

PROMPT BOOK

# You're A Good Man, Charlie Brown

[Revised]

Based on The Comic Strip "Peanuts®"  
by

Charles M. Schulz

Book, Music and Lyrics  
by

Clark M. Gesner

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

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

Originally Produced in New York by  
Arthur Whitelaw and Gene Persson

**Book**

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**Music and Lyrics**

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## Cast of Characters

Sally Brown

Lucy Van Pelt

Snoopy

Schroeder

Charlie Brown

Linus Van Pelt

## Time

An average day in the life of Charlie Brown.

## Musical Numbers

### act one

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

### act two

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

(§) *Music and Lyrics by Andrew Lippa.*

## Scenes and Sets

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

Act One (5)

Act Two (42)

Memo – Set Dressing (68)

# ACT ONE

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

## No. 1

## Opening

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

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

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

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

*The music stops.*

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

*The music continues; lights out.*

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

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

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

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

ALL (except SALLY).

You're a good man, Charlie Brown.

LUCY. (Charlie Brown)

ALL. (including SALLY)

You're the kind of reminder we need.

*Music out. Spot picks up Schroeder.*

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

*Music in; lights out.*

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

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

LINUS. I think Charlie Brown has nice hands.

*Music: a bell tone, and out.*

*Music in; lights out.*

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

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

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

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

ALL. (except CHARLIE BROWN)

You're a good man ...

You're a good man ...

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

How can anything go wrong on a day like this?

SFX: alarm clock. Music attacca.

I'm late!

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

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

SNOOPY. (Woof!)

ALL. (except CHARLIE BROWN)

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

Snoopy. (Woof!)

ALL. (except CHARLIE BROWN)

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

Handwritten notes and markings on the right side of the page, including "150K 4, 150K 7, 150K 11" and "4 min".

CHARLIE BROWN.

Ev'rybody says to me:

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

CHARLIE BROWN.

Ev'ry voice in harmony.

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

CHARLIE BROWN.

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

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

CHARLIE BROWN.

Never liked me, anyway.

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

CHARLIE BROWN.

I want to rise like I should  
And do ev'rything right—  
But I lie awake at night

OTHERS. Oooh—never sleep.

CHARLIE BROWN.  
With questions in my ear.

OTHERS. Oooh—loud and deep.

CHARLIE BROWN.  
I want to join the dance,

OTHERS. Oooh—take the leap.

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

*Lights up full on everybody.*

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

*SFX: bus horn.*

SCHROEDER. Get on the bus!

LUCY. Get on the bus!

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

SALLY. Don't wanna be late for school!

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

CHARLIE BROWN.  
Don't wanna be late!

OTHERS. Don't wanna be late for school!

SNOOPY. (Woof!)

ALL. (except SNOOPY & C. BROWN)  
You're a good man,

SNOOPY. (How!)

Charlie Brown.

CHARLIE BROWN.

(add SNOOPY)

You're the kind  
Of reminder we need.

n.

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

You're a good man,  
Charlie Brown.

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

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

t.

LUCY & SCHROEDER.

You're a good man,  
Charlie brown!

You're a good man,  
Charlie brown!

You're a good man,  
Charlie Brown!

*During applause, ALL exit and the music segues.*

No. 2a

**Good Man Playoff**  
(Orchestra)

*Music comes to an abrupt stop in mid-phrase.*

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

*SALLY exits; music segues.*

No. 2b

**Before Lunch Hour**  
(Orchestra)

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

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

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

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

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

*(stand)* I'm standing up.

*(freeze)* She's looking at me.

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

1B

She's not looking at me.  
*(look concerned)* I wonder why she never looks at me.

**No. 3****"Schroeder"**  
(Lucy)

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

LUCY.

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

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

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

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

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

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

No. 4

Quick Changes – Spaghetti

*Music segues.*

No. 5a

**Quick Change – Moon**  
(Orchestra)

\* \* \* \* \*

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

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

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

\* \* \* \* \*

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

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

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

LINUS. You give me back my blanket.

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



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

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

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

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

LINUS. **Aarrgggha!**

LINUS screams and grabs his blanket back again.

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

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

ALL exit except Linus.

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

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

## Dance

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

LUCY. And me.

LUCY and SNOOPY exit.

SALLY. And me. *(exit)*

CHARLIE BROWN.

And me. (*exit*)

SCHROEDER.

And me. (*exit*)

LINUS.

And me.

*Applause — music segues.*

No. 6a

**After Blanket**  
(Orchestra)

*A pause in silence, then:*

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

No. 8a

**Quick Changes – Valentines**  
(Orchestra)

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

SCHROEDER. How are you today, Sally?

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

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

SALLY. I'm mad at everybody!

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

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

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

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

SCHROEDER. Are you mad at jumpropes?

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

\* \* \* \* \*

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

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

LUCY approaches Charlie Brown.

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

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

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

Aauugh! *(music in)*

\* \* \* \* \*

CHARLIE BROWN crosses stageleft to his mailbox.

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

Hello? *(the mailbox echoes)*

Nothing echoes like an empty mailbox. *(music in)*

\* \* \* \* \*

SALLY enters.

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

\* \* \* \* \*

*Music fades out under dialogue.*

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

SNOOPY walks by counting a batch of valentines.

My stomach hurts!

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

**Before Doctor — Lucy Opens Shop**  
(Orchestra)

*enter RF*  
*exit RF*  
No. 8b

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

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

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

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

LUCY. Certainly.

CHARLIE BROWN. All right, I'll try.

No. 9

**"The Doctor Is In"**  
(Charlie Brown & Lucy)

CHARLIE BROWN.

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

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

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

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

CHARLIE BROWN.  
That's certain.

LUCY. And yet there is reason for hope.

CHARLIE BROWN.  
There is hope?

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

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

CHARLIE BROWN.  
I'm me!

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

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

LUCY: That'll be five cents, please.

*Music—final button, applause and segue.*

**No. 10**

**Quick Change - Ice Cream**  
(Orchestra)

**No. 12a****Beethoven Day Playoff**  
(Orchestra)

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

SALLY. All right, everybody out for rabbit chasing.

SNOOPY. Oh, good grief.

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

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

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

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

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

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

*SNOOPY does a quick limbering-up exercise of his own devising.*

SALLY. Atta boy, Snoopy. We ought to see lots of game today. *(she blares a bugle call)*

**No. 13****Rabbit Chasing – Pantomime**  
**[and Quick Changes – The Wall]**  
(Orchestra with Sally and Snoopy)**ORCHESTRA:**

William Tell *Overture*

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

Gioachino Rossini

H. W. Petrie

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

Franz von Suppé  
 Edward Grieg  
 P. I. Tschaikowsky

SALLY & SNOOPY.

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

ORCHESTRA.

Peer Gynt "In the Hall of the Mountain King"

Edward Grieg

SALLY & SNOOPY.

(frightened scream!) Agghaah!

ORCHESTRA.

Voices of Spring, opus 410

Johann Strauss

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

### [Quick Changes – The Wall]

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

\* \* \* \* \*

LUCY & SCHROEDER *appear at the wall.*

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

SCHROEDER. I threw it away.

LUCY. With your own hands?

SCHROEDER. Of course.

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

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

\* \* \* \* \*

*The Wall moves on, revealing LINUS.*

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

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

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

## No. 14

## "The Book Report"

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

*Music in: SALLY & SNOOPY enter rabbit chasing.*

SNOOPY & SALLY.

Chasing rabbits, chasing rabbits.

Chasing rabbits, chasing rabbits.

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

LINUS. Rabbits?

SCHROEDER. Rabbits!

LUCY. Rabbits!

CHARLIE BROWN. Rabbits!

*Four voice a cappella madrigal, canonic entrances:*

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

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

SCHROEDER. A book report on Peter Rabbit, Rab —

CHARLIE BROWN. A book report on Peter Rab —

ALL FOUR. — a — bit.

*Orchestra accompanies again.*

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

*LUCY counts words aloud from one through seventeen.*

LUCY. Hmm. Eighty-three to go.

SCHROEDER.

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

I found it very —

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

*(cross out a word)* It was a —

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

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

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

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

LUCY. The other people's name was MacGregor.

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

*Music continues slowly, religioso, underscoring as LINUS speaks:*

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

CHARLIE BROWN *begins to sing as LINUS continues his speech.*

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

CHARLIE BROWN.

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

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

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

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

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

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

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

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

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

LUCY.  
There were veg'tables  
in the garden.  
  
Such as carrots, and spinach, and onions,  
And lettuce, and turnips, and parsley,  
And okra, and cabbage, and string beans,  
And parsnips, tomatoes, potatoes, asparagus,  
Cauliflower, rhubarb, and chives.

LINUS. Not to mention the extreme pressure exerted on him  
by his deeply rooted rivalry with Flopsy, Mopsy and Cottontail.

LUCY.

Peter Rabbit is this  
stupid book about  
a stupid rabbit  
who steals  
veg'tables from  
other peoples'  
gardens.

SCHROEDER.

The name of the  
book about which  
This book report  
is about is,

C. BROWN.

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

LINUS.

What drove an  
otherwise moral  
rabbit to perform  
acts of thievery?

SALLY & SNOOPY.

Rabbit chasing,  
rabbit chasing,  
rabbit chasing.  
Rabbit.

And they were  
very, very, very,  
very, very, very  
happy to be home.

The end. —

Ninety-four,  
Ninety-five.  
The very, very,  
very end.

A-men. —

C. BROWN. (*cont.*)

I haven't even  
started yet!

*End of Act One*

# ACT TWO

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

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

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



SALLY. "Why are you telling me?"

My new philosophy!

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

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

SCHROEDER. That's your new philosophy, huh?

SALLY. Yes. I mean — "No!"

SALLY. "No!"

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

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

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

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

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

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

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

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

And that's my new philosophy!

*Applause, SALLY exits, music segues.*

## No. 20a

Night Scene – Underscore  
(Orchestra)

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

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

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

Schroeder, is that an airplane or a star?

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

SALLY. It could be a satellite. I wonder.

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

*LINUS gets up and moves downstage.*

LUCY. Where are you going?

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

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

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

*CHARLIE BROWN enters.*

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

*Music segues — lights come up to day.*

## No. 21

**"Happiness"**  
(Full Company)

CHARLIE BROWN.

Happiness is finding a pencil,

SNOOPY. Pizza with sausage,

LINUS. (*entering*)

Telling the time.

SCHROEDER. (*entering*)

Happiness is learning to whistle,

LINUS. Tying your shoe

For the very first time.

SALLY. (*entering*) Happiness is playin' the drum in your own school band.

CHARLIE BROWN.

And happiness is walking hand in hand.

Happiness is two kinds of ice cream,

LUCY. (*entering*) Knowing a secret,

SCHROEDER. Climbing a tree.

CHARLIE BROWN.

Happiness is five dif'rent crayons,

SCHROEDER. Catching a firefly.

Setting him free.

CHARLIE BROWN.

Happiness is being alone ev'ry now and then.

ALL. And happiness is coming home again.

CHARLIE BROWN.

Happiness is morning and evening,

Daytime and night-time too.

For happiness is anyone and anything at all,

That's loved by you.

LINUS. Happiness is having a sister,

LUCY. Sharing a sandwich,

LUCY & LINUS.  
Getting along.

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

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

SALLY & LUCY.

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

CHARLIE BROWN.

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

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

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

*LUCY & CHARLIE BROWN exit on applause; music segues.*

## Memo — Set Dressing

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

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

### *Drops —*

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

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

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

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

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

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

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

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

### *Set Pieces —*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"The Doctor Is In"

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

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

"Psychiatric Help 5¢."

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

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

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

*Some Character Props —*

LINUS: a light blue (security) Blanket  
TV remote control device  
Pajamas

SALLY: Jumprope  
Bugle  
Butterfly net  
Pajamas

SNOOPY: a Beethoven T-shirt  
Red and Yellow Supper dishes  
WWI flying gear — helmet, goggles, long scarf

LUCY: Book  
Clipboard and Pencil  
Pajamas

CHARLIE BROWN: a large brown paper Lunch Bag  
Peanut butter sandwich  
Roller skates

SCHROEDER: Pajamas

ALL: Valentines  
Baseball gear