

# **MADELINE AND THE GYPSIES**

## **Publication Draft**

*(Production Note: The illustrations in Ludwig Bemelmans' MADELINE AND THE GYPSIES (1958) were as informative to this play as was his text, perhaps even more so. There are only a few written lines at best per page, but those charming pictures speak a thousand words. A good close look at them will prove not only delightful, but quite telling. To this end, the page numbers from the book that served as each scene's source material will be noted at its start. These numbers refer to the hardback Viking edition of Bemelmans' book. And as much as these illustrations informed the play's dialogue and action, they should also its design. As a visual tribute in the Children's Theatre Company production, the proscenium of the stage was somewhat inspired by the "picture frames" Bemelmans painted on the inside front and back covers of each of his "Madeline" books. It depicted the walls of an old house in Paris with shuttered windows, serving on one side as Madeline's boarding school and opposite as the Spanish Embassy. Finally, much of the material to follow was invented during the rehearsal process of the premiere production and often in collaboration with the participating Circus Juventas. Future productions should feel free to take some liberties with this business, and create original clowning moments as well as particular circus acts that best suit the skills and inclinations of the performers.)*

## **Act I, Scene 1**

[Page 5]

*(The play opens upon the exterior described above. [Illustrations of the Old House in Paris and the Spanish Embassy can be found in MADELINE AND THE BAD HAT (1956).] The base of the Eiffel Tower looms in the background. There is music. Out of the front door of the house eleven little GIRLS march in two straight lines, followed by MISS CLAVEL. [One GIRL, who shall be called CLEMENTINE, has a slight speech impediment. She says all her "v"s as "f"s. This will finally come in handy in ACT II, Scene 1.]*

### **SONG: "TWO STRAIGHT LINES"**

MISS CLAVEL

IN AN OLD HOUSE IN PARIS THAT IS COVERED WITH VINES

*(Vines magically grow on the old house.)* =

LIVE TWELVE LITTLE GIRLS

GIRLS

IN TWO STRAIGHT LINES!

CLEMENTINE

But –

MISS CLAVEL

*(attempting to count the GIRLS as they “LA, LA, LA...” and dance about)*  
1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 - 11?

*(One seems to be missing. MISS CLAVEL tries to recount, a task made impossible by the GIRLS’ singing and dancing.)*

GIRLS

IN TWO STRAIGHT LINES WE BREAK OUR BREAD  
AND BRUSH OUR TEETH  
AND GO TO BED.

CLEMENTINE

But –

GIRLS

WE SMILE AT THE GOOD

*(A GENDARME, as seen in an illustration in the original MADELINE, enters and tips his hat.)*

AND FROWN AT THE BAD

*(A THIEF, also pictured in the original story, snatches the purse of a pretty young WOMAN who is passing by. He is quickly apprehended by the GENDARME. But rather than escorting the perpetrator to jail, the GENDARME escorts the lovely victim offstage. Ah, Paris!)*

CLEMENTINE

*(missing MADELINE)*

AND SOMETIMES WE ARE FFFERY SAD.

*(She spots her friend in the second-story window of the house.)*

MISS CLAVEL

Regardless,  
WE LEAVE THE HOUSE AT HALF PAST NINE

IN RAIN -

CLEMENTINE

But, Miss *Claffel* –

MISS CLAVEL

OR SHINE.

GIRLS

YES, WE LEAVE THE HOUSE AT HALF PAST NINE –

CLEMENTINE

*(trying one last time to let MISS CLAVEL know  
that MADELINE is still in the house)*

But please look *abofffe!* It's –

MISS CLAVEL

*(NOT singing)*

MADELINE!

MADELINE

*(in the window of the old house)*

Why, bonjour, my dear good Miss Clavel.

MISS CLAVEL

Bonjour, yourself, young mademoiselle.

It's half past nine. Time to leave the house.

MADELINE

Just as soon as I... feed my mouse.

*(She holds the creature from the original MADELINE book up by the tail. The eleven GIRLS scream, and as MADELINE closes her shutters, run across stage to the front of the Spanish Embassy. Opening his shutters, PEPITO appears in a second-floor window. With a watering can, he sprays the GIRLS who scream again and run back to where they started, as he closes his shutters. By now, MADELINE has arrived below, and once again reveals her pet mouse. The GIRLS scream once more, this time running center to MISS CLAVEL where they huddle close to her. PEPITO enters the stage riding on the back of a very sore and unhappy SERVANT.)*

PEPITO

Giddy-up and andale!

Quickly, before they get away!

GIRLS

*(shaking off the water)*

Oh, Pepito! You are such a bad hat.

PEPITO

I just wanted your attention, only that.

MISS CLAVEL

*(to GIRLS)*

The Spanish Ambassador's son, but as bad as he is haughty.

MADLINE

*(aside to her mouse)*

I must admit, I kind of like that he's a little naughty.

MISS CLAVEL

I shall speak, young man, to your father.

SERVANT

Miss Clavel, I shouldn't bother.

PEPITO

You see, an Ambassador doesn't have to pay rent,  
But he does have to go wherever he's sent.

SERVANT

Pepito's alone. His parents are away.

PEPITO

And I have no one with whom to play.  
So, please come, I invite you all,  
To a wonderful Gypsy Carnival!

GIRLS

Please, Miss Clavel!

PEPITO

I'll pay everyone's admission price!  
And I'm sure they even welcome mice.

MADLINE

Please, Miss Clavel!

PEPITO

I'm begging you on my...*servant's* knees.

*(He snaps the SERVANT's bowtie and pokes him in the belly,  
dropping the man to his knees.)*

SERVANT

Miss Clavel, *pretty* please!  
(*All beg.*)

MISS CLAVEL  
(*to the GIRLS*)

Very well. But you must be on your best behavior.  
I'll have two *straight* lines. Let's not see them waver.

(*All cheer. MADELINE blows a whistle loudly. Startled, MISS CLAVEL jumps, as the girls salute and take formation in two straight lines.*)

MADELINE  
(*resuming the song*)

FORWARD HO!

(*The parade begins.*)

PEPITO

HERE WE GO!

ALL

IN TWO STRAIGHT LINES!

(*"LA, LA, LAs" end the SONG as all dance off. But underscoring continues into the next scene, becoming pure "gypsy circus."*)

## **Act I, Scene 2**

[*Pages 7-11 and 14-15*]

(*The Carnival comes into view. The GIRLS gasp at the sights. GYPSIES are everywhere. Among other enticements, they set up a "Wheel of Fortune" on one side of the stage, a fortune telling booth opposite, and at center a small portable stage with a curtain that can be pulled opened or closed by hand. Upstage of that is a large structure, perhaps with a sign reading "CIRCUS TONIGHT."*)

PEPITO

There it is, girls! The Carnival at Notre Dame! Do you see the big circus tent?!

(*They nod excitedly.*)

MISS CLAVEL

Now, remember, act like proper little ladies and a respectable young gent-

*(But before she can finish, PEPITO holds up a fistful of paper Francs. With a squeal, the GIRLS all grab a share and, along with their young benefactor, noisily scatter every which way, each drawn by a different exciting attraction.)*

Stop! Come back! Show that you are refined  
Children! Children! Childr- ...Oh, never mind.

*(There is too much commotion, so much to see and do. The GYPSIES, who now man booths, concessions, and rides, will do double-duty, later serving as circus performers. A GYPSY MAMA, inside the fortune telling booth, reads a few GIRLS' futures with a crystal ball as hens peck at the ground in time to the music. Other GIRLS buy treats from Gypsy Vendors. A circus STRONGMAN, who has carried on a bull tub – that low round decorative pedestal on which circus animals sit or stand – climbs atop it to get the crowd's attention, but not before being sure to grab a sausage from one of the vendors. The "side show" is about to begin. [The following acts were used in the premiere production. Most should be replicable, but can be replaced or eliminated as need be.]*

#### STRONGMAN

*(indicating the portable stage, perhaps barking into a megaphone)*

Step right up! Step right up! Here is an act not to be missed –

*(The GIRLS gather around, handing him Francs.)*

the one and only "Human Pretzel" – our contortionist!

*(He draws open the curtain, and music accompanies the brief performance. Applause as he closes the curtain, and turns his audiences' attention to another act to one side of the stage, once again collecting Francs, of course.)*

You won't believe your eyes! You'll do a double take  
when you see our real Fakir charm his deadly snake.

*(The STRONGMAN crosses down center to count his cash as the Snake Charmer's flute lures a snake from a basket. The GIRLS are terrified, But then they see that the snake is a fake attached to the hat of a CLOWN who climbs out of the basket. This CLOWN is a silent character. The Snake Charmer angrily waves his flute at the CLOWN who runs away, colliding into the STRONGMAN sending all of the paper money he's collected flying into the air. The angry STRONGMAN threatens the CLOWN who pulls the man's megaphone or hat over his face and runs. The STRONGMAN pursues him offstage, handing the megaphone to another GYPSY, who takes over the carnival barking.)*

#### BARKER

Wait! Here comes a wild horse, so move aside;  
make way for our daredevil's brave trick-ride!

*(As the horse crosses down center with its rider standing on its back, PEPITO stops it by pulling its tail, causing it to buck and whinny. Then the boy fires his slingshot at it, sending it running off, its rider hanging on for dear life. MISS CLAVEL chases PEPITO offstage. The BARKER draws everyone's attention elsewhere.)*

BARKER

*(at the Wheel of Fortune)*

Come try your luck! Give the wheel a spin!

*(Displaying a kewpie doll with a striking resemblance to MADELINE)*

See the fabulous prize you can win!

*(CLEMENTINE, the girl with the slight speech impediment, pays a franc and spins the wheel. But she does not win.)*

Too bad. You lose. Sorry, dear.

*(CLEMENTINE walks away dejected. MADELINE, seeing this, offers her franc and spins the wheel. The pointer stops at the right place, lights flash, bells ring. The BARKER hands her the doll, as the CLOWN, still running from the STRONGMAN, re-enters and hides behind the curtain of the portable carnival stage.)*

Hey, we have a winner here!

MADLINE

Clemmy dear, a surprise!

*(She offers CLEMENTINE the prize.)*

CLEMENTINE

You mean it's mine?

MADLINE

Please don't decline.

CLEMENTINE

*(embracing the toy)*

Oh, I'm *efffer* so grateful. I shall name her...Madeline!

BARKER

*(as the STRONGMAN re-enters looking for the CLOWN)*

Now a feat of prestidigitation to give you a rise –

Miraculous levitation, which always mystifies!

*(The CLOWN appears and seems to be floating in air. His head and arms protruding from one side of the curtain, his legs the other. The STRONGMAN spots him, but is amazed by this ability. The CLOWN 's head then appears above the center of the curtain, one of his legs rising on each side of the curtain, ending up upside-down on each side of his head. All the GIRLS are amazed, but PEPITO quickly draws open the curtain, revealing the CLOWN holding two false legs on sticks. The STRONGMAN roars and resumes his chase. The CLOWN uses the false feet to step on each of the STRONGMAN's feet, but upon recovering the STRONGMAN grabs those two fake legs and tosses them onto the ground. He starts after the CLOWN once again, but PEPITO comes to the rescue, tripping the STRONGMAN with one of the discarded feet. He falls on his face as the CLOWN salutes the boy and runs off. MISS CLAVEL re-enters and resumes her pursuit of trouble-making PEPITO. The carnival action continues. A performing SEAL cuddles up to CLEMENTINE who is now sitting on the portable stage playing with her doll. The BARKER gestures for her to give a Franc, which buys her a ball to balance on the SEAL's snout. Other GIRLS gather to watch. Afterwards, the SEAL snuggles with CLEMENTINE. PEPITO runs back on stage, still pursued by MISS CLAVEL. But now exhausted, the nun plops down on the little stage. The SEAL claps and gives the unsuspecting nun a kiss.)*

MISS CLAVEL

Ugh!

STRONGMAN

*(having given up his pursuit of the CLOWN)*

Come now, Sister; don't be such a priss.

MADELINE

That's what we called being "sealed" with a kiss!

*(The SEAL led off by a GYPSY juggling fish.)*

BARKER

All the way from exotic India, for the first time in France:  
The most colossal and stupendous of performing elephants!

*(The ELEPHANT enters majestically to many "Oohs" and "Ahhs" and the tune of the "Can-Can" which the GIRLS dance along to. He plants one foot on the bull tub and trumpets gloriously. MADELINE, eager to share the excitement with her own pet, takes it out of her pocket .)*

MADELINE

Look, dear mouse, have you ever seen such a sight?

*(Inadvertently brandishing it in the ELEPHANT's face, the poor beast bellows loudly and begins to run amok. The STRONGMAN and other gypsies struggle to get the creature back under control.)*

STRONGMAN

It seems your little friend is causing quite the fright.

MADELINE

How surprising to find someone as large as house  
afraid of something so little as a mouse.

*(To the ELEPHANT as she returns the mouse to her pocket)*

Sorry. I've put her away, so you can relax.

STRONGMAN

Mice always give elephants panic attacks.  
So thank you; that's better. Now calm is restored.

*(An entering LION roars and the GIRLS scream.)*

PEPITO

*(jumping into the arms of the STRONGMAN)*

That was until your lion just roared.

*(The STRONGMAN dumps him on the ground.)*

MADELINE

*(crossing to the LION and the cowering, whimpering GIRLS)*

Now, no need to cry in fear, girls – not one single “boo-hoo.”  
Instead, you need only face that lion and say - “Pooh-pooh!”

*(The beast looks at the audience, shakes its head in disbelief, makes a funny growl, and heads offstage, with all the GYPSIES following. The CLOWN re-enters with a little seat and a newspaper, the France Soir. He sits and begins to read the daily news. This is his greatest pleasure. Just then, the Ferris wheel lights up and begins to spin. It is magnificent! Now, the children all have a common destination.)*

PEPITO

The Ferris wheel!

MADELINE

Is it for real?!

(PEPITO nods.)

Such a breathtaking height!

ALL GIRLS

Oh, dear Miss Clavel, might...?

MISS CLAVEL

Two in each car, girls. Do you hear? Only two!  
...And if you don't mind, I may even join you.

*(All run off to board the ride. CLEMENTINE stops, and gives her doll to the CLOWN for safe-keeping before joining the others. As, the CLOWN clears the stage, all re-enter in pairs carrying the lighted bar that would hold them securely in their seat. MADELINE and PEPITO share one "car," MISS CLAVEL and CLEMENTINE another. The GIRLS paired up, also. The Ferris Wheel ride is performed as a choreographed piece danced between two huge brightly lit spinning wheels.)*

**SONG: "THE FERRIS WHEEL"**

ALL

*(singing)*

DOWN AND UP AND UP AND DOWN -  
WE LOVE THE WAY THE WHEEL GOES AROUND!

GIRLS IN FIRST CAR

We could ride this for another hour!

GIRLS IN SECOND CAR

Hey, now we're as tall as the Eiffel Tower!

ALL

*(singing)*

HIGH AND LOW AND LOW AND HIGH  
WE TOUCH THE GROUND AND THEN THE SKY!

GIRLS IN THIRD CAR

This view could only be called "bird's-eye."

GIRLS IN FOURTH CAR

Up here you can see right to Versailles!

ALL

*(singing)*

ROUND WE GO, BOTTOM TO TOP.

WE HOPE THE WHEEL WILL NEVER STOP!

*(A sudden gust of wind blows loudly.)*

GIRLS IN FIFTH CAR

The wind's starting to really blow!

*(Another loud gust sounds, blowing MADELINE's and PEPITO's hats to the ground.)*

PEPITO

Oops, there go our hats!

MADELINE

Oh, no!

CLEMENTINE

It is getting *offfercast* and breezy.

MISS CLAVEL

And my stomach feels a little queasy.

ALL

*(singing)*

Ooooooh!

SPIN AND SPIN AS THE SKY TURNS DARK -

*(A bolt of lightning and a loud clap of thunder.)*

MISS CLAVEL

Children, it's time to disembark!

*(As the wheel lets each car off one by one, the storm intensifies, and MADELINE and PEPITO plot.)*

Quickly now, let's get out of the rain.  
Such a downpour could flood the Seine!

MADELINE

Oh, Pepito. I want just one more ride!

PEPITO

Easy! All we have to do is hide.

*(They disappear. Just then the CLOWN returns and hands CLEMENTINE back her doll. She runs to join the others. Then the CLOWN notices MADELINE's and PEPITO's hats. He picks them up, putting PEPITO's on over his own.)*

MISS CLAVEL

*(standing by a sign reading "STATION DE TAXI")*

Taxi!

*(Honking is heard amidst the thunder. A wildly careening taxicab pulls up to a screeching halt. [In the CTC production, the cab was simply an actor holding a steering wheel. He wore goggles and a white scarf stiffened to stay stretched out behind him, creating the illusion of his constantly driving at high speed.]*

Come along, children; form two lines!  
Hurry up, now. No monkeyshines!

*(She begins counting her charges as they enter the cab in pairs. As she does so, the CLOWN brings MADELINE's hat to CLEMENTINE who puts it on her doll.)*

1 – 2 -

3 – 4 -

5 – 6 -

7 – 8 -

Come, come, one and all. Don't hesitate!

9 – 10 -

*(The CLOWN is swept into the cab by the last several GIRLS, but wearing Pepito's hat. MISS CLAVEL hastily counts him by mistake.)*

Pepito. That's 11.

*(The CLOWN exits opposite, unseen by MISS CLAVEL who is looking for her last two GIRLS.)*

Oh, but where in heaven -

*(CLEMENTINE, carrying doll wearing Madeline's hat, is the last to board.)*

MISS CLAVEL

Ah, you're 12, sweet Clementine!

CLEMENTINE

And here is *loffely* Madeline!

*(In too much of a hurry, MISS CLAVEL is fooled by the hat and the doll's resemblance to MADELINE, and counts the toy.)*

MISS CLAVEL

Tres bien, she makes 13!

*(Getting in herself)*

Oof, I feel like a sardine.

*(Another clap of thunder and bolt of lightning.)*

MISS CLAVEL

*Safely home, driver, where it's comfy and dry;  
to Mrs. Murphy's hot soup, then sweet beddy-bye.*

*(He steps on the gas and roars off, the girls screaming, the horn honking, the tires screeching all the way. The stage is empty of people. Slowly, MADELINE and PEPITO peer up out of their car, stranded high atop the Ferris wheel. [In the CTC production, the two children were now in a Ferris Wheel car high in the air, the lit safety bar they had carried in their hands now attached to their seat.]*

PEPITO

Success, Madeline. We have been forgotten.

MADELINE

Yes, but the weather has turned from bad to rotten.

*(Another clap of thunder, bolt of lightning. They hug each other involuntarily.)*

Help!

PEPITO

Silly girl, be like me. I know no fear.

*(An even louder crash of thunder and brighter bolt of lightning. PEPITO hugs MADELINE.)*

Help! Please save us!

MADELINE & PEPITO

Someone get us off of here!!

PEPITO

*(spotting the CLOWN with an umbrella and the STRONGMAN  
who is eating his sausage in the shelter of the fortune telling booth)*

Hey! It's us! We're up here, Clown!

MADELINE

Strongman, can you help us down?

PEPITO

Rescue us, please

MADLINE

before we freeze!

*(The underscored rescue begins, the attempt beginning with a sequence of lazzi, the STRONGMAN trying unsuccessfully to climb onto the CLOWN to reach the children. As this occurs)*

PEPITO

Madeline, I'm afraid we may be stuck.

MADLINE

*(calling to would-be rescuers)*

Excuse me, could you maybe call a fire truck?

*(The rescuers spot a rope.)*

PEPITO

Look, it's a rope!

MADLINE

At last, some hope!

PEPITO

*(as the CLOWN prepares to toss the rope)*

Heave ho!

MADLINE

*(as the CLOWN lassos the STRONGMAN instead)*

Oh, no.

PEPITO

So much for that great plan.

MADLINE

No, here goes the Strongman!

*(The STRONGMAN manages to loop the rope onto the Ferris Wheel car and begins to haul it toward the ground, the CLOWN securing the opposite end. But this attempt is spoiled when the CLOWN gets his foot caught in the rope and is pulled skyward with each tug. The car is released and floats skyward again. The children scream.)*

PEPITO

Oh, this scheme is bound to fail.  
We had best both start to bail.

MADELINE

*(to the would-be rescuers)*

Please try again  
for who knows when  
another thunder boom

PEPITO & MADELINE

will spell our certain doom!

*(The STRONGMAN tries again, and this time he succeeds. After lowering the car, he lifts each child to safety as the CLOWN struggles to hold the car at ground level. The STRONGMAN whisks the children to GYPSY MAMA, now waiting to wrap them in warm blankets. They exit as the CLOWN, still holding onto the car, is slowly lifted into the air. Blackout. [One alternative approach is to eliminate all or some of the dialogue above and have the GYPSY MAMA begin shouting orders in an Eastern European-sounding rhyming gypsy gibberish to the CLOWN and STRONGMAN. A slapstick sequence begins as they unsuccessfully attempt a rescue. As this continues, the GYPSY MAMA, beneath an umbrella, rolls her eyes, and walks over to the ride's control lever. Giving it a simple pull, the children's car lowers to the ground. She escorts the two offstage, shaking her head. The CLOWN and STRONGMAN, trying to climb one another, look out toward the audience, collapse in a heap. Blackout.]*)

## **Act I, Scene 3**

*[Pages 12-13]*

*(The GIRLS' bedroom in the old house covered with vines. The GIRLS, some still drying their hair with towels, are already dressed for bed. MISS CLAVEL enters wheeling a cart. On it are 12 bowls of hot soup.)*

MISS CLAVEL

Ooh la la la la la la la la. Mes pauvre petits.  
Hurry, now, get under your sheets.  
Be warm and cozy. You'll eat in bed.  
You'll stay well, if you're well fed.

*(As she begins serving hot soup down the line of beds)*

And happy if you plan ahead.  
That's what one does when one's well-bred.

So, that carnival visit will be our last

*(The GIRLS groan.)*

...without first checking the weather forecast.

GIRL

But we had such fun at the fairground!

MISS CLAVEL

Just be grateful you're home safe and sound.

*(Serving CLEMENTINE, who still holds her doll)*

In fact, dear children, let us offer a humble Grace,  
thankful for *everything*, not just this bouillabaisse.

CLEMENTINE

*(troubled by the potential duration of the Grace)*

Gracing *effferything*? Oh, but that will take so long!

MISS CLAVEL

*(continuing to serve the soup)*

Come, girls, let us sing. I believe you know the song.

**SONG: "WE ARE THANKFUL"**

GIRLS

WE ARE THANKFUL  
FOR THE FOOD UPON OUR TABLE,  
AND FOR LIVES SO VERY STABLE  
THAT WE FIND OURSELVES QUITE ABLE  
TO FUNCTION  
WITHOUT PAUSE OR COMPUNCTION.

MISS CLAVEL

Yes,  
BOW YOUR HEADS, GIRLS, AND GENUFLECT  
'CAUSE WE'VE BEEN BLESSED TO COME TO KNOW WHAT TO EXPECT.

GIRLS

OUR DAILY LIVES ARE SET – IN EVERY LAST RESPECT -  
SO, IN EFFECT, OUR LIFE'S CORRECT, INDEED PERFECT.

*(The GIRLS lift their spoons to their mouths, but are stopped from  
tasting the welcomed soup by MISS CLAVEL's continuation of the song.)*

MISS CLAVEL  
WE TAKE GREAT COMFORT IN ROUTINE.  
IN TWO STRAIGHT LINES.

GIRLS  
NO IN-BETWEEN?

*(They are given a non-verbal reply by their teacher.)*

WE ARE THANKFUL  
FOR SUCH CONSISTENCY  
AND REGULARITY.

CLEMENTINE  
OH, MISS *CLAFEL*, I *HAFFFE* TO PEE!

MISS CLAVEL  
POTTY TIME,  
DEAR CLEMENTINE, IS TEN OF THREE.

*(CLEMENTINE cringes and squirms.)*

MISS CLAVEL  
Just  
CROSS YOUR LEGS, GIRLS, AND GENUFLECT  
'CAUSE WE'VE BEEN BLESSED TO COME TO KNOW WHAT TO EXPECT.

GIRLS  
OUR DAILY LIVES ARE SET – IN EVERY LAST RESPECT -  
SO, IN EFFECT, OUR LIFE'S CORRECT, INDEED PERFECT.

*(They once again eagerly raise their spoons to their mouths, but, alas, are once again stopped by MISS CLAVEL.)*

MISS CLAVEL  
Ahem!

GIRLS  
*(each taking one)*  
AMEN!  
AMEN!

*(After that eleventh "Amen" they all briefly glance at the last – empty – bed, then quickly slurp down their soup before stopped yet again.)*

MISS CLAVEL

*(collecting the spoons and empty bowls as she wheels the cart from bed to bed)*  
Girls, the reason that you are so secure  
is that we follow standard procedure.  
Now, you were just one “Amen” shy.

CLEMENTINE

But –

MISS CLAVEL

This time I will not ask you why.

½ OF THE GIRLS

But Miss -

MISS CLAVEL

Now, you’ve finish supper; and it *is* half past nine.

OTHER ½ OF THE GIRLS

But Miss Clavel –

MISS CLAVEL

Not now, children!

ALL GIRLS

But you’ve lost –

MISS CLAVEL

*(reaching the last bed – finding it empty)*

MADELINE!?!

*(Musical button.)*

## **Act I, Scene 4**

*[Pages 16-17]*

*(The CLOWN and STRONGMAN ride in on a Gypsy Wagon pulled by two horses. The STRONGMAN is happily enjoying noshing on a sausage. Opposite, GYPSY MAMA enters with the two children, wrapped in blankets.)*

GYPSY MAMA

*Madeline.* That is such a lovely name.  
But you’re soaked to the bone, dear; what a shame.

*(And to the boy)*

And you are?

PEPITO  
(*arrogantly*)

Pepito, of course! From Spain.

GYPSY MAMA

Well, come in, both of you, from the rain.

MADLINE

It's so good to get out of the cold and wet.

GYPSY MAMA

(*handing the children circus garb taken from the wagon*)

Change into these, my dears; you'll feel better yet.

PEPITO

And who will be my servant to help me dress?

(*The CLOWN and STRONGMAN, standing side by side, look at each other. The STRONGMAN points to the CLOWN with his sausage. The CLOWN slaps it away. He does so again. The CLOWN slaps it away harder, and it swings and hits him on the head. Both the CLOWN and STRONGMAN point to the production's orchestra conductor in the pit. He just shrugs.*)

GYPSY MAMA

(*to PEPITO*)

We're a bit shorthanded right now, I confess.

You'll have to try, on your own, to do your best.

PEPITO

Hmpf! This is no way to treat a special guest.

(*He haughtily grabs the garb. MADLINE takes hers, and they step behind the wagon to change, as the CLOWN and STRONGMAN hang a makeshift drape.*)

STRONGMAN

I say we sell that boy – no matter the pay!

Heck, let's just give the spoiled monster away!

GYPSY MAMA

Hush! Don't you see?

It was destiny

that sent the torrential downpour

which brought these children to my door.

I'll hold them close forevermore;

they're just what I've been praying for!

STRONGMAN

Oh, but why such a fuss?  
After all, you've got us!

*(He gives GYPSY MAMA a crushing bear hug and kiss on the cheek. CLOWN intercedes trying to get into it, and inadvertently separates GYPSY MAMA from the huddle, which leaves STRONGMAN kissing him.)*

GYPSY MAMA

Ah, I rest my case!

*(The STRONGMAN realizes what he's doing, and pulls away in disgust. The CLOWN gives him a quick kiss back. The STRONGMAN repells him.)*

...And detect a trace  
of jealousy.

STRONGMAN

Jealous? Not me!  
Of who? Children without the brain  
to come inside out of the rain?

GYPSY MAMA

Hush! They're coming! Another word and I will see red!

*(MADELINE appears from behind the drape in her gypsy circus garb. GYPSY MAMA fusses over her. Then PEPITO enters from around the wagon. His new clothing is put on a bit funny. But GYPSY MAMA likes it even more. She squeals with joy, pinches his cheeks and plants a big loud raspberry of a kiss on the side of his face.)*

My, you look...perfect! Now quickly, climb into bed,  
while I fix you something ...soothing.

MADELINE

*(as PEPITO joins her on the wagon)*

Like Miss Clavel's camomile tea!?

GYPSY MAMA

Oh, even better than that, my dear Madeline, so you will see.  
My homemade "potent" medicine.

*(Helping the children settle into bed, handing them each a steaming glass of brew.)*

So drink it down before I tuck you in.

PEPITO

It tastes funny.

*(The CLOWN takes PEPITO's cup, takes a drink, gargles with it, indicates to self that it's fine, spits it back into the cup, and returns it to PEPITO who, unaware of what just happened, finishes it.)*

MADLINE

*(to GYPSY MAMA, questioning the efficacy and safety of the brew)*

Are you sure - ?

GYPSY MAMA

*(interrupting)*

Your Gypsy Mama knows every cure.  
A fine prescription, believe you me!  
So finish it all – Tout Suite!

*(The children swallow it down quickly. The CLOWN and STRONGMAN take their empty glasses, as GYPSY MAMA boards the wagon, places two pillows on her lap, and signals the children to rest their heads.)*

Now, dear children, close your eyes.  
All will be better when you arise.

**SONG: "GYPSY LULLABYE"**

GYPSY MAMA

*(gently, as the STRONGMAN silently mocks her singing,  
but soon gets caught up in the music)*

AAAAAAAAAAAAAH.  
DREAM GYPSY DREAMS OF NEW HORIZONS,  
NEW ADVENTURES, NEW SURPRISIN'S.  
AH, SLEEP IS NEAR. MAY DREAMS TAKE YOU FAR  
AS WE NOW FOLLOW THE EVENING STAR.

STRONGMAN

*(loudly, up tempo, out of control, jarring the children awake,  
as the CLOWN tries to quiet him)*

BONSOIR! GOODNIGHT! BONSOIR!  
BONSOIR! GOODNIGHT! BONSOIR!  
AS WE NOW FOLLOW THE EVENING STAR!  
BONSOIR! GOODNIGHT! BON-!

GYPSY MAMA

*(spoken angrily)*

Shhhah!!! You woke them! That's all wrong!

STRONGMAN

Can I help it? Even my voice is strong!

*(The CLOWN steadies the nervous horses, and GYPSY MAMA tries again, the children putting their heads back down)*

GYPSY MAMA

*(gently, as the STRONGMAN struggles to contain his growing exuberance)*

AAAAAAAAAAAAAH.

WE FOLD THE BIG WHEEL AND THE TENT,  
PACK OUR WAGON, AND NEVER LAMENT.  
A HASTY "ADIEU" AS AWAY WE STEAL,  
FOR THE LIFE MOBILE IS THE LIFE IDEAL.  
LET OTHERS CRY "THEY CAME AND WENT!"  
WE TRAVEL TO OUR HEART'S CONTENT!

CLOWN

*(again up tempo and loud, once again waking the children)*

SOMNOLENT! GO TO SLEEP! SOMNOLENT!  
SOMNOLENT! GO TO SLEEP! SOMNOLENT!  
WE TRAVEL TO OUR HEART'S CONTENT!  
SOM-

GYPSY MAMA

*(furious)*

Noooo!!!!!! How many times must I tell you to be quiet?!

CLOWN

Forgive me, Mama. I really did try it.  
But I'm a gypsy. Music makes my head spin!

GYPSY MAMA

Nonsense! All you need is some self-discipline.

*(Now the CLOWN starts the "AAAAAAAAAH" incantation to resume the music. He and the GYPSY MAMA sit the STRONGMAN down on the wagon and place pillows on his lap. The STRONGMAN is taken aback, clearly uncomfortable when the children rest their heads once again on those pillows, but soon picks up the chant begun by the CLOWN.)*

STRONGMAN

*(gently, as slowly but surely GYPSY MAMA now finds herself fighting to maintain control as the music stirs her gypsy blood)*

- AAAAAAAAAAH.

IT DOESN'T TAKE A CRYSTAL BALL  
TO KNOW THE SLEEP IN WHICH YOU FALL  
WILL FILL WITH DREAMS THAT WILL ENTHRALL  
WITH VISIONS OF NEW PORTS-OF-CALL,  
FOR GYPSIES DO NOT LIKE TO STAY.  
THEY ONLY COME...TO GO AWAY.

GYPSY MAMA

*(unable to contain herself any longer, way up tempo and really loud, startling not only the children, who cover their ears, but the horses who bolt away)*

ALLEZ! GO 'WAY! ALLEZ!  
ALLEZ! GO 'WAY! ALLEZ!  
THEY ONLY COME TO GO AWAY!  
ALLEZ! GO 'WAY! ALLEZ!

STRONGMAN

*(with CLOWN gesturing the same)*

SHHHHHHHH!

GYPSY MAMA

Who? Me?

*(CLOWN and STRONGMAN nod.)*

Oopsy!

*(She tucks the children back in, and all finish the song as the lullaby it was meant to be. As they sing, the CLOWN gestures for the STRONGMAN to pull the wagon in place of the missing horses. To encourage him, the CLOWN, sitting in the driver's seat, attaches the sausage to a fishing pole and dangles it just out of reach in front of the now-hitched STRONGMAN who pursues it offstage, wagon in tow.)*

GYPSY MAMA & STRONGMAN

SWEET GYPSY DREAMS TO BOTH OF YOU.  
WHEN YOU AWAKE, YOU'LL SEE THE WORLD ANEW.

## **Act I, Scene 5**

*[No source pages for this scene.]*

*(The "Cab" pulls up to the now deserted fairgrounds at Notre Dame, with*

*MISS CLAVEL and Pepito's SERVANT as the CABBIE's passengers. A street sweeper is sweeping away the last bit of debris of the gypsy circus as the cab comes to a screeching halt.)*

CABBIE

You see, the grounds are completely clear.

MISS CLAVEL

It's as if those gypsies were never here!

*(To SERVANT)*

And the children are with them?

SERVANT

Of that I'm quite sure.

MISS CLAVEL

Then you must help me find them, *senor*, por favor!

SERVANT

But how, Sister? Gypsies never stay long in one place.

MISS CLAVEL

Dear heaven, will I never again see Madeline's sweet face?

SERVANT

If I know *Senor Pepito*, he'll soon cause so much *strife* –

CABBIE

the gypsies will want he and Madeline out of their...*leaf*?

MISS CLAVEL & SERVANT

*Life!*

CABBIE

Right!

SERVANT

*Senor*, pardon. But here we all speak in rhyme, you know. Yet I notice – if you do not mind me saying so – That this is something you've really managed to bungle.

CABBIE

Alas, rhymes always get stuck on the tip of my...*tongue*!

MISS CLAVEL

(to *SERVANT*)

Never mind that. You must get word to Pepito's parents.

SERVANT

I don't deny it.

...But not just yet, Sister.

CABBIE

Why not?

SERVANT

(with a big sigh)

I'm quite enjoying the peace and quiet.

*(Smiling broadly, he exits with a passerby, the pretty young WOMAN rescued by the GENDARME in the first scene. This is, after all, Paris.)*

MISS CLAVEL

Despite the seeming cheer in that remark,  
For me there has never been a day so dark.

*(She and the CABBIE drive off into the night, MISS CLAVEL taking one long last look behind her.)*

## **Act I, Scene 6**

*[Pages 18-19]*

*(Dawn of a bright new day. Music change. On the opposite side of the stage, the gypsy wagon rolls onto the grounds of the Chateau de Fontainebleau. The GYPSY MAMA is gently waking the still sleeping children. The CLOWN plays the tambourine in accompaniment to the music, while also reading his newspaper [as is pictured on pages 18-19 in MADELINE AND THE GYPSIES - although it's hard to see because he's sitting right on the fold]. Leading the other GYPSIES, the STRONGMAN enters carrying a barbell. All begin setting up camp.)*

**SONG: "THE WORLD BELONGS TO YOU"**

*[interspersed throughout this and the next scene]*

GYPSY MAMA

A BRIGHT NEW DAY – THE SKY IS BLUE.  
THE STORM IS GONE; THE WORLD IS NEW.  
THIS IS THE CASTLE OF FOUNTAINBLUE.  
CHILDREN, COME OUT, ENJOY THE VIEW!

*(Much gypsy activity begins as MADELINE and PEPITO climb out of the wagon to marvel at their surroundings and the excitement of the gypsy hustle and bustle. The CLOWN, sitting on the bull tub, begins shucking oysters in a bucket. PEPITO slaps the STRONGMAN's belly and the man drops the barbell onto his head, which sends him sprawling to the ground.)*

PEPITO

I've never seen a castle quite so splendid

MADLINE

Or so grand!

GYPSY MAMA

See, children. That's what comes from joining-up with a gypsy band.

MADLINE

*(along with the STRONGMAN under his breath)*

Joining-up?

GYPSY MAMA

Castles for playgrounds. And that's just the start.  
As for being a gypsy – well, here's the best part:

ALL GYPSIES

*(except the CLOWN and STRONGMAN)*

WE TELL FORTUNES; WE SING AND DANCE,  
WITH HEARTS AS BIG AS OUR ELEPHANTS.  
GIVE US THE GYPSY LIFE, CAREFREE AND WILD –  
THE PERFECT LIFE FOR EVERY CHILD!

NO RULES TO FOLLOW, NO BOTHER OR FUSS.  
WE'RE GYPSIES! THE WORLD BELONGS TO US!  
HEY!

STRONGMAN

*(to the CLOWN)*

But is it "perfect" for me? No, indeed!  
Now I've got two more hungry mouths to feed.  
Argh! We've traveled too far; can't send them back.

*(But he gets an idea.)*

...Unless we ship them off...in a gunnysack!

*(The GYPSY MAMA attacks the CLOWN – not the STRONGMAN - for this, knocking off his hat and berating him with gypsy gibberish curses.)*

STRONGMAN

(to CLOWN)

Now look what you've done. You've gotten Gypsy Mama mad!  
She wouldn't be angry if you weren't so bad!

*(He knocks the CLOWN off of the bull tub and dumps the bucket of oysters into the CLOWN's hat.)*

MADLINE

Pepito, I'm not sure if this should scare us,  
but we might be a *million* miles from Paris.

GYPSY MAMA

There, there now,  
A LITTLE SOMETHING FOR YOU TO PONDER:  
GYPSIES ARE HOME WHEREVER THEY WANDER.  
SO NO MATTER WHERE WE DWELL,  
THE WORLD IS YOUR OYSTER –

STRONGMAN

BREAK OPEN ITS SHELL!

*(The CLOWN dumps the hatful of oysters on the STRONGMAN's head. Joyful chaos! All the GYPSIES dance as the STRONGMAN takes off in pursuit of the CLOWN who eventually ducks into the orchestra pit, grabs the conductor's baton, and begins conducting the band. This fools the STRONGMAN for a moment only. The CLOWN escapes his clutches with a distraction – tossing the show's score into the air.)*

GYPSIES

*(ending the dance break and the song)*

HEY!

*(Lights out.)*

## **Act I, Scene 7**

*[No source pages for this scene.]*

*(On one side of the stage, lights up on MISS CLAVEL who sits on MADLINE's empty bed, sadly stroking the covers. She is holding a candle. Slowly throughout the scene, the other GIRLS join her, each carrying a candle, and CLEMENTINE her doll, as well.)*

MISS CLAVEL

Our precious pearls lost! They could be a million miles from here!  
Oh, we may never see the two of them again, I fear!

GIRL

Dear Miss Clavel, I must exclaim: "Au contraire."  
They will both return tout suite; so don't despair.

MISS CLAVEL

And just what makes you so certain, ma cher?

GIRL

Easy. They forgot a change of underwear!

*(There is a funny little musical "plink." MISS CLAVEL touches her scalp beneath her wimple.)*

MISS CLAVEL

*(aside)*

I think I just got another gray hair.  
Perhaps, dear children, we had best say a prayer.

*(All the GIRLS are onstage by now, and all here bow their heads.)*

Dear Lord,  
THE GYPSY LIFE IS CAREFREE AND WILD,  
THE WORST SORT OF LIFE FOR ANY CHILD.

GIRLS

*(joining MISS CLAVEL)*

SO IF IT'S NOT TOO INOPPORTUNE,  
PLEASE BRING OUR STRAYS HOME TO US SOON.  
WE MISS THE WAY MADELINE SMILED, PLUS  
THE WAY THAT PEPITO OFT' BEGUILDED US.

MISS CLAVEL

SO MAY THESE SIMPLE WORDS SUFFICE,  
AND FLOAT STRAIGHT UP TO PARADISE.

ALL

AMEN.

*(All blow out their candles. Lights and music change. Opposite now is Pepito's SERVANT is on the telephone inside the Spanish Embassy. He is dressed quite inappropriately. On the phone table is a vase with a rose, a small table cloth, and a fruit bowl.)*

SERVANT

I'm afraid you can't speak with him just now, Senor Ambassador.

...Uh, he's with Madeline. You know, that little girl who lives next door.  
...Oh, no. Pepito's been no trouble. No trouble at all.  
...Of course. If there is any problem, I'll be sure to call.  
...No! No need to hurry back. After all, you are duty-bound.  
Everything is fine, Senor (- *he hangs up the phone*)...so long as Pepito's not around.

A SERVANT IS QUITE RECONCILED  
TO A LIFE SELDOM CAREFREE OR WILD.

*(He wraps the table cloth around his waste, and puts the fruit bowl on his head.)*

BUT SAY "ADIOS" TO ONE BAD HAT,  
AND EVERYTHING CHANGES (- *he snaps his fingers* -) JUST LIKE THAT!

*(He snaps his fingers again. And again. And is soon doing a flamenco dance of joy, ending with the rose in his teeth.)*

OLE!  
Hey-hey.

*(Exit. Lights out.)*

## **Act I, Scene 8**

*[Pages 24-27]*

*(Gypsy music. The full stage now becomes Carcassonne, the newest camp. The large upstage structure holds multiple clothesline where, among other items, MADELINE and PEPITO's regular clothing hangs, as does one of the umbrellas used at the rained-out carnival. A tightrope is being rigged up center. [The tightrope in the CTC production was only about four feet off the ground and had mats placed beneath it as part of the set-up.] To one side of the stage, bubbles float out of a bathtub where the seal and fully-dressed CLOWN bathe. Opposite the ELEPHANT and a trainer wash clothing in a washtub. Circus paraphernalia is scattered about, as everyone is preparing for the day ahead. MADELINE approaches the ELEPHANT.)*

### MADELINE

Hello, dear sir; I hope you won't mind some advice,  
which has to do with your attitude towards...mice.

*(She reveals her pet. The ELEPHANT panics, squirting the audience with its trunk, the orchestra conductor wisely holding an umbrella over his head. But MADELINE tenderly persists.)*

You're too big a fellow and a mouse way too small  
for you to have cause to be frightened at all.  
In fact, you'd be wise to befriend this cute creature.  
He can scratch every itch your trunk can't quite reach, sir.

*(She carefully places the MOUSE on the ELEPHANT. It scurries about,  
and the ELEPHANT lets loose with a great happy sigh before giving MADELINE  
a big kiss with its trunk. The GYPSY MAMA observes this and is pleased.)*

GYPSY MAMA

Madeline and Pepito, I think at last  
you are ready to join our gypsy cast.

*(To STRONGMAN and CLOWN)*

They've traveled with us to many a town,  
so what do you say, Strongman and Clown,  
time we teach these children our circus skills?

STRONGMAN

*(as the CLOWN begins climbing out of the tub)*

Us?! Why, the very thought gives me the chills!  
I won't!

*(And pushing the CLOWN back into the bath)*

Him neither! We don't know how!

GYPSY MAMA

*(threatening, as the CLOWN climbs out once again)*

You'll teach them, boys. And you'll teach them now!

*(She pushes the innocent CLOWN back into the tub.)*

PEPITO

*(crossing to the tightrope)*

Don't be chicken, Madeline,

*(- the chickens squawk -)*

come try the high wire!

MADELINE

I'm not frightened!

*(Climbing onto the platform at one end of the wire, she attempts – with underscoring - to step onto the tightrope, but keeps withdrawing.)*

Okay. So I'm a liar.

*(PEPITO laughs. The STRONGMAN lifts him out of the way.)*

Oh, Gypsy Mama, I can't do this. I can't do it at all!

GYPSY MAMA  
*(to STRONGMAN & CLOWN)*

Help her!

STRONGMAN  
*(to MADELINE, referring to the CLOWN who is attempting to mount the platform opposite the girl's)*

Don't worry! He's here to catch you if you fall!

*(He slaps the CLOWN who proceeds to fall. The GYPSY MAMA gives the STRONGMAN the evil eye, as the CLOWN re-attempts the climb. The "Eye" does the trick; the STRONGMAN backs down. Again, to MADELINE)*

But you won't! Here's the secret – Just don't look down!  
Instead, look straight into the face of the Clown.

*(He gestures to the CLOWN just mounting the platform, but it is not his face staring at MADELINE, rather his backside. The CLOWN quickly turns around. GYPSY MAMA gestures for acrobat PETRONELLA to climb onto the wire in front of MADELINE. The woman does so, handing the girl the umbrella from the clothesline. [The acrobat may need to use a balance pole that can be handed to her by another gypsy once she is in position.]*

GYPSY MAMA  
*(to MADELINE)*

And, Madeline, this is Petronella.  
Hold on to her - and that umbrella.  
She'll help to guide your every stride.  
Her expertise is certified.

*(The CLOWN reveals a certificate.)*

STRONGMAN  
Now, to help you keep your balance, stick your arm out straight.

*(MADELINE does so, extending the arm holding the umbrella.)*

And it's on your back leg that you will want to put your weight.  
Step.

*(Following PETRONELLA, her free hand on the woman's shoulder,  
MADELINE hesitantly takes that step.)*

Pause.

*(She pauses.)*

Again.

*(With the CLOWN beckoning encouragement, MADELINE continues on her way  
stepping then pausing between each forward motion, following the footsteps of  
PETRONELLA. And she does so with growing assurance.)*

STRONGMAN

Now you're getting it!

MADELINE

Soon I'll be an acrobat!

GYPSY MAMA

Yes, you will, my dear!

PEPITO

Phooey, I was hoping she'd go splat!

*(GYPSY MAMA shoos him off. MADELINE, having made it across the length of  
the wire, collapses into the waiting arms of the CLOWN, who lowers her down to  
the STRONGMAN. She is not just relieved, but ecstatic.)*

STRONGMAN

Congratulations, dear Madeline!

CLOWN

Hurray!

MADELINE  
*(to the CLOWN)*

You can talk?!

STRONGMAN

Oh, he talks fine.  
Our stubborn Clown here just refuses to rhyme.

*(The CLOWN nods his head very seriously.)*

GYPSY MAMA

Why do you think we gypsies invented Mime?

*(CLOWN builds a mime wall, walks into it, and falls down. GYPSY MAMA continues, to all the GYPSIES)*

So, what do you think now of our Madeline!?

PEPITO

*(returning)*

What's the big deal? So she showed a little spine by walking 'cross some old clothesline. Why, anyone can do it. Rather obviously, there is nothing at all to it. Let me demonstrate with an encore.

*(He has mounted a platform, and now, with underscoring, takes a step onto the tightrope. But he withdraws. Again. And again. He is clearly terrified. Finally, he grabs the rope with both hands and attempts to shimmy across, but flips upside-down, hanging on for dear life, though he is only a few feet off the ground.)*

Help! Give me a hand! *(The CLOWN begins to clap.)* Please! Au Secours!  
I'm going to die!  
Oh cruel world, Goodbye!

*(The STRONGMAN, rolling his eyes, "rescues" the boy, taking him in his arms.)*

STRONGMAN

There, safe and sound.

*(He drops him on a mat.)*

Back on the ground.

PEPITO

*(genuinely relieved, shaking hands with the STRONGMAN)*

Thank you, thank you so very much.

*(He offers his hand to the CLOWN who is now sitting on the tightrope, but pulls it away at the last moment, causing the CLOWN to fall off.)*

MADELINE

*(hugging the CLOWN and STRONGMAN)*

You both must have the magic touch!

### GYPSY MAMA

But let us see if you truly have the gypsy knack.  
It is time for both of you to try to ride bareback!

*(There is a huge collective gasp as all of the other GYPSIES enter to see this, and two wild HORSES gallop noisily onto the stage. Music as the CLOWN and STRONGMAN comically try to gain control of the raucous creatures. Both are finally subdued, and MADELINE is the first to find the courage to approach one. She bravely pets the horse and wins its favor. The CLOWN kneels at the HORSE's side, and MADELINE climbs on the his back to mount the steed. Then PEPITO tries. He approaches the second horse with even more trepidation than he showed on the tightrope. Hands shaking, he too pets the horse, is accepted, and is lifted onto its back by the STRONGMAN. Music. MADELINE confidently stands on her horse as it trots about. PEPITO does the same, but gets cocky, and gives his steed a good slap. Frenetic music as it bolts offstage, PEPITO screaming and once again finding himself hanging on for dear life. Happy music returns as MADELINE continues her ride, only to be interrupted by the frenetic music as PEPITO runs across stage screaming, his HORSE in pursuit. Happy music; more MADELINE riding, once again interrupted by the frenetic music as Pepito's HORSE returns, dragging the screaming boy behind and off one last time. Happy music, and MADELINE's ride concludes. She is lifted off of her HORSE to much cheering. PEPITO returns on foot exhausted and rather shaken.)*

### GYPSY MAMA

Now, it's time to rehearse our circus show!  
So come on, Gypsies – Ready, set, go!

*(The stage fills with performing gypsies, ready to do juggling, trapeze stunts, feats of strength, unicycling, tumbling, balancing on balls, riding the German Wheel, plate spinning, tightrope walking on that clothesline, etc. The gypsy band attempts to play circus music, perhaps accompanied by the SEAL honking horns. But the musicians – SEAL included - are not at all together. Neither are the performers. The scene becomes an elaborate unintended clown show with pratfalls, collisions, disasters and disputes. Balls and performers might even fly into the audience. This goes on for some time, until MADELINE blows her whistle. Everything stops cold.)*

### MADELINE

As much as I truly admire  
how gypsy business does transpire,  
I'd be remiss if I didn't tell  
something I learned from Miss Clavel.

### GYPSIES

(after a beat)

Well?

MADLINE

Now and again it might be kind of keen  
to have just a bit of structure and routine.

GYPSIES

Huh?

MADLINE

Please allow me to show you what I presume  
can certainly happen if you'll all resume  
with one straight line here, and one straight line there.

*(The GYPSIES just stare at her as if she was crazy. MADLINE  
appeals to GYPSY MAMA.)*

GYPSY MAMA

You heard her, gypsies! Go right to where  
you will all need to be.

MADLINE

And just you wait and see!

*(The GYPSIES reluctantly form two straight lines.)*

GYPSY MAMA

*(to herself)*

One straight line? Maybe two?  
Sounds crazy. But what the who!

*(PEPITO steals the conductor's baton and leads the drummer in beating a crisp march. The GYPSIES, driven by the beat, peel off of their lines in a most orderly fashion, sharply take their places. Once all are set, they collectively perform a little bow to the accompaniment of a brief percussive fanfare. MADLINE addresses GYPSY MAMA. With another whistle, MADLINE signals PEPITO to strike up the whole band. Glorious circus MUSIC ensues including the SEAL's horns, and the rehearsal runs like clockwork, everyone successfully practicing their acts. Each different act rehearsal begins with a whistle from MADLINE and ends with the performer(s) bowing, not to the theatre audience, but to MADLINE and the STRONGMAN who stands with her now, practicing his Ringmaster duties. He has also taken on one further responsibility. Throughout the rehearsal, the CLOWN tries to sit and read his newspaper, but he only seems to get in the way of the performance. For example, in the CTC production as a fire juggler took his bow, one of his flaming pins caught the newspaper on fire,*

*when the German Wheel rolled off, CLOWN was sitting on it reading. Grabbing hold he lost his newspaper, only to scoop it up when the wheel rolled back on stage with him in it. The STRONGMAN stays busy, not only supervising along with MADELINE, but trying to keep the CLOWN out of the way – with mixed success. After the final rehearsal concludes)*

There, Gypsy Mama; now do you see what I mean?

*(Struck speechless, GYPSY MAMA just nods in amazement.)*

STRONGMAN

*(finally impressed by MADELINE)*

Madeline, one day you'll be a great gypsy queen!

GYPSY MAMA

*(to CLOWN and STRONGMAN)*

Indeed, she has taught us as much as we have taught her.

*(to MADELINE)*

Madeline, I've come to think of you as my own true daughter.

STRONGMAN

Sounds like a cause for celebration, don't you think?

GYPSY MAMA

Yes, I do. Gypsies, let's break out the food and drink!

ALL GYPSIES

*(with a cheer, springing into dance)*

YOU'RE GYPSIES NOW! THERE IS NO DEBATE.  
SO CHILDREN, TIME FOR US TO CELEBRATE!  
GIVE US THE GYPSY LIFE, CAREFREE AND WILD –  
THE PERFECT LIFE FOR EVERY CHILD!

GYPSY MAMA

NO MATTER WHERE WE BRIEFLY DWELL,

STRONGMAN

CHARTRES CATHEDRAL OR MONT-SAINT-MICHEL;

ALL GYPSIES

FROM MARLY-LE-ROI TO FOUNTAINBLUE,  
THE WORLD, DEAR CHILDREN, BELONGS TO YOU!  
ALL THE WORLD BELONGS TO – *(catching their breaths:)* “heh heh heh heh” -  
YOU!

*(End SONG. Lights out.)*