

HUMPTY-DUMPTY

By

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SCENES

Prologue		Tabs
Scene 1	The Kingdom of Omelette	Full set
2	An Ante-room in the Palace	Tabs or front cloth
3	The Palace Lawns	Full set
4	The City Wall	Tabs or front cloth
5	Dollyøs Cottage	Full set
6	The Valley of Desolation	Tabs or front cloth
7	The Kingdom of Snowland	Full set

Interval

8	The Palace Lawns	Full set
9	The North Tower of the Palace	Tabs or front cloth
10	The Throne Room	Full set
11	A Dungeon in the Palace	Tabs or front cloth
12	Inside the Witchøs Lair	Full set
13	Outside -The Pickled Eggø	Tabs
14	The Royal Wedding (The Palace Lawns)	Full set

CHARACTERS

Immortals

The Snow Fairy

Virago, the Wicked Witch (can be man or woman)

Mortals

King Eggwhite of Omelette

Princess Julia (his daughter)

Captain Paul (of the King's Guard)

Humpty-Dumpty (to be played by talented youngster of short stature)

Sir Bertram Buff-Orpington (The King's Chamberlain)

Dolly Dazzler (The Palace Charlady)

Bobby Dazzler (her son)

Ensemble: Singing Girls
Singing Men

Dancing Girls

Kiddies Chorus

Music Cues

Overture (*with house curtains closed*) (1)

Prologue

(*House curtains open towards end of overture to reveal tabs. Overture finishes and Humpty-Dumpty musical sequence starts, finishing on tremolo as one of Kiddies chorus as Page appears with scroll. Unrolls it and recites*) (2)

Page (*Reads*) Humpty-Dumpty sat on a wall
 Humpty-Dumpty had a great fall
 All the Kings horses and all the Kings men
 Couldn't put Humpty together again.

(*As Page exits drum roll on tymps building to start of music cue Tabs open to three quarters to reveal high castellated wall with rostrum immediately behind it, along which dancers as Kings Men jog in line and appear to ride across on horseback in single file. Last to ride across is Capt. Paul. They jog across in time to the music "The Kings Horses". No special backing for this sequence is required. Either use scenery for Scene 1 or darkness. After Paul has disappeared from view tabs close and music stops on crash, discord and blackout. Green follow spot immediately picks out the Witch entering. Virago laughs fiendishly, with spread apart arms. Her make-up is grotesque with hooked nose, long claw fingernails. Conventional witch costume. Witch music begins.*) (3)

(4)

Virago Disaster I bring to all mortals. Disaster I have sworn to bring to the Kingdom of Omelette. That Kingdom shall one day belong to me ó and wickedness shall reign. Thus far my evil powers have failed. I blame the egg Humpty-Dumpty. For 200 years this accursed egg has been on the city wall and for 200 years the land has enjoyed happiness, peace and prosperity. Legend has it that, should the egg fall and break, ruin and misery will spread throughout the kingdom. The egg shall fall and I shall seize the kingdom and the crown. Powerless I may be to topple the egg and yet I shall succeed. Forces of nature shall do my work for me. The storm now brewing in the west ó Icy winds passing to the North ó gales approaching from the East ó all these I shall call, gather together, and mould into a storm of such ferocity the likes of which mortals have never known.

Haa Haaaa!!!! Thus shall the egg fall and break. Thus shall I bring havoc and destruction. The Kingdom shall be mine. Haa Haaaa!!!

(*Cavorts across the stage as Witch music builds then suddenly runs across stage to exit screaming at opposite side*)

(*Thunder clap and blackout*)

Scene 1

Full set

The Kingdom of Omelette

(The egg is clearly visible on the wall upstage. It is a cut-out which can be rocked later from upstage of wall. To one side of it is blank noticeboard. Bright opening number with Ensemble as villagers, townspeople etc. Theme of number – ‘Great to be alive, wonderful world, happy land’. (5)

(The following lines can be taken by girls or men in turn as selected)

Girl What a wonderful day to be alive.

Girl And what a wonderful place to live in.

Girl Aren't we the luckiest people in the world? Fifty-one weeks holiday a year.

Girl No Monday mornings.

Girl Three pay days a week.

Girl And a birthday party every Thursday.

Girl The king says we owe our good fortune to the egg that sits on the wall.

Girl It's our lucky charm.

Girl Three cheers for the egg.

(They all give three cheers)

Girl Hey, girls. Look who's coming.

All Who?

Girl The keeper of the King's eggs ó Bobby Dazzler!

(Enter Bobby on bike with egg trays piled very high on basket in front. Pile sways as he pedals on. He circles round and downstage making eggs sway over towards audience. He circles again and rides off. All this to play-on music. Use same number to finish sequence. After exit, music cuts. Crash off stage. Re-enter Bobby walking on with two egg trays only.) (6)

Girl What happened to the rest of the eggs?

Bobby I've just scrambled 'em.

Girl How did you come to be appointed keeper of the King's eggs?

Bobby I'm an eggspert.

- Girl But how were you chosen?
 Bobby I had to pass an eggsamination.
- Girl Did you get good marks?
 Bobby Eggsceptional and I don't eggsaggerate.
- Girl Do you find the job interesting?
 Bobby Eggstremely. It's eggsciting and eggsillarating but in my eggspereience it's also eggsacting and eggshausting.
- Girl Can't you say anything without an egg in it?
 Bobby Yes.
- Girl What?
 Bobby Bacon and tomato. *(Pause)* For eggssample.
- Girl Eggscuse me.
 Bobby Yes?
- Girl We're going on an eggspensive eggscursion eggsploing eggstraordinary and eggssquisite Eggseter.
 Bobby There's only one thing for you to do then.
- All What?
 Bobby Eggsit.
- (Ensemble laughs and exits)*
- Bobby *(Suddenly notices audience)* Hello! I hadn't noticed you lot. Hello kids. I'm Bobby Dazzler. I expect you know who you are. I like children especially with mushy peas and chips. No, I don't mean that. I like to be friends with everybody, so whenever I come on I'm going to shout Hello kids, and I want you to shout back Hello Bobby! Will you? Will you? Look we'll have to practise. *(They do so)* That wasn't very good. Trouble is, it's the big kids the Mums and Dads and Grandmas and Grandads who aren't making enough noise. Kids nudge them with your elbows. Tell them to make more noise. We'll try again. *(They do so)* That's better. Now remember every time I come on and if I forget, you shout first. They're lovely eggs are these you know. The hens will tell you they come in four sizes, small, medium large and Oohh! that hurt! I could do with a notice if I'm going to sell any eggs. *(Turns, sees blank Notice Board)*. Well, well, well. The Royal Notice Board. How uneggpected. *(Writes on it with a thick marker)* Fresh Laid Eggs Sold Here. Now all we want are some customers.

(Kiddies chorus rush on stage up to Bobby. Distribute Kids' lines according to capability)

Kids Hello, Bobby.

Bobby Hello, Kids.

Kiddie What are you doing?

Bobby I~~am~~ trying to sell these eggs, but I~~am~~ not doing very well.

Kiddie Men are useless.

Bobby Just remember. It~~is~~ the cock that croweth.

Kiddie Yes, but it~~is~~ the hen that delivereth the goods.

Bobby We~~ell~~ have to think. Let~~us~~ all have a good think. You know what a think is?

Kiddie *(Lisping)* Yes. It~~is~~ what you wash you hands and face in.

Bobby You go and play on a busy street.

Kiddie *(Slapping Bobby on back)* I~~ove~~ got it.

Bobby Yes, and you~~ove~~ killed it.

Kiddie That notice takes too long to read.

Bobby What do you mean?

Kiddie There~~es~~ too many words. Cross the last one out.

Bobby ~~o~~Here~~o~~?

Kiddie Yes, everyone knows you~~are~~ here. You~~are~~ not somewhere else. Cross it out.

Bobby Cross it out?

Kiddie Cross it out. *(Bobby does so)* ~~o~~Fresh Laid Eggs Sold~~o~~ *(Reading)*

Bobby What~~es~~ wrong with that?

Kiddie The customers know you~~are~~ not giving the eggs away. You don~~t~~ need the word ~~o~~sold~~o~~.

Bobby Don~~t~~ I?

Kiddie No. Cross it out. *(He does so)*

Kiddie That~~es~~ a stupid word.

- Bobby Which one of the three?
- Kiddie øLaidø.
- Bobby Why?
- Kiddie Everyone knows theyøve been laid. They donø grow on trees.
- Bobby *(Looks at Kiddie and beats her to it.)* Cross it out! *(Does so)* øFresh Eggsø.
- Kiddie You donø need the word eggs.
- Bobby Why not?
- Kiddie Anyone can see theyøre eggs by the shape.
- All Cross it out. *(Does so)*
- Kiddie Fresh! *(Pointing to one word left)*
- Bobby Yes.
- Kiddie How can you be sure theyøre fresh?
- Bobby *(Picking up egg)* You can tell a fresh egg by the shell. *(Accidentally squeezes it and it breaks).*
- Kiddies And you can tell a bad egg by the smell. *(They hold their noses. Kids all laugh and run off. Fanfare of trumpets as all chorus except Kids rush on excitedly)* (7)
- Bobby Hey, whatø happening?
- Girl His Majesty must be coming this way. Here is the Kingø Chamberlain, Sir Bertram Buff øOrpington. *(Enter Sir)*
- Sir Silence ø or in the words of our worthy Poet Laureate ø Hush! His Imperial Majesty ø King Eggwhite of Omelette. Defender of the Faithless, Order of the Bath, Disorder of any ladies garter, Baron of Ideas and Commander of the Order of St Michael, St Marks and St Spencers. *(Enter King to second fanfare)* (8)
- King Morning subjects.
- All Good morning your Majesty.
- Bobby Morning cock.
- King Morning cock! How should you address me?
- Bobby Well it depends where you want me to send you.

- King Bobby Dazzler, why must you always say good morning five minutes later than everybody else?
- Bobby I got up five minutes later than everybody else.
- King Why do I employ you as keeper of the King's egg? Sometimes I ask myself that question.
- Bobby I'd bet you get a funny answer.
- King In those five minutes while you're still in bed, the egg might have fallen off the wall. Then what would you do?
- Bobby Fry it for breakfast. *(All laugh)*
- King Silence, I won't be laughed at by my objects.
- Sir Subjects you fool.
- King I won't be laughed at by my subjects you fool. Go on to all of you. Back to work. *(All exit except King, Sir and Bobby)*
- King As for you Dazzler. Clear off and take these things with you.
- Sir Or in the words of our worthy Prime Minister to 'Op'it.
- Bobby Now then Bertie. Don't get shirty. *(Bobby throws an egg tray with dummy eggs at Sir. Sir retaliates by taking off his hat and aiming a blow at Bobby. Bobby dodges and swings round nearly knocking egg off wall.)*
- King Be careful both of you. You nearly had the egg off the wall. Then you, and you alone would have been to blame if our prosperous land had gone to rack and ruin. *(Said like a politician speaking)*
- Bobby Hear, hear, vote for Gordon Brown. *(or other politician in the news. Exit Bobby)*
- King Now, Bertram. Have you brought me a report on the nation's finances?
- Sir Your Majesty. The Royal Mint's working overtime. The Foreign Secretary's lighting his cigars with five-pound notes and the Tax Collector's propping open his bathroom window with fifty pence pieces. In other words, we're in the money. Up to the neck in lovely, lovely lolly.
- King Excellent. It's high time I had an increase in my Saturday spending money. I must arrange an appointment with the Chancellor of the Exchuckyegg. Bertram, are you listening? *(Sir is looking off stage)*
- Sir Sire, Her Highness the Princess Julia approacheth.

King What is she doing wandering about on her own? Whither does she wander I wonder?

Sir Hither and thither?

King To and fro?

Sir Up and down?

King Round and about?

Sir Now and then?

King Oh, shut up. Letø find out. Julia. Julia, my darling. (*Play on. Enter Julia*) (9)

Julia Good morning, Daddy. Good morning Bertram.

King My dear, have you forgotten what I told you? At all times you should be attended by two ladies-in-waiting.

Julia I can take care of myself, Daddy.

King Iød far rather you were taken care of by someone else. Bertram escort the Princess back to the palace.

Julia May I first of all watch the Changing of the Guard?

King Alright my dear, but donø be too long. (*Exit King*)

Julia Thereø no need to wait Bertram. I shall return on my own.

Sir Iøve no wish to be awkward your Highness ø

Julia Then donø. Otherwise I shall tell Daddy who came down to breakfast early this morning and ate all the Rice Krispies.

Sir (*Down on his knees*) Have mercy your Highness. Thatø as much as my job is worth.

Julia You wonø have a job unless you leave me here alone.

Sir Very well your Highness. In the words of our worthy Minister of Sport and Recreation ø You win. (*Exit Sir. Off stage Captain Paul is heard giving commands*)

Paul øFall in the Guard for inspectionö Guard, Attention.

Julia The changing of the guard. I wonder if I shall see that handsome new Captain.

Paul (*Off stage*) Squad by the left quick march.

(Enter Paul and Dancers as guards to military play on. Music stops. Guards are in line. They carry rifles) (10)

Paul Halt ó Left turn ó Order Arms. *(Paul inspects them. As he turns to walk back he sees Julia who has moved down stage slightly. He goes over and salutes her. The eyes of the soldiers follow him. He turns and issues command.)* Eyes Front ó Slope Arms ó Right turn ó Carry on Lieutenant.

Lt. By the left, quick march. *(Exit Dancers. During the above each movement of the soldiers is done with a little added change – step – tap style. Play off guards.)* (11)

Paul Good day, your highness.

Julia Good day, Captain.

Paul I hardly thought to find you here alone, Princess. May I be of any assistance? Do you require an escort?

Julia An escort?

Paul Back to the palace.

Julia Captain, I should remind you that we have not been formally introduced.

Paul My apologies your Highness. I am Captain Paul of the Kings Guard, sworn to serve and defend with my life the King and all he holds dear.

Julia Tell me Captain Paul, do your duties extend to passing the time of day with the King's daughter?

Paul There are times Princess, when duty becomes a pleasure.

Julia And there are times Captain, when I wish I were not a Princess.

Paul Perhaps for a moment we could forget that I am just a Captain and you a Princess.

Julia And imagine that we were just two ordinary people.

(Cue for duet. Paul and Princess) (12)

Paul *(Looking aside and taking his chance)* If by chance we should meet again your Highness, do you think you could forget you are a Princess?

Julia *(Laughs and trips off to exit)* Perhaps. *(Julia offers hand which Paul brushes with his lips)* We shall see. *(She exits).*

Paul I wonder ó is it too much to hope that I might meet and talk once again with the Princess. The King would rightly regard me as but a humble Captain. Somehow

this humble Captain must find a way of proving himself worthy in the eyes of both of them. *(Exit)*

(A Storm builds to music and effects. Entrances and exits of ensemble in two's and three's. The sky goes red and dark, lightning flashes. Thunder rolls, people rush to their homes – lightning, thunder and screaming become more severe with appropriate music and wind starts screaming and blowing things across the stage. When the storm is at its peak Virago enters by leaping from a height with a broomstick to the sound of a loud thunderclap. The stage is empty when Virago enters). (13)

Virago See, the elements have obeyed my command. Soon the storm will reach its full fury. Lightning will strike, the egg shall fall and I shall claim the King's crown. *(Virago half turns to face egg and appears to hypnotise and cast a spell on it. As she sways from side to side with arms outstretched cackling and laughing, egg on wall begins to rock and move in time to her swaying. Her laugh reaches a crescendo)*

Virago By the eyes of a toad and the legs of a frog
By the slime from the deepest and foulest bog.
By poison from fangs of the green speckled snake
I swear you shall rock, you shall fall, you shall break.

(Lightning, loud thunderclap, egg starts to fall. Blackout during which egg is struck and substitute egg in two halves is set. Music stops playing. Virago is heard laughing into the distance as she exits. Incidental music starts softly to calm after storm. The lights slowly restore to sunshine to reveal the egg broken in half with both halves on the ground. Humpty costumed in yellow is sitting between the two halves rubbing his head. He looks round in bewilderment and gets up slowly wandering round the stage. Music stops as he speaks). (14)

Humpty Where am I? Who am I? What am I?

(Enter Fairy to incidental music) (15)

Fairy Greetings, Humpty-Dumpty.

Humpty Is that my name? What am I doing here? And who are you?

Fairy I am your good fairy, I come to help you. I have been sent from the Kingdom of Snowland to help the people of Omelette surmount the troubles which lie ahead of them. But especially to help you, Humpty-Dumpty, for you are new to the world.

Humpty *(Bowing uncertainly)* I don't understand. Tell me what's happened. Tell me how I came to be here.

Fairy The egg that lies here has been your home for over 200 years. Now the egg is broken and you are free to live as a human being. You will not find this easy Humpty-Dumpty. To help you I shall grant you three wishes. Use them wisely

and you will bring happiness to many. Use them foolishly and you will have wasted your life. (*Exit Fairy*)

Humpty Three wishes. Oh what fun. What shall I wish for first. I know. I wish ó no, I don't. I'll save my wish and use my wishes wisely like the good fairy told me.

(Enter excitedly Ensemble. They notice the egg and crowd round it talking. Humpty is ignored. Enter King and Sir Bertram)

King Wha-wha-wha-what's happened? (*Not noticing egg or Humpty*) Oh shut them up Bertram.

Sir Silence! (*All quiet*)

1st Girl Your Majesty -----)

2nd Girl Sire -----) (*Bursting in suddenly on one another*)

3rd Girl The Egg -----)

King Now then. One at a time.

1st Man Your Majesty. The egg -----

King (*Fondly*) The Egg. (*Suspecting something has happened*) The Egg!!!! Don't tell me. Something's happened. (*Turns and sees the egg on the ground*) Bertram. The egg, the egg is broken. How did it happen?

Sir Perhaps it fell.

King Of course it fell you fool. Don't you realise this means ruin for us all. RUIN. Unless we do something quickly. Call my men. The egg must be repaired.

Sir Call the King's men. (*One of two ensemble dash off to do so*)

Humpty Your Majesty. (*Trying to explain*)

King (*Pushing him to one side*) Out of my way boy. (*Enter dancers as King's men. Play traditional 'Humpty-Dumpty' nursery rhyme music in busy tempo (16) They rush to work with King and Sir, both miming instructions and ensemble watching excitedly, but the egg's two halves remain apart. Humpty bobs about trying to get a look in*)

Sir It's hopeless. The egg is so fragile. All the King's horses and all the King's men couldn't put the egg together again.

(Clap of thunder, lightning, flash and blackout. Virago heard laughing. Siren whistle. Lights up to full. The King's crown has vanished from his head. Everyone confused by latest happening but no one notices that crown is missing)

King What on earth ó Bertram, do you find it draughty?

- Sir *(Shakes head then notices crown has gone)* Your Majesty. The crown ó
- King The crown. What about it? *(Feels for his crown)* My crown. It's gone.
- All The crown has gone! *(ad lib)*
- King Don't just stand there everyone. A crown can't disappear just like that. Start looking for it.
- (Very short musical mime sequence looking for the crown with King and Sir organising operations. The Ensemble helps and hinders this search. Different members of ensemble enter and are 'searched' e.g. someone enters with a barrow – lift cover and search it – look in shopping bag – coalman's sacks etc. – Humpty tries to see what is going on but everyone pushes him aside.)*
- King Now come on, empty your pockets. Somebody's got it ó Somebody's stolen my crown. *(Enter Bobby)*
- Bobby Hello kids. *(To audience)* I say Kingy.
- King Don't call me Kingy.
- Bobby All right Kingy. What's to do?
- King Dare you ask?
- Bobby Yes. What's to do?
- King As keeper of the King's egg, you should know. It's fallen off the wall. Now everything's going wrong. My crown's disappeared. That's what's to do.
- Sir *(Pointing at Bobby)* It's all your fault.
- Bobby I've got one excuse.
- King What?
- Bobby I'm gormless.
- Sir *(Pointing to King)* And he's crownless.
- King *(Pointing to Bobby)* Are you're jobless.
- Bobby In that case, I don't mind working overtime.
- King And I've no time to waste. Search the whole town. These are my orders. *(Reprise search music. Mime orders to King's men and townspeople. King and Sir and everyone except Humpty and Bobby exit. Bobby has still not noticed Humpty)*

(18)

Humpty *(Exasperated by now and mystified at everything. Takes the stage)* Eh, you. What about me?

Bobby I'm seeing things. I should never have had that second wine gum.

Humpty Listen to me thickhead. Everybody's ignoring me.

Bobby Well, who are you?

Humpty I'm Humpty-Dumpty. I'm 200 years old.

Bobby You're a bit small for your age.

Humpty How can you be so stupid?

Bobby It's not easy, I'll tell you that.

Humpty I've been in the egg for 200 years.

Bobby You were born 200 years ago?

Humpty Yes, when were you born?

Bobby I don't know, but my mam says I was born upside down 'cos my nose runs and my feet smell.

Humpty Well now I've come out of the egg I don't know what to do.

Bobby *(Getting audience to sympathise)* Aw!

Humpty I don't know where I am.

Bobby Aw!

Humpty And I don't know where to go.

Bobby Aw! Tell you what 'o come round home with me.

Humpty What's a home?

Bobby What's a home? Well, it's a 'o well, me and my mother have one.

Humpty What's a mother?

Bobby *(Amazed)* Don't you know what a mother is? A mother's a - - She's a kind of a 'o a mother - --Well, a mother's lovely 'o Haven't you got a mother?

Humpty *(Subdued)* No, I don't think so.

Bobby *(Laughing)* Ha! Ha! He hasn't got a mother.

- Humpty *(Annoyed)* Well ó Iðl soon have one, youðl see. Iðl soon have a mother, youðl see. Iðl wish for one.
- Bobby I hope you get one.
- Humpty I will, youðl see. Iðl use my first wish. I wish ó I wish I had a mother.
- (Thunderclap, flash, blackout, music chord. Lights up to full to disclose (19) Dolly now standing on stage – smiling, she carries sweeping brush and duster in apron pocket).*
- Humpty *(Rushing across to her)* Mother!
- Dolly Ye ó *(Smile freezes. She looks away from Humpty to see who he may be talking to and realises it is herself)* ó whose mother?
- Humpty You~~are~~ my mother.
- Dolly Am I? *(Puzzled)* Well you forget. *(Shakes head)*
- Bobby She can~~t~~ be your mother, she~~s~~ my mother ó aren~~t~~ you Mam? *(Cosying up to her)*
- Dolly *(Putting arm round him – his head on her shoulder)* Yes love. *(Then she slaps his face and changes her tone)* Shut up! *(Pushes Bobby away then speaking to Humpty)* Who are you?
- Humpty I~~m~~ Humpty-Dumpty and I hadn~~t~~ got a mother so I wished for one.
- Bobby The egg~~s~~ fallen off the wall and he~~s~~ come out of it.
- Dolly I see! Well ó if I~~m~~ going to be your mother youðl have to do as you~~are~~ told.
- Bobby Thatðl make one of us.
- Dolly Hold your tongue. Youðl both have to get used to sharing me. Half and half.
- Bobby Which half am I going to get?
- Humpty Iðl have the top half. *(Bobby reacts realising which half is his)*
- Dolly Oh, I am thirsty. One of you fetch me a glass of water. *(Bobby and Humpty stand still)* Go on Bobby.
- Bobby It~~s~~ not my half that~~s~~ thirsty.
- Dolly Right, now come on. It~~s~~ time we went home.
- Humpty You~~ve~~ still not told me. What is a home?
- Bobby Now, don~~t~~ start that again. Just listen.

(Number 'That's my Idea of Home Sweet Home' type. All three exit at end of number.) (20)

(Fanfare for entrance of Sir Bertram. Enter Ensemble) (21)

Sir Citizens of Omelette. In this our hour of peril, your King wishes to speak to you. His Majesty King Eggwhite of Omelette.

(Fanfare which trails off and ends in a note of disrespect. Ensemble takes no notice of King who enters followed by Julia) (21A)

King My loyal subjects ó (He fails to attract attention) My good people ó look at ÷em Julia, since Iøve lost my crown they simply donøt take any notice of me. Bertram, somethingø got to be done and done quickly. Iøll try again. My friends, as you are only too well aware something disastrous has ó (Clicks fingers)

Sir - happened.

King The egg has fallen off the wall and furthermore my crown has ó (Clicks fingers)

Sir Disappeared.

King I make this offer. To anyone who finds the crown and returns it to me, I will give a reward of ó (Clicks fingers)

Sir Five hundred gold pieces.

King Here, just a minute, thatø a bit generous.

All What!

1st Man Is that all?

King Ah! I have an idea. In addition, the man who finds the crown will also be given the hand of Princess Julia in marriage. (Ensemble talk excitedly. Julia is furious)

Julia Really Daddy, how could you?

King My child, I must recover the crown, itø the only way to save the Kingdom.

Julia But what about me? Have you considered my feelings at all?

King Youøll be all right Julia. Some handsome young officer may very well be the one who finds the crown and claims the reward ó and you.

Julia (Angrily) Claim me! (A thought strikes her) He might, mightnøt he. Daddy youøve given me a wonderful idea. (Kisses King and exits)

King Julia where are you going? Sheø gone. Even my own daughter ignores me. Itø no use. The crown is the symbol of authority and Iøve no authority without the

crown. I make one last appeal to everyone. Find the crown, the reward is yours and the peace and prosperity of our land will be restored. (*Exit King and Sir*)

(*Ensemble number – ‘Blue Skies Round the Corner’ type*) (22)

FADE TO BLACKOUT

CLOSE TABS OR DROP IN FRONT CLOTH

Scene 2

Tabs or front cloth

An Ante-Room in the Palace

(Lights up at start of opening number Kiddies "The King isn't King Anymore" – see (23) writers -. The routine consists of Kiddies dressed as servants, whose discipline has gone since the King lost his crown. Enter King and Sir)

King Now what's all this? What are all these servants doing here?

Sir Stable boy, you should be in the stable. Parlour maid, you should be in the parlour. Kitchen boy, you should be in the kitchen.

King *(To kitchen boy)* By the way kitchen boy, what's in the soup today?

1st Kiddie You are. You've lost your crown.

(Exit all Kiddies laughing. Play-off reprise opening number) (24)

King Bertram, even the servants are laughing at me now. Without my crown I'm just getting nowhere.

Sir Sire, if you want to get ahead get a hat.

King A good idea. Send for the local Hatters.

Sir I've already done so. They await without.

King I'm more interested in what they await with. Send them in.

Sir Madame Dazzler & principal of the Hatters, Dazzler and Co. Madame Dazzler &

Dolly *(Enter Dolly) & Co. (Enter Bobby and Humpty carrying hat boxes) Co., put them down there. (Bobby and Humpty drop hat boxes)*

Bobby *(To audience)* Hello kids.

Audience Hello, Bobby.

King If you can find me a satisfactory replacement for my crown I'll give you a Royal Appointment.

Dolly Right, back row of the Picture House. See you inside. Co. & hat size.

Bobby *(Takes tape measure and measures King's head)* Ten and a half.

Bobby and Humpty Big head.

Humpty *(Taking hat from box)* That'll fit. *(Gives it to Dolly)*

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- Bobby How do you know?
- Humpty It's King size. *(During the following Humpty and Bobby are occupied handing hats to Dolly who now tries a variety of hats, ill fitting and unsuitable men's and women's on King's head, e.g. Football supporters, very large bowler, cloth cap, hat with dreadlocks, trilby, Russian hat, baseball cap, night-cap, brimmed hat with bobbles, deer-stalker, bonnet, pill-box etc. Hats produced from box passed along and placed on King's head. Dialogue – "Not quite right...No, don't like it ---" Speed quickens with each succeeding hat. King deciding almost immediately he doesn't like a hat until eventually they are barely put on his head. During this quick sequence Bobby offers an empty box instead of a hat)*
- Dolly That's a box, you fool. *(Eventually a tall top hat with no lid on it and edge serrated to suggest a crown, is passed along line but not put on King's head)*
That's no good, you won't like that. *(They are passing it back)*
- King Wait a minute, let me try that one. *(Does so)*
- Dolly Your Majesty, you're quite right.
- King Bertram, I like it. Bertram, I'll have it. How much for this stovepipe hat?
- Dolly Fourteen pounds and we'll come and sweep it every spring.
- King It's wonderful, the next best thing to a crown. Bertram, give them an I.O.U.
That's the next best thing to money. *(He exits).*
- Dolly Never mind an I.O.U. Our terms are C.O.D.
- Sir C.O.D?
- Dolly Cash over to Dolly.
- Sir Oh, very well, here you are. W.A.R.O. ó what a rip off. *(Gives them money)*
- Humpty Can I share the money out?
- Bobby Wait a minute, can you count?
- Humpty Course I can. Five and five are eleven.
- Bobby That's all right then.
- Dolly Share that twelve pounds out, so we all get the same.
- Humpty *(Does so)* One for you, one for me. *(To Dolly)* One for you, one for me. *(To Bobby)* *(This is repeated so that Humpty gets £6 and Bobby and Dolly get £3 each)*
So that's six for me and six for you two. Shall I carry the boxes outside? *(He exits with some boxes).*

Bobby Just a minute, I've only got three pounds.

Dolly So have I. We've been done. That means he must have six.

Bobby I'll scramble him and serve him on toast.

Dolly Never mind, love, would you like a chance to win my three pounds?

Bobby How?

Dolly Listen, I'll bet you three pounds you're not here.

Bobby You'd bet me three pounds that I'm not here?

Dolly Right.

Bobby You're on. Put your money down.

Dolly Right, now you're not in Leeds, are you?

Bobby No.

Dolly You're not in Manchester are you?

Bobby No.

Dolly You're not in Birmingham?

Bobby No.

Dolly So if you're not in Leeds and you're not in Manchester and you're not in Birmingham, you must be somewhere else.

Bobby Correct.

Dolly And if you're somewhere else, you're not here. *(Picks up money)*

Bobby But I've got nothing now.

Dolly Never mind. Borrow my six pounds and have a bet with Humpty.

Humpty *(Enter Humpty)* I'm back.

Bobby Oh no, you're not.

Humpty What do you mean I'm not. I'm here.

Bobby Oh no, you're not here.

Humpty I am. It's me, Humpty-Dumpty. *(Makes silly noise)* Can't you hear me? I'm here.

Bobby You're not.

- Humpty I'd bet you I am.
- Bobby *(Creases himself and winks at Dolly)* Right. If you're going to bet your money put it down. I'd bet you you're not here.
- Humpty You're on. Six pounds.
(Bobby works gag on Humpty as before. Finishing with -)
- Bobby And if you're somewhere else, you're not here. *(Bends to pick up money but Humpty beats him to it and starts walking off with the money)*
- Bobby Just a minute, that's my money. You've taken my money.
- Humpty No. It couldn't have been me. You've just said I'm not here.
(Exit Dolly and Bobby chasing Humpty off to play-off music) (25)

FADE TO BLACKOUT

AT START OF MUSIC FOR NEXT SCENE, OPEN TABS OR

TAKE OUT FRONT CLOTH

Scene 3

Full set

The Palace Lawns

(Military fanfares to herald large scale Changing of the Guard Military number. (26)

During this the colours are handed over. Captain Paul reviews the lines and there is a precision military display. This features Paul and dancers as guardsmen with ensemble as bystanders watching. Number can be vocal, tap, marching or a combination of all three. Dancers march off after Paul has taken salute. At end of number Paul is left on stage to take final applause. Enter Julia)

Julia Captain Paul.

Paul Your Highness. Any news?

Julia No. A whole day has gone by and there is still no sign of Daddy's crown.

Paul Your Highness ---

Julia No one can hear us, please call me Julia.

Paul Of course. By now the whole city has been searched and searched again. To find the crown it seems we must cast our net further afield.

Julia Who would believe this dreadful thing could happen?

Paul Your Highness ---

Julia Once and for all, let it be understood, when we are alone, you must call me Julia.

Paul I think so much about you ó Julia. I still can't get over the fact that a Princess should make friends with an ordinary Captain of the guard.

Julia A Princess has many acquaintances but at least she may choose her friends.

Paul I can hardly believe it. I shall prove myself worthy of your friendship, worthy maybe of something more. I know you can never again be truly happy until your father's peace of mind is restored. I shall spare no effort to find the crown.

Julia Oh Paul! If only you could be the one to find the crown. There is of course a reward.

Paul What care I for money?

Julia You may care little for money. I should hope you would care very much for the rest of the reward.

Paul The rest of the reward?

- Julia To the man who retrieves the crown, Daddy has promised my hand in marriage.
- Paul Your hand in marriage? The reward shall be mine if I have to search the whole world. *(Duet Paul and Julia who exit at end of number, short reprise of no. 12 (27))*
- (Enter Bobby)*
- Bobby Hello kids.
- Audience Hello, Bobby.
- Bobby *(To audience)* I've just been told there's a magic spot on this ground and if I can find it and stand on it and sing a certain song, I'll get a present. So I'm going to look for it. *(He wanders round stage until he finds marked cross on floor)* Here it is, I've found it. Now I've got to stand on it and sing an old song called 'A Little Bit of Heaven'. I only know the first line, I hope that will do. *(Sings)* A little bit of heaven fell from out the sky one day. *(On the word 'fell' weighted sack on line descends and hits him on head, then goes back from where it came)* Hey, that's not a very nice present. Somebody's mucking about with me. Shall I try it on somebody else? Shall I? *(To kids in audience who respond)*
- King *(Enter King)* Oh dear, Oh dear.
- Bobby What's the matter Kingy?
- King It's this business of my crown. It's getting me down.
- Bobby Don't worry, I've got just the thing to cheer you up.
- King What's that?
- Bobby You see this magic cross on the floor?
- King Yes.
- Bobby Well if you stand on that and sing 'A Little Bit of Heaven' you'll get a present.
- King Really. I must have a go at that.
- Bobby Shall we let him have a go boys and girls? *(Audience shout 'yes')* All right then, this is the magic spot, come and stand on it. *(King does so)*
- King Just here?
- Bobby That's perfect. Now when I say 'go' start to sing. *(King sings – sack descends, hits him and goes back. Bobby exits laughing)*
- King That wasn't very nice. Tell you what, boys and girls, shall I try that on someone else? *(Kids shout 'yes')* I'll get my own back on the next person that comes along. *(Enter Dolly)*
- Dolly Oh look, a man standing by himself. I'll go and stand next to him and see if he likes manure girls. I mean mature girls. *(Stands next to him)* Would you like a date with a young lady who has the complexion of a baby?

- King What ó a baby elephant?
- Dolly There's no need to be personal. If I wasn't such a lady I'd smash you in the gob. Men! I'm fed up.
- King I know just the thing to cheer you up when you're fed up. Let me take you into the Royal Confidence.
- Dolly I've never been in there before. Is there a separate one for ladies?
- King You need to sing. Didn't you hear me running over a song?
- Dolly I thought you were running over a cat.
- King Look, there's a magic cross here and if you stand on it and sing 'A Little Bit of Heaven' you'll get a present.
- Dolly Will I feel better?
- King She'll feel something won't she boys and girls? (*Audience 'yes'*) Shall we let her sing? (*Audience 'yes'*)
- Dolly Right. (*Moves to cross on stage*) I hope you realise I sing like a bird. I've often been taken for a lark in the woods.
- King Let's not go into your private life.
- Dolly I shall ignore that remark and sing. (*She sings. Sack comes down, hits her and returns. King exits laughing*). What a cheek. I've never been so insulted in all my life. Oh, look. Here comes Bobby. Shall I play that trick on him? (*To kids who may respond either way*) Shall I? I will. (*Bobby enters*)
- Bobby Hello, kids.
- Kids Hello, Bobby.
- Dolly I'll get him now. This is my big chance.
- Bobby Hey, what are you rambling on about?
- Dolly I wasn't rambling. As a matter of fact I was standing still, on this cross. This is a magic cross.
- Bobby What, this cross here? (*smiling and winking at audience*)
- Dolly Yes, if you stand on it and sing 'A Little Bit of Heaven' you get a surprise.
- Bobby I won't get a surprise.
- Dolly (*To audience*) Oh, yes you will.
- Bobby (*To audience*) Oh, no I won't. (*Play the audience*)

- Bobby All those who want me to sing put their left hand up. All those who prefer me not to sing put their right hand up. (*Orchestra put hands up on this line – shout ‘us’*) Not you lot. (*To audience*) Trouble with this lot is they didn’t learn their music at the conservatoire ó they learnt it at an abattoir. Now where is this cross?
- Dolly I’ve told you, it’s right here. (*Bobby stands on it*)
- Bobby And I just have to sing?
- Dolly That’s right, you just sing, and you’ll get it.
- Bobby Right, here I go. (*sings “A little bit of heaven fell from the sky one day” on the word “fell” he takes a step forward and sack falls behind him and is then pulled back again*)
- Dolly No, you mustn’t move forward. Just stand on the cross and sing.
- Bobby You mean stand on this cross. The one that’s under my feet and sing?
- Dolly That’s what I said.
- Bobby O.K. I’ll do it again. (*Sings*) ðA little bit of heaven fell from the sky one dayö (*On word “fell” he takes a step sideways and sack misses*)
- Dolly (*Exasperated*) No, no, no, you don’t take a step forwards and you don’t take a step sideways, you just take a step stood standing still on the spot ó stand standing still.
- Bobby Pardon.
- Dolly You stand on the spot with your feet and sing with your mouth.
- Bobby Well you don’t expect me to stand with my mouth and sing with my feet. I’ll have another bash. (*He sings again and this time on the word “fell” he moves to the other side and once again the sack misses. Dolly is at her wits end and shouts at Bobby while showing him what to do*)
- Dolly You stupid excuse for an idiot, you don’t walk forward, you don’t walk to this side, you don’t walk to that side, you just stand still on the spot and sing (*sings*) ðA little bit of heaven fellöö (*sack falls on her head and knocks her over*)
- Bobby Well, why didn’t you say. (*He walks over, stands on cross and sings. This time on the word “fell” instead of the sack a second line beside him comes down. On the end is a basket in which is a large shop size jar of wrapped sweets*) A jar of sweets ó well thank you very much. I feel better already. (*He exits singing*) ðSweets for my sweet, sugar for my honeyö.
- Dolly I’m fed up.
(*Enter Paul and Julia hand in hand*)
- Paul These last few days have been like a little bit of heaven.
- Dolly Oh no, I’m not falling for that again. I’m going. (*She exits. Paul and Julia laugh at her*)