

TOM SAWYER, THE MUSICAL!

By

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2015 Old Orchard Drive  
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## CHARACTERS

- AUNT POLLY: Tom Sawyer's Aunt. In her 60's. Kind and loving. Salt of the earth. Tries to be firm and always do the "right" thing. Churchgoing and God fearing. Strong example of Midwestern ethnology.
- TOM SAWYER: The boy you hate to love. Charming, social, an opportunist at heart. HE is completely romantic . . . extremely resourceful. Like all romantics, it is the adventure that counts! About 12-13 years old.
- WIDOW DOUGLAS: Aunt Polly's best friend. A respected citizen and generous financial supporter of the church. Self-righteous but nurturing. Acts as mother to any poor soul who looks like he needs one.
- SID: Tom's half brother. About 10 years old. Jealous of Tom, HE is spoiled and tries to get Tom in trouble. A tattletale!
- HUCKLEBERRY FINN: Son of the town drunk. About 17-18 years old and uneducated academically. A philosopher in his own right, Huck is the envy of every boy in town because of his "freedom" and adventurous spirit. This is his bond with Tom. Together, they "experience life"!
- SCHOOLTEACHER: Tom's teacher. Pretty and smart. A pivotal character in the schoolroom scene.
- BECKY THATCHER: The Preacher's daughter. A bit spoiled and very practical, SHE is attracted to Tom's charm and sense of adventure. Becky is used to having her way which makes her susceptible to Tom's slippery manner. SHE is pretty and very smart.
- DOC ROBINSON: The town Doctor. A shady character who moonlights with the likes of Injun Joe.

Two

CHARACTERS (Cont'd)

- MUFF POTTER: A drunkard friend of Tom Sawyer's father. Slow-witted and easily fooled.
- INJUN JOE: A misfit in society. Only half Indian, HE has always been an outcast. HE is a liar and a thief. The town is afraid of him. Dark and mysterious, HE is a dangerous character.
- AMY LAWRENCE: Becky's best friend and a former girlfriend of Tom Sawyer. Sweet and pretty, SHE is a bit wide-eyed and unworldly. Hopelessly romantic.
- JOE HARPER: Tom's best friend. Joe often accompanies Tom on his escapades. Joe comes from a normal home and finds Tom's adventures the most exciting part of his life.
- REVEREND MR. SPRAGUE: A friend of the Widow Douglas. A traveling "preacher", HE is dramatic in style and often gets lost in the drama. A real entertainer.
- MRS. HARPER: Joe's mother. A bit melodramatic, SHE is loving and kind and devoted to her family.
- MUFF POTTER'S LAWYER: Overly impressed with himself in the courtroom. Dramatic and deliberate. New to town. Very Southern.
- TOWNSPEOPLE: Extras to appear in crosses during town scenes and funeral.
- SCHOOL CHILDREN: Peers of Tom and Becky to appear in schoolroom scene, funeral and cave scene.

Three

SETTING

St. Petersburg, Missouri. . . along the Mississippi River.

MUSICAL NUMBERS

SPUNKWATER STOMP/ Huck and Tom  
I'LL LOVE YOU TILL I DIE/Tom and Becky  
A SECRET JUST FOR ME/Becky and Amy  
DEGRADATION IS A WAY OF LIFE/Aunt Polly, Widow Douglas, Becky & Amy  
A PIRATE'S LIFE FOR ME/Tom, Joe, Huck  
IF'N I WAS/Tom  
THE COUNTRYSIDE/Schoolchildren, Tom, Becky, Joe, Amy  
JUMPROPE SONG/Company – curtain call

NOTE FROM THE PLAYWRIGHT

This production can be as elaborate or as abstract as desired. This makes it quite portable. By using the audience for entrances and exits, you can maximize stage area and incorporate the audience in the play. The School scenes may use benches or chairs to create a simple set. Utilizing props can help affect a fine production.

DEDICATION

To my son, Brian, and my daughter, Allison . . . as original as Tom Sawyer and incomparable as Becky Thatcher . . . the true loves of my life.

ACT I

SCENE I

SETTING: Aunt Polly's house

AT RISE: Enter AUNT POLLY in blackout. Her monologue takes place in shaft of light. No concrete set. Very abstract.

POLLY

(In darkness)

You-u-u-u- TOM!

(Lights up. POLLY is looking for TOM)

Tom! What's wrong with that boy? Tom!

(Pulls her spectacles down to look over them)

Well, I lay if I get hold of you I'll . . .

(SHE pokes under the bed to see if HE is there and needs all her breath to do it. Stands up out of breath)

I never did see the beat of that boy!

(Walks upstage to yell out the door)

YOUUUUUUUUU Tom!

(TOM comes from somewhere sneaking out of the room when POLLY spies him. SHE grabs the neck of his jacket and drags him downstage a bit)

I mighta thought of that closet. What you been doing in there?

TOM

Nothing.

POLLY

Nothing! Look at your hands. And look at your mouth. What IS that on your mouth?

TOM

I don't know, Aunt.

POLLY

Well, I know. It's jam . . . that's what it is. Forty times I've said if you didn't let that jam alone I'd skin you. Hand me that switch.

(TOM reluctantly hands her the switch. As the switch hovers in in the air . . . )

TOM

My! Look behind you, Aunt!

POLLY

(SHE whirls around and snatches her skirts out of danger. TOM hightails it out of the room while SHE is looking the other way. SHE turns back around, sees TOM is gone, stands surprised a moment, and then laughs gently)

POLLY

HANG that boy! Can't I never learn anything?

(To the AUDIENCE)

Ain't he played me tricks enough like that for me to be looking out for him by this time? Can't learn an old dog new tricks, as the saying is. But my goodness, he 'pears to know just how long he can torment me before I get my dander up, and he knows if he can make out to put me off for a minute or make me laugh, it's all down again and I can't hit him a lick. I ain't doing my duty by that boy, and that's the Lord's truth, goodness knows. Spare the rod and spile the child, as the Good Book says. I'm a layin' up sin and suffering for us both, I know. He's full of the Old Scratch, but Laws-a-me! He's my own dead sister's boy, poor thing, and I ain't got the heart to lash him, somehow.

(TOM slowly comes out on stage and listens)

POLLY (Cont'd)

Ever' time I let him off, my conscience does hurt me so, and ever' time I hit him my old heart most breaks. He'll play hooky this evening and I'll just be obleeged To make him work, tomorrow, to punish him. It's mighty hard to make him work Saturdays, when all the boys is having a holiday. But he hates work more than he hates anything else, and I've GOT to do some dute by him, or I'll be the ruination of the child!

(Exit POLLY. TOM comes forward and speaks to AUDIENCE)

TOM

Aunt Polly.

(Shakes his head)

She's the first and most important in that group of folks 'at helped me rise to the top. I know she cares for me, and I know my tricks put her out some, but I cain't help but feel that she sorta likes it all. She knows it's coming'. Gives her something to look forward to. Don't you go feeling too bad for Aunt Polly neither. She's a might tricky.

(Enter POLLY upstage left. SHE sits at a small table set with a bowl, some snap beans and a dish towel and begins to snap the beans)

TOM (Cont'd)

She brittles her brain trying to keep up with me and she does pretty good, too. Why, she and her very best friend, the Widow Douglas . . .

(Enter WIDOW DOUGLAS dressed to "call". Sits at table with POLLY. THEY pantomime conversation)

TOM (Cont'd)

. . . are always cooking up some way to find out just what it is I'm up to . . . assuming I'm up to it!

(Lights out on TOM and up on POLLY & WIDOW DOUGLAS)

POLLY

And when Tom and Sid come in, YOU ask Tom how school was today.

DOUGLAS

I know what he will say.

(Mimics TOM)

“Evening Widow Douglas. And how’s this heat affecting you? I hope your nights are restful and all.”

POLLY

Oooooo, that will get us right into the proper attitude for asking about swimming. Be sure to say something about the heat.

DOUGLAS

(Giggles)

I will. Now, Polly, don’t you be so sure fire in a hurry to catch him at it. Let him say a few incriminating words before you jump into it.

POLLY

(Laughs)

I do like to catch him. That Tom is so slippery, well, it just feels good to be doing my duty now and then.

(SHE abruptly changes the subject as SHE hears TOM and SID entering)

So the Major and Mrs. Ward will be attending? I heard they were unable to come.

DOUGLAS

Oh NO! They plan to be there. And the lawyer Riverson as wel . . .Landsakes, There’s Tom and Sid!

(Enter TOM who sees them and tries to sneak by unnoticed. SID follows behind TOM. HE is eating an apple)

DOUGLAS (Cont'd)

Come here, boys! My how you have grown.

(Broadly)

HOW WAS SCHOOL TODAY!

TOM

Oh! Evening, Widow Douglas. And how's this heat affecting you? I hope your nights are restful and all.

(DOUGLAS looks knowingly at POLLY)

DOUGLAS

Thank you for inquiring, son. I am most comfortable these days, BUT IT CERTAINLY HAS BEEN HOT! I CAN NEARLY FAINT FROM HEAT OF LATE.

(Fans herself)

POLLY

(A bit annoyed with DOUGLAS' overacting)

I know what you mean, Mathilde. Tom, I 'magine it was middling warm in school, warn't it?

TOM

(Takes a bean from her bowl and chomps down on it)

Yes'm.

DOUGLAS

POWERFUL WARM, WARN'T IT?

TOM

Yes'm.

POLLY

Didn't you want to go in a-swimming, Tom?

TOM

No'm. Well, not very much.

POLLY

(Reaches out and feels TOM's shirt)

But you ain't too warm now, though.

TOM

Some of us pumped on our heads . . . mine's damp yet. See?

POLLY

(Annoyed SHE hadn't thought of that. SHE thinks of something)

Tom, you didn't have to undo your shirt collar where I sewed it, to pump on your head, did you? Unbutton your jacket!

(SHE pulls him toward her to take a look. His collar is buttoned just as it was when he left)

Landsakes! Well, go along with you. I'd made sure you'd played hooky and been a-swimming. But I forgive ye, Tom. I reckon you're a kind of singed cat, as they saying is . . . better'n you look. THIS time!

(As TOM exits, SID stops him and looks at the collar. HE remarks casually)

SID

Well now, if I didn't think you sewed his collar with white thread . . . but it's black!)

POLLY

Why, I did sew it with white! TOM!

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PROCEED TO ACT I, SCENE V BELOW

ACT I

SCENE V

SETTING: Somewhere in St. Petersburg

AT RISE: Enter BECKY and AMY

AMY

Oh Becky, tell me more. This is so mysterious. You just HAVE to tell me who kissed you!

BECKY

I daren't say, Amy. You would tell everybody and then it wouldn't be half so exciting!

AMY

Becky Thatcher! You can trust me, honest!

(Recites with motions)

Cross my heart and hope to die, stick a needle in my eye. If the secret I betray, cross my eyes and hope they stay. C'mon Becky!

BECKY

(Slaps AMY playfully)

You silly thing! A secret isn't something to take lightly. 'Specially one as important as this!

SONG – A SECRET JUST FOR ME/BECKY & AMY

BECKY

WHEN YOU KISS YOUR FIRST REAL KISS  
YOU FEEL THAT THE HEAVENS ARE SPINNING  
ROUND AND ROUND YOUR HEART WILL POUND  
AND ALL FOR THE LOVE OF HIM

1-5-28

BOTH

THEN AT LAST YOU DWELL UNDERNEATH HIS SPELL

BECKY

AND IT'S YOUR SECRET

(Like a round)

(becky) YOU MUST KEEP IT  
(amy) AND IT'S YOUR SECRET

BOTH

SAFE UNDER LOCK AND KEY

BECKY

THAT PRECIOUS BLISS

(Like a round)

(becky) OF MY FIRST KISS  
(amy) THAT PRECIOUS BLISS

BOTH

A SECRET THAT'S JUST FOR ME!

BECKY

It was Thomas Sawyer who kissed me!

AMY

(Eyes wide in amazement)

Tom Sawyer! TOM SAWYER!

BECKY

Why yes, Amy. Whatever is the matter?

1-5-29

AMY

(Furious)

Thomas Sawyer is MY intended. We are engaged to be married. We promised to be true to each other, to not love any other but ourselves and now he's gone and done the worst, Becky Thatcher! He's kissed you and betrayed ME!

BECKY

YOU? What about ME?

(Thinks a second)

Amy Lawrence, just think about this. He has betrayed us both! You and I are sisters of sorrow . . . duped by a careless cold-hearted cad!

(Both face the AUDIENCE and fold their arms, their faces set in determination)

BOTH

We'll show HIM!

(Enter Tom, exhausted from the night before and the burden of the awful secret of DOC ROBINSON's murder. HE doesn't notice the girls)

BECKY

Oh Tom. Tom honey, it's me, Becky. The apple of your eye.

(TOM, expecting comfort, reacts with pleasure until AMY speaks)

AMY

Oh Tom. Tom honey, it's me, Amy. The apple of your OTHER eye!

TOM

(HE looks up and sees both girls, arms folded, tapping their toes. As they move toward him, HE hears something awful)

POLLY

Tom? YoUUUUUuu, Tom!

TOM

Aunt Polly?

(Enter POLLY and the WIDOW DOUGLAS)

POLLY

Where in tarnation have you been, young man? Your bed was barely slept in.

TOM

Aunt Polly, you won't believe it when I tell you . . .

POLLY

(Interrupts)

I prob'ly won't. Your mind is so full of stories and your heart so full of lies that I can barely hold my head up I this community anymore!

SONG – DEGRADATION IS A WAY OF LIFE/POLLY, DOUGLAS, BECKY,  
AMY

POLLY

Thomas Sawyer, you are a disgrace!

DOUGLAS

A disgrace!

BECKY

And a cad!

AMY

You are bad!

DEGRADATION (CONT'D)

POLLY

IF YOU WANT TO LEAD A DECENT LIFE  
YOU WILL FIND IT NECESSARY TO  
DO THE THINGS APPOINTED THAT ARE GOOD  
AND OBEY THE GUIDELINES HEREUNTO  
LISTEN TO YOUR ELDERS TAKE THE TIME  
FOOLS RUSH IN WHERE WISE MEN FEAR TO TRED  
PRETTY IS AS PRETTY DOES I'VE HEARD  
AND I FEAR THAT YOU HAVE BEEN MISLED  
YOU CAN LEAD A HORSE TO WATER YES!  
BUT YOU CANNOT FORCE THE BEAST TO DRINK  
CHILDREN SHOULD BE SEEN AND NOT BE HEARD  
PATIENCE IS A VIRTUE SOME FOLKS THINK

DISOBEDIENCE CUTS LIKE A KNIFE  
DEGRADATION'S A WAY OF LIFE

DOUGLAS

AAHHHHHHH!

AAHHHHHHH!

AMY & BECKY

WE ARE BETTER OFF WITHOUT A BOY  
WHO WOULD SHARE AFFECTION ALL AROUND  
WHO WOULD TREAT A HEART JUST LIKE A TOY  
SHABBY LIKE A RAGGED HAND-ME-DOWN

POLLY

TOM YOU MUST REMEMBER IT'S MORE BLESSED  
TO GIVE OF YOURSELF THAN TO RECEIVE  
YOU TAKE STOCK IN ROLLING STONES AND CHICKENS  
MORE THAN SLEEPING DOGS, I DO BELIEVE  
NEVER BITE THE HAND, THE ONE THAT FEEDS YOU  
ALWAYS MAKE THE MOST OF WHAT'S FOR SURE  
IT TAKES JUST AN OUNCE OF MERE PREVENTION  
TO BE WORTH A POUND OF SIMPLE CURE.

AMY, BECKY, POLLY

LIFE IS BLIGHTED WITH MIS'RY AND STRIFE  
DEGRADATION'S A WAY OF LIFE

SONG – DEGRADATION (Cont'd)

DOUGLAS

AAAAHHHHHH!           AAAAHHHHHH!  
IT'S ALWAYS DARKEST BEFORE THE DAWN  
ACTIONS SPEAK LOUDER THAN WORDS  
THE MORE YOU STIR IT THE WORSE IT STINKS!

ALL

BEWARE!

POLLY

Thomas Sawyer, you are a disgrace!

DOUGLAS

A digrace!

AMY

And a cad!

ALL

Thomas Sawyer, YOU ARE BAD!

(ALL Exit at end of song. TOM stands forlorn)

TOM

I am a gloomy and desperate man. I am a forsaken and friendless boy. Nobody loves me. And when they find out what they have driven me to, maybe they will be sorry. Since nothing will do them but to be rid of me, let it be so. And let them blame ME for the consequences. Why shouldn't they? What right have the friendless to complain? Yes, they have forced me to it at last. I will lead a life of crime. There is no other choice.

(Enter JOE HARPER)

JOE

(Out of breath)

Tom! I been lookin for you, Tom! Where you been this mornin? Yer Aunt Polly said you better be getting yorself home. She said you were in for it good and if'n you don't show up, trouble would be your closest friend. You 'n me, Tom, we're both in a bad way. My Ma give me a lickin for drinkin some cream she had stored away for special. Heck, I didn't know it was special. I didn't even know it was cream! And it warn't worth the lickin anyways.

(Notices TOM is upset)

Say Tom, you look tuckered out. What's the trouble?

TOM

I been hoodwinked and I carry the weight of the world on my shoulders, Joe.

(Walks, thinking)

Joe? You and me is soul's sworn comrades, ain't we, Joe?

JOE

That's right, Tom. And always will be. We are two souls with but a single thought, ready for all, great and small . . .

TOM

Then Joe, let's renew our vows. You 'n me. Brothers! Never to separate till death relieve us of our troubles.

JOE

What's this all about, Tom?

TOM

I'm proposin we go away, Joe. Somewhere where they won't make us feel miserable and lonely. Sail the high seas! Live a pirate's life!

JOE

And we'll take Huckleberry Finn with us! He is a man of the world. Say, Huck's got a raft stored down on the river. We can use that and sail to the furthest part of the Mississippi. It's an adventure, Tom.

TOM

Let's go find Huck! Follow me!

(THEY exit in BLACKOUT. Transition music until JOE, TOM & HUCK enter. In the absence of lights, need some transition music as JOE, TOM & HUCK shout and laugh offstage AND INTO . . .