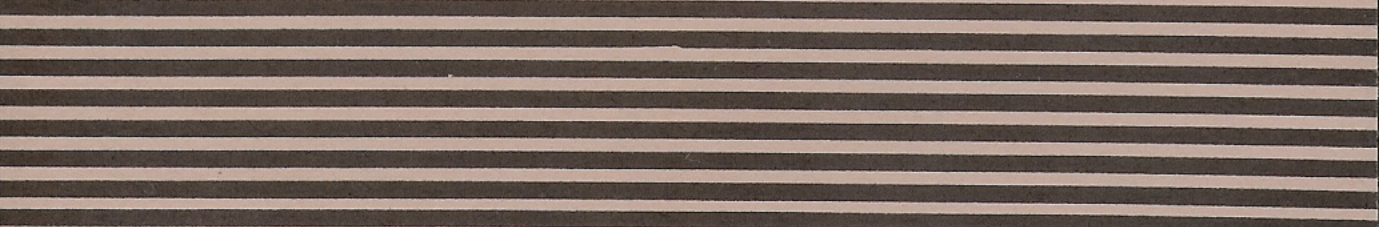


**The Hide-and-Seek
Odyssey of
Madeline* Gimple**


A PLAY FOR CHILDREN

BY FRANK GAGLIANO

*Pronounced Mad—e-line



★
**DRAMATISTS
PLAY SERVICE
INC.**



MADELEINE: . . . That Balloon Man frightens me because he hates me. Well, I hate him! . . . And I hate Steve and all those kids who torment me! I hate Hansel and Gretel Gimple, because they're wherever they are and not here! I hate myself for always being "it!" I hate the world! I HATE EVERYTHING!"

THE HIDE-AND-SEEK ODYSSEY OF MADELEINE GIMPLE

Madeline Gimple is an orphan who invents herself parents (Hansel and Gretel Gimple) and concocts all manner of outlandish stories about them to convince her and others that they truly exist.

At an orphan's outing, in a playground (that becomes other places and other times in Madeleine's odyssey), Madeleine is set upon by the Balloon Man, a villainous creature who is responsible for any number of nefarious schemes, including making people buy things just to create litter (in Litterville) and turning people into puppets (in Balloon Land). This, of course, complicates the life of the Litterman, Madeleine's guardian on her odyssey, who, with Steve, Chris and Alphonse (three versions of the same character, and played by the same actor) contrives to save Madeline from the Balloon Man and to give him his comeuppance and, finally, to find her own strength in a real world, a world she's ready to face.

Filled with fast-paced action, charming songs and dazzling magic tricks, the play is a constant joy and a theatrical event unique of its kind.

This was Raul Julia's first role in an English play.

A note from Frank Gagliano, author

I shall always be indebted to George White and the O'Neill Theatre Center for commissioning me to write my first children's play.

Not only was the writing of THE HIDE AND SEEK ODYSSEY OF MADELINE GIMPLE a joy, and the production of the play a delight—but a whole new area of playwriting was suddenly opened to me.

My major problem—how to deal with a play written specifically for children?

I was determined from the outset not to “write down” to my audience. And as I got into the play, I soon discovered that I could deal with, and render for children, themes that I had been exploring in my adult plays. The crisis of individual identity, for example; also, the problems of a polluted society, the question of individual responsibility in a world where one is constantly facing violence, etc., etc. And, since my adult plays are Everyman journeys of one sort or another, the odyssey format almost automatically suggested itself as the central technique of the play.

Another O'Neill benefit—while outlining THE HIDE AND SEEK ODYSSEY OF MADELINE GIMPLE at the O'Neill Theatre Center in Waterford, Connecticut, I had the pleasure of watching the Theatre of the Deaf rehearse for one of its tours. The character of the deaf Chris was created as a direct result of my observations and was, in fact, written specifically for William Rhys, a hearing member and Play-Narrator for The Theatre of the Deaf. The young audiences who saw GIMPLE were so fascinated by Billy's use of sign language that he would often have to meet with the children after a performance to demonstrate the techniques of signing. However, in subsequent productions, I was very happy to note that an actor “miming” the scenes would be equally as effective as one who could actually sign.

Other pleasant surprises:

I introduced the game of *hot beans* into the play with some hesitation. Hot beans was a game I played as a child and I wasn't sure if young audiences today would respond to it. I needn't have worried. The hot beans scenes invariably provoked the loudest and prolonged positive response from our audiences (running neck and neck in popularity with the “battle of magic” between Balloon Man and Litter Man).

I wrote the simple songs in the play but urged the children to write

their own songs—or at least to write their own “teasing” song. A few of the schools elected to do just this and their “teasing” songs were good, real mean and much more theatrical than mine. I would urge each director to urge any children in his production to create their own song or songs.

And, finally, I was especially happy to see the young audiences involve themselves with Madeline and the other characters as well as with the actions and the larger social ramifications of the play. For, make no mistake, during discussions of the play, many of the children would bring in the contemporary problems of the real world—problems that GIMPLE had touched on.

As a result of my GIMPLE experiences, I intend to write more plays for children. I only hope other contemporary playwrights will follow suit. For not only will it be a rewarding writing and production experience, but hopefully, you (we) will be helping to build future contemporary audiences for your (our) adult plays. A selfish thought, perhaps, but a healthy one.

Again—my thanks to George White . . .

Frank Gagliano

Tallahassee, Florida
May, 1970

ABOUT THE AUTHOR

FRANK GAGLIANO was born in Brooklyn and received his B.A. from the University of Iowa and his M.F.A. from Columbia University. His CONERICO WAS HERE TO STAY and NIGHT OF THE DUNCE (the latter published by Dramatists Play Service) were both produced by Barr-Wilder-Albee Off-Broadway. FATHER UXBRIDGE WANTS TO MARRY was first given a staged reading at the O'Neill Theater Center in 1967 and immediately afterward produced at The American Place Theater. UXBRIDGE was recently shown on NET television and is published by Dramatists Play Service. Gagliano's CITY SCENE was produced Off-Broadway in 1969. Another play, BIG SUR, was commissioned by NBC for its Experiment In Television and shown on the NBC Network in April 1969. THE PRINCE OF PEASANT-MANIA had a staged reading at the O'Neill Center in 1968 and was produced by the Milwaukee Repertory Theater for a 5-week run in February 1970. Gagliano is the recipient of two Rockefeller Foundation Playwriting Awards and one of the Audrey Wood-Wesleyan-O'Neill Awards in 1968-1969. He is currently Playwright-In-Residence at The Florida State University in Tallahassee. He is married to operatic soprano, Sandra Gagliano. Their son, Francis Enrico, was born in Tallahassee on January 8, 1970.

A note from Lloyd Richards, director

THE HIDE-AND-SEEK ODYSSEY OF MADELINE GIMPLE is in every way a children's play. It was written for children, and in its original production every attempt was made to involve children, limited only by the circumstances of production. We were initially engaged to perform the play in several elementary schools in various cities and extremely diverse communities. It was only a matter of days between performances.

Although we engaged a group of professional performers to act in the play, we felt that this need not exclude the possibility of children from each school also performing in sections of the play. To this end, we sought to engage professional performers with abilities in improvisation and games techniques.

We also accepted the proposition that the major purpose of the production was to stimulate young people's thinking in areas of living which concern them and to introduce them to the concept of theater as a vehicle for ideas. We felt that it would additionally enhance their learning to become involved in the work on the play in other creative ways. They should have the experience of creating the environment in which the play took place. To accomplish this we engaged a professional set designer and worked with him to create a system within which the students themselves would design the sets.

There is music and lyrics, but this too was felt to be an area where the contribution of young people should not be excluded. Music is an important part of young lives and poetry is an integral part of the language of any street.

The task was to perform our "MADELINE GIMPLE" within environments which they created and subject to the influence of their concepts and ideas. Given the imaginations of the very young, this could not help but be an exciting and rewarding experience for us and for them.

To implement these ideas, we sent a games instructor ahead to each school in turn who worked improvisationally with young people to find those whose imagination expressed itself in the spontaneous role-playing and complete involvement essential to actors. He selected twelve students at each school and worked with them on various games, situations and improvisations, avoiding those relating directly to the play itself. We did not wish them over-rehearsed or stale for the performance, merely experienced in improvisational techniques. They did, however, read the play and discuss it.

The day of the performance the professional actors and technicians, along with the director, arrived early and met with the student actors for about an hour. They improvised together the sections of the play in which the students would take part and their impulses and ideas were incorporated into the action of the play. In the first scene in which they were involved, they were also given the option of changing the lyrics to the "teasing song"; and we were often surprised by the sharpness of their lyrics and at how careful we had been to create a teasing song that was more inoffensive than children tend to be.

For sets we carried six frames with a pulley and roller arrangement to which sheets could be attached in the manner of inverted window shades. These sheets could be pulled up or down as the situation required. We had sent the sized sheets to each school's art department requesting that their students create on the sheets their impressions of Balloon Land and Litterville, the two areas in which the play takes place. The students would first read the play, then discuss it, research it, make decisions and create the sets on the sheets. It was amazing to see the images of Litterville created by the children of a farm community as differentiated from that created by children from a deprived urban community. They were also responsible for the masks for the Halloween scene at the opening of the play. They additionally provided the crew who worked under our stage manager to change sets and perform the other technical duties necessary to the production.

The spontaneity, concern, work and real creativity expressed by the students in all areas was a real satisfaction. In later discussion which we and their teachers had with them about the play, it was gratifying to see how much they had gained and the related ideas which occurred to them after having been stimulated by "MADELINE GIMPLE." What was most important to me, however, was that a few of them recognized that they had participated in every aspect of the making of a play and that possibly they could on their own, with some supervision and some help, make a play all their own. I am certain that some day some of them will.

Lloyd Richards

THE HIDE AND SEEK ODYSSEY OF MADELINE GIMPLE was first presented at a cross section of Connecticut elementary schools during November, 1967. It was produced by the Eugene O'Neill Theater Center as part of the Project Create experiment. The play was directed by Lloyd Richards; the basic concept was designed by Peter Larkin (with assistance from children at each school—see director's note); the sound score was by James Reichert; the music and lyrics were by Frank Gagliano; the games and improvisations were by Omar Shapli. The cast, in order of appearance, was as follows:

MADLINE *Barbara Wood*

BALLOON MAN }
 PUPPET MAN } *Coe Norton*

LITTERMAN *Raul Julia*

STEVE }
 CHRIS } *William Rhys*
 ALPHONSE }

CHARACTERS

MADLINE GIMPLE

BALLOON MAN

LITTERMAN

STEVE (Later Chris and Alphonse)

PUPPET MAN

CHILDREN, ORPHANS, PUPPETS

VOICE OVER LOUDSPEAKER

TIME: The present

PLACE: A playground

The Hide-and-Seek Odyssey of Madeline Gimple

SCENE 1

A playground

In the dark, sparklers sending off sparks.

Also in the dark, we hear:

VOICE. Attention please, children. It's time for each and every orphan here as guest of the Park Department's Halloween Outing to put out his sparkler! Next attraction—Hide and Seek. (*Chorus of "boos" and "yeas" in the darkness.*) All sparklers out! Please! (*Sparklers go out quickly except for one. Lights come up on Madeline, mesmerized by her sparkler. Standing next to her, with his back to the audience, is the Balloon Man holding up red, yellow, blue and green balloons.*)

BALLOON MAN. (*With his back to the audience.*) Aren't you an orphan?

MADELINE. (*Concentrating on the sparks.*) No. My name is Madeline Gimple. My father is Hansel Gimple and my mother is Gretal Gimple. Hansel and Gretal Gimple. I'm sure you've heard of them. They make cotton candy. They're famous for that.

BALLOON MAN. (*With his back to the audience.*) Where are they?

MADELINE. Right now they're on an expedition to an Island off the coast of Asia. This Island is made up entirely of sugar cane. The sugar on this island is so finely refined that it can be spun into Angel's hair. For decorating Christmas trees. Imagine!

BALLOON MAN. Why didn't these parents, Hansel and Gretal Gimple, take you with them?

MADELINE. Well, you see . . . the people on the Island . . . all that sugar . . . it's rotted away their teeth. They didn't want mine to rot away—my parents, I mean. So I had to stay behind.

BALLOON MAN. (*With his back to the audience.*) Didn't you hear what the man said about putting out your sparkler?

MADELINE. Oh, this isn't a sparkler. It's an enchanted caterpillar standing straight, with magic rays shooting out of his head.

BALLOON MAN. (*Turning on her. He wears a hideous mask.*) Liar! (*Approaches threateningly.*) I saw you get off the bus with that whole pack of orphans—screaming and grabbing for my balloons. You're an orphan, all right. (*Litterman enters. He has a long, broomlike stick with a nail on the end of it. Slung over his shoulder is a bulging, burlap sack. The Balloon Man doesn't see Litterman.*) A lying, story-telling, disobedient orphan—the worst kind—who keeps her sparkler lit even though she's been told—and from the loudspeaker itself—to put it out! Well, you better put it out or else . . .

MADELINE. (*Holding sparkler out in front of her.*)

Hansel and Gretel.

Hansel and Gretel.

Scream, scream,

bang on black metal.

BALLOON MAN. What's that supposed to be? Magic words? (*The sparkler turns into a rose.*) I'm better at that magic game than you'll ever be. (*Madeline drops her sparkler-rose and covers her eyes. Litterman advances and spears balloons with his nail-on-stick.*)

LITTERMAN. Leave her alone.

BALLOON MAN. (*Covering his head as if personally under attack.*) Stop! Stop that!

MADELINE. No! Don't puncture the red one! That's his heart.

LITTERMAN. (*Double take.*) His heart?

MADELINE. See how he's holding his head! You've already punctured an ear and an eye.

LITTERMAN. Little girl, these are only balloons and that red one is not his heart. *His heart is black.* (*To Balloon Man.*) Isn't it? Oh, I knew I'd catch you one of these days. You're fired!

BALLOON MAN. You can't fire me without a complaint from a non-employee.

LITTERMAN. Blast you, you're right. Well, that's no problem. Little girl, you'll make a complaint! Right? (*Madeline doesn't say anything.*) Little girl, I may look like a mere little litter man, but I'm more than that.

BALLOON MAN. He's a spy.

LITTERMAN. I investigate complaints. And we've had plenty about this joker. For everyone's safety, little girl, you've got to make a complaint.

MADELINE. (*Picking up rose.*) Get the rays to start instead, from my caterpillar's head.

LITTERMAN. (*To Madeline.*) That's only a trick this *amateur* magician did. Well, I'm better than he is. And if I change that sparkler *back* to a sparkler, will you make that complaint?

BALLOON MAN. You? Change my rose back to a sparkler? (*Laughs.*) You couldn't change your own socks.

LITTERMAN. No, huh? OK, you big bag of wind. How's this? (*The rose turns into a feather.*) OK. Keep laughing. But we'll see how long you laugh when she makes a complaint and you're put away once and for all.

BALLOON MAN. (*To Litterman.*) You can't force someone to make a complaint. Job Security Rule 313a.

LITTERMAN. (*Pulling off Balloon Man's badge.*) No, but I can suspend you for 24 hours while a little girl makes up her mind to do it. Job Security Rule 313b. (*Pins the badge on Madeline.*) And unpinning that work medal by force automatically gets you fired and puts you behind bars. Rules 313c, d, and e.

BALLOON MAN. All right, Madeline. Don't think I'll let you make that complaint. And I'll tell you something else. I'll get that badge back one way or the other even if I have to show you my face! (*Balloon Man exits.*)

MADELINE. What—what does his face really look like?

LITTERMAN. Don't know. Never actually saw it. He always wears a mask. Even when it's not Halloween. But it's supposed to be all scarred and purple. You see, once a little girl threw a boiling dish of Campbell's Old Fashioned Tomato Rice soup into his face. He's never forgiven little girls for that.

MADELINE. (*Frightened. Trying to unpin pin.*) I want to give this back.

LITTERMAN. Can't. You've got to give yourself at least an hour before making a decision. That's the rule. But looking at a scarred face shouldn't frighten you, Madeline.

MADELINE. Yes. Yes. Things like that make me have bad dreams.

LITTERMAN. Don't you have pleasant dreams, too?

MADELINE. Yes.

LITTERMAN. Do you like having pleasant dreams?

MADELINE. Yes.

LITTERMAN. Well, if you accept the good dreams, Madeline, you've got to deal with the bad ones.

MADELINE. Don't want to. I don't want to. And I don't want to face that Balloon Man again. I just want to be left alone with my good dreams. Like when I dream that Hansel and Gretel Gimple are coming with gifts to take me home.

LITTERMAN. Madeline, the Director of the Orphanage is a close friend of mine, and he tells me you *are* an orphan—

MADELINE. I'm not. I'm only a visitor there and . . .

LITTERMAN. And that whenever couples try to adopt you, you refuse—make a scene—and say that your parents, Hansel and Gretel Gimple, are going to come for you—

MADELINE. (*Covers her ears.*) They will come for me.

LITTERMAN. Not if they don't exist.

MADELINE. They *do* exist. They do!

VOICE. (*Over loudspeaker.*) All right. Every orphan into the Playground for Hide and Seek.

LITTERMAN. Where are you going, Madeline?

MADELINE. Away.

LITTERMAN. Why? Don't you like Hide and Seek?

MADELINE. I love it. I love it more than anything.

LITTERMAN. Then why are you running away?

MADELINE. I mean I would love it if . . .

LITTERMAN. Yes?

MADELINE. If I wasn't always "it." I hate being "it." (*The orphans run in. All wearing Halloween masks. They surround Madeline.*)

LEADER. (STEVE)

Avocado, persimmon pit;
garbage, garbage,
Madeline's "it"!

MADELINE. (*Taking aside one of the masked girls.*) Maggie, you promised me you'd be "it" for a change.

STEVE. How can Maggie be "it," when you're always "it"? (*Maggie shrugs and moves away.*)

MADELINE. Oh, well, I don't mind always being "it"! I really love being "it."

LITTERMAN. (*Taking Madeline aside.*) Madeline, didn't you say you hated being "it"?

MADLINE. Yes, yes. But I want Steve to like me. Anyway, when I give in, they leave me alone.

LITTERMAN. Ah, but that's not always true, Madeline. Very often, when you always give in—that's when they really start tormenting you.

CHILDREN. (*Sing and dance around Madeline.*)

Madeline, with no belly button,
has chartreuse hair that smells of old mutton.

LITTERMAN.

Don't you cry.

Don't you cry.

I will come to soothe you.

CHILDREN.

Madeline—her nose is a bunion.

Has just one big toe as fat as an onion.

LITTERMAN.

Don't you cry.

Don't you cry.

I will come to soothe you.

CHILDREN.

No cheeks that shine.

Skin like white wine.

Oh, Madeline, you fright you.

Ten lean feet tall.

No chin at all.

Even a snake won't bite you.

Madeline, your cries are a whistle.

Madeline, your tears are rock crystal.

LITTERMAN.

Don't you fear.

Don't you fear.

I'll be near to soothe you.

STEVE. (*After song.*) C'mon, Madeline, we'll play in the picnic area. (*Steve leads the children out expecting Madeline to follow as . . .*)

BALLOON MAN. (*Booming voice. Over.*) Madeline Gimple. I'm coming back to show you my face. (*Madeline panics.*)

LITTERMAN. Madeline, you're not going to weaken!

MADELINE. I am. I am. That Balloon Man frightens me because he hates me. Well, I hate him.

STEVE. (Off.) C'mon, Madeline, we're waiting.

MADELINE. And I hate Steve and all those kids who torment me. I hate Hansel and Gretel Gimple because they're wherever they are and not here. I hate myself for always being "it." I hate this world. I hate everything.

LITTERMAN. That's all very well and good, Madeline. But hating Balloon Man isn't going to stop him from showing you his face.

MADELINE. You stop him.

LITTERMAN. Can't. I can stop him from taking the badge, but he has all the right in the world to look at you.

BALLOON MAN. (Over.) My face, Madeline . . .

MADELINE. You must stop him.

BALLOON MAN. You're going to see my face.

LITTERMAN. I'll stand by you. Give you support, but you've got to face that face yourself.

MADELINE. I won't. I'll run away.

STEVE. (Off.) Madeline, you're "it."

MADELINE. Go to places where I can play hide and seek all day. Where I'll always be a guest, and there won't be any Steve, that pest, and where I won't have to worry a bit about ever being "it."

LITTERMAN. Even if there were such a place—and I don't know of any—how do you plan to go there?

MADELINE. I'll wish it. I'll wish it. I know a magic spell that will make it all go well. (*Balloon Man enters.*)

BALLOON MAN. I'm going to show you my face, Madeline!

MADELINE.

Fingle-bottom, schtick and schmeer.

Please make Madeline disappear.

(*Either a puff of smoke or lights quickly out then up or Madeline is hoisted up onto the monkey bars from where she observes the following. In any case, Madeline is gone from the present playground. Balloon Man says the next to Litterman who has frozen.*)

BALLOON MAN.

Do you think it's quite so simple?

Like putting calamine lotion on a pimple?

(*Says the next as he leaves.*)

No, no, Madeline Gimple!

Listen now while I make my pledge:

I'll get you and get back my badge.

I'll follow you to the ends of the earth, I will.

Even to where I know Hansel and Gretel really are—in
Litterville.

(He exits.)

MADELINE. Litterville? My parents, Hansel and Gretel, are in
Litterville? If that's so, then that's where I've got to go.

SCENE 2

Sound: A loud, reverberating gong as a large cyclorama is unrolled. Litter—candy and gum wrappers, mostly—start floating down. Children enter wearing nose plugs. They take out candy bars, eat them and let the wrappers fall to the floor.

VOICE. *(Over loudspeaker.)* Scene 2. Madeline Gimple in Litterville . . . where Madeline insists on playing a dangerous game of kick-the-can! *(Balloon Man enters holding a large basket full of candies, gum, cookies, etc.)*

BALLOON MAN. *(Putting basket down.)* OK kids. Free samples of candies and gum and cookies. Dig in! *(They run to the basket. He pulls it away.)* One second. Any of you see a new little kid? A girl? *(Kids shake their heads, "No.")* She's a stranger. Not from Litterville and she has a badge pinned to her pinafore. The badge is mine. And her name is Madeline. *(Children shake their heads, "No.")* Sure? *(Children shake their heads, "Yes.")* OK. Tell you what. I'll let you have those candies and gum and cookies . . . *(Children move toward the basket. Balloon Man pulls it away.)* If . . . ! *(They stop.)* If you promise to let me know when that Madeline shows up and If you promise to go home and get your Mommies and Daddies to buy more candy and gum and cookies and ice cream. Promise? *(They nod, "Yes.")* And you'll keep that promise. Right? Because you know what happens when promises are broken—especially to me! *(The stage darkens for a second. Sound: Thunder. Children pull back. Cringe.)* OK. They're all yours. *(The children dive for the samples in the basket. The boy enters wearing nose plugs. Rushes to the children, starts pulling them away and signs or mimes frantically. Whenever*

(Next Excerpt)

THE MAGIC CONTEST

(Scene 3—Balloonland)

There are a variety of available magic tricks that can be used to build the magic contest between Balloon Man and Litterman.

The important factor here is for each trick to top the previous one.

For example, in our production Balloon Man started the contest with a simple "producing-the-handkerchief" bit. Then Litterman took that handkerchief and turned it into a cane. The climax of *our* magic contest was a series of tricks that began with Litterman producing a rabbit from a pan that had some paper burning in it (smother fire with a cover . . . pick up cover . . . voilà!—a rabbit). Balloon Man (evil genius that he is) took the rabbit, placed it in a box that contained a wringer, turned a crank and wrung out a flat rabbit. Whereupon Litterman took that pancake-thin rabbit, placed it in another pan and re-produced the original fat rabbit. (To cheers, I might add.)

All these tricks are available in most magic and novelty stores. If they are not, other tricks can be readily substituted.

Again—the important factor here is for each trick—no matter *what* the trick—to top the previous one.

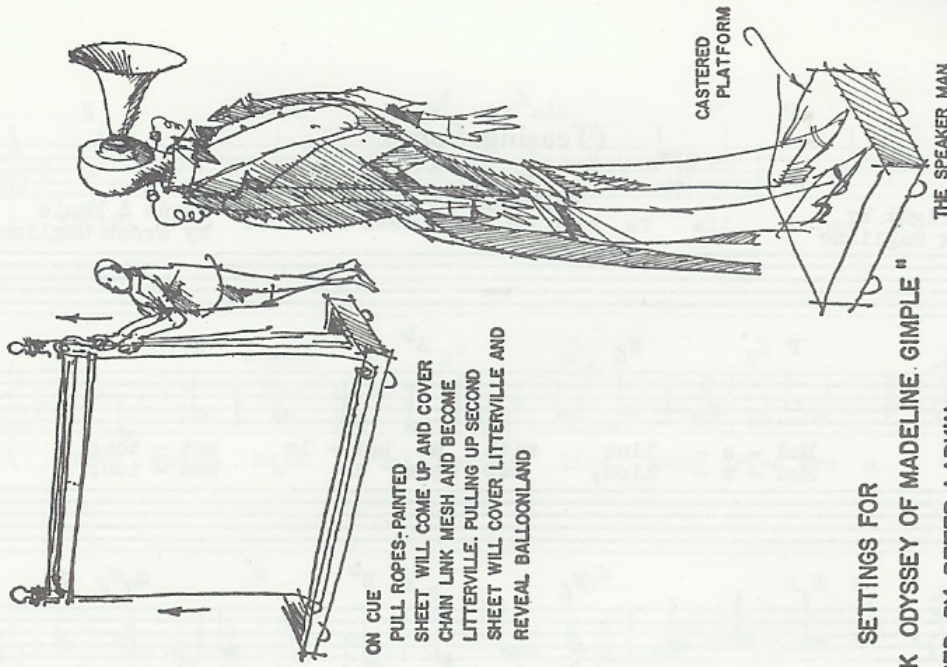
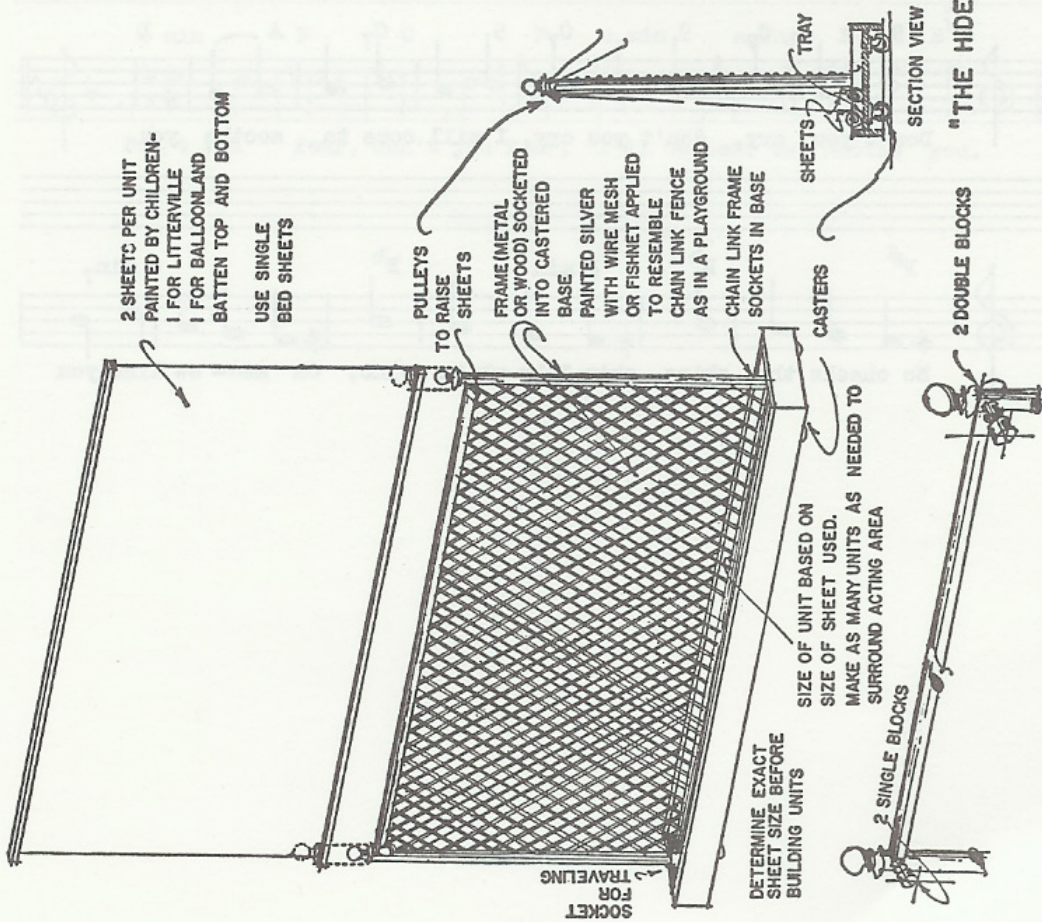
As for the other tricks in the play (sparkler-to-rose, etc.), they were also built from existing stock items.

I would certainly urge each production of *MADLINE GIMPLE* to try to create and build its own world of magic. There are thousands of tricks; thousands of combinations; thousands of possibilities. Examine as many tricks as you can and choose the ones that will fill out the theatrical needs for *your* production. Starting from scratch, as it were, will increase your creative rewards.

F.G.

SPECIAL SOUND AND MUSIC TAPE

A tape containing the special sound and music score prepared for the professional production of *THE HIDE-AND-SEEK ODYSSEY OF MADLINE GIMPLE* may be secured at a charge of \$25.00, plus a deposit of \$10.00, plus postage. The charge includes one copy of the tape, a cue sheet, and permission for use of the tape in amateur production of the play. The tape is available in either mono or stereo, and the \$10.00 deposit will be refunded when the tape is returned in resalable condition. Groups wishing to secure this tape should contact: Mr. James Reichert, 125 East 23rd Street, New York, N.Y. 10010.



SETTINGS FOR
 "THE HIDE AND SEEK ODYSSEY OF MADELINE GIMPLE"
 DESIGNED BY PETER LARKIN

(Teasing Song)

Copyright by
Frank Gagliano

"MADELINE"

Words & Music
by Frank Gagliano

F F₆ B^b F

Mad - e - line with no bel - ly but - ton;
Mad - e - line, her nose is a bun - ion;

F F₆ B^b G₇ C

has char-treuse hair that smells of old mut - ton.
has just one big toe as fat as an on - ion.

9 C₇ 9 C₇ 9 C₇ A D

Don't you cry, don't you cry, I will come to soothe you.

F[#] E^b G^b min E^b 9 c min₇

No cheeks that shine, skin like white wine, Oh Mad - e - line you

9 B^bmin F[#] B^bmin F[#] 9

fright you! Ten lean feet tall, no chin at all, E-ven a

E^b c min₇ 9 B^b B^b₆ E^b

snake won't bite you! Mad-e- line, your cries are a

B^b B^b B^b₆ E^b C₇ F

whis- stle! Mad - e - line, your tears are rock cry - stal!

c min F C F c min a Aug F B^b

Don't you fear, don't you fear, I'll be near to soothe you.

"KICK THE CAN"

Copyright 1967
by Frank Gagliano

Words and Music
by Frank Gagliano

Some-one's it! Some-one else is cho-sen to kick the can.

The can is kicked. (Kicks can) The one who's it goes chas-ing the

can. All the rest run and hide, scat-ter all o-ver the place. The

one who's it walks back-ward fast to home-base. Then he goes

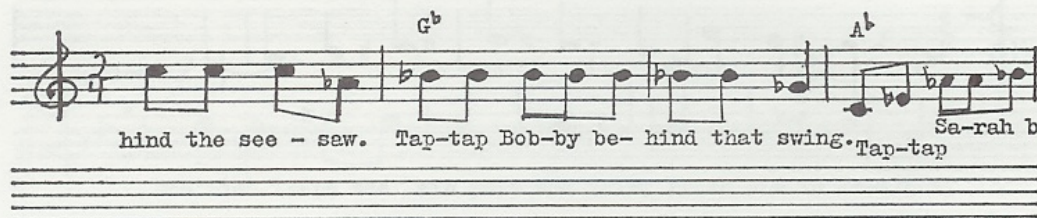
search-ing for the o-thers. They're all smart. They've hid-den real well. Stay

E^b A^b G^b A^b



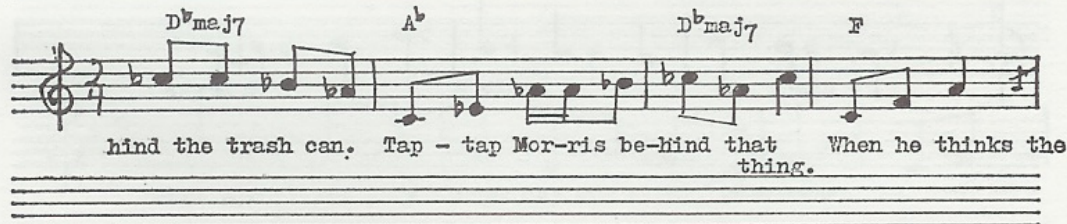
near the can. You ne- ver can tell! Tap-tap Pat-sy be-

G^b A^b




hind the see - saw. Tap-tap Bob-by be- hind that swing. Tap-tap Sa-rah be

D^b maj7 A^b D^b maj7 F



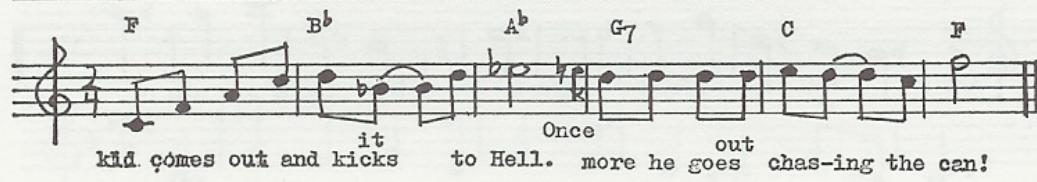
hind the trash can. Tap - tap Mor-ris be-hind that When he thinks the thing.

9 min F F G^b F



game is rea-lly o-ver be- cause it's all been go-ing so well a

F B^b A^b G7 C F



kid comes out and kicks it to Hell. Once out more he goes chas-ing the can!

"CHRIS"

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Words and Music by
Frank Gagliano

c min F G c min f min G₇ c min

Chris-tian, that's my real name. You can call me Chris.
Clean air, that's my main game. It's been hit or miss.

Lyrically G₇ f min a^b min B^b₇ E^b

One time there was air pure and fair, Fresh air to de-light.

dFmin G c min f min

Sweet air filled your lungs day and night. Re-mem-ber. Am I

G₇ c min F G c min f min G₇

right? Made-line come and join me. We'll fight Im-pulse

c min c min F G c min f min G₇ c min

Inc. We'll help save the grown-ups. Come on, what-cha think!

PROPERTY PLOT

On Stage:

Balloons (red, yellow, blue, green) (Balloon Man)
Sparklers (Children)
Trick sparkler, which turns into rose and then into feather (Madeline)
Large hollow block, with portholes in it
Monkey bars

Off Stage:

Long, broom-like stick with nail in end (Litterman)
Bulging burlap sack (Litterman)
Candy and gum wrappers, to fall on stage
Halloween masks (Children)
Nose plugs (Children)
Candy bars (Children)
Large basket of candies, gum, cookies (Balloon Man)
Nose plugs (Litterman)
Balloons, to cover stage
Bunch of balloons (Madeline)
Garden shears (Alphonse)
Stick (Alphonse)
Platforms (2) with tables and inverted top hats (off R. and off L.)
Man-sized, man-shaped balloon

Personal:

Hideous mask (Balloon Man)
Badge (Balloon Man)
Ball of clay, in pocket (Balloon Man)
Yellow can, chained to belt (Chris)
Watch (Alphonse)
Mirror (Madeline)

