

NODA Pantomimes Presents

HUMPTY DUMPTY

BY

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HUMPTY DUMPTY

CAST

HUMPTY DUMPTY, AN EGG

KING EGGBERT THE UNREADY

PRINCESS SHELLANA, HIS DAUGHTER

OLIVE OMELETTE, HIS PALACE COOK

PRINCE MICHAEL OF MAYONNAISE

BELLADONNA HENBANE, A SORCERESS

ARKLE)	
REDRUM)	THE KING'S HORSES
SERGEANT EGGYOLK)	THE KING'S MEN
CORPORAL EGGWHITE)	

MRS. MISTLETOE, A DRUID SOOTHSAYER

NICKY NOBATH, A HAPPY HIPPIY

POLICEWOMAN EGGCUP, OF THE PALACE POLICE

JACK FROST, THE GUARDIAN OF THE ICEBERG

BEETLEBROW DRAGFOOT, THE KEEPER OF THE COBWEBS

CHORUS OF : VILLAGERS OF EGGSVILLE, SNOWLAND
PEOPLE, AND HIPPIES

FOUR JUVENILES [SAY] AS SINISTER BATS AND
SNOWLAND PEOPLE OR PENGUINS

HUMPTY DUMPTY

SCENES

ACT ONE

- 1 THE EGG ON THE WALL IN EGGSVILLE
- 2 THE STABLES OF THE KING'S HORSES
- 3 STONEHENGE
- 4 ON BOARD H.M.S. "EGGCELSIOR"
- 5 THE LAND OF ICE AND SNOW

INTERVAL

ACT TWO

- 1 THE JEWEL TOWER OF EGGSVILLE
PALACE
- 2 THE BARRACKS OF THE KING'S MEN
- 3 THE CAVE OF COBWEBS
- 4 BACK HOME AGAIN IN EGGSVILLE
- 5 THE WEDDING AT EGGCRATE CASTLE

SUGGESTED MUSICAL NUMBERS

1	IT'S A HAP-HAP-HAPPY DAY	PRINCESS & VILLAGERS
2	THE SOLDIERS OF THE KING, MY LADS	SERGEANT, CORPORAL & TWO HORSES
3	BOILED BEEF AND CARROTS	OLIVE OMELETTE, VILLAGERS & AUDIENCE
4.	LET THE PEOPLE SING or I'D LIKE TO TEACH THE WORLD TO SING	PRINCE, VILLAGERS, KING & PRINCESS
5.	THE KING'S HORSES, THE KING'S MEN	ALL
6.	AQUARIUS, YOU AIN'T NOTHIN' BUT A HOUND DOG [or NOISY ROCK PRODUCTION NUMBER]	THE HIPPIES, NICKY NOBATH,
7.	WHO'LL MOP THE MAINDECK [PARODY OF "WE'LL ROW THE KEEL ROW"]	KING, OLIVE, SERGEANT, CORPORAL, PRINCE & PRINCESS
8.	WALKING IN A WINTER WONDERLAND or JINGLE BELLS or BUTTON UP YOUR OVERCOAT	SNOWLAND PEOPLE & JACK FROST
INTERVAL		
9.	HAPPY DAYS ARE HERE AGAIN	KING, PRINCESS, PRINCE & VILLAGERS
10	I WANT TO BE NAPPY [PARODY] INTO THE CHARLESTON DANCE	OLIVE, KING & VILLAGERS
11	STAND UP AND FIGHT [PARODY OF TOREADOR'S SONG FROM CARMEN]	KING, OLIVE, MRS. MISTELTOE, PRINCE, SERGEANT & CORPORAL

12.	GREIG'S "HALL OF THE MOUNTAIN KING" or "THE GHOST'S HIGH NOON" from RUDDIGORE or THEY DANCE TO A TWO MINUTE VERSION OF THE MICHAEL JACKSON VIDEO "THRILLER" RECORDING	BATS & "VILLAGERS AS SLAVES" [DANCE ROUTINE]
13	HEY LITTLE HEN [SONGSHEET]	OLIVE AND THE KING
14	FINALE, ONE OF THE UP TEMPO SONGS FROM THE PANTOMIME, A GOOD PLAN IS TO USE "STAND UP AND FIGHT" THEN THE AUDIENCE WILL CLAP ALONG.	ALL

NOTES ON MUSIC

YOU MAY LIKE TO INCLUDE THE 1930 STANDARD I'M SITTING ON TOP OF THE WORLD AS IT CONTAINS THE LYRIC 'JUST LIKE HUMPTY DUMPTY, I'M READY TO FALL'.

MUSIC. The songs suggested are the ones used in the recent production of this pantomime and hopefully they are right for your society — the choice is of course up to you.

In case of difficulty in finding sheet music for this pantomime please contact NODA LTD.

THIS PANTOMIME SCRIPT IS BASED ON PAST PRODUCTIONS OF THIS SHOW AND IF YOU WISH FOR A TWO AND A HALF HOUR SHOW, WHICH SEEMS AMPLE TIME, THEN IT IS BEST NOT TO LET ANY OF THE SONGS OR EVEN THE PRODUCTION NUMBERS LAST MORE THAN TWO MINUTES. BESIDES, THE AUDIENCE IS NOW INFLUENCED BY TELEVISION LIGHT ENTERTAINMENT, AND TWO MINUTES IS (IN TELEVISION TERMS) QUITE A LONG TIME , AS YOU WILL APPRECIATE . THIS MAY SEEM RUTHLESS, BUT SHORTER SONGS DO HELP WITH THE ALL-IMPORTANT 'PACE' IN THE PRODUCTION. PLEASE REMEMBER THAT THE LAST NOTE OF A SONG OFTEN HAS TO BE ALTERED TO A LONG FINAL NOTE THAT WILL GET APPLAUSE FOR THE SINGERS.

CHARACTER DESCRIPTIONS

KING EGGBERT THE UNREADY is a comedy pantomime king and is a cheerful, jolly, maybe even boisterous man perhaps with a red nose and a comedy mediaeval wig. He's a sort of "male version of the pantomime dame" in style. In spite of his many worries in the story, he remains jolly and **he isn't maudlin**. He's ebullient, perhaps even a bit "music hall comic". His age is about 40 60, though if wearing a wig and thus looking like a story book king, an actor of **any** age could play the part and you may find a "Wisheewashee/Idle Jack/Simple Simon" sort of actor can play it. When he is worried, he is comically so, and he's in love (in a daft sort of way) with Olive Omelette.

OLIVE OMELETTE is the panto dame. She's the palace cook and in love with the King in a similarly daft sort of way. She's a highly adventurous and breezy old girl - male or female.

PRINCE MICHAEL OF MAYONAISE is a democratic Prince with a big sense of humour. He's a bit intense, is very much the organising type, and has guts. Female.

PRINCESS SHELLANA is attractive and is in quite a lot of the comedy so she is a fun person and she cares very much about her Father's predicament in the story. She's a great admirer of the go-getting Prince Michael.

BELLADONNA HENBANE is any age, and can be beautiful in a "cruel and sophisticated" way. She can be in her thirties if you like, but she is full of revenge and hate. She should almost suggest a vampire from a gothic horror movie, probably with pointed eyebrows and a white face as in the American Charles Addams cartoons. She doesn't "enter", she "sweeps in with energy" with her black gown reaching to the floor and her long fingernails pointing at everyone. But she is also an enchantress/seductress so can look very attractive, **but in a spooky way**.

HUMPTY DUMPTY is also any age. If played by a female, the character is a yellow costumed pixie but not at all pixie in personality. He is a spiteful, arrogant, nasty goblin who is rude and must have his own way **UNTIL** his mentor (Belladonna) loses her power, upon which he becomes kind and warmhearted and full of apologies. Usually plump, or even fat with polystyrene tummy padding to suggest the nursery rhyme character. If played by a male, the above can apply, or you may prefer him to be a rude and arrogant "egg version" of Mr. Micawber, complete with yellow walking stick and top hat - this would make him a bit like the Tenniel drawings of him in "Alice in Wonderland". So male or female, any age, as long as he is a "horror", and causes conflict.

SERGEANT EGGYOLK and CORPORAL EGGWHITE. The exasperated Sergeant attempts to lead a sensible life but is defeated in this ambition by the Corporal who we immediately recognise as being totally gormless. But they are both as concerned as everyone else when the King loses his crown - both can be any age.

MRS. MISTLETOE is kindly, eccentric and preferably with a "pantomime Welsh" accent. She is like the Fairy Godmother but she must be played with **urgency** and not be slow and dreamy. She is **brisk**, just as Madame Arcanti is in "Blithe Spirit". Any age, and preferably, though it's not essential, eccentric.

NICKY NOBATH can either be played as a young and bedraggled pantomime ("over the top") hippy, or as a middle-aged hippy left over from the Sixties. Either way, he is an extravert and ghastly-looking[!] finger-clicking, comedy hippy, wearing an over the top costume.

POLICEWOMAN EGGCUP [HYACINTH EGGCUP] is almost as much of a wierdo as Nicky Nobath. She may be a policewoman but she is white faced, gawky, with straggling hair, possibly blacked out teeth or with two big false front teeth and wearing a shambles of a police uniform - a broad comedy character of any age or size (she can be a big girl if you wish) as long as she's sloppy and comically distraught.

JACK FROST should appear as a sinister baddie that the Prince has to defeat. A dancer or mime person, a good mover with flashing eyes — very much Jack Frost - and can be male or female, any age, as long as he is sinister.

BEETLEBROW DRAGFOOT is in the Quasimodo style, a mediaeval creature from some Horror Movie - he's a scarey person that the audience "loves to hate". If played as an eccentric and high-voiced creature, he can be played by a female. If played by a male, then maybe he has a fruity and horrible deep voice, and a cackling laugh as he hobbles and scampers about the stage like Shakespeare's- Richard the Third in a bad mood. Male or female.

THE CHORUS are Villagers who are very much involved in the story and are sorry for the King and as scared as he is when the Egg falls. They are unbelievably "over the top" when comedy hippies and should be **caricatures** of the flower power pop scene as this is a pantomime - their hippy clothes and appearance should be funny and frightful. They are also Snowland People and Villagers that Belladonna is using as scared and cowed prisoners in her Cave of Cobwebs.

Please see **COSTUME, SCENERY AND PRODUCTION NOTES** at the end of the script.

COSTUME NOTE

The Chorus can wear the Hippy and Snowland costumes as “ponchos” over their basic villager costumes which are probably “pantomime mediaeval” as this seems right for the story - but could be any period in fact. So that no costume change is really required for the chorus, unless you wish.

Also, please note that the Principals need have no costume change either, unless you wish - see script.

JOHN MORLEY

HUMPTY DUMPTY

ACT ONE

THE OVERTURE consists of a few of the up tempo songs from the pantomime.

After it, CURTAIN UP on:-

SCENE 1. THE EGG ON THE WALL IN EGGSVILLE.

A country village, one wing represents the side of the royal palace. At the opposite side is the wall with the egg it's best if it is diagonally placed at an upstage corner to allow for the offstage manipulation of the egg, which is a big cut-out (five or six foot high). See production notes at the end of the script.

The Princess and the Villagers sing and dance:

SONG 1.

["IT'S A HAP-HAP-HAPPY DAY"]

Short song and dance routine.

PRINCESS [After the routine, laughing] We must be the happiest collection of people in the world, mustn't we?

ALL Yes Princess!

PRINCESS I know Eggsville is only a small country, but we've got peace and happiness eggspanning all over the place, haven't we?

ALL Right Princess!

1ST VILLAGER Princess, when is the **Prince** arriving?

PRINCESS Today. Oh Jenny, it's all so romantic and egg-sotic! I'm egg-static! [All laugh] I must tell the King that Prince Michael is arriving **any minute!**

Quick comedy fanfare and the 2nd and 3rd Villagers are each side of where the King will enter.

PRINCESS That must be **Father** arriving!

2ND VILLAGER [*Announcing*] His Eggsell-ence, King Eggbert the Unready

3RD VILLAGER [*Also announcing*] Sound the trumpets South and North! Here he comes - Eggbert the Fourth!

ALL [*Imitating trumpet blowing with their hands, and making the trumpet noises*] Tata - ta - ta - ta - taaaaaa!

The King enters jovially from the Palace area, giving a big hand wave to the Villagers but mainly to the audience.

KING [*Boisterous and hearty, shouts, waving to the audience*] Greetings! Greetings! Hullo! [*Directly to audience*] Well come on, wave back! I'm a king you know, so I **deserve** a wave!

He is encouraging the audience to wave back and they do.

[*Points to imaginary person*] There's someone down there going . . . [*he jumps up and down, hysterically waving his arms about*] "Hooray, hooray!" [*To the imaginary person*] You don't have to go **mad!**

The Princess and Villagers laugh.

Now I'm a very **democratic** king, so waving isn't enough! When I shout "Hullo Kids", you shout back "Hullo Your Most Imperial, Majestic and in every possible way Magnificent Majesty King Eggbert the Unready". Right, we'll try that. [*He calls out to audience*] **Hullo kids!**

The audience calls back some muddled attempt at the reply to him and he and the Villagers laugh.

[*To Villagers, laughing*] That won't do, will it?

VILLAGERS

No Your Majesty!

KING

[*To Audience*] We'd better cut that down a bit! When I say Hullo Kids, **you** say "Hullo King!" Let's try that. Right. [*He waves*] Hullo kids!

AUDIENCE

[*Waving back*] Hullo King!

KING

[*Pleased*] Egg-cellent! Let me egg you on once more and when I wave, you wave back. [*Calls out with his big wave*] Hullo kids!

AUDIENCE

[*Waving back to him*] Hullo King!

KING

Fantastic! [*To Princess*] Weren't they good, dear? they sounded so happy!

PRINCESS

Father, **everyone's** happy about my marryng Prince Michael! What an eggsellent place Eggsville is! We've got such Peace and Happiness here!

KING

[*Dramatically and with emphasis*] As long as we always watch over **that!**

He points dramatically to the egg on the wall and all turn and look at it. Dramatic chord while they do.

ALL

[*Loudly and they are scared*] HUMPTY
DUMPTY!

KING

[*To Audience*] I think I'd better eggsplain about that eggstra large egg over there. We're the happiest country in the world but we do have a funny rhyme about Humpty Dumpty and it goes like this. [*He recites to audience*] "Humpty Dumpty sat — er — er — sat — sat Oh dash it all, I can't remember the rhyme! [*Appeals to the audience*] Any of you know it?"

AUDIENCE

YES!

KING

[*Amazed*] You **do**? Alright then, what is it?

The Princess and everyone on stage conducts the audience, while the King listens with one hand cupped to his ear.

**AUDIENCE
& VILLAGERS
& PRINCESS**

"Humpty Dumpty sat on a wall
Humpty Dumpty had a great fall
All the King's Horses and all the King's Men
Couldn't put Humpty together again."

KING

[*To audience*] Eggstraordinary! You sound like the last night of the Proms! [*Laughs merrily*] Ha ha ha!

PRINCESS

[*Worried*] Father, we've all called out the **good** part, but nobody's called out the **bad** part - isn't that right everyone?

ALL

[*Also worried*] Yes Princess!

She recites to the audience and as she does, there is tingling and mysterious music

PRINCESS

"If Humpty Dumpty **does** fall down
The King will lose his Royal Crown"!

KING

[*Laughs*] And wouldn't it be **eggscrutiating** to see a King without a crown? Ha ha ha ha!

ALL

[*Laughing to put him at his ease*] Ha ha ha!

During their laughter there is a loud rumble of thunder and percussion plus music chords which are in time to the egg, as it now starts to rock to and fro on the wall in an ominous way. [See production notes]

All point with fright at the egg.

- ALL** [Pointing, calling out with awestruck voices] Humpty Dumpty!
- KING** Oh daughter, I can't bear it when it rocks! I get so frightened my heart does an egg flip! [Angrily] Here, I've just realised something! Where are the King's Horses? And where are the King's Men! They should be **guarding** the egg - because the egg must **NEVER BE ALLOWED TO FALL DOWN!**
- PRINCESS** That's right! We must find them at once! [Calls] King's Horses! King's Men! [Shouting to offstage]
- ALL** [Also shouting to offstage] King's Horses! King's Men! [Now louder] King's Horses! King's Men!
- KING** [Waving to audience as they all exit] Hullo kids!
- AUDIENCE** [Waving back to him] Hullo king!
- KING** Beautiful!

The King and everyone exits downstage searching, while we hear the loud music of "D'ye ken John Peel" and clippity clop percussion effects and the two horses enter upstage and trot round the stage as though in a circus ring. [Maybe they enter through the audience - if it doesn't take long to climb up the steps onto the stage.]

NOTE: *If they are "pantomime horses" in the traditional style, then four of the Villagers may have had to exit soon after the opening chorus. Or they are played by four juveniles, or it is one person per horse, not two, see production notes]*

After about sixteen bars of "John Peel" the horses have trotted round together and at the exact end of the music they are at downstage centre where they stop and the "rear halves" sit on the stage, knees up, and the front halves sit on the knees of the rear halves. Exactly together the "front legs" cross their legs, and they bow their heads for applause.

We hear offstage shouts of the two King's Men.

SERGEANT [Calling] King's Horses! Where are you, Horses!

CORPORAL [Calling also] Horses! Horses! King's Horses!

They both enter and see the horses.

BOTH Ah!

They come downstage calling out cheerfully to the audience.

SERGEANT Good morning, good morning! I'm Sergeant Eggfolk! [He salutes].

CORPORAL [He is totally gormless] Yes! Good morning! And I'm Corporal Eggwhite! [He salutes in a daft way, his arm whirling round and round many times].

SERGEANT [Watching this] Look at you! Standing there like a wobbly windmill! You're supposed to be a **brave** and **rugged** soldier! What's square and compact and tough, and is made of iron and contains real guts and beef?

CORPORAL [Proudly] A tin of Fray Bentos.

The two horses jump about and "laugh".

SERGEANT [Points to them] And look, your shoes are on the wrong feet.

CORPORAL But these are the only feet I have!

- SERGEANT** Doh! Don't you realise this place is almost the Barrack Square?
- CORPORAL** Oh, I thought it was **Albert Square!** [*Steps forward and says intimately to the audience*] I say, what about [*He quickly mentions whatever event has just happened in "The East Enders" so that it is topical - the Sergeant soon silences him.*]
- SERGEANT** QUIET, you dope!
- CORPORAL** Don't you talk to me like that! When we were on manoeuvres I saved the lives of the whole battalion!
- SERGEANT** How did you do that?
- CORPORAL** I shot the cook.
- SERGEANT** [*Exasperated, pacing about*] We're the King's Men and the King's Men is a very smart regiment! So stand up straight! Be proud! What does a soldier have to be, to be buried with full military honours?
- CORPORAL** Dead.
- SERGEANT** [*Furious*] Before you were called up as a soldier, what **were** you?
- CORPORAL** A lot happier.
- SERGEANT** Haven't you had **any** military training?
- CORPORAL** [*Very rugged stance now*] Oh, certainly Sarge! I know all about machine guns - and of course **hand grenades!** [*Heroically*] I remember when I was ever such a little boy, **I pulled out the pin -**
- SERGEANT** What happened?
- CORPORAL** My nappy fell down.

The horses jump up and down and shake, as though laughing.

SERGEANT You told me all your family had been the King's Men!

CORPORAL [*Proudly*] Oh they have! A fine uniform, a short military haircut, a great big twirling moustache -

SERGEANT Who was that?

CORPORAL Mother.

SERGEANT You told me your **father** was one of the King's Men!

CORPORAL He was. He joined when he was still in short trousers

SERGEANT Really? How old was he?

CORPORAL Twenty six.

SERGEANT [*Hits him*] You empty headed Wally I've no time to bother with you - I've got to introduce the King's Horses to those nice people out there. [*To audience, pointing to one of the horses*] That one there is Arkle - wave your hoof to the boys and girls, Arkle!

*Arkle sticks out his left front leg to the left side and his left **back** leg out to the left side and shakes his hooves - jingle effect as he does.*

And that one there is Red Rum - you wave your hoof as well Red Rum - that's it!

Redrum does the same leg waving business, with bells jingling.

[Greatly confidential, to the audience] Now they're the King's Horses and we're the King's Men and we're a

highly efficient army and - [he sees the Corporal is again standing in a gormless position like a scarecrow, so he calls out indignantly] Will you stand up, Corporal! Do you take me for a fool?

CORPORAL

No but I will if I need one!

Both horses jump about as though laughing and make neighing noises.

SERGEANT

[Hits him] Shut up you brainless twerp!
Remember that you are one of the King's Men!
You're here to guard the egg up on the wall there
- [points to it] - so have some regimental pride!
Say to yourself "I am what I am!"

CORPORAL

[With big gestures he sings a ridiculous over-the-top - Al Jolson version of the Shirley Bassey song] "I am what I am, I'm not ashamed, I know I'm potty".

SERGEANT

No, no, you are one of the King's Men. So go on, say it! [Encouraging him] "I . . . am . . ."

CORPORAL

[Bursts out with rustic accent, swaying from one foot to the other, singing] "I am a zider drinker, drinkin' zider all day" — ooooo - arrrr - eeeee"

SERGEANT

[Furious] Don't sing about cider! [Shouting] You're one of the King's Men - sing about that! Come on! [Sings]

The two men stand at centre stage and the horses stand each side of them. The men "march on the spot" and the horses bend their knees or jump up and down in time to the song as the two men sing:

SONG 2.

["THE SOLDIERS OF THE KING, MY LADS"]

**SERGEANT &
CORPORAL**

[Singing]
WE' RE THE SOLDIERS OF THE KING ,
MY LADS
WHO'VE BEEN MY LADS
WHO'VE SEEN MY LADS
IN THE FIGHT FOR EGGVILLE ' S GLORY,
LADS
OF IT'S WORLD WIDE GLORY LET US
SING!
AND WHEN WE SAY WE'VE ALWAYS WON
AND WHEN THEY ASK US HOW IT ' S
DONE
WE'LL PROUDLY POINT TO EVERY ONE
OF EGGVILLE'S SOLDIERS OF THE KING!

This short chorus's music is loudly reprised as they both turn right and off they go marching round the stage with the two horses trying to march as well to the very loud music. Sergeant Eggyolk and Corporal Eggwhite sing the last line of the lyric and exit saluting, following the two horses - all four exit.

The King re-enters from the Palace area, holding on to his crown with one hand, and giving his wave to the audience with the other.

KING

[Loudly] Hullo kids!

AUDIENCE

Hullo King! [Then he puts both hands up to his crown]

KING

[To audience] I'm still a bit scared about the way the egg rocked! If the egg **does** fall off the wall, I'll lose me crown! I think the panic's over now... [gingerly takes his hands from his crown] . . . and Eggsville will be peaceful and happy and -

Sinister music has started and he senses something is wrong.

[Anxiously] Oh blimey, what's that?

There's a great CRASH of thunder, the stage darkens and there is lightning. Belladonna the sorceress slinks in and poses seductively and frighteningly also. She is a long-evening-gowned strange woman who is almost vampire-like, yet "beautiful". The lightning and thunder fade.

BELLADONNA *[Calls out seductively]* Eggy!

KING *[Groans]* Oh **no!** *[To audience]* It's Belladonna the Beautiful Baggage.

BELLADONNA *[A romantic great cry]* Oh Eggeo, Eggeo, wherefore art thou Eggeo?

She seductively strides across the stage, watched by the horrified King.

KING *[To audience]* Isn't she ghastly?

BELLADONNA *[Taken aback]* **Ghastly?** I am Belladonna, mysterious and pulsating, and I love you!

They now have a fast shouting match at each other:-

KING Belladonna, I've told you twenty times to stop bothering me! **I love Olive Omelette!**

BELLADONNA *[Disgusted]* Olive Omelette? But she works in the palace kitchen! A king can't marry a kitchen cook!

KING Why not? Prince Charming married a kitchen maid!

BELLADONNA But you should love **me**, not that ridiculous woman! I'm attractive. . . Some even say I'm beautiful!

KING You **are** beautiful - but you're spooky!

BELLADONNA *[Exploding]* **Spooky?**

KING Yes. Where do you live? No one knows! And what do you do all day? *[To audience]* No one knows that either! She's beautiful but she's spooky-wooky!

BELLADONNA *[Enraged]* Spooky-wooky? I'm Belladonna, the most beautiful woman in Eggsville! Oh Eggeo, Eggeo, I have a heart and all I want is **your** heart

KING You can't fool me. You don't want my heart, you want my crown!

BELLADONNA How dare you!

KING You don't love me, you love my Palace! Come on, out with it, you want to be Queen of Eggsville!

BELLADONNA Of course I don't!

KING *[Points at her]* You do! You want my crown! I don't trust you, you white faced old wombat!

BELLADONNA *[Outraged]* **What?** Don't you realise I love you? *[She softens and becomes romantic]* Oh Eggbert ... we'll get married and live in a little house with a front gate. *[She looks out at the audience imagining it]* I can see the gate opening and our first child coming home from school. I can see the gate opening and our second child coming home from school. I can see the gate opening and our third child coming home from school. I can see the gate opening and - where are you going?

KING To shut that gate!

He exits.

BELLADONNA *[Calls after him]* Marry me! We'll be King Eggbert and Queen Belladonna! What do you say to that?

The King returns, laughing helplessly.

KING

What do I say to that? Oh. . .oh. . .tickle me tonsils! Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha!

*He is with her at the one side of the stage now, and he exits **across the entire stage**, laughing and laughing.*

[*Helpless*] Ha ha ha ha ha ha ha ha ha!

He exits into the palace or at the palace area.

Sinister music has started under the King's laughter. Belladonna's face becomes contorted with rage and her eyes stare and flash as she paces about, to and fro, with fury.

BELLADONNA

[*Enraged*] Acccch! I want to be Queen of this country and if I **can't** be Queen of this country, then I'll cause trouble on a **tremendous** scale!!!! I'll make Eggsville the most miserable place on earth! [*To the audience directly*] Little does he know who I am. I'm Belladonna the **sorceress**! He thinks I live down the road in Churchill Avenue, but I live over the hills and far away! I don't live in Churchill Avenue at all - I live in the hideous Cave of Cobwebs! [*She stands still now and recites*]

King Eggbert, I love you!
But you have been warned -
Hell hath no fury
Like a woman scorned!
Ha ha ha ha ha ha ha ha

She laughs directly at the audience to encourage them to boo, and she exits to thunder and lightning and sinister music, waving her arms and baring her teeth at the audience. She's beautiful in a spooky way and she strides out like a tiger.

Elsewhere, two of the female Villagers enter, and it is sunshine again.

1ST VILLAGER I've just passed the King and he was laughing like crazy!

2ND VILLAGER Was it something Olive Omelette said to him?
No, I haven't seen her all day!

1ST VILLAGER Neither have I. Let's find her - [*calls*] Olive! Olive Omelette!

2ND VILLAGER [*Calls*] Olive — where are you, Olive?

2ND VILLAGER [*Looks offstage at the downstage area*] Olive Omelette!

They exit calling out for her.

The jaunty music of the music hall song "Boiled beef and carrots" is played and singing "La la la" to it, Olive Omelette enters upstage, carrying a large flat parcel, and an egg crate. She marches across the stage and is about to reach the other side when she stops and realises the audience is there.

OLIVE [*Sees them, great surprise, great big smile*] Oh! Oh **hullo!** I didn't see you for the moment! Oh how lovely - **people!** (*Coming downstage expansively*) How are you all, are you alright?

AUDIENCE Yes.

OLIVE I can't hear you. **Are you alright?**

AUDIENCE Yes!

OLIVE And you **look** alright as well! So now's the time for everybody to get to know each other! I want all of you on **this** side of the audience [**points**] to turn to **that** side of the audience and call out

“Good afternoon” in a very charming way. [She counts] 1.....2.....3

AUDIENCE

[*To the other half of the audience*] Good afternoon!

OLIVE

Lovely! So **friendly**! Now I want **that** side of the audience to turn round to **this** side of the audience and call back “Mind your own business!” [*The audience laughs but she counts*] 1. . . 2. . . 3...

AUDIENCE

[*To the other half*] Mind your own business!

OLIVE

That **was** nice! In fact, you’re all so nice that I’m going to throw some goodies out to you. Now, this place is **Eggsville** as you know, so what I’m going to throw out to you is something really **suitable**.

She drops the parcel on the floor and holds up the egg crate and opens it, saying as she does:

Oh you’ll love these eggs! Yes, these eggs are grade one. If I **throw** them to you, you’ll soon see if they’re grade one or not!

She throws out three of the eggs [they being ping pong balls in fact] - the audience will react.

[*Relenting*] No, that wasn’t fair so here are a couple of **choccy** ones.

She throws out the remaining three in the crate which are chocolate eggs from any supermarket.

There you are! Oh, you’re such a friendly lot! And talking about that, I was told something just before the show started and it really is very nice. . . [*points into the front rows and says with much sincerity*] Down there is a certain Mrs. Butler and she’s ninety three today - yes, ninety three, isn’t

it marvelous? Give her a round of applause - come on, that's right....

Olive and the audience applaud, and Olive points to "her".

OLIVE(cont'd)

Yes, there she is! She's sitting in row J **WITH HER MUM AND DAD**. [*Laughs*] I got you then didn't I? Her Mum and Dad would be about a hundred and twenty years old! [*She laughs merrily*] But now let's talk about someone that's young and pretty. **Me**. Yes, I must introduce myself - I'm the prettiest person in the pantomime and my name's Olive Omelette! [*To imaginary person*] No dear, not Sub - let **Omelette**. I'm the cook at the royal palace, and the King's in love with me. Yes! We've had Charles and Diana, we've had Andrew and Fergy, and soon we'll have OLIVE and EGGBERT! [*Romantically*] When we got engaged I said "Your Majesty, I hope you'll give me a ring." He said "Of course I will - what's your number?" [*Explaining*] Well, he's a very **simple** man, you see. One day he asked me "Why do traffic lights turn red?" So I said "**You'd** turn red if you had to stop and go in the middle of the street"! But he's a lovely feller and after all, he's a King and I'm just a **cook**! Oh that reminds me - I forgot to tell you - I've been buying some mashed potatoes for dinner.

She picks up the very large [say 3 foot by 2 foot] flat parcel and now shows it's other side. It's a replica of a packet of SMASH with the dark brown background, a picture of a splodge of mashed potatoes, and above is the word "SMASH" in big letters - as on the packet. She reads from it:

[*Reads from packet*] "If the contents are in any way damaged please return to the makers or else plant them. [*Amazed*] . . . **Plant mashed potatoes?**"

Oh well, try anything once! [*Looks round with determination*]. Yes, I'm going to pot.

She sees the tub at the corner of the stage, probably in front of the proscenium, and points to it.

OLIVE(cont'd)

Ah, and there's a little potty! [*She goes to it*] I remember I planted a row of Sweet Williams once and you know what came up? Sweet Fanny Adams! And another time I planted spring onions and watered them with gin and **they** came up **pickled** onions!

She is making out that she is pouring the contents of the packet into the tub as she chats to the audience, then leaves the huge packet at the stage corner.

Now I'd better water them

She picks up watering can from by the tub and makes out she's watering them. Then turns away ...

I still think it's strange planting mashed potatoes - what's the matter?

She hasn't noticed the swanee whistle sound and the plant that has started to grow upwards about three feet.

It's what? It's growing? Don't be ridiculous. [*Sees it*] Well, Kiss my King Edwards, it's a potato tree!

I've never seen a potato tree before, it must be very valuable. So will you look after it for me?
[YES] If anyone comes near just call out
SMASH!

She puts the packet and the watering can down and moves away.

Not that anyone will notice it down there in the corner...