

**THE
SLEEPING BEAUTY**

© PETER DENYER 2008

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NEW MUSICAL PACKAGES - an innovation!

We now have available two musical packages prepared by our musical director to aid your rehearsals and/or compliment your performances. These will revolutionise your productions!

Package 1 This package is intended for rehearsals. It contains a CD with piano recordings of the suggested songs in the script, arranged and formatted with the right number of verses, dance breaks etc. We also include the sheet music of the same arrangements with lyrics and lead lines. This means that you can have musical accompaniment whenever you want it - without the need of a pianist. The CD can also be used by the choreographer, director and technicians to plan their routines, moves and cues in advance, and the actors to work on their songs in their own time. [We have also included some examples of the full orchestral backing tracks available in Package 2 - to show you the full potential of the system.] **Cost: £30 (+VAT)**

Package 2 This package is used in rehearsals and also in performance, and contains all that you get in Package 1, plus a second CD (or minidisc - please specify) which can be used to augment the sound of your band, or replace them altogether! The second CD has full orchestral backing tracks of the suggested songs plus all the incidental music, overtures, underscoring play-ons/offers etc, plus sheet music with piano reductions, lyrics and lead lines. Everything musical you need to do the show! **Cost: £350 (+VAT)**. Please note that this particular package is tailored to you specific needs and therefore we require at least one months notice should you wish to purchase it.

A NOTE FROM THE MUSICAL DIRECTOR

Package 1 is principally used as a tool for rehearsals, though it also gives you the songs in a format that you will want to use in performance. Your Musical Director will use the sheet music to arrange the other band parts for his musicians, at the same time adding all the incidental music. Please note that this package contains only the songs listed in bold type on pages 56/57; not the alternate choices nor the incidental music, overture, entracte etc.

Package 2 is more complex, and contains all the music you need to do the full production as detailed in the script, including the incidentals, play-ons, scene changes, walkdown etc and to a quality suitable for performance. You can use this recording to augment whatever band line up you choose, though interestingly this package means that you don't actually need to have any 'live' musicians at all! Though in our experience the ideal combination is to retain at least the Musical Director on piano and the drummer, who then play along with the pre-recorded tracks making a sound like a full orchestra. The recordings in Package 2 include drums, but these can be left off if requested. A click can also be added if required.*

If you decide that your production requires some specific music not included in the above (ie. a full arrangement of a different song, a written out bass guitar part etc), contact me via Sylvia Sims at Show Souvenirs Ltd (01304 361919) and I will tailor the package accordingly. Please note that I need at least four weeks notice, and that this service is subject to an additional charge. Finally, remember that all the music you use (unless entirely original and written by you) is subject to copyright regulations. This means you have to inform PRS (the Performing Rights Society) giving them titles, approximate length, and composer/lyricist, thus ensuring that these people or their estate gets the royalties due to them.

*A click is a metronome sound fed to the musician's headphones when playing along with a track, so that they can keep perfect time. Especially handy for drummers!

PETER GOLDING
Musical Director

A NOTE FROM THE WRITER

"Sleeping Beauty" is a unique pantomime - in that it ends 118 years after it starts! More of a "Fairy-tale", rather than an adventure story like "Dick Whittington" or "Jack and the Beanstalk," the drama is provided by Carabosse's attempts to do away with Beauty because she was not invited to the christening. However it is a strong, dramatic plot, and if you "tell the story" well it will hold the audience's attention until the end.

Above all else - enjoy it! The good feeling that happens with a happy company really does come over the footlights - if the audience can see you're having fun, so will they.

Good Luck.

PETER DENYER

OTHER TITLES AVAILABLE BY THE SAME AUTHOR FROM NODA

ALADDIN AND HIS WONDERFUL LAMP

BEAUTY AND THE BEAST

CINDERELLA

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A CHRISTMAS CAROL

PREVIOUS PRODUCTIONS

This script, like all Peter Denyer Pantomimes, was originally produced by Kevin Wood Pantomimes, with a professional cast. Over the years the structure and dialogue have been adapted to suit the requirements of the many star actors who have appeared in the roles. In 1997 the scripts underwent a further revision returning them to something like their original form, removing some of the quirks demanded by particular actors, and adding stage directions and technical tips, thereby making them more accessible for amateur production. In the 1998/99 season there were over 60 productions by various amateur societies and, having asked for their comments and suggestions, the scripts were revised again in 1999, and again in 2008 - this is the version you have here. However, we thought you would be interested to know a little about the background to the piece, and the various actors who have played the roles. So we've trawled through the archives and come up with this potted history.

SLEEPING BEAUTY was first produced at The Orchard Theatre, Dartford in 1990. Since then it has been performed at The Harlequin Theatre, Redhill, the Marlowe Theatre, Canterbury and The Gordon Craig Theatre, Stevenage.

Amongst the many fine actors that have appeared were the following notable performers;

The Minstrel	Mark Rattray and Andrew Truluck
The King	Roger Oakley and Christopher Wren
The Queen	Vanessa Oakley
Nanny Fanny	Peter Denyer (!), Johnny Dallas and Dave Lee
Carabosse	Kate O'Mara, Elizabeth Power.
Beauty	Mary-Louise Clark and Lucy Morgans
Bumble	Simon Bates
Prince	Jack Ryder

ABOUT THE WRITER

PETER DENYER has been writing for the theatre for more than thirty-five years, he has also directed hundreds of plays, musicals, and pantomimes, and from 1986 until 2006 was the Artistic Director of Kevin Wood Pantomimes. Peter's pantomimes have been hailed as the best in the field, and his scripts cover the full canon of titles. Each Christmas there are countless presentations, making Peter one of the "most produced writers" in the country. But in spite of his success as a writer, it is as an actor that Peter is best known to the general public, with over two hundred television appearances to his credit. He is probably best remembered as the delightfully dopey Dennis in *Please Sir!* and *The Fenn Street Gang*, Michael in *Agony*, Malcolm in *Thicker Than Water* and Ralph in *Dear John*. What is not so well known, is that Peter's love and life long connection with the stage began as an amateur with the Erith Playhouse back in 1961. In producing these scripts for your use, he feels he has gone some way to completing the circle.

CAST LIST

Principal Roles

The Minstrel

The King of Arcadia

The Queen of Arcadia

Bumble - The Chancellor

Nanny Fanny Cranny

The Lilac Fairy

Carabosse - The Black Fairy

The Princess Beauty

Prince Michael of Monrovia

Chorus Roles

The Gold Fairy

The Silver Fairy

The Black Knight

The Stork [Child]

Courtiers

Huntsman and Ladies

Carabosse's Guards

Royal Guards

Toys

Gypsy Dancers

Pages

LIST OF SCENES

ACT ONE

- PROLOGUE: The Realms of Fairyland
- SCENE 1: Outside The Palace of Arcadia
- SCENE 2: The Christening in The Throne Room
- SCENE 3: A Corridor in The Palace - Eighteen Years Later
- SCENE 4: The Nursery
- SCENE 5: The Music Room
- SCENE 6: A Hidden Room in The Topmost Turret
- SCENE 7: Back in The Corridor
- SCENE 8: The Palace Ballroom

ACT TWO

- PROLOGUE: The Realms of Fairyland
- SCENE 9: The Forest - A Century Later
- SCENE 10: The Gates of The Palace
- SCENE 11: The Cobwebbed Court
- SCENE 12: A Corridor Revisited
- SCENE 13: The Garden Party
- SCENE 14: The Music Room
- SCENE 15: The Topmost Turret
- SCENE 16: That Corridor Again
- SCENE 17: The Royal Wedding

ACT ONE

PROLOGUE: THE REALMS OF FAIRYLAND

LX CUE 1: HOUSE LIGHTS OUT.

MUSIC CUE 1: OVERTURE.

LX CUE 2: STAGE LIGHTS UP

Enter The MINSTREL.

MINSTREL: Many years ago
In the land Arcadia
There lived a King and Queen...
Both were good, although
They thought their lives a failure,
For they had no heir
No child who could bear
The family name through future years
They were unhappy and shed many tears

Each night they would pray
For a son or daughter
A baby of their own
Till this very day
Came a change of fortune
Now I'll set the scene...
You'll see the King and Queen
As they ride out, on a bright summer morning
See where the day is already dawning...

CLOTH/TABS OUT.

LX CUE 3: LIGHTS UP REVEALING...

SCENE ONE

OUTSIDE THE PALACE OF ARCADIA

MUSIC CUE 2: OPENING SONG – CHORUS AND CHILDREN

At the end of the song...

MUSIC CUE 2a: NANNY'S ENTRANCE (INSTRUMENTAL)

NANNY: Hallo Boys and Girls! Hallo Mums and Dads! Hallo happy Villagers!!

VILLAGERS: Good morning, Nanny.

NANNY: Alrightí alright, calm down lads, there's enough to go aroundí plus quite a bit more. -I'm a ladyø Oh yes I am! Stop that, it's far too early for all that nonsense. I bet you lads are looking at your wives and

thinking you should have waited; you could have ended up with me! It's hard being every man's fantasy you know. **[To the Villagers]** Come on you lot, get back to work.

The VILLAGERS exit moaning.

MUSIC CUE 2b: ROYAL FANFARE

Oh, that must be the king and queen.

Enter in procession: The KING, The QUEEN, , BUMBLE, The COURTIERS and PAGES. The MINTREL enters and observes.

MINSTREL: The King and Queen were riding out...
When the King saw a sight that made him shout...!

Enter The STORK (A CHILD) carrying the baby BEAUTY (A DOLL) in a sling from it's beak.

KING: What's that?! Over there...?

QUEEN: It's a bird - I declare!

KING: What kind of a bird?

NANNY: It's a stork!!

The QUEEN goes to The STORK and takes the baby.

NANNY: They fly from the wild
And bring you a child....

KING: A child of our own...?

QUEEN: ...It's true!!

The QUEEN shows the baby to The KING and all the Court: Great rejoicing. The KING thanks The STORK who exits as does The MINSTREL.

QUEEN: Isn't she a little dear, my dear?

KING: She is a little darling, my darling!

QUEEN: Don't you think she's lovely, Nanny?

NANNY: *(Takes the baby)* Oh, yes! She's a little beauty!!

KING: Indeed she is!...And that shall be her name! Our child shall be known as...the Princess Beauty!

General Cheer.

QUEEN: But first she must be christened, my dear.

KING: Indeed...Bumble!

BUMBLE: Yes, your majesty?

KING: Arrange my daughter's christening at once...and make sure that every Fairy in the land of Arcadia is invited!

BUMBLE: You may safely leave all the arrangements to me, sire...*(Bows)*

QUEEN: For even the daughter of a King and Queen needs as many Fairy Godmothers as she can get!

BUMBLE: No problem, ma'am - I'll invite every Fairy forthfifth...I mean forthwith...

KING: Then come, my dear - there are many preparations to be made...

The QUEEN takes the baby from NANNY: The KING, The QUEEN, The COURTIERS and PAGES exit.

NANNY: I'll help you with those invitations if you want - I'm good at handling mail...any male I can find! It's because I get so many love letters, you see...

BUMBLE: Really, Nanny...? I would think the last love letter you got was stamped with a penny black!

NANNY: How very much dare you! I'm not that old - I mean, I don't look forty, do I?

BUMBLE: No - but I bet you did when you were...

NANNY: You cheeky thing! I have everything a man wantsí

BUMBLE: What ó a beer gut and tattoos?

NANNY: You can be really cruel at times, Billy!

BUMBLE: I've told you before ó my name is William! I am not a Billy!! Neither do I have the time to stand here, nantering with you, Banny!...I mean bantering, with you Nanny!...I've got a christening to arrange - I've got enormous obligations!!

BUMBLE exits haughtily.

NANNY: I can tell by the way you walk! *(To The AUDIENCE)* He can be so pompous, that maní but I know he likes me really! Anyway, he's gone now - and it'll give us a chance to get to know each other, won't it?...Now, I'm Nanny - so when I say "Hello, boys and girls" you can say "Hello, Nanny"... ready? Hello, boys and girls!...*(Repeats as necessary)*...Now when I say "boys and girls" I don't just mean the little boys and girls...I mean all the big boys and girls too...the ones with the

muscles and moustaches...and the men!...Right...Hello, boys and girls!
Excellent! Now, my surname is Cranny...So what you should really say
is "Hello, Nanny Cranny"...(Repeats as necessary) ...as we're getting on
so well I'm going to let you into a secret - my Christian name...is Fanny!
So, what you've got to say now, is "Hello, Nanny Fanny Cranny"....Do
you think you can manage that? Let's try...(Repeats as
necessary)...Wonderful! It's lovely to have so many new friends, you
know - because it's a lonely life being a Nanny... (Aah!)...Always looking
after other people's children...(Aah!) ...Never having anyone of your own
to love...(Aah!)...But it's never too late, is it? Who knows - Mister Right
could be just around the corner...

Enter The MINSTREL.

NANNY: Ooh!...A passing hunk!...This could be my lucky day!!...I'll captivate him
with me charm...(Vamps him)...Hell-oo!

MINSTREL: Oh...er...Hello, ma'am.

NANNY: You've not had the pleasure of me, have you?

MINSTREL: Er...no.

NANNY: It could be arranged...let me introduce myself - I'm Fanny...Fanny
Cranny...I'm a Nanny!

MINSTREL: Ah...I'm pleased to meet you.

NANNY: You will be! And you are...?

MINSTREL: Oh, I'm just a wandering minstrel, ma'am.

NANNY: Very G and S! What are you doing round here?

MINSTREL: I'm telling all my friends here a story...

NANNY: What this lot? They're all my friends, too!

MINSTREL: Really?

NANNY: Yes - listen...Hello boys and girls!...(Hello, Nanny Fanny
Cranny!)í Aren't they good!

MINSTREL: Simply the best!

NANNY: Well if you're telling them a tale, I suppose I'd better let you get on with
it...By-ee!!

MINSTREL: By-ee!!

NANNY: (To The AUDIENCE) By-ee!!...

NANNY exits.

LX CUE 4: FADE TO BLACKOUT.

The MINSTREL is left in a single spot downstage.

CLOTH/TABS IN.

MINSTREL: So, the King and Queen had seen their dreams come true
Their own, beautiful child - the answer to all their prayers!
But they did not know what future lay in store!
To keep their Beauty safe from harm
They would need others...
Fairy Godmothers!
But in Arcadia, the day of the christening has dawned; but if you think
this day of rejoicing seems a perfect time - beware, for in the way lurks
great danger. For one thing I promise you...no-one knows this story like
I do...

The MINSTREL exits.

MUSIC CUE 2c: SCENE CHANGE (INSTRUMENTAL)

CLOTH/TABS OUT.

LX CUE 5: LIGHTS UP REVEALING...

SCENE TWO

THE CHRISTENING IN THE THRONE ROOM

The KING, The QUEEN, NANNY, The COURTIERS and PAGES are gathered around BEAUTY's cradle.

KING: Welcome, one and all, on this - the happiest day in the history of
Arcadia!

QUEEN: For today we celebrate the christening of our dearest daughter -
the Princess Beauty!

NANNY: She was ever so good in the church - never cried once!

Enter BUMBLE.

BUMBLE: Your majesties! Great news!!

KING/QUEEN: What is it?

BUMBLE: The Hairy Gobstoppers have survived!

ALL: What?!!

BUMBLE: I mean...The Fairy Godmothers have arrived!

KING: Then bid them enter...

BUMBLE: Your wish is my command, sire.

BUMBLE bows and exits.

QUEEN: The gifts they bring will ensure our Beauty's future.

Enter BUMBLE.

BUMBLE: The Princess Beauty's Godmothers...

MUSIC CUE 2d: FAIRYS ENTRANCE (INSTRUMENTAL)

The LILAC, SILVER and GOLD FAIRIES enter and approach BEAUTY.

SILVER FAIRY: The Silver Fairy brings beauty and grace
The Princess will always be fair of face...

The SILVER FAIRY waves her wand over the cradle.

GOLD FAIRY: The Golden Fairy brings sweet nature to this child
Beauty will always be good tempered, meek and mild.

The GOLD FAIRY waves her wand over the cradle.

LILAC FAIRY: To Princess Beauty I now bring -

FX CUE 1: DISTANT THUNDER.

LX CUE 6: LIGHTS FLICKER.

The COURTIERS mutter.

KING: Pray continue, Lilac Fairy.

LILAC FAIRY: To Princess Beauty I now bring -

FX CUE 2: THUNDER.

LX CUE 7: LIGHTS FLICKER.

The COURTIERS are alarmed.

QUEEN: What's happening?

KING: There must be a storm on the way...

NANNY: I've gone all unnecessary!

BUMBLE: I'm sure there's nothing to worry about...

FX CUE 3: THUNDERCRASH

LX CUE 8: LIGHTS FLICKER.

MUSIC CUE 3: CARABOSSE'S SONG

Enter CARABOSSE in a chariot drawn by 2 GUARDS. NANNY takes BEAUTY from the cradle and holds her. The FAIRIES move protectively around them. The COURTIERS cower.

CARABOSSE: "Nothing to worry about"? - Well we'll see...
You'll rue the day you forgot about me!!
(To The AUDIENCE) And you'll soon regret the time
You came here to see this...pantomime!
Jeer if you like...You can "boo" for hours!
You can't hurt me - I've magic powers!!

QUEEN: Who is this horrible creature?

KING: I've no idea, my dear...

BUMBLE: Is it Anne Robinson?

CARABOSSE: Silence, you mortals! Or I'll strike you dumb!
For to this Christening I have come
Because I'm a Fairy - like these simpering sprites!
I wasn't invited...and I know my rights!

NANNY: You don't look much like a Fairy!

CARABOSSE: And you don't look much like a Nanny!
So button your lip, Fanny Cranny!

NANNY screams and hides behind The FAIRIES.

LILAC FAIRY: She is of Fairy Birth - Carabosse, her name -
But to all her Fairy Sisters she brings shame
For she has turned from Goodness, Truth and Light
Unto the Powers of Darkness! Black as Night!

CARABOSSE: Who cares what you think, Lilac Fairy?
My magic's strong...you'd best be wary
Unless I receive an explanation
Of what happened to my invitation...?

KING: I really have no idea, Black Fairy - invitations were the responsibility of
my Chancellor, Bumble.

BUMBLE: Indeed...I wrote them out myself, and until I passed them to the couriers -
I kept them all safe, here in my pocket...*(Produces an envelope with
CARABOSSE's name on)*...oh!

KING: What have you done, Bumble?

BUMBLE: It's most unusual, sire! but I appear to have made a bit of a male
chicken up! I feel very bad about it...

CARABOSSE: You feel bad? Don't worry...you'll soon feel worse!
For my gift to Beauty...will be a curse!!

FX CUE 4: THUNDER.

QUEEN: We must do something...apologise to her!

KING: But she speaks in rhyme!!

QUEEN: Well, we'll talk in rhyme!

KING: Can we?

QUEEN: We can try...you begin!

The KING and The QUEEN try desperately to make rhymes...

KING: Carabosse...honestly...we meant to invite you -

QUEEN: Yes...we didn't mean to snub - or slight you...

KING: We offer you...our sincere apologies...?

QUEEN: If it'll help, we'll get down - on our knees!
(Aside)...It isn't fair! I'm finding all the rhymes!

KING: Never mind - you're doing very well...Now -

QUEEN: No, my dearest; it's my turn to have my say!

KING: Of course, my dear...*(Aside)* she always gets her own way!

QUEEN: Beauty's just a baby - you can't make her suffer!

KING: We'd do anything for her because...we luff her!!

QUEEN: Please, spare her! - For we love Beauty, dearly...

KING:And we remain, Madam, yours sincerely!

CARABOSSE: Silence! I've had enough of your vacuous verses!
Nothing diverts one of Carabosse's curses...

FX CUE 5: THUNDER.

CARABOSSE: I swear on my heart - which is cruel and cold -
That the Princess Beauty will never grow old!
While still a child, she'll learn to spin...
Then prick her finger...on a pin!
And then...your daughter will quickly die!!!

FX CUE 6: THUNDER

ALL react with fear.

CARABOSSE: Be silent!...(To The AUDIENCE)...And you!!...While I prophesy... That the Power of Evil will always win the day!!!
And I always do evil!...(Sings) ...Because it's "My Way!"...Hahaha!

FX CUE 7: THUNDER.

LX CUE 9: LIGHTS FLICKER.

MUSIC CUE 3a: CARABOSSE'S EXIT

CARABOSSE and her GUARDS exit.

NANNY: Well!...I've never spoken in rhyme till now...
But that Carabosse is an wicked, old cow!!

QUEEN: We must do something to save our baby!

KING: What can we do? Carabosse has magic powers...!

LILAC FAIRY: So have I!...And my gift was not bestowed...!

ALL: Can you really do that?/How can you?/Say what you mean!

LILAC FAIRY: Though I cannot entirely lift your load...
Beauty shall not die! So calm your fears!

ALL: Thankyou, Lilac Fairy!/Keep Beauty safe!/Don't let her be hurt!!

LILAC FAIRY: ...But she will sleep for a hundred years!

ALL: You can't do that!/What do you mean?/A hundred years!!

KING: Our Beauty will sleep for a hundred years?!

QUEEN: It's impossible!!

LILAC FAIRY: I'm sorry - it's the best that I can do!
But then a Prince will arrive...who -
With one, magic kiss...will wake her!

QUEEN: A hundred years? We can't forsake her...!

KING: It's alright, my dear - Carabosse has gone!...We don't have to speak in rhyme anymore!

QUEEN: Sorry - it's catching...

LILAC FAIRY: To the Realms of Fairyland I now must wend my way...
But I'll always be back...on Beauty's birthday!

The LILAC, GOLD and SILVER FAIRIES exit with great grace.

NANNY: I used to be able to move like that - before my operation....

BUMBLE: I must say...sending Beauty into a coma for a century, doesn't seem much of a present to me!

KING: If it hadn't been for your incompetence, Bumble, our baby wouldn't be in this dreadful danger!

BUMBLE: Absolutely, your majesty! I know it's all my fault - I go down on my knee to you...*(Kneels on one knee)*...I go down on both knees to you...*(Kneels on both knees)*...If I had another knee I'd go down on that, too!

KING: Stop prattling, Bumble!

BUMBLE: Yes, Sire...

QUEEN: Nanny - take Beauty to the nursery and keep her safe!

NANNY: At once, your majesty! By-ee!

ALL: By-ee!

NANNY: *(To The AUDIENCE)* By-ee!!...
NANNY exits with BEAUTY.

KING: Issue a proclamation throughout the land - every spinning wheel must be destroyed!

BUMBLE: That's a good idea, your majesty - I'm amazed I didn't think of it!

QUEEN: Hurry, Bumble! There isn't a moment to lose!

BUMBLE: Have no fear, your majesty; I'm going to sort it out! I'm going to going to get it all together! I'm going to -

KING/QUEEN: Bumble!!!

BUMBLE: I'm going to go!
BUMBLE exits.

QUEEN: Oh, my dear - I am so frightened for our little Beauty; she's so small and helpless...

KING: There, there, my dear...I shall do everything in my power to protect her...
The KING, The QUEEN and The COURTIERS exit...

MUSIC CUE 3b: SCENE CHANGE (INSTRUMENTAL)
LX CUE 10: FADE TO BLACKOUT.
CLOTH/TABS IN.
LX CUE 11: LIGHTS UP REVEALING...

SCENE THREE

A CORRIDOR IN THE PALACE...EIGHTEEN YEARS LATER

Enter The MINSTREL.

MINSTREL: Doesn't time go fast...?
Eighteen years have passed
Beauty's quite a girl now!
But she still must beware
The Black Fairy's curse...
I have a feeling - things are going to get worse...

Enter NANNY.

NANNY: *(Sings)* I'm just a girl who can't say no! I'm in a terrible - *(Speaks)* Ooh look, it's the butch busker! *(Vamps The MINSTREL)* Hell-oooo, handsome!

MINSTREL: Hello...

NANNY: I haven't seen you for years, dear...but you haven't changed a bit!

MINSTREL: Thankyou, ma'am.

NANNY: Mind you, the years have been kind to me, tooí I don't look a day older, do I?

MINSTREL: You couldn't look any older, Nanny...

The MINSTREL exits.

NANNY: I wonder what he meant by that remark...? Anyway it's nice to see you lot again...Hello, boys and girls...*(Hello, Nanny Fanny Cranny!)* Well remembered! It's been years since we last met! My little baby, Beauty, has grown up now - in fact it's her birthday tomorrow! There's going to be an enormous party for her; a really big do! You know - Pizzas, mini kievs, turkey twizzlers ó the foodø coming all the way from Icelandí yes - Kerry Katonaø organised the catering! Beauty's so looking forward to it, 'cos she's never had any friends as a child...*(Aah!)*...we've had to protect her you see... *(Aah!)*...from the curse of Carabosse!...*(Aah!)*...But lonely or not - she has grown into a lovely girl...*(Aah!)*...So pretty, and sweet, and graceful...

BEAUTY is heard, from offstage, calling "Nanny!". BEAUTY enters on a skate-board: collides with NANNY and knocks her over.

NANNY: Ow!!

BEAUTY: Sorry, Nanny - I didn't know how to stop!

NANNY: So I noticed!

BEAUTY: Are you alright?

BEAUTY helps NANNY up.

NANNY: I've got bruises in places I didn't know I had places! Where did you get this thing from?

BEAUTY: Well...I went to the Music Roomí to see my birthday presents...and this one's paper was a bit torn ...and I only touched it...

NANNY: Beauty! You should be ashamed of yourself! Opening your presents before your birthday?! *(To The AUDIENCE)* You wouldn't do a thing like that, would you boys and girls? *(No!)* Little liars!

BEAUTY: Oh!...Who are all these people, Nanny?

NANNY: They're friends of mine...listen...Hello, boys and girls... *(Hello, Nanny Fanny Cranny!)* See...they know my name!

BEAUTY: Do you think they'd say "Hello, Beauty", to me, Nanny?

NANNY: I expect so - they're not fussy!

BEAUTY: Nanny!

NANNY: Of course they'll say hello, Beauty!...Go on, try it!

BEAUTY: Hello, boys and girlsí *(Hello, Beauty!)*í That's great! Will they be my friends too, Nanny?

NANNY: Ask 'em!

BEAUTY: Will you all be my friends...? *(Yes!)*í Will you...?! *(Yes!!)* That's wonderful! And you can all come to my birthday party - can't they, Nanny!

NANNY: What! All that lot? We'll run out of jelly!

BEAUTY: Oh please, Nanny...please!

NANNY: Of course they can come!

Enter BUMBLE.

BUMBLE: Ah! Your Highness - I've been looking for you everywhere...

BEAUTY: That's odd - I've always been somewhere...

BUMBLE: Ah!...Well...I have a mother from your message...

BEAUTY: What..?!

BUMBLE I mean a message from your Mother! She says "Make sure you get an early night tonight - you've got a busy day tomorrow".

NANNY: Doesn't Her Majesty think I know that?

BUMBLE: Don't blame me, Nanny - I'm only doing as I was told. As Chancellor, I have a crucial job! I have the King's ear!

NANNY: Well you'd better give it back! He'll have nowhere to hang his glasses!

BUMBLE crosses to NANNY's side.

BUMBLE: Beauty's birthday has meant a lot of extra work for me, Nanny - I've had to count the cards...

NANNY: Righto...

BUMBLE: I've had to pack the presents...

NANNY: Righto...

BUMBLE: I've had to make the marzipan...

NANNY: Righto!!!

BUMBLE: Why do you keep saying "Righto"?

NANNY: Because you're standing on my right toe!!!

NANNY pushes BUMBLE away: she hops about in agony.

NANNY: Did you have to bounce on my bunion?!

BUMBLE: I'm sorry, Nanny...now if you'll excuse, I must be off .

BEAUTY has placed the skateboard DR, as BUMBLE turns to exit he stands on it and skids offstage.

FX CUE 8: CRASH.

NANNY: Poor Billy Bumble! I hope you didn't leave that skateboard there on purpose, Beauty?

BEAUTY: Of course not, Nanny!

NANNY: I hope you're not lying to me, Beauty?

BEAUTY: No, Nanny!

NANNY: Because you know what happens to little girls who tell lies - don't you, Beauty?

BEAUTY: Yes, Nanny...they grow up and become politicians!

NANNY: Satire already! Behave yourself, my girl! Go and have your bath, brush your teeth, put your nightie on...and then come to the nursery!

BEAUTY: I'm not a child, Nanny!

NANNY: Of course you're not...(NANNY starts to go and then turns back) ¡ just don't forget to wash behind your ears! By-ee!

BEAUTY: By-ee!

NANNY: *(To The AUDIENCE)* By-ee!

NANNY exits.

BEAUTY: Dear old Nanny! She's a bit bossy at times - but she's the best friend I've got! Just think, I'll be eighteen tomorrow and I've never been allowed outside the Palace grounds! Not once! No-one'll tell me why, they just say it's too dangerous for me. But now I'm grown up I'll be able to go out and meet whoever I want! Who knows, there might be a handsome Prince just around the corner waiting to take me in his arms and whisk me off my feet. Ah well, we can all dream.

MUSIC CUE 4: SOLO FOR BEAUTY
At the end of the song. BEAUTY exits DSR.

LX CUE 12: STATE DARKENS.

FX CUE 9: THUNDER.

MUSIC CUE 4a: CARABOSSE'S ENTRANCE (INSTR)

CARABOSSE enters DL.

CARABOSSE: Had you forgotten that I'm still here...?
You can "boo" all you want...hiss me...jeer!
Shout yourselves hoarse...I don't give a toss -
For I'm the immortal Carabosse!
Though it may appear my plans have gone awry -
Eighteen years I've waited for Beauty to die -
All I've been doing is biding my time...
Now the moment's come! to commit the crime!
I said she'd prick her finger on a pin...

CARABOSSE reveals a pin-shaped dagger.

Well...guess who's going to stick it in...?
Got it in one...! Come on - give me a cheer...?
You're even stupider than you appear!
I'm the wickedest Fairy that there's ever been!
Let me tell you...it's wonderful being so mean!!!

MUSIC CUE 4b: CARABOSSE'S EXIT (INSTRUMENTAL)
CARABOSSE exits.

LX CUE 13: BLACKOUT.
CLOTH/TABS OUT.
LX CUE 14: LIGHTS UP REVEALING...

SCENE FOUR

THE NURSERY

BEAUTY's bed is SR. Her toy-box is SL, backing onto a wing flat (So that The TOYS may enter - See PROPS LIST). NANNY is standing by the toy-box.

NANNY: Oh! You're here again - how lovely! Hello, boys and girls...*(Hello, Nanny Fanny Cranny!)* I've just been looking through Beauty's toy-box...ah, she loves her dollies! Look - this is Barbie...this one's Cindy ...and this is...*(Takes out a Pirate Doll)*í Johnny Depp?!...I think she's growing up a bit too fast! It's funny, she may be eighteen tomorrow - but she's still a little girl to me! Talking about her birthday - are you still coming to her party...? *(Yes!)* Good - then I think we ought to have a little practice of "Happy Birthday", don't you? *(Yes!)* Come on...you can all sing, can't you? *(Yes!)*

If there are any members of The AUDIENCE who have a Birthday then NANNY could now read out their names and repeat the song. If not then cut straight to BEAUTY's Entrance)

NANNY: Well that wasn't bad...but "Have I got news for you!" There are some other birthdays, today...

BEAUTY is heard calling "Nanny! Nanny!!

"NANNY: Ssh! She's coming!

Enter BEAUTY: she runs to NANNY.

BEAUTY: Oh, Nanny! Where does it hurt?!

NANNY: Where does what hurt?

BEAUTY: I could hear you - screaming in agony!!

NANNY: Screaming in agony?! You cheeky monkey! That was me singing!

BEAUTY: Oh, that's alright then!

NANNY: I've never been so insulated in my life!

BEAUTY: I was only joking, Nanny!...You were all singing "Happy Birthday" - weren't you?

NANNY: Never you mind, you little minx! Show me your hands...and the backs!
Teeth...? Right - to bed!

BEAUTY: Must I, Nanny...? I'm not tired.

NANNY: Well sleep on the edge of the bed.

BEAUTY: Why?

NANNY: You'll soon drop off! Now - in you get!

BEAUTY gets into bed.

BEAUTY: Alright, Nanny...

NANNY: I'll tuck you in! we all need our beauty sleep.

BEAUTY: *(Looking at her)*...I see what you mean!

NANNY: Pardon?

BEAUTY: *(Innocently)* Goodnight, Nanny...

NANNY: Goodnight, my Beauty...*(Kisses her)*...Sweet dreams! *(To The AUDIENCE)* By-ee!

NANNY exits DR.

BEAUTY: *(Yawns)* I suppose I am quite sleepy...goodnight, boys and girls...

BEAUTY falls asleep.

LX CUE 15: THE STATE DARKENS.

CARABOSSE enters DL.

CARABOSSE: Well, dear boys and girls - prepare to cry...
Your friend, Beauty, is going to die!!

CARABOSSE takes out her "pin-dagger".

I don't care if you shout all day!
Nothing on earth can stop me -

Enter The LILAC FAIRY...(IF POSSIBLE A FLASH/PYRO)

LILAC FAIRY:Stay!!!
At the christening I made it my duty
To give protection to the Princess Beauty!
I'll stop you! Her finger, you shall not prick!!

CARABOSSE: *(To The AUDIENCE)* She's so goody-goody...she makes me sick!

LILAC FAIRY: Leave Beauty alone! You shall not harm her!

CARABOSSE: To stop me - you'll need a suit of armour!
(To The AUDIENCE) (All right - I know the rhyming's rotten -
The author was cheap! His name's forgotten!)
What makes you think you can thwart my plots?

LILAC FAIRY: Because I have helpers...*(Indicating The AUDIENCE)*...lots and lots!

CARABOSSE: What that mob?...All they can do is make noise!

LILAC FAIRY: Not just them! There are Beauty's toys...!

The LILAC FAIRY waves her wand.

MUSIC CUE 4c: TOYS PARADE PART I (INSTRUMENTAL)
LX CUE 16: STATE FOR BALLET.

The TOYS emerge from the toy-box.

CARABOSSE: Those fluffy playthings can't stop me!

LILAC FAIRY: With my help they will - just wait and see!

During The BALLET The TOYS protect the sleeping BEAUTY according to their various characters - i.e. A TEDDY BEAR will bump CARABOSSE with his tummy, A TOY SOLDIER will threaten her with his rifle, A RAG DOLL will flop all over her...etc. At the end CARABOSSE is disarmed.

CARABOSSE: You might have won for now, my dear
But I'm not finished yet - nowhere near!
Though these toys may be very good at defending...
This story will still have an unhappy ending!!

MUSIC CUE 4d: CARABOSSE'S EXIT (INSTRUMENTAL)
CARABOSSE exits.

LILAC FAIRY: *(To The TOYS)* You've saved Beauty's life! Well done! Well done!
Now, back to the toy-box...everyone!!

MUSIC CUE 4e: TOYS PARADE PART II (INSTRUMENTAL)

The TOYS Exit into the toy-box, waving: The LILAC FAIRY shuts the lid.

LILAC FAIRY: *(To The AUDIENCE)* Now...I want you all to promise me
That you won't say a word to Beauty...?
You promise.? *(Yes!)* You're sure?...*(Yes!)*..Oh thank you, my dears!

FX CUE 10: COCK CROWING.
LX CUE 17: DAWN BREAKING.

LILAC FAIRY: For now, as the first light of dawn appears,
On the day the Princess comes of age -
This Lilac Fairy must leave the stage...!

The LILAC FAIRY exits: BEAUTY wakes up. A large card, in an envelope, is slipped under the door...or around a wing flat.

BEAUTY: *(Yawns)* Oooh! Good morning, boys and girls!...Ooh! I did sleep well!
(Gets out of bed) At last, I can go to the Music Room and open my presents! Oh, look - one card's arrived already...*(Opens the envelope)*...I wonder who it's from?...*(Takes out the card: looks at the picture, which is a spinning-wheel)* What's this strange thing? What on earth can that be? *(Opens the card - so that The AUDIENCE can see the spinning-wheel - and reads it aloud)*

"Happy Birthday! I've arranged a treasure trail...
Do you want to find your present? You can't fail!
But you'll have to climb up ever so high
To the turret that's closest to the sky"
That's easy - I know where the topmost turret is...
"Go there - you'll get a gift from none other
Than your very own...Fairy Godmother!"

A present from my Fairy Godmother!!!...I'll see you later, boys and girls -
I've got to go to the topmost turret!

BEAUTY exits...

LX CUE 18: BLACKOUT.
CLOTH/TABS IN.
LX CUE 19: LIGHTS UP REVEALING...

SCENE FIVE

THE MUSIC ROOM

Sound of voices singing "Happy Birthday to you!". Enter The KING, The QUEEN, and NANNY singing and carrying presents.

KING: Happy Birthday, my darling!

QUEEN: Happy Birthday, my dearest!

NANNY: Happy Birthday, Nanny's little love!

KING: ...She's not here!!

QUEEN: You're so observant, my darling...

NANNY: But she's always here on the morning of her birthday...?

BUMBLE enters carrying a present.

BUMBLE: ***(Sings)*** Happy Birthday, dear Beauty, Happy Birthday to you...

QUEEN: Beauty is not here, Bumble!

BUMBLE: Good Lord, ma'am I do believe you're right!

QUEEN: Of course I am - Queens are never wrong!!

KING: Nanny!! Where is our daughter?!

NANNY: I don't know - you'll have to ask my friends...***(Indicates The AUDIENCE)***

The KING and The QUEEN examine The AUDIENCE.

KING: This lot...?...Are you sure?

NANNY: Yes!

QUEEN: But they look like...***(Whispers)*** common people, Nanny!

NANNY: Oh, I know they look like a load of lager louts - but they're alright, really. Listen, "Hello, boys and girls!" ***(Hello, Nanny Fanny Cranny!)***

KING: They don't seem too sure, Nanny...

NANNY: I said "Hello, boys and girls!!" ***(Hello, Nanny Fanny Cranny!!)***

QUEEN: Loud lager louts!!

NANNY: Have you seen the Princess Beauty...?...Well, where's she gone? Hang on, one at a time!...***(To an individual in The AUDIENCE)*** You ó the one in cheap wig - where did she go? Where?...The Topmost Turret? ...Ooh!...She's gone to the topmost turret!!

QUEEN: Where is that?

BUMBLE: Don't worry, ma'am - I know this palace like the back of my hand!

KING: Well! Where's the topmost turret?

BUMBLE: ***(Showing him)*** It's just past this mole, sire...up the middle finger, turn left at the knuckle...

KING: Shut up, Bumble! You've got more rabbit than Watership Down!

BUMBLE: Pardon?

QUEEN: We must find Beauty soon...I have a strange foreboding!

KING: And I have a strange foreboding!

NANNY: That makes eight strange bodings!

BUMBLE: Walk this way, your majesties...

BUMBLE starts to exit with pompous slowness.

QUEEN: If we walk that way, Bumble - Beauty will be collecting her pension before we find her!!

KING: Get a move on, man - we must hurry!!

NANNY: *(To The AUDIENCE)* By-ee!

BUMBLE, The KING, The QUEEN, and NANNY exit.

LX CUE 20: BLACKOUT.

CLOTH/TABS OUT.

MUSIC CUE 4f: SCENE CHANGE (INSTRUMENTAL)

LX CUE 21: LIGHTS UP REVEALING...

SCENE SIX

A HIDDEN ROOM IN THE TOPMOST TURRET

CARABOSSE, disguised as an old woman, is seated at a spinning wheel.

CARABOSSE: Spin the flax...wind the thread...
Princess Beauty will soon be...

Enter BEAUTY.

BEAUTY: Ah! Is this it?

CARABOSSE: Is this what, my dear...?

BEAUTY: The topmost turret...?

CARABOSSE: Indeed it is...come in - and welcome...!

BEAUTY: Thankyou, ma'am...what are you doing?

CARABOSSE: I'm spinning, child...

BEAUTY: Spin-ning? What's that?

CARABOSSE: Have you never seen a spinning-wheel before?

BEAUTY: No, never! How does it work?

CARABOSSE: Come closer - and I'll show you...

BEAUTY: *(As The AUDIENCE warn her)* What's the matter, boys and girls...? Don't worry - this sweet old lady won't harm me...

CARABOSSE: Of course not, my pretty...now this is the flax, wound around the distaff...

BEAUTY: I see...

CARABOSSE: Then, when I press this treadle...the wheel spins and the thread is collected...on that spindle...

BEAUTY: *(Picks up the spindle)* This is called a spindle?

CARABOSSE: Indeed it is...

CARABOSSE suddenly leaps to her feet and screams. BEAUTY, alarmed, stabs her finger on the spindle.

BEAUTY: Goodness! You frightened me - you made me prick my fing...

BEAUTY slumps to the ground.

CARABOSSE: Hahahahahahaaaaa!!!
Behold the evil deed's been done...!!
So you can shut up! Everyone!!
I'm sorry, but your little friend
Has met a most untimely end!
Do I see hankies?...Ah!...Are you crying?
But it's such fun...watching Beauty dying!!

*CARABOSSE exits laughing: voices are heard calling "Beauty":
Enter The KING, The QUEEN and BUMBLE.*

BUMBLE: Here we are, sire - the topmost turret!

KING: You've done well, Bumble...though I still don't see why we had to come via the cellars!

QUEEN: *(Sees BEAUTY)* My little girl!

KING: And a spinning wheel! How could this have happened?!

The KING and The QUEEN run to BEAUTY: Enter NANNY.

NANNY: Ooh! All those stairs!...They've played havoc with me veins...!

BUMBLE: Nanny!!...Look!

NANNY: *(Runs to BEAUTY)* Beauty!! My Beauty!

QUEEN: She's dead!! Our daughter's dead!!!

BUMBLE: No she's not! *(Dramatically)* Remember...The Purple Pixie!!

KING: What Purple Pixie?!

NANNY: He means the Lilac Fairy...Fool!

BUMBLE: Whoever she was! She promised that Beauty wouldn't die - just sleep for a hundred years...

QUEEN: For once Bumble is right...she's still breathing...

KING: Summon the guard!

BUMBLE: At once, your majesty...

BUMBLE exits.

QUEEN: Who can have done this dreadful deed?

NANNY: I don't know - but I've got a darn good idea! *(To The AUDIENCE)*
Who was it, boys and girls?...I thought so - Carabosse!

KING: The curse of the Black Fairy has at last come true.

QUEEN: For eighteen years we have protected our daughter - until this fateful day! *(Weeps)*

NANNY: There, there, your majesty - it wasn't your fault!

Enter BUMBLE and GUARDS.

BUMBLE: The guards are here, Sire!

KING: Take the Princess Beauty to the place prepared.

The GUARDS pick up BEAUTY.

QUEEN: Lift her gently, for she only sleeps...

The GUARDS carry BEAUTY off.

QUEEN: Oh, my child! My poor, poor child!

KING: Hush, my dear...hush...

NANNY: *(Whispers to The AUDIENCE)* By-ee...

The KING, The QUEEN, BUMBLE and NANNY exit.

**LX CUE 22: FADE TO BLACKOUT.
CLOTH/TABS IN.**

MUSIC CUE 4g: CARABOSSE'S ENTRANCE (INSTR)
LX CUE 23: LIGHTS UP REVEALING...

SCENE SEVEN

BACK IN THE CORRIDOR

Enter CARABOSSE.

CARABOSSE: Now, boys and girls, you must agree that I deserve this victory...?
"Boo" as much as you want, you morons!...You can't beat me!!...

Oh, no you can't!...(Repeats, then sings)..Oh, no you ca-an't! ...(Repeats)
...You can't! You can't! You can't!... (Repeats) ...Can't!...(Repeats)
...Can't! Can't! Can't!...(Repeats)...Save your breath!

I warn you, I'm certain to win!
And prove, beyond doubt, the supremacy of sin!!

CARABOSSE exits.

MUSIC CUE 4h: CARABOSSE'S EXIT (INSTRUMENTAL)
CLOTH/TABS OUT
LX CUE 24: LIGHTS UP REVEALING...

SCENE EIGHT

THE PALACE BALLROOM

MUSIC CUE 5: CHORUS NUMBER

BEAUTY is lying on a bier: around her are The KING, The QUEEN, NANNY, BUMBLE, THE MINSTREL, COURTIERS, GUARDS and PAGES.

QUEEN: She sleeps so peacefully; it seems impossible that she will not wake for a hundred years.

KING: What will become of her when she does wake? For none of us will live to see that day.

BUMBLE: She'll be so lonely - poor little Beauty!

NANNY: If only we could all sleep for a hundred years!

LILAC FAIRY: Because you love this child so well
I'll grant your wish!...and cast a spell!

ALL: Thankyou, Lilac Fairy!/We're truly grateful!/A thousand thanks!

LILAC FAIRY: You'll sleep for a century...but remember this -
She can only be woken by a Prince's kiss...

NANNY: Ooh...I wonder if the Prince'll have to kiss all of us before we wake up...?
It could be Harryí heø rather hot!

BUMBLE: Or it could be Charlesí and heø certainly not!

LILAC FAIRY: For a hundred years, this court will slumber!

QUEEN: So we'll all be here when Beauty wakes up?

LILAC FAIRY: All!

ALL: That's wonderful!/Beauty won't be alone!/We'll all be with her!

LILAC FAIRY: ...That is...except one of your number.

ALL: What?! (*Short pause*) Who?!!

LILAC FAIRY: For it will be his bounden duty
To tell the tale of Princess Beauty
And not to let the legend die...
[There aren't that many Princes riding by!]

KING: Who have you chosen for this task, Lilac Fairy?

LILAC FAIRY: It needs a man with the powers of narration...
So...the Minstrel here, is my nomination!

ALL: Him!?!/Poor man/He'll never do it!

KING: Will you do this for us, my good fellow?

QUEEN: Stay here, and pass on the story of our daughter?

MINSTREL: Though on this mission I shall grow old...
The tale of our Princess must be told!!

The MINSTREL exits heroically: General cheer.

NANNY: That's what I call a real man!!

BUMBLE: It's what I call a brave, but foolish, one!

LILAC FAIRY: I touch you all with the dust of sleep...

The LILAC FAIRY circles the stage and waves her wand over the members of The COURT. They start to fall asleep.

LX CUE 25: LIGHTS SLOWLY FADE.

LILAC FAIRY: As your faithful watch you start to keep...
(To The AUDIENCE) I beg you all - please calm your fears!
They're only asleep...for a hundred years!

The LILAC FAIRY exits.

MUSIC CUE 5a: CARABOSSE'S ENTRANCE (INSTR)

CARABOSSE enters, laughing...as she speaks the briars start to grow.

CARABOSSE: Yaah!! Yes - still the final word is mine!
Your precious Princess I shall entwine
Inside a forest of thorn and briar...
Watch it grow! Ever higher and higher!!
Even a Prince will never find
His way between these thorns that bind
Beauty to me! - As I told you before...
I'm the Queen of Evil for evermore!!!

MUSIC CUE 5b: CARABOSSE'S EXIT (INSTRUMENTAL)

CARABOSSE exits as the briars cover the Court.

END OF ACT ONE

ACT TWO

PROLOGUE

MUSIC CUE 6: ENTR'ACTE (INSTRUMENTAL)
LX CUE 26: LIGHTS UP

Enter The MINSTREL.

MINSTREL: Once more I appear
With my tale of Beauty
A century has passed...
Now the time is here
When I must do my duty
Beauty must awake
A kiss is all it takes
Now at last her destiny draws nigh...
For a young Prince is just passing by...

The MINSTREL exits.

LX CUE 27: FADE TO BLACKOUT.
CLOTH/TABS OUT.
LX CUE 28: LIGHTS UP REVEALING...

SCENE NINE

THE FOREST - A CENTURY LATER

Enter PRINCE MICHAEL, HUNTSMEN and LADIES.

1st HUNTSMAN: We've never hunted here before, your highness, what's it called?

PRINCE: These are the wildlands - as you can see, mile after mile of thorn and briar. It is a strange, cold place - no-one knows its name...

The MINSTREL enters, behind The PRINCE.

MINSTREL: It is The Land of Arcadia.

The PRINCE, surprised, draws his sword and advances...

PRINCE: How would you know that...stranger?

MINSTREL: I am a minstrel, sir - I often sang at the Royal Palace...the palace that lies yonder, through the briars.

PRINCE: Surely nobody lives there now?

MINSTREL: Only The King, The Queen, The Princess - and the entire Court! They have slept there for a hundred years.

PRINCE: A hundred years?!

MINSTREL: ...And will continue to do so until I find a Prince!

PRINCE: Well...I'm a Prince...Prince Michael of Monrovia.

MINSTREL: Your highness! **(Bows)** Perhaps you will be the one to wake the Princess with a kiss?

PRINCE: What Princess is that?

MINSTREL: Why the Princess Beauty - the most charming, lovely and sweet-natured girl ever born!

PRINCE: And I get to kiss her? Sounds a pretty good deal to me!...Are you sure about this, Minstrel?

MINSTREL: Indeed, but to rescue her - you have first to fight your way through the Forest of Thorns.

PRINCE: We'll soon hack our way through here, won't we, lads?

HUNTSMEN: Yes!/ Of course!/ No problem!

MINSTREL: Oh, no! The Prince must venture forth alone!

PRINCE: Well, I'm not frightened of a few brambles! Take the ladies back to the lodge - I'm going to find the Princess Beauty!

2nd HUNTSMAN: Very well, your highness...good luck!!

ALL: Good luck, sir!/I hope she is a beauty!/He's so brave/Etc

The HUNTSMEN and LADIES bow or curtsy and exit.

PRINCE: Well, Minstrel - you must know the easiest way through this forest?

MINSTREL: I know which way the other Princes went, your highness...

PRINCE: What "other Princes"...?

MINSTREL: So far...there have been many Princes who have entered the Forest of Thorns, and...er...?

PRINCE: And...er...what?

MINSTREL: None of them have ever been seen again!

PRINCE: You didn't mention that bit before!

MINSTREL: Well someone has to save the Princess Beauty!...And your highness seemed to be a man who loved adventure...

PRINCE: I am, Minstrel...I am!! So - lead on!!

The PRINCE and The MINSTREL exit.

LX CUE 29: BLACKOUT.

CLOTH/TABS IN.

LX CUE 30: TIGHT SPOT DL.

MUSIC CUE 6a: CARABOSSE'S ENTRANCE (INSTR)

CARABOSSE enters DL, lit in a single spot.

CARABOSSE: I'm back again!...So, don't be chary...
Let's hear it - for the great...Black Fairy!!!
A hundred years - and I still hold sway...!
Why don't you simpletons go away!!
I've watched the latest Prince's arrival -
But I don't rate his chance of survival...
Prince Michael will wish he'd never been born!
For inside my Forest of Briar and Thorn,
Lurk evil creatures of my invention...
And, I assure you, it's my intention
That the Prince will never kiss Beauty's lips!
I'm sorry - but Michael, has had his chips!!
Although I'm a star...don't be overawed...
Come on, you morons!...Start to applaud!!

MUSIC CUE 6b: CARABOSSE'S EXIT (INSTRUMENTAL)

CARABOSSE exits.

FX CUE 11: SCARY NOISES (OWL HOOTS/WAILING)

CLOTH/TABS IN

LX CUE 31: CROSSFADE TO GENERAL STATE REVEALING...

SCENE TEN

THE GATES OF THE PALACE

Enter The PRINCE and The MINSTREL.

PRINCE: It's very dark in the middle of these briars; are you sure we're heading in the right direction?

MINSTREL: Trust me!...Look - there are the Palace gates!

PRINCE: Which appear to be rusted shut; after a century I suppose it's not surprising. Is there no other way into the Palace?

MINSTREL: There was a small garden gate...as far as I remember, it was in that direction.

PRINCE: I'll go and see if I can find it; you wait here!

MINSTREL: Oh, don't leave me alone, your highness - please!

PRINCE: What on earth's the matter, man?

MINSTREL: I'm not scared of much, your highness...but these woods are full of creepie-crawlies!

PRINCE: Creepie-crawlies! Don't be such a wimp! I'm going to find a way in... I won't be long, I promise.

The PRINCE exits.

MINSTREL: I don't care if it is wimpy! If you see any strange, creepie-crawlies, you will tell me, won't you...?

FX CUE 12: STRANGE SOUND.

A large SPIDER appears overhead. (The AUDIENCE will warn The MINSTREL when they see it!)

MINSTREL: What is it?...A spider?...Are you sure...?

The SPIDER disappears.

MINSTREL: Where?...Well, I can't see anything...?

FX CUE13: AS CUE 12

The SPIDER appears overhead.

MINSTREL: What?...Again?...I think you're trying to scare me!

The SPIDER disappears.

MINSTREL: ...There's nothing there!...(There was!)í Oh no there wasn't!...(Oh teas there was!)í Oh no there wasn't!í (Oh yes there was!)

Enter The PRINCE.

PRINCE: What's all the noise about?

MINSTREL: They've been trying to frighten me - they said there was a spider...but I didn't see it!

PRINCE: Was there a spider, boys and girls...?í *(Yes!)*í Are you sure?í *(Yes!)*
Right we'll see!

MINSTREL: What do you mean?

PRINCE: I'm going to catch that spider! All you have to do is stand there and wait
for it to come back...

The PRINCE hides.

MINSTREL: I'm just live bait! get all the good jobs!

FX CUE 14: AS CUE 12

*The SPIDER appears overhead: The AUDIENCE warn him...The
MINSTREL sees it and screams. Enter The PRINCE who "captures"
it - i.e. unclips it from it's wire/rope.*

PRINCE: Got it!

MINSTREL: Well done, your highness!!

PRINCE: Now, off you go...

The PRINCE "releases" The SPIDER - into the wings.

MINSTREL: What...? Are you mad?! Why didn't you kill it?

PRINCE: You know what they say..."If you wish to live and thrive, let a spider run
alive"...

FX CUE 15:THUNDERCRASH.

LX CUE 32: FLICKER.

The voice of CARABOSSE is heard over an off-stage microphone.

CARABOSSE: Fine words! You sentimental greenie!
But I am such an evil meanie
I want to see how hard you can fight
Against my champion...the Black Knight!!

Enter The BLACK KNIGHT.

MUSIC CUE 6c: FIGHT MUSIC (INSTRUMENTAL)

*A Sword fight ensues: eventually The PRINCE defeats The BLACK
KNIGHT who exits.*

PRINCE: That's him dealt with. But we seem no closer to the palace.

MUSIC CUE 6d: FAIRY ENTRANCE (INSTRUMENTAL)

Enter The LILAC FAIRY.

LILAC FAIRY: Minstrel...it's been a century since
I told you to go and find a Prince...
At last you have found one, brave and true -
Beauty will soon be restored to you!!

PRINCE: *(Whispers)* Who is she?

MINSTREL: *(Whispers)* It's the Lilac Fairy - Beauty's Fairy Godmother!

PRINCE: Please can you help us, Lilac Fairy - I want to rescue Beauty - but we
can't find a way into the Palace.

LILAC FAIRY: But it is very close, my dear -
Now Carabosse's reign of fear
Has been dispelled, I'll shed some light
And you will see an awesome sight...!

The LILAC FAIRY waves her wand...

**LX CUE 33: BLACKOUT.
CLOTH/TABS OUT.
LX CUE 34: LIGHTS UP REVEALING...**

SCENE ELEVEN

THE COBWEBBED COURT

*Behind the Briars BEAUTY lays on her bower surrounded by the
sleeping COURT.*

MUSIC CUE 6e: NESSUN DORMA (INSTRUMENTAL)

*The PRINCE raises his sword and the Briars part/fly out. The
PRINCE moves to BEAUTY and kisses her: BEAUTY wakes up.*

BEAUTY: *(Yawns)* Ooh...what time is it...? Oh! Who are you?!

PRINCE: I am Prince Michael, your highness...

BEAUTY: I'm sure I have seen you before...in my dreams, I think...How long have I
been asleep?

MINSTREL: For a hundred years, your highness.

BEAUTY: A hundred years?!

LILAC FAIRY: But now that the Prince has broken the spell...
The rest of the court shall awake...as well!

The LILAC FAIRY shrugs apologetically about the awful rhyme and waves her wand: The KING, The QUEEN, BUMBLE, The COURTIERS and PAGES wake up. The LILAC FAIRY exits.

QUEEN: Beauty! Beauty, my dear - you've come back to us!

BEAUTY: Mother! *(They embrace)* Father!

KING: Beauty! *(They embrace)* And who, may I ask, is this young man?

PRINCE: Prince Michael of Monrovia, your Majesty...*(Bows)*

KING: Your highness...*(Bows)*

BUMBLE: *(To The MINSTREL)* I think I know you from somewhere...?

MINSTREL: Of course! I'm the Minstrel! I'm the one who passed the legend on.

QUEEN: We are eternally in your debt, sir.

BUMBLE: Unusually for me, I'm getting a bit confused - what's been going on?

MINSTREL: I found Prince Michael, brought him here, he kissed the Princess, and then...you all woke up!!

NANNY snores loudly.

BUMBLE: Except for Nanny! *(Goes to NANNY)* Wake up, Nanny! Wake up!!

NANNY: What!...Where is he? Where is he?!

BUMBLE: Who?

NANNY: George Clooney - he was here a minute ago! What's happening?

BEAUTY: We've all been asleep for a hundred years, Nanny...but, thanks to Michael, we're safe again!

KING: Indeed! If there's anything I can do for you, my boy?

PRINCE: I'd like your permission, sire...to ask Princess Beauty...if she'll marry me!

QUEEN: But you've only just met?

PRINCE: Maybe, ma'am - but it was love at first sight!

KING: What do you say, Beauty?

BEAUTY: I say...yes! Yes!! As soon as possible!!

KING: Then let the word be spread abroad - announce the engagement of our daughter, Beauty, Princess of Arcadia, to Michael, Prince of Monrovia!! In celebration of which a party will be held tomorrow!

The KING, The QUEEN, The MINSTREL, The COURTIERS and PAGES exit.

NANNY: I can hardly wait! I love a party! But look at the state of this palace! All these cobwebs! I'll have to do a bit of Hoffman!

BUMBLE: Hoffman?

NANNY: Dustin!...Dusting!...It's the way I tell 'em!

BUMBLE: It certainly is!

NANNY: *(To The AUDIENCE)*...By-ee!!

NANNY and BUMBLE exit.

BEAUTY: A hundred years we've been asleep - and still Nanny hasn't changed! ...Thankyou for waking me...

PRINCE: From the moment I saw you - I knew we were meant for each other...

BEAUTY: All the time I was asleep I knew that when I woke, there would be someone waiting for me...

MUSIC CUE 7: DUET FOR PRINCE AND BEAUTY

LX CUE 35: BLACKOUT.

CLOTH/TABS IN.

LX CUE 36: LIGHTS UP REVEALING...

SCENE TWELVE

A CORRIDOR REVISITED

MUSIC CUE 7a: CARABOSSE'S ENTRANCE (INSTR)

Enter CARABOSSE.

CARABOSSE: True Romance! Yuk!...It makes me heave!
So I shall practice to deceive...
My final vengeance I shall take -
Their "party" will become a "wake"!!
No matter how you boo or hiss
They'll never live in wedded bliss!!
I'll use my skill in subterfuge
(And as you know - those powers are huge)
To imprison Beauty in my lair...
Where I'll pull out every golden hair!
I'll torture her - that's what I will do...!
Then I'll do the same - to each of you!!!

MUSIC CUE 7b: CARABOSSE'S EXIT (INSTRUMENTAL)

CARABOSSE exits. Enter NANNY, carrying a basket.

NANNY:

Hello, boys and girls! (*Hello, Nanny Fanny Cranny!*) Still here, eh? After a hundred years...I hate to think how much your parking fines will be! We're all getting ready for the Garden Party, you know - but as the Palace is so dusty we've decided to hold it in the garden! And I've been doing a bit of shopping, myself...and as usual I've bought far too many sweets! I don't know what I'm going to do with them all... unless there's anyone out there who likes sweets? Is there? (*Yes!*) Well, if you want some of mine you'll have to sing a little song first! It's ever so easy...I'll sing it for you.

MUSIC CUE 8: THE SWEETIES SONG

NANNY teaches The AUDIENCE the song and repeats it three or four times, throwing sweets to The AUDIENCE.

LX CUE 37: FADE TO BLACKOUT.

NANNY exits.

CLOTH/TABS OUT.

LX CUE 38: LIGHTS UP REVEALING...

SCENE THIRTEEN

THE GARDEN PARTY

Various tents are set up in The Palace Gardens. The KING, The QUEEN, BEAUTY and The PRINCE are watching a song sung by The MINSTREL and danced by a team of GYPSY DANCERS.

MUSIC CUE 8a: DANCE (INSTRUMENTAL)

At the end of the song The DANCERS split into small groups and chat together.

KING: Hasn't this been a splendid day, my dear?

QUEEN: The engagement of our only daughter...how could it be otherwise?

KING: You've never sung better, Minstrel.

MINSTREL: (*Bows*) Thankyou, sire.

BEAUTY: Weren't the dancers wonderful!

QUEEN: Indeed they were - now I want you to come with me - we need to have a little chat...

BEAUTY: Can't I stay here with Michael?

QUEEN: No, you'll soon be getting married - and we need to have a little chat about...the birds and the bees...!

BEAUTY: My mother's mad! On a day like today...who wants to talk about wildlife!!

BEAUTY and The QUEEN exit.

KING: And I need to have a few words with you, my boy...

PRINCE: Don't worry, sire - I know all about wildlife!

KING: I'm sure you do! But I wish to discuss my daughter's dowry!

The KING and The PRINCE exit. Enter NANNY.

NANNY: Hello, boys and girls!...Ooh - it's the macho minstrel again! What do you think of my new frock, dear?

MINSTREL: It's lovely, Nanny.

NANNY: Glad you like it! It wasn't expensive either, in fact I got it for a ridiculous figure...

MINSTREL: No wonder it fits so well!

NANNY: Oh, Mincey! When I look at you I want to cover you with custard and sponge- cakes and cream and sherry!

MINSTREL: No, no!...I won't be trifled with!

The MINSTREL exits.

NANNY: ...I'm sure he fancies me, really!

Enter BUMBLE.

BUMBLE: Oh dear, oh dear, oh dear!

NANNY: What's the matter, Billy?

BUMBLE: Every time I look round here I remember my nightmares!

NANNY: What nightmares?

BUMBLE: Sometimes I dream I'm a marquee...and other times I dream I'm a wigwam!

NANNY: A marquee and a wigwam - you're obviously two tents!...Too tense!! Oh dear - there's nothing like a good joke, is there?

BUMBLE: Sadly, that was nothing like a good joke, Nanny!

Enter CARABOSSE, disguised as a Gypsy Fortune-Teller.

CARABOSSE: Fortunes! Fortunes! Romany Rosita tells your fortune!

BUMBLE: That sounds good! I must have a go...

CARABOSSE: Give me your handí *(He does so)*í now, what do you want, Senor?

BUMBLE: I want to know what the future holds for me...

CARABOSSE: Aah! You want to know ze good news...or ze bad news?

BUMBLE: Er...the bad news.

CARABOSSE: You're going to fall off a cliff!

BUMBLE: What's the good news?

CARABOSSE: It won't be Cliff Richard!...Now - ze good news...or ze bad news?

BUMBLE: The...good news!

CARABOSSE: You're going to lose seven pounds of ugly fat!!

BUMBLE: Wonderful! What's the bad news?

CARABOSSE: Someone's going to chop your head off! *(She lets go of his hand)* Isn't zere a pretty, young girl who'd like her fortune told...?

NANNY: Did somebody call? Out of the way, Billy - it's my turn...Carry on!

CARABOSSE: *(Taking her hand)* Right! First, you must answer three questions...

NANNY: Fire away...

CARABOSSE: Between India and Afghanistan is ze Khyber...?

NANNY: Pass!

CARABOSSE: When you're sixty you get a bus...?

NANNY: Pass!

CARABOSSE: What would you like Brad Pitt to make at you...?

NANNY: A pass!!

CARABOSSE: That was three passes...sorry, you're disqualified! *(Lets go of her hand)*

NANNY: What do you think this is - Mastermind!?

Enter BEAUTY.

BEAUTY: Nanny!...What are you doing?

CARABOSSE: Ah! Ze pretty senorita! Shall I tell your fortune?

BEAUTY: Oh, yes please!

NANNY: Don't get too excited, dear - she's hardly Mystic Meg!

CARABOSSE: Excuse, please - my consultations are in private!

NANNY: Alright! Come on, Billy - you can buy me a cornetto! *(To The AUDIENCE)* By-ee!

NANNY and BUMBLE exit.

BEAUTY: What do I do?

CARABOSSE: Give me your hand and I'll read your palm...*(Takes her hand)*í
mmm...interesting...

BEAUTY: What can you see?

CARABOSSE: I think you are due a spell of confinement...

BEAUTY: Confinement?

CARABOSSE: Yes - like a bird in a cage...!

CARABOSSE gestures...

LX CUE 39: BLACKOUT.

BEAUTY exits.

A PYRO/FLASH HERE WOULD LOOKGOOD.

LX CUE 40: LIGHTS UP.

CARABOSSE is holding a dove.

CARABOSSE: At last! At last! Now comes the hour -
Beauty's totally in my power!!
Transformed by magic into this dove!
See how Hate has triumphed over Love!
Now, to my lair I'll take this bird...
I told you I'd have the final word!!

CARABOSSE exits with the dove.

FX CUE 16: THUNDERCARASH.

Enter The KING, The QUEEN, The PRINCE, NANNY and BUMBLE.

KING: What on earth's going on?

QUEEN: Where is Beauty?

BUMBLE: The Gypsy was reading her fortune...

PRINCE: What gypsy? There's no-one here...

NANNY: When in doubt...ask the boys and girls! *(To The AUDIENCE)*
í Right! What happened?...*(Listens to the confused babble that ensues)*í Well!...It appears that the gypsy was Carabosse in disguise - she turned Beauty into a dove, and has carried her off to her lair!... Wherever that is!...Complicated plot, isn't it?!

QUEEN: Oh no! Beauty has been kidnapped!!

The QUEEN swoons, The KING supports her.

KING: My dear! You must find her, Michael! Find her - and bring her home!

Exit The KING and The QUEEN.

BUMBLE: I'll come with you, Michael - we must save Beauty!

NANNY: I'm coming too! But not in this frock - come on, Billy...we'll find some more suitable suits! We'll see you later...*(To The AUDIENCE)* ...By-ee!!

NANNY and BUMBLE exit.

PRINCE: I'll find her...wherever she is! I'll never let Beauty come to harm!

LX CUE 41: STATE FOR SONG.

MUSIC CUE 9: SOLO FOR THE PRINCE

LX CUE 42: BLACKOUT.

PRINCE MICHAEL exits.

CLOTH/TABS IN.

LX CUE 43: LIGHTS UP REVEALING...

SCENE FOURTEEN

THE MUSIC ROOM

Enter NANNY, dressed as a Girl Guide.

NANNY: Hello, boys and girls...! Don't mock the frock! If we're going to find Beauty my woodcraft skills could come in useful. Come on, Billy!

Enter BUMBLE, dressed as a Boy Scout.

BUMBLE: Dib! Dib! Dib!

NANNY: I could kill for those knees! You know it's been ages since I went for a tramp in the woods.

BUMBLE: I remember how upset you were when you couldn't catch him!

NANNY: I resemble that remark!

Enter The PRINCE.

PRINCE: There you are, all set then?

NANNY; Indeed we are, Princy!

BUMBLE: I am ever ready, your highness!

NANNY: I've often wondered what batteries they use to work with!

PRINCE: Glad to see you two are dressed for action.

BUMBLE: I feel sure that Carabosse's lair is somewhere in the Forest of Briars ó but don't worry sir! I've brought my pen-knife!.

PRINCE: Let's get going at once!

The PRINCE and BUMBLE start to go: NANNY stops them.

NANNY: Wait...wait! Call it what you will...gut feeling? Sixth sense? A woman's intuition...? But I have a feeling in my water, that Carabosse is somewhere in this palace!

BUMBLE: She can't be!

PRINCE: That's impossible!

Enter The MINSTREL.

MINSTREL: What short memories you have...

NANNY: What do you mean, Mr Tinsel?

MINSTREL: Minstrel!

NANNY: Sorry.

MINSTREL: I mean...that one hundred years ago, Carabosse lured Beauty...to the topmost turret.

BUMBLE: A place I can always find...eventually.

PRINCE: Come on - there isn't a moment to lose!

The PRINCE exits: BUMBLE starts to follow, NANNY pulls him back.

NANNY: I told you she was in the palace! I knew...(Taps her head)...'cos I'm Psycho!

BUMBLE: You mean psychic! Psycho is a horror film, Nanny!...(Looks at her)
...Oh, I see what you mean...

NANNY: (To The AUDIENCE)...By-ee!

As BUMBLE and NANNY exit...

LX CUE 44: SPOT FOR THE MINSTREL.

MINSTREL: So the end of our story draws near -the fateful time is now. But if any one can save Beauty it will be Prince Michael...
Michael is the man
The only Prince who can
Save our Beauty...and make her his wife -
Though first he will have to fight for his life...

LX CUE 45: FADE TO BLACKOUT.

The MINSTREL exits.

CLOTH/TABS OUT.

LX CUE 46: LIGHTS UP REVEALING...

SCENE FIFTEEN

THE TOPMOST TURRET

CARABOSSE and her GUARDS are discovered. A dove is confined in a large cage...(See PROPS LIST).

MUSIC CUE 10: SONG FOR CARABOSSE

At the end of the number CARABOSSE moves to the cage.

CARABOSSE: My Beauty...I've been looking up the recipe for pigeon pie!!
Once I've casseroleed your Princess, I think she just might die!
(To The AUDIENCE)You can all shout until you burst!
Carabosse will always come first!!

Enter The PRINCE, NANNY and BUMBLE.

PRINCE: We'll see about that!!

CARABOSSE: Kill him!!

MUSIC CUE 10a: FIGHT MUSIC (INSTRUMENTAL)

Fight: with some assistance from NANNY and BUMBLE, the GUARDS are defeated and exit.. CARABOSSE attacks The PRINCE with her Pin-dagger, he disarms her, and holds his sword to her throat.

CARABOSSE: Kill me - and you kill the one you love...
Beauty will stay forever a dove!

The PRINCE lowers his sword.

PRINCE: Please...please! Don't harm Beauty!!

NANNY: You're a wicked witch, Carabosse!

CARABOSSE: I'm glad you've seen sense!

CARABOSSE snaps her fingers. A GUARD brings on hooded cloak and helps her put it on. Another GUARD brings her a hand-mirror: She looks at herself and preens. The GUARDS exit.

CARABOSSE: You call me a witch - you ugly old hag...?
I'm a beautiful Fairy! I'm no hag!!

BUMBLE: Fairies are good! Not evil like you!

CARABOSSE: Do you think I care what an idiot thinks?
Shut up, Bumble - your opinion stinks!!

PRINCE: The Lilac Fairy promised to help us...where is she?

Enter The LILAC FAIRY.

LILAC FAIRY: I'm very sorry that I'm so late -
Fairy Parliament's had a debate!

CARABOSSE: Fairy Parliament? That lot are so wet!
They've never made a decision yet!!

LILAC FAIRY: Your wicked ways have brought us such shame
That we take back your Fairy name...

CARABOSSE: You can't do that! I'm a Fairy as well!

LILAC FAIRY: No longer! As soon as I cast this spell...

CARABOSSE turns away upstage and pulls the hood of her cloak over her head.

CARABOSSE: I won't listen...I don't care what you say!

LILAC FAIRY: All your magic powers will wither away
And with them you beauty will also depart
As your face shows the evil within your heart...

LX CUE 47: FADE DOWN – GREEN SPOT ON CARABOSSE.

CARABOSSE turns to reveal a hideous face. ALL recoil in horror.

CARABOSSE: What is happening? What have you done to my face..?

When CARABOSSE looks in the mirror...(See PROPS LIST)...she screams in horror.

LILAC FAIRY: Begone! You'll nevermore trouble the human race!!

CARABOSSE exits. ALL cheer.

LX CUE 48: RESTORE STATE.

NANNY: Didn't she look gruesome!!

BUMBLE: ...And I used to think you were ugly, Nanny!

PRINCE: What about Beauty? Can you bring her back...?

LILAC FAIRY: Of course, your highness - whatever you ask...
Restoring Beauty...is a simple task!

The LILAC FAIRY waves her wand...

LX CUE 49: BLACKOUT.

The LILAC FAIRY exits.

PYRO/FLASH IF POSSIBLE.

LX CUE 50: RESTORE STATE REVEALING...

The dove has disappeared and BEAUTY is in the cage. The PRINCE helps her out.

BEAUTY: Michael! Oh, Michael, I was so afraid...

The PRINCE embraces BEAUTY.

PRINCE: My dearest Beauty...

BEAUTY: Once again you've saved my life!

PRINCE: I couldn't have done it without Nanny and Bumble...

BEAUTY: Oh, thankyou, Nanny!...(Kisses her)

NANNY: I only did what any good Guide would have done!

BEAUTY: Bumble - you're a hero!...(Kisses him)

BUMBLE buckles at the knees.

BUMBLE: My p-p-p-p-pleasure...your h-h-h-h-highness!!

PRINCE: If it has that effect...don't I get a kiss?

BEAUTY: Of course!...(Kisses him...lengthily)

NANNY: *(Taps The PRINCE's shoulder)* Excuse me!...There are children present!

Enter The MINSTREL, The KING, The QUEEN and COURTIERS.

MINSTREL: I told you Beauty would be safe.

BEAUTY: Mother!

QUEEN: My darling! *(They embrace)*

KING: My dear boy...(Shakes The PRINCE's hand)...thank you for saving my daughter!

PRINCE: It was nothing, sire.

NANNY: Don't be so modest, Michael - we were magnificent! Forget The Magnificent Seven ó we were The Funky Threesome!

PRINCE: Your majesty - when can we name the day?

KING: Your marriage shall take place immediately!

ALL: Hooray!

MUSIC CUE 11: TRIUMPHANT SONG

LX CUE 51: BLACKOUT.

CLOTH TABS IN.

LX CUE 52: LIGHTS UP REVEALING...

SCENE SIXTEEN

THAT CORRIDOR AGAIN

Enter BUMBLE.

BUMBLE: Goodness me - we're ever so busy getting ready for this wedding, there's so much to do! Have you all received your invitations...?... *(No!)*í You haven't?...*(No!)*í Oh dear...I don't think I've got time to write to everyone - you may have to have one between you. Mind you, I'm going to need a pretty big envelope to get all your names on!

Enter The MINSTREL.

MINSTREL: Why are you looking so worried, Bumble?

BUMBLE It's the boys and girls - they're waiting to go to the wedding but we're not ready yet. They're going to get bored to tears.

MINSTREL: No they won't! We'll get them to sing a little song with us.

BUMBLE: Do you always have these original ideas...?

MINSTREL: I know just the right song, too - Wiggly-Woo!!

BUMBLE: Wiggly-Woo?! They won't know the words!

MINSTREL: No problem!

The MINSTREL clicks his fingers and the Songsheet is flown in (Or carried on by two COURTIERS) behind BUMBLE.

BUMBLE: What do you mean "no problem"?

MINSTREL: Look...

BUMBLE sees the Songsheet, he is impressed.

BUMBLE: Good Lord! Was that magic?

MINSTREL: No - it was my mate Steve! *(Or my friends, Carol and Donna - or whatever their names are!)* Come on - let's sing the song...

MUSIC CUE 12: SONGSHEET

At the end of the Songsheet...

LX CUE 53: BLACKOUT.

CLOTH/TABS OUT.

LX CUE 54: LIGHTS UP REVEALING...

SCENE SEVENTEEN

THE ROYAL WEDDING

MUSIC CUE 12a: WALKDOWN

CHILDREN

CHORUS

The LILAC FAIRY

The KING and QUEEN

BUMBLE

NANNY

The MINSTREL

CARABOSSE

Bumble: Three cheers for Beauty and her Prince. Hip hip etc...

MUSIC CUE 12b: WEDDING MARCH (INSTRUMENTAL)

BEAUTY and The PRINCE

KING: Our tale has now ended - our story is done

QUEEN: We hope you've enjoyed all the thrills and the fun?

BUMBLE: You came to our assistance when we were in a fix

NANNY: Helped us put a stop to the Black Fairy's dirty tricks

MINSTREL: Although Carabosse is back...it's only to say

CARABOSSE: Don't be bad...look at me...I learned the hard way!

BEAUTY: Good's triumphed over evil - there's nothing to fear!

PRINCE: And all of us wish you...A Very Happy New Year!

MUSIC CUE 13: FINALE

MUSIC CUE 13a: PLAYOUT (INSTRUMENTAL)

LX CUE 55: BLACKOUT

THE END

SUGGESTED SONGS AND UNDERSCORING

The choice of music for the show is entirely up to you*, but to help we've made some suggestions. The numbers correspond with the Music Cues in the script. The songs in bold are the ones we've tried and tested the most, and which we think work best. It is these songs plus lyrics that are included in the Music Packages (see page 5). An alternate song is sometimes suggested should you not wish to use our choice. The entire score, including all the instrumental music, is available in Music Package 2.

*Not strictly true! The Disney catalogue and the songs of Abba are not able to be performed.

ACT ONE

Cue	Song/Music (Composers)	Performer(s)
1	Overture	Instrumental
2	"Wonderful Day Like Today" (Bricusse/Newley) <i>(alt. "Brand New Day" (Vandross))</i>	Chorus/Children
2a	Nanny's Entrance	Instrumental
2b	Royal Fanfare	Instrumental
2c	Scene Change	Instrumental
2d	Fairy's Entrance	Instrumental
3	"Trouble" (Lieber/Stoller)	Carabosse
3a	Carabosse's Exit	Instrumental
3b	Scene Change	Instrumental
3c	Fairy's Entrance	Instrumental
4	"Somewhere Out There" (Horner/Mann/Weill)	Beauty
4a	Carabosse's Entrance	Instrumental
4b	Carabosse's Exit	Instrumental
4c	Toys Parade Part I	Instrumental
4d	Carabosse's Exit	Instrumental
4e	Toys Parade Part II	Instrumental
4f	Scene Change	Instrumental
4g	Carabosse's Entrance	Instrumental
4h	Carabosse's Exit	Instrumental
5	"Tell Me It's Not True" (Russell)	Chorus
5a	Carabosse's Entrance	Instrumental
5b	Carabosse's Exit	Instrumental

ACT TWO

6	Entr'acte	Instrumental
6a	Carabosse's Entrance	Instrumental
6b	Carabosse's Exit	Instrumental
6c	Fight Music	Instrumental
6d	Fairy's Entrance	Instrumental
6e	Nessun Dorma	Instrumental

7	"Someone Like You" (Bricusse/Wildhorn)	Prince/Beauty
7a	Carabosse's Entrance	Instrumental
7b	Carabosse's Exit	Instrumental
8	"The Sweeties Song" (Golding)	Nanny
8a	Dance	Instrumental
9	"Not While I'm Around" (Sondheim)	Prince
10	"I Put A Spell On You" (Simone)	Carabosse
10a	Fight Music	Instrumental
11	"Reach" (Dennis/Todd) <i>(alt. "It's Today" (Herman) more traditional)</i>	All on stage
12	"There's A Worm" (Scott-Coomber/Martin)	Pickles/Nanny
12a	Walkdown	Instrumental
12b	Wedding March	Instrumental
13	"Reach" (Reprise)	Full Company
13a	Playout	Instrumental

Please note that all the music you use in your production (unless it is entirely original, and written by you) is subject to copyright regulations. This means you have to inform PRS (the Performing Rights Society) what music you are using, the approximate length, and the composer/lyricist, thus ensuring that these people or their estates gets the royalties due.

CHARACTER DESCRIPTIONS AND CASTING TIPS

Sleeping Beauty: The heroine of this show is crucial; despite her innate goodness it is essential that she does not come across as simpering and wimpish. The actress cast in this role should obviously have the looks to live up to her name, but the most vital quality is her mischievous, feisty spirit. Having been kept in the palace for 18 years she is desperate to get out and experience "real life". Her curiosity is the thing that leads her into danger, and although she is headstrong at times, she needs great charm - and a strong singing voice.

Carabosse - The Black Fairy: This is one of the best "villainess" roles in any pantomime. It is a great part for a glamorous, mature woman with great style and stage presence. I think that is very important for her not to be played as a hideous witch; though she has turned from "Good" to "Evil" Carabosse has retained her Magical Fairy Powers, and uses these to hold on to her physical beauty. When those powers are removed and she turns into a witch-like figure it destroys her. She is vain, proud and totally ruthless - after all she does curse an innocent baby merely because her invitation to the christening was mislaid! A strong actress, capable of controlling the audience's booing - which she will undoubtedly get - is the prime consideration but a good singing voice and some dance skills will help! If you have some good dancers among your male chorus, the number Carabosse sings with her Guards can be one of the highlights of the show.

The Minstrel: This is another vital role. This character not only appears in various comedy and dramatic scenes but also provides the narration, which helps to keep the audience informed about where we are in a story that takes 118 years to reach its conclusion! So...he needs to have an ability to communicate directly with the audience, good comic timing, and a strong singing voice - some combination! However it can be played by an actor of any age - either as an avuncular storyteller or as a younger, charismatic, travelling musician.

The Lilac Fairy: This part could be played by a pretty, young girl or by an older, "mumsy" type; if the latter then she not need appear in the "Fairy Ballet" - it s perfectly easy to add other Fairies to this scene, either adult or children. But whoever plays the role will need to be a strong actress as she will have to lead the scene where Carabosse is finally vanquished.

Bumble - The Chancellor: Bumble is best played by a middle-aged/older man. He is very pompous, obsequious to The Royals, and often gets confused and panics! Yet we need to like him! We do -because he's basically good at heart. He loves Beauty, in a paternal way, but is very embarrassed by Nanny's flirting!

Nanny Fanny Cranny: The Dame in this pantomime serves a very important role as she is the "heart-beat" of the show - she has to handle most of the interaction with the audience. As Beauty's Nanny she should be of mature years, and as unattractive as possible - think "Les Dawson" and you won't go far wrong! Her attempts to "vamp" the Minstrel should be as ludicrous as possible, yet the audience should love her. She enjoys flirting with Billy Bumble because she knows how much it worries him!

Prince Michael: Although he does not appear until Act 2, once he's on Michael works hard - 4 songs and two fights so he'll need to be energetic, fit and a strong singer. Of course as a "Pantomime Prince" he should also look as handsome as possible - we should see why Beauty falls in love with him at first sight...a tall order!

The King and Queen of Arcadia: These are not large roles but very important to the show as they are crucial to the plot and will need the ability to keep the impetus of the story going. The King is a strong character, who manages to protect his daughter for eighteen years - and cope with the pomposity of Bumble - but he is definitely under the thumb of his wife. I suppose that ideally they should be 40/50 years of age but this is not essential; perfect parts for two good, character actors with dramatic and comic ability, but who don't need particular musical or physical skills.

The Silver and Gold Fairies: Two small roles which need to be played by the two of your best dancers - I always think that it looks good if The Fairy Ballet contains "point-work".

The Black Knight: Carabosse's champion only appears once, but it is a dramatic moment and he should be as physically impressive as possible. Obviously the most important quality is an ability to sword fight.

COSTUME DESCRIPTION

A General Point About Style: This pantomime can be set in an all-purpose fairytale setting, and does not need to be fixed in any particular period, but having said that, because the story covers a hundred year time span, you may like to show the passing of time in the costumes. A good solution is to perhaps set the first part of the play in a medieval setting, with the girls in either high- waisted - or low-waisted flowing gowns, and the men in dagged tunics with long sleeves, and then change to a more Elizabethan look for the second part. Then, the men could wear doublets and ruffs, and the girls full-skirted dresses with ruffs and stiff bodices and pearl headdresses. If you think all this is a bit pedantic, it really only needs to be the Prince and his hunting party who show in their costumes the passage of time!

The Minstrel: He is the narrator of the story, and a rather romantic figure, and can even be equipped with a lute to strum on - even if it's only mimed! I like to give him a parti- coloured short tunic with full, dagged sleeves, worn over parti-coloured tights and either pointed ankle boots, or long boots. If you wished, you could give him a soft felt hat with a feather in, although in my experience, many actors prefer not to wear a hat, even though it's very useful for disguising modern haircuts!

The King of Arcadia: The King should look like a real medieval king, and could wear a full-length pleated gown in a rich fabric such as velvet or brocade, perhaps trimmed with fur and maybe with a gold chain round the shoulders. He also, of course, needs a gold crown.

The Queen of Arcadia: The Queen, similarly, needs a classic medieval ladies costume, perhaps a high waisted gown trimmed with fur, with long dagged sleeves, and a veiled horned

headdress - this looks very flattering and if you make it not too heavy, is not uncomfortable to wear. Alternatively you could give her a crown to match the king's.

Bumble - the Chancellor: A similar long, robe to the one worn by The King ó yet not quite as rich!

Perhaps a chain of office? I think he need a velvet hat ó possibly in the lyripipe style? He needs to look as ridiculous as a Boy Scout: khaki shorts and shirt (lots of badges), long socks. If you can find one of the old-fashioned õBaden Powellö type hatsí brilliant.

Nanny Fanny Cranny: Beauty's nanny is obviously a cuddly, kindly Dame, rather than a "glam" one, and her costumes should reflect this. You could give her a brightly coloured striped medieval style dress with an apron over, with either a big mob cap, or a silly version of a horned medieval headdress, or you may prefer to dress her more like a traditional nurse, with nurses cap and sensible shoes! As with all Dames, any rules about period or style can be broken! She will also need a silly bedroom outfit - a mob-cap with built-in curlers is good - and either a long nightie in funny fabric or a brightly coloured dressing gown, and silly slippers. She should look ridiculous as a Brownie í wired plaits looks great! As many variations - the more the merrier!

The Silver Fairy/The Gold Fairy/The Lilac Fairy: All the Good Fairies should look as pretty and ethereal as possible, with wings and wands and delicate starry headdresses if you wish. You could even give them all silvery jewelled wigs, which helps to make them look "other-worldly".

Carabosse - the Black Fairy: She needs to contrast dramatically with the good fairies, and obviously should wear black. I think Carabosse looks wonderful sweeping in to the court in a long flowing dress with a high spiky collar, maybe with a black chiffon cape billowing behind her. She could have a wild long black wig and a black jewelled head-dress. If your actress is young and you wish her costume to be a bit more revealing, you may prefer to make her skirt shorter - a black net tu-tu even, or else you could make the skirt with high splits or a ragged hem. When she is disguised as the old lady in the turret, Carabosse could simply have a full, long dark cloak over her costume, with a mob-cap, so that she can easily throw it all off to reveal herself. For a really effective transformation, you could use a trick I've found to be quite spectacular - you attach a horrible, rubber witch-mask - from a joke shop - to the inside of the hood of Carabosse's cape. As she turns away from The Lilac Fairy she pulls up her hood to cover her ears, and pulls the mask down; then when she turns back she is revealed as an ugly old hag.

Princess Beauty: She should look like the epitome of a beautiful medieval princess, although I would suggest that you go for the low-waisted style of medieval dress, rather than the high-waisted sort, as this is rather more pleasing to the modern eye, and you don't run into the danger of her looking pregnant before she's even met her Prince! You could give her a dress laced up at the back, with long tight sleeves, perhaps made of floaty layers of chiffon, or in a light coloured rich brocade. Her hair should ideally be long and loose, but you could give her a pearl-trimmed juliet cap if you wish.

Prince Michael: The handsome Prince who finally manages to rescue the Princess is, as we've said, from a different era from the rest of the characters, although it's up to you how much you want to make of this. I think it looks quite good if the Prince wears a tunic-style

costume, over tights or leggings and knee-boots, rather than a really Elizabethan type of puffy breeches, which can look a little ridiculous if you're not careful! He could have a short shoulder cape attached to his tunic, and of course, a sword belt.

The Black Knight: Carabosse's champion should look absolutely terrifying! You need to give him something like a black padded tunic with perhaps an exaggerated shoulder piece to make him look huge, over black tights and knee-length boots. If your actor is very butch and muscly you may like to make the tunic sleeveless and slashed to the waist to reveal a glistening torso! Then you could add laced leather wrist gauntlets. On his head he could wear one of those faceless medieval helmets with just a slit to see through, which look very scary - it's quite easy to make these from stiff pelmet buckram in an inverted bucket shape, which you can either cover in silver lurex fabric, or spray with silver spray - it looks best if the finish is "broken down" a bit, rather than being too bright a silver.

The Stork: This part is played by a child, and could be quite a stylised costume - you could base it on a white leotard, and add ruffles of white net to represent feathers, with a shaped shoulder cape, again with white net attached, for wings; a hood with a long yellow beak and white tights with yellow ballet shoes would complete the costume. Alternatively, you could make the costume more realistic by making a full head and by using real white feathers, or by making the feet a more bird-like shape.

The CHORUS

At The Court: The Ladies and Gentlemen of the royal court should be dressed in elegant courtly costumes of the period, and as elaborate as your budgets, time and skills allow! The girls could wear high-waisted long flowing medieval dresses in velvets or brocades, with veiled headdresses, while the men could wear brocade doublets with long dagged sleeves over tights and boots, with medieval roll hats with dagged decoration. Costumes such as these look very elegant, and will set the scene for the royal court, although they are "posing" costumes, and will be too restrictive for the actors to do much in the way of exciting choreography - something to be born in mind! Children in this scene could be dressed as pages, with simple tabards with heraldic symbols applied on, worn over polo-neck tops and tights, with maybe a "flower-pot" medieval hat with a feather at the side.

Royal Guards: These characters could wear a similar costume to the young pages - quartered tabards with heraldic symbols applied on, over roll-neck tops, tights and boots, with a feathered hat. Or you could give them a more fitted parti-coloured tunic, with a studded collar and a helmet and gauntlets.

Carabosse's Guards: If you use two people as Carabosse's side-kicks for her first dramatic entrance, you will need to give them costumes that complement her own black gown - for men you could use black tunics with full-sleeved shirts, over black tights and boots. Girls could wear black ragged dresses or black leotards with chiffon skirts - these servants of Carabosse could even have black masks to make them look more menacing.

Prince's Hunting Party: These are members of the Prince's court, dressed for the hunt, so they could wear matching costumes of a vaguely rustic style, but made of rather richer fabrics than real rustic villagers - maybe velvet tunics with slashed sleeves and shoulder capes, with feathered velvet caps, and knee-length suede boots.

The Gypsy Dancers: The choreography will probably require more movement than the court costumes. The actors could have costumes that are more "working medieval" - i.e. shorter skirts for the girls, with laced bodices, tight sleeves, and full skirts, and simple headdresses of hairbands with ribbon decoration, and tunics, tights and boots for the boys. The fabrics could be bright cottons or poplins, in plain colours or maybe stripes, to contrast with the rich velvets or brocades of the courtiers.

The Toy Ballet: You can have a lot of fun devising costumes for this scene. You could have a toy soldier, with brass-buttoned coat, peaked tasselled hat, trousers with a stripe down the side and a wooden sword; a rag doll, with a short gingham dress, a wool wig in bunches, and white ankle socks; a teddy bear, in a fur-fabric costume with a bow at the neck; a toy mouse, with a waistcoat and striped trousers and a key in his back; a ballerina doll in a sparkly tu-tu and ballet shoes; or assorted furry toys like rabbits, kittens, penguins, pandas etc. If the faces are seen, toy make-up, with round red cheeks and painted eyelashes, looks very good.

A General Point About The Finale: The finale, or walkdown as some people call it, is a traditional feature of pantomime, and should be included if budgets will stretch that far. Sometimes the finale forms an essential part of the plot - for example, the wedding of the hero and heroine. However, more often than not it is seen as an opportunity to show off another set of costumes, which exceed in glamour, inventiveness and splendour those which have gone before! If budgets are tight, you may decide to do without a full-scale change of costume, preferring to make additions to the actor's working costumes. You will find that a very acceptable end to the show can be provided by giving the principal characters a glitzy cloak, or a smart hat to take their bow in. If you choose to do a full-scale finale, the usual way is to give each character a more splendid version of their main costume, often following a general colour theme - all in red and gold, or blue and silver, for example.

Happy sewing!

HELGA WOOD
Costume Designer

SCENERY AND PROP SUGGESTIONS

This section is intended to serve as a guide for the Stage Manager, Producer, and Designer. Please don't treat our recommendations as either essential or exhaustive, they are intended as a starting point. It is far better that you make the production your own, and unique to yourselves. So just because we've said you need a certain prop, or that some scenes should be in frontcloths while others should be full-stage, don't assume that that has to be. Only you know your capabilities in terms of facilities, budgets and staffing - so stick to what you know you can achieve. Although there seem to be a lot of different locations this merely reflects the scenery we have available for our professional production. It would be perfectly feasible to use a basic "Palace Interior" set for scenes 2, 8, 11 and 17, adding different cut-out flats as required. The pantomime will work however you set it, and on whatever scale you and your fellows are comfortable at. So don't be fazed by the following...

PROLOGUE

The Prologue should be played in a frontcloth, ours has flowers and butterflies painted on it, but it is a very unspecific location and you would be fine playing it in front of tabs.

SC 1 & SC 13: OUTSIDE THE PALACE OF ARCADIA

This should be a full-stage setting; as you will need a full-stage forest set for Scene 9 I suggest you use this as a basis. Upstage, use a French flat or free-standing flattage to represent the exterior of The Palace. The style of the palace is up to you but I think it looks good as a kind of "Loire Chateau" with turrets and pointed towers. For the opening procession in our production The King and Queen ride hobby horses, painted in bright, medieval colours.

Props: 2 x hobby horses
Stork

"Baby " (Doll) carried in a "sling" by The

SC 2, SC 8, SC 11 & SC 17: THE CHRISTENING IN THE THRONE ROOM

Although the script suggests different locations for these scenes, and if you have the space/budgets to do this you can, it probably makes more sense to concentrate your resources on one, imposing palace interior. If following a medieval theme then fretworked arches, banners, shields - in bright, jewel colours, look effective. For Carabosse's first, dramatic entrance we built a chariot with a shaped front that looked like a black swan. An alternative to this, if you have four strong guards to carry it, is a palanquin, - with black and purple drapery, would also look good.

Props: 2 x thrones
3 x Fairy wands
Carabosse's chariot

Beauty's cradle
Carabosse's invitation

SC 3, SC 7, SC 12, & SC 16: A CORRIDOR IN THE PALACE

All these are "frontcloth scenes" showing a Palace interior, it need not be a specific location; if not available use tabs.

Props: Beauty's skateboard

SC 4: THE NURSERY

Can be a half-stage setting, using a cloth and wingflats or just flattage. A door is useful but not essential. The toy box, through which the toys make their entrance, is a backless box, set up against a flat so that the actors cannot be seen. It helps the toys step out of this if the sides of the box lid are cut on a diagonal so that the front of the box is only about 18" high.

Props: The toy box
2 x dolls, 1 Toy Pirate (Johnny Depp)
Various toy props (Soldiers' rifles, etc)
long)

Beauty's bed and bed clothes
Birthday card in envelope
Carabosse's pin dagger (Giant pin about 2'

SC 5 & SC 14: THE MUSIC ROOM

Once again the name of this scene relates to our own set, if you have an alternative interior front cloth use it - but otherwise use the same set as Scene 2.

Props: 4 x suitably wrapped birthday presents

SC 6 & SC 15: A HIDDEN ROOM IN THE TOPMOST TURRET

Once again a half-stage setting, it can be as elaborate or as simple as space/budgets allow. It could even be played in black tabs, perhaps with some flats showing high, mullioned windows. Spinning wheels can usually be borrowed from antique shops or somewhere that has craft classes in spinning.

Props: Spinning wheel and stool

SC 7: BACK IN THE CORRIDOR

As Scene 3.

SC 8: THE PALACE BALLROOM

If you have another Palace interior set use it - otherwise as Scene 2. The bier on which Beauty lies should be suitably regal, perhaps decorated with flowers? The "growing" of the briars depends totally on your resources, there are several options: a cloth or gauze, painted with briars, can be flown in from above, or briar tabs can be drawn across the stage. If you have an upstage >>groundrow, which conceals the briars during the scene, they can be flown up at the appropriate moment as if actually growing from the ground, If you do not have flying facilities then individual briars can "grow" up your flats by means of fishing line, pulled from behind the flat by members of the crew, Our own set combines several of these effects, the backcloth and tabs are made of black netting with three-dimensional briars sewn on to it. The briar stems are basically stuffed, fabric tubes - about 3" in diameter - with leaves and thorns wired on to the stems. This is a scene where the lighting can make a huge difference, the use of suitable "gobos" to create shadows will greatly help the menacing atmosphere that is needed.

Props: Beauty's bier

Briars

SC 9: THE FOREST - A CENTURY LATER

A full stage woodland setting with a backcloth and either cutcloths or wingflats.

Props: Michael's sword

SC 10: THE GATES OF THE PALACE

This is another downstage, frontcloth scene which covers the change back to The Palace. (In fact we use a painted gauze for this scene, which is ideal - as you can bleedthrough this at the end of the scene to reveal "The Cobwebbed Court"). However a suitably painted cloth would be fine: if using tabs then you will need a flat, painted to show a giant gate, rusty and overgrown with briars. Even without flying facilities the spider is quite easy to do by placing a simple pulley above the stage and running either a wire or rope through this - the spider is attached to this by means of a "snap-hook". The spider itself is made out of black fur fabric - a "ball" about 3ft in diameter is the body, with eight legs, eyes and a mouth sewn on it.

Props: The Spider

The Black Knight's sword

SC 11: THE COBWEBBED COURT

As Scene 9 but with the addition of cobwebs. Basically draped white net, painted with cobwebs, which lies over the sleeping Court. This is either flown out from above or simply lain over the actors and pulled offstage from the wings by lengths of fishing line. As Michael moves towards the bier the cobwebs and briars are flown out/pulled off.

SC 12: A CORRIDOR REVISITED

As Scene 3.

Props: Nanny's basket of sweets (Try a letter to sweet manufacturers/local store ó you can sometimes get freebies!)

SC 13: THE GARDEN PARTY

As Scene 1 but with some additional flats, shaped and painted like the kind of tents you would see at a medieval tournament - probably striped? We found that the type of conjuror's rubber dove were difficult to obtain and very expensive; we used a suitably painted decoy pigeon that can be bought at hunting shops...they are a bit bigger than doves - but it is pantomime!

Props: The dove

SCENE 14: THE MUSIC ROOM

As Scene 5.

SCENE 15: THE TOPMOST TURRET

As Scene 6. The spinning wheel has been replaced by the dove's cage. The simplest way to do this is to make a lath cage, about 4' high, 3'wide and 2' deep; the back - which is placed against a wingflat, has a black cloth backing enabling Beauty to enter during the blackout; if the dove is hanging from a perch, Beauty can unhook this and pass it offstage. If you have a tame illusionist - or a brilliant prop-maker - in your company then this effect can be enhanced by means of panels, traps etc to be a spectacular effect. We placed a small "smoke-puff", activated by a switch attached to a small battery in Carabosse's hand mirror; when she saw how ugly she had become Carabosse pressed the switch and smoke came out of the mirror... not essential - but a great effect, and not too difficult to achieve.

Props: The dove's cage

Carabosse's mirror

SCENE 16: THAT CORRIDOR AGAIN

As Scene 3.

Props: The Songsheet

SCENE 17: THE ROYAL WEDDING

As Scene 2...unless you have an extra set available! A run of rostra upstage, with treads at the centre, will give everyone the chance for a real "walkdown".

SOUND EFFECTS and LIGHTING

In the script we have indicated where sound effects would be beneficial by using the common abbreviation FX, and then describing what the effect should sound like. You'll find most of what you need on the BBC sound effect discs, though some of the stranger sounds will be amalgamations of several effects. If you get really stuck give us a call.

Suggestions as to what the lighting should be like, are contained within the script, but only every so often. Basically we've left this area to you to decide how you want it to look. There is usually a lighting designer or technician who has strong views on what can be achieved, so follow their advice. If however you do find that you are on your own, just remember the golden rule that all comedy must be lit brightly, and songs have more moody states than dialogue. Finally, always end a song with either a black-out, or a full-up.

Sleeping Beauty - Sound Effects:

1. Distant Thunder
2. Thunder
3. Thunder
4. Thunder
5. Thunder
6. Thunder
7. Thunder
8. Crash
9. Thunder
10. Cock Crowing
11. Scary Noises
12. Strange Sound
13. Strange Sound
14. Strange Sound
15. Thundercrash
16. Thundercrash

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Laser Tiaras	Foam Boo Hands
Cow Half Face Masks	Squaw Headdress
Cutie Cow Keyring	Pirate Flags
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Crystal Slipper Keyrings	Union Jack Flags
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