

THE FANTASTICKS
Callback Materials

MATT/LOUISA
pg 12-14
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MATT (& LUISA)

OH, LOVE!
(I AM LOVE!)
YOU ARE LOVE!
(I AM LOVE!)
BETTER FAR THAN A METAPHOR
CAN EVER, EVER BE.

LOVE -
(I AM LOVE!)
YOU ARE LOVE -
(I AM LOVE!)
MY MYSTERY -
(HIS MYSTERY -)

BOTH

OF LOVE!
LOVE!
LOVE!
LOVE!

LUISA

(When the applause is over.)

Matt!

MATT

Luisa!

(This scene, by the way, is very serious to them. In their own minds, they are Romeo and Juliet.)

LUISA

Shh. Be careful. I thought I heard a sound.

MATT

But you're trembling!

LUISA

My father loves to spy.

MATT

I know. I know. I had to climb out through a window. My father locked my room.

LUISA

Oh God, be careful! Suppose you were to fall!

MATT

It's on the ground floor.

LUISA

Oh.

MATT

Still, the window's very small. I could get stuck.

LUISA

This is madness, isn't it?

MATT

Yes, it's absolutely mad.

LUISA

And also very wicked?

MATT

Yes.

LUISA

I'm glad.

MATT

My father would be furious if he knew.

LUISA

Listen! I have had a vision!

MATT

Of disaster?

LUISA

No. Of azaleas.

MATT

Azaleas?

LUISA

I dreamed I was picking azaleas when all at once this man - Oh, he was very old, I'd say nearly forty - but attractive, and very evil!

MATT

I hate him!

LUISA

And he had a retinue of scoundrels, and they were hiding behind the rhododendrons, and then all at once, as I picked an azalea, he leapt out!

MATT

God, I hate him!

LUISA

In my vision, how I struggled, like—like—The Rape of the Sabine Women! I cried:
"Help!"

MATT

And I was nearby!

LUISA

Yes! You come rushing to the rescue
And, single-handed, you fight off all his men,
And win—

MATT

And then—

#6 — Celebration

LUISA

Celebration!

MATT

Fireworks!

LUISA

Fiesta!

MATT

Laughter!

LUISA

Our fathers give in!

MATT

We live happily ever after!

LUISA

(To the Audience.)

There's no reason in the world why it can't happen exactly like that.

(HUCKLEBEE clears his throat.)

Someone's coming!

MATT

It's my father!

LUISA

Kiss me!

#6a — Huck's Introduction

(THEY kiss as MUSIC begins and HUCKLEBEE comes in with pruning shears and prunes away at a massive, imaginary plant. As he comes forward, LUISA sits on her side of the bench, her back to the Audience.)

HUCK

Too much moisture!

(To the Audience.)

There are a great many things I could tell you about myself. I was once in the navy. That's where I learned Horticulture. Yes, I've been the world over. I've seen it all: mountain cactus, the century plant, Japanese Ivy. And exotic ports where bog-wort was sold on the open market! I'm a man of experience. And there is one thing that I've learned: Too much moisture is worse than none at all! Prune a plant. Avoid water. And go easy on manure. Moderation. That's the moral. That's my son's foot.

MATT

Hello, Father.

HUCK

What are you doing up in that tree?

MATT

Writing verses.

HUCK

Curses.

MATT

How's that?

HUCK

I offer a father's curses to the kind of education that makes our children fools.

(To Audience.)

I sent this boy to school—to college—and I hope you know what that costs. Did he learn to dig a cesspool? No. He's up there now "writing verses."

(Turns back to MATT.)

Why do I always find you standing beside that wall?

LUISA

Matt...?

(MATT turns away from her, totally humiliated. EL GALLO tosses the swords back to the MUTE. LUISA, however, is not ready to give up. She runs over to EL GALLO and confronts him, face to face.)

LUISA

You... you...

EL GALLO

(Helpfully.)

Villain?

LUISA

Aah!

(In frustrated anger, SHE reaches out to slap him across the face. But, quick as lightning, his hand grabs her wrist, just inches from his face.)

EL GALLO

(Gently.)

Don't do that. You'll hurt your hand.

(HE looks at her and smiles. Then, gently, he kisses her hand and releases it. LUISA is deeply impressed. EL GALLO goes off to the side and MATT pulls away from Luisa, very upset.)

LUISA

Matt, wait!

MATT

What?

LUISA

Well, I just wanted to tell you. I think you were right.

MATT

Right?

LUISA

Not to pick up the sword. Not to fight with him.

(HE glares at her.)

I mean, you might have gotten hurt.

(MATT is "staring daggers" at her and she seems flustered.)

(LUISA)

I mean, maybe you're not ready yet—to be a hero. I mean—not yet.

MATT

Well, maybe I can be the villain instead. He seems to have all the good scenes, at least with you.

(Mockingly imitating EL GALLO voice.)

"Don't do that. You'll hurt your hand!"

(Makes a kissing sound.)

Ha! What a line!

LUISA

You know what I think? I think you'd better grow up.

MATT

Grow up! Grow up!

(To the Audience.)

And this from a girl who is sixteen!

LUISA

Girls mature faster.

MATT

No. This can't be happening.
If I'm not mad,
If I'm not gloriously insane,
Then I'm just me again.
And if I'm me —
Then I can see.

LUISA

What?

MATT

Everything. All the flaws. You're childish.

LUISA

(With grim precision.)

Child-like.

MATT

Silly.

LUISA

Soulful.

MATT
And you have freckles!

LUISA
(Outraged.)
That's a lie!

MATT
I can see them under those pounds of powder. Look.

(And HE rubs his hand across her cheek.)
Freckles!

LUISA
You're a poseur. I've heard you talking in the garden, walking around reciting romantic poems — about yourself! Ha — the great swordsman!

MATT
(Suddenly whirls on her.)
You're adolescent!

#18 — The Quarrel

LUISA
Abh!

(SHE swings her hand to MATT's face and the MUTE, sitting on the trunk at the side slaps his hands together, making a sharp, harsh sound. There is a pause. Then as they speak, their anger is underscored by MUSIC.)

MATT
Beyond that road lies adventure!

LUISA
I'm going to take my clothes off and go swimming in a stream!

MATT
You'll never hear of me again, my dear. I've decided to be bad!

(EL GALLO appears in the shadows at the side.)

LUISA
I'll sit up all night and sing songs to the moon!

MATT
I'll drink and gamble! I'll grow a moustache! I'll find my madness somewhere — out there!

LUISA
I'll find mine, too. I'll have an affair!

MATT
Good-bye forever!

LUISA
See if I care!

(THEY break and start to run off to the sides, LUISA towards her home, MATT toward his. But they suddenly stop, frozen in their tracks, as EL GALLO steps forward and snaps his fingers. He looks at them understandingly, then he goes to Luisa and takes a tear from her cheek. The lights, by the way, have gone to black, except for two pools of light on the BOY and the GIRL.)

EL GALLO
This tear may be enough — this tiny tear.
(HE carefully puts it in his pocket.)

#19 — I Can See It

The boy will go.
The girl will stay.
Thus runs the world away.

(LUISA crosses to the platform and sits, facing upstage. MATT is still frozen, caught in the middle of a dream. EL GALLO steps up on the platform and looks at him.)

See, he sees it.
And the world seems very grand.

(The MUSIC has begun now and MATT sings as EL GALLO echoes him cynically.)

MATT
BEYOND THAT ROAD LIES A SHINING WORLD.

EL GALLO
BEYOND THAT ROAD LIES DESPAIR.

MATT
BEYOND THAT ROAD LIES A WORLD THAT'S GLEAMING.

EL GALLO
PEOPLE WHO ARE SCHEMING.

THE FANTASTICKS
Callback Materials

HUCKLBEE/BELLOMY
pg 20-22

BELL

Expensive? Well, I'll build it myself. Go inside! Do as I tell you!

(LUISA crosses up and sits on the platform, her back to the Audience.)

Is she gone? — Ah, yes, she's gone.

(Quickly HE moves to the stage right pole and, holding on with one hand, he cups his other hand to his mouth and yodels.)

Oh, lady le di le da loo...

(As BELLOMY listens for a reply, HUCKLEBEE quickly rises and crosses to the stage left pole, where he takes the same stance and echoes the same yodel.)

HUCK

Oh, lady le di le da loo...

#9a — Ladder

(MUSIC as they scramble up the bench and noisily embrace over the "Wall.")

BELL

Hucklebee!

HUCK

Bellomy!

BELL

Neighbor!

HUCK

Friend!

BELL

How's the gout?

HUCK

I barely notice. And your asthma?

BELL

A trifle.

(Wheeze.)

I endure it.

HUCK

Well, it's nearly settled.

BELL

(Who is not too bright.)

What is?

HUCK

The marriage! They're nearly ready. I hid in the bushes to listen. Oh, it's something! They're out of their minds with love!

BELL

Hurray!

HUCK

(To the Audience.)

My son — he is fantastic.

BELL

(To the Audience.)

My daughter is fantastic, too. They're both of them mad.

HUCK

They are geese.

BELL

(To the Audience.)

It was a clever plan we had:
To build this wall.

HUCK

(To the Audience.)

Yes. And to pretend to feud.

BELL

Just think if they knew
That we wanted them wed.

HUCK

A pre-arranged marriage —

BELL

They'd rather be dead!

#10 — Never Say No

HUCK

Children!

Lovers! **BELL**

Fantasticks! **HUCK**

Geese! **BELL**

How clever we are. **HUCK**

How crafty to know. **BELL**

To manipulate children— **HUCK**

You merely say— **BELL**

No! **BOTH**

OH-H-H-H-H!
DOG'S GOT TO BARK. A MULE'S GOT TO BRAY.
SOLDIERS MUST FIGHT AND PREACHERS MUST PRAY.
AND CHILDREN, I GUESS, MUST GET THEIR OWN WAY
THE MINUTE THAT YOU SAY NO.

WHY DID THE KIDS POUR JAM ON THE CAT?
RASPBERRY JAM ALL OVER THE CAT?
WHY SHOULD THE KIDS DO SOMETHING LIKE THAT,
WHEN ALL THAT WE SAID WAS "NO"?

HUCK
MY SON WAS ONCE AFRAID TO SWIM.
THE WATER MADE HIM WINCE.
UNTIL I SAID HE MUSTN'T SWIM:
S'BEEN SWIMMIN' EVER SINCE!

BOTH
S'BEEN SWIMMIN' EVER SINCE!

OH-H-H-H-H
DOG'S GOT TO BARK; A MULE'S GOT TO BRAY.
SOLDIERS MUST FIGHT AND PREACHERS MUST PRAY.

(BOTH)
AND CHILDREN I GUESS MUST GET THEIR OWN WAY
THE MINUTE THAT YOU SAY NO.

WHY DID THE KIDS PUT BEANS IN THEIR EARS?
NO ONE CAN HEAR WITH BEANS IN THEIR EARS.
AFTER A WHILE THE REASON APPEARS:
THEY DID IT 'CAUSE WE SAID "NO."

BELL
YOUR DAUGHTER BRINGS A YOUNG MAN IN,
SAYS "DO YOU LIKE HIM, PA?"
JUST TELL HER HE'S A FOOL AND THEN:
YOU'VE GOT A SON-IN-LAW!

BOTH
YOU'VE GOT A SON-IN-LAW!

OH-H-H-H-H-H
SURE AS A JUNE COMES RIGHT AFTER MAY!
SURE AS THE NIGHT COMES RIGHT AFTER DAY!
YOU CAN BE SURE THE DEVIL'S TO PAY
THE MINUTE THAT YOU SAY NO.

MAKE SURE YOU NEVER SAY—
NO!

BELL
(After the song.)
But there's one problem left.

HUCK
How to end the feud.

BELL
Exactly, you guessed it.
We mustn't let them know.

HUCK
Oh, no, if they knew—
We're finished.

BELL
We're through.

THE FANTASTICKS
Callback Materials

HENRY/MORTIMER
pg 38-39

HENRY
Monologue

(EL GALLO, who has moved to the side, turns back. In response to HENRY's gesture, he returns and helps the old actor off the bench. As he steps down, he says.)

(HENRY)

Whee! Thank you.

(HENRY starts to exit, when suddenly there is heard.)

MORTIMER

Psst. Psst. — 'enry.

HENRY

(Trying to locate who it is through his myopic eyes.)

Hmm?

MORTIMER

(Speaks with a thick Cockney accent.)

Where do you want me?

HENRY

Oh! Off Left, Mortimer. Off Left.

(To the Audience.)

Peasants are always Off Left.

MORTIMER

'Enry.

HENRY

Hmm?

MORTIMER

Wot's me cue?

HENRY

I'll tell you when it's time.

MORTIMER

Righto.

(Starts off.)

HENRY

—Oh. And Mortimer! Don't forget. Dress the stage! Dress the stage! Dear friend, don't cluster up when you die!

(MORTIMER, willing but confused, nods in agreement and exits Left, bumping into scenery on the way. HENRY confides to the Audience.)

(HENRY)

He's still an apprentice, you know.

(To EL GALLO.)

Well, that about does it, I think. I imagine we'd better hide.

EL GALLO

Oh.

(Snaps his fingers and the MUTE goes to the Prop Box and removes the wooden Moon which he holds up in the air.)

I nearly forgot. I promised them moonlight.

#12 - Moonlight #1

(MUSIC: A harp glissando as EL GALLO takes the moon and hangs it on one of the poles. The lights become romantic and soft as the MUTE takes a delicately tattered blue and green china-silk "Glen Drop" and hangs it between the two upstage poles on the platform.)

HENRY

(Looking up at the blue lights, touched.)

Amazing!

EL GALLO

Beautiful, eh? A lover's moon. You go ahead, Henry. I'll be right there.

(As HENRY exits, EL GALLO sits on the bench on the platform and speaks to the Audience.)

You wonder how these things begin.

Well, this begins with a glen.

It begins with a season which,

For want of a better word,

We might as well call - September.

(MUSIC)

#12a - Moonlight #2

It begins with a forest where the woodchucks woo,
And leaves wax green,
And vines entwine like lovers; try to see it.
Not with your eyes, for they are wise,

The Fantasticks

CHARACTER: Very old and grand stage performer trying to "book the gig" after retiring

Sir, the Players have arrived!

Oh, don't look at us like we are, sir, please. Remove ten pounds of road dust from these ag-ed wrinkled cheeks. See make-up, caked...in glowing Powder Pink! Imagine a beard, full blown and blowing, like the whiskers of a bear! And hair! Imagine hair. In a box, I've got all colors. So I beg you--imagine hair! And not these clothes. Oh no, no, no. Dear God--not rags like any beggar has. But see me in a doublet! Mortimer, fetch the doublet!

There--Imagine! It's torn; I know. Forget it. It vanishes under light. That's it! That's the whole trick! Try to see me under light!

I recite. Watch this.

"Friends, Romans, Countrymen....

Screw your courage to the sticking place!

And be not sick and pale with grief

That thou, her handmaidens.

Should be more fair

Than she...

Is..."

Try to see it under light. I assure you--it's dazzling!

Perhaps you recall my Hamlet?

THE FANTASTICKS
Callback Materials

EL GALLO/LOUISA
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EL GALLO
pg 95-96

LUISA

What are you doing up in that tree?

EL GALLO

Growing ripe.

LUISA

Don't grow too ripe or you'll fall.

EL GALLO

Very wise.

LUISA

What do you see from up there?

EL GALLO

Everything.

LUISA

Really?

EL GALLO

Nearly.

LUISA

Do you see Matt?

EL GALLO

Do you care?

LUISA

No. I just wondered. Can I climb up there beside you?

EL GALLO

You can if you can.

(SHE climbs up beside him, sitting on the top of the chair back, her feet on the chair seat, so that her face is just below EL GALLO's. The stage is dark now, and only the "tree" is lit, their faces, one above the other, looking front. They sense each other's physical presence rather than actually seeing each other's face.)

LUISA

There! — I don't see everything.

EL GALLO

It takes a little while.

LUISA

All I see is my own house. And Matt's. And the wall.

EL GALLO

And that's all?

LUISA

All. Is it fun to be a bandit?

EL GALLO

It has its moments.

LUISA

I think it must be fun. Tell me, do you ride on a great white horse?

EL GALLO

I used to.

LUISA

But no longer?

EL GALLO

I developed a saddle rash. Very painful.

LUISA

How unglamorous. I never heard of a hero who had a saddle rash.

EL GALLO

Oh, it happens. Occupational hazard.

LUISA

Tell me: What is your favorite plunder?

EL GALLO

Plunder? I think that's pirates.

LUISA

Well then, booty.

EL GALLO

You've been reading too many books.

LUISA

Well, you must steal something!

EL GALLO

Oh, yes. I steal fancies. I steal whatever is treasured most.

LUISA

That's more like it. Precious rubies!

EL GALLO

Precious rhinestones.

LUISA

Rhinestones?

EL GALLO

Can be precious. It depends on the point of view.

LUISA

Well, it doesn't sound very sound. Economically, I mean.

EL GALLO

(Touched, in spite of himself.)

Pretty child.

LUISA

Do you think so? — Do I attract you?

EL GALLO

Somewhat.

LUISA

Oh. But that's splendid! Look, see this ribbon. That's where you gave me a bruise.

EL GALLO

I'm so sorry.

(Gently, HE kisses her arm. It literally takes her breath away. SHE touches the spot where he has kissed and then she speaks to him seriously, her earlier attempts at sophisticated bandying abandoned.)

LUISA

Tell me. Have you seen the world?

EL GALLO

A bit, yes.

LUISA

Is it like in the books?

EL GALLO

It depends on which books you read.

LUISA

The Adventures. The Romances. "Cast off thy name. A rose by any other name—"
Do you know that?

EL GALLO

Sounds familiar.

LUISA

"Put up thy sword. The dew will rust it!" That's Othello. He was older than Desdemona, but she loved him because he had seen the world. — Of course, he killed her.

EL GALLO

Of course.

LUISA

(Acting this out, deeply touched.)

"It is a far better thing that I do now than I have ever done before!" Isn't that beautiful? That man was beheaded.

EL GALLO

(Not deeply touched.)

I'm not surprised.

LUISA

Take me there!

EL GALLO

Where?

LUISA

To the parties! To the world!

EL GALLO

But I'm a bandit. There is a price upon my head.

LUISA

Oh! I was hoping that there would be!

#24 — Round and Round

EL GALLO

You and I?
Us together?

LUISA

Yes! Dancing forever and forever!

(MUSIC continues, very delicate and eerie, as EL GALLO holds his hand above her like a mesmerist, and LUISA closes her eyes.)

EL GALLO

ROUND AND ROUND,
TILL THE BREAK OF DAY.

(In the distance, we see MATT slowly making his way back, returning from his glorious adventure. If the OLD ACTORS have hustled him down the aisle earlier in the act, he will return from that way too. Otherwise he can be seen dimly upstage, making his way slowly down to the platform.)

MATT

BEYOND THAT ROAD LIES DESPAIR.

EL GALLO

BEYOND THAT ROAD LIES A WORLD THAT'S GLEAMING.

MATT

PEOPLE WHO ARE SCHEMING.

EL GALLO

BEAUTY!

MATT

HUNGER!

EL GALLO

GLORY!

MATT

SORROW!

EL GALLO

NEVER A PAIN OR CARE.

MATT

SHE'S LIABLE TO FIND -
A COUPLE OF SURPRISES
THERE...

(And HE sits, slumped over, on the edge of the platform by the stage left pole.)

LUISA

I'm ready. I won't be long.

(Once again, SHE starts to leave, but once again something makes her hesitate.)

You will be here?

EL GALLO

Right here. I promise.

(HE holds out his hand with the necklace as if to affirm his good faith. Reassured, SHE rushes off to the side.)

(EL GALLO looks at the necklace sadly. Then he turns to leave, only to find MATT standing, dirty and disheveled, blocking his path.)

MATT

Wait!

EL GALLO

Well. The Prodigal Son comes home.

MATT

Where did you get that necklace?

EL GALLO

What? Oh, this. Just a souvenir.

MATT

It's Luisa's, isn't it? You stole it!

EL GALLO

Please. She gave it to me. Not that it's any business of yours.

MATT

Give it back.

(MATT goes for the necklace. EL GALLO raises his hand and MATT falls back as if struck, then sinks slowly into a sitting position on the platform.)

#25a - Paradox

(EL GALLO moves on off into the shadows, at the side, and LUISA comes running back in, calling his name. Suddenly, as if by some quick instinct, SHE realizes that she has been left. Slowly, sadly, she sits on the opposite side of the platform from MATT and bows her head.)

EL GALLO

(Moving to center of platform to address the Audience.)

There is a curious paradox
That no one can explain.
Who understands the secret
Of the reaping of the grain?

Who understands why Spring is born
Out of Winter's laboring pain?
Or why we all must die a bit
Before we grow again.

(EL GALLO)

I do not know the answer.
I merely know it's true.
I hurt them for that reason;
And myself a little bit too.

(EL GALLO steps back into the shadows.)

MATT

(Looking up.)

It isn't worth tears, believe me.
Luisa, please—don't cry.

LUISA

(Also looking up.)

You look awful.

MATT

I know.

LUISA

What's that swelling?

MATT

That's my eye.

LUISA

And those scratches.
What in the world happened to you?

MATT

The world happened to me.

LUISA

Did you drink and gamble?

MATT

The first day, yes.
But the drink was drugged,
And the wheel kept hitting sixes.
Until I played a six.

LUISA

Did you serenade señoras?

MATT

I can't remember. I was drugged or hypnotized or something. There was a funny light—and mirrors.

LUISA

(SHE suddenly gets it.)

I know...

MATT

And music—some sort of strange music. And people turning, spinning—

LUISA

Wearing masks!

MATT

I remember crying out.

LUISA

But no one came to help you.

(Turns to him, tears in her eyes.)

I'm so sorry, Matt.

MATT

No. It's all right. I deserve it.

#26—*They Were You*

I've been foolish.

LUISA

I have, too. Believe me.
More than you.

(And simply—very simply—THEY sit facing forward and sing.)

MATT

WHEN THE MOON WAS YOUNG,
WHEN THE MONTH WAS MAY,
WHEN THE STAGE WAS HUNG FOR MY HOLIDAY,
I SAW SHINING LIGHTS
BUT I NEVER KNEW:
THEY WERE YOU.
THEY WERE YOU.
THEY WERE YOU.

LUISA

(Untying EL GALLO's red ribbon from her wrist and letting it fall to the floor.)

WHEN THE DANCE WAS DONE,
WHEN I WENT MY WAY,