REGALO AND THE AMULET

An original play in three acts.

A thesis submitted in partial satisfaction of the requirements for the degree of Master of Arts in

Drama

by

Muriel A. Smiley

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The thesis of Muriel A. Smiley is approved:

Committee Chairman

San Fernando Valley State College
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ABSTRACT

REGALO AND THE AMULET
A Play in Three Acts

by

Muriel A. Smiley
Master of Arts in Drama

June, 1972

This play is an effort both to prepare something new to add to the storehouse of theatrical material of interest to children, and to utilize materials that are age old: the myths, legends and fairy stories that were part of the heritage of many Americans' European ancestors. Regalo and the Amulet is a distillation of stories, with no direct source.

It is the story of a gypsy boy, Regalo, who has no knowledge of his parentage, and of Aliana, an old gypsy fortune-teller who takes care of him, and whom he, in turn helps. It is also the tale of a mysterious amulet. Aliana says it is Regalo's, but will tell him no more about it. The play tells how Regalo finds out about his amulet and his ancestry. It is also the story of a king who doesn't like to rule, and of his haughty princess daughter, and of the fortunes told by Aliana to the princess and her lady-in-waiting.
Other characters are a cryptic Man In Black, and Dendriana, the gypsy queen with an absorbing interest in Regalo. A strange sign keeps appearing in unlikely places, and reappearing after it has been painted out.

The author's efforts have been concentrated on the creation of a story that will interest children and give them an absorbing experience in the theatre through characters who are varied, and with whom children can relate.

The production could be simple or elaborate. There is an opportunity to create colorful gypsy equipment, especially the fortune-teller's tent, which could be painted with elaborate gypsy designs. The village scenes provide opportunity for colorful action without undue technical demands. The palace throne room can be simple or elaborate as is wished. Special effects include the disappearing, reappearing sign; a character who disappears, leaving only a pile of clothes; a butterfly figure which breaks with a loud bang and much smoke; another butterfly which hovers over the gypsy tent; the entrances and exits of Man In Black, who "appears" and "disappears"; and the pervasive mystery surrounding Dendriana.
CAST

(In Order of Appearance)

Aliana, a gypsy fortune-teller
Regalo, gypsy boy, helper to Aliana, and minstrel
Instrumentalists, singers, dancers, miscellaneous children and mothers.
Dendriana, new queen of the gypsies
Zoppo, deposed gypsy leader
Ladro, Dendriana's assistant
Balanda, gypsy woman
Man In Black
Avril, gypsy girl
Aldo, gypsy boy
Villagers, merchants and juggler
Lisa, a village girl
Fiara, a village girl
Princess Suvonda
Maria, her lady-in-waiting
Royal painter
King Lepidone, Suvonda's father
Brayanca, a lady of the court
Other members of King's household

SCENES

ACT I, Scene 1: A gypsy camp. An evening in spring.
Scene 2: The same, immediately following Scene 1.
ACT II, Scene 1: On the road. On the edge of the Wacress Forest.
   Crossing into Greater Altonia. Evening camp.

Scene 2: A village market place, a few days later.

Scene 3: The same. The same day, after supper.

ACT III, Scene 1: The same, early afternoon the next day.
   Scene 2: At the palace, in the throne room.
ALIANA enters from the rear of the auditorium. She has a gypsy shawl around her shoulders, and carries something wrapped in a cloth. She holds it carefully as though it were something precious. She is followed by REGALO who is also carrying something, a small collapsible table which he sets up downstage center. It has a skirt which hangs to the floor. The bottom of the skirt is decorated with gypsy designs. ALIANA bows to him ceremoniously. He bows to her, then backs away and bows again. ALIANA places her bundle on the table and opens it, revealing her crystal ball. A spotlight with beam narrowed to include only her face and her crystal ball is brought in as she unfolds the cloth. She looks deep into the globe, then passes her hands over it mysteriously three times. Then she speaks to the audience.

ALIANA

I am Aliana, gypsy fortune-teller. I have come to tell you the story of Regalo, the gypsy boy and his magic amulet, and how this orphan gypsy found his own true home. Regalo lived with a happy-go-lucky band of gypsies who only did what they had to to live, and never knowingly did anyone any harm. One spring, we were happy, having a celebration before we said goodbye and scattered for the summer ---
REGALO AND THE AMULET

ACT I

Scene 1

An evening in spring. The set shows a permanent gypsy camp, located at some caves. There is a large cave center left, and smaller openings on each side and above the larger one. Just outside of the large cave is a large campfire. At stage right, a group of musicians are playing and singing wild gypsy music. At stage left, a group of gypsies are gathered to discuss business. Children are running aimlessly through both gatherings, chasing one another, or with mothers pursuing them. An occasional peeker from one or another of the caves is seen. A MAN IN BLACK is sitting by the fire, unnoticed by the others. ZOPPO is in charge of the meeting. DENDRIANA is sitting in the meeting circle, seeming to be more and more annoyed at the ineptness of ZOPPO's leadership, and almost equally annoyed by the revelers on the other side of the campfire. Finally, she speaks.

DENDRIANA

Is that all your leadership consists of? Must we only be engaged in these puny efforts?

ZOPPO

What's the matter, Dendriana?

DENDRIANA

I've had enough! Year after year, we sing and dance and tell fortunes, and I'm fed up with it. Zoppo, I've had enough of your leadership.

(She gets to her feet.)

I will be the leader from now on. Does anyone disagree!

ZOPPO

I do. Sit down, Dendriana. We don't need a new leader, and if we did, we wouldn't pick you. You're not even one of us; you came from --
DENDRIANA

You pipsqueak! I am now your leader. Let no one dispute this!

(There is something in DENDRIANA's manner which no one cares to come in contact with. She has drawn her dagger, and as she looks around the group, no one can stand to look for more than a moment into those green eyes.)

LADRO

All right, Dendriana. Be the leader. We could do a lot more than we do.

(He stands beside DENDRIANA.)

Anyone care to dispute me!

(He, too, draws a dagger.)

ALL AT MEETING

All right.

Give her a chance!

Hurray for Dendriana!

No!

Yeah!

DENDRIANA

All right! Now, everyone be quiet, over there!

(Looking over to the group who are dancing and singing, she shouts.)

Quiet!

(No one pays any attention. She picks up a horsewhip that someone had laid on the ground, and strides over to the other side of the campfire. She strikes it on the ground. When no one seems to notice, she strikes the dancers, then goes over to the musicians, and strikes them.)

Listen to me! I am your new leader -- as of this moment. Sit down.
(Continuing.)

No more of this frivolity! That's only to entertain the yokels. Now, how many of you are thieves?

(No one raises a hand.)

Murderers?

(No one moves.)

Well! I see my work is cut out for me. How about pickpockets? None?

(Sarcastically)

What do you do with your time? Just play, and dance and sing? And tell fortunes?

(All hands went up.)

So? Ladro!

(She motions for him to come to her.)

You all know Ladro? He will train half of you as pickpockets, to start with. I'll train the rest of you myself. Tomorrow we go on the road. Everyone pack tonight, and be ready to leave early in the morning.

BALANDA

But everyone can't go! This is a permanent camp, and some have to stay here! I'll need Dedo and Fuego to protect us and the women with small children who can't travel.

DENDRIANA

Yes, you're right. Too many brats call attention to us. You stay here, and take care of things.

(Shes looks around the group. She points to REGALO.)
DENDRIANA

(Continuing.)

Who are you?

REGALO

I'm Regalo. Aliana's grandson.

(The MAN IN BLACK, who is sitting by the fire, looks anxious when he hears REGALO speak.)

DENDRIANA

I want Regalo with me.

LADRO

That's a good idea. He's a smart one, and quick!

(The MAN IN BLACK gets to his feet and starts to protest. No one but DENDRIANA sees him. She scowls at him furiously, but says nothing.)

ALIANA

Dendriana, I need him! Who'll put up my tent for me, and help me! I need him -- and after all the years I've spent raising him, it's not fair to take him away from me.

DENDRIANA

Sooner or later you'll have to let him go, Aliana. I need him now. You can have someone else to help you.

ALIANA

I want Regalo -- he's mine. After all these years, there are strong bonds between us. And no one else would do as well for me.

DENDRIANA

You stupid old woman! It is best for the band. You must let him go, now.
LADRO

Yes, Aliana. He's not really your child, anyway --

DENDRIANA

I'll keep an eye on him for you!

LADRO

There, now, Aliana! He'll be just fine --

ALIANA

(Defensively.)

No! He's mine!

LADRO

Quiet! No more! All our children belong to all of us, as you know. Aliana has been good to Regalo, and he has repaid her well in good service. I'm not unmindful of this, Aliana, and to show how much I think of your service to the band, I'll give you my own son, Relvo, to take Regalo's place. Can't do any better than that, can I?

ALIANA

(Angry.)

Yes, you can! Relvo's a stu --

DENDRIANA

That's enough. He's a fine boy. Anyone want to dispute me about that?

(She unsheaths her knife.)

LADRO

Now, Dendriana! He's a fine boy, as you say. We must agree. I'm sorry, Aliana, that Dendriana has not seen fit to honor me with this fine boy.
ALIANA

Iadro, you can have him, for all of me!

IADRO

No, Aliana, you are the honored one. I must not ask for such an honor. It is not good for the discipline of the band that I should oppose you in this. Dendriana has spoken. You have spoken, Dendriana, and we obey.

DENDRIANA

Aliana?

ALIANA

Yes, Dendriana. I will obey.
ACT I

Scene 2

ALIANA's cave. Most of the stage is taken up with the interior, but the cave entrance is visible stage right. There is another exit stage left, or access to stage left from across the stage. At center stage is a table, on which is a lighted lantern, and a pitcher. Back in the shadows upstage left is a large, old-fashioned trunk with curved lid. Also in shadows upstage left is a large cupboard. There is a bench on either side of the stage against the wall, and a chair and a stool on each side of the table and two piles of straw with blankets, which serve as beds, upstage left and right. ALIANA is sitting in the chair, crying.

REGALO

(REGALO, who has been off visiting his friend, JOSEYFO, enters right. He is in a very happy mood until he sees ALIANA.)

See you tomorrow, Joseyfo. Why, what's the matter, Grannie?

(ALIANA cries harder. REGALO goes behind her, puts his arms around her to comfort her. ALIANA pulls him down beside her, where he kneels, and hugs him to her.)

ALIANA

Dendriana can't have you!

REGALO

What will you do without me! Do we have to do this?

ALIANA

(Trying to keep the bitterness out of her voice.)

It is what our leader has decreed. And her word is law. At least, a leader's word always has been. Come, let us pack quickly.
REGALO

I don't want to be a pickpocket. I don't like Dendriana. Let's go off on our own. You can tell your fortunes, and I'll help you, as I always have. Come on, Grannie!

ALIANA

You're not just taking pity on an old woman, are you?

REGALO

I'm taking pity on you -- and myself. I want to do what feels right. Come on, let's hurry!

ALIANA

All right. First, get my trunk. Pull it closer to the light.

(He drags it to center stage, right of her chair.)

Hurry, now! Open it.

(He does so.)

Now, take everything out.

(He does so. He drops something which clunks.)

My, you're so clumsy! Be careful! Let that be; we'll find it later.

Hurry, now.

(She examines her things, hands them to REGALO. He puts them back in trunk. She discards some things, and piles them together. REGALO goes over to a bed, brings back some blankets.)

REGALO

Do you want these covers?

ALIANA

Yes.

(Pointing.)

This, and this, but leave that one behind. And those blankets --
ALIANA

(Continuing.)
(Pointing to other bed pile.)
And of course my cards, my crystal ball --
(Wrapping it up carefully in a table cover.)
And my charts -- careful now, don't be clumsy.

REGALO
Grannie, you know I'm very careful! If you had Relvo here, you'd know --

ALIANA
(Interrupting)
Put that, that, and that in. Hurry, now! Put your clothes in, and our two plates and knives, forks and spoons, and all the food you can find. Hurry!

REGALO
I'm hurrying, Grannie!

(He goes to the cupboard and brings back the knives and forks, but trips over the bundle he had dropped before, and the silverware goes clattering onto the floor of the cave.)

Oh!

ALIANA
You stupid boy! Do you want everyone to rush in here to see what's going on?

(In her anger, she picks up the pitcher on the table and hurls it at him, and it breaks.)

REGALO
Ouch!
REGALO

(Continuing.)

(He rubs his head.)

Grannie, that hurt!

ALIANA

Oh, my poor boy!

(She goes to him and hugs him, rubbing his head.)

My beautiful pitcher!

(She gathers up the pieces lovingly, vainly trying to put them back together again.)

You shouldn't anger me so. You're not hurt, are you? My beautiful pitcher! What will I do without you?

(She puts the pieces on the table lovingly.)

Come on, now, hurry up.

(Looks back at him, discovers that his attention is on something in his hands.)

What are you looking at?

REGALO

What I tripped over.

(He holds out the bundle, then brings it over to the top of the by now well-loaded trunk. Inside is an amulet on a chain.)

What is this?

ALIANA

(Gathering up the blanket and wadding it around the amulet.)


(She stuffs it down into the trunk.)
REGALO
That was mine? Could I see it again? Was that other thing mine, too?

ALIANA
It's nothing. You can see it some time, but we are in a hurry now.
Get busy, Regalo. We're almost done.

REGALO
You know, I'll miss Joseyfo. Let's take him with us!

ALIANA
Too risky; no. His mother would miss him. And we might get caught.
Look out and see if the fire has died down, and the camp is asleep.

REGALO
I don't see anyone, or hear anyone.

ALIANA
Good. Now, pile everything in my cart, and I'll keep watch.

(The go to the cave opening. ALIANA watches stage right. REGALO carries out first the trunk and then the rolled up tent offstage left. One of the horses nickers.)

DENDRIANA
(Offstage right.)
Who's there?

(She enters, looking around.)

ALIANA
I couldn't sleep, and came out to look at the sky to see if it'll rain tomorrow.

DENDRIANA
Go back to bed, old woman. You'll know soon enough what the morrow brings.

(Exit.)
ALIANA

(To REGALO, who enters.)
She'll know soon enough what the morrow brings. Quiet, now.

(ALIANA goes back and picks up her shawl and wraps it around herself, then looks around to see whether they have missed anything.)

ALIANA

Let's risk taking my horse.

(They exit stage left. MAN IN BLACK appears, draws sign on cave entrance, then disappears.

DENDRIANA enters, checking on ALIANA. She sees the design, and is very dismayed. She is examining it closely when there is the sound of the horse and wagon leaving offstage left. DENDRIANA continues to stare at the sign and doesn't notice the sounds.)
ACT II

Scene 1

On the road, at the edge of the Wacress Forest. Crossing into a new kingdom. There is a fire with a pot suspended over it. ALIANA is stirring the bubbling soup. There is a bench near the fire, where biscuits are lying on a cloth.

ALIANA

The soup's ready, now. Bring out the bowls and spoons. Help yourself to a biscuit.

REGALO

(Offstage right.)

I can't find the bowls!

ALIANA

Regalo, I don't know what I'm going to do with you. Come out and watch the soup, and I'll get them.

(She exits.)

(The MAN IN BLACK enters stage left, then comes to center stage. After looking around, he turns toward stage left, waves his hands as though summoning spirits, then steps back behind tent.

Two children enter stage left. They are lured by the smell of the soup. One of them spies the biscuits, and snatches one for each of them. She hands one to the other child.)

AVRILA

Here you are -- eat!

(REGALO enters, stirs the soup, then sees the children with biscuits.)

REGALO

Why, Aldo! And Avrila! How did you get here?
AVRIILA
We took your biscuits!

ALDO
Yes! We're hungry!

REGALO
Hungry! Here, have another one!

(Children do so. Two biscuits are left.)

Grannie!

(Unobserved by the others, the MAN IN BLACK watches near the tent.)

ALIANA
(Offstage.)
I finally found the bowls. Regalo, you'll have to be more careful how you put things away after this.

REGALO
I didn't put them aw--

ALIANA
Mustn't talk back to your elders, boy!

REGALO
Grannie, we have company! Look! Aldo and Avriila! They're hungry. Can't we give them some soup, too?

ALIANA
(Apprehensively.)
How did you get here? Dendriana didn't send you --

AVRIILA
No! Relvo was supposed to watch us. We hid in some bushes. She didn't miss us --
ALDO
And then we got lost!

AVRIIA
We were following an old man and a blue butterfly, but they disappeared!

ALIANA
Where did you leave Dendriana? Where was she going?

AVRIIA
She was camping in the forest. Relvo needed extra instruction!

REGALO
They're hungry. I'll look for the other bowls.

(He exits, then returns with the bowls and fills them.)

They can travel with us, can't they, Grannie?

ALIANA
If you behave yourselves. All right.

(All sit down to eat.)

AVRIIA
You sure did cause a lot of commotion!

ALDO
Yes! They couldn't believe you'd left!

AVRIIA
Dendriana was angry! But others left, then, too!

ALIANA
Good!

(She shivers.)

(The MAN IN BLACK smiles at acceptance of children, then exits. The others still do
not see him.)

ALIANA

My, it's getting cold. Go get my scarf out of the trunk -- the one with the red fringe, please.

REGALO

I'll get it right away!

(Exit, then enters with scarf plus the baby blanket.)

Here you are, Grannie.

(Pause.)

Grannie, we're not in a hurry now. I'd like to see this blanket and the thing wrapped inside.

(He spreads the things out on the bench, and picks up the amulet to look at it.)

ALIANA

(Snatching them from him.)

There are some things it's best not to know about. We're happy together, aren't we? Here.

(She fishes in a pocket.)

Take this and go buy yourself something when we get to the next village.

REGALO

Thank you, Grannie!

(He drops it in his pocket without looking at it. The light begins to fade.)

ALIANA

I'm tired. Riding day after day is -- But we'll still have to watch for gypsies with Dendriana so close --
REGALO

I'll be careful, Grannie.

(To children.)

You will, too, won't you?

(They nod their heads.)

ALIANA

I'm going out to the wagon to sleep, now. You stay here and watch tonight and tend the fire. Get the children some blankets. They can sleep here by the fire.

REGALO

Yes, Grannie, I will.

(Aliana exits.)

AVRILIA

Come on, Aldo! Let's get warm!

(They come forward, advance to the fire and hold out their hands.)

It's cold tonight.

ALDO

Yes. Be careful, Avril, don't get too close.

(She suddenly pulls back her hands, wincing.)

AVRILIA

Ouch!

(The other two laugh, seeing she isn't really hurt.)

REGALO

I'm glad you came! I have been lonesome! Things should be better, now that Grannie will have time to tell fortunes again. We should come to a town soon!
AVRILIA

Look! There's that bundle! Let's look at it.

REGALO

I don't think Grannie wants me to.

AVRILIA

Come on, Aldo. She didn't say we couldn't look!

ALDO

Well, I guess it can't hurt anything. My, that's very fine wool. I haven't seen any like that since we stayed in the city.

AVRILIA

The design on this metal piece -- I wonder what it means:

(REGALO is drawn to the things in spite of himself, he walks over and looks, too.)

ALDO

Stttst! She's coming!

(They quickly bundle the blanket up as it was, then rush to hide behind the tent.)

ALIANA

I forgot my -- shawl.

(She takes the blanket.)

Goodnight, boy! Children! Sleep well.

REGALO

Goodnight, Grannie. You, too.

(ALIANA exits. REGALO pokes the fire.)

AVRILIA

Grannie must have thought a lot of you -- such fine baby things.

REGALO

I don't know much about them. I've seen them only once before, when
REGALO

Continuing.
we were getting ready to run away from Dendriana. That reminds me.
If you see any of the other gypsies, let me know!

ALDO
We will. That was beautiful wool. You ought to get her to tell you
about when you were a baby. You're not her son, are you?

REGALO
No, I don't think so. I don't know who my parents were. In a gypsy
band, you don't ask questions. Grannie always took care of me, ever
since I could remember. She's always scolding me for things, but she
has a kind heart.

AVRIIL
She always scared me a little at the camp. I never got to know her.
What are you going to buy with your money?

REGALO
I haven't thought about it. I'll have to see what I can get.

(He pulls coin out of his pocket.)
A gold piece! My, that's a lot. I guess I'll get Grannie a present,
too!

ALDO
Maybe she'll be so grateful, she'll tell you more about those things!

REGALO
Maybe.

(Stirs the fire.)
There! Take my blankets and go to sleep, now. You'll have to come
with me when we get to a village and help me shop. Snuggle down
REGALO

(Continuing)

and I'll sing you to sleep.

(REGALO picks up his stringed instrument, and starts to strum it, then starts to sing a song which fades as the scene ends.)
ACT II

Scene 2

A village market place. Wares are displayed on assorted tables or chairs or benches, or spread on the ground. ALIANA'S tent has been set up downstage right. There is an old wall in the background. ALIANA is sitting inside her tent with a customer. DENDRIANA enters, sees the tent and looks triumphant. MAN IN BLACK appears from behind the tent. A blue butterfly is perched on his hand. He places the butterfly on the corner of the tent. It stays over the tent, hovering for the rest of the act. The butterfly is blue with markings of yellow and black. DENDRIANA sees him and the butterfly, and is angry. MAN IN BLACK looks exultant, and advances toward her. She exits. MAN IN BLACK spreads out a blanket downstage left. REGALO, AVRILIA and ALDO enter stage right. They are talking among themselves. AVRILIA points to the display of a woman who is selling scarfs and aprons. They stop to look. ALDO points to one scarf, which the woman holds up for inspection. REGALO pantomimes, "How much?" Saleslady holds up three fingers.

REGALO

(To merchant.)

No, I guess not today.

(They move on.)

ALDO

Look, Regalo! Over there!

(He points offstage left.)

Dendriana!

REGALO

Hide!

(They stoop and move right, and hide behind a booth.)
(DENDRIANA enters upstage left, looking for REGALO. Suddenly she sees ALDO who is not quite hidden and starts toward them. They don't see her until she is almost upon them. They stand and run around the booth, DENDRIANA after them. They go off in three ways, REGALO over behind the tent, AVRILA around a table nearby, ALDO behind one further away. DENDRIANA almost gets hold of AVRILA, who stoops and just misses her hand. DENDRIANA is getting angrier by the moment. She takes out of her bag a strange net of shiny green silk-like material which she tries to drop over any of the three she gets close to. AVRILA and ALDO run downstage around the campfire area with DENDRIANA after them. REGALO joins them and they run heedlessly into the MAN IN BLACK's blanket. DENDRIANA stops, looking angry, and walks away. The MAN IN BLACK looks triumphant for a moment, then waits impassively for REGALO and the children to discover him.)

REGALO

I wonder where she went?

AVRILA

The important thing is -- she's gone!

(The three laugh delightedly, relieved, then turn their attention to the wares of the old man.)

ALDO

(To AVRILA.)

What a strange man! I wonder if -- I think I've seen him before.

AVRILA

I'm not afraid of -- well, he does have a look, though --

MAN IN BLACK

What can I do for you, young man?

(Holds up pitcher made of porcelain, with designs painted all over it. There are circles and squares and triangles, with repeated squiggle designs in and around the larger figures.)
MAN IN BLACK

(Continuing.)

I have a bargain here! Look!

REGALO

Grannie'd like that! She needs a pitcher -- she broke the one she had.

(Rubs his head ruefully.)

AVRIIA

Well, get it then!

ALDO

It looks very expensive!

REGALO

How much is the pitcher, sir?

MAN IN BLACK

How much would you like to pay me?

REGALO

It looks expensive, but this is all I have.

(He holds up his coin.)

MAN IN BLACK

That will be acceptable.

(He hands the pitcher to Regalo.)

Thank you.

(He accepts REGALO's coin, and then quickly gathers up his blanket and the remaining things on it and departs. The three watch him go.)

ALDO

Regalo, there's something strange about that old man. Maybe the
AILDO

(Continuing)
pitcher is enchanted.

AVRILIA

It is rather strange, that pitcher!

REGALO

(Laughing.)
The strangeness is an advantage -- Grannie will like it, I'm sure.

Come on, let's put it in the wagon. She probably needs me now.

(A juggler enters stage right, sees the empty space vacated by MAN IN BLACK. He goes to it and starts to perform. A crowd gathers to watch. REGALO starts offstage right.)
ACT II

Scene 3

Same as Act II, Scene 2. Same day as Scene 2, after supper. The merchants have all gone home. It is quiet. ALIANA and REGALO are sitting by the fire. The children are present too.

ALIANA

This village has been good to us today, Regalo. But we must move on.

REGALO

Yes, Grannie, we should. I saw Dendriana in the market this afternoon! Don't worry, though. We lost her in the crowd, and saw her going away.

ALIANA

I don't like that, Regalo. She'll grab you if she gets a chance.

REGALO

She can't have me! I don't like her! Let's not even talk about her. Wouldn't you like to know what I bought? I'll go get it.

(He goes to the wagon, offstage right, then returns with the pitcher.)

REGALO

I had quite a time picking it out. The children helped me. Here it is. It's for you!

(Hands pitcher to her.)

ALIANA

For me! But I wanted you to -- Regalo, it's beautiful! Is it really for me?
REGALO

I wanted to give you something.

ALIANA

You are a generous boy. I like it even better than my old one. Thank you, Regalo!

(She smiles at him, then studies the pitcher carefully, her fingers tracing the intricacies of the design.)

REGALO

Grannie, could you tell me about those baby things? Where was I born? How did I get them?

ALIANA

(Studying the design intently.)

Actually, I don't know much about it. I was off in another place when the gypsies got you. I never heard the circumstances, and in such cases it's better not to ask questions. You were given to me to take care of, and to be a help to me when you were older, as you are now.

(She is still fingering the designs on the pitcher.)

I always meant to give you those things when you were old enough. You might as well have them now. Go get them out of the trunk.

REGALO

Thank you, Grannie.

(Exit, then returns with things.)

If it's all right with you, I'll wear this!

(He slips the chain over his head.)
ALIANA

(Still looking at the pitcher.)

All right. It's yours to do with as you like.

(Puts pitcher down.)

REGALO

Where were you when they gave me to you?

ALIANA

(Impatiently.)

How should I know? We go so many places, and one place is much like another. Go to bed, boy. Tomorrow we must set out early.

(She gets up and starts to leave, then turns back.)

I almost forgot my new pitcher. I'm very pleased with it, you know!

(She picks it up, her fingers caressing the designs.)

REGALO

Goodnight, Grannie!

ALIANA

Did I ever tell your fortune? Somehow, it occurs to me that I should, since I feel my power is strong.

(She sits at her table.)

Bring my cards from the cart, and uncover my globe. The spirit world seems to be trying to reach me. It's something about you.

(REGALO does as he is bidden. ALIANA sits as though in a trance until he is ready.)

ALIANA

Young man, you who are seeking answers, sit down there.

(She indicates a place opposite her.)
ALIANA

(Continuing.)
The spirits are ready. What do you wish to know?

(She passes her hands over the crystal globe. The children are on the opposite side of the stage, ALDO behind AVRIJA. As the scene progresses, they inch forward.)

REGALO

(Somewhat frightened, sits up straight in his chair.)
I wish to know who I am, and where I came from, and why the gypsies had me, and --

(His fingers reach for the amulet.)

ALIANA

(Chanting.)
Yes, young man, you were a gift to gypsy, whose gift to you was life. You come from the land of the three bright hills and the two dark valleys, and you are -- you are the son of -- I don't know -- I don't understand --

(Coming out of her trance, she looks around, bewildered. She gets up.)
Goodnight, boy. Sleep well.

(Sees fortune-telling equipment, as if for the first time.)
Goodness, you'd better put those things away, late as it is. Why you haven't done it long ago, I don't know. Hurry, now!

REGALO

But you were telling --

ALIANA

Don't tell me what I was. Get those things away at once, do you hear?
Yes, Ma'am. Right away.
ACT III
Scene 1

The same as ACT II, Scene 2. It is early afternoon.

ALIANA

Regalo, you and the children straighten up and watch for customers. I'm going for a walk to see if I see anyone. And to take another look at the town.

REGALO

All right, Grannie.

(She exits. REGALO and the children watch her go.)

AVRILIA

She wasn't very helpful last night, was she? "Gift of life!" "Three hills and two valleys!"

REGALO

That's the way fortunes are. If only I could figure it out --

ALDO

Could I see that thing around your neck?

(REGALO takes it off and hands it to ALDO, who examines it with mounting excitement.)

ALDO

Look! Here are the hills and valleys -- the bright hills and dark valleys, see! Right here!

(He holds up the amulet.)

AVRILIA

(Looking up.)
AVRILIA

(Continuing.)
Look! Opposite us!
(She points.)
Three real hills and two real valleys just like the squiggle on there!

REGALO
Yes! That's right! But there must be many places like this. Wherever there are three hills, two valleys are naturally in between them!

ALIANA
(Enters, excited and alarmed.)
You'd better pack our things! This town — something is very wrong here! We must leave! We must leave at once!

REGALO
(Starting to gather things together for packing.)
All right, Grannie.
(To children.)
Here, help me.

ALIANA
(Exit to cart. Calling back.)
Hurry!
(Two peasant girls enter.)

LISA
Look! A fortune-teller! Let's get our fortunes told!

FIARA
That would be fun!
LISA

(Speaking to Regalo.)

Where's the fortune-teller?

REGALO

We are just leaving. She can't tell fortunes now.

(He and ALDO are removing a bench.)

FIARA

Please ask her!

(Giving REGALO a dazzling smile.)

Will you? Just for us?

(He puts down the bench.)

ALIANA

(Entering.)

Regalo --

LISA

Are you the fortune-teller? Will you tell our fortunes for us?

ALIANA

Not today, girls. We'll be back some day --

REGALO

(To children.)

Here, take this to the cart.

(Aside to ALIANA.)

Can't you do just these before we go? We could use the money.

ALIANA

Well, maybe. All right.

(To girls.)
(Continuing.)

The boy has persuaded me in your behalf. Just you girls, and then we must go. Regalo, prepare my tent.

(REGALO uncovers her globe, arranges her cards, and straightens the table and chairs.)

ALIANA

Who will be first?

LISA

I will.

ALIANA

All right. Regalo, send the other one in when I finish with this one.

(She starts into the tent.)

Come!

(She and the girl go into the tent. The set should be arranged so we see both inside the tent and outside. In this scene, the action outside the tent is the focal point, while the fortune-telling is pantomimed in silence. Those outside the tent sit down to wait.)

AVRILA

(Entering with ALDO, carrying REGALO's instrument.)

Play for us, Regalo.

REGALO

(He takes it and starts to strum it. Trying to make small talk, to keep the girl amused.)

This is a pretty town. What is the name of it?

(Before FIARA can answer, a princess enters with a servant.)
FIARA

(To children.)
Oh! Our Princess!

(To Princess.)
Your majesty!

(They bow to PRINCESS.)

PRINCESS
Oh, a fortune teller! Maria, let’s get our fortunes told!

MARIA
Oh, yes, your majesty!

PRINCESS
But you pretend you’re me, and I’ll pretend I’m you!

MARIA
Oh, no, your majesty!

(PRINCESS slaps her.)

AVRILA
Oh!

(To FIARA.)
Why did she do that? She wasn’t doing anything!

FIARA
I’d heard she’s mean!

MARIA
I really don’t wish to, your majesty. I’d like my own fortune, that might come true.

PRINCESS
Maria, you will be punished later, when I can think of what to do to one who disobeys me.
Princess, I'll do it, since you wish it.

PRINCESS

That's better. You wear my cloak and I'll carry your basket. Here!

(PRINCESS takes off the cloak and puts it around MARIA's shoulders.)

AVRILIA

Oh! Doesn't she look pretty!

FIARA

She looks nice!

ALDO

(Appreciatively.)
She should be the princess!

PRINCESS

(Looks at others reprovingly.)

Now, give me your basket.

(Pulls it out of Maria's hand.)

FIARA

(To PRINCESS.)
She'll still know, Princess!

AVRILIA

(Aside to FIARA)
She doesn't look any different than us!

FIARA

Her dress is fancier than ours, though. I wonder whether the fortune-teller will guess what's happened?
LISA

Oh!

(Too wrapped up in her fortune to notice the PRINCESS AND MARIA.)

FIARA

What did she tell you? Was it good?

LISA

Oh, yes! Wait'll I tell you --

(To REGALO.)

She says to let my friend go in.

REGALO

All right, thank you.

(To FIARA.)

You can go in, now.

(FIARA rises from her place.)

PRINCESS

We are going in now. You will be after us. Sit down and wait.

(Pointing to where the girl had been sitting.)

REGALO

She is next. You must wait.

PRINCESS

We do not wish to wait. We will go now. Maria, precede me, and stand up straight, now. You'll never fool her like that!

MARIA

(To REGALO.)

I'm sorry.

(To PRINCESS.)
MARIA

(Continuing.)

Yes, Princess.

(They enter tent.)

ALIANA

(Annoyed.)

Only one at a time, please. Regalo!

REGALO

(In doorway.)

Yes, I know. They insisted. One is a princess.

ALIANA

(Dryly.)

So I see. You can go then.

(REGALO leaves the tent.)

Sit down, Princess.

(The PRINCESS nudges MARIA, who starts, then remembering herself, sits.)

You will stand over there, out of my line of sight for now. Now, princess, your coins, please.

MARRY

Oh! Yes. Please give milady payment for our two fortunes, please,

Pr -- Lady. Thank you.

(PRINCESS searches through basket, then lays some coins on the table. ALIANA takes them, shifts them from hand to hand three times, then pockets them. Next, keeping her eye on the two girls, she shuffle her cards. She then waves a hand over her globe, looking searchingly into it. Looking cross, she examines the girls without seeming to do so. Then closing her eyes, she waves her hands over the globe once more.)
ALIANA

Spirits, assemble. Speak to these two before me.

(She looks at MARIA.)

Princess, you are gentle, wise and kind. Soon will come a prince who is your heart's desire. You will wed him and be happy ever after. And now, lady-in-waiting.

(ALIANA motions PRINCESS to come into view.)

For you I see a change in fortune.

(She looks into crystal ball.)

I see a farm -- I see a farmer, prosperous, too. He has vast land holdings, a large white farm house, and you'll be his queen. Goodday, ladies.

M aria

Thank you.

(PRINCESS is glowering at ALIANA.)

Come, Lady, let us go.

(The PRINCESS and MARIA leave the tent. REGALO then motions F I A R A into the tent.)

P R I N C E S S

Well! A farmer's wife! Indeed!

M aria

Here, your highness!

(She puts the cloak back on the shoulders of the PRINCESS and takes her basket.)

Poor fortune-teller! She told the fortunes of the cloak and the basket! You are the one who'll marry a prince!

F I A R A

(Giggles.)
FIARA

(Continuing.)
They fooled her!

LISA
It's not surprising -- she looks like a princess!

PRINCESS
(To girls.)
Do you mock your betters? There are penalties for --

FIARA
Oh, no, your highness!

LISA
It was the situation, your highness!

FIARA
You are our beloved ruler --

PRINCESS
That was outrageous! How could she be so stupid!

M aria
Begging your pardon, your highness, but you wanted to fool her, didn't you? Come on, let's go home now. The king will be amused at how you fooled her! I wish I could have had my own fortune told, though.

PRINCESS
Yes, you're right, Maria. The king will hear about this.

(They exit. REGALO looks after M ARIA admiringly.)

ALIANA
(From tent.)
Regalo, please send in the next young lady!
REGALO

(Brought to himself.)

Oh!

(To FIARA, who had stopped to watch.)

You can go in, now.

(MAN IN BLACK enters, paints symbol on old wall. No one notices him. He moves back to watch, but is out of sight of REGALO and others. PAINTER enters stage left. He is strolling, looking at wares, then sees symbol on wall. He looks dismayed, exits stage left. AVRIILA and ALDO watch PAINTER leave, then look to see what upset him.)

AVRIILA

Look at that! It's just like the design on Regalo's amulet!

ALDO

It does look a little like it. I wonder what it means! And why is it there? And why did that man hurry away?

(The focus returns to the tent.)

ALIANA

... and remember, all will be well if you avoid that dark man.

FIARA

Oh, yes! I will! Thank you!

(She comes out to her waiting friend.)

Come on, let's go. It's getting late!

LISA

What did she tell you?

FIARA

Well, I don't know if I should say!

(The girls exit.)
ALIANA
Regalo!

REGALO
Yes, Grannie? Oh, that's all, now.

ALIANA
(Coming to the doorway of the tent.)
Then, let's pack. First, though, go to the store. Here's some money. Buy some food. And when you get back, water the horse at that stream down the road.

(She hands him some change.)

REGALO
Yes, Grannie.

AVRIIA
Regalo, look!

REGALO
I have to hurry -- I'll see whatever it is when I get back. Help Grannie, now!

ALIANA
And I'll put things in the wagon. Hurry, now, Regalo!

(REGALO exits. ALIANA picks up her cards, looking at them in passing. Then she wraps up her globe.)

ALDO
I wish he'd have looked --

AVRIIA
I guess it won't go away, so let's help.

(They pick up something and exit.)
(DENDRIANA enters, sees design, shrinks away from it and exits. MAN IN BLACK, still watching, is amused. ALDO and AVRILIA enter and look for the design. It is still there. REGALO returns stage left.)

ALDO

Regalo, please look!

AVRILIA

Yes, look! There's your design!

REGALO

I wonder who did that!

ALIANA

(Entering from tent.)

Hurry now! We must leave as soon as possible!

REGALO

Look, Grannie! Someone put my design on the wall!

ALIANA

Yes, it is like your amulet, boy. It means danger if we stay. We must hurry! You're safe with me! And I need you with me. Come!

REGALO

But Grannie --

(ALIANA ignores him. She carries something else out to put in the wagon, assuming that REGALO will follow her. The ROYAL PAINTER arrives, carrying bucket of paint and a brush. He looks around, then sees the design and goes over to it.)

REGALO

What are you doing?

PAINTER

As anyone can plainly see, I'm painting out this thing on the wall.
REGALO
Why are you doing that? What is that design?

PAINTER
Who knows? I am the Royal Painter, by appointment to the King, and I paint whatever he wants painted. He doesn't like squiggles like this, so I paint them out, wherever they are.

REGALO
But why? Do you have a lot of them to do?

PAINTER
Well, there does seem to have been a rash of them lately... Mostly in the throne room. This is the first one out in broad daylight. The King was really unhappy about this one. I don't like it too well, either. What will people think when they see me, -- me! The Royal Painter reduced to putting my artistic touches on this old wall.

REGALO
Well, you do do nice work!

PAINTER
(Pleased at the compliment.)
You think so? Thanks. You should see how I keep the palace, though!

REGALO
(Looking offstage to check on ALIANA.)
I certainly wish I could see the palace, but we're getting ready to leave.

PAINTER
Well, I'm done now, for the moment. I'll come back and finish the rest of the wall later. The palace isn't too far -- why don't you come back with me and I'll show you around?
REGALO
I'd certainly like to, but I'd better not.

PAINTER
Why don't you come for just a minute? I would like you to see the
throne room, especially.

REGALO
Well,

(Looks offstage to where ALIANA is. She is
busy with the packing.)

Well, all right, for just a minute. You don't know how much I'd like
to see it.

(To children)
You two go help her. I'll be right back.

(They exit. The design pops through the paint.
The old KING enters, pushed in by PRINCESS.
MARIA and BRAYANCA are following him.)

PRINCESS
There it is!

(Pointing to tent.)

Imagine! She said I'd marry a farmer!

KING
You could do worse, if he'd be a stout and capable fellow!

PRINCESS
Father! How can you say such a thing! You must find me a prince to
marry -- a young, handsome one! And soon! But first, you must put
this person in her place.

KING
You're not very pleasant to our subjects. Can't you be beautiful and
KING

(Continuing.)

kind!

PRINCESS

She's just an old gypsy woman; no one important. But she insulted me. Didn't she, Maria?

MARIA

She was just confused. You were trying to fool her, your majesty. Why do you complain when you succeeded!

PRINCESS

Maria, we are not amused. Be quiet.

KING

Well, I --

(PRINCESS gives him a push.) Come, let's go in.

(He sees the blue butterfly which is again hovering over the tent, and stops.)

The Loopus Adoopus!

(PRINCESS pushes him again.)

Oh! Yes!

(PRINCESS pushes him.)

PRINCESS

You too, Maria.

(To BRAYANCA.) You wait out here.

(PRINCESS finally is able to push him into the tent. ALIANA had become engrossed in her globe, and is meditating quietly. She looks up, startled.)
ALIANA
I am not telling any more -- Oh! It's you. Is something the matter, girls?

PRINCESS
I and my lady-in-waiting have returned with my father, the King. We are protesting our fortunes.

ALIANA
I told you a good fortune, Milady.

(She does not notice the exchange of cloaks, and is puzzled, knowing that something is not right.)

PRINCESS
I do not agree with you. I'll marry no farmer!

(ALIANA looks more closely at the two girls, and realizes that they had tricked her.)

ALIANA
You tried to fool me!

(To KING.)
I am sorry, your majesty; these girls tricked me.

(Suddenly she uncovers her globe, looks at it. Her voice becomes authoritative.
To PRINCESS.)
I told you a true fortune, although you played false with me. You are not the lovely girl in the cloak, but the one who had forecast for her a better fortune than she deserved.

(Turning to MARIA.)
And you are one whose star will rise.

PRINCESS
I am the King's daughter. And this is only a peasant girl who waits
PRINCESS

(Continuing.)

on me.

ALIANA

I know you believe so. You are mistaken. Good day.

(She majestically shows them out. All three see the design on the wall.)

PRINCESS

(Interested.)

Oh!

KING

(Dismayed.)

Oh, my!

ALIANA

(with prophetic understanding.)

Ah, yes.

KING

(going over to rub the design out.)

Who put that there? That device is forbidden in this kingdom.

Brayanca! Go summon my Royal Painter!

BRAYANCA

Right away, your majesty!

PRINCESS

Why, Father? It looks rather interesting!

(She is amused to see her father engaged in such an undignified task. Exit BRAYANCA.)

ALIANA

That mark is not to be hidden forever. It is fated soon to be known
ALIANA

(Continuing.)
to all. The wise man would prepare.

KING

Well, yes. But who is as wise as he should be? This will only bring up the tale of the lost prince one more time.

ALIANA

Go back to your palace, foolish king, and pray that that boy is never found.

KING

Yes, I -- Come, let us go.

(Exit KING, PRINCESS and MARIA.)

(ALIANA looks around for REGALO.)

ALIANA

(Not seeing him, she calls.)

Regalo! Boy! Time to go!

(Enter AVRILA and ALDO)

AVRILA

He went away with a painter to the palace!

ALIANA

Oh, no! Come on, children, let's go get him. If Dendriana finds him --

(They exit.)
ACT III

Scene 2

At the palace in the throne room. The PAINTER and REGALO enter.

PAINTER

(Offstage.)

Be very quiet, now. The throne room is --

(He looks in.)

empty! Come on. I've painted this room so many times, I've lost count. Notice, especially that place just above and beside the throne. That's where it usually shows up!

(They enter.)

Right there, above -- Why! There it is again!

REGALO

How do they get there, do you know?

(REGALO walks over to look. As he passes a cabinet with a glass door, it swings open.)

PAINTER

Look at that! I've never seen that cabinet open before!

REGALO

Someone must have left it open.

(He glances at the cabinet, then continues toward the sign on the wall. The cabinet swings closed.)

PAINTER

Well!

(He hears someone outside.)
PAINTER

(Continuing.)

Sh-sh -- I think someone is coming!

(He takes REGALO by the arm.)

Come on, hide. I'm not supposed to be in here without permission!

(They hide. Enter the KING, the PRINCESS and MARIA. None of them sees the fresh symbol near the throne. MARIA brings in some needlework and sits working on it.)

PRINCESS

Really, Father, I don't see why that design on the wall upset you. I guess you're not as young as you used to be. Marry me to a prince who can reign, and you can rest.

KING

That design was the symbol of my cousin's house. The people remember him fondly. I never wanted to be king. I try my best -- but --

PRINCESS

Step down and I'll rule. I almost do, now. Or marry me to a prince, and he'll reign for you.

KING

You know I've searched the world over for a prince for you. Prince Elongia was too old. Prince Budondo was too fat. Prince Yudordo was too short, Prince Dod --

PRINCESS

Well, really, you didn't expect me to marry those funny old specimens, did you? Really!

KING

Your bad disposition is famous! Who would come for you. If only --
(Continuing.)

KING

If only he could be found, I almost wish he would be. The awful thing
is the unrest that symbol causes. Being king is boring. To think, I
used to be the kingdom's greatest authority on blue butterflies. I
had to give it all up when I became king. If I weren't king, I could
go back to them. I'd get my form back in no time!

(The King scoops the air with an imaginary
butterfly net.)

PRINCESS

Really, Father!

KING

There was something strange in my becoming king, anyway. This old
lady came to me -- I'm sure I'd never seen her before. She said she
was my Aunt Effidendi. I never knew I had an Aunt Effidendi! She
said she'd seen the King -- my cousin -- on his deathbed, and he had
chosen me to succeed him. I was down in the Lower Valley at the time,
in search of the Loopus Adoopus -- a beautiful specimen had just gotten
away, and I was searching behind a rock, and there was this Aunt. Of
course, I abandoned the search, and went back with her to the palace,
where everyone seemed to agree I should be King. So, for the last
twelve years I've done my best. My best hasn't been so good, but I've
done the best I could.

PRINCESS

You are King, and will be King until you find a successor. Why harp
on old times, Father. Too bad you can find butterflies, but can't
find me a prince!
KING
I couldn't find the baby prince, either, though I tried. I sent royal messengers all over the kingdom. Nothing.

PRINCESS
So you started out being inefficient as a King! And that's why you lost half the kingdom!

KING
Really, daughter, you certainly have an unfortunate way of putting things! At least I still have the hill with the Cave of Gold -- even if the door is stuck! At least, some day, this kingdom will be wealthy again.

PRINCESS
What happened to my Great-Aunt Effidendi?

KING
She stayed around for the coronation, and helped me to choose my crest -- blue butterflies rampant on a field of gold. The butterflies aren't scientifically correct, though. They have those shiny green lines instead of markings of black and gold.

(He is distracted by the thought of the Loopus Adoopus.)

PRINCESS

(Impatient.)
Yes, Father. You were saying? About my --

KING
Oh, yes. She went to visit my sister in Upper East Anduria. Something must have happened to her on the way, for she never arrived there. My royal messengers traced her as far as the Wacress Forest,
KING

(Continuing.)

and then nothing.

PRINCESS

What was she like?

KING

Tall, with heavy black eyebrows and a mass of black hair piled high on her head. She was intelligent, and very serious. Her eyes were green, and they peered out from under those heavy brows. Altogether scary!

(He shivers.)

PRINCESS

I think I'd have liked her.

KING

You did, although you don't remember her. You were only four, but she must have liked you, too, since she tolerated you.

PRINCESS

And you've never seen her since? Nor heard from her?

KING

She sent a thank-you letter and a present which was supposed to have come from Bluvonia, even though they didn't know her at her own castle. It was for you, to be presented to you on your wedding day!

PRINCESS

What was it?

KING

That blue crystal butterfly over there. I put it away for
KING

(Continuing)

safe-keeping. That isn't correct either. Has that same green netting --

(He goes over and peers into the cabinet through the glass door.)

Why! It's turned bright green!

MAN IN BLACK

(Appearing.)

Oh, King, the time has come for me to receive my payment.

KING

Payment? For what? Do I owe you something?

PRINCESS

Father, send this man away, immediately. I don't like him.

MAN IN BLACK

For services rendered to the King that was -- King Elando, or at least to a relative of his, Effidendi, her name was.

KING

What did you do?

MAN IN BLACK

Removed the infant prince, as per instructions.

KING

The little lost prince? What did you do with him?

MAN IN BLACK

My instructions were to have him killed.

KING

How did you accomplish this?
MAN IN BLACK
I placed him in the forest, at the mercy of any wild beast that might happen by.

KING
Oh, the poor little fellow! Why did she want him killed?

MAN IN BLACK
She was an evil person, an enchantress. Please give me my reward now.

KING
I won't pay you for such a deed.

MAN IN BLACK
Then give me something of hers.

KING
The only thing that comes under that description is the crystal butterfly she sent us. You could have that, and I'd be glad to get rid of it, if only I could open the cabinet over there. I've lost the key.

PRINCESS
No, Father, don't give it away -- you said it's mine! Have the cabinet opened, and give it to me!

MAN IN BLACK
Who is this person?

KING
My daughter, Suvonda, the Princess Royal.

MAN IN BLACK
You must be mistaken.
KING

You are insulting the Princess. If our family owes you anything for such a heinous deed, take your payment and go. There is the cabinet. If you can open it, you can have the butterfly.

MAN IN BLACK

(Going over to cabinet.)

One, two, three,
Open, open --
Camundongo,
Open!
One, two, three!

(REGALO stands up as though in a trance. PAINTER tries to pull him back, but can't hold him. The door of the cabinet swings open as he approaches. MAN IN BLACK, with a quick glance over his shoulder, rushes to the cabinet. He takes out the crystal butterfly.)

MAN IN BLACK

(To REGALO.)

Thank you.

KING

Who are you? What did you do to open that?

(Commotion is heard offstage. MAN IN BLACK moves upstage away from entry.)

BRAYANCA

(Offstage.)

Wait! You can't go in there! Stop! At once!

DENDRIANA

Stand aside!
KING

Maria, go see what --

(BRAYANCA and DENDRIANA enter. BRAYANCA is trying unsuccessfully to restrain her.)

BRAYANCA

I'm sorry, your majesty --

KING

What is this?

DENDRIANA

I'm only an old gypsy woman looking for my dear, dear grandson, who came this way -- There he is! Come, son. Now!

REGALO

No! I'm not your grandson!

(He moves away. DENDRIANA doesn't see the MAN IN BLACK with butterfly.)

KING

Who are you? How did you get into my throne room? What are you doing here?

REGALO

I'm Regalo. I'm a gypsy. I do help my Grannie, but --

DENDRIANA

Regalo, you naughty boy! Come here!

(Imperiously.)

I command you to come! Now!

MARIA

Your majesty, forgive me for speaking, but --

KING

Yes, Maria, what is it?
MARIA

Regalo helped the woman who told our fortunes!

(REGALO smiles at her gratefully.)

ALIANA

(Offstage.)

Please, sir! Have you seen my grandson? A young man with --

KING

Brayanca, bring that woman in.

(BRAYANCA exits to get ALIANA.)

It does indeed seem strange that two women should suddenly appear, looking for a grandson, Maria.

(DENDRIANA moves over in anticipation of the new arrival, looking alarmed. She then sees the butterfly. MAN IN BLACK holds it firmly, looking with hostility at DENDRIANA. BRAYANCA and ALIANA enter, followed by AVRILLA and ALDO.)

BRAYANCA

Here she is, your majesty!

KING

Ah, yes! Our fortune-teller! Looking for your grandson.

ALIANA

Yes, Regalo, your majesty! We were about to leave, when he wandered off. There he is!

KING

This woman also is looking for her grandson named Regalo!

ALIANA

Dendriana! You can't have my Regalo!
MAN IN BLACK

All right! Now! The power of this butterfly can break, as I --

DENDRIANA

Just a minute, minion!

(She throws off her gypsy shawl and is revealed to be dressed in an elaborate gown.)

I am Effidendi! Give me what is mine!

(DENDRIANA reaches for the butterfly. REGALO grabs it from the MAN IN BLACK, then turns so she can't get it.)

MAN IN BLACK

Break it! The green means it is evil!

(REGALO hurls it down, and it breaks with a bang and a flash, and smoke pours from it. People pour in from other areas of the palace.)

PALACE RESIDENTS

What happened?
What was that?
Is something the matter?
Etc.

MAN IN BLACK

Your spell is broken, evil witch!

DENDRIANA

You didn't have to do that! I would have --

MAN IN BLACK

I think you would have done nothing. Your spell over this kingdom, and over this throne, is at an end.

(DENDRIANA-EFFIDENDI sinks to the floor in a heap.)

Remove her, please.
BRAYANCA

There's nothing here but a pile of clothes!

(She holds them up.)

PRINCESS

(Turning on REGALO and MAN IN BLACK.)

What did you do to my aunt?

MAN IN BLACK

She is not your aunt, nor is she any relation to the royal family. She was a witch, who wanted this kingdom's Golden Hill for her own.

PRINCESS

You were her helper! You must be evil, too!

MAN IN BLACK

I served her because I had to at that time. She threw her evil green net over me, and I could only obey her. Oh, King, may I present your royal cousin, the heir to your throne! Regalo!

REGALO

Me!

MAN IN BLACK

Show the King the amulet you wear around your neck!

(REGALO takes out the amulet and goes to the KING, who, after examining it, kneels.)

KING

Behold! This is the lost prince!

(Everyone else kneels.)

ALIANA

(Proudly.)

My Regalo!
REGALO
Please stand up, everyone! I'm just a gypsy boy!

(Motions for them to stand.)

MAN IN BLACK
I followed the instructions Effidendi gave me. I placed him in the forest -- next to a gypsy camp. That was all I could do! I've watched over him ever since, as best I could, until the spell had run its course. He now wears his amulet and we all are free!

KING
You are the rightful heir; I'm sure of it. I know you will learn quickly. You don't know how happy I'll be to teach you!

REGALO
Well! I wanted to find my family, but this -- Grannie, what shall I do?

ALIANA
(Sadly, but proudly.)
You must follow your destiny, Regalo.

PRINCESS
I'll marry you, Regalo, and help you rule.

REGALO
Thank you for the honor, Princess, but I must decline.

(He smiles at MARIA, who smiles back.)

CURTAIN