



Metaphasia

**A Contemporary Musical for All Ages
Radically updated from the
Classic Brothers Grimm Fairy Tale
*The Twelve Dancing Princesses***

**By Paul Collette,
Gary Fritzen and Robert Wright**

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METAPHASIA

A Contemporary Musical For All Ages
Radically updated from the Classic Brothers Grimm Fairy Tale
The Twelve Dancing Princesses

by PAUL COLLETTE, GARY FRITZEN and ROBERT WRIGHT

CAST OF CHARACTERS

(In Order of Appearance)

	<u># of lines</u>
SYNCHRA*	singing Guardian of Fantasy 25
ANGIE ANDERSON	young girl 84
HOWIE ANDERSON	her little brother 84
PRINCESS LAYLA	space princess 32
MR. HUGH ANDERSON	Angie and Howie's father 27
MRS. SUE ANDERSON	Angie and Howie's mother 19
PRINCESS CRYSTALLINA	fairy princess 23
PRINCESS ROCKSANNA (ROCKSY)	New York princess 30
PRINCESS HEIRABELLA	royal princess 26
PRINCESS GRETТА	Dutch princess 26
PRINCESS GETA	Asian princess; reserved 20
PRINCESS BRAHMA BONNIE	cowgirl princess 27
PRINCESS LITTLE WHITE CROW	Navajo princess 24
PRINCESS TRISHNAKOV	ballet princess 26
PRINCESS CLEOPATRICIA	Egyptian princess 24
PRINCESS ALLY McBABA	Arabian princess 22
PRINCESS DEVILLA	wicked, conniving, dark, mysterious and downright no- good princess 30
TOWN CRIER*	messenger of Metaphasia 2
KING ARAMIS	ruler of Metaphasia 14
QUEEN CACHET	ruler of Metaphasia 8
THE WOODCUTTER	typical cutter of wood 17

CHORUS/EXTRAS:

SYNCHRETTES (Three).....Synchra's entourage, highly reminiscent of the 1960s Crystals, Supremes, Shirelles, etc.

REALTOR

HOUSE BUYERS (Two)

NEIGHBORS (Two)

BROKEN TOYS

DEVILLA'S COHORTS

ROYAL SUBJECTS

TYRONE SCHU male rock star

SOLE THRASHERS..... backup group for Tyrone Schu

*See flexible casting notes at the back of this playbook.

SET DESCRIPTION

This musical requires four very simple sets, which can be accomplished with area staging.

Angie's and Howie's bedroom is located UP RIGHT, with two beds extending out toward the AUDIENCE, a closet with a working door between the two beds and a shelf for Angie's dolls along the UPSTAGE wall. You might consider having the bedroom on a raised platform.

The Anderson's kitchen is represented by a kitchen table set with a flower vase and four chairs on the FORESTAGE RIGHT. STAGE LEFT leads outside.

The closet passageway can be represented by eerie backdrops or special lighting in front of the CURTAIN. STAGE RIGHT leads back to the bedroom, and STAGE LEFT leads to Metaphasia.

The palace of Metaphasia can be represented by two thrones UPSTAGE LEFT. STAGE RIGHT leads to the rest of the palace, STAGE LEFT leads outside. If your stage is not large enough, the palace of Metaphasia can be a separate set.

For ACT ONE, Scene Five, the stage is bare. STAGE LEFT leads to the Silver Pond, and STAGE RIGHT leads to the palace.

SEQUENCE OF MUSICAL NUMBERS

PRELUDE

- MC 1 Overture/Metaphasian
Rap-City Prelude..... Synchra and the
Synchrettes

ACT ONE

- MC 1a Sunrise—Underscore Instrumental
- MC 2 Break the News Angie, Mrs. Anderson, Mr.
Anderson, Chorus
- MC 2a Break the News—
Underscore..... Instrumental
- MC 2b Break the News—
Time Passage Instrumental
- MC 3 Cross the Line Angie, Howie
- MC 3a Time Passes—Underscore Instrumental
- MC 3b The Closet—Underscore..... Instrumental
- MC 3c Take a Peek—Underscore Instrumental
- MC 4 Metaphasian Rap-City..... Synchra and the
Synchrettes
- MC 4a Metaphasian Rap-City
(Reprise A) Synchra and the
Synchrettes, Howie
- MC 4b Howie's Rescue..... Instrumental
- MC 5 Beware of the Milk..... Broken Toys, Howie
- MC 5a Beware of the Milk—
Scene Change..... Instrumental
- MC 6 Thirteen Devilla, Princesses
- MC 6a Act One Finale..... Instrumental

ACT TWO

- MC 6b Entr'acte—
Howie's Wandering Music Instrumental
- MC 6c Metaphasian Rap-City
(Reprise B) Synchra and the
Synchrettes, Howie
- MC 7 Twelve Dancing Princesses ... Princesses, Angie
- MC 7a Fanfare and Processional—
Underscore..... Instrumental

MC 7b	Lovely Tonight— Underscore.....	Instrumental
MC 7c	Sleep Well, Dear Mother— Underscore.....	Instrumental
MC 7d	Warning	Instrumental
MC 8	Gotta Use Your Sole.....	Tyrone Schu and the Sole Thrashers, Princesses
MC 8a	Devilla's New World Order	Devilla, Princesses
MC 9	Changing	Angie
MC 10	She Must be Crowned.....	Devilla, Princesses, Angie, Howie, Chorus
MC 10a	Return from the Closet	Instrumental
MC 10b	Changing—Underscore.....	Instrumental
MC 11	A Happy Ending After All	Ensemble
MC 11a	Bows.....	Ensemble

SYNOPSIS OF SCENES

PRELUDE

From anywhere in the theatre, at the director's discretion.

ACT ONE

Scene One: Angie and Howie's bedroom. Two minutes before sunrise.

Scene Two: The bedroom and the kitchen. Breakfast time the same morning.

Scene Three: The bedroom and the kitchen. Later that same evening.

Scene Four: The closet passageway bordering Reality and Fantasy. Late that night.

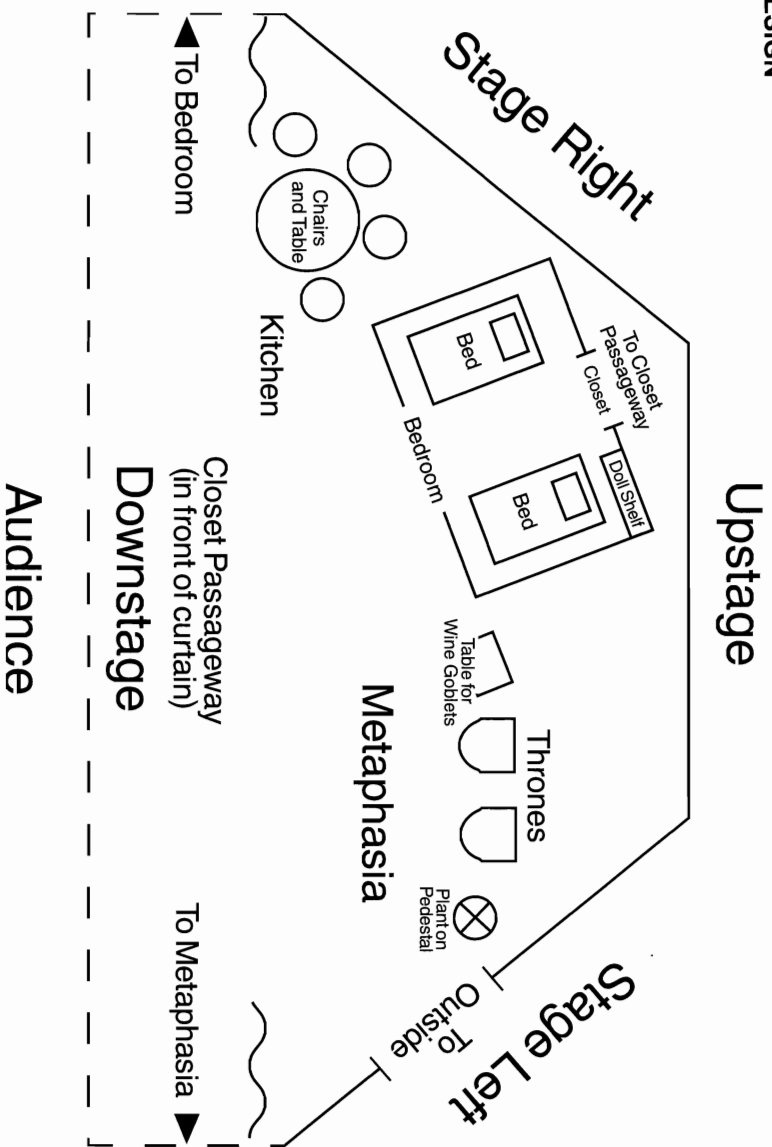
Scene Five: Somewhere in the land of Metaphasia. The wee hours of the morning.

ACT TWO

Scene One: Somewhere in Metaphasia. Still in the wee hours of the morning.

Scene Two: The palace of Metaphasia. Even wee-er hours of the morning.

Scene Three: The closet passageway and the bedroom. The wee-est hours of the morning.



METAPHASIA
PRELUDE

1 LIGHTS UP: MUSIC CUE 1: “Overture/Metaphasian Rap-City
Prelude.” As the OVERTURE concludes, SYNCHRA magically
APPEARS from anywhere in the theatre (i.e., poking her head
through a door or curtain, from the back of the theatre, from the
5 roof of an exterior house flat, swinging in on a rope, hanging from
a chandelier, etc.). During the song, SYNCHRA’S entourage, a trio
called the SYNCHRETTES, ENTER. The SYNCHRETTES’ entrance
and staging is also the director’s creative choice.

SYNCHRA: (*Sings.*) No, no, no no! This is no dream!

10 You know, know, know, things are just what they seem.
Hey, listen up now to what I say,
I come from a land that’s far away.
My name is Synchra, and Reality’s jammed.
The Guardian of Fantasy is who I am.
15 Someone has ruptured the fairy tale wall,
Disrupting this fable, so I’ve been called.
A storm is raging, the clouds are churning,
Thunder is a-rollin’ and lightnin’ is a-burnin’.

SYNCHRA/SYNCHRETTES: (*Sing.*)

20 Reality has cracked the walls of Fantasy.
Warning signs are flashin’ out relentlessly.
Something’s interrupted the scheme of things.
Someone has disrupted the dream of things.

SYNCHRA: (*The following lines are sung as a duet with the
25 SYNCHRETTES. [Please consult the piano or vocal score for
clarification.]*)

Meta... Metaphasia!
Meta... Metaphasia!

SYNCHRETTES: (*The following lines are sung as a duet with the
30 above stanza.*)

Muh muh muh muh muh muh muh muh muh Metaphasia!
Muh muh muh muh muh muh muh muh muh Metaphasia!
Muh muh muh muh muh muh muh muh muh Metaphasia!
Muh muh muh muh muh muh muh muh muh Metaphasia!
35 (*MUSIC OUT. BLACKOUT.*)

End of PRELUDE

ACT ONE
Scene One

1 AT RISE: In the bedroom, a few minutes before sunrise. MUSIC
CUE 1a: "Sunrise." MUSIC PLAYS throughout the scene. LIGHTS
UP slowly. ANGIE and HOWIE are sleeping peacefully. The doll
shelf displays only 11 dolls. Very slowly, the closet door creaks open,
5 revealing a CRACK OF LIGHT. A HAZY MIST creeps into the room.
Two or four dancing shoes come tumbling out of the closet. Pause, then
a barrage of dancing shoes comes flying out of the closet. The door
opens wider, and we discover one barefooted doll, PRINCESS LAYLA,
shoes in hand, sneaking into the bedroom. She drops her shoes on the
10 pile and stealthily moves UPSTAGE, taking her position next to eleven
other toy princess dolls. A FLASH OF LIGHTNING. SOUND EFFECT:
THUNDER. BLACKOUT. (NOTE: During the BLACKOUT, the twelfth
doll is placed on the shelf.) The closet door shuts, and a SPOTLIGHT
illuminates the now complete doll shelf. Throughout the entire scene,
15 ANGIE and HOWIE remain blissfully asleep and unaware. (*MUSIC
OUT. LIGHTS FADE to BLACK.*)

End of Scene One

Scene Two

LIGHTS UP: At the Anderson home, later that same morning. LIGHTING
suggests morning sunlight filtering into the bedroom and kitchen. MUSIC
CUE 2: "Break the News." MR. ANDERSON and MRS. ANDERSON
20 are in the kitchen DOWN RIGHT. MR. ANDERSON wears an apron and
prepares breakfast. MRS. ANDERSON reads the newspaper. In the
bedroom, UP RIGHT, HOWIE sleeps while ANGIE awakens, stretches
and gets out of bed.

ANGIE: (*Sings.*) Everyday, it's a brand new story in my room.
25 I can make all my dolls do anything,
Make a new world for my princess dolls.
Mystery will surround this doll.
I will use her to lead them all.
Everyday, I can make a new tale begin.
30 Every one,
So much fun. (*Notices the pile of dancing shoes on the floor. Picks
them up as she continues to sing.*)
Everyday, it's the same old story in my room.
I get mad when I see what's on the floor.
35 There is something very odd here,
All these shoes scattered everywhere.

1 Can't let my parents see them there.
So, everyday, I pick 'em up, throw them out.
Hate cleaning up these shoes!
It's a battle I always lose!
5 Someone's worn soles out,
I've just got to find out who! (*LIGHTS UP on the FORESTAGE
RIGHT.*)

MRS. ANDERSON: (*Sings.*)

Here I sit with my morning paper, in a daze,
10 Wonderin' how I will break the news to them.

MR. ANDERSON: (*Sings.*)

In my heart I know you'll find a way, my dear.
How will they take it? Time will tell.

MRS. ANDERSON: (*Sings.*) Angela might not take it well.

15 Let's deal with this now.

MR. ANDERSON: (*Sings.*) It's something you've got to do.
Break the news.

MRS. ANDERSON: (*Sings.*) How will I break the news?
What to do?

20 **MR. ANDERSON:** (*Sings.*)

You'll know just what to do.
(*Refers to her breakfast.*) Are you through?

MRS. ANDERSON: (*Sings.*) Huh? Oh, yes, dear, I'm through.

(*MR. ANDERSON clears her plate from the table.*) What to do?

25 **MR. ANDERSON:** (*Sings.*) Let me call the kids now.

MRS. ANDERSON: (*Sings.*) How will I break the news?

MR. ANDERSON: (*Sings toward bedroom.*) It's breakfast!

MRS. ANDERSON: (*Sings.*) Oh, the right words to use...

MR. ANDERSON: (*Sings.*) Come and get it!

30 **MR. ANDERSON/MRS. ANDERSON:** (*Sing.*) How will they take it?
How will I/you break the news? (*MUSIC under.*)

ANGIE: (*Speaks.*) Oooohhh! Howie! Wake up! What's this broken
transformer doing mixed in with my princess doll collection? And
this Ninja turtle! If I told you once, I've told you a million, billion,
35 trillion times! Keep your messy toys on your side of the room!
Howie! Listen to me! I said, wake up! (*MUSIC UP. The following
three parts are sung as a trio.*)

MRS. ANDERSON: (*Sings.*) Oh, the right words to use. How will I
break the news? How will they take it?

- 1 **MR. ANDERSON:** (*Sings.*) It's breakfast! Come and get it!
- ANGIE:** (*Sings.*) Look at my doll you wrecked! Howie, I'll break your neck! (*In rhythm.*) Howie!
- MR. ANDERSON/MRS. ANDERSON:** (*Sing.*) How will I (you) break
5 the news?
- ANGIE:** (*In rhythm.*) How-wie! (*MUSIC under. CHORUS MEMBERS [REALTOR, TWO NEIGHBORS and TWO HOUSE BUYERS] ENTER LEFT.*)
- 10 **REALTOR:** (*Speaks.*) Mornin'. Door was open, so we figured you were home. Hugh, Sue... good news! Meet Drew and Emmy Lou from Syracuse. They bought your house! (*MUSIC STOPS.*)
- NEIGHBOR ONE:** Look at Hugh and Sue.
- NEIGHBOR TWO:** Poor things, they look confused.
- NEIGHBOR ONE:** What do you think they'll do? (*MUSIC continues.*)
- 15 **EMMY LOU:** (*Speaks.*) We'll do the kitchen in shades of blues.
- DREW:** (*Speaks.*) You'd be amazed what you can do with some nails and screws.
- REALTOR:** (*Speaks.*) Hugh! Sue! Now, listen, you two. Now, don't you stew. All you gotta do is sign right here on the dotted line. (*MUSIC*
20 *STOPS. Beat. MR. ANDERSON quickly signs. The following five parts are sung as a quintet.*)
- MR. ANDERSON/MRS. ANDERSON:** (*Look at each other, pause. Sing.*) Break the news! What to do?
- HOWIE:** (*Sings.*) Let me snooze. Let me snooze.
- 25 **NEIGHBOR ONE/NEIGHBOR TWO:** (*Rush to the ANDERSONS. Sing.*) Hugh and Sue!
- ANGIE:** (*Sings.*) Howie, you better wake up now. Boy, you're in big trouble now!
- EMMY LOU:** (*Sings.*) Shades of blues... (*The following five parts are*
30 *sung as a quintet.*)
- MR. ANDERSON/MRS. ANDERSON:** (*Sing.*)
Break the news. What to do?
- HOWIE:** (*Sings.*) Let me snooze! Let me snooze!
- DREW:** (*Sings.*) Nails and screws...
- 35 **ANGIE:** (*Sings.*) This is your last warning now!
If you touch my toys now...
- REALTOR:** (*Sings.*) Syracuse? (*The following three parts are sung as a trio.*)

- 1 **ALL ADULTS:** (*Sing.*) How will they/I break the news?
ANGIE: (*Sings.*) Howie, I'll break your neck!
HOWIE: (*Sings.*) Let me snooze! Let me snooze! (*MUSIC OUT. CHORUS MEMBERS EXIT LEFT. In the bedroom, ANGIE picks up a load of the dancing shoes. LIGHT FADES in the bedroom.*)
- 5 *MUSIC CUE 2a: "Break the News—Underscore." In the kitchen, MRS. ANDERSON takes over preparing the breakfast while MR. ANDERSON sits down with the newspaper.)*
- MR. ANDERSON:** Honey, what's a six letter word for
10 metamorphosis?
- MRS. ANDERSON:** Change. Dear, are you trying to do the crossword puzzle? I don't think you have time before work.
- MR. ANDERSON:** I just want to get a start on it. I'll finish when I
15 get home. (*ANGIE ENTERS, unbeknownst to her PARENTS. She dumps the armful of dancing shoes into the kitchen trashcan.*)
- MRS. ANDERSON:** Angela! Howard! Time to get up! Breakfast is—
oh! (*MUSIC STOPS abruptly.*) Angie! How you do startle a person!
Oh, my heart!
- ANGIE:** Morning, Mom.
- 20 **MR. ANDERSON:** Princess, would you please go and wake up your brother?
- ANGIE:** I already tried. He's logging it, same as every morning.
- MRS. ANDERSON:** Well, honey, maybe we should tell Angela first—
- ANGIE:** (*Interrupts.*) Tell me what? Tell me what? Daaaad? Tell me
25 what?
- MR. ANDERSON:** (*Looks around for help from his wife.*) Look, angel... there is no easy way to tell you this... um... come here. (*ANGIE sits.*) I know how much you love this old house, but the fact is, we need a change... a bigger place. And your mom and I found
30 one. Sue, tell her—
- ANGIE:** (*Interrupts.*) Dad! I don't want to move—
- MRS. ANDERSON:** (*Interrupts.*) Now, Angel—
- MR. ANDERSON:** (*Interrupts.*) There are a lot of good things involved in moving, Angie—
- 35 **ANGIE:** (*Interrupts.*) But, Daddy, all of my friends live here, and I like my school and—
- MRS. ANDERSON:** (*Interrupts.*) Now, Angie, hon, you'll make more friends, new friends... and besides, we've found a much larger house. You and Howie will each have your own rooms.

- 1 **ANGIE:** I don't want my own room! (*Pause.*) Well, maybe I do! But I don't want to have to leave! I don't want a change.
- MR. ANDERSON:** Angie, hon, do you know what the word metamorphosis means?
- 5 **ANGIE:** I don't know, I think so. It means, like, changing... or something.
- MR. ANDERSON:** That's right. Now, listen to me carefully. Change can be a good thing.
- ANGIE:** But I really don't want any change.
- 10 **MR. ANDERSON:** (*Undaunted.*) Now, dear, when a creepy crawler caterpillar goes through a metamorphosis, tell me what happens.
- ANGIE:** (*Bored.*) It makes a cocoon.
- MR. ANDERSON:** And then what?
- ANGIE:** It turns into a butterfly.
- 15 **MR. ANDERSON:** Exactly! But not just a butterfly, Angie... a beautiful, colorful, graceful butterfly!
- ANGIE:** (*Not buying it.*) But, Dad—
- MR. ANDERSON:** (*Interrupts.*) You see, Angie, honey, change can be a good thing, a very good thing... a beautiful thing. And this change
- 20 will be good for all of us, including you and your brother.
- ANGIE:** But, Dad, you don't understand—
- MR. ANDERSON:** (*Interrupts.*) Angela, you are the oldest. You have to accept it, hon. The fact is, we are moving. And we are moving very soon.
- 25 **ANGIE:** But, Daddy, this isn't fair. This house has history! You said so yourself! You said it was built on top of this old castle—remember, the ballroom and the dancing?! You told us the story about the twelve dancing princesses.
- MR. ANDERSON:** Now, princess, that was just a fairy tale... stories I
- 30 told you when you were little. I mean, this house is old, but—
- ANGIE:** (*Interrupts.*) No! Dad, no! They're true! You said so. Tell him. Go ahead, tell him, Mom. Mom? (*MRS. ANDERSON displays exasperation.*) Mom, what's he talking about? I don't want to leave. What about my friends? What about my princess dolls? What about
- 35 the shoes? Who's going to clean them up when we're gone? I clean them up every single morning... (*Her voice trails off.*)
- MRS. ANDERSON:** (*Only half-listening.*) Yes, dear, but that's a part of your chores. You always have to keep your clothes and shoes in order and keep your room clean and—

- 1 **ANGIE:** (*Objecting.*) No. No! You don't understand! (*Runs UP RIGHT.*)
I don't want to move... I don't want to move... I don't want to move!
(*She's back in her bedroom.*)
- MR. ANDERSON:** (*Calls after her.*) It's time for a change, princess.
- 5 **ANGIE:** (*Yells from UP RIGHT.*) I don't want things to change!
- MRS. ANDERSON:** (*Back to her newspaper.*) Well, all in all, she took
that pretty well. Don't you think so, dear?
- MR. ANDERSON:** (*Staring at his wife.*) I think you need to speak with
your daughter. (*They EXIT LEFT. LIGHTS shift to bedroom, where*
10 *ANGIE gently tries to wake HOWIE. When she is unsuccessful, she*
takes one of HOWIE'S dirty socks from off his foot and dangles it
under his nose. HOWIE twitches.)
- ANGIE:** Howie. Howie! Wake up! Wake up, now! I've got to tell you
something. It's important!
- 15 **HOWIE:** I'm awake...
- ANGIE:** How many fingers am I holding up?
- HOWIE:** Twelve... just trust me on this one.
- ANGIE:** (*Yanks him out of bed.*) Howie! Wake up, right now!
- HOWIE:** What do you want from me? I'm awake! Jeez, what a mean
20 sister you turned out to be.
- ANGIE:** You think I'm mean? Wait'll you hear what Mom and Dad are
going to make us do!
- HOWIE:** (*Opens one eye wide.*) What?
- ANGIE:** They're going to make us move... move to a bigger house!
- 25 **HOWIE:** (*He's awake now!*) Yes! Does this mean I'm finally going
to get my own room? All right! You won't be touching my toys or
moving them all over the place? Yes!
- ANGIE:** (*As she drops two obviously broken toys or parts of toys onto*
HOWIE'S messy pile.) What do you care about your toys? You treat
30 them like dirt, and then you wonder why they break all the time.
- HOWIE:** It doesn't matter, it's not like they're real, or something.
- ANGIE:** Your broken toys are the least of your problems. Howie, we
are moving, do you hear me?!
- HOWIE:** I know, I hear you! And I'm all for it! Yes! I can't wait! (*Does a*
35 *little dance and spikes a sock or toy into the toy pile.*)
- ANGIE:** Well, what about our school?
- HOWIE:** Well, I guess we'll go to a new school...

1 **ANGIE:** I thought you said you liked our school.

HOWIE: Well, yeah, but... hey! My own room! (*Does a victory dance again.*)

ANGIE: Well, then, what about your friends?

5 **HOWIE:** What about my friends?

ANGIE: Well, don't you think you're going to miss them?

HOWIE: Wait a minute! You didn't tell me we were moving that far! (*Starts to head for the kitchen.*) I gotta talk to that mom and dad of yours.

10 **ANGIE:** Howie, it's no use. Dad says we need a bigger place, and he says we need it now.

HOWIE: (*Goes back to his bed.*) Well, jeez, what are we going to do? I don't want to move. (*Plops down on his bed.*)

15 **ANGIE:** I don't know. I haven't figured it out yet. But, I do know one thing. When we get home from school today, I'm going to play with my princess dolls all night long. And, I mean all night long! (*Inspired.*) Hey, you know what? I'm not going to go to sleep at all tonight! In fact, I'm not going to go to sleep until we have to move. I'm going to protest. Mom and Dad are going to have to carry me out of here! Are you with me, Howie? (*Snores come from HOWIE'S bed.*) Howie!

20 **HOWIE:** (*Popping up.*) I'm with you! I'm with you! I heard you!

ANGIE: Well, what'd I say, then?

HOWIE: You know, sleeping and moving... just trust me on this one.

25 **ANGIE:** (*Conspiring with sleepy HOWIE.*) Now, here's the plan. When we get home from school, we'll sneak into the kitchen. You grab the peanut butter. I'll grab the bread and the milk.

HOWIE: Hey! What about the jelly? (*MUSIC CUE 2b: "Break the News—Time Passage." BLACKOUT.*)

End of Scene Two

Scene Three

30 LIGHTS UP: MUSIC OUT. Later that evening. ANGIE and HOWIE sneak from the kitchen to their bedroom. ANGIE carries a carton of milk and a loaf of bread. HOWIE has the peanut butter and jelly.

HOWIE: (*Trails.*) Wait a sec, Angie! Won't Mom and Dad get mad if we eat in our room? You know the rules.

35 **ANGIE:** (*Looks back at HOWIE.*) Mom and Dad are too busy. They're not going to come into our room. Now, hurry up! I'm starving!

PRODUCTION NOTES

PROPERTIES

ACT ONE

ON STAGE:

BEDROOM: Two twin beds with a closet with a working door on the UPSTAGE wall; 12 princess dolls on UPSTAGE shelf; typical boy stuff, including toys, some broken (i.e., action figures, trucks, bats, balls, etc.); pile of dirty clothes; 10-12 pair of dancing shoes (tossed out of closet).

KITCHEN: Various kitchen utensils (i.e., spatula, ladle, etc.); four breakfast place settings; two glasses; two coffee mugs; trashcan.

METAPHASIA: Two thrones; potted plant on pedestal [See SPECIAL EFFECTS]; 14 or more wine goblets (according to cast size) on small table.

BROUGHT ON:

ACT ONE, Scene One:

One pair of dancing shoes (LAYLA)

ACT ONE, Scene Two:

Newspaper (MR. ANDERSON)

Clipboard with deed and pen (REALTOR)

ACT ONE, Scene Three:

Loaf of bread, carton of milk (ANGIE)

Jars of peanut butter and jelly (HOWIE)

Wand (CRYSTALLINA)

ACT ONE, Scene Five:

Hobby horse (BRAHMA BONNIE)

Vial of sleeping potion (DEVILLA'S COHORTS)

ACT TWO, Scene Two:

Ornate box

Combs, brushes, lipstick, blush, etc. (PRINCESSES)

Nail polish (GETA)

Goblet, wine bottle, vial of sleeping potion (DEVILLA)

Ax (WOODCUTTER)

Dirty sock (HOWIE)

FLEXIBLE CASTING NOTES

For large casts, this musical fantasy can have a chorus of any size. For smaller productions, the following doubling and tripling of parts works well and will cut the cast size approximately in half.

Angie
Howie
Space Princess
Mr. Hugh Anderson/King Aramis
Mrs. Sue Anderson/Queen Cachet
Synchra
Crystallina
Rocksanna
Heirabella/Synchrette One
Gretta
Geta/Synchrette Two
Brahma Bonnie
Little White Crow
Trishnakov
Cleopatra
Ally McBaba/Synchrette Three
Devilla
Town Crier

For an even smaller cast, the Town Crier's lines can be delivered in many ways: by a chorus member as the Town Crier (garnished with onions?), by Synchra, by an offstage voice perhaps as a 1960s style DJ, by a recording of an omniscient voice reverberating throughout the kingdom, etc.

CHORUS MEMBERS can be doubled as follows:

House Buyer One/Toy Four/Sole Thrasher One
House Buyer Two/Toy Five/Woodcutter
Neighbor One/Toy Three/Sole Thrasher Two
Neighbor Two/Toy Two/Sole Thrasher Three
Realtor/Toy One/Tyrone Schu

SOUND EFFECTS

Thunder

Sound effects for entrances into/exit from closet passageway (NOTE: This sound is available on the production/rehearsal CD set, as are some of the thunder effects.)

Stomach growling (optional)

SPECIAL EFFECTS

Lightning

Strobe light (optional)

The wilting plant.

HINT: To achieve this effect, the plastic plant should be placed up against a wall. Cut the plant into several pieces, then “reattach” the segments by taping green yarn or fabric over the cuts. Attach a length of fishing line to the top of the plant stem and run it through a hole in the wall. Pull the line and tie it taut to hold the plant up. On cue, a stagehand cuts the fishing line and the plant collapses.

We hope you've enjoyed this script sample.

We encourage you to read the entire script before making your final decision.

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