

# PERUSAL SCRIPT

Mark Twain's



**A Play in Two Acts with Music**  
**For Young People and Their Families**

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**THE ADVENTURES OF HUCK FINN**

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Mark Twain's

# **The Adventures of Huck Finn**

**A Play in Two Acts with Music  
For Young People and Their Families**

Book and Lyrics by  
**R. Rex Stephenson**

Music and Lyrics by  
**John Cohn and C. Michael Perry**

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## **Cast of Characters** *(in order of appearance)*

11M 2W 6B 3G 4TB 2TG + townspeople

[Can be done with 6M 2W 3B 2G 4TB 2TG + townspeople (doubling in parentheses)]

**Huck Finn** (Teen boy 1)

**Pap Finn\*** (Actor 1)

**Tom Sawyer** (Teen boy 2)

**Joe Harper\*** (Teen boy 3)

**Ben Rogers\***(Teen boy 4)

**Tommy Barnes\***(Boy 1)

**Will Casey -- Gang\*** (Boy 2)

**Harry Grant -- Gang\***(Boy 3)

**Jim** (Actor 2)

**Woman in Hannibal\*** (Actress 1)

**The Duke** (Actor 3)

**The King** (Actor 4)

**Child** (Bouncing a Ball)\* (Girl 1)

**Preacher\*** (Actor 5)

**Man 1** (Actor 1)

Another Man 1 (Actor 6)

Woman 1 (Actress 1)

**Woman 2** (Actress 2)

**Child 1** (Girl 2)

Boy (waiting for steamboat)\* (Boy 1)

**Girl 1** (Girl 1)

Girl 2 (Girl 2)

**Man 1** (Actor 1)

**Woman 1** (Actress 1)

**Mary Jane Wilkes\*** (Teen girl 1)

**Susan Wilkes\*** (Teen girl 2)

**Dr. Robinson\*** (Actor 1)

**Woman 2** (Actress 2)

**Man 2** (Actor 5)

**Harvey Wilkes\***(Actor 6)

**William Wilkes\*** (Actor 1)

**Boy\*** (Boy 2)

**Aunt Sally Phelps\*** (Actress 2)

**Silas Phelps\*** (Actor 1)

**Son** (Boy 3)

**Daughter** (Girl 2)

**Man 1** (Actor 5)

**Man 2** (Actor 6)

**Children** in “The Noble Duke of York”

Other **townspeople**

(To utilize more women I cast these male roles with females dressed as males.

*Doubling could be as follows:*

**Actor 1**-- Pap Finn, Man 1, Man 1, Dr. Robinson, Silas Phelps,  
Peter Wilkes

**Actor 2** -- Jim

**Actor 3** -- The Duke

**Actor 4** -- The King

**Actor 5** -- Preacher, Man 2, Man 1

**Actor 6** --Another Man 1, Harvey Wilkes

**Actress 1** --Woman in Hannibal, Woman 1

**Actress 2** -- Woman 2, Aunt Sally Phelps

**Boy 1** -- Tommy Barnes, Steamboat boy.

**Boy 2** -- Will Casey, Boy

**Boy 3** --Harry Grant, Son

**Girl 1** -- Child with ball, Girl 1

**Girl 2** -- Girl 2, Daughter

**Teen Boy 1** -- Huck Finn

**Teen Boy 2** -- Tom Sawyer

**Teen Boy 3** -- Joe Harper

**Teen Boy 4** -- Ben Rogers

**Teen Girl 1** -- Mary Jane Wilks

**Teen Girl 2** -- Susan Wilks

(A minimal cast could cut the roles of Will and Harry and have their parts absorbed by Ben and Joe with one other boy to play the three small roles. Mary Jane and Susan could play all the girl parts. One Woman could play all the female roles.)

### **Musical Numbers**

#1- Robbers Way of Life -- Tom, Huck & Gang

#2- Free -- Jim & Huck

#3- Come All Sinners -- Crowd

#4- Right Thing To Do -- Huck

#5- Free (reprise) -- Huck

#6- Noble Duke Of York -- Children

#7- Fixed for Life -- King and Duke

#8- Free (reprise) -- Jim

#9- Run -- Jim, Tom, Huck

#10- Finale -- Huck

#11- Curtain Call--Company

## THE ADVENTURES OF HUCK FINN

*by Mark Twain.*

Adapted by R. Rex Stephenson.

Music by John Cohn and C. Michael Perry.

Lyrics by R. Rex Stephenson and C. Michael Perry.

11M 2W 6B 3G 4TB 2TG + townspeople

[Can be done with 6M 2W 3B 2G 4TB 2TG +townspeople, if desired]

Unit Setting.

This adaptation of Adventures of Huckleberry Finn follows Mark Twain's novel from Huck running away from The Widow Douglas to join Jim for their adventures down the Mississippi River. They encounter the King and the Duke; get involved in a Shakespearian production of "Romeo and Juliet," are joined by Tom Sawyer and end up at Aunt Sally's, where Jim is freed and Huck takes off for "Injun Territory." About 90 minutes.

## **Playwright's notes**

When one attempts an adaptation of a book that many critics believe is the greatest American novel, it's not something that is done in haste. I have loved this novel since I was introduced to it as a freshman in college. When I finally got the courage to adapt Mr. Twain's great book and into a play that is less than an hour and twenty minutes, I decided my primary focus would be on the relationship of Jim and Huck. While Huck puts up a good battle to not love Jim as a father, we gradually see him surrender and accept Jim as a person worth loving and trusting.

Since there are many scenes and locations for the play, action needs to flow quickly from one scene to another. Joseph Ray, who directed the first production at the Blue Ridge Dinner Theatre, used a series of platforms with a variety of levels that suggested different locales. The raft was created by the use of lighting. Stools, benches and boxes served in place of furniture. This economy created a play of fast paced action, while differentiating enough in locale not to confuse an audience.

*--R. Rex Stephenson*

## **The Setting**

Along the back of the stage are platforms of various heights. They should be of 3 to 4 different levels with the center platform the tallest. The center platform should be at least 10x10 with a trap door in it. It needs to be tall enough to utilize the trap. The downstage area is used for the raft, crowd scenes, and as other playing areas. The lights should be set so that they create at least 6 playing areas. Eight areas would be much easier to stage.

There is a large map of the Mississippi River with various points mentioned in the journey (Cairo, St. Louis, etc.) hung at the back of the stage. This is all the set requires. Thus this map should be elaborate and large enough for the audience to follow Huck and Jim's adventure.

The raft can be created by lighting and utilizing a small barrel to add variety.

If a more elaborate setting was desired, wagons and drops could be utilized to provide more specific locations; however it is important to the play that one scene flows almost instantly into another.

**R. Rex Stephenson** earned his Bachelor's degree in middle and secondary education at Ball State University. Upon graduation, Stephenson taught at Bayshore Middle School in Florida and Redkey High School in Indiana. He received his M.A. from Indiana State University in theatre and later accepted a position as drama professor at Ferrum College in Virginia. In 1984, he received his Ph.D. in educational theatre at New York University. Stephenson has had 13 plays for children and adults published: The Jack Tales, The Liberated Cinderella, Treasure Island, Galileo: Man of Science, The Jungle Book, A Christmas Carol, Connecticut Yankee, and Glorious Son of York (Published by Encore). Stephenson has been a winner in two major playwriting contests: The American Alliance for Theatre and Education 1995 for Too Free For Me (Published by Encore), and he was awarded the IUPUI National Youth Theatre Playwriting Competition "Excellence in Playwriting" for Jack's Adventures with the King's Girl. (Published by Encore) In 1996, he received an Appalachian College Association, "Faculty Research Fellowship," to research and write The World is My Parish, a drama about the life of John Wesley, the founder of Methodism. Stephenson lives in Ferrum, Virginia and he has three daughters, Janice, Jessica, and Juliet.

## THE ADVENTURES OF HUCK FINN

**HUCK:** *(Huck enters and sits in the center platform; lights come up slowly. Narrative)* You don't know about me without you have read a book by the name of *The Adventures of Tom Sawyer*, but that ain't no matter. That book was made by Mr. Mark Twain, and he said the truth mainly. There was things which he stretched, but mainly he told the truth. Now the way that the book winds up is this: Tom and me . . . Oh, I'm Huck . . . Huckleberry Finn to be exact. We found the money that the robbers hid in the cave and it made us rich. We got six thousand apiece, all gold. Now Judge Thatcher was appointed trustee of the money and gave it to us a dollar at a time. I didn't have a father that amounted to nothin' and so I was livin' with the Widder Douglas. She figured she would civilize me. I was reading the Bible, now and then, and only smokin' when I was outside, and even going to school every day. But then one day my no account Pap showed up.

*(Pap enters: he is unkempt, trashy looking)*

And he'd been drinking like always.

**PAP:** What new clothes? Starchy clothes. Pressed and ironed. You look like some kind of Sunday school boy, don't ya?

**HUCK:** Maybe I am and maybe I ain't.

**PAP:** Don't give me none of your lip. I'll take you down a peg or two before I'm done with you. I hear you go to school. Is that true?

**HUCK:** *(Proudly)* Yes sir, that's true.

**PAP:** You think you better than your father now, don't ya? Just because you can read and write. Who sent you to school?

**HUCK:** The Widder.

**PAP:** Well, I'll learn old lady Douglas not to meddle. And looky here, you'll drop out of that school or I'll beat you blue with a stick. What's that book about underneath of your arm?

**HUCK:** George Washington.

**PAP:** Huh? Lemme hear you read.

*(Huck slowly opens the book and begins to read; he doesn't read well.)*

**HUCK:** George Washington was a great man. He lived on the Potomac River at Mt. Vernon. His wife was named Martha.

*(Pap crosses over to Huck, hits him on head with book, knocks him down.)*

**PAP:** O.K. You can do it.

*(He is really angry now.)*

I won't have it. Next thing you know you'll get religion, too. I never see'd such a high falut'n son. They tell me you's rich. I heard about it a way down the river. That's why I come. You got six thousand dollars? Right?

**HUCK:** I ain't got no money. Judge Thatcher's got it.

**PAP:** You get it! I want it!

**HUCK:** I ain't got no money, I tell ya. You ask Judge Thatcher. He'll tell you the same.

**PAP:** I'll ask him. I'll make him pay up. Say, how much you got in your pocket?

**HUCK:** I ain't got only a dollar, and I want that ta . . .

**PAP:** Don't make no difference what you want. I want it for whiskey. Now give it to me.

*(Huck gives him the dollar. Pap exits.)*

**HUCK:** *(Narrative)* So Pap got drunk. Caused a ruckus and they throwed him in jail. And I was safe for a

week. It was about this time that Tom Sawyer showed up at the Widder's. Tom was probably the smartest boy what ever was. If'n there's anybody I'd ever trade places with, it would be Tom. He's a special feller and that's the honest truth.

*(Tom, Joe, and Ben enter.)*

**TOM:** Come on Huck. I'm formin' a gang.

**HUCK:** What kind of gang?

**TOM:** Robbers mostly. Joe Harper and Ben Rogers and some other boys are in. You want to join us?

**JOE:** Come in, Huck.

**BEN:** It'll be fun.

**HUCK:** Sure. I'm in.

*(Narrative)*

So off we followed Tom to a cave. He lit a candle.

*(Tom lights a candle, reveals several other boys; one is very young.)*

**TOM:** Now we'll start this band of robbers and call it Tom Sawyer's Gang. Everybody that wants to join has got to take an oath and write his name in *BLOOD!*

**JOE:** I'll do it.

**BEN:** Me, too.

**TOM:** All agreed.

**TOMMY B:** *(The youngest)* Does it have to be my blood? I always throw up when I see my blood.

**TOM:** Well, what do you think, boys?

**BEN:** Since Tommy's so little he can use my blood.

**TOM:** Good. Now here's the oath.

*(Tom reads)*

I vow and agrees to keep the secrets of our band; and if'n a boy betrays the gang, another boy will be ordered to kill that boy and all of his family and hack a cross on their breast, which is the sign of the gang. And a curse will be put on that boy and his name will be blotted out with *BLOOD!*

**BEN:** That's good, Tom.

**HUCK:** Where'd you get it? Did ya think it up out of your own head?

**TOM:** Mostly. But some I got from books.

**BEN:** *(He stands)* There's a problem, Tom. Huck got no family.

**TOM:** He's got a paw.

**BEN:** But he's in jail almost always and you can't kill somebody that's in jail.

**WILL:** I don't think Huck can be a part of our gang.

**JOE:** Nope. He's got no family to kill if'n he tells our secrets.

**TOM:** I think they're right, Huck. You gotta leave.

*(Huck gets up and starts to leave; boys improv "we're sorry Huck," etc. Finally, Huck thinks of an idea.)*

**HUCK:** What about the Widder? You could kill her.

**BEN:** That's a good idea. Huck lives with her.

**JOE:** But she's not kin.

**HARRY:** Nope. She's not blood kin.

**HUCK:** I know, but I's awful fond of her. Could we please kill her in place of my Pa that's a mean, onery drunk, that's never given me a kind word in his whole life. I mean, I loves the Widder . . . so you should be able to kill her.

**TOM:** Sounds reasonable to me.

**JOE:** She'll do.

**BEN:** Huck can come in now.

**TOM:** Stick a pin in your finger and place your bloody mark here.

*(Boys pass oath around, sticking the pin in their finger.)*

**TOMMY B:** I can't do it! I'll throw up on all of you. I can't!

*(He starts to cry.)*

**HUCK:** Here, I got some blood left. He can use mine.

**TOM:** Use Huck's. But for goodness sakes, stop sobbing. We can't have cry babies in a gang of robbers and murderers.

*(Huck blots paper for Tommy, who quits crying.)*

**JOE:** We gonna kill people?

**BEN:** Must we always kill everybody we rob?

**TOM:** It's best. Some authorities think different, but mostly it's considered best to kill them.

**HUCK:** All of them?

**TOM:** 'Cept those that are for ransom.

**BEN:** Ransom? What's that?

**TOM:** I don't know exactly, but I've seen it in all the books.

**BEN:** How we gonna do it, if we don't know what it is?

**TOM:** Well, I think it means we bring back the ones we don't kill and keep them 'til they're dead.

**JOE:** What a bothersome lot they'll be. Eatin' up everything and always trying to get loose.

**BEN:** I agree with Joe.

*(There is general agreement among the boys that ransom is a bad idea . . . finally Tom interrupts.)*

**TOM:** Listen. Don't you reckon that the people that make the books knows what the correct thing to do is?

Do you reckon you knuckleheads can learn anything?

**BEN:** All right. Do we kill the women, too?

**TOM:** Well, Ben, if I was as ignorant as you I wouldn't let on. You fetch the women to the cave and by and by they fall in love with you.

**JOE:** Seems to me the cave gonna get all cluttered up with lovesick women and men to be ransomed. There is gonna be no room for us.

**TOM:** I don't know what in the world is wrong with you all. Somebody wake up Tommy.

*(Huck wakes him up.)*

**TOMMY B:** I want to go home.

**TOM:** Can't. We're not done.

**TOMMY B:** *(Crying)* I want to go home. Nooow! And if'n you don't let me, I'll tell Maw all your secrets.

**BEN:** Stop crying, Tommy. You're a perfect sap-head.

**JOE:** If ya tell our secrets, we got to kill you and your maw.

**TOMMY B:** *(He cries louder.)* I want to go home. You can't kill my maw. Who would take care of me? I want to go home.

**TOM:** Here, Tommy.

*(Tom hands him a coin.)*

Here's a nickel. Now stop cryin'. Ben, take him home.

**BEN:** When do we meet again?

**JOE:** What about Sunday?

**BEN:** It wouldn't be right to rob and murder on Sunday.  
(*Boys all agree.*)

**MUSICAL #1 -- ROBBERS WAY OF LIFE**

**TOM:** A BAND OF ROBBERS! THAT WE BE!  
STOP E'VRY WAGON THAT WE SEE.  
AND WE WON'T LACK FOR COMPANY

**HUCK:** WITH E'VRY BOY ON THE MISSISSIPPI!

**BEN:** WE'LL PULL A SWITCH, MAN,  
WE'LL TAKE A RICH MAN FOR A HANDSOME RANSOM!

**JOE:** AND THEN WE CAN BE A DAPPER DAN!  
BECOME A RANSOM HANDSOME LADIES MAN!

**TOMMY B:** A BAND OF ROBBERS! THAT'S FOR SURE!

**HUCK:** WE'RE LIVIN' HIGH, NOT LIVIN' POOR!

**JOE:** WE GOT NO WIFE, YES, THAT'S THE CURE  
TO LIVE A ROBBERS WAY OF LIFE!

**HUCK:** WE'LL ROB AND PLUNDER,  
WE'LL LEAVE THEIR UNDERWEAR AND  
THEY'LL BE STANDIN'  
DOWN BY THE ROADSIDE WITHOUT A LOAD!  
SIDEWAYS AND UPSIDE DOWN!

**TOM:** WE'LL GO TO TOWN JUST GIMME YER HAND!

**BOYS:** WHILE ON THE HIGHWAY,

**TOM:** WE'LL DO IT MAY WAY AND BE KILLER DILLERS!

**BOYS:** AND ON THE BYWAY,

**HUCK:** IT'S SUCH A SLY WAY TO BE HOLDIN' GOLDEN JEWELRY!

**ALL BOYS:** WE'LL LIVE THE ROBBER'S WAY OF LIFE!

**HUCK:** (*Narrative*) Well, nothin' ever came of Tom's plan. We practiced some that week, but when Pap got out of jail he sued Judge Thatcher to give him my money.  
(*Pap enters*)

While he waited for the case to be tried he took and locked me in a little cabin on the Illinois side of the river. And he thrashed me.

(*Pap hits Huck.*)

**PAP:** Somethin' wrong with a gove'ment that won't let a father have his son's money. Yes sir, after all the 'spence of raisin' a son, the law cheats ya.

(*He hits Huck again.*)

I've got to be back in court. I'm lockin' you in and there's no way you can 'scape. I'll be back after my day in court. Don't eat too much of the food that's here. Understand? I needs a bottle. What a no account son you is.

(*He exits.*)

**HUCK:** *(Narrative)* I knew I had to get out of there and get free of Pap before he killed me. He'd just get so drunk and start hittin' me with a stick till he killed me. He wouldn't aim to, of course, but I'd be dead just the same. So I found a saw and cut

*(Pantomime action)*

my way out of the cabin.

*(Talking to himself)*

But Pap will jest find me again unless I could make him believe I was dead. I wish Tom Sawyer was here. He'd know how to do this right. How can I convince Pap that robbers broke in and killed me?

*(Pause)*

This is my plan. I'll take everythin' here. All the food and guns and tools. Put it in a canoe and leave. But there needs to be blood. I'll shoot a wild pig and spread its blood around and drag a sack full of rocks to the river and throw it in. So I done it. And then I padded to Jackson Island to hide out for a couple of days. Well, I lounged around the island for a day or two. Fishin' and eatin' Pap's grub, which he got with my money. Anyways, one day I went exploring and I spied a man

*(Jim appears)*

curled up in a blanket. It near gave me the willies. I hid and spied on him. I had my pistol ready. But when he stood up

*(Jim stands, stretches and drops blanket)*

it was Jim!

*(He yells to Jim).*

Hello, Jim. Good to see ya.

**JIM:** Don't hurt me. Don't! I haint never done no harm to a ghost.

*(Picks up stick and moves away.)*

Now you go and get in de river whah you b'longs. Don't bother Ol' Jim!

**HUCK:** Jim, it's Huck. You know me. I live with the Widder.

**JIM:** Yes sir. And I also knows that night 'fore last youse kilt and thrown into de river by robbers!

**HUCK:** Jim, I am no ghost.

*(He moves to him.)*

Here, touch me.

**JIM:** You get away from Ol' Jim 'fore I runs away.

*(Jim moves away.)*

I'z always good to you when you was alive. Now you be good to Jim when you's dead.

**HUCK:** I'm jest pretendin' to be dead to get away from my Pap.

**JIM:** He's a mean one, sure enough. Why does a ghost come here and trouble Ol' Jim?

**HUCK:** I ain't a ghost, I tell ya. Touch me with your stick.

*(Jim moves very carefully and touches Huck with the stick.)*

See, I'm alive.

**JIM:** *(Jim drops stick and carefully moves to touch Huck.)* I guess you ain't no ghost after all.

*(But when he finally lays a hand on him . . .)*

**HUCK:** Boo

*(Loud)*

Boooooo!

**JIM:** Help! Help! Huck's

*(He runs to hide.)*

a ghost and gonna kill Ol' Jim!

**HUCK:** (*Goes after him and puts his hand on him.*) I'm sorry, Jim. That was mean. Real mean. I'm not a ghost and I won't scare you no more. Want something to eat?

(*Jim is still tentative.*)

Come on. I'll fry you up some catfish and make some cornbread. Come on.

**JIM:** You's got fish and cornbread and maybe coffee?

**HUCK:** Sure. How long since you ate?

(*Huck moves to stage left and Jim follows.*)

**JIM:** I came heah the night you waz kilt.

**HUCK:** And been livin' on berries. You must be starved.

(*Narrative*)

So I fixed Jim lunch

(*Huck pantomimes giving Jim food.*)

and when we's finished, I said to Jim

(*To Jim*)

How do you come to be here, Jim?

**JIM:** Maybe I better not tell.

**HUCK:** Why, Jim?

**JIM:** Well, here is de reason. But you wouldn't tell on me if'n I tell you's, would ya, Huck?

**HUCK:** No, Jim. What you take me for? Why, I'm a member of Tom Sawyer's Gang. I can keep a secret.

**JIM:** Well, I b'lieve ya, Huck.

(*He rises.*)

I run off.

**HUCK:** (*He is shocked.*) Jim! You didn't!

**JIM:** You said you wouldn't tell, Huck. You said you could keep a secret.

**HUCK:** Blame me if'n I didn't. I said I wouldn't and I'll stick to it. People will call me a low-down, sow-bellied abolitionist, but that don't make no difference. I ain't goin' back to Hannibal no ways. So tell me all about it.

**JIM:** Miss Watson, she was fixin' to sell me. Me and my family. Sell me down to Orleans. And last week I noticed a slave trader roun' de place, look'n at me and my family. Then the vary night you's got kilt, I hear Miss Watson say she gonna sell me for eight hund'd dollars the very next day. I says bye mighty quick, I tell you.

**HUCK:** You're lucky they didn't catch you.

**JIM:** No luck. Everybody was frettin' over you, Huck. Tryin' to find your body and such. Nobody noticed Ol' Jim waz on de run.

**HUCK:** So Jim, let's make a pack to build a raft and leave this place forever. We'll make our fortune up north and become rich men. What do you say to that?

**JIM:** I'll 'scape on a raft with you, Huck. But I's already rich now.

**HUCK:** How can you be rich now?

**JIM:** I now owns myself. E'en I'z wuth eight hund'd dollars.

**HUCK:** (*Narrative*) So Jim and I, we lays around the island fishin' and sleepin' and doin' nothin' really. The river went to raisin' and that was good for us, 'cause lots of things come floatin' down the river when it gets high. We caught a raft. A real nice one, and one morning a two-story frame house come floatin' by. Jim and me got aboard to see what we could find.

(*They cross to the platform, stage right.*)

There's a man here asleep. Hello, you.

**JIM:** Let me go see, Huck.

*(Jim goes to the body.)*

De man ain't 'sleep. He's dead. Been shot in the back. I'll cover him up. Don't look at de face Huck. It's too ghastly. Look here.

*(Jim holds up a lantern and a knife.)*

**HUCK:** *(He crosses to Jim.)* It's a good lantern and knife.

**JIM:** And lots of candles en a quilt and ladies' dresses and bonnets.

**HUCK:** Here is some fishline and a good comb. You need this, Jim.

*(He sticks comb in Jim's hair.)*

**JIM:** Here somphin' for you, Huck.

*(He hands Huck a wooden leg.)*

**HUCK:** You never know, Jim, when this might come in handy.

*(He tries it on; too long for him.)*

It don't fit proper. You try it, Jim.

**JIM:** Give it to Ol' Jim.

*(He puts it on; too short.)*

Woun't work fer me, Huck.

**HUCK:** Let's look for the other one.

**JIM:** What other one?

**HUCK:** Why, Jim, don't you know nothin'? A body's got to have two wooden legs.

**JIM:** Now that don't make sense, Huck. A man couldn't walk if'n he had two wooden legs.

**HUCK:** Blame me, I knowed that. But what if he lost one or couldn't find it when he waked up in the morning?

Is he gonna lay there all day? He gets out his spare wooden leg.

**JIM:** Never thought 'bout that, Huck. Come on. We's got 'nough stuff.

*(Jim has picked up some dresses.)*

**HUCK:** Why are you taken' those dresses for, Jim?

**JIM:** Never can tell, Huck, what's needed on a trip down de river.

**HUCK:** *(Narrative)* The next morning Jim thought I ought to slip over to nearby Hannibal and find out what was going on.

*(To Jim)*

That's a good idea, Jim.

**JIM:** I think you should wear some of dem girl clothes we found. Dat ways nobody knows you is Huck.

**HUCK:** Now that sounds like something Tom Sawyer would do. Let's get me all dressed up, Jim.

**JIM:** Roll up your trouser-legs and slip on dis here dress.

*(Huck puts on the dress)*

**HUCK:** Help me git it fitted right. What about my hair?

**JIM:** Try dis' here sun bonnet.

*(He does.)*

Now walk like you're a girl, Huck.

**HUCK:** Like this?

*(He sways his hips too much.)*

**JIM:** You're not that kind of girl. Jest a little sway. Watch Ol' Jim.

*(He demonstrates.)*

**HUCK:** Got it.

*(Narrative)*

So I was off. I paddled to a shack a couple miles below Hannibal and knocked on the door.

*(He moves to stage left.)*

**WOMAN:** Come in. Take a cheer.

**HUCK:** *(In a falsetto voice.)* Thank ya, Mam.

**WOMAN:** What might your name be?

**HUCK:** Sara Williams.

**WOMAN:** You live 'bout here?

**HUCK:** No. I'm from Hookerville. Been walkin' all day. My mother's sick and I came to get my uncle Abner Moore. Does ye know him?

**WOMAN:** No. Don't reckon. You best stay the night. Find him in the morning. Take off your bonnet.

**HUCK:** No. I'll rest. Then I've got to find my uncle. Any news you care to share?

**WOMAN:** There was a boy named Huck Finn that was murdered.

**HUCK:** Who done it?

**WOMAN:** Lots of folks, I reckon, would like to know who killed him. Some thinks the boy's Pap done it.

**HUCK:** No. Is that so?

**WOMAN:** But then a slave ran away. Named Jim. Some thinks he done it!

**HUCK:** *(Forgets voice.)* Why he . . .

*(Returns to falsetto voice.)*

Go on. This is interestin'. Do tell!

**WOMAN:** There's a reward out for the slave: three hundred dollar. And a two-hundred-dollar reward for the Pap. Most folks believe it was one or th' ther.

**HUCK:** Well, where's Huck's Pap?

**WOMAN:** Nobody knows. He disappeared, too.

**HUCK:** Curious.

**WOMAN:** Well, I sent my man to get some help 'cause I seed smoke over on Jackson Island today. Reckon the slave or the Pap is hidden out there. My man will be there first light. What did you say your name was, honey?

**HUCK:** Mary Williams.

**WOMAN:** Thought you said your name was Sara.

**HUCK:** Oh, yes. Sara Mary Williams. Some calls me Sara, some calls me Mary.

**WOMAN:** Come on now, what's your real name? Bill or Tom.

**HUCK:** 'Scuse me, 'ma'am. I'd best be off.

*(Rises and starts to leave.)*

**WOMAN:** Wait. Wait. I don't mean you no harm. You wait!

*(She chases him around the table.)*

I'll turn you into the law if I catches you.

*(Huck has trouble running in a dress; he escapes to center stage.)*

**HUCK:** *(Narrative)* But I escaped. Tore off that girl outfit

*(He does.)*

and paddled back to Jackson Island as fast as I could. When I got back to the island, I said to Jim.

*(To Jim)*

Git up and let's git out of here."

**JIM:** Are they come fer us?

**HUCK:** For you, Jim. They all believes I'm dead and that you done it!

*(Narrative)*

So we packed everything on the raft

*(They pantomime)*

and by midnight we were a-movin' down that big still river.

*(Lights dim; blue lights up.)*

We floated down past St. Louis. Traveling at night, so no one would notice Jim. Eatin' and sleepin' and swimmin' when we wanted. Takin' it all around, we lived pretty high. I found some books on an abandoned steamboat and I was reading considerably to Jim about kings and dukes and how gaudy they dressed and how they called each other *your majesty*.

**JIM:** I didn't know dey was so many. 'Fore you read ta me, Huck, I only learn 'bout ol' King Sollermum and den de kings dat are in a pack of cards.

**HUCK:** There's lots of kings. Like in England and such.

**JIM:** What dey do Huck?

**HUCK:** They don't do nothing. Why how you talk. They jest set around.

**JIM:** Is that so? Now the kings you read me about in dem books, they went to war.

**HUCK:** Right. Now war is different or when they have to whack off somebody's head. Mostly I think they sit around the harem.

**JIM:** Round what?

**HUCK:** Harem. Where they keeps their wives. Remember Solomon had about a million wives.

**JIM:** I's remember dat now. I guess a harem's like a bo'd'n house. Must be a lot of racket. Why, a million wives would have a nursery full of chi'dren. You reckon?

**HUCK:** Never thought about that, Jim. I know Solomon was the wisest man that ever lived.

**JIM:** No. Lordy, who'd live with all dat noise? And you's knows de women all gonna fight. No peace and quiet.

**HUCK:** The Widder herself told me he was the wisest man. And Widder, she knows her Bible.

**JIM:** And you 'members he don want to cut the chile in two. What use is half a chile? Dat dumb. Plain dumb.

**HUCK:** You've clean missed the point. Blame it, you missed it a thousand miles.

**JIM:** Who? Me? Go 'long. De dispute warn't 'bout a half a chile. De dispute was 'bout a whole chile and a man who thinks he kin settle a dispute by cut a chile in two, he don't know enough to come in out of the rain.

**HUCK:** I never seen such a feller. Once you get a notion in your head there is no gittin' over it. Let me tell you about King Louis the Sixteenth. He got his head cut off in France. And his little boy the Dolphin, they put him in jail.

**JIM:** Po' little chap. He still there?

**HUCK:** Some says he escaped and come to America.

**JIM:** Dat's good! But we ain't got no kings here. What's he goin' ta do?

**HUCK:** I don't rightly know. Maybe he learns people how to talk French.

**JIM:** Huck, don't the French people talk de same way we does?

**HUCK:** Nope. Jim you couldn't understand a word they say. 'Spose a man was to come to you and say, "Polly vooo-Franzy." What would you think?

**JIM:** I'll take en bust him over de head. Dat is, if he warn't white.

**HUCK:** Shucks. He's only saying, "Do you know how to talk in French?"

**JIM:** Well, why den couldn't he say dat?

**HUCK:** He is saying it. It's a Frenchman's way.

**JIM:** Hush up. Ain' no sense in it.

**HUCK:** Look here, Jim; does a cat talk like we do?

**JIM:** No, a cat don't.

**HUCK:** Well, does a cow?

**JIM:** No, a cow don't, nuther.

**HUCK:** Does a cat talk like a cow, or a cow talk like a cat?

**JIM:** No, dey don't.

**HUCK:** It's natural and right for 'em to talk different from each other, ain't it?

**JIM:** Course.

**HUCK:** And ain't it natural and right for a cat and a cow to talk different from us?

**JIM:** Why mos' sholy it is.

**HUCK:** Well, then, why ain't it natural and right for a Frenchman to talk different from us? You answer me that.

**JIM:** Is a cat a man, Huck?

**HUCK:** No.

**JIM:** Well, den, dey ain't no sense in a cat talkin' like a man. Is a cow a man? Is a cow a cat?

**HUCK:** No, she ain't either of them.

**JIM:** Well, den! Dad blame it, why doan' he talk like a man? You answer me dat!

**HUCK:** *(Narrative)* I see it warn't no use wasting words. You can't learn a black man to argue. So I quit. Well, we was travlin' along lookin' for Cairo. That's where the Ohio River comes in and we gonna dock there and catch a steamboat to a free state -- so Jim wouldn't have to fear being sent back. One night it took a fog. *(Lights dim; fog appears.)*

I was in the canoe and Jim was on the raft. It was so thick a fog it was too dangerous to travel. Then we got separated. Jim must have lit a lantern. I could see a little light and I think he was "whoopin'." I don't know, *(They pantomime the action.)*

for nothing don't look nor sound natural in a fog. Then I lost the light and the sounds stopped. I fell in the river and when I got back in the canoe, I was so sleepy, I couldn't keep my eyes open. When I woke up I saw the raft in front of me. So I climbed on. Jim was asleep. I lay down on his leg and pretends to be asleep, too.

*(To Jim)*

Hello, Jim. We been asleep.

**JIM:** Goodness, is dat you, Huck?

*(He jumps up.)*

You ain' dead? You ain' drowned? It's too good for true, honey.

*(He grabs Huck.)*

Let me look at you, chile. Praise the Lord for savin' Huck.

*(He wipes his tears away.)*

**HUCK:** What's the matter with you, Jim? Have you been drinking?

**JIM:** No. Why you ask dat?

**HUCK:** You talk about me being dead or drowned and I been here all along.

**JIM:** Huck, now you look me in de eyes. Didn't we gits separated in de fog?

**HUCK:** What fog, Jim? What fog?

**JIM:** Why de fog dat's been aroun' all night. I called for you and lit my lantern. I thought "Ol' Jim, my poor boy was drown somewheres."

**HUCK:** There weren't no fog. I been here all along. I settin' here talkin' with you all night till you went to sleep. You must of been dreamin'.

**JIM:** But, Huck, is jis' as plain to Ol' Jim what happened. I got down on my knees and prayed that you would be spared. I tol' the Lord, "Take Jim, but spare Huck." I knew you'd drowned.

**HUCK:** It were a dream, Jim. Tell me all about it.

*(Narrative)*

So Jim described all the things that happened that night and I had him believin' it was only a dream.

**JIM:** That's was my dream, Huck. Jest as real as if'n' it all happened.

**HUCK:** Mighty scary dream, Jim.

**JIM:** I'm 'most afraid to go to sleep. Don't want 'nother dream. Don't wants to lose you again.

*(He gives Huck a hug and notices that his shirt is wet)*

Wait jest a minute. If you's been here all along and it were a dream, den how come your clothes are wet?

**HUCK:** *(He laughs)* Fooled you, Jim.

**JIM:** *(Rises)* When I thought you was lost, my heart waz mos' broke because I didn't k'yer no mo' what become of me or de raft. En when I wake up en fine you safe and soun', de tears come, I's so thankful.

**HUCK:** Jim . . . Jim.

**JIM:** You listen Huck, cause all you waz thinkin' 'bout waz how you could make a fool of Ol' Jim wit a lie. Dat make me ashamed of you, Huck.

*(Jim goes to the back of the raft.)*

**HUCK:** *(Narrative)* I felt so mean. I'd done anything if he'd forgive me.

*(To Jim)*

Jim, I's powerful sorry. If you can forgive me, I'd be grateful. I will never play another trick on you. I wouldn't have done that except I didn't realize it were so mean. Please Jim, I never apologized to a black man before . . . but you deserve it. Forgive me, please.

*(Jim looks at him.)*

Jim, you been better to me than my own Pap, and Jim, I reckon maybe I loves ya the way most folks loves their Pap.

*(He almost cries.)*

**JIM:** Now den, don't you go an' cry. It will be fine. You sleep now.

## **MUSICAL# 2 -- FREE**

**JIM:** I HAVE A FRIEND IN HUCK!

THO' HE AIN'T BLACK, LIKE ME.

WE IS TOGETHER NOW.

CLOSE AS FATHER AND SON.

HUCK SAYS HE LOVES OL' JIM,

NEVER A WHITE MAN SAID NOTHIN' LIKE THAT TO ME

MUST BE A SIGHT TO SEE:

WHITE AND BLACK LIVIN' HERE SIDE BY SIDE!

I AIN'T NO SLAVE, I IS FREE!

**HUCK:** WHAT DO I CARE WHAT THEY'RE SAYIN'!

LOTS OF FOLKS JUST THINK OF PRAYIN'!

NOT FOR ME, THIS THING CALLED STAYIN' STILL!

GOTTA MOSEY, GOTTA WANDER!  
 AIN'T A THING O' WHICH I'M FONDER;  
 GOTTA SEE WHAT'S OVER YONDER HILL!  
 NOW, I GOT A FRIEND HERE.  
 LOTS O' TIME TO SPEND HERE,  
 LEARNIN' HOW TO LIVE OUT ON MY OWN!  
 SURE AS HECK I'LL NEVER BE ALONE!  
 NOW, MY LIFE IS FULL AND FREE!

*(Repeat verses simultaneously)*

*(Lights up at end of song. He is frightened).*

**JIM:** Didn't we miss Cairo?

**HUCK:** Maybe we went by it in the fog last night.

**JIM:** Don't le's talk about it. Po ol' black man can't have no luck.

**HUCK:** We'll figure something out, Jim. We will.

**JIM:** It ain' your fault, Huck. It waz all too good to be fer real.

**HUCK:** *(Narrative)* Two or three days and nights went by, ever so quietly and smooth and lonely. Jest then, however, we heard dogs barking and men way off shouting.

*(Off stage sounds of dogs barking and men shouting.)*

**JIM:** You think some slave run away?

**HUCK:** I don't know Jim, but let's shove off.

**JIM:** Yes, sir. Let's git away from here.

*(Enter Duke and King; To Huck . . .)*

**DUKE:** Wait, let me aboard.

*(To King)*

Grab my hand, friend.

**KING:** *(To Duke; they are on raft now.)* What got you in trouble, mate?

**DUKE:** I was sellin' an article to take tartar off the teeth, and it does take it off, too. And generally the enamel along with it.

*(They both laugh.)*

Them folks got a mite angry. What happened to you?

**KING:** I'd been runnin' a little temperance revival 'bout a week. I was the pet of one of the lady folk, but when her daddy found out, they'd aim to tar and feather me. So I left.

**DUKE:** Old man, I reckon we'd make a might double team.

**KING:** I ain't undisposed. What's your line?

**DUKE:** Printers, patent medicine, theatre actor. Only do tragedy . . . anything that ain't work.

**KING:** I mostly doctor. Lay on hands, preach a bit. I'm good at camp meetings.

**HUCK:** How far you want to go? Jim and I, we hardly have room for company.

**DUKE:** I'll be off soon . . This is my luck. And me who I am. The awful secret of my birth . . .

**JIM:** Who is you?

**DUKE:** I will reveal it to you, for I have confidence in you. By rights I am a duke.

**JIM:** Naw, you can't mean it?

**DUKE:** Yes, Jim, I am the eldest son of the Duke of Bridgewater. All my land and manor houses and castles, all stole by my youngest brother. That is the secret of my birth

*(He does a fake cry.)*

I'm at your mercy, kind gentlemen.

**HUCK:** How can we help you?

**JIM:** Yes, Duke, Ol' Jim wants to hep', too.

**DUKE:** I'd feel a mite better if you called me *Your Lordship*. And don't sit till I've told you that you may.

**JIM:** (*Jumps up*) Get up, Huck.

(*Huck rises*)

Now, *Your Lordship* is da' better?

**DUKE:** Yes. You may be seated.

(*Jim and Huck sit.*)

**KING:** (*The King, who has listened with interest, now makes up a story, too.*) I too have been snaked!

**JIM:** Don't tell us, you done had a secret birth, too?

**KING:** Yes, my poor friend. I am the disappeared Dolphin, Louy the 17th, son of Louy the 16th and Marry Antonettie. That is my sad story.

**JIM:** Why, only a day or two 'go Huck was tellin' me 'bout you.

**KING:** It is sad, but true. I am the rightful King of France.

(*A false cry.*)

**JIM:** (*Stands and salutes*) We'z proud dat you is wif us your majesty mister King.

**KING:** Don't salute, boy. Call me *Your Majesty* and bow.

(*Giving the Duke a spiteful look.*)

I'm a higher rank than the Duke.

(*Pantomime: Jim waiting on them.*)

**HUCK:** (*Narrative*) These were just a pair of liars; warn't no Kings or Dukes. Jest low down frauds. I didn't tell Jim. I's afraid of the both of them. Not afraid for me, but what they might do to Jim if they knowed he was a runaway.

(*Jim pantomimes talking to the King.*)

**DUKE:** (*To Huck*) Is Jim a runaway slave?

**HUCK:** Goodness sakes, would a runaway slave head south?

**DUKE:** Reckon not. Don't forget you are to call me *Your Lordship*. So how come you and the nigra are on this raft alone?

**HUCK:** (*Narrative*) I made up this yarn about me takin' Jim down to my uncles in Orleans and how my Pap was following us about a week behind.

**DUKE:** Strange story. So why do you only travel at night?

**HUCK:** Boats keep stoppin' us, to ask if Jim's a runaway. Jest easier at night . . . cooler, too.

**DUKE:** I could see where they would. A runaway slave can be worth three or four hundred dollars.

**HUCK:** (*Narrative*) One day we put into a little one-horse town and the Duke and the King, they want to go for a look see.

**KING:** Huck, you and Jim come along.

**HUCK:** We be fine right here.

**DUKE:** Naw. We needs some coffee and you can buy it. I'll tell anyone that ask that Jim's my slave. Come on. Now!

**HUCK:** (*Narrative*) We went to town.

(*A child playing ball enters; The Duke wanders off.*)

**KING:** Young-un, where is everyone?

**CHILD:** They all went to the big camp meeting. Maw said more than two thousand folks come to hear that

preacher man.

**KING:** Why ain't you thar?

**CHILD:** Too much whooping. Too much hollering. Too much sittin'. I told Maw I was sick.

*(Exits)*

**DUKE:** *(Enters)* I found a print shop. It's unlocked. I'll print some posters so we can travel during the day.

Jim, you stay and help me.

**KING:** I'll take Huck and see if I can't make some quick money.

*(He grabs Huck by the collar.)*

Come on, boy.

*(They cross to camp meeting; Duke and Jim exit. A large crowd gathers. The preacher is in front; he is lining out a hymn for the crowd)*

### **MUSICAL #3 -- COME ALL SINNERS**

**CROWD:** COME ONE AND ALL, SICK AND SORE,  
LET'S THROW SATAN OUT THE DOOR  
YES, SIR!

COME ALL SINNERS AND REPENT  
JOIN ME ON THE MOURNER'S BENCH  
AMEN!

YES THE SERPENT IS REALLY HERE.  
OH ME?

SO BE SAVED AND HAVE NO FEAR.  
HALLELUJAH!

COME ALL SINNERS AND REPENT.  
JOIN ME ON THE MOURNER'S BENCH.  
AMEN!

HEAVEN IS HERE FOR US  
PRAISE BE!

THE DOOR IS OPEN FOR THE JUST.  
HALLELUJAH!

COME ALL SINNERS AND REPENT  
JOIN ME ON THE MOURNER'S BENCH  
AMEN!

**PREACHER:** Glory. Glory. Let us today throw the brazen serpent into the wilderness. Look at sin no more.

**CROWD:** Glory . . . A-a-men.

**PREACHER:** Oh sinners, come to the mourner's bench ... come those that have sinned!

**CROWD:** Amen!

**PREACHER:** Let this water from the River of Life

*(He holds up a pitcher of water.)*

cleanse away all that is sinful. Feel this water and be set free.

**CROWD:** Amen, Glory! Glory! Hallelujah!

**KING:** I want the water, preacher. I want to be cleansed of my sins and they be bad sins, too.

*(He crosses to preacher.)*

**PREACHER:** Here, my son.

*(He pours a little water on him; King reaches up and tips the pitcher so most goes on the King.)*

**KING:** I need lots of water, cause I got lots of sin.

**CROWD:** Poor pitiful soul!

**PREACHER:** Tell us your sins, brother.

**CROWD:** Yes, tell us your sins. Glory!

**KING:** I'm a pirate . . .

*(Crowd reacts)*

I pirate in the Indian Ocean. And I've killed and robbed and done other mean things--I couldn't say in front of these ladies and children. I have sinned!

**CROWD:** Lord, he's a sinner.

**KING:** But when I come to your service, preacher, and heard your inspired words and beautiful songs, it made me want to be a new man. I will follow the true path.

**CROWD:** The True Path. Glory!

**KING:** I'm going back to the Indian Ocean . . . Without any money . . . and convince every pirate to follow the Lord. And when they try to thank me, I'll say no! Thank the preacher that saved me from sin!

**PREACHER:** Let's pray for him, brothers and sisters.

**KING:** Yes, pray and pray that somehow I'll git the money, cause I'm broke now. And when I get the money, I'll go back to those sinning Pirates to save their souls. It will take a long time, but I'll do it. I got the spirit now.

*(He's crying.)*

I love ever one of you.

*(He cries more.)*

**PREACHER:** Let's take up a collection, so our newly converted brother can save the pirates.

**CROWD:** Amen, Glory Hallelujah!

**MAN 1:** I'll pass a hat

*(As he passes the hat, the preacher has his hand on the King's head prayin'; the King is trying to look to see how much money he is getting. Lots of improv: "Here's a dollar brother," etc.)*

**KING:** I'll take that, brother.

*(He grabs money.)*

Bless all of you. I'll leave now so I can start converting the pirates.

*(Backing away)*

Bless all of you.

*(He grabs Huck; they cross stage; crowd exits.)*

**HUCK:** *(Narrative)* When we got back to the raft, the Duke and Jim waz already there.

**DUKE:** Did you have a good run?

**KING:** I took in over a hundred dollars. I was a fine sinner, I waz. What 'bout you?

**DUKE:** I stole almost fifty dollars and some whiskey. I also printed up these.

*(Holds up a poster.)*

**KING:** (Reading poster) "\$200.00 reward for Jim, a runaway slave." What's this fer?

**DUKE:** Now we can run in daylight. If anyone asks about Jim, we'll jest say we captured him and are takin' him to Orleans for the reward.

**KING:** Pretty smart. Let's have a drink.

*(They sit at rear of raft and drink.)*

**JIM:** Huck, does dey remind you of da kinda kings and dukes you read ta me 'bout?

**HUCK:** Why, Jim?

**JIM:** Not dat I mind . . . but I's don't think dey real kings.

**HUCK:** They're not, Jim. They are frauds.

**JIM:** I thought so. I tried ta git dat king to tell me French, but he said dat he forgot it. I even said, "Party-voov-Franzy," He didn't knowed what I says.

**HUCK:** I know.

**JIM:** What den we gonna do, Huck?

**HUCK:** I don't rightly know, Jim. I afraid that they will turn you in as a runaway if they get suspicious of us. We gots to bide, our time Jim, till we can escape.

**JIM:** I hope 'hit won't be too long. Every day we's gittin' close to Orleans. We needs ta go north.

**HUCK:** I know.

**JIM:** When we's git ta a free state, Ol' Jim will work so hard and never spend a penny till he's got de money to buy his wife.

**HUCK:** You miss her, Jim?

**JIM:** Powerful. And my two chill'en. My wife and I, we'z gonna work hard and buy dem chill'en. And if'n dey don't sell dem, I's gonna hire an ab'litionist to go an steal dem from Miss Watson

**HUCK:** *(Narrative)* It near froze me to hear such talk. I had helped Jim run away and now he come right out flat-footed sayin' he would steal his children. Children that belonged to a friend of mine. Miss Watson was a woman that had always treated me kindly. My conscience was bothering me powerful.

*(Huck sings; lights fade; blue up.)*

#### ***MUSICAL #4 -- THE RIGHT THING TO DO***

**HUCK:** I DONE WRONG! I DONE SINNED!

I DONE STOLE THIS BLACK MAN, JIM.

WHAT SHOULD I DO NOW?

WHAT HAVE I ALLOWED?

I'LL PADDLE TO SHORE AND GIVE UP JIM.

'CAUSE THAT'S THE RIGHT THING TO DO.

AND THAT'S WHY I'M BLUE.

THAT'S THE RIGHT THING TO DO

*(BRIEF INSTRUMENTAL)*

I LIKE HIM. I LOVE JIM.

BUT STEALIN' CHILDREN'S GOTTA BE WRONG.

I DON'T KNOW WHERE I BELONG.  
 BUT I KNOW RIGHT FROM WRONG.  
 AND THAT'S THE RIGHT THING TO DO  
 AND THAT'S THE WHY I'M BLUE  
 THAT'S THE RIGHT THING TO DO.

*(At the end of song lights come up a bit.)*

**JIM:** Huck, I'm a free man 'cause of you. Jim won't ever forgit you. You'll figure how ta git Ol' Jim to de North. You's de only friend Jim got now.

**HUCK:** Go to sleep now, Jim, and I'll stand watch. And Jim, no more talk about stealin' your children. I think I can see why you might consider it . . . but my conscience would like it better if you didn't talk about it.

**JIM:** Whatever you says, Huck. You is de only white man ever been kind to Ol' Jim. De only white man I ever trust.

**HUCK:** *(Narrative)* Well, we's floating down the river, and a couple of days had passed. The King and Duke were asleep as usual. This night Jim says to me.

**JIM:** My po' chill'en, 'Lizabeth and little Johnny . . . I ain't ever gonna to see dem no mo', Huck.

**HUCK:** You will, Jim.

**JIM:** I been sittin' here thinking of a bad thing I done to 'Lizabeth.

**HUCK:** You don't want to think of bad things, Jim. Not way out here.

**JIM:** It's got to tell ya, Huck. It's de time I treat 'Lizabeth so ornery. She warn't 'bout fo' year ole and she had had de sk'yarlet fever. She had it tough . . . but den she got well.

**HUCK:** That's good, Jim.

**JIM:** Deys mo', Huck. One day she was stannin' around, en I says to her, "Go find your Maw." She never done it; jis' stood dah, smiling up at me. So I says mighty loud, "Doan' you hear me? Go find your Maw." But she doan' say nothin', Huck, jest stood there smilin' at Jim. Dat made me mad and I slap de side of her head and sent her a sprawlin'.

**HUCK:** That's nothin' compared to the way my Pap . . .

**JIM:** *(Interrupting)* Dey's mo', Huck. So den I left da room, en when I come back dat child was still standin' right there . . . tears runnin' down her cheek. My but I waz mad cause she hadn't gone to find her Maw and I's gone hit dat child again! But then 'long come de wind en slam de door, behind de child, Ker-blam! It waz loud and po' little 'Lizabeth never move. So I walk behind her en all of a sudden I yells, "POW!" Jest as loud as I could. She never budge.

**HUCK:** Had the fever made her deaf, Jim?

**JIM:** Oh, she was plumb deaf en dumb, Huck. I bust out a cryin' and grab her up in my arms en say, "Oh, de po' little thing. Lord forgive Ol' Jim, 'cause he never forgive hisself as long as he lives."

*(Jim turns away crying.)*

**HUCK:** *(Narrative; Huck studies Jim a moment.)* I do believe Jim cared jest as much for his people as white folks does fer their'n. It didn't seem natural. Folks, even preachers, had said that colored had no notion of families or no ties with their children. But Jim, I reckon he cared fer his family. Lot more than my Pap ever cared fer me. Strange, ain't it?

**JIM:** You wants Ol' Jim to watch, so you can sleep?

**HUCK:** Naw, Jim. You sleep now.

*(Jim lies down by Huck; Jim quietly reprises "Free "; Huck looks off into the distance. Lights fade slowly.)*

**MUSICAL #5 -- FREE (REPRISE)**

**HUCK:** GOTTA MOSEY, GOTTA WANDER!  
AIN'T A THIN O' WHICH I'M FONDER;  
GOTTA SEE WHAT'S OVER YONDER HILL!  
NOW, I GOT A FRIEND HERE.  
LOTS O' TIME TO SPEND HERE,  
LEARNIN' HOW TO LIVE OUT ON MY OWN!  
SURE AS HECK I'LL NEVER BE ALONE!  
NOW MY LIFE IS FULL AND FREE!

**End of Act I**

**(20 pages in ACT TWO)**