

PROMPT BOOK

You're A Good Man, Charlie Brown

[Revised]

Based on The Comic Strip "Peanuts®"
by

Charles M. Schulz

Book, Music and Lyrics
by

Clark M. Gesner

Additional Dialogue by Michael Mayer
Additional Music and Lyrics by Andrew Lippa

Original Direction for this version of
"You're A Good Man, Charlie Brown" by Michael Mayer

Originally Produced in New York by
Arthur Whitelaw and Gene Persson

Book

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Music and Lyrics

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Cast of Characters

Sally Brown

Lucy Van Pelt

Snoopy

Schroeder

Charlie Brown

Linus Van Pelt

Time

An average day in the life of Charlie Brown.

Musical Numbers

act one

1. Opening - *Sally, Lucy, Snoopy, Schroeder & Linus with Charlie Brown*
2. "You're a Good Man, Charlie Brown" - *Sally, Lucy, Schroeder, C. Brown & Linus*
- 2a. Good Man Playoff - *Orchestra*
- 2b. Before Lunch Hour - *Orchestra*
- 2c. After Lunch Hour - *Charlie Brown, Sally, Snoopy & Linus*
3. "Schroeder" - *Lucy*
4. Quick Changes - Spaghetti - *Orchestra*
5. "Snoopy" - *Snoopy with [offstage] Sally & Lucy*
- 5a. Quick Changes - Moon - *Orchestra*
6. "My Blanket and Me" - *Linus with Sally, Lucy, C. Brown, Schroeder & Snoopy*
- 6a. After Blanket - *Orchestra*
7. Queen Lucy - Melodrama - *Orchestra with Lucy*
- 7a. Quick Changes - Coathanger - *Orchestra with Sally*
8. "The Kite" - *Charlie Brown*
- 8a. Quick Changes - Valentines - *Orchestra*
- 8b. Before Doctor - Lucy Opens Shop - *Orchestra*
9. "The Doctor Is In" - *Charlie Brown & Lucy*
10. Quick Change - Ice Cream - *Orchestra*
11. Quick Changes - Art - *Orchestra*
12. "Beethoven Day" (§) *Schroeder & Company*
- 12a. Beethoven Day Playoff - *Orchestra*
13. Rabbit Chasing - Pantomime [Quick Changes - The Wall] - *Orch. with Sally & Snoopy*
14. "The Book Report" - *Lucy, Schroeder, Charlie Brown & Linus with Sally & Snoopy*

act two

15. The Red Baron - Melodrama - *Orchestra & Snoopy with [offstage] Sally*
16. "My New Philosophy" (§) - *Sally with Schroeder*
- 16a. Before Baseball - *Orchestra*
17. "The Baseball Game" - *Charlie Brown & Company*
- 17a. After Baseball - *Orchestra*
- 17b. Quick Changes - Crabbiness Survey - *Orchestra*
- 17c. Quick Change - A Loving Little Brother - *Orchestra*
18. "Glee Club Rehearsal" - *Sally, Lucy, Charlie Brown, Linus, Schroeder & Snoopy*
- 18a. Quick Changes - Snoopy - *Orchestra*
19. "Little Known Facts" - *Lucy with Linus & Charlie Brown*
20. "Suppertime" - *Snoopy with C. Brown & [offstage] Sally, Lucy, Schroeder & Linus*
- 20a. Night Scene - Underscore - *Orchestra*
21. "Happiness" - *Full Company*
22. Bows - *Full Company*
- 22a. Exit Music - *Orchestra*

(§) Music and Lyrics by Andrew Lippa.

Scenes and Sets

In preparing scenery and sets for this show, always keep in mind that the full size adult actors are playing the roles of small children. Therefore, the set pieces need to be of a large enough scale to help give the illusion that the actors are smaller than adult size. The scenery should not include any "real" size detail that may take away from this illusion.

Act One (5)

Act Two (42)

Memo – Set Dressing (68)

ACT ONE

As the lights dim out on the full drop front show curtain, the music begins. The stage remains in darkness throughout the Opening number. Lights spot each character for their spoken dialogue only.

No. 1

Opening

(Sally, Lucy, Snoopy, Schroeder & Linus with Charlie Brown)

The tutti orchestra start the Opening music, presenting the "Happiness" theme, rising to a climatic cadence, then pausing on a high softly sustained note. A spotlight picks up Linus and then Charlie Brown:

LINUS. I really don't think you have anything to worry about, Charlie Brown. After all, science has shown that a person's character isn't really established until he's at least five years old.

CHARLIE BROWN. But I am five. I'm more than five.

The music stops.

LINUS. Oh, well, that's the way it goes.

The music continues; lights out.

ALL. You're a good man, Charlie Brown.

Music out. From another section of the stage, a spot picks up Sally:

SALLY. The only thing wrong with my big brother, Charlie Brown, is his lack of confidence; his inferiority and his lack of confidence. His clumsiness, his inferiority and his lack of confidence. His stupidity, his clumsiness, his inferiority and his lack of confidence, his —

The music mercifully begins again, cutting off her speech; lights out.

ALL (except SALLY).

You're a good man, Charlie Brown.

LUCY. (Charlie Brown)

ALL. (including SALLY)

You're the kind of reminder we need.

Music out. Spot picks up Schroeder.

SCHROEDER. Did you know that Charlie Brown has never pitched a winning baseball game, never been able to keep a kite in the air, never won a game of checkers and never successfully punted a football? Sometimes I marvel at his consistency.

Music in; lights out.

ALL. You have humility, nobility and sense of honor
That is very rare indeed.

Music out. From another section of the stage a spot picks up Linus then Snoopy.

LINUS. I think Charlie Brown has nice hands.

Music: a bell tone, and out.

SNOOPY. It is truly a dog's life. Filled with many challenges. You try acting excited when that round-headed kid comes home from school.

Music in; lights out.

ALL. You're a prince, and a prince could be king.

Music out. From another section of the stage a spot picks up Lucy.

LUCY. Now Linus, I want you to take a good look at Charlie Brown's face. Would you please hold still a minute, Charlie Brown, I want Linus to study your face. Now this is what you call a Failure Face. Notice how it has failure written all over it. Study it carefully. You rarely see such a good example. Notice the deep lines, the dull, vacant look in the eyes. Yes, I would say this is one of the finest examples of a Failure Face that you're liable to see for a long while.

Lights out on Lucy; music in. A light appears, illuminating Charlie Brown at Center stage. He stares with wonder and peace out over the audience.

ALL. (except CHARLIE BROWN)

You're a good man ...

You're a good man ...

CHARLIE BROWN. (start speaking over the above line) Some days I wake up early to watch the sunrise, and I think how beautiful it is, and how my life lies before me, and I get a very positive feeling about things. Like this morning for instance: the sky's so clear and the sun's so bright.

How can anything go wrong on a day like this?

SFX: alarm clock. Music attacca.

I'm late!

No. 2 "You're A Good Man, Charlie Brown"
(Sally, Lucy, Snoopy, Schroeder, Charlie Brown & Linus)

Lights come up full as COMPANY assembles. It is a bright morning

SNOOPY. (Woof!)

ALL. (except CHARLIE BROWN)

You're a good man, Charlie Brown.
You're the kind of reminder we need.
You have humility, nobility and a sense of honor
That is very rare indeed.

Snoopy. (Woof!)

ALL. (except CHARLIE BROWN)

You're a good man, Charlie Brown.
And we know you will go very far.
Yes, it's hard to believe,
Almost fright'ning to conceive,
What a good man you are.

SCHROEDER. You are kind.

SALLY, LUCY, SCHROEDER & LINUS.

You are kind to all the animals
And ev'ry little bird.
With a heart of gold you believe what you're told.

LUCY. Ev'ry single solitary word.

SALLY, LUCY, SCHROEDER & LINUS.

You bravely face adversity,
You're cheerful through the day.
You're thoughtful, brave and courteous.

LUCY. And you also have some faults
But for the moment let's just say:

ALL. (except CHARLIE BROWN)

That you're a good man, Charlie Brown.
You're a prince, and a prince could be king.
With a heart such as yours
You could open any doors,
You could go out and do anything.
You could be king, Charlie Brown,
You could be king!

Lights up on Charlie Brown, down on Others.

CHARLIE BROWN.

Ev'rybody says to me:

OTHERS. You're a good man, Charlie Brown.

CHARLIE BROWN.

Ev'ry voice in harmony.

OTHERS. You're a good man, Charlie Brown.

CHARLIE BROWN.

All I need is one more try
Gotta get that kite to fly
And I'm not the kind of guy
Who gives up easily.
Wonder why they stop to say:

OTHERS. You're a good man, Charlie Brown.

CHARLIE BROWN.

Never liked me, anyway.

OTHERS. You're a good man, Charlie Brown.

CHARLIE BROWN.

Trying not to rock the boat.
Not to make a scene.
A good man? Yes.
But I confess,
I don't know what they mean.
I want to rise like I should
And do ev'rything right—
But I lie awake at night

OTHERS. Oooh—never sleep.

CHARLIE BROWN.

With questions in my ear.

OTHERS. Oooh—loud and deep.

CHARLIE BROWN.

I want to join the dance,

OTHERS. Oooh—take the leap.

CHARLIE BROWN.

But the answer isn't clear,
Then I hear:

Lights up full on everybody.

OTHERS. Charlie Brown ... Charlie Brown ...

A large cartoon-like cutout of a school bus moves on from stageright. ALL except Charlie Brown board the bus and, from upstage of the bus, sing through the cut-out windows as they move, the bus moves toward stageleft. CHARLIE BROWN runs (mostly in place) after the bus but does not actually reach and board it himself.

SALLY, LUCY, SNOOPY, SCHROEDER & LINUS. (canonic entrances:)

You're a good man, Charlie Brown.
You're a good man, Charlie Brown.

SFX: bus horn.

SCHROEDER. Get on the bus!

LUCY. Get on the bus!

LINUS. Go ahead, get on the bus, Charlie Brown!

SALLY. Don't wanna be late for school!

SALLY, LUCY, SNOOPY, SCHROEDER & LINUS.
That's right!

CHARLIE BROWN.

Don't wanna be late!

OTHERS. Don't wanna be late for school!

SNOOPY. (Woof!)

ALL. (except SNOOPY & C. BROWN)

You're a good man,

SNOOPY. (How!!)

Charlie Brown.

CHARLIE BROWN.

There they go again,

(add SNOOPY)

You're the kind
Of reminder we need.

Don't know what they mean.

I'm not good,

I'm not bad.

I'm sort of in-between.

You have humility, nobility,
And a sense of honor
That is very rare indeed.

You're a good man,
Charlie Brown.

I don't understand.

You're a prince,
and a prince could be king!
With a heart such as yours
You could open any doors,
You could go out
and do anything.
You could be king,
Charlie Brown,
You could be king!

The bus arrives at school. ALL exit the bus and it moves offstage left.

"Nothing lasts forever."

"All good things must end."

You could be king!

I've memorized that phrase by heart

Believe it!

So tell me,

And you were born for this part.

I need to know it ...

You're a good man,
You're a good man,
Charlie Brown!

When do the good things start?

LUCY & SCHROEDER.

You're a good man,
Charlie brown!
You're a good man,
Charlie brown!
You're a good man,
Charlie Brown!

SALLY & LINUS.

Bravely facing
adversity.
Always kind to
animals!
You're a good man,
Charlie Brown!

SNOOPY.

Oh,
You're a good man!

Oh,
You're a good man,
Charlie Brown!

During applause, ALL exit and the music segues.

No. 2a

Good Man Playoff

(Orchestra)

Music comes to an abrupt stop in mid-phrase.

SALLY. This is my report on the past. The past has always interested people. I must admit, however, that I don't know much about it. I wasn't here when it happened.

SALLY exits; music segues.

No. 2b

Before Lunch Hour

(Orchestra)

A school bell begins ringing during applause, loud, electric and raucous. When it stops, CHARLIE BROWN is alone onstage. He has a large brown paper lunch bag.

CHARLIE BROWN. I think lunch time is about the worst time of the day for me. Always having to sit here alone. Of course sometimes mornings (*music ritard and fade out*) aren't so pleasant either — waking up and wondering if anyone would really miss me if I never got out of bed. Then there's the night, too — lying there and thinking about all the stupid things I've done during the day. And all those hours in between — when I do all those stupid things. Well, lunch time is among the worst times of the day for me. Well, I guess I'd better see what I've got.

(open lunch bag, unwrap sandwich, look inside) Peanut butter.

(bite sandwich and chew) Some psychiatrists say that people who eat peanut butter sandwiches are lonely. I guess they're right. And when you're really lonely the peanut butter sticks to the roof of your mouth.

(eat, clear palate with fingers and wipe fingers on the bench) Boy, the PTA sure did a good job of painting these benches.

(eat) There's that cute little red-headed girl eating her lunch over there. I wonder what she would do if I went over and asked her if I could sit and have lunch with her. She'd probably laugh right in my face. It's hard on a face when it gets laughed in. There's an empty place next to her on the bench. There's no reason why I couldn't just go over and sit there. I could do that right now. All I have to do is stand up.

(stand) I'm standing up.

(sit) I'm sitting down. I'm a coward. I'm so much of a coward she wouldn't even think of looking at me. She hardly ever does look at me. In fact, I can't remember her ever looking at me. Why shouldn't she look at me? Is there any reason in the world why she shouldn't look at me? Is she so great and I'm so small that she can't spare one little moment?

(freeze) She's looking at me.

(in terror, look one way, then the other) She's looking at me. 1B

CHARLIE BROWN turns his head looks all around, trying frantically to find something else to notice. His teeth clench. Tension builds. then with one motion he pops the paper bag over his head. LUCY and SALLY enter.

LUCY. No, Sally, you're thinking of that other dress, the one I wore to Lucinda's party. The one I'm talking about was the very light blue one and had a design embroidered around the waist.

SALLY. I don't remember.

LUCY. *(take a pencil and draw matter-of-factly on the top of the paper bag covering Charlie Brown's head)* Something like this, and the skirt went out like this and had these puffy sleeves and a sash like this.

SALLY. Oh, yes, I remember.

LUCY. Yes, well that was the dress I was wearing last week when I met Frieda and she told me she'd seen one just like it over —

SALLY & LUCY exit. CHARLIE BROWN is immobile as their voices fade. Then:

CHARLIE BROWN. *(speaking inside the bag)* Lunch time is among the worst times of the day for me. If that little red-haired girl is looking at me with this stupid bag on my

head she must think I'm the biggest fool alive. But if she isn't looking at me then maybe I could take it off quickly and she'd never notice it. On the other hand, I can't tell if she's looking until I take it off. Then again, if I never take it off I'll never have to know if she was looking or not. On the other hand, it's very hard to breathe in here.

Tense silence. Then Charlie Brown slowly raises his hand, jerks the bag from his head and folds it quickly while glancing furtively in the direction of the LITTLE GIRL. He smiles.

She's not looking at me.

(look concerned) I wonder why she never looks at me.

No. 2c

After Lunch Hour

(Charlie Brown, Linus, Snoopy and Sally)

SFX: school bell rings.

CHARLIE BROWN. Oh, well. *(music in)* One more lunch hour over with. Only 2,863 to go.

(sing) All I need is one more try
Gotta get that kite to fly.
And I'm not the kind of guy
Who gives up easily—

SALLY, LINUS & SNOOPY.

You're a good man.
You're a good man.

Music segues.

No. 3

"Schroeder"

(Lucy)

Beethoven's "Moonlight Sonata" is heard. During the first part, the lights come slowly up on SCHROEDER, kneeling at the keyboard of a (large) toy grand piano, lid down, while playing. LUCY kneels on top of the piano facing him; she sings, he concentrates.

LUCY.

D'ya know something, Schroeder?
I think the way you play the piano is nice.
D'ya know something else?
It's always been my dream
That I'd marry a man who plays the piano.

At parties he'd play something nice like
 "April Showers."
 I'm sure you could play something nice like
 "April Showers,"
 Or even "*Frere Jacques*."
 Beethoven's nice too.

Just imagine,
 What would you think if someday you and I should get married?

Wouldn't you like that if someday we two should get married?

My Aunt Marion was right, never try to discuss marriage with a musician.

Lights come down on the final two chords of music. Music segues.

No. 4

Quick Changes – Spaghetti (Orchestra)

Lights up on SALLY and LINUS as they enter together.

LINUS. Happiness is a fleeting thing Sally, but I think that a man can really come closer to it by directing the forces of his life towards a single goal that he believes in, and I think that a man's personal search for happiness is not really a selfish thing either because by achieving happiness himself he can help others to find it. Does that make sense to you?

SALLY. We had spaghetti at our house three times this week. *(music in.)*

* * * * *

LUCY. *(music out)* You know ... a princess sort of thing ... a white dress and nice slippers ... and a big ballroom! But I guess that's sort of silly isn't it, Charlie Brown?

CHARLIE BROWN. No ... Oh, no ... Not at all ... I mean ... well ... We all have our little daydreams or ambitions or whatever you want to call them ... I mean there's one I've had myself for years, but I've never told anyone ...

LUCY. What, Charlie Brown? You can tell me ...

CHARLIE BROWN. Oh, no ... It's not the sort of thing I should tell ... No, I don't think I should ...

LUCY. Oh, come on ... I wouldn't give it away ... come on ... Please?

CHARLIE BROWN. Well ... I've always wanted to be called "Flash" ... I hate the name "Charlie" ... I'd like to be real athletic and have everybody call me "Flash" ... I'd like to be so good at everything that all around school I'd be known as "Flash," and ...

LUCY. Hey, Frieda! Listen to this!

LUCY runs offstage — music in.

* * * * *

SALLY enters with jumprope held limp — music out.

CHARLIE BROWN. What's the matter, Sally?

SALLY. Well, I don't know. I was jumping rope, everything was all right and suddenly it all seemed so futile. *(music in.)*

* * * * *

SCHROEDER. Beethoven used to be fond of taking long walks in the country. He was always inspired by the beautiful sounds of the countryside ...

LINUS runs past with a ball, chased by LUCY.

LUCY. You blockhead, come back here with that ball! *(music out.)*

SCHROEDER. Beethoven had it nice. *(music vamp in.)*

* * * * *

LINUS is revealed sucking his thumb, when he stops — music out.

LINUS. I think I'm losing my flavor!

LINUS resumes sucking his thumb. Music in; lights out.

* * * * *

In the darkness, voices of CHARLIE BROWN & LUCY.

CHARLIE BROWN. *(offstage)* Hey, Snoopy, we're home from school.

SNOOPY barks.

CHARLIE BROWN. *(offstage)* Hi there fella. Gosh, it's good to see you.

LUCY. *(offstage)* Oh, Snoopy you're so adorable.

Lights come up on SNOOPY lying contentedly on top of his doghouse. He smiles as he envisions the scene we hear.

CHARLIE BROWN. (offstage) Okay, Snoopy, back on your dog house. I'll be out later with your supper.

LUCY. (offstage) I think Snoopy's such a wonderful dog.

CHARLIE BROWN. (offstage) Me too. He's just about the best there is.

Music segues.

No. 5

"Snoopy"

(Snoopy with [offstage] Sally & Lucy)

SNOOPY. They like me.
I think they're swell.
Isn't it remarkable
How things turn out so well?

Pleasant day, pretty sky.
Life goes on, here I lie.
Not bad, not bad at all.

Cozy home, board and bed,
Sturdy roof beneath my head.
Not bad, not bad at all.

Faithful friends
Always near me,
Bring me bones,
Scratch my ear.

Little birds
Come to cheer me,
Ev'ry day
Sitting here,
On my stomach
With their sharp little claws,
Which are usually cold,
And occasionally painful,
And sometimes there are so many
That I can hardly stand it ...

Rats!

I feel ev'ry now and then
That I gotta bite someone.
I know ev'ry now and then what I wanna be.
A fierce jungle animal crouched on the limb of a tree.

SALLY & LUCY. (*offstage*)

La la la la, La la la, La la la, La la la.

SNOOPY. La la la la, La la la, La la la, La la.

I'd stay very very still
Till I see a victim come.
I'd wait knowing very well ev'ry second counts.
And then like the fierce jungle creature I am,
I would pounce.
I'd pounce!
I'd pounce!
I'd ...

You know, I never realized it was so far down to the ground from here. Hmm.

Let me see, where was I?
Oh, that's right, the pretty sky.
Not bad, not bad at all.

Cozy home, board and bed.
Sturdy roof beneath my head.
Not bad, not bad at all.
Not bad, not bad at all.

I wonder if it will snow tonight.
How!!

Music segues.

No. 5a

Quick Change – Moon

(Orchestra)

CHARLIE BROWN *enters*. SNOOPY *remains onstage on his doghouse*.

CHARLIE BROWN. I think I'll just walk right up to that little red-headed girl and introduce myself. I think I'll introduce myself and then I think I'll ask her to

come over here and sit next to me. I think I'll ask her to sit by me and then I think I'll tell her how much I've always admired her ... I think I'll flap my arms and fly to the moon. *(music in)*

* * * * *
SNOOPY. *(still on top of his doghouse; music out)* Yesterday I was a dog. Today I'm a dog. Tomorrow I'll probably still be a dog. There's just so little hope of advancement. *(music in)*

* * * * *
LUCY. *(music out)* Today is April Fool's Day, Charlie Brown ... I think I'll play a little trick on you ... I think I'll try a little trick ... You understand what I'm saying, don't you? You understand this is April Fool's Day? You're sure? I want to be certain you understand! Okay? Hey, Charlie Brown, guess what! That little red-haired girl is over there, and she wants to give you a hug and kiss!!

CHARLIE BROWN. Really? Wow, this is fantastic!

LUCY. April fool! ... Just like shooting fish in a barrel! *(exit; music in)*

* * * * *
LINUS enters with a stick and knocks on Snoopy's doghouse.
He puts his blanket down. Music out.

LINUS. Snoopy! Do you see this stick? I, the human being, will throw the stick, and you, the dog, will retrieve it! *(throw the stick)*

SNOOPY. I, the dog, could not be less interested. *(music in)*

* * * * *
LUCY sneaks in, grabs Linus' blanket and tears off again. Music out.

LUCY. I got it!! I got it!!

LINUS gives chase. The doghouse moves offstage with SNOOPY. SCHROEDER crosses the stage carrying a sign reading: "Only 14 More Days Until Beethoven's Birthday." SALLY crosses jumping rope. CHARLIE BROWN crosses on roller skates. SNOOPY pulls SALLY across with the jumprope in his teeth. The sofa moves on from stageleft; LUCY is hiding on it with the blanket. LINUS follows her on and grabs one end of the blanket — a tug-of-war follows. Music stops abruptly.

LINUS. You give me back my blanket.

LUCY. No! I've got it and I'm going to keep it. This is just the start you need to help you break this disgusting habit.

LINUS. Apparently you haven't read the latest scientific reports. A blanket is as important to a child as a hobby is to an adult. Many a man spends his time restoring antique automobiles or building model trains or collecting old telephones or even studying about the Civil War. This is called playing with the past.

LUCY. Really?

LINUS. Certainly. And this is good for it helps these men to cope with their everyday problems. Now, I feel that it is going to be absolutely necessary for me to get my blanket back so I'm just going to give it a good **yank!!** *(pull blanket away from Lucy)* It's surprising what you can accomplish with a little smooth talking and some fast action.

No. 6 "My Blanket and Me"

(Linus with Sally, Lucy, Snoopy, Schroeder & Charlie Brown)

Orchestra plays softly as LINUS ad libs and hums.

LINUS. Got you back again.
Delightful.
La de da de, la la la la
La de da de da, la la la de da.

Sucking your thumb without a blanket is like eating a cone without ice cream!

My blanket and me.

LINUS dances with the blanket, tangoing off. LUCY, SCHROEDER, SALLY, CHARLIE BROWN & SNOOPY enter.

LUCY. Guys, guys, come here! You gotta see this!

LINUS tangoes on with the blanket.

LINUS. I love you, I love you, I love you, I love you —

LUCY. Look at my little baby brother, Linus, with his little blanket.

SALLY. There's your little baby brother with his silly blanket.

LUCY. Well, you know how babies are with their blankets.

LINUS. Whaddya mean!?

LINUS. *(sing)* It's a cozy sanctuary
But it's far from necessary
'Cause I'm just as self-reliant as before.
As a simple demonstration
Of my independent station
I will go away and leave it on the floor.
Yes, I'll walk away and leave it
Though I know you won't believe it,
I'll just walk away and leave it on the floor.

LINUS hums "La la la" etc., and walks away from the blanket.

Yes, I'll walk – a – way – and – leave – it – on – the ...

LINUS tries to remain nonchalant but the independence is too much for him.

LINUS. **Aarrgggha!**

LINUS screams and grabs his blanket back again.

(clutching the blanket to him) Don't ever let me do that again.

LUCY. You're a hopeless case, Linus ...

ALL exit except Linus.

LINUS. *(calling after them)* I thought I could do it ... I actually thought I could do it ...

LINUS shuts his eyes and imagines a world where he and his blanket can be together in peace. The blanket magically rises and joins him in the dance. The WHOLE GANG, even SNOOPY, eventually enters his fantasy with their own blankets, and join him in the dance.

Dance

LINUS. It's foolish, I know it.
I'll try to outgrow it.
But meanwhile,
It's my blanket ...

LUCY. And me.

LUCY and SNOOPY exit.

SALLY. And me. *(exit)*

CHARLIE BROWN.

And me. *(exit)*

SCHROEDER. And me. *(exit)*

LINUS. And me.

Applause — music segues.

No. 6a

After Blanket (Orchestra)

LINUS is discovered sitting at the stageright end of the sofa.

LUCY is standing downstage, lecturing him. Music out for dialogue.

LUCY: Linus, do you know what I intend? I intend to be a queen. *(music: fanfare)*

No. 7

Queen Lucy – Melodrama (Orchestra with Lucy)

LUCY: When I grow up I'm going to be the biggest queen there ever was and I'll live in this big palace *(music in)* with a big front lawn and have lots of beautiful dresses to wear and when I go out in my coach all the people ...

LINUS: Lucy.

LUCY: ... all the people will wave and I will shout at them, and ...

LINUS: Lucy, I believe "queen" is an inherited title.

There is no response from Lucy.

Yes, I'm quite sure. A person can only become a queen by being born into a royal family of the correct lineage so that she can assume the throne after the death of the reigning monarch.

I can't think of any possible way that you could ever become a queen.

Music fades to silence.

I'm sorry, Lucy, but it's true.

A pause in silence, then:

LUCY. ... and in the summertime, *(music continues)* I will go to my summer palace and I'll wear my crown in swimming and everything, and all the people will cheer and I will shout at them ...

LUCY dreams her vision. Then the vision pops. She looks at Linus.

What do you mean I can't be queen? *(music out)*

LINUS. It's true.

LUCY. There must be a loophole. *(music in)* This kind of thing always has a loophole. Nobody should be kept from being a queen if she wants to be one. It's **undemocratic.** *(music out)*

LINUS. Good grief. *to wince*

LUCY. *(music in)* It's usually just a matter of knowing the right people. I bet a few pieces of well-placed correspondence and I get to be a queen in no time.

LINUS. I think I'll watch television. *(music out)*

LINUS returns to the TV set, turns it on and resumes his watching position.

LUCY. *(music in)* I know what I'll do. If I can't be a queen, then I'll be very rich. I'll work and work until I'm very rich and then I will buy myself a queendom.

LINUS. *(music out)* Good grief.

LUCY. *(music in)* Yes, I'll buy myself a queendom and then I'll kick out the old queen and take over the whole operation myself. I will be head queen.

LUCY glances at the TV and becomes engrossed.

Okay. Switch channels.

LINUS. Are you kidding? I'm not one of your royal subjects. What makes you think you can come right in here and take over?

LUCY. These five fingers, individually they are nothing. But when I curl them together into a single unit they become a fighting force terrible to behold.

LINUS. Yes, your majesty.

LINUS clicks the TV remote and changes channels

No. 7a

Quick Changes – Coathanger

(Orchestra)

CHARLIE BROWN enters left. SNOOPY follows with his supperdish, pointing ravenously. Music out.

SNOOPY. Suppertime?

CHARLIE BROWN. Not yet.

SNOOPY. Suppertime?!

CHARLIE BROWN. Not yet!

Music in. CHARLIE BROWN exits. SNOOPY wails and follows him off. SALLY enters holding up her coat hanger sculpture.

* * * * *

SALLY. A "C"? A "C"? (music out) I got a "C" on my coat hanger sculpture? How could anyone get a "C" in coat hanger sculpture? May I ask a question? Was I judged on the piece of sculpture itself? If so, is it not true that time alone can judge a work of art? Or was I judged on my talent? If so, is it right that I be judged on a part of life over which I have no control? If I was judged on my effort, then I was judged unfairly, for I tried as hard as I could! Was I judged on what I had learned about this project? If so, then were not you, my teacher, also being judged on your ability to transmit your knowledge to me? Are you willing to share my "C"? Perhaps I was being judged on the quality of the coat hanger itself out of which my creation was made ... Now is this not also unfair? Am I to be judged by the quality of coat hangers that are used by the dry-cleaning establishment that returns our garments? Is that not the responsibility of my parents? Should they not share my "C"?

SFX: The Teachers' voice is heard offstage—[brief unintelligible squawk voice mixed with electronic static].

(to offstage) Thank you, Miss Othmar. (to audience) The squeaky wheel gets the grease! (exits)

No. 8

"The Kite"

(Charlie Brown)

After the music starts, lights reveal a kite string stretched from off left to off right. CHARLIE BROWN enters holding the stageleft end of the kite string, guiding the unseen kite in its flight.

CHARLIE BROWN.

Little more speed, little more rope,
Little more wind, little more hope,
Gotta get this stupid kite to fly.
Gotta make sure it doesn't snag,
Doesn't droop, doesn't drag,
Gotta watch out for ev'ry little — Whoops!

Little less speed, little more tack,
Little less rise, little more slack,
Gotta keep my wits about me now.
Gotta make sure it doesn't get the best of me
Till I get it in the air somehow.

Millions of little kids do it ev'ry day.
They make a kite and, "poof," it's in the sky.
Leave it to me to have the one fool kite
Who likes to see a little kid cry.

Little less talk, little more skill,
Little less luck, little more will,
Gotta face this fellow eye to eye.
Now that I've seen you chasing moles,
Climbing trees, digging holes,
Catching your string on ev'rything passing by
Why not fly?

Wait a minute,
What's it doing?
It isn't on the ground.
It isn't in a tree.
It's in the air!
Look at that, it's caught the breeze now,
It's past the trees now with room to spare.

Oh — what a beautiful sight.
And I'm not such a clumsy guy.

If I really try,
I can really
fly a ...

*SFX: kite disaster. Orchestra: quick cadence and out.
Blackout, applause — music segues.*

No. 8a

Quick Changes – Valentines (Orchestra)

Lights up as SCHROEDER & SALLY enter. Music out for dialogue.

SCHROEDER. How are you today, Sally?

SALLY. I'm mad! I'm mad at the whole world!

SCHROEDER. Are you mad at everybody in the whole world?

SALLY. I'm mad at everybody!

SCHROEDER. Are you mad at all the animals and the bird and the fish? How about all the trees and the flowers?

SALLY. I'm mad at them, too! I'm mad at everything!

SCHROEDER. Are you mad at the sky? And the stars? Are you mad at the ground? Are you mad at all the rocks? Are you mad at cars and buildings and TV and circuses and roller skates and bracelets?

SALLY. You didn't mention jump ropes ...

SCHROEDER. Are you mad at jumpropes?

SALLY. I'm especially mad at stupid jumpropes! *(music in)*

* * * * *

SCHROEDER & SALLY exit. CHARLIE BROWN enters; music out.

CHARLIE BROWN. *(rehearsing)* This is for you, Lucy, Happy Valentine's Day. That doesn't sound right. Here, Lucy this is for you, Happy Valentine's Day. You can do it if you just don't get nervous. This is for you, Lucy, Happy Valentine's Day.

LUCY approaches Charlie Brown.

(uttering under his breath) Okay, take it easy, you can do it. :

(then, aloud) This is for you Lucy, Merry Christmas.

LUCY takes the valentine. After a pause; LUCY exits,
CHARLIE BROWN realizes what he's said and screams:

Aauugh! (music in)

* * * * *

CHARLIE BROWN crosses stageleft to his mailbox.

CHARLIE BROWN. (music out) I'd give anything if that little red-headed girl sent me a valentine. Maybe she **did** send me one. Maybe she sent me a valentine, it's in our mailbox right now ... I'm afraid to look ... if I look and there's nothing there, I'll be crushed ... on the other hand, if she **did** send me a valentine ... I've got to look! (open the mailbox and peek inside)

Hello? (the mailbox echoes)

Nothing echoes like an empty mailbox. (music in)

* * * * *

SALLY enters.

SALLY. (music out) I've been thinking about why you didn't get any valentines, Big Brother. I think I figured it out ... You didn't get any valentines because no one sent you any! Ha Ha Ha Ha Ha ... (exit laughing — music in)

* * * * *

Music fades out under dialogue.

CHARLIE BROWN. I can't stand it. Look at them laughing and enjoying themselves with their valentines. I sent a valentine to everyone I know this Valentine's Day and did I get any in return? No, not one. I did not get one single valentine. Everybody gets valentines but me. Nobody likes me. I get about as many valentines as a dog.

SNOOPY walks by counting a batch of valentines.

My stomach hurts!

LINUS, SCHROEDER & SALLY pass by circling Charlie Brown to show him the valentines each has received. As THEY exit stageright:

No. 8b

Before Doctor — Lucy Opens Shop
(Orchestra)

CHARLIE BROWN crosses toward stageleft as Lucy's "Psychiatric Help 5¢" booth moves on from left. LUCY is standing behind her booth.

CHARLIE BROWN. Oh, Lucy. I'm so depressed. *(music out)* Everything is going wrong. I don't know what to do.

LUCY. I'm sorry to hear that, Charlie Brown. Maybe there's something I can do to help. I think what you need most of all is to come right out and admit all the things that are wrong with you.

CHARLIE BROWN. Do you really think that will help, Lucy?

LUCY. Certainly.

CHARLIE BROWN. All right, I'll try.

No. 9 **"The Doctor Is In"**
(Charlie Brown & Lucy)

CHARLIE BROWN.

I'm not very handsome or clever, or lucid,
I've always been stupid at spelling and numbers.
I've never been much playing football, or baseball,
Or stickball, or checkers, or marbles, or ping-pong.

I'm us'ally awful at parties and dances,
I stand like a stick or I cough, or I laugh,
Or I don't bring a present, or I spill the ice cream,
Or I get so depressed that I stand and I scream.

Oh, how could there possibly be
One small person as thoroughly, totally, utterly
Blah as me?

LUCY. Well, that's okay for a starter.

CHARLIE BROWN. A starter?

LUCY. Certainly. You don't think that mentioning a few superficial failings is going to do any good, do you? Why, Charlie Brown, you really have to delve.

You're stupid, self-centered and moody.

CHARLIE BROWN.

I'm moody.

LUCY. You're terribly dull to be with.

CHARLIE BROWN.

Yes, I am.
And nobody likes me,
Not Frieda, or Shermmy, or Linus, or Schroeder —

LUCY. Or Lucy.

CHARLIE BROWN.

Or Lucy.

LUCY. Or Snoopy.

CHARLIE BROWN.

Or Sn ...

Now wait a minute. Snoopy likes me.

LUCY. He only pretends to like you because you feed him. That doesn't count.

CHARLIE BROWN.

Or Snoopy.
Oh, why was I born just to be
One small person as thoroughly, totally, utterly —

LUCY. Wait! (*sing*). You're not very much of a person.

CHARLIE BROWN.

That's certain.

LUCY. And yet there is reason for hope.

CHARLIE BROWN.

There is hope?

LUCY. For although you are no good at music, like Schroeder,
Or happy like Snoopy, or lovely like me,

You have the distinction to be
No one else but the singular, remarkable, unique
Charlie Brown.

CHARLIE BROWN.

I'm me!

LUCY: Yes, it's amazingly true,
For whatever it's worth, Charlie Brown,
You're you.

CHARLIE BROWN: Gosh, Lucy you know something? I'm beginning to feel better
already. You're a true friend, Lucy, a true friend.

LUCY: That'll be five cents, please.

Music—final button, applause and segue.

No. 10

Quick Change – Ice Cream (Orchestra)

LUCY & CHARLIE BROWN exit. SALLY enters. *Music fades as dialogue starts.*

SALLY: I couldn't decide if I wanted fudge marble, chocolate, rocky road, vanilla, or
butter pecan ... I finally decided to try fudge marble ... Then I had to choose
between a plain cone or a sugar cone ... I decided on a sugar cone ... So what
happened? I went out the door, and dropped the whole thing on the sidewalk!
Don't tell me my life isn't a Shakespearean tragedy.... *(music in)*

No. 11

Quick Changes – Art (Orchestra)

SALLY exits as LINUS & CHARLIE BROWN enter. *Music out for dialogue.*

LINUS: Today is my grandfather's birthday.

CHARLIE BROWN: How old is he?

LINUS: Sixty-three. It's hard to believe he was once a human being. *(music in)*

* * * * *

LINUS & CHARLIE BROWN exit as SNOOPY enters. *Music out for dialogue.*

SNOOPY: Why is it I always have my supper in the red dish and my drinking water in
the yellow dish? One of these days I'm going to have my supper in the yellow
dish and my drinking water in the red dish. Life is just too short not to live it up
a little.

Music in. SNOOPY exits as the scene shifts to Lucy and Schroeder at his piano.

* * * * *

LUCY: Schroeder, do piano players make a lot of money? *(music out)*

CHARLIE BROWN enters. *Music continues under dialogue.*

CHARLIE BROWN. Beethoven Day?

LINUS. Yes. As in Ludwig van Beethoven, composer. Born 1770, died 1827. The eldest of three sons, Ludwig's mother was the daughter of the chief overseer of the kitchen at the palace in Ehrenbreitstein —

LUCY. *(interrupting)* Whatever ... Schroeder, I just want you to know that I'm on your side. I want to help you, publicity-wise, with Beethoven's Birthday. After all, this is a really big thing.

SCHROEDER. Thank you for your support, but I just don't want to see Beethoven's birthday commercialized.

LUCY. Commercialized?

SNOOPY enters wearing a *Beethoven T-shirt*.

SCHROEDER. Yes. The next thing you know they'll be selling Beethoven T-shirts.

SNOOPY. Beethoven Day?

SCHROEDER. If you're wondering,
"Now, how do we start?"
Just blow the music
tilll you know it by heart!
We're gonna celebrate,
We'll have a party,
Beethoven's birthday!

ALL. *(except SCHROEDER)*
Beethoven Day!

SCHROEDER. And when you state the title,

OTHERS. Beethoven Day!

SCHROEDER. You hear a great recital.
The right of every boy and girl
To stand up and say:

ALL. Hooray, Beethoven, Hooray!

SCHROEDER. *(to the opening phrase of Beethoven's Fifth Symphony, following its canonic entrances)*
Beethoven Day

C. BROWN & LINUS. Beethoven Day

SALLY & LUCY. Beethoven Day

SNOOPY. Beethoven Day

SCHROEDER & LINUS. Beethoven Day

CHARLIE BROWN. Beethoven Day

SALLY & LUCY. Beethoven Day

SNOOPY. Beethoven Day

SCHROEDER, SALLY & LUCY. Beethoven Day

C. BROWN, LINUS & SNOOPY. Beethoven Day

SCHROEDER, SALLY & LUCY. Beethoven Day

C. BROWN, LINUS & SNOOPY. Beethoven Day

SCHROEDER.	SALLY & LUCY.	C.B., LINUS & SNOOPY.
Beethoven	Beethoven	
Day-ay-ay, hey-yay-ay!!	Day!	Day-ay-ay-ay!

SALLY, LUCY, CHARLIE BROWN, LINUS & SNOOPY.
Beethoven Day!

SCHROEDER. A philharmonic rumble,

OTHERS. Beethoven Day!

SCHROEDER. A polyphonic jumble.
A humble dedication as we
stand up and say:

ALL. Hooray, Beethoven,
Hooray!

LUCY. I got it! I got it! I got it! We'll demand full-page ads in every newspaper!

SCHROEDER. But —

LINUS. We'll start a chain of Beethoven Superstores!

SCHROEDER. But —

SALLY. We'll build a Beethoven theme park!

CHARLIE BROWN. We could have a Bake Sale!

The OTHERS all look at Charlie Brown.

SCHROEDER. Wait! That's too commercial!

OTHERS.

(religioso) Let's imagine it,
that glorious hour.
Filled with emotion,
yet inspired with pow'r.
When we all honor
the man we adore.
On the day we place
the newest face
On Mount Rush-mm-ore!

Hoo ...

Hoo ...

SALLY, LUCY, CHARLIE BROWN, LINUS & SNOOPY. (SCHROEDER optional)
(a la Barbershop Quartet) Mount Rushmore!

SALLY, LUCY, CHARLIE BROWN, LINUS & SNOOPY.
Beethoven Day!

SCHROEDER. A moment of reflection.

OTHERS. Beethoven Day!

SCHROEDER.

OTHERS.

A classical injection!
So facing this direction
We begin it today,

A musical collection
Ev'rybody can play.

The right of ev'ry boy and girl
To stand up and say:
Hooray,

Beethoven, Hooray!

It's Beethoven Day!

A time for celebrating,

SCHROEDER. (cont.)

Beethoven!

Hooray!

Hooray!

OTHERS. (cont.)

Beethoven way!

La la la la la la la,

La la la la la

Hooray!

*Applause — music segues.***No. 12a****Beethoven Day Playoff**

(Orchestra)

SALLY enters, crossing to SNOOPY who is resting atop his doghouse; music out.

SALLY. All right, everybody out for rabbit chasing.

SNOOPY. Oh, good grief.

SALLY. Let's go Snoopy, up and at 'em. It's a magnificent day for chasing rabbits. The air is clear, the sun is shining, the fields and woodlands lie open and inviting.

SNOOPY. If it's such a magnificent day, why spoil it for the rabbits?

SALLY. Come on, Snoopy. Where's that old thrill of the chase? Where's your spirit of adventure? What kind of a dog are you, anyway?

SNOOPY. I am a sleeping dog. You take it from there.

SALLY. You should be ashamed of yourself, wasting a perfect day like this. The scent is fresh. The trail is clear. Let's get out there and track us down a big ol' rabbit.

SNOOPY. Well, I get the feeling she's determined. Okay, if that's what she wants, she might as well get her money's worth.

*SNOOPY does a quick limbering-up exercise of his own devising.*SALLY. Atta boy, Snoopy. We ought to see lots of game today. *(she blares a bugle call)***No. 13****Rabbit Chasing – Pantomime****[and Quick Changes – The Wall]**

(Orchestra with Sally and Snoopy)

ORCHESTRA:

William Tell Overture

"I Don't Want to Play in Your Yard" (1894)

Gioachino Rossini

H. W. Petrie

Light Cavalry Overture
 Lyric Pieces "March of the Dwarfs"
 Romeo & Juliet Fantasy Overture

Franz von Suppé
 Edward Grieg
 P. I. Tschaikowsky

SALLY & SNOOPY.

Chasing, we're rabbit chasing!
 Rabbit chasing ...

ORCHESTRA.

Peer Gynt "In the Hall of the Mountain King"

Edward Grieg

SALLY & SNOOPY.

(frightened scream!) Agghaah!

ORCHESTRA.

Voices of Spring, opus 410

Johann Strauss

SALLY & SNOOPY exit. An endless Garden Wall moves on from stageleft toward stageright. CHARLIE BROWN is behind The Wall, leaning on it with his elbows. Music out, and wall stops moving, for dialogue.

[Quick Changes – The Wall]

CHARLIE BROWN. Sometimes, when you're depressed, all you want to do is nothing. All you want to do is lean your head on your arm, and stare into space. Sometimes this can go on for hours ... If you're unusually depressed, you may have to change arms. (music in)

* * * * *

ORCHESTRA.

"The Whistler and his Dog" (1905)

Arthur Prior

The Wall moves on. SALLY & SNOOPY re-enter and continue the chase, then exit. Music out.

* * * * *

LUCY & SCHROEDER appear at the wall.

LUCY. Schroeder, what did you do with that picture of me I gave you?

SCHROEDER. I threw it away.

LUCY. With your own hands?

SCHROEDER. Of course.

LUCY. He touched my picture! (*music in*)

* * * * *

The rabbit chase goes on.

ORCHESTRA.

Sixth Symphony *Scherzo*
"Waldstein Sonata," last movement

P. I. Tschaikowsky
 L. van Beethoven

Chasers, SALLY & SNOOPY, exit at final cadence. Music out.

* * * * *

The Wall moves on, revealing LINUS.

CHARLIE BROWN. This has been a bad time for me ... Maybe if I'm lucky, tomorrow will be a better day.

LINUS. In some parts of the world, tomorrow is already today and today is yesterday ...
 If tomorrow is already today, Charlie Brown, there's no way that tomorrow can be a better day.

CHARLIE BROWN. You're a lot of fun to have around.

No. 14

"The Book Report"

(Lucy, Schroeder, Charlie Brown & Linus with Sally & Snoopy)

Music in: SALLY & SNOOPY enter rabbit chasing.

SNOOPY & SALLY.

Chasing rabbits, chasing rabbits.

Chasing rabbits, chasing rabbits.

SALLY & SNOOPY repeat ad lib. as they chase. LUCY moves downstage of The Wall reading a book. A drop flies in above, illustrated with manuscript notebook pages. The OTHERS move downstage of The Wall. Cued by SALLY'S & SNOOPY'S exit, LUCY slams her book shut and LINUS speaks:

LINUS. Rabbits?

SCHROEDER. Rabbits!

LUCY. Rabbits!

CHARLIE BROWN. Rabbits!

Four voice a cappella madrigal, canonic entrances:

LUCY. A book report on Peter Rabbit, Peter Rabbit, Peter Rabbit, Peter Rab —

LINUS. A book report on Peter Rabbit, Peter Rabbit, Rabbit, Rab —

SCHROEDER. A book report on Peter Rabbit, Rab —

CHARLIE BROWN. A book report on Peter Rab —

ALL FOUR. — a — bit.

Orchestra accompanies again.

LUCY. (*vivo*) Peter Rabbit is this stupid book
About this stupid rabbit who steals
Veg'tables from other peoples' gardens.

LUCY counts words aloud from one through seventeen.

LUCY. Hmm. Eighty-three to go.

SCHROEDER.

(*slowly*) The name of the book about which
This book report is about is,
"Peter Rabbit," which is about this
Rabbit.

I found it very —

(*cross out a word*) I liked the part where —

(*cross out a word*) It was a —

(*slash word out*) It reminded me of "Robin Hood!"

(*fast*) And the part where Little John jumped from the rock
To the Sheriff of Nottingham's back.
And then Robin and ev'ryone swung from the trees
In a sudden surprise attack.
And they captured the Sheriff and all of his goods,
And they carried him back to their camp in the woods,
And the Sheriff was guest at their dinner and all

But he wriggled away and he sounded the call
And his men rushed in and the arrows flew.

(hesitatingly) Peter Rabbit did, sort of, that kind of thing too.

LUCY. The other people's name was MacGregor.

LUCY. (counts words eighteen through twenty-three) Hmm ...

Music continues slowly, religioso, underscoring as LINUS speaks:

LINUS. In examining a work such as Peter Rabbit, it is important that the superficial characteristics of its deceptively simple plot should not be allowed to blind the reader to the more substantial fabric of its deeper motivations. In this report I plan to discuss the sociological implications of family pressures so great as to drive an otherwise moral rabbit to perform acts of thievery which he consciously knew were against the law. I also hope to explore the personality of Mr. MacGregor in his conflicting roles as farmer and humanitarian.

CHARLIE BROWN begins to sing as LINUS continues his speech.

Peter Rabbit is established from the start as a benevolent hero and it is only with the increase of social pressure that the seams of his moral fabric ...

CHARLIE BROWN.

If I start writing now
when I'm not really rested,
It could upset my thinking
which is no good at all.
I'll get a fresh start tomorrow,
and it's not due till Wednesday.
So I'll have all of Tuesday
unless something should happen.
Why does this always happen?
I should be outside playing
getting fresh air and sunshine.
I work best under pressure,
and there'll be lots of pressure,
if I wait till tomorrow.
I should start writing now.

But if I start writing now
when I'm not really rested,
It could upset my thinking
which is no good at all.

LUCY. The name of the Rabbit was Peter.
Twenty-four, Twenty-five, Twenty-six,
Twenty-seven, Twenty-eight, Twenty-nine,
Thirty. Hal

SCHROEDER. *(fast)* Down came the staff on his head, smash!
And Robin fell like a sack full of lead, crash!
The Sheriff laughed and he left him for dead, ah!
But he was wrong!

LUCY. Thirty-five, Thirty-six, Thirty-seven,
Thirty-eight, Thirty-nine. Forty!

SCHROEDER. Just then an arrow flew in, whing!
It was a sign for the fight to begin, zing!
And then it looked like the Sheriff could win, ah!
But not for long.
Away they ran,
Just like rabbits.
Who run a lot,
As you can tell
From the story
Of Peter Rabbit,
Which this report
Is about.

SALLY & SNOOPY cross with a butterfly net continuing their rabbit chase.

SALLY & SNOOPY.
Rabbits, rabbits, rabbits,
Rabbits, rabbits,
Chasing rabbits.

CHARLIE BROWN.

(grandioso) How do they expect
us to write a book report
Of any quality
in just two days?
How can they conspire to
make life so mis'erable,
And so effectively
in so many ways?

LUCY.

There were veg'tables
in the garden.

Such as carrots, and spinach, and onions,
And lettuce, and turnips, and parsley,
And okra, and cabbage, and string beans,
And parsnips, tomatoes, potatoes, asparagus,
Cauliflower, rhubarb, and chives.

LUCY. (<i>cont.</i>)	SCHROEDER. (<i>cont.</i>)	C. BROWN. (<i>cont.</i>)	LINUS. (<i>cont.</i>)	SALLY & SN. (<i>cont.</i>)
Peter Rabbit,	Peter Rabbit		Sociological	Rabbit!
Peter Rabbit,	was a		implications	Rabbit!
Peter Rabbit,	lot like	Just start writing,	joined with	Rabbit!
Peter Rabbit,	Robin Hood.	You can do it,	Familial	Rabbit!
Peter Rabbit,	Peter Rabbit	Nothing to it,	condemnations.	Rabbit!
Peter Rabbit,	was a			
Peter Rabbit,	lot like	Got to		
Peter Rabbit.	Robin Hood.	start.		
Rabbit, rabbit,	Rabbit, rabbit,		Rabbit, rabbit,	Rabbit, rabbit,
rabbit, rabbit,	rabbit, rabbit,		rabbit, rabbit,	rabbit, rabbit,
rabbit, rabbit,	rabbit, rabbit,		rabbit, rabbit,	rabbit, rabbit,
rabbit.	rabbit.	I haven't even	rabbit.	rabbit!
		started yet!		
Peter Rabbit!	Peter Rabbit!	Peter Rabbit!	Peter Rabbit!	Peter Rabbit!

End of Act One

ACT TWO

At rise: Loud wartime battle sound effects—explosions, airplane engines, sirens, machinegun fire, etc. The sound volume diminishes and fades out under the opening measures of music.

No. 15 The Red Baron – Melodrama (Orchestra with Snoopy)

SNOOPY is discovered on top of his doghouse.

SNOOPY. *(monologue over music)* Here's the World War I flying ace high over France in his Sopwith Camel, searching for the infamous Red Baron! I must bring him down! Suddenly anti-aircraft fire, archie we used to call it, begins to burst beneath my plane. The Red Baron has spotted me. Nyahh, Nyahh, Nyahh! You can't hit me! *(music out—aside)* Actually, tough flying aces never say "Nyahh, Nyahh." I just, ah ... *(music in—continues monologue)* Drat this fog! It's bad enough to have to fight the Red Baron without having to fly in weather like this. All right, Red Baron! Where are you! You can't hide forever! *(offstage unidentified female voice [SALLY] joins orchestra theme)* Ah, the sun has broken through ... I can see the woods of Montsec below ... *(music: abrupt stop)* and what's that? It's a Fokker triplane! *(music in)* Ha! I've got you this time, Red Baron! *(SFX of machinegun fire)* Aaugh! He's diving down out of the sun! He's tricked me again! I've got to run! Come on, Sopwith Camel, let's go! Go Camel, go! *(SNOOPY triumphantly hums the "Great Plane Ride" orchestra theme as the offstage voice ad libs a siren)* I can't shake him! He's riddling my plane with bullets! *(SFX of machinegun rapid fire)* Curse you, Red Baron! Curse you and your kind! Curse the evil that causes all this unhappiness! *(SFX of plane engine sputtering toward silence)*

Here's the World War I flying ace back at the aerodrome in France, he is exhausted and yet he does not sleep, for one thought continues to burn in his mind ... *(music out)*

Someday, someday I'll get you, Red Baron!

Music in for final cadence, then out — Blackout.

* * * * *

Lights discover SALLY, alone, looking at a homework paper marked with a red "D."

SALLY. "Oh, yeah. That's what you think." "Oh, yeah. That's what you think." "Oh, yeah. That's what you think" ...

SCHROEDER enters. SALLY stops him.

SALLY. "Oh, yeah. That's what you think!"

SCHROEDER. What?

SALLY. That's my new philosophy: "Oh, yeah? That's what you think!"

SCHROEDER. Why are you telling me?

SALLY. (*excited*) What?

SCHROEDER. Why are you telling me?

SALLY. (*discovering*) "Why are you telling me?" I like it!

No. 16 **"My New Philosophy"**
(Sally with Schroeder)

SALLY. (*music in*) That's a good philosophy: "Why are you telling me?" "Why are you telling me?"

"Why are you telling me?"
My new philosophy.
The teacher gave a "D" on last week's homework.
She said, "Miss Sally Brown,
Your grades are going down."
I could have told her—

SCHROEDER. Your new philosophy?

SALLY. My new philosophy!
 (*as teacher*) Miss B?
 (*as herself*) I'm she.
 (*as teacher, handing back Sally her homework*) Look see.
 (*as herself*) A "D?"
 (*as teacher*) A "D."

 (*as herself*) "Well, why are you telling me?"

 And that's my new philosophy!

SCHROEDER. That's your new philosophy?

SALLY. "Why are you telling me?"

My new philosophy!

SCHROEDER. That's great, Sally, but I've gotta go practice Chopin's *Nocturne in B-flat Minor*.

SALLY. No!! I like it! "No!" That's a good philosophy. "No!" "No!" "No!"

SCHROEDER. That's your new philosophy, huh?

SALLY. Yes. I mean — "No!"

Just like a busy bee
Each new philosophy
Can fly from tree to tree and keep me moving.
When life's a dizzy maze,
On alternating days,
I choose a diff'rent phrase: —

SCHROEDER. Your new philosophy?

SALLY. My new philosophy!

SCHROEDER. Sally!

Some philosophies are simple:

"Man does not live by bread alone."

Some philosophies are clear:

SALLY. "Leave your message at the sound of the tone."

BOTH. Some philosophies pick and choose
Deciding what goes in it.

SCHROEDER. Some take a lifetime,

SALLY. Mine take a minute.

SCHROEDER. But Sally, anything that takes only a minute can't be very lasting.
For instance, Beethoven took over two years to complete his brilliant Ninth Symphony.

SALLY. "No!"

SCHROEDER. I can't stand it! *(exit)*

SALLY. "I can't stand it!" I like it!

It's like a guarantee.
My new philosophy.
And things are sure to be a whole lot brighter.

"Oh, yeah? That's what you think!" "Why are you telling me?" "No!"
"I can't stand it!"

Now life is free and easy,
Much more philosophy-zy,
With my brand new—

You know, someone has said that we should live each day as if it were the last day of our life.

LUCY. *(passing by—overhearing)* Aaugh! This is the last day!! This is it!!! I only have twenty-four hours left! Help me! Help me! This is the last day!! Aaugh!

SALLY. Clearly, some philosophies aren't for all people. *(think for a beat — light bulb)*

And that's my new philosophy!

Applause, SALLY exits, music segues.

No. 16a

Before Baseball (Orchestra)

*A drop flies in changing the scene to a ballpark. CHARLIE BROWN enters.
Music out for dialogue.*

CHARLIE BROWN. All right, gang. I want this game to be our biggest and best game of the season, and I want everyone out there playing with everything he's got ...

LUCY approaches Charlie Brown.

LUCY. Charlie Brown, I thought up some new strategy for you. Why don't you tell the other team we're going to play them at a certain place, only it isn't the real place, see, and then when they don't show, we'll win by forfeit. Isn't that good strategy?

Silence from CHARLIE BROWN. LUCY turns to go.

LUCY. *(continuing)* I don't understand these managers who don't want to use good strategy.

* * * * *

CHARLIE BROWN. The thing we have to remember is spirit and team work. If we all really grit our teeth and bear down I'm sure we can finish off the season ...

SCHROEDER approaches Charlie Brown.

SCHROEDER. That other team was trash-talking us, Charlie Brown... I got even with them, though ... I said, "You guys think you're so great ... Mozart was writing symphonies when he was your age!" That really shut 'em up....

CHARLIE BROWN. I'll bet it did.

* * * * *

CHARLIE BROWN. If we really grit our teeth and bear down, I'm sure we could finish this season ...

LINUS and SALLY enter; to Charlie Brown.

LINUS. Perhaps you shouldn't be a playing manager, Charlie Brown. Perhaps you should be a bench manager.

SALLY. That's a good idea. You'd be a great bench manager, big brother. You could say "Bench, do this," or "Bench, do that." You could even be in charge of where we put the bench. When we get to the playing field, you could say, "Let's put the bench here," or "Let's put the bench there."

CHARLIE BROWN. I can't stand it.

SNOOPY enters.

LUCY. *(enter, joining the GROUP)* What's the sense of our playing when we know we're going to lose? If there was even a million-to-one chance we might win, it would make some sense.

ALL. Yeah.

CHARLIE BROWN. Well, there may not be a million-to-one chance, but I'm sure there's at least a billion-to-one chance.

ALL. Yeah!

CHARLIE BROWN. Come on, (*setting tempo for music:*) gimme a "T!"

ALL. (*except CHARLIE BROWN respond with music punctuation*) "T!"

CHARLIE BROWN. Gimme an "E!"

ALL. "E!"

CHARLIE BROWN. Gimme an "A!"

ALL. "A!"

CHARLIE BROWN. Gimme an "M!"

ALL. "M!"

CHARLIE BROWN. What've you got?

ALL. TEAM!

No.17

"The Baseball Game"

(Sally, Lucy, Schroeder, Charlie Brown, Linus & Snoopy)

ALL. (*including CHARLIE BROWN*)

There is no team like the best team
Which is our team right here!
We will show you we're the best team
In the very little league this year.
And in no time we'll be big time
With the big league baseball stars.
For all we have to do is win just one more game
And the championship is ours.

CHARLIE BROWN. Dear Pen Pal ...

You'll never guess what happened today
At the baseball game
It's hard to believe, what happened today
At the baseball game.
I was the manager, Schroeder was catcher
And all of the team was the same as always
But somehow or other disaster struck
At the baseball game.

Baseball Game Pantomime

CHARLIE BROWN. (*over musical interlude*) Huddle up!

THEY ALL *huddle*.

ALL. **Break!**

THEY *ad lib*, "Hey, Batter Batter!", etc. CHARLIE BROWN *throws the pitch*.

ALL. **Swing!**

We hear the crack of a bat striking a baseball, and THEY all watch the ball rise, then ALL begin to shout "I got it!"

LUCY. I got it!

LINUS. I got it!

SCHROEDER. I got it!

SNOOPY. Woof, woof, woof!

THEY ALL *run into the infield and slam into CHARLIE BROWN*.

CHARLIE BROWN. (*to the audience as the TEAM leaves the field*) See what I mean?

CHARLIE BROWN.

Three balls, two strikes, the bases were loaded
With two men out.
I pitched my curve, but somehow he hit it
A good strong clout.
"Lucy!" I hollered, "It's coming right to you!"
She caught it as easy as pie. Then dropped it.
I don't think it's good for a team's morale
To see their manager cry.

Snoopy helped out by biting a runner
And catching the ball in his teeth.
Linus caught flies from a third-story window
By holding his blanket beneath.

Yes, we had fortitude,
No one could argue with that.
And one run would win us the game
As I came up to bat.

ALL. (*except LUCY & CHARLIE BROWN*)
Go Charlie Brown, Charlie
Brown, Charlie Brown!
There is no team
like the best team
Which is our team right here!
We will show you
we're the best team
In the very little league this year.
And in no time we'll be big time
With the big league
baseball stars.

LUCY. (*talking to Charlie Brown as the
rest of the team sings the refrain.*)

All right, Charlie Brown, we are
all behind you — sort of. I mean
this kid can't pitch. He pitches
like my grandmother, Charlie
Brown. Now all you have to do is
bear down, just bear down —
and when you get to first, watch
me for my signals. Got it, Flash?

SALLY, LUCY, SNOOPY, SCHROEDER & LINUS.
For all we have to do is win just one more game ...

LUCY. And the championship is ours!!

ALL. (*the TEAM echoes*) Ours. Ours! Ours!!

CHARLIE BROWN.
Two men were on, with two outs
And me with one strike to go.

ALL. (*whispered*) One strike! One strike!

CHARLIE BROWN.
Then I saw her, this cute little
Red-headed girl I know.
Firmly I vowed I would win it for her
And I shouldered my bat and I swung ...

The TEAM gasp as he swings, groan as he misses, then exit dejectedly.

CHARLIE BROWN.
Dear Pen Pal, I'm told where you live is
really quite far
Would you please send directions on how I can
get where you are?
Your friend, Charlie Brown.

Applause, CHARLIE BROWN exits, music segues.

No. 17a

After Baseball
(Orchestra)

SCHROEDER & LUCY enter. Music out for dialogue.

SCHROEDER. I'm sorry to have to say it right to your face, Lucy, but it's true. You're a very crabby person.

I know your crabbiness has probably become so natural to you now that you're not even aware when you're being crabby, but it's true just the same. You're a very crabby person and you're crabby to just about everyone you meet.

Now I hope you don't mind my saying this, Lucy, and I hope you'll take it in the spirit that it's meant. I think we should be all open to any opportunity to learn more about ourselves. I think Socrates was very right when he said that one of the first rules for anyone in life is "Know Thyself."

Well, I guess I've said about enough. I hope I haven't offended you or anything. *(make an awkward exit)*

LUCY sits in silence; then shouts offstage at Schroeder.

LUCY. Well, what's Socrates got to do with it anyway, huh? Who was she anyway? Did she ever get to be queen! Tell me that, did she ever get to be queen!
(suddenly to herself, a real question) Did she ever get to be queen?
(shouting offstage, now a question) Who was Socrates anyway?
(giving up the rampage, she plunks herself down) "Know thyself," humph.

No. 17b Quick Changes – Crabbiness Survey
(Orchestra)

LUCY goes offstage and returns with a clipboard and pencil.

CHARLIE BROWN enters with SNOOPY. Music out.

CHARLIE BROWN. Hey, Snoopy, you want to come out and help me get my arm back in shape? Now watch out for this one — it's a new fast ball.

LUCY. Excuse me a moment, Charlie Brown, but I wonder if you'd mind answering a few questions.

CHARLIE BROWN. Certainly, Lucy.

LUCY. Well, I'm conducting a survey to enable me to know myself better and first of all I'd like to ask: on a scale of zero to one hundred, using a standard of fifty as average, seventy-five as above average and ninety as exceptional, where would you rate me with regards to crabbiness?

There is a long silence from CHARLIE BROWN.

CHARLIE BROWN. Well, Lucy, I ...

LUCY. Your ballots need not be signed and all answers will be held in strictest confidence.

CHARLIE BROWN. Well still, Lucy, that's a very hard question to answer.

LUCY. You may have a few moments to think it over if you want or we can come back to that question later.

CHARLIE BROWN. I think I'd like to come back to it if you don't mind.

LUCY. This next question deals with certain character traits you may have observed. Regarding personality, would you say that mine is A: Forceful, B: Pleasing, or C: Objectionable. Would that be A, B, or C. What would your answer be to that, Charlie Brown, A, B, or C, which one would you say, hm? Charlie Brown, hm?

CHARLIE BROWN. Well, I guess I'd have to say forceful, Lucy, but ...

LUCY. "Forceful," I see, well we'll make a check mark at the letter "A" then. Now, would you rate my ability to get along with other people as poor, fair, good or excellent.

CHARLIE BROWN. I think that depends a lot on what you mean by "get along with other people."

LUCY. You know, make friends, sparkle in a crowd, that sort of thing.

CHARLIE BROWN. (*think—then*) Do you have a space for abstention?

LUCY. Certainly, I'll just put a check mark at "none of the above." The next question deals with physical appearance. In referring to my beauty, would you say that I was "stunning," "mysterious" or "intoxicating?"

CHARLIE BROWN. (*squirming*) Well, gee, I don't know, Lucy. You look just fine to me.

LUCY. (*making a check on page*) "Stunning." All right, Charlie Brown, I think we should get back to that first question. On a scale of zero to one hundred and using a standard of fifty as average, seventy five as ...

CHARLIE BROWN. (*loud interruption*) I ... (*quieter*) ... remember the question, Lucy.

LUCY. Well?

CHARLIE BROWN. (*tentatively*) Fifty-one?

LUCY. (*noting it down*) Fifty-one is your crabbiness rating for me. Very well then, that about does it, I guess. Thank you very much for helping with this survey, Charlie Brown. Your cooperation has been greatly appreciated.

LUCY shakes hands with CHARLIE BROWN.

CHARLIE BROWN. (*flustered*) It was a pleasure, Lucy, any time. Come on, Snoopy.

LUCY. Oh, just a minute, one more question. Would you answer "Yes" or "No" to the question: "Is Lucy Van Pelt the sort of person that you would like to have as president of your club or civic organization?"

CHARLIE BROWN. Oh, yes, by all means, Lucy.

LUCY. (*making note*) Yes well, thank you very much. That about does it, I think.

CHARLIE BROWN and SNOOPY cross by. CHARLIE BROWN exits, but SNOOPY pauses, turns and strikes a dramatic "thumbs down" pose to Lucy.

Well, who asked you!!

SNOOPY makes a hasty exit. LUCY stands center, figuring to herself on her clip board and mumbling.

Now, let's see, that's fifty-one, none of the above ... Schroeder was right. I can already feel myself being filled with the glow of self-awareness.

Music in. [No. 17b continued] SALLY enters heading for the other side of the stage when LUCY stops her. Music out.

LUCY. Oh, Sally, I'm conducting a survey and I wonder if —

SALLY. A hundred and ten, "C," "Poor," "None of the above," "No" and what are you going to do about the dent you made in my bicycle!

SALLY storms off. LUCY watches her go, then looks front.

LUCY. It's amazing how fast word of these surveys gets around.

Music in [No. 17b continued] LINUS wanders in. LUCY sees him, then crosses to him, still figuring. Music out.

LUCY. Oh, Linus, I'm glad you're here. I'm conducting a survey and there are a few questions I'd like to ask you.

LINUS. Sure, go ahead.

LUCY. The first question is: on a scale of zero to one hundred, with a standard of fifty as average, seventy-five as above average and ninety as exceptional, where would you rate me with regards to crabbiness?

LINUS slowly turns to look at her.

LINUS. You're my big sister.

LUCY. That's not the question.

LINUS. No, but that's the answer.

LUCY. Come on, Linus, answer the question.

LINUS. *(getting up and facing Lucy)* Look, Lucy, I know very well that if I give any sort of an honest answer to that question you're going to slug me.

LUCY. Linus: a survey that is not based on honest answers is like a house that is built on a foundation of sand. Would I be spending my time to conduct this survey if I didn't expect complete candor in all the responses? I promise not to slug you. Now what number would you give me as your crabbiness rating?

LINUS. *(after a few moments of interior struggle)* Ninety-five.

LUCY sends a straight jab to Linus' face which lays him out flat.

LUCY. It's a woman's prerogative to change her mind.

LUCY stalks off. Lighting changes to downstage area, the rest of the stage growing dim. She walks into the light and sits, figuring to herself on her clipboard.

Now I add these two columns and that gives me my answer.

LUCY figures energetically, then finally sits up with satisfaction.

There, it's all done. Now, let's see what we've got.

LUCY begins to scan the page. A look of trouble skims over her face. She becomes more intense. Her eternal look of self-confidence has crumbled.

LUCY. *(continuing)* It's true. I'm a crabby person. I'm a very crabby person and everybody knows it. I've been spreading crabbiness everywhere I go. I'm a super crab. It's a wonder anyone will still talk to me. It's a wonder I have any friends at all—or even associates. I've done nothing but make life miserable for everyone. I've done nothing but breed unhappiness and resentment. Where did I go wrong? How could I be so selfish? How could ...

LINUS, *who overhears this, comes over to Lucy and sits down beside her.*

LINUS. What's wrong, Lucy?

LUCY. Don't talk to me, Linus. I don't deserve to be spoken to. I don't deserve to breathe the air I breathe. I'm no good, Linus. I'm no good.

LINUS. That's not true, Lucy.

LUCY. Yes, it is. I'm no good, and there's no reason at all why I should go on living on the face of this earth.

LINUS. Yes there is.

LUCY. Name one. Just tell me one single reason why I should still deserve to go on living on this planet.

LINUS. Well, for one thing you have a little brother who loves you.

LUCY *looks at Linus in dead silence and then breaks out in loud sobs.*

Every now and then I say the right thing. *(music in)*

No. 17c Quick Change — A Loving Little Brother (Orchestra)

LUCY and LINUS *exit together.*

* * * * *

The Glee Club rehearsal room — music out for dialogue.

SCHROEDER. *(entering with SALLY)* Of course it's surprising, but I'm sure Lucy knows now she can't be crabby anymore —

SALLY. Anymore.

SCHROEDER. Where is everybody? I told them to be here.

SALLY. You told them to be here.

SCHROEDER. If we don't rehearse we can't sing at the assembly tomorrow.

SALLY. The assembly tomorrow!

SCHROEDER. (*calling offstage*) Charlie Brown!

SALLY. (*calling offstage*) Charlie Brown!

SCHROEDER. Linus!

SALLY. Linus!

SCHROEDER & SALLY. Lucy!

LUCY. (*offstage*) Gimme that pencil, you blockhead!

LINUS. (*entering*) No! Not till you give me back my crayons!

LUCY. (*entering*) That's my best pencil, you block — (*seeing Sally*) — If you don't give me that pencil, I'll tell Sally what you said about her!

SCHROEDER. Stop that! We've got to rehearse. You're late.

SCHROEDER *pulls LINUS & LUCY to the front.*

SALLY. What did you say about me, Linus?

LUCY. He said ...

LINUS. Lucy!

SCHROEDER. Stop that!

CHARLIE BROWN. (*enter running*) I'm sorry I'm late but Snoopy ...

SCHROEDER. There's no time to be sorry.

SALLY. What did he say?

LUCY. He said ...

SCHROEDER. Quiet!!

↓
Lucy PRF
↓
Linus

OTHERS *find their positions on the choir risers steps.*

SCHROEDER. (*fighting for control*) Now. Remember, this is a mood piece. We must paint a picture with music and words. And **concentrate!** (*blows pitch pipe*)

OTHERS *respond with their own version of the pitch: Ah!*

SCHROEDER. (*cut off the group, then:*) Remember ... *Adagio con brio.*

No. 18

"Glee Club Rehearsal"

(Sally, Lucy, Charlie Brown, Linus, Schroeder & Snoopy)

SCHROEDER *conducts the group through the song, oblivious of the undercurrent of action until the very end.*

Note: all singing of "Home On The Range" must be absolutely straight, with no sub-gag or humor within the chorus. The interjected lines and phrases need to be done with as much attempted secrecy as possible—eyes straight ahead, speaking from the corner of the mouth, etc. The sotto voce "plot" action is ignored by all the other characters except as noted.

SALLY, LUCY, CHARLIE BROWN & LINUS.

Oh give me a home
where the buffalo roam,
Where the deer and the antelope play.

LUCY. [Give me my pencil.]

SALLY, LUCY, CHARLIE BROWN & LINUS.

Where seldom is heard
a discouraging word,

LINUS. [Not on your life.]

SALLY, LUCY, CHARLIE BROWN & LINUS.

And the skies are not cloudy all day

SALLY.

[If you don't tell
me what you
told Lucy I'm just
going to scream!]
...home on the
range.

Where the deer

LUCY.

[Give me
that pencil
you blockhead!]
...home on the
range. [Give me
my pencil!]

Where the deer

C. BROWN.

Home,
home on the
range.

Where the deer

LINUS.

Home,
home on the
range.

[No!]

Not until you promise

SALLY. (<i>cont.</i>)	LUCY. (<i>cont.</i>)	C. BROWN. (<i>cont.</i>)	LINUS. (<i>cont.</i>)
and the antelope play.	and the antelope play. [What're you trying to do? stifle my freedom of speech?	and the antelope play.	not to tell her!] ...play.
Where seldom is heard a dis- couraging word, And the skies are not cloudy all [What pencil?]	Give me my pencil!] 'couraging word, And the skies are not cloudy all day.	Where seldom is heard a dis- couraging word, And the skies are not cloudy all day.	Where seldom is heard a dis- couraging—[No promise, no pencil!] ...skies are not cloudy all day. (<i>discover your pencil is missing</i>) [No!] Give me a —
Oh, give me a (<i>victoriously hold up the pencil</i>) land where the [Linus, it just isn't fair!]	Oh, give me a land where the bright diamond sand,	Oh, give me a land where the bright diamond sand,	[Give me that pencil!] ... bright diamond sand,

SCHROEDER. Sing!

ALL perform the next phrase, a cappella, with vigor.

SALLY.	LUCY.	C. BROWN.	LINUS.
Flows leisurely down the stream.	Flows leisurely down the stream.	Flows leisurely, leisurely down the stream. (<i>whispering to Linus</i>) [Why did you take Sally's pencil?]	Flows leisurely down the stream.
Where the grace- ful white swan goes gliding a — [What did he call me?] ... maid in a heavenly dream.	Where the grace- ful white swan goes gliding along Like a — [He said ... He said you were ... An enigma!]	Where the grace- ful white swan goes gliding along Like a maid in a heavenly dream.	[Arguh!] (<i>LINUS stomps off in derperation, SNOOPY takes his position on the choir riser.</i>)
[An enigma! Boy, that makes	Home	[An enigma?]	

SALLY. (cont.)
me ... What a
terrible thing to
call a ... What's
an enigma?
Never mind!
(SALLY stomps off.)

LUCY. (cont.)
Home, home
on the range,

Where the —
(to C. Brown) [What's
an enigma?
antelope play.
[Hey, he's still
got my pencil!]
(LUCY exits.)

C. BROWN (cont.)
Home, home
on the range,

Where the deer and
the — (to Snoopy)
[What's an
enigma?] play.

Where seldom is heard
a discouraging word.
(CHARLIE BROWN exits.)

SNOOPY.
[An enigma?]

(to Nobody)
[What's an en...?]

SCHROEDER.
And the skies are
not cloudy all day.

(SNOOPY howls, then
blows Schroeder a kiss.)

Applause, SCHROEDER exits, music segues.

No. 18a

Quick Changes – Snoopy (Orchestra)

CHARLIE BROWN enters, crossing to Snoopy. Music out for dialogue.

CHARLIE BROWN. I've been wondering when it was that dogs first began to be regarded as man's best friend.

SNOOPY. Probably right after the invention of cookies.

Music in as CHARLIE BROWN exits.

* * * * *

SNOOPY. (music out) My teeth are tingling again. I feel like I've just got to bite somebody before sundown or I'll go stark raving mad. And yet, I know that society frowns on such an action. So what happens? I'm stuck with tingling teeth. (music in)

* * * * *

SALLY enters; music out for dialogue.

SALLY. (to Snoopy) Each family has a chain of command. And do you know who's the lowest on that chain? Guess! It's the dog! The dog is the lowest! Do you understand that? I said, do you understand that?

SNOOPY *Starts it when you just stare at 'em like this ...*

*Janet
(722) 715*

*SALLY who finally twitches in exasperation.
nce, then segues as THEY exit.*

* *
No.

6310

* * * * *
"The Known Facts"
(with Charlie Brown & Linus)

Music in. LINUS enters followed by CHARLIE BROWN.

CHARLIE BROWN. Hi Linus. Where are you going?

LINUS. Lucy's teaching me, Charlie Brown. She says a sister is responsible for the education of her little brother so she's teaching me. Boy, is she intelligent.

LUCY. *(entering)* Come along, Linus.

LUCY leads LINUS crossing toward a small tree at stageright.

LUCY. Do you see this tree?
It is a fir tree.
It's called a fir tree because it gives us fur,
For coats,
It also gives us wool in the wintertime.

LINUS. I never knew that before. Lucy, that's very interesting.

LUCY. This is an elm tree.
It's very little,
But it will grow up into a giant tree,
An oak.
You can tell how old it is by counting its leaves.

LINUS. Gosh, Lucy, that's fascinating.

CHARLIE BROWN. Now wait a minute, Lucy. I don't mean to interfere, but ...

LUCY. And way up there,
Those fluffy little white things,
Those are clouds,
They make the wind blow.
And way down there,
Those tiny little black things,

Those are bugs,
They make the grass grow.

LINUS. Is that so?

LUCY. That's right. They run around all day long, tugging and tugging at each tiny seedling until it grows into a great tall blade of grass.

LINUS. Boy, that's amazing.

CHARLIE BROWN. Oh, good grief.

LUCY. And this thing here.
It's called a hydrant.
They grow all over, and no one seems to know
Just how
A little thing like that
Gives so much water.

D'you see that bird?
It's called an eagle,
But since it's little it has another name,
A sparrow,
And on Christmas and Thanksgiving
We eat them.

CHARLIE BROWN. Lucy, how can you say that! I'm sorry, but I just can't stand idly by and listen to your wild ...

LUCY. And way up there,
The little stars and planets,
Make the rain,
That falls in showers.
And when it's cold
And winter is upon us,
The snow comes up,
Just like the flowers.

CHARLIE BROWN. Now Lucy, I know that's wrong. Snow doesn't come up, it comes down.

LUCY. After it comes up, the wind blows it around so it looks like it's coming down, but actually it comes up out of the ground — like grass. It comes up, Charlie Brown, snow comes up!

CHARLIE BROWN. Oh, good grief. (*exit above tree at stageright*)

LINUS. Lucy, why is Charlie Brown banging his head against that tree?

LUCY. To loosen the bark to make the tree grow faster. Come along, Linus.

Clouds can make the wind blow.
Bugs can make the grass grow.
So, there you go.
These are the little known facts
That now you know!

Blackout, LUCY & LINUS exit, applause; music segues to underscoring vamp opening next number. Lights up reveal SNOOPY on top of his doghouse.

SNOOPY. My stomach clock just went off. It's suppertime and Charlie Brown has forgotten to feed me. Here I lie, a withering hollow shell of a dog, and there sits my supper dish ... EMPTY! But that's all right. He'll remember. When no furry friend comes to greet him after school, then he'll remember. And he'll rush out here to the doghouse but it'll be too late. There will be nothing left but the dried carcass of the former friend who used to run and play so happily with him. Nothing left, but the bleached bones of ...

CHARLIE BROWN enters with Snoopy's supper dish and observes Snoopy.

CHARLIE BROWN. Hey, Snoopy. Are you asleep or something? I've been standing here a whole minute with your supper.

No. 20

"Suppertime"

(Snoopy with Charlie Brown and
Gospel Chorus [*offstage*]: Sally, Lucy, Schroeder & Linus)

SNOOPY. Suppertime? Suppertime!
Behold The brimming bowl of meat and meal
Which is brought forth to ease our hunger.
Behold The flowing flagon moist and sweet
Which has been sent to slake our thirst.

CHARLIE BROWN. Okay, there's no need for a big production. Just get down off that doghouse and eat. (*exit*)

SNOOPY. Doo doo
Doo doo doo doo.

Doo doo doo
Doo doo doo doo.

It's supptime.
Yeah, it's supptime.
Oh, it's sup-sup-supptime, very best time of day.

It's supptime,
Yeah, it's sup per time.
And when supptime comes can supper be far away?

Bring on the soup dish, bring on the cup.
Bring on the bacon and fill me up.
'Cause it's supper
Supper, supper, supptime.

SNOOPY whistles first four measures of the refrain, then:

Da-doo-m-ba-dah,
Za-doo-buh ya-ba-doo-ba.
Supptime.

ORCHESTRA: "Vaudeville" style, four measure phrase, then:

Doo doo doo doo doot doot.

Br-r-ing on the dog food, bring on the bone.
Bring on the barrel and roll me home,
'Cause it's supper,
Supper, supper, supper.
Supper,
Super pepper-upper.
Supper,
Super duper supptime!

SNOOPY mimes a two measure drum solo, then:

Wintertime's nice with the ice and snow,
Summertime's nice with a place to go.
Bedtime, overtime, half-time, too,
But they just can't hold a candle to
My

*ORCHESTRA: "Jolson" style slower tempo, six measures.
then SNOOPY restores the original vocal tempo:*

Suppertime!
Oh, yeah!

Br-r-ing on the hamburg, bring on the bun.
Pappy's little puppy loves ev'ryone.
'Cause it's supper,
Supper, supper, supper.
Supper,
Super pepper-upper.
Supper,
Super duper suppertime!

GOSPEL CHORUS [*offstage*]:

SALLY, LUCY, SCHROEDER & LINUS.

Suppertime!
Suppertime!
Suppertime!
Suppertime!
Suppertime!
Suppertime!

Suppertime!
Suppertime!
Suppertime!
Suppertime!

SNOOPY. (*scat style*)

Whoo!
Whoo! Yeah!
Bring on the meat!
It's time to eat:
Oh!

Oh! Yeah!
Bring on the food.
Bring on, bring on the soup dish!
Bring on, bring on the hamburg!

Music into vamp ad lib. repeat for:

Suppertime!

(*wild riffing improvisation*)

CHARLIE BROWN. (*entering during Snoopy's improvisation*) Now wait a minute, Snoopy. **Now cut that out!** (*music vamp and voices out*) Why can't you eat your meal quietly and calmly like any other normal dog?

SNOOPY. (*very softly*) So what's wrong with making mealtime a joyous occasion?

(*boldly, broad tempo, full voiced*)

Supper,
Supper, supper,
suppertime!

*Blackout, SNOOPY & CHARLIE BROWN exit.
Applause — music segues.*

No. 20a

Night Scene – Underscore
(Orchestra)

Lights up on a drop of starlight night sky. LUCY & LINUS, in pajamas, enter looking up at the sky. Music continues under the dialogue scene.

LUCY. Well, I don't know, Linus, it looks like an airplane to me the way the lights are blinking on and off. —

SCHROEDER & SALLY, in pajamas, enter from the opposite side of the stage.

Schroeder, is that an airplane or a star?

SCHROEDER. I believe that is a star. But it could be a planet you know ... or maybe even a satellite.

SALLY. It could be a satellite. I wonder.

LINUS. Well, we'll never find out by just sitting here.

LINUS gets up and moves downstage.

LUCY. Where are you going?

LINUS. I'm going over here to get a closer look.

*SNOOPY climbs up on his doghouse with his empty supper dish in his mouth.
[SALLY, LUCY, SCHROEDER & LINUS exit to change into their daytime clothes.]*

SNOOPY. I like to sit up here after suppertime and hear the sounds of the night. But something seems to be missing. *(make a coyote sound)* In my opinion, that's exactly what it needed.

CHARLIE BROWN enters.

CHARLIE BROWN. I'm so happy. That little red-haired girl dropped her pencil. It has teeth marks all over it. She nibbles her pencil. She's human! It hasn't been such a bad day after all.

Music segues — lights come up to day.

No. 21

"Happiness"
(Full Company)

CHARLIE BROWN.

Happiness is finding a pencil,

SNOOPY. Pizza with sausage,

LINUS. (*entering*)

Telling the time.

SCHROEDER. (*entering*)

Happiness is learning to whistle,

LINUS.

Tying your shoe
For the very first time.SALLY. (*entering*) Happiness is playin' the drum in your own school band.

CHARLIE BROWN.

And happiness is walking hand in hand.

Happiness is two kinds of ice cream,

LUCY. (*entering*) Knowing a secret,

SCHROEDER. Climbing a tree.

CHARLIE BROWN.

Happiness is five dif'rent crayons,

SCHROEDER. Catching a firefly.

Setting him free.

CHARLIE BROWN.

Happiness is being alone ev'ry now and then.

ALL.

And happiness is coming home again.

CHARLIE BROWN.

Happiness is morning and evening,

Daytime and night-time too.

For happiness is anyone and anything at all,

That's loved by you.

LINUS. Happiness is having a sister,

LUCY. Sharing a sandwich,

LUCY & LINUS.
Getting along.

SNOOPY, SCHROEDER, C. BROWN & LINUS.
Happiness is singing together
when day is through.

And happiness is those who sing
with you.
Happiness is
morning and evening,
Daytime and nighttime too.

SALLY & LUCY.

Happiness is singing,
singing together when
day is through.
And happiness is those who sing,
Happiness is those who sing
with you.
Morning and evening,
Daytime and nighttime too.

CHARLIE BROWN.

For happiness is anyone and anything at all,
That's loved by you.

EVERYONE exits. LUCY, to Charlie Brown, as she crosses over to shake his hand:

LUCY. You're a good man, Charlie Brown!

LUCY & CHARLIE BROWN exit on applause; music segues.

No. 22

Bows (Full Company)

Music in during applause. COMPANY enters and bows, then:

ALL. Happiness
is morning and evening,
Daytime and nighttime too.

SALLY, LUCY & SNOOPY.
For happiness
is anyone,
And anything at all,
That's loved by you.

LINUS, SCHROEDER & CHARLIE BROWN.
Happiness,
anyone,
Anything at all,
That's loved by you.

Music: Groovefest

SALLY & LINUS.

Happiness is an
ice cream cone.

Happiness is a
firefly.

Happiness is a
secret shared.

Charlie Brown!

LUCY & SCHROEDER.

You're a good man,
Charlie Brown.

You're a good man,
Charlie Brown.

You're a good man,
Charlie Brown.

You're a good man,
Charlie Brown.

Charlie Brown!

SNOOPY.

Oh, — you're a
good man.

Oh, — you're a
good man.

Charlie Brown!

C. BROWN.

Happiness
is anyone.

Happiness
is anything.

Happiness
is anyone.

Happiness
is anything.

End of Act Two

Music segues.

No. 22a

Exit Music
(Orchestra)

The End

Memo — Set Dressing

The scenes and vignettes of this book should look like the frames of a cartoon strip: Background a single color. Minimum properties. No extraneous "naturalistic" detail.

Most of the (quick) scene changes should be accomplished using various colored lights to bathe one (or several) plain drops. One drop at extreme upstage to allow maxim stage area for dance, and one drop about stage center to mask the striking of properties upstage and make a more intimate playing area downstage. This stage center drop can include along the base at stage level, a minimal border of cartoon weeds, grass, or small shrubs that indicate a general non-specific location out of doors. The color spectrum used to bathe the drop(s) should be from the bright pastel hues, not intense primary color.

Drops —

In addition to the all-purpose plain color drops, there are several illustrated for specific scenes to enhance the atmosphere of musical numbers.

- **The Front Show Curtain** — a simple two color cartoon/poster. Over all color, a monochrome yellow (mustard) in which the brightness has been blunted by mixing a brown-gray component. There is a black border figure running across the drop near the bottom. The border features a cartoon-drawn geometric figure — like an enlarged strand of old-fashioned rick-rack. (This figure can also be used near the hem of several of Charlie Brown's polo, or smock-like, shirts.)

- **Opening Scene** — the stage is dark, the six actors, positioned in a row across the downstage center area, appear in spotlight only for their spoken lines. Above each actors position, and illuminated when the spotlight picks him out, is a large black and white drawing of their character's face. The faces are each about 24 inches in diameter and "hang" in an even row.

- **The Book Report** — an upstage drop that flies in above The Garden Wall. The drop is a solid blue illustrated with hand drawn white notebook pages. The several pages, each about 18 by 24 inches in size, show what appears to be lines of manuscript; to the audience, scribbles not legible words. The pages are "pinned" in even rows to the drop as though on a bulletin-board.

- **The Red Baron** — a drop illustrated with a cartoon drawing of the French countryside; a patchwork of cultivated farmland on gently rolling green hills beneath a blue sky containing some puffy white clouds.

The drop is upstage of Snoopy's doghouse. During Snoopy's monologue, if possible, both the drop and the doghouse should move, in more or less random jerky motion, enough to give the illusion of the change in perspective observed by a pilot seeing the ground from an erratically flown small plane in combat.

- **The Baseball Game** — an upstage drop illustrated with a hand-drawn ballpark scoreboard; plain sky above.

- **Night Scene — Underscore** — a full drop of a night sky with many stars visible.

Set Pieces —

Against a neutral background several of the musical numbers employ set pieces as properties to define the ambiance of a scene. These props are not "practical" and they

are generally over-sized enough to help establish the illusion that the adult actors are the child sized characters they play.

- You're A Good Man, Charlie Brown — the cartoon-like cut-out of a school bus moves on from stageright. The "bus" is painted on a suspended panel large enough that when the five actors who "board" it stand upstage of it, their characters can sing through the cut-out windows. We see their feet as they move with the bus toward stageleft. The bus is yellow with a black trim outline.

- School entrance portal — a silhouette that moves on from downstage left visible enough to clearly represent the destination of the bus passengers and to mask the school bus as it exits upstage of the school.

- School yard bench — plain park bench, six feet long, without a back, maintained by the P.T.A. Charlie Brown has his lunch seated here.

- Schroeder's piano — not a practical musical instrument, however it must be concert grand piano shaped, a flat dark brown color, and with the lid down. It should appear to be a toy piano on an adult scale. The instrument stands on short legs that raise it enough off the floor so that Schroeder, kneeling at the keyboard in the position familiar from the cartoon, does not have to stoop to "play." The instrument is also large, perhaps five feet long, and sturdy enough so that Lucy can kneel on the piano lid facing Schroeder as she sings.

- Linus' magic blanket — duplicate of his constant companion. The magic blanket needs to appear to "dance" independent of human control. The blanket is suspended and operated from the flies. Choreography for the *Blanket Ballet* may include independent flying blankets for the entire cast.

- Snoopy's doghouse — painted white, conventional in appearance. The property is scaled to the size of the actor playing Snoopy whose signature position is lying in repose along the central ridge of the gable roof. We see the doghouse mostly in side-view profile, the entrance, gable end, turned slightly downstage will define the house in perspective. Upstage of the central ridge of the roof, un-seen by the audience, the "ridge" is actually a platform wide enough to accomodate Snoopy sleeping and also standing to sing and dance.

- Schroeder's sign — a hand painted placard reading, "Only 14 More Days Until Beethoven's Birthday!" mounted on a stick.

- A room in the Van Pelt house — A simple pattern (light-blue with a few white flower blossoms outlined in red) slip-covered, overstuffed, sofa moves partially on from stageleft. The sofa seat is high, and the over-all scale large, enough to make the actors look like children. It is practical in the sense that both Lucy and Linus can sit on it. In scenes with the sofa at stageleft, an end-table with a lamp on it is positioned at stageright. The table and lamp are in the same (larger than life) scale as the sofa.

- Sally's coat hanger sculpture — the real thing, it is a massive tangle of many wire coat hangers in no discernible shape or pattern. Sally holds the sculpture by the hook of the top hanger during her speech; it swings freely just clearing the floor.

- Charlie Brown's kite string — the kite is offstage. Charlie Brown guides the string which is stretched from his hand at stageleft to the unseen kite flying up and offstage right. When the kite crashes the string falls. [The kite crash SFX may be duplicated by crushing an old-fashioned wooden berry box and amplifying that sound.]

- Charlie Brown's mail box — a rural delivery box. The box sits on a free-standing post at stageleft. The hinged opening end of the box is at the stageright end. The box is large enough, and at a height off the ground, so that Charlie Brown can put his head inside to speak when he pulls down the opening door.

• Lucy's booth — like a small free-standing roadside market stand, about four feet wide with a counter about 18 inches deep. The booth is a plain unpainted wood color. Below counter height a hand-lettered panel reads:

"The Doctor Is In"

The "In" is painted on an obviously removable white board.

On a panel above head height, supported by corner posts, is another hand-lettered panel reading:

"Psychiatric Help 5¢."

• Quick Changes — The Wall — an endless Garden Wall, moving on from stageleft. The Wall is painted to appear being made of ordinary brick. At the base of the wall there is a border of grass and small shrubs. About four feet high, characters standing upstage of the wall can lean their elbows of it in comfortable repose. Each time The Wall advances, toward stageright, other characters are revealed. Eventually the wall spans the entire width of the stage.

• "Glee Club Rehearsal" — the singers position themselves and stand on a small set of choir step risers. Sally, in front, on the stage; Lucy, behind her, on the first step; Charlie Brown, behind Lucy, on the second step; and Linus, behind Charlie Brown, on the top step. The riser will need three steps — about three feet long, each riser seven inches high, the tread, about 18 inches deep — the whole painted flat black.

• "Little Known Facts" — a small, six foot, evergreen tree positioned downstage right. Lucy refers to the tree in her lyrics and Charlie Brown, hidden upstage of the tree, is supposed to bang his head on the tree, "to loosen the bark to make the tree grow faster."

Some Character Props —

LINUS: a light blue (security) Blanket

TV remote control device

Pajamas

SALLY: Jumprope

Bugle

Butterfly net

Pajamas

SNOOPY: a Beethoven T-shirt

Red and Yellow Supper dishes

WWI flying gear — helmet, goggles, long scarf

LUCY: Book

Clipboard and Pencil

Pajamas

CHARLIE BROWN: a large brown paper Lunch Bag

Peanut butter sandwich

Roller skates

SCHROEDER: Pajamas

ALL: Valentines

Baseball gear