

## SYNOPSIS OF SCENES

### ACT ONE

- Scene 1*—Outside the Silver Swan Tavern  
*Scene 2*—Inside the Silver Swan Tavern  
*Scene 3*—A road below Coffin Castle  
*Scene 4*—The Oak Room of Coffin Castle  
*Scene 5*—A dungeon in Coffin Castle  
*Scene 6*—The Oak Room  
*Scene 7*—A road below the castle

### ACT TWO

- Scene 1*—A road below the castle  
*Scene 2*—The forest on Hagga's Hill  
*Scene 3*—Hagga's Hut  
*Scene 4*—Hagga's Hill  
*Scene 5*—The Oak Room of Coffin Castle  
*Scene 6*—A secret passage in the castle  
*Scene 7*—The Oak Room  
*Scene 8*—A road below Coffin Castle

## CAST OF CHARACTERS (In Order of Appearance)

**THE WIZARD:** The father of the Golux. He lacks the power of concentration which is bad for wizards. Perhaps he finds himself in the Silver Swan Tavern a bit too often.

**PRINCE ZORN OF ZORNA:** An adventurous lad in his early 20's, full of courage and enthusiasm and devoid of the fear of failure.

**TAVERNER:** A robust, middle-aged tavern keeper, jovial and prosperous.

**TOSSPOT:** A young bumpkin who contributes greatly to the joviality and prosperity of the Tavern keeper.

**TALE TELLER:** The wise and elderly village historian whose wisdom does not embrace accuracy at least when embroidering the evils of the Duke is involved.

**TROUBLE MAKER:** A grumpy, middle-aged village cynic who is ready to dampen the Prince's enthusiasm with his own persistent pessimism.

**TRAVELER:** A sophisticated courtier in his early 30's whose manner and dress sets him apart from the villagers in the tavern.

**WHISPER:** A shadow covered from head to foot in black hooded cape. The Duke's spy in chief. As he is so short lived, this role is usually doubled.

**THE GOLUX:** A little man of indeterminate age who wears an indescribable hat, a describable beard and a wide eyed astonished look as if everything were happening for the very first time.

**CAPTAIN OF THE IRON GUARDS:** A brute named Krang, afraid of nothing short of the Todal.

## CAST OF CHARACTERS

HARK: Another of the Duke's spies in his 50's.

THE DUKE OF COFFIN CASTLE: His monocle gleams in his cold eye. Velvet gloves cover his cold hands. Glittering jewels encircle each of his cold fingers and a necklace of heavy chain rests upon his cold heart. His cane . . . which supports his limp . . . conceals a very cold and sharp sword.

PRINCESS SARALINDA: Moves like the wind in violets, her laughter sparkles on the air and her eyes are candles burning at a shrine.

JACKOLENT: A young dandy whose clothes are in tattered disarray from his hazardous journey to visit Haggga searching for riches.

HAGGA: A simple peasant woman . . . emotionally drained . . . and totally unpredictable.

## NOTES TO THE DIRECTOR

After the first production I directed of THE 13 CLOCKS I made several pages of notes to myself for any subsequent productions I might direct. Perhaps some of these notes will prove as useful to you as they have to me.

1. Never lose sight of the story. Keep it moving swiftly towards its conclusion. Beware of lengthy scene changes.
2. A keen sense of adventure . . . urgency . . . and suspense should motivate all characters. Characterizations should not become so intricately developed as to overwhelm the story.
3. Careful ensemble work is essential.
4. Keep it simple. Uncomplicate the scenery and special effects. Your imagination and the audience's imagination should do the majority of the work . . . not special and complex devices.
5. Work out light plan as you go. Have lighting director with you in early rehearsals. Plan one extra rehearsal for lighting and technical effects.

I wish you well.