ENCHANTED SLEEPING BEAUTY
The Legend of Briar-Rose
Adapted and dramatized from the stories of Jakob and Wilhelm Grimm and the music of Peter Ilyich Tchaikovsky
Book by VER A MORRIS
Music and lyrics by BILL FRANCOEUR

CHARACTERS
(In Order of Appearance)

MINSTREL ..................................a singer 3
BARONESS ................................a lady of the court 23
LADY JESSICA ..........................another 24
QUEEN ELEANOR ..........................of Never Nod 72
QUILL ..................................Queen's secretary 20
KING RUDOLPH ..........................of Never Nod 52
PRIME MINISTER ........................court advisor 59
CHEF ..................................emotional cook 27
NURSEMAID ..........................for the infant princess 27
EVILINA ...................................bad witch 115
SPIDER ................................Evilina's servant 45
BLACK CAT ..........................Evilina's pet; cynical 31
QUEEN SAMANTHA ........................of neighboring kingdom 21
BARON ..................................soldier of the king 11
BLUE WITCH ..........................a good and wise woman 29
GREEN WITCH .......................another 10
RED WITCH ..........................another 9
ORANGE WITCH ........................another 11
PINK WITCH ..........................another 7
WHITE WITCH ..........................another 9
SEAMSTRESS ..............................her life is needle and thread 7
PRINCESS BRIAR-ROSE ..............lovely girl 68
PRINCE ALEXANDER ...............fights for Briar-Rose 65
WALL OF THORNS ..........................palace barrier 3
FALSE PRINCESS ..........................to trap the prince 5
DARK KNIGHT ..........................fierce warrior 1
ADDITIONAL COURT MEMBERS,
GOOD WITCHES ..................as/if desired n/a

SYNOPSIS OF SCENES
The action takes place once upon a time, in the kingdom of Never Nod.
There are two acts.
<table>
<thead>
<tr>
<th>Scene</th>
<th>Musical Numbers</th>
<th>Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>MC 1</td>
<td>Enchanted Sleeping Beauty— Prologue</td>
<td>Minstrel, Company</td>
</tr>
<tr>
<td>MC 2</td>
<td>Hear Ye! Hear Ye!</td>
<td>Baroness, Lady Jessica, Townspeople</td>
</tr>
<tr>
<td>MC 3a</td>
<td>I'm a Witch—Underscore</td>
<td>Instrumental</td>
</tr>
<tr>
<td>MC 3b</td>
<td>Hear Ye! Hear Ye!—Underscore</td>
<td>Instrumental</td>
</tr>
<tr>
<td>MC 3</td>
<td>I'm a Witch</td>
<td>Evilina</td>
</tr>
<tr>
<td>MC 4a</td>
<td>The Gift I Bring—Underscore</td>
<td>Good Witches, King Rudolph, Eleanor, Chorus</td>
</tr>
<tr>
<td>MC 4b</td>
<td>Passage of Time</td>
<td>Instrumental</td>
</tr>
<tr>
<td>MC 4c</td>
<td>The Gift I Bring</td>
<td>Instrumental</td>
</tr>
<tr>
<td>MC 4</td>
<td>I'm a Witch—Underscore</td>
<td>Instrumental</td>
</tr>
<tr>
<td>MC 5a</td>
<td>I'm a Witch—Underscore</td>
<td>Instrumental</td>
</tr>
<tr>
<td>MC 5</td>
<td>Good Prince</td>
<td>Briar-Rose, Prince Alexander</td>
</tr>
<tr>
<td>MC 6</td>
<td>Entr’acte</td>
<td></td>
</tr>
<tr>
<td>MC 7</td>
<td>The Death of the Party</td>
<td>Evilina, Spider, Cat</td>
</tr>
<tr>
<td>MC 8a</td>
<td>I'm a Witch—Underscore</td>
<td>Instrumental</td>
</tr>
<tr>
<td>MC 8b</td>
<td>The Gift I Bring—Underscore</td>
<td>Instrumental</td>
</tr>
<tr>
<td>MC 8</td>
<td>Little Bird</td>
<td>Briar-Rose</td>
</tr>
<tr>
<td>MC 9a</td>
<td>I Will Fight!—Underscore</td>
<td>Instrumental</td>
</tr>
<tr>
<td>MC 9b</td>
<td>I Will Fight!—Underscore</td>
<td>Instrumental</td>
</tr>
<tr>
<td>MC 9c</td>
<td>Sleeping Beauty Awakens</td>
<td>Instrumental</td>
</tr>
<tr>
<td>MC 10</td>
<td>All Is Well That's Ended Well</td>
<td>Company</td>
</tr>
<tr>
<td>MC 10a</td>
<td>Enchanted Sleeping Beauty— Epilogue</td>
<td>Minstrel, Company</td>
</tr>
<tr>
<td>MC 11</td>
<td>Curtain Call</td>
<td></td>
</tr>
<tr>
<td>MC 12</td>
<td>Exit Music</td>
<td></td>
</tr>
</tbody>
</table>
MUSIC CUE 1: “Enchanted Sleeping Beauty—Prologue.” As the musical strains begin, a SPOTLIGHT finds a lone MINSTREL, lute/guitar in hand, DOWN CENTER. The rest of the COMPANY is in a FREEZE, DIMLY LIT or SILHOUETTED in the background. Or they might be on the FORESTAGE or placed throughout the theatre.

MINSTREL: (Sings.) Come ye, lords, come ye, ladies, ’tis a tale I do tell, Of a fairytale princess, come ye now, bid thee well. Come ye, lords, come ye, ladies, she is born on this day, In a storybook kingdom, in a land faraway. (LIGHTS UP slowly on COMPANY.)

COMPANY: (Sings.) Come ye, lords, come ye, ladies, come and fly thee away, On a magical journey, follow now, I do pray. Come ye, lords, come ye, ladies, we are waiting for you, In a storybook kingdom, where dreams can come true. ’Tis a story of true love, of beauty so fair. ’Tis a tale of a child, a treasure so rare. ’Tis a time of rejoicing, as she blossoms and grows, Come ye now, hear my story of sweet Briar-Rose. (LIGHTS DIM on COMPANY. They FREEZE in SILHOUETTE as before. SPOTLIGHT on MINSTREL.)

MINSTREL: (Sings.) ’Tis a time of rejoicing, as she blossoms and grows, Come ye now, hear my story of sweet Briar-Rose. (At end of song, LIGHTS to BLACK. A ROLL OF DRUMS and FLOURISH OF TRUMPETS is heard. COMPANY EXITS.)

ACT ONE
Scene One

SETTING: Courtyard of the Royal Palace. UPSTAGE CENTER are two throne-like chairs, one for KING RUDOLPH and one for QUEEN ELEANOR. DOWN RIGHT is a bench. ENTRANCES to and from the courtyard STAGE RIGHT and STAGE LEFT. EXTREME DOWN LEFT, on the FORESTAGE, is a section of EVILINA’S Tumbledown Castle. We see a tower room. There’s a work table covered with nasty-looking “stuff”—dusty bottles with colored fluid, dead flowers and dried twigs, stuffed bird. Powder puff and box of face powder. Maybe a skull. The place hasn’t been cleaned in centuries. Dust and cobwebs everywhere.

A chair with a high back is on the FORESTAGE LEFT. It’s positioned so
the actor supplying the voice of CAT can hide herself from audience view.
ENTRANCE RIGHT, EXIT LEFT. No fresh air gets into this scary place. It’s
always shadowy and forbidding. (NOTE: Consult PRODUCTION NOTES for
suggestions on dressing up the set and staging tips.)

AT RISE: LIGHTS on FORESTAGE. The courtyard and EVILINA’S tower
are in shadows. From EXTREME DOWN RIGHT on FORESTAGE ENTERS
BARONESS. From EXTREME DOWN LEFT, below EVILINA’S tower room,
ENTERS LADY JESSICA. Each holds an open scroll and reads aloud from
it as she walks.

Prologue seques to MUSIC CUE 2: “Hear Ye! Hear Ye!”

BARONESS: (Sings.) Hear ye! Hear ye! Good subjects of the king,
Arise and hear the gladful tidings we proclaim.

LADY JESSICA: (Sings.) Hear ye! Hear ye! Good subjects of the king,
Come one, come all, it’s time to spread the news.
(The LIGHTS COME UP FULL on courtyard. TOWNSPEOPLE begin
to ENTER from all directions.)

BARONESS: (Speaks.) Good people of the Kingdom of Never Nod. Know
ye that on this day a princess has been born to their Gracious
Majesties, King Rudolph and Queen Eleanor.

LADY JESSICA: (Speaks.) Rejoice!

BARONESS: (Speaks.) This is a time of celebration!

LADY JESSICA: (Speaks.) A time of holiday!

BARONESS: (Speaks.) A time of happiness! (Cheers and hollers from
TOWNSPEOPLE.)

LADY JESSICA: (Sings.) Hear ye! Hear ye! Good citizens of the realm,
Come out, come out wherever you are, and don’t be late.
(More TOWNSPEOPLE ENTER.)

BARONESS: (Sings.) Hear ye! Hear ye! Good citizens of the realm,
Come one, come all, come out and celebrate. (Still more
TOWNSPEOPLE ENTER. BARONESS and LADY JESSICA meet
CENTER, turn out to TOWNSPEOPLE standing side by side.)

LADY JESSICA: (Speaks.) Know ye the princess shall be called Briar-Rose.

BARONESS: (Speaks.) And it is the wish of all loyal subjects that she grow
up in beauty and loveliness.

LADY JESSICA: (Speaks.) Rejoice!

BARONESS: (Speaks.) This is a time of celebration!

LADY JESSICA: (Speaks.) A time of holiday!
BARONESS: (Speaks.) A time of happiness! (More cheers and hollers.)

BARONESS/LADY JESSICA/TOWNSPEOPLE: (Sing.)

Hear ye! Hear ye! A princess now is born.
Strike the drum and join the chorus, raise your voice.
Hear ye! Hear ye! A princess now is born.
Come one, come all, come out and let’s rejoice!
Hear ye! Hear ye! A princess now is born.
Sound the trumpet, strum the harp, an’ don’t be late.
Hear ye! Hear ye! A princess now is born.
Come one, come all, come out and celebrate!

(DANCE INTERLUDE.)

Hear ye! Hear ye! A princess now is born.
Sound the trumpet, strum the harp, an’ don’t be late.
Hear ye! Hear ye! A princess now is born.
Come one, come all, come out and celebrate!
Come one, come all, come out and celebrate!
Come one, come all, come one, come all,
Come one, come all, come out…
And celebrate!

(At end of song, BARONESS starts to EXIT EXTREME DOWN RIGHT.
LADY JESSICA begins to EXIT EXTREME DOWN LEFT. As they make
their way out, they repeat the announcement. TOWNSPEOPLE follow
them OUT RIGHT and LEFT.)

BARONESS/LADY JESSICA: Hear ye! Hear ye! An announcement to the people of the kingdom of Never Nod. Know ye that on this day a princess has been born to their Gracious Majesties, King Rudolph and Queen Eleanor... (They’re OUT. QUEEN ELEANOR ENTERS LEFT. A regal woman wearing a crown or tiara who, at the moment, is in a state of excitement. She is followed by her secretary, QUILL, a comical young woman with quills sticking out from her hair. Pair of spectacles balanced on her nose tip. She carries a ledger and holds it open. A small bottle of ink is attached to the belt she wears on her costume. In stature she is much smaller than the QUEEN. QUEEN moves CENTER, talking nonstop.)

QUEEN ELEANOR: Perfect! Everything must be perfect. Did you tell the chef I wished to see him?

QUILL: Yes, Your Majesty. Of course, Your Majesty.

QUEEN ELEANOR: Did you make a list of suitable guests as I requested?

QUILL: Yes, Your Majesty. Of course, Your Majesty.

QUEEN ELEANOR: (Gestures to the courtyard.) We’ll gather here in the open courtyard and serve the banquet in the garden. The weather
will be ideal. Nature herself will be a guest.

QUILL: Yes, Your Majesty. Of course, Your Majesty. Brilliant idea, Your Majesty. (As QUEEN ELEANOR talks on and on, she moves in another direction, then another. She takes rather large steps. QUILL, on the other hand, takes rather tiny steps. Consequently, little QUILL has trouble keeping up with the monarch.)

QUEEN ELEANOR: The gardener? I forgot about the gardener!

QUILL: I took the liberty, Your Majesty. Flowers, I told him. Lots and lots of fresh flowers. In lovely vases and pretty bowls.

QUEEN ELEANOR: Wild orchids and lilac blooms. Petunias and daffodils, daisies and primroses.

QUILL: (As QUEEN ELEANOR babbles on, QUILL plucks a feathered quill from her hair and dips the point into the ink bottle and hastily writes in the ledger. She mumbles the requests as she writes them down.) Wild orchids... lilac blooms... petunias... daffodils...

QUEEN ELEANOR: Wild orchids and lilac blooms. Petunias and daffodils, daisies and primroses.

QUILL: (Mumbles as she writes.) Dahlia... asters... sunflowers... (KING RUDOLPH ENTERS RIGHT. He, too, wears a crown. Behind him is the PRIME MINISTER. He wears a long robe and carries a floor length staff. He may have a long white beard.)

KING RUDOLPH: (To QUEEN ELEANOR.) My dear, my dear. I wish you’d rest more and dash about less.

QUEEN ELEANOR: Nonsense, husband. I am quite fit. As a matter of fact, I’ve never felt better. (She thinks of another flower. To QUILL.) Calla lilies.


QUEEN ELEANOR: Our infant daughter is almost two weeks old. It’s time for a real party. A wonderful party, a glorious party, to celebrate her birth. (Gasps.) Oh!

PRIME MINISTER: What’s wrong, Your Majesty?

QUEEN ELEANOR: How stupid of me. I quite forgot. (To QUILL, as she indicates the ledger.) Briar-roses. Write down briar-roses.

QUILL: Yes, Your Majesty. Of course, Your Majesty. Briar-roses. (She writes.)

PRIME MINISTER: (To KING.) You can help with the guest list.

KING RUDOLPH: It will be a pleasure. Although I usually leave these things
QUEEN ELEANOR: I don’t want to forget anyone. (KING holds out his hand for QUEEN ELEANOR. She takes it and the two walk to the throne chairs. As they do, CHEF ENTERS from LEFT. He wears a white apron and a puffed chef’s hat.)

CHEF: I’m keeping the ovens warm night and day, Your Majesties. I’ve hired extra help from the village to whip the meringues and to chop the almonds. (KING and QUEEN sit.) This party will be a triumph!

QUEEN ELEANOR: I do hope so, Chef. His Majesty and I waited so long for a child. Everything at the celebration must be memorable. Each plate must offer unforgettable treats.

CHEF: Leave everything to me. Wait until you see the menu! Wild turkey stuffed with tiny birds of paradise and cinnamon chestnuts. Salad of snapdragon with ginger sauce dressing. Coconut melons swimming in tureens of strawberry syrup. Will-o’-the-wisp cookies. Six different kinds of cake. Seven soups. Cold and hot. Ten flavors of sherbet!

KING RUDOLPH: (To QUEEN ELEANOR.) The wise women of the kingdom will be invited, I trust.

QUEEN ELEANOR: We couldn’t have a celebration without them.

PRIME MINISTER: Remember, Your Majesty, the wise women of the kingdom are good witches, and good witches can only eat from golden plates.

CHEF: Heavens! I forgot to unpack the golden plates. They’ll have to be polished and dipped in dazzle.

KING RUDOLPH: See to it.

QUEEN ELEANOR: Nothing must go wrong.

CHEF: I’ll see to it at once, Your Majesties. (He bows and bows as he backs LEFT and OUT.)

KING RUDOLPH: Let me think. The Ambassador from over the mountain.

QUILL: I have his name down in the ledger.

QUEEN ELEANOR: The Duchess of Pineapple.

QUILL: In the ledger.

KING RUDOLPH: Queen Samantha.

QUILL: I have her name written down, Your Majesty.

PRIME MINISTER: Queen Samantha has recently given birth.
QUEEN ELEANOR: We know.

PRIME MINISTER: A boy. Prince Alexander. He and Princess Briar-Rose one day could unite the two kingdoms.

KING RUDOLPH: Always the politician. Aha. Always the politician.

PRIME MINISTER: It’s never too early to think ahead, my king.

KING RUDOLPH: True.

NURSEMAID’S VOICE: (From OFFSTAGE, RIGHT.) Your Majesty! Your Majesty!

KING RUDOLPH: Who’s that?

QUILL/PRIME MINISTER: (Look OFFSTAGE, RIGHT.) It’s the nursemaid.

KING RUDOLPH: The nursemaid?

QUEEN ELEANOR: (Alarmed, stands.) What can it be?

NURSEMAID: (Runs IN.) Your Majesty! Your Majesty!

QUEEN ELEANOR: What’s wrong, woman? Why have you left the princess alone?

NURSEMAID: I thought you’d want to know.

KING RUDOLPH: Know what?

NURSEMAID: The Princess Briar-Rose has spoken her first word.

OTHERS: Her first word?!

QUEEN ELEANOR: (Eager.) Her first word! What was it?

KING RUDOLPH: What did she say?

PRIME MINISTER: We’re all ears.

NURSEMAID: (Looks misty-eyed. She pauses before she speaks.) She said...

OTHERS: (Lean toward NURSEMAID, eager to know the first word.) Yes?

NURSEMAID: She said, “Goo.”

OTHERS: (Disappointed.) Goo?

NURSEMAID: (Thrilled.) Yes. Goo. (She runs RIGHT.) Such an intelligent baby. (She’s OUT.)

QUEEN ELEANOR: Goo? (Shrugs.) Well, it’s a start. (She sits.)

QUILL: (Checks her ledger.) It’s the standard guest list. “A” to “Z” and back
again. (She hesitates.) However, there is one name.

PRIME MINISTER: (Steps forward, motions for QUILL to withdraw.) I’ll attend to that matter, Quill.

QUILL: (To QUEEN ELEANOR.) I’ll give the flower list to the gardener. (She curtsies, EXITS LEFT.)

QUEEN ELEANOR: (Calls after her.) Don’t forget the briar-roses.

KING RUDOLPH: Quill is most efficient.

QUEEN ELEANOR: With all those feathered quills sticking out of her head, I think of her as my secretary bird.

KING RUDOLPH: (Chuckles.) Secretary bird? That is good, my dear. Very amusing. (PRIME MINISTER pretends to clear his throat in order to get the KING’S attention.) Yes, yes, Prime Minister. Something about a name, wasn’t it?

PRIME MINISTER: As Your Majesties know, the good witches are a great benefit to the kingdom of Never Nod. They are scholarly and they are wise.

QUEEN ELEANOR: Very wise.

KING RUDOLPH: Wisest women in the kingdom.

QUEEN ELEANOR: And so kind.

PRIME MINISTER: Except for one. (KING RUDOLPH and QUEEN ELEANOR gasp. They know who PRIME MINISTER means.)

QUEEN ELEANOR: You mean—

KING RUDOLPH: (With a touch of dread.) Evilina? (NOTE: In pronouncing the name, the emphasis is on evil. EVILina.)

PRIME MINISTER: Precisely. Evilina. As good witches go, she’s bad. Evilina is the off-horse. No sense of community. She’s not kind, and she’s vain and suspicious. Nor is she scholarly when it comes to good things. Her wisdom is on the dark side. She’s always into things that are best left alone. In short, she dabbles when she should doodle.

QUEEN ELEANOR: Dabbles when she should doodle? I don’t like the sound of that.

KING RUDOLPH: She hasn’t been seen in years.

QUEEN ELEANOR: Last I heard she went into seclusion at her Tumbledown Castle in the grim forest. She always frightened me.

KING RUDOLPH: If she lives, it would be an affront not to invite her.
PRIME MINISTER: I wouldn’t trust her.
QUEEN ELEANOR: You don’t think she’d do some harm to Princess Briar-Rose?
PRIME MINISTER: That is not for me to say. I’m a Prime Minister, not a fortune teller.
CHEF’S VOICE: (From OFFSTAGE, LEFT.) Your Majesties! Oh! Your Majesties! Oh!
KING RUDOLPH: (Looks OFFSTAGE.) Now what?
CHEF: (Runs IN.) Calamity! Calamity!
QUEEN ELEANOR: Do stop shouting. What has happened?
KING RUDOLPH: Perhaps a soufflé has fallen.
CHEF: The plates! The golden plates!
PRIME MINISTER: What about them?
CHEF: There are only six. There should be seven. It must have been that vagabond the kitchen helper allowed in last week. He begged for a meal. I gave him goat cheese and bread. Oh, the thief! The rogue! Seven wise women and only six golden plates.
PRIME MINISTER: Only six golden plates. Hmmmm. I take this as a sign, Your Majesties. (He shouts STAGE LEFT.) Quill! Quill!
KING RUDOLPH: What do you mean—a sign?
PRIME MINISTER: Seven witches, but only six golden plates. Clearly, one witch need not be invited. I don’t think there’s anything to worry about. I’m certain she left the kingdom long, long ago.
QUILL: (Runs IN, out of breath.) You shouted, Prime Minister?
CHEF: I’m going to fire that kitchen helper. It’s all his fault. (He storms OFF.)
PRIME MINISTER: It’s about the guest list.
QUILL: (Fast, flips to the guest list page in the ledger.) You wish to add a name?
PRIME MINISTER: No. We wish to delete a name.
KING RUDOLPH: (Points to ledger.) Draw a line through the name of—Evilina.
QUEEN ELEANOR: I hope we’re doing the right thing.
QUILL: (Crosses out the name with a flourish of her feather.) Done! (BLACKOUT.)
End of Scene One

[NOTE: Although scene breaks are indicated as such, the action flows continuously, one scene melting into the next in seamless fashion. Avoid choppiness.]

ACT ONE
Scene Two

LIGHTS UP on FORESTAGE EXTREME DOWN LEFT. EVILINA is ON STAGE. She breaks into wild, scary laughter and quickly turns about. EVILINA is a frightening lady. Her gown might have been beautiful long ago, but now it’s mostly tatters. Her complexion is greenish and her hands are like the talons of a bird. She holds an extra large powder puff in one hand and a box of face powder in the other. (NOTE: The courtyard of the palace remains in DARKNESS. The FORESTAGE is DIMLY LIT and the tower room is shadowy with either a REDDISH, BLUISH or GREENISH GLOW.) MUSIC CUE 3: “I’m a Witch.”

EVILINA: (Sings, playing to the audience.)
There was an old man living in town,
He was wondrous wise.
He jumped into a bramble bush,
And scratched out both his eyes.
(Speaks.) There they were rolling all over the place.
(Sings.) When he discovered his eyes were on the ground,
With all his might and main,
He jumped into another bush,
And scratched ’em in again.
I’m a witch, I’m a witch, Evilina is a witch.
I’m as mad as a hatter on a roof.
I’m a witch, I’m a witch, Evilina is a witch.
One wrong move and (Speaks, to audience member.) poof! You’re a frog!
(She breaks into wild, scary laughter.)
There was a woman living in a town,
She rode a thoroughbred.
One day she galloped ’neath a tree,
And duly lost her head.
(Speaks.) Cut it right off on a low hanging branch, don’t you know.
(Sings.) When she discovered her head was on the ground,
With all her might and main,
She climbed right up that horse’s leg,
And galloped off again.
(Speaks.) Whoo, there she goes!
(Sings.) I’m a witch, I’m a witch, Evilina is a witch.
I’m as mad as a hatter on a roof. I’m a witch, I’m a witch, Evilina is a witch. One wrong move and (Speaks, to audience member.) poof! You’re a mouse!
(To a male audience member. Sings.)
There is a young man sitting in the house, Staring straight at me. He’s wondering why I look so good,
(To ALL.) Now, wouldn’t you agree? (Speaks.) Oh, my, I think he has a crush on me. (She blows him a kiss. To a female audience member. Sings.) There is a young girl sitting in the house, Filled with jealousy. She’s wondering why, oh why, oh why, She can’t look like me.
(Speaks.) Eat your heart out, dearie. (Sings.) I’m a witch, I’m a witch, Evilina is a witch.
I’m as mad as a hatter on a roof.
I’m a witch, I’m a witch, Evilina is a witch. One wrong move and (Speaks, to audience member.) poof! You’re a snake!
(To different audience members.) Poof! You’re a cat! Poof! You’re a dog! Poof! You’re a bat! Poof! I’m a witch!
(At end of song.) Spider! I’m calling you, Spider. Drat! The creature is never around when he’s wanted. Spider!

SPIDER’S VOICE: (From OFFSTAGE, EXTREME DOWN RIGHT.) Someone calling for the Spider?

EVILINA: Yes, you miserable creepy-crawly! Get in here.

SPIDER’S VOICE: (From OFFSTAGE, EXTREME DOWN RIGHT.) Coming, Evilina. (He ENTERS FORESTAGE. [Consult PRODUCTION NOTES for suggestions on the SPIDER’S costume.] Since the insect is human size, it’s the biggest spider we’ve ever seen! Its movements are almost balletic—in a “creepy-crawly” sort of way. The SPIDER pauses briefly so audience can get a good look at him.)

SPIDER: (To audience.) What are you looking at? Haven’t you ever seen a spider before?

EVILINA: What are you doing over there when I’m over here?

SPIDER: (Motions at something in front of his face.) These cobwebs I spun yesterday aren’t silky enough. I hate cobwebs when they’re not silky.
EVILINA: I’ve told you a million times that I don’t want “silky” cobwebs. I want “gauzy” cobwebs. (To audience.) Can’t stand silky. Love gauzy. (To the SPIDER.) Come over here. I want your opinion.

SPIDER: (Lies.) I live only to serve you, Evilina. (Sotto, to audience.) What else can I do? If I don’t obey her every whim, she’ll turn me into something nasty. (Obviously, he considers himself quite pleasing in appearance.)

EVILINA: (Her words edged in venom.) I’m waiting.

SPIDER: Here I come. (He slinks over to the tower room.) Here I am. Now what?

EVILINA: Watch. (She plops the puff into the box of powder. She slaps the puff on each side of her face. Powder “billows.” Strikes a pose.) Well?

SPIDER: Well what?

EVILINA: How do I look?

SPIDER: (To audience.) Shall I tell her?

EVILINA: It’s a new face powder I’ve created for the party at the Royal Palace. It’s made of ground beetles and cornstarch. I want to look my best.

SPIDER: (To audience.) You don’t want to see her at her worst. She’s really let herself go.

EVILINA: Why do I ask a spider? What does a spider know of beauty? I’ll ask the cat. (She yells.) Cat!!!

CAT: What?!! (NOTE: About the CAT—It pops up from behind the high-back chair. It can be worked one of three ways—(1) It’s a Halloween black cat made of wood or heavy paper. One-dimensional. The ACTRESS who supplies the CAT’S VOICE holds the figure on a small pole or stick. Or—(2) It’s a hand puppet. The ACTRESS supplying the VOICE OF THE CAT can’t be seen by the audience because of the high-back chair. She can either kneel behind the chair or sit on a small stool. Or—(3) It’s a real person in a cat costume who pops up and down.)

EVILINA: I want your opinion on this new face powder I’ve created. I think I’ve outdone myself. (Again, the puff is plopped into the box and again, powder is slapped to her face. She sneezes. Strikes another pose.) Well?

CAT: Doesn’t help.

EVILINA: (Angry.) Ggggrrrr. (She puts the puff and box back on her
worktable. Her hands held as if to strangle CAT, she steps to chair.)
Take care, you miserable mouser. Take care. I don’t suffer insults
easily.

CAT: You asked my opinion, and I gave it to you. What do you want from
me? Meow.

EVILINA: Insolent creature.

SPIDER: I don’t think it’s polite to go to a party when you haven’t been
invited.

CAT: It’s downright rude.

EVILINA: (A step to SPIDER.) What do you mean I haven’t been invited?

SPIDER: You haven’t received an invitation, have you?

EVILINA: They must have slipped it under the castle door.

SPIDER: You’ve been saying that every day for a week, and the party’s
tomorrow. Everybody’s forgotten about you. (EVILINA lifts one arm
as if to strike down SPIDER. He cowers.)

EVILINA: Silence!

SPIDER: (Fearful.) You got it.

EVILINA: (Points EXTREME DOWN RIGHT.) To the castle door. Fetch me
back my invitation. What are you waiting for? (She roars.) Go!

SPIDER: Gone. (As fast as he can possibly go, the SPIDER slinks across
the FORESTAGE and OUT.)

CAT: You can’t expect people to be friendly after you’ve shut yourself up
in Tumbledown Castle for years and years.

EVILINA: That has nothing to do with it. I have my work. (She steps to
work table.) My charms and spells. My curses and potions! I need
solitude and quiet for that.

CAT: Face it, Evilina. You’re not exactly a bundle of laughs.

EVILINA: Silence!

CAT: Meow.

EVILINA: They wouldn’t dare not invite me. I am the most powerful witch
in the kingdom of Never Nod!

CAT: Meow.

SPIDER: (Slinks back IN, carrying a large envelope. Crosses to EVILINA.)
I’ve got to hand it to you, Evilina. Right where you said it would be.
EVILINA: (Greedy.) Give it to me! Give it to me! (She grabs the envelope from the SPIDER and rips it open. Takes out the card, looks. Her eyes widen in disbelief.) Eh? What’s this?

CAT: What’s it say?

EVILINA: (Slowly reads, her tone of voice betraying her mounting fury.) “Let Celebrity Carriage solve your problem. A special promotion designed for witches who have trouble transporting their children to and from school.” (Livid, she crumples the notice and tosses it to the floor. Grinds it with her shoe.) Auuuugh! This is no invitation to the party given in honor of the Princess Briar-Rose!!!

SPIDER: (Indifferent.) Didn’t sound like it.

EVILINA: (Lifts both arms upward. LIGHTS FLICKER. PEAL OF THUNDER. Her face contorts into an evil mask of rage.) So! This is how they treat the most powerful wise woman in the realm. Do they think they’ll get away with it? (Without thinking, SPIDER nods its head “yes.” Then, fast, “no.”) Good Queen Eleanor and good King Rudolph will regret not inviting me!

SPIDER: Don’t do anything you’ll regret.

EVILINA: Get out! Get out!

SPIDER: Gone. (Only too happy to escape, he slinks across the FORESTAGE and OUT.)

EVILINA: (Paces back and forth. MUSIC CUE 3a: “I’m a Witch—Underscore.”) I must think of something extra special to repay an extra special insult. Imagine—not inviting Evilina.

CAT: Imagine. (She drops from sight behind the high-back chair. MUSIC CUE 3a: “I’m a Witch—Underscore.”)

EVILINA: (Speaks over music.) It must be wicked, and it must be effective. Something unique. Let me think. Hmmmmm. Hmmmmm. Hmmmmm. (Gleeful.) I have it! (To audience.) Just the thing to give as a gift to Princess Briar-Rose. Ha, ha. (As the LIGHTS DIM on the tower room.) “Spindle, crackle, claw and bite! An evil curse be my delight!” Princess Briar-Rose, you are doomed. (She laughs horribly. MUSIC OUT.) Hahahahahaha!

End of Scene Two

ACT ONE
Scene Three

LIGHTS ON the Palace Courtyard. MUSIC CUE 3b: “Hear Ye! Hear Ye!—UNDERSCORE.” PRIME MINISTER ENTERS from RIGHT. He bangs the staff on the ground three times.

End of Script Preview
MUSIC CUE 12: “Exit Music.”

PRODUCTION NOTES

PROPERTIES

ONSTAGE for ACT ONE

PALACE COURTYARD: Two throne-like chairs, bench.

EVILINA’S TOWER ROOM: Work table with dusty bottles of colored liquid, large powder puff, box of powder, dried twigs, stuffed bird, high-back chair.

ONSTAGE for ACT TWO

PALACE GARDEN: Strike thrones, reposition bench. Add two cutout rosebushes.

EVILINA’S TOWER ROOM: Add spinning wheel.

ACT ONE

BROUGHT ON, Scene One: Scrolls (BARONESS, LADY JESSICA); crown (QUEEN ELEANOR); feathered quills, ledger, spectacles, small ink bottle on belt (QUILL); crown (KING RUDOLPH); long robe, floor-length staff, optional white beard (PRIME MINISTER); apron, puffed cook’s hat (CHEF).

BROUGHT ON, Scene Two: Large envelope containing large card (SPIDER).

BROUGHT ON, Scene Three: Baby doll with cap, wrapped in pretty blanket (NURSEMAID); sword (BARON); wand (EVILINA); wands, colored ribbon bows (GOOD WITCHES).

BROUGHT ON, Scene Four: Tape measure, apron with needles, bits of cloth and thread, ribbons (SEAMSTRESS); scroll (PRIME MINISTER); rose (PRINCESS BRIAR-ROSE); ring (PRINCE ALEXANDER).

ACT TWO

BROUGHT ON, Scene One: Gift-wrapped boxes (LADY JESSICA, BARONESS, QUILL, NURSEMAID, SEAMSTRESS).

BROUGHT ON, Scene Two: Pitch pipe, cane or walking stick (EVILINA); scarf (PRINCESS BRIAR-ROSE).
BROUGHT ON, Scene Three: Swords (USHERS); sections of latticework (tossed in from OFFSTAGE); veil (FALSE PRINCESS); sword, shield (DARK KNIGHT).

SOUND

Trumpet or drum flourish, thunder and storm effects, birds twittering, barking dog (easily done by actor OFFSTAGE who is good at barking like a dog), battle noises.

FLEXIBLE CASTING

Arrange to fit your needs. For example, if you want more female roles, CHEF can be played by an actress. So can SPIDER. If you want another male role, LADY JESSICA can be played as a nobleman—LORD JASPER. Ditto for THE WALL OF THORNS. Although six WITCHES are mentioned in the text, you can uses fewer—2, 3, 4. Whatever. Simply redistribute the lines. CAT can be eliminated if you wish. The cutting of a few lines will be required, rest can be given to the SPIDER. BARON might double in the role of the DARK KNIGHT.

QUILL, BARONESS or LADY JESSICA might double in the role of FALSE PRINCESS. For a larger cast, add additional COURT MEMBERS and/or GOOD WITCHES.

DRESSING UP THE SET

A painted scenic backdrop showing a garden scene will prove effective. A cutout statue or column for ACT ONE, another bench. More cutout rosebushes in ACT TWO.

THE CAT PUPPET

If you decide to use a hand puppet instead of a live actor or cutout, another animal will also work okay. A skunk hand puppet is fairly easy to find. A goose, a parrot.

COSTUMES

As indicated in the script. The usual fairy tale garments. However, there are three costumes that require special attention:

The WALL OF THORNS: The actress wears green tights, green overshirt, a green head mask (a green bathing cap works okay). Or face is painted green. Green gloves (or hands painted green). She holds the garden lattice. Vines and leaves are either painted onto the latticework or attached to it. The “thorns” need be nothing more than foam “cones” or “points,” painted black.

The DARK KNIGHT: His costume should be dark, of course, and his prop sword and shield should be black. He might wear a helmet so we can’t see
his face. Or a mask of some sort. Even a black ski mask will work, gloves. For a truly dramatic effect consider this—THE DARK KNIGHT is headless.

To do this, add about a foot of extra “costume” above the head of the actor. A long black robe works fine for this effect, but you will need to add a foot of material to the hem.

The important thing about the DARK KNIGHT is this—he must look genuinely scary. Since his sword battle with PRINCE ALEXANDER is performed on a darkened stage, this effect is easily obtainable.

SPIDER: A type of outfit like the comic book hero Spiderman—or the creature might have an extra pair of “legs” sprouting from its sides. Stuffed long gloves or stockings work for this effect. “Webs” (rope) might drop from the arms.

ABOUT THE SWORDPLAY
The more exciting and authentic-looking you can make the battle between the DARK KNIGHT and PRINCE ALEXANDER, the greater the audience response. Don’t rush it and remember—safety first. The battle between the PRINCE and the DARK KNIGHT might be done in slow motion. Same for PRINCE versus WALL OF THORNS.
Basic Floor Plan—ACT TWO
ENCHANTED SLEEPING BEAUTY
We hope you’ve enjoyed this script sample.

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