

# **The Sleeping Beauty**

**By**

**John Morley**

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**CAST****King Fred****Queen Formica****Princess Beauty, *their daughter*****Prince Richard of Ruritania****Bimbo, *the Palace jester*****Toffee Nose, *the Court Chamberlain*****Lady Pamela Tooth****The Prince of Iceland in the North****The Prince of Ceylon in the South****The Prince of China in the East****The Prince of Mexico in the West***Suitors for  
the Princess***IMMORTALS****Carrabosse, *The Wicked Witch*****Dum Dum, *the Witch's son*****James****and****Cagney***Two dirty rats that attend  
the Wicked Witch***The Queen of the Fairies****The Fairy of Happiness****The Fairy of Beauty****The Fairy of Love****The King of the Spiders****The Vitriolic Vulture****The Courtiers at the Royal Palace**

The courtiers include the "Four Suitors". The three fairies are first courtiers, then are seen as fairies, then return to being courtiers for the rest of the play. The Spider King, the Vitriolic Vulture and Dum Dum the Witch's son can be "courtiers" for most of the play. A few dancers are needed as strange animals such as woodsprites or fireflies to open Act 2.

## Scenes

1. a The Witch's Domain
- b The Royal Christening
2. The Palace Gates
3. The Gardens of the Palace
4. The Grand Corridor of the Palace
5. The Throne Room

### INTERVAL OF ONE HUNDRED YEARS

6. The Palace, now in the Enchanted Forest
7. The Old Grand Corridor
8. The New Ballroom
9. The Valley of the Vultures
10. In the Crooked House of the Wicked Witch
11. The Grand Corridor (Songsheet)
12. The Royal Wedding

**Running time: About two hours fifteen minutes**

SCENES 2, 4, 7, 9 and 11 are either frontcloths or tabs.  
Scenes 1 and 3 are the same, with dressing.  
Scenes 5 and 6 are the same, with dressing.

### SCENERY NOTE: PERMANENT SET

Because the story is entirely about the Palace Community (except for the moment when we go to the Witch's Crooked House) you may want a *permanent set of the Palace Terrace*, with "dressing" such as bunting for the party scene, and an awning for the Christening (etc – see script) and the Witch's House is a simple insert or cloth. This is all the scenery that is in fact needed.

Please see the main Scenery Notes at the end of the script.

### COSTUME NOTE

There need be *no costume changes*, except for spooky dancers as woodsprites and animals who open Act Two, and are also in the Witch's House scene.

## COSTUME NOTES

See end of script. There need be *no costume changes*, but a few dancers or woodsprites open Act 2.

## PRODUCTION NOTE

This pantomime needs the Prologue and the first scene, as they tell the story. But please be quite sure to get some Pace into the proceedings up to the time when the Fairies arrive to bless the Princess (see script). You will find that the dialogue doesn't need cutting — though of course cut it if you wish — but every sequence *must be played with Pace* up to the moment mentioned, or you will find you have a "slow opening" to your show and nobody wants that! As mentioned, it isn't the dialogue, it is an odd tendency for the cast in this particular pantomime to play these opening scenes slowly — I don't know why. And keep the Opening Chorus and then Bimbo's "Hands knees and booms-a-daisy" song both short.

*John Morley*

## DESCRIPTION OF CHARACTERS

**The Witch** *is evil personified and she must terrify the living daylight out of all the people in the palace. This helps the plot and also the comedy as she is the "butt" for the comics. In the prologue, the Witch is played for comedy until she realises she has not been given an invitation to the Royal Christening. After this, she is full of spite and venom. The actress playing this part will appreciate that she is the story. She's the conflict and the danger element, so she doesn't ever "enter gently". She really must sweep in fast, with great energy, livid and trembling with fury, at her every entrance. She is terrifying!*

*An odd thing about this part is that if she speaks into the wings, or too much across the stage to other characters, the audience can't hear her. This has nothing to do with the actress's talents or vocalisation. She should talk as much as possible to the audience, even though this will seem false at rehearsals, and as said, she has a sort of dynamo of energy and urgency inside her. You will find these points very important and helpful, as they affect the audience's response to this pantomime. Male or female, preferably female.*

**Queen Formica** *is an interesting Dame part because although she is of course a lot of fun, the scenes with her daughter are played with sincere motherly emotions, as this pantomime is best if it stays very true to the original story. Male or female.*

**Princess Beauty** is rebellious in act one, refusing to marry for money. In act two she is rebellious again because her scenes are mainly with the Witch. Even so, she is indeed the famous "Sleeping Beauty" and so is a romantic princess in appearance and in moments such as the "going to sleep" scene. She and the Prince share a sense of humour.

**Bimbo** is a buoyant personality and could be a female cheeky second principal boy, though it is better as a male in the Simple Simon/Idle Jack tradition. He's a great optimist. Male or female.

**Prince Richard** is not just the principal boy but is a "character". He's decidedly poor while everyone else is rich, so he accepts with a rueful smile when the audience sympathises with "aaahs". He's a romantic, is the symbol of true love, but has guts when he meets the Witch. This is an acting part – he is shattered and bewildered (who wouldn't be) when he finds his Princess is to go to sleep for a hundred years. But also, he is an ebullient and brave pantomime hero with a strong sense of humour. Male or female, preferably female.

**King Fred** is by tradition in this pantomime the henpecked husband. But (like the Queen) he is sincere in the scenes with his daughter and desperately worried when she is in the Witch's power.

**The Fairy Queen** stands up to the Witch – indeed she is the only one that does, because the others are petrified – and she is a well organised person who will somehow solve all the predicaments that occur in the story.

**Dum Dum, The Witch's Son** You will find that the audience is intrigued by him. He is "potty" but it is best not to suggest any psychological undertones as he is a "character in a romantic fairy tale". He looks like a peasant in a Breughel painting and he is (in character) what one imagines an illiterate mediaeval peasant was like. I've seen him played Spike Milligan-style, though the male or female playing him may wish to interpret the part quite differently.

**The Four Princes** can be male or female because in a way they are minor "principal boys", and they are still in character in act two as (along with the cast) they have been to sleep for 100 years. Their costumes clearly show what they are: Eskimo, Indian, Chinese and Mexican. Their personalities are clearly in their dialogue: Germanically hearty, warm and charming, inscrutable, and the fourth (the Prince of Mexico) is



*wildly extrovert. Four males or females.*

**Toffee Nose, The Court Chamberlain** *retains his dignity all through, even when interviewing the four suitors. Male or female, preferably male.*

**Lady Pamela Tooth** *is hearty, gawky and jolly, perhaps with protruding teeth and big glasses.*

**The Vitriolic Vulture and The King of The Spiders** *can be male or female parts. They are both horrible villains.*

## SUGGESTED MUSICAL NUMBERS

The Witch's Theme Music is Wagner's "Ride of the Valkyries", the Fairy's music is "The Sleeping Beauty Waltz", and the Prince's music is "Only a Rose".

- |   |  |
|---|--|
| 1. <b>Comedy Tonight</b>                              | <i>Courtiers (parody at end of script)</i> |
| 2. <b>Boomps A Daisy</b>                              | <i>Bimbo, Courtiers &amp; Audience</i>     |
| 3. <b>You Must Have Been A Beautiful Baby</b>         | <i>King and Queen</i>                      |
| <b>Sixteen going on Seventeen</b><br>(Sound of Music) | <i>Music only for the Princess</i>         |
| 4. <b>Once A Year Day</b><br>(Pajama Game)            | <i>Princess and Courtiers</i>              |
| 5. <b>For Once In My Life</b>                         | <i>Prince and Courtiers</i>                |
| 6. <b>Put On A Happy Face</b>                         | <i>Bimbo and Courtiers</i>                 |
| 7. <b>Matchmaker</b> (Fiddler On The Roof)            | <i>Prince, Princess, Four Suitors</i>      |
| <b>Only A Rose</b>                                    | <i>Music only, for the Prince.</i>         |

## INTERVAL

- |   |   |
|---|---|
| 8. <b>Ugly Bug Ball</b> (Disney)                        | <i>James and Cagney and Weird Animals</i> |
| 9. <b>There's A Kind Of A Hush (All Over The World)</b> | <i>King, Queen and Bimbo</i>              |

- |     |   |  |
|-----|---|--|
| 10. | <b>Me Ole Bamboo</b> (From<br>"Chitty Chitty Bang Bang")                                | <i>Courtiers and<br/>Chamberlain sing parody</i> |
| 11. | <b>Chase Music: The Finale to<br/>Act One of "Pirates of<br/>Penzance"</b> (See Script) | <i>All Company</i>                               |
| 12. | <b>I'm In The Mood For<br/>Dancing</b>  | <i>Prince, Princess, Bimbo<br/>and Pamela</i>    |
| 13. | <b>Heartbreak Hotel</b> (Elvis)   | <i>Eccentric Animals Etc</i>                     |
| 14. | <b>If I Had A Talking Picture Of<br/>You-oo</b>   | <i>Dum Dum</i>                                   |
| 15. | <b>The Wicked Witch Is Dead</b><br>(Wizard of Oz)                                       | <i>All Except the Witch</i>                      |
| 16. | <b>Shine on Harvest Moon</b>  | <i>Bimbo and Queen<br/>(Songsheet)</i>           |
| 17. | <b>The Main Up Tempo Song</b>   | <i>All, The Finale</i>                           |

### MUSICAL NOTE

You will find that nowadays, two minutes is *ample* for the length of a song – even a production number that may consist of the song then a dance routine need only take two minutes. This is due to the influence of television, and shorter songs do help with the all-important "Pace" in the production, especially if the pantomime is to be under two and a half hours running time. Please remember that the last note of a song often has to be *altered* to a long final note that will get the applause for the singers.

The songs suggested in the script are based on audience research for pantomime audiences like to hear the songs they know. They like "standards". You are of course welcome to alter the choice of songs but if using known songs, such as the ones suggested, please be sure to obtain permission from:—

The Performing Rights Society  
29 Berners Street  
London W1

(If a parody is used, always give the Performing Rights Society the original title of the song.)

**Sheet music for this script can be purchased from  
NODA Pantomimes.**

## ACT ONE

### SCENE 1 (A). THE WITCH'S DOMAIN

Lights or spotlights only on the down-stage area. We mainly see the cauldron and the Gothic painted door or screen with cobwebs and toadstools on it which is masking the Royal Cradle area.

Comedy/sinister music. Curtain up on the WITCH stirring at the cauldron. She is dressed in the traditional black with the pointed hat. She has two attendant RATS (James and Cagney) who put the various props into the cauldron during the following which is recited over the music: there's some dry ice "smoke" in the cauldron.

- Witch (cackling) Ha ha ha ha!  
 Food glorious food  
 Dead lizards and custard  
 While I'm in the mood  
 Boiled beetles and mustard —
- Rats Eeek, eeeek, eeeek, eeeek!
- Witch (to audience) You haven't met my little friends have you? This is James, and this is Cagney. (the RATS both claw the air and squeak while the WITCH continues) They're dirty rats. (she recites again)  
 Toadstools and a horrible snake  
 Head of a hen, a slice of cake  
 Plenty of garlic and orange pips  
 A couple of mice and Mick Jagger's lips  
 Ha ha ha ha ha!
- She stirs, one of the RATS picks up from behind the cauldron a big prop cube with OXO written on and puts it in.
- Witch Then to make the mixture quiver  
 Pop in Arthur Scargill's liver  
 A couple of slices of bacon rasher  
 And the blood of Margaret Thatcher  
 It must be *horrible*, now let me see . . . . .  
 The nose of someone in the T.U.C.,  
 A bit of David Owen and a bit of David Steele,  
 What a simply *delicious* meal!

Ha ha ha ha ha!

**She cackles! (the above names must be topical and new ones are easily inserted and rhymed up)**

**The FAIRY enters urgently (right) and this Prologue needs speed and urgency:—**

- Fairy** (calls) Carrabosse!
- Rats** (savagely) Eeek, eeek, eeek!
- Witch** (looks up sharply) Who's that?
- Fairy** It's me! The Fairy Queen!
- Witch** You smelt this lovely food and you think I'm going to give you some. (points spoon at her) 57 different varieties — taste!
- Fairy** I haven't time! We're due at the Palace!
- Witch** What's on? My Fair Lady? (some topical film title)
- Rats** (laughing) Eeeek eeeek eeeek!
- Fairy** Not the Palace cinema, the ROYAL palace. I've come to collect you!
- Witch** Collect me? What for?
- Fairy** The Christening, of course!
- Dramatic chord, the WITCH's charm fades.  
Great drama.**
- Rats** (ominously) Ssssssssss!
- Witch** Christening? What "Christening"?
- Fairy** The Princess Beauty's Christening, silly! All us Fairies have been invited — the good ones and the bad ones — come on!
- She starts to exit but CARRABOSSE is enraged.**
- Witch** I've not been invited! I've not been invited!  
I'm the Wicked Witch and I've been slighted!
- Fairy** Of course you haven't. You've got an invitation card haven't you? (she holds up hers)
- Witch** You're young and pretty and gorgeous and glittering  
BUT I'VE NOT BEEN ASKED TO THE ROYAL CHRISTENING
- She waves her arms about.**
- May the sun turn black and the moon turn green  
I curse the stupid King and Queen!

I'll get my revenge, I'll work out a spell  
I'll give that Royal Family hell!

**She snatches her broomstick from one cowering rat attendant and waves it about above her head.**

Revenge! Revenge! Scurry rats, scurry!  
I'll see you at the palace, don't you worry!

**Music of the "Ride of the Valkyries" and she exits, followed by the two RATS who carry off the cauldron.**

Fairy

The Wicked Witch is full of malice  
But all will be well, so *Away to the Palace!*

**She waves her wand and Fanfare, sunshine, and she exits as all the COURTIERS enter. Two of them exit again with the "Gothic door cut-out" thus revealing the frilly cradle with drapes above it, and covering this business, the rest of the COURTIERS have begun to sing the up tempo:—**

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SONG NO 1    OPENING NUMBER "COMEDY TONIGHT PARODY"

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Short production routine.

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### SCENE 1 (B). THE ROYAL CHRISTENING

**Straight after the number, BIMBO the Jester runs in, waving his jester stick (bright coloured with streamers and a practical balloon attached to its end).**

**Bimbo**            (to various Courtiers) Hullo, hullo, hullo, hullo,  
*HULLO!*

**All**                Hullo Bimbo! How are you?

**Bimbo**            I'm fine! (to audience) Hullo folks!

**Audience**        (feebly) Hullo!

**Bimbo**            (stops in his tracks) I beg your pardon? (to Courtiers) I didn't hear anything did you?

**All**                No!

**Bimbo**            I'll try again! (to audience) Hullo folks!

**Audience**        Hullo!

- Bimbo** Oh dear. **(to Courtiers)** They've gone home, haven't they?
- Courtiers** **(laughing)** Yes!
- Bimbo** **(to audience, enthusiastically, trying to liven them up)** I'm Bimbo the jester! You all know the song that's named after me! **(he poses and sings like a Victorian baritone)** "Jester song at twilight when the lights are low—"
- Courtiers** **(groaning)** No, not that, help, oh no!
- Bimbo** **(to audience)** So when I say hullo folks, you say hullo Bimbo! Ready — steady — HULLO FOLKS!
- Audience** Hullo Bimbo!
- Bimbo** Beautiful. They'll be able to hear you in **(local comedy place)**. You see, I want you to shout loudly for a *reason!* I want the show to start with a bang!
- He holds out his arms with an extravagant gesture. A COURTIER near the balloon pricks it with a pin. BANG from percussion also.**
- Bimbo** **(looks at it)** My beautiful balloon — it's gone all droopy drawers. Anyone got another?
- One of the COURTIERS has exit and she now re-enters and she hands him a blown up sausage balloon.**
- 1st Lady Courtier** Here you are Bimbo!
- Bimbo** Oh ta, lovely.
- He tucks his jester's stick into his belt and takes the balloon from her but its nozzle has been held tight by her and so now it whizzes away, up in the air.**
- Bimbo** What have you done? That's no good! I'll have to blow one up meself!
- He takes a balloon from his pocket and blows hard.**
- Nothing happening. **(to Courtiers)** You blow for me.
- The COURTIERS take a deep breath and make blow noises and he blows also.**
- Bimbo** Still nothing happening. **(to audience)** YOU help! Take a deep breath . . . . one . . . . two . . . . three . . . . BLOW!

**The audience blows and this time he blows for real and the balloon swells up and he holds it tight.**

**Bimbo** Lovely! Marvellous! My brother blew into a balloon like this for a policeman — and it turned green! Yes, I'm Bimbo the Jester and I live here at the Palace and —

**He has let the air out of his balloon.**

It's gone all droopy drawers again! I know what I'll do. I'll go to Parliament tomorrow and get some M.P.s to fill it up with hot air! Now I want you to make a lot of noise! Clap your hands when I say "HANDS"!

**The COURTIERS clap once.**

**Bimbo** Try it again — HANDS!

**The audience and COURTIERS clap.**

Now hit your knees when I say "knees" (calls out) KNEES!

**The COURTIERS and the audience hit their knees with their hands.**

**Bimbo** Now the next part's a bit tricky. I know a lot of you come from (local snob area) but you've got to forget that for the moment. Because this is where I want you to boomp your daisy. (to Courtiers) All of us here at the Palace know how to boomp our daisy, don't we?

**All** Yes!

**Bimbo** So show them will you? (calls out) Hands . . . . knees . . . . and Booms — a — *DAISY!*

**The COURTIERS have clapped hands, slapped knees and them "boomped" each other.**

(to audience) If you can't boomp each other like that just wave your hand in the air, and let's have a go, so . . . . (he sings)

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SONG NO 2 "(HANDS KNEES AND) BOOMPSADAISY"

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**(There is plenty of audience participation in this number)**

**Bimbo** (to audience, after this community song) What movement! What beauty! It was poetry in motion!

**There is a comedy fanfare.**

Hey! That's the King and Queen! I must go and get ready! Once again . . . . HULLO FOLKS!

**Audience**

Hullo Bimbo!

**Bimbo**

Ta, ta, see you later!

**Waving, he exits and as he goes, upstage the CHAMBERLAIN is entering and now bangs the floor twice with his staff of office.**

**Chamberlain**

(to audience) My lords, ladies and gentlemen, it's the day for the christening of the baby Princess!

**Much excitement from the COURTIERS who talk to each other.**

**Chamberlain**

(to audience) Welcome to the Royal Palace! Their Majesties are arriving — sound the trumpet! King Fred and and Queen Formica!

**We hear a fanfare that goes flat. The KING and QUEEN enter waving.**

**Queen**

(to audience, waving graciously) Greetings, greetings, my objects! We're the King and Queen, that's Toffee Nose the Court Chamberlain, this is the palace and (points to the cradle canopy) the drapes are from (local store)!

**She talks in mime to the CHAMBERLAIN as the KING talks to the audience.**

**King**

(to audience) I'm Fred the First. Well there couldn't be a second, could there? I mean there couldn't be a repeat of *me*! (confidential aside to audience) I'm the King and that there is Mrs King. *HER* name is Formica — that's because she's plastic and when I first met her she was laid out flat on the kitchen table.

**Queen**

Stop chattering to our objects like that! (aside to the King, pointing at the Chamberlain) Why did you make the Chamberlain Master of the Royal Chamber?

**King**

Because he's potty.

**The CHAMBERLAIN looks indignant and exits.**

**Queen**

Fair enough. (to audience) We live in a beautiful palace and we ride in a wonderful coach. Oh, we've got a superb coach!



- King** So has Nottingham. That Brian Clough is the best coach. (topical football coach reference)
- Queen** FRED!
- King** (jumps) Sorry dear! (to some Courtiers) How are you? Isn't it hot for January?
- Queen** (booms) Pull yourself together Fred! Don't you realise it's Christening Day — (to all onstage) It's Christening Day — where's my little baby?
- King** (holds his arms out) Here my precious!
- Queen** Not you, you nitwit! The Baby Princess!
- The CHAMBERLAIN re-enters.**
- Chamberlain** (announcing) Her Royal Highness the Princess Beauty!
- He exits again, ushering in to a short fanfare a LADY COURTIER with the BABY — a doll in period baby clothes — and all the COURTIERS react sentimentally.
- All** Aaaaaaaaah . . . . .
- The QUEEN takes the BABY and nurses it.**
- Queen** Where's the Cow and Gates?
- Chamberlain** (entering) Here Your Majesty!
- The CHAMBERLAIN enters solemnly holding a tray with a large baby's bottle on it which the QUEEN puts to the baby's mouth.**
- Queen** (to Chamberlain) Thank you Toffee Nose.
- Chamberlain** (bows head) Your Majesty.
- We hear glug-glug noises at the offstage mike.**
- Queen** Blimey — she's hungry.
- She sings to the baby in a terrible contralto and the KING cringes, pulling faces. During this the CHAMBERLAIN and the COURTIERS also pull faces, exchange looks and exit on tiptoe.**
- Queen** "Sweetest little baby  
Everybody knows  
Don't know what to call her  
But she's mightly like a rose"

**The QUEEN's vocalising takes off into the heights:—**

**Queen**

"She's mighty like a rose  
She's mighty like a rose  
She's la la la la — mighty like a rose!"

**The QUEEN turns round thinking the COURTIERs are still there.**

**(beaming)** Did you like it? **(reacts indignantly)**  
Where is everyone, Fred?

**King**

Fled. They've gone and I don't blame them.

**Queen**

You're being cheeky. **(to baby)** But *you're* perfect.  
Coossie, coossie, coo! **(to audience)** She gets her  
good looks from me.

**King**

Rubbish. She gets her good looks from *me*. **(to audience)** Hands up if you think I'm handsome.  
**(disappointed)** What, *no one*? **(then he is delighted)** Ah — there's a little boy with his hand  
up.

**Queen**

He wants to go to the loo.

**The KING laughs and turns away and then sees something on the cradle.**

**King**

Formica.

**Queen**

Yes dear?

**King**

**(picks up prop camera from the cradle top)** Shall I  
take a photo of the baby?

**Queen**

Good idea Fred. **(she poses holding the baby)**

**King**

**(taking photos)** Steady for Freddy — look at my  
Leica, Formica — watch the birdy — now say  
"Cheese"!

**Queen**

**(fixed smile through closed teeth)** Cheeeeeeeese.

**King**

And again.

**Queen**

Cheeeeeeeese.

**He clicks the camera, taking several shots. The QUEEN is standing still, facing front, holding the baby and smiling broadly. Her smile starts to fade, terrible realisation, then she looks down at the baby.**

**King**

Oh keep smiling dear! You've gone all wet and  
soggy.

**Queen**

So has something else.

**King** (realising) Oh dear, oh dear! (calls) Nurse! NURSE!  
She's wet herself!

**Queen** It's her day off.

**King** Then we'll have to change her nappy ourselves.

**Queen** Me? Change a nappy? I'm the Queen!

**The KING burrows under the cradle.**

**King** I'll do it. (putting them on the cradle) Talcum powder, nappy, safety pin, Harpic.

**Queen** I'll hold her and you change her.

**King** (holds up the tin, nostalgically) Ah . . . . When I was young I did a commercial for Johnson's Baby Powder.

**Queen** What — with your face?

**King** My face had nothing to do with it.

**Queen** A King doing a commercial, I consider that the bottom.

**King** It was!

**Queen** Oh Fred, you must have been a beautiful baby (she sings)

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SONG NO 3 "YOU MUST HAVE BEEN A BEAUTIFUL BABY"

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Her short song lasts only as long as the KING's short business with nappies (etc) and the QUEEN sings, "trucking" all round the stage, clicking her fingers and enjoying herself in an extrovert crazy dance around, while the KING picks up the baby doll and puts it on the cradle.

He quickly pulls off the "velcroed" nappy, takes a plastic bucket from under the cradle and drops the nappy in it. He shakes a lot of talcum powder at the baby's head — clouds of it. The QUEEN is shimmying around and now passes him.

**Queen** (during her song) Wrong end!

**King** Oh!

She continues her song and mad dance while he shakes powder at the baby's correct area.

10

**King** (sprinkling the clouds over the baby) Harpic — it goes right round the bend — and it reaches the places the others can't reach!

**Queen** You men are *useless*! If you want a job done properly, find a woman!

**King** (looks round) Where shall I find one?

**Queen** Me, you royal twerp! (snatches the baby doll from him)

The music has continued and she continues her song as he quickly picks up a pair of small rubber pants with elastic at the waist and puts these on the baby, as she holds it up.

The baby already wears its christening robe so he pulls it down into place — the QUEEN's song ends at the same moment and she holds up on high the now dressed baby — they both sing the last note — applause.

**Queen** (after song and baby business) Isn't it time for the Queen of the Fairies to arrive? Where is the Queen of the Fairies?

**King** On the doorstep.

**Queen** On the *doorstep*?

**King** The cream from the dairies.

**Queen** I said the *Queen of the Fairies* you royal nincompoop!

Fanfare. As the QUEEN puts the baby in the cradle so the CHAMBERLAIN is entering urgently with all the COURTIERS — except the three that are about to enter as the FAIRIES.

**Chamberlain** (excited) Your Majesties, it's time for the christening and the Blessing of the baby!

**Queen** You're sure the Fairy Queen's arrived?

**Chamberlain** She is without.

**Queen** Without what?

**Chamberlain** (disgusted) *Please* madam. (bangs the ground twice with his staff and announces) Her Majesty the Queen of Fairyland!

**He exits again as she enters. The music plays Tchaikovsky's "Sleeping Beauty Waltz" and the FAIRY speaks over it:—**

- Fairy Queen** Your Majesties!  
The baby's friends from Fairyland  
Await outside. They're here at hand.  
As each in turn I usher in  
The Fairy Blessings can begin.  
**She waves her wand at once, the 1ST FAIRY enters and crosses to the cradle. The KING and QUEEN watch, beaming happily, the Proud Parents.**
- Fairy Queen** **(during this)** May I present to Your Majesties the Fairy of Happiness.
- 1st Fairy** **(to Baby)** I give you the gift of Happiness.  
**The 1ST FAIRY waves her wand over the baby and the cradle — TING from percussion.**
- Fairy Queen** **(announcing)** The Fairy of Beauty.  
**The 2ND FAIRY enters at once and waves her wand over the cradle.**
- 2nd Fairy** I give you the gift of beauty.
- Fairy Queen** **(announcing)** The Fairy of Love!  
**The 3RD FAIRY enters at once, crosses to the cradle and waves her wand at it.**
- 3rd Fairy** I give you the gift of love!  
**The FAIRY QUEEN moves forward and waves her wand over the cradle. All on stage realise she is the *important* one of the FAIRIES, and react accordingly with much interest — what will she say?**
- Fairy Queen** **(impressively)** And now to offer the baby Princess *my* blessing. Princess Beauty, I present to you the gift of—  
**Loud percussion! The Tchaikowsky music stops. Thunder and lightning effects. All onstage are terrified, looking round everywhere. At the offstage mike we hear the WITCH's shrill cackles.**
- Witch** **(offstage mike)** Ha ha ha ha ha ha!
- King** **(terrified)** What's that?

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**Queen** (terrified) Sounds like Jack the Ripper!

**King** (gazing round) It's getting awfully dark, I think it's going to rain.

**Queen** (looks up) Oh no, not another power cut!  
**BIMBO enters, very scared.**

**Bimbo** There's a woman outside with a dirty look!

**Queen** Tell her I've already got one.  
**The WITCH enters with her broomstick which she waves on high and stands near BIMBO.**

**Bimbo** Oh! It's Dirty Gertie from Number Thirty!  
**The WITCH turns and hisses fiercely at him and claws the air at him.**

**Bimbo** (comically scared) I'm sorry! I didn't mean it!  
**The two RATS enter on all fours and move down to the KING and QUEEN.**

**King** (sees them and becomes sentimental) Oh *look*, it's the royal corgies! Hullo Rover! (he pats one of them on the head, it bites) OW!  
**The WITCH strides to centre stage, waving her broomstick and the two attendant RATS follow, then crouch down each side of her, continuously stroking her dress with their claws. The FAIRIES withdraw from centre stage.**

**Witch** So! We all look hale and hearty  
But you didn't invite *me* to the party.  
I'm the only one not at the christening.  
What's your excuse — I'm listening!  
**The KING moves forward.**

**King** It was *my* fault, I forgot to send you an invitation!

**Witch** You insignificant toad . . . . you *Womble*.

**Queen** Don't you realise *he's the King?*

**Witch** And don't you realise I'm the Wicked Witch?  
(impressively) I'm *Carrabosse!*

**Queen** (casually chatting) Well, Candy floss . . . . .

**Witch** CARRABOSSE! CARRABOSSE!  
**The KING and QUEEN clap hands together, playing pat-a-cake.**

**Both** All fall down!

**The WITCH is again centre stage now.**

- Witch** You invited the *good* fairies (**points to them sarcastically**) but you didn't invite the bad ones. That was a mistake, and you shall pay for it!
- Queen** (**almost a whisper**) Pay for it?
- Witch** The good fairies gave their blessing to the Babe —
- Fairy Queen** Yes, we gave her Happiness, Beauty and Love!
- Witch** (**heavy sarcasm**) Very nice. Very nice indeed. *What a lucky girl!* Now, what shall I give her . . . .
- Bimbo** Have a look round Mothercare.
- Witch** (**hissing at him**) Sssssss!
- Rats** (**hissing at him**) Sssssss!
- King** (**looks round**) I've left the gas on.
- Witch** Happiness, Beauty and Love. I must think of something better than that. Something . . . *unusual*. (**tense music plays**) Your baby will grow up . . . she'll have Love . . . and on her twenty first birthday she'll have *A TERRIBLE TRAGEDY!* She'll come to a horrible end!
- All react and gasp. The KING and QUEEN clutch each other.**
- Witch** You forget I have a heart of ice, and a soul of stone! When you insult someone such as me, there is no escaping the consequences! (**menacingly**) And there is no escaping the *evil spell* either!
- Queen** What evil spell?
- Witch** I don't know myself . . . . yet. I've got twenty one years to decide. (**turns to baby**) You've had the gifts of Happiness, Beauty and Love. Well mine isn't a gift, it's a *Curse!*
- She holds her broomstick on high.**
- Thunder, lightning, wind and rain!  
In twenty one years we meet again!  
(**cackles directly to the audience, who will boo**)  
Ha ha ha ha!
- To dramatic Wagnerian music and lightning flashes, she exits with the two RATS. All run up to the FAIRY QUEEN.**
- All** What will we do? What happens now? The poor baby! The Witch's Curse! Can you help us?

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**Bimbo** (waving his fist to offstage) You and your magic spell — you can stuff it up your broomstick!

**Queen** (also shouting to offstage) You're one of the Muppets! (turns to Fairy) Oh Fairy, help me! Help my baby!

**Fairy** (anxiously) If the Wicked Witch won't say what the spell will be, then how can I? But I am the Spirit of Good and she is the Spirit of Evil and Good always wins in the end. This much I promise you —

**All** (hopefully) Yes?

**Fairy** However horrible her plots and schemes (she waves her wand at the babe) somehow I will save the royal babe, (waves wand at all on stage) and somehow I will save you. In twenty one years' time, strange and frightening things will happen, *but I will protect you.*

Lights down to just a spotlight on the FAIRY, as all exit to each wing in a stylised way.

The QUEEN is in tears, weeping and wailing louder and louder with handkerchief to her eyes, the KING comforts her by putting his arm round her waist, they also exit upstage and as they go the FAIRY QUEEN has been watching and now becomes more optimistic as she addresses the audience, she being alone onstage now.

**Fairy** Poor King and Queen, so sad and in tears . . . . .  
Now let's move forward several years . . . . .

**Music:** "I AM SIXTEEN, GOING ON SEVENTEEN" played under this:

The Baby Princess I guard from harm  
And soon she grows up, full of charm.

**A YOUNG GIRL enters in an attractive Princess style dress.**

A perfect daughter for the King and Queen —  
Before you know it she is sweet sixteen.

**Music continuing, this first YOUNG GIRL slowly turns round and round in her own spotlight or her own area.**

**Now a TEENAGER GIRL enters in similar coloured dress, and turns round and**



round — and the **FIRST GIRL** exits, still turning round and round as she exits from the area.

**Fairy** Quickly now the years have passed  
A twenty one year old at last!  
The Princess Beauty now you meet  
Her Beauty rare, her nature sweet!

The music has been building and the **PRINCESS BEAUTY** enters in a similar coloured dress, turning round and round, while the **SECOND GIRL** exits, also turning. The **FAIRY**, her mission accomplished, exits.

The **PRINCESS** is very much alive: she is full of fun. The lighting is now bright sunshine.

All the **COURTIERS** re-enter with the **CHAMBERLAIN**.

**Princess** Hullo everybody! (big friendly waves to them)

**Chamberlain** Your Highness!

The **CHAMBERLAIN** conducts the **COURTIERS** with his staff, and they sing their greetings at *fast tempo*, unaccompanied.

**Courtiers** (conducted by the Chamberlain)

"Happy birthday Princess!  
Happy birthday Princess!  
Happy birthday dear Beauty,  
Happy birthday Princess!"

**Princess** Thanks!!!!!! Though I don't know what's happy about it! I've got my twenty-first birthday party tonight and I shall be meeting all the boring suitors for my hand — and do you realise I've got to *marry* one of them? I don't think that's fair, do you?

**Courtiers** No!

**Princess** All I can say is *HELP!* (all laugh) Oh well, everyone's invited so I suppose it'll be fun! (she sings)

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SONG NO 4 "(THIS IS MY) ONCE A YEAR DAY"

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SHORT PRODUCTION NUMBER — PRINCESS AND THE COURTIER.

BLACKOUT

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**SCENE 2. THE PALACE GATES**

**Tabs, or a frontcloth showing the Palace Gates.**

**The FAIRY enters and her fairy music plays as she urgently talks to the audience:—**

**Fairy** Being a Princess in days of old  
 Meant that you had to do as you're told  
 You even had to marry the lad  
 Chosen by your Mum and Dad!  
 Sometimes he was tremendously fat  
 Or tremendously thin — *I'll change all that!!!*  
 The Princess shall marry the one *she* chooses  
 (You'll meet all the other ones she refuses!)  
 But here comes Prince Richard,  
 His clothes look funny,  
 He doesn't stand a chance  
 'Cos he hasn't any money.

**The FAIRY is waving her wand to the wings. PRINCE RICHARD strides in, gazes round, straightens his picturesque but clearly much patched clothes, while the FAIRY is continuing to address the audience:**

He's got his sense of humour and he's got his health  
 And he's honest and cheerful and bold.  
 No, he hasn't any money or treasure or wealth  
 But his heart is made of gold!

**She exits.**

**Prince** (**Happily, over the continuing fairy music**) Some magic power seems to be leading me on to this place! And perhaps the same magic power will let me meet the Princess!

**BIMBO enters, the fairy music fades.**

**Bimbo** Hullo! I'm the palace jester! (**business such as comedy bowing, and jerking his stick with ribbons on it so that the Prince can reply:**)

**Prince** And a very rude jester (**gesture**) by the look of it!!

**Bimbo** (**drily to audience**) I see . . . another comic playing the Palace! (**to Prince**) If you're a court entertainer you can't be having much success judging by your clothes. Where d'you get them from — Oxfam?

- Prince** (laughs) I'm not a court entertainer but *I have* come to meet the Princess. I've come to press my suit.
- Bimbo** You want Sketchley's in the High Street. (local dry cleaners)
- Prince** No — press my suit — I want the Princess's hand.
- Bimbo** What d'you want her hand for — to make an ashtray? (to audience) He's barmy. (to Prince) Yes, well, been lovely meeting you . . . . (about to go)
- Prince** I want to join the queue of suitors.
- Bimbo** Oh, why didn't you say so! The keyoooooo, the keyooooooo, the great big keyoooooo of suitors!
- Prince** (laughs) That's it! The trouble is, I haven't any money.
- Bimbo** (encouraging audience to join in) Aaaaah . . . .
- Prince** (to audience) Yes it is sad. (to Bimbo) But she must be kept in the style to which she's accustomed. After all, what would a Princess be without her expensive clothes?
- Bimbo** Starkers.
- Prince** (laughs) I've heard how nice this Princess is. I'd like to marry her — if she'll take me. Oh but I'm so *poor!* (worried, pacing about) This whole business has put me in a terrible state of consternation.
- Bimbo** (to audience, with deep voice) He should try All-Bran! (to Prince) I like you!
- Prince** (laughs) And I like you! How did you come to be a jester at the palace?
- Bimbo** I used to be a one-man band. (actions) I played drums with my feet, the harmonica with my mouth, the tambourine with my elbows and the concertina with my knees.
- Prince** What did you do with your hands?
- Bimbo** I held them over my ears!
- They laugh together.**
- Bimbo** You'll like it here. The palace is full of pretty girls. Here come two of them now and don't be shy, *I'll* show you how to fascinate a female — leave it all to Bimbo. I know the technique — watch!
- Two GIRL COURTIERS enter.**
- Bimbo** (rolling his eyes and letting his eyebrows go up

- and down a couple of times) Hullo baby!**
- 1st Girl** **(quick disdainful look at Bimbo, then all smiles to the Prince) Why *hullo!* You're new to the palace so welcome!**
- She exits, turning back and smiling at the PRINCE who smiles back and bows.**
- Bimbo** **(to second girl with elaborate flirtation again) Hullo choochie face!**
- 2nd Girl** **(quick disdainful look at Bimbo then all smiles to the Prince) Why *hullo!* It's the Princess's birthday party tonight, so see you there!**
- She exits looking back and waving to the PRINCE.**
- Bimbo** I can't understand it. Most girls find me irresistible. One girl in particular.
- Prince** Who's she?
- Bimbo** Lady Pamela Tooth.
- Prince** **(surprised at the name) Lady Pamela Tooth?**
- Bimbo** Yes, she's one of the Upper Set.
- Prince** Tell me, what is the *Princess* like?
- Bimbo** Oh marvellous. Wonderful teeth, blue eyes, lovely legs, small ears, superb skin —
- PAMELA has entered. She's a hearty girl and stands there gawkily with big teeth, big grin and maybe big glasses as well. She listens.**
- Pamela** **(to audience, pleased) I say, that's me he's referring to! Isn't he a cracking good sport?**
- She strides over to him and slaps him on the back.**
- Bimbo** **(chokes) What a tender caress — it must be Pamela!**
- Pamela** It *is* Pamela! Oh Bimbo! By George it's good to see you! Smashing in fact! Upsadaisy!
- She turns round, he jumps up, and she piggy-backs him off-stage. Music has begun — the PRINCE laughs.**
- Prince** **(over the music) Everyone seems very friendly here at the Palace! Perhaps for once in my life things are going to turn out right for me! (he sings)**

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**SONG NO 5 "FOR ONCE IN MY LIFE"**


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**PRODUCTION NUMBER**

During it the tabs open or front-cloth is flown and we are into the main set with all the COURTIERs on stage. They sing with the PRINCE then all go into a short dance routine.

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**SCENE 3. THE PALACE GARDENS**

Scene One again, but without its wide awning. There are now large flags and bunting and a sign saying "HAPPY BIRTHDAY PRINCESS", and it should look as unlike scene one as possible, though it is the same basic set.

After the PRINCE's PRODUCTION NUMBER all exit one side as the KING and QUEEN enter the other. She carries a big prop magazine and they are both laughing.

**Both** Ha ha ha ha ha ha!

**Queen** (suddenly stops and addresses the audience)  
What am I laughing at? I've just been reading Witch Magazine.

**She holds up the magazine and we see "WITCH" as the heading on its cover.**

**King** I hope the Witch doesn't come this evening and spoil Beauty's Birthday Party.

**Queen** It says here she went to someone's party and turned all the guests into frogs.

**King** I bet they were hopping mad. (to audience)  
"Hopping mad"!!! I'm not only a King but I'm clever with it!

**Queen** (groans) Oh Gawd.

**The PRINCE enters, breezily smiling.**

**Prince** (heartily) Good morning!!!

**Queen** It's the Avon representative!

**King** No it's not. (to the Prince) If you're a court entertainer you can't be having much success,

judging by your clothes. Where d'you get them from —

**The PRINCE joins the KING:—**

**King & Prince** Oxfam?

**Prince** Your Majesty, I am Prince Richard of Ruritania.

**King** Well cheer up, you can't help it.

**The PRINCE announces romantically:—**

**Prince** I come from a far away land  
To win the Princess Beauty's hand!

**Queen** You're going to win nothing of the sort. You've no money!

**King** You know how you can win our daughter?

**Prince** **(eagerly)** How?

**King** First win the pools!

**Queen** Did you come by train?

**Prince** Yes — second class I'm afraid.

**Queen** **(horrified)** Second class? *I have my own train.*

**King** And I'm always treading on it.

**Queen** Well you'll enjoy the party tonight and so shall I, as long as they don't do the Hokey Cokey!

**King** What's wrong with the Hokey Cokey?

**Queen** I can never remember what to put in, what to take out and what to shake all about.

**King** I like the Y dance best.

**A GIRL COURTIER enters.**

And here's the person I like to dance it with.

**Prince** The Y dance?

**King** **(demonstrating with actions by taking the girl)**  
You take the girl —

**Prince** Yes.

**King** Hold her very close — **(he does, the Queen is shocked)**

**Prince** Yes.

**King** Kiss her passionately **(he does).**

**Prince** Yes.

**King** Y dance?

**Prince** Oh very good, Your Majesty!

**The PRINCE and the KING laugh but the QUEEN doesn't.**

- Queen** (to Prince and the girl) Will you leave us, I want to give Mr King *a piece of my mind*.
- Prince** (bows) I look forward to tonight. (remembers) Oh . . . er . . . I'm afraid I'm rather poor. I haven't any clothes to wear.
- King** (to audience) He's a streaker!
- Prince** So what shall I do?
- King** Keep those awful clothes, muzz up your hair, and say you're Shirley Williams.
- Prince** (laughs) Right!
- The PRINCE and the GIRL laugh and exit together.**
- Queen** (highly indignant) Saying all those things in front of me like that. Do you take me for a fool?
- King** No but I will if I need one.
- Queen** (annoyed) Doh! What's happened to your chivalry?
- King** I turned it in for a Ford Cortina.
- Queen** Why did I marry you? I could have had sixteen husbands. It says so in the marriage ceremony.
- King** Sixteen husbands?
- Queen** Four sickness, four health, four better, four worse — sixteen.

**The PRINCESS enters with BIMBO.**

- Princess** Mother! Father!
- Queen** Hullo dear!
- Bimbo** (nods to King) Your Royal Majesty. (nods to Queen) Your Royal Tournament.
- Princess** I'm so looking forward to the party — some of the guests have already arrived!
- Queen** Your father's invited everyone in the Kingdom — even the Wicked Witch!
- King** No dear, you invited her.
- Queen** I didn't, you did.
- King** (worried) No you did.
- Queen** (worried) No you did.
- King** (worried) No you did.

- Queen** (worried) No you did.
- Bimbo** (stepping between them, much worried now) Just a minute. JUST A MONUMENT. D'you mean you forgot to ask the Wicked Witch *AGAIN?*
- The KING and QUEEN nod, looking guilty.**
- Queen** I'm not scared.
- Bimbo** And *I'm* not scared — I'm *petrified*.
- Princess** (laughs) Whenever I mention the Wicked Witch you always change the subject! So I don't think she can be very important!
- King** No she's not!
- Queen** Don't worry dear! We never think about her!
- Bimbo** Of course she's not important! Ha ha ha ha!
- The KING and QUEEN and BIMBO all laugh merrily, putting the PRINCESS at her ease.**
- Sudden violent percussion effects with thunder and lightning.**
- All Three** WAAAAAH!
- Queen** Oh Beauty, I've heard that sort of thunder before!
- King** (pats tummy) It's me. I forgot my Rennies.
- Queen** It was at your christening dear! Carrabosse the Wicked Witch arrived in a thunder storm!
- We hear "The Ride of The Valkyries" played as they continue:—**
- King** (to Princess) Oh she won't come again. Don't worry.
- Bimbo** (hand to ear) Listen!
- Princess** What is it?
- Bimbo** Her signature tune!
- Queen** She usually flies on a broomstick — maybe she's up there!
- She points upwards and all four look upwards.**
- The music becomes louder, more thunder and lightning, the COURTIERS enter gazing round and terrified. BIMBO exits looking round anxiously.**
- The attendant RATS James and Cagney scuttle in and both point to the wings.**



From there, the WITCH *jumps* onto the stage holding above her head an opened tatty old black umbrella that is torn to shreds and has other shreds hanging from it. (In the wings there is a step ladder and she jumps from the top of it to create a feeling of height.)

- Witch (pointing to each cowering group in turn) You've done it again!
- Rats Eeeeeek! Eeeeeek! Eeeeeek!
- Witch (to Rat) James, take my broolly.  
 She hands her now closed umbrella to the RAT, and addresses the audience:—
- Witch Twenty-one years is a long time, but they still haven't learnt their lesson here at the palace. (to left group) Last time there was a charming christening party and I wasn't invited. (to right group) This time, there's a charming *birthday* party, and I'm not invited. *Why?*
- Queen Have you tried using Lifebuoy?
- Witch I warned you before and I warn you again. *I am Carrabosse the Wicked Witch*, who lives in the Crooked House in the Valley of the Vultures!
- King (steps forward nervously) I don't like you.
- Witch Sssssss! (he steps back again fast) And I don't like you. You and your family are happy and carefree — but you won't be after today!  
 She moves round the stage talking to each group and pointing her spiked finger at them.
- Spite and Envy and Malice — those are the three slimy ingredients needed for a *really evil* spell. I've had twenty one years to concoct this one and here it is. (to the terrified Princess) Listen to this, *my Beauty!*  
 Dramatic music simmers. She prepares herself, then points her finger at the PRINCESS. The RATS crouch down by her side.
- I warned that on your Twenty-First The Princess Beauty would be cursed!
- All NO!

**Witch** YOU'LL DIE! Your fate I'm going to seal  
You'll prick your finger on a spinning wheel!

**All** NO!

**Witch** Sure as the moon rides in the sky  
You'll faint, then wither away — and *DIE*.

**All** NO!

**On the words, "You'll die" the KING and QUEEN each move to BEAUTY, trying to protect her. The WITCH stands centre stage and addresses everyone but mainly says this to the audience:—**

**Witch** My magic power you're going to feel  
Beware — beware — THE SPINNING WHEEL!  
There's only one thing left to say (to her rats)  
James and Cagney, away, away!

**"The Ride of the Valkyries" is played again, she grabs her umbrella from a RAT, opens it, holds it above her head and cackling loudly, she exits with the two RATS. Thunder and lightning as she goes. All look offstage to where she exits left. There is at once a burst of glissando music and the FAIRY enters right, waving her wand.**

**King** (to the Fairy) Thank goodness you've arrived! What shall we do?

**Queen** You've got to help us, you must!

**Fairy** (sadly shakes her head) Alas, I cannot remove a curse laid on by another fairy, be she good or bad.

**King & Queen** (desperate) What?

**Fairy music and she speaks over it:**

**Fairy** I have a scheme already planned.  
Your Majesties, throughout the land  
Be sure this lesson you have learnt —  
*LET EVERY SPINNING WHEEL BE BURNT!*

**King** Why didn't I think of that?

**Queen** You couldn't think of anything except where your next choc ice is coming from.

**King** Yes I do like a nice choc ice. Biting through the chocolate into the gooey — (horrified) What am I talking about? (loudly commanding) BURN THE SPINNING WHEELS!

- Chamberlain** (loud command) **BURN THE SPINNING WHEELS!**  
 He points to offstage, each side, and everyone exits urgently. But the **FAIRY** waves her wand, moves downstage and urgently addresses the audience:
- Fairy** Make sure every woman and man  
 Burns their spinning wheel quick as they can  
 That will break the Witch's spell  
 Then the Curse cannot work — *and all will be well!*  
 She exits triumphantly waving her wand.  
**BIMBO** re-enters the other side, left.
- Bimbo** (calls) This way for the bonfire! Bring your spinning wheels this way! Every spinning wheel must be burnt!  
 Where the **FAIRY** had exit, three of the **COURTIERS** re-enter holding cut-outs of spinning wheels. (They are cardboard or plywood cut-outs with the silhouettes of the wheel, spindle, and three legs, about three foot high and painted dark brown or black.)  
 As the **COURTIERS** come on stage so **BIMBO** speaks to them.
- Bimbo** (to 1st Courtier) Where did you find that one?  
**1st Courtier** In the library.  
**Bimbo** (to 2nd Courtier) Where did you find that one?  
**2nd Courtier** In the parlour.  
**Bimbo** (to 3rd Courtier) Where did you find that one?  
**3rd Courtier** In the throne room.  
**Bimbo** (reacts) In the *throne* room? Oh, I see what you mean. (pointing to offstage) The bonfire's at the bottom of the garden, straight on past Percy Thrower!  
 They exit (and will re-enter at the start of the song). The rest of the **COURTIERS** are entering including the **PRINCE** and **PAMELA** and they listen to **BIMBO** as the music begins.
- Bimbo** (calling out) No spinning wheels allowed! This also applies to spinning tops, spinning yarns and spinning jennies. Right?

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**All** Right!

**Bimbo** Hoping this finds you as it leaves me, yours sincerely, the King and I — right?

**All** Right!

**Bimbo** A jester's job is to keep everybody happy! Soon there won't be any spinning wheels left and everything will turn out fine! Right?

**All** Right!

**Bimbo** So . . . . (he sings)

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**SONG NO 6 "PUT ON A HAPPY FACE"**

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Soon all join him and it becomes a:

**PRODUCTION NUMBER**

Note: The four **COURTIERS** who are soon to enter as the four **SUITORS** are probably not in this production number, and the **CHAMBERLAIN** must leave the number early and exit.

**BLACKOUT**

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**SCENE 4. THE GRAND CORRIDOR OF THE PALACE**

Frontcloth or tabs. The **CHAMBERLAIN** enters holding a clipboard (which can be used as a cue card) and a hand mike that is either real or prop.

**Chamberlain** (searching out front) Where's the television camera for these interviews . . . . ?

He "finds it" and apparently it is at the centre of the stalls area and the four **SUITORS** must also aim their lines of dialogue at this exact area, as though they are playing to a camera.

Ah — found it! (he announces to the imaginary camera) The four Suitors for the hand of the Princess Beauty! His Royal Highness the Prince of Iceland!

Quick fanfare as the **PRINCE OF ICELAND** enters, dressed in a fur headdress/anorak and he is a hearty type. A *mild German* staccato accent is the best way to solve the "Icelandic" accent.

- Chamberlain** Oh Prince, could you say a few words to the television viewers before you move into the Throne Room?
- Prince** **(heartily)** Certainly! **(he looks for the imaginary camera out front and finds it)** I vill make de Princess de goot husband!
- Chamberlain** **(checking the clipboard)** Well, I see you live at the North Pole and you are very rich.
- Prince** Ya, I have de frozen assets.
- Chamberlain** Frozen assets?
- Prince** Iced lolly.
- Chamberlain** And if the Princess marries you and you both return to Iceland, what will the Princess eat?
- Prince** Blubber.
- Chamberlain** **(horrified)** Blubber? Will she enjoy eating that?
- Prince** Oh ya, she vill have de whale of a time.
- Chamberlain** And how did you get here for the ceremony?
- Prince** In de sledge — it's de dog sleigh.
- Chamberlain** But aren't the dogs difficult to control?
- Prince** I called out "Slush! Slush!" and the dogs laughed in my face.
- Chamberlain** The word is *mush*.
- Prince** The dogs laughed in my mush.
- Chamberlain** So what did you do?
- Prince** I had to shoot one this morning.
- Chamberlain** Was it mad?
- Prince** Mad? It was *furios!*
- He exits to another fanfare as the next PRINCE enters the other side.**
- Chamberlain** Well, he was the Prince of Iceland! **(looks to offstage)** Ah, here comes the Prince of Ceylon!
- The SECOND PRINCE has entered, bowing the Hindu style bow, with hands in the prayer position, with Pakistani accent and a beaming friendliness.**
- Chamberlain** **(to him)** Oh Prince, could you just say a few words to the viewers before you move on to the Throne Room?

- Prince** (finds the “camera” and smiles at it) Certainly. I am making the Princess a good husband — oh dear me, yes. (he nods)
- Chamberlain** (checking his clipboard) Well I see you live in the South and you’re very rich.
- Prince** Oh yes indeed, I am working for the Turban District Council.
- Chamberlain** And that your family are very musical. Some play musical instruments and some conduct!
- Prince** Yes they are bus conductors in Bradford.
- Chamberlain** If you marry the Princess you will be taking her back to live in your harem?
- Prince** Yes. Well that is good you see. At the moment I only have 365 wives.
- Chamberlain** 365 wives?
- Prince** Yes, I put an advert in (local paper) for a daily woman.
- Chamberlain** I believe your palace is very big so how do you contact so many wives?
- Prince** Telephone.
- Chamberlain** Telephone?
- Prince** Yes. I put in a call for seven in the morning — sometimes eight.
- Chamberlain** But you would treat our Princess Beauty as your number one wife, of course.
- Prince** Oh yes, definitely number one wife. You don’t have to worry about that, mister.
- Chamberlain** Why not?
- Prince** I am full of Eastern Promise. Thankyou very much.  
**He bows and smiles and exits to another fanfare as the THIRD PRINCE enters.**
- Chamberlain** Well, he was the Prince of Ceylon (looks to offstage) and here comes the Prince of China!  
**With small steps and slit eyes, the THIRD PRINCE has entered and bows to the audience several times as the fanfare plays.**
- Chamberlain** Oh Prince, could you say a few words to the television viewers before you move into the Throne Room?

- Prince** (gazes out front, searching) Ah . . . . ah . . . . (finds the imaginary camera, so gives a jerky little bow to it) Ah so!
- Chamberlain** What exactly does that *mean*?
- Prince** (little bow to camera again) Ah so!
- Chamberlain** (shrugs to audience) The inscrutable East.
- Prince** I make honollable Plincess honollable husband.
- Chamberlain** You know about the other suitors for the Princess's hand?
- Prince** Ah so! And if she does not choose me, I commit chop sueycide.
- Chamberlain** What an interesting accent. What part of China do you come from?
- Prince** I am Pekinese.
- Chamberlain** So you're Pekinese . . . . And you think you will win the Princess?
- Prince** Well, I alleddy win first plize at Clufts!
- Chamberlain** And if you win the Princess you will be taking her to China?
- Prince** Ah-so. She will then be honollable Chinese Take Away.

**He bows and exits shuffling to more fanfare music.**

- Chamberlain** (looks at clipboard as he exits) We've had the Prince from the North, the Prince from the South, the Prince from the East and *now* the Prince from the West — The Prince of Mexico!
- A few bars of a tango, played loudly. The PRINCE enters with Mexican hat, black moustache, large grin, strong accent, flashing eyes and teeth, and is enormously pleased with himself. To put it mildly, he is extrovert!**
- Prince** (looks for camera, finds it and extravagantly poses) OLAY!
- Chamberlain** Prince, would you say a few words to the —
- Prince** (to "camera") A *few* words señor? Are you *mad*? I don' say a few words, I say many, many words! I will make the Printheeth a good 'usband — si, si, si!
- Chamberlain** We'd like to hear what you think of the Princess.

- Prince** The Printheeth? She is — 'ow you say — **(kisses his fingers)** Espresso Pizza! She is Cavaliera Rusticana! She is Costa Brava! And she is *mine*!
- Chamberlain** It says here you are a very democratic Prince, so what do you do in Mexico?
- Prince** *Mehico.*
- Chamberlain** Sorry. So what do you do in Mehico?
- Prince** I am a tahi driver.
- Chamberlain** But you're Prince Maximilian del Monico of Mexico!
- Prince** **(leers at camera)** Yes but I'm known to my friends as . . . . Sexy Mexy.
- Chamberlain** But do you realise there are three other Princes who wish to marry her?
- Prince** Then I fight them a duel on the M.1. (a local main roadway)
- Chamberlain** Why on the M.1.?
- Prince** It's a duel carriagway. **(stamps his feet)** Bravissimo!
- Chamberlain** I believe you've been a bull fighter?
- Prince** Si. I soon put the bull to sleep.
- Chamberlain** **(amazed)** *Put him to sleep?*
- Prince** Si. I am what you call a bulldozer. **(stamps his feet)** Moochacha. Caballero!
- The CHAMBERLAIN has become impatient and is fed up with him now, so he turns to the imaginary camera.**
- Chamberlain** Well viewers, I think we should move on to the throne room now. The Princess is waiting and we mustn't lead her a dance.
- Prince** You what?
- Chamberlain** Lead her a dance.
- Prince** **(loudly)** Good idea Señor! I lead, you follow!  
**He grabs the dignified CHAMBERLAIN.**
- Chamberlain** **(calls)** Hey! What are you doing? Put me down!
- They dance the last eight very loud bars of the tango "Jealousy" across the stage then pose together in a tango style and the dignified CHAMBERLAIN is shattered as they pose extravagantly, to get applause!**
- Both** **(shout)** OLAY!



## BLACKOUT

Tabs open onto:

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**SCENE 5. THE THRONE ROOM**

Two thrones and a stool for the Princess in a regal looking room.

Fairy music and the FAIRY is at once discovered at upstage centre, waving her wand at the one wing and PRINCE RICHARD enters backwards. She waves her wand at the other wing and the PRINCESS enters backwards. They “bump”, downstage of the FAIRY.

**Fairy** (satisfied nod to audience) Mission accomplished!

She exits

**Princess** (sees Prince as they bump) Sorry! Oh, are you a court entertainer? Because if you *are* a court entertainer you can't be having much success judging by your clothes.

The PRINCE joins her in the next line:

**Both** Where d'you get them from — *Oxfam?*

They both laugh.

**Prince** You like my turned down collar? It's been turned down by every laundry I've been to!

**Princess** Oh don't worry!

**Prince** I can't help it. I know my clothes are patchy. (brushes his coat) This is my travelling suit. It travelled from my grandfather, to my father, to me. (the Princess laughs) It reminds me of two French towns — Toulong and Touloose.

**Princess** I am glad I've met you! You're cheering me up! And I *need* cheering up in this palace.

**Prince** Then are you a lady in waiting?

**Princess** Yes! And I'm waiting for someone I dread to meet.

**Prince** Who's that?

**Princess** My future husband!

**Prince** (laughs) Then you must be the Princess Beauty!

**Princess** Correct. I've got to choose between five Princes and *all of them sound awful!* (**counts on her fingers**) From the North, the South, the East, the West — oh, and there's one from Ruritania.

**Prince** (**amused**) What sort of Prince d'you want for a husband?

**Princess** Well I'm not going to marry for money, and that's *definite*. I'm going to marry for love.

**Prince** So the man you marry doesn't have to be rich?

**Princess** No he certainly *doesn't*. I'll be frank, I've only just met you but if *you* were a Prince I'd be very happy to meet you again. Incidentally, who are you?

**Prince** Me? I'm — er — er —

**The four rival SUITOR PRINCES enter noisily, waving greetings to the PRINCESS and each is trying to catch her eye so NORTH salutes her, SOUTH does his Hindu bow, EAST nods his head several times and WEST gives an extrovert sweeping bow.**

**Princess** (**aside to the Prince**) These are the four Suitors. (**she pulls a face**)

**Prince** I see what you mean.

**Princess** (**to them**) I've just been telling this gentleman that one big problem has taken over my life.

**Music starts.**

**All Four** What's that Princess?

**The five men stand each side of her and the PRINCESS sings a chorus of:**

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SONG NO 7 "MATCHMAKER"

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**Then all sing the number, each rival pushing himself forward to sing in character and show how dashing he is. Then they walk across the stage with hand on the shoulder of the Prince in front of him — NORTH, SOUTH, PRINCESS, PRINCE RICHARD, EAST, WEST. They turn together again as they sing. After the sextette all six exit, waving to the audience.**

At once, there's a comedy fanfare as the CHAMBERLAIN and COURTIERS plus the KING and QUEEN enter. The PRINCESS re-enters and joins her parents.

**Chamberlain** (announces and bangs floor with his staff) Bring forward the Suitors for the Princess's hand in marriage!

**King** (to Queen) We want a good match.

**Queen** Try Swan Vestas, that's a good match!

**King** (as the commercial) "It's nice to know there's something you can rely on" (triumphantly) Boom Boom!

**Chamberlain** (announces) And now the Suitors for the hand of the Princess Beauty. First, Mister Willie Hamilton!

**Queen** (furious) *Willie Hamilton?* Get him out!

**King** (furious) Don't let him anywhere near the place!

**Chamberlain** In that case . . . . (announces) His Royal Highness the Prince of Iceland!

Short fanfare as the PRINCE enters with an ornate looking open box which he shows to the KING and QUEEN as he bows. The PRINCESS shows no interest, but the KING and QUEEN peer inside.

The COURTIERS react in the same way as the KING and QUEEN to the various presentations, gathering round, a peering group full of curiosity.

**King** (impressed as he looks into the box) Oooooo!

**Queen** Look at that, Beauty! He's the man for you! A double diamond works wonders!

**Chamberlain** His Royal Highness the Prince of Ceylon!

Short fanfare as the PRINCE enters, with an ornate looking box which he shows to the KING and QUEEN as he bows. The PRINCESS isn't interested.

**King** (more impressed) Ooooooooo!

**Queen** Look at that Beauty! They're from H. Samuels! (or well known local jewellery store)

**Chamberlain** His Royal Highness the Prince of China!

Short fanfare as the PRINCE enters with an ornate box which he shows to the KING

and QUEEN but the PRINCESS again turns away, not interested.

**King** (even *more impressed*) Oooooooooo!

**Queen** Look at that Beauty! And a Barclaycard tucked down the side as well!

**Chamberlain** His Royal Highness the Prince of Mexico!

Short fanfare as the PRINCE OF MEXICO enters. He also shows them an ornate box, and we see the same reaction from the KING and QUEEN and the PRINCESS and the peering COURTIERs.

**King** (jumping up and down now) Oooooooooo!

**Queen** Look at that Beauty! It's the Wonder of Woolworths!

**Chamberlain** His Royal Highness Prince Richard of Ruritania!

A few bars of "Only a Rose" as he enters holding an obviously tatty cardboard box from which he takes a rose that he shows to the KING and QUEEN. The PRINCESS is delighted, but her parents aren't.

**King** (shakes his head vehemently) Eurccccchhhh . . . . .

**Queen** It's Gardener's Question Time. What's *that*?

**Prince** (romantically calls out) The Red Rose of Romance!

All on stage laugh except PRINCE RICHARD and the PRINCESS.

**King** It's ridiculous!

**Queen** It's absurd!

**Princess** It's *beautiful!* (delighted) I'm so glad about this! I didn't know you were a Prince!

**Queen** (very superior about it) As a Prince you can't be having much success judging from your clothes.

**All on Stage** (except the Queen who is surprised) Where did you get them from — *Oxfam*?

**Queen** You took the words right out of my cake hole!

**Prince** (to Princess) Yes, I'm Prince Richard. (gives her the rose)

**Princess** (romantically) A red rose! (tucks it in the top of her dress)

**King** What does she want a red nose for, I've already got one.

**Queen** Rrrrrrrrrrrrose, not Nnnnnnnnnnose, nitwit.

**Princess** Mother — Father — I've decided which Prince I shall marry.

**Queen** Oh good. That's a load off my mind. **(to King)** Did she choose him for his yacht?

**King** **(to Princess)** Did you choose him for his yacht?

**Princess** No.

**All** **(surprised)** No?

**Queen** Then what *did* you choose him for?

**King** What *did* you choose him for?

**Princess** I chose him for his love.

**All** His *love*?

**Everyone is amazed at this idea.**

**King** **(angrily, points to the four suitors)** You will marry a wealthy nincompoop.

**Queen** After all, I married your father.

**Princess** **(smiling)** I'm sorry, I'm twenty-one now, and my choice is made.

**She calmly takes the PRINCE's arm and they exit to a fanfare. Comedy reaction of dismay from the KING and QUEEN and a big reaction from everyone else.**

**All** **(shocked)** Well!

**Four Princes** Disgraceful!

**King** I'm not standing for this!

**Queen** Then sit down. There's the throne.

**Chamberlain** Majesties! Dinner is being beautifully served in our beautiful banqueting room.

**Queen** Oh yes . . . . **(sudden yell to everyone)** Grub's up!

**She and the KING exit, followed by all the others.**

**At once we hear "The Ride of the Valkyries" and the WITCH enters downstage and the other side, her two RATS enter with her.**

**She no longer wears her cloak and pointed hat but has a country woman's**

**coat and straw hat and carries a big envelope.**

**Witch** (to audience) I'm in disguise! You don't know who I am do you?

**Audience** Yes!

**Witch** Silence! Or I'll come and baby sit for you! (looks round) No one about — good. (to her Rats) So bring in the . . . . . "Musical Instrument".

**Rats** (delighted) Eeek eeek!

**The RATS exit, the WITCH addresses the audience:**

**Witch** (chuckles) All the spinning wheels in the kingdom were destroyed by order of the King. So the Princess Beauty has never seen one! She'll think this is a musical instrument and start playing and then — bingo! (cackles) Ha ha ha ha!

**The RATS are entering with the spinning wheel and stool and they put them down at centre stage.**

**Witch** (points to offstage) Now James and you Cagney, you see that table in the other room?

**Rats** (nodding) Eeeek!

**Witch** (giving them the envelope) Put this on it and then run!

**Rats** (evilly) Eeeek! Eeeek!

**They exit the other side this time.**

**Witch** (to audience) It's just a little note to the Princess telling her there's a lovely birthday present waiting for her in here! It's written on *scented* notepaper — I rubbed some garlic into it! Ha ha ha ha!

**The RATS re-enter.**

**Witch** Back home now darlings! You've done your bad deed for the day!

**The RATS nod their heads to her and exit squealing.**

**The other side the PRINCESS enters holding the envelope and paper, with the PRINCE.**

(to audience) Curse! She's got the Prince with her!

**She frantically stands in front of the spinning wheel and tries to hide it.**

- Prince** (a bit concerned) Are you *sure* you'll be alright?
- Princess** Of course!
- Prince** But who's that funny old woman?
- Princess** (holds up paper and envelope) My new music mistress, just as it says here!
- Prince** Then I'll see you in a few minutes . . . .
- Princess** Yes . . . .
- Prince** (to Witch) Look after the Princess, won't you. She's very dear to me.
- Witch** Certainly dearie, certainly I will!
- Prince** (smiles at her) Thanks. I knew you would.
- He exits.**
- Witch** Well, I'm your new music mistress and I've brought you this lovely new musical instrument!
- Princess** I've never heard about this . . . .
- Witch** Of course you haven't dearie. It's a surprise pressie from your Mum and Dad. (she steps aside) Look at the lovely old instrument they've given you for your birthday! It's called a *musichord*.
- Princess** A musichord? How fascinating!
- Witch** Yes isn't it dearie. When you sit and play, it will give you a big surprise.
- Princess** Yes?
- Witch** (emphatically) Yes.
- The PRINCESS tentatively moves to it.  
Sinister music plays now under dialogue.**
- Witch** It plays such romantic music, and I love a bit of romance, don't you dearie?
- Princess** I ought to be getting back; the Prince is waiting.
- Witch** (shouts) PLAY IT!
- Princess** Don't shout at me, you're frightening me! (to audience) I'm not sure . . . . shall I play it?
- Audience** NO!
- The WITCH tries to hush the audience up.**
- Witch** (aside) Quiet!
- Princess** You think there's danger?
- Audience** YES!
- Witch** (aside) I said quiet!

- Princess** Oh, but look at this dear little wheel . . . . .
- Witch** Sit down duckie on the stool  
Oh isn't she a little fool!  
**The PRINCESS sits, intrigued by the spinning wheel, even though the audience will probably be shouting out.**
- Witch** There's the peddle  
Now tread tread tread,  
(*aside*) And very soon  
You'll be dead dead dead!  
**Wierd music as the PRINCESS whirls the wheel and the WITCH chants.**  
Guide the flax and let it flow  
Spinning spinning spinning —  
**She pushes the PRINCESS's hand onto the needle, hard.**
- Princess** OH!  
**Violently dramatic music. She stands up, hand to head.**
- Princess** I've pricked my finger!
- Witch** (*sarcasm*) *Have you? What a shame . . . . .*
- Princess** I'm feeling faint . . . . . the room's going round and round . . . . .  
**She staggers forward and then falls to the floor. The WITCH poses over her. Thunder and lightning.**
- Witch** The day of revenge! The day you will rue!  
The day when the prophecy has come true!  
Ha ha ha ha!  
**BIMBO enters cheerfully, hearing the cackling.**
- Bimbo** I'd recognise that laugh anywhere! It's Hilda Ogden!  
(*topical television personality*)  
**He sees the PRINCESS, rushes over to her, kneels and lifts up her head.**  
Princess Beauty! What's happened?  
**He calls to offstage, he's really scared.**  
The Princess is ill! Come here everybody!  
**All enter, looking round then seeing the PRINCESS on the floor and reacting with**



dismay. The last to enter is the **QUEEN** who storms up to the **WITCH**.

- Queen** I recognise you! You great Yorkshire puddin', what have you done to my daughter?
- Witch** Nothing can save her, neither woman nor man!  
**Fairy music and the FAIRY enters.**
- Fairy** Nothing can save her? The Fairy Queen can!  
**The KING stands close to the anxious QUEEN, BIMBO and the PRINCE are by the PRINCESS.**
- Witch** You can save her? Let's see you try —  
 She pricked her finger and so she'll *DIE!*  
**All gasp with horror and cling to each other. The PRINCE steps forward and raises his arm at the WITCH, about to strike her.**
- Prince** Wait till I get at you —  
 These people I'll defend!
- Witch** You hit me and very soon —  
 You'll come to a sticky end!  
**She waves her arms at the PRINCE who is compelled to lower his arm and retreat.**
- Prince** (appealing to the Fairy) I've no power against her magic!
- Fairy** King, Queen and royal Prince,  
 Now dispel your fears.  
 The Princess shall go to sleep  
 For one hundred years!
- Queen** (relieved) Oh good . . . . *WHAT?*
- Witch** (to Fairy) Curse you! (she recovers herself and recites with venom to all the others, but mainly to the audience):  
 Though from my spell the Princess is free  
 You haven't seen the last of me  
 Let cauldron bubble and brimstone burn  
*IN A HUNDRED YEARS I SHALL RETURN!!*  
**Cackling, she exits to dramatic music and more lightning and thunder. The angry PRINCE kneels the other side of BEAUTY to BIMBO.**
- Prince** My Princess Beauty, so kind and fair!

- Fairy** All will be well, you mustn't despair.  
**The PRINCE and BIMBO lift the PRINCESS and put her on the stool which a COURTIER has placed prominently by the thrones. Another couple of COURTIERS place the spinning wheel by the thrones also. Meanwhile the FAIRY is addressing everyone:**
- Fairy** You mustn't cry, wipe away your tears!  
**All relax, sigh with relief, turn to each other and smile.**
- Fairy** You'll *ALL* go to sleep for a hundred years.  
**Huge reaction of dismay from everyone.**
- All** (horrified) *WHAT?*
- King** But I shall have whiskers down to my Hush Puppies!
- Queen** I shall look like Dorothy Squires — HELP!
- Bimbo** (to everyone) Now *don't worry*. Don't give it a thought. "Crossroads" will still be on!  
**The FAIRY waves her wand and the "Sleeping Beauty Waltz" starts, played at a slow dreamlike tempo while the KING, QUEEN, BIMBO, the FOUR PRINCES (in fact all except the astonished PRINCE who looks round watching in amazement) start to yawn, stretch and wander about the stage listlessly, as though under the sleeping spell. The FAIRY addresses the audience:**
- Fairy** Near to the mystic hour time creeps  
 When all the royal palace sleeps  
 Only to wake when my magic is done  
**The KING unhooks from behind the throne a big prop alarm clock (a prop cut out).**
- King** I'd better put the alarm clock on!  
**All are settling down on the floor or lolling against the thrones, forming a grouped "tableau" round the already asleep PRINCESS. The PRINCE is aghast, and tells the audience:**