

# GINA AND THE PRINCE OF MINTZ

A MUSICAL IN TWO ACTS

By Charles Kondek and Steve Liebman

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**GINA AND THE PRINCE OF MINTZ**  
**By Charles Kondek and Steve Liebman**

**BASED ON “GINA FARINA AND THE PRINCE OF MINTZ,”**  
**WRITTEN AND ILLUSTRATED BY NANCY PATZ**

**SYNOPSIS:** This family musical is a fairy tale with contemporary sensibilities concerning a spirited young girl, Gina, a superlative baker of pies, who is determined to go out into the world “to make my way as I bake my pies and wake each day to a new surprise.”

The story is framed by the zany exploits of a group of Traveling Players. Gina joins them and soon finds herself in the kingdom of Mintz, ruled by a handsome but grumpy Prince. Mintz is also a place where, “within the city limits, the law prohibits any negative utterance, any negative mumbling mutterance.” But Gina, having a mind of her own, dares an emphatic “NO!” when the Prince demands that she stay in Mintz and bake pies only for him. Delightful complications ensue, including the slaying of a giant green dragon with horrible breath, before Gina and the Traveling Players continue on their bumpy but adventurous way to parts unknown.

**CAST OF CHARACTERS**  
**(6 MEN, 2 WOMEN, EXTRAS)**

GINA FARINA (F).....	(126 lines)
PRINCE (M).....	(115 lines)
PRIME MINISTER (M).....	(71 lines)
SHELDON/FATHER (M).....	(29 lines)
CAPTAIN (M).....	(58 lines)
LOUISE (F).....	(29 lines)
ALISTAIR (M).....	(41 lines)
STAGE MANAGER/TONY (M).....	(6 lines)
ACTORS (M/F).....	Five speaking parts (17 lines combined)
TOWNSPERSONS (M/F).....	Five speaking parts (12 lines combined)

*GINA AND THE PRINCE OF MINTZ*

**EXTRAS**

TRAVELING PLAYERS  
TOWNSPEOPLE  
MARKETPLACE PEOPLE  
ACROBATS  
MUSICIANS  
ETC.

**MUSICAL NUMBERS**

**ACT ONE**

SONG 1	<b>TOOLS OF THE TRADE</b> .....	COMPANY
SONG 2	<b>BEHOLD VOLZANO</b> .....	CAPTAIN, TOWNSPEOPLE
SONG 3	<b>GINA FARINA PIES</b> .....	CAPTAIN, TOWNSPEOPLE
SONG 4	<b>GINA FARINA PIES (PART 2)</b> .....	CAPTAIN, TOWNSPEOPLE
SONG 5	<b>I HAVE TO GO AND BE ME</b> .....	GINA
SONG 6	<b>OFF WE GO</b> .....	COMPANY
SONG 7	<b>NO ONE SAYS “NO” TO THE PRINCE OF MINTZ</b> .....	GINA, PRIME MINISTER, TRAVELING PLAYERS
SONG 8	<b>NO ONE SAYS “NO” TO THE PRINCE OF MINTZ (PART 2)</b> .....	GINA, PRIME MINISTER, TRAVELING PLAYERS
SONG 9	<b>I SULK ALL DAY</b> .....	PRINCE
SONG 10	<b>NO ONE SAYS “NO” TO THE PRINCE OF MINTZ (REPRISE)</b> .....	PRINCE, PRIME MINISTER
SONG 11	<b>I AM ANGRY</b> .....	PRINCE
SONG 12	<b>EV’RY NOW AND THEN</b> .....	GINA
SONG 13	<b>PERCHING ON LADDERS</b> .....	PRINCE
SONG 14	<b>I MAY BE BOLD</b> .....	GINA
SONG 15	<b>POSTCARDS 1</b> .....	FATHER
SONG 16	<b>CONSTANTINOPLE</b> .....	INSTRUMENTAL
SONG 17	<b>COME WITH ME</b> .....	PRINCE, TOWNSPEOPLE
SONG 18	<b>EVEN WHEN THE GRAVY ISN’T LUMPY</b> .....	GINA
SONG 19	<b>I AM ANGRY (REPRISE)</b> .....	PRINCE, TOWNSPEOPLE

*GINA AND THE PRINCE OF MINTZ*

**ACT TWO**

SONG 20	<b>H-I-T</b> .....	TRAVELING PLAYERS
SONG 21	<b>H-I-T (PART 2)</b> .....	TRAVELING PLAYERS
SONG 22	<b>POSTCARDS 2/ NO ONE SAYS “NO” TO THE PRINCE OF MINTZ</b> .....	GINA, FATHER
SONG 23	<b>I’M BEGINNING TO LIKE HER</b> .....	PRINCE
SONG 24	<b>TOOLS OF THE TRADE (REPRISE)</b> .....	TOWNSPEOPLE
SONG 25	<b>DRAGON MELODRAMA</b> .....	GINA, ALISTAIR, PRINCE, TOWNSPEOPLE
SONG 26	<b>HAPPY!</b> .....	GINA, COMPANY
SONG 27	<b>HAPPY! (PART 2)</b> .....	GINA, COMPANY
SONG 28	<b>OFF WE GO (REPRISE)</b> .....	GINA, TRAVELING PLAYERS
SONG 29	<b>CURTAIN CALL</b> .....	COMPANY

DO NOT COPY

ACT ONE

**SETTING:**

*The backstage area of a small theater.*

**AT RISE:**

*ACTORS and MUSICIANS enter through a stage door carrying dance bags, garment bags, instrument cases, etc. They are led by the CAPTAIN, a tall, dashing actor of the old school. Members of the CREW come in with wardrobe and lighting road boxes. One MUSICIAN has a bass drum, another has a snare drum.*

*LOUISE, a show biz 'gypsy' with a loud mouth, looks around, checking out the new space.*

**CAPTAIN:** *(With an energetic sigh and a flip of his cape; grandly.)*  
Ah! A new day, a new theatre!

**LOUISE:** But it looks like the same old crummy dressing rooms.

**CAPTAIN:** Say something positive, Louise. *(This is followed by a 'ta-dum-dum' from one of the DRUMMERS.)*

**ACTOR #2:** *(Dead pan.)* Funny!

**LOUISE:** All right, it beats the unemployment office.

**CAPTAIN:** *(Sweetly.)* Remember, Louise, we Traveling Players always walk on the sunny side of the street, the happy side.

**LOUISE:** Oh, yes, of course. How could I have forgotten?

**CAPTAIN:** *(Sneering.)* Read the fine print.

**STAGE MANAGER:** *(Entering.)* Step lively, kids, I'm calling half hour.

**LOUISE:** What? We just got here. I'm not even awake yet.

**STAGE MANAGER:** It's an early show.

**LOUISE:** And earlier than yesterday's early show. What are we going to do tomorrow, a special matinee at dawn?

**ACTOR #3:** There's always the unemployment office.

**LOUISE:** At least there you get to talk to friends.

**ACTOR #1:** You have friends?

**LOUISE:** *(Threateningly.)* I'm going to remember that.

**CAPTAIN:** Enough! Let's get unpacked. *(To SHELDON.)* Sheldon, you'll be playing the father again.

**SHELDON:** What? Yesterday you said I could have tomorrow off.  
Today.

**CAPTAIN:** No, yesterday I said that tonight I would give you  
tomorrow off.

**SHELDON:** Tomorrow?

**CAPTAIN:** Right

**SHELDON:** (*Puzzled.*) So I'm playing the father again tonight?

**CAPTAIN:** (*Walking away; shaking his head.*) We'll talk about it  
tomorrow. (*Shouting to ALISTAIR*) Alistair, what's the house  
like?

**ALISTAIR:** The house likes a good show. And it's filled. Not an  
empty seat. SRO!

**SHELDON:** (*On his way out; to ALISTAIR.*) Just so you know, I'm  
playing the father tonight. I'm off tomorrow.

**ALISTAIR:** We have no show tomorrow. We're all off.

**SHELDON:** (*After a moment; puzzled.*) Right.

*The COMPANY gets busy: road boxes and crates get opened and  
costumes and props are taken out. The MUSICIANS begin warming  
up and the bleats and honks and drum rolls soon become the  
introduction to the opening number.*

### **SONG #1: TOOLS OF THE TRADE (COMPANY)**

**LOUISE:**

FROM A BOX  
AND A TRUNK  
COME SHOES AND SOCKS  
AND ASSORTED JUNK:

**CAPTAIN:**

TOOLS OF THE TRADE!

**ACTOR #4:**

HERE'S A PIN  
AND A RING  
OF SHINY TIN  
AND A BALL OF STRING:

**ALISTAIR:**

TOOLS OF THE TRADE!

*Other COMPANY MEMBERS join in and as the number continues, the mentioned items (as well as other items not mentioned, but which are flown in or carried in from off stage) begin filling the stage.*

**COMPANY:**

A CANE, A WIG,  
AND A THINGUMAJIG,  
A RAG AND A FLAG  
AND A BOWL WITH A HOLE  
UNION SUITS  
AND A PAIR OF OLD BOOTS,  
A CAKE AND A RAKE,  
ONE CIGAR, ONE GUITAR.

**LOUISE:** *(Holding up a huge apple core.)*

WE EVEN HAVE THIS DRIED UP APPLE CORE,  
BUT NO ONE REMEMBERS WHAT IT'S FOR.

**ACTOR #4:** *(Speaking.)* Alistair?

**ALISTAIR:** Not sure, but I think it was that awful thing we once did about Adam and Eve. No, maybe it was "Snow White."

**COMPANY:**

HERE'S A FIFE,  
HERE'S A ROSE  
A RUBBER KNIFE  
AND A RUBBER NOSE,  
TOOLS OF THE TRADE!  
A BALLOON,  
BIT OF LACE,  
A CARDBOARD MOON  
WITH A SMILING FACE,  
A BASSOON  
IN A LEATHER CASE,  
A SPITTOON  
AND A CHINESE VASE:  
TOOLS OF THE TRAVELING PLAYERS TRADE!

GINA AND THE PRINCE OF MINTZ

**ALISTAIR:** *(Grandly; speaking to the CAPTAIN as music continues.)*

The actors are come hither, my lord.

**CAPTAIN:** Alistair, we're not doing "Hamlet" tonight, we're doing "Gina Farina."

**ALISTAIR:** The one about the pies?

**CAPTAIN:** The one about the pies.

**ALISTAIR:** Yummy. *(Calling out an order.)* Unpack the pies.

**CAPTAIN:**

THE TRAVELING PLAYER CARRIES ALL THAT HE NEEDS  
TO HELP HIM MASTER ANY PART FROM WALK-ONS TO LEADS.  
WITHOUT THE BITS AND PIECES  
IN HIS VALISES,  
NO ACTOR SUCCEEDS.

**COMPANY:**

A BOOK, A SPEAR  
AND THE HEAD OF A DEER,  
A ROCK AND A CLOCK  
AND A FISH ON A DISH,  
ONE BASEBALL BAT,  
ONE TYROLEAN HAT,  
AN URN WITH A FERN,  
PAIR OF DICE, PAIR OF MICE

**ACTOR #5:**

WE EVEN HAVE THIS PHONY, PLASTIC LEG,  
AS WELL AS ONE VERY ROTTEN EGG.

**ACTOR #5:** *(Tossing the egg to LOUISE. Speaking.)* Here, Louise, catch!

**LOUISE:** What? *(Catching the egg and getting a whiff.)* Oh, gross. This is disgusting. Yuck! *(After throwing the egg off stage, threateningly to ACTOR 5.)* I'm going to remember that.

**COMPANY**

WE'VE A MAP  
AND A PAIL,  
A DUNCE'S CAP  
AND A MERMAID'S TAIL:  
TOOLS OF THE TRADE!



WITH A PLUME  
AND A CAPE,  
AN OLD STRAW BROOM  
AND A TATTERED DRAPE  
PROUDLY DISPLAYED,  
WATCH US PARADE,  
SOME ARE WORN AND SOME ARE PLAYED  
SOME WERE BOUGHT AND SOME WERE MADE  
TO BRIGHTEN UP THE MASQUERADE:  
TOOLS OF THE TRADE!  
TOOLS OF THE TRADE!  
TOOLS OF THE TOOLS OF THE TRAVELING PLAYERS TRADE!

*At the end of the number, the stage resembles a flea market/used clothing/furniture shop. It is completely filled with props of all sorts and sizes, along with pieces of scenery and musical instruments, etc. Some of these items will later appear in other scenes as part of scenery/décor. As an example, the stuffed fish could hang on the wall of the PRINCE'S turret; the mermaid's tail would become the tail of ALISTAIR'S dragon. Also, in the course of the number, the PLAYERS have replaced their contemporary rehearsal clothes with their costumes for the play "Gina Farina."*

**CAPTAIN:** Are we ready?

**STAGE MANAGER:** Ready!

**CAPTAIN:** Then we begin.

**SHELDON:** (*Slightly tipsy.*) And I'm playing the father, right?

**CAPTAIN:** Very good, Sheldon, very good.

**STAGE MANAGER:** (*Calling out.*) Curtain.

**LOUISE:** (*Late; rushing in to take her place.*) Wait!

*The CAPTAIN glares at LOUISE as the lights change, getting brighter and flooding the stage to indicate the rising of the imaginary curtain.*

**SONG #2: BEHOLD VOLZANO  
(CAPTAIN, TOWNSPEOPLE)**

**CAPTAIN:** (*Out to the audience.*) Fair ladies, gracious gentlemen,  
delightful children of all ages, (*Sings operatically.*)

BEHOLD VOLZANO! BELLA VOLZANO!

*The CAPTAIN signals and a cannon is fired, filling the stage with smoke which, as it clears, reveals a quaint, picture-book setting, the previous stage full of props, costumes, bits of other scenery having been magically transformed into the small town of Volzano, and the TRAVELING PLAYERS have become its happy, peasant TOWNSPEOPLE, frozen in a colorful bucolic tableau.*

**CAPTAIN:** Sweetly nestled in the soft, green rolling hills of the Italian countryside, (*Singing.*)

**MEN:**  
LONG AGO AND FAR AWAY.

**WOMEN:**  
LONG AGO AND FAR AWAY.

**CAPTAIN:**  
BUT FOR NOW IT'S AS NEW AS TODAY  
AND AS NEAR AS RIGHT HERE.

**SONG #3: GINA FARINA PIES  
(CAPTAIN, TOWNSPEOPLE)**

**CAPTAIN:** (*Speaking invitingly.*) Join us, please. Volzano is special. It's the home of Gina Farina, and it's a special day in this special town: It's baking day. Take a deep breath. See what I mean? (*Singing.*)

**CAPTAIN:**  
AH, THAT SMELL,  
THE SMELL-THAT-RINGS-A-BELL SMELL,  
THE SWELL SMELL  
WE KNOW AND LOVE SO WELL SMELL.

**TOWNSPEOPLE:**

PIES! PIES!  
GINA FARINA PIES!  
SAMPLE A NICE  
DELICIOUS SLICE  
AND LISTEN TO HOW  
YOUR TUMMY SAYS "WOW!"

FIRST PRIZE:

GINA FARINA PIES!  
SHE'S AN ARTISTE  
TO SAY THE LEAST,  
'CAUSE YUMMIES LIKE THESE  
DON'T FALL OUT OF TREES.

THE LASS  
COULD PASS  
THE TASTIEST BAKING TEST HANDS DOWN.  
NO TEASE,  
YES SHE'S  
THE ABLE-EST BAKERESS IN TOWN!

**CAPTAIN:** (*Speaking.*) Yes, dear friends, each pie is perfection,  
and . . . (*Singing.*)

WHAT A TREAT,  
A TREAT WE LOVE TO EAT, TREAT,  
THE SWEET TREAT  
THAT SIMPLY CAN'T BE BEAT, TREAT.

**TOWNSPEOPLE:**

PIES! PIES!  
GINA FARINA PIES!  
TRY THEM AND SEE,  
YOU'LL SOON AGREE  
THAT NO GINA PIE  
IS PIE IN THE SKY.

GINA AND THE PRINCE OF MINTZ

FRENCH FRIES  
CANNOT COMPARE WITH PIES  
MADE EV'RY DAY  
THE GINA WAY,  
WITH LOVE AND WITH CARE,  
WITH FLOURISH AND FLAIR.

WITH HINTS OF QUINCE  
AND CINNAMON IN AMONG THE PLUMS!  
A CRUST THAT'S JUST  
SO HEAVENLY LEMONY ONE HUMS,  
AS IT TICKLES THE GUMS,  
ERASING THE GLUMS.  
AND HERE SHE COMES:  
GINA! GINA!

*The TOWNSPEOPLE are positioned to welcome GINA, who fails to make her entrance. After a moment's hesitation, THEY repeat the cue.*

**TOWNSPEOPLE:**  
AND HERE SHE COMES:  
GINA! GINA!

*The music grinds to a halt.*

**TOWNSPEOPLE:**  
GI . . . NA . . . , GI . . . NA . . . !

**CAPTAIN:** *(Speaking, out of character.)* All right! Hold it! *(Calling.)*  
Alistair! Where is she?

**ALISTAIR:** *(With a shrug.)* The bathroom?

**CAPTAIN:** *(Calling off stage.)* GINA! You missed your entrance.  
AGAIN. *(To ALISTAIR; snarling.)* Third time this week.

**ALISTAIR:** I had nothing to do with it.

**LOUISE:** *(To the other TRAVELING PLAYERS.)* Neither did I, so  
you can all stop looking at me. *(Aside.)* But I say good riddance,  
just the same.

**CAPTAIN:** *(Announcing.)* Okay, everybody, wrap it up, the show's  
over.

**SHELDON:** You see? I knew I wasn't playing the father tonight. I knew it.

**CAPTAIN:** Tomorrow, Sheldon, tomorrow.

**SHELDON:** (*Acting.*) Tomorrow and tomorrow creeps in its petty pace . . .

**CAPTAIN:** (*To audience.*) I'm sorry, ladies and gentlemen, we don't use understudies and our leading lady seems to have disappeared. Since we can't do the show without her, we're canceling the performance. (*To ALISTAIR; angry.*) AGAIN!

**ALISTAIR:** (*To the audience.*) I had nothing to do with it. Believe me. (*To the PLAYERS.*) All right, gang, pack up the pies.

*There is considerable grumbling and the PLAYERS begin dismantling the set. A girl from out of the audience comes running down the aisle.*

**GINA:** (*From the house; in the aisle.*) Wait! Excuse me! Hello?

**ALISTAIR:** Get your refund from the box office.

**GINA:** I don't want a refund.

**CAPTAIN:** And we don't give out autographs.

**GINA:** I don't want an autograph.

**ALISTAIR:** What is it you do want?

**GINA:** I want to join your acting company – just as the Gina joins the Famous Traveling Players in the play you're doing.

**ALISTAIR:** The play we *were* doing. Didn't you hear? The girl who plays the part of Gina isn't here.

**CAPTAIN:** It's a tradition in the theatre: no Gina, no show.

**ALISTAIR:** And our Gina is definitely a no-show.

**GINA:** I'll play the part.

**LOUISE:** (*Anxiously; concerned.*) Ah, Captain, could I have a word?

**GINA:** I've seen this play before – lots of times. I love it.

**LOUISE:** (*Aside.*) What we don't need is another girl who thinks she can act.

**ACTOR #2:** Right. We already have one of those.

**GINA:** (*To the CAPTAIN.*) I practically know it by heart.

**LOUISE:** (*To ACTOR 2.*) I'm going to remember that.

**GINA:** I'm so like your Gina in real life I could play her with my eyes closed.

**CAPTAIN:** (*Snarling.*) But we need someone who can play her with her eyes open. (*To ALISTAIR.*) Alistair, arrange for refunds, and let's get out of here. (*To audience.*) Again, ladies and gentlemen, sorry. Perhaps another time. (*Calling off.*) Tony, save the lights.

**SHELDON:** (*To the CAPTAIN.*) And tomorrow night I have the night off, right?

**CAPTAIN:** Wrong. You have tonight off. I told you that yesterday. There's no show tonight, so you have the night off. Sheldon, it's really very simple.

*The ACTORS continue with their packing up and clearing away the set. The "show" lights are turned off, the work lights are turned on, and the house lights come up. A few members of the audience (plants) complain and exit up the aisles. GINA, in a last ditch effort, jumps onto a crate and proclaims:*

**GINA:** The Show Must Go On.

**LOUISE:** (*Aside.*) Now that's original.

**SHELDON:** (*To GINA.*) The show can't go on because I'm not playing the father tonight. I have the night off.

**CAPTAIN:** Listen here, little girl – whatever your name is . . .

**GINA:** Gina.

**CAPTAIN:** Gina?

**GINA:** Yes.

**LOUISE:** The plot, as we say, thickens.

**GINA:** Gina Farina.

**LOUISE:** And thickens.

**GINA:** And just like the Gina Farina in this musical, I also bake very good pies. Everyone says so – especially my father.

**SHELDON:** I'm playing a father tomorrow night.

**ALISTAIR:** (*Interested; mouth watering.*) What kind of pies, exactly?

**GINA:** Apricot chiffon, banana cream, key lime, sweet potato, nuted pumpkin, peanut butter, gooseberry, raspberry, strawberry, blueberry, coconut custard, German chocolate, and good old fashioned apple.

**ALISTAIR:** (*Already sold.*) As a rule, we don't pay much.

**GINA:** I'll do it for nothing.

**CAPTAIN:** Why?

**GINA:** I've a mind of my own and a heart set on adventure. And every now and then, one should try something new.

**LOUISE:** (*Aside.*) Which could get you into a whole lot of trouble.

**ALISTAIR:** (*To GINA.*) Excuse me. One minute. (*Taking the CAPTAIN to one side.*) Full house, Captain, that's a lot of refunds.

**CAPTAIN:** (*After a thought or two; to GINA.*) Talent?

**GINA:** Acting talent . . . ? I'm not sure.

**LOUISE:** (*To the CAPTAIN.*) The other girl playing Gina didn't have any – which is what I've tried to tell you – so what's the problem? Let's get on with it. I do have another life.

**GINA:** But, sir, I am sure about pies. I'm very good. Everybody says so.

**LOUISE:** (*Aside.*) Especially her father.

**SHELDON:** No, I'm the father, but not tonight.

**GINA:** If you let me play the part, I'll bake you the most splendiferous pies you've ever tasted. Just like Gina. Life imitating art!

**LOUISE:** Give me a break!

**ALISTAIR:** (*Aside; to the CAPTAIN.*) Real pies to eat, Captain, not cardboard, and last night I dreamt I was being swallowed up by a large cherry cream.

**LOUISE:** I'm partial to a nice rhubarb tart.

**ACTOR #4:** To match your personality.

**TRAVELING PLAYERS (ALL):** (*Sing-song.*) She's going to remember that!

**CAPTAIN:** (*Having taken GINA aside.*) Cranberry orange?

**GINA:** With my eyes closed . . . (*And before the CAPTAIN can respond.*) and opened.

**CAPTAIN:** ALISTAIR!

**ALISTAIR:** Now what?

**CAPTAIN:** Get a costume and script – we've a new member of the famous Traveling Players.

**ALISTAIR:** (*Ecstatic.*) YES!

**CAPTAIN:** *(Continuing.)* And hurry, we've kept *(Gesturing to the audience.)* these good people waiting long enough. *(To the audience; in character.)* Fair ladies, gracious gentlemen, delightful children of all ages. *(Emoting; melodramatically.)* The Show Will Go On! *(Calling off.)* Tony, lights. *(To the onstage PLAYERS.)* All right, positions. Pick it up from the middle of PIES!

**SHELDON:** So I have tonight off, and I'm playing the father tomorrow.

**CAPTAIN:** No, Sheldon, you're playing the father tonight. Now!

*The "show" lights restore and the bits of scenery/props that were removed and costumes that were taken off are now brought back and all is as it was. The musical GINA FARINA continues as the TOWNSPEOPLE sing:*

**SONG #4: GINA FARINA PIES (PART 2)  
(CAPTAIN, TOWNSPEOPLE)**

**TOWNSPEOPLE:**

WITH HINTS OF QUINCE  
AND CINNAMON IN AMONG THE PLUMS!  
A CRUST THAT'S JUST  
SO HEAVENLY LEMONY ONE HUMS.  
YUMMM! HUMMM!

**CAPTAIN:** *(Aside; to AL/STAIR.)* I'm afraid we might be putting on a few extra pounds this tour.

**AL/STAIR:** *(Cheerfully agreeing; stoically.)* We'll do what we have to, sir.

*If possible, more energetically than before:*

**TOWNSPEOPLE:**

PIES! PIES!  
GINA FARINA PIES!  
SHE'S AN ARTISTE  
TO SAY THE LEAST,  
'CAUSE YUMMIES LIKE THESE  
DON'T FALL OUT OF TREES.



NO LIES,  
AWESOME IN ANY SIZE.  
HER TART MERINGUE  
HAS QUITE A BANG,  
HER STRAWBERRY GLAZE  
WILL SIMPLY AMAZE.

AND HOT OR NOT,  
CONFESS, HER IMPRESSIVE PIES CAN'T MISS.  
ONE BITE  
AND RIGHT AWAY IT'S,  
OH, SAY HELLO TO BLISS.

YUM, YUM, YUM, YUM, YUM, YUM!  
WHAT'S THAT AROMA  
CALLING ME HOME –  
A SCENT SENT FROM THE GODS?

**GINA:** (*Spoken.*) Hey guys, it's pies!

**TOWNSPEOPLE:**

PIES! PIES! PIES! PIES! PIES!  
GINA FARINA,  
GINA FARINA,  
GINA FARINA PIES!

*The STAGE MANAGER hurries on and speaks in a loud stage whisper.*

**STAGE MANAGER:** Heads up. We're running late, so cut to the scene where Gina tells her father she's leaving. (*Calling out.*) Sheldon?

**SHELDON:** I know, I'm playing the father. But I was supposed to have tonight off.

*The town square of Volzano is quickly replaced by a small kitchen in the house GINA shares with her FATHER. GINA, now costumed as the GINA in the play being performed by the TRAVELING PLAYERS, enters, script in hand.*

**FATHER (SHELDON):** (*Putting on his chef's hat while entering the scene. Upset.*) What? How can a simple baker's daughter join the Famous Traveling Players? You know nothing about the theatre.

**GINA:** I've already joined, father. The Captain said I could, and in exchange all I have to do is bake pies – something I know a great deal about. Apricot chiffon, banana cream, key lime, sweet potato . . .

**FATHER:** Yes, yes, I know. You've a mind of your own, Gina, and a heart set on adventure, but this is . . . this is . . .

**GINA:** (*Pointing to his line in the script.*) Foolishness.

**FATHER:** (*Snarling; out of character; in a loud whisper.*) I know the line. I'm acting. I pause for effect – as do all good actors.

**CAPTAIN:** (*Standing in the wings.*) He's right, Gina.

**GINA:** Sorry.

**CAPTAIN:** Go on.

**FATHER:** (*Saying his line brusquely.*) Foolishness.

**GINA:** (*Continuing from the script; cautiously.*) Father, my great wish is to go with the Famous Players (*Music.*) and travel the world,

**SONG #5: I HAVE TO GO AND BE ME  
(GINA)**

**GINA:**  
TO MAKE  
MY WAY  
AS I BAKE  
MY PIES,  
WAKE  
EACH DAY  
TO A NEW SURPRISE.

**FATHER:** (*Speaking.*) No surprises here, Gina, in your own back yard?

**GINA:** My own back yard . . . (*Singing.*)

FULL OF NEIGHBORS AND FRIENDS.  
EACH OF WHOM TEASES  
WITH COMFORTING SQUEEZES  
WHEN THINGS GO WRONG . . .

*(Speaking.)* I'll miss all that, it's true *(Singing.)*

BUT IS HERE WHERE I BELONG?

**FATHER:** *(Speaking.)* What do you mean?

**GINA:** Remember what you've always told me: it's best to be who you are, not someone else. *(Imitating her father; sings.)*

EVER HEARD OF CABBAGES  
CLAIMING TO BE KINGS?  
A BIRD'S A BIRD,  
A ROSE A ROSE,  
WHO THEY ARE,  
WELL EACH OF THEM KNOWS.

*(Speaking as herself.)* I think I know who I am, but I just have to be sure. *(Sings.)*

I HAVE TO GO  
AND BE ME,  
TO PRACTICE BEING SOMEONE I AM FOND OF.

THAT'S ALL I KNOW  
TO BE: ME,  
AND ONE DAY BEING SOMEONE I AM PROUD OF.

SOMEBODY ELSE MAY SAY,  
"HEY, I'LL STAY,"  
AND THAT'S, HEY,  
QUITE OKAY.  
BUT I WILL DO THE THING I MUST,  
CAN'T SIT STILL GATHERING DUST,  
SIT UNTIL I'M COVERED IN RUST.

**FATHER:** *(Speaking sadly over music.)* Gina, Gina, Gina.

**GINA:** I love you. Leaving is hard, and I'll be sad and lonely, but if I don't go, I may regret it the rest of my life. But I'm not going forever, I'm not disappearing. There'll be lots and lots of visits. *(With a cheerful nudge.)* And think of the postcards you'll be getting. *(Sings.)*

*GINA AND THE PRINCE OF MINTZ*

SOMEBODY ELSE MAY SAY,  
“HEY, I’LL STAY,”  
AND THAT’S, HEY,  
QUITE OKAY,  
BUT I WILL DO THE THING I MUST,  
CAN’T SIT STILL GATHERING DUST,  
SIT UNTIL I’M COVERED IN RUST.  
THAT’S NOT HOW YOU GROW,  
THAT’S THE ONE THING I KNOW.  
I HAVE TO GO  
TO BE  
ME!

*GINA’S FATHER holds out his arms and GINA runs into them. THEY embrace warmly.*

**CAPTAIN:** Time, Gina Farina.

**GINA:** Goodbye, Daddy.

**FATHER:** *(Fighting back tears.)* Bye, Gina. *(After a moment.)* A word of caution on your travels. Beware the town of Mintz, ruled by a prince grumpy and mean. No one ever goes to Mintz except by mistake, even the people who live there.

**CAPTAIN:** Be assured, good sir, Gina will be well cared for.

**FATHER:** *(To GINA, embracing her again.)* Don’t forget the postcards.

**GINA:** I won’t.

**CAPTAIN:** Company, we travel.

*The COMPANY arranges themselves into ‘traveling’ positions and away they go. The scenery changes behind them from the kitchen to the open road and beyond. The FATHER takes a telescope (leftover from the first scene) and, at one side of the stage, watches the PLAYERS as they travel.*

**SONG #6: OFF WE GO  
(COMPANY)**

**PLAYERS:**

OFF WE GO WITH A HOP AND SKIP,  
TRY TO STAY AWAKE SO AS NOT TO TRIP.  
DOWN THE ROAD AND BEYOND THE HILL,  
UP THE PATH AND AROUND THE BEND,  
PAST THE WOODS AND ACROSS THE FIELD . . .

**CAPTAIN:** *(Speaking.)* To?

**ALISTAIR:** *(Reading a road sign which has just appeared.)* Tortoni-town!

**CAPTAIN:** Ah, yes, Tortoni-town, I remember it well. They love us here.

**PLAYERS:** *(In a new 'traveling' position.)*

OFF WE GO WITH OUR HEADS HELD HIGH,  
NOTHING OVERHEAD BUT A CLEAR BLUE SKY.  
DOWN THE ROAD AND BEYOND THE HILL,  
UP THE PATH AND AROUND THE BEND,  
PAST THE WOODS AND ACROSS THE FIELD . . .

**CAPTAIN:** *(Speaking.)* To?

**ALISTAIR:** *(Reading another newly appearing sign.)* Tortellini-town.

**CAPTAIN:** *(Puzzled; gesturing.)* But isn't that the town we just . . . ?

**PLAYERS:** *(Yet another 'traveling' position.)*

OFF WE GO WITH A GREAT BIG SMILE,  
COUNTING ALL THE STEPS THAT MAKE UP A MILE.  
DOWN THE ROAD AND BEYOND THE HILL,  
UP THE PATH AND AROUND THE BEND,  
PAST THE WOODS AND ACROSS THE FIELD . . .

**CAPTAIN:** *(Speaking.)* To? *(After a moment, as ALISTAIR doesn't answer.)* Well?

**ALISTAIR:** I don't know.

**CAPTAIN:** Don't know? DON'T KNOW? Check the map.

**ALISTAIR:** It looks as though we wandered off the map. Crossed the border or something. *(In a panic; trying to explain.)* There was a black and white cow back at the last intersection.

**GINA:** So . . . ?

**ALISTAIR:** That's where we turned left.

**CAPTAIN:** So . . . ?

**ALISTAIR:** I think we should have turned right.

**GINA:** So . . . ?

**ALISTAIR:** *(In tears.)* So . . . sorry!

**CAPTAIN:** So where are we?

**GINA:** *(As a sign appears.)* Look, a sign. What's it say?

**ALISTAIR:** Welcome to M-m-m-mintz!

**GINA:** Mintz?!

**CAPTAIN:** Mintz?!

**PLAYERS:** MINTZ?!

**CAPTAIN:** The one place in the whole world we shouldn't be in, we're in.

*PLAYERS ad lib gasps of horror.*

**SONG #7: NO ONE SAYS "NO" TO THE PRINCE OF MINTZ  
(GINA, PRIME MINISTER, TRAVELING PLAYERS)**

**GINA:** *(Reading the sign; sings.)*

REMEMBER BY DAY,  
REMEMBER BY NIGHT,  
IN MINTZ THE PRINCE IS ALWAYS RIGHT,  
SO DON'T EVER, EVER, EVER . . .

*The sentence is completed by the PRIME MINISTER as HE enters, mumbling, bumbling along, thoroughly preoccupied.*

**PRIME MINISTER:**

SAY "NO" TO THE PRINCE,  
SAY "NO" TO THE PRINCE,  
NEVER SAY "NO" TO THE PRINCE.  
SAY "NO" TO THE PRINCE,  
SAY "NO" TO THE PRINCE,  
NEVER SAY . . .

(Noticing the PLAYERS, speaking.) What? Who are you? What are you doing here?

**CAPTAIN:** (Grandly, with considerable flair.) We are the Famous, the world famous, Traveling Players.

**GINA:** And we're lost. We can't find out way.

**PRIME MINISTER:** (Pointing to the sign.) And you also can't read.

**CAPTAIN:** Then the sign means what it says?

**PRIME MINISTER:** All signs mean what they say, especially in Mintz! I ought to know. I'm the official sign writer. I'm also Prime Minister. Now, if you read further you'll see it also says . . .  
(Sings.)

**SONG #8: NO ONE SAYS "NO" TO THE PRINCE OF MINTZ  
(PART 2)**

**(GINA, PRIME MINISTER, TRAVELING PLAYERS)**

**PRIME MINISTER:**  
RIVERS MAY FLOW,  
FLOWERS MAY GROW,  
BUT NO ONE SAYS "NO"  
TO THE PRINCE OF MINTZ!

CANDLES MAY GLOW,  
DEBTORS MAY OWE,  
BUT NO ONE SAYS "NO"  
TO THE PRINCE OF MINTZ!

WITHIN THE CITY LIMITS  
THE LAW PROHIBITS  
ANY NEGATIVE UTTERANCE,  
ANY NEGATIVE MUMBLING OR MUTTERANCE.

SO, BUGLES MAY BLOW,  
ROOSTERS MAY CROW,  
SNOWFLAKES MAY SNOW,  
RIBBONS MAY BOW,  
BUT NO ONE SAYS "NO!"  
DO NOT SAY . . .

(To the PLAYERS; questioningly.) Yes?

GINA AND THE PRINCE OF MINTZ

**PLAYERS:**

NO, NO, NO, NO, NO  
TO THE PRINCE OF MINTZ!

**PRIME MINISTER:** Exactly. Keep that in mind and you'll have a wonderful stay in Mintz. And you do have to stay in Mintz. At least 24 hours, to give me time to collect the tax you owe.

**GINA:** Tax? What tax?

**PRIME MINISTER:** The Passing-Through-Mintz tax.

**GINA:** Ridiculous! We'll just see about that.

**PRIME MINISTER:** What's your name, little girl?

**GINA:** Gina Farina.

**PRIME MINISTER:** Gina Farina. Catchy. (*Ominously.*) Easy to remember.

**GINA:** And I've a mind of my own and a heart set on adventure.

**ALISTAIR:** (*Eating a piece of pie.*) And she bakes the best pies ever.

**PRIME MINISTER:** What kind of pies, exactly?

**GINA:** Apricot chiffon, banana cream, key lime, sweet potato, nuttled pumpkin, peanut butter, gooseberry, raspberry, strawberry, blueberry, coconut custard, German chocolate, and good old-fashioned apple.

**PRIME MINISTER:** Maple pecan?

**GINA:** No problem.

**PRIME MINISTER:** Blackberry walnut?

**GINA:** A cinch.

**PRIME MINISTER:** Spiced peach?

**GINA:** Give me the peach, I'll give you the pie.

**PRIME MINISTER:** My grandmother's lemon buttermilk?

**GINA:** (*Stumped.*) Lemon buttermilk . . . ?

**PRIME MINISTER:** My *grandmother's* lemon buttermilk.

**ALISTAIR:** That's not fair.

*From off stage comes the booming voice of the PRINCE of Mintz calling for the PRIME MINISTER and it sets the PLAYERS scurrying.*

**PRINCE:** PRIME MINISTER!

**PRIME MINISTER:** (*To GINA; exiting.*) We'll talk later. I'm being paged.



*Singing "Never say 'No' to the Prince" under his breath, the PRIME MINISTER "enters" the turret of the castle, which the PLAYERS have just finished building, and finds the PRINCE in a rage.*

**PRINCE:** Toasted almonds? Candied sweets? Honeybun cinnamon? Spices and succulent meats? What's going on down there in Mintz?

**PRIME MINISTER:** The Famous Traveling Players are here, my lord, and with them is a young and very pretty baker named Gina Farina. I'm told she's a genius when it comes to pies, but she's never heard of my grandmother's lemon buttermilk, so I'm slightly suspicious. She's very independent, set on adventure, and has a mind of her own.

**PRINCE:** She can keep her mind. I'll take the pies. Bring her to me.

**PRIME MINISTER:** She's here. She followed me. Wants to talk about the Passing-Through-Mintz tax.

**GINA:** *(Entering; cheery.)* Good morning, Mr. Prince. The Famous Traveling Players have just arrived, and I think this idea about the Passing-Through-Mintz is . . .

**PRINCE:** *(Interrupting.)* Before you say another cheerful word . . .

**SONG #9: I SULK ALL DAY  
(PRINCE)**

*PRIME MINISTER hits a triangle.*

**PRINCE:**

I SULK ALL DAY IN THE TURRET OF MY CASTLE,  
SO ANY ONE GIVING ME THE LEAST BIT OF SASS'LL  
BE CHAINED TO A POST, BURNED LIKE TOAST.  
MENTION TAX, GET THE AX!

**GINA:** *(Speaking while attempting to exit.)* Well, in that case . . .

**PRINCE:** Wait. I'm told you bake wonderful pies, except for the Prime Minister's grandmother's lemon buttermilk, which I don't like anyway, so you'll move into the castle and bake your pies only for me.

**GINA:** No!

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**PRINCE:** What?

**GINA:** *(Remembering her manners.)* No, thank you.

**PRINCE:** Haven't you heard?

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