

Folkways Records FC 1561

More Musical Plays

Recorded by New York City School Children

Under the Direction of Author-Composer Gil Słote

A Parisian Tale

Adapted from THE NECKLACE, by Guy de Maupassant

A Moment of Decision

Adapted from THE LADY OR THE TIGER, by Frank Stockton

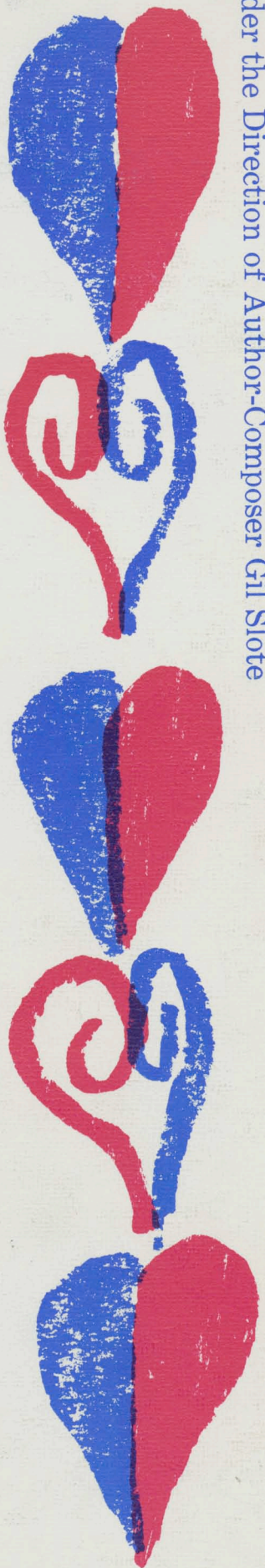


M
1995
S634
M835
1963
MUS LP

Rosenkranz

More Musical Plays

Under the Direction of Author-Composer Gil Słote



Descriptive notes are inside pocket

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MORE MUSICAL PLAYS

by Gil Slote

Two plays with music recorded by New York City school children under the direction of author-composer Gil Slote.

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About the Plays

More Musical Plays consists of musical adaptations of two of my favorite short stories - Guy de Maupassant's "The Necklace" which is entitled "A Parisian Tale" and Frank Stockton's "The Lady or The Tiger" which is called "A Moment of Decision."

In adapting these stories I have kept very close to the original texts and have not made any changes in their plots. Frank Stockton did not, however, delineate his characters as fully as de Maupassant and so I have taken more liberties with the characters in The Lady or The Tiger than I have with those in The Necklace.

A Moment of Decision and A Parisian Tale each take about a half hour to perform. Their length, however, really depends upon the lavishness of the productions desired. I am not offering any suggestions about the way in which these plays should be presented since one's own imagination, inventiveness, needs, and physical set-up will really be the determining factor. I do, however, feel that both teachers and children should enjoy presenting them, else they lose their value.

The plays are intended as enrichment material for the Elementary School and as actual teaching aids for the Jr. High School.

I have found that the best results are obtained when the original stories are read first and then the musical adaptations are performed.

Gil Slote

About the Children

The wonderful youngsters who perform on this record, have, at different times, been in my sixth grade class at P.S. 63 in Queens. They are Erica Lauro, Edward Haiduk, Nina Greitzer, Bruce Bell, and Jeanette File - Junior High students and Joanne Panzarella, Aaron Cohen, and Gus Antico - Senior High students.

About the Arrangements and Accompaniment

The arrangements for the musical accompaniment, consisting of piano and bass were done by Danny Hurd, who also plays the piano on the recording.

About the Author and Composer

Gil Slote is a teacher at P.S. 232 in Queens, New York City. He is a member of ASCAP and is working towards his doctorate in music at Teachers College, Columbia University.

His educational music has been performed on radio, television and been broadcast overseas on the Voice of America. His music is used by schools and libraries throughout the country.

More Musical Plays is his fourth album with Folkways, the others being Songs For All Year Long, Gosh, What a Wonderful World, and Musical Plays for Special Days.

All his music is published by Darlan, Inc.
136 W. 46th St., N.Y.C.

A PARISIAN TALE by GIL SLOTE

A musical adaptation of Guy de Maupassant's "The Necklace"

ACT I SCENE I The Loisel's home.
ACT I SCENE II Madame Forestier's home.
ACT II SCENE I At The Ball.
ACT II SCENE II The Loisel's home. After the ball.
ACT III The Loisel's home. Some hours later.
ACT IV Ten years later on a Parisian street.

The cast includes: Mimi
Mathilde Loisel
Philippe Loisel
Madame Forestier
Francois Richard
Martin
Pierre

The Songs include: "Nothing That I Have is as Good as I Deserve" sung by Mathilde.

"Get Yourself a Pretty Dress to Wear" sung by Philippe alone and then by Mathilde.

"The Jewel Song" sung by Mathilde and Madame Forestier.

"Waltz at The Ball"

"I'm Scared" sung by Mathilde

"I Know Now What it Means to Be Poor" sung by Mathilde and Philippe.

ACT I SCENE I THE LOISEL'S HOME

MATHILDE:

When you finish dusting the living room, Mimi, I want you to do the upstairs rooms. They need a good cleaning.

MIMI:

Yes, madame.

MATHILDE:

And do a better job today than you did last time. You know I can't stand dust.

MIMI:

Yes, madame.

MATHILDE:

I'm not as much interested in you saying, "Yes, madame", as I am in you're doing a good cleaning job. Remember that, Mimi.

MIMI:

Yes, madame. Of course, madame.

MATHILDE:

Alright, the living room's fine. Now get upstairs and do a good job on the bedroom.

MIMI:

Yes, madame. Of course, madame.

MATHILDE:

Gad, what a maid. I doubt if there is a worse one in existence. Well, I can't afford a better one. As a matter of fact I can't afford anything that's decent.

Song: "Nothing That I Have is as Good as I Deserve" sung by Mathilde.

Nothing that I have is as good as I deserve.
Not a single thing.
Not the house in which I live.
Not the clothes I wear.
Not the maid who helps me clean,
Not a single chair.

Fate has been unkind to a girl who should have more.
Terribly unkind.
I should have long drawing rooms
And high priced furniture.
Famous friends would visit me
And be impressed I'm sure.

But I married a man who works
For the office of education
And his income consequently is not high.
Which is why
We're not rich.

Yet I could be a most elegant lady
This I do believe.
If I could have all the beautiful things
That elegant ladies receive.

For my manners are fine,
And I'm very well read.
And my speech is good
And I'm pretty it's said.
In fact I usually pass
As one who's upper class.

Nothing that I have is as good as I deserve.
Not a single thing.
I should have fine dinners
Which my servants always serve.
And rich furs and jewelry
For others to observe.
No, nothing that I have is as good as I deserve.
Not a single thing.

PHILIPPE:

(Enters the living room) Hello, dear.

MATHILDE:

Hello, Philippe.

PHILIPPE:

I have something for you which I think you will find most interesting. Read this letter. (Hands Mathilde a letter.)

MATHILDE:

(Opens letter and reads it) "The Minister of Public Education and Madame George Ramponneau request the honor of Monsieur and Madame Loisel's company at the Palace on Monday evening, January 18." (She throws the letter on the table.) What can a letter like that possibly mean to me?

PHILIPPE:

Why my dear, I thought that you would be glad to receive it. We rarely go out in the evening and this would be a great opportunity for us. I had no easy time getting this invitation. Everyone wants to go but the guests will be very select. Not many men like me will be going. That's certain!

MATHILDE:

How can we possibly go when I haven't anything decent to wear.

PHILIPPE:

What about the dress you wear to the theatre? I think it's a fine dress.

MATHILDE:

That dress is much too plain to wear to the palace. No, Philippe, I have no dress to wear to the ball and so we cannot attend. Let someone else who has nice clothes go instead.

PHILIPPE:

Let's not be too hasty, Mathilde. How much would it cost to buy a dress? - One that you could wear for other occasions, too. Something not too elegant - but yet not simple, either.

MATHILDE:

I don't know exactly but I think 400 francs would do.

PHILIPPE:

Hm... That was just the sum I was saving so that I could buy a gun to hunt with next summer. Alright, I'll give you the 400 francs.

Song "Get Yourself a Pretty Dress to Wear" Sung by Philippe.

Get yourself a pretty dress to wear.
Shop around and take your time
For I want you to pick it out with care.

Get yourself a pretty dress to wear
One that you'll really want to own
And feel proud to be seen in anywhere.

I know how much it means to you
To wear a dress that's new.
And then to be admired
When you come into view.

So, get yourself a pretty dress to wear.
Pick one out that pleases you,
For what pleases you, will please me, too.

What's the matter, Mathilde? You should be happy.
Instead you're still sad.

MATHILDE:

Why don't we stop fooling ourselves, Philippe? I haven't a single piece of jewelry to put on and so I'll look much too poor. I would rather not go at all.

PHILIPPE:

You could wear fresh flowers. After all, flowers are in style and for ten francs you can get some beautiful roses.

MATHILDE:

No Philippe. I am a girl who cannot stand to look poor among people who are rich.

PHILIPPE:

How foolish you are? Say - why don't you visit your friend Madame Forestier and ask her to lend you some jewelry? You know her well enough to do that.

MATHILDE:

(Happily) That's an idea. Why didn't I think of it? I'll go immediately.

(The curtain descends and Mathilde comes across the stage in front of the curtain. She is on her way to see Madame Forestier. Behind the curtain the scenery is being changed. Mathilde sings:)

I will get a pretty dress to wear,
And some lovely jewels, too.

(The musical accompaniment continues as Mathilde disappears behind the other side of the curtain)

ACT I SCENE II MADAME FORESTIER'S HOME

(Mathilde is going through a box of jewels)

Song: "The Jewel Song" sung by Mathilde and Madame Forestier.

MATHILDE:

Look at these jewels.
Beautiful jewels!

My! How they sparkle and dazzle
And glisten, oh listen to me
I'm carried away.

These rings are so lovely
And sparkle so brightly.
They all fit my fingers so well.
And oh, this pearl necklace,
It's simply just thrilling
And worth a great deal I can tell.

But haven't you anymore?

MADAME FORESTIER:

Yes, look again.
But I don't know what you're looking for.

MATHILDE:

This is the one!
This is the one!

Perhaps I seem reckless
But this diamond neckless
Is just what I want.
Just what I want.

MADAME FORESTIER:

Then take it Mathilde
You want it so badly.
I hope happiness will ensue.

MATHILDE:

Oh thank you my dear friend.
To the dance I will wear it
And return it soon after to you.

BOTH OF THEM:

All girls love jewels.
Beautiful jewels.

It's because jewels can sparkle
And dazzle and glisten
Oh listen to us
We're making a fuss
Over jewels,
Over jewels,
We're like fools
Over jewels.

MATHILDE:

Good-bye my dear friend. And thank you again.

MADAME FORESTIER:

Good-bye Mathilde. Enjoy yourself.

Curtain

ACT II SCENE I AT THE BALL

(The "Waltz at The Ball" music is played throughout this scene. It is played softly when there is dialogue and louder when there is dancing.)

FRANCOIS:

Say, who's that lovely girl over there? She's by far the most beautiful girl at the ball.

MARTIN:

I believe that's Madame Loisel.

FRANCOIS:

I must meet her. Would you introduce me, Martin?

MARTIN:

Of course. Come with me. (They approach Madame Loisel.) Good evening, Madame Loisel. I would like to introduce you to my very good friend Monsieur Francois Richard.

MATHILDE:

I'm pleased to meet you, Monsieur Richard. That name sounds very familiar. You are not by chance the famous Francois Richard I am always reading about in the papers, are you?

FRANCOIS:

I am Francois Richard, madame, but I do not think I am famous.

MATHILDE:

You are very modest, Monsieur Richard.

FRANCOIS:

And you are very beautiful, Madame Loisel. I would be most honored if you would have this dance with me.

MATHILDE:

I would be delighted.

(The "Waltz at The Ball" music is played for a while. It fades...)

PIERRE:

Your wife seems to be having a wonderful time, Philippe. And she has danced with some of the most famous men in all of France.

PHILIPPE:

Well, I'm glad. She has not been getting out much lately and it is important that she enjoy herself. But I must admit that I'm getting drowsy. What time do you have, Pierre?

PIERRE:

It's four A.M.

PHILIPPE:

Four A.M!! Mon Dieu. I have to be at work at ten. You must excuse me, Pierre. I must get Mathilde and leave immediately. (He goes over to Mathilde.) I'm afraid we have to leave now, Mathilde.

MATHILDE:

Oh Philippe, but why?

PHILIPPE:

It is very late and I have to be at work today.

MATHILDE:

Oh Philippe.

PHILIPPE:

Come Mathilde, let's leave. (He takes her hand and leads her out.)

The Curtain Descends

(They emerge in front of the curtain. They are walking home. The scenery, meanwhile, is being changed for the next scene.)

MATHILDE:

Oh I'm so glad that we're walking home. It's a lovely night and I had such a wonderful time.

PHILIPPE:

I'm pleased to hear that.

MATHILDE:

Philippe, you did not dance with me once during the entire evening.

PHILIPPE:

Well, for one thing, it seemed that every time I looked, you were already dancing with someone.

MATHILDE:

Come Philippe, let us dance now.

PHILIPPE:

Here in the street?

MATHILDE:

Yes.

(They dance to the "Waltz at The Ball" music.) Then they exit.

ACT II SCENE II THE LOISEL'S HOME AFTER THE BALL

(The Loisel's arrive home and the maid takes their wraps).

MATHILDE:

I must look at myself in the mirror. (She admires herself.) Wasn't I the most beautiful girl at the dance, Philippe?

PHILIPPE:

Yes my dear. You were stunning. Everyone admired you.

MATHILDE:

Philippe! The necklace. It's gone.

PHILIPPE:

What! Are you sure? You were wearing it when we left the ball, weren't you?

MATHILDE:

Yes, I'm sure of it.

PHILIPPE:

Then you must have lost it when we were walking home. I'll go out and retrace our route and see if I can find it.

(He gets his coat and leaves)

MATHILDE:

(She appears frightened and sings "I'm Scared")

I'm scared.

Real scared.

Why I feel as helpless as a baby.

And I feel like crying because maybe

Philippe won't find the necklace

'Cause it's lost.

I'm scared.

Real scared.

Just a while ago I was contented.

Now I'm feeling terribly tormented

By wond'ring just how much that necklace cost.

But suddenly

It occurs to me

That although I sit around and mope.

Philippe never

Seems to ever

Give up or lose hope.

Then why do I complain?

Philippe bears all the pain.

I see
Clearly
How the wrong things I would so idealize
That I didn't have sense enough to realize
What the right things are and most especially
That Philippe is always there to care for me.

Curtain

ACT III THE LOISEL'S HOME SOME HOURS LATER

MATHILDE:

(Hears a knocking at the door). Philippe, is that you?

PHILIPPE:

(Entering) Yes. (The Maid helps him remove his coat.) It's no use dear. I haven't found it. Not even a trace. I've done everything one could possibly do in such a situation. I retraced our path, I went to the police, and even to the newspapers to offer a reward for its recovery. In the meantime I picked up another necklace for Madame Forestier.

MATHILDE:

How much was it?

PHILIPPE:

36,000 francs.

MATHILDE:

Mon Dieu!

PHILIPPE:

We are lucky. It was originally 40,000 thousand francs but I was able to bargain it down. The man said he would buy it back for 34,000 francs if we should find the other one before the end of February.

MATHILDE:

But Philippe, where did you get all that money?

PHILIPPE:

Fortunately I had 18,000 thousand francs which my father left in his will. The rest I borrowed. I signed just about anything in order to get a loan. Mathilde, we're going to work very hard for many years to come, to pay back all the money which I have borrowed. But here, Mathilde. Take the necklace and return it to Madame Forestier. She will never know the difference.

ACT IV TEN YEARS LATER ON A PARISIAN STREET

(Mathilde and Philippe are walking down a street.)

MATHILDE:

Look Philippe. Isn't that Madame Forestier over there?

PHILIPPE:

I believe it is.

MATHILDE:

My, she looks so young and pretty. Let's say hello to her. After all, we've paid all our debts, and anyhow I want to tell her the whole story. (They approach Madame Forestier.) Good-day, Madame Forestier.

MADAME FORESTIER:

(Looking bewildered) I'm sorry. Have you mistaken me for another?

MATHILDE:

No, Madame Forestier. I am Mathilde Loisel. Don't you remember me?

MADAME FORESTIER:

Oh, yes. Of course. Oh my poor Mathilde. What happened? How you have changed.

MATHILDE:

Yes, I have changed and it is because of you.

MADAME FORESTIER:

Because of me? How could that be, Mathilde?

MATHILDE:

Do you remember the diamond necklace you once let me wear to a ball?

MADAME FORESTIER:

Yes.

MATHILDE:

Well, I lost it.

MADAME FORESTIER:

What do you mean? You brought it back. Why I still have it.

MATHILDE:

I brought back another necklace which was just like yours and Philippe and I have been paying for it for ten years. You can see that it hasn't been easy. We had to let our maid go and we changed our address. My husband, in addition to his regular work, took a job in the evening and I myself worked at menial tasks. We have lived this way for the past ten years but our debts are finally paid. Indeed it has been a terrible ten year period - but it is done - and we are glad.

Song: "I Know Now What it Means to be Poor" Sung by Mathilde and joined in by Philippe at third verse.

I know now what it means to be poor.
To do things against one's own wishes
Like scrubbing these pots, pans, and dishes.
I know now what it means to be poor.

I know now what it means to work hard.
To work although one's back is breaking
And keep on 'till it's practically breaking.
I know now what it means to work hard.

(Duet)
But now my debts
I'm glad to say
Are all paid up -
I've learned the hard way.

I know now that I once was well off.
The things that I once thought demanding
I now do with great understanding.
I know now that I once was well off.
I know now what it means to work hard.
I know now what it means to be poor.

MADAME FORESTIER:

You say that you bought a diamond necklace to replace the one which you borrowed from me?

MATHILDE:

Yes. You have never noticed the difference because they were very much alike.

MADAME FORESTIER:

Oh Mathilde, my poor Mathilde! The Necklace which you borrowed from me was an imitation. At most it was worth 500 francs!

Curtain

DISCUSSION QUESTIONS FOR "A PARISIAN TALE"

1. Describe the changes in Mathilde's character because of her various experiences.
2. What kind of person was Pierre? Explain with evidence from the story.
3. When do you think the real change in Mathilde came about? Why?
4. What is it about jewels that attracts the ladies so much?
5. What are some of the lessons this story teaches?

A MOMENT OF DECISION by GIL SLOTE

A musical adaptation of Frank Stockton's "The Lady or The Tiger"

ACT I SCENE I The palace in a mythical kingdom.
ACT I SCENE II A street. The following morning.
ACT II The Arena. At Noon.

The cast includes:

Announcer
The King
Lydia
Guard
Prisoner
Roland
Townspeople
First Person
Second Person
Third Person
Fourth Person

The Songs include:

"Why Can't Daughters
Listen to Their Fathers?"
sung by Lydia and the King

"The Lady or The Tiger"
sung by the King

"We're Not to Be Seen
Together" sung by Lydia
alone, then Roland and
then as a duet

"The Pity Song" sung by
the Townspeople with four
soloists.

"Which One?" sung by
Roland and Lydia.

ACT I SCENE I THE PALACE IN A MYTHICAL KINGDOM

(The King and his daughter are talking...)

KING:

Lydia, you're the apple of my eye and I only want the best for you. You know that.

LYDIA:

Yes father, I know.

KING:

Well, I've been doing a lot of thinking about your future lately and I feel that it's about time you got married. The Prince of Aragon, the Duke of Lambert, and the Earl of Leicester are all interested in you, yet you show little interest in them.

LYDIA:

Yes father, but that's because I find them all very dull company. They bore me.

KING:

But they're all very fine gentlemen. You avoid them as soon as they come near you. Why don't you give them a chance? Perhaps you will grow to like one of them?

LYDIA:

I can't help it father. That's the way I feel.

KING:

Reasoning with you Lydia, is like trying to move a mountain. Neither can be done.

Song: "Why Can't Daughters Listen to their Fathers?"

KING:

Why can't daughters listen to their fathers?
After all father knows best.

LYDIA:

Why can't fathers learn to let their daughters
Pass through life's difficult test by themselves.

KING:

After all, I've been around.
I've lived much longer and I've seen a lot.
Mistakes that I've made I'll keep you from making -
That's the advice for you that I've got.

LYDIA:

Why can't fathers learn to let their daughters
Try to see with their own eyes?

KING:

Why can't daughters respect their fathers' wishes?
Doing this would prove them very wise.

LYDIA:

Though it's true I've not been around.
Mistakes I must make if I'm to grow.
Experience is the teacher I want, yes,
That my father you must know.

(Both the King and Lydia sing the following parts at the same time)

LYDIA:

Why can't fathers learn to let their daughters
Try to see with their own eyes?
But if they didn't over protect their daughters
It would be a big surprise to me.

KING:

Why can't daughters respect their fathers' wishes?
Doing this would prove them quite wise.
But if they ever listened to their fathers
It would be a big surprise to me.

(Enter guards with a prisoner)

GUARD:

Sire. I'm sorry to interrupt you but this man was caught hunting in the Royal Forest. He had already killed two Royal Deer when we caught him.

KING:

Didn't you know that hunting in the Royal Forest is prohibited to all but the Royal Family? What do you have to say for yourself?

PRISONER:

Sire, being hungry I went to hunt for some food. I did not know that I had entered the Royal Forest nor was I aware that I had killed some Royal Deer. That is the truth, Sire.

KING:

That we shall see. You are accused of committing a very serious crime, therefore, your fate shall be decided in the arena.

Song: "The Lady or The Tiger" sung by the King

Since the world began
Crimes have been committed
And courts have been established
To decide when one is guilty or innocent.

But I did not like this system
So, by using a little wisdom
Another system
I did invent.

Is the prisoner guilty
Or is he innocent?
To settle the question rightly
That is my intent.

So, the prisoner enters an arena
With two doors side by side.
Which one of these to open?
That's what he must decide.

Now if the prisoner's guilty
He opens a door from which a terrible tiger rushes
out -
And it leaps upon him with his claws
And it tears him to pieces -
Which proves the righteousness of my laws.

But if the prisoner's innocent
He opens a door from which a most beautiful maiden
emerges -

And she loves him -
And he loves her -
And they marry and live happily ever after,
because
Of the righteousness of my laws.

A proud King therefore am I
For justice doth prevail
The Lady or The Tiger
Will never, never fail.

The Lady or The Tiger
Will never, never fail.

Take the Prisoner away. (Exit guard and prisoner)

KING:

I must leave now, Lydia. We will talk some more
of your future at dinner. (King exits)

LYDIA:

At last I'm alone. To be alone in this palace is
such an unusual state of being that I must admit
I enjoy it. But, alas, I'm now better able to
hear my thoughts reminding me of how unhappy I am.

(Roland enters...)

Who's there? Roland, how did you get in here?

ROLAND:

I slipped past the guard and climbed in through the
balcony.

LYDIA:

But you know what will happen if father sees us
together. It is against his laws.

ROLAND:

Do you think that mere laws can change my feelings?
I wanted to see you and so I'm here.

LYDIA:

My feelings are the same as yours, Roland. But it
is very dangerous for you to be here. Oh, fate

can be so unkind. Why did I have to be born a
Princess?

Song: "We're Not To Be Seen Together" Sung first
by Lydia then by Roland and then together when he
reaches the third verse.

I care for a boy and he cares for me -
And this is what makes it a tragedy -
For we're not to be seen together.

My Parents are high-born and his are not
And so it is our unfortunate lot
That we're not to be seen together.

Yet somehow we do
Manage to steal a few
Pleasant moments that we share -
But they're much too rare.

I care for a boy and he cares for me
But we cannot live very happily
For we're not to be seen together -
No, we're not to be seen together.

(Enter King as both Lydia and Roland are singing the
last line of the song. He breaks in....)

KING:

Roland, what are you doing here? You know that
you are not to be with my daughter, it is against
the law of the land.

ROLAND:

I am aware of the law but seeing Lydia means a
great deal to me.

LYDIA:

But Father, I like being with Roland.

KING:

I know, and Roland feels the same way about you.
And that's just the trouble. Both you and Roland
know the laws. He is not of Royal Blood and it
is a crime for any subject to dare to love the
daughter of a King. Lydia, I'm greatly disappoint-
ed. There are three fine, high-born gentlemen
interested in you and whom do you choose - a common
person. Roland, you will never go near Lydia again.
The Lady or The Tiger will see to that! Guards!
Take Roland away and prepare the arena for tomorrow
noon and get the most ferocious tiger and beautiful
maiden in the entire kingdom for the trial. By to-
morrow night I want all to be normal again. Be
gone!

Curtain

ACT I SCENE II

(This scene takes place in front of the curtain as
the scenery is being changed for the second act.)

(The townspeople are on their way to the arena the
following morning)

FIRST PERSON:

Poor Roland! He's a goner for sure. He most
certainly dared to love princess Lydia and there-
fore he's guilty. He'll choose the tiger and be
eaten up in no time at all.

SECOND PERSON:

I wonder how Princess Lydia feels? It's going to
be a terrible thing for her to see the one she
cares for die before her very own eyes. And it's
partly her fault too.

THIRD PERSON:

I'm certainly glad I'm not the King. His daughter
will probably hate him for the rest of her life.
Yet, I suppose he feels he must perform his duty.

FOURTH PERSON:

I feel sorry for Roland's parents. They warned him to keep away from the princess but he just wouldn't listen. He's such a fine lad and he's their only son, too.

Song: "The Pity Song" sung by the townspeople and four soloists.

FIRST PERSON:

I pity the poor lad who dared to love the Princess. There were many other girls that he could woo.

SECOND PERSON:

I pity the poor Princess who had to love that lad. But she was only doing what her heart told her to.

CHORUS:

Though we pity him, or pity her, or pity anyone - We really know that pity doesn't get a thing undone.

THIRD PERSON:

I pity the poor King who has to rule this kingdom, He is only doing what he thinks is right.

FOURTH PERSON:

I pity the poor parents of that handsome lad For they won't have their fine son by tomorrow night.

CHORUS:

Though we pity him, or pity her, or pity anyone - We really know that pity doesn't get a thing undone. But we'll keep pitying on.

ACT II THE ARENA THE FOLLOWING NOON

GUARD:

Hear ye! Hear ye! Young Roland has been charged with daring to love Princess Lydia. This, of course, is a crime. For, in our land, no subject is allowed to love the daughter of a King. However, as in the case of all crimes, the defendant's innocence or guilt will be decided by The Lady or The Tiger. Both doors are ready. Behind one is a beautiful maiden. If Roland opens that door he will be set free to marry the beautiful maiden and live with her in another land for the rest of his life.

If he opens the other, the most ferocious tiger in the entire kingdom will leap upon him.

Is your majesty ready?

KING:

Begin!

(A procession of guards, with the theme from The Lady or The Tiger being played as background music, bring Roland to the center of the arena.)

ROLAND:

(He looks around, waits, then....)

Song: "Which One?" Sung by Roland and Lydia

ROLAND:

Which one is the right one?
Which door shall I choose?
Lydia knows, she will tell me.
I know that she won't lie.

LYDIA:

I know I can save him,
But I stand to lose.
Shall I let that Maiden have him
Or else, just let him die?

ROLAND:

Lydia, I must know now -
Time is running out.
Signal me and let me know -
Quickly get it done.

LYDIA:

I can't tarry longer,
Of that there is no doubt.
No one's looking, now's the time -
Roland, that's the one.

(Roland walks to the door. The curtain descends just as he opens the door.)

ANNOUNCER:

(Which One? music in the background) What fate Princess Lydia decided for Roland is not an easy question to answer, and we should not set ourselves up as the ones able to answer correctly. So, I leave it with all of you:

Which came out of the opened door - The Lady or The Tiger?

DISCUSSION QUESTIONS FOR "A MOMENT OF DECISION"

1. Why do you suppose the King was trying to select a husband for his daughter rather than leave it to her own judgment.
2. What kind of person was the King? Lydia? Roland? Give reasons for your answer.
3. What do you think of the King's procedure for trying cases?
4. Are there still any countries in the world which are governed by Kings? Where are they?
5. Which do you think came out of the opened door - The Lady or the Tiger? Why?