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Dramatic Publishing

A CHILDREN'S PLAY

The Magic Flute

MOZART'S FAMOUS OPERA IN PLAY FORM

DRAMATIZED BY JUNE WALKER ROGERS



THE DRAMATIC PUBLISHING COMPANY

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(THE MAGIC FLUTE)

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THE MAGIC FLUTE

A Straight Play Version

For Five Men and Six Women

plus nine roles that can be played by either; extras as desired
(Doubling possible)

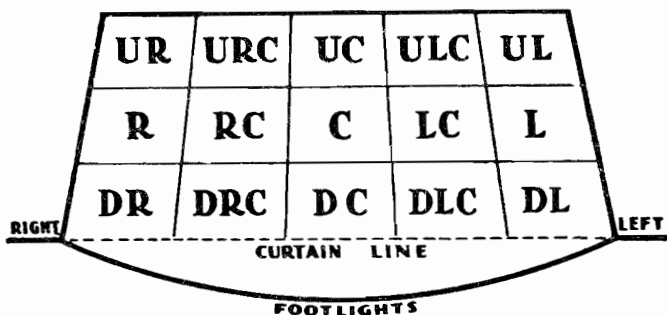
C H A R A C T E R S

TAMINO	<i>a prince</i>
THE DRAGON	
MIRANDA	} <i>followers of the Queen of the Night</i>
CASSANDRA	
MELISANDRA	
PAPAGENO	<i>a birdcatcher</i>
QUEEN OF THE NIGHT	
FIRST SPIRIT	} <i>guides</i>
SECOND SPIRIT	
THIRD SPIRIT	
FIRST SERVANT	} <i>at Sarastro's Temple</i>
SECOND SERVANT	
PAMINA	<i>a princess</i>
MONOSTATOS	<i>guard at the Temple</i>
OLD MAN	<i>Keeper of the Temple</i>
SARASTRO	<i>High Priest of the Temple</i>
FIRST ELDER	
SECOND ELDER	<i>Wise Men of the Temple</i>
THIRD ELDER	
PAPAGENA	<i>a young girl</i>

ANIMALS, SARASTRO'S FOLLOWERS, SYMBOLS OF
FIRE AND WATER, VARIOUS OFFSTAGE VOICES.

THE MAGIC FLUTE may be done as a straight one-act play,
with or without the Mozart music. Some of the Mozart arias
may be included at the discretion of the director.

CHART OF STAGE POSITIONS



STAGE POSITIONS

Upstage means away from the footlights, *downstage* means toward the footlights, and *right* and *left* are used with reference to the actor as he faces the audience. R means *right*, L means *left*, U means *up*, D means *down*, C means *center*, and these abbreviations are used in combination, as: UR for *up right*, RC for *right center*, DLC for *down left center*, etc. A territory designated on the stage refers to a general area, rather than to a given point.

NOTE: Before starting rehearsals, chalk off your stage or rehearsal space as indicated above in the *Chart of Stage Positions*. Then teach your actors the meanings and positions of these fundamental terms of stage movement by having them walk from one position to another until they are familiar with them. The use of these abbreviated terms in directing the play saves time, speeds up rehearsals, and reduces the amount of explanation the director has to give to his actors.

THE MAGIC FLUTE

SCENE: A wood. This can be as simple or elaborate as you wish. The only necessary scenery is a large rock DL and a cave UC. UC, in the cave, is an opening masked by drapes.)

AT RISE OF CURTAIN: Sounds of running can be heard off L, and weird menacing monster sounds. After a beat, PRINCE TAMINO, a handsome young man, runs on DL. He is frightened. He pauses, looks back off L.)

TAMINO. It's getting closer. (He runs off DR.)

(The DRAGON enters DL, pursuing Tamino, lets out his weird dragon cry and chases after Tamino, exiting DR. TAMINO runs on again R, looking a little more tired. He grabs at the belt around his waist.)

TAMINO. My dagger! I've lost my dagger.

(There is another dragon cry from R and TAMINO runs off L. The DRAGON enters R, looks around, cries and follows Tamino off L. TAMINO re-enters UL, running downstage,

staggering now.)

TAMINO. I haven't the strength to go any further! Help! Someone! Please help me!
(He collapses, hitting his head on the rock DL.)

(The DRAGON enters UL, pursuing him, sees him unconscious on the ground, approaches him slowly, is about to attack, when three ladies – MIRANDA, CASSANDRA and MELISANDRA – run on from R, each with a silver spear poised for attack.)

MIRANDA (the first lady, lunging at the DRAGON and wounding him; he falls back near the proscenium). Die, monster! Die!

CASSANDRA (the second lady, circling around the fallen dragon). Death to all evil.

MELISANDRA (the third lady, as all three plunge their spears into the dragon). Finished!
It's finished!

MIRANDA (nudging the dragon with her foot).
We must be sure.

CASSANDRA (reassuring her). Miranda, nothing could survive that. (She points to the spear.)
Our mighty silver spears have never failed us, now have they?

MELISANDRA (shining the tip of her spear with her hand). Never.

MIRANDA (moving to TAMINO). And now let us see what we have won. My, my! This is

a handsome prize!

CASSANDRA (excited). Yes, isn't he?

MELISANDRA. The Queen must be told!

CASSANDRA (pushing MELISANDRA). Right.

And I'd hurry if I were you, Melisandra.

MELISANDRA (resisting). One more push like that, Cassandra, and you'll end up like that dragon over there.

MIRANDA (stepping between them). Please!

Please. Both of you go and I will stand guard over this – this – (With melting tones.) – gorgeous creature.

CASSANDRA (facing MIRANDA). Oh, yes, you would, wouldn't you? Well, get that out of your mind. I wouldn't trust you alone with him for one minute. (There is a clap of thunder offstage and the three freeze, listening.)

MIRANDA. She's angry. Our Queen is angry.

CASSANDRA (shaking). We've been stupid . . . letting a mere mortal interfere with our duty.

MELISANDRA. Yes. So the only solution is that we must all return to the Queen and bring her back here.

CASSANDRA. She's sure to forgive us when she sees what we have saved for her. Isn't she?

MIRANDA (nodding). Wouldn't you, if you were she? I know I would. (Looks at TAMINO closely again.) Oh! He's beautiful. If I could only run my fingers through his hair once. (Starts to touch his hair when there is another clap of thunder.)

CASSANDRA (shouting off stage). We're coming!
(Then, in a loud whisper to MIRANDA.)
You're weak! Just close your eyes and keep walking, and the temptation will be over.
(Exits into cave.)

MIRANDA (weakly). I know . . . I know I'm weak . . . (Closes her eyes, holds out her hand to MELISANDRA.)

MELISANDRA (as she leads MIRANDA out).
There, there, you poor dear. We'll stand by you and lead you back on the right track. Stop trembling! I've never seen you like this.

MIRANDA (as they exit into cave). I've never been like this. (Opens her eyes and looks back at TAMINO.) Do you think I could have a lock of his hair? (MELISANDRA pulls her off into the cave.)

(There is a sound of bird calls and PAPAGENO enters R. He looks as though he is half man, half bird. On his back is a cage filled with birds.)

PAPAGENO (using his bird-call whistle). Come out! Come out! Papageno is here! (Blows whistle again.) Join your fine feathered friends. . . . twit-tweet — twit-tweet.

TAMINO (stirring, opening his eyes, hearing the bird calls). Birds. I must be in heaven. (Sits up, sees PAPAGENO.) I've never seen a bird like that! (Whistles toward

PAPAGENO.) Hello there . . . whatever you are.

PAPAGENO (startled). I didn't see you! Where were you hiding?

TAMINO. A talking bird. A parrot. You're the biggest parrot I've ever seen.

PAPAGENO. I'm not.

TAMINO. Yes, you are! I've never seen a six-foot parrot.

PAPAGENO. I'm not a parrot at all. You're trying to trick me. (Accusing.) You're from the Queen of the Night! She's always spying on me.

TAMINO (standing). I don't know any Queen of the Night. But why would anyone spy on you? You look perfectly harmless. Strange, but harmless.

PAPAGENO. Strange? Strange, you say? Why? Because of these feathers?

TAMINO (thinking it over). I guess that is why.

PAPAGENO. How else can a bird catcher catch his birds? (He takes the cage from his back, shows it to TAMINO.) They think I'm one of them. (To the birds in the cage.) Coo . . . coo . . . coo . . .

TAMINO. But you're not?

PAPAGENO. No.

TAMINO. You're sure?

PAPAGENO. Yes.

TAMINO (testing). Would you like a worm?

PAPAGENO (insulted). Certainly not!

TAMINO. What do you do with all of them,

after you've caught them?

PAPAGENO. I give them to the Queen of the Night in exchange for bread and wine. It's a happy arrangement.

TAMINO. Not for the birds.

PAPAGENO. How dare you question me? I've never seen you before. It's rude to question strangers. Who are you and what are you doing here?

TAMINO. I'm Prince Tamino and I was separated from my group when the Dragon attacked us. (Sees the Dragon.) The dragon! What a job you did on him. You saved my life.

PAPAGENO (who had hidden behind TAMINO the moment the Dragon was mentioned, looking out now, frightened, shaking). I saved your life?

TAMINO. Of course, my friend. Don't be modest. Who else could have killed it?

PAPAGENO. Killed? (Comes from behind TAMINO cautiously.) That's right. Who else? (Goes nearer Dragon.) It does look dead. . . . Of course, with dragons, can you ever be sure?

TAMINO. I'm sure. He's dead.

PAPAGENO (straightening up, sticking out his chest). Well . . . I must admit . . . it was extraordinarily brave of me.

TAMINO. And without any weapons? How did you do it?

PAPAGENO (bragging now). Well, I . . . I just went up to him — (He swaggers, illustrating.)

– and I looked him in the eye – (He thrusts out his face with a mean look.) – then I grabbed him by the neck – (He grabs his own neck.) – and I wrestled and wrestled – (He rocks from side to side, illustrating. Gasping now.) – till I brought him to his knees . . . (He falls to his knees.) And with sheer brute strength I squeezed the life out of him.

(MIRANDA, CASSANDRA and MELISANDRA enter from the cave.)

MIRANDA, CASSANDRA and MELISANDRA (shouting). Papageno! (Frightened, he falls forward on his face.)

CASSANDRA. Papageno!

PAPAGENO (rising). Oh, you wonderful ladies . . . thank you . . . you saved me from destruction . . . at my own hands.

MIRANDA. Fool!

PAPAGENO (modestly). Sometimes I don't know my own strength.

MELISANDRA. The birds!

PAPAGENO (picking up the cage and handing it to her). The Queen must be anxious for these.

MELISANDRA (sarcastic). You brave, brave hunter.

PAPAGENO (holding out his hand). My payment, please.

MIRANDA (giving him a jug). A jug of water.

PAPAGENO. Water? (Tastes from the jug, spits it out.) Water! I can wash in the pond. (Hands jug back to MIRANDA.) You must be joking. And where is my loaf? I'm hungry.

CASSANDRA (giving him a rock). Try eating this.

PAPAGENO. A rock? (Beginning to be nervous, ingratiating himself.) I'm sure it's delicious, but . . . I'm having a little trouble with my teeth. (Hands the rock back.) I'd prefer to go back to our usual arrangement. Wine and bread? (They say nothing.) What's the matter? Are you angry with me? (MELISANDRA takes a padlock attached to a rope from her pocket and ties it around Papageno's head so the padlock covers his mouth.)

MELISANDRA. You're an idiot, Papageno, and must be punished for telling lies.

TAMINO. I don't know what he could have done to offend you, but I must speak. He saved my life.

MIRANDA (softening). Oh, the beautiful one's awake.

CASSANDRA. And he's as compassionate as he is good-looking.

MELISANDRA. You must be told the truth, Prince Tamino.

TAMINO. You know my name?

CASSANDRA. The Queen of the Night, our royal sovereign, knows all. And tells us.

We . . . we killed the dragon. (Pointing to the padlock.) And this . . . this is the Queen's punishment for Papageno's taking credit for deeds done by others. For shame, Papageno.

PAPAGENO (unable to speak, but trying).

Mmm . . . mm . . . mmm . . .

TAMINO (putting an arm around PAPAGENO).

Forgive him, my lovely saviors. (The ladies react to the flattery.) It was my fault for assuming, and no real harm was done, now, was it?

PAPAGENO (pleading). Hm . . . mm . . .

yaummm . . .

MIRANDA. He must pay a penalty. I think the Queen was more than kind. Only a padlock. I could have come up with something much more imaginative. Then you'd never do it again, Papageno.

PAPAGENO (moving away from her). Grr . . .

ourw . . . grr . . .

MELISANDRA. But, Prince Tamino, we have something for you.

TAMINO. No padlock, I hope.

MELISANDRA (giving him a locket). No. A precious gift. Compliments of the Queen. A portrait of her daughter.

TAMINO (looking at it). I'm overwhelmed.

MIRANDA. The Queen was counting on that.

CASSANDRA. Do you find the portrait pleasing?

TAMINO. An understatement. Never have I seen such beauty. I must meet her.