



For Melody and Kimberly, who inspired it,  
and Roxanna, who inspires me.

# THE BLUEBIRD PRINCE

By Evan Guilford-Blake

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 **Pioneer**  
DRAMA SERVICE

# THE BLUEBIRD PRINCE

A Fairy Tale

ADAPTED BY EVAN GUILFORD-BLAKE

From the story by Mme. d'Aulnoy,  
as translated and edited by Andrew Lang

## CAST OF CHARACTERS

	<i># of lines</i>
NARRATOR ONE .....	teller of the tale 109
NARRATOR TWO .....	another 97
<u>The Royal Family of Elgaria</u>	
KING OXYMORON, THE THIRD .....	pronounced [ox-ĪM-or-on]; kind but meek king of Elgaria 40
FIORDELISA .....	feisty, strong and usually light-spirited princess 156
CAVEATTA .....	Oxymoron's second wife; the wicked stepmother 107
TROUTY .....	Caveatta's clueless daughter; when they passed out smarts, she was at lunch 137
<u>The Royal Court of Elgaria</u>	
COUNSELOR .....	wise and loyal friend of the kingdom 43
PAGE .....	messenger 19
DRESSMAKER .....	in service to the queen 4
MENDACIA .....	treacherous lady-in-waiting 31
FIRST GUARD .....	does the queen's bidding 12
SECOND GUARD .....	another 14
THIRD GUARD .....	another 7
FOURTH GUARD .....	another 9
OPTIONAL EXTRAS .....	as additional members of the court, guests at the ball, townspeople, etc. n/a
<u>The Kingdom of Kimberly</u>	
PRINCE CHARMING* .....	kind and sincere young man who is easily overexcited 80
BLUEBIRD* .....	Prince Charming transformed 44
BELLSPINDER .....	an enchanter who is half-genie and much enamored of his deeds 60

SQUIRE .....	in service to Prince Charming	22
SPELLSPINDER .....	Bellspinder’s twin sister, also an enchanter	7
OLD WOMAN .....	helpful villager in Kimberly	6
<u>Others</u>		
MAZEELA .....	powerful and ill-tempered fairy	43
PRINCE HOMER OF ILIADNA .....	suitor	8
PRINCE WILHELM OF GRIMMIANA .....	another suitor	9
MELCATH.....	indigo-and-primrose dancing fox	11

\*The roles of Prince Charming and Bluebird are meant to be played by the same actor, but are separated in the script for clarity. They may be played by two actors if desired.

### SETTING

Time: Once upon a time, a long time ago.

Place: A faraway land called Elgaria.

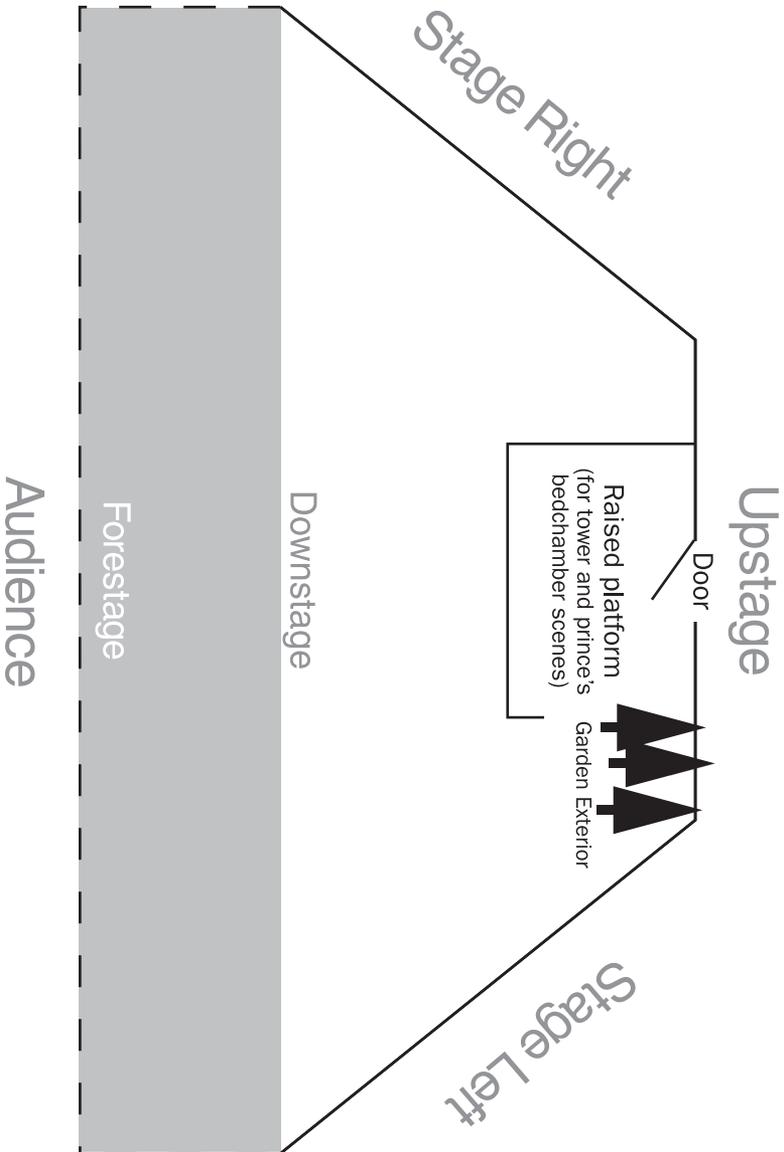
As the action moves quickly from place to place, the set is a multi-purpose unit that can be used for a variety of settings. The primary look should be that of a fairytale castle. This can be constructed as simply or elaborately as desired or can be done with a backdrop.

One necessity is a raised platform UPSTAGE that is used for all of the tower scenes as well as the prince’s bedchambers in Kimberly. A door on the UPSTAGE wall provides access to the platform from backstage and is used for most of the entrances and exits. This door can be painted with bars for Fiordelisa’s tower scenes to convey the sense of a prison.

The area UP LEFT near the platform represents a garden exterior and includes a cypress tree cutout that conceals a ladder so that BLUEBIRD can “climb” the tree to access the tower platform.

Other locations are created according to the director’s creative vision by the use of other platforms, by changes in lighting and by adding small set pieces or props as needed.

SET DESIGN



# THE BLUEBIRD PRINCE

## ACT ONE

1 AT RISE: NARRATORS ENTER and take their positions DOWN RIGHT or LEFT. They will remain here to tell the story for the remainder of the show.

**NARRATOR ONE:** Once upon a time—for this is a fairy tale, and that’s how a fairy tale always begins—in a faraway land called Elgaria,  
5 there lived a king who was immensely rich. (*KING ENTERS and, smiling, waves to a crowd.*)

**NARRATOR TWO:** His subjects loved him, although he performed very few kingly acts.

**NARRATOR ONE:** In fact, his kindly and capable wife, the queen—  
10 whom the king loved very much—took care of Elgaria’s affairs.

**NARRATOR TWO:** Alas, one day the queen fell ill and died.

**NARRATOR ONE:** And the king shut himself in a room where, for days, weeks, months, he did nothing but... (*KING sits despondently on a small stool or bench and cries in a handkerchief.*)

15 **NARRATOR TWO:** His closest friends and advisers came and pleaded with him to return to the throne.

**COUNSELOR:** (*ENTERS.*) Your Majesty, the court needs you.

**KING:** I know, good counselor. (*Cries.*)

**COUNSELOR:** The people need you.

20 **KING:** I know, good counselor. (*Cries.*)

**COUNSELOR:** The country needs you! And think of the treasury, Your Highness! Why, what we’ve spent this year just on handkerchiefs for you has almost exhausted the royal budget. Not to mention the cost of the laundry!

25 **KING:** I know, good counselor. (*Cries.*)

**COUNSELOR:** (*Sighs, mutters.*) I know, good counselor. (*FIORDELISA ENTERS.*) Fiordelisa! I have tried everything, but your father just sits and... (*KING cries.*)

30 **FIORDELISA:** Father, everyone worries about you, and I especially, for I hear what our people say. Your unhappiness makes them sad, too. And sad people don’t grow good crops, or make the fine goods they’ve always made before. (*KING cries.*) Come to the garden. I will dance for you! You have not seen me dance for so long.

**KING:** (*Sad.*) All right. (*Crosses with COUNSELOR and FIORDELISA to the garden UP LEFT. COUNSELOR carries the stool and sets it under the tree.*)  
35

**FIORDELISA:** Now, you sit beneath the old cypress and watch. (*CHAMBER MUSIC plays. FIORDELISA dances. KING sits and*

1 watches, slowly starting to smile.) There, you see? You're feeling better. Now come. Dance with me.

**KING:** Well... (*FIORDELISA draws him to her. They dance.*)

**COUNSELOR:** Bravo, Your Majesty! Ah, there was a star that danced  
5 and under that you were born. (*To FIORDELISA.*) Do you recall the royal balls when you were a girl? How the king danced with the queen?

**FIORDELISA:** Why, I—

**KING:** (*Stops dancing.*) The balls? The queen? I'm going back to my  
10 room. (*Cries and EXITS.*)

**FIORDELISA:** Oh, Father...

**COUNSELOR:** My lady, remember—a rose by any other name would smell as sweet.

**FIORDELISA:** What?

15 **COUNSELOR:** Just a wise saying, my princess. Wise sayings are a part of my job.

**FIORDELISA:** Ah, yes. (*EXITS, followed by COUNSELOR, who removes the stool.*)

**NARRATOR ONE:** And so an entire year went by. (*KING ENTERS.*)  
20 Everyone was about to give up all hope when one day, a woman dressed all in black came to see the king.

**CAVEATTA:** (*ENTERS.*) Your Highness. (*Wails.*) I know what you are feeling... (*Moans.*) ...for I have lost my husband, and there has never been a finer man than he.

25 **KING:** Nor a finer woman than my wife. (*Cries.*) Ohhh!

**CAVEATTA:** Ohhh!

**KING/CAVEATTA:** Ohhh!

**NARRATOR TWO:** They wept.

**KING:** Boo-hoo-hoo.

30 **NARRATOR ONE:** And wailed.

**CAVEATTA:** Waaahhhh!

**NARRATORS:** Together.

**KING/CAVEATTA:** Boo-hoo-waaahhh!

**NARRATOR TWO:** For days and days, until...

35 **KING:** (*Sniffles.*) You know, I think I'm... feeling better.

**CAVEATTA:** (*Sniffles.*) So am I.

**KING:** I'm so glad.

**CAVEATTA:** So am I. (*Clears her throat.*) Imagine! We've spent all this time together, and we haven't been introduced. My name is  
40 Caveatta, Your Majesty.

1 **KING:** I am King Oxymoron the Third, but you may call me King Ox.  
**CAVEATTA:** Thank you. (*Mimes conversation with KING.*)  
**NARRATOR ONE:** And soon Caveatta and Oxymoron were talking.  
**NARRATOR TWO:** And smiling.

5 **NARRATOR ONE:** And laughing.  
**NARRATOR TWO:** And shortly after that, they astounded the entire kingdom. (*FIORDELISA, TROUTY and ROYAL COURT ENTER and assemble before KING and CAVEATTA.*)

**KING:** My friends and loyal subjects, I am here today to announce an event of great importance. As you all know, I haven't been very—

10 **CAVEATTA:** (*Clears throat.*) They know it, my dear.  
**KING:** Oh. Of course.  
**CAVEATTA:** Then get on with it.  
**KING:** Yes. However, I have had the pleasure and privilege of coming

15 to know a fine lady, a—  
**CAVEATTA:** (*Clears throat.*) To the point, my dear?  
**KING:** Oh. Of course. (*Clears throat.*) Thus, I want to announce that—  
**CAVEATTA:** We want to announce.  
**KING:** Oh. Right. We want to announce that we have decided to marry

20 and rule together as king and queen. I want to introduce you to Caveatta, the next queen of Elgaria. (*CROWD cheers.*)  
**CAVEATTA:** Thank you. My subjects, I am truly pleased at the prospect of being your queen.  
**KING:** Well spoken, my dear!

25 **CAVEATTA:** I'm not finished!  
**KING:** Oh. Of course.  
**CAVEATTA:** As your queen, I promise to rule you with a regal disposition. (*CROWD cheers.*)  
**KING:** Please welc—

30 **CAVEATTA:** I'm not finished!  
**KING:** Oh. Of course.  
**CAVEATTA:** (*To CROWD.*) I trust you will obey.  
**KING:** (*Beat.*) Are you... finished now, my dear?  
**CAVEATTA:** Quite!

35 **KING:** (*To CROWD.*) Then, please welcome her and love her. (*CROWD cheers.*)  
**FIORDELISA:** Oh, Father, I'm so happy to see you smiling once more.  
**KING:** Thank you, my dear.  
**TROUTY:** (*Giggles.*) Me too.

1 **KING:** Um... thank you.  
**FIORDELISA:** And for you too, of course, dear Caveatta.  
**CAVEATTA:** Thank you, my dear Fiordelisa.  
**TROUTY:** (*Giggles.*) Me too.

5 **FIORDELISA:** (*To TROUTY.*) And I am so happy that we shall be sisters.  
**TROUTY:** Uh... me too. (*Giggles. FIORDELISA EXITS with ROYAL COURT.*)  
**NARRATOR ONE:** For, you see, the king's bride-to-be had a daughter—  
**TROUTY:** A sweet and gracious and talented and refined and charming  
and gorgeous daughter.

10 **NARRATOR ONE:** Uh, yes, a daughter.  
**CAVEATTA:** Thank you.  
**NARRATOR ONE:** Who was but a year older than the fair Fiordelisa—  
**CAVEATTA:** But a thousand times fairer.  
**NARRATOR ONE:** Uh, yes.

15 **TROUTY:** Thanks, Your Narrator-ness. What else?  
**NARRATOR ONE:** And, um, very nearly the same height?  
**TROUTY:** And?  
**NARRATOR ONE:** And, um, with the same number of fingers and toes?  
**TROUTY:** And danced with the same grace and charm. Hit it! (*WALTZ*  
20 *MUSIC plays. Dances gracelessly until MUSIC STOPS abruptly.*)  
There! Well?  
**NARRATOR ONE:** And, uh, she danced.  
**TROUTY:** (*Giggles.*) Thank you.  
**NARRATOR TWO:** But Trouty—for that was her name—was jealous of  
25 Fiordelisa, who was much loved by everyone in the kingdom.  
**NARRATOR ONE:** Except... Caveatta.  
**CAVEATTA:** (*To KING.*) Ox! Everyone pays Fiordelisa too much attention  
and not enough to Trouty, who is really a splendid girl.  
**KING:** Um, yes. A splendid girl.

30 **TROUTY:** (*Giggles.*) Thanks, Pops. (*EXITS.*)  
**NARRATOR TWO:** And so time passed.  
**NARRATOR ONE:** Which, as most people can tell you, time will do.  
**NARRATOR TWO:** And some time after they were wed, Caveatta  
announced...  
35 **CAVEATTA:** Husband! It is time for Trouty to marry.  
**KING:** Of course, my dear. And Fiordelisa as well.  
**CAVEATTA:** Well, yes, Fiordelisa as well.  
**KING:** Of course, my dear.  
**CAVEATTA:** Well—call a page!

1 **KING:** Of course, my dear. Oh, page!  
**PAGE:** (*ENTERS.*) Yes, Your Highness?  
**KING:** Please announce that a great ball will be held, at which suitable  
princes may seek the hands of my daughters, the sweet Fiordelisa  
5 and the... sweet Trouty.  
**CAVEATTA:** And make sure the announcement is made to each and  
every prince in each and every neighboring land.  
**PAGE:** Yes, m'lady. (*EXITS.*)  
**NARRATOR ONE:** But the queen feared no one would ever want to marry  
10 Trouty. (*To AUDIENCE.*) I mean—would you, if you were a prince?  
**NARRATOR TWO:** (*To AUDIENCE, confidentially.*) Neither would I.  
**NARRATOR ONE:** And so Caveatta told the king...  
**CAVEATTA:** Trouty certainly ought to be the first to wed. After all, she  
is older than your daughter and so much more refined.  
15 **KING:** Very well, my dear. If you think so. (*EXITS with CAVEATTA.*)  
**NARRATOR TWO:** And so the announcement of the great ball was  
made far and wide.  
**PAGE:** (*ENTERS DOWN RIGHT and announces.*) A great ball is to be  
held at the court of Elgaria! Princes from everywhere are invited to  
20 meet the princesses Fiordelisa and Trouty! (*EXITS DOWN RIGHT.*)  
**CHARMING:** (*ENTERS DOWN LEFT with BELLSPINDER.*) Did you hear  
that, Bellspinder?  
**BELLSPINDER:** I did, my prince.  
**CHARMING:** The two princesses of Elgaria are said to be the wisest,  
25 fairest and most gracious in the land. It is said that any prince  
would be flortunate to flind their flavor.  
**BELLSPINDER:** That's "fortunate to find their favor," Prince.  
**CHARMING:** Oh. Yes. Sorry. It just sounds so... exciting. (*EXITS with  
BELLSPINDER.*)  
30 **NARRATOR TWO:** And so the prince of the nation of Kimberly and his  
enchanter, Bellspinder—  
**BELLSPINDER:** (*Steps ON again. To NARRATOR TWO.*) That's half  
enchanter, half genie, Bellspinder. Don't forget. Father was a  
cousin of Merlin's, but Mama came straight out of the bottle.  
35 **NARRATOR TWO:** Ah. Yes.  
**BELLSPINDER:** Good lad! (*Or "lass." EXITS.*)  
**NARRATOR TWO:** And so the prince of the nation of Kimberly and...  
Bellspinder prepared to go to the ball.  
**NARRATOR ONE:** Meanwhile, back at the castle... (*TROUTY and  
40 CAVEATTA ENTER.*)

1 **TROUTY:** Mother, Mother! The prince of the nation of Kimberly is coming to the ball. (*Sigh.*)

**CAVEATTA:** Oh?

**TROUTY:** (*Nods.*) Oh!

5 **CAVEATTA:** Well, we must prepare you. Trouty, call me a dressmaker.

**TROUTY:** (*Shrugs.*) You're a dressmaker.

**CAVEATTA:** No, I— Honestly! (*Calls.*) Dressmaker?

**DRESSMAKER:** (*ENTERS.*) Yes, Your Highness?

**CAVEATTA:** I want you to create an outfit for Trouty the likes of which

10 the world has never seen.

**TROUTY:** Oh, goody.

**CAVEATTA:** A gown adorned with emeralds and sapphires—

**TROUTY:** Oh, goody!

**CAVEATTA:** —and for her head a tiara of spun gold encrusted with

15 diamonds and opals.

**TROUTY:** Oh, goody!

**DRESSMAKER:** Certainly, Your Highness. Will the princess come with me, please?

**TROUTY:** Yes, your dressmaker-ness. (*Starts to leave with DRESSMAKER, but stops and whispers.*) Mother, what about... you-know-who?

20 **CAVEATTA:** Oh, you won't need to worry about her. Now, go on along, dear. (*TROUTY and DRESSMAKER EXIT.*) Dressmaker! One moment!

**DRESSMAKER:** (*RE-ENTERS.*) Yes, Your Highness?

**CAVEATTA:** I want you to sew another gown, one for the... other

25 princess as well. Come here. (*DRESSMAKER crosses to her. CAVEATTA whispers to her.*)

**DRESSMAKER:** (*Chuckles darkly.*) Yes, Your Highness! (*EXITS.*)

**NARRATOR TWO:** And so the entire kingdom prepared for the ball, and as the evening approached, kings, queens, princes and princesses

30 from far and wide arrived in Elgaria.

**NARRATOR ONE:** Fiordelisa prepared too, despite the fact that the dress she had been commanded to wear was, well... (*FIORDELISA ENTERS. She wears a simple, plain white dress.*)

**CAVEATTA:** Ah, Fiordelisa. What do you think of the gown I had my

35 dressmaker make for you?

**FIORDELISA:** To be honest, this dress hardly seems suitable for a royal ball.

**CAVEATTA:** Are you criticizing the fine work of my dressmaker?

**FIORDELISA:** No, m'lady, it just that to meet a prince—

- 1 **CAVEATTA:** I command that you wear that gown. After all, I am your queen.
- FIORDELISA:** Yes, Your Highness. I suppose it will have to do. (*EXITS. CAVEATTA EXITS opposite.*)
- 5 **NARRATOR ONE:** Meanwhile, Trouty...
- TROUTY:** (*ENTERS in a jewel-encrusted, bizarrely multi-color gown. To NARRATOR TWO.*) Oh, isn't this just the most beautifullest gown you've ever seen?!
- NARRATOR TWO:** Uh. Well...
- 10 **TROUTY:** It's just so... snazzy!
- NARRATOR TWO:** Um, yes. Snazzy.
- TROUTY:** And this perfume. Smell! (*NARRATOR TWO sniffs.*) It's so delicate. I only used half the bottle.
- NARRATOR TWO:** (*Coughs.*) Um. Delicate.
- 15 **TROUTY:** I just know all the princes will think I'm stunning.
- NARRATOR TWO:** I'm sure they will be stunned, anyway.
- TROUTY:** Thanks! Well, I'm off to the ball. Bye.
- NARRATOR TWO:** Have a... good time.
- TROUTY:** Thanks, your other narrator-ness. (*EXITS.*)
- 20 **NARRATOR ONE:** And so she went to the palace's grand ballroom where the dancing had already begun. (*WALTZ MUSIC plays. FIORDELISA and COUNSELOR ENTER, as do the rest of the ROYAL COURT, PRINCE HOMER and PRINCE WILHELM as EXTRAS. They ALL dance and mill about.*)
- 25 **KING:** (*ENTERS, dancing with CAVEATTA.*) You look lovely tonight, my dear.
- CAVEATTA:** Thank you.
- COUNSELOR:** (*Approaches FIORDELISA.*) Your Highness, will you...?
- FIORDELISA:** I'd be delighted, good counselor.
- COUNSELOR:** You, um, look... very nice. The princes will be, um...
- 30 **FIORDELISA:** Stunned?
- COUNSELOR:** Well...
- FIORDELISA:** Thank you for saying so. Still, Trouty is to be married first, but perhaps there will be some prince who looks beyond my clothes and sees the woman inside them.
- 35 **COUNSELOR:** I don't doubt it, Your Highness. I don't doubt it at all. After all, a stitch in time saves nine.
- FIORDELISA:** What?
- COUNSELOR:** A wise saying, Princess. Wise sayings are part of my job. (*Dances with FIORDELISA. TROUTY ENTERS and looks around. CHARMING ENTERS opposite and looks around.*)
- 40

1 **FIORDELISA:** (*Notices CHARMING. To COUNSELOR.*) Oh. Yes! He's here.

**COUNSELOR:** Ah.

**TROUTY:** (*Shrieks.*) Mother! He's here.

5 **CAVEATTA:** So I see. Well, we must make him welcome. (*Rushes to CHARMING with KING in tow.*) Your Highness, welcome to our humble kingdom. I am Caveatta, the queen, and this is... (*Her voice fades in the crowd as focus shifts to FIORDELISA. [NOTE: CAVEATTA introduces the KING in mime under the following dialogue. Once introduced, the KING then wanders away to greet other guests.]*)

10 **FIORDELISA:** (*To the COUNSELOR, as they dance.*) Oh, he is the most handsome prince I have ever seen. And, I have heard, he is as wise and kind as he is handsome.

**COUNSELOR:** Now, don't fret about him. Someday your prince will come.

15 **FIORDELISA:** I know, but I do wish I could at least become acquainted with him.

**COUNSELOR:** Perhaps you will. After all, there are more things in heaven and earth, Fiordelisa, than are dreamt of in your philosophy.

**FIORDELISA:** Oh, good counselor, you are so wise.

20 **COUNSELOR:** It comes with age, my dear. (*They continue to dance in the background as the focus shifts back to CAVEATTA and CHARMING.*)

**CHARMING:** (*Kisses CAVEATTA'S hand briefly.*) Your Majesty, I am delighted to meet you.

25 **CAVEATTA:** And this is my daughter, the Princess Trouty. (*CHARMING turns to TROUTY to take her hand, but instead begins to sniff and cough.*)

**TROUTY:** (*Belches.*) Pleased t' meet ya, your prince-ness!

30 **CHARMING:** And your, uh... delightfully... fragrant... (*Sneezes as TROUTY giggles.*) ...excuse me. And, uh, refined... (*Sneezes as TROUTY giggles.*) ...excuse me... daughter.

**TROUTY:** Oh, thank you, Prince. Gesundheit! (*Curtsies awkwardly.*)

**CHARMING:** (*Stifles a sneeze.*) Thank you.

**CAVEATTA:** Trouty has been so looking forward to meeting you.

**CHARMING:** She... has?

35 **TROUTY:** You betcha!

**CHARMING:** As, uh, I have been looking forward to meeting her... (*TROUTY giggles.*) And the other princess of the court... There is another princess, isn't there?

40 **CAVEATTA:** Yes, over there. The one in that awful dress she insisted on wearing.

- 1 **CHARMING:** I see. Your Majesty, if you will excuse me, I shall pay my respects to her. *(Crosses to FIORDELISA.)*
- TROUTY:** But wait! Come back! Phooey! *(Starts after him.)*
- CAVEATTA:** *(Grabs her.)* No, no, no, dear. Patience. He'll be back as soon as he gets a good look at her gown.
- 5 **CHARMING:** *(To FIORDELISA. Bows.)* Milady, I have traveled many places and seen many princesses, but never one so regal in silk and diamonds as you in this... simple dress.
- NARRATOR TWO:** And Fiordelisa looked at the prince.
- 10 **NARRATOR ONE:** And their eyes met.
- NARRATOR TWO:** And at once...
- NARRATORS:** They fell in love. *(Sigh.)*
- CHARMING:** The music... it's beautiful, isn't it?
- FIORDELISA:** Indeed, it is.
- 15 **CHARMING:** May I then have the donner of this hance?
- FIORDELISA:** The donner of this hance?
- CHARMING:** I mean, I mean... the honor of this dance. When I get really excited, I...
- FIORDELISA:** *(Laughs.)* Oh? And is meeting me that exciting?
- 20 **CHARMING:** It is the thost exciting ming that's— Wait. *(Slowly.)* It is the most exciting thing that's happened to me in a very long time.
- FIORDELISA:** I see. Well, it is I who would be “donnered to hance” with so kindly a prince.
- CHARMING:** Thank you. Come, then. *(Takes her hand.)* May I call you by name, milady?
- 25 **FIORDELISA:** If you wish. I am Fiordelisa.
- CHARMING:** Fiordelisa. I am Charming, prince of the kingdom of Kimberly.
- FIORDELISA:** I know. I have heard much of you, Prince Charming.
- 30 **CHARMING:** And I of you.
- FIORDELISA:** The ring you wear, it's very beautiful.
- CHARMING:** This ring holds the royal jewel of state. It will, someday, belong to the woman who shall rule with me as Kimberly's queen. *(They dance.)*
- 35 **TROUTY:** Mother! He's ignoring me and dancing with her.
- CAVEATTA:** I shall discuss this with the king. Oxymoron!
- KING:** *(Crosses to her.)* Yes, my dear?
- CAVEATTA:** Fiordelisa is hogging Prince Charming.
- TROUTY:** It's not fair!

1 **CAVEATTA:** After all, Trouty is to be married first.  
**TROUTY:** And Charming is as handsome a prince as me.  
**NARRATOR ONE:** Uh, that's "as I." As in, "as I am a princess."  
**TROUTY:** (To **NARRATOR ONE**.) You're a princess, too? Gee. (Sighs. To  
5 **KING**.) Prince Charming and I will make a beautiful couple, won't  
we, Pops?  
**KING:** Uh...  
**CAVEATTA:** So of course we must see to it that Fiordelisa doesn't  
distract Charming during the remainder of his stay. That way, he'll  
10 be able to spend his time with Trouty as he obviously wishes.  
**KING:** (Uncertain.) Well... If you're sure...  
**CAVEATTA:** I am. We've no other choice. (EXITS with **KING** and **TROUTY**.  
*MUSIC FADES OUT as the GUESTS bow and take their leave. ALL  
EXIT.*)  
15 **NARRATOR TWO:** And so, later that night...  
**NARRATOR ONE:** After the ball had ended...  
**NARRATOR TWO:** And the fair princess returned to her room...  
**FIORDELISA:** (ENTERS.) Oh, my chambers seem so different now.  
Lovely as they are, tired as I am, I would much rather be dancing  
20 with Prince Charming. Oh, why did it have to end? (SOUND EFFECT:  
*KNOCK.*) Who is it?  
**MENDACIA:** (From OFF.) Mendacia, Your Highness. I have come to  
help you prepare for bed.  
**FIORDELISA:** (To herself.) My lady-in-waiting. How thoughtful. Please  
35 come in, Mendacia. (MENDACIA ENTERS, pushed in by GUARDS,  
who immediately seize FIORDELISA.) What? Who are you?! What  
are you—  
**FIRST GUARD:** (To MENDACIA.) Get out of the way! Come with us,  
Princess.  
30 **FIORDELISA:** I will not! Let me go. Let go of me! (Kicks the SECOND  
GUARD.)  
**SECOND GUARD:** Ouch!  
**THIRD GUARD:** Let's go, Your Highness.  
**FOURTH GUARD:** Sorry, milady.  
35 **FIORDELISA:** Where are you taking me?  
**SECOND GUARD:** To the tallest turret of the castle.  
**THIRD GUARD:** The queen has ordered you will remain there as long  
as Prince Charming is in Elgaria. (Drags her away with the other  
GUARDS. MENDACIA watches.)  
40 **FIORDELISA:** No, wait! Mendacia. Help me. Help me! (GUARDS EXIT,  
taking FIORDELISA OFF with them.)

1 **MENDACIA:** (*Chuckles.*) Oh, I'll help you, Princess. I'll help you stay  
in your turret until Charming has married Princess Trouty. (*EXITS*  
*after them.*)

**NARRATOR ONE:** The next day... (*GUARDS ENTER, clapping each other*  
5 *on the back, satisfied with a job well done.*) ...Prince Charming went  
looking for his new love.

**CHARMING:** (*ENTERS opposite and approaches GUARDS.*) Excuse me,  
have you seen the princess?

**FOURTH GUARD:** And which princess would that be, sir?

10 **CHARMING:** Why, Fiordelisa.

**FOURTH GUARD:** (*Smiles.*) Ah, Princess Fiordelisa!

**THIRD GUARD:** (*Scowls.*) He means Fiordelisa.

**FIRST GUARD:** Begging the prince's pardon, but Fiordelisa is vulgar.

**SECOND GUARD:** Silly.

15 **THIRD GUARD:** Wicked.

**FIRST GUARD:** Vain.

**SECOND GUARD:** Stupid.

**THIRD GUARD:** Thoughtless.

**FIRST GUARD:** Nasty.

20 **SECOND GUARD:** Plain.

**THIRD GUARD:** If you see, sir... (*Pronounced "sah" throughout, as to*  
*rhyme with Fiordelisa.*)

**FIRST GUARD:** Fiordelisa...

**SECOND GUARD:** Were it me, sir...

25 **THIRD GUARD:** I would flee, sir.

**FIRST GUARD:** I would flee, sir.

**SECOND GUARD:** I would flee, sir!

**FOURTH GUARD:** From Fiordelisa!

**CHARMING:** (*Sighs.*) I see. (*EXITS purposefully. FOURTH GUARD looks*  
30 *at OTHER GUARDS, shakes his head in disappointment and EXITS.*  
*OTHER GUARDS shrug and follow.*)

**NARRATOR TWO:** The prince, however, did not believe any of these  
things, and spent the entire day searching.

**NARRATOR ONE:** Alas, he didn't find her, but it wasn't long before the  
35 queen heard of his quest. (*CAVEATTA and TROUTY ENTER.*)

**NARRATOR TWO:** And when she did, Caveatta devised a plan to win  
Prince Charming for Trouty.

**TROUTY:** Oh, goody.

**CAVEATTA:** Trouty, call me a page.

1 **TROUTY:** (*Gives a blank look and shrugs.*) You're a page.  
**CAVEATTA:** No! Call me a palace page.  
**TROUTY:** You're a palace page.  
**CAVEATTA:** You know, sometimes it's hard to believe you're my  
5 daughter. (*Calls.*) Page!  
**PAGE:** (*ENTERS.*) Yes, Your Majesty?  
**CAVEATTA:** I want you to take this to Prince Charming's chambers.  
(*Holds out her hand and reveals a ruby pendant.*)  
**TROUTY:** (*Eager.*) What is it? (*Looks into CAVEATTA'S hand.*)  
10 **CAVEATTA:** This ruby, cut as a rose and splashed with water-droplet  
diamonds.  
**TROUTY:** Ooh. And the stem's gold.  
**CAVEATTA:** And with a single gold leaf on which I've had inscribed—  
**TROUTY:** (*Reads from CAVEATTA'S hand.*) "To Charming from Trouty."  
15 Isn't that sweet?  
**CAVEATTA:** Yes. (*Gives the ruby to the PAGE.*) Go. And tell him...  
(*Whispers to the PAGE.*)  
**PAGE:** Yes, Your Majesty! (*EXITS.*)  
**CAVEATTA:** Heh-heh-heh. Now we'll see whether Prince Charming can  
20 be... charmed. (*EXITS with TROUTY.*)  
**NARRATOR ONE:** The page hurried to Charming's chambers, where...  
**PAGE:** (*ENTERS and calls to CHARMING.*) Sire? I come to you on behalf  
of the princess of the realm.  
**CHARMING:** (*ENTERS.*) What is that, Page? What word does my  
25 princess send me? Quickly!  
**PAGE:** This gift, sire.  
**CHARMING:** A gift! Such generosity from the fair princess.  
**PAGE:** Indeed, for she has bestowed upon you the highest honor. She  
has chosen you to be her knight.  
30 **CHARMING:** Tell her I accept willingly. No, happily! No, joyfully! For I  
could be the knight to no one but the Princess Piordelisa—I mean  
the Princess Fiordelisa.  
**PAGE:** But, sire, you confuse the names. The inscription says this is  
from the Trincess Prouty. I mean, the Princess Trouty.  
35 **CHARMING:** Trouty. Trouty! Go, and tell the princess I cannot accept  
that... honor.  
**PAGE:** Yes, sire. (*EXITS. CHARMING sits unhappily.*)  
**SQUIRE:** (*ENTERS.*) Sire, what troubles you?  
**CHARMING:** The Princess Fiordelisa, Squire. I have looked everywhere  
40 for her, all to no avail.

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## PRODUCTION NOTES

Besides the platform that serves as two different towers in Act One and as the prince's bedchambers in Act Two, other locations can be created using additional platforms and/or lighting, especially with gobos. Scrim and projections may also be useful. Creating specific set pieces to define each location is not recommended. Whatever set pieces are used should be multi-purpose and mobile—such as cubes and lightweight benches that can serve numerous functions.

### PROPERTIES

#### ACT ONE

- Small stool, handkerchief (KING)
- Ruby pendant, scroll (CAVEATTA)
- Ladder, ring (CHARMING)
- Wand (MAZEELA)
- Books (COUNSELOR)
- Silver locket, music box (BLUEBIRD)
- Jewels (GUARDS)
- Horn, potion (BELLSPINDER)

#### ACT TWO

- Cauldron, horn (BELLSPINDER)
- Wand (MAZEELA)
- Music box; bag containing a necklace, a ruby brooch, a jade bracelet and a tiara (FIORDELISA)
- Three small bottles (MELCATH)
- Potatoes, knife (OLD WOMAN)
- Horn (SPELLSPINDER)
- Charming's ring (TROUTY)

## SOUND EFFECTS

Chamber music, waltz music, knock, clock chiming midnight, magic, music box, bang, clock chiming, bird calls.

## LIGHTING

Because this play utilizes area staging, some lighting changes are indicated to accentuate action on other parts of the stage when two areas of the stage are being used simultaneously. In other places, lighting shifts accomplish the same thing that scene changes do in plays divided into scenes – they define critical transition points of time and/or place and provide characters opportunities to enter and exit.

## COSTUME SUGGESTIONS

Costuming may be as simple or elaborate as desired with a few specifics as indicated below:

CAVEATTA is dressed in all black when she first appears.

FIORDELISA wears a plain white dress for the ball. Later, when she is confined to the tower, she wears a gown with gold and jewels.

For the ball, TROUTY wears a jewel-encrusted, bizarre multi-color gown that's gaudy and extravagant. When impersonating Fiordelisa, Trouty wears a heavy veil.

The BLUEBIRD costume does not need to be literal. A simple suggestion—perhaps a blue headpiece with feathers and a flowing cape that, when spread, suggests wings—will do nicely. Photos online at [www.pioneerdrama.com](http://www.pioneerdrama.com) show the simple, yet highly effective costuming of the original production.

## THE BLUEBIRD

The character of the BLUEBIRD may be dealt with in many ways. BLUEBIRD is meant to be played by PRINCE CHARMING, but a second actor may play the role if desired. The bird could also be made of papier mâché and controlled as a puppet or marionette. Alternatively, the director may come up with some other viable possibility. Let imagination be your guide.

CHARMING'S transformation into the BLUEBIRD can be done in full view of the audience, assisted by the NARRATORS or by crew members dressed in black, who enter and adorn him with the simple bluebird costuming (see costume notes above).

## FLEXIBLE CASTING

A number of roles may be played as either gender even if written as one or the other. Simply change the pronouns and MAZEELA becomes

MAZEEL. BELLSPINDER may be played by a woman or SPELLSPINDER by a man. OLD WOMAN can become OLD MAN.

For a larger cast, you may add extras as TOWNSPEOPLE, GUARDS, ADDITIONAL NARRATORS or ROYAL COURT MEMBERS. In the original production, a group of dancers became the FLYING FROGS to pull Charming's chariot as described.

Having a large cast helps create richer scenes when crowds are necessary, such as the dance scene in Act One. Still, the cast may be as small as 13, though doubling to that degree would necessitate reassigning some lines or perhaps combining two guards into one. For a minimal cast, follow these suggestions for doubling:

NARRATOR ONE (male or female)

NARRATOR TWO (male or female)

KING OXYMORON/FIRST GUARD/PRINCE WILHELM (male)

COUNSELOR/MAZEELA/PAGE (male or female)

FIORDELISA (female)

CAVEATTA (female)

TROUTY (female)

PRINCE CHARMING/BLUEBIRD (male)

PAGE/DRESSMAKER/FOURTH GUARD (female)

BELLSPINDER (male)

MENDACIA/MELCATH/OLD WOMAN (female)

SPELLSPINDER/SECOND GUARD (male or female)

SQUIRE/THIRD GUARD /PRINCE HOMER (male)

EXTRAS as various townspeople and people of the courts (optional)

### **THE BLUEBIRD PRINCE**

*The Bluebird Prince* was first presented by East Valley Children's Theatre in February, 2013 at the Mesa Arts Center, Mesa, Arizona.

#### Original Cast

NARRATOR #1 (Hildy).....Emma Lovata

NARRATOR #2 (Cimeron).....Raini Hawkins

NARRATOR # 3 (Mirriam).....Rachel Carder

KING OXYMORON .....Jake Olson

COUNSELOR .....Natie Kersch

FIORDELISA .....Ashley Skye

CAVEATTA .....Ashlyn Riggs

TROUTY .....Zoe Whiting



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