

NODA Pantomimes Presents

BEAUTY AND THE BEAST

BY

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BEAUTY AND THE BEAST

CAST

JOE JARROD	Father figure.
BEAUTY	Principal Girl
TUTTI & FRUTTI	Comedy.
MISS LUCY LASTIC	Comedy.
PRINCE VALENTINE	Principal Boy.
GREGORY GOBSMACK	Light Comedy.
GREGORY'S GRANNY	Character Comedy.
THE ROSE FAIRY	Good Spirit.
COUNTESS CRUELLA	Evil Spirit.
GRUESOME and GRUNGE	Sinister Character.
THE BEAST	Acting.
FLASH LIGHTNING	Pantomime Horse.

CHORUS and DANCERS of LONDONERS, FARMHANDS and
MAGIC FOLK.



CAST DESCRIPTIONS

JOE JARROD Middle aged as he is Beauty's father. The part is something like Alderman Fitzwarren or the Baron in 'Cinderella', but due to the original Perrault story, it is a very good part indeed with both Music Hall comedy and straightforward emotional scenes. He is a comical panto comic but he is also the main character who works the plot. In a way he is the leading part, but keep him buoyant and jolly, not maudlin.

BEAUTY Sensible, independent, efficient, scenes of humour and emotion in the "Beauty and the Beast" scenes. The part is Cinderella with more comedy, she is devoted to her father and he to her. The story has faint echoes of "King Lear" with Joe the King and Beauty as Cordelia with her two spiteful sisters, and may well be based on that play. A delightful Principal Girl's part nice sense of humour but far more emotional than the usual.

TUTTI & FRUTTI Beauty's sisters, the first is the languid, bored, lazy one, the second the silly, giggly one. With plenty of character comedy but they always work together as a pair and not as two individuals. Any age. Are strong outspoken parts and best played by men but not as 'Ugly' as the sisters in "Cinderella".

MISS LUCY LASTIC Has a big sense of humour but is not daft. She is man mad. This is best played by a female to contrast with the Sisters (who she has very little to do with, working mainly with Gregory).

The **SISTERS** and **MISS LUCY LASTIC** could 'change gender' as it were and **LUCY** be the male **DAME** and the **SISTERS** be female parts, in which case their comedy might have to be 'softened' slightly to get the best laughs from it whereas Lucy's might have to 'broadened'.

PRINCE VALENTINE A Prince but an intelligent one. He is more of a Royal 'Dick Whittington' than a typical 'Prince Charming' as he is involved in much of the adventure side of the story. The female Principal Boy, is involved in much of act one and the last quarter of Act Two where he is very much the dashing hero again.

GREGORY GOBSMACK A cheerful and not too bright, but far from dim young man. He is not as 'Idle' as 'Jack' or as 'Simple' as 'Simon', but very much in their vein. Needs casting along with Lucy as they have much of the comedy together between them. Almost any age.

GREGORY'S GRANNY A nicely eccentric old girl with rustic or local accent. Not a 'dame' part, more an exaggerated 'Dickensian' character. Not a fool but fun with a warm heart, a very sprightly eighty year old.

THE ROSE FAIRY A buoyant comical lady of any age, could be motherly and plump or slim and attractive. She must be able to 'play' the audience and build up a rapport with them.

COUNTESS CRUELLA She is not the typical 'Witch', she is evil but not ugly. Quite elegant in a 'Middle European' sort of way. But none the less she is unforgiving, spiteful and venomous, and capable of evil magic. The part starts with evil sophistication and gets more witchlike as the plot progresses.

GRUESOME and GRUNGE Countess Cruella's two Minions, Henchmen. As this is Pantomime they could be dressed as anything from 'T.V. Gladiators' to 'Mediaeval Headsmen', 'Mafia', 'Chicago Hoods' even Amazons if played by females, take your pick. Dark glasses would add a sinister touch to any of these. Virtually nothing to say.

THE BEAST The acting part of the show. Must be able to convey rage and fear and at the same time command pathos, must get the sympathy of the audience and not appear 'whingeing'. Not a comfortable part because of the make-up which should be impressive and consequently heavy.

FLASH LIGHTNING The traditional pantomime animal. Could be light and elegant played by two dancers or two 'clod-hopping' males. (or any combination of either) Is quite an important part as he (she) gets involved in the plot, the comedy and the music.

CHORUS and DANCERS

LONDONERS. The typical chorus of townfolk. **FARMHANDS.** Whether 'Western' or 'Yokel' are very hearty, exuberant and lively. With

plenty of 'go' in the numbers. **MAGIC FOLK.** Are weird and rather sinister. Slow zombie or robotlike movements. Something for everyone!

SCENES

ACT ONE

THE PROLOGUE.

- SCENE 1. JARROD'S STORES, LONDON.
- SCENE 2. THE STREET OUTSIDE.
- SCENE 3. TUMBLEDOWN FARM.
- SCENE 4. THE WEIRD WOOD.
- SCENE 5. THE BEAST'S CASTLE GARDEN.

ACT TWO

- SCENE 6. TUMBLEDOWN FARM
- SCENE 7. THE CASTLE CORRIDOR or GATES.
- SCENE 8. BEAUTY'S LIBRARY.
- SCENE 9. CASTLE CORRIDOR
- SCENE 10. TUMBLEDOWN FARM.
- SCENE 11. A COUNTRY LANE (or as scene 2)
- SCENE 12. FINALE

SCENERY NOTES

A general outline of each set is given at the beginning of the scene in the main script. Use as much scenery as you can manage to give a variety of pictures to the audience. Try and give a character to each of these 'pictures'. Joe Jarrod's Store should be Posh: the Farm, as its name implies, should be tumbledown, but not depressing in any way, it is a happy, jolly place; the outside of Beast's Castle can be sombre and depressing with dark heavy stonework, but the interior should be much lighter in decoration. If you can add glitter and sparkle for the grand finale then do, you should leave the audience with as much spectacle as is possible.

THE COACH should be sombre but impressive. It need only be a 'cut-out' on wheels (castors - silent castors!), no need for working coach-wheels or door, people can enter and exit by simply going round the back. Give it a magic look by adding crinkled black plastic to the panels, and lights (clear Christmas tree lights are fine) to outline it. It must be able to look ordinary and inert and then come 'alive' when it is going to move. Using the Christmas tree lights and adding a spotlight and smoke effect each time will work well.

THE ROSE is the most important prop in the whole show but it need not be difficult. Either in the side of the cottage, or downstage in full view of the audience all the time on a false proscenium or permanent flat of some sort, is an alcove that is accessible from the back. Fixed in this is a large flower-pot, inside it are seven soft artificial roses (silk rather than plastic). Attached to each of these are various length 'stems' of soft rope or cord, coloured green; paper or cloth leaves added to these would be a bonus. The stems are joined together at the bottom and fixed firmly to the base of the pot. To the top of each stem, just behind the rose, a piece of thin plastic line is fixed (thin fishing line is just the thing). The other end of each line is passed through a hole in the backing to the alcove so that when it is pulled from behind the rose will be pulled up in front and appear to 'grow'. Once the lines are through the backing attach a ring to it so that there is something to hold and also to prevent losing the line at the wrong moment. If the holes in the backing are fan-shaped and the stems the right length the appearance of a 'growing rose' should be very effective. Hooks or nails fixed to the back of the backing to hook the rings onto will allow the whole thing to remain in place until needed. As the Rose Dies in scene

10 the rings can be unhooked and each individual rose droop dramatically and then recover at the right moment simply by moving the rings.

The Alcove should be lined with 'slash' or mirror and ideally have its own lights that can not only come on and off as indicated but change colour (by placing different coloured gelatines in front of them) for Music no 11.

This effect is VERY IMPORTANT and well worth taking trouble over.

SUGGESTED MUSICAL NUMBERS

1.	WE'RE IN THE MONEY	BEAUTY & CHORUS
2.	BIG SPENDER.	TUTTI & FRUTTI (CHORUS)
3.	TWIST AGAIN.	LUCY & CHORUS
4.	MAKING FRIENDS AND MEETING PEOPLE.	BEAUTY, PRINCE & CHORUS
5.	OH WHAT A BEAUTIFUL MORNING'.	GRANNY & CHORUS
6.	THE CHARLESTON.	LUCY & FLASH LIGHTNING
7.	SUPERCALLIFRAGELISTIC.	COMPANY
8.	GOODBYE. (White Horse Inn)	COMPANY
9.	JAIL HOUSE ROCK.	CHORUS (DANCERS)
10.	JUNE IS BUSTING OUT ALLOVER.	CHORUS
11.	PAINT A RAINBOW.	GRANNY & CHORUS
12.	MY FAVOURITE THINGS.	CHORUS
13.	ROBIN HOOD.	BEAUTY
14.	ONLY YOU (or Who can I turn to?)	BEAST
15.	FLORAL DANCE (or Hoe-down).	CHORUS
16.	EVERYTHING IS WONDERFUL. (or Strike up the Band)	PRINCE & COMPANY

17.	COMMUNITY SONG. (How Can a Red Cow -?)	GREG & LUCY (&Audience)
18.	STRIKE UP THE BAND (or This is Our Once a Year day. or Reprise an earlier Number)	COMPANY FINALE

These are only SUGGESTIONS of possible songs if you don't like any of them or they do not fit in with your style of production and you feel there is a more suitable title then use it. If in doubt then contact NODA Ltd., they will know the legal position. Regarding the COMMUNITY or HOUSE number (No.17) this is an old old pantomime song that is so simple that if the music is not available I am sure there will be somebody that 'someone knows' who is capable of concocting a simple melody that will be just as suitable as the original.

ACT ONE

SHORT OVERTURE.

A selection made up of a few bars of the more up tempo songs used later is a good idea.

THE PROLOGUE

(Tabs or Front cloth or played downstage on the "JARROD'S STORES" set, only the downstage area being lit)

CURTAIN UP

Green spotlight on the Witch at stage left. Attended by Gruesome & Grunge. She's already singing very happily, not sinister, waltzing, using her broomstick as her partner.

Gruesome & Grunge sway happily in time. One of them, is holding an attractive gaudy but sinister turban and cloak.

WITCH

I'M AS CORNY AS KANSAS IN AUGUST
HIGH AS A FLAG ON THE FOURTH OF
JULY
IF YOU'LL EXCUSE
THE EXPRESSION I USE
I'M IN LOVE
I'M IN LOVE
I'M IN LOVE
I'M IN LOVE
I'M IN LOVE WITH A WONDERFUL GUY!

There's a FLASH and the Rose Fairy enters from the right, radiantly waving her flower covered wand, she addresses the audience.

FAIRY

Yes! You've guessed it! (*she recites*)
I am the Fairy of the Rose
And here I am in rosy clothes
All I do is for a good cause
And so of course I want some applause!

She registers that no one has applauded, even if they have.

FAIRY

Oh dear, I'm the **Fairy of the Rose!** I'm the
Good Fairy! I'll try again. (*recites the two lines again*)
All I do is for a good cause
And so of course (*great emphasis*) I want some
applause!

She tucks her wand under her arm and applauds, registering "Yes, that's how you do it" (without saying these words) and the audience applauds. She does a quick curtsy.

FAIRY

Oh yes, I do a good deed **EVERY DAY!**

WITCH

(*pulls ugly face at audience*) Eurgggh! How I
hate this Fairy Fey!
Always so coy and so dutiful.
But believe me, I **can** look beautiful!

As Fairy continues the Witch takes off her black pointed hat and hands it to Grunge, then removes her black cloak and hands it to him also. Gruesome hands her the turban which she quickly puts on then he stands behind her and puts on the cloak over her shoulders.

FAIRY

(*meanwhile to audience*)
The Witch is in love with the Prince just now.
But I will stop it. Though I don't know how.
So please don't be worried, because my friends
Goodness will have won **when this pantomime ends!**

No matter if the Goodies land up in a stew
It's **Goodness** and **Kindness** that always win
through!

WITCH (*posing to audience*) Don't I look lovely?

AUDIENCE (*conducted by the Fairy*) **NO**

WITCH What famous beauty do I look like?

FAIRY The Phantom of the Opera!

WITCH (*to audience, even if they aren't booing*) You don't know what real beauty is.

The Fairy returns to reciting.

FAIRY The things you say always make me wince.

WITCH Oh soon I shall marry that handsome Prince!

FAIRY (*dramatically*)
The **Prince** marry **her!** She's wicked and sordid!!!
(*to audience*)
That is where you should have applauded!

WITCH (*to audience*)
HUH! Just you see - wickedness will be winning!

FAIRY NEVER! But look, the story's beginning!

The Fairy and the Witch exit their respective sides, the former smiles and "ushers in" the next scene with her wand, the other just cackles.

As they exit, TABS OPEN or the UPSTAGE AREA of the Jarrod's Stores scene is now LIT.

SCENE 1.

JARROD'S STORES, LONDON

It is almost palatial - maybe there are columns and draped curtains. The shop is clearly a great money making success,

The Londoners with Beauty are singing and dancing. Or they run happily on as lights come up.

SONG 1. WE'RE IN THE MONEY

SHORT PRODUCTION NUMBER

After it, the prosperous but jovial looking Joe Jarrod enters.

BEAUTY Hullo Dad. How's everything?

JOE My dear, I'm so happy! *(to audience)* This shop of mine is so successful - yes, Jarrods of London has won the Queen's Award for ExPorts! Queen Victoria that is.

LONDONERS *(applauding)* Well done Mr. Jarrod!
Brilliant!
Great news!
Fabulous!
Congratulations!

JOE *(takes sheet of paper out of pocket)* We're such a success that I want to make a speech.

All groan and laugh at the same time.

JOE To all the staff here at Jarrods the biggest store in this beautiful city - I must constipate all my workers.

BEAUTY *(loud prompt)* **Congratulate!**

JOE *(checking paper)* Oh yes, congratulate you all on being such very good shirkers.

All groan and laugh again. Joe looks at them unaware of his mistake.

BEAUTY Just go on Daddy.

JOE Yes. Here's a really smashing letter from a satisfied customer - just you listen! *(reads out)* "Collect suite from *(local stores)*, sausages from, tea from and - that's not right is it?

ALL *(laughing)* No!

JOE Never mind we are such a success we have hundreds of satisfied customers. Especially my darling daughter's new "Book Department" - she's a great one for selling books -

Beauty laughs and does a quick comedy curtsy.

JOE - is going to be opened by - it's going to be opened by *(latest pop heart throbs)!!!!*

All the girls regardless of age, including Beauty, 'OOOooooo' and swoon helplessly and are caught by whoever is next to them.

JOE *(to audience as they are recovering)* I'm glad I didn't say it was going to be opened by *(another heart throb)*

All the girls immediately 'OOOooooo' and swoon helplessly and are caught again by whoever is next to them.

BEAUTY *(looks offstage)* Oh Dad, I forgot to tell you - it's a woman that came in this morning -

BEAUTY

(to audience) This lady's bought a hamster in the Pet's Corner and she wonders if the box will be alright or whether the hamster will want to bite it's way out.

A female Londoner enters holding a fairly big wooden or cardboard box.

JOE

(impressively) A dear little hamster? Oh, a hamster would never bite its way -

Percussion swanee whistle as the prop hamster whizzes out of the box and exits. (Nylon wire pulled from offstage)

ALL

(loud screams all round) AHHHHHHH!

BEAUTY

That one would!

JOE

I bet that Gregory forgot to feed it.

BEAUTY

Gregory, yes where is Gregory? Anyone know where he is?

LONDONERS

No idea!
Upstairs?
Don't know where he is!

BEAUTY

Then let's go find him, come on! Come on Dad!
(calls) Gregory!

ALL

Greg! Gregory, where are you Gregory? *(etc.)*

Beauty takes Joe's arm and exits with the Londoners, all calling out for Gregory.

As they exit downstage, so the music plays a few bars of "We're In The Money" and Gregory enters upstage.

GREGORY

(waving to audience) Hullo Customers! My name's Gregory! *(he pulls a face as there is so little reply from audience)* Oh good grief, can't you do better than

that? Tell you what we'll do. When I call out "Hullo how are you?" you call back "Great Gregory!". (*He waves both hands all over the place*). Hullo how are you?

AUDIENCE

Great Gregory!

GREGORY

Not bad! Once more! Hullo, how are you?

AUDIENCE

Great Gregory!

GREGORY

(*to imaginary person in audience*). No dear, not Gweggowy. it's Grrrregory. You what? You haven't got your teeth in? Who's have you got in? Does he know? (*aside*) Funny woman. Ooo, I'm so pleased this lovely shop is a success, I'm really chuffed. I'm - what's the word? - I'm gob - gob - gob -

AUDIENCE

Gobsmacked! Gobsmacked! (*someone is bound to shout this*)

GREGORY

(*quickly*) That's it! Gobsmacked! (*salute*) Aythankyew! (*a comedy salute*) It's a funny thing, but I can never remember that word. I mean, everybody uses the word when they're happy and surprised, don't they? They all say "I'm gob - gob - gob" - I've forgotten it again - isn't it stupid of me? It's what? What?

AUDIENCE

Gobsmacked!

GREGORY

(*quickly*) That's it! Gobsmacked! (*comedy salute*) Aythankyew! You will remind me if I forget again won't you? But I do like my new job. Mr. Jarrod's in charge of the food department, and Beauty's in charge of the Book Department, she loves books Beauty does, and I'm in Ladies' Underwear. (*laughs*) No what I mean is I'm in charge of the the linggggeereee. That's French for camminicks and it's brilliant working there and I'm ever so

pleased. In fact I could say that I'm gob - gob -
gob -

AUDIENCE

Gobsmacked!

GREGORY

That's it! Gobsmacked! (*comedy salute*)
Aythankyew! It was my dear old Granny that
taught me that word. She's ninety two and she
owns Tumbledown Farm out in the country and
when I first saw it I was gob - I've forgotten it
again!

AUDIENCE

Gobsmacked!

GREGORY

That's it! Gobsmacked! (*comedy salute*)
Aythankyew! That's not the only thing she taught
me. She taught me a sweet little country poem,
it's ever so sweet. Listen. (*he recites*)
I wish I were a daffodil, a fragrant little bloom,
My lady love would gather me and place me in
her room,
And then at night, she'd come to bed and climb
into her cot,
Still thinking I'm a daffodil, she'd soon find out
I'm not!
(*laughs cheekily*) Ta ta!

*Waves to the audience and exits. The other side. Beauty
enters downstage.*

BEAUTY

(*to audience, pointing to his exit area*) Was that
Gregory? (*Yes*) Oh good, then I can ask him to
help me with some of my books. (*starts to exit*)
Oh, I've just remembered! You haven't met my
sisters yet! (*laughs, she now confides to the audience*)
Get ready! Prepare yourselves for a bit of a shock
'cos they're coming this way right now. (*she points
to upstage*) They're supposed to work in the dress
department but they're the laziest ladies in
London! Here they come - TUTTI AND
FRUTTI! (*she calls off downstage*) Gregory! Greg,
are you there!

She exits downstage looking for him as the music plays very loudly "Big Spender" and Tutti and Frutti enter.

They wear very exaggerated clothes - a send-up of what is being worn right now, and parade raunchily across the stage and back to centre.

BOTH *(shouting and waving to audience)* Surprise!
Surprise!

TUTTI *(to audience)* Was that Beauty?

AUDIENCE Yes.

TUTTI Well we are Beauty's charming and adorable sisters!

FRUTTI Yes we are!

AUDIENCE Oh no you're not!

TUTTI Oh yes we are!

AUDIENCE Oh no you're not!

FRUTTI Oh yes we are, are, are.

AUDIENCE Oh no you're not, not, not!

BOTH Are! Are!

AUDIENCE Not! Not!

BOTH Wiggle, wiggle, wiggle!

AUDIENCE Wiggle, wiggle, wiggle!

BOTH Woggle, woggle, woggle!

AUDIENCE Woggle, woggle, woggle!

FRUTTI I don't know who's the more daft, you or us!

TUTTI Well of course, most of them come from (*local place*).

FRUTTI Poor cows!

TUTTI (*to audience*) We'd better explain things. (*points to offstage*) That was Beauty and (*points to herself*) I'm Tutti and (*points to her sister*) she's Frutti.

FRUTTI Yes. (*points to offstage*) That's Beauty and (*points to herself*) I'm Frutti and (*points to her sister*) she's Tutti.

TUTTI (*posing*) We work in the smart and attractive dress department in this store.

FRUTTI (*posing*) Well you can tell, can't you.

TUTTI (*points to her dress*) But don't you like this bit of Scottish tartan? I've got the Sporrán somewhere, but I can't find it.

She turns to look upstage and the big and bright coloured sporran is on her seat.

FRUTTI (*laughs, to audience*) Don't you ever look behind you dear?

As she laughs she turns round. Her skirt is caught up at the back showing a large expanse of traditional bloomers with hearts or horse shoes, a padlock or hot-water-bottle on the seat. Tutti comes down stage again, sees the situation and, with 'eyes up to heaven', demurely adjusts the dress. She mouths 'I know where she has been.'

TUTTI (*sings unaccompanied, doing a Highland Fling*) The Campbells are coming, hoorah, hoorah,
The Campbells are coming hoorah -

FRUTTI

What have the Campbells to do with working in a beautiful shop like this?

Tutti's Highland Fling had got her near to the wings and she puts out her hand and collects from someone offstage a large cut-out of a can of Campbells Soup. She holds it up and parades it around the stage like a 1920 music hall assistant with the "sexy" poses.

FRUTTI

(watching her, turns to audience) Poor girl. She didn't have a good childhood. She was born during a lift strike and there was no-one to bring her up.

TUTTI

(to audience) It's true. I was so meek and genteel as a child I had to use a bicycle pump to blow up my bubble gum.

FRUTTI

Cheer up dear! It's your birthday tomorrow.

TUTTI

Oh yes! *(she now skips about singing unaccompanied from the "Sound of Music")* I am sixteen going on seventeen!

FRUTTI

You mean you are sixty going on seventy. *(to audience)* Last time she had a birthday cake there were so many candles, it looked like a prairie fire!

TUTTI

Shut up and look at my profile - *(she turns to profile)* - That man on the bus, he said I looked like Elizabeth Taylor.

FRUTTI

What he said was, you looked like Popeye the Sailor!!

TUTTI

That's not fair. When Beauty was born, they said the baby looked just like me.

FRUTTI

Then they turned her the right way up.

TUTTI Oh cool it, cool it. let me look forward to my birthday, 'cos birthdays mean birthday **presents**. don't they?

FRUTTI (*to audience*) I was going to give her something she really needs - but (*local DIY store*) had run out.

Joe Jarrod enters.

JOE They're they are (*to them*) Get on with some work you lazy lay-about!

FRUTTI Daddy, you mustn't call us that, we're ladies.

JOE Alright, you lady lay-about. But get back to your dress department because there's always a lot of big spenders in there. (*crosses stage to exit*) I'm off to my lovely new Men's Department to see how that's going.

FRUTTI Oh I do like 'lovely new men' -

TUTTI I've got to put a notice up in there

JOE What notice?

TUTTI "During alterations, the customers will be shaved in the rear

FRUTTI (*laughs*) Oh isn't she a scream!

JOE No she isn't. You two should not be laughing, (*angry, speaking fast*) You two are the only two in this whole department store that don't lift a finger. You're lazy! Lazy! Lazy! What are you?

BOTH (*eyes closed, going all droopy*) We're lazy, lazy, lazy.

JOE *(at his exit)* You may be my daughters but get on with the work! There are some big spenders up in your department! What are they up there?

BOTH *(languid, bored)* Big Spenders. *(music starts)*

JOE *(points at them)* Yes big spenders. *(He exits.)*

SONG 2 BIG SPENDER

Soon after they start their song, the Londoners enter. Perhaps two of the male Londoners hold big prop cheque books and during the song sign the cheques, hand them to the Sisters who are delighted and pop them down their bosoms - as part of the choreography.

The routine ends with both Sisters waving to the audience as they do a "vaudeville exit" - all now exit, and as they go:

BLACKOUT

At once, even while they are exiting, there's the loud sound FIX of a car and in the blackout the lit headlamps can be seen at upstage.

Now it's LIGHTS UP to reveal Lucy Lastic pushing a supermarket trolley with lamps on its front.

LUCY *(laughs to audience)* That fooled you! *(she chatters to the audience, taking the following dialogue as one long flow rather than a series of jokes or gags)* Yes it's me Mrs. Lastic, my first name is Lucy. Yes, you've got it in one, I'm Lucy Lastic! And no, it's not true. I'm not that sort of girl. I work here at Jarrods you know. I'm just taking some food over to the food department. That's where I work. In the food department. The things they ask you, one man asked me if could give him an 'instant whip', I said no I couldn't, 'I'm not that sort of girl'. But I don't have much luck with men you

know. I've been engaged so many times I have had more rings than directory enquiries. There was Yorkie the long distance lorry driver, he always wanted to go too far you know. Then there was Pat the carpet layer, I had to have him put down. I had trouble with his underlay. Then there was Bob the bus driver. He kept asking me, 'did I want to go all the way?' I said no I don't. *(encourage the audience to join in)* 'I'm not that sort of girl'. But my next man is an absolute sweetie. He doesn't know it yet but it's going to be Mister Jarrod. It'll come as a nice surprise when I tell him won't it? I know he is very very rich. But I won't let that worry me, I'll only worry when he is not rich - Oh but what am I doing letting you talk to me like this? I must get on. He asked me to take all these sweets over to the food department, but *(she looks into the wings each side)* I am sure he won't mind if I was to share them with somebody. And I'm sure you wouldn't mind if it's you I share them with. Want some?

AUDIENCE

Yes!

LUCY

Alright then. Lot's of chewy chocolate and titillating toffees coming your way -
WHOOPEEE!

She throws them out to audience with ad libs. As she does the Londoners enter. One or two of them can assist her if need be.

LUCY

(to Londoners) DO you like sweets?

LONDONERS

YES!!

LUCY

Oh what a shame, I have just given them all to my friends out there. *(to one of them)* What's your favourite sweet?

LONDONER 1

Barley sugar twist!

LUCY And yours?
LONDONER 2 Liquorice twist!
LUCY And yours?
LONDONER 3 Pasta twists!!

Londoners laugh, two of them take the trolley off as music for song 3 starts.

LUCY Twist, twist, twist again. And if that isn't a cue for song I don't know what is.

SONG 3 **TWIST AGAIN**

PRODUCTION NUMBER.

She starts to sing and dance, the Londoners sing and dance the Twist using the 60's hand movements as well as hip shaking.

As the applause dies away we see that Lucy is locked in a 'twist' position, and is crying out in great pain. Two Ambulance men (or two Londoners or Joe and Gregory) rush in with what looks like a rolled up stretcher to FX sound of Ambulance Siren. (but the poles are not fixed to the canvas) They briskly put it on the floor near Lucy and open it out. They lean the still rigid Lucy over and lay her on the 'stretcher'. Band plays a few bars of 'The Death March' as they do. They then lift up the stretcher (poles only) and march out leaving her where she is! (note any Londoners needed for the "Making Friends" routine which occurs soon exit now to prepare)

Lucy immediately recovers. She gets up, picks up the canvas and throws it after them. Londoners laugh.

LUCY Typical, picked up by two men and then dropped. Oooo -

Gregory rushes in excited.

GREGORY Mr. Jarrod! Mr. Jarrod! Who do you think is coming here **right now!** He's young, good looking, important, charming, has a twinkle in his eye, delightful, sexy -

Joe enters.

JOE *(to audience)* There's only one person in the world to fit that description - it's *(contemporary reference)*!

GREGORY No! *(to audience, running across the stage to and fro)* The Prince is coming! The Prince is coming! The Prince is here! *(into the left wings)* It's the Prince! The Prince! *(to right wings)* It's the Prince! The Prince! *(to audience)* He wasn't due 'til this afternoon! I'm so excited, I'm absolutely gob - gob - gob -

AUDIENCE Gobsmacked!

GREGORY That's it! Gobsmacked! *(comedy salute)*
Aythankyew! *(some more panic)*

JOE *(ineffectively trying to organise the excited Londoners into lines)* Come here at once Tutti, Frutti! *(calls offstage)* and you too Beauty my dear.. *(shouts)*
And Lucy where are you!!

LUCY *(has been to wings to get bottle for later is now right behind him)* HERE!!

Joe jumps violently. Tutti, Frutti and Beauty enter. The presentation line up is Gregory, Lucy, Tutti, Frutti, then Beauty.

Another FANFARE and at the top left corner the Prince enters waving to all, plus the audience. The females curtsy, the males bow.