TOM. Aw, shucks, that warn't nothin'. ~~But when I showed Becky the little speck of daylight, she nearly died of joy. And then we climbed out of the hole, and were just sittin' there cryin' for gladness when some men came by in a skiff. We told them who we were, but they wouldn't believe us at first, because they said we were five miles down the river below the cave. But anyway they took us aboard, and rowed us to their farm, and gave us some breakfast. And then the old man brought us here in his spring wagon.~~

CHILDREN. Hoo—ray! 'Ray for Tom, and 'Ray for Becky!

45 ★ SCHOOLMASTER. Let's have a parade! (*Or a Square Dance.*)

- ① (*If desired, Song No. 14, "Square Dance", may be used here, ending with formulating a parade, and all but Huck marching off to shouting, banging, horn-blowing, etc. But as Huck hangs back, the hero of the parade stops to coax his friend.*)
- ②

TOM. Come on, Huck. Join the fun.

HUCK. I can't, Tom. I'm layin' low.

TOM. What for?

HUCK. The Widow Douglas wants to adopt me. For keeps. And make me wash, and educate me, and everything. And I can't stand it, Tom.

★ TOM. Hucky, you don't need it. You're rich. I found the treasure!

HUCK. Tom! Where?

TOM. It's in the cave, and ~~when we get the chance, you and me'll snake over there and get it.~~

HUCK. ~~And run onto Injun Joe? Not me.~~

★ TOM. Hucky, you don't ever need to worry about Injun Joe any more. He's dead.

HUCK. Dead? Lordy! Are you sure?

TOM. Sure. He fell off'n a high ledge where the treasure is. I run  
③ onto him in the cave, all ~~spraddled out, dead.~~

- 1. Boys climb SR rock and exit through balcony.
- 2. A. Polly ent. UC, looks in barrel, exits UC.

\* A. Polly - Tom. Tom. Where are ya? That boy'll be the death of me yet.

CURTAIN CALL

Musicians run to top of 8ft. plat, and begin to play. Schoolchildren ent. do few steps and begin line dance. As people continue to ent. they replace those who have danced through the line and taken their bow DS. After bowing the actors climbed to top of plat. stairs or 6 ft. plat. Actors on stairs SR each stand on seperate stair. Final bow - domino effect.

HUCK. Geeminy!

46 TOM. Now come on. ~~We've got something to parade about!~~

① (They start off together.)

HUCK. Tom, what'll we do with all that money?

TOM. We'll play robbers, of course. Tom Sawyer's Gang—don't that sound splendid? And we'll buy swords and pistols and things that a robber has to have—and waylay people . . .

(~~And the play ends~~ while we are still caught up in the dreams of childhood—oh, how beautiful they are, and how perishable.)

★ ②

END OF THE PLAY

47

48

49




## PLATE XI

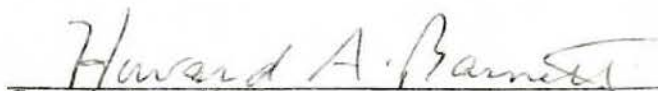
Curtain Call

The Department of Theatre Arts  
of  
The Lindenwood Colleges

Upon the recommendation of the Department  
of Theatre Arts, this thesis is hereby  
accepted in partial fulfillment of the  
requirements of the degree of Master of  
Fine Arts.

  
\_\_\_\_\_  
Professor in charge of thesis

  
\_\_\_\_\_  
Chairman, Department of Theatre Arts

  
\_\_\_\_\_  
Committee Member

29 September 1981  
Date

PLATE XI



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## Directing A Play: A Step Back In Time

By Nordaka English

Susan Farwell has the honor of being the first student to direct a play at The Lindenwood Colleges, Jellky Theatre. All that honor has made her a little bleary-eyed.

It's been a lot of work. But the play, "The Adventures Of Tom Sawyer," opened last Friday. And now she can afford to take time out for a good night's sleep. And a little reflection.

It's been a great thrill for her, she said, to watch the play evolve from the concept to actuality. And she had her hand in all the way.

"Tom Sawyer" is her master's thesis project. So she wanted everything to be as authentic as possible. When she began, she had questions about childhood in the 1840's, costumes of the period, the character of the people in the play and questions about Twain's hometown, Hannibal, Mo., the setting of the play.

Researching the play was a little bit like a trip backwards in time. Fortunately, Hannibal is only about 100 miles away, so it was a comparatively short trip.

Ms. Farwell went to Hannibal twice to soak up the atmosphere of the town Mark Twain put on the map. "It was wonderful," she said.

"I spent every day sightseeing and every evening in the corner bar," she said. In this way, she developed, she said, "a sense of the essence of the people in the area."

And she developed an ear for the local dialect. "They say, 'git' instead of 'get,' 'fer' instead of 'for,' she said.

Hannibal has a small museum where Twain memorabilia are stored. She carefully studied the costumes on display there. As a result, she said, "All the little girls (in the play) look like Little Bo Peep."

But the times were full of contradictions. Little girls may have been dressed as if they were angels. But this was pre-Dr. Spock. Everyone knew children were full of the devil. And they were treated accordingly.

The life of a child was more austere then. Gee-gaws like store-



Robert C. Holt Jr./Post-Dispatch

Susan Farwell, the director of the Lindenwood Colleges "Tom Sawyer," poses in front of the costume designs she researched for her master's thesis project.

bought toys were almost unheard of. So children depended more on their own imaginations. They made many of their own toys from discarded materials.

Ms. Farwell used this in the play. In one scene, some of the children walk onto the set on home-made stilts, tin cans held onto the feet with string.

This is a play about children for children. And she wanted the ones who came to see it to have a good time. She uses music to set the mood. Before the play even starts, the orchestra comes out on the stage to play for the audience. And when young Vicky Speciale takes up her violin and fiddles away with abandon, it's a real crowd-pleaser.

"You should see her sitting up there on a barrel with her little feet dangling," she said.

Most of the tunes in the play are a result of Ms. Farwell's delving into the past. Some of her findings surprised her.

The old folksong, "Froggie Went A-Courtin'," for example, has been around for a very long time. It's an old Scottish ballad dating from 1549.

And there are hymns in the play. After all, children who were full of the devil needed to spend a lot of time in church.

She found church music has changed a lot over the years. Apparently there wasn't much joy in the congregation. Finding a

solemn hymn was a snap. But all the upbeat hymns such as "Give Me That Old Time Religion," were written during the Great Depression. She finally took a draggy old "hallelujah song," she said, and jazzed it up a little.

As the director, she was involved in all aspects of the play. And that was the thrill of it, "Seeing it all evolve," she said.

Her next project is to be assistant director of the Theatre Department's next play, "A Midsummer's Night's Dream." But it won't be nearly so much fun.

"The Adventures Of Tom Sawyer" will run through March 21. See the Calendar Listings for more information.