

Adventures With Pinocchio

A One-Act Musical Tale

Adapted from Carlo Collodi's "Pinocchio"
by Tammy K. Frazier

With Music and Lyrics
by Brian C. Billings

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STORY OF THE PLAY

Buon giorno, and welcome to a world full of magic, morals and music. You and your audiences are in for a treat when you produce this adaptation of the children's classic story of an impish puppet's quest for boyhood. Lively music highlights several of Pinocchio's more famous adventures to show his personal growth and keep audiences totally intrigued.

When Geppetto carves a wooden puppet which magically springs to life, the old toy maker is thrilled by the prospect of having a real son. Geppetto happily sells his beautiful coat so Pinocchio can buy school books to learn to read. But the innocent Pinocchio soon discovers that reading is only one of many things he needs to learn ... and he learns them all the hard way! First he meets Sly Fox, who steals his coins; then the greedy carnival master Calzoni, who tries to keep him a prisoner. He escapes only to encounter the thieving Rachel Weasely, followed by the evil witch Consuella on Party Island where playful children are turned into mules! And each time Pinocchio lies, his nose grows longer and longer!

Although his wise and witty friend Crick Hopper has tried to save Pinocchio, everyone else has exploited his gullibility. Finally, in the belly of a whale, Pinocchio has learned his lessons - obedience, good manners, and a kind heart to think of others before himself. The next morning, with everyone safe at home again, he has become a real boy.

Some delightful songs include "Storia Svelta," for the Narrator and Villagers to move the action along; the tender "Broken Hopes" for Geppetto; the exciting "Calzoni's Carnival" and "Here on Party Island," and finally Pinocchio's, "The Benefits of Goodness."

CAST OF CHARACTERS

(11 principal roles, numerous supporting roles. Doubling possible.)

Principals

NARRATOR: An omniscient storyteller.
SIGNORE GEPPETTO: A Toy maker, Pinocchio's father.
PINOCCHIO: A living marionette; Geppetto's son.
CRICK HOPPER: A magical cricket and comedian.
SLY FOX: A crazy fox, a con man.
SIGNORE CALZONI: A melodramatic carnival leader.
RACHEL WEASELY: A thieving weasel.
FARMER WOMAN: A widowed chicken farmer.
PIP: Playful urchin.
RUSTY: Pip's pal.
ANGELINA BOBALINA BANANA FANA FOFALINA
CONSUELLA: A nasty witch and the owner of Party Island.

Supporting Players

VENDORS: Sellers of various goods.
VILLAGERS: Geppetto's neighbors/Patrons of Calzoni's
Carnival.
PERFORMERS: Members of Calzoni's troupe-a-dores.
FAERIES: Friends of Crick Hopper.
HOOLIGANS: Impish Party Island children.
WEASELS: Rachel Weasely's cousins.

*(The part of STARLIGHT/WISHING STAR, the chiming granter
of all wishes, is played by the light technician.)*

Performance Time: About an hour.

SETTING

The play takes place in the eighteenth-century in a village in Italy during summer, but it makes use of all-encompassing faerie-tale time to allow for occasional moments of anachronism.

SYNOPSIS OF SCENES

- Scene 1: An Italian village.
- Scene 2: Geppetto's shop. One week later.
- Scene 3: The Italian village. Early afternoon.
- Scene 4: Geppetto's shop. Evening.
- Scene 5: Carnival grounds. Mid-morning.
- Scene 6: A chicken farm. Late afternoon.
- Scene 7: Geppetto's shop. Evening.
- Scene 8: Outside Party Island. Morning.
- Scene 9: Party Island. A few minutes later.
- Scene 10: Inside a whale.
- Scene 11: Geppetto's shop. Early the next morning.

PROPS

- Woodworking tools for Geppetto
- Scroll for Crick
- Gold coins (2) for Geppetto
- Goods for Vendors
- Coins for Villagers
- Cage and ring of keys
- Grapes and apples
- Basket of chicken feed
- Jug band instruments
- Rope
- Basket of food
- Note on door
- Sock or handkerchief for Pip
- Donkey ears, hoofs for transformed Hooligans
- Driftwood and match
- Blankets
- Glitter dust

MUSIC

CD: *A special rehearsal/performance CD is available. Please call Eldridge Publishing at 1-800-HI-STAGE (1-800-447-8243) to order.*

1. "Overture/Storia Svelta - I" ... *Sung by Narrator and Villagers*
2. "Broken Hopes" ... *Sung by Geppetto*
3. "Vita Nuova" (*music only as Pinocchio comes to life.*)
4. "Storia Svelta - II" ... *Sung by Narrator and Villagers*
5. "Sly Fox" ... *Sung by Sly Fox, Crick, Pinocchio and Villagers*
6. "Calzoni's Carnival" ... *Sung by Calzoni, Carnival Performers and Pinocchio*
7. "Broken Hope Reprise" ... *Sung by Pinocchio*
8. "Storia Svelta - III" ... *Sung by Narrator and Villagers*
9. "Grab and Scram!" ... *Sung by Rachel Weasely, Pinocchio and Weasels*
10. "Storia Svelta - IV" ... *Sung by Narrator and Villagers*
11. "Obey the Rules" ... *Sung by Crick and Faeries*
12. "Here on Party Island" ... *Sung by Consuella, Rusty, Pip and Hooligans*
13. "Storia Svelta - V"... *Sung by Narrator and Villagers*
14. "In the Abdomen" (*Underscore*)
15. "Music Box Fill"
16. "Storia Svelta - VI" ... *Sung by Narrator and Villagers*
17. "The Benefits of Goodness - Finale" ... *Sung by All*

See additional notes about the music at the end of the script.

SFX: Music box; chimes; laughing children in distance; slide whistle; cricket chirp; cathedral bell; machine grinding and gear shifting; storms sounds; whale sounds and sneeze.

Growing Pinocchio's Nose

1. Coat a Harlequin/Bandit's mask with papier-mâché strips.
2. Roll a two to three inch tube using construction paper. Taper one end to a point and pinch in the remaining end. Coat the tube with papier-mâché strips.
3. Using more papier-mâché strips, connect the mask and the tube to each other at the bridge of the mask.
4. Create three or four additional cardboard tubes. Lengths can vary from four to eight inches. Treat the tubes with papier-mâché strips, but leave the non-tapered ends open. These are sleeves to be placed over the original "nose," so leave their openings fairly loose.
5. Once the papier-mâché has dried, color the mask and "noses" brown or gold or gray. The actor portraying Pinocchio should wear a cap to hide the mask's string and should carry the extensions strapped to his forearms beneath billowing sleeves. Or if preferred, the extensions may be placed strategically onstage.

On stage, the nose-growing can be done in a matter of one or two seconds with practice.

End of Freeview

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