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ELLIOTT, PAUL CHERRY. Production Thesis: A Funny Thing Happened on the Way to the Forum by Burt Shevelove, Larry Gelbart and Stephen Sondheim. (1968) Directed by: Dr. Herman Middleton. pp. 226

According to the authors, A Funny Thing Happened on the Way to the Forum is based on the plays of Plautus. The director, upon choosing this musical as his production thesis, made a study of the comedies upon which the musical was based. The study begins with the influences on Plautine writing and considers the indigenous drama of Rome prior to and including 240 B.C. as described by Livy. The director analyzed the influence of Greek New Comedy on Roman drama as well as the influence of the Roman stage on Plautus and his writing. The personality and personal life of Plautus were also analyzed in considering the influences on Plautine style. From these stylistic considerations, the director related the significant influences of Plautus on the modern musical in the areas of dialogue, plot structure, staging, and music.

The director then produced the musical on the nights of July 4, 5, 6, 1968, on the stage of the William Raymond Taylor Speech and Drama Building at the University of North Carolina at Greensboro. He included in this study his completed promptbook with photographs of the production, and concluded the study with his personal and critical observations concerning the problems he encountered during the research and the production.

Some of the problems encountered by the director that are discussed in full in the final chapter of the paper are his achievements and failings concerning interpretation, style, and mood, his actor-director relationship, and the audience response to the production. The director points out his new understanding of the importance of a philosophy of directing versus a philosophy of acting, the importance of directorial authority, the importance of tempo and the means of achieving it, and the importance of being thoroughly familiar with the style of acting called for by an interpretation.

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PRODUCTION THESIS

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

BY BURT SHEVELOVE, LARRY GELBART,

AND STEPHEN SONDHEIM

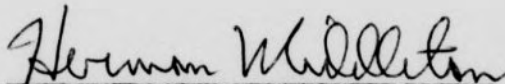
by

Paul Cherry Elliott

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
August, 1968

Approved by


Herman Middleton
Thesis Adviser

APPROVAL SHEET

This thesis has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

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The director, being the first candidate to complete the new Master of Fine Arts program in Speech and Drama at the University of North Carolina at Greensboro, would like to express his appreciation to several of the many persons who have helped bring this the first production thesis to completion.

To Dr. Herman Middleton, Head of the Speech and Drama Department at the University of North Carolina at Greensboro, the director would like to say a very special "thank you" for his guidance, instruction, and friendship in his role as chairman of the thesis committee.

The director would also like to thank Dr. Thomas Tedford, Director of General Speech at the University of North Carolina at Greensboro, for his encouragement and critical judgment combined with a sense of humor that made rewriting more bearable.

To the cast and crew of his production, the director could never find words enough to express his appreciation. This thesis is the only tribute he can offer.

Paul C. Elliott
August 18, 1968

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THE INFLUENCE OF PLAUTUS IN
A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

Drama is one of the most universal forms of human expression. Each age has its own stage conventions, its own theories of dramatic technique, but the basic themes of great tragedy and great comedy remain unchanged, for they deal with human nature and with life. A modern theatre-goer finds amusement in the plots of mistaken identity and comic misunderstandings, in trickery and deception, in the laughable and ridiculous plight of young lovers. Such themes gave equal enjoyment to spectators in Elizabethan England, in republican Rome, in ancient Athens.¹

The preceding quotation might well have been the premise upon which Burt Shevelove, Larry Gelbart, and Stephen Sondheim, the authors of A Funny Thing Happened on the Way to the Forum, relied in the writing of their tremendously successful musical. These three men, firm in their belief that Broadway was just waiting for a good knock-about musical farce, decided their best inspiration could only come from the first great master of this type of farce, Titus Maccius Plautus, a Roman playwright who had lived two thousand years earlier. The result of their combining research and creativity was a musical comedy based on the plays of Plautus.

¹George E. Duckworth, ed., The Complete Roman Drama, I (New York: Random House, 1942), xi.

On April 2, 1962, A Funny Thing Happened on the Way to the Forum had its world premiere at the Shubert Theatre, New Haven and after an engagement at the National Theatre, Washington, D. C., it opened in New York at the Alvin Theatre on May 8, 1962. It met with immediate success and since that time has played in almost every major city in the United States.

The purpose of this paper is to discuss and analyze the actual influence of Plautus in the twentieth century musical, A Funny Thing Happened on the Way to the Forum. The paper will consist of the following three sections: (1) The Historical Influences on Plautus, (2) The Style of Plautus, and (3) The Plautine Influences of A Funny Thing Happened on the Way to the Forum.

Historical Influences on Plautus

Greece

We owe the Greeks the fundamental idea of presenting stories to an audience through actions and dialogue by trained performers.² Greek drama began in the sixth century B.C.

How comedy developed during this era is more hypothesized than known. It probably started in the revels

²T. Macci Plauti, Pseudolus, ed. with intro. and notes by Edgar H. Sturtevant in coll. with Frank E. Brown, Frederick W. Schaefer, and John P. Showerman (New Haven: Yale University Press, 1932), p. 9.

connected with the lighter side of the worship of Dionysos. Although the origin of comedy is conjectured, its development was somewhat later than that of tragedy, and no doubt its entire growth was influenced by the more highly dramatic form.³ Greek comedy was very different from tragedy in purpose and content. The original comedy, referred to as Old Attic Comedy, began as a travesty on current Athenian life and citizenry. Politics furnished many subjects for ridicule and satire. Nothing was considered too sacred to escape the barbs of comedy and anyone, regardless of station in life, might hear himself ridiculed on the comic stage. This comedy of the fifth century, B.C., in accord with its origin of drunken revelry, abounded in indecencies in costuming and dialogue. The broader the farce and the coarser the wit, the better the play was liked. Some authorities tend to believe a more serious vein ran through these comedies in hopes of improving public morals, but it is doubtful that these early playwrights had any higher purpose than to amuse.⁴ Old Comedy with all its bawdiness and lewdness was fated from its inception to yield to a more polished New Social Comedy. The attributes of Old Comedy were in direct conflict with the refinements of ancient Greece

³Ibid., p. 16.

⁴Ibid., pp. 16-17.

and the frequent political upheavals made political satires dangerous for the playwright.⁵

New Comedy was comedy only in the technical sense, a presentation of contemporary Athenian life in a light and pleasing vein with a happy ending. It dealt with the contemporary demimonde, a world peopled chiefly with clever slaves and parasites, braggart soldiers and pompous doctors, young men in love, kidnapped maidens living in slavery, courtesans and procurers, crabbed and lascivious old men, shrewish wives and charming mistresses; one does not find a well-born matron or noble gentleman; one does not expect to find much hint of the so-called polite society. "The stage had descended from the heavens of the gods and heroes to the backstreets of Athens."⁶ New Comedy dealt with a distinctly worldly world, which was preoccupied with money, food, and love affairs, and which acknowledged few high ideals or motives. Nevertheless, it afforded instances of idyllic love, of faithful devotion and service, of honesty and generosity, of family affection and firm friendships.⁷ The image created by New Comedy may not have been a pleasant one, but laughing at the foolishness of others

⁵Ibid., pp. 24-25.

⁶T. Macci Plauti, Menaechmi, ed. with intro. and notes by Nicholas Moseley and Mason Hammond (Cambridge, Mass.: Harvard University Press, 1953), p. 8.

⁷Ibid., p. 9.

was even then the entertainment of the populace.

The importance of New Comedy goes far beyond the enjoyment received by the Athenian populace. This form of social comedy was destined to become the model for the greatest writers of Rome. Titus Maccius Plautus might well be considered the greatest of these Roman writers.

Rome

Roman literature traditionally begins in the year 240 B.C., when Livius Andronicus, said to be a Greek slave, but more probably a Greek actor and tutor in the family of Marcus Livius Salinator, adapted both a Greek tragedy and Greek comedy for production in Latin.⁸ From this beginning Latin drama developed to the extent that dramatic performances became a customary feature of the great public games which were held four times a year: the Ludi Romani, early in September; the Ludi Plebei, in November; the Ludi Megalensis, early in April; the Ludi Apollinares, in July.⁹

After Livius Andronicus in 240 B.C. introduced Greek comedy and tragedy to the Roman stage, Latin dramatists began writing for their theatre using Greek New Comedy and the legends of Greek mythology as their models.

⁸Duckworth, The Complete Roman Drama, xii.

⁹Plauti, Pseudolus, p. 31.

Their plays fell into four distinct types: Fabula Crepidata--tragedy based on Greek themes; Fabula Palliata--comedy in Greek dress; Fabula Togata--comedy in which scenes and characters were Latin; and Fabula Praetext--Roman historical drama.¹⁰

While it is true that Roman comedy was based on Greek New Comedy, significant modifications were made in the process of adaptation. First, the chorus was abandoned, doing away with the divisions into acts and scenes. (The divisions found in most modern editions were added during the Renaissance in accordance with the five-act standard.) Second, the musical elements formerly associated with the Greek chorus were scattered throughout the plays. In some respects a Roman comedy resembles a modern musical, for certain scenes are spoken, others recited to musical accompaniment and there may be a number of songs. Roman comedy, like Greek New Comedy, did not concern itself with political and civic questions, but rather with everyday domestic affairs. Mistaken identity, misunderstandings of motives and deliberate deception kept the plot moving. The characters of a Roman comedy were usually from the well-to-do middle class and the characters all fall into a category of clearly defined types much like those to

¹⁰Duckworth, The Complete Roman Drama, xiv-xvi.

appear later in the *Commedia Dell'Arte*.¹¹

The Romans were acquainted with the Greek stone theatre, but because they believed drama to be a demoralizing influence, they had a strong aversion to the erection of permanent theatres. Accordingly, Plautus and other Roman playwrights produced their plays out of doors on temporary wooden stages with temporary scenery. It was not until 55 B.C. that the first stone theatre at Rome was completed, and even then its builder, Pompey, had to disguise the seats as steps which lead to a temple of Venus at the top.¹²

In the Roman theatre, a stage curtain was used to separate the stage from the audience similar to the Act Curtain used on most proscenium stages of today. The Roman stage curtain differed from our modern Act Curtain in one interesting respect: it was raised from the floor rather than lowered from above. The backdrop was a permanent structure of three house facades, in ornate architectural style, separated by narrow alleys.¹³ Many of the stage conventions of Roman comedy, conventions which at first seem strange to modern readers, were the direct

¹¹Oscar G. Brockett, *The Theatre, An Introduction* (New York: Holt, Rinehart and Winston, 1965), p. 86.

¹²Plauti, *Menaechmi*, p. 15.

¹³T. Macci Plauti, *Menaechmi, Mostellara, Rudens*, trans. by Frank O. Copley with intro. by Moses Hadas in *Roman Drama* (New York: Bobbs-Merrill Company, Inc., 1965), xvi.

outcome of ancient methods of staging. Since the scenery represented a street and remained unchanged throughout the play, the action was necessarily presentational taking place in front of the homes of the main characters. Great ingenuity was demanded of the playwright to make the entrances and exits of characters plausible.¹⁴ The length of the stage also influenced the playwright in his choice of plot and dialogue. Since the stage was very long--occasionally as long as 180 feet--and narrow, the success of the Roman playwright was partially determined by how well he utilized the stage of his day.¹⁵

Style of Plautus

Titus Maccius Plautus was born about 255 B.C. at Sarsina, in Umbria,¹⁶ and lived until 184 B.C.¹⁷ He was a man of wide and not always fortunate experience. Leaving his parents at an early age, he fought in his youth in the Roman legions. In time he became an actor in the native farces that edified Italian cities, playing the standard clown's part, "Maccus," for which he was evidently well suited since he was reportedly a paunchy,

¹⁴Duckworth, The Complete Roman Drama, xxvi.

¹⁵Plauti, Menaechmi, p. 16.

¹⁶Titus Maccius Plautus, Plautus, trans. by Paul Nixon, I (Cambridge, Mass.: Harvard University Press, 1937), ix.

¹⁷Plauti, Pseudolus, p. 32.

red-haired fellow with exceptionally large feet. He rose in the social scale for a time, becoming a well known merchant of his day, but fell back even further than he had risen when his goods were lost at sea and he was reduced to wheeling a handmill through the countryside and grinding corn for a living.

Having dropped so low on the social scale, he evidently became the butt of many cruel jokes. For a long time this obscure little man was known only by his nickname, Plautus or "Splayfoot." During his leisure hours after working at the mill, Plautus managed to write three plays. These three plays were followed by many more than the twenty extant, most of them written, it would seem, in the latter half of his life.¹⁸ When he actually began writing as a profession in about 204 B.C., he possessed an understanding of common Roman life and was familiar with all the feints and resources of popular showmanship. To this hard-won knowledge Plautus owed a considerable part of his success and fame. He wrote some hundred and thirty plays, of which twenty-one survive.¹⁹ Having become a man of letters, he also acquired Roman citizenship and the right to the customary three names borne by

¹⁸Plautus, Plautus, ix.

¹⁹The learned Varro, who was Julius Caesar's librarian drew up a list of twenty-one plays (counting the fragmentary Vidularia) which he considered authentic. Plautus surely wrote more than these twenty-one; on the other hand, some of these may not be his. (Hadas, Roman Drama, xi.)

a gentleman. With a becoming sense of humor and perhaps some rueful recollection of his career, he named himself Titus Maccius Plautus.²⁰ Maccius seems to be derived from Maccus (a clown) and Plautus from Plotus (flat or splay-foot); thus his name became "Titus Clown Splay-foot."²¹

Plautus seems to have begun writing in about 207 B.C., but most of his twenty extant plays belong to the last ten years of his life and were compiled after his death. The manuscripts were left to various actors who composed the prologues and who provided many of the unknown or supposed interpolations.²² In considering the style of Plautus, one must realize that the Romans borrowed their comedy from the Greeks as they did other forms of literature. The indigenous drama, the Atellana and the mime, were overshadowed by the superior Greek comedy. Plautus borrowed freely to write for the Fabulae Paliata and the Fabulae Togata. Both forms were drama of everyday life with general attacks on abuses without direct personal ridicule.²³

Plautus usually chose as his models Greek comedies

²⁰Gassner, Treasury of the Theatre, p. 96.

²¹Plauti, Menaechmi, p. 11.

²²George Freedley and John A. Reeves, A History of the Theatre (New York: Crown Publishers, Inc., 1958) p. 40.

²³Raymond Leonard Grismer, The Influence of Plautus in Spain Before Lope De Vega (New York: Hispanic Institute in the United States, 1944), p. 11.

whose characters were painted with broad strokes or whose incidents were sensational; that is, he preferred the sort of New Comedy which preserved something of the boisterous license of the Old Comedy.²⁴ Plautus domesticated the New Comedy of the fourth century Greeks by marrying it to native burlesque and popular realism. He provided recognizable Roman character types under the Greek cloak.

Dialogue

The dialogue of Plautus was no mere translation from the Greek but consisted of the rough-and-tumble colloquies of the Roman streets, markets and military camps. In adapting his plays he cared little about preserving local color. He freely introduced allusions to Roman customs and to places in or near Rome, allusions which would have been impossible on the lips of the citizens of the Greek towns in which the scene was laid. As a playwright, he used the informal language of everyday conversation and the talk of slaves was full of slang, oaths, and indecency.²⁵ Plautus wrote with an exuberance and a freedom that revealed his knowledge of the theatre and his audience. He abounded in puns, word-play, verbal jests, and comic words coined for the occasion. Laughable names such as "Thensaurochrysonicochrysidēs," or "Gold-

²⁴Plauti, Pseudolus, p. 32.

²⁵Ibid.

treasure-surpassing-gold-son," and "Bumbomachides Clutomestoridysarchides," or "Roaring-battle-son Mighty-adviser-of-wretched-strategy-son" rolled from his pen.²⁶ The audience enjoyed the fact that almost every character name implied an epithet such as Euclio Senex (Old Skin-flint), Staphylia Anus (Mother Bunch) and Eunomia Mulier (Mother Goodbody).²⁷ Most of his puns are untranslatable, many are indecent, but all are amusing. His language was copious to the point of redundancy, filled with assonance and alliterations and rich in grotesque compounds.²⁸

Plot

Plautus chose his plots from the best sources of his day--a number of Greek authors, including the leading writers of New Comedy. Many of his plays can be traced to their Greek originals. A list of the Plautine plays and their Greek sources is as follows:

<u>Comedy of Plautus</u>	<u>Greek Source</u>
<u>Amphitruo</u>	Philemon
<u>Asinaria</u>	Demophilos
<u>Aulularia</u>	Menander
<u>Bacchides</u>	Menander
<u>Captivi</u>	Original not known
<u>Casina</u>	Diphilos
<u>Cistellaria</u>	Menander

²⁶Duckworth, The Complete Roman Drama, xxxii.

²⁷Gassner, A Treasury of the Theatre, p. 96.

²⁸Duckworth, The Complete Roman Drama, xxxiii.

<u>Curculio</u>	Menander
<u>Epidicus</u>	Original not known
<u>Menaechmi</u>	Poseidippos
<u>Mercator</u>	Philemon
<u>Miles Gloriosus</u>	Original not known
<u>Mostellara</u>	Philemon
<u>Persa</u>	Original not known
<u>Poenulus</u>	Original not known
<u>Pseudolus</u>	Original not known
<u>Rudens</u>	Diphilos
<u>Stichus</u>	Menander
<u>Tinummus</u>	Philemon
<u>Truculentus</u>	Original not known
<u>Vidularia</u>	Original not known ²⁹

His plays show an astonishing variety in many respects: in length from 729 lines to 1,437; in subjects from farce (Menaechmi) and mythological travesty (Amphitryon) and trenchant satire (Truculentus) to studies of character (Aulularia) and romantic comedy (Rudens).³⁰

Plautus, following his Greek models, carefully observed the traditional unities of time, place and action. Most of his plays take place within a twenty-four hour period. Meals were a common device to impress upon the audience the passage of time. Allusions were sometimes made to the sun as setting for the purpose of hurrying the characters to finish their tasks. The shortness of time was a great drawback to the Latin theatre for the number of characters was large, the situations were complicated and it was a strain on the imagination to think of a character appearing on the same spot so many times

²⁹Grismer, Plautus Before Lope De Vega, pp. 12-13.

³⁰Philip Whaley Harsh, ed., An Anthology of Roman Drama (New York: Holt, Rinehart and Winston, 1965), xv.

within a few hours and in the company of different people.

Unity of place was insured by having the entire piece take place in one spot. This unity was basically set by the limitations of the Roman stage which represented one location. There was no thought of changing scenery since performances were continuous. If an interior scene was called for, the wall of one of the houses was removed allowing interior rooms to be seen. (Other authorities feel it is more likely that the scene was played in front of the appropriate house.³¹)

The great complication of situation within a short period of time gave little opportunity for digression. The unity of action must have been a necessity requiring conscious effort on the part of the dramatist.³²

According to some scholars, plot was the sole pre-occupation of Plautus. He signaled his story well in advance, in order that the audience might never be in the dark as to the misunderstandings, or miss the "comic irony", or the pleasure of superiority over the characters. The characters continually identify themselves to the audience and impart their intentions and mistaken deduc-

³¹T. Macci Plauti, Miles Gloriosus, ed. with intro. and notes by Mason Hammond, Arthur M. Mack, and Walter Moskalew (Cambridge, Mass.: Harvard University Press, 1963), p. 17.

³²Grismer, Plautus Before Lope De Vega, pp. 14-16.

tions by means of asides. In a play, the very theme of which is confusion, these devices are indeed helpful.³³ But if Plautus himself greatly cared, or expected his restless, uncultivated, fun-seeking audience to care about the construction of his plays, one might criticize him and rank him on a different scale than if his main, and often his sole, object was to amuse the groundlings. And in a large measure the goal of holding his audience by any means does seem to have been his ambition for if a joke marred the part, down went the part; if a ludicrous scene interrupted the development of the plot, down went the plot. Plautus wrote much like the writers of a Vaudeville skit. According to Paul Nixon, Plautus seems to have written as though his only concern was that his players avoid the catcalls of a restless audience.³⁴ The comedies of Plautus are ebullient and robust. His primary object was to evoke the greatest possible volume of hearty laughter, and he sometimes descended to clowning in order to gain his end.³⁵

In the structure of his plots, which might closely resemble a good comic-strip story, Plautus was not infrequently guilty of careless workmanship. Many of his plays are loosely joined. He worked with the carelessness

³³Gassner, A Treasury of the Theatre, p. 97.

³⁴Plautus, Plautus, x-xi.

³⁵Duckworth, The Complete Roman Drama, xii.

and spontaneity of a master of comic effect and introduced laughter-raising scenes wherever possible, even if they interfered with the action of his plot. The contradictions and irrelevancies in many of his plays, which have often been attributed to the process of joining together parts of several different Greek plays, are probably the outcome of the many changes he made to produce greater humor in plot, character, and dialogue.³⁶

Although Plautus was deeply indebted to Greek New Comedy for his plots, this imitation does not detract from his importance as a transmitter to the modern world of the dramatic technique of the Greek and Roman comedy.³⁷ Plautus found most readily adapted to his dramatic art a basic plot which he used over and over again with slight variations.

The situation usually resolves itself into a struggle of a young man of good family to win the girl whom he loves. She is usually a slave or virgin courtesan held in the service of a money-minded procurer and is to be sold to the highest bidder. Of course, the young man is frantic with desire to buy the girl, but, unfortunately, he has no money of his own, and his father is abroad on business. He sometimes confides in a friend in hopes of getting financial aid but finds his friend is in

³⁶Ibid., xxxi.

³⁷Grismer, Plautus Before Lope De Vega, p. 13.

a similar predicament. The young man, quite helpless by now, calls upon a slave for aid. The latter, taking full charge, eventually solves the problem but not before mass confusion has touched the procurer, the other person interested in buying the girl (usually an obnoxious, glory-seeking soldier), the father who has returned from abroad suddenly, the mother, the neighbors, bankers, lawyers, the young man and his girl. The servant manages to make a fool out of at least three or four characters, escapes punishment by the intercession of the grateful young man, and is freed instead of beaten.

Plautus liked to solve all the confusion in his plays during the last scene by having the girl discovered to be of Athenian birth, having been lost or kidnapped as a child, thus making her ineligible for slavery and eligible for marriage. Since the girl also turns out to be the daughter of a family friend, all problems are solved and everyone is happy. As can be assumed by the foregone discussion, the plots of Plautus might be classified as plays of mistaken identity, plays of guileful deception or more realistically both. Two of the Plautine characteristics most often identified with his writings were the comic slave and mistaken identity.³⁸

³⁸Hadas, Roman Drama, x.

Characters

The characters which appear most frequently in Plautus are male roles--young men (adulescentes), old men (senes), and slaves (servi). The female parts, which were acted by men, included married women (matronae), maid servants (ancillae), and courtesans (meretrices). The seclusion of unmarried girls in Greek society accounted for the absence of young maidens from the action. Although they often had prominent parts in the plot, they usually were represented as being indoors. Girls who had been kidnapped in infancy and were rescued from shame by the timely discovery of their free birth frequently take part in the action, since they appear as courtesans in the power of a pimp. Other roles, which are less numerous but equally important, are soldiers, parasites, pimps, cooks, bankers. While the characters of Plautus appear to be merely stock types, it would be a mistake to consider them thusly for there was great diversity among characters in each class.³⁹

Costumes

Since all the characters in Plautus' plays are Greek in nationality, the costumes were Greek, and varied with the position and means of the character represented.

³⁹Duckworth, The Complete Roman Drama, xxx.

Roman comedy even named its drama after the costuming of the actor: *Fabula Palliata*, a comedy in Greek dress and later the *Fabula Togata*, a type of comedy in which the characters and scenes were Latin, indicated to the audience the type of comedy they would be watching.⁴⁰ In the comedies based on Greek characters, the principals, if free men, wore the *Pallium*, or cloak, over the tunic; slaves wore sleeveless tunics; women wore the *chiton*, a long gown. The actors either went barefoot or wore sandals called *socci* but never did they wear the heeled shoe, *cothurnus*, which was reserved for tragedy. Soldiers wore military uniforms and travelers might be expected to wear either the conical "Ulysses" cap or something representative of the country they represented. There was probably great freedom in the choice of colors for costumes, although some commentators insist on limiting old gentlemen to white, young gentlemen to purple, parasites gray, ladies white or yellow, courtesans saffron, and slaves dark colors. Though certain lines in Plautus and other Roman playwrights indicate changes of expression hardly compatible with the use of mask, these had long been used in Greece and were presumably taken over by the earliest Roman dramatist along with other Greek practices and not introduced separately at a later

⁴⁰Ibid., pp. xiv-xvi.

date.⁴¹ This is just one theory and whether masks were actually used during the time of Plautus is still in question. According to other sources, while masks were definitely used by the first century B.C., it is doubtful whether masks were used during Plautus' life. Plautine comedy relied too heavily on changes of facial expression to have used masks. Many of the comedies of Plautus, however, call for elaborate makeup and wigs.⁴²

Music

The Greeks inserted choral interludes between the episodes of their plays, but these were impractical on the Roman stage so Plautus substituted solos and duets, and thus produced the effect of a musical comedy or Italian Operetta.⁴³ With the dismissal of choral interludes, intermissions between the acts were eliminated. In order to fill any gaps in action when the stage out of necessity was vacant for a time, research indicates Plautus used a flute player who also accompanied much of the play. Aside from this musical cover, the action of the play seems to have been continuous.⁴⁴

Plautus was, altogether, a masculine writer who supplied lusty entertainment for a population living in

⁴¹Plauti, Menaechmi, pp. 18-19.

⁴²Duckworth, The Complete Roman Drama, xxiii.

⁴³Hadas, Roman Drama, xii.

⁴⁴Plauti, Pseudolus, p. 34.

times of war. It seems logical that this masculinity would have carried over into the songs he wrote and certain commentaries seem to back this up by relating how he turned out catchy tunes that the multitude could sing with relish.⁴⁵

Plautus divided his comedies into two parts: *diverbia* or spoken scenes written in a six-foot iambic line and used for soliloquy and dialogue without musical accompaniment, and *cantica* or scenes in more elaborate and melodious measures which were recited or sung to the accompaniment of music. The recited scenes were the *cantica* proper and were written in longer iambic and trochaic lines; the lyrical *cantica* were sung, either by a single person or by two or more persons.⁴⁶ The variations in meter seem to have been established by Plautus. He apparently began his career by using simple meters like those of the Greek originals, but he quickly developed elaborate lyric measures. Change of mood within a play is often emphasized by change of meter.⁴⁷

The Plautine Influences on
A Funny Thing Happened on the Way to the Forum

Dialogue

The authors of A Funny Thing Happened on the Way to

⁴⁵Gassner, A Treasury of the Theatre, p. 96.

⁴⁶Duckworth, The Complete Roman Drama, xxiv.

⁴⁷Harsh, An Anthology of Roman Drama, xv.

the Forum tried in part to accomplish the same end that Plautus had in his dialogue by successfully introducing their audience to outrageous puns, verbal jests, and word-plays. They made great use of humorous double-meaning character names. Several of the names are taken directly from the Plautine plays--Pseudolus, Senex, Miles Gloriosus, Lycus--while other names were chosen because they sound like or give an indication of the character's personality--Domina, Hero, Tintinabula, Panacea, Geminae, Vibrata, Gymnasia, Philia, Erronius, Hysterium.

Shevelove and Gelbart succeeded in the writing of the script to keep the dialogue quick and clipped, introducing one joke upon another. Every character enters into the fun and every speech is loaded with humor. The dialogue is not deep and the jokes are not satirical. As the opening song explains, the show is a comedy with something for everyone.

Plot

The authors of the musical retain the Plautine unities in their staging, dialogue, and set. The entire action of the play takes place within 24 hours, on a street in front of three houses, and revolves around one young man's attempts at securing the love of his life. Although the authors claim to have only taken one incident concerning a haunted house directly from Plautus, almost

every incident in the show can be traced to one or more of the Plautine comedies. The basic plot of the musical is a faithful reproduction of the basic Plautine story line, but several extra subplots from other Plautine plays were introduced to enhance the action.

The authors say the first subplot comes directly from The Haunted House, (Mostellaria), a play in which there is a son in love with a courtesan, a father who returns unexpectedly from abroad, and a wily and impertinent slave who endeavors to save the situation. The slave in this case is Tranio, a delightful rogue, who improvises a ghost-story to keep his master away from his house. This story is utilized in Funny Thing except it involves a neighbor's house rather than the master's. Tranio is much like the comic slave, Pseudolus, in Funny Thing in that both delight in trickery for its own sake and usually get what they want.⁴⁸

Another of the subplots may be traced to Casina, although not considered one of Plautus' better plays, undoubtedly one of his most hilarious. The plot which is duplicated in Funny Thing centers around the aged Lysidamus who has fallen in love with one of his wife's maids and has arranged to spend the night with her. The fact that his son is also in love with the girl merely makes

⁴⁸Duckworth, The Complete Roman Drama, pp. 619-620.

the old gentleman all the more anxious to possess her.⁴⁹
 A similar situation also appears in Plautus' The Merchant where father and son love the same girl but in the case of The Merchant, neither knows of the other's interest.

Another subplot of Funny Thing concerns rings. The idea for this part of the musical probably came from Curculio, a play in which signet rings are used as a means of identification.⁵⁰

Although one might tend to criticize the authors of this musical for seemingly using so many of the Plautine plots, they actually did no more than Plautus did when he borrowed from his Greek models. The authors of A Funny Thing Happened on the Way to the Forum have succeeded in picking the best of the many subplots from the Plautine plays and uniting them into a real tour de force of comedy.

Characters

Following their Plautine models, Shevelove and Gelbart have created caricatures of comic realities. None of the characters are totally familiar yet all possess qualities we recognize in others. Below is a brief description of each of the characters.

Prologus--This character is purely expositional. He

⁴⁹Ibid., p. 227.

⁵⁰Ibid., p. 353.

opens the show and explains to the audience what kind of play they will be seeing, what necessary information they might need to know and who the main characters are. The Prologus' speech is a Plautine technique.

The Proteans--These three actors are an addition to the Plautine list of characters by the authors of the musical. The Proteans play all the extra parts changing quickly from slave, to eunuch, to soldier, to businessman. They have the duties of creating the impression of a large cast of extras.

Senex--Father of the Hero of the story, his name means "Skinflint" and sounds like Senile. A lovable, lecherous old man, he is forever trying to avoid his domineering wife while planning to make love to his newly acquired maid. His feeling toward his wife can best be summed up in his warning to the audience, "A lesson to you all. Never fall in love during a total eclipse!"⁵¹

Domina--As the name implies, she dominates. She talks continually for, to, and about her husband, Senex. As the mother of Hero, she is overly concerned that he never learn the facts of life until the time comes when Senex can teach him--what little he knows. She is the ruler of the house and her word goes.

Hero--This young man is the not-too-bright, terribly-in-

⁵¹Burt Shevelove, Larry Gelbart and Stephen Sondheim, A Funny Thing Happened on the Way to the Forum (New York: Dodd, Mead and Co., 1963), I. 25.

love, son of Senex and Domina. He has fallen in love with a beautiful, but equally dumb, young courtesan from the neighborhood brothel. A delightfully naive character, his one purpose is to have this girl although it is not clear whether he will know what to do with her once he gets her. He is definitely not as worldly wise as most of the young men of Plautus.

Hysterium--As nervous as the name implies, he is Head-Slave to Senex and Domina. Here is a truly comic character who is duped by his underlings, forced to dress up like a girl, gets chased by a regiment of soldiers, gets propositioned by Senex and almost gets burned alive on a funeral pyre.

Lycus--A buyer and seller of courtesans, this character is a typical Plautine pimp and this supplies most of his motivation. In the play, he is referred to as "a gentleman and a procurer."⁵² Prostitution is his business and he shows pride in his establishment. As in most Plautine shows, he is tricked and cheated out of his courtesans.

Pseudolus--This slave is the lead in the show. While the plot revolves around Hero's love for the courtesan, the humor of the play is centered on Pseudolus' attempts at helping the young lovers thus helping himself gain freedom. While the name Pseudolus comes from a Plautine play of the same name, the musical character is much closer in

⁵²Ibid., p. 40.

dialogue, action and wit to Tranio, the servant in Mostellaria. The name Pseudolus means "Trickster", and the musical character is certainly that.

Tintinabula--A courtesan who is described as "out of the East, with the face of an idol...the arms of a willow tree...and the pelvis of a camel."⁵³

Panacea--A courtesan who is described as having "a face that holds a thousand promises and a body that stands behind each."⁵⁴

Geminae--Twin courtesans, a matched pair. "Either one a divinely assembled woman, together an infinite number of mathematical possibilities."⁵⁵

Vibrata--A courtesan who is "exotic as a desert bloom...wondrous as a flamingo...lithe as a tigress...for the man whose interest is wild life."⁵⁶

Gymnasia--The prize courtesan described as "a giant stage on which a thousand dramas can be played."⁵⁷

Philia--The virgin courtesan. This girl is the heroine of the story. Her mental capabilities are highly questionable. She is in love with Hero, although she can't remember his name. In courtesan school, she only learned

⁵³Ibid., p. 35.

⁵⁴Ibid.

⁵⁵Ibid., p. 36.

⁵⁶Ibid.

⁵⁷Ibid.

one thing--how to be a mistress--and her only talent is being lovely to look at. The character idea and the name for Philia may well have come from Plautus' The Comedy of Asses (Asinaria) which has a heroine (Philaenium) who is much like Philia.⁵⁸

Erronius--As his name implies, this is a man of mistakes. He is very near-sighted and is constantly mistaking men for women, laundry for babies, walls for doors. He is also bad about losing things, having lost his two children many years earlier. He is the character who is tricked away from his house in fear of ghosts and he is the man who eventually finds his lost children.

Miles Gloriosus--The name means "Braggart Soldier" and comes directly from one of Plautus' plays. Plautus in several of his plays made an effective use of this character: Cleomachus (The Two Bacchides), Therapontigonus (The Curculio), the unnamed soldier of The Epidicus, Antamoenides (The Cartheginia), Stratophanes (The Truculentus) all present different aspects of the vain and stupid soldier, but these are secondary characters and pale by comparison with Pyrogopolynices, the central character of the Braggart Warrior (Miles Gloriosus), and one of Plautus' most brilliant creations. Pyrogopolynices is not only a man killer but a lady killer as well. He is convinced both of his bravery and his beauty and thinks

⁵⁸Duckworth, The Complete Roman Drama, p. 61.

all women are crazy about him. It is this latter trait which makes possible the action of the Plautine play.⁵⁹

In Funny Thing, Miles Gloriosus is characterized as the most conceited person in the world. He thinks of himself as God's gift to women and in one of his many self-glorifying lines, he states, "I am my ideal."⁶⁰ This egotistical soldier forms the third side of the Hero-Philia-Miles love triangle.

Costumes and Stage Design

The setting for A Funny Thing Happened on the Way to the Forum is in Rome following the style of the Fabula Togata rather than Plautus' Fabula Palliata; thus the costumes should be basically Roman in style. To enhance the comic nature of the musical and further emphasize the caricature quality of the characters, the director insisted on exaggeration in the costumes of the characters. The basic style was Roman, but the musical comedy caricatures were pointed up by using colors which were extremely bright and light materials which were sometimes striped or panelled using various textures. Wigs and beards added to the comic effect along with exaggerated make-ups to assist the many facial double-takes called

⁵⁹Ibid., p. 545.

⁶⁰Shevelove, Gelbart, and Sondheim, Funny Thing, I. 75.

for in the script. There was nothing serious about this play. Its whole purpose was to make the audience laugh and costumes did much toward achieving this goal.

For the stage setting, the authors have used the conventions of the Roman stage, retaining the long and narrow set with the three houses for background. Instead of the heavy ornate facades used in the Roman theatre, this play called for a design that is just as comic as the dialogue and action, but it must still retain all the utility that was offered by the original stage. The design allowed for balconies in the houses and usable roofs to walk on, large entrance doors and first floor windows. The designer planned for as many different acting areas as possible while still retaining the flavor of the Latin stage. This musical called for much running, hiding, and eavesdropping, sometimes requiring the entire cast to be on the stage at one time. The set was built with this in mind. The set conveyed through its use of mass and line the idea of light and airy comedy. It was colorful, almost cartoonlike, in its representation of three highly individualized houses of middle class Athenian families on a backstreet in ancient Rome.

Music

For the musical, A Funny Thing Happened on the Way to the Forum, Stephen Sondheim wrote thirteen songs and

reprises. The music was written as an integral part of the show rather than as a pleasant interlude. Most of the songs would have very little meaning outside of the context of the plot and thus are limited in their appeal as popular music. However, for the type of comedy the authors meant this show to be, it was essential that the music fit with and continue the pace set by the dialogue. Every song written was comic in subject matter and thus added to rather than detracted from the total idea of comedy.

Interpretation of Director

In preparing this show for performance, the director approached this musical as a burlesque. He tried to incorporate the basic Plautine concepts of humor with their latter day vaudevillian counterparts: pantomime, double takes, mad walks, smirks, sighs, goggle-eyeing, stammering, mock fights, and wild chases. He emphasized the importance of split-second timing and character interaction, comic sincerity and the rejection of silliness. Every line, every character, every movement, every song was rehearsed until it fit and solidified into a display of pure comedy. The enjoyment of the audience was kept as a primary concern of the cast with no attempt made at moralizing. The director used the opening speech and song from the show as the guide to its basic interpre-

tation.

Playgoers, I bid you welcome. The theatre is a temple, and we are here to worship the gods of comedy and tragedy. Tonight I am pleased to announce a comedy. We shall employ every device we know in our desire to divert you.

Something familiar,
 Something peculiar,
 Something for everyone:
 A comedy tonight!
 Something appealing,
 Something appalling,
 Something for everyone:
 A comedy tonight!
 Nothing with kings,
 Nothing with crowns.
 Bring on the lovers, liars
 And clowns!
 Old situations
 New complications,
 Nothing portentous
 Or polite;
Tragedy tomorrow.
Comedy tonight!⁶¹

Conclusion

In this section, the director has included all the researched historical data he found relevant in determining the approach he took in directing the production of A Funny Thing Happened on the Way to the Forum, a musical based on the plays of Plautus. The purpose of this section was to discuss and analyze the actual influence of Plautus that manifests itself in this twentieth century musical by discussing the historical influences on Plautus, the styles of Plautus, and the Plautine influences on A Funny Thing Happened on the Way

⁶¹Ibid., pp. 17-18.

to the Forum. Following these three sections the director gave his interpretation of his production of the musical.

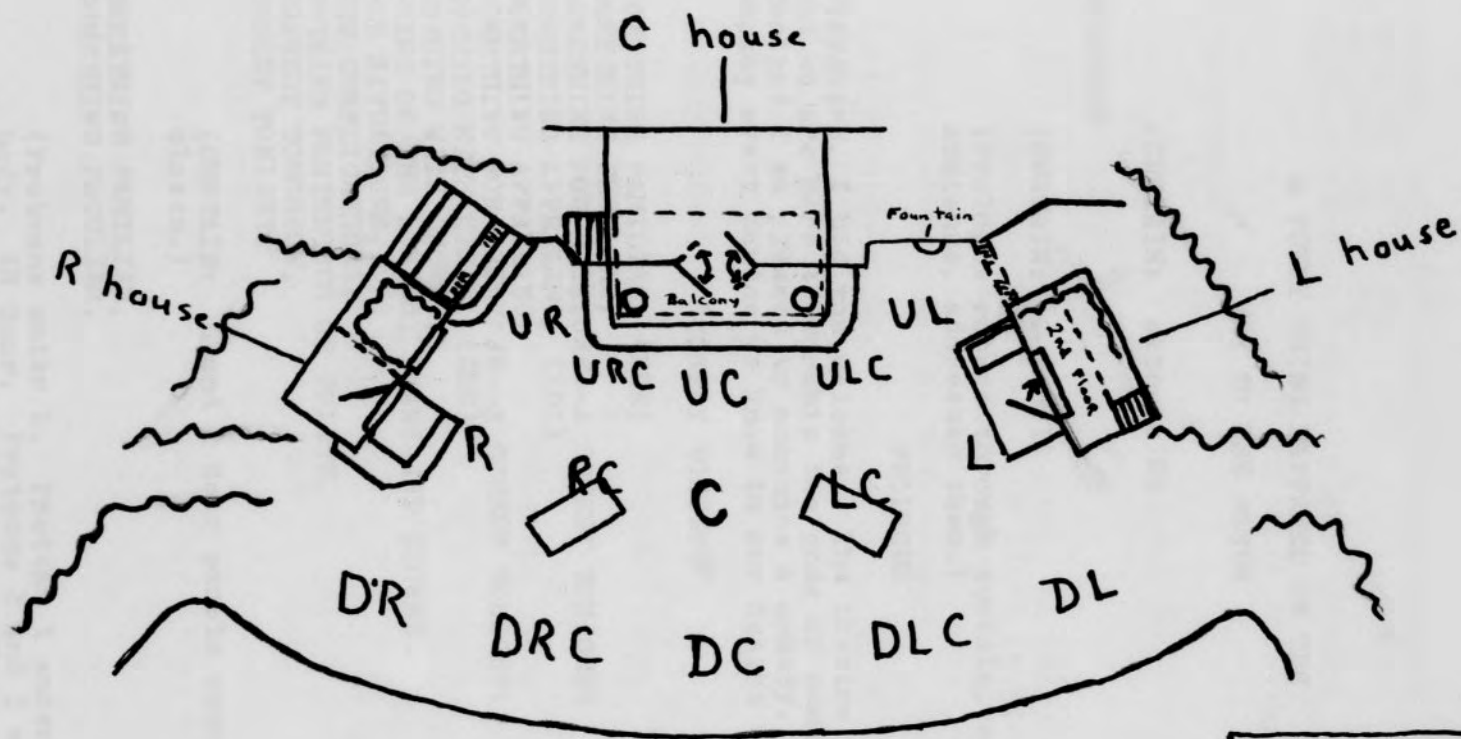
THESE ARE THE
A VERY TRIP HAPPY OF THE
WAY TO THE HEAVEN

Book by
Mark Shavelson and Larry Gelbart
Music and Lyrics by
Stephen Sondheim

PROMPTBOOK FOR
A FUNNY THING HAPPENED ON THE
WAY TO THE FORUM

Book by
Burt Shevelove and Larry Gelbart

Music and Lyrics by
Stephen Sondheim



FUNNY THING
$\frac{1}{8}'' = 1'0''$
L. BRANHAM

A FUNNY THING HAPPENED ON THE
WAY TO THE FORUM

(CURTAIN: extreme R)

OVERTURE

(CURTAIN: C panel)

(Prologus enters through curtain, salutes audience, addresses them.)

PROLOGUS

Playgoers, I bid you welcome. The theatre is a temple, and we are here to worship the gods of comedy and tragedy. Tonight I am pleased to announce a comedy. We shall employ every device we know in our desire to divert you.

"COMEDY TONIGHT"

SOMETHING FAMILIAR, (XDR)
SOMETHING PECULIAR,
SOMETHING FOR EVERYONE--A COMEDY TONIGHT!
SOMETHING APPEALING, (XDL)
SOMETHING APPALLING,
SOMETHING FOR EVERYONE--A COMEDY TONIGHT!
NOTHING WITH KINGS, (XDC)
NOTHING WITH CROWNS,
BRING ON THE LOVERS, LIARS AND CLOWNS.
OLD SITUATIONS,
NEW COMPLICATIONS,
NOTHING PORTENTOUS OR POLITE,
TRAGEDY TOMORROW,
COMEDY TONIGHT!

(CURTAIN: L and R door panels open as C panel closes.)

SOMETHING FAMILIAR,
SOMETHING PECULIAR,

(Proteans enter L. Protean 1 enters as floating body. XR door. Proteans 2 and 3 enter chasing. X around body and Prologus. End up L and R of Prologus who is C.)

SOMETHING FOR EVERYONE--A COMEDY TONIGHT!
 SOMETHING APPEALING,
 SOMETHING APPALLING,
 SOMETHING FOR EVERYONE--A COMEDY TONIGHT!

PROTEANS (exiting R door)

TRAGEDY TOMORROW,

PROLOGUS (DC)

COMEDY TONIGHT!

(Protean 1 enters L door, XR carrying sign
 "Zeus is not dead. He lives in Mesopotamia."
 Proteans 2 and 3 enter R door. They XC tossing
 2's head around like a football. Prologus joins
 football game as they sing.)

SOMETHING CONVULSIVE,
 SOMETHING REPULSIVE,
 SOMETHING FOR EVERYONE--

ALL

A COMEDY TONIGHT!

PROLOGUS (step forward)

SOMETHING ESTHETIC,

PROTEANS (kneel L knee)

SOMETHING FRENETIC,

PROLOGUS

SOMETHING FOR EVERYONE--

ALL

A COMEDY TONIGHT!

PROTEANS (arms extended front)

NOTHING WITH GODS,
 NOTHING WITH FATE,

PROLOGUS

WEIGHTY AFFAIRS WILL JUST HAVE TO WAIT.

PROTEANS (rise, turn in,
step back)

NOTHING THAT'S FORMAL,

PROLOGUS (turns in, steps back)

NOTHING THAT'S NORMAL,

ALL (Proteans 1 and 2 back R,
Prologus and 3 back L.)

NO RECITATIONS TO RECITE!
OPEN UP THE CURTAIN--

(CURTAIN: entire curtain opens)

COMEDY TONIGHT!

(At this point the entire set is revealed. L is the house of Erronius. UC is the house of Senex. R is the house of Lycus. Proteans 1 and 2 exit through arch UR. Protean 3 exits through arch UL. Prologus XR, then XL following the upstage curve of the three houses until he is in front of the L house.)

PROLOGUS

It all takes place on a street in Rome, around and about these three houses. First, the house of Erronius, a befuddled old man abroad now in search of his children, stolen in infancy by pirates.

SOMETHING FOR EVERYONE--A COMEDY TONIGHT! (XDL)

(Protean 3 dances on from DL carrying a sign "Apollo Saves". XDR followed by Prologus.)

SOMETHING ERRATIC,
SOMETHING DRAMATIC,
SOMETHING FOR EVERYONE--A COMEDY TONIGHT! (Protean 3
exits DR)

(Protean 2 enters carrying Protean 1 on his shoulder. Entering DR, they X past Prologus, stealing his tunic and exiting DL.)

FRENZY AND FROLIC,
STRICTLY SYMBOLIC,
SOMETHING FOR EVERYONE--A COMEDY TONIGHT!

Second, the house of Lycus, (XR) a buyer and seller of the flesh of beautiful women. (XUC, stop, return RC) That's for those of you who have absolutely no interest in pirates. (XUC)

And finally, the house of Senex (polish R pillar of C house) who lives here with his wife and son. Also in this house lives Pseudolus, slave to the son. (XDLC) Now Pseudolus is probably my favorite character in the piece. A role of enormous variety and nuance, and played by an actor of such...let me put it this way...I play the part. (XURC)

ANYTHING YOU ASK FOR--A COMEDY TONIGHT!

(Proteans enter through door of C house, standing in a line on porch)

And these are the Proteans. Only three, yet they do the work of thirty. They are difficult to recognize in the many parts they play. Watch them closely.

(Proteans appear in and out of C house in assorted costumes.)

A proud Roman. A patrician Roman. A pretty Roman. A Roman slave. A Roman soldier. A Roman ladder. Tremendous skill and incredible versatility. And, above all, dignity! And now the entire company.

(Musical cue as entire company enters in two lines from the doors of C house, boys and girls alternating. Those entering from the R side of the door march DR to stage edge, cut sharply L and march along the front of the stage until they have formed a line from C to DL. Those entering from the L side of the door repeat the process for their side of the stage, crossing the other group and ending up C to DR. Prologus takes DC between the groups.)

(See: Fig. 1)

ALL

SOMETHING FAMILIAR, (all turn L, march in step)
SOMETHING PECULIAR,
SOMETHING FOR EVERYBODY--COMEDY TONIGHT! (all faces front)

STAGE RIGHT GROUP

SOMETHING THAT'S GAUDY,

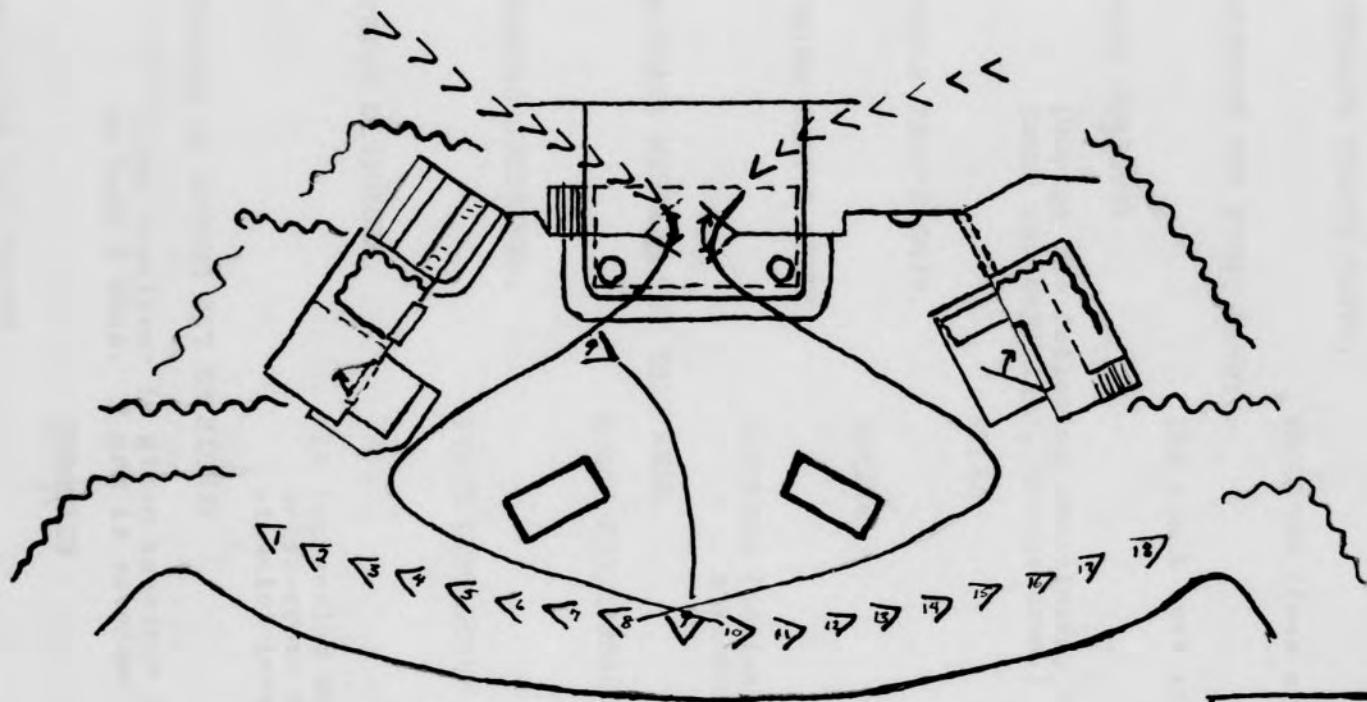


FIGURE 1

1. Erronius
2. Geminae
3. Senex
4. Tintinabula
5. Proteans
6. Domina

7. Miles
8. Vibrata
9. Pseudolus
10. Lycus
11. Panacea
12. Hysterium

13. Philia
14. Proteans
15. Gymnasia
16. Hero
17. Geminae
18. Proteans

FUNNY THING

$\frac{1}{8}'' = 1'0''$

L. BRANHAM

STAGE LEFT GROUP (face R)

SOMETHING THAT'S BAWDY,

PROLOGUS (face audience)

SOMETHING FOR EVERY BAWDY--

ALL (on L knee except Prologus)

COMEDY TONIGHT!

(During the following one-liners, each character jumps up, says line, kneels down.)

MILES

NOTHING THAT'S GRIM,

DOMINA

NOTHING THAT'S GREEK,

PROLOGUS (indicating Gymnasia standing)

SHE PLAYS MEDEA LATER THIS WEEK.

STAGE RIGHT GROUP (rising, face front)

STUNNING SURPRISES,

STAGE LEFT GROUP (rising, face front)

CUNNING DISGUISES,

ALL (spreading arms so that they criss-cross neighbor's arms at waist level)

HUNDREDS OF ACTORS OUT OF SIGHT!

(Each one-liner is given as actor steps forward on bent L knee. R arm is extended to audience.)

ERRONIUS

PANTALOONS AND TUNICS,

SENEX

COURTESANS AND EUNUCHS,

FUNERALS AND CHASES, DOMINA
 BARITONES AND BASSES, LYCUS
 PANDERERS, PHILIA
 PHILANDERERS, HERO
 CUPIDITY, HYSTERIUM
 TIMIDITY, MILES
 MISTAKES, LYCUS
 FAKES, ERRONIUS
 RHYMES, PHILIA
 MIMES, DOMINA (all remaining step
 forward)
 TUMBLERS, GRUMBLERS, FUMBLERS, BUMBLERS,
 ALL
 NO ROYAL CURSE, (Girls step forward, kneel on L knee.)
 NO TROJAN HORSE,
 AND A HAPPY ENDING, OF COURSE! (Men XL behind partner
 kneeling.)
 GOODNESS AND BADNESS, (Girls rise in front of partner.)

MAN IN HIS MADNESS, (Men put arms around girl grabbing her right hand with his left.)
 THIS TIME IT ALL TURNS OUT ALL RIGHT. (Men twirl girls L. Girls step back into position in line.)
 TRAGEDY TOMORROW, (Each group faces away from C. US hand on forehead.)
 COMEDY TONIGHT! (Extend US arm full, DS arm back, face forward with bodies facing away from C.)

CNE-- (Men kneel on DS kneel facing away from C.)
 TWO-- (Girls step R behind male partners.)
 THREE-- (Girls bend back, lift DS knee, extend US arm in air, face forward. Men extend both arms to audience.)

(All exit UL or UR in lines except Prologus. He XDL addresses heavens.)

PROLOGUS

Oh, Thespis, we place ourselves in your hands. The play begins. (XUR, changes mind at C, pivots, exits UL)

(Philia appears at second floor window of R house. Hero appears on R edge of balcony of C house. Protean 2 enters DL carrying sign "The End is Near", exits through arch UR. Senex enters from C house.)

SENEX (X to L of R bench)

Slaves! (Proteans enter from C house dressed as slaves. They line up LC.) My robe! (Proteans 1 and 2 place robe on Senex and line up R of R bench.) My wreath! (Protean 3 places wreath on his head and joins line R of R bench.)

DOMINA (inside C house)

SENEX????

SENEX

My wife!

(Slaves cringe together R of R bench.)

DOMINA (entering, XC pushing Senex LC)

Slaves! Stop cringing like that and fetch the baggage!

PROTEANS (exiting into C house)

Yes, yes, yes, yes.

DOMINA (XRC in front of bench)

Senex, you are master of the house and no help at all.
(XUS of bench) Where is Pseudolus? (XC) Where is
Hysterium? Summon them! (Senex is about to speak,
Domina calls.) Pseudolus! Hysterium! (XLC, Senex XULC)

HYSTERIUM (enters from C house)

Ah, Madam, you called.

DOMINA (X to R of bench)

Yes, Hysterium.

HYSTERIUM (X to R of her)

And I answered. Ever your humble. (drops to knees, kiss-
ing hem of her cape)

DOMINA

Have you prepared my potions?

HYSTERIUM (rising)

Yes, madam. (holds up small bags) In addition to your
usual potions, I have included one for tantrums and one
for queasiness.

DOMINA

Thank you, Hysterium--(pinches his face) slave of slaves.

HYSTERIUM

I live to grovel. (kneeling and kissing hem)

(Senex has crossed behind the action to stare
into the first floor window of R house. Domina
calls to Hero, on balcony of C house.)

DOMINA (XLC front of bench)

Hero, come kiss your mother goodbye.

HERO (on balcony)

Yes, mother.

(Hero exits into C house. Slaves enter from C house carrying baggage. (XRC behind bench)

DOMINA

Slaves, take that baggage and go before us, you clumsies!

(Proteans X to exit DL. Protean 1 stumbles at DC doing a complete flip over to back. Proteans 2 and 3 trip over him and crash off DL. Protean 1 regains consciousness, is confused, trips over bench, finally exits DL.)

PROTEANS

Yes, yes, clumsies, yes.

DOMINA (XC)

Senex! Come away from that house of shame!

SENEX (XRC behind bench)

I was just standing there saying, "Shame, shame, shame!"

DOMINA (XLC in front of bench)

Hysterium?

HYSTERIUM (X to R of Domina)

Yes, Madam?

DOMINA

Where is Pseudolus?

HYSTERIUM (panic--looking around)

Where is he indeed! I have not seen him since he dressed Hero this morning.

DOMINA (XDL, pause, return to Hysterium)

Tell him that while we are gone, he is to watch over Hero. He is to keep him cheerful, well-fed, and far from the opposite sex.

SENEX (X to L end of R bench)

My dear, the boy has to learn sometime.

DOMINA (X to L of Senex)

And when that time comes, you shall tell him...

SENEX (proudly)

Yes, dear.

DOMINA (pivoting. XLC)

What little you know. (pauses) Now, go and fetch the gift we bring my mother. (Hysterium X behind bench to L of LC.)

SENEX

Yes, dear.

(Senex X to C house door, crashes into Hero who is entering through the same door. Both hit heads on door.)

HERO (holding head)

Good morning, father. (Senex exits C house, Hero XDR to front of bench, starts to sit, but stops when Domina speaks.)

DOMINA (X to L of Hero)

Ah, Hero. Your father and I are off to visit my mother in the country. (XR of Hero) What a joy it would be were you to accompany us. (faces Hero) But, alas, the sight of anyone in good health fills my mother with rage.

(Senex re-enters from C house carrying bust of Domina. Sets it on R end of L bench, stands behind it.)

Ah, there I am. (XR of LC bench) Do you think it will please my mother?

HYSTERIUM (XDL of bench)

Oh, yes, madam. The craftsmanship is superb.

DOMINA (vainly)

And the resemblance?

HYSTERIUM (to audience)

Frightening. (XLC in front of bench)

DOMINA (XC)

The time of farewell is at hand. Hysterium, Slave-in-Chief, here are my husband's final instructions. (Senex X behind bench to L of Hysterium, opens mouth to speak, she continues) In his absence, his entire household is in your spotless care. Your word shall be absolute, your authority unquestioned.

SENE X

And furthermore...

DOMINA (cutting him off)

We are on our way!

SENE X (mutters)

We are on our way.

DOMINA (X to Hero at R bench)

Farewell, beloved son. (X to Hysterium) Farewell, thoughtful Hysterium. (XDL) Senex, come along! (pause, face Senex) And carry my bust with pride.

(She exits DL. A beat, and then her voice is heard.)

Senex!

SENE X (XDLC, looking ODL)

Yes, dear. (turning to audience) A lesson for you all. Never fall in love during a total eclipse!

(He exits DL. Hysterium XDL watching him go. Hero climbs up on R end of R bench and tries to look into second floor window of R house.)

HYSTERIUM (turning to audience)

Well, to work, to work! Now that I am completely in charge, I am going to be a very busy slave. (XRC, sees Hero, pulls him off bench and to C) Here! Come away from there. You must never know what goes on in that house.

HERO

But, I do know.

HYSTERIUM

You do? (Hero nods) Isn't it amazing? Well, I can't stand here talking.

(Hysterium X to C house. Tries to steal a look for himself at R house. Sees Hero watching, gets flustered, enters C house, calling)

Pseudolus?

(Hero watches him go, then XDC)

"LOVE I HEAR"

HERO (to audience)

NOW THAT WE'RE ALONE
MAY I TELL YOU
I'VE BEEN FEELING VERY STRANGE! (XDR)
EITHER SOMETHING'S IN THE AIR
OR ELSE A CHANGE IS HAPPENING IN ME.
I THINK I KNOW THE CAUSE.
I HOPE I KNOW THE CAUSE.
FROM EVERYTHING I'VE HEARD
THERE'S ONLY ONE CAUSE IT CAN BE...

LOVE, I HEAR (X along front of stage to DL)
MAKES YOU SIGH A LOT.
ALSO, LOVE I HEAR,
LEAVES YOU WEAK.

LOVE I HEAR (DL)
MAKES YOU BLUSH
AND TURN TO ASHEN.
YOU TRY TO SPEAK WITH PASSION
AND SQUEAK,
I HEAR.

LOVE, THEY SAY (spins around, X to R end of L bench)
MAKES YOU PINE AWAY.

BUT YOU PINE AWAY
 WITH AN IDIOTIC GRIN... (falls so he is lying on side on
 bench and facing audience)
 I PINE, I BLUSH, (rolls on back)
 I SQUEAK, I SQUAWK.
 TODAY I WOKE (sits up on R end of bench. Faces DC.)
 TOO WEAK TO WALK (attempts to rise but fails)
 WHAT'S LOVE, I HEAR,
 I FEEL, I FEAR,
 I'M IN. (sighs, swings legs from front to back over
 bench, rises, and XUC)
 SEE WHAT I MEAN.
 DA-DA-DA-DA-DA-DA-DA-DA-DA
 I HUM A LOT, TOO. (swings around behind L pillar of C
 house, leans L)
 I'M DAZED, I'M PALE (X to R pillar)
 I'M SICK, I'M SORE (swings around R pillar, wraps legs
 around it, leans R)
 I'VE NEVER FELT SO WELL BEFORE (slides down pillar to
 floor)
 WHAT'S LOVE, I HEAR (rises, runs to UR arch, climbs
 steps)
 I FEEL, I FEAR,
 I KNOW I AM,
 I'M SURE...I MEAN...
 I HOPE...I TRUST...
 I PRAY...I MUST... (runs to and jumps on C of R bench)
 BE IN!

FORGIVE ME IF I SHOUT... (steps down from bench, XDC)
 FORGIVE ME IF I BOAST...
 I'VE ONLY JUST FOUND OUT (X to L end of L bench, sits)
 AND, WELL...I THOUGHT YOU OUGHT TO KNOW. (turns, facing
 OL, crosses legs in front of himself on bench)

(Proteans enter DR dressed as citizens. Two of
 them are holding Pseudolus by the arms. Citizens
 ad lib obviously fake chatter "Babble". Hero
 turns, sees them, XC)

HERO

Pseudolus!

FIRST CITIZEN (XC, saluting)

Citizen! This is your slave? He was parading as a
 citizen.

PSEUDOLUS (held DR by two
 citizens)

Believe me, master, I was not parading. (XLC in front of
 Hero demonstrating.) This is parading. I was merely

walking. (He starts to walk off UR, getting faster as he moves.)

SECOND CITIZEN (grabbing him)

Come back here! (First citizen helps drag him DR)

FIRST CITIZEN (X to Hero)

He invited us to game with him, and, in a matter of moments he had taken all our money.

THIRD CITIZEN (DR)

He was using weighted dice!

HERO (to Pseudolus)

Return the money.

SECOND CITIZEN (DR)

He took nine minae.

PSEUDOLUS

Nine? I took seven!

HERO

Give them nine.

(Pseudolus X pleadingly to between first citizen and Hero, realizes its hopelessness, turns to hand coins to first citizen. Citizens 2 and 3 lined up DR.)

PSEUDOLUS (handing coins to first citizen)

One, two, three, four, I am being cheated out of the money I won fairly.

HERO

Pseudolus!

PSEUDOLUS

Seven, eight.

FIRST CITIZEN

What happened to five and six?

PSEUDOLUS

I'm coming to them. Nine, five, six!

SECOND CITIZEN

Come, fellow citizens! Babble, Babble. (Citizens exit DR)

PSEUDOLUS (to Hero)

I should be whipped...gently. But I only did it for money. I thought if I could raise enough money you'd let me buy my freedom from you.

HERO (XDLC)

Oh, Pseudolus, not again!

PSEUDOLUS (XDC)

It's all I think about. I hate being a slave.

HERO

Better a slave, than a slave to love.

PSEUDOLUS (XDR)

That's easy for you to...(stop in mid-step) LOVE? (turn to Hero) You? (X to R of Hero) Tell me master, who is she? Anyone I know?

HERO (pointing to R house)

Sometimes you can see her through that window.

PSEUDOLUS (turning to look)

Through that win--. (turn to Hero) A courtesan in the house of Lycus? (Hero nods) Do you know how many minae a girl like that would cost?

HERO

And worth every drachma!

PSEUDOLUS

Your parents would be outraged if they could hear you.

HERO

I don't care! (X to L bench) Oh, Pseudolus, I would give anything for her. (sits on C of bench)

PSEUDOLUS (X to R end of bench)

You would? You really love this girl? (Hero sighs) I like the way you said that. Now, (X behind Hero to L end of bench) you cannot afford to buy this girl, but in spite of that, suppose someone, someone with tremendous cunning and guile, could arrange for her to be yours.

HERO

Yes?

PSEUDOLUS (XDL)

If that someone could arrange it, what would you give me?

HERO

Everything!

PSEUDOLUS (DL)

Everything? What do you own? Twenty minae, a collection of sea shells and me.

HERO

Right.

PSEUDOLUS (X to L end of bench)

You don't have to give me the 20 minae, or the sea shells. If I get you that girl, just give me me.

HERO (standing)

Give you you?

PSEUDOLUS (steps toward Hero)

My freedom.

HERO (turn away, XDC)

Pseudolus! People do not go about freeing slaves.

PSEUDOLUS (X behind to R of
Hero)

Be the first! Start a fashion!

HERO (after a pause)

Get me that girl!

PSEUDOLUS

And if I can?

HERO (decisively)

You are free!

PSEUDOLUS (frozen)

I am what?

HERO

Free!

PSEUDOLUS

Free!

"FREE"

PSEUDOLUS (DC)

OH, WHAT A WORD! (facing DRC)

OH, WHAT A WORD!

Say it again! (facing Hero)

HERO (L of DC)

Free!

PSEUDOLUS (XDRC)

I'VE OFTEN THOUGHT

I'VE OFTEN DREAMED

HOW IT COULD BE...

AND YET I NEVER THOUGHT I'D BE...

(spoken as he runs back to Hero) Once more.

HERO (XDC)

Free!

PSEUDOLUS (XDR)

BUT WHEN YOU COME TO THINK OF SUCH THINGS...
A MAN SHOULD HAVE THE RIGHTS THAT ALL OTHERS...
CAN YOU IMAGINE
WHAT IT WILL BE LIKE WHEN I AM... (X behind R bench)
CAN YOU SEE ME? (jumps up on C of R bench)

CAN YOU SEE ME AS A ROMAN WITH MY HEAD UNBOWED?
(SING IT GOOD AND LOUD...)

HERO (X to L of R bench)

FREE! (Hero extends R hand to Pseudolus)

PSEUDOLUS (taking hand)

LIKE A ROMAN, HAVING RIGHTS
AND LIKE A ROMAN PROUD! (step off bench, drop hand, XDC)
CAN YOU SEE ME?

HERO (L of R bench)

I CAN SEE YOU!

PSEUDOLUS (XDL)

CAN YOU SEE ME AS A VOTER FIGHTING GRAFT AND VICE?
(SING IT SOFT AND NICE...)

HERO (XDC)

FREE!

PSEUDOLUS (DL)

WHY, I'LL BE SO CONSCIENTIOUS THAT I MAY VOTE TWICE!
CAN YOU SEE ME?
CAN YOU SEE ME?

WHY I'M FREE TO BE WHATEVER I WANT TO BE, (XDR)
THINK WHAT WONDERS I'LL ACCOMPLISH THEN!
WHEN THE MASTER THAT I SERVE IS ME
AND JUST ME.

CAN YOU SEE ME BEING EQUAL WITH MY COUNTRYMEN?
CAN YOU SEE ME BEING PSEUDOLUS THE CITIZEN?

CAN YOU SEE ME BEING...
GIVE IT TO ME ONCE AGAIN! (step toward Hero who is DC)

HERO

FREE! (taking one step toward Pseudolus)

PSEUDOLUS

THAT'S IT! (one step)

HERO

FREE! (one step)

PSEUDOLUS

YES! (one step)

HERO

FR... (Pseudolus claps his hand over Hero's mouth)

PSEUDOLUS (XDLC)

NOW, NOT SO FAST...
I DIDN'T THINK...
THE WAY I AM,
I HAVE A ROOF,
THREE MEALS A DAY...
AND I DON'T HAVE TO PAY A THING,
I'M JUST A SLAVE AND EVERYTHING'S FREE.
IF I WERE FREE,
THEN NOTHING WOULD BE FREE.
AND IF I'M BEATEN NOW AND THEN, (DLC, facing L)
WHAT DOES IT MATTER?

(Hero XDLC to him and whispers over his shoulder)

HERO (softly)

FREE.

PSEUDOLUS (after a moment,
proclaiming)

CAN YOU SEE ME?

CAN YOU SEE ME AS A POET WRITING POETRY? (XDL)
ALL MY VERSE WILL BE...

HERO (following)

FREE!

PSEUDOLUS (turning to Hero)

A MUSEUM WILL HAVE ME PICKLED FOR POSTERITY!
CAN YOU SEE ME?

HERO (R of Pseudolus)

I CAN SEE YOU!

PSEUDOLUS (backing Hero DLC)

CAN YOU SEE ME AS A LOVER, ONE OF GREAT RENOWN,
WOMEN FALLING DOWN?

HERO (stopping)

FREE?

PSEUDOLUS

No, (X to R house, stand on porch)

BUT I'LL BUY THE HOUSE OF LYCUS FOR MY HOUSE IN TOWN.
CAN YOU SEE ME?

BE YOU ANYTHING FROM KING TO BAKER OF CAKES,
YOU'RE A VEGETABLE UNLESS YOU'RE FREE! (on porch of
R house)

IT'S A LITTLE WORD BUT, (Hero follows, stopping R of
R bench)

OH, THE DIFFERENCE IT MAKES:

IT'S THE NECESSARY ESSENCE OF DEMOCRACY, (XDR)

IT'S THE THING THAT EVERY SLAVE SHOULD HAVE THE RIGHT TO
BE,

AND I SOON WILL HAVE THE RIGHT TO BUY A SLAVE FOR ME!

CAN YOU SEE HIM? (XRC)

WELL, I'LL FREE HIM!

WHEN A PSEUDOLUS CAN MOVE, (dance to DC)
THE UNIVERSE SHAKES,

BUT I'LL NEVER MOVE UNTIL I'M FREE!

SUCH A LITTLE WORD, BUT OH,

THE DIFFERENCE IT MAKES,

I'LL BE PSEUDOLUS THE FOUNDER OF A FAMILY,

I'LL BE PSEUDOLUS THE PILLAR OF SOCIETY,

I'LL BE PSEUDOLUS THE MAN, IF I CAN ONLY BE...

HERO (begin RC, XDRC)

FREE!

PSEUDOLUS

SING IT!

HERO

FREE!

PSEUDOLUS

SPELL IT!

HERO (DRC)

F-R-DOUBLE...

PSEUDOLUS

NO, THE LONG WAY...

HERO (X to him on each letter)

F-R-E-E-

BOTH (DC)

FREE!!!!

(Pseudolus and Hero XDL. Lycus enters from R house, XRC, turns and calls back into house)

LYCUS

What a day! What a day! Come out here!

(Protean dressed as Eunuch enters from R house holding a fan and X to R of Lycus)

What do you think you are doing, Eunuch? I have told you a thousand times not to fan the girls while they're still wet! You'll never learn. You'll be a eunuch all your life!

(Eunuch looks at Lycus, looks at audience, runs giggling into the R house)

LYCUS (XDC)

What a day! I have to go to the Senate this morning!
I'm blackmailing one of the Senators.

(Lycus XDR. Pseudolus (DL) whispers to Hero.)

PSEUDOLUS

Quick! Your money bag!

(Hero hands him money bag. Pseudolus XDC)

Good morning, Lycus.

(He jingles money bag. Lycus stops DR facing
OR, frozen, turns head to face audience.)

LYCUS

I know that sound, and I love it. (turns to Pseudolus)
Is that money? (X to R of Pseudolus)

PSEUDOLUS (DC)

What do you think?

LYCUS (never taking his eye
off money)

How did you come to all this?

PSEUDOLUS

An unexpected legacy. My uncle Simo, the noted Cartha-
ginian elephant breeder, came to an untimely end. He
was crushed to death on the last day of the mating
season. This morning I bought my freedom.

LYCUS

Congratulations!

PSEUDOLUS (holding bag up,
jingling it)

With this much left over for one gross indulgence.

LYCUS (reaching for bag)

Good.

PSEUDOLUS (pulling bag out of reach)

Lycus, I am now in the market for a life-long companion. Tell me, have you anything lying about in there? Anything to satisfy an Olympian appetite?

LYCUS (pulling Pseudolus DRC)

Pseudolus, friend and citizen, I have traveled the world in search of beauty, and I can say with modesty that I have the finest assortment in Rome.

PSEUDOLUS

Show me.

(Lycus X to R house, claps hands, Pseudolus XDC)

LYCUS

Eunuch!

(Eunuch appears in doorway)

A buyer!

(Eunuch squeals with delight and seductively approaches Pseudolus who retreats DLC until Lycus sees what is going on and claps his hands. Eunuch sighs, moves R bench to center placing it perpendicular to footlights. Lycus claps again and Eunuch exits into R house. Pseudolus sits on C bench facing R house as Lycus X to R of Pseudolus.)

"THE HOUSE OF MARCUS LYCUS"

LYCUS (R of Pseudolus)

THERE IS MERCHANDISE FOR EVERY NEED
AT THE HOUSE OF MARCUS LYCUS.
ALL THE MERCHANDISE IS GUARANTEED (XDRC)
AT THE HOUSE OF MARCUS LYCUS.
FOR A SENSE OF SENSUALITY, (XDR)
AND AN OPULENCE THEREOF.
PATRONIZE THE HOUSE OF MARCUS LYCUS, (X to R of
Pseudolus)
MERCHANT OF LOVE.

For your most assured approval and your more than possible purchase, here are the fruits on my search.

Behold--Tintinabula. (steps back UR)

(Tintinabula enters from R house, poses on porch.)

Out of the East, with the face of an idol...the arms of a willow...and the pelvis of a camel.

(Tintinabula X from porch to RC, swaying seductively, then X to R of Pseudolus, strokes his face while keeping her hips grinding. She has bells on her hips, arms, and ankles.)

PSEUDOLUS (to Lycus)

Don't you have anybody in there a bit less...noisy?

(Lycus X to R of Tintinabula, claps hands. Tintinabula XUC to porch of C house.)

LYCUS

I have. May I present Panacea. (claps hands)

(Panacea swings out of door of R house. She straddles the DS door jam while scratching the wall passionately.)

To make her available to you, I outbid the King of Nubia. Panacea, with a face that holds a thousand promises, and a body that stands behind each promise. (backs UR)

(Panacea stalks toward Pseudolus who tries to control himself. She lies on the floor directly DS of his bench and motions him to join her. He looks at Hero who is standing DLC. Hero shakes his head "no". Panacea raises up on all fours and positions herself R of him. Here she begins stroking his legs and ends up kneeling before him with her head on his DS leg. Pseudolus looks toward audience, yawns.)

LYCUS (X to R of Panacea)

You are disturbed?

PSEUDOLUS

(helping Panacea rise)

The proportions. Don't misunderstand me. (Spreading his hands before her bosom) I love the breadth. It's the

length. She may be the right length but is it right for me? You see what I mean. (He stands with her, back-to-back.) Isn't she a bit too short?

LYCUS

Definitely not.

PSEUDOLUS (ducking down)

Too tall?

(See: Fig. 2)

LYCUS

No. Like that you look perfect together.

PSEUDOLUS

Yes, but how often will we find ourselves in this position? (turns to face her) Perhaps if we...

(Lycus pulls Panacea away. Claps hands. She joins Tintinabula on porch of C house. Both girls then X to Hero, still standing DLC, and begin playing with him. Pseudolus sits back down. Lycus X back to his porch continuing.)

LYCUS (US of porch)

No need to compromise. Consider the Geminae.

(One girl appears at door R, then another identical to the first slips from behind her. Both strike poses on porch)

A matched pair. (XURC)

(Geminae move DRC where they dance simultaneously then one X to Pseudolus and sits in his lap kissing his ear while the other lies on the floor DRC dancing. Both end up kneeling prostrate at his feet, DRC.)

LYCUS (XR)

Either one a divinely assembled woman, together an infinite number of mathematical possibilities. They're flawless.

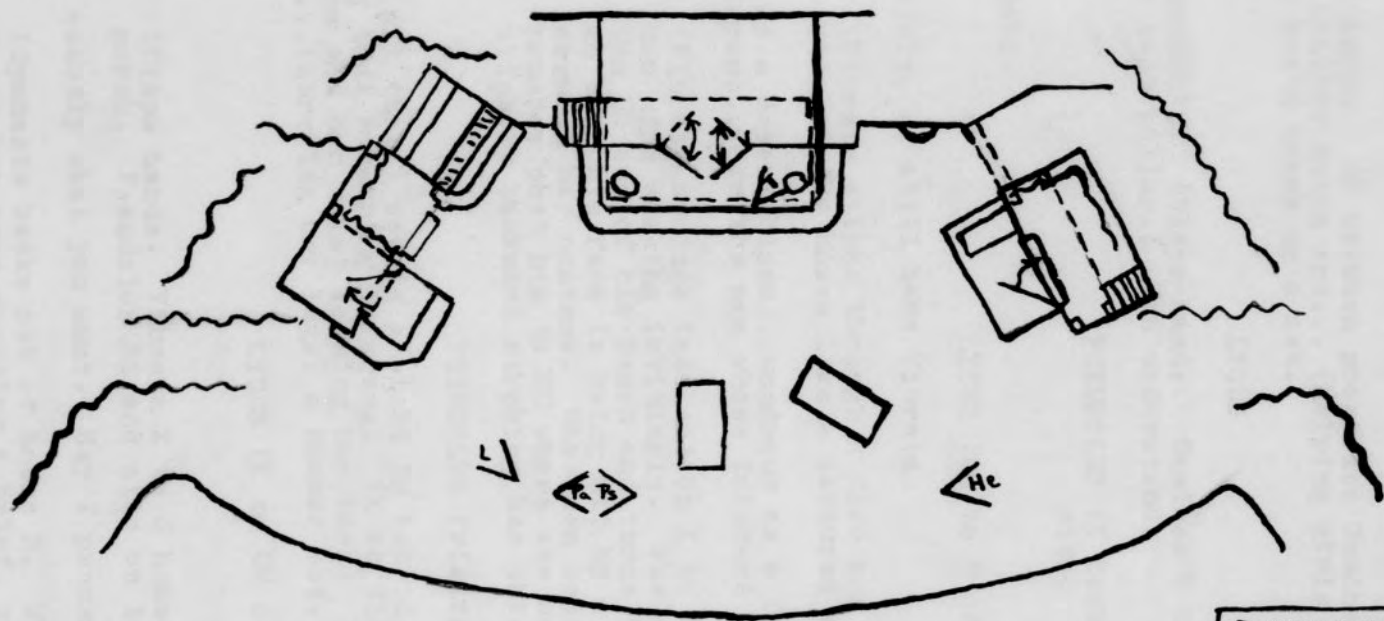


FIGURE 2

FUNNY THING
$\frac{1}{8}'' = 1'0''$
L. BRANHAM

PSEUDOLUS (standing, XDR)

I quite agree. (X between prostrate Geminae) But I am a man of limited means and... (helping girls up) I don't suppose you'd break up a set.

LYCUS

No, I couldn't. (Claps hands. Geminae X to C porch and pose by each pillar.) You understand.

PSEUDOLUS (X back to bench,
sits)

Completely.

LYCUS (XC to R of Pseudolus)

Fortunately, we still have Vibrata.

(Vibrata slinks through R door and clings to the side of the house like a captured animal.)

Exotic as a desert bloom...wondrous as a flamingo...lithe as a tigress...for the man whose interest is wild life...

(Vibrata springs into action X to Pseudolus with her hips shaking invitingly. She springs upon the US end of his bench and turns her back to him so that his face is being hit by a small tail sewn on her costume. She then leaps down and brushes past him to RC where she waits leaning slightly backward stroking her thighs.)

PSEUDOLUS (rising)

Lycus, all that I see is a sight to behold, but...I keep feeling that something is wrong. (X to Vibrata, grabs her face and her waist leaning her back) Perhaps a cleft palate...(stroking her legs) a hammer toe...

LYCUS (X to UR of R door)

Wait.

(Claps hands. Vibrata X to C house, poses C of porch. Pseudolus XC and sits on bench.)

I know exactly what you want. May I present...Gymnasia.

(Gymnasia backs out of house R. Whirls around, drops her cape exposing a brief, gold, tasseled bikini. She does gigantic bump. Pseudolus falls

off his bench throwing his money bag over his head to Hero. During Lycus' next speech, he manages to crawl on all fours over to his bench.)

Gymnasia, a giant stage on which a thousand dramas can be played.

(Gymnasia X to R of Pseudolus who holds up his bench like a lion tamer. She shakes every part of her anatomy, then leans over and shakes her bosom in Pseudolus' face. She then turns her back to him and leans back until she can look up into his face. She shakes her bosom in his face again in this position. Pseudolus looks hopefully at Hero. Hero says "no". Pseudolus can't control himself. He keeps wanting to touch her. She raises up and beckons him to join her in the dance. She finally ends up DRC, her body still gyrating. Pseudolus X to Lycus, pulls him DR. He tries to speak but nothing comes out. Finally he is able to continue.)

PSEUDOLUS (DR, L of Lycus)

Lycus, could I see you over here a moment? (They whisper with backs to audience. Pseudolus steps away.) Two hundred minae? For what?!!!

LYCUS

Figure it out for yourself.

PSEUDOLUS (X to L of Gymnasia)

Yes, it is a fair price by the pound. But what disturbs me, frankly, is the upkeep. Perhaps you would have more success selling her to some fraternal organization. A group dedicated to good works. But on the other hand...

(Pseudolus puts his head on her L bosom.)

HERO (XDRC to Pseudolus)

Pseudolus!!

(See Fig. 3)

PSEUDOLUS (without looking up)

Yes, Darling?

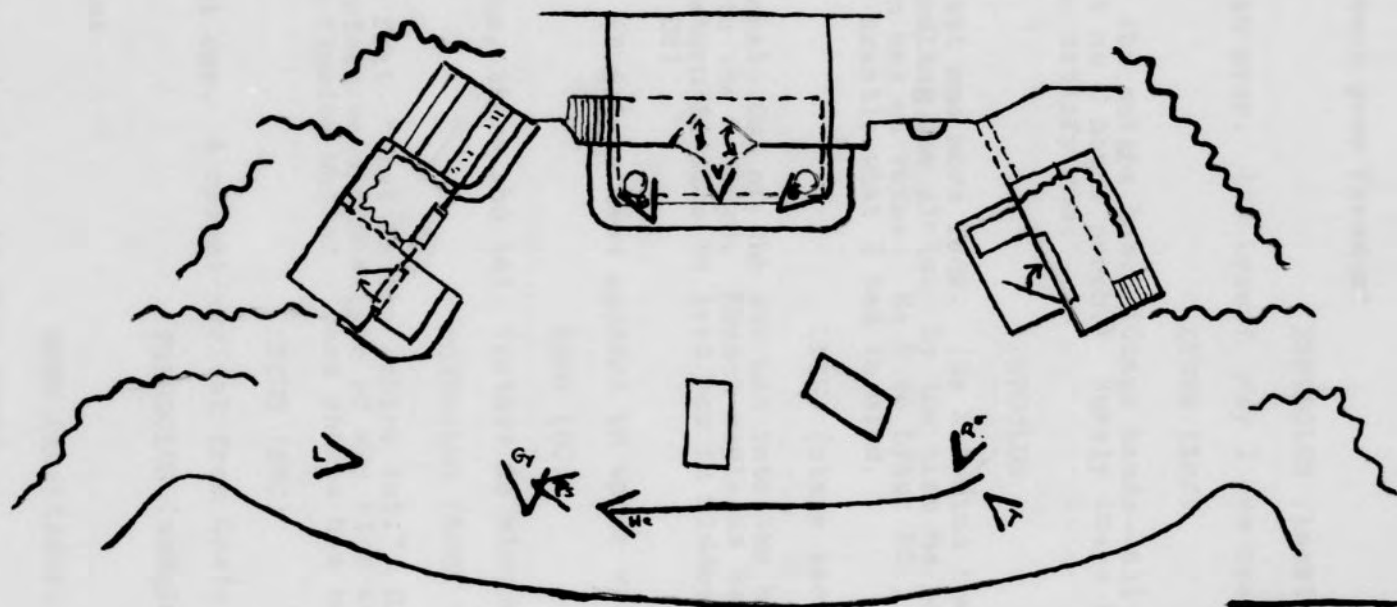


FIGURE 3

FUNNY THING
$\frac{1}{8}'' = 1'0''$
L. BRANHAM

HERO (pulling him DC)

Do you want your freedom?

PSEUDOLUS (looking at Gymnasia)

More than ever. (To Lycus) May I see the next girl?

LYCUS (XRC)

That is the entire lot. (Claps hands--all girls line up in front on C house porch.) Surely there is one among these to satisfy you.

PSEUDOLUS

Well, just one more look. (He X behind the line from L to R fondling the girls. By the time he passes Gymnasia he again has no voice. He X to Lycus RC.) As yet I have not see exactly what I had in mind.

LYCUS (claps hands)

Courtesans! Out of the sun and into the house. (They exit into the R house. Eunuch replaces bench RC.) I shall return in time to lead you in midday prayers. (X to exit DR)

(Philia's head appears in upper window of R house)

HERO (DC)

Pseudolus, there she is! (points to window)

PSEUDOLUS (XDRC to Lycus)

Oh, you fox! "That is the entire lot." Did I not just spy a golden head and a pair of sky blue eyes? A body clad in flowing white? (Hero shakes his head violently.)

LYCUS (DRC)

Oh, that one. A recent arrival from Crete. A virgin.

PSEUDOLUS (nudging Hero)

A virgin!

HERO (excitedly)

A virgin! (pause) Is that good?

PSEUDOLUS (to Lycus)

Well???

LYCUS

Only yesterday she was sold.

HERO

Sold!

(XDC, draws his dagger melodramatically.
Pseudolus wrests it from him.)

PSEUDOLUS

Behave yourself! (X back to Lycus cleaning his nails
with the knife) She was sold?

LYCUS

To the great captain, Miles Gloriosus, who comes this day
to claim her. She cost 500 minae.

PSEUDOLUS (amazed)

Five hundred!

LYCUS (step further DR)

A great sum, to be sure. But being a man of conquest his
heart was set on a virgin. (turn face R away from
Pseudolus)

PSEUDOLUS

Mmmm. You say she just arrived from Crete. I hope the
great captain is kind to her. She deserves a bit of
affection before... (he sighs, then to Hero) Tragic, is
it not.

(Hero moans, X to L of Pseudolus)

LYCUS (face Pseudolus)

What is tragic?

PSEUDOLUS (facing front)

The news from Crete.

LYCUS (X back to R of
Pseudolus)

What news?

PSEUDOLUS (facing Lycus)

Why should I darken your day? (sighs, starts to XL)
Farewell, Lycus. (push Hero L to start walking)

LYCUS (grabbing his arm)

What is the news?

PSEUDOLUS (distracted)

What news?

(Hero stops a few steps L of Pseudolus, watches.)

LYCUS

The news from Crete.

PSEUDOLUS

I heard it. Tragic. (starts to XL)

LYCUS (shaking his arm)

Pseudolus!!

PSEUDOLUS (obviously faking)

You force me to tell you! Crete is ravaged by a great
plague. People are dying by the thousands.

LYCUS (pulling away DR 2 steps)

But this girl is healthy. She goes smiling through the
day.

PSEUDOLUS (X to him)

She doesn't. I thought you knew. When they start to
smile, the end is near.

LYCUS (horrified)

No!

PSEUDOLUS (XDRC keeping Hero in front of him)

Yes. I am told it is lovely now in Crete. Everyone lying there smiling.

LYCUS (XDRC following)

Is it contagious?

PSEUDOLUS (turning to face him)

Did you ever see a plague that wasn't?

LYCUS

My other girls!

PSEUDOLUS

You had best get her out of there.

HERO (R of DC)

Yes!

(Lycus X up to porch of R house. Pseudolus and Hero XU of R bench)

LYCUS (XU of R bench)

And then?

PSEUDOLUS (turning C)

I could look after her until the captain comes.

HERO (jumping up and down)

He could! He could!

LYCUS (X to porch of R house, stop, X back to R of Pseudolus)

But would you not be...?

PSEUDOLUS (assuringly)

I have already had the plague. I would tell you about it but... (pantomimes disgust)

LYCUS (exiting into R house)

I do hope she lives until the captain gets here.

HERO (XUC, elated)

Pseudolus, I am to be with her.

PSEUDOLUS (X to L end of R bench)

Yes, until the captain arrives. (handing back the money bag and dagger.)

HERO (sadly, XC)

Yes.

PSEUDOLUS

Wait! (thinks a moment)

HERO (turning to him)

Yes?

PSEUDOLUS (XC)

A brilliant idea!

HERO (steps toward him)

Yes?

PSEUDOLUS (XDS of R bench)

That's what we have to find. A brilliant idea.

HERO (urgently, XDC)

You must find one. (Pseudolus XDC to R of Hero to assure him)

(Lycus speaks into R house as he backs out of it.)

LYCUS

Come, come, my dear. This way. Don't touch that pillar.

(Philia enters from R house. X to DS edge of porch. Lycus brushes everything off that Philia might have touched. He guides Philia DRC without touching her.)

Here is someone I want you to meet. (Pseudolus XDRC to L of Lycus. Hero stays DC staring at Philia who is R of Lycus.) Philia, this is Pseudolus. (Lycus motions for Philia to X to Pseudolus. She does.) You are to stay with him until the captain comes. It will not be long.

(Pseudolus passes the girl past him to Hero who is waiting DC. Philia and Hero just stand staring at each other without touching as Lycus continues.)

Pseudolus, (pulls Pseudolus a couple of steps DR) thank you, Pseudolus. If none in the house were to your liking, there will soon be new arrivals. You shall have first choice, because, Pseudolus, you are a friend. (bows)

PSEUDOLUS

And you, Lycus, are a gentleman and a procurer.

(Pseudolus bows. Lycus nods at the supposed compliment then exits DR. Pseudolus looks at Hero and Philia fondly, then turns to audience, DRC.)

There they are. Together. And I must keep them that way, together, if I am to be free. What to do? What to do? (XDR) I need help. I'll go to the harbor. There I may find a way out! I am off! (starts ODR, stops) The captain! (Hero and Philia turn to face him alarmed.) Watch for him. (X to R of Philia) He may arrive this way... (indicates DR, Philia turns and faces DR) ...or he may arrive this way. (indicates DL, Hero turns and faces DL) ...No, no, no. You watch this way (turns Philia around to face DL) and you watch that way. (turns Hero around to face DR and Philia) Much better. (XDR, starts to exit, stops, addresses audience) Don't worry. Nothing will happen. He's a virgin, too. (runs ODR)

(MUSIC CUE: "I'M LOVELY")

PHILIA (R of DC)

My name is Philia.

HERO (L of DC)

Yes.

PHILIA (step back 2 steps R)

I do not know your name, but you have beautiful legs.

HERO (back 2 steps L)

My name is Hero and...uh...you have beautiful legs, I imagine.

PHILIA (XDRC several steps)

I would show them to you, but they are sold.

HERO (2 steps toward her)

I know.

PHILIA (X to R of Hero)

Along with the rest of me. I cost 500 minae. (XDRC proudly, stop, return to R of Hero) Is that a lot of money?

HERO (shaking head)

Oh, yes.

PHILIA (XDRC, stops, returns to R of Hero)

More than 300?

HERO (shaking head)

Nearly twice as much.

PHILIA (XDRC)

Those are the two numbers that mix me up, three and five. I hope that captain doesn't expect me to do a lot of adding.

HERO (XDRC to left of Philia)

You can't add?

HERO

Yes.

PHILIA

Very well. (a blank look comes over her face, she turns forward) I have forgotten it.

HERO (sits up, disappointed,
sits on R end of bench)

It's Hero.

PHILIA (rising, XDL)

Forgive me, Hero. I have no memory for names.

HERO (rising XDL to R of
Philia)

You don't need one. You don't need anything. (backing
DC)

YOU'RE LOVELY, (backing RC)
ABSOLUTELY LOVELY,

WHO'D BELIEVE THE LOVELINESS OF YOU? (falls and sits C
on R bench)

WINSOME, (X to L bench, sits R end, straddles it facing
L. Philia XLC, sits L end, facing him.)

SWEET AND WARM AND WINSOME,
RADIANT AS IN SOME DREAM COME TRUE.

NOW,
VENUS WOULD SEEM TAME (bouncing L to Philia in rhythm)
HELEN AND HER THOUSAND
SHIPS WOULD HAVE TO DIE OF SHAME,

BOTH (face to face)

AND I'M HAPPY,
HAPPY THAT YOU'RE (I'M) LOVELY,
FOR THERE'S ONE THING LOVELINESS CAN DO--
IT'S A GIFT FOR ME TO SHARE WITH YOU.

(They kiss. Pause. Hero rises, staggers DC,
then back to C of R bench, flops down on it
swinging his legs, then twirls around on bench
excitedly, so that he straddles bench facing LC)

HERO

Do you know? I've never been kissed before.

PHILIA (X to L end of R bench)

That's the very first thing they teach us.

(both stare again)

HERO (haltingly)

Philia...I love you.

PHILIA (X behind bench to L
of Hero)

And I love you. (grabs Hero and bends him back in kiss)

HYSTERIUM (enters from C house,
XC)

^ Pseudolus! Where is that? (sees Hero and Philia, smiles,
XDLC, realizes) No! No! (X to Hero and Philia) No, no,
no, no, no.

HERO (jumping up, R of bench)

Hysterium--this is Philia.

HYSTERIUM (reaching for Hero)

^ Never mind who she is, (pull Hero C) who is she? Where
did she come from?

HERO (R of Hysterium)

She is from the house of Lycus.

HYSTERIUM (shocked)

A courtesan!

PHILIA (XDRC)

I am a virgin.

HYSTERIUM (disbelieving)

Of course, (drag Hero DLC) Hero, this will never do.
Never, never. Bid farewell to this young lady so she can
go about her--business.

HERO

But Pseudolus said--

HYSTERIUM (XDL)

Pseudolus! I might have known!

(Pseudolus runs on UR)

PSEUDOLUS (XRC)

Hero! Master! (spots Hysterium, pivots and begins polishing door of R house)

HYSTERIUM (X to L of him)

Pseudolus! (Hero follows to C, but stops)

PSEUDOLUS

Yes, Hysterium? (Philia X to R of Hero C)

HYSTERIUM

Pseudolus!

PSEUDOLUS (X to L of
Hysterium, back
to C)

Pronounced perfectly! You know, a lot of people say Pseudolus and I hate it. (aside to Hero) Show the girl our garden.

(Hero and Philia exit UL. Pseudolus X to C house and begins polishing L column)

HYSTERIUM

How dare you? (X to R column of C house) Arranging an assignation between an innocent boy and a you-know-what?

PSEUDOLUS (XC of porch)

Hysterium, there is something you should know about that you-know-what?

HYSTERIUM

What?

PSEUDOLUS (X back to L
column)

That girl, about whom you think the worst, is my daughter.

HYSTERIUM (XC of porch)

You're what?

PSEUDOLUS (turning to face
him)

My daughter. You've heard me speak of her.

HYSTERIUM

Never!

PSEUDOLUS (turning toward
L column)

Well, I don't like to talk about her.

HYSTERIUM (X to R column)

That girl is not your daughter.

PSEUDOLUS (XC of porch)

My sister?

HYSTERIUM

I shall go tell his parents.

(Hysterium XDC, does military turn and XDLC.)

PSEUDOLUS (C of porch)

Wait! (Pseudolus repeats same procedure only stops DC.) Hysterium, the truth. She has been sold to a captain who comes any moment now to claim her.

HYSTERIUM (X to L of
Pseudolus)

Oh, (then XDLC to exit) I go tell his parents!

PSEUDOLUS (XDLC, catching
up)

I go with you! (X to L of Hysterium)

HYSTERIUM (stopping, back
2 steps towards
C)

You don't want to be there when I tell them about you!

PSEUDOLUS (blocking exit
DL)

No, I want you to be there when I tell them about you!

HYSTERIUM

Tell them what about me? I have nothing to fear. I am
a pillar of virtue. I go.

(He XDL to exit, Pseudolus stops him.)

PSEUDOLUS (backing him DR)

I think it might be of interest to the family that
their slave-in-chief, their pillar of virtue, has
secreted within the confines of his cubicle Rome's most
extensive and diversified collection of erotic poetry.

HYSTERIUM (R of Pseudolus
DR)

Pseudolus! (XL of Pseudolus, calls to C house) Hero!

PSEUDOLUS (DR)

Tell me, where did you ever get that fruit bowl with the
frieze of _____? (He indicates an erotic pose or
two.)

HYSTERIUM (X to Pseudolus)

Pseudolus! (XUC to C house) Hero! (stands on L edge
of porch)

(Hero and Philia enter UL and stand ULC.)

Hero, as you know, your mother and father placed me in charge of your innocence. However, I have decided to allow you to remain with the girl until the arrival of her captain.

HERO (embracing Philia)

Oh, Philia!

HYSTERIUM (X between them)

Here! Stop doing that! (separates them) You could hurt each other. (X to porch, looks at Pseudolus who is posing) Ohhhhh! (exits into C house.)

PSEUDOLUS (XUC)

Master, I said we needed a brilliant idea.

HERO (X to L of Pseudolus)

Yes?

PSEUDOLUS

I have been to the harbor, and I have found one. Come along! (XRC)

PHILIA (XLC)

Are we going somewhere?

PSEUDOLUS (facing her)

You are.

HERO (L of C)

Where are we to go?

PSEUDOLUS (X toward Hero)

Away!

HERO (remaining L of C)

Where away?

PSEUDOLUS (R of C)

Far away?

(MUSIC CUE: "PRETTY LITTLE PICTURE")

HERO (facing Pseudolus)

But my family....

PHILIA (facing Pseudolus)

My captain....

PSEUDOLUS

There is only room for two of you.

HERO

Where?

"PRETTY LITTLE PICTURE"

PSEUDOLUS

IN THE TIBER THERE SITS A BOAT (XDR)
 GENTLY DIPPING ITS BOW,
 TRIM AND TIDY AND BUILT TO FLOAT. (XDRC)
 PRETTY LITTLE PICTURE?
 NOW... (XLC pushing Hero to R end of L bench,
 Pseudolus stands C behind bench.)
 PUT A BOY ON THE STARBOARD SIDE, (Hero sits on R end
 of bench.)
 LEANING OUT AT THE RAIL.
 NEXT TO HIM PUT A BLUSHING BRIDE (Philia XLC, sits C
 of bench.)
 SLIM AND SLENDER AND STARRY EYED. (Pseudolus stands
 behind the pair.)
 DOWN BELOW PUT A TINY BED.
 THE SUN GETS PALE,
 THE SEA GETS RED,

AND OFF THEY SAIL ON THE FIRST HIGH TIDE,
 THE BOAT AND THE BED AND THE BOY AND THE BRIDE!
 IT'S A PRETTY LITTLE PICTURE,
 OH MY!
 PRETTY LITTLE PICTURE,
 HOW TRUE!
 PRETTY LITTLE PICTURE
 WHICH I,
 PSEUDOLITILUS, GIVE TO YOU!!!

FEEL THE ROLL OF THE PLAYFUL WAVES, (all start wave
 pantomime)
 SEE THE SAILS AS THEY SWELL.
 HEAR THE WHIPS ON THE GALLEY SLAVES--
 PRETTY LITTLE PICTURE? (Philia strokes Hero's L
 leg.)
 WELL...LET IT CARRY YOUR CARES AWAY,
 OUT OF SIGHT, OUT OF MIND, (Hero removes Philia's
 hand.)
 PAST THE BUOY AND THROUGH THE BAY,
 SOON THERE'S NOTHING BUT SEA AND SPRAY, (Hero replaces
 her hand.)
 NIGHT DESCENDS AND THE MOON'S AGLOW
 YOUR ARMS ENTWINE, (Hero and Philia embrace)
 YOU STEAL BELOW,
 AND FAR BEHIND AT THE EDGE OF DAY,
 THE BONG OF THE BELL OF THE BUOY IN THE BAY,
 AND THE BOAT AND THE BOY
 AND THE BRIDE AWAY!
 IT'S A PRETTY LITTLE PICTURE TO SHARE
 AS THE LITTLE BOAT SAILS TO SEA.
 TAKE A LITTLE TRIP FREE AS AIR
 HAVE A LITTLE FREEDOM ON ME!

HERO AND PHILIA

NO WORRIES, (both stand in front of L bench)
 NO BOTHERS,
 NO CAPTAINS,
 NO FATHERS,

PSEUDOLUS

IN THE OCEAN AN ISLAND WAITS (pantomimes island by
 walking in a circle)
 SMOOTH AND SANDY AND PINK.
 FILLED WITH LEMONS AND NUTS AND DATES (Philia and
 Hero XDC)
 PRETTY LITTLE PICTURE?
 THINK:

IN THE COTTAGE OF CYPRESS TREES, (pantomime drawing
cottage with door L of DRC facing Hero and
Philia.)

SEA-SHELLS DOTTING THE DOOR,
BOY AND BRIDE LIVE A LIFE OF EASE (Hero carries
Philia over the threshold as Pseudolus holds
imaginary door open. Hero carries her C of
DRC.)

DOING NOTHING BUT WHAT THEY PLEASE. (Hero sets her
down.)

AND EVERY NIGHT WHEN THE STARS APPEAR, (Hero is R of
Philia, both kneel facing each other. Pseudolus
X behind them.)

THERE'S NOTHING MORE TO SEE OR HEAR,
THERE'S JUST THE SHORE (Hero leans toward Philia who
leans back until it appears he is going to
be laying on top of her. Pseudolus puts his
hands between them and reminds them that there
is an audience watching. Hero and Philia sit
straight up embarrassed but quickly go back
into staring at each other. Pseudolus remains
behind them standing.)

WHERE THE LOVERS LIE,
THE SAND AND SEA AND THE STARS AND THE SKY,
AND THE SOUND OF A SOFT LITTLE SATISFIED SIGH... (Hero
and Philia sigh.)

ALL

ALL YOUR PETTY LITTLE PROBLEMS WILL CEASE,
AND YOUR LITTLE BLESSINGS WILL FLOW,
AND YOUR LITTLE FAMILY INCREASE...
PRETTY LITTLE PICTURE....

PSEUDOLUS (interjecting)

NO! NO!

ALL

PRETTY LITTLE MASTERPIECE! (Pseudolus bends down to
Hero and Philia)
PRETTY LITTLE PICTURE. (Hero and Philia face audience)

PSEUDOLUS (XDR)

Come! We go!

HERO (jumping up, XDR
to L of Pseudolus)

Yes!

PHILIA (still kneeling)

Wait! (Hero XDR, helps her up, then runs DR to exit.)
I cannot go.

(Pseudolus and Hero freeze DR, slowly turn
L to her.)

PSEUDOLUS

Why can you not?

PHILIA

As long as the captain has a contract. I must go
with him. (hand over heart) That is the way of a
courtesan. (XDC)

HERO (XDR, kneeling
arms outstretched)

Oh, Venus, why did you bring us together, only to part
us?

PHILIA (X to L of him)

Be brave, Hero!

(She craddles his head on her bosom.)

HERO (sobbing)

For us there will never be happiness.

PHILIA (stroking his
head)

We will have to learn to be happy without it.

PSEUDOLUS (DR, to audience)

Do you believe this? Have you been listening? And not a word about me or my freedom. (firmly) She must go with him.

PHILIA (XDC)

This waiting out here is torture. Why doesn't he come and take me?

PSEUDOLUS (XDC to R of Philia)

In good time you will be taken. But not on the street. (pushes her UC, through door of C house) Inside.

PHILIA (coming right back out)

You will tell me when he comes?

PSEUDOLUS (pushing her back in)

I shall have him knock. On the door. Three times.

PHILIA (coming back out)

That's two and one more?

PSEUDOLUS (pushing her back in)

That's correct. Three times. Now in, in, in.

HERO (still kneeling, DRG)

Pseudolus, what is going to happen?

PSEUDOLUS (X to R of Hero)

She will go with you.

HERO (excited, rising, XUC)

She will? (rushes excitedly through C door, has head on collision with Hysterium who is entering. Pseudolus XURC)

HYSTERIUM (holding head, R of Hero on porch of C house)

Hero, I am off to the market. While you are alone with the girl, remember who you are. (Hero grins, then dashes

into the C house door. Hysterium shudders, XUC off porch, to audience) Oh well, I have yet to begin my daily chores. (XURC, passing in DS of Pseudolus.)

PSEUDOLUS (stopping him URC)

Hysterium, before you go. Just one more favor.

HYSTERIUM (turning L to Pseudolus)

What is it?

PSEUDOLUS

May I borrow your book of potions?

HYSTERIUM

Oh no, no, no! That stays right here (pats his back pocket) where it belongs. (XUR--calls OSR through arch) You there, bird seller! What do you have in the way of a plump peahen?

(As he exits UR, Pseudolus steals potion book from Hysterium's back pocket.)

PSEUDOLUS (XDC)

(To audience) His book of potions! And my pass to freedom! What I need is his potent sleeping potion. With a drop or two of that, the breath stops short (pantomime), the eyes slam shut (pantomime), the body hangs limp (pantomime), (XDRC) I shall mix a few drops in a beaker of wine and give it to the girl to drink. I show Lycus that she has died (XDR) of the plague, and tell Hero to dispose of the body. Then they to the boat, I to the hills, and you (audience) to your homes. Eh? (XDC looking through potion book) I just remembered something frightening. I cannot read! (XURC and calls into C house) Hero! Come out here. (Hero enters onto porch) Call these pages off to me.

HERO (desperately)

Not now!! (Hero turns to exit into C house.)

PSEUDOLUS (vocally stopping him)

Yes, now! Our plan depends upon it. (Hero X to R of C porch, Pseudolus gives him the book of potions.) Read.

(During the reading from the potion book that follows, Hero reads each listing separately and tries to run back into house after each selection only to be stopped by Pseudolus saying NO! When he reads "Passion Potion", Hero says "Yes" himself and runs to house only to be stopped again by Pseudolus' "No".)

HERO (reading as he turns pages)

"Fever Potion"... "Headache Potions"... "Passion Potion"...
"Sleeping Potion"....

PSEUDOLUS (URC)

That's it! The formula. What do we need? The ingredients?

HERO (stepping off porch R of UC)

"The eye of an eel."

PSEUDOLUS (XRC)

That we have.

HERO

"The heart of a snail."

PSEUDOLUS

That we have.

HERO

"A cup of mare's sweat."

PSEUDOLUS

That we...Mare's sweat? That we have not. (X to R of Hero, then XRC)

HERO (X to L of Pseudolus)

Why are you preparing this?

PSEUDOLUS

I intend to give it to the girl. Asleep, she will go with you.

HERO

She will?

PSEUDOLUS (X to R end of R bench)

Mare's sweat?

HERO (X to L end of R bench)

Where will you find it?

PSEUDOLUS (X to L of Hero)

Leave that to me. You go to the harbor. (pushes Hero DR) Give the boatman your twenty minae and tell him that you sail with him this day! I shall prepare the potion.

HERO (stopping DR, turning to Pseudolus)

This is exciting!

PSEUDOLUS

Isn't it? Go! (Hero exits DR) Mare's sweat? (XDC) Where am I going to find mare's sweat on a balmy day like this? Oh, Zeus!!!! (exit UR)

SENEK (entering DL with statue, XC)

Pseudolus! Pseudolus!...He could have taken this to the stone cutter for me. (to audience) I dropped it, and now the nose has to be resharpened. Hysterium will take it for me. (XUC)

(He X to door of C house, kicks it on L door facing three times, X to R bench and sets statue down on L end. Philia enters from C house, arms outstretched.)

PHILIA (C of C house porch)

Take me! (Senex looks around.) Take me!

SENEK (RC behind R end of R bench)

What did you say?

PHILIA

Take me!

SENEX (X to R of UC)

One moment. (Returns to R bench, turns statue so that face is aimed DS.)

PHILIA

Here on the street if you like! My body is yours. Say it! Say it!

SENEX (X to R of her)

Your... (looking both ways) body is mine.

PHILIA (X to Senex at R edge of porch)

Then take me! (Throws herself at him.) Is this not what you want?

SENEX (embracing her)

It does cross my mind now and then.

PHILIA (pulling away to C of porch)

You must know one thing.

SENEX

What is that?

PHILIA (reciting)

Though you may have my body, you shall never have my heart.

SENEX (to audience)

Well, you can't have everything. (XC, looking heavenward) A thousand thanks, whichever one of you did this.

(XUC to R of Philia. He embraces her. They are in their embrace as Pseudolus enters DR carrying vial. Not seeing them, he addresses the audience.)

PSEUDOLUS (DR)

Would you believe it? There was a mare sweating not two streets from here.

(Holds up the cup, then turns UC to see Senex and Philia embracing. Senex's face is hidden from him.)

Gets to look more like his father every day!

PHILIA (sees Pseudolus)

Pseudolus, he is here. (Senex turns around to face Pseudolus.)

PSEUDOLUS (DR)

NO!

SENEX

Remember where we stopped. (slips out from under her. XDR to L of Pseudolus.)

PSEUDOLUS (hiding potion behind his back)

Sir, you're back.

SENEX (holding his spine)

She almost broke it.

PSEUDOLUS

You've returned!

SENEX

Yes!

PSEUDOLUS

Unexpectedly!

SENEX

Apparently, who is she?

PHILIA (XDC)

I shall await your bidding. (curtsy)

SENEX (steps toward her, bows,
X back to L of Pseudolus)

Yes, dear.

PHILIA

Ever your servant. (curtsy)

(She exits into C house.)

SENEX (L of Pseudolus)

(sigh) Ever my servant.

PSEUDOLUS

(quickly) Yes, sir. Your servant. Your new maid. We
needed someone to help.

SENEX

A new maid. She seems very loyal.

PSEUDOLUS

And very efficient and very courteous and very thoughtful.

SENEX

Maids like me, I'm neat. (XDRC)

(MUSICAL CUE: "EVERYBODY OUGHT TO HAVE A MAID")

I like maids. They're neat. Something no household
should be without. (DC)

"EVERYBODY OUGHT TO HAVE A MAID"

SENEX (XDLC)

EVERYBODY OUGHT TO HAVE A MAID!

PSEUDOLUS (following)

EVERYBODY OUGHT TO HAVE A MAID!

SENEX (backing DC)

EVERYBODY OUGHT TO HAVE A WORKING GIRL,
EVERYBODY OUGHT TO HAVE A SERVING GIRL, (XDLC)
TO PUTTER AROUND THE HOUSE. (DLC)

EVERYBODY OUGHT TO HAVE A MAID! (backing DC)

PSEUDOLUS (backing with Senex)

EVERYBODY OUGHT TO HAVE A MAID!

SENEX (XDLC)

EVERYBODY OUGHT TO HAVE A MENIAL,
CONSISTENTLY CONGENIAL (DLC)
AND QUIETER THAN A MOUSE. (faces front with Pseudolus)
OH! OH! WOULDN'T SHE BE DELICIOUS, (steps forward 2
steps)
TIDYING UP THE DISHES,
NEAT AS A PIN?
OH! OH! WOULDN'T SHE BE DELIGHTFUL, (steps back 2
steps)
SWEEPING OUT, SLEEPING IN?

EVERYBODY OUGHT TO HAVE A MAID! (XL of DLC)

PSEUDOLUS (following R of
Senex)

EVERYBODY OUGHT TO HAVE A MAID!

SENEX

SOMEONE WHOM YOU HIRE WHEN YOU'RE SHORT OF HELP (backs
DLC)
TO OFFER YOU THE SORT OF HELP (XL of DLC. Hysterium
enters UC, XDR.)
YOU NEVER GET FROM A SPOUSE
FLUTTERING UP THE STAIRWAY, (Pseudolus XDR to
SHUTTERING UP THE WINDOWS, L of Hysterium,
CLUTTERING UP THE BEDROOM, whispers in his
BUTTERING UP THE MASTER, L ear.)
PUTTERING ALL AROUND
THE HOUSE! (XDRC)

HYSTERIUM (XDRC to R of Senex)

A maid?

PSEUDOLUS (XDRC to R of
Hysterium)

A maid.

SENEX (X in front of Hysterium
to L of Pseudolus)

A maid.

ALL (DRC)

A maid. (All XDC, Hysterium leading, next Senex, then
Pseudolus.)

EVERYBODY OUGHT TO HAVE A MAID!
EVERYBODY OUGHT TO HAVE A SERVING GIRL, (X to R of DC)
A LOYAL AND UNSWERVING GIRL (XDC)
WHO'S QUIETER THAN A MOUSE.

OH! OH! (to audience)

HYS TERIUM

THINK OF HER AT THE DUSTBIN,
'SPECIALLY WHEN SHE'S JUST BEEN
TRAIPSING ABOUT.

ALL

OH! OH!
WOULDN'T SHE BE DELIGHTFUL,

HYS TERIUM

LIVING IN...

SENEX

GIVING OUT?

ALL (XL of DC)

EVERYBODY OUGHT TO HAVE A MAID,
TIDILY COLLECTING BITS OF PAPER 'N' STRINGS, (XDC)
APPEALING IN HER APRON STRINGS, (XL of DC)
BEGUILING IN HER BLOUSE!

HYS TERIUM (L of DC)

PATTERING THROUGH THE ATTIC,

SENEX (R of Hysterium)

CHATTERING IN THE CELLAR, (Lycus enters UR. XDRC)

PSEUDOLUS (XDRC to L of Lycus)

CLATTERING IN THE KITCHEN,

SENEX

FLATTERING IN THE BEDROOM,

PUTTERING ALL AROUND THE HOUSE, (Senex and Hysterium
XDRC)

THE HOUSE!

THE HOUSE! (DRC)

LYCUS (X to L of Hysterium)

A maid?

HYSTERIUM (L of Senex)

A maid.

PSEUDOLUS (X to R of Senex)

A maid.

SENEX (L of Pseudolus)

A maid!

ALL

(All XDC--Lycus leading, then Hysterium, Senex,
and Pseudolus.)

EVERYBODY OUGHT TO HAVE A MAID!
SOMEONE WHO'S EFFICIENT AND RELIABLE, (XDRC)
OBEDIENT AND PLIABLE (XDC)
AND QUIETER THAN A MOUSE.

OH! OH! WOULDN'T SHE BE SO NIMBLE, (DC)
FIDDLING WITH HER THIMBLE,
MENDING HER GOWN?
OH! OH! WOULDN'T SHE BE DELIGHTFUL,

LYCUS

CLEANING UP...

SENEX

LEANING DOWN! (Senex leans down L and Pseudolus hits his backside.)

ALL (XDLC)

EVERYBODY OUGHT TO HAVE A MAID,
SOMEONE WHO'LL BE BUSY AS A BUMBLEBEE (XDC)
AND, EVEN IF YOU GRUMBLE, BE (XDLC)
AS GRACEFUL AS A GROUSE!

LYCUS (DLC)

WRIGGLING IN THE ANTEROOM,

HYSTERIUM (R of Lycus)

JIGGLING IN THE LIVING ROOM,

PSEUDOLUS (R of Senex)

GIGGLING IN THE DINING-ROOM,

SENEX (R of Hysterium)

WIGGLING IN THE OTHER ROOMS,

ALL (XDR)

PUTTERING ALL AROUND
THE HOUSE!
THE HOUSE!
THE HOUSE!

(All exit DR. Re-enter UR. Lycus goes into R house. Senex XRC, Hysterium XURC, Pseudolus XUR.)

SENEX (in front of R bench)

I know how busy both of you are. Therefore, it is for me to introduce her to the niceties of housework. (XUC) We shall start in my room.

HYSTERIUM (XUC to C of porch barring door with his body)

Sir!

PSEUDOLUS (XRC)

Sir, your son is in there!

SENEX (XL of C porch)

Oh! (thinks a minute, then) Before my friend and neighbor, Erronius, went abroad in search of his children stolen in infancy by pirates, he asked me to look into his house from time to time. (X to L house) This seems as good a time as any. (opens door) I shall have a chat with the girl in here. Send her to me.

PSEUDOLUS (X to R of Senex)

Sir.

SENEX (turning to face him)

Yes?

PSEUDOLUS

Only my great devotion to you allows me to speak so frankly.

(Unseen by Senex, Pseudolus sprinkles contents of vial on his back.)

You trudged on the road quite some way, and I fear that the great physical exertion...(sniffs)

SENEX (sniffing)

Is that me?!

PSEUDOLUS (backing ULC)

Yes, sir.

SENEX (on L porch)

My heavens, I smell like an overheated horse! I shall have to bathe.

PSEUDOLUS

At least!

(Senex exits into L house. Hysterium XD to R end of R bench. Pseudolus X to L of Hysterium.)

HYSTERIUM

Why did I ever let her in the house? I should never have listened to you!

PSEUDOLUS (handing him potion book)

Everything is going to be fine, pussycat.

HYSTERIUM

Oh, you! You just see that she gets out of that house.

PSEUDOLUS (picking up statue)

And you just see that he stays in that house. Keep calm!
(Exit into C house)

HYSTERIUM (XUC)

Calm? Calm? Mustn't get excited. Calm. Calm.

"I'M CALM"

HYSTERIUM

I'M CALM, I'M CALM, (XRC)
I'M PERFECTLY CALM
I'M UTTERLY UNDER CONTROL.
I HAVEN'T A WORRY--
WHERE OTHERS WOULD HURRY,
I STROLL. (running walk UR, then XRC, jumps over bench
and XDC)

I'M CALM, I'M COOL, (DC)
A GIBBERING FOOL
IS SOMETHING I NEVER BECOME.
WHEN THUNDER IS RUMBLING
AND OTHERS ARE CRUMBLING,
I HUM. (running walk, humming, DLC, DL, L, LC grabbing
L end of bench)

I MUST THINK CALM, CONFORTING THINGS: (XC straddling L
bench)
BUTTERFLY WINGS,
EMERALD RINGS, (C)
OR A MURMURING, MURMURING, MURMURING (XDR straddling R
bench)
LOOK: (DR)
I'M CALM, I'M CALM, (XDRC)

I HAVEN'T A QUALM
I'M UTTERLY UNDER CONTROL. (XDC)

LET NOTHING CONFUSE ME
OR FAZE ME-- (yawn)
--EXCUSE ME--
I'M CALM,
OH, SO CALM,
OH, SO...

SENEX (calling from within
L house)

HYSTERIUM!!! HYSTERIUM!!!!!!!

(Hysterium hears call, screams, runs to L house, throws open bottom of half door, runs in hitting top half of door, crawls out over L bench, turns around twice and hysterically runs UC and dives through door of C house.)

(Erronius enters DR, XDRC)

ERRONIUS

Ah, home at last. Bring up the baggage. Fetch the rest from the harbor.

(Sailors enter DR carrying baggage, put it down DR and exit DR.)

Ah, after years of searching for my long lost children (to audience) stolen in infancy by pirates...(XDC)

(Hysterium enters from C house, X to L house.)

How good it is to see this street once more. These tired old eyes fill with tears at the sight of the little they see. (to Hysterium) Pardon me, young woman. (Hysterium looks both ways then walks DC to Erronius.) I was just-- ah, lovely baby. (pats chicken Hysterium is carrying) About the age of my children when they were stolen by pirates. Well at least I have the comforts of my lonely house.

(Erronius XLC hitting the L bench which he pets as "a nice doggie" then continues toward L porch. Hysterium, finally realizing who this man is, XL ahead and blocks the door to the L house.)

HYSTERIUM (on porch blocking door)

Sir!

ERRONIUS (US of Hysterium on porch)

And who are you?

HYSTERIUM

Hysterium, sir, servant to Senex.

ERRONIUS (to door facing)

Yes, of course. I should have known you anywhere.

(Senex is heard singing from inside L house
"Everybody Ought To Have A Maid".)

What was that? (XLC)

HYSTERIUM (on porch)

What was what?

ERRONIUS (X back R of Hysterium)

That!

HYSTERIUM

That what?

ERRONIUS

That eerie sound.

HYSTERIUM

Eerie?

ERRONIUS

Eerie, as if haunted.

HYSTERIUM

Eerie, as if haunted? (pulls Erronius DLC) Sir, what I'm about to tell you is eerie...Your house--is haunted.

ERRONIUS

Haunted?

HYSTERIUM

As haunted as the day is long!!

(Pseudolus enters UR stirring the potion. He listens.)

ERRONIUS

Impossible! My house haunted, you say? Strange.

HYSTERIUM

But true. Perhaps you ought to stay with relatives...
(Hysterium pushes Erronius toward DC.)...distant relatives.

ERRONIUS

Yes...No! (pushes Hysterium back DLC) Fetch me a soothsayer.

HYSTERIUM

A soothsayer?

ERRONIUS

Yes, I must have him search my house immediately.

(Pseudolus sets potion on R bench, puts cloth over his head, X to C, chants ghoulishly. Erronius turns to Hysterium.)

Who is that?

PSEUDOLUS

You are in need of a soothsayer?

ERRONIUS (XC to L of him)

How did you know?

PSEUDOLUS

I'd be a fine soothsayer if I didn't!

ERRONIUS

There is a spirit in my---

PSEUDOLUS

Silence! I am about to say the sooth! Wait! I see it.
I see everything.

(Hysterium climbs on C of L bench behind
Erronius and pantomimes the following sequence.)

You have been abroad.

ERRONIUS

Yes, yes.

PSEUDOLUS

For...(looks to Hysterium who flashes his ten fingers
twice.)...twenty years! You have been searching...for...
(Hysterium cradles his arms, rocks them.) A child!
(Hysterium holds up two fingers.) Two children!

ERRONIUS

Yes, yes!

(Hysterium flexes his muscles.)

PSEUDOLUS

A fine, big boy.

ERRONIUS

Yes.

PSEUDOLUS

And...(Hysterium places hand on his hip, pantomimes a
girl) and a strange little boy. (Hysterium shakes his
head "no".) A girl! A girl! A boy and a girl!

ERRONIUS

Yes! Can you find them for me?

PSEUDOLUS

Certainly I can find them for you.

ERRONIUS (taking ring from
finger)

Each wears a ring on which is engraven a gaggle of geese.

PSEUDOLUS

A gaggle of what?

ERRONIUS

A gaggle of geese. Look! (hands ring to Pseudolus)

PSEUDOLUS

How many geese in a gaggle?

ERRONIUS

At least seven.

PSEUDOLUS

Seven? (XDC) Then before I say the sooth again you must
walk seven times around the seven hills of Rome.

ERRONIUS (XDC to L of
Pseudolus)

Seven times?

HYSTERIUM (getting off bench,
XDC to L of Erronius)

Slowly.

ERRONIUS

Seven times around the seven hills?

(Sailors enter DR with more baggage.)

Take it all back to the harbor!

SAILOR

Back to the harbor?

ERRONIUS (proudly)

My house is haunted.

(Sailors exit DR with baggage, grumbling.)

And the spirit?

PSEUDOLUS

It shall be gone by the time you have done my bidding.

ERRONIUS

Thank you.

PSEUDOLUS (indicating OL)

To the hills!

ERRONIUS (indicating DS)

To the hills! (He starts walking off into the audience.)

HYSTERIUM (grabbing him)

This is the way, sir! (Hysterium twirls him DL)

ERRONIUS (XDL, stops, turns to Hysterium)

Thank you, young woman! (He exits DL.)

PSEUDOLUS

Sir, you forgot your gaggle! (X to R bench)

SENEC (entering from L house)

Hysterium!

HYSTERIUM (startled)

Sir!

SENEC (XLC)

Prepare my bath!

HYSTERIUM

Yes, sir! (exits into L house)

SENEC (XC)

Ah, Pseudolus, that little maid. Do you know what her

first words were to me? She said, "Take me".

PSEUDOLUS (picking up potion
bowl)

And you shall, sir. (XUC)

SENEX

I'll try.

PSEUDOLUS

Yes, sir. (exits into C house)

SENEX (starting to L house)

Remember, Hysterium. Not too hot and not too cold.

(Hero runs on DR calling)

HERO

Philia! Philia!

(Senex stops in L doorway, turns.)

SENEX

Son!

HERO (XC)

Father! Where's Mother?

SENEX (frightened, turns)

Where?! (Realizes. XC) Oh. Uh--I have returned
without her. Pressing business.

(Philia appears on balcony of C house.)

Lovely new maid.

HERO

New maid?

SENEX

Pseudolus told me about her.

HERO

Oh.

SENEX (to Philia)

Presently, my dear.

(Philia exits into C house waving. Both men wave back. They both freeze with arm extended, backs to audience. They pause, both turn heads to see other waving. Both lower arms; both turn around to audience.)

"IMPOSSIBLE"

SENEX

WHY DID HE LOOK AT HER THAT WAY? (L of C)

HERO

WHY DID HE LOOK AT HER THAT WAY? (R of C)

BOTH

MUST BE MY IMAGINATION....

(Hero XDRC. Senex XDLC.)

SENEX

SHE'S A LOVELY, BLOOMING FLOWER,
HE'S JUST A SPROUT--IMPOSSIBLE. (DLC)

HERO

SHE'S A LOVELY BLOOMING FLOWER,
HE'S ALL WORN OUT--IMPOSSIBLE. (DRC)

SENEX

JUST A FLEDGLING IN THE NEST...

HERO

JUST A MAN WHO NEEDS A REST...

SENEX

HE'S A BEAMISH BOY AT BEST...

HERO

POOR OLD FELLOW...

SENEX

HE'S A CHILD AND LOVE'S A TEST
HE'S TOO YOUNG TO PAST--IMPASSABLE.

HERO

HE HAS ASTHMA, GOUT, A WIFE,
LUMBAGO AND GAS--IRASCIBLE!

SENEX

ROMPING IN THE NURSERY...

HERO

HE LOOKS TIRED...

SENEX (XL of C, kneel)

SON, SIT ON YOUR FATHER'S KNEE.

HERO (XR of Senex, holds
father's head)

FATHER, YOU CAN LEAN ON ME.

BOTH (indicating the other)

HIM?
IMPOSSIBLE.

(Philia enters on balcony, Senex rises, stands
L of Hero.)

PHILIA

I'm ready!!!! (waves and exits)

(Both men repeat previous process of both waving,
realizing that both are waving, freezing, etc.)

HERO (X in front of Senex DLC)

WHY DID SHE WAVE AT HIM THAT WAY?

SENEX (XDRC)

WHY DID SHE WAVE AT HIM THAT WAY?

BOTH

COULD THERE BE AN EXPLANATION?

HERO

WOMEN OFTEN WANT A FATHER,
SHE MAY WANT MINE--IT'S POSSIBLE!

SENEX

HE'S A HANDSOME LAD OF TWENTY,
I'M THIRTY-NINE--IT'S POSSIBLE!

HERO

OLDER MEN KNOW SO MUCH MORE...

SENEX

IN A WAY, I'M FORTY-FOUR...

HERO

NEXT TO HIM, I'LL SEEM A BORE...

SENEX

ALL RIGHT--FIFTY!

HERO

THEN AGAIN, HE IS MY FATHER
I OUGHT TO TRUST--IMPOSSIBLE!

SENEX

THEN AGAIN, WITH LOVE AT MY AGE
SOMETIMES IT'S JUST...IMPOSSIBLE!

HERO (X slowly to C)

WITH A GIRL, I'M ILL-AT-EASE.

SENEX (X slowly to C)

I DON'T FEEL WELL...

HERO (L of C)

SIR, ABOUT THOSE BIRDS AND BEES,

SENEX (R of C)

SON, A GLASS OF WATER, PLEASE...

BOTH (collapsing on each other
until they are leaning
back to back in C)

THE SITUATIONS FRAUGHT,
FRAUGHTER THAN I THOUGHT,
WITH HORRIBLE,
IMPOSSIBLE,
POSSIBILITIES!

SENEX (beginning DRC circles
up behind R bench to URC)

Pseudolus! (XC) Son, it grieves me to see a boy of your
age moping about the house.

(Pseudolus enters from C house with potion.)

Pseudolus, I want you to take Hero to the baths. (X to L
end of R bench.)

HERO (X to L of C)

Sir!

PSEUDOLUS (XC)

Very good, sir. Allow me to finish a brew master Hero
asked me to prepare. (to Hero) Master, I shall meet
you in front of the baths of Aqua Salina--you know where
it is? Next to the harbor. And I shall have a surprise
for you.

HERO

Oh, yes. Yes, of course. Farewell, father. Farewell,
Pseudolus. (XDR, stops, runs back, jumps on R end of R
bench, kisses his father on the head, jumps down
and exits DR)

SENEX (XL)

Well, he to his bath and I to mine.

(Pseudolus XR as Hysterium enters from L house,
wiping hands on tunic.)

HYSTERIUM (XUC)

Just the way you like it, sir.

SENEX (on porch of L house)

One more thing, Hysterium.

HYSTERIUM (XULC)

Yes, sir?

SENEX

I shall need a complete change of garb. Let me see...
my tunic with the tassels.

HYSTERIUM

Sir, it needs taking in.

SENEX

Well, take it in and bring it out. (exits into L house)

(Hysterium exits into the C house. Lycus enters
from R house and X to R of Pseudolus who is
standing behind the R bench with his back to R
house.)

LYCUS

The girl! I want to know the worst. How is she?

PSEUDOLUS

She is very low.

LYCUS (XDR of bench)

Still smiling?

PSEUDOLUS (XDL of bench)

Laughing. (Lycus reacts in horror.) There is one hope!
I have prepared a plague potion. If it is not too late,
we may yet save her life.

LYCUS (shoving Pseudolus UC)

Give it to her!

PSEUDOLUS

Yes!

(MUSIC CUE: FANFARE)

(Pseudolus starts for C house as Fanfare is heard and protean dressed as soldier enters UL carrying spear.)

SOLDIER (XC)

Ho, there! (Lycus and Pseudolus turn and stare in horror.) I seek the house of Marcus Lycus.

LYCUS (runs UR, stops, X
back to R of Pseudolus)

Who heeks the souse of Leecee Mycus? (runs UR, stops,
X back to R of Pseudolus)

PSEUDOLUS (trying to hold
Lycus)

Hold, sir.

LYCUS (stammering in fear)

But he--who--

PSEUDOLUS

You're not holding. (Lycus stops. to soldier, enunciating grotesquely) Who is he who seeks the house of Marcus Lycus?

SOLDIER

A foot soldier of Captain Miles Gloriosus!

(MUSIC CUE: FANFARE)

(Soldier executes an elaborate salute: L arm raises over head, stretches, drops, hits chest, raises, stretches, drops, hits chest, raises, stretches, drops, hits chest. R arm repeats process. Stamps L foot three times. Stamps R foot three times. L arm raises, stretches, drops, hits chest. Stands at attention.)

PSEUDOLUS

Smartly done!

SOLDIER

My captain has dispatched me to inform you that he is but half a league away. Prepare to greet him! (Soldier salutes details above and exits UL.)

(MUSIC CUE: FANFARE)

PSEUDOLUS (pulling Lycus to L end of R bench)

Half a league!

LYCUS

We have only moments!

PSEUDOLUS

I'll give her the potion!

LYCUS (X to R end of R bench)

Yes!

PSEUDOLUS (X to C house)

Yes!

LYCUS (R end of bench)

Wait!

PSEUDOLUS (X to L end of R bench)

What?

LYCUS

Don't leave me!

PSEUDOLUS

Why not?

LYCUS

He's coming!

PSEUDOLUS

I know he's coming!

LYCUS

You speak to him. I'll give her the potion. (Lycus
grabs potion and runs to door of C house.)

PSEUDOLUS (L end of R bench)

Wait! You can't give her the potion!

LYCUS (porch of C house)

Why not?

PSEUDOLUS

You'll catch the plague!

LYCUS (running to DR of bench)

Oh, I don't want the plague!

PSEUDOLUS (X to C house)

I've got to give her the potion!

LYCUS

Yes!

PSEUDOLUS

Yes!

LYCUS

Wait!

PSEUDOLUS (X to L end of R
bench)

What?

LYCUS (X to R end of R bench)

She's in the house of Senex!

PSEUDOLUS

What'll we do? Does he know which house is your house?

LYCUS

No!

PSEUDOLUS (points to C house)

This is your house!

LYCUS

Will he believe it?

PSEUDOLUS

Get the girls!

LYCUS

Good!

PSEUDOLUS

I'll give her the potion!

LYCUS (X to R house)

Yes!

PSEUDOLUS (X to C house)

Yes!

LYCUS (X back to R end of bench)

Wait?

PSEUDOLUS (X back to L end of bench)

What is it?????

LYCUS

I forgot.

PSEUDOLUS

Lycus, we must not lose our heads!

LYCUS

Yes! No! (X to R house)

PSEUDOLUS (screaming)

We must remain calm.

(MUSIC CUE: FANFARE)

LYCUS (X to US of R bench,
falls on knees)

Pseudolus, you must speak to the captain! I have no talent for bravery.

PSEUDOLUS (X to L of Lycus)

You grant me permission to represent you?

LYCUS

Complete!

PSEUDOLUS

All right. (Lycus stands) Collect the courtesans and bring them out. Then you are to wait in your house.

LYCUS

Pseudolus, I am eternally grateful! I am your friend until death.

PSEUDOLUS

Go!

LYCUS (X to R house)

Yes!

PSEUDOLUS (X to C house)

Yes!

LYCUS (X back to R end of
bench)

Wait!

PSEUDOLUS (stops UC, yells)

NO!!!!!!

(Lycus exits into R house.)

(MUSIC CUE: FANFARE)

(Two proteans dressed as soldiers enter UL and
come to a smart halt, ULC.)

2nd SOLDIER (R of 3rd soldier)

Ho, there!

3rd SOLDIER

We seek the house of Marcus Lycus?

PSEUDOLUS (UC on porch)

Who is it that seeks the house of Marcus Lycus?

3rd SOLDIER

Footsoldiers of Captain Miles Gloriosus.

2nd SOLDIER

He is but a quarter of a league away and bids you honor
this. (Hands Pseudolus a parchment scroll. Pseudolus
hands him the potion.)

PSEUDOLUS (studies scroll)

Oh, yes, of course.

3rd SOLDIER (indicating scroll)

You know what this is?

PSEUDOLUS

Of course I know what this is. This is writing.

2nd SOLDIER

It is your contract with the captain.

PSEUDOLUS

And a pretty piece of work. What is this word here?
(points to word on scroll)

2nd SOLDIER (X to L of
Pseudolus, looks at
scroll)

That's "Lycus".

PSEUDOLUS (XD off porch)

Oh, yes. Then you realize whom you are speaking to.

3rd SOLDIER

Yes, sir.

2nd SOLDIER (X to L of Pseu-
dulus)

And do you see what it says there? (points to spot on
scroll)

PSEUDOLUS (XRC to R end of R
bench)

It says...words. And I intend to stand behind those
words, or my name is not Marcus Lycus!

(Hysterium enters from C house)

HYS TERIUM (on porch)

Pseudolus!

PSEUDOLUS (without missing a
beat)

Or my name is not Pseudolus Marcus Lycus! (XULC to
soldiers) I must have a word with my eunuch. (To
Hysterium) Come here, eunuch! (takes Hysterium DR)

HYSTERIUM (XDR to R of
Pseudolus)

How dare you call me that?

PSEUDOLUS (sotto voice)

You know it's not true, and I know it's not true, so what do we care what they think?

HYSTERIUM (XL of Pseudolus)

Those soldiers, have they come for the girl? I'll go right in and get her. (starts for C house)

PSEUDOLUS (grabbing him)

They have not come for the girl. They have come for me.

HYSTERIUM (turning to face him)

What?

PSEUDOLUS

Hysterium, I have never told you this, but years ago I deserted from the army.

HYSTERIUM

No!

PSEUDOLUS

Sh! I was very young. I wanted to be an archer. Instead, they made me a slinger. Then, one day, at the height of battle, I lost my head. I arched when I should have slung. I had to flee.

HYSTERIUM

And now they have found you. Oh, Pseudolus!

PSEUDOLUS (X to L of Hysterium)

Sh! They are looking for Pseudolus. I told them I am Lycus.

HYSTERIUM

And Lycus you are! Rely on me!

PSEUDOLUS

I must.

(XULC to soldiers, gets potion bowl, gives scroll to 2nd soldier, XDR)

Hysterium, more bad news!

HYSTERIUM (DR)

I hope it's good.

PSEUDOLUS (X to L of Pseudolus)

It's terrible! The girl refuses to go with her captain. That is why I prepared your sleeping potion. You are to give her a drop or two in a beaker of wine, and upon hearing me say "Present the bride", carry her out in your arms!

HYSTERIUM (X to L of Pseudolus)

Trust me, Pseud---(catches himself) Trust me, Lycus!

(Hysterium takes potion from Pseudolus and XUC)

I go, Lycus. Farewell, Lycus. (Exits into C house)

PSEUDOLUS (XULC to soldiers)

Bid your captain come! His bride awaits him!

(Soldiers execute fancy salute, run off UL. Pseudolus X to R house, calls in.)

Lycus! The girls! Quickly!

LYCUS (entering from R house)

Yes! (calls into R house) Eunuchs! The girls! Quickly! (to Pseudolus) We shall pose them informally.

(Eunuch enters from R house followed by courtesans and two other eunuchs. They cluster R and UR.)

PSEUDOLUS (XC)

Give the place a friendly look.

EUNUCH (on porch of R house)

Hurry, there! Hurry! Hurry!

GYNMASIA (on porch of R house)

Don't you lower your voice to me!

LYCUS (XUC)

You are to do exactly as Pseudolus bids. He will represent me.

PSEUDOLUS (XULC, motions girls to UC steps)

All you girls over here! (XC) Now you Eunuchs...

(Indicates manly pose he wants them to assume. Eunuchs squeal with delight and run and fight over him.)

Lycus, do we really need these eunuchs?

LYCUS (X to R of Eunuchs)

Into the house.

EUNUCHS (exiting hand in hand, R house)

Into the house! Into the house!

PSEUDOLUS (XUC arranging girls on steps)

You there, You there, You there (to Gymnasia) You there... Oh, there's so much of you there!

(leans on her bosom, as Erronius enters DR, XDL)

(See Fig. 4)

ERRONIUS

First time around!

(All watch as he XDL and exits)

PSEUDOLUS (XLC)

Now girls, may I have your attention. You are about to

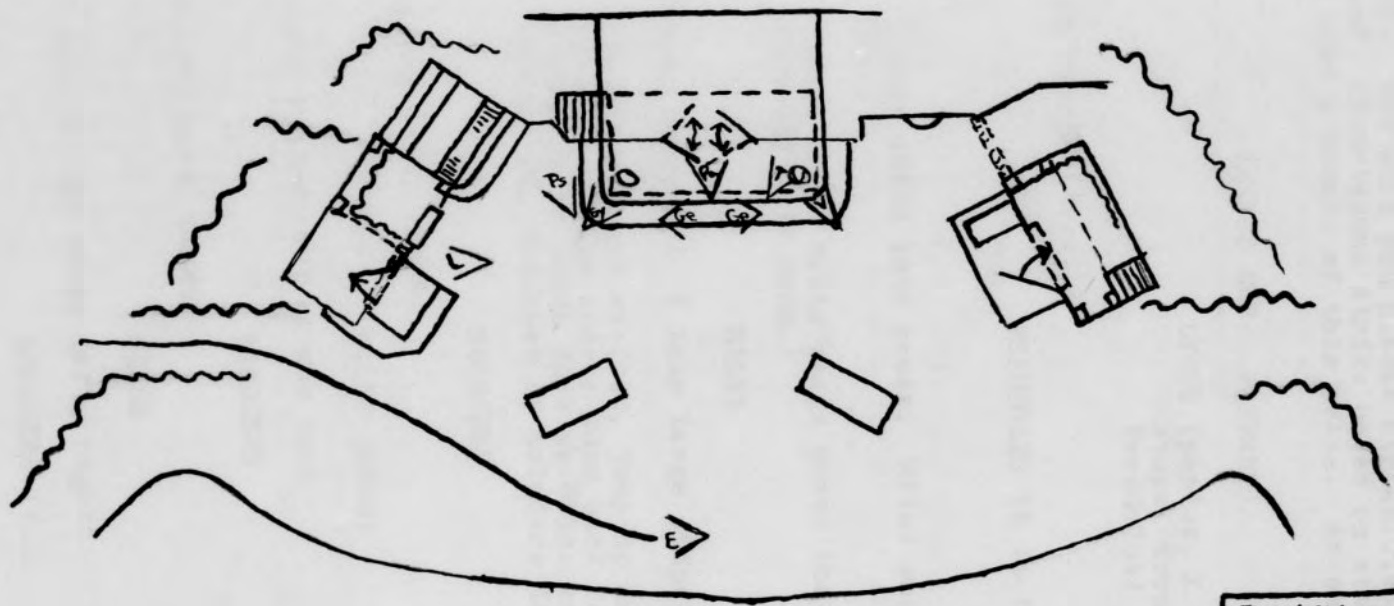


FIGURE 4

FUNNY THING
$\frac{3}{8}'' = 1'0''$
L. BRANHAM

meet a great captain. Remember who you are and what you stand for. Now will you please strike...vocational attitudes? (Courtesans strike poses on steps) Perfect! I would like a mosaic of this scene. An entire wall made up of--

(MUSIC CUE: FANFARE)

LYCUS (panics, X to R house,
stops, turns to face
Pseudolus)

Again, my heartfelt....

PSEUDOLUS (X to L of Lycus)

In! In!

(Lycus exits into house. Miles voice is heard
OSL.)

(MUSIC CUE: Music plays under the action going
directly into song.)

MILES

Stand aside, everyone! I take large steps!

(Courtesans get excited, jump up and XLC to
see. Pseudolus orders them back to their
positions on porch just as Miles enters from
extreme DL, followed by soldiers in line.)

SOLDIERS

Left, right, left, right...

MILES (XULC)

We not only fought, but we won too!

SOLDIERS

Left, right, left, right.

MILES

There's none of the enemy left, right?

SOLDIERS (ULC)

Right! Left!...uh...Ri--uh--left!...uh...(utter confu-
sion)

MILES (XUC)

Halt!

(Soldiers freeze in whatever position they have gotten themselves into ULC and remain this way until song, at which point they line up ULC at an angle to the action.)

PSEUDOLUS (XURC, saluting)

Hail, Miles Gloriosus!

MILES

You are?

PSEUDOLUS (bowing)

Marcus Lycus, sir. I am dazzled by your presence.

MILES (XC)

Everybody is.

PSEUDOLUS (indicating C house)

Welcome to my house, great captain. Your bride awaits you.

MILES (XLC)

My bride!

"BRING ME MY BRIDE"

MILES

MY BRIDE! MY BRIDE! (Soldiers line ULC)
 I'VE COME TO CLAIM MY BRIDE.
 COME TENDERLY TO CRUSH HER AGAINST MY SIDE!
 LET HASTE BE MADE (XDRC)
 I CANNOT BE DELAYED!
 THERE ARE LANDS TO CONQUER,
 CITIES TO LOOT
 AND PEOPLE TO DEGRADE. (XDC)

SOLDIERS (breaking "attention",
 stepping DS one step)

LOOK AT THOSE ARMS!
 LOOK AT THAT CHEST!
 LOOK AT THEM!

MILES (DC)

NOT TO MENTION THE REST! (Soldiers step back into
"attention")
(To audience) EVEN I AM IMPRESSED!
MY BRIDE! (XDLC)
MY BRIDE!
COME BRING TO ME MY BRIDE!
MY LUST FOR HER NO LONGER CAN BE DENIED! (DLC)
CONVEY THE NEWS!
I HAVE NO TIME TO LOSE!
THERE ARE TOWNS TO PLUNDER, (X to DS side of L bench)
TEMPLES TO BURN, AND WOMEN TO ABUSE

SOLDIERS (XLC to Miles)

LOOK AT THAT FOOT! (raising foot)
LOOK AT THAT HEEL!
MARK THAT MAGNIFICENT MUSCLE OF STEEL!

MILES (striking He-man pose)

I AM MY IDEAL!
I, MILES GLORIOSUS, (XC)
I, SLAUGHTERER OF THOUSANDS (Soldiers line up LC behind
L bench)
I, OPPRESSOR OF THE MEEK, SUBDUER OF THE WEAK,
DEGRADER OF THE GREEK, DESTROYER OF THE TURK,
MUST HURRY BACK TO WORK!

(Courtesans line up L with soldiers arranging
themselves so that each soldier has a girl in
each arm. Pseudolus XRC.)

MILES PSEUDOLUS AND GIRLS

I, MILES GLORIOSUS HIM, MILES GLORIOSUS

SOLDIERS

A MAN AMONG MEN!

MILES PSEUDOLUS AND GIRLS

I, PARAGON OF VIRTUE, HIM, PARAGON OF VIRTUE,

SOLDIERS

WITH SWORD AND WITH PEN!

MILES

I, IN WAR THE MOST ADMIRER, (X to front of L bench)
 IN WIT THE MOST INSPIRED,
 IN LOVE THE MOST DESIRED,
 IN DRESS THE BEST DISPLAYED
 I AM A PARADE.

SOLDIERS

LOOK AT THOSE EYES,
 CUNNING AND KEEN,
 LOOK AT THE SIZE OF THOSE THIGHS,
 LIKE A MIGHTY MACHINE!

PSEUDOLUS (X to Miles, touch-
 ing his leg)

THOSE ARE THE MIGHTIEST THIGHS THAT I EVER THEEN! (Miles
 slaps his hand away.)
 I MEAN...(backing RC)

MILES

MY BRIDE!
 MY BRIDE!
 INFORM MY LUCKY BRIDE: (XDC)
 THE FABLED ARMS OF MILES ARE OPEN WIDE!
 MAKE HASTE! MAKE HASTE! (Courtesans and soldiers
 surround him DC.)
 I HAVE NO TIME TO WASTE!
 THERE ARE SHRINES I SHOULD BE SACKING,
 RIBS I SHOULD BE CRACKING,
 EYES TO GOUGE AND BOOTY TO DIVIDE!
 BRING ME MY BRIDE!

(See: Fig. 5)

SOLDIERS

BRING HIM HIS BRIDE!

COURTESANS

BRING HIM HIS BRIDE!

(At end of song, Pseudolus X to C house,
 Miles X to L of UC, soldiers and two courtesans
 line up LC, other courtesans line up RC.)

(See: Fig. 6)

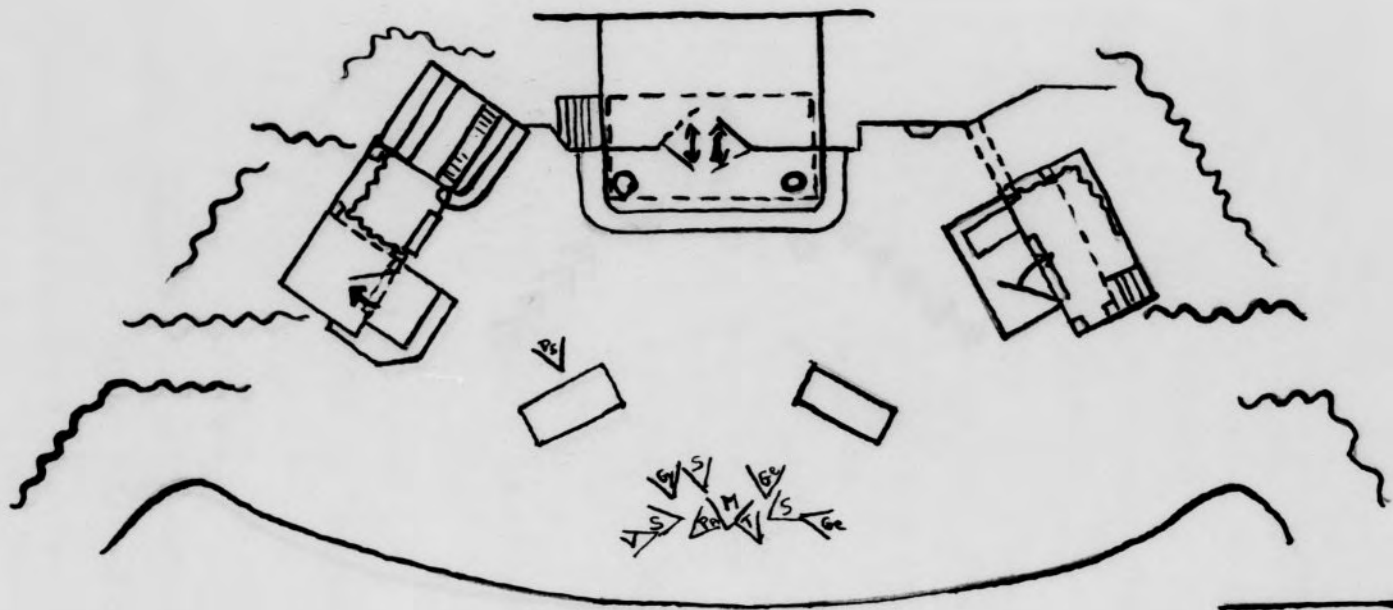


FIGURE 5

FUNNY THING
$\frac{3}{8}'' = 1'0''$
L. BRANTHAM

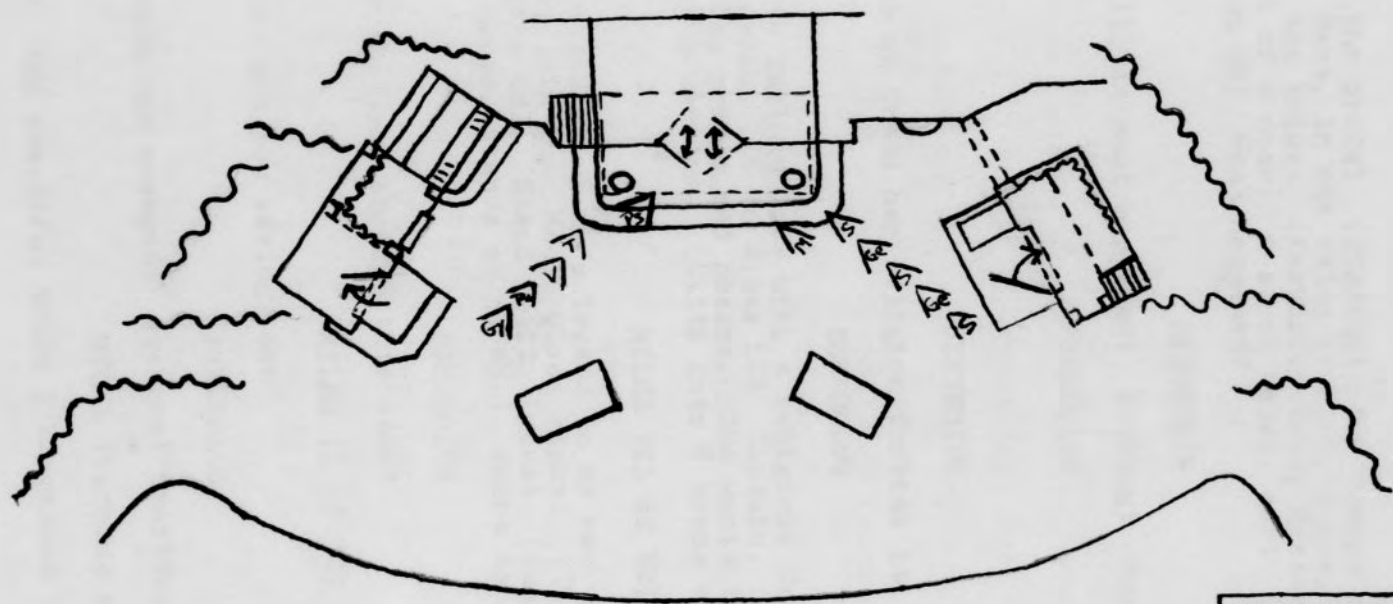


FIGURE 6

FUNNY THING
$\frac{1}{8}'' = 1'0''$
L. BRANHAM

PSEUDOLUS (X to C house)

Present the bride! (FANFARE) Pay homage all! (all kneel) Here, in one being is Juno, Diana, and Venus. Present the bride. (Pseudolus bows, Hysterium sticks head out of C door) A short delay, sir! (pulls Hysterium DR) What happened?

HYSTERIUM

I'll tell you what happened! Nothing! She won't drink!

PSEUDOLUS

What!

HYSTERIUM

She says on Crete her religion forbids it.

PSEUDOLUS

He had to fall in love with a religious Cretan! I'll get her to drink. (X to Miles LC) Captain, forgive the girl. She primps and preens. She wants to be worthy of so great a warrior. (Exits into C house with Hysterium)

MILES (XL of UC)

Understandable. I am a legend in my own time. (Laughs, soldiers join in) Men! Close ranks! (They and courtesans do.) Stand tall! Lycus! (Pseudolus enters from C house, stands on porch.) Where is my bride?

PSEUDOLUS

Did not she come through this door?

MILES (L of UC)

No. What are you saying, man?

PSEUDOLUS

The virgin has escaped! (general reaction)

MILES (turning away LC)

Oh, no! The beautiful bride I bargained for!

PSEUDOLUS

Vanished! (stepping off porch)

MILES (XLC)

This is monstrous!

PSEUDOLUS

It certainly is. (then pulling Miles DC confidentially)
But look at it this way. Since I cannot deliver her to
you, you do not have to pay me the 500 minae.

MILES (DC, L of Pseudolus)

I paid you the 500 minae! Through my agents. Has the
money escaped as well?

PSEUDOLUS (nervously)

There has been a little mistake. (Stepping away DR.
Laughs.) I was only joking. Lycus will pay you.

MILES (stepping toward him)

What?

PSEUDOLUS

I was helping out a friend. Allow me, great captain.
(X to R house and pulls Lycus out) Come out here! (to
Miles) Here is your man! (to Lycus as he pulls him
DRC) Tell him! Tell him who I am!

(Hysterium enters from C house.)

LYCUS (DRC)

Everyone knows who you are, Lycus.

HYSTERIUM (X to L of Pseudolus)

Of course. He is Marcus Lycus.

PSEUDOLUS

No! No! He is Lycus. This is his house!

LYCUS (to Miles)

Look within, sir. You will find none here but hooded men.

We are a holy order. An ancient brotherhood of lepers.
 (Miles backs away in horror.) Unclean! Unclean! And
 bless you, Lycus! (He backs out, exiting DR.)

MILES (pushing Hysterium RC
 to get to Pseudolus,
 XDRC)

What now, Lycus?

PSEUDOLUS (DRC, afraid to hear
 answer)

What?

MILES (pulling Pseudolus DC)

I shall tell you what! With axe and pike, my soldiers
 shall raze this house to the ground.

HYSTERIUM (X to C house)

Our beautiful house. (weeps on L porch pillar)

MILES (throwing Pseudolus to
 ground L of DC)

And you, you shall receive the maximum punishment--
 death!

(Courtesans scream and cluster around RC, some
 standing on R bench, others in front. The
 soldiers have drawn their swords and surrounded
 Pseudolus who is kneeling to the L of Miles.)

(See: Fig. 7)

PSEUDOLUS (L of Miles)

Please, sir, please! May I be allowed a word?

MILES

A word?

PSEUDOLUS

One word.

MILES

It had better be a good one.

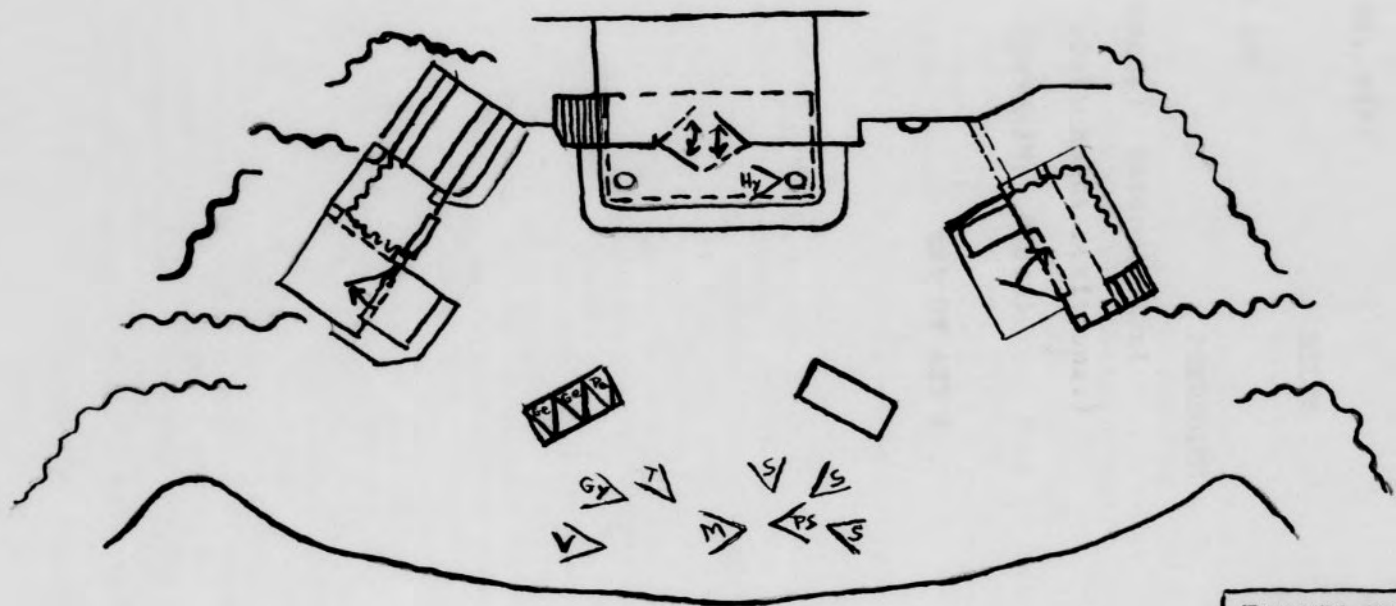


FIGURE 7

FUNNY THING
$\frac{1}{8}'' = 1'0''$
L. BRANHAM

PSEUDOLUS

Oh, it is, sir!

MILES

What is it?

PSEUDOLUS

(to audience) Intermission!

(Cast holds positions.)

(CURTAIN: Close)

END OF ACT I

PSEUDOLUS (to MILES)

ACT II

(CURTAIN: Extreme R)

(MUSIC: ENTREACTE)

(CURTAIN: Entire stage)

(Scene is same as Act I. This time Prologus is played by Senex rather than by Pseudolus. As the characters are introduced, they enter and assume the positions in which they were last seen at the end of ACT I.)

PROLOGUS (enters from C house)

Welcome again, playgoers. (XDC) You are about to witness the second half of our play. (signals music, which plays under the following) Permit me to remind you where we were when last you saw us. The virgin--(Philia enters DL, XUC and exits into C house) was waiting--that's what they do best--waiting here in the house for her captain to claim her. She has refused to drink the potion on religious grounds. Lycus--(Lycus enters DL and exits DR) skulks about the city, searching for Philia. Hero--(Hero enters DR, circles the Prologus and exits DR) is at the baths where he sits and soaks. His mother--(Domina enters UR and exits UL) is on the way to the country to visit her mother. A hundred and four years old and not one organ in working condition. The courtesans--(Courtesans enter DR, run to positions on or in front of R bench and freeze into their positions) Miles Gloriosus and his mighty warriors (Miles enters DR, X to his position R of DC. Soldiers enter DL, X to their positions around DC spot), Hysterium (Hysterium enters, makes his way through the crowd, X to L pillar of C house, weeps) Pseudolus--are here. (Pseudolus enters DL, X to DC spot, converses with the soldiers, kneels down, resumes horrified expression) And I, Senex, await the maid in my neighbor's house, (XDLC) if memory serves. (He exits into L house--pauses--runs back in, XDLC.) Let the play continue! (Claps hands and exits back into L house.)

PSEUDOLUS (to Miles)

Sir! I...

MILES (to soldiers)

Gag him!

(Soldier L of Pseudolus grabs him from behind, clamps hand over his mouth. Miles pulls his sword and as he is about to send it into Pseudolus at belly level, Pseudolus whirls around and the sword jabs soldier in the rear. Soldier releases him and falls on other soldiers forcing them into a pile C. Pseudolus XDLC followed by Miles. Feeling trapped, Pseudolus backs ULC stalked by Miles. Courtesans scream and XR to porch of R house. Hysterium XUR)

You...

PSEUDOLUS

Sir! (Backs into L pillar. X to R side of R pillar) The girl must be near at hand. If you kill me you deprive yourself of seeing a face so fair, a heart so pure, a body so undulating...(Miles, C of porch, lowers sword) She is magnificence personified! If you had been born a woman, you would have been she!

MILES (C of porch)

As magnificent as that?

PSEUDOLUS (hiding behind R pillar)

Yes, sir. Spare me! I am sure she can be found.

MILES

You are?

PSEUDOLUS

Yes, sir. (grabs Miles and brings him DC confidentially) I shall give you a list of ten or twenty places you might look for her.

MILES (L of Pseudolus, DC)

You shall look for her!

PSEUDOLUS (XDLC)

Me? With this bad leg? (He limps horribly, Miles grabs him)

MILES

With that bad leg!

PSEUDOLUS (steps closer to Miles)

Yes, it will do it good. And where may I deliver the girl? I mean, where will you be?

MILES (pointing to C house)

Waiting here in your house.

HYSTERIUM (XUC to C house, throwing himself on door)

No!

MILES (XL of UC to porch)

No?!

HYSTERIUM (backing off R of porch, hides UR of pillar)

I meant "yes". It just came out "no".

MILES (XUC, to Pseudolus)

And to assure your return--Men! (Soldiers jump up from C pile and stand ULC at attention.) You are to go with him.

PSEUDOLUS (XLC)

Sir, before I go, a word with my eunuch.

MILES (UC)

Be brief.

PSEUDOLUS (XDR)

Yes, sir. Come here, Eunuch. (motions Hysterium DR)

Hysterium, this is what you must do. Hide the girl up on the roof.

HYSTERIUM

Why?

PSEUDOLUS (stumped)

Why not? Go! (Hysterium exits into C house)

MILES (to soldiers)

He is not to stray from your sight. (Soldiers salute.)

PSEUDOLUS (XUC to R of Miles)

My eunuch is making sure the house is fit to receive so illustrious a visitor.

MILES

I have been put off enough for one day!

(He turns to C house, stops, as Erronius enters DR)

ERRONIUS

Second time around! (exits DL, all watch him)

MILES (impatient)

Lycus!

PSEUDOLUS (XR of UC)

Yes, sir! (calls to C house) Ready?

HYSTERIUM (from within C house)

Ready!!!

PSEUDOLUS (bowing R of door)

All is ready, sir. There is food and drink within.
(Courtesans enter into C house) And the girls will sing and dance for you.

MILES (X to porch)

You have but one hour. Men, you are to hound his every

step. (Miles exits into C house.)

(Pseudolus circles stage, followed by soldiers. They exit UL. Senex appears in upper L window of L house.)

(See: Fig. 8)

SENEX (sticking head through window)

Hysterium!

HYSTERIUM (entering from C house, XULC)

Yes, sir!

SENEX

Tell the maid I am almost ready.

HYSTERIUM (XLC)

Sir, I must say this to you. Abandon this mad adventure! Think of your wife on the way to the country.

SENEX

That, Hysterium, is the country's problem. (pulls head back into L house)

HYSTERIUM (XUC)

Yes, sir.

SENEX (sticks head back out of window)

Hysterium, you know that potion you prepare that so fills one with passion, one can almost perform miracles?

HYSTERIUM (XLC)

Yes, sir. We have some left over from your last anniversary.

SENEX

Bring it to me now, slave-in-chief. (exits into house)

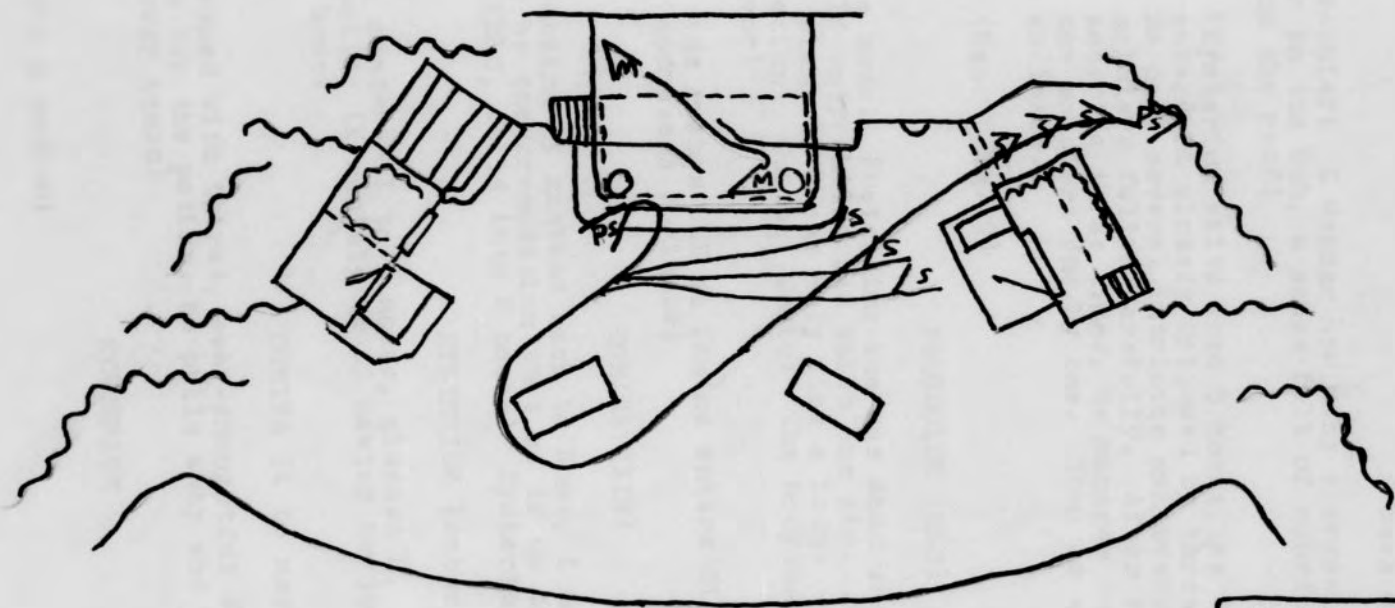


FIGURE 8

FUNNY THING
$\frac{7}{8}^{\circ} = 1^{\circ} 0^{\circ}$
L. BRANHAM

HYS TERIUM (X behind L bench,
faces audience)

Slave-in-chief! I wonder how many slaves-in-chiefs have a master in the tub, a house full of courtesans, and a virgin on the roof!

(Hysterium exits into C house, as Pseudolus enters DL closely followed by three soldiers. He does several intricate maneuvers which the soldiers follow carefully. After exiting and entering three times, he manages to eliminate the soldiers one by one. Then he addresses audience.)

(See: Fig. 9)

PSEUDOLUS (DLC)

Just one hour. Pretending she was dead was the perfect plan. If only Philia had taken one sip...It is still the perfect plan, if I can only find a body. (XDRC) A body. (inspiration) Gusto! Gusto! The bodysnatcher. He owes me a favor!

(He rushes ODR as Domina enters UL, XDC,
addresses audience)

DOMINA (XDR)

Since sending my husband back to Rome, I have been haunted by the premonition that he is up to something low. (XDRC, calls into C house) Hysterium!

HYS TERIUM (enters from C house)

Coming, master--(X to L house, glances R, sees Domina)
Mistress!!! (X rapidly to LC having to jump L bench)
You're home!

DOMINA (X to meet him LC)

And parched with thirst, ever-thoughtful Hysterium. (She reaches for the potion, he pulls away and in doing so falls over bench)

HYS TERIUM

NO! It's a potion!

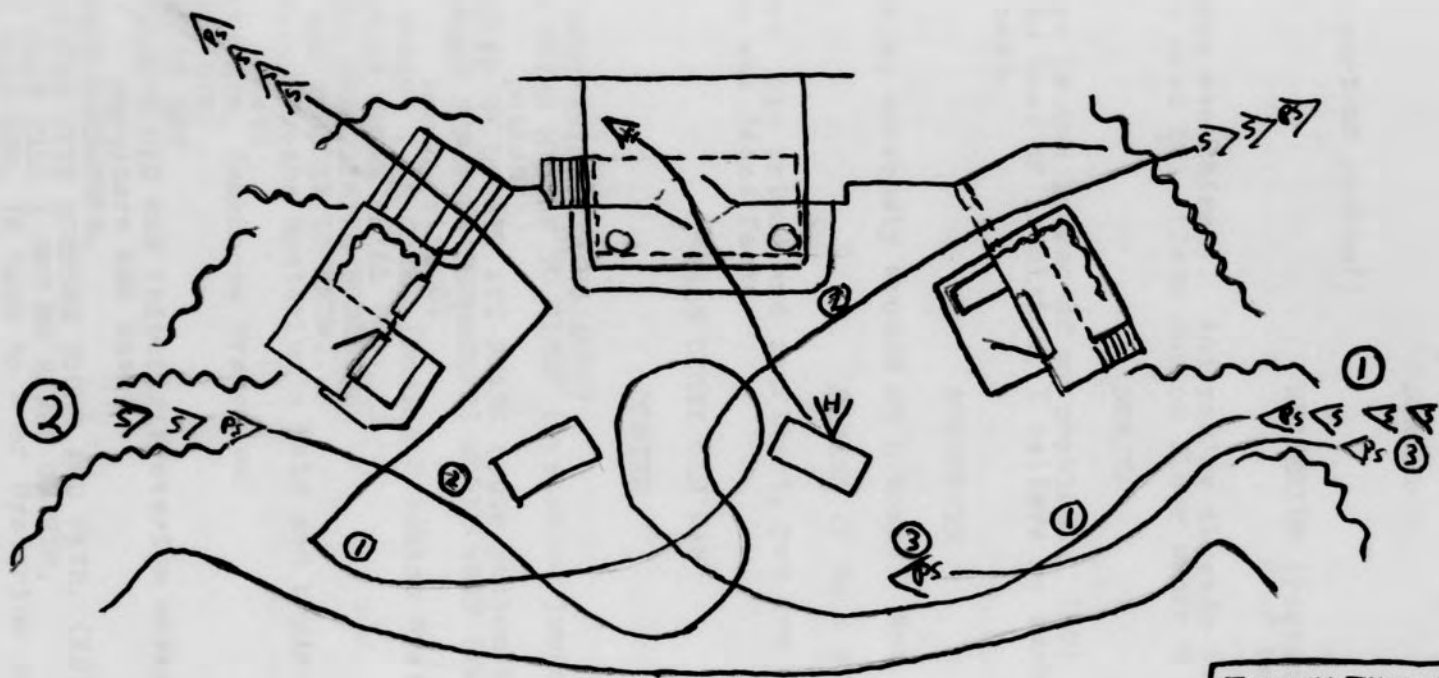


FIGURE 9

FUNNY THING
$\frac{1}{8}'' = 1'0''$
L. BRANHAM

DOMINA

What sort of potion?!

HYSTERIUM (regaining his seat,
C of bench)

To make you thirsty. And you're already thirsty, so you don't need it. (Sets cup on floor under R end of bench.)

DOMINA

Thirst is the lesser of my problems. (XC) Hysterium, on the best of intuition, I believe my husband is fouling the nest.

HYSTERIUM

(Looking nervously around at L house) No! Never!

DOMINA (X to R of him)

Never? Old friend and confidant, you are talking to a woman who faces facts.

"THAT DIRTY OLD MAN"

DOMINA

FOR OVER THIRTY YEARS (XRC)
I'VE CRIED MYSELF TO SLEEP (Hysterium jumps up, XUC with
potion)
ASSAILED BY DOUBTS AND FEARS (puts potion behind R pillar)
SO GREAT THE GODS THEMSELVES WOULD WEEP (returns to L
bench, sits C)
THE MOMENT I AM GONE, (Domina X behind Hysterium LC)
I WONDER WHERE HE'LL GO
IN ALL YOUR SIMPLE HONESTY,
YOU CAN'T BEGIN TO KNOW...
OHHH.... (grabs Hysterium's hair and begins pulling it
out)
I WANT HIM, (embraces Hysterium)
I NEED HIM,
WHERE IS HE?
THAT DIRTY OLD MAN (hitting Hysterium savagely on head,
shoulders and back)
IS HERE SOMEWHERE,
CAVORTING WITH SOMEONE YOUNG AND FAIR, (XC)
JUST WAIT TILL I GET MY HANDS ON HIM,
I'LL HOLD HIM, (X back to R of Hysterium and embraces
him)
ENFOLD HIM,

WHERE IS HE? (pushes Hysterium away)
 THAT DIRTY OLD MAN, (XC)
 WHERE CAN HE BE?
 PROFANING OUR VOWS FOR ALL TO SEE,
 COMPLAINING HOW HE'S MISUNDERSTOOD,
 ABUSING ME--(IF HE ONLY WOULD)
 OH, LOVE, (XUR)
 SWEET LOVE, (XUC)
 WHY HIDE (XC)
 COME FACE (X to R of Hysterium)
 EMBRACE YOUR BRIDE (sits beside him, R end of L bench)
 WHEREVER HE IS, I KNOW HE'S STILL AN ANGEL (reclines,
 putting her head in his lap)
 MY ANGEL.
 WHERE IS HE, (jumping up R of L bench)
 THAT DIRTY OLD MAN DIVINE? (X behind Hysterium)
 I LOVE HIM! (grabs Hysterium by neck)
 I LOVE HIM!
 THAT LECHEROUS, LEWD, LASCIVIOUS, (shaking Hysterium by
 shoulders)
 LOATHSOME, LYING, LAZY,
 DIRTY OLD MAN OF MINE. (shoves Hysterium DC to floor)

MILES (from within C house)

Why?

DOMINA (X to L of C house)

Ah, I hear him now! (Hysterium rises, XURC)

MILES

Why must I always be surrounded by fawning admirers?

DOMINA (X back LC)

That is not my husband's voice. Tell me, who is in my house? (Hysterium XUC to bar door)

HYSTERIUM (at door)

I think it's a captain.

DOMINA (XL of C house porch)

A captain?

HYSTERIUM

Yes,...he thinks that...your house...is the...I hope you do not object to my offering him your hospitality.

DOMINA (XLC)

Object? When I, myself, am the daughter of a Roman general? (XULC) Hysterium, I must meet him.

HYSTERIUM

You wouldn't like him. He's very vulgar.

DOMINA (starting to step on
L side of porch)

All soldiers are, in a grand sort of way.

(Miles throws open the door of C house, smashing Hysterium into the R pillar)

MILES (entering, C of porch)

...interminable! (shouts to Hysterium) Bring more food and drink, eunuch!

HYSTERIUM (XUR behind R
pillar)

You see?

DOMINA (X to C of porch)

Captain, I was just coming inside to give you a proper welcome.

MILES (backing into R pillar)

You are of this house? (Hysterium XR)

DOMINA

For years and years. You know, Captain, my father was General Magnus. On the last anniversary of his death, I entertained over two hundred officers.

MILES (forced back on R pillar)

Two hundred? By yourself?

DOMINA (XDLC, steps L)

Of course not. Hysterium here was a big help.

(Hysterium smiles proudly, then reacts painfully)

But now my business takes me to the Forum, (XRC behind R bench) but I shall return. (RC) And for the length of your stay I shall bend over backward to please you.

(bends backward facing Miles)

MILES (horrified)

That will not be necessary. (exits into C house)

DOMINA (XR of Hysterium)

I do wish I could chat with him, but I must find out why my husband was so anxious to return to Rome. Hysterium, (XDR pulling Hysterium) when next you see me, I shall be in some form of disguise. If you recognize me, not a word.

(Miles sticks head out of door, Domina bends Hysterium down and waves over his back to Miles)

Until later, Captain.

(Miles gags, exits into C house. Domina starts off DL as Pseudolus enters UL, sees her, starts polishing L pillar of C house.)

Oh, Pseudolus, busy as ever. (exits DL)

PSEUDOLUS (on porch, L end)

Yes, madam. (X to Hysterium who XRC to sit down on R bench) She's back!

HYS TERIUM (sitting C of R bench)

Yes!

PSEUDOLUS (L of R bench)

What has happened?

HYS TERIUM

What hasn't happened?

PSEUDOLUS (close in on Hysterium's L side)

All right, what hasn't happened? She hasn't found out anything, has she?

HYSTERIUM

No!!

PSEUDOLUS (XC)

Good!

HYSTERIUM

But she will, and she'll kill me!

PSEUDOLUS (X back RC)

No, she won't!

HYSTERIUM

No, she won't. I'll kill myself! I can do it painlessly. If she does it, it will hurt. I must do it. I have besmirched the honor of my family. My father will turn in his grave.

PSEUDOLUS

Your father is alive.

HYSTERIUM

This will kill him!

PSEUDOLUS (XC)

Are you finished? Now, listen to this. I have really shocking news.

HYSTERIUM

What?

PSEUDOLUS (X behind Hysterium to DR)

You know Gusto, the bodysnatcher? He died this morning.

HYSTERIUM

No! I saw him only yesterday. When is he to be buried?

PSEUDOLUS

They don't know. Somebody snatched the body.

HYSTERIUM

Isn't that a sha--. (Screaming and jumping up, XDRC)
Why are we crying over a dead bodysnatcher????

PSEUDOLUS (X behind to L of
Hysterium)

Because he could have helped us. He could have lent us
a body. (puts hand on Hysterium's shoulder)

HYSTERIUM (looking at Pseudo-
lus)

A body?

PSEUDOLUS

A body?

(A gleam comes into his eye. He starts running
his hand over Hysterium's shoulder and chest.
Hysterium looks at audience.)

A body. Hysterium, would you like everything to be the
way it was when you woke up this morning?

HYSTERIUM

In a minute!

PSEUDOLUS (pushing him to R
house)

That's all it will take. Go.

HYSTERIUM (stopping at door)

In here?

PSEUDOLUS (L of Hysterium)

In here!

HYSTERIUM

Where did you get the money?

(Pseudolus pushes him into R house and both exit
as Senex enters from L house.)

SENEX (XDLC)

Mmmmmmm. Something smells divine, and it's me. I just took the most luxurious bath. The oil, the essences. Oh, spectators, I would love to pass among you so that each and everyone might get a good whiff. (curved X to behind R bench, calling) Philia! (to himself) Mustn't shout. I have to save every bit of energy. (gently) Philia.

(Philia appears on L side of roof of C house)

PHILIA

Yes, Master? Master?

SENEX (looking until he finds her)

Ah, my dear. No need to dust up there. Come to me.
(XUC)

PHILIA

I am yours.

SENEX (XULC)

Yes, my dear. But not on the roof. Join me in this house.

PHILIA

Yes, sir.

(Senex exits into L house, as Philia disappears from roof. Miles appears on balcony, C house)

MILES

Oh, where is he? If he does not bring my bride he shall see me at the height of my wrath. (grabs balcony railing.)

(He looks down, gets dizzy, emits a tiny scream, and staggers cautiously back into house.)

(Philia enters from C house, X to L house as Hero runs on UR, sees her.)

HERO (XUC)

Philia!

PHILIA (X to L of Hero)

In time to say farewell.

HERO (XRC to L end of R
bench)

Did not Pseudolus give you a beaker of wine?

PHILIA (XC)

My religion forbids the drinking of wine.

HERO

Oh, no!

PHILIA

Oh, yes.

HERO (X to R of Philia)

Oh, Philia.

PHILIA (XLC)

The captain. I must go to him.

HERO (shouting)

I hate him.

PHILIA (turning back to Hero)

So do I. And I have a way to make him suffer. (XC)

"THAT'LL SHOW HIM"

PHILIA

LET THE CAPTAIN WED ME AND WOO ME, (XDLC)
I SHALL PLAY MY PART!
LET HIM MAKE HIS MAD PASSION TO ME,
YOU WILL HAVE MY HEART. (Hero XRC in front of R bench)
HE CAN HAVE THE BODY HE PAID FOR, (X to Hero RC)
NOTHING BUT THE BODY HE PAID FOR,
WHEN HE HAS THE BODY HE PAID FOR,

OUR REVENGE WILL START!-- (grabs Hero, embraces him)
 WHEN I KISS HIM, (kisses Hero)
 I'LL BE KISSING YOU, (Hero falls, sitting L end of R
 bench)
 SO I'LL KISS HIM MORNING AND NIGHT--
 THAT'LL SHOW HIM! (X behind Hero who is sitting down)
 WHEN I HOLD HIM, (Philia puts arms around Hero's neck)
 I'LL BE HOLDING YOU,
 SO I'LL HOLD HIM TEN TIMES AS TIGHT--
 THAT'LL SHOW HIM, TOO (flips Hero down on bench; Hero
 lies with head R)
 I SHALL COO AND TENDERLY STROKE HIS HAIR, (leaning on
 him)
 WISH THAT YOU WERE THERE--
 YOU'D ENJOY IT! (raising up, to audience)
 WHEN IT'S EVENING, (pulls Hero into sitting position)
 AND WE'RE IN OUR TENT FOR TWO, (X to L of Hero)
 I'LL SIT ON HIS KNEE (sits on his knees)
 GET TO KNOW HIM
 INTIMATELY--
 THAT'LL SHOW HIM (rises, XC)
 HOW MUCH I REALLY LOVE YOU!

(Pseudolus enters from R house)

HERO (jumping up, XC)

Pseudolus!

PSEUDOLUS (XRC behind bench)

What has happened? Why are you not on the...?

HERO (C)

Her captain has come!

PSEUDOLUS (X to R of Hero)

Where is he?

PHILIA

HERO

In there! (pointing L)

In there! (points UC)

PSEUDOLUS

In there...? (realizing) No, no, (to Philia) he was in
 there. (X between Hero and Philia) He had to go to the
 Senate for an unexpected ovation.

HERO

Really?

PSEUDOLUS (shaking his head
"no")

Of course.

PHILIA

Does he still want me to wait on the roof?

PSEUDOLUS

Yes.

(Pseudolus takes Philia and Hero in each arm and
XUC to porch)

MILES (from within C house)

Leave me alone!

PSEUDOLUS

No! (pivots group without breaking step) Wait--uh--
in the garden. (X to UL with Hero and Philia. Pushes
them out through UL arch, then begins to XC)PHILIA (re-enters UL, XC
behind Pseudolus)

In the garden?

PSEUDOLUS (grabbing her and
XUL)Yes, behind that large clump of myrrh! (pushes her to
Hero at UL arch, turns and XC)PHILIA (again XC behind
Pseudolus)

You will tell me when he comes?

PSEUDOLUS (again pushing her
UL to Hero)

Don't we always?

PHILIA (at UL arch to Hero)

Oh, Hero, if only you could buy me from the captain.

PSEUDOLUS (R of UL)

If Hero has the captain's contract, you will go with him?
It shall be arranged. Into the garden.

(Hero exits UL into garden, Pseudolus XC, Philia X straight DS and is caught by Pseudolus before walking off into audience. He turns her around and directs her back UL and into the garden with Hero. Pseudolus then X to L bench and picks it up, carrying it over to C, picks up R bench and places it R of L bench. He calls to R house.)

Come out here! Come on out!

(Hysterium enters from R house in virgin's dress and wig. Remains on porch.)

HYSTERIUM

You didn't tell me I'd have to be a girl!

PSEUDOLUS (X to L of Hysterium)

A dead girl! The captain will see you, go on his way,
and all will be well.

HYSTERIUM

No! It won't work!

(He starts into R house, Pseudolus pulls him back and leads him to C benches.)

PSEUDOLUS (L of Hysterium)

Please, Hysterium. We must convince the captain.

HYSTERIUM (sitting on R end
of benches)

That I'm a beautiful dead girl?

PSEUDOLUS

Yes.

HYSTERIUM (rising, running to
R house)

He'll never believe it.

PSEUDOLUS (trying to catch
him, XR)

He will. You're delicious. (this flatters Hysterium)

HYSTERIUM (stops on porch)

What if he tries to kiss me?

PSEUDOLUS (drawing Hysterium
to bench)

He won't kiss you. Hysterium, please--just lie on the
bench.

HYSTERIUM (sitting on R edge
of C bench)

He'll never believe I'm a girl. Look at me. Just look
at me.

PSEUDOLUS (X to L of benches)

I can't take my eyes off you.

"LOVELY REPRISE"

PSEUDOLUS

YOU'RE LOVELY,
ABSOLUTELY LOVELY, (X behind Hysterium)
WHO'D BELIEVE THE LOVELINESS OF YOU? (XDR)

HYSTERIUM (speaks)

No! (jumps up and XUR to house, is blocked by Pseudolus)

PSEUDOLUS (speaks)

Come back!

PERFECT, (blocking tactics to keep Hysterium near bench)
SWEET AND WARM AND WINSOME, (both XDR)
RADIANT AS IN SOME DREAM COME TRUE.
NOW (Pseudolus backs Hysterium from DR to R end of
benches.)
VENUS WILL SEEM TAME,

HELEN AND HER THOUSAND SHIPS,
 WILL HAVE TO DIE OF SHAME. (leans Hysterium back on
 bench)
 YOU'RE SO LOVELY,
 FRIGHTENING LOVELY
 THAT THE WORLD WILL NEVER SEEM THE SAME.

(He gently forces Hysterium to lie back on
 bench, and fold his arms.)

Now lie there, close your eyes, and think dead thoughts.
 Good!

(Pseudolus X to C house, but pivots with shock
 when Hysterium begins to sing.)

HYSTERIUM (lying on bench)

I'M LOVELY,
 ABSOLUTELY LOVELY, (sitting up C of benches)
 WHO'D BELIEVE THE LOVELINESS OF ME? (XDLC)
 PERFECT, (X to L pillar of C house)
 SWEET AND WARM AND WINSOME,
 RADIANT AS IN SOME DREAM COME TRUE. (X to R pillar)

NOW... (rapidly XDR)

Shouldn't I have jewelry?

PSEUDOLUS (UC)

Jewelry? (takes Erronius' ring from his finger, XDR,
 gives it to Hysterium)

HYSTERIUM

Flowers.

PSEUDOLUS (getting angry)

What?

HYSTERIUM (X to bench, sitting
 C)

I should have flowers?

(Pseudolus exits into C house, returning with
 flowers, X to L of Hysterium.)

I'M SO LOVELY, (Pseudolus gives him flowers.)

PSEUDOLUS (X behind Hysterium)

LITERALLY LOVELY--

BOTH

THAT THE WORLD WILL NEVER SEEM THE SAME--

HYSTERIUM

I'M SO LOVELY,

BOTH

THAT THE WORLD WILL NEVER BE THE SAME!

(Pseudolus gets him to lie down with head directed R, covers his face with veil, and folds his arms.)

PSEUDOLUS

Fold the arms! Good! (X to C house)

HYSTERIUM (sitting up)

Any coins he puts in my eyes, I keep!

(Pseudolus draws back to hit Hysterium who lies down quickly as three soldiers rush in UL.)

FIRST SOLDIER

Ho, there!

PSEUDOLUS (XULC, meeting soldiers)

I have been looking everywhere for you. Here is the captain's bride. Dead! (XC to benches)

(Soldiers crowd around Hysterium)

Give her air!

(They jump back, LC.)

You had best break the sad news to the Captain.

(All soldiers are reluctant. Soldiers 1 and 3 step back L leaving soldier 2 in front. He realizes he has been chosen, tries to escape but is carried to the C house door. He pleads to

them, but they X back LC. He enters door cautiously.)

A virgin. A lot of good it did her. (X behind benches)

(There is a crash and a scream. Soldier 2 is hurled through the doors and lands face down LC. Miles enters.)

MILES

Oh, grievous day. Men support me!

(Miles X to soldiers 1 and 3, stepping on soldier 2 lying LC.)

How? How did she die?

PSEUDOLUS

Well, she just sort of rolled over and...

MILES

Spare me! I cannot control my tears. I must cry.

(Miles cries on back of soldier 3, soldier 2 finally gets up and staggers to group.)

(See: Fig. 10)

PSEUDOLUS (X to R of Miles)

Go ahead, you'll feel better. Now that you have seen her, I suggest you depart and torture yourself no longer. I--I shall dispose of the body.

MILES (X to benches, flinging himself on body)

Ghoul! I will not leave without the comfort of a proper funeral service!

PSEUDOLUS (X around behind to R of Miles)

Sir, do you have time for that? I mean, isn't there a war somewhere you should be--

MILES (jumping up)

Silence! I insist on conducting a funeral. (XL of bench)

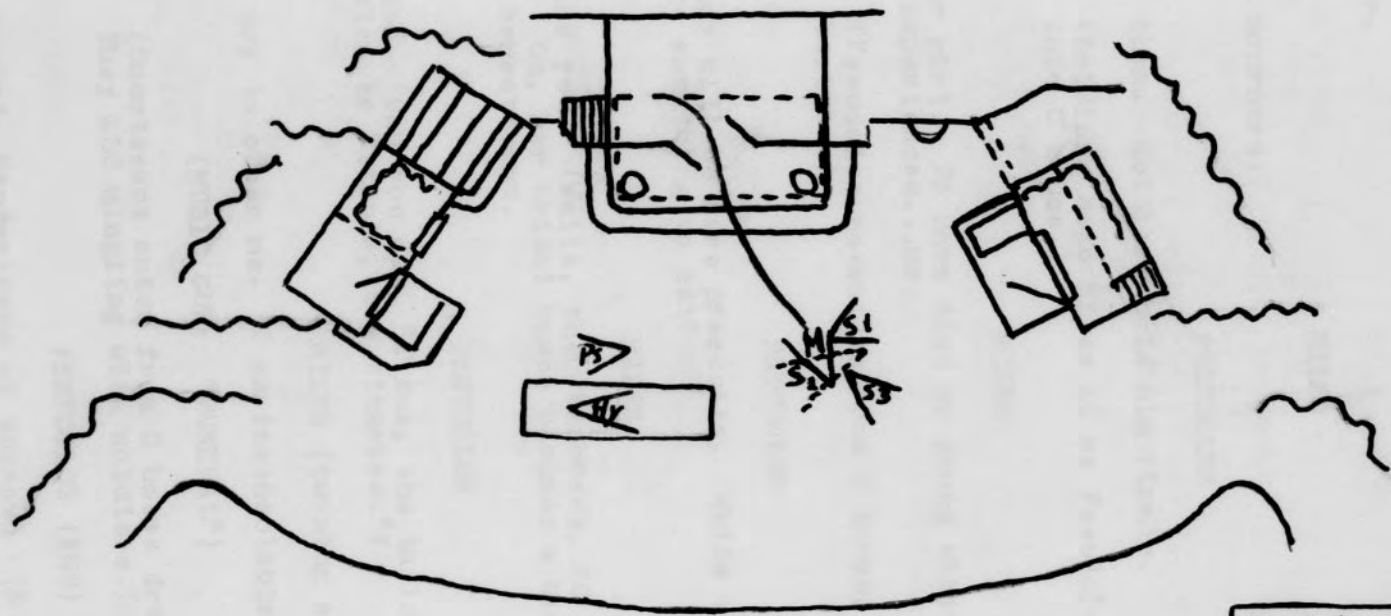


FIGURE 10

FUNNY THING
$\frac{7}{8}'' = 1'0''$
L. BRANHAM

PSEUDOLUS (behind bench)

Yes, sir.

MILES

We need mourners.

PSEUDOLUS

We have them. Soldiers hold him firmly.

(Soldiers hold Miles LC as Pseudolus exits into C house.)

MILES

The poor girl. To have died so young without ever having experienced...me.

(Pseudolus re-enters from C house, XRC behind benches.)

PSEUDOLUS

Sir, they will be here presently. While we wait, would you like something to eat?

MILES

No, thank you. (Wails, then blubbers, XC to L end of bench.) Oh, her bridal bower becomes a burial bier of bitter bereavement.

PSEUDOLUS

Very good. Can you say, "Titus, the tailor, told ten tall tales to Titania, the titmouse."?

MILES (turning away, XDC)

Do not try to cheer me. I am inconsolable!

(MUSIC CUE: "FUNERAL")

(Courtesans enter from C house dressed in black. They XLC mingling with soldiers.)

PSEUDOLUS (XUC)

Gather around, handmaidens of sorrow. (X behind bench)

"FUNERAL"

MILES (DC)

SOUND THE FLUTE,
 BLOW THE HORN,
 PLUCK THE LUTE, (X to L of benches)
 FORWARD MOURN!

(Mourners X behind Miles and Pseudolus and
 surround the body wailing.)

(See: Fig. 11)

ALL CRETE WAS AT HER FEET,
 ALL THRACE WAS IN HER THRALL,
 ALL SPARTA LOVED HER SWEETNESS AND GAUL...

PSEUDOLUS

AND SPAIN...

MILES

AND GREECE...

PSEUDOLUS

AND EGYPT...

MILES

AND SYRIA...

PSEUDOLUS

AND MESOPOTAMIA...

MOURNERS

ALL CRETE WAS AT HER FEET,
 ALL THRACE WAS IN HER THRALL,

OH, WHY SHOULD SUCH A BLOSSOM
 FALL?

MILES (XC)

SPEAK THE SPELLS,
 CHANT THE CHARMS,
 TOLL THE BELLS--

PSEUDOLUS (to Hysterium)

FOLD THE ARMS!

Sir, on behalf of the body, I want to thank you for a
 lovely funeral. I don't know about you, but I've

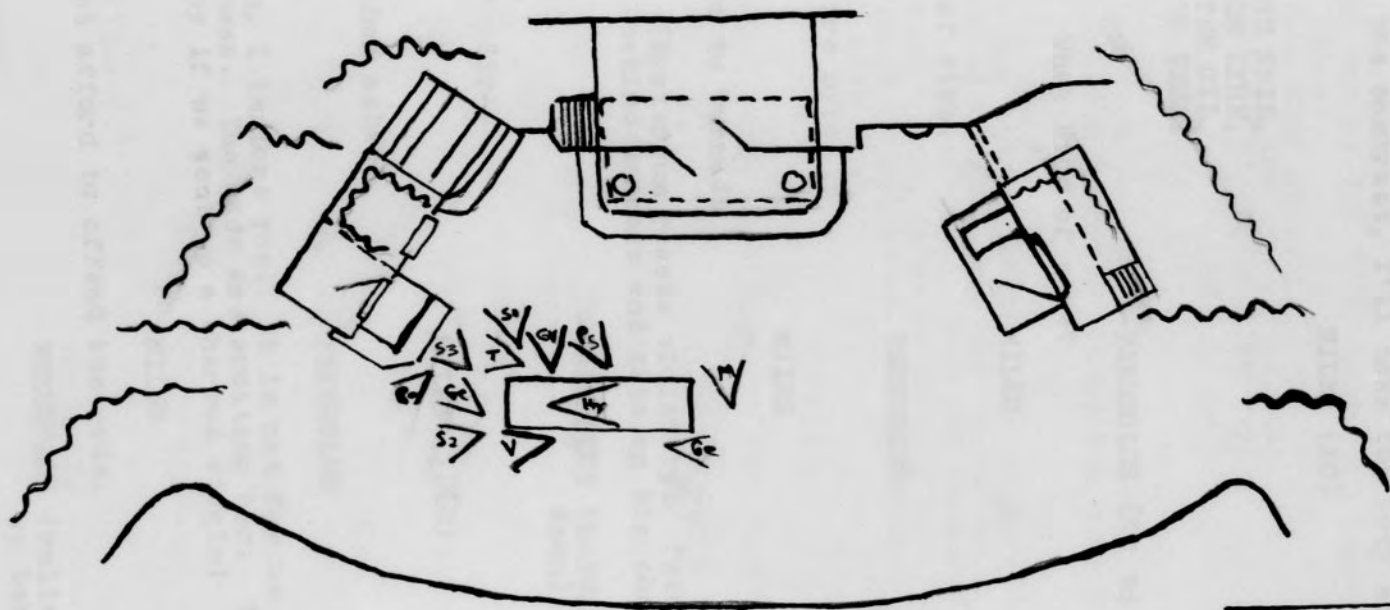


FIGURE 11

FUNNY THING
$\frac{3}{8}'' = 1'0''$
L. BRANHAM

suffered enough. (Miles XLC, wailing) If you'll just give me the contract, I'll take the body and...

MILES (XC)

STREW THE SOIL,
STRUM THE LYRE,
SPREAD THE OIL,
BUILD THE PYRE!

PSEUDOLUS (XC to R of Miles)

A pyre? What kind of pyre?

MILES

A pyre of fire.

PSEUDOLUS

Oh, a fire pyre.

MILES

She must be burned!

(Hysterium reacts violently. Pseudolus XRC behind benches and sits on his chest.)

PSEUDOLUS (holding Hysterium down)

Burned? Sir--

MILES (XDLC)

I want her ashes!

PSEUDOLUS

Captain, I implore you. It is not for us to destroy such loveliness. The gods are awaiting her. They would not be happy if we sent up a charred virgin!

MILES

I cannot afford to offend the gods.

PSEUDOLUS (relieved, standing up behind bench)

Who can?

MILES (XDC)

ALL CRETE WAS AT HER FEET, (mourners leave body XDC to
Miles)
BUT I SHALL WEEP NO MORE.
I'LL FIND MY CONSOLATION AS BEFORE
AMONG THE SIMPLE PLEASURES OF WAR!

(See: Fig. 12)

(Courtesans and soldiers back LC to moan,
Miles X to body. Pseudolus remains behind
body.)

Bring me the contract. (Soldier brings it to Miles,
then returns LC.) I give her to the gods. (Puts
contract on Hysterium.) Take her then and lay her to
rest. And I shall go my melancholy way. Men! (Miles
XDL followed by soldiers) Wait! (stops, turns) A
farewell kiss.

PSEUDOLUS

Of course. (X to kiss Miles on the cheek)

MILES (pushing him US)

Not you! (X behind Hysterium)

PSEUDOLUS (following to L of
Miles)

Sir! You mustn't!

MILES (leaning over body)

Why not?

PSEUDOLUS

It could make you very sick. The truth is, she died of
an illness contracted in Crete.

MILES (looking at Pseudolus)

What illness?

PSEUDOLUS

The plague!

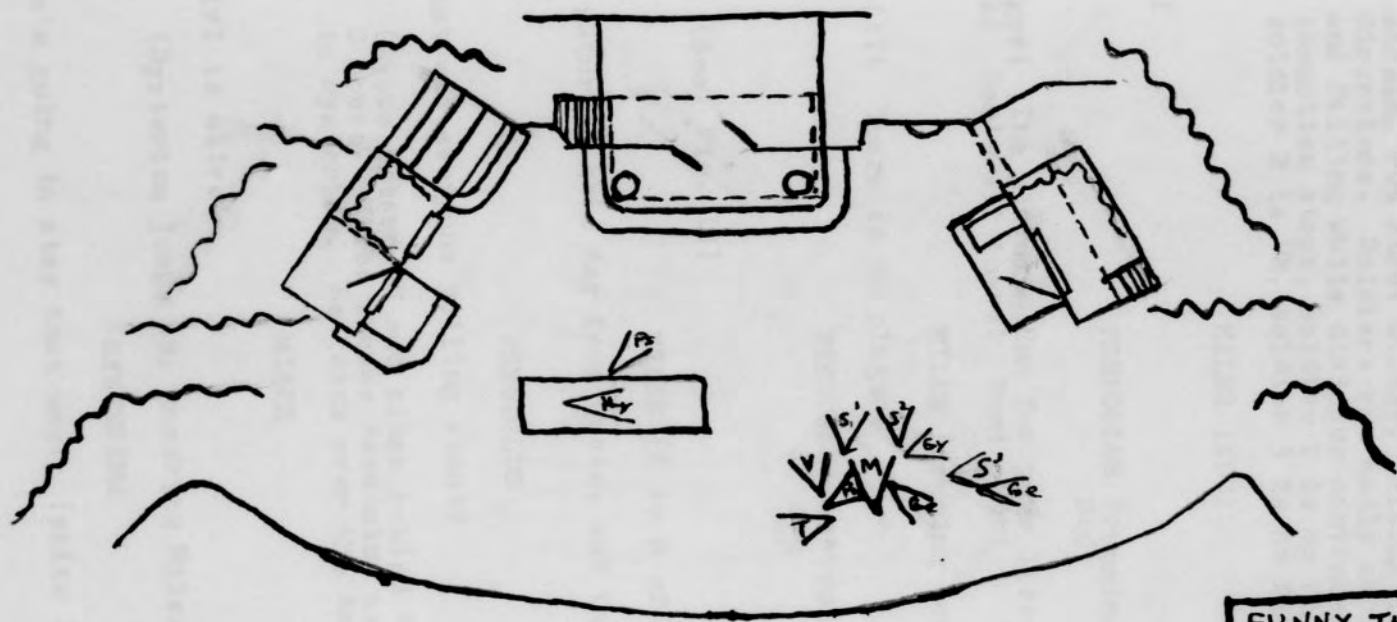


FIGURE 12

FUNNY THING
$\frac{1}{8}'' = 1'0''$
L. BRANHAM

(There is general pandemonium. Courtesans scream, run about wildly, exiting in all directions. Soldiers run madly about, tripping and falling while dialogue continues. When commotion stops, soldier 1 is on floor DR, soldier 2 is UR, soldier 3 is on floor UL.)

MILES (XDC)

Silence!

PSEUDOLUS (running DR, then
DLC)

The plague! The plague! Run for your lives! (to audience) Don't sit there! Run! Run!

MILES (topping commotion)

Silence!!!! There is no plague!

PSEUDOLUS (stopping DLC)

What?

(See: Fig. 13)

MILES (X to R of him)

I have returned this day from Crete, and there is no plague.

PSEUDOLUS

Then what was everyone yelling about?

(Lycus enters UR and hides behind R pillar of C house. Miles shoves Pseudolus aside and X to Hysterium. He leans over the body.)

MILES

This girl is alive!

(Hysterium jumps up, knocking Miles down URC.)

HYSTERIUM

And she's going to stay that way! (exits DR)

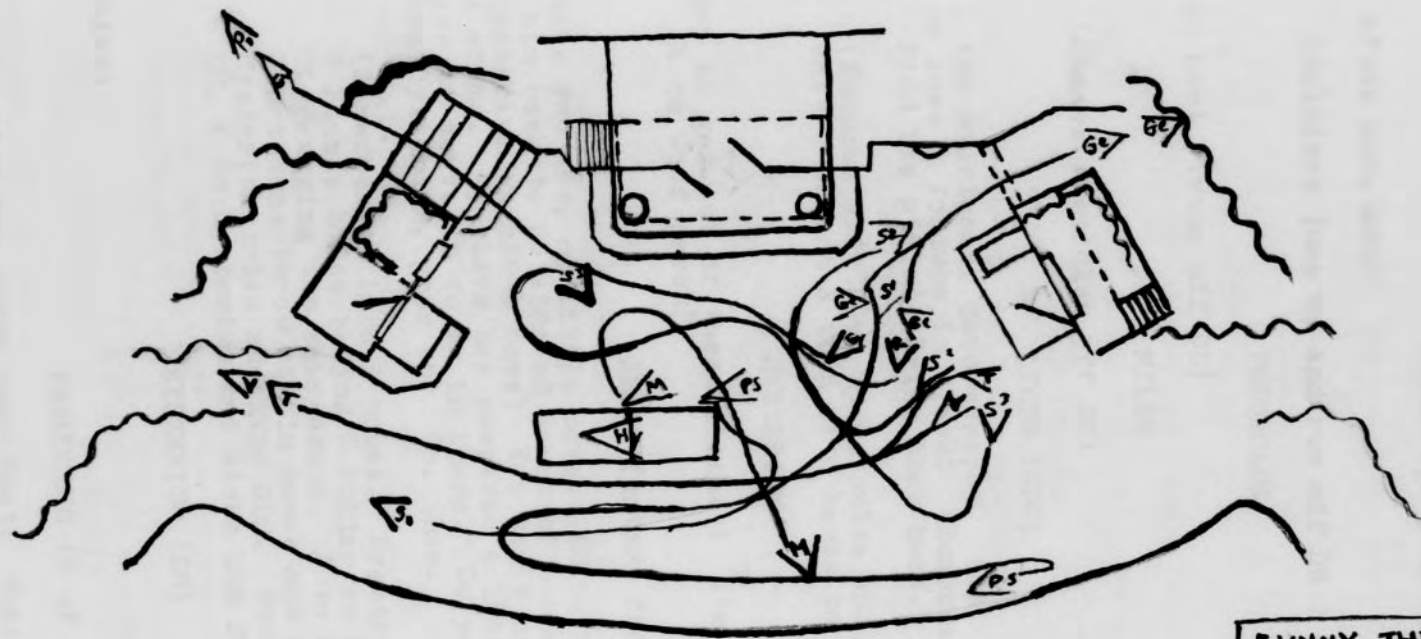


FIGURE 13

FUNNY THING
$\frac{1}{8}'' = 1'0''$
L. BRANHAM

MILES (jumping up, XRC)

Stop! After her, men!

(Soldiers jump up and run off DR.)

PSEUDOLUS

I'll get her! (runs off DL)

MILES

Wait! (chases Pseudolus off DL)

LYCUS (XDC)

Now all the courtesans have escaped. (XC) Eunuchs! I stand to lose a fortune in flesh! (Eunuchs enter from R house) Find the girls! Bring them back.

(Eunuchs exit UL. Lycus exits DR. Hysterium enters UR and X to R of C house porch.)

HYSTERIUM

I've got to get out of these clothes! I'm calm, I'm calm. (X to C of porch)

SENEX (enters from L house)

Ah, there you are, my little dove. (X to Hysterium, pulls him back to US side of porch of L house, sits down with Hysterium on his L knee) You don't have to be afraid of me. My slave has prepared a little feast. I want you to serve it to me in there. Do you understand? (pinches Hysterium, gets up) Go, then.

(Senex exits into L house. Hysterium starts for C house, hides behind L pillar as Eunuch enters UL dragging two courtesans. X to R house. Courtesans throw him in house and run off DL. Hysterium tries sneaking ODR. Pseudolus enters UR, X to Hysterium and kicks him from behind.)

HYSTERIUM (DR)

Pseudolus!

PSEUDOLUS (L of Hysterium)

I ought to give you worse than that! What did you do with the contract?

HYSTERIUM

I gave it to a soldier. He wants to meet me later tonight!

PSEUDOLUS

Well, get it. I need it.

MILES (voice ODL)

He dies!

PSEUDOLUS

Look out. (Pseudolus exits UL. Hysterium exits DR. Miles runs in DL.)

MILES (XDC)

This way, men! I have found her. (He exits DR.)

(Soldier enters UR and exits DR. Domina enters DL, disguised as a virgin, removes veil from her face, X to L of C house, addresses audience.)

DOMINA

If it's a pretty face he wants... (Pseudolus enters UL, kicks Domina from behind. She screams. He exits UR. Lycus enters DL and X to L of her.) How dare you! (She slaps Lycus.)

TWO SOLDIERS (entering DL)

Here she is! Men, the virgin!

(Lycus exits UR. Domina exits DR chased by soldiers. Eunuch enters UL holding two courtesans by arms. He drags them to R house, opens door and they throw him in the door and run off DR and DL. Eunuch re-enters and exits UL. Miles enters from DR, runs to C house as Domina runs on from UR and XDL.)

MILES (UC turning to see Domina as she passes URC)

My virgin!

DOMINA (XUC)

Sir, I am not anybody's virgin!

MILES (backing ULC)

You made that more than clear when last we met! (exits
UL)

(Hysterium runs on UR behind Domina.)

HYSTERIUM

The cause of it all! (He kicks Domina in the rear, she
screams, he hides behind R pillar of C house, as
Lycus runs on DR, slips and collides with Domina.)

DOMINA (UC)

You, again! (She swings at Lycus, misses, chases him
ODR. Hysterium X to C house door.)

HYSTERIUM

I have to get out of these clothes!

SENEX (enters from L house,
XUC)

No, no, my dear. Wrong house. (Senex chases Hysterium
out UR around C house.)

(Three courtesans enter DR and exit UL. A
soldier is chasing them. He catches last
courtesan C.)

SOLDIER (C)

Tell me, what is a virgin? (She jerks away and both exit
UL.)

HYSTERIUM (entering UL, XUR)

Leave me alone! (exits UR)

SENEX (following him on run)

Ah, you're beautiful when you're angry! (exits UR)

(Soldier enters DR chasing courtesan. Courtesan
runs off UL, soldier starts to follow, stops UL
and runs back out UR chased by a eunuch.)

HERO (entering, balcony of
C house)

Philia! Philia! (exits into C house)

HYSTERIUM (enters UL and XUR)

Second time around. (hides behind R pillar of C house)

(Senex runs through from UL, exits UR. Pseudolus runs on from DR chased by soldiers. He runs to C house and enters, holds doors. Soldiers bang into door and all are knocked out on the steps on the C house. Pseudolus cautiously opens doors, sees soldiers knocked out, bends down for a closer look. Hero enters from C house knocking Pseudolus into the pile of soldiers UC.)

HERO (X to R of Pseudolus)

All is lost?

PSEUDOLUS

All is won! The contract! This is what you must do.

MILES (enters UL, XUC to L of
Hero and Pseudolus)

You die! (Lycus runs on from DR. XUC to collide with Pseudolus and Hero.) Ahhhhh, the leper! The leper!

LYCUS

Unclean! Unclean!

(Miles exits UL. Pseudolus exits UR. Hero runs into C house, Lycus runs DL and exits. Senex appears on the L side of roof of the C house. Two of the soldiers jump up and run off UL. One remains on floor UC.)

SENEX

I know you're up here somewhere, my dear. Philia!
Philia!

(He disappears as Philia enters from C house.)

PHILIA (on porch)

I thought I heard someone call my name.

(She exits into C house. Courtesans enter UL, screaming. They are chased by eunuchs with whips who usher them into the R house. Pseudolus runs on DL with Gymnasia, exits into R house.)

DOMINA (entering UR)

That is where my husband is! (She X to R house and bangs on the door.) I know what goes on in there!

PSEUDOLUS (sticking head
through first floor
window of R house)

Who doesn't!?!?!?!?!?

(Domina X to C house and exits through R side of swinging door, just as Hysterium enters through L side of door. Hysterium sees body of soldier UC and grimaces, exits into C house R side of door. Philia enters through L door, sees body, snickers, exits into C house through R door as Domina enters from C house, sees body.)

DOMINA

You, Clumsy!!!!

(She exits into C house through R door. Pause. Philia sticks head out of L door as Hysterium sticks head out of R door. Both start to walk onto porch on respective sides. Stop and pull back into house. Doors are shut. Pause. Scream! Philia and Hysterium and Domina run on from C house. Philia exits DR chased by Domina. Hysterium runs DL, stops, XUC and hides behind L pillar of C house. Courtesan enters DL screaming, XDR stopping DC to adjust her stocking. Then resumes screaming and exits DR. Hysterium tries to crawl backward out of UL entrance. When he is directly under the water fountain on UL wall, water squirts out of figure's mouth all over him. He stares at audience.)

Go ahead. Everyone else does!!!!

(He gets up and starts to creep DR. As he passes the R house door, Pseudolus enters, kicks him, then exits into R house. Hysterium panics, runs to L house and enters. Domina enters UR, runs to L house, throws open the door, just as Senex

enters UR, sees, runs and tackles her through the door.)

PSEUDOLUS (entering from R house)

Hero? Hero? (Hero appears on balcony of C house.)
 Hero! The contract! (Pseudolus climbs R pillar trying to give Hero the contract.) To the harbor.

HERO (leaning way over R side of balcony)

What will happen to you?

PSEUDOLUS

Nothing. I have a potion which will make me appear as if dead.

(The soldier who has been knocked out UC at the base of the steps has revived partially and crawls up Pseudolus' leg.)

SOLDIER

You are under arrest!

(Pseudolus blows on him, soldier falls back UC. Pseudolus exits into C house. Hero exits into C house. Domina enters from house L, followed by Senex.)

DOMINA (XLC)

Dearest Senex, you saw through my disguise!

SENEX (X to L of Domina)

Yes, beloved. (She embraces him. He looks around for Philia.)

DOMINA

Forgive me for mistrusting you, my darling. It's just that you have been a little distant these last 29 years.

SENEX (backing off UL)

Yes, beloved.

DOMINA (LC)

Where are you going?

SENEX

Business. Pressing business. (exits UL followed by Domina)

DOMINA (exits UL)

Senex! Senex!

(Hero enters from C house, looking cautiously around, calling)

HERO (XC)

Philia! Philia!

(At this point, Philia enters DR chased by soldier, X around Hero and exits DL. Hysterium enters from L house, circles Hero and exits into L house. Domina enters UR chasing Senex, circles Hero and exits UR. Hero is confused at the three look-alikes. He retreats into C house. Pause. Hero enters again from C house, XC, starts to call, "Philia", but is rushed from all sides by the entire company chasing each other. There is mass hysteria C. Suddenly, an "Ape Call" is heard off extreme L. IT swings in dressed like Tarzan from extreme L, reaches the height of his swing C, entire company falls flat on the ground, IT does double-take, swings back off stage, chased by the Eunuchs squealing happily. Rest of company scatters, leaving the stage the same way they entered. Pause. Erronius enters from DR.

ERRONIUS

Third time around.

(Erronius continues his X to DL. Hysterium enters from L house, sees Erronius, ducks back in, slamming the door.)

That's the spirit!

(Erronius X to L house. IT enters from extreme L, X in front of Erronius, and exits UR. IT is chased by three giggling Eunuchs. Erronius continues X to house, stands DS of L house door

as Hysterium opens the top half of the dutch door quickly pinning Erronius to DS wall of house. Hysterium then opens bottom half of door, crushing the lower half of Erronius. Hysterium creeps out and XC, Erronius is angry as he slams the doors shut.)

Who are you?!!!!

(Hysterium startled by the voice, trips and falls C. Erronius XC to help him up by the leg.)

Let me help you.

HYSTERIUM (falling on benches R of C)

Thank you. I'm quite all right.

ERRONIUS (seeing ring)

Wait! (Hysterium pulls away. Erronius pins him to bench.)

HYSTERIUM

What is it?

ERRONIUS (X behind bench and Hysterium)

My dear one! My sweet one! My little one! (He throws himself on Hysterium kissing his forehead.)

HYSTERIUM (to audience)

Why do older men find me so attractive?

ERRONIUS

My daughter!

HYSTERIUM (jumping up C of bench)

What?

ERRONIUS (X to L of Hysterium)

You wear the ring with the gaggle of geese!



HYSTERIUM

I am not your daughter!

(Miles and three soldiers enter from DL)

MILES (XLC)

There she is!

ERRONIUS (XC)

Yes!

MILES

My virgin!

ERRONIUS (XLC hitting Miles
on chest)

Those filthy pirates!

HYSTERIUM (XDRC)

Sir, I am not your daughter. I...uh...I am an
Etruscan dancer. (He dances a few steps as Senex
enters UR.)

SENEX (XDRC)

Dancing with impatience, my dear. (embraces him)

MILES (to Senex, XL of
Hysterium)

Who is it speaks so boldly to my virgin? (grabs
Hysterium away)

SENEX

Your what? She is my maid! (grabs Hysterium back)

ERRONIUS (X behind Hysterium)

She is my daughter! (grabs Hysterium about waist)

(They all tug at Hysterium)

(See: Fig. 14)

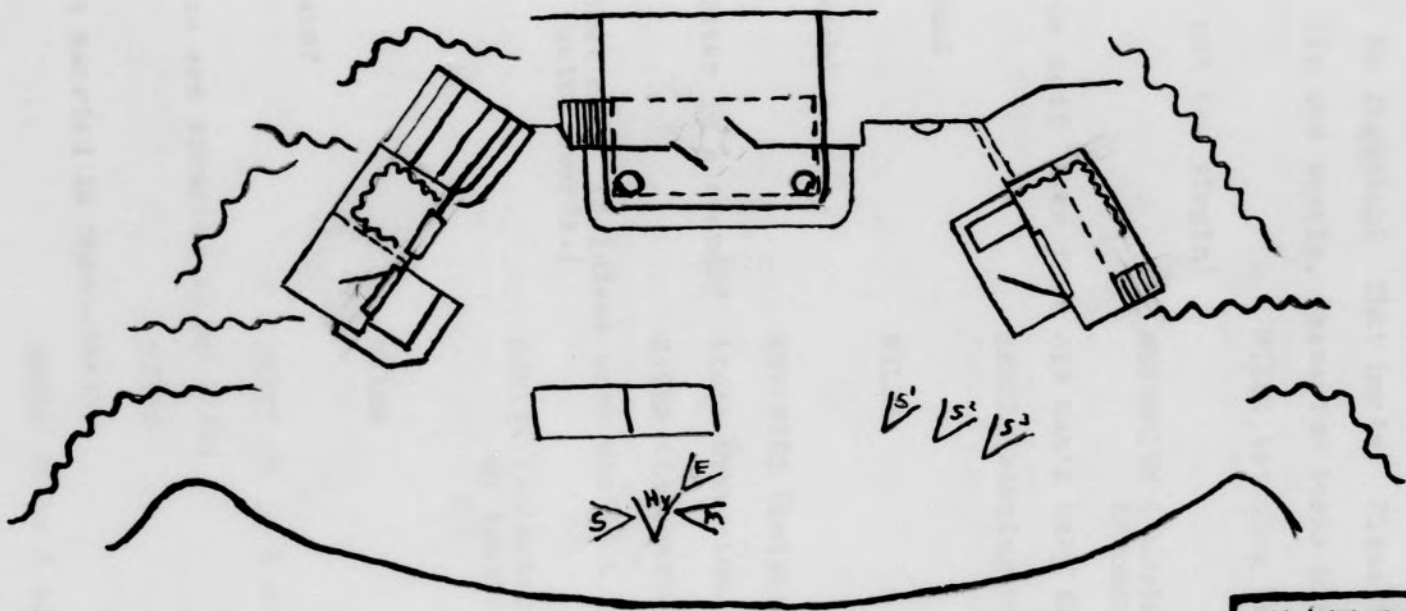


FIGURE 14

FUNNY THING
$\frac{3}{8}'' = 1'0''$
L. BRANHAM

HYSTERIUM

Please! No fighting! That hurts! Please!

(In the tussle, Hysterium loses his wig.)

MILES (stepping back L)

You are not the virgin!

HYSTERIUM (jumping into
Erronius' arms)

Of course not! I am this old man's baby daughter.

SENEX (stepping back R)

Hysterium!

MILES

The eunuch!

ERRONIUS (holding Hysterium)

My daughter is a eunuch? (lets Hysterium drop to ground)

MILES (indicating Hysterium)

Seize that man! (Soldiers push him to L end of bench,
point swords.)

DOMINA (entering UR, X to R
of Senex)

Senex!

MILES

You again?

SENEX (X to R of Miles)

Sir, you are speaking to my wife!

MILES

You are married to that--that--

SENEX (X to L of Domina)

Yes, I am married to that--that--! And I shall thank you

to release my slave and remove yourself from in front of my house!

MILES

Your house? This is the house of Lycus.

DOMINA (XDR, followed by
Erronius and Senex)

Lycus? (All babble at once.)

MILES (XDLC)

Quiet! I declare this area under martial law!

PSEUDOLUS (entering from C
house)

Release that man! (XC)

MILES

Release that man! (recognizing Pseudolus) You!

PSEUDOLUS (X to R of Miles)

Sir, this quivering creature is blameless. It is I, and I alone, who have caused you this grief.

MILES

Men, unseize him and seize him! (Soldiers release Hysterium and surround Pseudolus on 3 sides.) And now, death by evisceration! (Pseudolus X his legs.)

(See: Fig. 15)

HYSTERIUM (on bench)

Oh, Pseudolus!

PSEUDOLUS

Calm, my friend. (to Miles) Sir, I believe a doomed man is allowed a final request?

MILES

Yes?

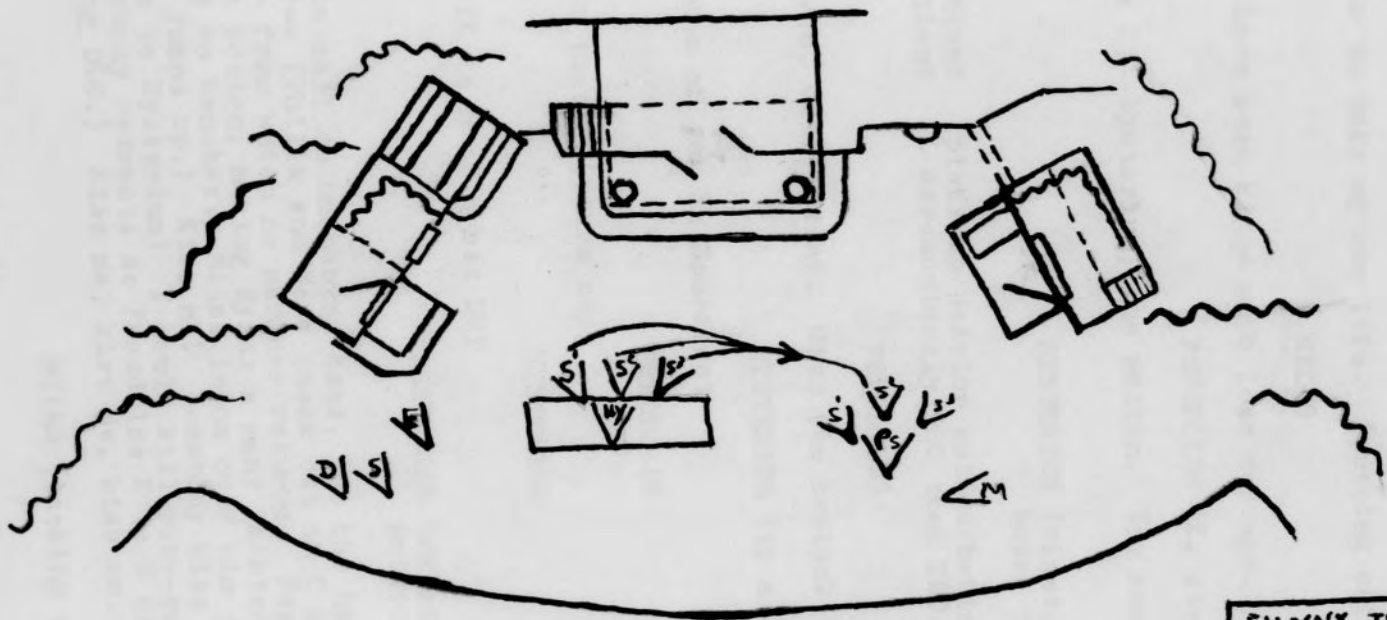


FIGURE 15

FUNNY THING
$\frac{3}{8}'' = 1'0''$
L. BRANHAM

PSEUDOLUS

Allow me to take my own life. (pushing off soldiers)

MILES

Sir, I have seen kings with less courage.

PSEUDOLUS (X, steps DC)

So have I. Hysterium, the potion. You know that one I mean.

HYSTERIUM (rises, X to C house porch)

The potion? (picks up passion potion behind R pillar)
The potion? (X ceremoniously DRC then XDC.)

PSEUDOLUS

Thank you, dear friend. Give the hemlock to Socrates.

HYSTERIUM (to audience)

Which one of you is Socrates?

PSEUDOLUS

Give me that! (takes cup)

HYSTERIUM

You? (X to R of Senex DR)

PSEUDOLUS (raising cup of potion, XDC)

I go to sail on uncharted seas. To the harbor, to the harbor-- (Philia and Hero sneak out of C house, exit UR) -- from which no mariner returns. Farewell. (He drains potion, making dying a many faceted thing, finally ending on benches. Miles leans over him just as Pseudolus jumps up.) Kiss me! Somebody kiss me! (He rushes to Hysterium) I could kill you--you darling! (Everybody retreats as Pseudolus X to R of Miles who is backing DLC.) Kiss me, kiss me, kiss me.

MILES (backing up, DLC)

(See: Fig. 16)

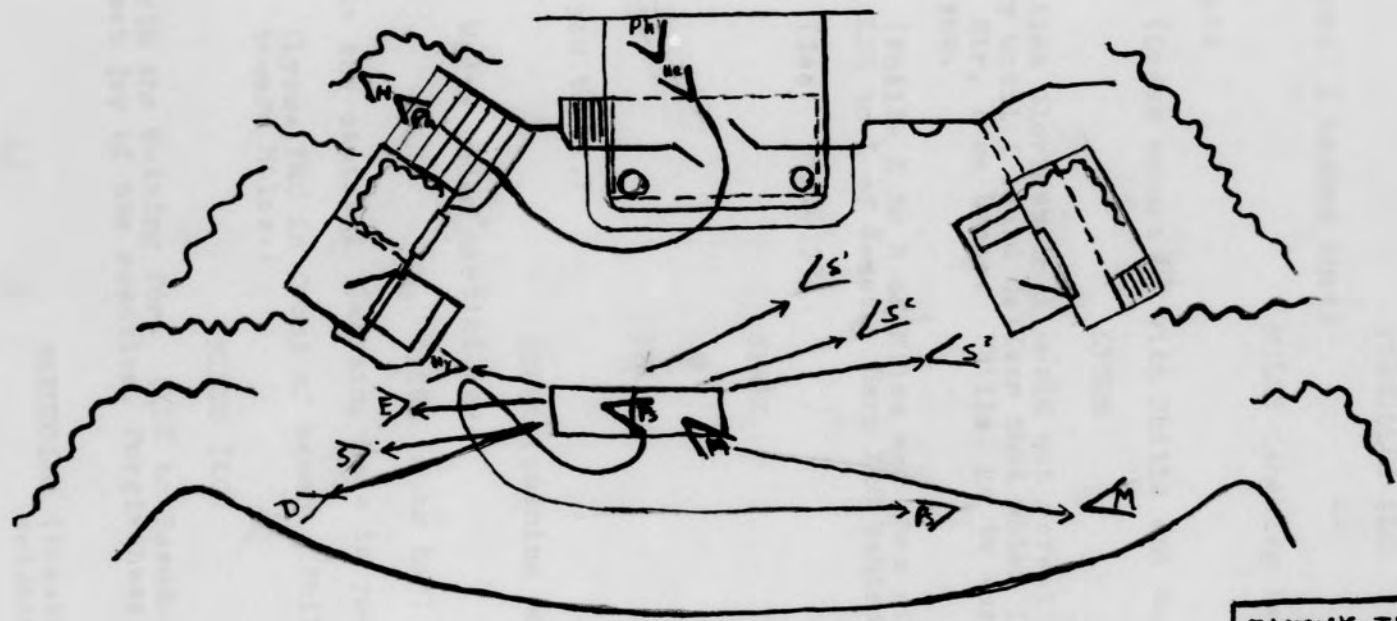


FIGURE 16

FUNNY THING
$\frac{3}{8}'' = 1'0''$
L. BRANHAM

Seize him! (Soldiers grab Pseudolus from behind, LC)

PSEUDOLUS (LC)

Thank you! I needed that!

MILES (shaking Pseudolus)

Stop that!

(Lycus enters UR with Philia and Hero. XC)

LYCUS

Great Miles Gloriosus! I would not reveal my true identity until I could deliver that which I had promised. Sir, I am Lycus. Philia, go to the man who bought you.

(Philia X to R of Miles and then pivots and XDR to L of Senex. Hero XRC behind bench.)

(See: Fig. 17)

SENEX

No, No.

PHILIA

Aren't you the...?

SENEX (pushing her away DRG)

Quiet. We're under martial law.

LYCUS (X to her)

There is the captain! Captain, here is your virgin.

(Lycus XRC in front of bench. Philia XC toward Miles.)

MILES (XC)

And worth the waiting for. (XLC to Pseudolus) Out of the great joy of the occasion, forgiveness. You are free.

PSEUDOLUS (breaking away from soldiers)

FREE--to be a slave. (XDL)

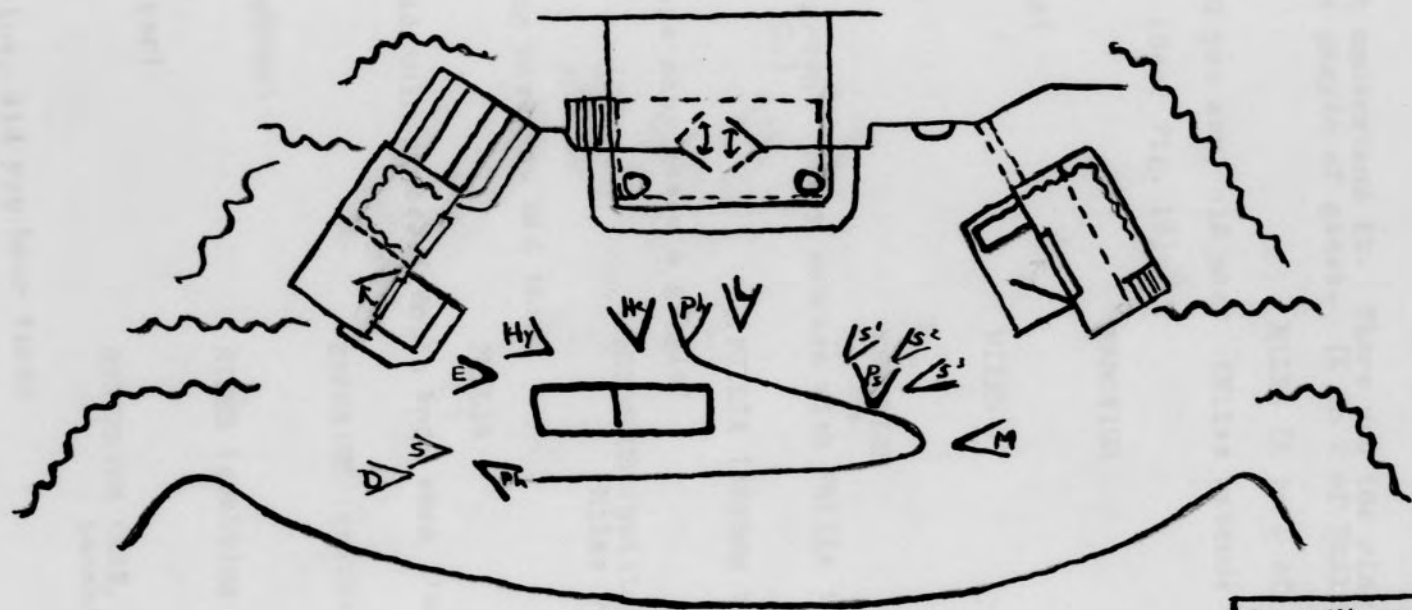


FIGURE 17

FUNNY THING
$\frac{1}{8}'' = 1'0''$
L. BRANHAM

ERRONIUS (XDRC)

I cannot understand it. There was the ring. The ring
with the gaggle of geese. (X to R of Philia)

MILES (X to L of Philia)

What did you say, old man? (Miles extends his DS hand)

(See: Fig. 18)

ERRONIUS

The ring!

MILES

Father!

ERRONIUS

You've grown! (They embrace with Philia trapped in the
C.)

PHILIA (trying to get free)

Are these many geese a gaggle?

ERRONIUS (pulling back R,
Miles pulling back L)

How long have you had this?

PHILIA

I've had this since, I don't know when I've had this
since.

ERRONIUS (grabbing her)

My daughter!

MILES (grabbing her)

My sister!

HYSTERIUM (XRC, jumping on
bench)

Pseudolus, did you hear that?

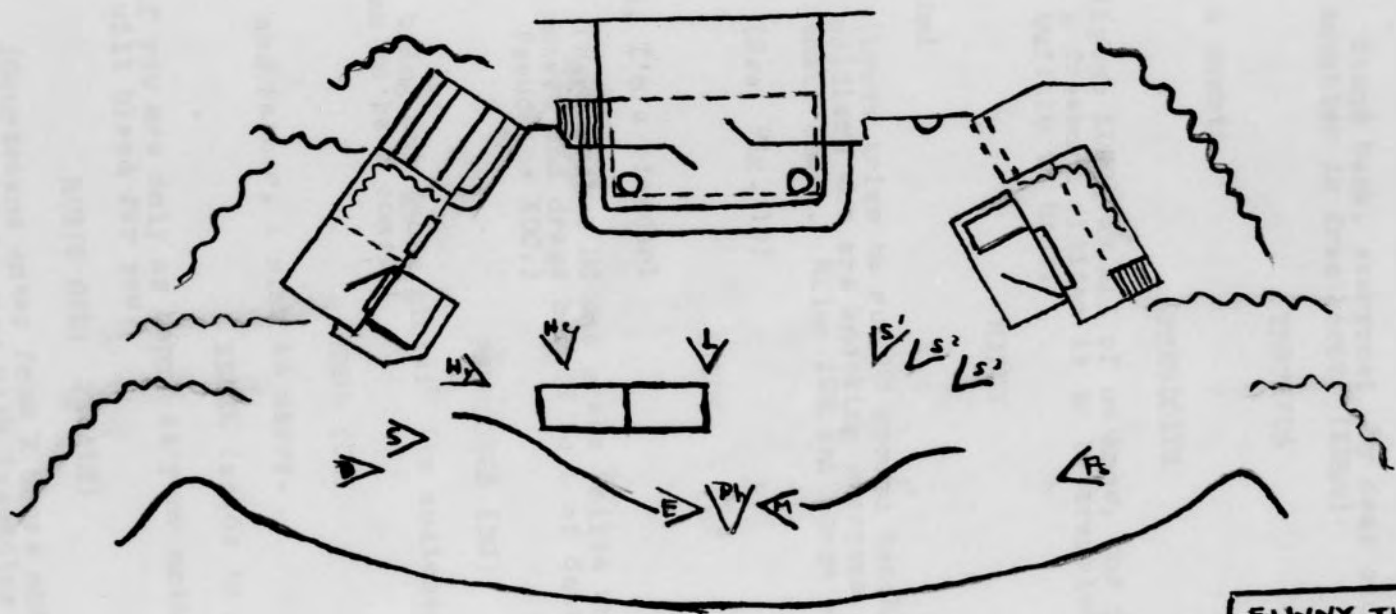


FIGURE 18

FUNNY THING
$\frac{1}{8}'' = 1'0''$
L. BRANHAM

PSEUDOLUS (DL)

Silence! Stand back, everyone! My dear old man, I take it your daughter is free born? (XDLC)

ERRONIUS

Without a doubt!

PSEUDOLUS

Lycus, (Lycus XDRC) as all of us know, the penalty for selling a freeborn citizen is to be trampled to death by a water buffalo in heat!

MILES

Seize him!

(Lycus tries to run UR around bench, chased by soldiers who are knocking everyone aside in their chase. Miles XUR and stops Lycus.)

(See: Fig. 19)

LYCUS

Careful, I'm a bleeder!

(Hero rushes DC and grabs Philia who has never moved and drags her DR to L of Senex and Domina. Pseudolus XDC.)

PSEUDOLUS (DC)

Lycus, bring out those girls! (to audience) I told you this was to be a comedy!

HERO (DR)

Mother and father, I wish to marry.

SENEX (aside to Hero)

Son, if you are only as happy as your mother and I--my heart will bleed for you.

MUSIC CUE: FINALE)

(Courtesans enter from R house and join entire company UC in mass with Pseudolus DC. As music begins, the company swirls around and rushes

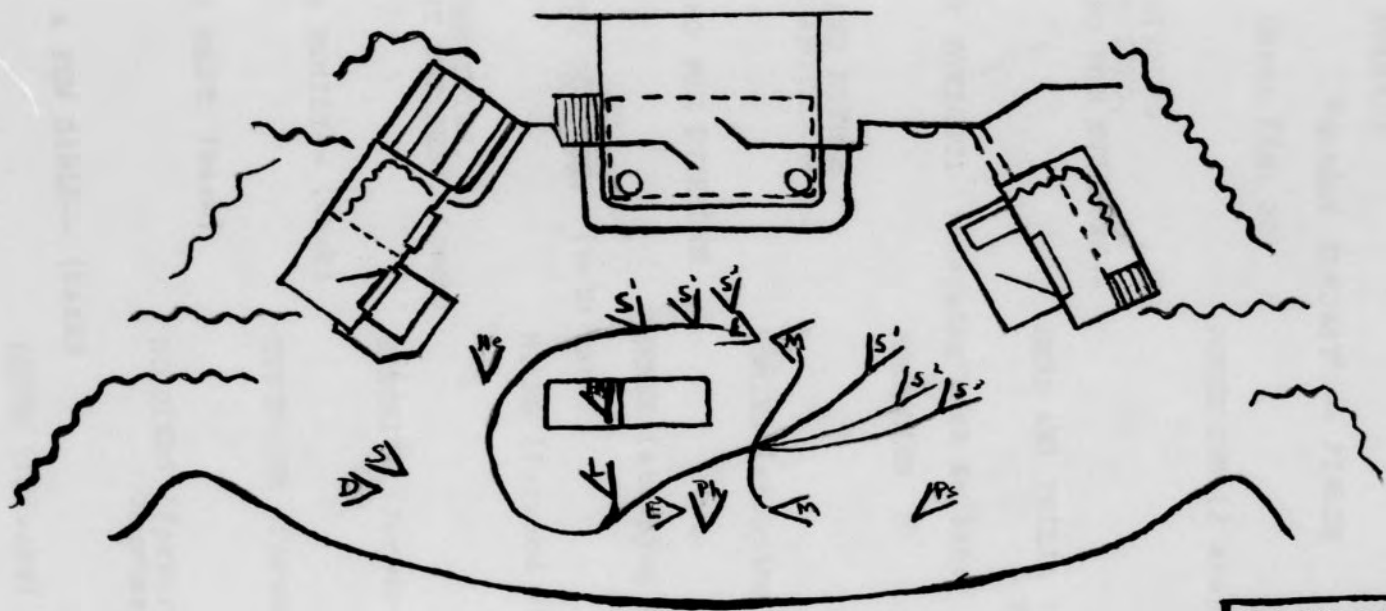


FIGURE 19

FUNNY THING
$\frac{3}{8}'' = 1'0''$
L. BRANHAM

into their positions across the front of the stage.)

"COMEDY TONIGHT" -- FINALE

(See: Fig. 20)

PSEUDOLUS (2 steps DS of line)

LOVERS DIVIDED
GET COINCIDED,
SOMETHING FOR EVERYONE--

HERO AND PHILIA (stepping
forward)

A COMEDY TONIGHT! (stepping back in line)

PSEUDOLUS

FATHER AND MOTHER
GET ONE ANOTHER--

DOMINA (stepping forward)

SOMETHING FOR EVERYONE

SENEX (stepping forward)

A TRAGEDY TONIGHT! (both back)

MILES (forward with Geminae)

I GET THE TWINS,
THEY GET THE BEST, (back)

ERRONIUS (forward)

I GET A FAMILY-- (back)

HYSTERIUM (forward)

I GET A REST. (back)

SOLDIERS (forward with
Courtesans)

WE GET A FEW GIRLS-- (back)

LYCUS (forward)

I'LL GET SOME NEW GIRLS-- (back)

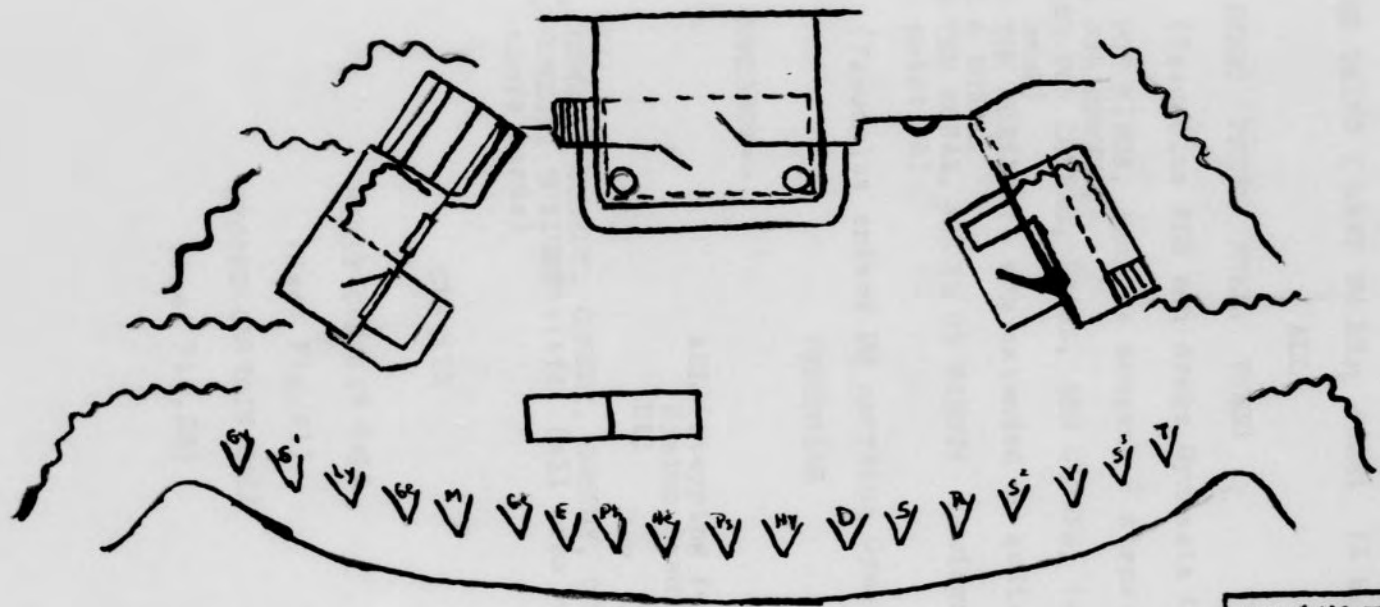


FIGURE 20

FUNNY THING
$\frac{3}{8}'' = 1'0''$
L. BRANHAM

PSEUDOLUS (stepping back)

I GET THE THING I WANT TO BE: FREE! (X behind line DR)

ALL

FREE! FREE! FREE! FREE! FREE!

(Pseudolus XDR and drags Gymnasia ODR)

NOTHING FOR KINGS, (entire company 2 steps forward)

NOTHING FOR CROWNS,

SOMETHING FOR LOVERS, LIARS, AND CLOWNS, (entire 2 steps
back)

WHAT IS THE MORAL? (L arm extended to audience)

MUST BE A MORAL.

HERE IS THE MORAL, WRONG OR RIGHT: (swings L arm to
point DR)

(Pseudolus enters DR carrying Gymnasia, XDC)

PSEUDOLUS

MORALS TOMORROW--

ALL (stepping forward in
domino fashion from DR to
DL)

COMEDY, COMEDY, COMEDY, COMEDY, COMEDY, COMEDY, COMEDY,
COMEDY, COMEDY, TONIGHT!!!!!! (all arms extended up
above heads)

CURTAIN

FIRST CURTAIN CALL

(See: Fig.21)

SECOND CURTAIN CALL

(See: Fig.22)

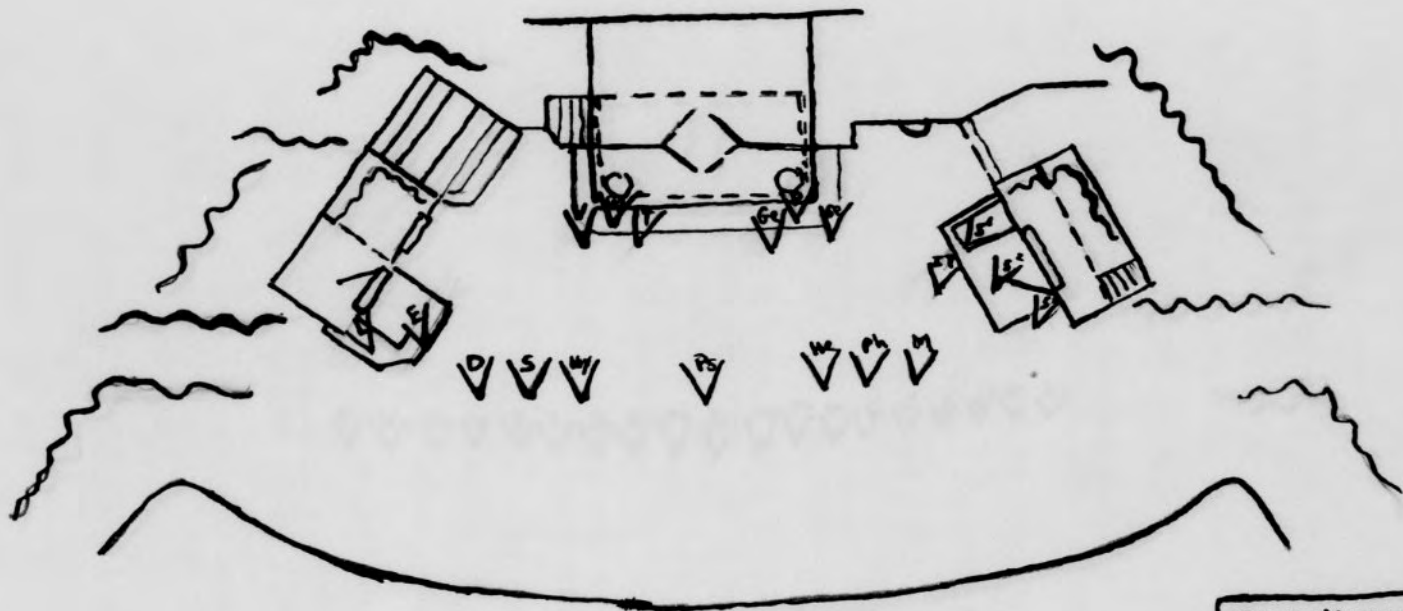
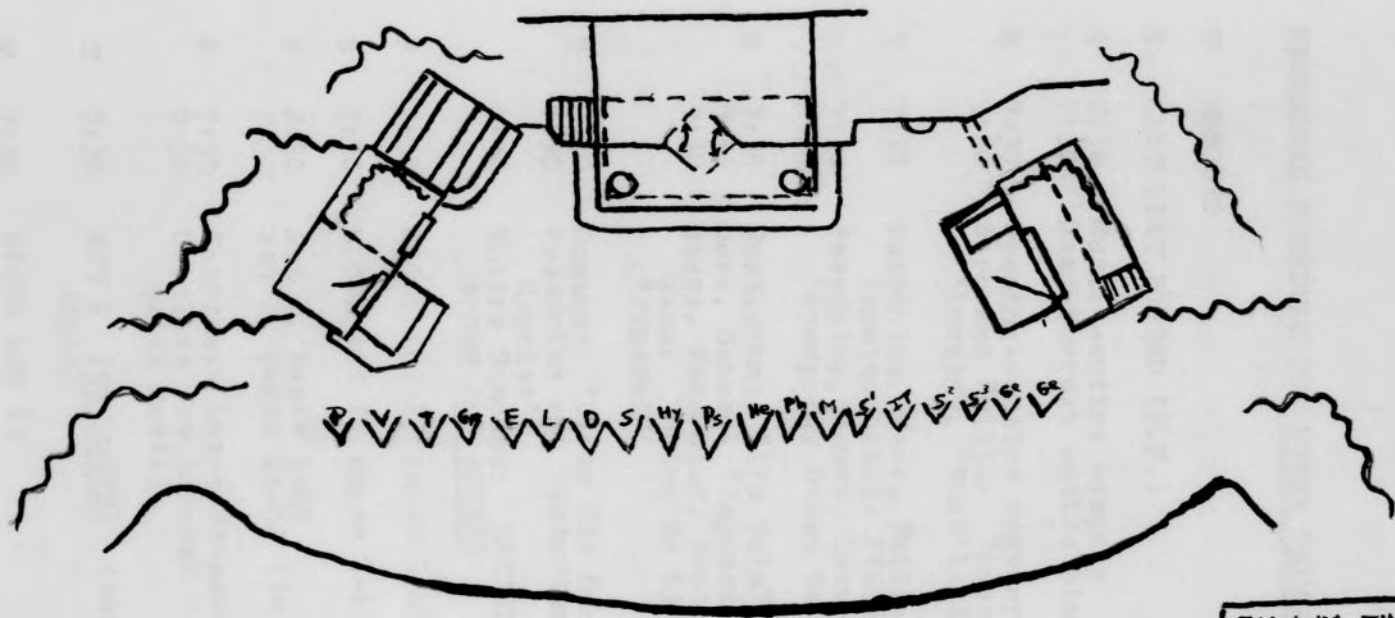


FIGURE 21

FUNNY THING
$\frac{3}{8}'' = 1'0''$
L. BRANHAM



P V T G E L D S H Y P S M P M S' T S' S' G G

FUNNY THING
$\frac{1}{8}'' = 1'0''$
L. BRANHAM

FIGURE 22

REHEARSAL SCHEDULE FOR FUNNY THING

June 7	F	TRYOUTS	
8	S	CAST LIST POSTED (P.M.)	
9	S	2:30 Music--entire company	
		7:30 Read through entire play with music	
10	M	7:30 Opening--entire company	
		9:00 Hero and Philia: "Love I Hear", "Lovely", "That'll Show Him"	
11	T	7:30 Pseudolus, Hero, Philia: "Free", "Pretty Little Picture"	
		9:30 Pseudolus, Senex, Lycus, Hysterium: "Everybody Ought to Have a Maid"	
12	W	7:30 Hysterium: "I'm Calm"	
		8:30 Hero, Senex: "Impossible"	
		9:30 Miles, Pseudolus, Proteans, Courtesans: "Bring Me My Bride", "Funeral"	
13	T	7:30 Domina: "Dirty Old Man"	
		8:30 Pseudolus and Hysterium: "Lovely Reprise"	
		9:30 Entire Company: ENTIRE MUSICAL SCORE (<u>NO BOOKS</u>)	
14	F	7:30 BLOCK ACT I, pages 1-40	
15	S	7:30 BLOCK ACT I, pages 1-40 (continued)	
16	S	2:30 Act I, pages 1-40	
		7:30 Act I, pages 41-62 (twice)	
17	M	7:30 Courtesan Dance Rehearsal	
		7:30 Complete run through of Act I (twice) (with music)	
18	T	7:30 <u>ACT I (NO BOOKS)</u> (twice) (with music)	
19	W	7:30 BLOCK ACT II	
20	T	7:30 Act II with music	

21	F	7:30	ACT II (<u>NO BOOKS</u>)
22	S	7:30	ENTIRE SHOW WITH MUSIC
23	S	2:30 7:30	Detail Act I Detail Act II
24	M	7:30 8:30	Courtesan Dance Rehearsal Act I
25	T	7:30	Act II
26	W	7:30	ENTIRE SHOW
27	T	7:30	ENTIRE SHOW
28	F	7:30	ENTIRE SHOW
29	S	7:00	ENTIRE SHOW
30	S	2:30 7:30	Technical Rehearsal Technical Rehearsal
July 1	M		DRESS REVIEW AND DRESS REHEARSALS
2	T		DRESS REVIEW AND DRESS REHEARSAL
3	W		DRESS REVIEW AND DRESS REHEARSAL
4	T	8:30	PERFORMANCE
5	F	8:30	PERFORMANCE
6	S	8:30	PERFORMANCE After final performance, entire company STRIKE SET

CHARACTER	NUMBER OF SONGS	TITLE
Senex	2	"Impossible", "Everybody Ought to Have a Maid"
Domina	1	"That Dirty Old Man"
Hero	5	"Love I Hear", "Lovely", "Pretty Little Picture", "Impossible", "Free"
Hysterium	3	"Everybody Ought to Have a Maid", "Calm", "Lovely, Reprise"

Pseudolus	7	"Comedy Tonight", "Free", "Pretty Little Picture", "Everybody Ought to Have A Maid", "Bring Me My Bride", "Lovely Reprise", "Funeral"
Erronius	0	
Miles Gloriosus	2	"Bring Me My Bride", "Funeral"
Lycus	2	"House of Marcus Lycus", "Everybody Ought to Have A Maid"
Tintinabula		
Panacea		
Geminae Twins	2	Each has a separate dance routine in "House of Marcus Lycus", "Bring Me My Bride", "Funeral"
Vibrata		
Gymnasia		
Philia	3	"Lovely", "Pretty Little Picture", "That'll Show Him"
Proteans	2	"Bring Me My Bride", "Funeral"
ENTIRE COMPANY: "OPENING" AND "FINALE"		

SPECIAL NOTES

1. Rehearsals will begin on time and end in plenty of time for dorm hours.
2. Keep a list of rehearsals. Arrive on schedule. Report to the assistant to the director. REHEARSALS ARE ENGAGEMENTS THAT MUST BE KEPT.
3. Take direction from the director only. (Avoid giving directions to other actors.)
4. Do not get a haircut before the show. (two weeks)

5. Take care of your script. Get a cover for it and label it as yours. Keep a complete record of your blocking. Bring pencils to rehearsals.
6. Remove make-up, check in costumes, and stop acting when you leave the theatre.
7. ALL CAST AND CREW MEMBERS ARE REQUIRED TO HELP WITH STRIKE FOLLOWING THE LAST PERFORMANCE.
8. STAY WELL, GET PLENTY OF REST, AND HAVE FUN.

LIST OF PHOTOGRAPHS

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CRITICAL ANALYSIS

The director was required to direct a full length play as part of his work towards his achievement of a Master of Fine Arts degree. His production was scheduled for the summer of 1968. The selection of A Funny Thing Happened on the Way to the Forum by Burt Shevelove, Larry Gelbart, and Stephen Sondheim was dictated by availability of cast, production facilities, the director's personal liking for the script, and his belief that this musical would have wide audience appeal. The fact that this production had never been performed in the Greensboro area, that it had a relatively small cast for a musical comedy, and that its choreographic requirements were comparatively simple were also deemed excellent reasons for the choice of this production.

Historical antecedents not commonly encountered in the scripts of popular musical comedies were present in the script of A Funny Thing Happened on the Way to the Forum. The characters, setting, costumes, and dialogue represent a theatrical production of ancient Rome and the authors successfully blended the humor of the ancient form with the spectacle of the modern musical.

The writers--Shevelove, Gelbart, and Sondheim--assert that their script is based on the plays of Plautus,

the Roman playwright of the second century B.C. Provocative avenues of research into the aims and techniques of Plautus were thus opened to the director.

The production was presented in the William Raymond Taylor Theatre on the campus of the University of North Carolina at Greensboro for three performances on the evenings of July 4, 5, and 6, 1968. The performances were well attended and well received. The remainder of this chapter will consist of the director's evaluation of the challenges and the problems of this production in light of his interpretation of style and mood and his rapport with the actors and technical personnel. A study of audience response and the director's own personal observations will also be included.

Interpretation, Style, and Mood

Following the research for this thesis and before rehearsals began, the director had arrived at a reasonably clear concept of the interpretation he would follow in directing the comedy. He saw A Funny Thing Happened on the Way to the Forum as a cleverly written burlesque, a spoof on the plays of Plautus. This seemed to require the use of all the stylistic considerations so well established by the best burlesque comics--pantomime, double takes, mad walks, sight gags, smirks, mock fights, and wild chases. The director used the opening lines of the musical as his justification for the interpretation

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applied and worked to establish this interpretation in every phase of his production.

The failure to achieve a uniformity of acting style was due, perhaps, in some measure to the fact that the director did not devote extensive time to the study of the art of burlesque as well as Plautine influences. He was placed in the precarious position of having to direct his actors in a technique with which he was not fully familiar. The director, however, found research on the Roman period both fascinating and helpful, giving the director new insights into the script as well as fundamental background information.

The director sought to establish a purely comic and frolicsome mood in an attempt to fuse the caprices of the ancient Roman theatre with the strangely related buffoonery of burlesque theatre. In accordance with this interpretation, the director aimed at a steady and rapid rhythm and tempo, pacing the show so that it built steadily in fun through the complexities of comic confusion. This aim was partially realized.

The director feels that certain scenes, notably, the second quarter of the first act and the closing scene of the second act suffered some loss of tempo which might have been remedied had he been able to inject the retarding effects of exposition with livelier comic inventions. During the second quarter of the first act,

the relevant elements of the story had to be introduced and explained. The audience had to understand that Hero was a young man in love; that Hero's mother (Domina) and father (Senex) were out of town; that Hero had a sneaky slave (Pseudolus) who wanted his freedom; that Hero was in love with a courtesan (Philia); that Hero was not in love with the courtesans who appealed to Pseudolus; that the courtesan Hero did love had already been sold to Miles Gloriosus; that Miles Gloriosus was a great soldier who was coming to claim her that very day; that the young courtesan (Philia) was very dumb; and that Pseudolus had a chance to gain his freedom if he could arrange for Hero to marry Philia. To further slow the flow of action, there were four musical numbers during this period and of the four, three were written as slow, melodic love songs. The director tried to pick up the tempo of this section of the show by changing the two supposedly straight characters, Hero and Philia, to comic characters. This probably would have solved the problem and helped increase the tempo had not the dialogue been so obviously written for the original straight character interpretation. Hero's lines were basically set-up lines for other characters and his songs were typical love-songs. Philia's songs, although dealing with a different aspect of love, were, nevertheless slow and melodic. The director strived to instill comic overtones into the

dialogue and songs of the players by increasing the speed, by demanding of them constant movement, and by placing them in ludicrous situations and poses. In spite of the effort to inject extra energy, the love songs and dialogue slowed the tempo of the show more than the director wished. Whether this loss of tempo could have been avoided is still open to question.

The second act gained the expected momentum until the last sixteen lines of dialogue, during which the various complications of the comedy are abruptly resolved. Erronius finds his lost children; Miles finds he is Philia's brother and therefore cannot marry her; Senex decides to tolerate his wife; Hero is allowed to marry Philia; Lycus is threatened with punishment for trying to sell a Roman citizen; and Pseudolus is given his freedom. With these lines, the show was brought very nearly to a standstill before the final flourish of the finale. The director felt that the play's final moments needed acceleration and made an effort to achieve this by increasing the pace of line delivery and the introduction of ludicrous elements of action. The musical introduction to the finale was cut and the proteans were moved about the stage trying to capture Lycus in an attempt at comic confusion. The result was exactly what the director had hoped to avoid. The last scene was obviously intended for tying up the loose ends of the

plot, and the director found that rushing the scene served to accentuate rather than minimize the innate awkwardness of the "sweep-up". He now feels that he would have been more successful with these difficult scenes had he dwelt on each individual situation sufficiently to bring out the humor inherent in each. Such a procedure might have maintained a more satisfactory tempo and brought the tempo to a climax rather than an anticlimax at the finale. The director has learned from this experience that speeding up line delivery does not guarantee an increase in tempo and that wise use of pauses in dialogue and action, filling them with relevant movement, can prove most helpful to a director who is concerned with tempo.

Another weakness the director recognizes in his direction was his handling of the chorus. Most of the dancing in the show was done by the chorus in ensemble and in the individual courtesan numbers. The help of an experienced choreographer here would have been of great value and would have relieved the director of considerable work. The show would have benefited by fresh and experienced treatment in the chorus work which the director mistakenly attempted to handle himself. This does not mean, however, that the director should never attempt to handle even the simplest choreographic work. A director works with movement and in many instances this

knowledge of movement can be employed successfully in working on a musical number. But without a thorough knowledge of dance, the director may find himself repeating movements over and over because of his lack of vocabulary when it comes to relating his ideas to the dancing members.

Some benefits did accrue as a result of the director handling the choreography himself. The rehearsal schedule was more orderly and difficult subdivisions of time were avoided. A unity of authority was established and maintained and an added degree of efficiency was accomplished. With the valuable aid of the assistant to the director, some acceptable chorus work was done. It cannot be denied, however, that this portion of the production might have achieved greater luster and vitality with the assistance of an experienced choreographer. The director learned from this experience the value of unit choreography versus broad ensemble work. Ensemble numbers, notably Bring Me My Bride and Funeral Sequence, lacked focus, invention, and polish.

The director was more nearly satisfied with the individual courtesan dances which were choreographed by his assistant. This satisfaction was particularly true in view of the limitations the director had set upon the assistant. The director's aim was to keep the dances simple, short, titillating, but never lewd. The

individual dances were cut from ninety-five measures to twenty in order to minimize the difficulty of establishing routines with non-dancers and also to tighten up that portion of the production that tended to slow down the over-all tempo.

In blocking the courtesans, the director's inexperience at handling groups became apparent. The courtesans comprised the chorus and were introduced into the scenes mainly as stage decorations. The director felt that this was making poor use of the courtesans and tried to involve them in the action of the scenes in which they appeared. The result of this decision lead not to involvement, but rather to confusion, imbalance, and lack of focus. The scenes in which the courtesans were most effective were those in which they were used as intended, as mannequins with no physical involvement in the action. The lack of physical involvement, of course, does not refer to the second act chase scenes in which they took an active part most effectively. Had the director had more experience in handling group movement, he might have found that the courtesans could have been incorporated successfully into the action, but he was not able to achieve the results he wanted during this production.

The director feels that he was successful in helping the individual cast members achieve a characterization in keeping with the interpretation of the musical

as a burlesque. With the exception of two cast members, the company developed as the director had hoped. He set the standard and the cast followed his direction.

Following the final performance, the director could see where his interpretation had fallen short of its potential in several of the characterizations. This was a result of not demanding more from the actor and not better visualizing the character. In the case of Miles Gloriosus, the braggart soldier, the director did not go quite far enough in his attempt at burlesque. The character was an obnoxious, egotistical braggart, but he was not a true burlesque of those attributes. Had the director gone beyond his literal interpretation and stressed the burlesque in the character, these qualities might have been stronger. Conversely, the same is true of the character of Hysterium. In this case, the director over-emphasized nervous hysteria to the actor which became too obvious and frenetic, possibly making the audience uncomfortable.

The director experienced particular difficulties in working with the actors who played Senex and Erronius. The consequent characterizations were stylistically in conflict with the basic burlesque style, tempo, and mood established by the director. The problems the director encountered will be discussed later under the heading "Actor-Director Relationships".

The director has been questioned as to the reasoning behind the use of "IT" at the end of the production. "IT" was a man dressed in the manner of Tarzan who swung across the stage in the midst of the second act chase scene. This was purely for "sight-gag reaction" and while the statement was made that it was out of style with the rest of the production, one can find many instances in burlesque where this element of total irrelevancy was used. Be that as it may, the director can see the reasoning behind the dislike of such a gimmick. Resorting to trickery to get a laugh does not constitute good theatre. Had the director thought through the idea more thoroughly, he probably would have still used the flying gimmick to climax the chase but would have chosen his character from Roman mythology rather than a man in loin-cloth who resembled Tarzan. The director would have been just as successful had he chosen to have Hercules, Mercury, or Medea flying across and the artistic unity of the production would have been maintained.

The director was satisfied with the technical aspects of the production although the designer had not incorporated all the director had requested into the set. The set emphasized the feeling of comedy with its crisp design, bright colors, and Roman influence, but the director would have liked the entire upstage area broken into elevations to incorporate more acting levels.

Sightlines were, with the exception of the roofs, very good and the designer had taken great pains to see that every part of the set was functional. Other than the need for more elevation upstage, the director was satisfied with the set.

Visually, the designer fell short of the comic effect in several instances. The most notable was in the design of hand props and lighting. The designer failed to be consistent in the style of his set and props. The banners carried by the Proteans during various scenes were not fully effective. While the slogans on the banners were appropriate, the lettering was unimaginative and devoid of decoration in the Roman tradition. This inconsistency was also revealed in the bottles and potions called for in the script. These articles showed no sign of Roman influence even if comically treated. Although the director noticed these inconsistencies during the technical rehearsals and gave notes to the newly organized property committee, he did not follow up on them.

The lighting for A Funny Thing Happened on the Way to the Forum was uneven. The production called for consistently bright lighting giving the audience the feeling of a warm, bright, cheerful locale. However, the lighting for the production cast many undesirable shadows and contained extremely hot spots alongside of several

nearly dead spots. The director feels that this lighting problem could have been solved quite easily had he or the technical director spent more time in supervision. As this was not done, the shadows and glares detracted considerably from the mood the director had hoped for.

The director was very pleased with the costuming of his production and felt that it added beautifully to the total effect of the show. There may have been some question in regard to the costumes worn by the courtesans since they were not strictly Roman in design but were influenced by the countries the girls represented. The decision to handle the courtesans in this manner was agreed upon by the director and designer early in the production schedule and was based on the need for variety in costuming and as an aid in establishing individual personalities among the courtesans.

Although there were many instances when the director felt he had fallen short of his interpretation of style, there were equally as many times he felt he had achieved his goal. For instance, he was very pleased with his decision to use the off-key trumpet which played during the Bring Me My Bride sequence. This trumpet besides adding humor to the situation emphasized the ridiculousness of Miles and his three protean soldiers. The director also felt that the actors who played the roles of the proteans made the most of their numerous

roles, changing rapidly from eunuchs to soldiers, to businessmen, to beggars. Their contribution to the wild chase scenes helped keep the production moving swiftly.

The director was probably most pleased with the second act chase scene which involved the entire company. He had spent many hours rehearsing this segment of the production and felt rewarded for his efforts. This mass chase was so timed that during the three performances, its running time never varied more than five seconds. Such consistency was a tribute to the stamina of the cast. During that five minute sequence, there were thirty-four individual entrances, three pages of dialogue, and for the proteans eight costume changes. This section of the play moved smoothly without hitch and without losing any of the momentum previously established.

Actor-Director Relationships

A Funny Thing Happened on the Way to the Forum was presented as a part of a newly developed summer theatre program. The director began this production with the hope of further developing student participation in this program. He had decided in advance to choose his cast solely from those who presented themselves at tryouts rather than scout around for performers who might have been more experienced. By doing this, he felt he could help promote future participation in the summer

tryouts. Although this may not have been the wisest decision in the interest of this particular production, the director felt confident that he could handle the problems that might arise and, at the same time, gain experience working with actors of unproven ability.

The director had always considered himself a good organizer. He had planned his rehearsal schedule well in advance and had gone over every detail of the time allotment to avoid conflicts. This was very necessary since the production had a three-week rehearsal period. Unfortunately, he had not reserved time for the unexpected and his illusions of perfect scheduling were shattered during the first week of rehearsals. Due to the last minute arrival of the musical score, the pianist was not prepared for the first rehearsals which were to familiarize the company with the music. Given the opportunity to repeat this experience, this director would schedule blocking rehearsals for the first week and introduce the music later in the schedule. However, for fear of confusing his schedule, he stuck with his original plans, hoping for the best. The first three days of rehearsal were wasted effort as far as music was concerned. What little the company learned from these rehearsals was lost during the blocking periods which followed. Thus, during the remainder of the schedule, the company had to learn lines and lyrics.

The director was fortunate in that his cast readily accepted the complications besetting them and worked with him to make up for the lost rehearsals. Although the first rehearsals were largely wasted musically, a closeness among company members and a decision to work together to guarantee a good production developed and continued as a motivating force throughout the remaining production schedule.

In understanding or evaluating his own direction, the director had to first understand his own approach to direction. His approach was basically one of concern for the individual who was trying to become an actor, building the actor's strengths and gradually eliminating his weaknesses. The director wanted to help the actor achieve the best possible revelation of character in performance through proper training, self-discipline, introspection, and skill.

Upon looking at his so-called approach to directing, the director can now see how idealistic and truthfully inadequate it was. The approach that he had been advocating and defending so vehemently was not really a philosophy of directing at all. The director's approach would do very nicely in an acting class, but since a director must be responsible for turning out a polished production, it was out of place in production preparation. Rehearsal schedules do not allow time for actor training

in depth. The director must assume complete control, assert his will, and demand certain results in order that his interpretation of the script be achieved by the deadline set by performance dates. The director must decide whether the development of an actor is to take precedence over the creation of a production. If the actor is to take precedence then one probably would not sell tickets, but if the performance or final product is to be the prime objective then the director must use every means available to whip his production together even at the expense of an individual cast member's needs. This director needs to find that point, if possible, where product and component parts both benefit and become part of a growing process.

Following the former approach, the director ran into difficulties in working with some of his cast. While most of the cast seemed to thrive and develop under his approach, there were individuals who atrophied because of it. These actors needed to have a strong demanding director to lead them. This director, because of his youth and lack of experience, did not demand nor did he get desired results from them. Such was the case with the actor who played the role of Senex. This actor was older than the director and considered himself experienced. The actor decided on his own interpretation of his part and the director could never manage to change it.

Even when that interpretation was obviously in conflict with the rest of the production, the director could not make that actor aware of it. The director explained, demonstrated, and finally demanded the character change to no avail. What appeared to have been gained at one rehearsal was lost in the next. Had the director established himself as complete authority early in the rehearsal schedule, this actor possibly might have been more easily guided.

A similar problem occurred with the actor playing the role of Erronius. The director knew he had an inexperienced, relatively moody individual to deal with and that the actor was weak in imagination. The director probably should have been firm, should have established what he wanted the actor to do, what kind of character he expected the actor to become, and should have demanded these results or removed the actor from the company. Instead, the director tried to stimulate this actor's imagination by indicating various approaches and characterizations open to him consistent with the interpretation. The actor never quite developed any character and the director failed to develop him any further.

As for the rest of the cast, the experienced ones worked well with the director and set good examples of stage presence and discipline. The inexperienced actors

learned a great deal from working with the more experienced actors and the company accepted their responsibilities with a fervor and a willingness to work that made rehearsals both exciting and eventful. Their dedication to the show and to their individual parts made for a hard working, tightly knit company.

The director often wondered what held his cast together during those weeks of rehearsals, especially considering his approach to directing. He has decided that one of the elements of his rather weak approach deserved credit. The director had a reciprocal agreement with his company that any cast member who had an idea for business which he thought would add to his performance was allowed to try it out during the second and third week of rehearsals, provided he had informed the director ahead of time so that the director could judge its effectiveness. If the idea was sound and added to the total concept of the production, it was incorporated into the play. If the idea was not theatrically plausible, it was rejected or reworked until it met the director's approval. The director found that allowing this freedom added excitement to the rehearsals and united the cast in a desire for a polished production. He also recognized the value of the many different aspects of humor which his cast displayed. By the third and final week of rehearsals, each cast member could feel he was

working in a production where he had made a tangible contribution.

The director, following his approach to directing, strove to keep the rehearsal periods relaxed and free from unnecessary tensions. Considering the cast he had selected, the time limitations on rehearsals, the director's own personality, and his approach to directing, the director felt he was wise in working had to maintain enthusiasm and a willingness to work within his company. He feels that he was successful in this endeavor.

Recognizing the weaknesses in his basic concept of direction, the director sees that he should have been more demanding in rehearsals in order to achieve a more consistent production. Many of the elements of the production which lacked polish were due to unclear directorial positions. Although he gave a myriad of notes and verbal directions, he was hesitant about actually demonstrating his desires. He tended to presume too much, even though he knew he had a very inexperienced cast. He was generally satisfied with too little and did not push his cast on to a more detailed, articulate performance.

The director's lack of disciplinary force also revealed itself in his relationship with the technical director, assistant to the director, and crews. Had he been more authoritative and demanding, he might have

learned sooner that no prop crew had been organized, that the prompter was not putting all the blocking into the script and that the open door policy of allowing students to sit in on rehearsals was being taken advantage of by students other than those in the cast. The director also regrets his shortsightedness at not letting the stage manager exert his authority backstage as soon as he had wanted. The stage manager needed more time to become accustomed to the duties of his position backstage. Had he been more closely supervised during his first few days, many of the minor technical difficulties that arose through lack of communication would have been eliminated.

Audience Response

On the chance of seemingly contradicting himself, the director would like to stress that although his approach was primarily based on the development of the individual trying to become an actor, he tried to instill in that individual a desire to make the audience enjoy the performance. Theoretically, one cannot make an audience do anything, but the actor and director can strive to make them amenable to their intent. The director and his cast wanted the audience to relax, to laugh, and to enjoy the performance. To accomplish this the director placed most of his emphasis on blocking and the direction of sight-gags similar to those used by

burlesque comics. A deliberate effort was made to keep humor from seeming forced, trite, or obvious. Such blocking is not an easy thing to achieve because what is new and original to one person may be trite to another. The director tried to make even the most ludicrous of situations palatable and enjoyable to the viewer rather than resorting to noncontextual tricks and gimmicks which might have insulted the intelligence of the audience.

One difficulty the director encountered was the lack of information concerning the type of audience he might reasonably expect to attend the performances. He knew that a portion of his audience would be comprised of college students. The remainder of the audience, whether a majority or minority, would come from the community. Their ages would range from six to sixty. Had the director been able to determine a definite audience type, he might have been more successful in eliminating the elements, such as "IT", that to some seemed trite. As it was, the director tried to direct in such a way as to appeal to the entire audience in one way or another throughout the show. This did not lead to a consistency of comedy but rather to a conglomeration of gimmicks and bits. He directed for variety and continuous action, hopefully enabling the cast to sweep the audience along with their enthusiasm. From audience responses to the

production, the director feels he was successful in this regard.

An audience is an important part of any show. It acts as a catalyst revitalizing the cast, bringing back the enthusiasm, freshness, and life that tends to be lost during the grueling hours of technical rehearsals. Whether one can consider an audience as a critic or not, the director must depend on the audience for an indication of his effectiveness in relating his interpretation of the play to the viewer.

On the opening night, the audience was mostly comprised of college students and family friends of the cast. The timing of the cast began slowly to build up as the play progressed. There seemed to be a direct relationship between the timing and the laughter with the first night audience for their enjoyment seemed to increase as the play progressed. Although the director should not generalize, the audience appeared to respond to all the broader points of humor while missing most of the subtler line humor. The director was interested in the fact that this audience responded most enthusiastically to the slap-stick comedy that he had inserted for the less mature members of the audience.

The following night, the cast had picked up their timing. Music, dance, and characterizations were better than anytime previously. The audience was primarily from

the college community. This night the audience did not seem to miss a single comic moment, even picking out humor in situations which the cast had not expected. On this particular night the cast commented on the difficulty of trying to control the audience and, in some instances, even trying to calm it down. The laughter was almost inappropriately loud and long, making it difficult for the cast to attain the proper rhythm of the production.

On the third and final night of performance the audience was composed of older people, mostly from off-campus, who were generally more reserved than the audiences of the previous nights. The cast, however, seemed to have continued to perfect their performance. The performance was more polished and characterizations and timing were more consistent. The cast, in spite of this improvement, felt they were not meeting their expectations and were disappointed in the audience because of the lack of continuous laughter that had been present the night before. However, the director, who was sitting in the audience at that time, feels that the third night audience was enjoying the performance as much, if not more, than the other two nights. This audience had the distinction of being the only one of the three to laugh more loudly at the subtle comedy than at the broad. This indicated to the director that the audience was enjoying itself and the standing ovation given the cast

during curtain calls would appear to prove him right.

Although the cast played for three very different audiences, they seemed to improve with each performance, which led the director to presume that, although he had not accomplished all he had intended, he had brought the cast far enough along that they were ready for an audience. On the final two nights of performance, the company received standing ovations. For the director, the ovations meant that he had communicated the essence of the comedy to his cast, and that the audience had approved of their efforts. But it also made him think of how much better the musical could have been had he been more experienced, better disciplined, more decisive, and more imaginative.

Personal Observations

This director will probably never remove all the problems inherent in his direction and if he should, new problems will most assuredly arise. He has learned much from this experience though, and many of the mistakes he made in this thesis production will be avoided in future productions. The director, perhaps strangely, does not feel defeated by his mistakes but rather feels enlightened. He recognizes the need for a reassessment of his approach to directing, but he has learned which elements of his old approach will fit nicely into his new. He has learned that a director is first and above all responsible for a

production, and that a director must assume the role of a leader and control the cast with a firm yet flexible hand. He must have the final say, and stand up for his right to say it, since he is the individual who is going to be held responsible. This director began this thesis production with complete confidence in himself and his ability as a director. Now, although his confidence is not quite so strong, he feels much more competent. The real test of this thesis production is whether or not the director will use what he has learned to his future advantage.

UNC-G SUMMER THEATRE

presents

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

Book by
Burt Shevelove and Larry Gelbart

Music and Lyrics by
Stephen Sondheim

Theatre
Taylor Drama and Speech Building 8:00 p. m.

July 4, 5, 6, 1968

UNC-G SUMMER THEATRE
presents

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

Directed by..... Paul Elliott

Sets, lights, and costumes designed by Leslie Branham*

CAST

Prologus, an actor..... Ken Callender
Senex, an old man..... Jack Markham
Dominina, his wife..... Carlotta Blankenship
Hero, his son, in love with Philia... Robert Bodford
Hysterium, slave to Senex and
 Domina..... William Wilkins
Pseudolus, slave to Hero..... Ken Callender
Erronius, an old man..... Gerald Carter
Miles Gloriosus, a warrior..... John Penland
Lycus, a buyer and seller
 of courtesans..... Steven Apergis
Tintinabula, a courtesan..... Jean Jones
Panacea, a courtesan..... Catherine Harry
The Geminae, twin courtesans..... Nancy Barrett,
 Helen Apergis
Vibrata, a courtesan..... Cathy Messick
Gymnasia, a courtesan..... Gladys Coddington
Philia, a virgin..... Amelia Penland
The Proteans, cast of thousands.... Kenneth Schneidmiller,
 David Brinkley,
 Edward Barrett
IT..... Gene Thorpe

THE TIME is two hundred years before the Christian era,
 a day in spring.

THE PLACE is a street in Rome in front of the houses of
 Erronius, Senex, and Lycus.

THE ACTION is continuous, with one ten minute intermission.

Produced by special arrangement with
 Music Theatre International.

*UNC-G Faculty Member

Production Staff

Vocal Coach and Accompanist....
Assistant Accompanist.....
Assistant to the Director.....
Stage Manager.....
Choreography (Courtesan sequence)
Production Assistant.....
Scenery.....
 Gladys Coddington
 Bill Wilkins, De
 Brewer, Walter
 ship, Jo Bray, C
 Thomas, Elizabeth
Props..... Jim Burroughs, I
 Carlotta Blanker
Publicity..... Shannon Campbell
Lights.....
 Carlotta Blanker
 Donna Brewer
Costumes..... Lynn Dieterich,
 Donna Brewer, I
 Hilary Watson

Acknowledgments

Greensboro Daily News, Greensboro
WBIG, WPMY-TV, WUAG-FM, UNC

SUMMER THEATRE
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Production Staff

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 Assistant Accompanist..... Billie Simmons
 Assistant to the Director..... Judy Thomas
 Stage Manager..... Jim Burroughs
 Choreography (Courtesan sequence)..... Judy Thomas
 Production Assistant Starr Lawson
 Scenery Robert Bodford, Head
 Gladys Coddington, Kenneth Schneidmiller,
 Bill Wilkins, David Brinkley, Donna
 Brewer, Walter Blower, Carlotta Blanken-
 ship, Jo Bray, Carolyn Phillips, Judy
 Thomas, Elizabeth Amman
 Props..... Jim Burroughs, Kenneth Schneidmiller,
 Carlotta Blankenship
 Publicity Shannon Campbell, Cindy Glover
 Lights Starr Lawson, Head
 Carlotta Blankenship, Robert Bodford,
 Donna Brewer
 Costumes Lynn Dieterich, Linda Connelly, Jo Bray,
 Donna Brewer, Elizabeth Amman,
 Hilary Watson

Acknowledgments

Greensboro Daily News, Greensboro Record
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