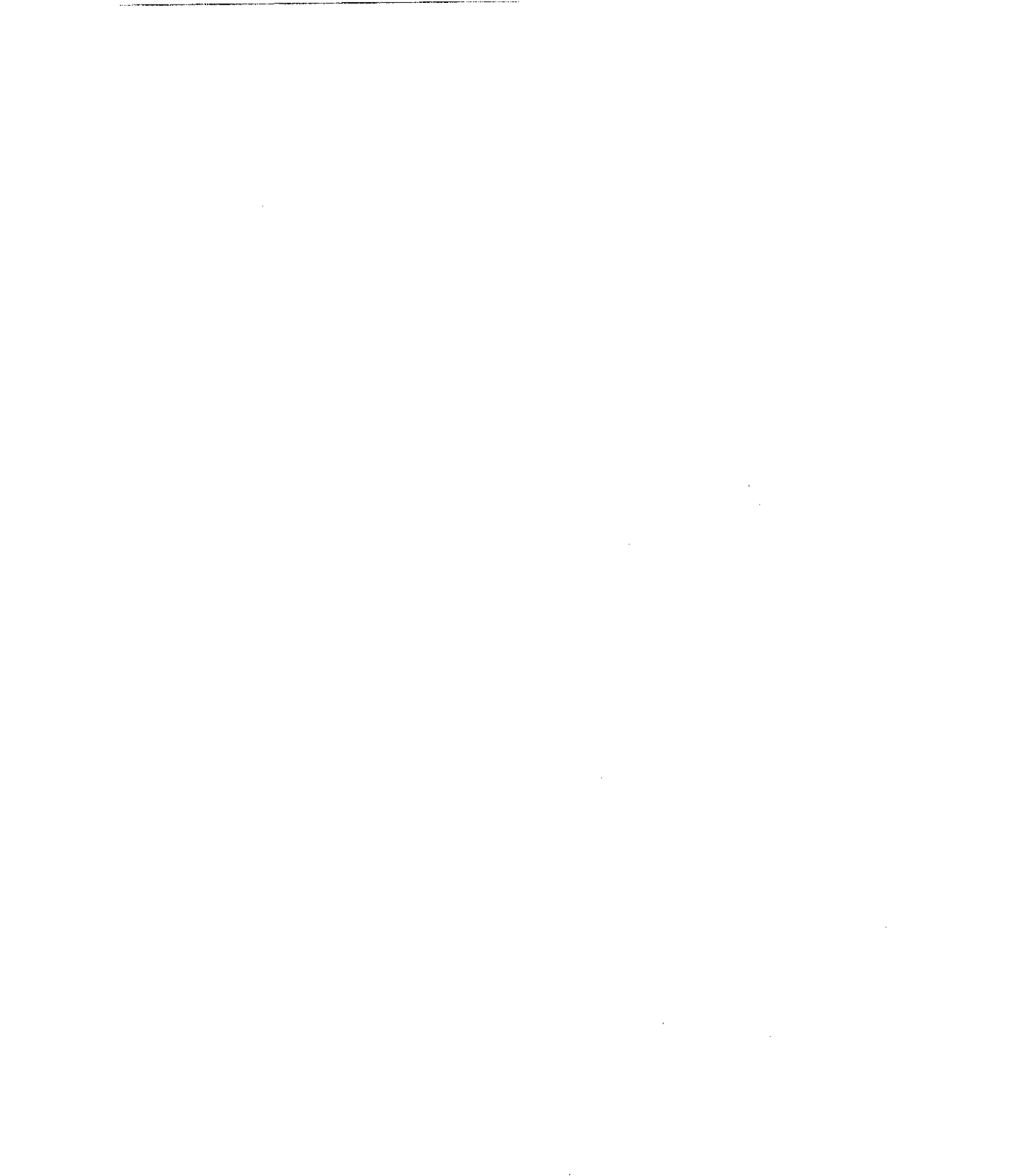


NODA Pantomimes Presents

**SNOW WHITE AND THE
SEVEN DWARFSS**

BY

JOHN MORLEY



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SNOW WHITE

CAST

PRINCESS SNOW WHITE

MRS DORA DUMPLING, HER NURSE

PRINCE LAUNCELOT

QUEEN EVILENA OF MURANIA

MUDDLES HER PALACE FOOTMAN

MARMEDUKE, HER COURT CHAMBERLAIN

HERMAN THE HUNTSMAN

HAGWORT, THE TERRIBLE TROLL

THE SEVEN DWARFS, BEING:

BOSSY

BOOZY

SNEEZY

BAGGY

DOZY

GRUMBLY, and

BATTY

CHORUS OF COURTIER'S AT THE PALACE, AND FOREST SPIRITS.

THE JUVENILES WHO ARE NOT THE DWARFS ARE THE CHILDREN AND YOUNGER BROTHERS AND SISTERS OF THE COURTIER'S. ALSO THEY ARE FOREST SPIRITS AND ANIMALS.

NOTE: THERE ARE ALSO SEVERAL "SMALL PARTS" IN THE VARIOUS COMEDY ROUTINES IN THIS PANTOMIME, PLAYED BY MEMBERS OF THE CHORUS

YOU MAY LIKE ONE OF THE CAST TO BE LISTED IN THE ABOVE CAST LIST AS "THE SLAVE OF THE MIRROR". IN THE MAGIC MIRROR, WE EITHER SEE A SPOOKY PERSON, OR A SPOOKY MASK. SEE SCRIPT, AND SCENERY NOTES AT END OF THE SCRIPT.

SCENES

1. THE MAGIC MIRROR ROOM IN THE WICKED QUEEN'S PALACE
2. ON THE OUTSKIRTS OF THE FOREST
3. THE COTTAGE OF THE SEVEN DWARFS DEEP IN THE FOREST.

- INTERVAL -

1. THE MAGIC MIRROR ROOM
2. ON THE OUTSKIRTS OF THE FOREST
3. THE COTTAGE OF THE SEVEN DWARFS
4. A FOREST PATH
5. THE COTTAGE
6. THE FOREST NEAR THE COTTAGE
7. THE MAGIC MIRROR ROOM AT THE PALACE
8. SNOW WHITE'S WEDDING TO THE PRINCE.

IF REQUIRED, TWO SCENES ONLY - AND NO COSTUME CHANGES:-

IF THIS PANTOMIME IS PLAYED WITH TABS, NOT FRONTCLOTHS, THEN THERE ARE ONLY TWO SCENES - "THE MAGIC MIRROR ROOM", AND "THE COTTAGE OF THE SEVEN DWARFS".

IF FRONTCLOTHS ARE USED INSTEAD OF TABS, THERE IS ONLY THE FOREST FRONTCLOTH NEEDED, PLUS THE TWO MAIN SETS ALREADY MENTIONED.

TWO SCENES ONLY IN NO WAY REDUCES THE PANTOMIME COMEDY OR THE AMPLE WORK FOR THE CHORUS. AND IT MEANS THAT THERE IS NO COSTUME CHANGE FOR THE PRINCIPALS, AND IF THE CHORUS WEAR A "PONCHO" OVER THEIR MAIN COSTUME WHEN THEY ARE FOREST SPIRITS, THEN THERE IS NO COSTUME CHANGE FOR THE CHORUS, EITHER.

THE VARIOUS IDEAS FOR THE MAGIC MIRROR ITSELF ARE IN THE SCENERY NOTES AT THE END OF THE SCRIPT. AT THE MOMENT, WE SEE A MASK IN THE MIRROR, BUT PLEASE CHECK SCENERY NOTES, AS MENTIONED.

SUGGESTED SONGS

- | | |
|---|--|
| 1. I BELIEVE IN MUSIC or
IT'S A LOVELY DAY TODAY | THE COURTIERS |
| 2. BUTTON UP YOUR OVERCOAT | DORA DUMPLING
AND THE COURTIERS |
| 3. SOME DAY MY PRINCE WILL COME | SNOW WHITE &
THE COURTIERS |
| 4. WITH A SMILE AND A SONG | PRINCE, SNOW WHITE
AND THE COURTIERS |
| 5. WE ARE THE COURTIERS GRAVE
AND SERIOUS [Parody from 'The Gondoliers'] | THE COURTIERS |
| 6. NOTHING CAN STOP ME NOW | PRINCE & ALL except
SNOWWHITE, HERMAN
& WICKED QUEEN |
| 7. DANSE MACABRE [Saint-Saens] or
FUNERAL MARCH OF A MARIONETTE
[Gounod] or TOTEM TOM TOM
[from the musical 'Rose Marie']
or THRILLER [Michael Jackson] | SNOW WHITE & FOREST
SPIRITS & ANIMALS that
are Juveniles |
| 8. HEIGH-HO! | SEVEN DWARFS |
| 9. SOME DAY MY PRINCE WILL COME
[Short Reprise] | SNOW WHITE, THE
DWARFS & FOREST
SPIRITS |
| INTERVAL | |
| 10. BRING ME SUNSHINE or
IT'S A GRAND NIGHT FOR SINGING | THE COURTIERS |
| 11. PARTY OF A LIFETIME [from the musical
'Charlie Girl'] or
OVER THE WORLD or any ROCK
NUMBER | THE COURTIERS and
some of the JUVENILES |
| 12. OLD KING COLE | PRINCE, CHAMBERLAIN,
MUDDLES & DORA
DUMPLING |
| 13. WHISTLE WHILE YOU WORK | SNOW WHITE & THE
DWARFS |

14. IT'S A HAP-HAP-HAPPY DAY or
WITH A SMILE AND A SONG [Reprise]
[Hap-Hap-Happy Day is more
up-tempo]

15. GIVE ME THE MOONLIGHT
[SONGSHEET]

16. FINALE
HEIGH-HO! or
IT'S A HAP-HAP-HAPPY DAY
for the 'Walk Down', leading into the
last eight bars of the show's theme song
SOME DAY MY PRINCE WILL COME

PRINCE, SHOW WHITE,
DWARFS, ANIMALS &
FOREST SPIRITS

DORA DUMPLING &
MUDDLES

ALL

NOTE

You will find that nowadays, two minutes is ample for the length of a song — even a production number. 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 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 (though sheet music is becoming hard to acquire now) but if using the ones suggested, please be sure to obtain permission from:

The Performing Rights Society
29 Berners Street
London, W.1

Sheet music is available for sale from NODA PANTOMIMES

DESCRIPTION OF CHARACTERS

SNOW WHITE IS "Cinderella" is character, but there is at the start of the story sadness in her. Like almost everyone else in this tale, she is terrified of the Wicked Queen whose magic prevents Snow White or anyone defying this wicked woman. But when Snow White escapes from the Palace, and is with the Dwarfs or the Prince, she is a fun character and enjoys herself!

DORA DUMPLING is Snow White's Nurse and very anxious to help her "charge". She will do anything for Snow White and often does. She fancies both Muddles and the Court Chamberlain so she's a game old girl. Male or female, preferably male.

PRINCE LAUNCELOT is heroic, and energetic, doesn't give a damn about the Wicked Queen, and is a friendly person. He clearly has a sense of humour, and much of the time is searching valiantly for his beloved Snow White. Preferably female.

QUEEN EVILENA is obsessed by her beauty and is arrogant and cruel. This famous part needs great urgency in the playing, because she never eases up with her scheming. She is full of hate and jealousy as she strides about her palace in a grand, imperious and wicked way. She can be played as a beautiful person of 35 onwards, and is disdainful, dignified, haughty and arrogant. Any age.

MUDDLES is really a personality part, but he and Dora Dumpling carry most of the comedy. He is cheeky and is more like a Simple Simon type than a Buttons type. He can be any age as long as he's carefree, very cheeky, and a bit daft.

MARMEDUKE THE COURT CHAMBERLAIN is a far better part than the usual "Pantomime Chamberlain". He is in much of the comedy; and although he has the required dignity he eventually falls in love with - out of all people - Hagwort the Terrible Troll. So he is friendly, sometimes pompous and on his dignity, yet is involved with the comedy. You may like to play him "flamboyant" (and this seems a good plan) with a fussy and elaborate costume, so that he seems to have come from the Versailles of Louis the Fourteenth's time, and makes fussy bows and is for every flicking imaginary bits of dust off his coat. But remember he is in much of the comedy, it isn't a small "cameo part". Any age.

HAGWORT, THE TERRIBLE TROLL (PRONOUNCED AS IN "DOLL") This is a character from Scandinavian and German folklore, as the Brothers Grimm (who evolved the Snow White story) were German. She is a grotesque green-faced and green-costumed person from the Forest world, with straggly rags and tatters which she continually sways about. She cackles, is malicious, has so much magic that she doesn't give a rap about the Wicked Queen so is

cheeky and casual with her. Glinting eyes, and much arm swaying with the yards and yards of dirty green straggly clothes, blacked out teeth -but also, she finally feels sorry for Snow White and even falls in love with the Chamberlain Any age, preferably over 40.

HERMAN THE HUNTSMAN In appearance he is a rough and tough outdoor huntsman probably with a beard, or certainly in need of a shave. But we discover he is warm-hearted and sorry for Snow White. Usually middle-aged and what the Victorians called a "heavy", but he can be any age as long as he is an outdoor-looking forester type, probably with a rough voice, off accent, not one of the Courtiers.

THE SEVEN DWARFS These are played by Juveniles to solve the height problem and the best way of playing them is to have adults at the offstage mike speaking their dialogue, and let them mime the parts. When each character has a line of dialogue, he raises his arms or nods his head (etc.).

The Juveniles playing the Dwarfs might also be all girls, so they wear old men masks that include odd-looking noses - a red one for Boozy! - but the mouth and jaw are free by cutting away the mask IF you want these dwarfs to speak their own dialogue and not use the "adults at the offstage mike" idea. Beards are needed, whatever their masks are like.

They deliberately have not too much dialogue as this can make these parts over-ambitious, especially if the Juveniles themselves are speaking their own dialogue and not the offstage adults. You will see that Snow White is in most of their scenes and she keeps the all-important "Pace" going in the "Dwarfs plus Snow White" scenes. You may find that you wish to edit and cut-down their dialogue even more.

If short teenagers are chosen as the way to represent the Dwarfs, then they may well be able to speak their own dialogue in an "eccentric old man/garden gnome" style, but adults speaking at the offstage mike does work very well as adults can easily assume the "funny little men" voices. Their characters should be very clearly defined indeed, as follows:

BOSSY is the boss, the main character and is an organiser and often points his finger sternly at the others.

BOOZY has a red nose, a loud and very hearty voice, and always carries a bottle that he waves about in each scene.

DOZY is forever yawning and stretching - this is in the script, but you may like to add even more yawns and stretches.

BAGGY keeps on pulling up his far too big trousers that are wide and sloppy and held up loosely by inefficient elastic braces.

SNEEZY is forever sneezing when speaking his lines, and puts his finger under his nose to try and stop the sneezes, or produces a very big bright coloured handkerchief for each sneeze. A bright coloured handkerchief from pocket or from up his sleeves is a good plan - the audience wants to instantly understand each of the Dwarf's separate characters.

GRUMBLY is always complaining and groaning, and holding up his arms in despair as he disapproves of everything. It's best to alter his mask so that his eyebrows are heavy and thick and permanently frowning

BATTY is a bit crazy and gormless but warm-hearted.

Please see costume notes for these important parts. If they wear masks, which is best, then the **eyebrows** are the way to get character into their faces. **BATTY** has high eyebrows, maybe **BOSSY** has sandy red eyebrows, **GRUMBLY**'s are thick, etc., etc. The Dwarfs must be right for the pantomime as the audience looks forward to meeting them and registering their various separate characters.

THE CHORUS

AS COURTIERS They are the friendly Courtiers at the Palace who are much involved in the story as they love **SNOW WHITE** and hate the **QUEEN**--but because of the Queen's magic powers they cannot help **SNOW WHITE** even though they are continually sympathetic.

AS FOREST SPIRITES They are then quite different to the **COURTIERS**, perhaps some of them wear green domino masks to suggest their spookiness. They are fantasy creatures in the forest and their performance helps to tell the story. This fantasy element is helped by their continually waving their arms about in a weird way, and in some scenes they even carry real or prop branches - see costume notes at the end of the script - so they are interesting and spooky parts to play, and all that is needed to change them from elegant **COURTIERS** to weird **SPOOKS** is a head-dress and a "poncho" costume over their Court costumes - but the holding of branches and arm swaying does prevent them merely being humans.

ANIMALS The main animal in our production of this script was a wild cat but you may prefer this character to be a rabbit, or whatever. We had the wild cat, plus a squirrel, and the rest of the Juveniles were Forest Spirits with the same sort of simple costume change as the adults - but please see costume notes at end of script.

JUVENILES So the Juveniles are the younger brothers and sisters and sons and daughters of the Adult Courtiers in the Palace scenes. And they become Forest Spirits in the Forest scenes. As mentioned, only one or two need be Animals.

NOTE

Masks are useful for this pantomime subject, and you may be making your own. But the masks for The Seven Dwarfs, for Forest Animals, green "domino" masks for the Forest Spirits and the important mask for the Old Hag that the Wicked Queen turns herself into - all these masks are available at Barnums Ltd., 67 Hammersmith Road, London, W14 8UZ and you might find this saves a great deal of time, worry and money - see what you think.

SNOW WHITE AND THE SEVEN DWARFS

ACT ONE

SCENE 1

THE MAGIC MIRROR ROOM IN THE WICKED QUEEN'S PALACE.

A palatial room with maybe scarlet drapes and columns, or maybe it's mediaeval.

There's a Throne or grand-looking chair and by its side a small table.

At an upstage corner, in harmony with the rest of the set, there is a cut-out which should be fairly unnoticeable. Later, stage hands will pull it off into the wings and this reveals the Magic Mirror - details in the script, and please see the scenery notes at the end of the script.

The Courtiers are grandly dressed and are singing and dancing:

SHORT OPENING NUMBER

"I BELIEVE IN MUSIC" or "IT'S A LOVELY DAY TODAY"

After the routine, Marmeduke the Court Chamberlain enters in great style followed by Herman the Huntsman. The Chamberlain bangs his Stick of Office on the floor a couple of times.

CHAMBERLAIN [*Shocked*] My Lords and Ladies, be quiet! I am Marmeduke the 'Queen's Chamberlain, so desist!

HERMAN Don't blow your top, Marmeduke!

The Courtiers all laugh.

CHAMBERLAIN Don't you realise that the Queen is trying to rest after a hard day's work?

HERMAN A hard day's work making her horrible magic!

ALL COURTIERS [*Angry agreement*] That's right!

1st COURTIER *[To the Chamberlain who is shocked]* We hate the Queen!

2nd COURTIER *[Calls out loudly]* Down with the Wicked Queen!

ALL COURTIERS *[Waving fists threateningly]* Down with The Wicked Queen!

HERMAN *[Very scared indeed]* Don't say such things! You know how strong her magic is!

3rd COURTIER Huh - prove it, Herman!

HERMAN Prove it? *[To all]* Remember Lady Catherine? She argued with the Queen and got turned into a toad. I remember seeing her hopping through this very room!

He dramatically points along the footlights area, as though he can still see her hopping past - his pointing finger going up and down, following the jumps - the other Courtiers are staring in horror at where he points.

All along there she went, hopping and croaking it was terrible to see wasn't it?

ALL COURTIERS *[Nodding with fear, still watching his finger]* Terrible!

CHAMBERLAIN Then if I say be quiet, you'd better all be quiet and Whisper!

ALL *[Whispering]* He's right!

We daren't disobey her!

She's too powerful for us!

Sssssh!

Hush!

They put fingers to their mouths, looking at each other, much scared.

Muddles, the palace footman, enters cockily singing very loudly indeed a pop song, and pushing a girl's bike.

MUDDLES [Very loud] Twist again, like we did last Summer - Yeah! [Waves his right arm and does finger clicks] Twist again, like we did last year-oooo!

ALL [Horrified, fingers to lips] SSSSSSSH!

MUDDLES What's the matter with you lot? [To audience] They've gone bananas!

CHAMBERLAIN Muddles, I'd better have a private talk with you. [To the others] You may go.

HERMAN [Whispering to Muddles] You must be quiet!

MUDDLES [Whispering back] Yes Herman. [Loudly calling to them] You stupid people, why are you playing parlour games at eleven o'clock in the morning?

But they put their fingers to their mouths as they creep off, and they whisper

ALL Sssssh! Sssssh! Sssssh! Sssssh!

MUDDLES [To audience] Everyone's gone mad! Now they're playing at steam railways!

HERMAN [He's the last to leave and scared, turns to Muddles] Hush! Hush! Hush!

MUDDLES Here comes the bogey man! [Calls after Herman who is exiting] And another thing - you need a shave boyo!

HERMAN

[Turns back, and growls at Muddles, bearing his teeth] Grrrrrr!

He exits with the others, leaving the Chamberlain and Muddles.

MUDDLES

[To the Chamberlain] What is all this? Everybody - even Herman the Huntsman -creeping round the palace like this! It's spooky! Do you hear me! It's SPOOOOOKEEEEE!

CHAMBERLA IN

Muddles, the Queen has been complaining about the noise -

MUDDLES

Oh she's always complaining about something the old bat! *[The Chamberlain is horrified]* She's like Bet Lynch with a crown on!

CHAMBERLAIN

[Not understanding] Who's Bet Lynch? [A topical television character]

MUDDLES

[Utter disdain] Everyone knows who Bet Lynch is - [to audience] You know who Bet Lynch is, don't you?

AUDIENCE

Yes!

MUDDLES

Of course you do! *[To Chamberlain] Excuse me Marmeduke - take that and give it some oats -[he shoves the bike at the Chamberlain who now holds it] - I must say a bit more to my friends out there. [Moves away and calls to audience] Now, when I say HI KIDS, you call out HI MUDDLES. I know you've never done this at a pantomime before, and I know it's so startlingly original that you're all fainting in your seats, but let's try it for the novelty. [Calls out] HI KIDS!*

AUDIENCE

HI MUDDLES!

MUDDLES That was terrible. Absolutely, totally and utterly naff. Once again, come on, HI KIDS!

AUDIENCE HI MUDDLES!

MUDDLES Brilliant! You're the best audience we've had this performance! And as you're all so cheerful, I've got a fabulous idea that'll make everyone even more friendly! Turn to the person behind you and give them a great big kiss! [*To Chamberlain, laughing*] They're shy - they don't want to do that. Here, what you frowning about?

CHAMBERLAIN [*Indignantly*] Why have you brought this ridiculous bike into the Palace? You know the Queen will be angry!

MUDDLES [*To audience*] He's still on about the Wicked Queen. She's not only a mealy mouthed old maggot, but she's also a mixture of Sue Ellen, Alexis Carrington and Dracula's grandmother!

CHAMBERLAIN [*He has been looking at the bicycle*] You stole this bike.

MUDDLES Prove it!

CHAMBERLAIN It's a girl's bike, so where did you get it?

MUDDLES I got it off Lady Mary.

CHAMBERLAIN Why on earth would she give you a bicycle?

MUDDLES Well she came up to me and she said "Would you like to go for a bicycle ride Muddles?" So I said, "Certainly" so then she said "Would you like to go into [*local park*] Muddles?" So I said "Certainly". [*To audience*] I don't know why she wanted to go in the park at ten o'clock at night. It was pitch black and you couldn't see a thing in front of you!

CHAMBERLAIN I bet you liked being taken into the park at that time of night! I bet you had a good time there!

MUDDLES Oh we did! We went for a two mile walk - it was smashing!

CHAMBERLAIN I'm not talking about the walk. I'm talking about after the walk! What happened then?

MUDDLES She said, "Muddles, would you like to sit down on the grass," so I said "certainly"!

CHAMBERLAIN [*Great enthusiasm*] Sitting down with Mary at midnight - I bet you were pleased!!!

MUDDLES I was, yes, my feet were killing me.

CHAMBERLAIN So what happened then?????

MUDDLES She said "Would you like to put your arms around me Muddles?" So I said, "Certainly" and I put my arms around her. Then she said "Muddles, here we are alone in the park - just you and me, and I think you're the most handsomest man I've ever met! You're so good looking and I love you so much, well, you can take anything you want."

CHAMBERLAIN [*Agog*] So what happened then?

MUDDLES I took her bicycle!!! [*He sings, unaccompanied, the pop song*] "I want to ride my bicycle, I want to ride my bicycle!"

He is singing unaccompanied and waving his arms and jiggling about but a loud fanfare interrupts him.

CHAMBERLAIN [*Anxious*] That's the Queen! She's coming this way!

MUDDLES

Oh Blimey! [*Grabs the bike back from the Chamberlain*]

Unseen by him, Queen Evilena strides in imperiously upstage and stands glaring at them.

[*To audience*] She's not only a tight-lipped old tartar, she's also a flannel faced old frump! [*The Queen gasps with fury* If she came up to me, you know what I'd do? I'd -I'd -

QUEEN

[*Strides down to his side*] MUDDLES!

MUDDLES

I'd faint! AAAAH!

He falls back towards the Chamberlain who catches him.

CHAMBERLAIN

[*Scared*] Good morning Your Majesty. [*Stands Muddles up, and then bows to her, as she speaks*].

QUEEN

Good morning, Marmeduke. [*To Muddles*] As for you, how dare you bring that rusty old bicycle into my Royal Palace!

MUDDLES

Er - er - I brought it for you.

QUEEN

[*Condescending*] For me? Can you imagine what would happen if Queen Evilena of Murania was seen riding a bicycle?

MUDDLES

Yes - you'd fall off.

QUEEN

Doh! Just why did you bring me that bicycle, you fatuous dull witted ignorant insignificant nonentity?

MUDDLES

[*To audience*] Did you hear that? I told you how charming she was. [*To her*] I bought the bike because someone told me you were a member of the Magic Cycle.

QUEEN Magic Circle, you illiterate fool! The Magic Circle is for those that are interested in Black Magic! Do you know about Black Magic?

MUDDLES Well I like the ones with creamy centres and the marzipan -

QUEEN Get out of my sight, you stupid servant! I can turn very ugly when I'm annoyed.

MUDDLES [*Peering at her*] And who's annoyed you today?

QUEEN Be silent!

CHAMBERLAIN He means well Your Majesty. [*Emphatically to Muddles*] This is where you leave the Queen's presence.

MUDDLES Right. [*He rudely pushes the bike towards her*] Here you are, Missis!

CHAMBERLAIN [*Aghast*] Now what are you doing?

MUDDLES You said, "Leave the Queen presents".

CHAMBERLAIN [*Bundling him, plus the bike, off*] Get away before she does something terrible to you! Get on!

They both exit, the Chamberlain pushing Muddles plus his bike to offstage.

QUEEN [*Calls after them*] And Court Chamberlain, make sure that no one enters this room!

CHAMBERLAIN [*Exiting, calling back*] Yes Majesty!

He and Muddles have gone.

QUEEN [*To audience*] That's got rid of them - because no one must ever know my strange secret - a secret that is in this very room! Watch this!

She violently waves her arms towards the more or less unnoticed cut out that looks like part of the room, and it is probably at the upstage corner. [See scenery notes at end of script]

[Calls out. to it] ZABOOKAH!

Thunder and lightning, percussion crashes and dramatic music chords. The "wall" cut-out [a sort of "screen"] is now pulled to offstage and reveals a Mirror with massively ornate frame.

[Calls out] Mirror! Mirror! On the wall Who is the fairest of them all?

There are more percussion crashes, thunder and lightning and behind the glass [that is, behind some blue and silver streaked gauze] lights come up and we see a grotesque mask about four feet high, and we hear a booming voice at the offstage mike.

**MIRROR'S
VOICE**

I answer to your royal command
You are the fairest in the land!

QUEEN

[Calls out] Thank you Magic Mirror! [She holds up her arms and waves them towards the Mirror and calls out] ZABOOKAH!

Thunder and lightning and percussion effects as the "wall" is pushed on again from the wings and it again hides the Mirror.

[To audience] That means Prince Launcelot will fall in love with me when he arrives this afternoon! [Realises] But he'll be here soon! The Palace must be tidied up! The rubbish must be dispensed with! [Further realisation] And something else must also be dispensed with. That pretty little Princess called Snow White. I don't want Prince Launcelot meeting her, now do I? I'd better talk to Snow White's Nurse about all this. [Calls to offstage] Nurse! NURSE! [Starting

to exit, to audience] In a few hours time, Prince Launcelot and I will announce our engagement and I'll make such a beautiful bride - the Magic Mirror said so! [*As she exits*] "Mirror, Mirror on the wall, who is the fairest of them all?" - ME!
Ha ha ha ha ha!

Thunder and lightning and percussion effects, she waves her arms at the audience to encourage them to boo, and she exits evilly laughing.

At once, a few of the Courtiers enter laughing and shouting and pushing on a cut-out of a big parcel or crate with a label stuck on it diagonally "TO THE PALACE".

1st COURTIER Nurse is coming!
2nd COURTIER Nursey! Nursey!
3rd COURTIER Make way for Nurse!
4th COURTIER Here comes Mrs. Dumpling!
5th COURTIER Dora Dumpling! Dora Dumpling!

As they call out together, they are gathered round this cut out of a big parcel or crate. It's made of hard-board, about four foot high and three foot wide, and it's two hinged sides make it look like a parcel crate "in 3D" but also allow the Courtiers to stand it up and leave it free standing on the stage. They are grouped around it to hide the fact that one Courtier or a stage hand is crouched down behind it. Another Courtier puts a tennis racket on the floor in front of it.

MALE COURTIER [*Steps forward, announcing with comedy grandeur to the audience*] Here she comes folks, Snow White's Nurse - MRS. DORA DUMPLING!

A few bars of vaudeville music as she enters one side waving to them, while they exit the other side laughing and waving back.

Dora Dumpling has a vivid coloured dame costume and a vivid yellow or orange bit of tatty nylon fur round her neck, plus a coloured apron with a big pocket in it.

DORA

[To the exiting Courtiers] Hello! Hello! *[She turns to the audience and is clearly thrilled to be meeting them]* Oh, HELLO! *[Waves]* Hello boys and girls, Mums and Dads, and how are you?

The audience vaguely replies.

Oh, I am sorry. Well it's the cold weather. That's why I'm wearing this lovely bit of fur round me neck. *[She pulls an odd face]* Oh - excuse me - I'm going to sneeze. *[Very loudly]* Ah... Ah..
TISHOOOOO!

The yellow bit of fur is in fact on a nylon line [she entered from the wings, not upstage] and a stage-hand in the wings pulls it to off-stage and we hear a Swanee whistle effect as it whizzes off.

DORA

[Laughs] Oh well, fur's fur! But I'll be alright 'cos I'm wearing a beautiful pair of thermal bloomers from Marks and Sparks! *[Or local store - she shows vivid red bloomers to audience by lifting her skirts]* And a mink lined bra! *[To imaginary person in the audience]* No dear, I shan't be showing you that. Still it keeps you lovely and warm in the nether regions - both of them! Excuse me. *[She vigorously hitches up her bosom]* That's better. Well, boys and girls, I'm Snow White's Nurse and my name's Dora Dumpling! I'm famous for two things, my beautiful figure and of course my dumplings. *[Holds up her arms and does a quick pose]* There - I've shown you my figure - *[proudly]* I'm 36, 48, 72 - not bad for a young girl of

twenty-eight is it? Well I'm on a seafood diet! When I see food, I eat it! Yes, I'm the original model for the Cabbage Doll kids! And now, would you like to see my dumplings?

AUDIENCE

YES!

DORA

I thought you might. I made them in the Palace kitchen about half an hour ago. I'll throw a couple to the front rows - you can always tell who's sitting in the front rows, they're the ones that come from [*local snob area*]. And the ones that are common as muck and sit in the back seats, well they're the ones from [*she mentions another local area*]. Now for the dumplings! I put them in my apron!

She puts her hand in her big apron pocket then registers shock.

Oh, aren't I an idiot? I've put the wrong things in my apron - I've only got sweets! Will sweets do instead?

AUDIENCE

YES!

DORA

You sure?

AUDIENCE

YES!

DORA

Then here goes

She throws them out to the audience.

Well, that's the front rows. [*Calls out loudly*] You at the back, I don't know how I'm going to reach you! [*Sees the tennis racket on floor in front of the crate/parcel*] Oh how convenient! [*Picks it up*] Service to Dora Dumpling!

Using the tennis racket, she hits 'the remaining sweets out to the back of the audience, calling out "Forty Love!" [etc.]

No more - that's your lot! Oh I forgot to tell you, Prince Launcelot's arriving today and the Queen's throwing a fabulous ball this evening to welcome him! She's asked me to do the cabaret and I've ordered a Punch and Judy Show! [*Points to the crate/parcel*] Here it is, all wrapped up. Oh dear, they've sent the show but they've forgotten the other parcel with Punch and Judy in! [*Turns to audience*] You can't do a Punch and Judy Show without Punch and Judy! I wonder where they are ?

As she says this, Punch and Judy appear over the top of the big parcel or crate cutout, and bob about, easily manipulated by the person kneeling down behind the cut out and holding up the simple glove puppets.

AUDIENCE

Behind you! Punch and Judy! [*etc.*]

DORA

[*To audience*] I ordered them especially, I'm sure I did! What's the matter?

AUDIENCE

They're behind you! [*etc.*]

Punch and Judy disappear.

DORA

[*Looks at the package*] Where? They're not there!
[*Faces audience again*] I'd better phone up the firm that's sent them -

They appear again.

AUDIENCE

Behind you!

DORA

Behind me? What d'you mean "behind me?" She turns to them but they have disappeared again. [To audience] You're having me on! I said they haven't sent them, and they haven't! What? Alright then, I'll look again!

She looks and Punch and Judy are bobbing about now.

Oh hello you two! Say howdo to the boys and girls!

Punch and Judy bow and the manipulator calls out in a rasping voice between his teeth [for the voice is at the offstage mike]

PUNCH

Hello! Hello! Here we are again!

DORA

And aren't you going to say hello to me, you nice little fellar?

PUNCH

Hello! And who are you, you silly old bag?

DORA

[Shocked] Silly old bag? I'll have you know I'm Snow White's Nurse - I have been since she was a baby - and when it's a cold day like to- day I look after her! I make sure she cleans her teeth and washes behind her ears and when it's cold I always say to her [*she sings*]:

"BUTTON UP YOUR OVERCOAT"

["Button up your overcoat, when the wind is free, take good care of yourself, you belong to me"]

As she starts her song, Punch and Judy jig about and soon all the Chorus of Courtiers enter from each side and join her in the song. Either Punch and Judy and the crate cut-out are left on stage, but moved to the corner by the Courtiers [they have to "mask" the cut out, stand in a group in front of it, to hide the manipulator who has to move across stage with the cut out] OR the

Courtiers gather round the crate and exit with it then return for the routine.

If possible, the Juveniles as younger sisters or daughters of the Court Ladies enter, and the song becomes a tap routine or whatever is arranged.

PRODUCTION NUMBER

[Dora Dumpling and the Courtiers and the Juveniles]

After the song and dance routine, Dora exits, waving to the audience, calling out "Bye, bye, see you later!" while the Chamberlain enters.

COURTIERS

[Waving to her] Bye, bye Dora!

As they wave, some perhaps move the Punch and Judy plus crate to offstage now and not earlier, and the Chamberlain enters and bangs the Stick of Office on the floor a couple of times.

CHAMBERLAIN

My Lords and Ladies, the Princess Snow White!

To a few bars of "Some day my Prince will come", Snow White enters and all bow and curtsy to her. She wears her well-known "bodice and puffed sleeves and bow in the hair" costume, but she has a good sized apron on as well.

SNOW WHITE

[To them] Good morning everybody!

COURTIERS

Good morning, Princess!

SNOW WHITE

Isn't today the day Prince Launcelot's coming?

COURTIERS

Yes, Princess!

SNOW WHITE

He's coming to marry my stepmother Queen Evilena, and I do hope - [she starts to break down and to sob] - I do hope -

All are distressed and exchange looks.

1st COURTIER [*Gently*] What's wrong, Your Highness?

SNOW WHITE Nothing Jane.

1st COURTIER But when someone is crying there must be a reason for it, mustn't there everyone?

They all reply together:

ALL Yes!)
Of course there must!)
What's the matter Princess?)
Don't cry Snow White!)

SNOW WHITE [*Wipes her eyes and smiles*] I didn't mean to cry. But my Stepmother is so unkind to me

CHAMBERLAIN [*Sympathising*] We do know about it, Your Highness, and we all want to help you - but we daren't because of the Queen's powerful magic. [*To the Courtiers*] Isn't that right?

COURTIERS Right!

1st COURTIER We know that she makes you wash up in the kitchen -

2nd COURTIER And collect the water from the well -

3rd COURTIER And scrub the floors -

4th COURTIER And clean the furniture -

5th COURTIER And sweep the carpets -

SNOW WHITE You're all very kind! I know you'll think it silly of me, but sometimes when I'm doing the cleaning and scrubbing, I dream that someday someone will rescue me! I know it will never happen, but I can always dream, can't I? [*She sings*]: