

THE MAGIC FLUTE

Written by Steven Fogell
Based on the opera by Wolfgang Amadeus Mozart

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STORY OF THE PLAY

Follow Prince Tamino in this hilarious adventure as he travels to the castle of the evil Sarastro to save the princess Pamina. The fabled Queen of the Night has asked Tamino to save her daughter and to do so has armed him with a magic flute.

Along his journey he meets a wild cast of characters including Papageno, a bird-man creature; the three Muses who have a crush on Tamino; the intelligent Greenbird who fancies Papageno; and three special spirits.

Tamino and the others finally reach the castle where they meet more monsters and magic including three hungry rats, the not-so-bright guard Monostatos, the three temples who play mind games and Sarastro himself. Inside the castle our Prince, with the help of his magical flute, and Papageno, with his magical harp, pass the test by Sarastro. Even Princess Pamina is tested and from it finds out just who this "evil" Sarastro really is.

This thoroughly enchanting large-cast play is based on the opera by Wolfgang Amadeus Mozart.

CAST OF CHARACTERS

6 m, 6 w, 16 flexible

TAMINO: A young prince (our hero).

ARIA: Queen's muse.

ALLEGRO: Queen's muse.

ARPEGGIO: Queen's muse.

PAPAGENO: Bird-man creature, hunts for the Queen.

PAPAGENA/GREENBIRD: A bird-woman creature.

PRINCESS PAMINA: Daughter of Queen of the Night.

SARASTRO: An evil sorcerer.

QUEEN OF THE NIGHT: Magical Queen, rules darkness.

SPIRIT 1: The spirit of wind and air.

SPIRIT 2: The spirit of Earth and flowers.

SPIRIT 3: The spirit of fire and animal.

MONOSTATOS: Head monster of the castle of Sarastro.

RAT 1: A rat in the castle.

RAT 2: A rat in the castle.

RAT 3: A less intelligent rat in the castle.

REASON: Talking temple in castle.

NATURE: Talking temple in castle.

WISDOM: Talking temple in castle.

OLD MAN: Wise old man, lives in Temple of Wisdom.

GORGO: Monster guard in the castle.

RAX: Monster guard in the castle.

LORTHO: Monster guards in the castle.

GRIFFIN 1: Guard outside castle.

GRIFFIN 2: Guard outside castle.

INNOCENT: Prisoner in the castle.

FOLLOWER 1: Follower of Sarastro.

FOLLOWER 2: Follower of Sarastro.

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Character sizes based on amount of lines:

A - Characters Large

B - Characters Medium

C - Characters Smaller

A Characters

Tamino	Male
Aria	Female
Allegro	Female
Arpeggio	Female
Papageno	Male
Greenbird/Papagena	Female
Pamina/Painting	Female
Sarastro	Male

B Characters

Queen of the Night	Female
Spirit 1	Male/Female
Spirit 2	Male/Female
Spirit 3	Male/Female
Monostatos - monster	Male

C Characters

Rat 1	Male/Female
Rat 2	Male/Female
Rat 3	Male/Female
Nature	Male/Female
Reason	Male/Female
Wisdom	Male/Female
Old Man	Male
Gorgo - monster	Male/Female
Lortho - monster	Male/Female
Rax - monster	Male/Female
Griffin 1	Male/Female
Griffin 2	Male/Female
Innocent	Male
Follower 1	Male/Female
Follower 2	Male/Female

Also can be non-speaking roles of more monsters/followers.

PROPS

Bow, three silver arrows, net, birdcage, small harp, golden padlock, "talking" Pamina painting, flute, bag of water, rock, hand mirror, book, 2 blindfolds and a dagger.

SETS

The simple sets can be created by using different levels for different places in the story. Use painted drops to create the mountainside and inside and outside the castle. Use rolling platforms for the cell, garden, and three temples.

PRODUCTION NOTES

- 1) Since the story is based on the opera of the same name, it is fun to find an old recording of the original opera by Mozart and use the music for set changes before and after production. It doesn't matter if the music is in English, German, or Italian, the sound is still beautiful.
- 2) To create the serpent in the beginning of the story think of a Chinese dragon with the large colorful head and long fabric body. Use a fire extinguisher, hidden inside the head, with a puppeteer to shoot out the smoke.
- 3) The griffins can be large rod puppets on rolling blocks, made to look like stone with only moving heads and mouths. Controlled by long sticks, with puppeteers behind the blocks.
- 4) Have fun with the costumes! Bright colors and creative wigs and makeup can transform actors into bird-creatures and monsters. The rats can be large rat heads built on the top of baseball caps so as not to cover actors' eyes.
- 5) In the first production of this play the old man in the temple of wisdom was a 4-foot bun-raku puppet. It looked like a little golden alien. The puppeteer was dressed all in black behind the puppet.
- 6) The painting of Pamina should have a moving mouth which the character Tamino can operate from behind. Her lines can be recorded or spoken from offstage.
- 7) This story takes place in a world of magic and fantasy. Enjoy letting your imagination go wild when developing this production. Have fun!

ACT I

(AT RISE: A barren mountainside. TAMINO runs in carrying a bow but no arrows. He is pursued by a MONSTROUS SERPENT.)

TAMINO: Help me! Help me! Someone please! This can not be how my life ends!! Crushed between this monster's jaws!!! I have lost all my arrows and stand here defenseless!! Can anyone save me?

(The MONSTER rises high over TAMINO'S head as he falls to his knees.)

TAMINO: Oh, save me from this darkest fear!!! Have mercy!!! My fate has come to its final end!!! Please don't let this hurt ... much! Please, let it be quick! Dear gods, let it be quick!!!

(The MONSTER sprays out smoke.)

TAMINO: My final words will be ... will be ... they will be ... will be...

(HE faints and suddenly THREE MUSES appear, each with a silver arrow.)

ARIA: Die, foul monster!

ALLEGRO: Die by the power of these charmed arrows!

ARPEGGIO: The final triumph to be ours!!

ARIA: Thanks be to our swift bravery!

ALLEGRO: This helpless victim must now be set free!

(The MUSES all strike the BEAST with their silver arrows; it disappears in a blast of LIGHT.)

ARPEGGIO: My muses, look upon this handsome youth.

ARIA: How sweet. How fair.

ALLEGRO: The handsomest I've ever seen.

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ARPEGGIO: Like a painting, lying there.

ARIA: If ever love could sway my heart, this youth alone
would be that art.

ALLEGRO: Come, let's hasten to our Queen to tell her all
that we have seen.

ARPEGGIO: Perhaps this lad himself might find some way
to give her peace of mind.

ARIA: You go on then, or else we be late. I'll stay beside
him and wait.

ALLEGRO: No! You must hurry to the Queen for this is
great! I'll do the deed of staying and to wait!

ARPEGGIO: Why this petty fighting and debate? You two
go and I'll wait!!

ARIA: I'll remain with him and wait!

ALLEGRO: I'll watch out for him and wait!!

ARPEGGIO: I'll protect him and wait!

ARIA: I'll remain!

ALLEGRO: I'll watch!

ARPEGGIO: I'll protect!

ARIA: !!

ALLEGRO: !!

ARPEGGIO: !!

ARIA: Allegro, you always get your way!

ALLEGRO: Me? Arpeggio, you are the most selfish ...

ARPEGGIO: You want to talk selfish, that Aria!

ARIA: You stay behind as I go home? Yeah, right!

ALLEGRO: Leaving him here to be your own? No way!

ARPEGGIO: Face it we each want to be alone!

ARIA: True!

ALLEGRO: Yes, you are right.

ARPEGGIO: OK. Then what do we do?

ARIA: The longer I stay the more I yearn.

ALLEGRO: One quick glance and my heart burns.

ARPEGGIO: My head seems not able to turn.

(THEY stand still.)

ARIA: But still no one moves. It's not going to be me!

ALLEGRO: You two are the ones who should flee!

End of Freeview

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