

BEAUTY  
& THE  
BEAST

A Pantomime by  
Stephen Duckham

© 2007



This script is published by

NODA LTD  
15 The Metro Centre  
Peterborough PE2 7UH  
Telephone: 01733 374790  
Fax: 01733 237286  
Email: info@noda.org.uk  
www.noda.org.uk

To whom all enquiries regarding purchase of further scripts and current royalty rates should be addressed.

### CONDITIONS

1. A Licence, obtainable only from NODA Ltd, must be acquired for every public or private performance of a NODA script and the appropriate royalty paid : if extra performances are arranged after a Licence has already been issued, it is essential that NODA Ltd be informed immediately and the appropriate royalty paid, whereupon an amended Licence will be issued.
2. The availability of this script does not imply that it is automatically available for private or public performance, and NODA Ltd reserve the right to refuse to issue a Licence to Perform, for whatever reason. Therefore a Licence should always be obtained before any rehearsals start.
3. All NODA scripts are fully protected by copyright acts. Under no circumstances may they be reproduced by photocopying or any other means, either in whole or in part, without the written permission of the publishers
4. The Licence referred to above only relates to live performances of this script. A separate Licence is required for videotaping or sound recording of a NODA script, which will be issued on receipt of the appropriate fee.
5. NODA works must be played in accordance with the script and no alterations, additions or cuts should be made without the prior consent from NODA Ltd. This restriction does not apply to minor changes in dialogue, strictly local or topical gags and, where permitted in the script, musical and dancing numbers.
6. The name of the author shall be stated on all publicity, programmes etc. The programme credits shall state 'Script provided by NODA Ltd, Peterborough PE2 7UH'

NODA LIMITED is the trading arm of the NATIONAL OPERATIC & DRAMATIC ASSOCIATION, a registered charity devoted to the encouragement of amateur theatre.



## BEAUTY AND THE BEAST

### CAST

Rose Fairy	
Horridana	A Sorceress
Beauty	
Panisse	Her Father
Madam Lotte	
Charlie	Her son
Prince Rowan/The Beast	
Thomas	His Servant and Friend
Fifi	A Chambermaid
Henri	The Gardener
Renee	The Innkeeper
Jacques	A Servant
Moaning Martha	
Messenger	
Double for the Beast	

Chorus of Villagers and Castle Servants

(Note: The part of the Innkeeper, Renee, can be played by a female. The name can be changed to Yvette.)

### SYNOPSIS OF SCENES

#### ACT ONE

SCENE 1	A ROSE BOWER
SCENE 2	THE VILLAGE OF PRETTYBELLE
SCENE 3	A CORRIDOR IN THE CASTLE
SCENE 4	THE VILLAGE OF PRETTYBELLE (A year later)
SCENE 5	A CORRIDOR IN THE CASTLE
SCENE 6	THE WOODS NEAR THE CASTLE
SCENE 7	THE TERRACE GARDEN OF THE CASTLE
SCENE 8	A ROOM IN PANISSE'S HOUSE
SCENE 9	A CORRIDOR IN THE CASTLE
SCENE 10	THE GREAT HALL OF MIRRORS

#### ACT TWO

SCENE 1	HORRIDANA'S DOMAIN
SCENE 2	THE TERRACE GARDEN
SCENE 3	A CORRIDOR IN THE CASTLE
SCENE 4	THE LONG GALLERY IN THE WEST WING
SCENE 5	A ROOM IN PANISSE'S HOUSE
SCENE 6	THE TERRACE GARDEN
SCENE 7	A CORRIDOR IN THE CASTLE
SCENE 8	THE CASTLE BALLROOM

## PRODUCTION NOTES

Although there are quite a number of scene changes in *Beauty and the Beast*, the staging of the pantomime can be quite simple with just a few adjustments.

The script calls for four full sets, one half set, three front cloths and a set of black tabs. If front cloths are a problem the black tabs can be used with a few additions.

Obviously the more lavish you can make the production the better, but if space and facilities are limited the following may prove useful.

The Village, the Terrace, the Great Hall of Mirrors and the Ballroom are all full sets. The Great Hall can double as the Ballroom for the Finale if another set is impractical.

The three front cloths are The Corridor in the Castle, Panisse's House and the Woods. The Woods is only a short scene and could be played on tabs. The Long Gallery is the half set, but this can be played on the Terrace scene with a few alterations to the script. Act One Scene 1 and Act Two Scene 1 can be played on tabs.

### BEAUTY'S NIGHTMARE (Act Two Scene 5)

If space and facilities allow it would be an advantage if this sequence were played on a more spacious scene than the front cloth of Panisse's House. After the lights fade down to a pin spot on Beauty stage right, the back cloth could fly or wipe to reveal a black backing, star cloth or the Terrace. This would give the dancers and principals extra room for the dance. At the end of the sequence, as Beauty is waking up, the cloth would fly back in and the lights return to the main scene.

## CHARACTERS

- |              |  |
|--------------|--|
| Beauty       | Just as her name suggests. Must be a strong actress able to cover a wide range of emotions and possess a fine lyrical singing voice.   |
| Prince Rowan | A handsome leading man. Requires a strong singing voice. Could be played as a Principal Boy, although it is essential that the make-up for the Beast be strong and masculine. A full head mask and hair is the best effect as long as the actor can speak and sing clearly through it. There is plenty of time to change from Prince to Beast and back using the Double. |
| Horridana    | A strong determined woman. She should be quite beautiful, but with startling facial features and make-up to give the impression of being more the Sorceress than the 'girl next door'!   |
| Madam Lotte  | The Pantomime Dame. Full of comedy and a good rapport with the audience. As many changes of costume that the actor and the wardrobe department can cope with – outrageous and comic. Never get away from the fact that it is a man in a frock!   |
| Charlie      | Good comic timing. Has to be able to sing and have a good sense of knock-about.  |
| Panisse      | White haired, absent minded father to Beauty. Able to play comedy and pathos well. Small amount of singing, but not essential.   |
| Fifi         | Girlfriend to Charlie. Flirtatious. Good sense of comedy and needs to be able to sing well.  |

- Thomas            Servant and friend to the Prince. Strong actor with ability to play comedy and sing. Age could be between 25 – 40.
- Renee/Yvette    The Innkeeper. An older actor/actress nearer to Panisse's age.
- Rose Fairy        Charming and sensitive. The design of her costume should represent a rose.
- Henri              Castle servants. Part of the Chorus. Ages up to mid 30's  
Jacques
- Messenger       Small featured part in the Chorus.
- Moaning Martha  A cameo role whose lines may be divided between Chorus Members if so required.

As with the original fairy-tale, the story has a French feel about it. I suggest that you *don't* use French accents with the possible exception of Fifi. If the actress playing the role can achieve a more comic character without the loss of clarity, then by all means try it.

## MUSIC

The placing of musical numbers and who sings them is suggested in the script, but it is up to the director to decide what to use. A word of advice: Pantomime audiences – particularly the younger members – like the story to keep moving, so don't make the musical sequences too long, especially ballads.

A song sheet specially written for this script is available from NODA.

I hope you enjoy doing this version of 'Beauty and the Beast' and have a great success with your production.

Stephen Duckham

ACT ONE  
SCENE 1 A ROSE BOWER

*[The scene is either a front cloth showing a profusion of roses or a curtain, with acting areas down right and left. The ROSE FAIRY is discovered down right holding a white rose.]*

ROSE FAIRY Beautiful, isn't it? A white rose, each petal perfect in every detail. I am the Rose Fairy. My very existence is centred around this bloom. By day I watch that it is well watered and not battered about by too many storms, and by night I make myself as tiny as a bee so that I am able to curl up and sleep inside its petals. I love this flower and over the years I have watched as it has brought joy and happiness to so many people. One person in particular who is passionate about roses is a charming young Prince by the name of Rowan.

*[The mood changes and HORRIDANA enters down left in a green spot.]*

HORRIDANA *[In an irritated mood.]* Rowan! You speak of him with too much familiarity.

ROSE FAIRY Horridana!

HORRIDANA Princess Horridana to you. And keep that wretched flower away from me – I get Hay Fever.

ROSE FAIRY You seem very angry.

HORRIDANA And so I should be. For too many years I have waited for Prince Rowan to cast his eyes in my direction. In a treaty drawn up by our fathers, we have been betrothed since birth. It is time to put an end to the waiting.

ROSE FAIRY What do you mean?

HORRIDANA When he returns from his travels I shall insist that we be married at once – *[With mock serenity.]* – and so preserve the harmonious atmosphere that exists between our two countries.

ROSE FAIRY Are you so sure that he is ready to settle down?

HORRIDANA *[Back to her demanding voice.]* Ready or not he must keep to the bargain.

ROSE FAIRY But love cannot be forced. It is delicate – like the petals on this rose. Slowly they take shape until one day they form into a perfect flower. The same applies to love. Day by day it grows between two people until – *[SHE is cut short by HORRIDANA.]*

HORRIDANA Oh cut the poetry! Love has had twenty-one years to form between Rowan and myself – more than enough time to blossom and bloom! But if he should renege on the arrangement he will feel the full force of my wrath.

ROSE FAIRY Horridana –

HORRIDANA Yes I, Horridana, have all the powers handed down to me by my ancestors to transmute and change anyone or anything I please. Nothing and no one shall stand in my way. So be warned my handsome Prince – make your decision quickly. And for your own sake, let it be the right one. For if I am spurned in

favour of another then all too soon the world will see how quickly the man can become the beast.

*[No doubt the audience will 'boo' and SHE gestures and curses them as SHE exits.]*

*ROSE FAIRY Oh dear, I do hope that Prince Rowan will be all right. Horridana is not a woman to be scorned. She does indeed have powers that few know about. But as I am a protector of this delicate flower, so I shall endeavour to watch out for all those who hold it dear to them – especially Prince Rowan.*

*[SHE smiles at the audience and begins to exit as the lights fade and the scene changes to .....]*

## SCENE 2 THE VILLAGE OF PRETTYBELLE

[A typical village square and one that lives up to its name. There are shops and houses dotted around and to stage right is an Inn. Stage left we see the exterior of PANISSE'S establishment. He is a merchant and purveyor of fine goods and wines. As the scene starts the annual fete – sponsored by PANISSE – is about to begin. Bunting and flags are hanging from some buildings and there are various stalls up stage. The CHORUS of villagers is out in all its finery ready to start enjoying the fete. RENEE, the INNKEEPER, is also part of the group.]

### OPENING CHORUS

[During the number BEAUTY, PANISSE'S daughter enters and joins in with the singing. At the end of the number two CHORUS members stretch a ribbon across the centre of the stage in readiness for the opening of the fete.]

- RENEE *[To BEAUTY.]* Where's your father, Beauty? We can't start the fete without him. *[MOANING MARTHA, the village grouch steps forward.]*
- MARTHA Yes. Where is Panisse? Never here when you want him.
- BEAUTY He should be here any minute. *[ALL start calling "Panisse".]* He was checking his speech. You know how absent-minded he gets.
- MARTHA It's not his speech we want. *[Points to the ribbon.]* It's his scissors. *[ALL laugh. BEAUTY crosses to the store on stage left and calls inside.]*
- BEAUTY Come on father. We're waiting for you.
- PANISSE *[Off stage.]* Coming. *[HE enters from the store. HE is a white-haired man with a cheery disposition. In one of his coat pockets is a pair of scissors and in the other is a rolled up speech. HIS glasses are perched on top of his head.]* Beauty, my dear I can't seem to find my glasses. You haven't seen them have you?
- BEAUTY They're where they always are, father. On top of your head. *[SHE takes them from his head and hands them to him.]*

PANISSE Oh, silly me. *[To the CHORUS.]* Hello all. What are you waiting for?

MARTHA You! You great fool.

PANISSE Really. How nice.

BEAUTY They're waiting for you to open the fete.

PANISSE The fete! Of course. I'd forgotten. Now where's my speech? *[HE puts his glasses back on the top of his head and searches for his speech.]*

RENEE Isn't that it in your pocket, Panisse?

PANISSE Ah yes. I knew I'd put it somewhere safe. *[HE takes it out and looks at it. HE can't read it.]* Oh dear now where are my glasses.

BEAUTY *[Pointing to his head.]* Father.

PANISSE *[Reaching for them.]* Oh yes! *[HE puts them on, clears his throat and starts to read.]* It is with much regret that I received news of Great Aunt Nellie's passing!

MARTHA *[Surprised.]* Now what's he on about?

BEAUTY Father, that's not your speech.

PANISSE Oh no. It a letter to your Great Uncle Archibald. So sad about aunt Nellie. *[To the CHORUS.]* She died of exposure you know waiting for a - *[Name of railway or bus service.]*

RENEE Get on with opening the fete.

MARTHA Open it? It'll soon be time to close it!

MAN Come on Panisse, we want to start enjoying ourselves.

PANISSE *[Crosses to the MAN.]* Hold on there young woman!

MAN What? *[On hearing a MAN'S voice, PANISSE puts the glasses back on top of his head to see who he is talking to.]*

PANISSE Oh! Sorry about that.

BEAUTY Why don't you forget about the speech, father, and just open the fete?

PANISSE Very well. Where are the scissors?

BEAUTY In your other pocket.

PANISSE Oh yes. Of course. *[HE takes out the scissors and goes to cut the ribbon. Because of his eyesight he misses and cuts the belt of a MAN holding the ribbon. The MAN'S trousers fall down. Everyone laughs.]* Oh dear. I am sorry. Where are my glasses?

ALL On top of your head. *[PANISSE puts on his glasses.]*

- PANISSE I declare this year's fete well and truly open. *[HE cuts the ribbon. ALL cheer and begin to enjoy the fete. During the next dialogue the CHORUS exits.]*
- MARTHA About time too!
- BEAUTY Come on father, let's try your hand at the lucky dip.
- PANISSE Much as I would like to, I'm afraid I haven't a lot of time to spare. I'm expecting a delivery from the port. My ships should have docked two days ago and all my new goods despatched straight away.
- BEAUTY That's wonderful, but surely you can take a little time off?
- PANISSE I really should be here when they arrive. But you go off and enjoy yourself and I'll join you later.
- BEAUTY All right. Don't be too long. *[SHE gives him a quick kiss and follows the others off.]*
- RENEE You have a lovely daughter there, Panisse.
- PANISSE Yes. And the image of her mother, bless her. *[RENEE turns to go into the Inn.]* Oh by the way, you haven't seen anyone with my shipment from the port, have you?
- RENEE No – sorry. The only people to arrive are some travellers who have stopped by for some refreshment. *[HE exits into the Inn.]*
- PANISSE Oh well, I shall just have to be patient. *[HE heads for the Inn as MADAM L'ESCARGOT BIDEET CHEMISE SANS CULOTTE enters. SHE is a jolly, buxom woman and known as LOTTE. SHE and PANISSE collide.]*
- PANISSE Oh I'm sorry young man!
- LOTTE It's a long time since anyone called me young!
- PANISSE *[Quickly putting on his glasses.]* Oh I do beg your pardon madam.
- LOTTE Well it's a long time since anyone called me a madam! When's your next appointment with – *[Local optician.]*
- PANISSE I really should wear my glasses more often.
- LOTTE Oh that's all right. And who might I be *distressing?*
- PANISSE *[Indicating his store.]* I am Monsieur Panisse, a merchant and purveyor of fine goods.
- LOTTE Really.

- PANISSE And what brings you to our village?
- LOTTE My friends and I are just passing through on our way home. We've been on a little tour. Rome, Athens, Paris – *[Neighbouring town.]*
- PANISSE Well I hope you enjoy your stay. It's our annual village fete today.
- LOTTE Oh good. I'll try my hand on the 'test your strength'. I usually ring someone's bell!
- PANISSE I bet you do.
- LOTTE *[Giggling.]* Saucy man! *[SHE gives him a push and HE goes flying.]*
- PANISSE *[A little shocked.]* Well, if you'll excuse me.
- LOTTE Why, what have you done? *[PANISSE hurries into his shop. LOTTE addresses the audience.]* Hello there. Are you visiting as well? *[Audience reaction.]* Nice little place, isn't it? Mind you I'm used to something a bit grander. You see I live in a castle! Do any of you live in a castle? *[Audience reaction. SHE picks out one man.]* Oh you do, sir? What's it called? The Queen and Castle! Well the one I live in is a little more up market than that. You see I'm Madam L'Escargot Bidet Chemise Sans Culotte – but that's a bit of a mouthful so you can call me Lotte. I'm nurse, housekeeper, private secretary, and personal confidant to His Royal Highness, Prince Rowan. *[SHE claps her hand to her mouth.]* Oh but I shouldn't have told you that. You see we're travelling incognito. I would have preferred travelling in a private jet, like other Royals – but we're in a horse and carriage parked round the back! You won't say anything, will you? *[Audience reaction.]* Oh ta ever so. You see Prince Rowan is betrothed to Princess Horridana of our neighbouring kingdom – and a right horrid Anna she is too. They've been betrothed since birth and she's pushing him to tie the knot. I don't think he's that keen, so he decided to have one last burst of freedom before having to settle down. Poor lamb – he's not a happy bunny. But he has to fulfil his obligations or who knows what might happen. Anyway, enough of all that. I'm very pleased to meet you all. Bon jour! *[SHE looks at the audience.]* Well come on. You're supposed to say "Bon jour" back. It's a custom we have over here! Would you like to try it? *[Audience reaction.]* Now say "Bon". *[Audience responds.]* Now say "Jour". *[Audience responds. SHE doesn't think much of their pronunciation.]* That sounded a bit odd! You have to shape your lips like this. *[SHE purses her lips in a comical fashion.]* Jour! Now you do it. *[Audience responds again, LOTTE picks out a woman in the audience.]* That's right dear – purse them, purse them!! *[Ad lib with audience.]* That's better. Now once more – all together. Bon Jour. *[Audience responds.]* Splendid. We'll have you talking the lingo in no time. Now every time I say Bon jour, you say Bon jour Lotte. OK? *[Audience responds.]*
- CHARLIE *[Off.]* Mum. Mum – where are you?
- LOTTE Oh look out. That's my son, Charlie. He helps me at the castle. Well when I say help – *[To ladies in the audience.]* – you know what I mean girls? Men around the house are less than useless. By the time you've explained what you want doing and shown them how to do it, you may as well have done it yourself! You know what I mean, don't you misses? Charlie takes after my late husband. He used to be a shift worker. When I mentioned work he'd shift. *[LOTTE moves up stage as CHARLIE enters down right carrying a brown*

*paper bag. HE is a pleasant lad, if a little slow at times. HE doesn't notice LOTTE at first and addresses the audience.]*

CHARLIE Mum! Oh where has she got to? *[HE spots the audience.]* Oh hello. I'm looking for my Mum. She's a biggish woman, with a deepish voice and mannish hands – and a very weird dress sense! Ring any bells? You haven't seen her have you? *[The audience will react and CHARLIE ad libs with them.]* She's over here, is she? *[HE points left and crosses.]* No she's not! Are you having me on? *[Audience reaction.]* It's more likely she's over there in the pub? *[HE crosses to the Inn and looks through the door.]* No, can't see her. *[LOTTE crosses down beside him.]* You can't miss her – she stands out in a crowd. *[HE turns round and bumps into LOTTE.]*

LOTTE *[In a booming voice.]* You were saying?

CHARLIE Oh hello Mum!

LOTTE I'll give you 'hello'. Have you done all the chores I gave you?

CHARLIE Yes.

LOTTE Checked to see if the horses have been watered?

CHARLIE Yes.

LOTTE Secured all the luggage?

CHARLIE Yes.

LOTTE Cleaned all the sweet wrappers out of the carriage?

CHARLIE Yes.

LOTTE Picked up my new supply of sweets for the rest of the journey?

CHARLIE *[Giving HER the bag.]* Here they are.

LOTTE *[Looking in the bag.]* Oh, but some of these have got hard centres. You know they're no good. They play havoc with my dentures.

CHARLIE Sorry Mum. I forgot. Shall I go and change them?

LOTTE No there isn't time. *[Looks at the audience.]* I know, we could give them to our new friends out there. *[To audience.]* Would you like that? *[Audience reaction.]* All right then. Here you are. *[THEY throw sweets into the audience. At the end of the sequence, CHARLIE speaks.]*

CHARLIE Are we going home now? We've been away for such a long time and I'm missing my little Fifi.

LOTTE *[To the audience.]* That's his girlfriend before you start making up your own jokes! She works as a chambermaid at the castle. Everyone likes her. She's very popular – especially with the men!

CHARLIE That's what I'm worried about. It's not that I don't trust her, but she just very kind hearted and sometimes I think people take too much advantage of her. *[LOTTE gives the audience a knowing look.]* But all that will change when we are married.

LOTTE And when will that be?

CHARLIE Very soon. I told her that when I got home we would tie the knot. Then we would settle down in our own little house.

LOTTE Does that mean you won't be living at the castle any more?

CHARLIE That's right.

LOTTE You won't be helping me with all the chores.

CHARLIE 'fraid not.

LOTTE You won't be under my feet twenty four hours a day?

CHARLIE *[Shaking his head.]* Uh-uh.

LOTTE *[Grabbing HIS hand and pulling HIM up stage.]* Let's get the carriage! *[To the audience.]* See you later. *[THEY exit up right as PRINCE ROWAN and THOMAS (his servant and friend) enter from the Inn.]*

ROWAN Well, that was a welcome break, Thomas.

THOMAS Indeed it was your Highness. But we ought to be on our way if we are to make the castle by nightfall.

ROWAN Yes, I suppose so. Although I do wish we could extend our tour for just a little longer.

THOMAS But we've been away for over two months, sir. Your bride to be will be growing more and more impatient.

ROWAN Don't I know it. She's been growing impatient ever since kindergarten!

THOMAS Cheer up, sir. Married life can't be all that bad.

ROWAN *[Smiling.]* That's good coming from someone who's been keeping most of the eligible girls at the castle waiting for far too long.

THOMAS I don't know what you mean.

ROWAN Don't play the innocent, Thomas. You should think about settling down.

THOMAS Plenty of time for that, sir.

ROWAN I wish I could say the same. I'd give anything to be able to have the freedom you have.

DUET – ROWAN and THOMAS

*[End of number the stage darkens slightly and HORRIDANA enters down left.]*

- HORRIDANA        So here you are, Rowan. Enjoying yourself while I wait at home alone.
- ROWAN        Horridana! What are you doing here? How did you know where we were?
- HORRIDANA        *[Mysteriously.]* I have ways. I know your every move and how you have been putting off returning to the castle.
- ROWAN        Oh no – I just -
- THOMAS        *[Helping him out.]* His Highness wanted to see as many of the neighbouring Kingdoms as he could before settling down to affairs of state.
- HORRIDANA        Before settling down with me you mean.
- THOMAS        *[Under his breath.]* You said it!
- HORRIDANA        *[Raging.]* What was that?
- THOMAS        Nothing, your Highness.
- HORRIDANA        I am tired of being treated this way. *[To ROWAN.]* Come home at once and let us fulfil the agreement laid down by our fathers.
- ROWAN        *[Trying to placate her.]* We were just preparing to leave. Lotte and Charlie are checking on the horses.
- HORRIDANA        Then let there be no more delay. I will be at the castle making preparations for our marriage when you get home. *[SHE exits left, snarling at the audience.]*
- ROWAN        Oh Thomas, what am I going to do? If I don't go through with this marriage all ties with our neighbours will be severed. There could be war and years of misery for everyone.
- THOMAS        And if you do go through with it?
- ROWAN        There will be years of misery for me. *[The sound of the VILLAGERS returning to the square is heard.]*
- THOMAS        Why don't I go and check on the horses and you enjoy a few minutes at the fete?

ROWAN           The condemned man's last hours of freedom you mean? *[THOMAS smiles at him and starts to exit up right as some of the CHORUS MEN enter with BEAUTY. ROWAN moves down right.]*

1<sup>st</sup> MAN           Come on Beauty, let me take you on the Ghost Train.

BEAUTY           You did that last year and came out shaking like a leaf! *[The OTHERS laugh.]*

2<sup>nd</sup> MAN           How about a ride on the Tunnel of Love?

BEAUTY           And what would your wife say? *[More laughter. ROWAN notices BEAUTY for the first time.]* I must find my father. I want him to enjoy the fete.

MEN               All right. See you later. Etc. *[THEY exit as BEAUTY turns and almost bumps into ROWAN. There is a musical sting and THEY freeze as the ROSE FAIRY enters down right.]*

ROSE FAIRY *[To the audience.] Now I know I shouldn't interfere, but I can't stand by and see Rowan resign himself to a life with Horridana – especially if there may be someone more suitable, more in tune with his own views on life, waiting to blossom! [SHE makes a pass and the couple unfreeze.]*

BEAUTY           *Oh, I am sorry.*

ROWAN           *No. It is I who am sorry. Sorry we've not met before.* *[For a moment their eyes are transfixed. The ROSE FAIRY smiles at the audience and exits. BEAUTY finally breaks the moment.]*

BEAUTY           I'm looking for my father. An elderly man, probably with glasses perched on the top of his head. You haven't seen him, have you?

ROWAN           I'm afraid not. What is your name?

BEAUTY           My father calls me Beauty.

ROWAN           What an excellent taste he has in names.

BEAUTY           *[Starting to move away.]* I really ought to find him.

ROWAN           Please don't go. I'm only here for a short while. I would be honoured if you would let *me* take you on the Ghost Train – or even the Tunnel of Love.

BEAUTY           *[Turning back to him.]* But sir, you don't .....

ROWAN           *[Stopping her.]* Don't say, "you don't know me". I know that you have a beautiful name to go with a beautiful face. And that's all I need to know.

BEAUTY           But .....

ROWAN           Rowan. My name is Rowan.

BEAUTY           Rowan. It reminds me of a rose. My favourite flower.

ROWAN Mine too. You see. We already have so much in common. *[THEY both laugh.]*

DUET – ROWAN AND BEAUTY

*[At the end of the number ROWAN and BEAUTY move down left as THOMAS enters up right.]*

THOMAS *[Crossing to ROWAN.]* Everything is ready, your Highness.

BEAUTY *[Taken aback.]* Highness?

ROWAN I'm afraid so. I have been travelling with my friends and we are about to return home.

BEAUTY *[Moving away.]* Oh.

THOMAS We should be on our way, your Highness – if we are to be home by nightfall.

ROWAN Of course. I'll be just a moment. *[HE moves back to BEAUTY.]* I promise I will return in the next few days – if you would like me to.

BEAUTY *[Smiling.]* I would like that very much. *[LOTTE enters surrounded by some of the MEN. SHE carries a large stick of candyfloss and a cuddly toy she has won at the fete. The rest of the CHORUS follow on. RENEE comes out of the Inn.]*

LOTTE *[To audience.]* Bon jour. *[Audience responds.]* Well I must say you boys know how to show a girl a good time! I've been wooed on the Waltzers, pinched on the Pirate Ship and tampered with in the Tunnel of Love! I'm sorry to be leaving.

ROWAN *[With a look at BEAUTY.]* I too am sorry to be leaving. *[CHARLIE comes running on.]*

CHARLIE Are we going?

LOTTE If we must.

ROWAN *[Quietly to BEAUTY.]* Until we meet again, which I know will be soon.

*[ROWAN, THOMAS, LOTTE and CHARLIE all exit up right. BEAUTY follows a step as PANISSE enters from the store and crosses to her.]*

BEAUTY Goodbye.

PANISSE Who were you saying goodbye to?

BEAUTY *[Looking away.]* Oh just someone I met at the fete. *[Back to PANISSE.]* Any sign of your shipment?

PANISSE I'm beginning to get rather worried. It should be here by now. *[A MESSENGER enters down right.]*

MESSENGER Panisse? Where is Panisse? *[The CHORUS point him out. From this point the CHORUS continue to enjoy the fete and do not listen to the following]*

*conversation. The MESSENGER crosses to PANISSE.] Panisse, I'm afraid I have some bad news.*

PANISSE My shipment?

MESSENGER All gone! A terrible storm at sea. The ships and all on board were lost.

BEAUTY *[Comforting PANISSE.]* Father.

PANISSE Nothing saved?

MESSENGER The news is vague, but it seems all is lost. I'm so sorry.

PANISSE What am I going to do?

BEAUTY You must not worry father. We'll get through this somehow.

PANISSE Oh Beauty, what would I do without you?

VILLAGER Is everything all right, Panisse? *[PANISSE puts on a brave face not wanting to dampen the spirits of the villagers.]*

PANISSE Yes, yes. Fine. Continue enjoying the day.

#### ENSEMBLE NUMBER – CHORUS

*[During the singing PANISSE grows increasingly distressed at the news and BEAUTY helps him into the store. At the end of the number the lights black out and the scene changes to .....*

#### SCENE 3 A CORRIDOR IN THE PRINCE'S CASTLE

*[A front cloth scene. CHARLIE enters right.]*

CHARLIE Well here we are back home. I can't wait to see Fifi again. We've been apart for so long she's bound to have missed me. When she sees me she'll throw herself at me and smother me in kisses. *[FIFI enters left and listens to what he is saying. SHE is a very pretty girl and a terrible flirt.]* Then she'll tell me how much she has missed me and beg me never to leave her side again. She'll say how irresistible I am and how she never wants to be with anyone else.

FIFI And how I couldn't care less if you never came back.

CHARLIE *[Not realising she is there.]* And how she couldn't care less if I never ..... FIFI!

FIFI Not one letter. Not one post card. Not a word do I hear in all the time you've been away.

CHARLIE But Fifi, we've been travelling constantly. I never had a chance to write.

FIFI            So you couldn't be bothered to think of me here. Not knowing if you were in any danger, if you were lost in a forest or been attacked by wild animals.

CHARLIE        But Fifi .....

FIFI            And not once thinking how I was. If I was lonely – if I was worried sick.

CHARLIE        Oh I knew you'd be all right.

FIFI            *[With a toss of her head.]* Too true I was all right. *[HENRI, the gardener, enters right and crosses left.]* Oh hello Henri.

HENRI          Hello Fifi. Great film we saw the other night.

FIFI            *[Flirting with him.]* Yes.

HENRI          Must do it again sometime. *[HE exits left.]*

CHARLIE        Must do what again sometime?

FIFI            A group of us went to the pictures the other night. That's all.

CHARLIE        *[Suspicious.]* Really! *[JACQUES, a male servant enters right and crosses left.]*

FIFI            Hello Jacques.

JACQUES        Hello Fifi. Fab disco last week. You're a great dancer. Let me know when you next have a night off. *[HE exits left as SHE waves and blows him a kiss. CHARLIE is giving her a stern look.]*

FIFI            You don't think I was going to sit pining away for you, do you?

CHARLIE        You didn't have much time to by the sound of things!

FIFI            *[Turning away and folding her arms.]* Well if you were out there enjoying yourself, why shouldn't I?

CHARLIE        But Fifi I was always thinking about you.

FIFI            *[Not believing him.]* Really.

CHARLIE        Yes – really. I bought you lots of presents.

FIFI            *[Changing and smiling.]* You did? Where are they?

CHARLIE        Not so fast. Don't I get a welcome home kiss first?

FIFI            Well. I suppose so. *[HE closes his eyes and puckers up. SHE kisses him on the forehead.]* Now where are my presents? *[SHE starts to search HIM.]*

CHARLIE        Don't! You're tickling me. *[LOTTE enters.]*

LOTTE          Bon jour. *[Audience responds.]* What are you two up to?

CHARLIE Not a lot!

FIFI Welcome home Lotte. How was your trip?

LOTTE Oh Fifi, it was a great adventure, wasn't it Charlie?

CHARLIE Yes. We saw a lot of famous landmarks. The Eiffel Tower in Paris.

LOTTE The Acropolis in Athens.

CHARLIE The Coliseum in Rome.

LOTTE But my favourite was *[SHE names an unlikely local place or shopping mall.]* in *[SHE name local town.]*

CHARLIE *[Rolling his eyes.]* Yes, I really enjoyed myself there!

LOTTE But it's nice to be home. *[The stage darkens and HORRIDANA enters left.]*

HORRIDANA And it's about time! *[ALL cower away.]*

LOTTE Oh it's – *[SHE names a female TV character.]*

HORRIDANA Mind what you say, or when I'm mistress of this castle you may find yourself languishing in the dungeons. Where is Prince Rowan?

*[ROWAN enters right followed by THOMAS.]*

ROWAN *[Without enthusiasm.]* Horridana. How nice to see you again.

HORRIDANA A more affectionate greeting for your bride to be would not come amiss.

ROWAN *[Crossing to her.]* Horridana. We need to talk in private.

HORRIDANA Nonsense. *We* need to set a date for our wedding. Your servants will need to make arrangements.

ROWAN *[Defiantly.]* There are no arrangements to make.

HORRIDANA What?

THOMAS Perhaps we should leave, your Highness.

ROWAN No. This has to be said so you may as well all hear it. *[HE faces HORRIDANA.]* I'm sorry Horridana, but there won't be a wedding. It would be wrong to marry you when I am in love with somebody else.

HORRIDANA *[Furious.]* What is this treachery?

ROWAN Forgive me, but I have to do what my heart dictates.

HORRIDANA How dare you treat me, Horridana, the Sorceress this way?

You have reached the end of this perusal, to view the entire script please contact NODA on 01733 374790 or email [info@noda.org.uk](mailto:info@noda.org.uk)