

COPYRIGHT AND LICENSING

PLEASE READ THIS IMPORTANT INFORMATION BEFORE PLANNING YOUR PERFORMANCE

Under the Copyrights, Designs and Patents Act (1988), it is a legal requirement for schools to comply with copyright law, and ensure they hold the correct licences for performing musicals. As experienced teachers ourselves, we understand that time restraints and lack of advice can sometimes mean this aspect of your production is not dealt with, or that the details and requirements are not fully understood. We therefore try to make the process of licensing your performances as simple as possible.

General Guidelines

You are free to use any of our material for all classroom teaching purposes and for performances within school to only pupils and staff. However, if our musicals are to be performed to an audience other than pupils and staff from your school (eg. parents or other people from the wider community) then a performance licence must be obtained directly from Edgy Productions.

Performance of Musicals

The performance of works involving drama, movement, narrative or spoken dialogue requires a title and date specific licence from the copyright holder/publisher – in this case Edgy Productions. The requirement for a licence is irrespective of admission charges. **Your PRS, PPL, CCLI or any equivalent local authority-issued licences DO NOT cover you for such performances.**

A performance licence from us will permit the holder to do the following:

- Perform a musical up to 5 times in one academic year, to a public audience, within your school.*
- Reproduce song lyrics on paper or for display on interactive whiteboards or similar screens.
- Photocopy the script and score for the cast to learn lines, and musicians to play the songs.

* **If you are performing outside of your school premises, for example in a local theatre, please contact us as further conditions apply.**

For more information, visit www.edgyproductions.com/licences

Audio and Video Recordings

If you wish to make an audio or video recording of the performance of any of our musicals, you will need an additional **recording and duplication licence** from Edgy Productions. This will also allow you to make and sell copies of your recordings if you wish to do so. We no longer request that you pay a commission to us on the money you raise from the sale of recordings.

File Sharing

You are not permitted to share any of our copyrighted material, either in printed form, on disc or in digital file format, with anyone who is not a pupil or teacher within your school or organisation. We will take immediate action should an incident of illegal file-sharing be reported or discovered.

You can, of course, phone or email us for advice – we are more than happy to discuss all your licensing needs.

Tel: 01858 288081

Email: info@edgyproductions.com

PERFORMANCE LICENCE APPLICATION FORM

For any performance of any part of ‘A Funny Thing Happened On The Way To Camelot’ to an audience other than staff and children (eg. if you perform to parents), a valid performance licence from Edgy Productions must be held. Please note, your PRS, MCPS, CCLI or similar local authority-issued licences do not cover you for this. **Unless you purchased a performance licence and/or a recording & duplication licence when you bought this production pack, please ensure you complete and return this form at least 28 days before your first performance:**

- by post – Edgy Productions, 8 Roman Way, Market Harborough, Leicestershire LE16 7PQ
- by FAX – 0845 833 33 49
- by email – info@edgyproductions.com

The performance licence will permit the holder to do the following:

- Perform a musical up to 5 times in one academic year, to a public audience, within your school.*
- Reproduce song lyrics on paper or for display on interactive whiteboards or similar screens.
- Photocopy the script and score for the cast to learn lines, and musicians to play the songs.

Contact name:

Name of school / organisation:

Address:

..... **Postcode:**

Tel: **email:**

Number of performances: **Performances Dates: from** **to**

By ticking, select one of the performance licence options below:

Standard Performance Licence ☐ **£36.00** (including VAT)
(no admission charged and no tickets sold)

or

Performance Licence with charges ☐ **£42.00** (including VAT)
(admission is charged and/or tickets are sold)

☐ * Tick if you are performing outside your school premises, for example in a local theatre, as further conditions apply – see www.edgyproductions.com/licences

If you are recording any performance, and/or selling copies of the recording, you will **also** need a recording and duplication licence.

Recording and Duplication Licence ☐ **£36.00** (including VAT)

By ticking, select one of the payment options below:

☐ **I enclose a cheque for £..... made payable to Edgy Productions Ltd**

☐ **Please send me an invoice for £..... (payment terms 30 days)**

**Writers rely on payments from public performances for their livelihoods.
Please ensure they receive their dues.**

PLOT SUMMARY

Prologue

After the opening song (***‘Welcome’***), the wizard Merlin tells the backstory to our pantomime. When old King Uther died, a treacherous knight, Mordred, usurped the throne at Camelot! For his safety, the infant Prince Arthur, rightful heir to the throne, was hidden with a peasant family and brought-up unaware of his royal heritage. Fifteen years later, the time has now come for him to fulfil his destiny, return to Camelot and become king. However, Arthur’s older sister, Morgana, has other plans! With a book of spells stolen from Merlin, she has become a powerful witch and vows to become Mordred’s queen, then do away with him and take the throne for herself!

Scene 1

By the road to Camelot sits a large stone in which a sword is stuck. A poster states that the person who can pull the sword out shall be the rightful royal ruler! After some comical tugs by various peasants, the sword remains unmoved. Enter Arthur, his bestie, Lancelot, and his gloriously-gaudy foster-mum, our dame! More comical tugging ensues, with Arthur releasing the sword, being declared king (***song – ‘A Funny Thing Happened’***) and setting off to Camelot to claim the throne!

Scene 2

Gathered round a cauldron, Morgana and her cackling coven of evil witches have heard tell of Arthur’s pulling power. After some squabbling about what constitutes being evil, they cast a spell (***song – ‘Dark Magic’***) that will scupper his return to Camelot. Merlin enters and overhears Morgana’s wicked intentions, then rushes off to assist Arthur.

Scene 3

Stopping at the Good Knight Inn for lunch, Arthur, Mum and Lancelot meet Galahad, Gawain and Percival, banished knights awaiting the return of the true king, ready to help him defeat the usurper Mordred. On learning that Arthur is this true king, they declare their allegiance to him, as does Gobby, a waitress at the inn, who longs for an exciting life away from the frustratingly-complicated list of daily specials she has to read to unappreciative diners! (***song – ‘Arthur’s Army’***)

Scene 4

In the Gloomy Woods, five trees moan that their role in this pantomime isn’t what they’d hoped for when they auditioned! Never mind – they throw themselves into their parts and, under Morgana’s spell, attempt to trap Arthur when he enters the woods. Following a bit of ‘IT’S BEHIND YOU!’ our hero and entourage manage to evade capture and, now joined by Merlin, continue on to Camelot.

Scene 5

Her first spell foiled, Morgana has a surprise for the gang when they reach the Gurgling River. She conjures up a water monster with a taste for ‘yooman beans’ (***song – ‘Monster Munchies’***), but with some magic from Merlin, the good guys continue on their journey, shaken but unscathed. During the scene change, our dame has a cheeky chat with the audience, recounting her sixteen previous marriages – four better, four worse, four richer and four poorer!

Scene 6

In a meadow outside Camelot, we meet Guinevere. When her ladies-in-waiting say they’ve heard tell that the rightful king, Arthur, is on his way to claim the throne, Guinevere hopes he’ll be her knight in shining armour and save her from the evil Mordred, who has been relentlessly pestering her to marry him! (***song – ‘Rescue Me’***) At this point, Morgana arrives. With her own plans to marry Mordred, she conjures a grotesque nose onto Guinevere’s face and kidnaps her. The path is now clear for Morgana to become queen!

Scene 7

In an epic showdown, Arthur arrives at Camelot just as Morgana tricks her way back into Mordred’s affections, declaring herself queen! (***song – ‘Morgana The Queen’***) In a thrilling magical battle between her and Merlin, wrongs are righted and Camelot is saved! The villains are forgiven for their past deeds and a bright future beckons. As they take delivery of a certain circular piece of furniture, around which to discuss things in a grown-up way, it seems that all will truly live happily ever after. Hurray! (***song – ‘A Funny Thing Happened – reprise’***)

CHARACTERS

If you have too few actors to fill all the roles below, or indeed if you'd like to create more parts for a larger number of children, **see page 34** for our suggestions on reducing and increasing the cast size.

39 speaking parts *(in order of appearance)*

Merlin – *a wise, wizened wizard*

Morgana – *a princess gone bad*

Gwyneth, Jed, Derwa and Kendrick – *resourceful peasants after a quick buck*

3 Farmworkers – *chancing their arms*

Arthur – *a hero with pulling-power*

Lancelot – *his bestie*

Mum – *our glamorous (?) dame*

2 Delivery Men – *round table transporters*

5 Witches – *cackling old crones*

Gobby – *a tongue-twisting waitress*

Galahad, Gawain and Percival – *bold knights, eager to get back in the game*

5 Trees – *milking their roles with dramatic effect*

4 Monsters – *googly-eyed river-dwellers with a taste for 'yooman beans'*

Guinevere – *a damsel in distress*

3 Ladies-in-waiting – *her match-making mates*

Mordred – *lovelorn arch villain*

2 Royal Advisors – *bigging him up*

**For a
character
line-count &
costume tips,
see pages
35 & 36**

Ensemble Characters

Peasants and Farmers

Diners at the Good Knight Inn

Courtiers

Choir (if numbers permit) to lead the traditional panto shout-outs



select backdrop #1

Prologue

The Woods

(As the **overture** plays (**track 9**), the whole cast enters, occupying the stage and all spaces in front and to the side. If you have the numbers, a choir who lead all the traditional panto shout-outs, can be permanently situated to one side of the stage. All sing the opening song.)

Song **Welcome**

Track 1 - vocal demo
Track 10 - backing track
Lyrics p25

(As the song finishes, the cast exits the stage and all sit to the sides. Merlin enters, carrying a small table which he places stage right. He puts a bowl on the table top.)

Merlin Ladies and Gentlemen, boys and girls, I am Merlin. I was King Uther's magician, before he died of an in-growing toenail, fifteen years ago. Now, King Uther left two young orphans, Prince Arthur and his older sister, Princess Morgana, who upon their father's death were in mortal danger! An evil knight, Mordred, stole the throne and tried to do away with the two children, so I hid them with a family in a nearby village, to be raised as peasants. Only Morgana knew of her own and Arthur's real identities and, for their safety, she swore never to tell. Not even their peasant foster-parents knew the two children were of royal blood! Then, using magic, I stuck King Uther's sword in a large stone and let it be known that only the rightful king could ever pull it out. Arthur, of course, is that rightful king. Now is the time for him to return to Camelot to claim his throne. However, his older sister, Morgana, has other ideas.

(As the **baddie music** plays (**track 11**), Morgana enters stage left, carrying a large book.
A 'Boo!' cue card is held up.)

All Boo!

Morgana (to the booing audience) Oh, give it a rest!

Merlin Morgana! We meet again after all these years!

Morgana Out of my way, beardy. I'm on my way to Camelot. As Uther's eldest child, that throne is mine by right. I shall be queen of all England!

Merlin But this is only the 6th century. The firstborn *male* becomes the next monarch. You'll have to wait a long time for that to change, Morgana.

Morgana Well, I refuse to wait, so I have a plan! I have been secretly meeting Mordred, who stole the throne after our father died, and he has fallen in love with me – well, let's face it, who wouldn't? He is waiting for me at Camelot, where he'll marry me and make me his queen! From there, it'll be easy to bump him off and take the throne myself!

Merlin But I hear that Mordred loves Guinevere and plans to make *her* queen.

Morgana Guinevere? Who on earth is Guinevere? Well, it doesn't matter. With a little bit of magic, (*holding up the book*) I'll soon sort *her* out!

- Merlin** Ah, my book of spells! So it was you who stole it, Morgana. I wondered where that had got to!
- Morgana** Yes. And now I’m an even better magician than you, Merlin. I’ll do anything to become queen and you can’t stop me!
- (The ‘Boo!’ cue card is held up.)*
- All** Boo!
- Morgana** *(to the booing audience)* Oh, give it a rest!
- (We hear the **magic sound effect (track 12)**. Merlin waves his hands over his bowl, looking into it.)*
- Merlin** But Morgana, you’re too late. I see Arthur is also on his way to Camelot. Today he will pull the sword out of the stone...and become king!
- Morgana** My little brother has no idea who he really is. He thinks he’s a peasant!
- Merlin** Well, I will use some good magic to help him claim his throne.
- Morgana** *(waving the book)* And I will use some *dark* magic to make sure he doesn’t!
- (The ‘Boo!’ cue card is held up.)*
- All** Boo!
- Morgana** *(to the booing audience)* Yeah, whatever! Mwa-ha-ha-ha!
- (Morgana exits with more over-the-top evil laughter.)*
- Merlin** Someone’s late for their over-acting class! Right, it’s time to get this story started with a rhyming magic spell.....*(looking into his magic bowl)*
*Enchanted sword set in the stone,
Arthur comes to take you home.
When he pulls, you must pop out,
So all can see he is...the king!*
- All** But that doesn’t rhyme!
- Merlin** Well, I’m a magician, not a poet! Okay, let’s crack on. I’ll see you later!
- (As **intro music 1** plays (**track 13**), Merlin exits, taking the table and bowl. The stage is set for the next scene, which begins as the music ends.)*



select backdrop #2

Scene 1

The Road to Camelot

(A road sign at the side points to ‘Camelot’. Centre stage stands the sword in the stone. A chalk board reads ‘Pull the sword out of the stone and win the kingdom!’ Two peasant couples enter.)

- Jed** *(excited)* There’s the sword I was on about! And no-one’s pulled it out yet!
- Gwyneth** *(reading the board)* ‘Pull the sword out of the stone and win the kingdom!’
Ha! That’s your get-rich-quick idea, is it Jed? Go on then, impress me!

Jed *(straining to pull the sword)* I’m trying, Gwyneth, but it won’t budge!

Derwa You ’ave a go, Kendrick. Go on, make our dreams come true!

Kendrick *(taking over and pulling)* Ooooooh! He’s right, Derwa, it’s stuck fast!

Gwyneth Honestly! You pair are useless. What did you say to us... *(mimicking)* “We’ll win you the kingdom. We’ll be rich!” What a load o’ rubbish!

Jed *(thinking)* ’Ang on, I’ve got an idea to make us all a bit of cash. We’ll stand ’ere and charge folks a penny-a-go to try and pull that sword out of the stone. They’ll be queuing up to win the kingdom!

(He scrawls in chalk at the bottom of the board ‘A PENNY-A-GO!’)

Kendrick Good idea, Jed. That should do it. And look, ’ere be our first customers!

(A gang of farm workers enters.)

Jed Good morrow, good people. And where are you off to on this fine day?

Farm Worker #1 We be going to Camelot to see if they got any farmin’ jobs.

Gwyneth *(grabbing Farm Worker #2’s arm)* Look at the biceps on this one, Derwa!

Derwa Oooh! I bet you work out! Why don’t you ’ave a try at this. A penny a go!

Farm Worker #2 Don’t ’ave a penny.

Derwa Well, check your pockets. You never know what you might find in there.

Farm Worker #2 *(pulling a brown lump from a pocket)* Well, I ’ave some ’orse manure. It’s fresh.

Kendrick *(excited)* Fresh ’orse manure, you say? You can have two goes for that!

(Farm Worker #2 hands over the manure and steps up to the stone, spitting on his hands.)

Farm Worker #2 One...two...threeeeeee.....

(He grabs the sword and pulls with all his strength. The sword doesn’t budge.)

Farm Worker #3 ’Ere. Let me have your second go.

(He grabs the sword and pulls with all his strength. Again, the sword doesn’t budge.)

Farm Worker #2 Bah! We’ve been tricked! I wants me manure back.

Jed Well, maybe one of you others wants to try?

Farm Worker #3 There ain’t nobody can pull that there sword out of that there stone.

Gwyneth Ah, but the legend says that one person can do it, and that they are the rightful ruler of all England!

(Lancelot, tall and scruffy, Arthur, short and scruffy, and his mum, our dame, enter.)

- Lancelot** *(to the audience)* Hello all. My name is Lancelot. This is my bestie, Arthur, and this is his mum. Well, she's his foster mum really – I'm sure you've been filled in on the details. We're off to Camelot to find a job.
- Derwa** Why not try this first, Sir? Only a penny a go! Pull the sword out of the stone and become the rightful king of England!
- Mum** *(pushing in front of Lancelot with a penny)* What about the rightful queen?
- Derwa** Queen? King? *(snatching the coin)* Don't s'pose it makes much difference.
- Mum** Then stand back and prepare to meet your new queen.
- (Mum pulls the sword with all her strength, trying various funny poses. She strains particularly hard at one point and we hear an 'amusing' sound effect (track 14)! The sword doesn't budge. Lancelot joins in, but even both of them can't shift it.)*
- Kendrick** Oi! You can't 'elp 'er! That's cheating. And you owe us another penny!
- Arthur** Look, here's tuppence. I might as well have a go too.
- Jed** What? You? Ha ha! You're not really 'king' material, are you?
- Mum** Don't talk to my boy like that. He may be small, but size isn't everything.
- Arthur** Mum, shush! You're embarrassing me.
- Lancelot** *(patting Arthur on the back, knocking him forward)* Go on, titch. Give it a try.
- (Arthur stands up straight, marches over to the stone and grabs the sword handle.)*
- Arthur** One...two...threeeeeee.....
- (Arthur pulls the sword out. To a fanfare (track 15), he stands in a heroic pose, the sword held aloft. Everyone looks on, open-mouthed. More peasants enter and look in awe at Arthur.)*
- Gwyneth** All 'ail.....what's 'is name again?
- Mum** *(proudly)* Arthur! And you young lady, show some respect. Don't go dropping your aitches when you talk about 'im...I mean *him*.
- Gwyneth** Oh, sorry! Ahem...all *hail* Arthur, king of England!
- All** ALL HAIL KING ARTHUR!
- Mum** My Arthur! Who'd have thought that scrawny lad I took in all those years ago was actually the king of England?! I'm that swollen with pride, I'm about to pop my corset!
- Arthur** *(still in that heroic pose)* Mum! What do I do now?
- Mum** Just act all royal and do...you know... king stuff.
- Arthur** How? I've never been a king before.

Song **A Funny Thing Happened On The Way To Camelot**

Track 2 - vocal demo
Track 16 - backing track
Lyrics p26

(During the song, the peasants pamper and dress Arthur as described in the lyrics. At the end of the song he wears a simple, makeshift crown. All admire him, though he looks a little awkward!)

All ALL HAIL KING ARTHUR!

(Two delivery men, dressed in overalls and flat caps, wheel on a round table, with ‘ROUND TABLE’ written on it. They huff and puff as they do it, while everyone watches.)

D/Man #1 *(gasping)* Special delivery for a...*(looking at label)*...King Arfa?

D/Man #2 *(gasping)* Where d'you want it?

All NOT NOW! CLEAR OFF!

(The delivery men turn round and wheel the table off, clearly demoralised.)

Arthur To Camelot!

All TO CAMELOT!

*(As the **intro music 2** plays (**track 17**), Arthur marches off and everyone follows. The stage is set for the next scene.)*



select backdrop #1

Scene 2

Back in the woods

*(As the **baddie music** plays (**track 18**), Morgana, holding the book and a stick, enters with five witches. They gather centre stage, round a cauldron. The ‘Boo!’ cue card is held up.)*

All Boo!

Morgana *(to the booing audience and cast)* Oh, come on! I'm more evil than that!

All Boooo!

Morgana *(encouraging the audience)* I'm even more evil than *that!*

All BOOOOOOOOO!

Morgana Alright! I'm not *that* evil. *(to the witches)* Sisters, it's bad news. Arthur has pulled the sword from the stone and now thinks he is the rightful king.

Witches *(talking at once)* Never! How dare he! What a cheek! Who does he think he is? etc

Morgana So, you know what must be done!

Witches *(talking at once)* Oooh yes! But of course. Absolutely. Definitely. Well, no.....not really!

Morgana *(tutting)* We need an evil plan to stop Arthur getting to Camelot!

Witch #1 & #2 Ooh yes, an evil plan!

Witch #3 & #4 *(cackling)* A cunning plan!

Witch #5 *(hard of hearing)* We need a what?

Morgana *(louder)* We need an evil plan to stop Arthur getting to Camelot!

Witch #5 Yes, I like ham quite a lot, too.

Morgana Give me strength! Right. Are you all with me? *(pointing at the witches in turn)* Tilda Cheesefoot? Morwenna Hogsbreath? Karensa Wartnose? Delilah Bogbucket? Defesa* Doorpost? * *pronounced ‘deaf-as-a’*

Witches #1, #2, #3 & #4 Yes, oh mistress.

Morgana Defesa Doorpost?

Witch #5 Eh?

Morgana Oh, never mind! Right Look at this map, sisters. *(drawing on the ground with a stick)* Camelot is here. Arthur is over here. In order to get to Camelot, Arthur must go through the village of Itchy Bottom.

Witch #1 A pleasant place to visit, I hear. Friendly locals.

Morgana Past the Good Knight Inn...

Witch #2 Ooh, I’ve had the salmon en crouete there. Very nice.

Morgana *(getting impatient)* Through the Gloomy Wood...

Witch #3 A lovely spot for a romantic picnic.

Morgana *(getting more impatient)* Across the Gurgling River...

Witch #4 You know, that’s one of my favourite...

Morgana *(interrupting)* Will you lot pack it in! We’re supposed to be *evil* witches.

Witch #2 Evil, oh yes! Okay, so how about we make a pigeon poop on his head?

Witch #3 Or tie his laces together?

Witch #4 Yes! So he falls over!

Witch #1 I’ve got it! Let’s make him sneeze uncontrollably for a whole minute!

(The four witches cackle uncontrollably. Witch #5 clearly doesn't know why.)

Witch #5 Eh?

Morgana What's wrong with you all? They're terrible ideas. We need to be *wicked!* Right, join me round the cauldron and let's cast an evil spell?

Song **Dark Magic**

*Track 3 - vocal demo
Track 19 - backing track
Lyrics p27*

Morgana We'll put a spell on the Gloomy Wood, to make the trees come alive and entangle Arthur and his little friends in their branches, making them disappear...forever! *(she reads from the book)*
*'When Arthur reaches the Gloomy Wood,
Darkness comes to do no good.
And though they may look all around,
A clear way out cannot be found.
The trees will come to life, and thus,
Crush their bodies into dust!'*

*(The **thunder sound effect** plays (track 20). Merlin dramatically enters.)*

Merlin Stop right there, Morgana!

Morgana You're too late, Merlin! The spell is cast and Arthur's fate is sealed!

Merlin No, Morgana! Good always triumphs over evil. You will not win.

Morgana I already have, Merlin, you sentimental old fool! Mwa-ha-ha-ha!

(Morgana and the witches exit, cackling.)

Merlin You know, she used to be such a pleasant child. Funnily enough, it all started going wrong when she hit her teens, which happens a lot so I'm told. But enough reminiscing, I must get to the Gloomy Wood. Arthur needs my help!

*(As the **intro music 3** plays (track 21), Merlin exits. The stage is set for the next scene, which begins as the music ends.)*



select backdrop #3

Scene 3

Outside the Good Knight Inn

(Customers sit at tables chatting, eating and drinking. Three knights, Galahad, Gawain and Percival, wearing farmers' smocks over their knightly clothes/ armour, sit together at one table. Arthur, Mum and Lancelot enter.)

Mum Oh, my bunions! I'm in agony! A *short* stroll to Camelot, you said! Right, we'll stop here for a bite to eat, before heading on to the Gloomy Wood.

(The three sit at an empty table. Gobby, a waitress, approaches and hands them menus.)

Gobby Welcome to the Good Knight Inn. So, as well as what’s on the menu, our specials today are...*(taking a deep breath)*...salty seasoned sausages served in a savoury spicy sauce.....pork pie, pickle, potato puree and peppered parsnips.....and chickpea chipolatas with chilli chutney and Cheshire cheesy chips!

(Arthur, Lancelot and Mum scratch their chins, read the menus and consider the options.)

Lancelot Hmmm, I’m not sure. Could you repeat those specials, please?

Gobby Our specials today are.....salty seasoned sausages served in a savoury spicy sauce.....pork pie, pickle, potato puree and peppered parsnips..... and chickpea chipolatas with chilli chutney and Cheshire cheesy chips!

Arthur That all sounds fabulous. Mum, what do you fancy?

Mum I think I’ll have.....*(to Gobby)*.....what were those specials again, my dear?

Gobby Our specials today are...salty seasoned sausages served in a savoury spicy sauce.....pork pie, pickle, potato puree and peppered parsnips..... and chickpea chipolatas with chilli chutney and Cheshire cheesy chips!

Mum *(pointing back at the menu)* Yeah, just three ploughman’s lunches, please!

Gobby What the...! After all that?! Fine! Three ploughman's coming up!

(Gobby exits. We now focus on the conversation between the three disguised knights.)

Galahad But Gawain, Percival, it's been fifteen years now.

Gawain Patience, Galahad. I heard that the rightful king has been found! A young boy pulled Uther’s sword from the stone just yesterday!

Percival So we no longer have to pretend we’re farmers. We’ll be knights again!

Mum *(over-hearing)* Hey, that's my boy, Arthur, you're talking about. This is him. *(pulling Arthur to his feet).* Show them the sword, Arthur.

(Arthur draws the sword and shows it to the knights.)

Galahad If you truly pulled the sword from the stone, then legend tells you are indeed the rightful king! *(kneeling)* Sir Galahad, at your service.

Gawain *(kneeling)* I am Sir Gawain.

Percival *(kneeling)* And I am Sir Percival.

Mum What’s all this ‘Sir’ business? Are you important or something?

Galahad We were the old King Uther’s knights, my lady.

Mum *(to the audience)* Ooh, I say. No one's ever called me 'lady' before. Lots of other things, but never 'lady'.

(The three stand and remove their farmers’ smocks to reveal their knightly attire.)

Percival We were banished from Camelot by the evil Mordred when he stole the throne. We have been pretending to be farmers ever since, waiting for the true king to return, so we can help him win back his kingdom.

(Gobby returns with three plates. She notices the farmers’ change of clothes.)

Gobby Blimey! What did I miss?

Lancelot This is Arthur, the rightful king of all England, and these three are banished knights, returned to give him their loyal service in reclaiming the throne at Camelot!

Gobby Your Majesty, do you need any more help? I've always wanted to be a knight in shining armour. Waiting on tables never really floated my boat.

Arthur Well, you seem very bright. What's your name?

Gobby Gobna Gabriella Gladys Gretchen Gloria Gaynor Goodman....but people just call me Gobby.

Mum *(to audience)* Thank goodness for that!

Arthur Then, Gobby, kneel before your king.

(Gobby kneels before Arthur, who touches her on either shoulder with the sword.)

Arthur Arise Gobby, knight of Camelot. What do you think, Lancelot? Could you too be a knight and my right-hand man?

Lancelot *(kneeling)* I thought you'd never ask.

Arthur *(touching his shoulders with the sword).* Arise Lancelot, knight of Camelot.

(A ‘Cheer’ cue card is held up, and all cheer!)

Mum Well, isn't this lovely. But we're not at Camelot yet.

Arthur You're right, Mum. We need to leave right away. Are you with me, my bold knights?

Song **Arthur's Army**

*Track 4 - vocal demo
Track 22 - backing track
Lyrics p28*

(As the song finishes, the two delivery men wheel on the round table, huffing and puffing.)

D/Man #1 *(gasping)* Special delivery for a King Arfa?

D/Man #2 *(gasping)* Where d'you want it?

All NOT NOW! CLEAR OFF!

(The delivery men turn round and wheel the table off, demoralised.)

Arthur To Camelot!

All TO CAMELOT!

*(As the **intro music 4** plays (**track 23**), all exit behind Arthur. The stage is set for the next scene, which begins as the music ends.)*



select backdrop #4

Scene 4

The Gloomy Wood

(Five trees stand with hands on hips, looking fed up.)

Tree #1 I can't believe it. We're trees again this year!

Tree #2 I know. I had to audition for this part!

Tree #3 Four years of drama lessons, for what?

Tree #4 My parents are here tonight. I didn't have the heart to tell them I'd not got a major acting and singing part. Well, I guess the cat's out of the bag now. *(waving)* Hi Mum! Hi Dad! Yep, I'm a tree!

Tree #5 Well, this is a step up for me! I'm usually doing scenery, so... *(hearing something)*...shhh! Someone's coming. Make like a forest!

(They each adopt tree-like poses. Arthur and the gang enter.)

Mum *(to the audience)* Men! Why can't they just admit when they're lost?

Galahad I'm sure it's this way....isn't it?

Lancelot It's hard to tell. The Gloomy Wood is so dark and, well...gloomy.

Gawain Even though I'm a brave knight, it's making me clench a little bit!

Percival Me too! We really need to be gone from here, but which way do we go?

Gobby Why don't we split up and look for a way out?

Arthur Good idea! Gobby and Mum go that way. Galahad and Gawain, that way. Lancelot and Percival, that way. Meet back here in ten minutes.

(The pairs exit in three different directions. Arthur stands nervously alone in front of the trees.)

Arthur Something's not right. *(to the audience)* I tell you what, if you see anything strange, can you shout out? Now, maybe there's a path over here...

(Arthur starts walking and the trees slowly follow, their branches reaching towards him. Arthur stops and the trees freeze. The audience shouts.)

All Behind you!

- Arthur** What? Behind me? *(looking behind, but the trees are still)* Are you trying to scare me? Well, stop it. Only shout out if you see anything strange.
- (Continue the 'behind you' gag. Repeat as many times as you feel appropriate. Mum then enters.)*
- Mum** Oh, Arthur. I must have gone round in a circle! I say, you look pale! Has something spooked you?
- (The trees twitch behind them.)*
- All** Behind you!
- Mum** Behind us? What's behind us?
- (Mum turns to look at the trees. On seeing her face, they throw up their arms/branches!)*
- Trees** *(pointing at her and screaming)* AAAAGH! IT'S HIDEOUS!!!!
- (The trees run off, still screaming!)*
- Mum** Charming! *(shouting at the trees)* Don't big up your part, dear – you're only a tree! *(to audience)* Don't worry. Their bark's worse than their bite!
- (We hear the **magic sound effect (track 24)** as Merlin enters, surprising Mum.)*
- Mum** *(jumping)* Blimey. It's one surprise after another in these woods! Hang on, I recognize you. Aren't you....now, what's your name....Merlin?
- Merlin** That's right. I was the one who brought Arthur and his sister to you when they were young and in danger. I must say, you've done a fine job raising the boy. His sister, however...?
- Arthur** Merlin? I've heard that name before. Weren't you king Uther's wizard?
- Merlin** I was. And Uther was your real father, Arthur, which makes you the rightful king. It is why you were able to pull the sword from the stone. I'm here to help you fight the dark forces working against you.
- Arthur** My real father?! Dark forces?! This will need some explaining.
- Merlin** Arthur, your sister Morgana has stolen my book of spells and become an evil witch. As the first-born, she believes the throne belongs to her, you see, and she is using her powers to stop you getting to Camelot!
- Arthur** She wants the throne? Well, I can see her point. She is my *older* sister.
- (All the knights return.)*
- Merlin** Well, I see you have a company of knights to protect you, Arthur. Most of them I know from days of old, but not you *(to Gobby)* young lady.
- Gobby** I am Gobby, *(pointing stage left)* and I've found a path out of these woods!
- Arthur** Well done, Gobby! We must press on. Merlin, you can fill me in on the rest of my back story on the way. *(pointing to stage right)* To Camelot!

All TO CAMELOT!

(All exit stage right, except Gobby, who remains, pointing stage left. After a moment, all re-enter.)

Arthur *(pointing to stage left)* To Camelot!

All TO CAMELOT!

*(As the **intro music 5** plays (track 25), all exit stage left past Gobby. Gobby looks at the audience, shrugs and exits after them. The stage is set for the next scene.)*



select backdrop #5

Scene 5

By the Gurgling River

*(As the **baddie music** plays (track 26), Morgana, carrying the book, enters with the witches. The ‘Boo!’ cue card is held up.)*

All Boo!

Morgana *(to the audience)* Rubbish! You’ve not got the hang of this, have you? Is that the best you can do?

All BOOOOOOOOOOOO!

Witch #5 Oooh, top booing, you lot! Even I heard that!

Witch #1 *(looking at the river)* This river’s not exactly deep.

Morgana Which is why we need a spell to stop Arthur crossing.

Witch #2 We could make it a bit deeper?

Witch #3 Yes, so it splashes over their boots!

Witch #4 Or we could put washing-up liquid in the water to make it go all bubbly!

(The witches cackle. Morgana puts her head in her hands.)

Morgana What is wrong with you? You’re supposed to be the evil sisters!
(thumbing through the book) There’ll be something suitable in here, I’m sure.
Let’s see...aha! A spell to create a man-eating river monster.....*(reading)*
*‘Here beneath the surface lies,
A hungry creature with many eyes,
Vile and green with putrid breath,
It waits to feast on human flesh!’*

*(The **thunder sound effect** plays (track 27) and the witches cackle, looking at the river.)*

Witch #1 Errrm...I can’t see anything. Is it invisible?

Morgana No, it’s just lying in wait, out of sight! *(calling out)* Be patient my beauty, dinner is on its way.....!

(All exit stage right with more evil cackles. Arthur and the gang then enter from stage left.)

Lancelot Once we've crossed the Gurgling River, we'll practically be at Camelot!

Merlin But remember, Morgana will be using her dark magic to try and stop us!

Mum *(to audience)* All this talk of dark magic is giving me the collywobbles! In fact, this is the wobblest my collies have ever been!

*(As the **monster sound effect** plays (track 28), the monster appears, posing menacingly.)*

Gawain A river monster! With loads of eyes!

Monster #1 Yooman Beans! Yummy!

Gobby *(holding nose)* And very smelly breath!

Mum Well, the wobbliness of my collies has now gone off the scale!

Merlin Morgana's handy work, no doubt. The only way to beat this is with good magic, but I don't have my book and I can't remember the spell.

All Just try anything!

Merlin Okay, but don't blame me if it doesn't work.....
*A spell to get us out of trouble,
Be gone with you...at the double!*

*(The **thunder + monster sound effect 1** plays (track 29) and a second monster joins the first!)*

Monster #2 Yooman Beans! Scrummy!

Merlin Oh dear! Maybe I said it wrong. My memory's not what it was.

Galahad Might I suggest you try again? We'll never reach Camelot at this rate!

Merlin Err, how about.....
*A spell to get us out of trouble,
Clear off monsters...at the double!*

*(The **thunder + monster sound effect 2** plays (track 30) and two more monsters appear!)*

Monster #3 Yooman Beans!

Mum I'm guessing that phrase 'at the double' might be the problem here?

Monster #4 Mmmm! Crunchy!

Song **Monster Munchies**

*Track 5 - vocal demo
Track 31 - backing track
Lyrics p29*

(As the song finishes, the monsters strike a menacing pose!)

Arthur Is there something you can do, Merlin?! Anything!

Merlin Well, King Uther used to have really boring parties, so he made me cast a spell to get everyone up dancing. It's the only one I remember.

Lancelot Dancing? How's that going to help?

Merlin You'll see. Everyone, cover your ears so the spell doesn't affect you....
(All put their fingers in their ears)
With this spell you will forget,
Just how boring it can get,
Now's the time to have some fun,
Get up and dance, everyone!

*(The **thunder + monster waltz** plays (track 32). The monsters stop in their tracks, pair-up and begin waltzing with each other, exiting as the music finishes.)*

Arthur Brilliant! Well done Merlin. Across the river we go!

Mum *(still with fingers in ears)* What was that, dear?

Arthur Take your fingers out of your ears, Mum. Everyone, to Camelot!

All TO CAMELOT!

*(As the **intro music 6** plays (track 33), all exit. If performing the next optional scene, Mum returns when the music finishes.)*

Optional scene - Dame's Monologue

If the actor is confident, traditionally the dame should have some banter with the audience. This can be improvised, or you could perhaps have 'plants' in the crowd, so there can be some rehearsed interaction. Here are a few lines you can use...or have fun writing your own!

Mum *(to the audience)* Hello everybody! *(reacting)* Oh, come on. I've got dresses louder than that! I said hello everybody. *(reacting)* That's better! Well, I just thought I'd have a little chat with you all, seeing as you seem so friendly. So, what an adventure we're having! Fancy Arthur being the rightful king of England! I know I'm only his foster mother, but that still sort of makes me royalty, doesn't it? Now, I can't very well go to Camelot as a single lady, can I? So, I'll need a chap. I wonder if there's anybody suitable in the audience? Let's have a look shall we? Can we have the house lights up, please? *(looking at the audience)* Urgh! Eww! *(to the wings)* Slim pickings today, girls! *(pointing at a bald man)* Oh look, this one spent all day doing his hair...then came out without it! Let's see...*(looking)*...I do like a nice manly beard...*(pointing)*...yes, you'll do sir...oh, sorry madam! *(finding someone else)* Oh, yes. Now we're talking. What's your name? *(hearing the reply)* What a lovely name. You could be my seventeenth husband. It's true. I'm a very popular lady. I've been married sixteen times before...*(counting on fingers)*...four better, four worse, four richer, four poorer! Well, it's been lovely to talk, but we must get on. I'll see you all later...*(pointing)*...especially you! Ta-ta!

*(As the **intro music 7** plays (track 34), Mum exits. The stage is set for the next scene, which begins as the music ends.)*



select backdrop #6

Scene 6

A meadow near Camelot

(The five trees from scene 4 are standing at the back.)

Tree #1 Err, are we actually supposed to be in this scene? This is a meadow.

Tree #2 So what? My talent deserves more than one brief appearance in this ridiculous pantomime! I'll take whatever they give me!

Tree #3 I agree. I didn't even get to sing and dance the last time we were on.

Tree #4 Well, maybe now my parents won't think that buying a ticket was a waste of £2.50! Mum! Dad! Look, I'm on again!

Tree #5 *(hearing something)* Shhh! Someone's coming! Make like a forest.

(Guinevere and her three ladies-in-waiting enter and sit on the floor.)

Lady #1 So, Guinevere, will you be marrying Mordred? He's proposed ten times!

Guinevere Never! He's evil. I can't marry him. I do have some standards.

Lady #2 You know what you need? A brave knight to rescue you!

Guinevere That's only because we're stuck here in a pantomime set in the 6th century! I'm quite capable of getting myself out of this fix you know, without the help of some dumb macho man with a sword!

Lady #2 Yes, we know this isn't the most PC storyline, but just roll with it, Guinny. Just make believe you're a delicate flower in need of protecting.
(pointing at the audience) It's what that lot have paid good money to see.

Guinevere Okay, okay. But I'm playing this part under protest, right? *(adopting a girly pose)* Carry on then.

Lady #3 Well, rumour has it that someone called Arthur pulled that sword out of the stone. As rightful king, he's coming to Camelot to take the throne.

Lady #1 Oh, wouldn't that be a fairy tale ending? To be rescued by this Arthur chap and to sit at Camelot as his queen.

Guinevere Well, I wish he'd get a bloomin' move on!

Song **Rescue Me**

*Track 6 - vocal demo
Track 35 - backing track
Lyrics p30*

(The trees join in the singing and dancing, then freeze as the song finishes.)

Lady #3 Another rumour I heard is that Arthur has an evil sister, Morgana, who is on her way to Camelot to marry Mordred, so *she* can become queen!

Guinevere Well, I kind of hope she *does* come to Camelot and marry him, if it means that scoundrel stops pestering me.

(With her witches behind her, Morgana enters, carrying the book. The ‘Boo!’ cue card is held up.)

All BOOOOOOOOO!

Morgana *(to the audience)* Yep – that was actually rather impressive!

Guinevere You must be Morgana! So the rumours are true?

Morgana And I see that the rumours of your beauty also seem to be true. Yes, Guinevere, I’m going to Camelot to become Mordred’s queen, but I fear he is no longer in love with me. Now, *(glaring at her)* why might that be?

Lady #2 She can’t help it if Mordred wants to marry her because she’s prettier than you.

Morgana Prettier than me? Oh no she isn’t!

Ladies #1, 2 & 3 Oh yes she is!

Morgana Oh no she isn’t!

Ladies #1, 2 & 3 *(encouraging audience)* Oh yes she is!

(Continue the ‘Oh no she isn’t’ gag. Repeat as many times as you feel appropriate.)

Morgana Oh, whatever! When I’ve finished with you, Guinevere, he won’t love you, anyway. *(thumbing through the book)* Ah yes, let’s try this...*(reading)* ‘Pretty girl, sweet as a rose, I curse you with a witch’s nose.’

*(The **thunder sound effect** plays (track 36). Guinevere suddenly has a grotesque witch’s nose.)*

Guinevere What have you done to me?!

Morgana *(laughing)* Sisters. Grab her and stick a witch’s hat on her head!

Witch #2 You’re one of us now, princess!

(Morgana and the witches exit, dragging a screaming Guinevere with them.)

Lady #3 What are we going to do? Who can save Guinevere?

(Arthur and entourage enter. They notice the trees and are wary, nervously turning round at any sign of movement.)

Lady #1 Wow! What great timing! You must be Arthur, yes? Are you here to save Guinevere?

Lancelot Well, actually, he kind of has other plans. Who is Guinevere anyway?

Lady #2 She is a princess who has just been kidnapped by Morgana!

Arthur A princess, you say? Is she...err...a beautiful princess?

Lady #3 Apart from the new nose.....

Lady #1 *(interrupting)* Ahem...when she woke up this morning there was no princess more beautiful!

Arthur Then it is fate. We will face Morgana at Camelot, I will claim my throne, rescue the beautiful Princess Guinevere and marry her!

(The two delivery men wheel on the round table, huffing and puffing.)

D/Man #1 *(gasping)* Special delivery for a King Arfa?

D/Man #2 *(gasping)* Where d'you want it?

All NOT NOW! CLEAR OFF!

(The delivery men turn round and wheel the table off, demoralised.)

Arthur To Camelot!

All TO CAMELOT!

(All exit behind Arthur. The trees then walk to the front, lapping up applause and blowing kisses to the audience. Flowers are thrown and they are presented with Oscar-type statuettes!)

Trees *(all emotionally talking at once)* Thank you, darlings! We love you all! This means so much! I'd like to thank my parents and fans...etc etc etc!

*(As the **intro music 8** plays (track 37), the trees exit. The stage is set for the next scene.)*



select backdrop #7

Scene 7

Inside Camelot

(Two thrones are centre stage, one labelled 'M', the other 'G'. Mordred, wearing a crown, sits on the 'M' throne. Advisors stand either side of him, while courtiers mill around. A crown is on the 'G' throne seat, which Mordred touches forlornly.)

Mordred Where is Guinevere? And why has she not yet accepted my proposal?

Advisor #1 Keep plugging away, King Mordred. I'm sure she will come round.

Advisor #2 You are, after all, the most eligible bachelor in the entire kingdom.

Mordred That's very true. I am an excellent catch. But how long do I have to wait before she will be my queen? *(dramatically)* Oh, I'm so in love with her.

(Morgana, with the book, and the witches enter, dragging Guinevere, who wears a witch's hat.)

Morgana Is that so? Remember me, Mordred?

Advisor #1 Awkward!

Advisor #2 This should be interesting!

Mordred *(standing)* Morgana! *(looking around)* Shouldn't there be some booing at this point? *(the cue card is raised and all boo)* Thank you!

Morgana *(to the audience)* Oh stop it, there's no time! So Mordred, I guess you've forgotten how much you're in love with me, *(grabbing Guinevere)* now this feeble excuse of a princess is on the scene!

Mordred Who's that?

Witch #3 *(cackling)* This is Guinevere. Looks a bit different, doesn't she!

Mordred Guinevere? What have they done to you? Oh, my darling Guinevere!

Morgana I'll teach you to fall in love with someone else, Mordred...*(reading)*...
'This spell will end my jealousy,
For you will worship only me.'

*(The **thunder sound effect** plays (track 38). Mordred appears in a trance and is in love with Morgana again. He takes her hand and leads her to the throne. Morgana changes the 'G' sign to an 'M', takes the crown from the seat of her throne and places it on her own head.)*

Song **Morgana The Queen**

Track 7 - vocal demo
Track 39 - backing track
Lyrics p31

(Arthur, his gang and the ladies-in-waiting enter.)

Merlin Morgana, Mordred, not so fast!

Mordred How dare you not kneel in the presence of your king and queen!

Mum *(to audience)* Well, I would, but with my knees I'd never get up again!

Arthur I'm here to claim my throne and to rescue the beautiful Guinevere!

Morgana Here's your *(making finger quotes)* 'beautiful' Guinevere!

(The witches shove Guinevere in front of Arthur. Guinevere tries to hide her nose. Arthur is initially shocked, but understands what has happened and takes her hand.)

Arthur Guinevere, I have come to rescue you and ask you to become my queen. Will you have me?

Guinevere But Arthur, look at me!

Arthur Don't worry, Guinevere. I like a strong nose.

Merlin And the other small matter, Arthur? *(pointing to Morgana and Mordred.)*

Arthur Ah yes. Morgana, Mordred, I think you'll find you're sitting in *our* seats.

Mordred & Morgana Oh no we're not!

All Oh yes you are!

(Continue the gag. Repeat as many times as you feel appropriate.)

Lancelot Leave it to us, Arthur.

(All the knights advance towards Morgana and Mordred. Morgana opens the book.)

Morgana Let me show you who's boss around here...*(reading)*...
‘This magic spell will make you freeze.
Brave, strong knights...down on your knees!’

*(The **thunder sound effect** plays (track 40). The knights fall to their knees and freeze like statues.)*

Merlin *(pulling a tatty page from his pocket)* Morgana, take a look at that book and you will see the last page has been ripped out. This page in my hand is the Spell of Spells, the most powerful magic spell in the world.

Morgana Mordred, get that page.

(Mordred pounces, snatches the page from Merlin and hands it to Morgana.)

Morgana Let me see...*(reading)*... ‘Large white loaf, extra-soft toilet paper, athlete’s foot powder?’ This is your shopping list. You were bluffing!

Merlin Turn the page over, Morgana.

Morgana *(turning page and reading...)*
‘This is **THE** most powerful spell!
Whoever reads it won't do well,
For all their magic has now gone
And their past spells will be undone.’

*(The **magic sound effect** plays (track 41). The knights stand and can move again, Guinevere’s nose goes back to normal and Mordred wakes from his trance.)*

Morgana Noooooooooooooooooo!

(The knights arrest Morgana and Mordred. Arthur and Guinevere sit on the thrones.)

Merlin All hail King Arthur and Queen Guinevere!

ALL HAIL KING ARTHUR AND QUEEN GUINEVERE!

Mum Ahem. Don’t the rest of the royal family get a shout out?

Arthur All in good time, Mum. First we need to decide what to do *(nodding towards Mordred and Morgana)* with these two.

Mum Well, why don’t we ask this lot? *(to the audience)* So, ladies and gentlemen, boys and girls, what do you think we should do with them?

(Mum responds to the shouted suggestions, which will inevitably include some acts of violence!)

- Mum** Chop their heads off?! Bury them alive in horse manure?! Red hot pokers up the what?! I’m shocked! What a violent bunch you are! Welcome to ‘*name of school*’...such a friendly place!
- Arthur** Look, let’s put an end to all this nonsense. Why don’t we all just sit down, like grown-ups, and decide how to rule the kingdom together? Morgana, Mordred. If you promise to be good, you can sit with us too.
- Mordred** I promise.
- Mum** (*winking at Mordred*) And if you play your cards right, Sunshine...well, let’s just say you won’t have to grow old alone!
- Arthur** Mum! This is hardly the time for that! So, Morgana, will you be good too?
- Morgana** (*reluctantly*) Oh, alright then. But mark my words; one day, we girls won’t have to go through all this just to get a fair crack of the whip! You hear?
- (*The ‘Cheer’ cue card is held up, and all cheer!*)
- Gobby** So, all we need now is somewhere to sit and discuss things.
- Percival** You mean like a...table?
- Galahad** Yeah, but one where everyone who sits at it is...equal.
- Gawain** Right, so there’s like no obvious head of the table.
- Lancelot** Ah, yes. So what we need is...a *round* table.
- Mum** Well, where on earth are we going to get one of those from?
- (*The two delivery men wheel on the round table, expecting to be told off.*)
- D/Man #1** (*hesitating*) Special delivery for a King Arfa?
- D/Man #2** But I guess you don’t want it now?
- All** YES, NOW!

(*The delivery men roll the table to front centre stage and spin it round. On the back it reads, ‘AND THEY ALL LIVED HAPPILY EVER AFTER!’ The ‘Cheer’ cue card is held up, and all cheer!*)

Song

A Funny Thing Happened... (reprise)

*Track 8 - vocal demo
Track 42 - backing track
Lyrics p32*

THE END

Welcome

- Verse 1** Welcome to our fabulous show,
Take a seat, tap your feet,
Let yourself go.
We've been putting in overtime,
Rehearsing for this pantomime.
Welcome to a most sensational show.
- Verse 2** Welcome to the funniest show,
Hear the crowd laugh out loud,
In every row.
There's royalty and peasants,
And knights with shiny weapons.
Welcome to a most sensational,
Most hysterical show.
- Verse 3** Welcome to our magical show,
There'll be spells, rotten smells,
Anything goes.
A legendary classic,
Full of witches and magic...
- Verse 4** Welcome to our fabulous show,
Take a seat, tap your feet,
Let yourself go.
We've been putting in overtime,
Rehearsing for this pantomime.
Welcome to a most sensational,
Educational, most hysterical,
Mythological, non-historical,
Supernatural and very magical show.

A Funny Thing Happened On The Way To Camelot

(During the song, the peasants and farm workers pamper and dress Arthur as described in the lyrics. At the mention of knights, they strike heroic poses behind him. One of the peasant women pretends to be a princess bride, holding Arthur's hand!)

Chorus

(Arthur)

*A funny thing happened on the way to Camelot,
I used to be a peasant and now I'm clearly not!
I pulled the sword out of the stone,
I pulled it out all on my own,
And here's the funniest thing,
Apparently, I'm the king!*

Tell me. What exactly does a king do?

Verse 1

(All)

A king wakes up each morning and has breakfast served in bed,
He sits upon the toilet, where the newspaper is read,
Lies in the tub to have a soak, with bubble bath and smelly soap,
We comb the royal hair and powder under there!

Chorus

A funny thing happened.....

Tell me again. What does a king do?

Verse 2

(All)

A king must have a tailor to dress him really posh,
A shiny crown upon his head to show us all who's boss.
He sits upon the royal throne, inside a castle of his own,
A sceptre in his hand, he bravely rules the land.

Chorus

A funny thing happened.....

Can you go over it one more time, please?

Verse 3

(All)

A king must have an army, and for that he'll need some knights,
Dressed in shiny armour and getting into fights.
There's one more thing to bear in mind,
Importantly a king must find
And suitably impress a beautiful princess!

(Arthur)

A beautiful princess?

(All)

A beautiful princess!

A funny thing happened on the way to Camelot!

Dark Magic

Verse 1

(Witches)

Stir it up sisters to make our spells,
It bubbles and it hisses with rotten smells.
Stir it up, stir it round and mix it well,
We're the rotten sisters making rotten spells.
Fill it up sisters with horrid things,
Cabbages and fishes and beetle wings,
Broccoli and turnips and runny cheese,
Why would anyone ever eat these?
We all went to Baddie School,
The evil witches rule!

Chorus

(All)

*They're the baddies in your neighbourhood,
They do magic, dark magic!
Wicked witches and they're up to no good,
They do magic, dark magic!*

Verse 2

(Witches)

Pour in the vomit and the badger's spit,
A sprinkling of toe nails to season it,
And finally some ear wax to make it fizz!
Arthur will be done for when he gets a load of this!
We all went to Baddie School,
The evil witches rule!

Chorus

(All)

*They're the baddies in your neighbourhood,
They do magic, dark magic!
Wicked witches and they're up to no good,
They do magic, dark magic!
They're the baddies in your neighbourhood,
They do magic, dark magic!
Wicked witches and they're up to no good,
They do magic, dark magic!*

(Witches)

We all went to Baddie School!

Arthur's Army

Verse 1

(Knights)

Polish up your armour, we have found King Arthur,
Gonna sing and dance a lot.
No more being farmers, we're ready for departure,
Going back to Camelot.
The kingdom was in limbo, it's lucky we ran into
Arthur, Mum and Lancelot.
Life was pretty tragic, till Merlin worked his magic,
Now we're off to Camelot!

Chorus

(All)

*Arthur's Army, we are bold and we are brave,
Arthur's Army, every damsel we will save,
Arthur's Army, and we're old enough to shave!
Arthur's Army, Arthur's Army!
Arthur's Army, we'll put Arthur on the throne,
Arthur's Army, in a castle of his own,
Arthur's Army, Camelot will be our home!
Arthur's Army, Arthur's Army!*

Verse 2

(Knights)

Since we were in nappies, we've been fighting baddies,
Giving everything we've got!
Our message to the nation, hear our declaration...
For England and for Camelot!

Chorus

(All)

*Arthur's Army, we are stronger than an ox,
Arthur's Army, and more cunning than a fox,
Arthur's Army, and we never wash our socks!
Arthur's Army, Arthur's Army,
Arthur's Army, we'll put Arthur on the throne,
Arthur's Army, in a castle of his own,
Arthur's Army, Camelot will be our home!
Arthur's Army, Arthur's Army.
ARTHUR'S ARMY!*

Monster Munchies

Intro

(All)

Doo-doo-doo-doo-di-doo-di-doo,
Doo-doo-doo-doo-di-doo-di-doo,
Doo-doo-doo-doo-di-doo-di-doo,
Doo-doo-doo-doo-di-doo-di-doo-di-doo-di-doo.

Chorus

(All)

(Doo-doo-doo-doo-di-doo-di-doo)

(Monsters)

We've got the monster munchies,

(Doo-doo-doo-doo-di-doo-di-doo)

A rumble in our tummies,

(Doo-doo-doo-doo-di-doo-di-doo)

And Yooman Beans are scrummy,

(Doo-doo-doo-doo-di-doo-di-doo-di-doo-di-doo)

We've got the monster munchies,

(Doo-doo-doo-doo-di-doo-di-doo)

We're ready for our lunches,

(Doo-doo-doo-doo-di-doo-di-doo)

Yooman Beans are nice and crunchy.

(Doo-doo-doo-doo-di-doo-di-doo-di-doo-di-doo)

Verse 1

(All)

They don't care if they're big or small,
Tall ones, short ones, they eat them all.
They're not bothered if they're ugly or fair,
They even like them fat and hairy!

Chorus

(Doo-doo-doo-doo-di-doo-di-doo)

We've got the monster munchies.....

Verse 2

(All)

They don't care if they're square or round,
They gobble them up then burp out loud.
They're not fussy, they're not faddy,
They'll even eat them filthy and scabby!

Chorus

(Doo-doo-doo-doo-di-doo-di-doo)

We've got the monster munchies.....

Rescue Me

Verse 1

(Guinevere)

Where's my knight in shining armour? I confess,
I'm in a situation, I'm in a mess.
I'm praying to the sky above, oh hear my plea,
I need somebody to rescue me.
I couldn't bear a life of misery.
It'd be the saddest day in history
If the evil Mordred married me.

(All)

It'd be the saddest day in history.

Chorus

(All)

*Rescue me! Come on Arthur, won't you rescue me!
Rescue me! Come on Arthur, won't you rescue me!
Rescue me! Come on Arthur, won't you rescue me!
Rescue me!*

(Guinevere)

My knight in shining armour, come and rescue me.

Verse 2

(Guinevere)

Where's my knight in shining armour? Can't you see,
I'm a princess in need of some TLC?
If happy-ever-after is my destiny,
Then things are not going so well for me.
It looks like my future is up to you,
Don't you know what you gotta do?

(All)

To make my day, make my dreams come true,
Don't you know what you gotta do?

Chorus

Rescue me.....

Middle (All)

Come on Arthur, won't you be my knight in shining armour?
Come on Arthur, won't you be my knight in shining armour?
Come on Arthur, won't you be my knight in shining armour?
Ah....

Chorus

Rescue me.....

Repeat Chorus

Rescue me.....

(All)

Ah....RESCUE ME!

Morgana The Queen

Verse 1

(Morgana)

Just because I'm a girl born in a man's world,
Doesn't mean I can't be
Morgana the Queen.
Just because I'm a girl, doesn't make me less royal,
Doesn't mean I can't be,
Morgana the queen.
Look at me, I'm finally royalty.
Look at your Queen!

Verse 2

(All)

Just because she's a girl born in a man's world,
It don't mean she can't be
Morgana the Queen.
Just because she's a girl, doesn't make her less royal,
It don't mean she can't be
Morgana the Queen.

(Morgana)

So, look at me, I'm fabulous royalty.

(All)

Tell us, who you might be.

(Morgana)

Repeat after me, I'm Morgana,

(All)

Morgana, Morgana,
Morgana the Queen.

Verse 3

(Morgana)

It may not be the twenty first century,
But I deserve to be,
Morgana the Queen.

(All)

King Uther's first born, it's where she belongs,
On the throne right here,
She's Morgana the Queen.

(Morgana)

So, look at me, I'm fabulous royalty.

(All)

Tell us, who you might be.

(Morgana)

Repeat after me, I'm Morgana,

(All)

Morgana, Morgana,
Morgana the Queen.
Morgana, Morgana,
Morgana the Queen.

A Funny Thing Happened... (reprise)

Chorus

(All)

*A funny thing happened on the way to Camelot,
He used to be a peasant and now he's clearly not!
He pulled the sword out of the stone,
He pulled it out all on his own,
And here's the funniest thing,
Arthur is the king!*

Verse 1

(All)

We stopped along the way to have a spot of bread and cheese,
Then in the spooky forest we were nearly eaten by trees!
Through the stream with monsters in,
Where Merlin did some magicking,
Then off to Camelot,
To finish off the plot.

Chorus

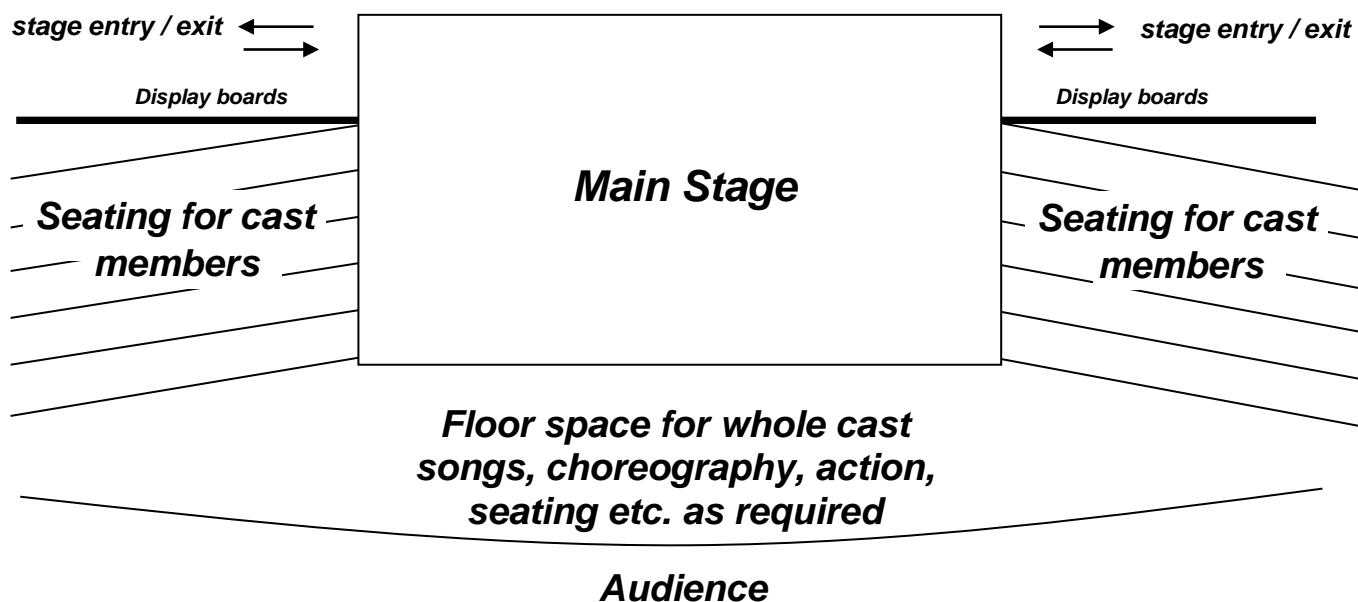
A funny thing happened.....

Verse 2

We hope you have enjoyed yourselves at our pantomime,
We tried to make you laugh a lot and have a lovely time.
As usual there were loads of songs,
The whole thing went on far too long,
We hope you've had some fun
And your bottoms aren't all numb.
A funny thing happened on the way to Camelot!

STAGING AND PRODUCTION SUGGESTIONS

‘A Funny Thing Happened On The Way To Camelot’ has been written to be adaptable to most school hall set-ups, whether you have a stage or not. Below is just one representation of a possible staging layout.



- **Scenery**

We recommend using our digital backdrops (see www.edgyproductions.com for details). If you prefer to create your own scenery, decorate the back wall behind the stage, as well as the display boards behind the seated areas, with the turrets of Camelot, spooky trees, and some well-placed heraldic flags and pennants.

- **Furniture** *(only required for certain scenes)*

Prologue: A small wooden table.

Scene 3: Three or four tables with chairs or benches to represent pub garden furniture.

Scene 7: Two chairs decorated as thrones.

- **Props**

Prologue: A round fish bowl. *A large, ornately-bound book. *A ‘BOO’ cue card (* for all scenes featuring Morgana).

Scene 1: A large stone – either a card cut-out or 3D papier maché creation. A jewel-hilted sword. A chalk board and piece of chalk. Some coins. A lump of brown plasticine. Pampering products as described in the lyrics on p26. A large round table-top with ‘ROUND TABLE’ written on it *(for all scenes featuring delivery men)*.

Scene 2: A large cauldron – a card cut-out would be fine. A stick.

Scene 3: Three menus. Three plates of bread and cheese. Tankards for inn customers. Swords for knights. A ‘CHEER’ cue card.

Scene 4: N/A

Scene 5: A large piece of billowy blue material, across the corner of the stage, to represent the river.

Scene 6: A false witch’s nose and extra witch’s hat. Flowers to be thrown. Five Oscar-style statuettes.

Scene 7: A spare crown. A crumpled piece of parchment or paper.

- **Costumes** – see pages 35 & 36.

- **Reducing and increasing the cast size**

Scene 1: **To reduce:** have only one peasant couple, one farmworker and one delivery man. Lines will need to be cut or reassigned.

To increase: introduce more peasants and farmworkers

Scene 2: **To reduce:** cut the number of witches to two and reassign lines.

To increase: introduce more witches to join in with the song.

Scene 3: **To reduce and increase:** cut or add to the number of ensemble customers at the Good Knight Inn.

Scene 4: **To reduce:** cut the number of trees to two and reassign lines.

To increase: introduce more trees and write additional lines to be spoken, in keeping with those already written.

Scene 5: **To reduce:** cut the number of monsters to two and cut Merlin’s second doubling spell.

To increase: introduce more monsters and repeat Merlin’s doubling spell accordingly.

Scene 6: **To reduce:** cut the number of ladies-in-waiting to one or two and reassign lines. Cut the number of trees as in scene 4.

To increase: introduce more ladies-in-waiting and trees to join in with the song.

Scene 7: **To reduce and increase:** cut or add to the number of courtiers.

- **Use of Space** – Large groups can be involved in the performance of most of the songs. A space on the floor in front of the main stage could be used to accommodate extra bodies. In this space, for some songs, the cast could perform dance routines. A seating area for resting performers could be allocated each side of the stage. This lets them enjoy the performance as part of the audience, allows easy movement on and off the stage, and of course eliminates the need for back-stage supervision.
- **Audience seating** – The audience could be in one block facing the stage, or in two blocks separated by an aisle wide enough for the entrance and exit of some characters to and from the back.

Of course, should you have any questions, or if you want further advice about putting on this musical, please email us and we’ll be happy to give you all the information you need.

CHARACTER LINE COUNT

NB - a spoken line is defined here as each time a character speaks, usually between 1 & 5 actual lines of text. If a character has an **extended monologue** (ie. Merlin and Mum) this will be up to approximately 15 lines of text.

Speaking Character	Spoken Lines	Singing Solo	Costume Suggestions
Merlin	28		Wizard robes and hat
Morgana	46	Yes	Fitted black dress and black wig – think Morticia Addams
Gwyneth	6		Peasant smock, hooded cape, patched dress etc
Jed	6		Peasant smock, hooded cape, patched trousers etc
Derwa	5		Peasant smock, hooded cape, patched dress etc
Kendrick	4		Peasant smock, hooded cape, patched trousers etc
Farmworker #1	1		Peasant smock, hooded cape, patched trousers/dress etc
Farmworker #2	4		Peasant smock, hooded cape, patched trousers/dress etc
Farmworker #3	2		Peasant smock, hooded cape, patched trousers/dress etc
Lancelot	11		Ragged trousers, tunic/smock and cape
Mum	30		Typical gaudy, over-the-top, dame outfit, makeup and wig
Arthur	34	Yes	Ragged trousers, tunic/smock, cape and simple crown
Delivery Man #1	4		Overalls and flat cap
Delivery Man #2	4		Overalls and flat cap
Witch #1	8		Black dress, cloak and pointed hat
Witch #2	8		Black dress, cloak and pointed hat
Witch #3	8		Black dress, cloak and pointed hat
Witch #4	7		Black dress, cloak and pointed hat
Witch #5	7		Black dress, cloak and pointed hat
Gobby	11		Cloth cap, apron and peasant dress
Galahad	6		Chain mail and crested tunic under peasant cloak
Gawain	5		Chain mail and crested tunic under peasant cloak
Percival	5		Chain mail and crested tunic under peasant cloak
Tree #1	3		Brown leggings and leotard beneath card tree fascia
Tree #2	3		Brown leggings and leotard beneath card tree fascia
Tree #3	3		Brown leggings and leotard beneath card tree fascia
Tree #4	3		Brown leggings and leotard beneath card tree fascia
Tree #5	3		Brown leggings and leotard beneath card tree fascia
Monster #1	1		Green, spotted, padded leotard and goggle-eyed mask
Monster #2	1		Green, spotted, padded leotard and goggle-eyed mask
Monster #3	1		Green, spotted, padded leotard and goggle-eyed mask
Monster #4	1		Green, spotted, padded leotard and goggle-eyed mask
Guinevere	8	Yes	Princess dress/robes and tiara or pointed, veiled hat
Lady-in-waiting #1	6		Medieval-style dress and headdress
Lady-in-waiting #2	6		Medieval-style dress and headdress
Lady-in-waiting #3	6		Medieval-style dress and headdress
Mordred	8		All black – cloak, armour/chainmail, crested tunic and crown
Advisor #1	2		Tunic, courtly hat and robes
Advisor #2	2		Tunic, courtly hat and robes

COSTUMES



Arthur Mum (dame) Morgana Lancelot Guinevere Merlin Mordred



Gobby Knights Witches Trees Monsters Delivery Men



Farmers & Peasants

Courtiers & Ladies-in-waiting