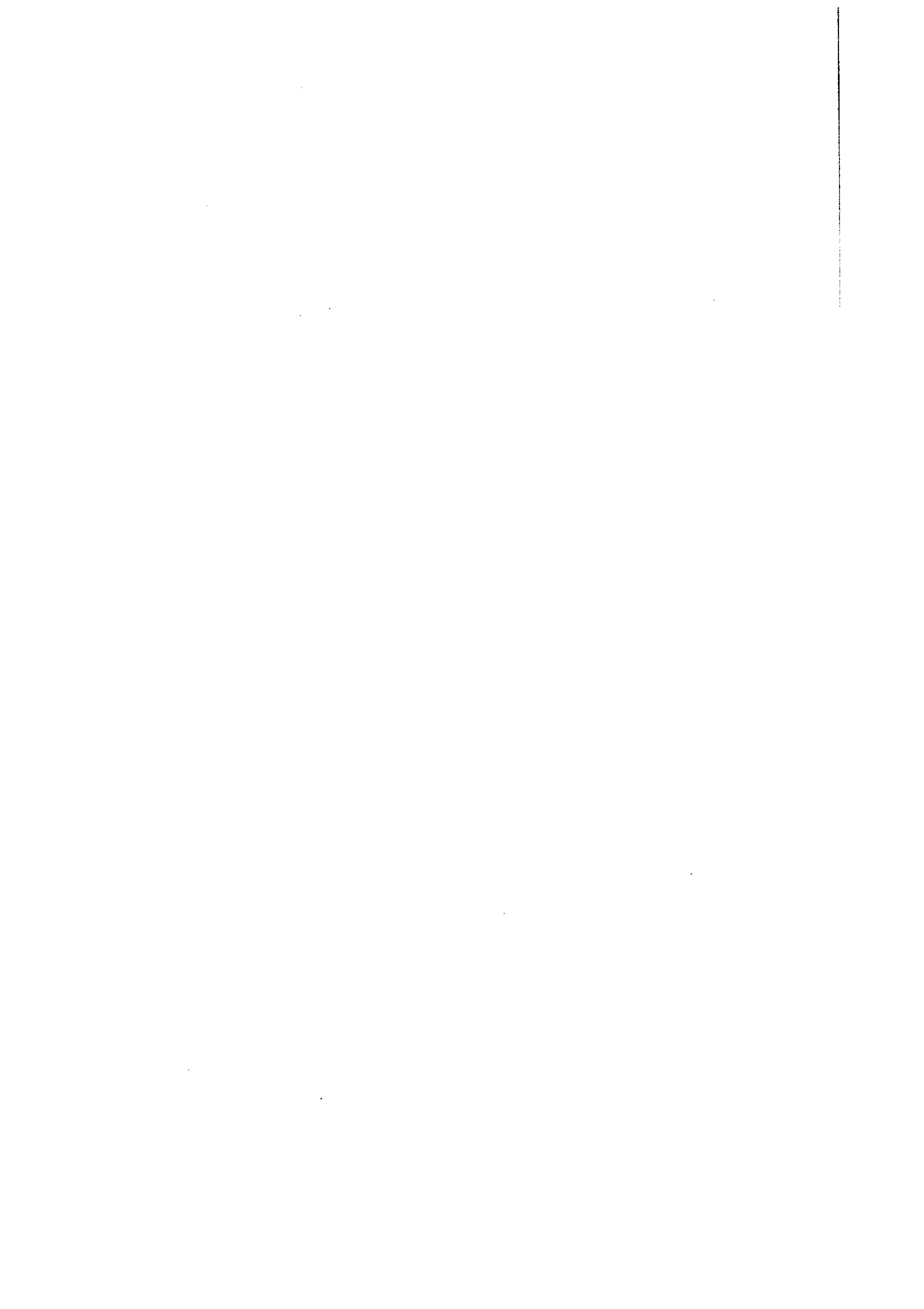


**NODA Pantomimes Presents**

**GOLDILOCKS  
AND THE THREE BEARS**

**BY**

**ROBERT MARLOWE**



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](mailto:info@noda.org.uk)  
[www.noda.org.uk](http://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.

This script is licensed for amateur theatre by NODA Ltd to whom all enquiries should be made. [www.noda.org.uk](http://www.noda.org.uk) E-mail: [info@noda.org.uk](mailto:info@noda.org.uk)



# **GOLDILOCKS AND THE THREE BEARS**

BY ROBERT MARLOWE

## **CAST**

DAME PRISCILLA CLOTT	-	A Schoolmistress
WILLY CLOTT	-	Her adopted Son.
GOLDILOCKS	-	Her Daughter.
ROBIN MAKEPEACE	-	A Hunter.
BARON HEINRICH MUNCHAUSEN	-	A Cruel Circus Owner.
ALI	}	- A Pair of Stupid Acrobats.
OOP		
DADDY BEAR		
MUMMY BEAR		
BABY BEAR		
<b>Immortals</b>		
TITANIA	-	Queen of the Fairies
FAIRY GOSSAMER	-	Guardian of the Birds and Bees.
FOREST FAIRY	-	Guardian of All Creatures Great and Small.
THE NIGHTINGALE		
COUNT DRACULA OF TRANSYLVANIA		
CHORUS OF VILLAGERS, CLOWNS, BATS, ANIMALS, BIRDS, HUNTSMEN.		

# SCENES

## ACT 1

PROLOGUE	Fairyland, The Fairies Convention.
SCENE 1	Village of Merryland.
SCENE 2	A Country Lane.
SCENE 3	The Schoolroom.
SCENE 4	Country Lane Again.
SCENE 5	The Circus.
SCENE 6	The Lane yet again.
SCENE 7	A Forest Glade, Building a Cottage.

## INTERVAL

## ACT 2

SCENE 8	Inside the Cottage.
SCENE 9	Once again, The Lane.
SCENE 10	The Cavern of Dracula.
SCENE 11	The Lane, nuff said!!
SCENE 12	A Circus Wedding.

## NOTES ON CHARACTERS

Fairy Queen	Can be mature actress but aim for slim and still pretty face.
Fairy Gossamer and Forest Fairy	Young and pretty. Able to deliver lines well, and dance.
Nightingale	Only small role but needs high soprano voice.
Count Dracula	Character actor, any age.
Dame Trott	Comic character actor, mature.
Goldilocks	Young, slim and pretty. Singer/Actress.
Willy Trott	Youngish comedy actor.
Robin	Principal boy, either male or female. Youngish with good singing voice.
Baron	Mature character actor, villain. Speaks with German accent.
Ali and Oop	Any age comedy actors. Aim for Indian characters.
Three Bears	Played by two young adults and one child. They need to sing in Rock style. Could all be female

# COSTUMES

If hiring then Director's choice will prevail but aim for Country-styled dresses, i.e. full-skirted dresses, knee breeches and stockings, buckled shoes, jerkins for men. Typical Circus costumes, tights, glitter cloaks, clowns, etc.

- Fairies - Always aim for fairy costumes to be as glittery and ethereal as possible. Fairy Queen in white, Fairy Gossamer in blue, Forest Fairy in green, Nightingale in shimmering black with gauzed wings
- Baron - Typical Ringmaster outfit with riding breeches and boots. Jacket need not be scarlet though, as green would be more suitable to evil character, or alternatively black with scarlet lapels. Black top hat, carries whip.
- Ali and Oop - As these are Indian characters, baggy trousers, tunics and turbans.
- Dracula - Typical black evening dress with scarlet-lined cloak, fangs and dead white makeup, with slicked back greasy hair.
- Bears - These must be hired for best effect. Half masks needed leaving mouths free for dialogue. Never lose the fact that they are bears though Father could have a collar and tie, Mother an apron and flowered hat. Baby a little pair of shorts with coloured braces.
- Robin - If male, kneebreeches and full-sleeved shirts with jerkin. If female, tights, blouse and fitted jerkin, possibly high or ankle boots.
- Willy - Calf length trousers with bright braces over shirts of outrageous colour and design. Cap with tassel.
- Dame - Typical Dame outfits with as many changes as possible. School gown and mortar board for first appearance, though need not be black. Try for shocking pink or orange. Clash it with under frocks.
- Goldilocks - Must have long blonde curls. Youthful but not childish dresses, full-skirted.



# SETS

This pantomime is written with front cloth or tabs followed by full sets. If making your own then get a good cyclorama sky cloth which can then have cut-out pieces placed in front of it to indicate venue, i.e. trees, houses, rocks, circus poles with drapes etc. More details precede each scene. If you hire sets then order what you need for the script requirements and your venue.

This particular script has the same front cloth repeated several times to cut your costs if making yourself. If you can fly though and afford to hire, get several different cloths to ring the changes for your audiences visual impact. If making your own sets I suggest you get ideas from childrens fairy story books. Remember to keep lines simple and use bright colours. Keep all sets as bright and glittery as possible. Always bear in mind that pantomime is fantasy time.

## PRODUCTION NOTES

Keep all musical numbers entertaining but brief. Children in your audience can quickly bore with overlong routines. Make sure of big finishes. Comedy must be played pacily for best effect. Don't over-labour and never tire your audience with too much participation; remember they paid to see you work. However by the same token always try to include your audience in the adventures.

All music is purely suggestion and only added as a guide to style of number required. In this pantomime the bears' numbers are only based on Beatles songs due to the fact that they are mainly up-tempo and going into the realms of evergreens. You can however change these numbers to the current ones appertaining at the time of your production.

Some gags may be too saucy for your particular production but do not hesitate to remove these. Remember these scripts are "All things to all men". Only you know your prospective audience.

**N.B.** Do try to keep the various accents going throughout pantomime.

i.e. German for Baron.

Indian for Ali.

Broad Yorkshire for Oop.

# ACT 1

## Prologue.

### Fairyland

#### The Fairies Convention

This can be done in tabs but it would be much more effective if you could arrange a Fairyland effect, possibly a glitter curtain of metallic slash. If economising use green slash fixed to your front-running tabs. These can then double throughout as the country lane. If you have a clever props and set construction department then a Fairy bower of glittering flowers and trees set on a small truck (with a throne for Queen) which can be on casters to slide off would be ideal.

Keep lighting low-keyed. Hire leaf filters if possible for a woodland effect.

After overture, go into ballet music and ENTER Forest Fairy and Fairy Gossamer to choreographed movement. Keep it brief. Suggest music, "Midsummer Night's Dream" by Mendelssohn.

(Flash and ENTER Fairy Queen, Forest Fairy and Fairy Gossamer. Both drop deep curtsey).

QUEEN  
Arise my friends, tis Midsummer's Eve,  
This is the night when all shall perceive  
Who will win the coveted award,  
And who we, in Fairyland, graciously reward!

FOREST FAIRY  
The song of the bird, the buzz of the bee,  
These are the things that we can agree  
Enhance the life of all on earth.

FAIRY GOSSAMER  
The flutter of the butterfly,  
The calf and doe with gentle eye,  
The gambolling lambs of every Spring  
The flight of birds upon the wing.

QUEEN  
To whom then shall we award the prize  
For bringing sparkle to all mens eyes.

FOREST FAIRY  
Many there are, as we can see,  
With talent and beauty of great degree.

FAIRY GOSSAMER But the saddest of hearts,  
Prepare to avail,  
Are lifted by the nightingale,  
Whose song doth every soul awake  
And softens their lives in give and take.

QUEEN Summon then this paragon,  
That all our lives be filled with song.  
(Flash and ENTER the Nightingale over musical introduction  
to her song. This artist must have beautiful coloratura trills  
etc.  
Suggest numbers: "Bell Song" from "Lakme" or any fairly  
brief operatic aria that's suitable. At finish amidst applause  
we hear offstage through microphone the loud rumbling and  
roaring of the bears.)

QUEEN What noise without disturbs our pleasure?  
Destroying moments we with to treasure.

FOREST FAIRY Your Majesty, there comes I fear  
Three Dissenters, the furry bear!  
They are much upset that in song they fail,  
Although your decision they humbly hail.

FAIRY GOSSAMER Throughout the world they're forced to prowl,  
With communication - a common growl.

QUEEN Bid them come forth, that I may see  
A way to help, a remedy.  
(Bears ENTER nervously, awed by the Queen's presence.  
Father has his arm protectively round Mother who holds  
baby's paw).  
Be not afraid, I know what you seek,  
The sound of song, the power to speak.  
(Bears all growl excitedly).

QUEEN This then now is my command,  
That your voices be heard throughout the land.  
Let growl be gone and achieve your goal  
With voices uplifted in Rock and Roll.  
(Flash and Three Bears joyously combine in short song.  
Suggestion: "She Loves You!" Beatles.

BEARS

(With Rock Group movement)

She luv's us! Yer Yer Yer,

She luv's us! Yer Yer Yer,

She luv's us! Yer Yer Yer,

(Harmonize) Yeeeeeeer.

**FADE TO BLACK OUT**

# ACT 1

## SCENE 1

### The Village of Merryland

This setting should aim for a village green with school to one side, groundrow of houses across the green, tree on other side with rustic bench under it. Tree should be able to have a poster attached to it during action.

Open this with a full-scale production routine with villagers led by ROBIN.

Song suggestion, "It's Today" from 'Mame'.

ROBIN                      Tell me, has anyone seen my girlfriend Goldilocks around this morning?

1st GIRL                      I think she's helping her Mother out at the school Robin.

2ND GIRL                      That's true. A circus is coming to town and Dame Clott is organising a party to visit it.

ROBIN                      What fun! Why don't we all go?

VILLAGERS                      What a great idea! Wow, yes let's go!  
Oh yes, why not, etc. etc. etc.

ROBIN                      (laughing) O.K! O.K! Don't get so excited. When I see Goldy I'll ask her to arrange more tickets.

3RD GIRL                      Well, you can ask her now Robin, because here she comes.

VILLAGERS                      Hallo Goldy, nice to see you, etc! etc! etc!  
(ENTER GOLDILOCKS, with cheery greetings and waves.  
The Villagers EXIT).

GOLDY                      Why Robin, fancy meeting you toady. I thought you'd gone hunting.

ROBIN                      I was, but on passing through the village my friends here told me about the circus and asked me to get tickets so that we can all go.

GOLDY                      What a good idea. Let's go and find Mother. She's organising the school party, she'll know what to do. Mother! Mother! Where are you?

(They EXIT calling for Dame Clott. We hear a bicycle bell ringing and the Dame ENTERS. To make the cycle eccentric in keeping with the character try to fix a vivid coloured parasol over the Dame to shelter her. Also affix a sign advertising school, i.e. "Dame Clotts Academy of Learning" or similar. Make name prominent to help following business.)

DAME Whew, hello everybody! (Silence) I said hello. Speak to me, I'm real! Let me introduce myself. My name's **Priscilla** Clott but all my friends call me Cilly, so when I say "Hello", I want you to say "Hello Cilly". O.K? Ready, Hello everybody! (By now hopefully the audience will have latched on to "Hello Cilly Clott").

AUDIENCE Hello Cilly Clott!  
(On this last response WILLY CLOTT has ENTERED and encouraged the audience in their response).

DAME Ooooo you are rude, and Willy what do you mean by encouraging them? I heard you. Yes, I did. You shouted "Hello Cilly Clott."

WILLY No Mum, I didn't.

DAME Yes you did. (To Audience) he did didn't he boys and girls?

AUDIENCE Yes.

WILLY Oh, no I didn't.

DAME Oh, yes you did!  
(WITH AUDIENCE)

WILLY Oh, no I didn't!

DAME Oh, yes you did.

WILLY (To audience) Did I?

AUDIENCE Yes  
(Don't overdo this. Only sufficiently to establish the audience's participation).

WILLY Oh well, sorry Mum. Anyway, what are you doing here, I thought you were teaching today.

DAME I was Willy, but I had a meeting with the school Governors to ask for money to buy tickets for the circus.

WILLY (Excitedly) Wow how super, and what did they say?

DAME (Dryly) On yer bike, (pause) so here I am.

WILLY Oh Mum they didn't mean ride yer bike. Oh never mind. Are we still going to the circus?

DAME Of course we will, by hook or by crook. But I shall have to find a way to get the money (to audience) because we're very poor. Aaaah. Come on don't be mean - Aaaah (they respond). Oh we were poorer than that (persuade louder reply). That's better! Do you know we were so poor we couldn't even afford laxatives. No we couldn't. I used to sit Willy on his potty and tell him ghost stories.

WILLY That's true, used to scare the (pause) life out of me.

DAME Actually I'll let you into the truth, he's my adopted son really. One day I was coming home from the Supermarket and my husband said, "Hey, that's not our baby". "Shut up", I said, it's a better pram".

WILLY (Happily agreeing) Anyway you kept me didn't you Mum.

DAME Well, when I took you back nobody claimed you. (To audience) Aaaah, never mind I love my little Willie don't I. Oh yes I do. Let's not get into that again. Anyway I'm a widow now - Aaaah. My husband was an actor you know. Yes he was. One day he had an audition to play the part of **Abraham Lincoln**.

WILLY Did he Mum. What happened?

DAME Well, he borrowed a costume and along he went.

WILLY And did he get the part?

DAME No, but on the way home he was assassinated.

WILLY Really Mum, I don't believe it!

DAME It's as true as I'm riding this camel.

WILLY Oh go on, that's a bike.

DAME (Sniffing) Well the saddle's come off, it feels like a camel. Talking of camels reminds me that the circus is coming and I've got to raise money for the tickets. Come along Willy, we must put our heads together.  
(ENTER ALI and OOP)

ALI (Sing-song Indian accent) Eexcuuz me pleeez.

DAME Why what have you done? Oooh look, it's the Bisto kids!

ALI Eees theees the village of Merryland.

DAME Yees eet ees. (Mimicking him)  
Tell me, what can I do for you?

ALI We come to put up posters for circus, all verry nice, cor blimey.

DAME Oo how exciting. Tell me, where do you come from?

ALI (Pointing) Just down road.

DAME No! No! You silly little poppadum. I mean where were you born?

ALI Oh goodness gracious me. I was baby in Bombay.

DAME Fancy that, Bombay baby. I thought you might be a Delhi tot.

WILLIE I like those Mum!

DAME What?

WILLY Jellytots.

DAME Ooh (pushes him). Excuse my Willy, he's such a wally.

ALI (shakes hand) Hello Wally.

WILLY No, Willy.

ALI (perplexed) Wally? Willy?



DAME (drily) Right first time. (to Ali) Tell me, your friend here looks full of Eastern promise. Was he born in some exotic outpost?

OOP (broad Yorkshire accent) Aye lass, Bradford!

DAME (surprised) Well that's a nice place to come away from. Tell me, are you married?

OOP Eee no. I've always been round-shouldered, but I'm looking for a wife.

DAME That's interesting. Whose?

OOP Nay lass, I'm lookin' for a girl for a bit o' fun!

DAME Hmmp, I bet you don't know what good clean fun is.

OOP No, what good is it?

DAME Ooh, you are saucy! Tell me, being a gentleman from the East I expect you eat a lot of curry?

ALI Oh goodness gracious yes! I am very good cook. Last night I make very hot chicken vindaloo.

OOP Aye and this mornin' I've vindaloo twenty times already. (Aside) Chicken must've been off!

WILLY But what do you actually do in the circus?

ALI I have very big job.

WILLY What's that.

ALI I wash the elephants. But my brother has very dangerous job.

DAME How exciting. What's that?

OOP I feed the budgerigar.

DAME What's dangerous about that?

OOP This one's twelve feet tall.

DAME                    Good heavens. What do you call him?

OOP                     Sir!

DAME                    But where does he sleep?

OOP                     Anywhere he wants to!

DAME                    I don't believe you. Anyway, we shall come and see for ourselves. Come on Willy.  
(They EXIT. ENTER the BARON)

BARON                    (German accent) Vat are you doing vasting my time ven you haf to be putting up de posters for my circus.

ALI                      (nervously) Goodness me, we are being most busy your graciousness. Oh yes, goodness gracious.

BARON                    Enough of dis grovelling you little Biryani twerp.  
And put a poster on dat tree.  
(They rush to obey).

ALI                      Quickly Oop, here is hammer. I will hold poster.

OOP                      (Takes hammer) Ee Ali, is that reet place for nail.

ALI                      Goodness yes. Now when I nod my head you hit it.

OOP                      (Thickly) When you nod your 'ed, I 'it it. O.K. Ali.

ALI                      Get ready.  
(Nods his head and OOP brings hammer down on it with mighty swipe. It's a rubber hammer obviously).

ALI                      Ooow. You stupid Dansak. I catch you, I kick you in the chapatis.  
(BARON firmly attaches poster. Suggest pre-placed blutack).

BARON                    Enough of dis playful badinage.

ALI                      That is what I need for my head, a badinage!!!

BARON (Snatches hammer from Oop and strikes Ali)  
You vill need more than dat if I catch you vasting any more of my time. Come I haf vays of making you verk!  
(He takes out a whip which he uses to beat them off stage.  
ENTER ROBIN and GOLDILOCKS opposite side.)

GOLDY (Running across to tree) Why look Robin, here's a poster advertising the circus. Oh, I do hope that we can take the children to see it.

ROBIN I'm sure your Mother will find a way of raising the ticket money. (Suddenly looks offstage). Listen Goldy, can you hear anything?

GOLDY (listening) It sounds like singing! It is singing!

ROBIN (Amazed) yes and look who's coming this way. They look like bears to me, let me get my gun.

GOLDY No Robin, they look such happy bears, I'm sure they mean no harm.  
(ENTER BEARS in joyful mood).

ROBIN Excuse me, but am I hearing things or can you actually speak?

FATHER Indeed we can Sir.

MOTHER (Drops a curtsy) A fairy gave us the power of speech.

BABY Not only that we can sing as well.

GOLDY (Impressed) Oh please won't you sing something for us?

ALL THREE BEARS With pleasure.  
(They go into song with close harmony. Suggestion, Beatles "It's been a Hard Day's Night", changing words to - "and we've been singing like a bear". As they sing, gradually bring villagers on, at first surprised then delighted, who join in so that eventually it turns into full-scale production number with choreographed movement. At end have them all follow the bears off like a procession, skipping and dancing in joyful mood. As they all EXIT on one side, bring BARON with ALI and OOP on other side.)

BARON (Excitedly) Vat vas dat? Do my eyes deceive me, I tink I see singing and dancing bears.

ALI Oh goodness gracious me! How splendacious.

OOP Aye boss, they were singing reet enough.

BARON Ya! Ya! Dis is vat I need for de circus. It vill be der biggest attraction und peoples vill come from miles around. I vill be rich. Ya, ya, deese bears I haf to get.

OOP But 'ow boss.

BARON I haf a plan. Ve vill lay in wait in de lane, then boom, ve kidnap dem. (Looks at audience) O yes we will.

AUDIENCE Oh no you won't.

ALL THREE Oh yes we will.

AUDIENCE Oh no you won't

BARON You shut up. Ve haf vays of making you! Come, ve go to hatch ze plans, ya. Den I vill be rich and famous.  
(They gleefully EXIT).  
(ENTER DAME, WILLY and CHORUS)

DAME Willy I can hardly believe my eyes! Look at all this money!

WILLY (Excitedly counting) Yes Mum, there's over ten pounds.

DAME Where's Goldy, we must tell her. (Calls) Goldy, Goldy, quick come here.

GOLDY (ENTERING) What is it Mother?

DAME You'll never guess. Remember the bears were singing in the street.

GOLDY (Laughing) Of course Mother. I was there.

DAME Well, I took a collection for the bears and they refused it.

WILLY They said they'd nothing to spend it on.

DAME (Triumphantly) So, we've now got enough to take all the kids to the circus!

GOLDY How wonderful!

DAME Yes, there's nothing I like better than a circus and a parade!  
(Direct cue into full-scale song and dance production number. Suggestion "When the Parade Passes By", from 'Hello Dolly').

**BLACK OUT AT END.**

# ACT 1

## SCENE TWO

### A Country Lane

If doing this scene in tabs have a tree piece with fence just to indicate setting.

(ENTER ALI)

ALI Oh goodness gracious, I promised to meet up with Oop here in the lane. Where can he be?  
(He paces restlessly as OOP ENTERS).

ALI (To Oop) You're late.

OOP Aye I know. I was just coming past church and there was a terrible row going on.

ALI What about?

OOP Ee, there was this topless model trying to get in and the Vicar wouldn't let her.

ALI What did he say?

OOP 'e said, ee you're not coming in dress like that and she said, but I've got a divine right.

ALI And then what!

OOP You've got a divine left as well, 'e said, but you're still not coming in.

ALI Oh goodness, how disgraceful, what are things coming to?

OOP I don't know, but I do know who's coming this way.  
Quick let's skidaddle, here comes the Baron.  
( They EXIT as BARON ENTERS other side, cracking his whip on stage).

BARON Oh! Ho! It vont be long now before I haf those bears captured and I vill be so rich. (To audience) Oh yes I will.

AUDIENCE Oh no you won't.

BARON Oh yes I will.

AUDIENCE Oh no you won't.

BARON Shut up, you are ruining my concentration. You know vat concentration is don't you. It's vere I vill put you lot if you don't shut up.  
(Cracks his whip at them)  
(DAME ENTERS)

DAME What's going on here?

BARON I'm just having a quick whip round. Excuse me dear lady, but I've not had der pleasure.

DAME (Giggling) And you're not likely to either.

BARON Couldn't you go for me?

DAME Why? Can't you go for yourself. (Giggles) Anyway, you couldn't keep me.

BARON Why, are you going off?

DAME You're very cheeky. Let me tell you I'm much sought after. Last night there was a man shouting and banging on my bedroom door.

BARON Really?

DAME Yes, but I wouldn't let him out.

BARON Well, would you like a bit on the side?

DAME Why have they moved it?

BARON No no, why don't we get a little closer.  
(He puts his arm around her waist).

DAME I'll give you just ten minutes to remove your hands.

BARON You speak so beautifully.

DAME (Con conversationally) Yes. You know, as I get older there's a definite improvement in my voice. It's changing from **No** to **Yes**.

BARON Then I can hope?

DAME Well, I'll let you know when I've finished my research.

BARON Vat are you researching?

DAME The social habits of the average man.

BARON Verry interestin', and vat are your results?

DAME Inconclusive. I knocked on his door but he'd just popped down to Brighton with Mrs. Well-Above-Average.

BARON You're joking.

DAME Of course I am. Actually I'm a school teacher and I'm very late for work. If I don't hurry I'll **miss** my coffee break.

BARON Ach dere lady, stay a vyle and let's get better acquainted. Tell me, are you married?

DAME I was but he's been long gone, (pause) in fact he should be there by now.

BARON Ach I am so zorry, I've no vish to distress you.

DAME Oh that's alright, he was a brute to me anyway. Do you know the dog bit me one day and he rushed it to the vet.

BARON To haf it destroyed?

DAME No - get its teeth sharpened. (pause) But he thought I was the salt of the earth.

BARON (Surprised) Really!

DAME (drily) Yes, he kept me in the cellar.

BARON Dat I cannot belief, und you zuch a beeoootiful and vell-dressed lady.



DAME (Giggling coyly) Oooh you are so gallant. Tell me, do you like my dress?

BARON It's luffly!

DAME (Importantly) It's an antique and over eighty years old.

BARON Gosh, did you make it yourself? Seriously, it fits you like a glove.

DAME Really.

BARON Ya! It sticks out in five places.

DAME Oooh, that's done it. I'm not staying here to be insulted.

BARON Vy? Vere do you usually go.

DAME (Flouncing) I'm off. Don't think it **hasn't** been a pleasure, (pause) because it **hasn't**.  
(She EXITS)

BARON Oh vell, I can't vin them all! Now vere did dose stupid idiots Ali and Oop get to ?  
(They ENTER)  
Ach, dere you are.

ALI AND OOP (Surprised) Where?

BARON Dere!

ALI AND OOP We thought we were here!

BARON You vill be - at vunce! Come!  
(They rush across to him trembling as he cracks whip)  
Now listen, ve haf der plans for dere bears capture to put into operation. Any minute dey vill down ze lane come.

ALI Oh goodness gracious, how we do it?

BARON Ve vill behind dis tree hide, den as dey pass ve kipnap ze leetle bear.

OOP Aye, then when his Ma and Pa come back to find 'im, we get 'em as well.

BARON Ya! Ya! Wiv dis big net. Now quick I hear dem coming.  
Behind ze tree.  
(They squeeze behind cut-out tree with rock base. BEARS ENTER in single file, Father first, baby last. They are still happily singing, either reprise of their last number or another. They move across stage. As they pass tree Ali and Oop creep behind Baby bear. Father and Mother pass into wings as Baby is snatched and struggling is picked up and removed off opposite side).

BARON (Excitedly) Ya! Ya! Das is goot. **Vun** down and **two** to go.  
(ALI and OOP RE-ENTER).

OOP We've put Baby bear in cage.

BARON Goot. Now ve wait for de Ma und Pa to come looking for dere Baby. It von't be long.  
(They have a large fishing net and all again hide behind tree.)  
(ENTER MOTHER and FATHER BEAR)

MOTHER (Calling) Baby! Baby! Where are you? I don't understand, he was following behind us.

FATHER He can't be far away. Perhaps he found some wild honey, you know how he likes that.

MOTHER But he's never disappeared before. Oh dear, I'm really frightened. I think something terrible has happened. (Starts to cry).

FATHER (Putting paw round her shoulder) There! There! Don't cry, I'm sure he'll turn up.  
(Meanwhile the plotters have crept out from behind tree and stretched out a large net which they now throw completely over the Bears. Much growling from Bears and shouts from Ali and Oop).

BARON (Encircling the trapped bears with whip which he knots) Ah! Ha! At last I haf you. Now you vill zing for my customers. You vill be der big attraction and make my fortune.  
(ALI and OOP start to drag Bears off).

BARON (To audience) Oh yes they vill.

AUDIENCE Oh no they won't.

BARON                    Oh yes they vill.

AUDIENCE                Oh no they won't.

BARON                    They vill.

AUDIENCE                They won't.

BARON                    Mind your own business, you haf baked little twerps. Ve haf  
vays of making you!  
(HE EXITS with demonical laughter.  
Discord from orchestra and

**BLACK OUT.**

# ACT 1

## SCENE THREE

### The Schoolroom

This can be quite simple. A cut out piece with window and graffiti scribbled on portion of wall - "Teechers a Dope", "Mary luvs me" etc. A tall narrow teachers desk, forms for children and a special form to only seat three. This has an overhanging end completely unsupported by legs. It is supported only at one end and the middle. When two occupy it they sit on the 'safe' area leaving the comic to sit on unsupported end. In the action, everytime the two rise the comic will fall to ground. At rise of curtain the children are being generally unruly, playing leapfrog, shouting, fighting and writing on the wall. Only use children in this scene as adults tend to overdo it St. Trinian-style which is wrong.

(ENTER DAME with large bell which she's furiously waving. It has no ring to it. She finally shouts for silence. During the previous business have orchestra play "Boys and Girls Come out to Play").

DAME

(Still waggling silent bell) That's funny, it doesn't ring (peers inside it). Oh, I think I've dropped a clanger (children laugh). Quiet, you noisy rabble!  
(She goes over to blackboard, takes a chalk and draws a large hook, then places her handbag on it. There is a nail already in position on board which she must coincide with her chalk hook. Turning to her desk she picks up a large card).

DAME

Oooh look, it's a well wisher card. How very nice. (She opens it and reads) "Dear Teacher, we wish you were down a well". (Children laugh loudly) Well, that's not very nice. Now settle down.  
(ENTER ALI and OOP with shorts and caps on).

DAME

Ah, new pupils. You're late.

ALI

Oh goodness gracious yes, I've sprained my ankle.

DAME

That's a **lame** excuse. (Giggles but is greeted by stony stares). Oh well please yourselves. Anyway now you're here, what would you like to do.

ALI

Go home!

DAME No you won't. Anyway you should have been here at nine o'clock.

OOP Why, what happened?

DAME Nothing happened! (Realises she's being teased). Oh, go and sit down over there.  
(They both go over to trick bench and sit on "safe" end. ENTER WILLY).

WILLY Hello Mum, I'm here.

DAME You're very late.

WILLY I'll be later still tomorrow.

DAME Why?

WILLY I'm not coming. (Children shriek).

DAME Quiet. We will now have history.  
  
(CHILDREN groan)

WILLY Oh no, I don't like history. It all happened before I was born.

DAME (Drily) **Only just.** Go and sit down.  
(WILLY goes to bench and sits on the unbalanced end. This of course remains O.K. All the while it's balanced by the other two).

DAME Now where was the Magna Carta signed?

OOP At the bottom.

DAME Right - no wrong! I'll give you another chance. What is the King of Russia called?

LITTLE GIRL (Rises) Czar Miss.

DAME Very good. Now what is the Queen of Russia called?

LITTLE BOY (Rises) Czarina Miss.

DAME Excellent, and what are the royal children called?