THE POWER OF THEATRE COMMUNITIES IN COMMUNITY THEATRE

A graduate project submitted in partial fulfillment of the requirements
For the degree of Master of Arts
in Theatre

By

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This work is dedicated to the thousands of hardworking, passionate community theatre communities – and to my wonderful husband Mike, for his pushing, his patience and his unwavering love.
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ABSTRACT

BEWITCHIN’ THE WEST

AND

THE POWER OF THEATRE COMMUNITIES IN COMMUNITY THEATRE

AS A CULMINATING EXPERIENCE

By

Rosemary Moffat

Master of Arts in Theatre Arts

The beginning of the 21ST century brought with it many trials, many of which have torn holes in our concepts of community, and created fissures between people. In our search for ways to re-create strong community, this project examined the ways that community theatre brings disconnected individuals and groups together through one common interest, giving many opportunities to reconnect, to heal and to grow. The project tracked the ways in which a theatrical community is created, both theoretical and practical levels within and around the production of a farcical comedy, Bewitchin’ the West, adapted and written by myself, and co-playwright Aletheia Regier. This play was written with the intention of creating community in community theatre between generations, cultures and backgrounds and taps into the style of American melodrama, a genre of theatre that has always belonged to the masses. The project demonstrates how the unity built in community theatre from a foundation of diverse participants who share a common vision can be a powerful, life-changing base from which to begin to build community outside the walls of the theatre.
INTRODUCTION

The beginning of the 21st century brought with it many trials -- job loss, rampant drug and alcohol abuse, fractured families, environmental catastrophes, sexual identity crises and the shut-down of communication between generations. All of this has torn holes in the fabric of our society, and created fissures between people. I contend that it is highly important to search for ways to re-create the concept of community today, and that theatre, especially community theatre has much to offer in that regard. In challenging times such as this, I propose that community theatre can be a strong base that brings disconnected individuals and groups together through one common interest and provides a place within which all types of folks have the opportunity to reconnect, to heal and to grow.

I have been actively involved in Community Theater in Ventura and Orange Counties for eighteen years in a total of over forty productions (See Appendix A). I have built relationships with actors, directors, designers and technical people in many arenas. For the purposes of this graduate project, I have examined how a theatrical community is created at both theoretical and practical levels. I have immersed myself in the creation and growth of the theatrical community/ies that develop within and around a production of a comedic play production, and tracked the progress of this community as it unfolded.

In S. N. Behrman’s 1939 play, No Time for Comedy, the character of Linda Esterbrook wisely notes that during a period of crisis, "The more inhuman the rest of the world the more human we. One should keep in one’s own mind a little clearing in the jungle of life. One must laugh” (Behrman 106). With that fact in mind, the process of the theatrical journey of a new comedic play called BeWitchin’ the West was implemented, observed, tracked, described and
documented in multiple formats which include tracking production processes, auditions, rehearsals, performances and audience reaction. Tools included informal and formal observation and input from cast, production staff and audience members through the use of video, surveys, chronicles and individual interviews. These tracking processes provided insight into how group dynamics build and change in the creative unit, how conflicts arise, how they are solved, and more.

In contemporary America, the definition of community is difficult to pin down. Traditional history would argue that community requires almost complete commonality, value systems, like-mindedness, mores and lifestyles. Iris Young writes in her article, “The Ideal of Community and the Politics of Difference,” that this type of community is, “an understandable dream, expressing a desire for selves that are transparent to one another, relationships of mutual identification, social closeness and comfort “(Young 301). Out of this belief comes a pining in today’s world for the lost sense of community from the ‘old days,’ which some say creates a type of community in itself. Then there are those who theorize that community has never indeed existed. Jean-Luc Nancy, in his book, The Inoperative Community, insists that, “community has not taken place, or rather, if it is true that humanity has known (or still knows, outside of the industrial world) social ties quite different from those familiar to us, community has never taken place along the lines of our projections” (Nancy 11). Richard L. Barr, in his book, Rooms With a View, The Stages of Community in the Modern Theater, pointed to text in the play Action, by Sam Shepard, where the character, Lupe, “strategically tries to liberate community from discourse, because the term is pivotal in so many language games that consensus may be available only in the silence of Tractatus (“Of what one cannot speak, one must remain silent”) (Barr 1).

But “community” exists. It may not require initial homogeneity and it may not be seen or
consciously felt. Many find it in community theatre, where a healthy community comes from diversity within a shared interest. In his book *Essays on Performance Theory*, Richard Schechner asserts that “drama is that art whose subject, structure and action is social process” (Schechner 121). The American Association of Community Theatres states, “Community theatre enriches the lives of those who take an active part in it, as well as those in the community who benefit from live theatre productions. On either side of the footlights, those involved represent a diversity of age, culture, life experience, and a strong appreciation of the importance of the arts (AACT).” Barr emphasizes that, “modern dramatists develop various ways of balancing “the many” and “the one” – of accommodating diversity and continuity” (Barr 23). This is the theory of community with which I will be working.

Theatre has always required that a community of sorts be developed, and has provided an avenue through which to reflect the human condition. Communities of performers push each other and in turn, their audiences, to see beyond fear, prejudice and apathy. As they query the past, lay out the injustices and challenges of the present, and project the consequences and solutions for the future, these communities of performers, as Barr asserts about theorist Victor Turner, “offer participants at least the fleeting experience of the condition he calls ‘communitas’ (Barr 5)” to the participants and their audiences. In this state, Turner believes that differences between people drop away as they share a common experience.

In healthy theatre communities, a common vision is developed on the basis of a shared humanity and a sense of belonging. This type of theatre community is extraordinary, because, although they do it for fun and for free, although the group is typically highly varied, a deep sense of community results; and although it is short-lived – or perhaps *because* it is short-lived, these communities can serve as a fleeting example of what community can be in its purest sense. Through my theoretical and practical findings in this project, stitched together with text, video,
pictures and performance, it is my intention to demonstrate how this type of theatre can result in
the acquisition of important social functions, lifestyles, and skill sets that can serve as building
blocks healthy communities, skills that can be shared in and out of the theatre setting. In some
areas, this was not the case. However, my quest revealed the components that *do* hold the
dissimilar group together when the only common thread is the show, and gave me tools as to
how to proceed during times of conflict and frustration. The process of tracking, and assembling
conclusions regarding community theatre communities has been a valuable means of assessment
and will assist me in future endeavors.
INTERVIEWS WITH COMMUNITY THEATRE LEADERS

To create a base from which to look at effective theatre community creation, I interviewed people involved in community and regional theatre whom I have worked with and/or admired over the years, including artistic directors from the Elite Theatre itself and from The Great American Melodrama Theatre in Oceano, CA, the artistic producer from the 50-year-strong Conejo Players Theatre community in Thousand Oaks, CA, the owner/playwright of Theatre Britain, a Panto and Melodrama theatre company in Dallas, Texas and Acton, CA. Their 'take' on how theatre communities are built and sustained will frame my own observations with a specific production and gives an overall impression on the nature of building and sustaining community in theatre. I posed three to four to five similar questions to each, depending on their individual theatre situation.

The results are as follows.

Interview Responses

Shawn W. Lanz - Executive Producer
Conejo Players Theatre, 351 South Moorpark Road, Thousand Oaks, CA

Mr. Lanz holds a Bachelor's degree and conservatory training in Musical Theatre. He has been active theatrically for over 25 years. He has worked both professionally on a volunteer basis as an actor, director, producer, stage manager, company manager, and costumer throughout his theatrical life. He previously served on the Board of Directors for The Gallery Players in Brooklyn, NY, but has been an active volunteer with the Conejo Players since his move West 1997. He is a proud Honorary Life Member of the theatre and has served on the Conejo Players Board of Directors in the Executive Producer capacity since 2007. Many community theatre aficionados maintain completely different “day job” careers. Mr. Lanz is no exception, and has over 10 years of experience in healthcare quality management in the Biotech / Clinical Research industry.

1. What are the components that seem to create a sense of community at the Conejo Players Theatre?

I think one of the keys to keeping the "community" in community theatre is to try to remember to
keep things personal. We are all volunteers, and we do it because we love it. I like to try to foster a sense of shared work and shared enjoyment of the fruits of our labor. Everybody's contribution should be acknowledged and valued on an equal level; this makes people feel that their contributions are needed, and makes them want to come back for more. It is a lot like a family - everybody has a part to play, and every part is important. One of the things we struggle with on the Board of Directors is how to walk that fine line of company versus community. We try to maintain the core values and mission of the company, without making the atmosphere corporate. The theatre started in 1958, in a barn. It was as a place for friends to hang out and have fun, to work together to create a fine product, and to bring entertainment to a young community. We all try every day to keep those core values in mind. Yes, we have traded the barn for a fine auditorium, and the legacy has passed from those first few friends to a couple hundred staunch supporters. But the fact still remains - we want to hang out and have fun, work together to create a fine product, and bring entertainment to a community that has grown immensely in the past 53 years.

2. **What types of communities are formed within the larger company of actors and production staff?**

There are a lot of types of communities that come together within the company of each production. There are communities based on friendships and personalities, communities based on shared workload (costumers, builders, actors, musicians, etc), and communities based on volunteer efforts (cast and crew, front of house staff, box office staff, etc). Frequently, members of these communities overlap - this is part of what helps keep the community theatre strong. The overlap in production community involvement helps to maintain an understanding between each group of people as to the value of all of the other groups. An actor may work with the building team as well as maintain a friendship with the choreographer, involving that person in 3 of the small communities that are part of the production. As a result of that overlap in involvement, that actor knows what is going on in several areas of the production, and has more patience, respect, and ability to value the work done by the other communities. The cases where contributions are devalued in a community theatre can often be traced to the fact that the person who devalues another's contribution has not taken part in communities outside of the silo in which they initially became involved (say, a director who does not interact with the actors, building crew, box office staff, etc. may find it easier to criticize the efforts put forth by those other communities). Such devaluing or criticism often comes purely from a lack of understanding of the other groups,
brought on by too little interaction with multiple communities. We try very hard to avoid those situations at The Conejo Players, and to make sure that all participants know our values and the level of involvement we expect. This directly impacts the level of respect a participant is able to give to others on his/her team or on other teams.

3. Why do you think your communities of actors and production staff remained strong over the years?

The simple answer is, we're nice. Or at least we try to be. We try to make the theatre a place to have fun while stressing the importance of quality in our final product. I believe strongly that if you set expectations high and then make the act of attaining them fun and open to involvement, you will have a great experience AND a great product. It's a fine line with community theatre - the line between the members of a production community working together and having a positive experience and the production putting out a quality product for our other (very important) community: our patrons. I am proud of The Conejo Players' constant ability to walk that fine line with relative grace.

4. In what ways does your audience base contribute to your theatre community?

Our audiences contribute immensely to our community. First, and most basically, they pay the bills! But even more importantly - they laugh at us, cry with us, tell us what they like and dislike, and in many ways guide our selection of material. We are constantly trying to keep tabs on the demographics of our audience community by soliciting for feedback. We have made efforts to make our theatre more "socially available" by maintaining an active online social networking presence as well; this has proven to be an invaluable way of gauging our patrons’ likes and dislikes, and helps guide us in catering to those things. But we don't stop there - we always try to push the envelope a little bit somewhere, to broaden and expand our audience base as well as the minds and hearts of our existing patrons.

5. In what ways is your theatre community important to the greater community outside the theatre?

All work and no play makes Jack a dull boy. Everybody needs a time to play - whether it be onstage, backstage, in the lobby or in the audience, The Conejo Players and its associated smaller communities provides a much-needed respite for the people in our broader communities (Thousand Oaks, the Conejo Valley, Ventura County, California, etc.). We make a difference in people's lives. The theatre is a great place for both the "outsiders" and the "insiders" of society to come together and become friends while they collaborate on a project. In the theatre, it is OK to
be different, and exploring those differences is encouraged. The housewife gets to be the powerful businesswoman for an evening, the businessman gets to build scenery, the schoolboy gets to sing, and the tax collector gets to greet audience members with a smile. What a fantastic escape! It keeps us sane.

**Jackie Mellor Guinn**

Board President/Playwright, Theatre Britain

The Cox Building Playhouse, 1517 Ave H, Plano 75074

*Theatre Britain seeks to promote British theatre in its many and varied forms with particular emphasis on the unique medium of British pantomime.*

1. **What are the components that seem to create a sense of community in your theatre experience?**

I always feel passion holds the key to creating a strong sense of a theatre community. That alone does not sustain it, but it starts the fire. Commitment is paramount. Bringing together a wide range of personalities, then making them become one enthusiastic core during production is truly wonderful.

2. **Why do you think some communities of actors and production staff remain strong over the years and some don’t?**

The company must have a sense of direction, conviction, an overall sense of what the company and their message is about. Some companies 'throw' together productions with no thought about why, when, where, what. It takes a 'community' within the company to draw together and lay out their vision for the company and the community where they live.

3. **Other than ticket sales and bodies in seats, in what ways do you think your audience base contributes to your theatre communities?**

They are paramount. The audience base becomes part to the theatre family. They reach out of our theatre community to the wider audience outside.

4. **In what ways can a theatre community be important to the greater community outside the theatre?**

In many ways. How great is it to be able to give live theatre to any age that have never seen or could afford live theatre. Outreach programs take actors off the stagnant stage to a much broader arena. Running plays to coincide with school curriculums are a great way to involve the local community and the theatre community. Having a local community theatre opens up the door to anyone who wishes to become part of the magic that is theatre.
Tom Eubanks  
Playwright, Artistic Director (on Hiatus)  
Elite Theatre Company, Oxnard, CA.  
Parent of a Cast member (Hannah Eubanks — Gagmemae)  

*Tom has worked on nearly 100 productions, and served as President of the Board of Directors for the Ojai Art Center Theater for six terms. Tom is the recipient of two REP Awards for acting and directing, and is a five-time recipient of the Ventura County 4-Star Theater Award for Outstanding Direction. Presently, he serves as Artistic Director for The Elite Theatre Company in Oxnard, CA. In 2003, he wrote and directed the feature film, Open Spaces, which was distributed worldwide by the Palm Springs-based Institute for Phobic Awareness. His two-act play, American Right, premiered in The Elite Theatre Company’s 2010 season. His novel, Worlds Apart, was published in 2010. His newest full-length play, Perfect Quiet Place, will premiere in The Elite Theatre Company’s 2012 season. Tom also holds a “day job” career as a private investigator.*

1. **What are the components that you feel create a healthy sense of community within a theatre?**

   At the top of the components list would be PASSION, for without it the "health" of the enterprise--and it IS an enterprise--will lack any sense of "community." A passion for theater drives and holds together the individuals who have come together for their own interests to create something with a *common* interest. So passion is both the *fuel* and the *nuts-and-bolts* of the theater enterprise. Those individuals who lack passion, often use the experience as a hobby. My experience with children in theater is that, even when their parents may be looking for something to educate and develop discipline in their pursuits, children will also develop *passion* for performing and for artistic expression. Self-esteem, punctuality, encouragement and confidence are also important components of theatrical participation that, in my view, are circular to the process. Some come to the "community" with some of these attributes and some help the "community" grow by developing them. For me that's what "community" means: sharing good things.

2. **Why do you think some communities of actors and production staff remain strong over the years and some don’t?**

   Having run two theater companies over 15 years, I believe LEADERSHIP is the absolute key.
Leaders who understand both business and artistry and know how to inspire others to pursue EXCELLENCE create an environment of confidence, enjoyment and accomplishment—every time.

3. Other than ticket sales and bodies in seats, in what ways do you think your audience base contributes to your theatre communities?
Patrons often participate in productions, work the house, make donations and serve on the Board of Directors. But mostly audience members are the theater communities' best ambassadors for the art form, which is important in an age when most are sitting home watching movies they've received from Blockbuster in the mail. As theater ambassadors, our patrons can mean the difference between our houses being half-full or over-flowing. They are the "word-of-mouth" component to publicity and no press release or newspaper ad will ever succeed more than having patrons rally their friends and neighbors with "You gotta go see this play!"

4. In what ways can a theatre community be important to the greater community outside the theatre?
First, a theater company, as part of the theater community, is the most local way for everyday people of all ages to have direct access to self-expression without joining an educational program or institution. Many art forms are limited by expensive technical requirements, such as film making, while others require an educational setting, such as graphic arts or music. But theater can be done literally on the street with nothing more than bodies filled with a passion to perform. And for communities with a theater company blessed with a real stage, it's undeniably one of "art's" most accessible branches. Theater brings so many things to a community: organic entertainment; a place for socializing; a place for learning life skills, such as commitment to completing tasks on time and working dependently—a skill our schools have demoted, instead promoting independent studies. Community is developed by recognizing our dependence upon others to create. An artist needs an audience. An audience needs the artist. The director needs the actor. The actor needs the director. The nut needs the bolt... and passion is inert fuel when there's nothing to ignite it. Theater creates appreciation for other art forms in members of a community who have access to theater companies that pursue excellence and appreciate and work to understand their own community standards.

Nova Cunningham
Great American Melodrama Theatre
Oceano, CA.  (no bio provided)
1. What are the components that seem to create a sense of community at the Great American Melodrama Theatre?

John R. Schlenker, owner of the Great American Melodrama Theatre, is known as a brilliant educator, mentor, and motivating force in the local theatre community and the community at large. He co-founded the Great American Melodrama & Vaudeville Theatre in Oceano with Annette Gillespie Carlin in 1975. His goal was to create family theatre for the community, giving them the best product possible in an environment that appeals to many, and he has succeeded. The theatre recruits professional student actors from all over the country so the communities are constantly changing, but a core administrative team, community volunteers and audience members are the glue that continually produce great theatre.

2. Why do you think some communities of actors and production staff remain strong over the years while others do not?

Everyone involved at the Great American Melodrama Theatre goes “above and beyond” their own duties. Standards are set at a high level in a fun, but professional work atmosphere. All are somewhat cross-trained. I think that theatres that keep things totally separate can lose that strong communication processes. It’s important to learn to communicate in different ways. Theatre is a collaborative process and people learn and understand in different ways. However, the theatre itself is still family-owned by John and Lynn Schlenker. It is not non-profit. In many ways, this makes for fewer challenges and politics. All final decision-making is done by the owners.

3. In what ways does your audience base contribute to your theatre community?

The theatre services the community with great shows, classes, fundraisers and more. And the community services the theatre. Subscribers get to know the theatre community here. For instance, knowing that the theatre is only closed one day per year, families invite the actors to Thanksgiving dinner, and Social networking is a great plus as well.

4. In what ways is your theatre community important to the greater community outside the theatre?

Our central facility location (5 Cities area, not a lot to do) has a lot to do with it. Although we use professional, paid actors, they always include a few community members, including children in their shows. John and the rest of us have striven to positively influence the lives of thousands of students and actors, and patrons. The theatre has provided training and career experience by mentored hundreds of PCPA students, many who went on to professional careers in LA and on Broadway. We also offer Camp Melodrama for aspiring young actors. The program is 15 years
old and no auditions are required. Youngsters build self-confidence, learn theater skills and grow personally in a fun and highly effective theater program.

Andrew James
Interim Artistic Director
Elite Theatre Company, Oxnard, CA.

Andrew James attended The Governor's School for the Arts in Drama in Lexington, Kentucky. From there, he attended Pepperdine University, graduating with a BA in Liberal Arts, Composition, and Theatre. He co-founded Fifth Talent Productions, which has received critical acclaim for its productions such as The Diviners and Alex Cole: Comedy in the Key of "C". Also an accomplished actor, Andrew has performed at the Edinburgh Festival and held leading roles in numerous shows including, Julius Caesar (Brutus), The Kentucky Cycle (J.T. Wells), I Never Saw Another Butterfly (Honza), Killroy Was Here (Johnny).

1. What are the components that you feel create a healthy sense of community within a theatre?

Shared goals, and the ability to work towards them respectfully together is the primary element in building a healthy sense of community in any group. This is further impacted by other components such as, strong positive communication, openness to other ideas and the ability to put ideas to use for the good of the final product. Also, the ability to inspire one another to be better is crucial. People wish to feel like they are growing, learning and becoming better, showing them a positive way to do that, will make the want to stay involved and continue to give to others in the theatre.

2. Why do you think some communities of actors and production staff remain strong over the years and some don’t?

When working in small theatre, or any theatre I have always found the way one works with others to be of the utmost importance. The talent of each individual involved is crucial, however their ability to forward the production as a whole is equally as meaningful. Putting together a team of people who's talent's, convictions and attitudes, make one another better has always been my first priority in building a production team that will stay strong as long as possible. Likewise the products you choose to work on need to hold the interest of the core of the team. People moving in different directions within the group, weakens it exponentially.
3. Other than ticket sales and bodies in seats, in what ways do you think your audience base contributes to your theatre communities?

Audiences are like the X-factor for any show. Actors feed off their energy, so you want to serve them by putting up a product that will elicit a positive response. In the same way, the audience will help to build reputation not only for your show, but for a theatre as a whole. A positive response and feeling from an audience can overcome, almost anything so in effect our audience base contribute the personality of the theatre. They are essentially the body of a company, and companies generally grow to take on the persona of their audiences, not the other way around.

4. In what ways is your theatre community important to the greater community outside the theatre?

Theatre is by far the most unusual exhibition of artistic endeavors. It cannot exist alone like a song or a painting, and it changes not only show by show but night by night. Theatre is a living and breathing part of a community. If the community supports it, then it can bring them catharsis, laughter, stress relief, inspiration and pride. It can give a community an identity and a sense of shared experience. It generates conversations, feelings, and emotions that give the community at large a way to define who they are and what they value.
PRE-PRODUCTION

The planning and integration of stage production elements is a crucial base from which to build a successful production. We have established that, because theatre is a collaborative effort, everyone involved in this process must become a part of a cohesive community. The better the community functions in all areas, the greater the potential to positively impact people's lives through the experience. The reverse of this is also true. If some sections of the total theatre community are non-communicative, unclear about who is doing what, or “going in different directions (James),” as Andrew James so succinctly put it, it hinders the efforts of others, starting with the pre-production process.

The Facility and Theatre Company

In order to begin to build a theatre production community, it is important to obtain information about the facility in which the production is taking place and basic information about the theatre company itself.

The community theatre movement began and gained impetus in the early 1900s. Some say it was the result of the revolutionary changes in theatre technique, playwriting, and acting style. Others say it was in protest against the commercial drama of the time. The name “community theatre” took some time to evolve. According to the American Association of Community Theatre, “as early as 1909, Percy MacKaye wrote of the need for “civic” theatre activity, which he saw as the conscious awakening of a people to self-government in the activities of its leisure (AACT).” The movement has been called the “little theatre” movement, but has also been known as “art theatre,” “amateur theatre,” and “tributary theatre.” The name “Community theatre” wasn’t created until 1917, when Louise Burleigh coined the term, referring to “definitely
conscious little theatres,” devoting themselves to production of local drama. The Elite Theatre Company is closely connected to the thousands of community theatres that have opened taken root across the country since that time.

The Elite Theatre Company (hereafter called ETC) opened 1994 at the Petit Playhouse, located in Oxnard's Historic Heritage Square, where eleven homes, a church, water tower, pump house and storehouse have been moved to a single block and restored to their original condition. Heritage Square serves the community as an event and cultural center and major tourist attraction. The Square houses over 25 businesses including a Restaurant, a Boutique, Wine Tasting Room, Live theatre and a Visitor Center/Gift Shop. The theatre is housed in the Justin Petit Ranch House, built in 1896 for Justin Petit, his wife, Frances, and their 7 children, and is part of the Heritage Square venue. The theatre itself is located in the large basement area of this elegant Queen Anne home. It has seating for 60 audience members. The stage is unusually shaped, almost ¾ arena as the house is split into three sections due to two large pillars in front of and to the left and right of center stage. This makes blocking somewhat challenging – but doable. There is no curtain and no traditional proscenium. There is also no green room area.

The stated mission of ETC is to “bring together the local talents of amateurs and professionals who share a passion for theater and who generously volunteer their time on the stage and behind the scenes (Elite).” It is their belief that, “This collaboration creates a variety of quality live theatrical productions showcased in our unique and intimate setting (Elite).” The Elite Theatre Company is a non-profit 501(c)(3) organization. I had worked as an actor for the Elite Theatre Company quite a few times over the past few years. They had always been organized, efficient, forthcoming and professional.

The complete season for the Elite Theatre Company includes five main stage productions. They also offer one multi-generational production that is geared towards youth, classes,
workshops and special one-night-only events, including free staged readings, where new playwrights can preview their works and receive feedback. Their season begins in January with a One-Act Festival, which showcases the winning plays selected from submissions to their Annual One-Act Play Competition. Local playwrights are given an opportunity to have their unpublished plays produced on the local stage.

**ETC Challenges/Solutions 1**

The production of *BeWitchin’ the West* came at a tumultuous time for the greater Heritage Square location management and for the Elite Theatre Company board and staff. Most of our challenges were as a result of this fact. Therefore, I have created three sections reflecting these challenges together with their solutions.

It was a time rife with organizational, staff and communication challenges and, from the beginning, the process of getting what was promised for the show was difficult, confusing and frustrating. Heritage Square and theatre administrators were in a political upheaval, with vague animosities about policies and procedures, finger-pointing and a seeming unwillingness to be accountable for mistakes made.

Within ETC itself, an interim artistic director was just due to come aboard and the exiting artistic director had already gone on hiatus. A new and inexperienced board president had recently been elected and three new board members had been installed, a few of whom were participating in community theatre with agendas and outside reasons and that had nothing to do with a love of theatre. These changes and challenges at the administrative level resulted in significant communication breakdowns and mixed communication given to production staff. Direction regarding the policies and procedures at the theatre were misrepresented many times.

The producer chosen for the show was a new ETC board member who had offered her services to the board and jumped at the chance to be a part of the show. She backed out of the
position three weeks before auditions and turned the show over to a co-producer. No thought was given as to how it might affect production. My attempts to contact the given co-producer about audition publicity were also fruitless. She later said she had never agreed to be a co-producer, but not once did she answer my emails or my calls to inform me of that. Publicity tasks for auditions were all but dropped.

At this point, I was unprepared. I had always worked in theatre situations where the tasks were clearly delineated, where those responsible for specific tasks followed through, where communication was paramount. I was not to be given that situation for this production. Fortunately, my husband, Mike Moffat, is a wonderful producer.

Mike has always been an arts aficionado. He is an engineer by trade – with an extensive and distinguished history in audio, marked by the introduction of breakthrough products that redefined their markets & set new standards for quality and performance. As the founder and driving force behind two of high-end audio and video’s greatest success stories, Mike never dreamed he’d be on a legitimate stage as an actor. However, after we married, he consented to take a small part as a snake oil salesman for a living history event at the Stagecoach Inn Museum, quickly followed by two acting roles at the Theater on High Street Arts Center in Moorpark and he was hooked! Since that time, Mike has acted, produced, and directed at several venues in the Ventura County area over the last several years. He recently became managing producer at ETC, and has produced many shows at the Conejo Players Theatre. He recently directed Tracy Lett's Bug at Santa Paula Theatre Center, and earlier this year returned yet again to ETC’s one-act festival to direct Suggins Holler. Mike kindly offered to take on the role of Producer for BeWitchin’ the West. In community theatre, familial participation can be a wonderful way to stay close, and familial backing can be a crucial support at times such as this.
The Play

The vehicle that I chose to complete the tasks involved in this project is a light, farcical comedy, written with the intention of creating community in community theatre between generations, cultures and backgrounds. *Bewitchin’ the West* was adapted and written by myself, and co-playwright Aletheia Regier (See Appendix B). The play was selected for production by the Elite Theatre Company in Oxnard, CA, for October, 2011. The style of *BeWitchin’ the West* taps into American melodrama, a genre of theatre that has always belonged to the masses. Traditionally, American melodrama tends to be funny, raucous and sometimes violent, and hugely popular with common people. It reflects the desires, needs and tastes of the everyday folks, which may include safety concerns, familial and racial conflict and American politics as seen by the masses.

American melodrama originally became the popular drama in the 19th century during a time of great change, growth and displacement of traditional lifestyles for the working class in America “because melodrama exalted the traditional values to which people desperately clung in the face of fundamental change, audiences credited melodrama with being more real than reality, a higher truth that transcended everyday experience (Toll 147),” according to Robert C. Toll, in his book *On With the Show*. With the end of the Civil War and the extension of the railroad into the small towns across America, the culture shock of modernization brought an end to the nature of the lives of the common people. Railroads brought entertainment to these towns, but the ‘big city’ entertainment that had originated in Europe was not appreciated by small town American folk. This new type of theatre grew and prospered in the wake of the virtual absence of theatrical tradition. “Actors and promoters playing to the average American unconsciously discovered basic formulas that virtually guaranteed success, formulas that continually re-emerged in American popular culture… drama belonged to the people, the common people (Toll. 146).”
The first decade of the 21st century has also brought great change for the contemporary American. Rapid technological advances have altered where and how we work and socialize. Negative economic times have resulted in job and housing crises. Global environmental concerns and a abrupt series of world disasters, including tornados, tsunamis and earthquakes have destabilized the way we view our world. In the year 2000, George S. Howard, in his article “Adapting Human Lifestyles for the 21st Century” posed the theory that, “Alterations in people's awareness, attitudes, beliefs, and behaviors may stimulate changes in their political and economic systems, which in turn might foster the kind of lifestyle changes that could mitigate these ecological problems (Howard 509).” Indeed, all of these elements have lead to vast adjustments in American lifestyles at an extremely rapid pace, and perhaps have led us back, or more appropriately, ahead to a time when people can truly appreciate melodrama, a type of theatre experience that, as Martha Vicinus notes in her article, “Helpless and Unfriended”: Nineteenth-Century Melodrama, “does not ignore issues, but places profound problems in a moral context, making them manageable (Vicinus 137).” Louis James, in his article, “Taking Melodrama Seriously: Theatre and Nineteenth Century Studies,” adopts the belief that in melodrama, “What may seem from one perspective to be stereotyped, is seen from another as precise, traditional, and highly skilled (James 154).” I have great respect for the genre of Melodrama as an audience member, actor, playwright and director. Thus, the style of BeWitchin’ the West reflects that fact.

The play is set in the town of Fairytale Alley, the only Wizard's Haven in Hogsworth County, Texas. The Wild Western Wizards and Witches had been given the town by the precocious little native Sandfairies, along with some famous Sandfairy magic. They had all been living in some harmony with them for years. But – oh no! Suddenly, these powerful Sandfairies threatened to take away the Wizard’s magic and kick their yeeha’s out of Fairytale Alley!
What's a western wizard or a witch without their magic lassowands? And where would they hang their pointed cowboy hats at the end of the day? Heroes and villains clash as lovable, but fractured fairytale characters sing and dance their way to a resolution. Actors and audience alike learn about the importance of teamwork, loyalty, stereotypes, and why it never works to judge a book by its cover.

Melodrama as a genre is known for a highly visual style of acting. Emotion is highly demonstrative and enthusiastic. Dialogue is extremely action-oriented and fast-paced, lest the plays’ simple plot lose the momentum required to keep the audience. The characters in *BeWitchin’ the West* fit the melodrama style with stock characters and silly side-kicks. *BeWitchin’ the West* updates the format for the heroine Rock Candy Annie, who has the feminine and care-giving traits of the female heroine and the risk-taking, hard-working traits of melodramatic hero. In addition, as with melodrama, *BeWitchin’ the West*’s villains, both Old Moldimirror and Gagemae, as George W. Chilcoat, and Robert B Cooter impart in “Content-Focused Melodrama: Dramatic Renderings of Historical Text,” are “uncouth cads and ruffians who embody the evil situation – whether personal, social or political (Cooter-Chilcoat 276).” These villains are custom-made to be the types that audiences loved to hate.

Unlike many genres of theatre where the audience and actors inhabit different worlds, American melodrama brings the actors right into the arms of the audience, sometimes literally. Melodrama audiences are well-versed in their role as an audience during the show. Doc Tumbledore, *BeWitchin’ the West*’s Master of Ceremonies, prepared them to work together with and for the actors before a performance in an updated form of the melodrama pre-show, schooling the audience as to how to boo, hiss, cheer and more.

In addition, a good melodrama always had at least one wild chase scene, and *BeWitchin the West* has a great one. These chase scenes inevitably end up in the audience, with actors
running up and down the aisles and sometimes literally climbing through the audience members, dancing with them and kissing the ladies on the cheek as the rest of the audience cheered and ‘boo-ed’ them on.

It is intriguing that this type of theatre seems to appeal to people living in societies where many feel that they have no influence in the direction their lives are taking. In many circles, this type of comedic theatre is now believed to be merely overblown, black and white, sometimes low-class entertainment. But anyone who has ever participated in a melodrama-type experience may see a few more positive qualities in this genre. This type of theatre gives the patrons a chance to scream, to gasp, to sigh, to laugh and to exhibit their anger. Serving as a healthy outlet in a time when they may feel powerless, it is my belief that this type of theatre can bring people together and humorously reflect their concerns and anxieties, so that some type of healing can begin. Robert A. Bennett, in his book *Time for Comedy*, purports that “The greatest comedies have a sobering influence of their audiences. Just as the emotions evoked by tragedy are too complex to be called merely sad, so comedy is too complex to be merely funny (Bennett 250).” Just because a play is bombastically silly does not mean that it cannot deeply affect the human psyche. The characters in *BeWitchin’ the West* are exaggerated, their foibles exposed with plenty of slapstick action, yet, as Bennett also proposes, the events and characters are still somewhat “believable and consistent within the framework of the playwright’s impossible idea (Bennett 253).” This playwright’s impossible idea was about to be brought to fruition.
SECTION 4: PRODUCTION STAFF SELECTION AND THE AUDITION PROCESS

Why “Do” Community Theatre?

There are multiple reasons why people are drawn to community theatre. As Tom Eubanks so aptly put, “a theater company, as part of the theater community, is the most local way for everyday people of all ages to have direct access to self-expression without joining an educational program or institution (Eubanks).” Some enjoy their careers and participate in theatre as a hobby. Some go to work daily for the paycheck only, and would do theatre on a full time basis if they didn’t need to pay rent and eat. Some participate in theatre to escape from dysfunction at home and into a working, positive environment, where they are needed and valued. Sometimes the reasons given and the reasons observed differ, but complement each other, and the cast and crew of BeWitchin the West certainly reflected all of these reasons to participate in community theatre.

A community of diversity works well in the theatre. A community of greater diversity is more likely to be found in community theatre. In professional theatre, fame, fortune, administrative hierarchy, and other issues, can get in the way of building community. However, in community theatre, where no one is paid, few are professional, and everyone is there purely for the love of the experience, a strong and vibrant community base almost always develops. For the newcomer, it is magic. For the old timer, it’s the reason they keep coming back. For all, it can serve as powerful base from which to begin to build community outside the walls of the theatre.

In contemporary American community theatres, strong, small societies are often more all-inclusive, flexible and broadly diverse in the types of people that they attract and are attracted to them. When dissimilar people come together as a group for a common, creative purpose over time, they teach and they learn with each production. They come into a community theatre
looking for fun, or perhaps a new experience, but throughout this process, some type of magic occurs. Both teens and elders can learn socialization skills, responsibility, trust, trustworthiness and tolerance. Black women and gay men alike can learn to put challenging lives into perspective. Accountants and attorneys can learn the value of consideration, compassion and teamwork. All learn one or more of the multitude of skills that ‘doing’ theatre requires and all do it for fun and for free. Experiences with community theatre communities inform the lives of participants in highly positive ways. It is my contention that the unity built in community theatre from a foundation of diverse participants who share a common vision can be a powerful, life-changing base from which to begin to build community outside the walls of the theatre.

Production Staff Selection Process

It is important to set the scene for this project by describing key examples of the people that I work with in the community theatre arena and my methods for recruiting them. When I choose and request people for different production positions, I have three main methods. The first is based on prior relationships with various designers or recommendations from others who had worked with a specific designer. For example, I chose my set designer, John Eslick, as he is a graphic designer and cartoonist in his day job. I had worked with him before in this capacity, and I knew that he would understand what my vision was for this “cartoon-like” show when I directed him to design a simple yet playful and animated set with elements from the basic shops frequented by folks of Fairytale Alley.

My lighting designer, Lisa Stoddard, is an author and also works in the film industry in special effects and costuming. She holds a degree in Theater Design and Technology from CSUN and, with a gentle nudge from me, it turned out that she was thrilled to return to the backstage after her long hiatus. In her own words, calling lighting design her true passion, she had longed the opportunity to “swing from the battens or hide in the dimmer room, reliving her
past designs by creating new ones (L. Stoddard).”

The second method involves production members who are difficult to work with in various ways, but who are chosen because they are passionate about theatre and are good at what they do. I chose my costumer/stage manager/Fairy Godmama, Sheryl Jo Bedal, with some trepidation. A single mom with teens and health challenges, Sheryl Jo is known to be somewhat quirky and opinionated. However, she is also highly creative, loyal and loved costuming fantasy characters. Having worked with her before, I knew that if she was given high expectations in the beginning – and reminded of them along the way, she would be dedicated to the show, would defer to my direction and work well with others most of the time.

The third method usually comes into play when ones list of all known, experienced designers and technicians is depleted. This factor is based on seeing potential in someone and telling them about it, then gauging their desire and willingness to become involved in theatre. If the desire is there, they are trained briefly and ‘tested out’. This third option is a bit risky, but community theatre would not survive without taking these types of risks and I have been fortunate to see many people come in to a theatre as an usher, and end up a fine director five years later. Abigail Trujillo and James Lane, unemployed and willing friends of the co-playwright and me became our video production tracker, sound and light operator. They had never been involved in theatre before, but they were loyal, completed their tasks with growing finesse, and will both continue to participate in future productions.

When all production positions are filled, it is then my job as director to offer those involved in the pre-production process a quality of unity by finding ways to enable and motivate the designers and technical people to combine their own concepts and filter their creative work through my vision. I do this by immediately demonstrating my passion for the project and by expressing a clear general vision of my expectations for the show. They then fill in the gaps.
The Audition Process and Cast Selection (See Appendix C)

The auditions were held from Sunday, August 14 through Tuesday, August 16, 2011. In the past, the auditions I have been a part of have always produced plenty of auditionees. However, because the producer backed out at an inopportune time, very little advertising was accomplished locally that was designed to entice local youth and adults to participate. That, coupled with the fact that the play is new and virtually unknown, crippled the audition process and resulted in only a handful of auditioning actors. This is a director’s nightmare in community theatre, but also an opportunity for folks who wouldn’t normally be cast. I had been in this position before, and although uncomfortable, I knew deep down that it always worked out.

Five people came to auditions Sunday, three on Monday, and five on Tuesday -- all of whom I can cast. I’m glad that I truly know that flexibility is an asset in these situations and that I am gifted with the ability to see potential in others, even when they do not. Casting a show has always been a matter of putting the pieces of a puzzle together - and the puzzle itself may change a few times throughout the casting process.

Most production staff came to see the spectacle each night – and seemed happy to be there even though it was only a few people. They didn’t have to be there. They wanted to be there. We sat and talked… and talked some more. Those who didn’t know each other know each other now. The ambiance, the atmosphere was such as I’d felt many times before, when gently and smoothly, a theatre family begins to form. There was no pretense, no divas, just support, creative ideas and laughter.

For such a small group, the auditioned were very diverse. A sweet, chubby 12 year old Hispanic girl sang like a Rock Candy Annie -- and altered my perception about what this leading character should 'look' like with her voice, smile and spunk. She was followed by 13-year-old blond-haired, blue-eyed Sommer, a young lady who traveled all the way from Santa
Barbara, who became our Needamikamae. Dark-eyed young Ariana showed up with her smiling father in a truck full of children. With a beautiful smile and a gentle soul, our Needamirramae was cast. A much more mature Rebecca blasted into the theatre, throwing her rather ponderous weight around, cackling and telling silly jokes. She sang like a country star and danced on a sore foot – and Zoomba was born.

Eleven-year-old Hannah was so shy when she was first introduced to me that I feared she wouldn’t make it to the stage, but get up on stage she did, sang like a pro and then apologized. She was embarrassed when she had trouble reading, but with the sound of a true spoiled Valley Girl – and I knew Gagmemae had arrived. A young man, dancer-turned-actor, walked in off the street. He’d recently arrived from New York City and was dying to get more experience. He was green, but amazingly good, a natural comic. He strutted, howled and pleaded for a friend so well, he became Coyote/Prince Darlin’.

Attendance was poor again the second night, so I began to look for casting opportunities in my production staff and in anyone else who happened to be there. I asked my young stage manager to read for Hopalong Humpty. I had worked with her and her family on two other shows. She was an excellent backstage and technical person. Her younger brother acted and her highly intelligent but rather protective and opinionated mother was always lurking in the background. I also asked two teenage girls to who had come to watch their much younger niece audition. Both said it just wasn’t their ‘thing’.

I cast the youngest, shyest, greenest young ladies as the Sandfairies as they are perfect roles for the greenest of actors. Spunky, eight-year-old Chevelle, brought by her aunt Jahnia became our Bliinkerbell, and serious little Jessica became our Stinkerbell.

My choreographer, Jeff Wallach, hadn’t acted in over two years – too busy with paying gigs in directing, choreography and producing. He read Old Moldymirror for me as a favor, and
I knew I’d found my villain. It’s not just that he was fabulous, which he was, but I knew he needed to act again, to use his gift, to have some fun with it without money attachments. I mentioned that to him, but he longingly said that he was too busy. I didn’t push.

By Tuesday, I was getting a bit uncomfortable. I still didn’t have Bloomhilda or Doc Tumbledore. I knew who I wanted for Bloomie and the Doc. I had called Damian and Kathi Gravino, a couple I’ve been friends with for years. I’d been directed by both of them and have acted with both in the past. They are veteran actors with years of experience. They’d always had lucrative day jobs. Victims of this economy, they had both recently lost their long-time day jobs and were in danger of losing their home. I didn’t want to push, but I welcomed them to come on down, after all, wouldn’t it be fun to work together again and who looks for a job at night?

Damian and Kathi walked in at 8:15 on Tuesday night. I cast them on the spot. “We really want to do this,” They said. We laughed and we hugged. Jeff was watching. He has known Damian and Kathi for over 20 years and loves them like I do. He knew that he needed/wanted to be a part of this little show in more ways than a low paid choreographer. Actors need to act. He called me later that night and accepted the role of Old Moldymirror.

In the next week, I lost four actors and gained five others. We lost our Coyote to a paying gig. The over-protective mother had immediately begun to tell me what to do, how to do it and what she wouldn’t put up with, and when we get red flag warnings about a person in theatre, we need to heed them immediately. When I gently reminded her who the director was and she removed her family from the theatre, again, never considering how it might affect the larger group. I expected her reaction and felt fortunate it had happened in the beginning.

Loss of players brings the remainder of the cast together immediately. This new cast and staff family rallied and by the end of the next day, we had a full cast, including both of the teens
who had said that acting “wasn’t their thing.” This is a part of how community theatre families begin and are ultimately sustained. It is exhilarating to be a part of something bigger than ourselves, something that needs us, something that requires our commitment, our creativity, our accountability, our best foot, our tolerance, our compassion, our joy, our flexibility and our endless time. Because of a pressing challenge, this new theatre family of old friends and new, immediately began to give all participants solidarity, a strong purpose, and so much more.
THE REHEARSAL PROCESS

Introduction

From the beginning of the rehearsal process, I began to do what I had been trained to do as a director and what I had learned to do when working in community theatre. I greeted each cast and crew member with a smile every day. I asked for professionalism from all of them and got it, most of the time. I informed the cast and staff that, throughout the rehearsal process, I was always open to their ideas after rehearsal. When actors made mistakes that resulted in laughter, I laughed along with them and sometimes integrated the mistake into the script (e.g. “cheez-wiz minute”). When I made a mistake, I always acknowledged it and because the script is always a work-in-progress, I set myself accountable for bad pieces of script (this is boring, let’s change it).

In an effort to make this section more abbreviated, I’ve compiled and condensed a set of notes from the rehearsal process.

Process Notes

- Note: During long, tough rehearsals, work and play surrounding the rehearsal bonded the actors quickly.

- Note: Staff came to rehearsals and bonded with the cast. Most were not required to, but as the staff watched the show grow, they grew to love and appreciate the actors and vice-versa.

- Note: Toward the mid-rehearsal process, small groups of actors began to huddle together in and around the rehearsal itself. Young ones sat on older ones laps, working lines, doing homework, resting. Ariana became cast counselor for the younger ones. Hannah became a walking idea-generator for the show and the cast. Sheryl Jo didn’t miss a day due to sickness. Jeff is reveling in his villainous role. They were getting so close. They pushed and protected each other.
• Note: The new actors are relaxing into their roles and becoming so funny, it is hard for me to maintain composure. This laughter, we need it. It builds us. It soothes us. It brings us together in ways that just hard work cannot. Hard work and laughter brings cohesiveness.

• Note: One of the most difficult things about working in community theatre is the accommodation of schedules. It is not like a school production where everyone is expected to be there for the growth and the grade. It is also not like a professional production where everyone is there as part of their career and a paycheck. In community theatre, everyone is there “for fun and for free”. Accommodations must be made for outside events like work and school – and everyone’s schedule is different. For the director, it is walking a line between required flexibility and required time and effort to bring the show to quality fruition. This show is typical of that walk, with a few extra challenges thrown in. It’s amazing how far one can bend.

• Note: Multi-generational and youth community theatre productions have a built in support system that adult groups do not have. The parents of young players inevitably become a valued part of the company. For BeWitchin’ the West, parents brought snacks, sewed costumes, served as kid-wranglers, concessions keepers and counselors. Their presence was calming and it’s always a joy to see the awed looks on their faces as they watch their children grow in their roles. Although I have not disclosed many of the challenges surrounding the production in an attempt not to worry the company needlessly, the parents stepped forward and assisted every time a challenge has been revealed to them.

• Note: It’s not all about the show, the product. It’s about grandmothers raising granddaughters – and the smiles on their faces when the actors finally get their lines
right. It’s about working in a less than perfect facility and making it work. It’s about the recluse coming out of their safety net and being a-part-of. It’s about faithful technical volunteers who always show up and do a great job. It’s about the parents who support their children. It’s about people who have been living their plan ‘B’ for years, coming home to their plan ‘A’ – just for awhile. It’s about using our God-given gifts anyway, when we can’t use them to make a living. In short, it’s about the unique theatre communities in community theatre.

The Cast Samplings

(See Appendix D-4 for bios and Appendix E, page 2 for pictures)

- Jahnia N. is a 17 year old young lady who had never graced the stage before this show. Because of her sly and doubting demeanor, I knew she would make a wonderful Hopalong Henrietta, our detective-narrator for the show. Jahnia hesitated at first to become involved. I found out later that she is high-functioning autistic. She is intelligent and has worked very diligently on her social skills and school work, but was nervous to make this type of commitment. Once she saw the fun and inclusive atmosphere we worked to develop, she took the leap and joined the cast. I gave her one-on-one attention outside of rehearsal and kept my expectations high for her during rehearsal. With games, clear direction, (“Be over the top and slow down!”) and observing cast members whom she’s getting to know and trust, Jahnia finally blossomed in a big way. She developed her character, added flourishes, and by performance time was able to look the audience right in the eye as she moved across the stage, a daunting task for many actors.

- Chevelle Z. is Jahnia’s 8-year-old niece and is being raised by her Grandmother, Jahnia’s
mother, a single mom and full time accountant. Chevelle has a sparkly, upbeat personality that can turn cloying and manic from time to time. She needed reminders about professionalism and calmness. I gave her the job of encouraging others to calm down when they needed to and she did her job quite well.

- I found out that our Stinkerbell, solemn little Jessica F. has a congenital heart problem. I was hesitant to cast her as she was a terrible dancer and an even worse singer, but she was bold in her choice of an audition song, and she knew all the words. She moves slowly and carefully as one who was used to taking extra care. She truly surprised us all with her dry humor and her full-blown facial expressions grew to be hilarious. The audience loved her.

- Hannah E., our very shy auditionee, learned her lines before anyone else. Her villainous young princess was wonderfully wicked. Part way into the process, parent Eubanks whispered in my ear, “My daughter is working hard and having the time of her life with this show, not like others where she’s been yelled at and … Thank you.” It had not occurred to me that directors who worked with children used intimidation to get what they want. Hannah’s passion for the perfection and enjoyment of her role came from love and encouragement. She added business, movement and melodrama-style lines. She had ideas for every part of the show, many of which were good.

- Damian and Kathi Gravino were the last cast members to learn their lines, and were frequently late to rehearsal and call time. Damian’s mother had gone into ICU three weeks before the show opened. They were driving to Santa Monica every day to be with her at the hospital. In addition they are part of a network that shelters abused women and had just received a distraught mother and her four children into their home. Their tardiness and lack of line memorization caused some resentment among other cast
members, especially the kids. It is highly unusual and quite embarrassing for the younger members of the cast to have their lines down before the adults. However, this little show had been unusual from the beginning. I took the youth aside, assured them their fellow actors were doing the best they could and asked for their compassion. The Gravino’s were there on opening night, on stage when the lights came up, lines learned.

- The Martinez family produced our Twinkerbell, and Julien, our Coyote. In addition, mother Tina Marie was there almost every rehearsal with snacks and encouragement and father Sergio, a fire captain in the Oxnard Fire department, shared that when he was a boy, he had lived with his family in the very home where the Elite Theatre is housed (See Appendix D-2). He was helpful at rehearsals quite often and was of invaluable assistance during our final challenge (See Section 6).

**ETC Challenges/Solutions 2**

I had been given the names of the publicity committee that handled all the publicity, print, press releases, etc. for the theatre. However, when I contacted them with artwork, ideas for press releases and ads, no one responded. by this time, I was torn between wanting to follow the procedures set for me at the beginning of the process, and being in fear that no one from the theatre group proper would follow through. Luckily, by this time, the interim artistic director became available and was very responsive. He told us that because the board/staff was not responsive to the very procedures they had set, we were on our own. This empowered us to stop relying on a non-responsive board/staff. By setting our own expectations and then following through, we solved this challenge.

My producer and I took on all of the publicity tasks. We created graphics, wrote press releases and sent to all to print and internet media and to ETC’s email list (See Appendix D 1-5). The process was not easy. We were continually given misinformation about what numbers to
use, what graphic formats to use, which resulted in the need to reprint some materials. Because
these tasks had been handed to us, we chose to depart from the publicity plan we had originally
been told about and implemented a Cast/Crew Ticket-selling Contest rather than place
advertising in the local newspapers.

At some point, it also become evident to me that The Elite Theatre Company minimizes
their own ‘youth’ theatre program, and treats it like the proverbial ‘second class citizen’.
Although it was in our budget, we were told we shouldn’t procure the traditional large banner for
the prominent corner of ‘A’ and 7th street, because we were ‘just a kids show’. Although it was
in our budget, we were told we shouldn’t order the regular program insert with the glossy finish
cover. Why? We were ‘just a kid’s show’. Because we were ‘just a kids show’, we were
continuously accused of going in and out of the front doors we did not use and leaving messes in
the theatre on days we were not there. The list goes on.

How were these challenges solved? We pleasantly reminded the administration to check
our rehearsal schedule we had given them in the beginning. We fought for the banner, procured
it, ordered the glossy finish programs and stayed within my budget. We also suggested to the
administration of the theatre that they might want to stop shooting themselves in the foot and
treat their ‘kid’s show’ with the same respect they have for their other shows. The youth of each
community theatre will take over when others age and fade away. They are our legacy and we
must treat them well. They got it. Banners and programs will now be implemented for all youth
shows and contempt prior to investigation will be minimized. Proceeds from the contest were a
very successful $1,550. This process of fighting for equal rights for BeWitchin’ the West while
remaining diplomatic was sometimes difficult, but ultimately rewarding.
THE PERFORMANCE PROCESS

Many small community theatres fold because of the lack of commitment and follow-through we experienced with this show. I believe the Elite Theatre Company is still here because, regardless of the shortcomings on the part of some of those who have ‘titles’, there are always other committed theatre lovers who will step in and get things done. This theatre survives in spite of the times of poor leadership and communication it is experiencing right now - and somehow that is theatre community. Leah Hager Cohen, in her book The Stuff of Dreams, Behind the Scenes of an American Community Theatre, reminisces about her time with the Bread and Puppet Theatre, saying:

It wasn’t that working with the theater felt truer to life than everything else…

But before that month with the Bread and Puppet, I’d never seen the stuff of dreams come seriously to life. I’d never seen grown-ups living out the boundless possibility of the dream world like that, without fear or shyness or apology. The members of the Bread and Puppet lived impractically, and imparted great joy and wonder. They took the bald matters of life on earth and restored to them their links to beauty and souls and suffering and passion. (Cohen xiv)

ETC Challenges/Solutions 3

On opening night, at 6:30, we still had no box office or concessions person. No one had communicated to the volunteers that the youth show began earlier than other shows. However, by this time, my cast and crew were pros at this type of challenge. Once again, I relied on one of my parents to take money and tickets.

There is no green room at the Elite Theatre. We were told to use the house area beginning at 5:30 to get ready before the house opened at 6:30. During the performance process, a bully of
a director who was rehearsing the next show refused to leave when we arrived at 5:30. He started barking orders to everyone, whereupon I gently reminded him of the time. When he didn’t budge, I softly gave the direction to ignore him, trotted on stage and started moving set pieces around. I then went through the proper channels and reported his behavior to the Artistic Director. He will not work there again.

In addition, the cast member’s ill parent continued and was stressful to cast and crew. It is a difficult type of situation to face in theatre -- when we need to remember our priorities, yet the show must go on. The day after opening night, we were informed that Damian’s mother was paralyzed from the waist down and was not expected to live through the night. I told Damian to go to his mother, and that the show would indeed go on. It occurred to me as I said those words that I could do the role for the evening. Who knows the roles better than the playwright or director, and I was both. Fortunately I am an actress and vocalist as well. That night, truly believing I’d finally gone “round the bend,” I donned Damian’s costume, grabbed a clipboard with the script on it, and became Tumbledora, Bloomhilda’s secretary. Most audience members didn’t know we’d altered the role. The Gravino’s mother did make it through that night and many more. They were there for the run of the show after that, and the company became closer than ever. That’s how it works in community theatre.

**The Process**

*BeWitchin’ the West* opened on October 7, 2011 and ran through October 23, 2011. Performances were offered on Fridays and Saturdays at 7 pm and on Sundays at 3 pm. After opening night, we had a full house almost every performance, sometimes standing room only.

I attended each evening, driving the 140 mile round trip from my home in Agua Dulce, CA for all but two performances. As I observed from the back of the house, it became obvious to me that people loved this funny, little show. Like melodrama audiences of old, they thrived on the
interaction between actor and audience. “The audience from the gallery to orchestra joins in hungrily hissing the villain; they adore the leading man with devout eyes and long, drawn sighs; they love and pity the heroine and excoriate their hearts in tempestuous sympathy for her hard lot (Chilcoat 274).” In a time of struggle and huge changes in tradition and technology, the ability to interact in this setting gives people a feeling of control that they sometimes do not experience in other parts of their lives.

Audience members came back a second and third time. One audience member offered the theory that one had to see this particular show more than once to really appreciate it, and besides, (they said) it’s so much fun! My intent of creating jovial interaction between the stage and the audience had worked. There had been so much strife throughout the process of putting this show together, that I was actually shocked to see the enormously positive reaction to the show. The acting wasn’t perfect and some folks were a bit off-key. However, there was a lot of energy, many smiles, and an almost constant roar from the audience. They love the actors-to-audience/audience-to-actors interaction. How did this happen, I foolishly asked myself? How could this be? Where did this magic come from?

The following section reveals where the magic did indeed come from. At the time of performance, I was too close to the production to see the situation clearly, but in hindsight, reviewing the interviews, the video-tape, the chronicles and my own notes, it is now clear to me that this show came to fruition and was successful because we used the tools and strategies needed to form a healthy theatre community.
AFTERMATH AND CONCLUSIONS

Cast and Staff Closure Process

The final show brought with it our final misfortune and ironically, the beginning of our final triumph as a theatre family. That final Sunday, we had prepared for the “best show ever” and a culminating cast dinner and party. Thirty-eight people were attending -- fathers, sisters, grandmothers, uncles and neighbors. They all wanted to be there and they all didn’t want it to end. I dropped my husband, our producer, off in front of the theatre and went to park the car. He had had the flu, but did not want to miss the final show. By the time I returned to the front of the theatre, my husband had collapsed and was lying on the grass, surrounded by actors, staff, parents and friends. One of our fathers was a fire captain for the Oxnard Fire Department. He had actually been walking by and caught my 6’6” husband as he went down. He had called 911 as Mike’s blood pressure was extremely low and off we went to the hospital.

As I handed off the final paperwork to my stage manager for the strike procedures, the ticket contest results, and the last bits of notes for the cast and crew, I gazed out at a sea of concerned faces that gazed back at me, and knew that despite the fact that I would not see the last show, despite the fact that I would miss the cast party, all would be taken care of and all would be well. We were a theatre community now, and what we’d learned from each other in the process of this production would carry on past the production itself and into our lives.

About a third of my cast and crew showed up at the hospital that night after they struck the show and took care of all business. They called the restaurant, cancelled the cast party and decided to reschedule it when Mike was well enough to attend. Two weeks later, I entered Dominick’s Restaurant, wondering who would actually show up. We tend to keep in touch but move on quickly in community theatre and new communities form as old ones drop away. I
walked in and there they all were, the cast and crew, the parents, sisters, grandmothers, uncles and neighbors. Forty-two people attended the culmination of the crazy little show, BeWitchin’ the West, complete with flowers, paper plate awards, pizza and passion. I was touched, but not too surprised. After all, communities stick together. Yes, they do.

**BeWitchin’ the West Company Chronicles** (See Appendix E)

As a member of this show, production staff and cast were asked to keep an informal chronicle of their experience during the production process of BeWitchin’ the West. It was an optional request, but I pushed it and thanked the cast in advance for their willingness to take part in the project.

Ideas for chronicles were as follows:

- Ideas and “A-Ha’s”
- Interactions With Other Staff/Cast/Parents/Audience Members
- Challenges, Concerns and Successes
- Daily Thoughts, Warm Fuzzies and miscellaneous

Chronicle responses revealed friendship, fun, family, conflict and conflict solved. They spoke of hard work, willingness, growth, pressure and perseverance. The responses indicated a love and a passion for the process of theatre and a willingness to do what it takes despite or perhaps because of imperfect circumstances.

**CONCLUSIONS**

The word “community” is familiar and well-used, and though the illusive concept behind the word is desired by many, the actual meaning is challenging to classify. Community can be a state of mind, an openness, a willingness to be ‘a part of” the whole. Community can mean a place, an actual location. It can mean a group effort, as opposed to an individual effort. Having a *sense* of community is thought of as a positive thing. It can sometimes be seen in our families,
our neighborhoods, our places of worship, our social organizations, sports teams, clubs, schools and town governments. In America today, it can also be virtually absent in those places as well, and this fact is viewed as a symptom of a greater negative, a vacuum in our lives in the present day world.

For this type of production, it truly is the process that was significant, not the perfection of the product. I love to watch people loving the theatre experience. I was determined that my cast and crew would have a memorable experience. I was determined that each participant would grow, grow close and learn new skills. I was determined that neither the current foibles of the theatre company administration nor the crises experienced by members of the cast would ultimately cripple the process. Yes, this made me one determined director. The initial creativity and vision that I gave to this production would not have been realized had I not come from that place. I believe that Barr and Zola were correct in their suspicions that in theatre, the creativity requires initial spark and vision but the creator must have or acquire the passionate capability to initiate this process in which he does not participate as the mastermind in the final product.

The astute community theatre experts that I called upon had much wisdom to impart. The following guidelines will reiterate some of their virtually unanimous conclusions about what it takes to build community in community theatre. I will augment the list with the insight and tools I gathered from this past experience.

1. **Core Values**: It’s important to create core values for a theatre and then insist on playing them out in every production, with every participant.

2. **Praise, Encouragement and Respect**: To create healthy community in community theatre, all productions and all participants at any theatre must be treated with the same respect and acknowledged for the importance of all their contributions. Encouragement, praise and highly constructive criticism work wonders to build the quality of any show.
3. **Communication**: Clearly set, company-wide organizational communication procedures are crucial. Leaders must understand the importance of communicating in multiple modes and must realize that some will need more communication than others. Good communication allows everyone to move in the same direction.

4. **Set High Expectations**: Then insist on having fun working towards them. Never lower standards because of a young or inexperienced group. Like in most other areas, the group will rise to meet a higher level of expertise than they have when they enter a production if expectations are set that way.

5. **Strong, Inspirational Leadership**: Community theatre needs strong, positive leaders that know how to inspire others. A positive process equals positive product. Setting a constructive, helpful environment, strongly conveying the fact that what one person does greatly affects all of the others and encouraging all company members to build each other up is essential to the healthy sustainability of the community. When this does not happen at the administrative level, it is crucial for the director to empower cast and crew. When this does not happen at the cast/crew level, it is important for the director to insist that constructive criticism be used and to model expectations. It is also important to learn which company members will always be responsible, accountable and communicative, and which company members need to be encouraged, motivated and praised into being accountable for themselves. This almost always works.

6. **Cross-Tasking**: When production tasks are somehow shared between all segments of a production participants gain a sense of what others are responsible for and how it weaves into the ultimate product. Compassion, respect and tolerance for individual working styles and learning curves are more likely to develop. Cross-tasking seems to naturally create strong community. However, when sections of the production group are cut off
from or indifferent to the main body of the group, or when individuals enter the process with individual agendas that have nothing to do with the process or product, community disappears and ridicule, misunderstanding and resentments have ripe ground for seeding and growing.

7. **Diversity-to-Common Goal:** Diversity works in community theatre. A group of individuals from different backgrounds, experience levels, lifestyles and age groups enter the process with individual reasons for participation, but come together as a rich and complex team to pursue a common goal. “Bringing together a wide range of personalities, then making them become one enthusiastic core during production is truly wonderful (Mellor-Guinn).”

8. **Flexibility and Tolerance:** Community theatre requires a huge amount of healthy flexibility and understanding for life occurrences. As a director of community theatre, I strive to walk the line between keeping priorities in place regarding the importance of the show balanced with understanding the importance of work, sickness, and unforeseen family obligations. This is difficult sometimes as, because of rehearsal conflicts, because some people flake, the director lives in fear at times that the show will never come together. The puzzle pieces keep changing in shape and size and the director consistently weaves the pieces back together. There is a point when, for quality’s sake, the director must draw the line.

9. **Know Where To Draw the Line:** In community theatre, we need both a civil outlook and a "passionate intensity" about our convictions to our theatre work. We must always know where the line between tolerance and unacceptability is and how to draw it. When faced with negative people, unacceptable behavior, leaders of a production must follow through, follow their gut, and advocate for the healthy atmosphere of the production –
and lose those who can’t.

After this particular production I’ve determined that there must be something about this process that we love, the danger of it, the ‘being on the edge’ all the time, and then, the final ‘click’ into place of all the pieces is frightening and magical. The production of *BeWitchin’ the West* was tested in many ways. The challenges only seemed to make us stronger. The gifts this cast received were many. Shy children blossomed into confidence. Serious adults relearned wonder and got to dress up. Parents became willing co-workers. Audiences became ambassadors. All worked the skills of teamwork, punctuality, encouragement, mentoring, patience and accountability. Once learned and used over time, these skills feel good. They work well for everyone in our little company, and I have no doubt that they will be taken out into their lives to be used in that frightening, magical world out there.
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## Appendix A: Theatrical Resume Excerpts – Rosemary Moffat

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BeWitchin’ the West

Or

The Wild Western Wizards of Hogswort County, Texas

by Rosemary Moffat & Aletheia Regier
BEWITCHIN’ THE WEST!

The Wild Western Wizards of Hogswart County, Texas

By Rosemary Moffat and Aletheia Regier

Inspired by a story by D. M. Bocaz-Larson

Cast of Characters

Hapalong Henrietta  Story Narrator/MC Jack Webb-ish, Film Noir ‘HARD-BOILED’ detective.


Zoomba  Quick, saucy witch who zooms around talking as much as she can. She constantly upsets Bloomhilda.

Splenda  Good Witch of South, - way too sweet n’ proper, with the drawl of a Southern Bell. Rock Candy Annie’s mother.

Rock Candy Annie  Splenda’s daughter & opposite. She has a down-to-earth Goth/Punk Rocker Style – but is really the sweetest, young witch with a heart of gold.

Coyote/Prince Darlin'  Misunderstood, sweet, humble, laid back wild coyote – wouldn’t hurt a fly (maybe - we always wonder...) Coyote is Rock Candy Annie’s travelin’ companion on her quest. Prince: Handsome dude, loves himself & mirrors, under a sleeping spell. When he looks in the mirror, he falls asleep.

Gagmi-Mae/ Fake Fairy God Mama  Spoiled, unhappy, preppy/cheerleader princess darlin’ with a mean, razor sharp tongue. Believes new stepsisters ruining her image.

Needamira-Mae  A very pretty princess darlin’ who has been tricked into thinking she is ugly & evil just because she’s a stepister.

Needamika-Mae  A wanna-be country singer princess darlin’ with a beautiful voice, who has been tricked into thinking she doesn’t have a voice by her stepsister, Gagme. (country singer caricature)

Old Moldymirror  The villain. He’s the oldest Italian Wizard alive. Western-to-Mafioso accent. He hates the west and wants to go home to NYC. He acts as an old, doddering wizard but is not.

Fairy God Mama  The Real Fairy God Sand Fairy – Comes in at the end of the play. Open to interpretation.

Pinocchio-Kiy-Ae  A wooden boy nose grows when he lies. It hurts when it grows but he’s always lying! He’s an over-the-top crazy goofball.. Says:”’alrighty then!’”’As if!’” He’s supposedly a ‘devoted’ servant to the Prince Darlin,’ but is in kahutz with Moldymirror and Fairy God Mama.


Twinkerbell  A Sand Fairy. Giggle when he talks-everything is funny to him. Loves telling witch jokes. Bright red twinkle wings/ hat for Gnome boy


Klinkerbell  Senior Sand Fairy - Desert debris dealer - costume pieced together with misc. metal junk, klinks as she walks.

Stinkerbell  A Sand Fairy. Dirty, shabby costume – shuffles – other creatures smell him coming, but he is oblivious. As a fairy, he drags shredded wings behind him. As gnome: big, old rumpled hat.

*Note  Note: Young Fairies will double as Gnomeboys Dusty, Crusty, Musty and Rusty
ACT I

Scene 1

Beat 1

(Music: Dragnet Theme. Open with Hopalong HENRIETTA coming up the center house aisle to Fairytale Alley, a wild, brightly colored little western town with store names like “Iffanys,” “Old Odornifflies,” Larmie’s Lassowands”and “Zoombo’s Horsie Brooms.”

HOPALONG HENRIETTA
This is the west, the wild west. Hogswart County, Texas. Hopalong Henrietta’s the name, daughter of Hopalong Humpty ‘n just as hard-boiled. This here’s the home of the Wild Western Wizards and Witches. I work here... I have a badge.  Hmmm… Wizards and Witches in the West, you say? Yes.  I do.

(pause. Bloomhilda & Tumbleare enter stageright. Hopalong Henrietta takes out a pencil)

The story you are about to hear is true… I think. Only the names have been changed to protect the innocent.  Go ahead, Ma’am. Name?

BLOOMHILDA
Name’s Bloomhilda.

HOPALONG HENRIETTA
Got that.  …Who’s he?

BLOOMHILDA
Tumbleare… Doc Tumbleare.

(Tumbleare tips his hat)

HOPALONG HENRIETTA
Got that.  …Story?

BLOOMHILDA
You know the story! The Sand Fairies were the first of our kind in the west.  They started Fairy Hogswart Land in the first place… came here fer all the sand.  Well, it soon to became Hogswart County, the only place in the west where the rootin’ tootin’ wild western fairydom hang their horns… Ahh, hats.

HOPALONG HENRIETTA
Got that.  Just tell the story ma’am.

BLOOMHILDA
You know the story, yoke face!

HOPALONG HENRIETTA
Yes ma’am… but THEY don’t!

(Points to audience)
BLOOMHILDA
Awwww…

DOC TUMBLEDORE
O.K. I’ll tell it!

**SONG: COWBOY – Part 1**
*Voice: Cowboy! Cowboy … count 16 beats*

DOC TUMBLEDORE
SEE THE FAIRIES GOT LONELY ALL ALONE IN THE WEST,
ONLY POLECATS TO TEASE, THEY REALLY GOT DEPRESSED…
THEY THOUGHT THEY’D HAVE IT MADE IN THESE WIDE OPEN SPACES,
ALL THE SAND THAT THEY WANTED – AND IN SO MANY PLACES!

BLOOMHILDA
THEY WERE BORED, THEY WERE CRABBY, AND THEY FELT SO DISPOSSESSED,
SO THEY FLITTERED AND THEY THOUGHT, HMMM, WHO COULD BE OUR GUEST?
THEY THOUGHT ABOUT THE NYMPHS AND THE TROLLS AND THE DRAGONS.
THEY PONDERED OVER MERMAIDS TILL THEIR LITTLE WINGS WERE SAGGIN’.

DOC TUMBLEDORE
THE HOBBITS AND THE GRIFFIN ATE ‘EM OUT OF HOUSE AND HOME.
THE VAMPIRES AND THE GOBLINS – ALL THEY DID WAS SHRIEK AND MOAN.
THEY CONTEMPLATED PIXIES OR A GRIFFIN OR A GHOST,
BUT THE WIZARDS AND THE WITCHES – THAT’S WHO THEY LIKED THE MOST!

(Wizards & Witches quietly begin to enter up L & R and from back of house)

BLOOMHILDA
SO THEY ASKED ‘EM OUT WEST FROM THE HILLS AND THE VALLEYS,
AND THEY PROMISED ‘EM THE OLD TOWN OF FAIRY TALE ALLEY.
The wizards said cool, and the witches said great,
but that’s not enough – we’re not takin’ your bait! To be …

**CHORUS - ALL**
COWBOYS! A BUNCH O’ WILD WEST WIZARDS EATIN’ DESERT PIE.
COWBOYS! ON OUR HOBBY HORSE BROOMS AND WE CAN’T EVEN FLY!???
COWBOYS! RIDIN’ AT NIGHT AND A CREEPIN’ ALL DAY
COWBOYS! YEAH - WE CAN SMELL A FAIRY FROM A MILE AWAY!

(INTERLUDE MUSIC UNDER DIALOGUE)

HOPALONG HENRIETTA
It was Tuesday, **PERFORMANCE DATE**. The sun burned red hot over the wide open spaces of
FairyTale Alley -- a real scorcher it was, and it looks like the wild western wizards & witches set to a-havin’ a very private assembly. Go ahead Ma’am.

(BLOOMHILDA whistles loudly and hops about the stage)
By the power vested in me, mahself and I as your coven leader gal, BLOOMHILDA, I call y’all to An executive hoedown coven right here, right now!

(Each witch/wizard steps forward as their name is called as the others talk and cackle loudly)

Zoomba… Doc Tumbledore, Old Moldymirror!

OK y’all. It’s time to zip it up!

(Cut music. The sound of lots of zippers is heard – then they continue to talk)

I said QUIET before I turn you all into sidewinders!

(Talking stops immediately except for one witch ZOOMBA, who keeps talking animatedly about her new broom and zooming around the stage.)

… And this new giddy-yup broom I got has the most high-falootin’ features. It'll gallop from 0 to 60 faster than a rabbit leading a pack of prairie dogs. Zoom! Zoom! Yup, I tell you, it’s the fastest broom in these here parts and…and…

(ZOOMBA comes up behind her and gives her the evil eye. She stops abruptly, looks at everyone looking at her, turns to see Bloomhilda and freezes)

Zoomba! Ye jest cain’t keep yer mouth shut, can ye?

Ai yi! Ummm, I'm so sorry, Bloomhilda. You see, I'm so excited about this here new giddy-yup broom of mine, I guess I was just rattlin’ faster than a pit full of snakes --

(Zoomba backs away)

No! No! Please, not that!! Not the bandaid-on-the-mouth spell again! Please, please, please I'll be quiet!!

(Zoomba stops abruptly, looks at everyone looking at her, turns to see Bloomhilda and backs away dancing)

(to all) Folks! I called this here meetin’ because we got ourselves a real significant ‘PR’ problem here. Sisters… and brothers, we have somehow seriously tarnished our name here in Fairy Tale Alley… and, by the way, it’s only gotten worse since the ‘Hansel and Gretel incident’. I mean, come on folks, fricassied youngins? That’s just low.
ZOOMBA
Now WAIT a gee-wiz minute there. Don’t you dare take the Zoomba name in vain! That’s my sissy yer talkin’ about, n’ I tell ya, it was a set up! Those little varmints were a chewin’ on my big sis’s house… I’ve heard of eatin’ someone out of house and home but that’s ridiculous! She was merely defendin’ her own land.

DOC TUMBLEDORE
Uh, yeah, that’s what I heard. And she wuz real patient with ‘um till they ate the door off her favorite spells cabinet. When they did that, well, she just lost it! But, come on now, little witchies, Let’s not fight. What kinda problem ya got here? Maybe us wizards can help ya’ll out.

BLOOMHILDA
Help us OUT? (walks over to him-poke his chest) Listen here, Mr. Doc Tumbledore -- ya old coot! You’re a part a this here trouble ‘cause it all goes back ta how we all got her in the first place. Ya see…

ALL
See what? (they all look around)

DOC TUMBLEDORE
Well, ya see…

ALL
See what?

SONG: COWBOY – Part 2

DOC TUMBLEDORE
SEE THE WIZARDS AND THE SAND FAIRIES NEVER GOT ALONG, AND YOU ALL KNOW THAT – BUT DON’T GET ME WRONG WE SAID GIVE US SOME MAGIC, WE’LL BE SINGIN’ YOUR SONG! SO YA CAN’T GO WRONG CAUSE WE’LL ALL GET ALONG!

ALL SAND FAIRIES (from sidelines)
BUT THE SAND FAIRY LEADER, WELL SHE TWITTERED AND SHE GLEAMED, AND SHE SAID TO THE WIZARDS, WELL, THAT’ED BE A SCREAM!

MOLDYMIIRROR

CHORUS - ALL
COWBOYS! WITH OUR BOOTS AND OUR MAGIC WE’LL BE SINGIN’ YOUR TUNE! COWBOYS! TYIN’ LASSOS ON OUR WANDS AND A’HOWLING AT THE MOON.

COWBOYS! RIDIN’ AT NIGHT AND A CREEPIN’ ALL DAY COWBOYS! BUT WE CAN SMELL A FAIRY FROM A MILE AWAY.

BLOOMHILDA
So, ya see…
ALL
See WHAT?

BLOOMHILDA
Well, ya see…

ALL
See WHAT?

(they all lean toward her at the same time)

BLOOMHILDA
Well… they just don’t like the way we’re handlin’ our magic and…

DOC TUMBLEDORE
Hmmm. Now, just you wait a minute, little Bloomie. Who’s “They”?

BLOOMHILDA
The Sand Fairies, ya nin-com-poop, the Sand Fairies! … And stop callin me “Bloomie”!

(All witches and wizards respond in knowing disgust)

DOC TUMBLEDORE
Those little knats are dumber than dirt, ya know. Why, they couldn’t pour rain out of a boot with a holey toe and directions on the heel!

(BIG laugh and guffaw from all witches and wizards, slapping their sides and holding on to each other)

DOC TUMBLEDORE
Remember what they said?

SONG: COWBOY – Part 3

ALL SAND FAIRIES
YEAH, THE FAIRIES, THEY CRIED, AND THEY NATTERED AND THEY MOANED
DO WE HAVE TO GIVE YOU MAGIC? – MAYBE WE SHOULD JUST GO HOME.

ALL WIZARDS/WITCHES
SO GO HOME, SAID THE WITCHES, TAKE YOUR DIRT AND RUN ALONG
BUT IF YOU GIVE US SOME MAGIC, WE’LL BE SINGIN’ YOUR SONG!

DOC TUMBLEDORE
ONCE AGAIN THE LITTLE SAND FAIRIES NATTERED AND THEY MOANED
THEY DIDN’T WANT THE WIZARDS AND THE WITCHES TO GO HOME.

OLD MOLDIMIRROR
SO THEY GAVE US THEIR MAGIC, (WHISPERS) BUT I DIDN’T LIKE THE WEST,
AND IF IT DIDN’T WORK OUT, I VOWED TO PUT IT TO THE TEST.
BLOOMHILDA

WELL, WE PACKED UP OUR BROOMS AND WE HEADED OUT WEST
AND WE LIKED IT – SO WE STAYED AND WE BUILT OUR LITTLE NEST.
GOT AN ALLEY IN THE HILLS, WHERE WE CHILL LIKE MERLIN,
BOUGHT A GIDDY-UP BROOM – GOT OUR LASSO-WANDS TWIRLIN’.

CHORUS

COWBOYS! SPENDIN’ ALL OUR TIME EATING RATTLESnake PIE
COWBOYS! WE WON’T LEAVE NOW SO THEY BETTER NOT TRY!
COWBOYS! RIDIN’ AT NIGHT AND A CREEPIN’ ALL DAY
COWBOYS! YEAH, WE CAN SMELL A FAIRY FROM A MILE AWAY!

COWBOYS! WIZARDS WITH THEIR BOOTS ON, A-HOWLING AT THE MOON.
COWBOYS! WITH OUR BOOTS AND OUR MAGIC, WE’LL BE SINGIN’ YOUR TUNE
COWBOOOOYYY.

BLOOMHILDA

As I was sayin’, fairy magic is powerful stuff and what they gave us is precious. But this rumor’s been
started that we’re not handlin’ our magic right and…

ALL

And WHAT?

(they all take one step toward her at the same time and put their hands up)

BLOOMHILDA

They’re thinking of taking away our magic and kickin’ our ‘yeeehaa’s’ right outta town!

ALL

(taking one step back at the same time)

No!

BLOOMHILDA

Yes! … bannin’ the lot of us from Hogsworth County!

ALL

(putting their hands on either side of their faces)

NO!

BLOOMHILDA

Yes! And we gotta act fast to stop them!

All

NO!!! … (everyone looks around confused) … Ahhhhhmmm, YES!

BLOOMHILDA

But we don’t have much time. They’re already puttin’ a ban on our spellbooks. Won’t be long ‘fore our
wands ‘er hefted!

(Gradually go into saying the following lines to the tune of “Anything You Can Do, I Can Do Better” from Annie Get Your Gun)
DOC TUMBLEDORE
They can't do that!

BLOOMHILDA
Ohhh, yes, they can!

DOC TUMBLEDORE
No they can't!

BLOOMHILDA: Yes, they can!

SONG
(Tumbledore picks starting note)

DOC TUMBLEDORE: (hums)
MMMM!

DOC TUMBLEDORE & ZOOMBA
ANYTHING THEY CAN DO, WE CAN DO BETTER.
WE CAN DO ANYTHING BETTER THAN THEM.

BLOOMHILDA
NO WE CAN'T!

DOC TUMBLEDORE & ZOOMBA
YES, WE CAN!

BLOOMHILDA
NO WE CAN'T!

DOC TUMBLEDORE & ZOOMBA
YES, WE CAN!

BLOOMHILDA
NO WE CAN'T! NO WE CAN'T! NO WE CAAAAAN'T!

MOLDYMIRROR
Hmmm, Sand Fairies. It figures they're the cause of all this. Lemme tell ya, that'd never happen back in New York where all us Moldymirror witches come from! Can they really ban our magic?

BLOOMHILDA
You know they can, Moldy! Them Sand Fairies could talk the legs off an iron cauldron. They say they're takin' back our beloved Fairytale Alley because, for some reason, they think we don't do enough fer the "Good O' Fairytaledom" with our magic. Makes me mad as spit on a griddle.

(she growls and shakes her head)

MOLDYMIRROR
Well, maybe we should just go back to where we came from!
DOC TUMBLEDORE
No way, Moldy. Fairytale Alley is our home n’ you know it! (to Bloomhilda) So what is it these fairies want us ta do fer ‘em? Dress like ballerinas n’ dance like pixies?

(He twirls clumsily. All laugh)

BLOOMHILDA (shakes her head)
You’d think they’d hung the moon.

FAIRIES (peeking in from sidelines)
We did!

(they laugh and twitter off stage)

BLOOMHILDA
Look, this is no time for jokes, folks. We have a crisis here. I mean, what’s a witch without her magic?

DOC TUMBLEDORE
A really bad cook?

BLOOMHILDA
And what’s a Western Wizard or Witch without the West?

(they all scratch their heads, shrug shoulders, look around)

BLOOMHILDA
We’re nothing, I tell you, nothing! Without our magic, and without our West, we’ll be just a bunch of old ladies in ratty clothes, pushin’ brooms…

(DOC TUMBLEDORE clears his throat)

BLOOMHILDA
Oh, and old dudes… with bad hair and flabby skin.

DOC TUMBLEDORE
Hey, wait a minute, little lady! I always thought I was mighty good-lookin’.

MOLDYMIRROR
Somebody’s magic mirror has been lying to them.

(Tumbledore gives Moldy a dirty look)

DOC TUMBLEDORE
So, as I said, Bloomhilda dear, what do we do to save our magic?

BLOOMHILDA
Sisters... and brothers, we’ve been around this here tree before. Everwhere we go, we gotta fight fer our... ahem... honor. What they say we need is a good de -- ... a good de ... a good...

(DOC TUMBLEDORE gives her a slap on the back)
BLOOMHILDA
DEED! You know, good deeds and stuff. Powerful PR thing… make us look good.

(Slowly, with disgust)
Good… deeds!! No, no, no, no, no. We can’t do that. It’s so… not us.

BLOOMHILDA
Well, I’ll tell ya right now, if we won’t do the good deeds stuff, you’ll be sayin’ “adios” to your magic!

(All gasp)

DOC TUMBLEDORE
Now don’t y’all get your bloomers in an uproar. Tell us what we need to do, Bloomie.

BLOOMHILDA
We need to do a reeeaally good deed. Not just any good deed, but a whopper of a great one.

ZOOMBA
Hmmmm, well, I could turn that one frog back into a prince. He’s much cuter that way, oh, yes he is, oh yes.

DOC TUMBLEDORE
And I could let that girl out of my tower. Ha! She’s been there since Heck was a pup. Her hair’s so long it practically reached the ground anyway!

(All cackle)

MOLDYMIRROR
Heck no! That was mighty good work! Leave ‘em be, the silly buggers!

BLOOMHILDA
Shuush, Moldy! Now all o’ you! Go out into the Alley spread the word ta all witches n’ wizards ta find a good deed – a great deed, so we can save our magic -- cause yeeha n’ by golly! We gotta stay in Fairy Tale Alley so we can be…

COWBOY CHORUS REPRIEVE - ALL
COWBOYS! A BUNCH O’ WILD WEST WIZARDS EATIN’ DESERT PIE.  
COWBOYS! ON OUR HOBBY HORSE BROOMS AND WE CAN’T EVEN FLY!???
COWBOYS! RIDIN’ AT NIGHT AND A CREEPIN’ ALL DAY
COWBOYS! YEAH - WE CAN SMELL A FAIRY FROM A MILE AWAY!

CHORUS 2 -ALL
COWBOYS! SPENDIN’ ALL MY TIME EATING RATTLESNAKE PIE 
COWBOYS ! WE WON’T LEAVE NOW SO THEY BETTER NOT TRY!
COWBOYS! RIDIN’ AT NIGHT AND A CREEPIN’ ALL DAY
WE CAN SMELL A FAIRY FROM A MILE AWAY!

(Blackout)
Scene 2

Sand Castle City Construction Site

Twinker Bell & Blinker Bell are on “Sand Duty” at the castle. They are sweeping, dusting, throwing sand from buckets of ‘sand’ everywhere, trying to get it to stick to the walls of their sand castle. They are giggling in little, raspy sand fairy voices the whole time, telling witch & fairy jokes. They are both giggling loudly as the scene begins.

TWINKER BELL
Blinkerbell, stop! I can’t think of any more! Wait! O.K., ok, I’ve got a good one -- What do you call a witch’s garage?

BLINKER BELL
A broom closet. (Twinker pouts) Come on Twinker Bell! I heard that one at least 200 years ago! Ummmm, wait, wait, wait -- Why don’t angry witches ride their brooms?

TWINKER BELL
I don’t know. Why?

BLINKER BELL
They’re afraid of flying off the handle.

(they dissolve in raucous high-pitched laughter… then suddenly sniff and look stage left)

TWINKER BELL
OK, (cough) OK… What is a fairy that never washes called?

BLINKER BELL
Stinkerbell!

(more laughter… a very dirty-looking, disheveled fairy with ragged wings enters stage left. They stop, embarrassed)

BOTH
Oh… Hi, Stinker Bell.

STINKER BELL
Hey there! Ya ever try the Skunkenbopper Spell?

(holds up a dead skunk. The other two shriek and run off stage r)

STINKER BELL (to audience)
Geez. What in tarnation’s wrong with those two?

(shrugs, follows them off – curtain closes)

BLACK OUT
(Moldymirror creeps onstage, muttering to himself, (improv)... I can’t stand his place one second longer... too much sand in my boots, etc. Bloomhilda runs in whooping and hollering, bumps into Moldy, sending him spinning and says...)  

BLOOMHILDA  
I’ve got it! I’ve got it! I’ve got it figured out. Gather round, gather round!  

(Witches and wizards run in from stage left, right, up center and from the aisles)  

MOLDYMIRROR  
O.K. Bloomhilda, what’s this all about?  

BLOOMHILDA  
I’ve looked high and low and near and far – and I finally done thought up the best good deed ever!  

DOC TUMBLEDORE  
Well, what is it?  

BLOOMHILDA  
We’re going to save the Prince Darlin’fella.  

ZOOMBA  
THE PRINCE DARLIN’? You mean -- THE PRINCE DARLIN’? The one with the hair? OOOOh!.. (excited then confused) Why would we wanna go and do that?  

DOC TUMBLEDORE  
Now, uhh, wait just a minute. The Sand Fairies won’t like that, little Bloomie dear, oh no they won’t! They don’t like the Prince Darlin’ one bit, no, they don’t.  

BLOOMHILDA  
Hmm, well, mebbe they don’t, but everyone else in Fairy Tale Alley does. Just think of the headlines in The Daily Alley Cat (looks up, like at headlines) ‘The Wild Western Wizards save the PRINCE DARLIN’! Ha! I like it! Folks ‘ud go crazy with adoration over us!  

ZOOMBA  
Ohhh! They wouldn’t dare kick us out then, would they? Oh boy, I can see it now: “Fairies kicked ‘em out”...on the next Larry Zinger. No, they wouldn’t dare kick us out then.  

DOC TUMBLEDORE  
So what’s wrong with the Prince Darlin’? What are we saving him from?  

MOLDYMIRROR  
Ohhhh! Didn’t you hear? He’s been put under the infamous Snoozer Mirror sleeping spell by some fiendish fella... or gal.  

ZOOMBA  
Snoozer Mirror spell? Oh, no! ...uhhh what’s that?
MOLDYMIRROR
   Ohhhh, It’s a whopper of a spell that puts you to sleep every time you look in the mirror.

BLOOMHILDA
   Yes – and that’s why the Prince Darlin’s in trouble. He’s always always lookin’ at his darlin’ self in the mirror. Hmmm (pacing), hmmm. Unfortunately, the Snoozer Mirror Spells’ one o’ them evil spells that can only be broken by a witch who’s reeeal sweet.

ZOOMBA
   (batting her eyes) Well, if you insist – I’ll do it.

MOLDYMIRROR
   Oh, please.

BLOOMHILDA
   As I said, she’s gotta be sweet, the sweetest – somethin’ about good deed n’ bein’ pure at heart…and that’s hard to find.

DOC TUMBLEDORE
   So, little Bloomie, you think you can find a little witch like that?

BLOOMHILDA
   Stop calling me ‘Bloomie” ya old coot! You could search Fairytale Alley for weeks and never find a witch like that. Believe me, real sweetness is in short supply in these parts. (pacing) Hmm, hmm, hmm. Yee Ha! I’ve got it!

DOC TUMBLEDORE
   Out with it, Bloomie.

BLOOMHILDA
   Well, the other day I went to the Good Witch of the South’s house… (has trouble saying it)

ZOOMBA
   Good witch of the south’s house, good witch of the south’s house, good witch of the south’s house!

   (pushes Zoomba out of the way as she’s talking)

MOLDYMIRROR
   No! Not SPLENDAR! I can’t stand that goody-two-boots!

BLOOMHILDA
   Actually, it’s not her.

DOC TUMBLEDORE
   What? She’s so sweet, she gives me a cavity just thinking about her! Who can possibly be sweeter than her?
BLOOMHILDA
   Rock Candy Annie, Splenda’s daughter.

MOLDYMIRROR
   Rock Candy Annie! Are you pullin’ my leg? She couldn’t possibly be sweeter than her Mother!

BLOOMHILDA
   Well, she registered 99.9% sweet on the Sweetness Lassowand. As a matter o’ fact, her and her sweet are right here in Fairy Tale Alley today. They’re in the cauldron room right now. So if there are no objections…

   (All witches and wizards complain loudly “I object”)

MOLDYMIRROR
   I don’t think I like this AT ALL!

DOC TUMBLEDORE
   Remember your magic…

   (All witches and wizards groan and quiet down. Moldymirror slinks off, scowling)

BLOOMHILDA
   Alright then, oh, Splenda dear? We’re ready for you now.

   (There is sparkling light and happy music as SPLENDA skips in through house. Joins Bloomhilda)

SPLENDA
   Oooooh! Hello, everyone. It’s so lovely to see you all. Yes, yes, yes!

   (Zoomba makes a gagging motion, all moan and grumble)

BLOOMHILDA
   Ahem, so Splenda, we hear little Rock Candy Annie may be willing to go do the good deed thing fer all of us. She’s the sweetest little witch around, ya know.

SPLENDA
   Yes, yes, yes! I know. I know. She registered 99.9% sweet on the Sweetness Lassowand you know.

BLOOMHILDA
   Yeah, yeah, yeah, splendid.

SPLENDA
   That’s Splenda, my sweet, Splenda. And yes, she will consent to help! Buuuut…

BLOOMHILDA
   Excellent. So send her in!
SPLENDA
Wait, wait, wait! Have patience, my sisters…and brothers. These things must be done delicately. There are... conditions.

ZOOMBA
Now she’s sounding more like a witch.

SPLENDA
You must promise to keep Rock Candy Annie safe from harm.

BLOOMHILDA
That’s all? Splendid.

SPLENDA
No, no, dear, the name is Splenda! (smiles sweetly, gritting her teeth) S – p – l – e…

BLOOMHILDA
(rolls her eyes) Is that all?

SPLENDA
And you must not force her to do anything… well, dreadful.

BLOOMHILDA
Ahhmm…(sighs) OK, Fine. Splendid.

SPLENDA
No, no, amiga, it’s Splenda! (really irritated, but still smiling, she mouths it) Splen-Dah.

TUMBLEDORE
Duh.

BLOOMHILDA (rolls her eyes, rather impatient)
Fine! Anything else?

SPLENDA
That’s all! Oh, Annie, darlin’! Come out, come out wherever you are and meet the old witches who’ll make you a star!

(RC Annie Rock/Punk Theme Music. Rock Candy Annie walks in nonchalantly. She’s dressed like a goth-punk rock-star. Everyone seems shocked by her appearance because she doesn’t look very ‘sweet.’)

DOC TUMBLEDORE
Well, that was dramatic, little sweetie.

ROCK CANDY ANNIE
You said it, Pop.

BLOOMHILDA
Hmmm. She’s sorta short… an’ what are you wearin’, sweetie? That’s hardly a witchin’ outfit.
ROCK CANDY ANNIE
Well, I don’t try to be any other witch. I’m happy with who I am.

(The witches/wizards check her over, check teeth, arm joints, back of knee, lassowand)

DOC TUMBLEDORE
She looks just fine ta me, little Bloomie!

BLOOMHILDA (shoots him a dirty look, then looks at RCA)
O.K. She’ll do!

ROCK CANDY ANNIE (brushes herself off)
I’ll do? Do for what? What exactly do I have to do?

ZOOMBA
Oh, nothing major little witch, no, no, no, merely a trifle really …you’ll be back in an hour, I’m sure …

BLOOMHILDA
That’s right. We just want choo to wake de Prince Darlin’ up from a Snoozer Mirror spell.

ROCK CANDY ANNIE
Oh, is that all… Ah, wait a minute! Would you run that by me again?

BLOOMHILDA
All you need to do is wake up the Prince Darlin’.

ROCK CANDY ANNIE
The PRINCE DARLIN’? The Prince Darlin’? The one with all that fine-lookin’ hair?

DOC TUMBLEDORE
That’s what they said, the Prince Darlin’!

ROCK CANDY ANNIE
Wow! I don’t know. In order to do that, I’d need to find out exactly how to break the spell!

BLOOMHILDA
That’s right. In order to do that, all ya have to find out WHO cast the spell in the first place! No one’s been able to up to now. It’s the biggest little mystery Hogsworth County’s ever seen! But, as sweet as ya are, we’re purty sure you’re the one who can do it. Then ya can just use yer own magic ta break the spell.

ROCK CANDY ANNIE (ponders a bit)
Hmm, I hear they wake him, but he looks at any mirror and he’s out again. Gee, I’d really have to turn on the charm ‘n use all my sweet little talents. Well, if anyone can do it, I can! I’m a pretty good witch detective.

BLOOMHILDA
Hah! She’s a little sneaky too. I like her!
SPLENDA *(offended)*
Sneaky? She must get that from her *father*.

ZOOMBA
That’s what *you* tell her, anyways.

SPLENDA
What was that, amiga?

BLOOMHILDA
Ahem! So Annie? Are you ready?

ROCK CANDY ANNIE
As much as can be expected. I’ll do my best. You can bet your boots on that!

ZOOMBA
Now *listen*, sweetie, doncha fall into no cactus patches.

*(Starts to go but stops)*
And remember to wear plenty of sunscreen, SPF 40 or better.

*(Starts to go but stops)*

ZOOMBA
An’ be sure and send an owl or two!

SPLENDA
And dear, if you need anything, anything *wonderful*, that is, just tap your platform heels together like so.

*(SPLENDA demonstrates)*

ROCK CANDY ANNIE *(rolls her eyes)*
Yeah. Thanks, mom. See ya.

SPLENDA
Good bye, my dear, good bye sisters... *and* brothers!

*(sparkling light and happy music as SPLENDA skips out. All witches and wizards grumble, roll their eyes at her. Zoomba imitates her as she exits)*

BLOOMHILDA
Well, uh, thanks again, kid. Stay sweet, huh?

ROCK CANDY ANNIE
You bet! Don’t worry about that...much.

*(Bloomhilda sighs, shakes her head and mumbles to herself as she leaves)*

BLOOMHILDA
“Stay SWEET.” Can’t believe I just said that.
DOC TUMBLEDORE
You'll do just fine, little witchy.

(Doc Tumbledore pats her on the head and follows Bloomie off. RCA starts to follow them off)

ROCK CANDY ANNIE
Wait! Wait! Which way do I go?

(She sighs, walks stage right and sits at edge of stage next to the stairs) Beat 5

ROCK CANDY ANNIE
Oh, man! Why did it have to be the Prince Darlin'? THE Prince Darlin'? He's sooo... darlin'! From what I've heard about him, I always thought we could be good friends. I always wanted an older brother. I hear he's sorta stuck up... but I think he's got a good heart. And if those witches n' wizards 'er right, some sort o' black magic's got him over-the-top charmed.

SONG: BLACK MAGIC (Sung To the song 'Black Velvet')

ROCK CANDY ANNIE
HOGSWORT COUNTY IN THE MIDDLE OF A DRY SPELL,
MOON IS BLACK NOW AND THE AND THE WITCHES FLYIN' HIGH,

(dancers begin)

BUT EVIL'S DANCIN' WITH BUZZARD ON HER SHOULDER,
IT CHARMS THE PRINCE, AND LEAVES HIM CRYIN' ALL THE WHILE.
HIS HAUNTED EYES, A' PEERIN' IN, THE MIRROR MESMERIZIN'
HE'S ALWAYS WANTING MORE, WHAT IS HE LONGING FOR?

CHORUS
BLACK MAGIC – AND IT STOLE HIS PRETTY SMILE!
BLACK MAGIC WITH THAT SLOW WESTERN STYLE
A LITTLE MIRROR, WELL IT BROUGHT HIM TO HIS KNEES
BLACK MAGIC IF YOU PLEASE

IN THE ALLEY THE MAGIC'S LIKE A HEATWAVE
BLACK THUNDER, BOUND TO DRIVE YOU WILD
MAMA'S BABY'S ON A QUEST TO SAVE PRINCE DARLIN'
I WANNA PROVE THAT I'M A TRUE AND TENDER CHILD.
I NEED A FRIEND TO HELP ME OUT, SO SWEET AND TRUE
ALWAYS WANTING MORE, HE'D LEAVE YOU LONGING FOR

CHORUS
BLACK MAGIC – AND IT STOLE HIS PRETTY SMILE!
BLACK MAGIC WITH THAT SLOW WESTERN STYLE
A LITTLE MIRROR, WELL IT BROUGHT HIM TO HIS KNEES
BLACK MAGIC IF YOU PLEASE
EVERY CLUE FOR EVERY CHARMS, MY FRIEND WOULD FIND FOR ME.
IN A FLASH WHEN EVILS GONE, WE’LL HOWL AT THE MOON, THEN HE’D BE FREE.

**CHORUS/ALL**
BLACK MAGIC – AND IT STOLE HIS PRETTY SMILE!
BLACK MAGIC WITH THAT SLOW WESTERN STYLE,
A LITTLE MIRROR, WELL IT BROUGHT HIM TO HIS KNEES.
BLACK MAGIC…. IF YOU PLEASE.

**CHORUS/ALL**
BLACK MAGIC – AND IT STOLE HIS PRETTY SMILE!
BLACK MAGIC WITH THAT SLOW WESTERN STYLE,
A LITTLE MIRROR, WELL IT BROUGHT HIM TO HIS KNEES.

**R.C. ANNIE**
BLACK MAGIC…. IF YOU PLEASE.

(She sighs, then stands tall and takes out her wand)

**ROCK CANDY ANNIE**
O.K. I’m ready! Rock & Roll!

(MUSIC: RC ANNIE THEME plays. ROCK CANDY ANNIE does an electric guitar gesture with the wand. Lights flash and zap is heard. BLACKOUT)
Scene 4

On the Road

(Old Moldymirror sneaks on in a cape with a hood, disguised as an old man, looking nervous.)

OLD MOLDYMIRROR
Psssst! Hey, kid.

ROCK CANDY ANNIE
Who’re you?

OLD MOLDYMIRROR
I’m just a little old guy who’s gonna make you an offer you can’t refuse. They call me Old Moldy… uhm - man.

ROCK CANDY ANNIE
Hmmm, I’ve never seen ya around before…

OLD MOLDYMIRROR
Oh, I’ve been around. I’ve been around for a looong time. This deal, it’s about the Prince Darlin’. The Prince Darlin’.

ROCK CANDY ANNIE
The Prince Darlin’?

OLD MOLDYMIRROR
The Prince Darlin’.

ROCK CANDY ANNIE
O.K. I’m listening.

OLD MOLDYMIRROR
Are you prepared to make a deal?

ROCK CANDY ANNIE
I don’t know. What’s the deal?

OLD MOLDYMIRROR
What I have here is a potion… a very old potion… guaranteed to break any sleeping spell.

ROCK CANDY ANNIE
Great.

(Old Moldymirror looks around, holds it out, hands shaking. Rock Candy Annie reaches for it, but then he snatches it away)

OLD MOLDYMIRROR
Hey, wait a minute. You didn’t agree to the deal!
ROCK CANDY ANNIE
You didn’t tell me the deal.

OLD MOLDYMIRROR
I didn’t?

ROCK CANDY ANNIE
No, ya didn’t.

OLD MOLDYMIRROR
Hmmm, I coulda sworn… must be getting’old.

(Pause. They look at each other.)

ROCK CANDY ANNIE
So?

OLD MOLDYMIRROR
So what?

ROCK CANDY ANNIE
So, what’s the big deal?

OLD MOLDYMIRROR
Oh, yeah, yeah, yeah. O.K., this is it. I give you the potion, you find the sleeping Prince Darlin’, get a lock of his hair, then drink the potion to aahh, to ahhh… break the spell.

ROCK CANDY ANNIE:
I drink it? Will it tell me who cast the spell in the first place? And what do you want with a lock of his hair?

OLD MOLDYMIRROR:
You drink it – no questions. No hair, no potion. That’s the deal. You’re gonna hafta trust me!

ROCK CANDY ANNIE
Trust you? I… I don’t know…

OLD MOLDYMIRROR
Trust me. Truuuust me!

(he’s waving his wand and putting RCA into a trance. Music begins)

SONG – WHATEVER MOLDY WANTS, MOLDY GETS from Damn Yankees

OLD MOLDYMIRROR
WHATEVER MOLDY WANTS, MOLDY GETS.
AND LITTLE WITCH, OLDY MOLDY WANTS HAIR!
MAKE UP YOUR MIND TO HAVE NO REGRETS.
RESIGN YOURSELF, DON’T CRY CAUSE I DON’T CARE!
I ALWAYS GET WHAT I AIM FOR,
AND PRINCE DARLIN’S HAIR IS WHAT I CAME FOR!

**ROCK CANDY ANNIE**
WHATEVER MOLDY WANTS, MOLDY GETS,
NO USE TO FIGHT, I JUST KNOW I CAN’T WIN.

**OLD MOLDYMIRROR**
YOU’RE NO EXCEPTION TO THE RULE,
I’M IRRESISTIBLE, YOU FOOL, GIVE IN!... GIVE IN!... GIVE IN!
**IMPROV:** HELLO, ANNIE. IT’S ME. AAAAA-HAAAAAA. POO POO PA DOOP.PEEK-A- BOO,
YOO-HOO!
I ALWAYS GET WHAT I AIM FOR,
AND PRINCE DARLIN’S HAIR IS WHAT I CAME FOR!
...MOLDY WANTS

**ROCK CANDY ANNIE**
...MOLDY GETS

**OLD MOLDYMIRROR**
...YOU’LL NEVER WIN
I’M IRRESISTIBLE, YOU FOOL,
GIVE IN...GIVE IN...GIVE IN.

*(RCA comes out of the trance.)*

**ROCK CANDY ANNIE**
Wha… What happened?

**OLD MOLDYMIRROR**
Nothing.

**ROCK CANDY ANNIE**
Did you just say something about hair?

**OLD MOLDYMIRROR**
Of course not.

**ROCK CANDY ANNIE**
Well, umm, Okie Dokie then, this all seems harmless enough, and I’m a trusting soul. What the heck. Anything to help out the Prince Darlin’. O.K. You got a deal.

*(They shake. He gives her the potion)*

**OLD MOLDYMIRROR**
Very good. Thank you, my dear. Remember, you drink the potion.

*(Begins to exit)*

**ROCK CANDY ANNIE**
Wait!
OLD MOLDYMIRROR
Wha…?

ROCK CANDY ANNIE
Nobody told me how to get there.

OLD MOLDYMIRROR
Get where?

ROCK CANDY ANNIE
To wherever the Prince Darlin’s snoozin’ it out!

OLD MOLDYMIRROR
Oh, yeah, the Royal Ranch. Just follow the rattlesnake road.

ROCK CANDY ANNIE
Follow the rattlesnake road?

(A bunch of little Gnomeboys enter from the back of the house, and stand - singing)

MUSTY G
FOLLOW THE RATTLESNAKE ROAD!

GNOMEBOYS
FOLLOW THE RATTLESNAKE ROAD! …
FOLLOW THE RATTLESNAKE ROAD! …
FOLLOW, FOLLOW, FOLLOW, FOLLOW…

OLD MOLDYMIRROR
(to Annie) Excuse me. I gotta go turn some Gnomeboys to stone -- and stick them in somebody’s yard! (to gnomeboys) Hey, get outta here, you crazy Gnomeboys

GNOMEBOYS
Eeek!!

(Gnomeboys hide. Moldy exits s-r)

ROCK CANDY ANNIE
Aw, they were kinda cute.

GNOMEBOYS (from back)
Thanks!

ROCK CANDY ANNIE
Okay, I’m ready – and now I know the way. I just need to…

GNOMEBOYS (from back)
Follow the rattlesnake road. Follow the rattlesnake road.

ROCK CANDY ANNIE: Oh hey, Can I join you?
GNOMEBOYS: Why, sure!

(Rock Candy Annie skips along down the stairs left and back to gnomeboys—little Dusty, brings her back up the stage—r aisle—gets carried away, does some fancy singing and footwork.)

FOLLOW THE RATTLESNAKE ROAD, YEAH!
FOLLOW THE RATTLESNAKE ROAD! YEAH!

(They exit at back of house. Old Moldimirr enters s-r)

OLD MOLDIMIRROR

Stop that! (to audience) Well, I’ve got her just where I want her – and that Pinocchio kid too. Oh, you haven’t met him yet (gestures to nose growing and laughs evilly). My little plan is now in action, and soon, Prince Darlin’s enchanting hair and my nefarious potion will give me all the power I need. Ahahahahah!

(exits down steps and through house).
Scene 5

(The Road. HH is taking notes and talking to herself)

HOPALONG HENRIETTA
It's Tuesday, April 9th, 11:00AM. The young witch receives a potion – a very oooold potion…
from the mysterious old guy. Hmmm, somehow, I can't help he looks familiar, verrrrry familiar.

(exits through house quickly. COYOTE enters S-R, carrying a small red cloak, humming,
talking to himself. He is picking his teeth and dabbing his mouth, quickly, walks backwards
towards center stage. At the same time, RCA enters S-L, walks towards center, back turned to
COYOTE)

COYOTE
Mmm, mmm, what a meal!

ROCK CANDY ANNIE
MMM, MMM, what a deal!

(They crash into each other, backwards)

BOTH
AHHH!

ROCK CANDY ANNIE:
Oh, Wow! Sorry! I didn’t see you. Howdy there.

(COYOTE hides red cloak behind his back. He’s jumping around, trying to compose himself)

COYOTE:
I didn’t see you either. Howdy there yourself.

ROCK CANDY ANNIE
Sorry, I didn’t mean to scare you. Why, you’re nervous as a long-tailed cat in a room full of
rocking chairs.

COYOTE
Little girls do that to me. It’s all that screaming. Girls scream too much when they see me.

ROCK CANDY ANNIE
I’m not screaming.

COYOTE
No? well, why not? I am pretty scary, ya know. (Makes scary arm motion) Grrrrrr!

ROCK CANDY ANNIE  (laughs a bit)
Oh, you’re silly! That wasn’t scary.

COYOTE
Well, the last little girl thought so. Scared her so bad she dropped this.
(Holds out red cloak)

ROCK CANDY ANNIE
Hah, poor thing. I bet she'll get cold without it. A little magic would help get it back to her.

COYOTE
Magic? (suspicious – sniffs her) Magic? You a fairy?
ROCK CANDY ANNIE
No! Actually I’m a witch.

COYOTE
A witch? But you’re not ugly.

ROCK CANDY ANNIE
Not all witches are ugly. That’s a common misconception, you know.

COYOTE
Miscon-what?

ROCK CANDY ANNIE
Misconception. It means people believe something about you because of what you look like or how you talk or something -- but they don’t check to see if it’s true.

COYOTE
I know exactly what you mean. People misconceptionize me all the time. Man, it started when I got this cold and I sneezed and accidentally knocked down some pig’s house -- so eeeeveryone starts telling stories about how mean and wicked I am. And today, there’s the little girl and her red hood on her way to her grandma’s. Who knows what they’ll say about that one!

ROCK CANDY ANNIE
Well, Coyote, you want me to do a little damage control for you? Good deeds and stuff. Make ya look good.

COYOTE
Wha, Wha, What you going to do?

ROCK CANDY ANNIE
Set down the cloak and stand back. I’m gonna attempt a ‘return-ta-owner’ spell – but I’m a little rusty. Well, here goes…

(Coyote puts down red cloak and backs away quickly. RC ANNIE THEME plays. Rock Candy Annie does the electric guitar gesture.)

ROCK CANDY ANNIE
Rock & Roll!

(Lights flash and zap is heard. Blackout. Lights up)

COYOTE
Hey, you did it! The cloak is gone!
ROCK CANDY ANNIE
And hopefully it went to the right place. It’s hard to remember all this stuff – and stay sweet. Coyotes and witches have it tough.

COYOTE
That they do. Mean and wicked – as if!

SONG: COYOTE OF HOGSWORT! (to Werewolf of London)

I‘M JUST A WEREWOLF WITH A LITTLE RED HOOD IN HIS HAND,
WALKING THROUGH THE STREETS OF HOGSWORT IN THE RAIN.
I‘M LOOKING FOR A PLACE CALLED FAIRY- TALE- ALLEY.
GONNA FIND A TRUE FRIEND NAMED ROCK CANDY ANNIE.
AHHWOOO... COYOTE OF HOGSWORT! AHHWOOO!
AHHWOOO... COYOTE OF HOGSWORT!

IF YOU HEAR ME HOWLING AROUND YOUR KITCHEN DOOR,
YOU SURELY CAN LET ME IN.
NO LITTLE OLD WITCH WILL NEED TO WORRY.LATE AT NIGHT,
JUST THE COYOTE OF HOGSWORT AGAIN.

RC ANNIE JOINS HIM
AHHWOOO... COYOTE OF HOGSWORT! AHHWOOO!
AHHWOOO... COYOTE OF HOGSWORT! AHHWOOO!

(They laugh, he rolls his eyes and picks his teeth a little more)

ROCK CANDY ANNIE
So, what’s your name?

COYOTE:
Coyote. Duh!

ROCK CANDY ANNIE
Rock Candy Annie, after my great grandma.

COYOTE
Nice name.

ROCK CANDY ANNIE
Thanks.

COYOTE
Wow, Well … thanks. I guess I‘ll just be goin’ now …

ROCK CANDY ANNIE
Hey, wait a minute. Ummm, maybe if you’re headin’ the same way I am … we could go together?
COYOTE
... Really? You mean like ... travelin' companions?

ROCK CANDY ANNIE
Sure, why not? Been a while since I found anyone I could relate to.

COYOTE
No way!! (think Jim Carey) You mean it? Why, I ... I ... I'D LOVE TO! (gives Candy Annie a huge hug) Yayee! A real travelin companion of my very own! Friends forever?

ROCK CANDY ANNIE
Well, let's take it slow at first, ok? Umm, just in case you change your mind.

COYOTE
Ohhh, that'll never happen!

ROCK CANDY ANNIE:
Friends?

COYOTE:
Friends!

(they shake hands and exit singing Rattlesnake Road Reprise)
(The Sand Fairies are holding buckets and wands. They've been watching RCA and Coyote...)  

KLINKER BELL
Friends? Gee! Hey, you two, speaking of friends, I hear you hurt Stinks' feelings!

TWINKER BELL
Well, that wouldn't be hard to do, I mean…

BLINKER BELL
Sorry, Stinks. Sorry, Sorry Sorry! (dances around, blinking)

TWINKER BELL
Hey, I got another witch joke…Why don't witches wear flat hats?

STINKER BELL
I don't know. Why don't witches wear flat hats?

KLINKER BELL
Because there's no point in doing so…

(Laughter.)

BLINKER BELL
Hey, Twinks – don't tell those jokes in front of Fairy God Mama.

TWINKER BELL
Why not? She always loves my jokes! (laugh)

STINKER BELL
Not lately. Not one of us can get her to smile nowadays…and that's very strange.

(all stop smiling and look concerned)
SCENE 7

Outside Palace of the Purty Princesses/Sand Castle City Site

(We hear dramatic crying off stage. GAGMI-MAE enters from Palace – crying like a spoiled brat. RCA & calls down from Sand Fairy Castle area. Coyote is in the background, partially hidden.)

COYOTE
  Geez… fairy sand… It gets all over the place…

ROCK CANDY ANNIE
  You're right!! Whoah, whoah, hey -- you there! (no answer) Are you okay? (no answer – RCA whistles loudly–Gagme jumps & looks around) Our singing wasn't that bad, was it?

GAGMI-MAE  (cuts crying short - looks up angrily)
  Huh? Just who do you think you are -- and who cares about your singing when my life is so totally, absolutely MISERABLE!

ROCK CANDY ANNIE
  OooooK. Are you hurt?

GAGMI-MAE
  Only on the inside.

(starts moaning, twirling her hair – puts her-hand to tummy)

COYOTE
  You got indigestion? You look a little green around the edges. Indigestion can be rough. I just take a little…

GAGMI-MAE
  AHHH! Is that a coyote?

COYOTE
  Oh, no. Here comes the screaming.

GAGMI-MAE
  I-DON'T-HAVE-INDIGESTION!!! And I look ravishing, as usual. (crying again) It’s… it’s… my Prince Darlin’. He’s been put under a sleeping spell!

(Rock Candy Annie turns detective. A possible first suspect)

ROCK CANDY ANNIE
  Oh yeah, I've heard a little something about that. So, ah, you know the Prince Darlin’?

GAGMI-MAE
  Know him? I'm president of his fan club! That means we’re totally, practically -- engaged or something! But -- we can’t hang out together. AND IT'S ALL BECAUSE OF THEM!

OOOOOh!! (arm to her forehead-hand to tummy again)

ROCK CANDY ANNIE
  Hang in there, honey! We’ll be right down!
GAGME SONG: POOR, POOR PITIFUL ME
I SHOULD LAY MY HEAD ON THE RAILROAD TRACK
OR JUMP OUT OF A BIG OL’ TREE,
BUT TRAINS AND TREES CAN’T FIX MY PAIN,
POOR, POOR PITIFUL ME!

[CHORUS]
POOR, POOR PITIFUL ME!
POOR, POOR PITIFUL ME!
OH, THESE GALS WON’T LET ME BE,
LORD HAVE MERCY ON ME!
WOE, WOE IS ME!

WELL, I MET THESE GALS IN ALLEY TOWN,
THEY SAY THAT THEY ARE FAM-I-LY.
BUT THEY REALLY WORK ME OVER GOOD
JUST LIKE BONNIE P.

YES, THEY REALLY WORK ME OVER GOOD,
THEY’RE NOT A CREDIT TO OUR GENDER
AND THEIR DRESSES LOOK LIKE THE FLINTSTONES WOULD.
THEIR HAIR LIKE IN A WARING BLENDER.

[REPEAT CHORUS]

WELL, I WANNA GO WHERE THE SISSYS WON’T.
MAYBE DOWN IN OL’ MIAMI.

SO I’LL PICK ‘EM UP AND I’LL THROW ‘EM DOWN,
TILL THEY SAY, "PLEASE DON’T HURT ME, GAGME."

[REPEAT CHORUS]

(RCA & Coyote walk in s-r thru curtain & stand d-s-r- listening and cringing)

COYOTE
‘Xcuse me, ah, miss? … Hey, aren’t you a princess darlin’?

GAGMI-MAE (shoots him a look)
Cain’t you read?

(points at the “Palace of the Purty Princess” sign.)

COYOTE
Why, you n’ the Prince Darlin’ should be like two peas in a pod!

GAGMI-MAE
Not with THEM around! (sighs)

ROCK CANDY ANNIE
Who are you and… who is “THEM” (detective mode) and most important - what do they
have to do with the Prince Darlin’?

GAGMI-MAE
I am Princess Gagmi-mae and THEY are my two wicked new step sisters, Need-a-Mika Mae and Need-a-Mirra Mae. Ever since their ma married Daddy n’ moved ‘em in here, they’re always under foot and in my way – and they never go with my outfit!

COYOTE
Go with your outfit?

GAGMI-MAE
Hmmph! Ya gotta look real good standin’ next to… moi. And (to audience)... and they are so ugly (prompt audience to say “how ugly are they?) …they are so ugly, I bet their Mom had to tie a porkchop around their necks, just so the dawg would play with them!

ROCK CANDY ANNIE (a little annoyed)
Well, if they aren’t that great lookin’, maybe they’re shy. You could help ‘em find some friends.

GAGMI-MAE
MOI? I don’t think so! They can find their own friends. (grabs them) Just come on in and I’ll show you the little….

(she points into the Palace – ALL FREEZE)

HOP-ALONG-HENRIETTA
Ladies & Gentlemen, (holds up magic pen) just a little HENRIETTA hocus pocus, so that I can remind you all to boo the villains. Ahh! I believe we might have met the first one here. Please practice with me now. Remember, “boo-hiss.

(he walks to Gagme-Mae and zaps her with the magic pen. She un-freezes)

GAGMI-MAE
AHHHHH EWWWhh! Get away from me, yolk face! If you don…. (improv)

HOP-ALONG-HENRIETTA
1 – 2 – 3! BOOOOO Hisssss!

(pause – improv. If audience does a poor job, make them do it again, if not, he does his HENRIETTA Hocus Pocus, she freezes again)

HOP-ALONG-HENRIETTA
Very well then.

(Dragnet Theme - 16 COUNTS  Tips his hat and waddles off)
Outside The Palace of the Purty Princesses

(RCA, Coyote And Gagme-Mae stand outside the Palace looking around. Needamirra-Mae and Needamika-Mae run onstage w/ laundry basket.)

NEEDAMIRRA-MAE
Gagmi-Mae! Where did you go? We were so worried! You know ma and pa want us to stick together while we’re still getting use to things.

GAGMI-MAE
(Sighs) Do you see what I mean? Honestly, Needamirra-Mae, what are you wearing? And Needamika-Mae, your hair looks like you combed it with an egg beater.

NEEDAMIRRA-MAE
I’m sorry … I try to fix it like you say, but I don’t have a mirror and...

ROCK CANDY ANNIE (looks shocked and irritated at GAGMI)
What are you talking about? She’s perfect.

GAGMI-MAE
Perfectly ugly.

ROCK CANDY ANNIE
How dare you talk to your sister like that! And you, (turns to NEEDAMIKA-MAE) why aren’t you defending your sister?

NEEDAMIKA-MAE
Well, I...

GAGMI-MAE
Don’t bother! She never opens her mouth. She says she wants to be a big-time country singer, but her voice sounds like death eating a cracker. And you, chicky baby, what’s with the coyote? You hang out with coyotes? Ewwww!

ROCK CANDY ANNIE
He’s highly misinterpreted and mistreated! Just like your sisters, I’d dare to say! I mean, honestly, talk about self-esteem issues. And you’re not helping!

COYOTE
Yeah! Self-a-team issues! We’re misinterpulated and misconspubilated!

NEEDAMIRRA-MAE
We are?

COYOTE
Yes. With me it’s, “what a big nose you have” and “what big teeth you have.” I can’t believe that spoiled brat valley girl sister of yours says you’re ugly? What? Is she nuts… or just jealous?
NEEDAMIRRA-MAE
Well, Gagme-Mae says that, so it must be true. But, you poor thing. I'm sorry. You
don't have big teeth.

GAGMI-MAE
"I'm sooorrrry!" Geeeez!

ROCK CANDY ANNIE
Hey, watch it. You should spend a lot less time worrying about what other people think
of you and spend more time making friends with your own family.

GAGME-MAE (Aghast)
As if! Coyotes! Yuck!

(goes to mirror & laundry basket, starts trying clothes on)

COYOTE
It's okay. I'll just go away some place where I won't bother anyone.

NEEDAMIRRA-MAE
You don't bother me.

NEEDAMIKA-MAE (finally speaking up, with a beautiful, chiming voice)
Or me… and your nose looks fine, too.

COYOTE
Reeeeeally? I … I don't bother either of you?

NEEDAMIKA-MAE
Nope! My name's Needamika-Mae, country singer wanna-be. Ya know, you're sorta
cute. In fact you remind me of a little dawgyl had once. I used to sing to him all the
time about the fairies and Sandcastle City…You know what else he liked?

COYOTE
What?

(Needamirra-Mae gives a look to Needamika-Mae. Both turn to Coyote)

NEEDAMIRRA-MAE and NEEDAMIKA-MAE
This.

(Needamirra-Mae and Needamika-Mae scratches him behind the ear and he starts thumping his leg)

COYOTE
Ooooh, that's nice.
(Both sisters stop and smile)

ROCK CANDY ANNIE (turns to the two step sisters & smiles)
Why, I like y'all already! Names Rock Candy Annie.
(hand out to shake)

NEEDAMIRRA-MAE
    Nice to meet ya. I'm Needamirra-Mae. And this here is my sister, Needamika-Mae.

NEEDAMIKI-MAE
    Howdy.

COYOTE
    And I'm Coyote.

NEEDAMIRRA-MAE
    Coyote? You don't have a name?

COYOTE
    Nope. Just “Coyote.”

NEEDAMIRRA-MAE
    How sad. Let's give you a name. How about Spot?

COYOTE
    Uh, no.

NEEDAMIRRA-MAE
    Archie-bald?

COYOTE
    No way!

NEEDAMIKI-MAE
    Honey Pie?

COYOTE
    Ummm, I'll tell you what. I'll make you a deal, Miss Needamika-Mae.

NEEDAMIKI-MAE
    What?

COYOTE
    You sing us that song about the sandcastles, and I'll let ya call me… Honey Pie!

NEEDAMIKI-MAE
    Well, I don't know… Gagme-Mae says…

ROCK CANDY ANNIE
    Oh, gag me! Who cares what she says! Come on!

COYOTE
    Yeah, come on! The script needs another song right about now.
NEEDAMIKA-MAE
   Oh … all right, I’ll… I’ll try. Anything fer you, Honey Pie!

SONG: STAND BY YOUR SAND! (Music Intro.)

ROCK CANDY ANNIE (pulling Coyote aside)
   You like being called ‘Honey Pie’?

COYOTE
   Heck no, but they do, and it was a great way to get her to sing….

SONG : STAND BY YOUR SAND
SOMETIMES IT’S HARD TO BE A FAIRY,
GIVING LOVE TO CASTLES MADE OF SAND.
AND SAND WON’T STAY PUT,
ALWAYS UNDER FOOT
AND SOON, IT MUST START TO DISBAND.

BUT IF YOU LOVE THIS PLACE YOU LIVE IN,
EVEN THOUGH IT’S JUST A PIECE OF LAND.
IT IS YOUR CASTLE.
IT’S WORTH THE HASSLE.
FOR, AFTER ALL, IT IS YOUR SAND.

CHORUS
STAND BY YOUR SAND!
GIVE IT YOUR WINGS TO FLOCK BROWN
AND SOMETHING SMALL TO KNOCK DOWN,
WHEN NIGHTS ARE HOT AND WINDY
STAND BY YOUR SAND!
AND TELL THE WORLD YOU’RE CRUSH-PROOF,
AND THAT IT’S GRAINY TOUCH IS GRAND!
STAND BY YOUR SAND!

GAGMI-MAE
   I can’t believe this. All the freaks are making friends. Honey Pie? Stand by your sand? Puleeese!

ROCK CANDY ANNIE (to audience)
   Why, you’d think she hung the moon.

SAND FAIRIES (from their castle)
   Not!!

ROCK CANDY ANNIE
   Actually, Miss Priss, aren’t you the odd one out here?

GAGMI-MAE
   Moi? The odd one out? As if! Needamirra-Mae, Needamika-Mae, go to your room… NOW!

ROCK CANDY ANNIE
   Oh! Stop ordering them around or I’ll show you just what kind of a witch I am.
GAGMI-MAE
MAKE me, Rockie, -- ya gothic goofball! What are you gonna do, turn me into a toad?

COYOTE
Too late for that…

(Needamirra-Mae and Needamika-Mae giggle. GAGMI-MAE stares at the sisters in anger)

GAGMI MAE
Oh, you think that’s funny, eh? You know what? I think you both need a little time out -- in the dungeon!

(Gagmi Mae grabs Needamika’s wrist and starts to lead her off, but Rock Candy Annie and Coyote block their exit)

ROCK CANDY ANNIE
Let her go. NOW!

GAGMI MAE
Stay out of this. This is a family problem.

ROCK CANDY ANNIE
Then act like family! You’re hurting her. Stop it!

COYOTE
Let her go or you’ll have to answer to -- Honey Pie!

GAGMI MAE
Oh, I’m so scared.

(She still has Needamika by the arm. She now grabs Needamirra’s hair & starts dragging them both)

NEEDAMIRRA-MAE
Ow!

GAGMI MAE
Quiet, ya little screech owl!

ROCK CANDY ANNIE
That’s IT!

(Rock Candy Annie pulls out her lassowand)

ROCK CANDY ANNIE
Rock and Roll!

(Lights flicker off and on. Electric Guitar riff sound. Blackout)

NEEDAMIKA-MAE
What happened?
COYOTE
   I don’t know. Annie, looks like you’re still a little rusty.

ROCK CANDY ANNIE
   Yeah, I’ve really got to work on that.

   *(Oinking is heard)*

NEEDAMIRRA-MAE
   What was *that*?

COYOTE
   Hmmm. I smell bacon… I mean piggy.

ROCK CANDY ANNIE
   Uh-Oh! Alright, I guess we need some lights here. Rock and Roll!

   *(Lights flicker and come back on and there is a stuffed pig where GAGMI-MAE was)*

NEEDAMIRRA-MAE
   Oh my! You turned my sister into a piggy! *(giggles)*

ROCK CANDY ANNIE
   Ooops.

NEEDAMIKA-MAE
   Gagmi-Mae? *(she picks up the pig)*

ROCK CANDY ANNIE
   I’m really sorry. I’ll change her back.

COYOTE
   But I ain’t had a bite to eat all day and …

ROCK CANDY ANNIE
   Oh, no, Coyote! You will *not* eat this pig.

NEEDAMIRRA-MAE *(giggles slightly)*
   We wouldn’t really mind.

NEEDAMIKA-MAE
   Yeah, she’s always chewing *us* to pieces!

   *(more giggles)*

ROCK CANDY ANNIE
   No, no. I’d better change her back. *(she sighs) Rock & Roll!*

   *(Guitar riff. We hear GAGMI-MAE snorting and screaming. Blackout.)*

NEEDAMIRRA-MAE
   Oh, she is *mad*. Maybe you should have left her as a pig.
ROCK CANDY ANNIE
  Hmm… This’ll get some light on the subject. Rock & Roll!!

  (Lights come on and GAGMI-MAE has a pig nose)

ROCK CANDY ANNIE
  Uh-Oh.

  (Gagmi-Mae snorts like a pig after each thing she says)

GAGMI-MAE
  You horrible hobgoblin! (snort) You’ve ruined my beautiful face! (snort) Do you have any idea how much that totally perfect nose cost? I’ll get you for this! I’ll get all of you! Ahhhh!

  (snorts and rushes off the stage left)

ROCK CANDY ANNIE
  Uh (to off stage) Sorry? Hobgoblin, as if!

  (step-sisters are laughing shyly)

NEEDAMIRRA-MAE
  Don’t worry. She’ll just get another nose job – like she’s always telling me I should do.

  (sighs, touches her nose)

ROCK CANDY ANNIE
  If you only knew. We’ve gotta find you a mirror, girl!

NEEDAMIKA-MAE
  Well, what are you going to do now?

ROCK CANDY ANNIE
  Well, we’re on a quest. We’re going to rescue your neighbor, Prince Darlin’ from that nasty sleepin’ spell.Why don’t you join us?

NEEDAMIKA-MAE
  The Prince Darlin’? Really? (confer w/sister) OK, We’ll go!

ROCK CANDY ANNIE
  Great! Listen girls, if you two stick together and stand up to that girl Gagme, she’ll lose all her power over you. If you two can do that, she won’t be able to steal your self-confidence… or your dreams.

NEEDAMIKA-MAE
  You’re right. Sister, I’m gonna stand up for you from now on!

SONG: ‘SISTER’ (OPTIONAL SONG)
  SISTER, YOU’VE BEEN ON MY MIND
  SISTER, WE’RE TWO OF A KIND
  SO, SISTER, I’M KEEPIN’ MY EYE ON YOU.
I BETCHA THINK I DON'T KNOW NOTHIN'
BUT SINGIN' THE BLUES, OH, SISTER,
HAVE I GOT NEWS FOR YOU, I'M SOMETHING,
I HOPE YOU THINK THAT YOU'RE SOMETHING TOO

SCUFFLIN', I BEEN UP THAT LONESOME ROAD
AND I SEEN ALOT OF WRONGS GOING DOWN
OH, BUT TRUST ME,
NO GAGME'S GONNA RUN US AROUND.

SO LET ME TELL YOU SOMETHING SISTER,
REMEMBER YOUR NAME, NO GAGME'S
GONNA STEAL YOUR STUFF AWAY, MY SISTER,
WE SHO' AIN'T GOT A WHOLE LOT OF TIME,
SO-O-O LET'S SHAKE IT UP, MY SISTER,
'CAUSE HONEY US GAL'S 'R FEELIN' FINE.

ROCK CANDY ANNIE
Wow! That was awesome girls! And you've all been so nice to us, considering I'm a witch
and he's a coyote...

NEEDAMIRRA-MAE:
You're a Witch? No! You couldn't be!

NEEDAMIRRA-MAE
You're too beautiful and too kind to be one of them! Although I did wonder about
that "Rock-On Lassowand" thing.

NEEDAMIKA-MAE
We've been hearing terrible rumors about wizards and witches lately...

COYOTE
Those rumors are total misconfections!

NEEDAMIKA-MAE
What?

COYOTE
Misconfections, you know, when someone thinks you're one way, but you're not. Rumors
about step-sisters, coyotes, witches. Like -- the Sand Fairy Godmama always promised happy
endings for all -- but lately, she's one mean ol' mama 'n nobody's livin' 'happily ever after'.

ROCK CANDY ANNIE
Hmmm... Come to think of it, I haven't seen the Fairy God Mama at all since Sand Fairies
started talking about takin' away our magic and kickin' us outta town. There's so many things ta
think about. I mean, Something tells me that old Moldy Man wants a lock or the Prince Darlins'
hair? Why? 'N why would the Sand Fairies want ta kick us all out after all these years?

NEEDAMIKA-MAE
Well, there's this servant of Prince Darlin's that might know something.
NEEDAMIRRA-MAE
Oh yeah! The one with the nose that starts growing in the middle of a conversation? What's his name again?

NEEDAMIKA -MAE
Pinocchio-Kiy-Ae. He’s all kissy kissy in front of the Prince Darlin’ – but there’s something about him I don’t trust.

ROCK CANDY ANNIE:
Hmm. Well, I say we have a talk with that Pinocchio-Kiy-Aie fella. We gotta get more information on the Prince Darlin’. That’s why I’m here, ya know. The witches thought if they could help him, we could get finally back in the good favor of the people here in Hogswort County.

NEEDAMIRRA-MAE & NEEDAMIKA –MAE
We wanna help!

ROCK CANDY ANNIE:
Good! Let’s do it!

(She waves her wand and does her dance)

Rock & Roll!!

(Lights flash, zap sound)

ROCK CANDY ANNIE
Yiihaa! I’m getting pretty good at this Rock & Roll stuff!

BLACK OUT

ROCK CANDY ANNIE  (from the darkness)
Never mind…

(Immediate interim music STAND BY YOUR SAND)

END ACT I
Act 2

Scene 1

Enter Hopalong from house, up center stair to stage.

HOPALONG HENRIETTA
Welcome back fer Act Two, ladies & gents. As they say in the West, things are about to get as wild as two foxes in a hen house for the wild western wizards of Hogswart County. I’ve been hearin’ rumors that the Fairy Godmama juuust hasn’t been lookin’ or actin’ like her normally cheerful self. Is it the tension between the fairies and the witches? Is it concern for the Prince Darlin’? Or maybe it’s just that the concessions area was out of her favorite cookies? I don’t know, but I sure get the feeling someone is trying to pull the yoke over our eyes. Get it? Yolk?

(HH exit – lights up on Sandcastle City area)

FAIRY GOD MAMA/GAGME
Where’s Klinker Bell? – Out getting MORE junk, I suppose! (snort) Nothing gets done when she’s not here. When I get my hands on her…(snort)

BLINER BELL
Awww Fairy God Mama, are we having a bad hair day? Let me take care of that! I have this new Blinker Sand Foof Gel that…

FAIRY GOD MAMA/GAGME
Blinker Sand Foof Gel? You’ve gotta be a kiddin’ me! (snort) Get to work you poofy, foofy excuse for a sand fairy! …(snort)

TWINKER BELL (laughing)
Ahahahaha! That’s a good one, FG Mama! Poofy, foofy, poofy, foofy!

(grabs Blinker Bell & jump up & down, laughing and saying “poofy, foofy” and snorting)

FAIRY GOD MAMA/GAGME
Stop that, now, before I rip your twinky, blinky wings off……(snort)

BLINKER BELL
Oh, My! Fairy God Mama! You’ve got quite a bad snort goin’ on there! ‘N you’re just not yourself lately!

FAIRY GOD MAMA/GAGME
Hah! You can say that again. It’s those, ummm (cough) evil wizards & witches getting on my nerves.

TWINKER BELL
I don’t understand, Fairy God Mama. They couldn’t all be bad, could they? We all used to be friends.

FAIRY GOD MAMA/GAGME
Not anymore! Why, if I ever caught one my fairies having anything to do with a witch, I’d pin her wings right up on the wall.
ALL FAIRIES
    Eeeeeee!

FAIRY GOD MAMA/GAGME
    Now back to work!
        (She shakes her lassowand to and fro, spraying glittery sand all over them - then exits)

BLINKER BELL
    Hmmmph, Godmama’s acting crazy as a Mary Kay Fairy with a bag full o’ Avon! …n’ her hair looks real…

TWINKER BELL
    Scary! Scary! Scary! She just doesn’t look like herself either! Scary!

BLINKER BELL
    Yeah! Scary! She really got my blinkers going!
        (Klinkerbell enters)

KLINKER BELL
    Why hey Twinker & Blinky! Just wait til I show ya the great junk I got at the…

TWINKER & BLINKER BELL
    Oooooh, Klinks, we’re scared!

BLINKER
    We think Fairy God Mama’s done fell off’n the tater wagon cause lately she’s…

TWINKER & BLINKER BELL
    Scary! Scary! Scary!

KLINKER BELL
    Hmmm, I was afraid o’ that Weeeell, lets … not think about it anymore. Don’t worry Blinky. We’ll just whistle ‘n we’ll work and everything will be okay!

SONG: WHISTLE WHILE WE WORK

KLINKER BELL
    WE’LL WHISTLE WHILE WE WORK
        (all whistle-if you can’t, it’s funny anyway)
    ALL
        PUT ON THAT GRIN AND START RIGHT IN TO WHISTLE LOUD AND LONG!

KLINKER BELL
    JUST HUM A MERRY TUNE
    ALL
        LA—LA—LA—LA—LA—LA—LA—!

BLINKER BELL
    WE’LL DO OUR BEST, FORGET THE REST AND SING OURSELVES A SONG!
TWINKER BELL
  WHEN FAIRY GODMA'S BLUE, DON'T LET IT BOTHER YOU,
  FORGET SHE'S GOUCHY, TRY TO SEE THE CHEERFUL FAIRY SHE CAN BE!

ALL
  AND WHISTLE WHILE WE WORK. WHISTLE- LA-LA- LA—LA—LA—!
  OUR HEARTS ARE HIGH THE TIME WILL FLY
  WE'LL WHISTLE WHILE WE WORK!

(Blinkerbell’s wings and her costume ar blinking furiously)

BLINKER BELL
  Oh you were sooo right, Klinks. I feel much better now, and I don't care what our crabby old God
  mama says, witches couldn’t all be bad, could they, huh, Klinks?

KLINKERBELL
  Nope, They're certainly not. Well, I gotta shoppin’ appointment at Iffany’s in the Alley.
  See y'all.

TWINKER BELL  (laughing)
  Ahahahaha! That’s a good one, Klinks! A Shoppin’ appointment at Iffany’s!

  (Lights fade as Twinkerbell laughs and dances around with Blink and sing…)

TWINKER/BLINKER
  Iffany, Biffany, Boo! Iffany, Biffany, Boo!
Scene 2

(RCA, Coyote, Needamika, Needamirra Hopalong HENRIETTA. enter up aisle in that order)

HOPALONG HENRIETTA
5:00pm. The group of misfits is about to meet one Pinocchio-Kiy-Aie -- chronic liar and wooden boy. *This* kid is one real bad egg, and I'm not going to rest until this case is cracked wide open. Get it? Hah. Hah. – cracked wide open? Ha ha!

*(he exits laughing)*

ROCK CANDY ANNIE:
Rock and Roll!

*(she spins, lights flash – but ULTIMATELY stay on. Pinocchio Kiy-Ae somersaults in from stage left, PINOCCHIO TECHNO MUSIC dance)*

PINOCCHIO-KIY-AIE
WHOOAAA! What am I doing here? Who are you guys -- and how did you find me?

ROCK CANDY ANNIE
Actually I followed your nose… with a little magic.

PINOCCHIO-KIY-AIE
You followed my nose? *(aside, pointing and talking to his nose)* You get me into sooo much trouble! *(back to RC Annie-sarcastically)* Riiight!! And I suppose you're some kinda magical being or something!

ROCK CANDY ANNIE
That's right. I'm a witch.

PINOCCHIO-KIY-AIE
Oh, yeah? Well, witchy, baby, I'll have you know that I'm an expert with magic too.

*(Grabs his nose)*

PINOCCHIO-KIY-AIE
Owwwww!! WHO are you guys, anyways?

ROCK CANDY ANNIE
Never mind that! We hear you know where the Prince Darlin’ is and & who put the spell on him.

PINOCCHIO-KIY-AIE
Who me? Noooo! *(Grabs his nose)* Ow! Ow! Ow! Ow!

ROCK CANDY ANNIE: You do know something, don't you?

PINOCCHIO-KIY-AIE
No. I have no idea who they are *(Grabs nose)* Ow. Oh, man. I'm going to get a nosebleed again.
COYOTE
You’re going to get more than that if you don’t tell us! I’m a big, tough coyote, you know!

PINOCCHIO-KIY-AIE
A coyote!! *(screams)* Ahhhhh! Jeeze, pickin’ on a poor wooden boy!

NEEDAMIRA-MAE
You’re a wooden boy?

PINOCCHIO-KIY-AIE *(sarcastically)*
No, I’m a ginger bread man! *(Grabs nose)* Ow! *(Yells at an invisible someone)* Hey! That was just sarcasm! That doesn’t count! OK! OK! YES! I’m a wooden boy! Pinocchio-Kiy-Aie, at your service!

*(Checks nose – back to normal)* Wheww!

ROCK CANDY ANNIE *(takes him aside)*
Listen you, just tell us where the Prince Darlin’ is and who did this to him. We’ll go wake him up and be moseying on our way.

PINOCCHIO-KIY-AIE *(snickering)*
Oh, no! Can’t tell ya who! Buuuuut, maybe I can give you a peak at him.

NEEDAMIKI-MAE
Can you do that?

PINOCCHIO-KIY-AIE
Sure. I’ll sneak y’all into his room at the Royal Ranch. Then you can do your little witchy thing and wake him up. Deal?

ROCK CANDY ANNIE & COYOTE
Deal!

PINOCCHIO-KIY-AIE
I’ll meet ya outside the entrance to the Royal Ranch. Now, get me outta here, will ya?

ROCK CANDY ANNIE
Why, sure. *(confidently)* Rock and Roll!!!

*(she spins, lights flash – then stay on. Pinocchio K.A. somersaults off)*

COYOTE
That was awesome, Annie! You think he’s really gonna -- I mean, he he he - what if he doesn’t keep his end of the deal?

ROCK CANDY ANNIE
Well, he didn’t grab his nose when he made the deal, so I think he’s tellin’ the truth. You O.K., my friend?

COYOTE
Yeah... just ducky.
ROCK CANDY ANNIE
Alrighty then! *(to princesses)* Let's go!

(*all laugh and follow Pinocchio -- off stage right -- except for Coyote who sneaks off stage left.*)
Scene 3

Beat 14

Theatre House/ Apron

(Spotlight searches around for actors, hits an audience member with spot and pauses. Zoomba, Klinkerbell and Stinkerbell stand at the back of the house)

ZOOMBA

(look at the spotlight person) Hey! Hey you! Over here!! Oh, no! I shouldn’t ‘a said that. What if they see us together?

(Spotlight searches then finds them as they walk up aisle thru house. Zoomba whines)

KLINKERBELL

Stop whinin’, Zoombie! I keep tellin’ ya, Alley Town Square is real crowded up with wizards n’ trolls n’ gnomes n’ all kinds of folks – so I’ll bet my favorite sand-pail that nobody noticed we were shoppin’ together! Who cares, anyways? Oh! Did ya see this pretty new lizard ring I found at Iffany’s?

ZOOMBA (stops - keeps looking over her shoulder)

You did good, Klinks. But ewww, what’s that funny smell? (sniffs) Oiie, is that you, Stinkiebell? You been playin’ in the cauldron compost again?

STINKERBELL

(walks between them) Yeah, it’s me! Ya like the scent? It’s Eau de Cabbage Blossom. It’ really rare! Old Odorsniffles sold it ta me fer a song! I thought it might cheer up the Fairy Godmama to get a little present. She hasn’t been herself lately. Whaddya think -- Klink??

(He shoves a very ornate bottle under Klinkerbell’s nose. She starts to cough, makes a terrible face and – ALL FREEZE!)

Beat 15

Royal Ranch Entrance

(IMPROV. Coyote walks near the Royal Ranch – same clothes, but has a cloak on, takes off coyote head – puts on a crown, picks up a mirror. We realize he’s transformed into Prince Darlin’. He sits in a wheeled chair, looking in mirror-awake/asleep/awake. Pinocchio-kiy-aié enters with huge scissors and stands behind him – trying to give him a haircut – finally clips a large lock of his hair. Holds it up. It’s a full wig)

PINOCCHIO-KIY-AIÉ

Ah! Ha ha ha ha!

(Pinocchio exits. Yorka, Klinkerbell & Stinkerbell start walking again, SLOWLY, mime talking. Bloomhilda and Tumbledore walk up aisle behind them. When Bloomhilda starts talking, spotlight searches around for them, hits an audience member. There is a pause, then…)

OFFSTAGE VOICE:

Wait a minute, you’re not the witch!"

(spotlight continues to search - then finds them House mid-aisle).
BLOOMHILDA
Well it just ain’t appropriate Tumbledore, it just ain’t. I mean, it’s been years… and I’m in charge of the witches now, so you just shouldn’t be callin’ me “Bloomie”…

DOC TUMBLEDORE
I just can’t help it, Bloemie… erm, Bloomhilda… *(tips his hat)* After all we’ve been through together. If it weren’t for all these problems ‘tween the witches and the fairies, why I’d ask ya to…

BLOOMHILDA
…Ya know I ain’t got the time, Tumbledore. My fellow witches and wizards are my first priority.

DOC TUMBLEDORE
Well, that be so, but maybe you should think about some other priorities too… Blooming?

BLOOMHILDA
Oh, Whuuut!

DOC TUMBLEDORE
**SONG: LOVE ME TENDER**
LOVE ME TENDER, LOVE ME SWEET, NEVER LET ME GO.
YOU’RE MY LITTLE SUGAR BEET, AND I LOVE YOU SO.

LOVE ME TENDER, LOVE ME TRUE, I’M DOWN ON MY KNEES.
FOR MY BLOOMIE I LOVE YOU, AND I AIM TO PLEASE.

LOVE ME TENDER, LOVE ME RIGHT, TAKE ME TO YOUR HEART.
I’LL BREAK DOWN YOUR GROUCHY WAYS, IF IT TAKES ALL NIGHT.

LOVE ME TENDER, LOVE ME TRUE, I’M DOWN ON MY KNEES.
FOR MY BLOOMIE I LOVE YOU, AND I AIM TO PLEASE.

LOVE ME TENDER, LOVE ME DEAR, WHISPER IN MY EARS.
WESTERN FAIRYTALES ARE OURS. WE’RE THE PIONEERS.

LOVE ME TENDER, LOVE ME TRUE, ALL MY DREAMS FULFILL.
FOR MY BLOOMIE, I LOVE YOU, AND I ALWAYS WILL.

DOC TUMBLEDORE
I hear Yippie-Ky-Atie is havin’ a birthday later this evenin’. Why doncha come with me, Bloemie-kins?

BLOOMHILDA
Why Tumbly, I… I never knew you really felt that way! But times are troubled here in the Alley. We’ll just have to see how things go when…

*(As witches reach front of house, Splenda bursts onto the stage, disheveled)*

SPLENDA
Oh my! Oh my! Oh my! Thank Sweetness I found you! Sisters! …and brothers. They’ve kidnapped my cousin, the Great Sand Fairy Godmama!
ALL IN AISLES/LIGHT BOOTH
Who’s THEY?

SPLENDA
The bad guys! I just found her outside my broom closet, she was tied to a Moping Maple. Do you have any idea what this means?

ALL IN AISLES/LIGHT BOOTH
No! What does it mean?

SPLENDA
It meeeehans that my dearest Rock Candy Annie & her cohorts are in terrible danger!

ALL IN AISLES/LIGHT BOOTH
Why!

SPLENDA
Oh, no, oh, no! I guess y’all never could have known. Why those bad, evil, terrible, awful…

(Splenda looks to the Sand Castle City site with a great intake of air – points shakily with her wand…)

SPLENDA
LOOK!

(All look and freeze)
OLD MOLDY MIRROR
Ha! They thought I was only an ooold man… I hate the West! I’ve been tryin’ to get out o’ here fer 150 years. A great Wizard like me belongs in New York City!

(Starts to break into a little “New York, New York” dance with his cane)

FAIRY GOD MAMA/GAGME & PINOCCHIO-KIY-AIE
NEW YORK CITY? (Godmama snorts)

PINOCCHIO-KIY-AIE
Those Wizards n’ witches’ll never guess the ‘Fairy Godmama’ in-kahootz with us two, will they?

OLD MOLDY MIRROR
Some Fairy Godmama – Spoiled-Rotten Princess Darlin’s a better description. I can’t believe those fools even fell for it! They must be dumber than a sunbathing vampire. Where did you hide the real Godmama, anyway?

FAIRY GOD MAMA/GAGME
(chuckling & snorting) Behind Splenda’s old Giddyup Broom Stall, tied to the Moping Maple (snort)! (All cackle & guffaw evilly)

FAIRY GOD MAMA/GAGME
But, believe me, you would NEVER catch me in a get-up like this normally. Moi? No, no, no! I swear, where does the Godmama do her shopping? Hobo and Company? (snorts) I can’t stand it, I just can’t stand it!!! Everyone makes MY life miserable! First two rotten step-sisters cramp my style (snorts) so - I have to join up with you bozos just so I can get rid of ‘em and get my nails done in peace! (snorts) Then, this Rock Candy Annie turns me into a flippin’ Pig! (snorts) Why, I’ll turn her to fairy sand (snorts). I’ll chip her nails, ’n lets see how she likes it!

PINOCCHIO-KIY-AIE
I guess this plan’ed better work, ya old coot!

OLD MOLDY MIRROR
Oh, it will work. It’ud better, after what they’ve done to us! …

FAIRY GOD MAMA/GAGME & PINOCCHIO-KIY-AIE
It’s all their fault!

OLD MOLDY MIRROR
Why, I could be on a balmy New York beach right now, if it wasn’t for them. THEN I would be Happy, ‘cept for all that sand …and all those rowdy half naked kids running up and down, eating those loathsome hotdogs.

FAIRY GOD MAMA/GAGME
Yeah! (snorts) and I could be at the mall right now all by myself. THEN I would be happy… except for all those crowds ’n all the weirdoes out there … and the prices… and the…
PINOCCHIO-KIY-AIE
And I could be a real boy if they didn’t make me tell all these lies … except then I’d have to go to school… ‘n do chores…’n tell the truth!

OLD MOLDYMIRROR
Never mind… (to Pinocchio) You’ve got the lock of the Prince’s pretty pelt?

PINOCCHIO-KIY-AIE
Nope! Lost it! (nose starts growing…) Owwww! OK OK! I got the lock! And the haircut I gave him is just darlin’ – get it? (nose grows more) Owwww! I’m kidding! Hey, what’s it for anyway?

OLD MOLDYMIRROR (begins laughing evilly)
That’s the most brilliant part of this whole plan! Here it is. We’ll get the word out to the tabloids that the poor, Prince Darlin’ is’ sleeping his famous-but-meaningless life away and his fans will go crazy! Prince Darlin’ Fan merchandise will skyrocket in value. Do you have any idea how much a lock his hair will go for on Z-Bay? He’s famous for beautiful hair, which is rumored to be magic itself, and those fools’d pay anything for it – and I’ll make sure they do!

OLD MOLDYMIRROR
We’ll sell it strand by strand. We’ll be RICH, I tell you! RICH!! And finally – it’s New York City, here I come! (over-the-top evil laughter)

FAIRY GOD MAMA/ GAGME
Go wherever ya want. Just show me the money first. I wanna go shopping!

(over-the-top evil laughter)

OLD MOLDYMIRROR
Yes! So you, (points to Pinocchio) you’ll be headin’ out soon to meet our sweet little witch and Her sweet little friends at the Royal Ranch… and coax them all to partake of some potion.

PINOCCHIO-KIY-AIE
Waiiiiit! Wait a minute! They ALL have to drink it? Even Princess Needamirra? Not that I care about her or anything (nose grows a bit) owwww! Just what’s gonna happen when they do, anyway?

OLD MOLDYMIRROR
My boy, I have devised one of the most evil spells in fairytale alley-dom. When they sip even one drop of my potion…they will lose their greatest and most useful power… the power to do whatever they do best! Rock Candy Annie’s “Rock On!” will ‘Rock Off’. Needamika will lose her beautiful voice, Needamirra will get become so ugly that she’ll never want to look in a mirror! They’ll be… powerless.

PINOCCHIO-KIY-AIE
Uhhhh, Doncha think that’s kinda… harsh?

FAIRY GOD MAMA
What kinda villain are you, anyway? (snorts) Just think! No more snorts… (snorts), no more
growing noses, no more west for wizards! (laughs) N’ then, us Purty Purty Princesses ‘ll take
over Fairy Tale Alley just like we should of in the first place! Awesome plan, Moldy! (claps her
hands and snorts).

OLD MOLDYMIRROR
They’ll never know what hit them! Their namby-pamby, foofy-la-kumbaya-everybody-get-along
crap will be history! And with all of them out of the way, nothing can stop us! We’ll control the
Prince… and his potential income…forever!

(Evil laughter – bad guy music - Wiz/Witch: Unfreeze, IMPROV: run back up the aisle, yelling
Ahhh! Must help RC Annie & pals – etc. Splenda exits)

HOPALONG HENRIETTA (putting what looks like a transmitter away)
Tuesday, April 9th, 4:00pm. Our villains are exposed, don’t you think, folks? I mean, is everyone
else is really at fault for their problems?

(audience reaction)

And, come on, will they really be happy if their vile plans succeed? I think not. What do you
think? Come on now speak up!

(pull out audience reaction)

Interesting. And – if our heroes drink the potion, what will they lose besides the obvious?

(audience reaction)

Yes, Ladies and Gentlemen, there are surprises around every corner.

(exits, walking backwards, tripping along the way - pause).

I told you there were surprises around every corner. (exits)
(PINOCCHIO-KIY-AIE enters pushing in the sleeping Prince Darlin’ in a wheelchair: The wheelchair has mirrors hanging all over it. He has a hand mirror folded in his hands and some small ones sticking out of pockets, and a red cape draped over one of his arms)

ROCK CANDY ANNIE:
   Ah Ha! (points) ‘Royal Ranch’! Finally! And here comes Pinocchio-Kiy-Aie with (romantic sigh) Oh! Isn’t he just… I mean look at that hair! I mean, ah, – well, I guess that must be the Prince Darlin’. (looks around) Hey, what happened to Coyote?

NEEDAMIKA-MAE
   Oh, I’m sure he’ll be along. (Leans over the Prince) Yup – That’s Prince Perfect. Look at that hair!

   (RC Annie stands behind Prince Darlin’)

ROCK CANDY ANNIE
   Hmmn, he looks kinda familiar…

   (Prince wakes – grabs mirror)

COYOTE/PRINCE DARLIN’
   YeeeHaaa! That’s the best night sleep I’ve had in a long time.

NEEDAMIKA-MAE
   Are you okay?

PRINCE DARLIN’
   Sure, I feel great. And looking soooo good lookin’! Whaddaya think? Am I not the best lookin’ hunk o’ Prince in Western Fairytale –dom?

NEEDAMIRRA-MAE
   Wow. I wish I had your kind of confidence.

NEEDAMIKA-MAE (looks at Prince Darlin’ with distain)
   Sis, I like you just the way you are. (to Prince) And you! What do you need all those mirrors for? Are you really that vain?

PRINCE DARLIN’
   Vain? Me? I’m not vain! It’s just that I have to be perfect at all times. I’m the Prince Darlin’, ya know. And as my dear mother said – many times – (in nagging woman’s voice) “If I’ve told you once, I’ve told you 8 million times! Only perfect faces win Kingly races,” and I’m never perfect enough for her, but I’ve gotta keep tryin’, right? So - I’ve got to have my mirrors, can’t do anything without them. Now if y’all will excuse me, time to check my hair and teeth for imperfections!

NEEDAMIRRA-MAE
   Hmmmp. Ya know, a good friend told me to stop worrying about how I look outside and rely on my beautiful insides.
NEEDAMIKAMAEME
Yup… pretty is as pretty does, ‘n you’re purty, sister. See fer yerself!

(grabs a mirror. Holds it up to Needamirra - She looks in mirror and gasps happily & smiles at RC Annie)

NEEDAMIRRA-MAE
Wow! Is that really me?

ROCK CANDY ANNIE
Told ya! Ahhmm, Prince Darlin’, sir – we’re here to save you! Someone’s put a sleepin’ spell on you!

PRINCE DARLIN
Why heck, sweet things…Do I look like I need savin’! I’m the cutest thing this side of… Ooh (yawns) I guess I am havin’ some trouble stayin’ awake lately, but I’m cute, I’m…

(looks in the mirror, falls asleep)

ROCK CANDY ANNIE
Well, I guess I can get that lock of hair fer the old moldy man.

(RCA takes out huge scissors cuts at his hair, and holds up a full wig)

PINOCCHIO-KIY-AIE (sarcastically) I’ll take that to moldy man!

(grabs the wig, Prince wakes up)

ROCK CANDY ANNIE
Fine! You know, Darlin’, you sure look familiar!

PRINCE DARLIN’
Wha… Wha..Why, Annie, did you just call me Darlin’?

ROCK CANDY ANNIE (with a smile..)
Why, that’s your name, ain’t it? (confused suddenly) But – how’d ya know mine?

PRINCE DARLIN’
Well, ahhh, yeah…. (starts to fall asleep)

ROCK CANDY ANNIE
Nevermind, Quick now, watch me. This is gonna wake you up!

(as she is about to drink some potion, the Sand Fairies enter at the Sandcastle location – with their pails, shovels, etc and start cleaning and listening. The prince smiles at RCA – then he turns quickly to the mirror and starts checking his hair, kisses the mirror and passes out)
PINOCCHIO-KIY-AIE
Awww, bats eggs! He’s asleep again! You have to use the old moldy man’s potion the way he told you to! Wake him up!

NEEDAMIRRA-MAE
How? Oh, dear, whadda we do now?

ROCK CANDY ANNIE
Wait just a gee whiz minute, Mr. Pinocchio-Kiy-Aie! How did you know about the potion?

PINOCCHIO-KIY-AIE
Well I… I… (touches his nose then, angrily) Nevermind! (changes his tune) You have to drink The potion while he’s awake. And you have to drink too – and you… and you, too!

ROCK CANDY ANNIE
We all have to drink it? He didn’t tell me that!

PINOCCHIO-KIY-AIE
Sorry, thems the rules. Come on, just one good swig each will fix everything.

(A rumble is heard – he grabs his nose and howls)

PINOCCHIO-KIY-AIE
Owwwww! Oh, that’s nasty! You see, I, ahhh, hurt my nose!

ROCK CANDY ANNIE
You hurt your nose? Sure ya did.

PINOCCHIO-KIY-AIE
I did! I did! Bumped into a… tree. Yeah, that’s it. Owww!

NEEDAMIRRA-MAE
Awww, Pinoc! Ya hurt yer nose? Poor thing! Lemmie help.

(Mirra goes to Pinocchio, who rolls his eyes, but smiles at her as she dabs it with her kerchief)

PINOCCHIO-KIY-AIE
You really like me, don’t you?

NEEDAMIRRA-MAE
‘Course I do! Why wouldn’t I?

ROCK CANDY ANNIE
Hmmm. OK folks, a promise is a promise and I keep my commitments. Time to wake him up fer good. Stand back! I’m gonna drink it!

(lights flash, thunder & howling wind is heard, as she lifts the goblet to her lips)
PINOCCHIO-KIY-AIE

Waaaaaiit!!!

*(Pinocchio grabs the potion out of RC Annie’s hand)*

NEEDAMIKI-MAE

Hey, y’all! Someone’s coming….

Beat 21

FAIRY GOD MAMA/GAGME *(Snort)*

I saw that! Caught ya red-handed, didn’t I? What do you think you’re doing Pinocchio? She’s the one who trashed my… I mean Gagme-mae’s beautiful beak job and she’s gonna drink, *(pointing to sisters)* and she is… and she is too! *(Snort)*

PINOCCHIO-KIY-AIE

No! No! Make that Coyote dude drink it! He’s the one! Besides, he wanted to eat me, I swear he did! *(Touches nose and looks surprised)* Wow… I guess that’s no lie.

*(Coyote/Prince D. wakes up, growls and gives Pinocchio a dirty look, falls asleep)*

ROCK CANDY ANNIE

Waaaiiit a gol darn minute! Hold yer horses there, Pinokeedokee! *(he pulls out a toy horse and holds it)* Whose side are you really on? I’m really confused.

NEEDAMIRRA-MAE

Sides! Sides! Why can’t we all be on the same side?

PINOCCHIO-KIY-AIE

Ummm, I forget. Yeah, why can’t we all be on the same side? Old Moldymirror didn’t have to start dissin’ the wizards and witches! He coulda put the ol’ Snoozermirror spell on the Prince without doin’ that! *(looks at Fairy God ma) Oops!*

ROCK CANDY ANNIE

Look, Mama, I was sent by the wizards to help the Prince Darlin’ – not hurt him! Us witches and wizards wanted to show all you Sand Fairies that we can be sweet *(curtsies)* AND we can do the good deed thing. Ya see, we western wizards n’ witches wanna stay in the West. It’s our home. We can work it out, can’t we? I mean, us western fairydom folks gotta stick together.

*(walks toward her, puts out her hand. FGmama backs up)*

Don’t we? …Fairy Godmama?

FAIRY GOD MAMA *(fake sweet)*

Well, that little speech just made me feel all-warm and gushy now. *(bristling)* Puleease!

*(Snort - turns to Pinocchio. He’s backing up as she moves forward)!*

And you! “why can’t we all be on the same side?” Yuck! Don’t be a traitor, timber boy. Just turn the potion over to me so I can force it down her purty little throat, *(Snort), NOW.*
PINOCCHIO-KIY-AIE (looks over at Needamirra-Mae. She smiles at him)
No… I won’t!

(FGM lunges at Pinocchio. They fight, skuffle and scream. She is revealed as Gagme. Fairies see it and boy, are they mad!)

FAIRIES
(Improv. Angry fairy squeaks as they fight – She’s a fake! Look who it is! I knew it, etc. Enter Old Moldimirrorto Godfather music – in full New York Mafioso mode - angry – lassolight out & with great flourish and fancy moves shouts…)

OLD MOLDIMIRRO
Where’s the hair???? A Ha! There it is! (to the villains) You’re fired! Terminato a la limpia!

(Pinocchio throws the hair to RCA then he & Godmama stop and go limp on their feet, saying…)

PINOCCHIO-KIY-AIE/ FAIRY GOD MAMA (flatly)
Mama Mia…

OLD MOLDIMIRRO (to the heroes)
And now, ya meddling kids, I’m gonna make you an offer you can’t refuse…Give me that hair!!!

NEEDAMIRA-MAE
Ummm, Suddenly I don’t see the good guys riding off into the sunset.

NEEDAMIKA-MAE
Not if Old Moldy heart here has his way.

OLD MOLDYMIRROR
Shadd-up!

(flicks wand – Needamirra/mika go limp on their feet)

NEEDAMIRRA/MIKA
Momma Mia!

OLD MOLDYMIRROR
You see, my sweet, all that ‘riding off into the sunset’ stuff is bunk. Life is never what it appears to be. This is how it’s really going to end … in the end.

(Grabs the potion from Pinocchio quickly, puts it to her mouth.)

PRINCE DARLIN/COYOTE
Noooo!

(Coyote/Prince leaps for the bottle. Moldimirrorterminato a la limpia’s’ him and he falls at Annie’s feet, his Coyote mask falling out of his pocket)
ROCK CANDY ANNIE
Coyote?  Is that you?

(Coyote/Prince looks up, smiles and nods)

PRINCE DARLIN/COYOTE
Mamma Mia! I’m sorry I didn’t tell ya, Annie. It’s all these misconceptions about imperfections that get us in trouble. I was in disguise just so I could be myself and I, well I got lucky.
(blushing) I found you.

ROCK CANDY ANNIE
Oh, my poor misunderstood friend! I get it now. And, as Bloomhilda said, since I now know who put the spell on you, I can use my own sweet magic to take it off! Rock ’n Roll!!

(Lights flash, guitar riff is heard. The Prince bounces up energetically. Moldy grabs RCA and says his line as she flicks her wand.)

OLD MOLDIMIRROR
Will ya stop it with the mushy stuff? That’s nota gonna change a thing. Now drink! (to audience)
Ah Ha! My finest hour! DRINK!

Beat 22

(Spot on Tumbledore, Bloomhilda, Zooba at back of house with weird bulky, weird looking weapons.)

OLD MOLDIMIRROR & GAGME
Ahhhhhh!
(Moldy & Gagme try to get away. Throughout theatre – all heck breaks loose!)

MUSIC: DEVIL GOES DOWN TO GEORGIA CHASE SCENE
Base 1: stage center Base 2: house aisles Base 3: Sandcastle City Base 4: Stage Right entrance

SKELETON CHOREOGRAPHY
1. Tumbledore, Bloomhilda, Zooba rush in from back of house.

ALL
Get ’em!

OLD MOLDIMIRROR/GAGME
Ahhhhhh!

2. Splenda brings the kidnapped-real Fairy Godmama onstage from stage left and help her out of her binds.
3. Hopalong Henrietta walks out and calmly sets up for the next scene (Fairytail Alley set pieces) through-out.
4. The fairies run down from Sand Castle City and eventually capture Gagmi
6. From there, everyone must make it back on to the main stage - Fairy Tale Alley - by the end of the song, and, with a large “Ta-da! type pose”, everyone freezes.
Scene 6
Fairytale Alley - Apron

HOPALONG HENRIETTA
Well, it looks like this egg is cracked, and our villains have finally been captured. Our heroes seem safe and sound, and it appears everyone is wiser for the wear … It'll probably be a long time before these bad eggs see daylight again. Right, Bloomhilda?

(Everyone unfreezes)

BLOOMHILDA
Right! (Grabs Moldymirror by the ear) So you were behind this the whole time! Makin’ us ALL look bad? Takin’ our home? And worse than that- our magic? Just so YOU could get out of the West?

MOLDYMIRROR: (out of breath)
Now err, Bloomie, my dear –

DOC TUMBLEDORE
Hey now, don’t you be callin’ her Bloomie! I’m the only one can be doin’ that.

MOLDYMIRROR
Erm, yes … Bloomhilda, dear. Don’t do this … I can give you power beyond your wildest… (still out of breath, coughs), beyond your wildest (cough) If I could just get something to drink! : Can’t an old man just get a little refreshment around here!

PINOCCHIO-KIY-AIE: (whispers to Annie – gives her the potion to give Moldy.)

ROCK CANDY ANNIE
Sure thing! Here you go, Pops.

(hands Moldymirror the potion, which he grabs without looking and promptly drinks)

MOLDYMIRROR
Ahh, minty – erm …(looks) Hey, this bottle looks familiar … oh, no… THE POTION!

ROCK CANDY ANNIE
Feel any different?

MOLDYMIRROR (swaying)
Well, I, ahhhh…

COYOTE/ PRINCE DARLIN’
Well I sure do! I don’t feel tired at all! Rock Candy Annie, I think you did it!

MOLDYMIRROR
Nooo, no! Sleeping spells were my speciality … Ya can’t do this to me!

(tries to zap HENRIETTA-nothing happens)
HOPALONG HENRIETTA
    Well, Moldy, it looks like you'll be needin' a new specialty now. Hmmm, How about makin' Texas license plates in Razzmatazz-ca-ban Prison for the next 200 years? Just the thing for you, too Gagme.

GAGME-MAE
    License plates? Moi? (cries loudly)

NEEDAMIRRA-MAE
    Aww ... Ms. Hopalong, I really think they've both learned their lesson.

NEEDAMIKA-MAE
    I do too. Can ya lighten it up a little?

ROCK CANDY ANNIE (To Hopalong)
    Well, what do you say, chief?

HOPALONG HENRIETTA
    I don't know. We do need more license plates. (to Moldy) Can you learn to be a happy wizard, happy with yourself, no matter where you are? (to Gagme) And can you learn to be kind, and positive and not blame everybody else for everything?

GAGMI-MAE
    Weeeell ... (to sisters), yew two are kinda cute. And I can help make ya cuter! Can I take ya shopping for some stylish Princess Darlin' Duds?

NEEDAMIKA-MIRRA
    We'd like that!

ROCK CANDY ANNIE
    And you Mr. Moldymirror?

MOLDY MIRROR
    Hmmmm... Happy with myself... Be happy... with myself...Never thought o’ that! Hey! The west is lookin' better already!... if y’all will give me another chance.

ALL (look at each other – count 3)
    Why, SURE!

HOPALONG HENRIETTA
    And what about this formerly dishonest hunk of firewood over here?

PINOCCHIO-KIY-AIE
    Wha...What? Ya mean me? Wull, I sure learned my lesson!

      (all look at him disbelievingly)

PINOCCHIO-KIY-AIE
    I DID! (all look at nose. It doesn’t grow) See? I learned that it hurts a lot less when ya tell the
truth ... just like you told me when I was just a twig, right Fairy Godmama? Ya are the REAL Godmama, aren't ya?

*(he checks her nose. She laughs)*

REAL FAIRY GDMAMA
Of course, silly boy! 'N it's about time you figured all this out! I been tellin' ya fer years now!

PINOCCHIO-KIY-AIE
Yeah, well... I have a reason to tell the truth now, and I'm finding that I kinda like it!

REAL FAIRY GDMAMA
Good job, Pinocchio! You have finally earned the right to be real... a real boy!

*(waves lassowand- lights flash and twinkle, fairy chords or harps, etc.)*

PINOCCHIO-KIY-AIE
For real? *(slowly takes puppet nose off) YEEEE-HAAAAAAAAAWWW!!! I'm a real boy, Needamirra-Mae! I'm a real boy! *(starts dancing with her)*

ALL
Yayee!!!

REAL GDMAMA
Rock Candy Annie, Ya did us proud 'n saved the name of fairies and witches through-out the land. No more feudin' between the fairies and the witches. Deal?

*(extends her hand to Bloomhilda)*

BLOOMHILDA
You're darn tootin'! No more feudin' between the fairies and the witches. Deal!

*(Bloomhilda and the real Fairy Godmama shake hands. All cheer)*

REAL GDMAMA
I had some time on my hands in that closet... so I made a new billboard fer Fairytale Alley.

SPLENDA
And I shall present it! This here sign reads: Fairytale Alley, Home of the only Rootin', Tootin' Wild Western Wizards, Witches and Sand Fairies in Hogswort County, Texas... Ain't No Place Like Home!

ALL
Ain't no place like home! and we- love - Texas!

BLOOMHILDA *(rolls her eyes)*
Enough of this mushy stuff. *(to the musicians) Hit it, boys!*
MUSIC: WE LOVE TEXAS!

HOPALONG HENRIETTA

Yup, the fairies and the witches kept their alliance. Twinker and Binkler are now in charge of lighting the city 'n tellin' all the jokes to keep the residents happy.

(Twinker and Blinker step out-bow, step back)

Zoomba and Klinkerbell started their own Knick-Knack shop -- right next to Old Odersniffle's, where Stinker Bell works.

(Zoomba, Klinkerbell and Stinkerbell step out-bow, step back)

Splenda opened a candy shop called Sweets fer the Sweet. The Real Fairy God mamma's her sales rep.

(Splenda & RFG step out-bow They step back)

Needamika-Mae hooked up with the band at Yippie -Kiy-Atie's party and was an immediate hit. They put her under contract, 'n now she tours all over. Needamirra's her manager & Pinocchio Kie-Aie's her road crew.

(Needamika-Mae, Needamirra-Mae, Pinocchio step out-bow, step back)

Old Moldymirror and Gagmi-Mae have a combination travel agency and fashion boutique in Sandcastle City.

(Old Moldymirror and Gagmi-Mae step out-bow, step back)

Bloomhilda 'n Doc Tumbledore got hitched 'n started a computerized friendship & dating service for western fairytale creatures.

(Bloomhilda 'n Doc Tumbledore step out-bow, step back)

Yours truly opened Hagnet, Fairytale Alley's first detective agency

(Hopalong Henrietta step out-bow, step back)
‘N best of all, Rock Candy Annie and the Prince Darlin’ remained the best of friends and continued on to many more adventures.

(Rock Candy Annie and the Prince Darlin’ step out-bow, step back)

It’s a world gone mad, folks -- but somehow things are looking sunny-side up, and we may just have found some kind of happily-ever-after… right here… in Fairytale Alley.

(Tips her hat. Bows. DRAGNET MUSIC PLAYS as Hopalong Henrietta walks out, and lights fade to black.)
Appendix C: BeWitchin’ the West Auditions

Set-Up

- Post: Show summary, character breakdowns, rehearsal schedule in lobby
- At Lobby Bar: Audition Forms, Audition Picture List, camera, paperclips, pencils/pens, in lobby
- Sides at Apron of Stage (Rose)
- Set up production table (Mike & Rose)
- Sound System/keyboard set up & run stage right (Mike)
- Videographer ready (James)

Sign-In (Kaitie)

1. Each person signs in, put sign-in number on audition form
2. Give audition form to them and ask them to fill it out, check the rehearsal schedule, put down all their conflicts
3. When they return it to you, give them their number, send them to get their picture taken and paperclip all together.
4. When you have **10 signed in, bring Audition forms to Director

**number will vary depending on how many auditionees are there

Welcome: About the Show, Releases (Hold Harmless, Photo/Video), Chronicles Interviews, Focus groups

Audition Procedure:

1. 1st 10 will sing, then go with Choreographer
2. 2nd 10 will sing
3. 1st 10 will dance - 2nd 10 watch
4. 2nd 10 go with Choreographer
5. 1st 10 begin cold reading
6. 2nd 10 will dance after 1st 10 have read
7. 1st 10 excused (may stay if they want)
8. 2nd 10 read
Appendix D-1: Press Release 1

For Immediate Release
Contact: Rosemary Moffat
Phone: 805-577-7744
Email: musesquest@themoffats.org

BEWITCHIN’ THE WEST SET TO BEWITCH AUDIENCES!

Funny and Farcical Fractured Fairytale tells Stories of Community Friendship and the Wild Western Wizards of Hogswort County, Texas!

OXNARD, CA. The Elite Theatre Company presents the premiere performances of *BeWitchin’ the West – or – The Wild Western Wizards of Hogsworth County Texas*. This unique little production, written by locals Rosemary Moffat and Aletheia Regier and directed by Rosemary Moffat, is set in the town of Fairytale Alley, the only Wizard's Haven in Hogsworth County, Texas. The Wild Western Wizards and Witches, given the town by the precocious little native Sand fairies, had been living in some harmony with them for years. But – oh no! Suddenly, these powerful Sand Fairies have threatened to take away the Wizard’s magic and kick their yeeha’s out of Fairytale Alley! What's a western wizard or a witch without their magic lassowands? And where would they hang their pointed cowboy hats at the end of the day?

Lovable, but fractured fairytale characters sing and dance their way to a resolution. Actors and audience alike learn about the importance of teamwork, loyalty, stereotypes... and why it never works to judge a book by its cover.

But *BeWitchin’ the West* is more than just a show. The production and performance process of this play will also play an important role in Rosemary Moffat graduate project for the Department of Theatre Master’s Program at California State University at Northridge. Rosemary states, “After years of positive, personal involvement in community and educational theatre, I wanted to find ways to track and document how ‘community’ is built in community theatre. I’m asking a lot from my cast and crew alike, and they are responding with flying colors, helping me track the ways that wonderfully close theatre families develop and grow within a production.” Rosemary believes that the healthy social skills that participants learn in community theatre can enrich their lives can be taken by all into all parts of their world. So far, everyone cast and crew alike, from 8 year old Sand Fairies, to teenaged Pinocchio-Kie-Aie, to the more mature Doc Tumbledore, all agree that *BeWitchin’ the West* will be a rollicking good time for all.

The show open on October 7, 2011 and runs through October 23, 2011, Fridays and Saturdays at 7 pm and Sundays at 3 pm at the beautiful Petit Theatre, located in Heritage Square, 730 South "B" Street, Suite 20, Oxnard, CA. For more information and reservations call (805) 483-5118 or visit info@elitetheatre.org.
For Immediate Release
Contact: Rosemary Moffat
Phone: 805-577-7744
Email: musesquest@gmail.com

FROM FARCICAL FAIRYTALE TO LOCAL FARM WORKER, BEWITCHIN’ THE WEST TELLS BEWITCHIN’ STORIES

Funny and Farcical Fractured Fairytale Cast Holds Stories of Community, Friendship Oxnard History and More!

OXNARD, CA. Cowboy hats with points? Witches brooms with hobby horse heads? The Elite Theatre Company presents the premiere performances of BeWitchin’ the West – or – The Wild Western Wizards of Hogsworth County Texas. This unique little production, written by locals Rosemary Moffat and Aletheia Regier and directed by Rosemary Moffat, is set in the town of Fairytale Alley, the only Wizard's Haven in Hogsworth County, Texas. The Wild Western Wizards and Witches, battle the precocious little native Sand fairies for their magic and their precious home town. With their versions of well-known songs, lovable, but fractured fairytale characters sing and dance their way to a resolution. Actors and audience alike learn about the importance of teamwork, loyalty, stereotypes... and why it never works to judge a book by its cover.

Additionally to BeWitchin’ the West has two back stories of interest. Sergio Martinez, the Father of BeWitchin’ the West’s Coyote (Julien Martinez) and Twinkerbell (Yamira Martinez), actually lived in the Petit Ranch House where the Elite Theatre Company currently resides, before the house was moved from East Wooley Road to Heritage Square and beautifully restored. Sergio’s father, the late Cristobal Martinez, was a farm worker and in 1978, moved his family from Los Angeles to Oxnard for work. The Martinez Family lived in the house with Sergio's Aunt and Uncle and a couple of other families for around 6 months until they found a place of their own. The house brings back happy memories of his childhood. Sergio, now a captain with the Oxnard Fire Department, states, “I'm happy to have my own children make their own memories in the same house. It's exciting and makes me proud to see what the city has done to preserve this home's history as well as the other homes in Heritage Square.”

Also, the production and performance process of this play will serve as the director’s graduate project for the Department of Theatre Master’s Program at California State University at Northridge. Her project will track the ways that wonderfully close theatre families develop and grow within a production. Rosemary believes that the healthy social skills that participants learn in community theatre can enrich their lives can be taken by all into all parts of their world.

So far, everyone cast and crew alike, from 8 year old Sand Fairies, to teenaged Pinocchio-Kie-Aie, to the more mature Doc Tumbledore, all agree that BeWitchin’ the West will be a rollicking good time for all. The show opens on October 7, 2011 and runs through October 23, 2011, Fridays and Saturdays at 7 pm and Sundays at 3 pm at the beautiful Petit Theatre, located in Heritage Square, 730 South "B" Street, Suite 20, Oxnard, CA. For more information and reservations call (805) 483-5118 or visit info@elitetheatre.org.
The Elite Theatre Company
presents
BEWITCHIN' THE WEST
OR THE WILD WESTERN WIZARDS OF HOGSWART COUNTY TEXAS

by Rosemary Moffat & Aletheia Reiger
Produced by Mike Moffat

October 7-23
Fridays and Saturdays 7:00 p.m. Sundays 3 p.m.
Tickets: $12 for Adults; $8 for Seniors/Students; $5 Kids
Petit Playhouse 730 S. “B” Street, Oxnard
For Reservations Call 805-483-5118
Appendix D-4: BeWitchin’ the West Program

Our Fifth Annual Youth Production
Elite Theatre Company presents

BeWitchin’ the West
or The Wild Western Wizards of Hogsworth County, TX

by Rosemary Moffat and Aletheia Regier

October 7-23, 2011
Fridays, Saturdays at 7pm and Sundays at 3pm
Call for Reservations 805-483-5118
The Elite Theatre Company Presents

BE-WITCHIN' THE WEST!
Or
The Wild Western Wizards of Hogwart County, Texas

Directed By Rosemary Moffat
Produced By Mike Moffat

October 7 – 23, 2011

Be-Witchin' the West is produced by special arrangement with
ROSEMARY MOFFAT & ALETHIA NEXTER
Written Rosemary Moffat and Alethia Nexter

A Message from the Director...

Ye-Ha and by golly! We’re sure glad mosled on over to see this fine and funny little show. I am an sincere believer in using laughter and silliness in theatre to bring folks together, actors and audience alike. We all need to laugh. As we transport you to the unique little town of Fairytale Alley, sit back, relax and enjoy it for the silly little show that it is.

My thanks to my amazing and unique cast and crew, who have put countless hours into the creation of this production. It is our hope that Be-Witchin' the West will touch your funny-bone and your heart.

* Rosemary Moffat
OUR CAST
(In order of appearance)

Jannie Nelson
Kathi Anne Gravino
Damian Gravino
Jeff Wallach
Rebecca Countryman
Chevelle Zeek
Jessica Fox
Yamile Martinez
Linda Schaefer
Anisa Warden Herrera
Julien Martinez
Hannah Fuentes
Cheyenne Morgan Ramos
Sumner Fox
Ariana Solario
Phoebe Sajko
Sherry Jo Bedal
Hopalong Henricks
Bloombilla
Doc Tumbledore
Old Moldymirror
Zoomba
Blinkerbell
Blinkerbell
Twinkerbell
Spindles
Rock Candy Annie
Coyote/Prince Darlin'
Gamm-Mae
Killerkell
Needamika-Mae
Needamika-Mae
Pinocchio-Kly-Ale
The Real Fairy Godmother

OUR PRODUCTION STAFF

Producer
Mike Moffat
Director/Playwright
Rosemary Moffat
Co-Playwright/Script doctor
Aletheia Regier
Music Coach
Shirley Rain
Choreographer
Jeff Wallach
Set Designer
John Edlich
Lighting Designer
Lisa Sudhard
Costume Designer
Sheryl Jo Bedal
Makeup Designer
Mayra De Leon
Stage Manager
Sheryl Jo Bedal
Set Construction
Bob Daker
Set Artist/ Paint
Gina Mercado, Elena Mills
Set Artist/Paint Assistants
Aletheia Regier, Abby Trujillo, Brian Numan
Costume Assistants
Beth Glassner and Penny Kreveras
Props
Karen Graham Hamma
Lighting Operator
James Lane
Sound Operator
Abby Trujillo

ACT I

1st Musical number in (italic)

Scene 1 ........................................ Trouble in Fairy Tale Alley
Cowboy: Ensemble
Scene 2 ........................................ Sand Fairy Funnies
Scene 3 ........................................ A Real Good Deed
Back Magic: Rock Candy Annie
Scene 4 ........................................ An Offer She Can't Refuse
Whatever Molly Wants - Moldymirror
Scene 5 ........................................ Coyote Views the Rock
Coyote of N Hopkins ... Coyote
Scene 6 ........................................ Sand Fairies at Work
Scene 7 ........................................ Gag Me, I'm Purty (Not!)
Poor, Poor Pitiful Me: Gamm-Mae
Scene 8 ........................................ Purty Princesses Perpetrate Potentials
Stand by Your Man: Needamika-Mae
Sister: Needamika-Mae

INTERMISSION

ACT II

Scene 1 ........................................ Strange Going's On in Sand Castle City
Whistle While We Work: The Sand Fairies
Scene 2 ........................................ Enter Pinocchio-Kly-Ale
Scene 3 ........................................ Shopping, Romance, & Stealin' the Hair
Love Me Tender: Doc Tumbledore
Scene 4 ........................................ The Villains Revealed
Scene 5 ........................................ Royal Ranch Ruckus
Scene 6 ........................................ Final: Be Witch-In-Ly Happily Ever After
CAST BIOS

Sheryl Jo Bedal (Costume Design/Real Fairy Godmother) is a single mother of three. She started out making costumes for her children when they were little, and it evolved into a passion for creating costumes at her church, and now for theaters. Sheryl Jo just finished all her theatre classes at Ventura College with Paradox Awards in Costuming, Stage Makeup & Stage Technician, and an AA in Theatre Arts. Sheryl Jo has been creating costumes for Ventura College, the Rubicon Theatre, Ojai Arts Center, and the Elite Theatre for the past 3 years. She enjoys the creativity and challenge of making a character come to life through their costumes. Sheryl Jo has won two Paradox Awards for Costume Design at the Elite Theatre. This production is only the 2nd time that she actually has a part on stage, and she is excited to be able to play such a fun character, but is most comfortable being backstage & behind the scenes helping the actors become their parts. Sheryl Jo loved all the fun she had with this amazing cast and enjoyed watching the creative process of watching this show come together. She thanks Rosemary & Mike Moffett for asking her to be the costume, stage manager & the REAL Fairy Godmother.

Rebecca Countyman (Zoomba) selected to be a part of the ETC family. This is her first show with ETC, she plans to be involved in many more. Before coming to ETC, she performed as a dancer, singer and dancer in several productions in Bakersfield including HMS Pinafore, Angels Unaware, the Sound of Music, the Kern County Fair and other community events. Her dance experience includes ballet, tap, jazz and clogging as well as choreography. She has acted in movies shot locally in Santa Paula, enjoys being a background actor in these films. She would like to thank her husband for his continued support.

Hannah Eubanks (Giggleme) has been involved in theater since she was 4 years old, when she appeared as aspirin in Ojai Art Center Theater's Youth Production of Charlie's Web. She appeared on the ETC Stage as Ro in their first youth production in 2005 of Winnie-the-Pooh. She had her debut in an adult production last year in Ojai Art Center Theater's production of Wicked. At the only girl in the production, playing the role of glinda, she had the opportunity to play opposite professional actors, Tracy Williams, Sutton, and some of Ventura County's finest actors. She looks forward to playing a 'giggleme' in this production and would like to thank her family for their continued support.

Jessica Fox (Shrek the Hairy) is very happy and proud to be a part of the cast of Shrek the Musical. She plans to take this opportunity to thank everyone involved in the play for their involvement in the wonderful experience, especially her director, Rosemary for her teaching, guidance, and support throughout this incredible season. Prior to this production, Jessica has been involved in several youth plays such as DOL Phantoms, The Book, and The Lion, the Witch, and the Wardrobe. Most recently, Jessica was involved in the Sam&a youth Cat's production of Cinderella. When Jessica is not acting, she enjoys helping others and spending time with family and friends.

Sommer Rae Fox (Peasant Name) loves to sing and has a passion for acting. She has been in many recent productions including roles such as Timmy in The Sound of Music, Good Man Charlie Brown, Fantasia, and Enchanted in Beauty and the Beast. Her leading role in a recent film, Dragon Heedled in a final production. Sommer keeps busy working in local events and events with a special interest in our National Anthem. She can be seen on local TV in a TVA with Jeff Bridges and the No Good Hungry campaign. She is thankful for the new friends and the opportunity to perform with such a talented group.

Damian Gravino (Don Tumbelino) is excited to be performing at the Elite Theatre for the first time. He has been performing in Ventura and Los Angeles counties for over 30 years. Damian's favorite roles have included Jimmy in The Sound of Music and the White Rabbit in Alice in Wonderland. He has also been seen in various roles with Gypsy in the Turk Commedia Tonight Productions, Company, and in the Magnificent Mardi Gras in New Orleans. He produces and writes for Funk's Playhouse, loves painting, and costume. He is married to his best friend, Damian, mother of two grown boys, and one grown daughter. She is the Director of Children's Ministry for Calvary...
Chapel in Malibu, and enjoys leading mission trips to places like Turkey and
Cambridge.

Anaisa Warden-Herrera (Root Candy/Anne) is thrilled to be joining
the Elite Theatre Company's production of Bewitchin' The West,
following her recent performance as The Sour Kangaroo in Seussical
The Musical at the Rubicon Theatre. She recently attends Castille
Middle School while studying drama and acting through the Ventura
Improv Theatre with Monica Huntington. Other credits include Not
Root Away (Independent Film by Meredith Markworth-Pollack),
High School Musical (Kids Acting Out West), Jungle Book (Kids Acting Out West),
and Babia and the Chocolate Factory (Kids Acting Out West). Thanks to Rosemary,
Mike, and Alethea for this wonderful opportunity. Thank you to my
family, especially my mom for all of her support, guidance, and strength.

Julien Martinez (Coyote/Prince Dinni) is an architectural design
student at ACE Charter High School in Camarillo. Julien has shown
interest in set design and art direction for theatre and the big
screen; all those years drawing in school just may pay off. Julien is
no stranger to community service, he is a Fire Explorer with the City
of Oxnard. She Department has worked with City Corp and Kiwanis
Club of Oxnard and this fall will volunteer with Habitat for Humanity. Julien's
theater experience includes Phantom of the Opera, Sweeney Todd and Hello Dolly.

Yamira Martinez (Twinkerbell) is a member of the National Barrel
Horse Association and West Coast Jr. Rodeo. Yamira competes
throughout the year on her horse, James Bond, so she's no stranger to
cowboy boots but is trading them in for ballet slippers during the fun
filled production of Bewitchin' The West as the sandy fairy Twinkerbell.
Yamira's stage experience includes voice and dance ensemble in Hello
Dolly at Ojai Art Center; several ballet recitals with Premiere Dance Studio as well as
cfolk dances with the Filipina Youth Dance Troops throughout the community.
Yamira also enjoys playing sports and water sports with AYOS. She is a 9 year old.

Jahmila Nelson (Horizong/Hermitage) is enjoying her community
theater debut. She is a senior at Buena High School. Her prior
hobbies have included horseback riding and water polo. She
recently decided to try something new. She is having tremendous
fun with this production and the cast members. We can plan on
seeing more of her on stage in the future. Enjoy the show.

Cheyenne Morgan Ramos (Kinker Bell) is delighted to be in
Bewitchin’ the West. Her first play since she has been in elementary
school, where she was in a play about the gold rush. She enjoys
surfing, reading, “laying about at the beach, hanging with friends,
going on vacations with her family and living life with an upbeat
attitude.

Phoebe Sajo (Phoochie/K匿) grew up with two older
brothers and her parents. She learned to play piano at age 4 and
has performed in numerous recitals. She has been continuously
recognized as one of the top students of her class. She has been a
member of local swim clubs and has won competitive swimming since age 4.
Performing in the West is her first performance not affiliated with her school.
She is excited and looking forward to this production and can't wait to see
more.

Linda Schauer (Sandra) was last seen on stage in The Price as
Esther Franz. Thank you to the production team for letting me be a part of this
incredibly fun show. Thank you, also, to the cast and crew for being so great! When not performing here, I have the
privilege to perform at other Ventura County theatres. My next
venture is Gypsy at Ojai Players Theatre starting November 11
and runs through December 10.

Ariana Salazar (Needles/immer) is twelve years old and now in her
fourth grade. Her third at The Elite Theatre. Her first role was
as the silkworm in James and the Giant Peach at The Elite Theatre. She
then did Ojai and the Ojai Festival at The Ojai Art Center.
She played one of Charlie's Limpies/Limos. Her third role also at
The Elite Theatre was The Lion, The Witch, and the Wardrobe,
where she played a lioness as Lucy. She is preparing to be part of Rosalyn's play.
This is her first time with a different actor and as far as the cast, she was acting
as much as she could and she knows this play will turn out fantastic.

Jeff Wallack, Choreographer / Molly Minnion is very happy to be returning as ECO's
Choreographer after having choreographed the
company's two productions of Much Ado About Nothing and A Midsummer Night's
Dream in heaven, and being directed by Rosemary and working with many of
his other dear friends. He is looking forward to the
season. Jeff has over 30 years of experience and over 250 productions to his
credit. Most recent choreography credits include Goblet, Annie and Hello, Dolly (Ojai ACT), and
Shrek the Musical at the Merchant of Venice (Kingman Skyway
Theatre Festival). Currently, Jeff's work can be seen with Ventura County
Gilbert and Sullivan Repertory Company (Choreographer - The Gondoliers, Oja ACT)
STAFF BIOS

Rosemary Moffat (Director/Playwright) is a lifelong actor and teacher. Her roles range from Anna in the Angel and I, to her award-winning role as a fragile bag lady in Philadelphia Burkin in Alan Menken’s musical Weird Romance at the Costa Mesa Civic Playhouse. Her book shows have included Abigail Williams in The Crucible, Tanya von Bruno in Bullshot Crummond and Penny in You Can’T Take It With You. Along the way, Rosemary developed a passion for the fun and silliness of melodrama, roles including the terrifyingly evil fairy, Maligne, in Puss in Boots; The Legend of Sleepy Beauty and Zoro the Baboon. She has also performed in such roles as in The Music Man, and many roles in the last revival of the Magnificent Moopark melodrama. She is managing producer at ETC and has produced a Christmas Story at The House of the August Moon, and has directed and produced multiple youth productions in Ventura County Theatres. She completed a degree in Theatre Arts at CSU Northridge, and earned her teaching credential at UC Irvine and is currently back at CSU Northridge Theatre Department as a graduate student and teaching artist.

Mike Moffat (Producer/Actor) has acted, produced, and directed at several venues in the Ventura County area over the last several years. His favorite roles have been Jonathan in A Raisin in the Sun and Major Shinn in The Music Man, and many roles in the last revival of the Magnificent Moopark Melodrama. He is managing producer at ETC and has produced a Christmas Story at ETC, House of the August Moon. He is currently back at CSU Northridge Theatre Department as a graduate student and teaching artist.

Shirley Ream Music Director) just finished a wonderful run of As it is in Heaven, at the Elite Theater, it is the role of Hannah, quite a departure from a long list of more comedic roles in shows such as The Amazing Mrs. O’Shaughnessy (Mrs. O’Shaughnessy), 42nd Street (Maggie), The Mikado (Katrina), and High Society (Margaret). Shirley has not only written as an actor, but also as a director and music director for shows such as Babia’s Christmas Miracles, Little Shop of Horrors, Forever Flat (One of her all-time favorites), and West Side Story, to name a few. Shirley is known for her many years of working with youth, teaching workshops and directing and producing shows for Good Company Players Theatre, a talent group that has produced a long list of men and women who have transitioned into successful professional careers in the industry. Most recently, Shirley has applied her talents to writing, with a special emphasis on family entertainment. She continues to work professionally in commercials, television and film, and is the author of a children’s book, “The Adventures of Shirley Ream.”

Jeff Wallach (Choreographer/Musical Director) is now in his fourth season with the company. Jeff has directed and choreographed a number of projects for Good Company Players Theatre, including A Christmas Carol, The Sound of Music, and a number of other productions. Jeff is known for his unique approach to musical theatre, combining humor and heart in his productions. He is a graduate of the University of California, Irvine, where he studied Dance and theatre.

Karen Grahame (Press) is very happy to be working on this very talented cast and production team of Rosemary’s very special project. Working in the theater of Karen’s favorite things to do, topped only by being with her husband and daughter. She hopes you will all enjoy the show and that it gives all ideas on how you can start “Bewitching” your own lives!!!

Chewelle Zarek (Blimster Bell) is looking for a return to the Elite to do this production. Her first acting experience was Wintle the Pooch, at the Elite four years ago. She has also performed as an orphan in Annie. Her other interests include sports, art, and playing with her seven guinea pigs.
Our Very Special Thanks To:

Jack & Phyllis Phillips—The Watermelon Pie String Band

Moorpark Party Store

Our Parents and Families for their Support

CS.U.N. Professors, Dr. Ah Jeung Kim, Dr. Heinrich Falk
and Dr. Peter Grego

D. M. Larson

Mr. John Gieseey
Appendix E: Photographs

Set Artist (Ghia Mercado)

BeWitchin’ the West Set 1
Cast Samplings (from page 32)

Jahnia Nelson (Hopalong Henrietta)  Chevelle Zeak (Hinkerbell)  Jessica Fox (Stinkerbell)

Hannah Euhanks (Gagmamae)  Damian Gravino (Doc Tumbledore)  Kathi Gravino (Bloomhilda)
Back Left to Right: Bloomshilda (Kathi Gravino), Moldimirror (Jeff Wallach), Doc Tumbledore (Damian Gravino)
Front Left to Right: Rock Candy Annie (Anissa•Warden Herrera), Zoomba (Rebecca Countryman)

Left to Right: Needamirrama (Ariana Solorio), Needamikama (Sommer Fox), Coyote (Julien Martinez),
Rock Candy Annie (Anissa•Warden Herrera), Pinocchio•Ki•Ais (Phoebe Sajor)
Left to Right: Gagmeepe (Hannah Ewanks), Old Moldimirror (Jeff Wallach), Pinocchio-Kiy-Aie (Phoebe Sajor)

Left to Right: Doc Tumbledore (Damian Gravino), Bloomhilda (Kathi Gravino), Zoomba (Rebecca Countryman)
Moldimirror (Jeff Wallach)
Rock Candy Annie (Anissa-Warden Herrera), Coyote (Julien Martinez)

Back: Klinkerbell (Cheyenne), Front: Twinkerbell (Yamira Martinez) Stinkerbell (Jessica Fox), Blinkerbell (Chevelle Zeek)

Gagmema (Hannah Eubanks)
Blinkerbell (Chevelle Zeek), Twinkerbell (Yamira Martinez)

Moldimirror, Real Fairy Godmama, Doc Tumbledore

Hopalong Henrietta (Jahnia Nelson)

Needamikamae (Sommer Fox)
Back: Twinkerbell (Yamira Martinez), Front: Doc Tumbledore (Damian Gravino), Bloomhilda (Kathi Gravino), Old Moldmirr (Jeff Wallach)

Left to Right: Needamikamae (Sommer Fox), Needamiramae (Ariana Salario), Pinocchio-Kiy-Aie (Phoebe Sajar)
Klinkerbell (Cheyenne Morgan Ramos), Clagnemae (Hannah Eubanks)

Needamikamae (Sommer Fox) and mother Katherine Fox

Stage Manager/Costumer/Fairy Godmama (Sheryl Jo Bedal)
Makeup Artist (Mayra De Leon)

Sound Technician (Abigail Trujillo), Stagehand (Brian Nulman)
Appendix F: Chronicle Responses

**Sommer Fox**  
*Needamikamae*

“All-in-all, BeWitchin’ the West was amazing! The actors all were funny, kind and, well, colorful. I’ll start with the negatives:

I had problems with Rebecca, who kept telling people to stop talking, yet kept talking herself backstage. I was frustrated when my dress wasn’t done and it was the night before the show. Then Sheryl Jo took the dress to fix it and she gave it back to me the night of the show.

Now for the positives:

First of all… I LOVE ACTORS! They are the best friends ever. Nobody else acts like us. Everybody was so much fun… especially my gals, Anissa, Ariana and Phoebe. I am IN LOVE with dress rehearsals! The excitement and perfection and good stress and nerves, IT’S GREAT 😊!!!!

The Elite Theatre is the smallest theater I have ever performed in. It was fun, and sold out$, but bigger areas are more fun, even though this was fun too! Thank you for the experience (S. Fox)”

**Catherine Fox**  
*Mother, Sommer Fox (Needamikamae)*

“First of all, what an amazing experience for my daughter. We drove to Oxnard from Santa Barbara without one complaint from her. Due to driving so far I was able to be at the rehearsals and was able to hear what Sommer had to say about her experience on the way home.

Rosemary did an amazing job directing this play. She not only had to deal with children, But with adults too. Not an easy task. It was amazing to see the children bond as well as the adult actors. They became quite a tight knit family. The children had a hard time becoming their
characters, but the adults did a great job. By the first show, they all became who they needed to be.

There were some bumps in the road like a family who left the show, which put Rosemary in a tough place, but with grace she replaced the characters, and I think it was for the best. The new actors were great. She also had to deal with children getting sick and missing rehearsals, but it all worked out. The other thing was that it took so long for the children and some of the adults to get off book. I still to this day do not know why it took them so long. But in the end, they all got it. The late nights were hard especially since we live so far away, but Sommer still did not complain. I did (LOL).

I feel throughout the whole experience the parents were very helpful and willing to help any way they could. We all became a team and a family.

Mayra, the makeup lady was great. Her fairy noses rocked. Sheryl Jo did a wonderful job shopping and getting costumes to match the individual characters. As a stage manager, she was not warm and fuzzy, but did the job that needed to be done. The sound and lighting people were amazing as well. They had a very difficult job.

The play was written well and directed well. There were some changes when lines were redundant, but taking them out made a world of difference. It flowed very well. I have to say, all in all, it was a wonderful experience for Sommer. She LOVED it (C. Fox).”

**Myлинh Sajor**  
*Parent of Phoebe Sajor, (Pinocchio-Kiy-Aie)*

“I loved interacting with the cast, and watching everyone interact with one another. The adult actors were always willing to spend time coaching the kids, and the kids always gave one another words of encouragement and praise. Phoebe has grown so much in so many aspects. She not only learned how to act from this production, but the friendships she had made with the
cast members were priceless to her. Although she will pursue many more opportunities for future parts in plays, this production had made a crucial mark in her life, and both she and I are most grateful.

The kids have grown from your and the adult actors’ teaching, and have formed such a bond with one another. I have not had such an experience where a group of people ranging from 9 to 60 came together and became a family. Personal issues did exist, and endless support was offered. The time spent during rehearsals and performances was the time when the actors could actually “escape” for a little while from the real life stresses or disappointments. This is when everyone could refocus all that built-up energy to doing something that makes one feels good. You have provided a wonderful outlet to all of us, parents included. Thank you!

Every day I looked forward to taking Phoebe to rehearsal. Every day I couldn’t wait to hear what she had to say about the time she had spent there. I loved doing her hair and making her up. I enjoyed going to the store after work to pick up a few extra fruits or energy bars to place on the snacks table. Walking with Phoebe into the playhouse every rehearsal and performance gave me such a special feeling. The voices from different conversations, the dim lighting of the tiny theater, even the chair that Phoebe sat in everyday for me to get her ready all had become a part of my life. My schedule was super busy during the production, but I loved it all. Now I drive past the playhouse everyday to go to work, and I have missed all this so much (M. Sajor).”

Tina Marie Martinez
Parent, Julien and Yamira Martinez (Coyote and Twinkerbell)

“My experience as a 'stage mom' was inspiring - I really enjoyed the way the cast came together and became a family. It's not easy mixing all of these personalities but they seemed to mesh rather nicely.

Working with youth is quite a challenge - at times the group was talking and playing and
dancing around outside. Sometimes some of the younger cast members did not treat others in the cast with respect. This comment is not aimed towards any particular cast member - just an observation and feedback from Julien and Yamira. I know my two add fuel to the fire as well. Bringing snacks helped.

I remember at the beginning of the production you mentioned how you wanted the Fairies hair to be, Wild and Big - well it seemed that this wasn't communicated to all fairies and should have been followed thru by the Costume or Make up coordinator. I understand that most are involved in several productions at once, I helped as much as I could but didn't want to step on toes or seem bossy or pushy and the Fairies turned out wonderfully so in the end it didn't matter too much....but I wanted to mention it.

Tardiness - Some rehearsals began late due to cast tardiness. Poor Sheryl Jo was constantly "on" everyone and reminding them what “Call” means and prop check, etc. However, I know the youth cannot drive and it is ultimately the parent’s responsibility.

Overall, I am so grateful my children had the opportunity to be part of this production, THANK YOU for seeing their talent and giving them the confidence to help bring their characters to life...they didn't want the show to ever end. My family and friends really loved the show and look forward to future endeavors (T. Martinez).”

**Tom Eubanks**
*Parent of Hannah Eubanks, (Gagmema)*

“This was my daughter Hannah's third Youth Production. After only two or three rehearsals, she said, "This is more fun than any other play I've ever done." I asked her why. She said, "I don't know. It's just fun. There's no one yelling at me. Everyone is really nice. Even the adults in the show like me." This carried through the whole rehearsal and performance periods, and Hannah will tell you that this was her best experience in theater so far. I attribute it
to how you, as a director, created an environment of encouragement, but mainly that you allowed everyone to HAVE FUN. "Fun" is, in fact, the main reason children want to be in a play. I know Hannah learned more about theater doing this show because she was having too much fun to notice she was learning theater skills, social skills and how to deal with the minor stresses of being in a play. Hannah came out of this with more confidence in herself than when she came in. You, as director, and the adults in the show were amazing. They made her feel good about herself and her performance. My wife, who generally has quite a bit of criticism for the leadership of youth productions (having been a youth production producer herself for five years), recognized the arc in Hannah's personality over the 10 weeks of participating in this production, and she attributes it to Hannah being treated well, encouraged, complimented, and having fun the whole time. Finally, I think the fact that all the kids and parents seemed to enjoy themselves says a lot for your ability to maintain order without Gestapo methods (T. Eubanks).”
## Appendix G: Production Schedule

### BEWITCHIN THE WEST Production Schedule

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<td>13</td>
<td>14</td>
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<tr>
<td>Auditions 8:30 – 9 pm</td>
<td>Publicity team</td>
<td>Director: Rosemary Moffat</td>
<td>Publicity Team</td>
<td>Auditions: Call Backs 8:30 – ??</td>
<td>Call Backs or Read Thru</td>
<td>Rehearsal Schedule to Producer</td>
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<td>8</td>
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<td></td>
<td>8:30 – 9 pm</td>
<td>Auditions and/or Call Backs 8:30 – ??</td>
<td>Call Backs or Read Thru</td>
<td>Rehearsal Schedule to Producer</td>
<td>Final Set Design to Director</td>
<td>Final Costume design to Director &amp; Makeup artist</td>
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<td></td>
<td>Rehearsals begin</td>
<td>Publicity Team</td>
<td>Call cast/crew about 'Pay What You Can' Night on Thurs. 10/13</td>
<td>Director Prop &amp; Set piece list to Prop Mistress</td>
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<td>Final Costume design to Director &amp; Makeup artist</td>
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### August 2011

- **Production Meeting:** 10 am
- **Danny’s Naxbury Pies:**
- **Start BW Chronicles:**
- **Scripts printed:**
- **Final Costume design to Director & Makeup artist:**
# Bewitchin' the West Production Schedule

**September 2011**

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<td>5</td>
<td>6</td>
<td>Procure Kid Wranglers for performances</td>
<td>7</td>
<td>8</td>
<td>Final Makeup design to Director &amp; Costumer</td>
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<tr>
<td>11</td>
<td>12</td>
<td>13</td>
<td>Publicity Team &amp; Blast 2</td>
<td>14</td>
<td>15</td>
<td>Prop Mistress - Props Ready for Rehearsal</td>
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<tr>
<td></td>
<td>18</td>
<td>19</td>
<td>Production Information to Website and Facebook Masters</td>
<td>20</td>
<td>21</td>
<td>Publicity Team - Blast 3</td>
</tr>
<tr>
<td>Promo Week 1</td>
<td>Set Builder Strike As Ill Heaven Set * Start BW Set Costume Completed</td>
<td>Request hanging A* Street banner</td>
<td>Publicity Team - Blast 4</td>
<td>Send poster &amp; marques for printing</td>
<td>Schedule photographer for Headshots and Publicity photos</td>
<td>Inhibit poster and Marquee design</td>
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<td>25</td>
<td>26</td>
<td>Lighting/Sound Designers - Final Lighting Sound Design Complete</td>
<td>27</td>
<td>28</td>
<td>Lighting Designer - Begin Setting Lights</td>
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*Dates and tasks are hypothetical and for demonstration purposes only.*
## Bewitchin' the West Production Schedule

**October 2011**

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<tr>
<td>Promo Week 3</td>
<td>6-7:30 Costume/Makeup parade</td>
<td>7:30 Tech Night 1</td>
<td>Cue to Cue</td>
<td>Lighting/Sound Designer/Operator orientation</td>
<td>Expo</td>
<td>Pay What You Can Night?</td>
</tr>
<tr>
<td>Performance BTW Chronicles to Rosemary! Call Time 1 pm In costume/ makeup</td>
<td>Program Insert to printer</td>
<td>Run Thru w/ Tech</td>
<td>Theater clean up</td>
<td>Pick up programs Final Dress Rehearsal w/ Tech</td>
<td>Opening Night Call Time 7 pm In costume/ makeup</td>
<td>Performance Call Time 7 pm In costume/ makeup</td>
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<tr>
<td>Performance Call Time 1 pm In costume/ makeup</td>
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<td></td>
<td>Performance Call Time 7 pm In costume/ makeup</td>
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<tr>
<td>Performance Call Time 1 pm In costume/ makeup Watermelon Pie Band</td>
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<td></td>
<td></td>
<td>Performance Call Time 7 pm In costume/ makeup</td>
</tr>
</tbody>
</table>
Appendix H: *BeWitchin’ the West* Performance DVD

Separate appendix