

PINOCCHIO!

(EXPANDED CAST VERSION)

By Michele L. Vacca

(based on the C. Collodi novel)

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by Michele L. Vacca

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CHARACTERS

Although the gender designations of the major characters listed below reflect those in the original Carlo Collodi novel, ON STAGE! strongly supports creative gender casting when casting/producing this play.

PINOCCHIO – Geppetto’s wonderful wooden puppet. Once Pinocchio is brought to life, he finds it difficult to learn how to be a good son. As the play progresses, however, he becomes less puppet-like, and turns into a real boy at last.

GEPPELTO – a kindly but lonely old woodcarver, who wants to create the most wonderful puppet in the world.

MASTER CHERRY – Geppetto’s practical carpenter friend.

BLUE FAIRY – “The Godmother of all little puppets.” She is beautiful, gracious, and kind.

HARLEQUIN & COLUMBINE – the two wooden puppets Pinocchio meets during his adventures.

FIRE EATER – the showman who threatens to destroy Pinocchio, but gives him gold instead.

THE FOX, SANDOR S. SWINDLE – a glib, though rather unsuccessful, crook.

THE CAT, SYDNEY – the Fox’s devoted, though not very intelligent, sidekick. (Can be played by male or female)

CANDLEWICK – a bad boy.

BARKER AT THE PUPPET SHOW – a greedy and stupid man.

COACHMAN – the lying hypocrite who lures boys and girls off to The Land of the Dingalings.

THE TALKING CRICKET – Pinocchio’s loyal friend

ADDITIONAL CHARACTERS

GEPETTO'S NEIGHBORS AND FELLOW TRADESPEOPLE:

ANGELINA – The Bookseller

BERNARDO – The Baker

SERAFINA – The Flower Seller

GIOVANNI – The Candlemaker

PORTIA – The Pizza Maker

VITTORE – A Tailor and Used Clothing Dealer

LUIGI AND LORENZO – Two young sailors temporarily ashore who work part time as roustabouts (stagehands) for the puppet theatre, and then later for the Coachman.

OTHER PUPPETS IN THE PUPPET THEATRE PERFORMANCE:

PIETRA AND PIETRO

ROMANO AND JULIETTA

PANTALONE AND MIRANDOLINA

CHILDREN OF THE TOWN:

GINA

SOFIA

FRANCESCA

GUIDO

MARIO

SANTINO

CREATIVE CASTING AND SOME DOUBLING POSSIBILITIES:

The script is designed to give you the option of a flexible cast size. There are 33 speaking roles in this script, and of course, further “non-speaking” extras could be added if desired. You can also tailor the cast size to fit a smaller performing group of 15 or 20 or 25, etc. To accommodate a slightly smaller (less than 33) cast size consider doubling the actors who will play the townspeople, children and puppet roles. For example, the six children and six of the puppets can double. Two of the townspeople can double as Columbine and Harlequin. You can also double up on some of the larger roles; One actor can play Master Cherry, the Barker, and the Coachman. The Cat and Harlequin can double and so can the Fox and the Fire-Eater. Columbine can play the Voice of the Cricket. (If your acting group is less than 15 performers, consider doing our smaller cast version of this play.)

SETTINGS:

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Realistic scenery of any great proportion may be difficult for groups without the technical capability to achieve it. Representative or suggestive scenery (for instance for arena style theatrical set formats) can also work very well for a smooth production of this play. Elaborate set changes will destroy the flow of one scene into another. A director and/or designer should concentrate on delineating areas through the use of suggested scenery and selected set pieces.

As many areas as possible should be pre-set. In the first Act the required areas are: Geppetto's workshop (a table, a coat rack), a road, and the outside of a puppet theater. Act II: the puppet theater (a platform), the road. The second part of Act II is more complex: The Land of the Dingalings, the road, the "ocean," the inside of the whale, and the shore. The ocean effects and the scene inside the whale are best conveyed by music, light, and other sound effects. Some productions have used projected scenery or dance interludes to create the illusions.

THE ANIMAL COSTUMES:

The Cat and the Fox should both have animal heads of some type, tails, "paws," and whiskers, as well as "regular" clothes: pants, coats, and hats.

THE CRICKET VOICE:

Should be performed live, and not taped, since audience responses will vary greatly from performance to performance. The actress who plays Columbine can perform the role.

PINOCCHIO'S NOSE:

Some type of prosthetic piece is required. Check with a theatrical costume house for further information on prosthetics and their application. ON STAGE! can provide a diagram of a "nose design" that has been used in other productions.

SPECIAL:

The use of music, live or taped, greatly enhances the production of this play.

PINOCCHIO!

Adapted by Michele L. Vacca

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ACT I

(OVERTURE MUSIC. SETTING: LATE AFTERNOON ON QUIET STREET IN A SMALL TOWN BY THE SEA. AT CENTER STAGE IS GEPPETTO'S SHOP. JUST OUTSIDE THE DOORWAY HE HAS A WORKBENCH SET UP. ON DISPLAY ARE A FEW SAMPLES OF HIS WOODCARVING WORK. THERE IS A WOODEN CHAIR NEARBY, AND A SHABBY COAT HANGING ON A COAT RACK. IN THE CENTER OF THE BENCH SITS A LIFE-SIZE PUPPET, PINOCCHIO. ALSO ON THE BENCH: A BOWL OF FRUIT, PAINT JARS AND BRUSHES, AND A "PAPER" JACKET AND HAT. AS THE LIGHTS COME UP GEPPETTO APPEARS, CROSSES TO THE BENCH, AND BEGINS WORKING ON HIS WONDERFUL PUPPET, SOON TO BE NAMED PINOCCHIO.)

AS GEPPETTO WORKS NEIGHBORS AND OTHER TRADESPEOPLE WHO LIVE AND WORK NEARBY BEGIN TO APPEAR. CHILDREN RUN PAST, SHOUTING AND LAUGHING; SOME OF THEM PAUSING TO WATCH GEPPETTO AT HIS WORK. EVEN THOUGH EVERYONE IS BUSTLING ABOUT QUITE NOISILY, GEPPETTO IS SO ABSORBED IN HIS WORK HE APPEARS NOT TO NOTICE.)

ANGELINA: Read a book today! Fine books for sale!

VITTORE: Used clothing for sale! Almost new! A bargain!

GIOVANNI: Candles! Buy candles today! My candles are the best in town! They last for hours!

(SERAFINA AND PORTIA AND BERNARDO CARRY

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TRAYS OF THEIR WARES. PERHAPS ANGELINA, VITTORE AND GIOVANNI HAVE SMALL PUSHCARTS THAT CONTAIN THEIR WARES.

LUIGI, LORENZO AND CANDLEWICK LOUNGE IDLY NEARBY. MASTER CHERRY PASSES BY, WAVING AND NODDING TO THE OTHERS. PERHAPS THE CAT AND FOX STROLL BY.)

SERAFINA: I have flowers for sale! Who will buy my beautiful fresh flowers?

BERNARDO: Fresh baked bread! The finest bread in all of Italy!

PORTIA: Pizza! Piping hot pizza for sale! The recipe is a secret known only to my family!

(AS GIOVANNI, ANGELINA, VITTORE, SERAFINA, LORENZO, LUIGI AND CANDLEWICK GATHER AROUND THE FOOD VENDORS EAGERLY, THE CHILDREN RUSH IN. FRANCESCA AND SANTINO CROSS TO GEPPETTO.)

FRANCESCA: Hello, Master Geppetto. Is that a new puppet?

MARIO: (POINTS OFF.) Look everyone!

SANTINO: What's going on?

SOFIA: It's a carnival coming to town!

MARIO: And there's a big puppet show, too!

GUIDO: Let's go see!

GINA: Follow me!

FRANCESCA: (AS THE OTHERS DASH OFF.) Wait! Wait for me!

(THE CHILDREN NOISILY EXIT, FOLLOWED BY LORENZO, LUIGI AND CANDLEWICK. AS THEY GO THEY ALMOST TOPPLE VITTORE AND TIP OVER HIS PUSHCART OF USED CLOTHING.)

VITTORE: (TO THE CHILDREN.) Be careful! Watch where you're going! Little ruffians.

SERAFINA: (TO VITTORE.) Are you all right, Vittore?

(ANGELINA AND THE OTHERS HELP VITTORE GATHER UP HIS WARES.)

GIOVANNI: Ah, Bernardo, today your bread smells even better than usual.

BERNARDO: A loaf for you? Or two, perhaps?

GIOVANNI: (CHECKING HIS POCKETS FOR MONEY) Maybe later. Let me see if I can sell a few candles to Geppetto.

ANGELINA: Giovanni, you know poor Geppetto has no money to buy candles.

BERNARDO: Or bread.

PORTIA: Or pizza.

SERAFINA: Or flowers.

GIOVANNI: Sad, but true. Poor Geppetto.

ALL: (WITH A SIGH) Poor Geppetto.

ANGELINA: But I can buy some candles from you, Giovanni.

GIOVANNI: (EAGERLY.) How many? Ten? Twenty?

ANGELINA: I think perhaps three – no four – no, three will do. Will you trade the candles for a fine used book about the history of Rome? (HANDS HIM A THICK BOOK.)

GIOVANNI: (GIVES IT BACK TO HER.) I'd rather have the money.

(AS ANGELINA AND GIOVANNI CONDUCT THEIR BUSINESS, VITTORE APPROACHES PORTIA.)

VITTORE: Ah Signora Portia, I see your shawl needs mending.

PORTIA: It does?

VITTORE: See? (SHOWS HER THE TEAR.)

PORTIA: Can you fix it for me, Vitto?

VITTORE: Of course. Am I not the best tailor in town?

BERNARDO: (ASIDE TO THE OTHERS.) "Of course." He's the only tailor in town.

ALL: (LAUGH.)

VITTORE: (IGNORING THEM, ADDRESSES PORTIA.) I will even make you a very fine price.

PORTIA: Oh? And how "fine" a price is that?

VITTORE: Two slices of your magnificent pizza.

PORTIA: Two??

VITTORE: Well, make it three – and I will loan you a jacket to wear while I'll fix your shawl.

PORTIA: It's a bargain.

BERNARDO: (CROSSING TO GEPETTO.) Geppetto? Would you like to try some of my fine fresh bread?

GEPETTO: (NOT HEARING, HE CONTINUES TO WORK.)

BERNARDO: Geppetto!

GEPETTO: (STILL WORKING, ANSWERS ABSENTLY) Hmm?
BERNARDO: Would you like some bread?
GEPETTO: (STILL WORKING.) What?
BERNARDO: Bread. It's a good batch today. Would you like some?
GEPETTO: Oh. No, not now, Bernardo. Thank you.
BERNARDO: (SHRUGS, TO THE OTHERS.) I tried.
SERAFINA: Bernardo, you know Geppetto has no money to spare.
BERNARDO: I know that. I was trying to give him some bread.
GIOVANNI: He would never take it.
PORTIA: He's too proud.
GIOVANNI: Sad, but true. Poor Geppetto.
ALL: (WITH A SIGH.) Poor Geppetto.
ANGELINA: He sold me all of his books so he could buy paint for that puppet. (POINTS TO PINOCCHIO.)
SERAFINA: He sold his books? What a shame.
PORTIA: Poor Geppetto.
VITTORE: Now all he has left is that shabby coat.
SERAFINA: And his beautiful puppets and toys –
BERNARDO: – that no one will buy.
SERAFINA: I would buy them – if I could. But first – someone has to buy my flowers.
GIOVANNI: Well, I for one have no money for puppets – or flowers.
VITTORE: Nor do I.
ANGELINA: Poor Geppetto.
PORTIA: (TO ANGELINA AND SERAFINA AS SHE GESTURES TOWARD GEPETTO.) He has no family, you know.
BERNARDO: Well, I do. And if I don't sell my bread my wife and my eight children and my twenty-five cousins will go hungry.
GIOVANNI: It's late. Look, the sun is setting.
VITTORE: So it is. And I have work to finish before dark.

(BERNARDO, GIOVANNI AND VITTORE HURRY OFF STAGE. THE THREE WOMEN CONTINUE TO WATCH GEPETTO AS HE WORKS.)

PORTIA: (SIGHS.) Poor Geppetto.
ANGELINA: (SIGHS.) He's all alone.
SERAFINA: (SIGHS.) He has no one to call his own.

(THEY GO OFF STAGE. SUDDENLY THE CHILDREN DASH BACK ON STAGE, SHOUTING

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AND LAUGHING EXCITEDLY.)

MARIO: You see? I told you – it's a carnival!
GINA: And I want to be the first to tell everyone all about it!
GUIDO: I want to be the first!
SOPHIA: It's not your turn! It's my turn!

(MARIO AND GINA RACE OFF, FOLLOWED BY GUIDO AND SOFIA. FRANCESCA PULLS SANTINO ASIDE. THEY WATCH GEPETTO WORK.)

FRANCESCA: Look, Santino.
SANTINO: I see.
FRANCESCA: That's a wonderful puppet, Master Geppetto.
SANTINO: He didn't hear you.
MARIO: (OFF.) Francesca! Santino! Come on!

(THEY HURRY OFF STAGE TO JOIN THE OTHERS. GEPETTO IS BRIEFLY ALONE AT LAST.)

GEPETTO: (AS HE WORKS.) A little paint here. And a little there. Ah! Ah, yes. Almost finished, little puppet. Oh, the children will love you. You look almost real, almost alive. And so handsome. (STOPS WORKING.) If only – if only – you were real, little puppet. A real boy. Ah, how wonderful that would be. If I had a real boy, a son, a son of my own. What a foolish dream. I'm a foolish old man. I must finish the puppet . . .

(AS GEPETTO WORKS, HIS GOOD FRIEND, MASTER CHERRY, THE JOVIAL CARPENTER, ENTERS.)

M. CHERRY: Geppetto! Geppetto! Old friend!
GEPETTO: Master Cherry! Come sit down, my friend. How's the carpentry business?
M. CHERRY: Good. Good. People always need chairs and tables. How's business for you?
GEPETTO: Slow, my friend, slow. People don't need puppets as much as they need chairs and tables.

(DURING THE LAST FEW LINES A NUMBER OF
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THE OTHER CHARACTERS APPEAR. THEY CROSS BACK AND FORTH, ATTENDING TO THEIR OWN BUSINESS. BUT IT SEEMS THEY CAN'T AVOID EAVESDROPPING ON THE CONVERSATION BETWEEN GEPPETTO AND MASTER CHERRY.)

M. CHERRY: I keep telling you, Geppetto, you should go into business with me. If we were partners, there would be work for both of us. Then you wouldn't have to wear such a shabby coat.

GEPPETTO: I am not ungrateful, my friend, but I enjoy woodcarving.

M. CHERRY: Bah!

GEPPETTO: And this puppet – this puppet – is the best work I've ever done.

ALL: Oh?

(EVERYONE STEPS CLOSER TO LOOK AT THE PUPPET.)

M. CHERRY: (LOOKS AT THE PUPPET – SHRUGS.) It's a nice puppet.

ALL: (AGREE WITH MASTER CHERRY.) Yes, it's a nice puppet.

GEPPETTO: Nice? Nice??? He's beautiful! Magnificent! Stupendous!

M. CHERRY: It's just a puppet.

ALL: (AGREE WITH MASTER CHERRY.)

GEPPETTO: Just a puppet?

M. CHERRY: I suppose you still plan to make this puppet dance and sing and leap like an acrobat.

GEPPETTO: (GROWING ANGRY.) That's right. This will be the most amazing puppet anyone has ever been. When it is finished, we will travel all over the world, and make a nice little fortune.

ALL: (LAUGH AFFECTIONATELY; GEPPETTO IS JOKING AGAIN!)

(THE CROWD SCATTERS; SOME APPARENTLY RESUMING THEIR ACTIVITIES, OTHERS STAYING NEARBY, OPENLY LISTENING TO GEPPETTO AND MASTER CHERRY. BUT NO MATTER HOW BUSY ANYONE PRETENDS TO BE, EVERYONE IS STILL

EAVESDROPPING AND THE CROWD CONTINUES
TO REACT TO THE CONVERSATION.)

M. CHERRY: Geppetto, my friend, stop your dreaming. That is a ridiculous idea.
GEPETTO: It is not!
M. CHERRY: Of course it is.
GEPETTO: It's a wonderful idea.
M. CHERRY: But it will never work out. Geppetto, my friend, you spend too much time alone. You do not know what is real and what is not.
GEPETTO: I do so!
M. CHERRY: You do not!
GEPETTO: I do so!
M. CHERRY: You do not!
GEPETTO: I DO SO!
M. CHERRY: YOU DO NOT!

(AS THEIR CHILDISH ARGUMENT CONTINUES
THEY SQUARE OFF, RAISE THEIR FISTS, AND
PREPARE TO FIGHT. SUDDENLY THEY STOP
WHEN MASTER CHERRY LAUGHS.)

M. CHERRY: Ha! Ha! Ha!
GEPETTO: (STILL ANGRY.) And what is so funny?
M. CHERRY: (LAUGHS.) Come, come, Geppetto, let's not argue. Two old friends like us. It's silly.
GEPETTO: (SMILES.) True enough, my friend. (LAUGHS.) We're a pair of old fools.
M. CHERRY: Not that old.
GEPETTO: Old enough to know better.
M. CHERRY: Perhaps. I still wish you'd forget this foolish idea about your "wonderful" puppet.
GEPETTO: It's not foolish!
M. CHERRY: A man of your age wandering from place to place with a puppet. You should go into a more stable business.
ALL: (AGREEMENT.)
GEPETTO: Like yours?
M. CHERRY: Like mine. And what's wrong with that?
ALL: Right. What's wrong with that?
GEPETTO: I don't want to.
M. CHERRY: (ANGRY AGAIN.) Then you're an old fool!

GEPPETTO: (ANGRY ALSO.) It takes one to know one!
M. CHERRY: Oh, it does, does it?
GEPPETTO: And I'm going to finish this puppet, and it will be the most fantastic puppet the world has ever seen.
M. CHERRY: I'll believe it when I see it!
GEPPETTO: You'll see it!
M. CHERRY: (STARTS TO GO.) Ha! Let me know when you've made your fortune! (LAUGHS.) A dancing puppet! That will be the day!
GEPPETTO: (SHAKING HIS FIST.) You'll see! Just wait! You'll see! Then you'll laugh out of the other side of your face! You old fool!

(MASTER CHERRY GOES, LAUGHING. EVERYONE WATCHES HIM LEAVE. SOME PEOPLE AGREE WITH MASTER CHERRY, SOME AGREE WITH GEPPETTO, AND SOME ARE NOT TOO CERTAIN HOW TO REACT. AFTER A MOMENT GEPPETTO'S ANGER LEAVES HIM. IT IS GROWING DARK NOW, AND THE SUBDUED CROWD BEGINS TO SLOWLY DRIFT OFF STAGE.)

GEPPETTO: Ah, I shouldn't have called him an old fool.

(DURING THE NEXT FEW LINES THE LAST OF THE CROWD DISAPPEARS. GEPPETTO SHOULD BE ALONE BY THE TIME HE SEES THE STAR.)

GEPPETTO: (TO HIMSELF.) Maybe I'm the fool. He's my oldest friend. Who knows? Maybe he's right. Maybe I can't make such a wonderful puppet. Maybe no one could. It's late, and I'm tired. (TO THE PUPPET.) I'll finish you tomorrow, little one. (LOOKS UP.) Ah, what a wonderful star. (TO PUPPET.) Why do I talk to you? You're only wood. A wooden puppet. And I'm just a lonely, foolish old man. Good night, little one.

(HE EXITS INTO THE BACK OF THE SHOP TO GO TO BED. THE LIGHTS DIM. SOFT MUSIC PLAYS. THE BLUE FAIRY ENTERS. SHE IS A KINDLY WOMAN OF AN INDEFINITE AGE AND SHE IS, OF COURSE, VERY BEAUTIFUL.)

BLUE FAIRY: (SPEAKS TO THE AUDIENCE.) Poor Geppetto. He is so lonely and so sad. He makes the children laugh with his puppets and toys, but he does not laugh himself. He wants to make a wonderful puppet that can dance and sing, so that he will not be lonely any more. Shall I give Geppetto his wish? (VARIOUS AUDIENCE RESPONSES.) Very well. Now what shall I name this little puppet? Will you help me? (REACTIONS FROM THE AUDIENCE.) Pinocchio? Very well, Pinocchio shall be his name. (TO THE PUPPET.) Pinocchio? Little puppet, open your eyes. Move your head. Now your arms. Now your legs. Speak. Pinocchio?

(PINOCCHIO HAS MOVED STIFFLY AT HER COMMAND. NOW HE LOOKS AT HER.)

PINOCCHIO: Pinocchio?

FAIRY: You are Pinocchio. That is your name.

PINOCCHIO: Name?

FAIRY: Yes, Pinocchio.

PINOCCHIO: (TRYING IT OUT.) Pinocchio.

FAIRY: Yes.

PINOCCHIO: (LIKING THE NAME VERY MUCH.) Pinocchio!
Pinocchio! Pinocchio!

FAIRY: (LAUGHS.) I am glad you like your name.

PINOCCHIO: But who are you?

FAIRY: I am the godmother of all little puppets. I am your friend, Pinocchio.

PINOCCHIO: Friend?

FAIRY: You will understand in time, Pinocchio.

PINOCCHIO: (STILL PLAYING WITH HIS NAME.) I am Pinocchio!
Pinocchio! Pinocchio! (HE LAUGHS.)

FAIRY: Now, little puppet, you must listen to me for a moment.

PINOCCHIO: Listen?

FAIRY: Yes, Be a good puppet for Geppetto, and perhaps someday he will have a son after all.

PINOCCHIO: I don't understand.

FAIRY: Sometimes a puppet who obeys his father and learns to tell the truth wakes up one morning and finds he has become a real boy.

PINOCCHIO: Oh. What is "obey?" What is "tell – tell – the – tell – the
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– ?”

FAIRY: The truth, Pinocchio. Before I go, I will give you two things, which will help you understand. First, I give you a magical nose –

PINOCCHIO: Nose?

FAIRY: (POINTS TO HIS NOSE.) Nose.

PINOCCHIO: (DELIGHTED.) Nose! My nose! Magical nose?

FAIRY: Yes, Pinocchio. It will grow to the size of the falsehoods you tell.

PINOCCHIO: Oh.

FAIRY: Secondly, I leave you someone who will help you learn to be a good puppet.

PINOCCHIO: (LOOKING AROUND.) Who? Who? Who?

FAIRY: You’ll see. He will speak to you in time. Goodbye, Pinocchio. (SHE GIVES HIM A “BABY BYE-BYE” TYPE OF WAVE.)

PINOCCHIO: (SORRY TO SEE HER GO.) Good – bye?

FAIRY: I won’t be far away. I’ll be watching you, little puppet. Goodbye. (USING SAME WAVE AS BEFORE.)

PINOCCHIO: (HE WAVES BACK TO HER – EXCEPT THAT HIS WAVE IS REVERSED; IT LOOKS AS THOUGH HE IS WAVING TO HIMSELF, SINCE THAT IS HOW HER WAVE APPEARS TO HIM.) Good - bye . . . (SHE IS GONE, AND PINOCCHIO IS GROWING SLEEPY. AS HE FALLS ASLEEP, HE SPEAKS ALOUD.) Pinocchio . . . I am Pinocchio . . . Pinocchio . . . (HE IS ASLEEP.)

(THE LIGHTS COME UP GRADUALLY: SUNRISE. IT IS THE NEXT DAY. PERHAPS SOME OF THE VARIOUS TOWNSPEOPLE APPEAR IN BRIEF CROSSOVERS. AFTER A MOMENT GEPPETTO ENTERS, YAWNING. PINOCCHIO IS VERY STILL AND QUIET ON THE TABLE; JUST AS HE WAS WHEN GEPPETTO WENT TO BED.)

GEPPETTO: What a wonderful morning. Look at the sun. Good morning, little one. You’re almost finished. I’ll put your hat on. (HE DOES SO.) There. Very handsome. Let’s see now. You need a little more paint. I’d better turn your head this way. (HE TILTS PINOCCHIO’S HEAD.) That’s the right color. (AS GEPPETTO TURNS AWAY, REACHING FOR HIS PAINT, PINOCCHIO TURNS

HIS HEAD THE OPPOSITE WAY.)

GEPPETTO: Now, I – (SEES PINOCCHIO’S HEAD TURNED.) I’m certain I turned your head the other way. Oh, well. (HE TILTS PINOCCHIO’S HEAD BACK IN THE ORIGINAL DIRECTION.) Where’s my brush?

(AS GEPPETTO LOOKS FOR HIS BRUSH, PINOCCHIO TURNS HIS HEAD AGAIN, AND CROSSES ONE LEG OVER HIS OTHER KNEE.)

GEPPETTO: Here it is! Now, I can – (STARES AT PINOCCHIO.) I don’t understand. I know I turned your head the other way. And your leg wasn’t crossed like that. (WALKS AWAY, SHAKING HIS HEAD.) I must be losing my mind.

PINOCCHIO: Papa?

GEPPETTO: (LOOKS AROUND.) What was that? Now, I’m hearing things. Master Cherry is right. I’ve been working too hard. I’ll finish you, little one, and then I’ll rest. (STARTS TO WORK, THEN PAUSES.) You know – I haven’t named you yet, have I? (HE TURNS AWAY.)

(PINOCCHIO NODS AND AGREES, ALTHOUGH GEPPETTO DOESN’T SEE THIS.)

GEPPETTO: I wonder what name I should give you. Let me think. (STARTS TO PACE.) Maybe I will call you –

PINOCCHIO: Pinocchio!

GEPPETTO: Yes, Pinocchio is a nice name.

PINOCCHIO: Pinocchio!

GEPPETTO: You like that name, do you? Pinocchio is a good name.

PINOCCHIO: Pinocchio!

GEPPETTO: Very well, Pinocchio it is. Now, I – (HE DOES A LARGE DOUBLE TAKE AND BEGINS TO STUTTER AND STAMMER.) I – I – I – I – you – you – you c – c – can talk!

PINOCCHIO: (AGREES.) Talk.

GEPPETTO: (OVERWHELMED.) This is wonderful! A miracle! Oh, I’m so happy! You can talk!

PINOCCHIO: Talk. Talk. Talk.

GEPPETTO: (LAUGHS HAPPILY.) Yes . . . (COLLECTING

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HIMSELF SOMEWHAT.) Well, Pinocchio, let us see if you can walk.

PINOCCHIO: Walk?

GEPPETTO: I'll teach you. Here, let me help you off the table. There. Now. Stand on your own two feet. (HE HOLDS PINOCCHIO UPRIGHT.)

– END OF E-MAIL SEGMENT –

THERE ARE 62 PAGES IN THE COMPLETE “EXPANDED” PLAYSRIPT. THERE ARE LOTS OF “STAGE” DIRECTIONS THAT ARTIFICIALLY ADD TO THE TEXT LENGTH OF THE PLAYBOOK, BUT NOT TO THE ACTUAL TIMING OF THE PLAY.

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– TO SEE SOME PHOTOS OF OUR OWN PRODUCTION.