

Hey Diddle Diddle:

The Adventures of the Dish and the Spoon

By Bradley Walton

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STORY OF THE PLAY

A cat plays the fiddle, the cow jumps over the moon while the little dog laughs, and the dish runs away with the spoon...but then what? A group of storytellers are challenged to continue the story of the dish and the spoon from *Hey Diddle Diddle*. The tales that they spin find the dish and spoon fleeing from the Abominable Snowman, encountering the witch from *Hansel and Gretel*, becoming spies, and even fighting bad sushi! With a gender-flexible cast of 4-23, this smart, funny and easy-to-stage show will appeal to kids, teens, and adults. About 40 minutes.

ORIGINAL PRODUCTION

The show premiered as *Hey Diddle Diddle: The Further Adventures of the Dish and the Spoon* on April 28-29, 2017 at Harrisonburg High School in Harrisonburg, VA. It was produced by Stanley Swartz, directed by the author, and stage managed by Glorious Njoroge. Crew members were Genevieve Kennedy and Ehrica Orbera-Ortiz. The following performers comprised the ensemble: Chenelle Francois, Winston Jeffries, Kyle Showalter, and Rachel Walton.

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CAST OF CHARACTERS

(4-23 performers possible. All roles either gender.)

STORYTELLER 1 – tells a monster story

STORYTELLER 2 – tells a fairy tale

STORYTELLER 3 – tells a spy story

STORYTELLER 4 – tells a sushi story

The Monster Story

DISH

SPOON

SMARTPHONE

YETI

The Fairy Tale

DISH

SPOON

EDDA

The Spy Story

SPY

PEDESTRIAN 1

DISH

SPOON

BAD SPY

PEDESTRIAN 2

SPY 3

The Sushi Story

DISH

SPOON

CHOPSTICK 1

CHOPSTICK 2

BAD SUSHI

NOTES ON CASTING: EDDA is female, but can easily and effectively be played by a guy in a wig and a fake nose. In addition to the cast, a stage crew of 2-3 people may interact with the actors in full view of the audience.

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STAGING

A bare stage. A cube measuring approximately 2' x 2' is needed for one scene. Stage crew members come onstage and hand props and costume items to the performers as needed. Alternatively, there could be a box onstage from which the actors retrieve their props and costume pieces, or a curtain from behind which they retrieve those items. If possible, the opening, closing, and transition scenes should have slightly different lighting than the stories. If possible, there should be a projection of rapidly-falling snow lasting roughly 75 seconds.

SCENES

Scene divisions are included for the purpose of managing rehearsals. They do not indicate breaks in the action; each scene should flow seamlessly into the next.

COSTUMES

The STORYTELLERS should all be dressed in bright, solid-color shirts with black pants. Costuming for the parts within the stories is intended to be simple and suggestive. To portray the DISH, SPOON, SMARTPHONE, and BAD SUSHI, the actors hold in front of themselves a large cardboard dish, spoon, smartphone, or piece of rotten sushi. These items should have straps attached to their backs for the actors to grasp, and the props should be about 3' to 3' 6" high. (Maybe a little smaller for the sushi.) The actors should hold these so as to not cover their faces. To play the CHOPSTICKS in the original production, no special costumes or accessories were used—the actors simply maintained a rigid posture and kept their arms straight down at their sides. If your production has a large cast with additional performers beyond the core STORYTELLERS filling roles in the individual stories, it is certainly fine to create more elaborate costumes. As written and originally performed, the play's costuming accessories are handled more like props than costumes, so all of these accessories are listed under PROPERTIES.

* See additional production notes at the end of the script.

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SCENE 1 – OPENING

(AT RISE: A bare stage. The STORYTELLERS enter - STORYTELLER 1 from R, STORYTELLERS 2 and 3 from UC, and STORYTELLER 4 from L. They greet the audience enthusiastically.)

STORYTELLERS: Hi! Hello! Welcome! *(Etc.)*

STORYTELLER 2: Thank you all for joining us for an evening of stories.

STORYTELLER 3: I love stories!

STORYTELLER 2: I love fairy tales.

STORYTELLER 1: I love monster stories.

STORYTELLER 3: I love spy stories.

STORYTELLER 4: I love existential stories.

STORYTELLER 3: Huh?

STORYTELLER 1: Exi-what?

STORYTELLER 2: *(Understanding, but prompting STORYTELLER 4 to explain for the others.)* That's kind of a big word.

STORYTELLER 4: Stories about a person's search for purpose and identity.

STORYTELLER 3: Oh, okay.

STORYTELLER 1: Got it.

STORYTELLER 2: Good explanation.

STORYTELLER 4: And I love sushi!

STORYTELLERS 1, 2 and 3: What?

STORYTELLER 4: Sushi. You know, fish wrapped in rice and seaweed. You eat it with chopsticks and soy sauce.

STORYTELLER 2: Right, but—what does that have to do with stories?

STORYTELLER 4: I thought we were talking about things we love.

STORYTELLER 3: We're *just* talking about stories.

STORYTELLER 4: Oh. Sorry.

STORYTELLER 2: Thank you. Now, if we can get back on track... *(Addressing the audience.)* we're here to tell you stories about what happens after one of the greatest cliffhangers in the history of entertainment.

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STORYTELLER 1: What?

STORYTELLER 4: Huh?

STORYTELLER 3: We are?

STORYTELLER 2: Yes! The one at the end of *Hey Diddle Diddle*.

STORYTELLER 3: *Hey Diddle Diddle*? As in, “Hey diddle diddle, the cat and the fiddle, the cow jumped over the moon. The little dog laughed to see such sport, and the dish ran away with the spoon.” That *Hey Diddle Diddle*?

STORYTELLER 2: Yup.

STORYTELLER 4: That’s not exactly what I’d call a cliffhanger ending.

STORYTELLER 1: Me neither.

STORYTELLER 2: Sure it is.

STORYTELLER 4: The dish runs away with the spoon. How is that a cliffhanger?

STORYTELLER 2: Because we don’t know what happened to them after that.

STORYTELLER 1: I think you’re reading more into it than you’re supposed to.

STORYTELLER 2: No one has ever asked...what happens next?

STORYTELLER 4: Well, there’s over 7 billion people in the world...somebody probably has.

STORYTELLER 2: So you agree—there’s an audience out there eager to know!

STORYTELLER 4: That’s not what I said.

STORYTELLER 2: And we are here to tell those tales!

STORYTELLER 3: We didn’t write *Hey Diddle Diddle*. We don’t know what happens next.

STORYTELLER 2: It’s okay. You can all make something up.

STORYTELLER 4: But I wanted to tell an existential story.

STORYTELLER 1: I thought I was here to tell a monster story.

STORYTELLER 3: You said I could tell a spy story.

STORYTELLER 4: I’m really craving sushi right now.

(STORYTELLERS 1-3 glare at STORYTELLER 4.)

End of Freeview

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