



King Arthur

by Rob Fearn and Leo Appleton

The epic story of young boy who got more than blood from a stone!

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Welcome to our thirteenth pantomime – lucky for some we say, as this one is a belter!

As usual, we have tried to come up with something a little bit different with this legend from long, long ago, but also something that still delivers as a pantomime.

It is such a great story with characters straight out of the fables of old that everyone is familiar with, either through books or those well-known cinematic cartoons from childhood. We have the ubiquitous wizard, Merlin and our hero Arthur Sixpence duelling with the wicked Morgan Le Fey and her son Mordred as well as some well imagined others to flesh out this fun but exiting show.

Whilst there is direction and suggestions for song breaks to help with interpretation, we realise, as always, that companies and other directors like the freedom to add and take out elements that may or may not suit their company. Feel free.

In our writing we have also envisaged a production on a smaller stage with simple sets but could well see this performed on a bigger stage with a bigger budget and lavish scenery. Whatever you do with it, as always our motto is, 'make it fun'.

Best of luck

Rob and Leo

PS: If you do perform one of our pantos and let us know when it's on we'd love to try and come and see it. You can message us via our Facebook site, Robleo Productions. Thanks. L & R.

Others in our series:

Cinderella; A Christmas Carol – the panto; Puss in Boots; Snow White; Jack and the Beanstalk; Robin Hood; Rumpelstiltskin; Sleeping Beauty; Aladdin; Dick Whittington; Ali Baba, Oliver – A Christmas *Twist* of a pantomime.

Characters

Arthur Sixpence M /F He is the hapless handsome hero and love interest for Lady Guinevere. A large part. Needs good delivery, comic timing and should be able to sing and move

Lady of the Lake F Comedy part. Should be played 'over the top' Should be able to deliver a line with good comic timing.

Merlin M Large part. Requires good delivery and timing.

Morgan le Fey F Merlin's nemesis. The villain of the piece. Should be full of drama and have good delivery and be able to work well with an audience. Needs to be able to sing or deliver a song.

Mordred M Morgan Le Fey's son who is also a baddie. He is Arthur's nemesis. Needs to be able to deliver a line as well as move and sing.

Fearful Freddy M/F Mordred's minion. Provides for some audience participation as they shout 'boo' at him every time he comes on and he jumps. Should be able to deliver a line and needs comic timing.

Lady Guinevere F The lovely heroine who is called Gwenny. Arthur's love interest. She is not a pushover. Should be able to act, sing and move.

Prancelot M/F Arthur's side kick. A comic part and should be able to deliver a line and work well with Arthur. Should be able to move and sing.

Mrs Sixpence M/F This is the Dame character and whilst usually played by a male could equally see it being played by a female. This is Arthur's mother who works in a bakery. A fun part with lots of comic lines. Should be able to work well with an audience, sing and move.

Talking Stone M/F Should be able to do a 'reasonable' impression of Mick Jagger or Keith Richard. Should be able to deliver a line – a bit like the sorting hat in Harry Potter who speaks about everyone who has a go at pulling the sword.

Hag M/F A small character part. Requires good delivery and timing.

Chorus 1 M/F A good part for a chorus member. Has funny lines so needs good delivery and timing. Could actually give them a named part along with Chorus 2 and 3.

Robert M A small part with comedy lines so needs good delivery and timing.

Naomi F A small part with comedy lines so needs good delivery and timing.

Chorus 2 M/F A small speaking role as well as part of the chorus. Requires good delivery and timing.

Chorus 3 M/F As for Chorus 2.

King M A very small part only in Act 1 scene 1. Needs to be able to sing, move and then 'die' beautifully on stage.

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ACT 1**Scene 1**

(Scene opens full stage village with a chorus number. Also on stage is Morgan le Fey disguised in a heavy cloak. They are all dancing when suddenly the king starts hiccupping).

Chorus 1 *(Holds up his arms to stop proceedings).* Hang, hang on. Stop dancing, the king's got hiccups.

(The king comes to front of stage as the chorus speak).

Chorus 2 I know how to get rid of those.

Chorus 1 Alright smarty pants. How?

Chorus 2 You sneak up behind him like this *(demonstrates as he / she sneaks up behind the king)* and then shout, BOO!

(The king clutches his chest and comically drops down dead).

Chorus 1 Oops!

Chorus 2 *(Looking round embarrassed).* The king is dead, long live the king.

Robert What is he talking about. How can the king live long when he is dead?

Naomi No, what he is saying is that the old king is dead.

Robert That's a good thing right? He was a thieving scoundrel.

Naomi Yes, but now he is dead the next in line to the throne will be king. So the old king is dead, long live the new king.

Robert Which new king?

Naomi Well, that's the problem, we haven't got a new one. The old king was too mean to have any children. *(To audience).* Apparently they cost a fortune and show no appreciation. *(To Robert).* So now we have no king.

(Hag enters as Lady of the Lake – LOTL - drifts on from back of stage).

Hag *(Talks to the chorus).* That may be so, but the prophecy says that in the darkness of night, amongst the mist of the marsh land, where nothing dares grow for fear of loneliness and misery.....

Robert Is she talking about *(local town)*?

Naomi Quiet, she knows the prophecies.

Hag the king fathered an evil one eyed troll, who will come to take the throne.

Robert *(To audience).* It's definitely *(local town)*.

LOTL (*To chorus as she steps forward*). Thanks for that Hag, not exactly accurate, but entertaining, nevertheless.

Hag Mark my words, what I say will come to pass, also Fireman Sam will announce that he is the father of naughty Norman Price (*or another predictable occurrence*).

Chorus 2 (*Takes centre stage*). This morning a blackbird landed on my roof and it did chirrup away and I heard him say that ninety percent of all treasure remains undiscovered.

Robert Hang on, how can you possibly know that if it remains undiscovered?

Chorus 2 It tweeted it my son.

LOTL All of a sudden everyone is an expert. It doesn't take much does it for conspiracy theorists to start peddling their misinformation on the rumour mill. Gather round people of England for I have the truth. I am the Lady of the Lake, known to my friends as, the beautiful and mysterious occupant of the watery abode. (*Shouts off*). Aqua, Perrier, bring on the old stone.

(*Stone is pushed on. It is singing I can't get no satisfaction. The sword is in the stone*).

LOTL Citizens! In this stone is placed the famed sword Excalibur. Whoever can remove the sword from the stone will indeed be the next king of all England. (*The stone is still singing*). For goodness sake be quiet stone (*the stone stops singing*). Be warned, the true prophecy says that the next king will be nothing more than a boy and it is also said that his name will rhyme with Martha.

(*Lady of the Lake and Chorus take no notice of this conversation and continue in mime*).

Robert Rhymes with Martha. No, can't think of anything that rhymes with Martha.

Naomi Me neither. Talking of names. You know if you say my name backwards it is I moan, Naomi, I moan

Robert That's brilliant. So, my name backwards is Trebor, Robert. This is a great game, we must tell the others, Oi!

(*Chorus turn around*).

Naomi Stop. What are you doing?

Robert I was just going to tell.....

Naomi (*Pause*). I don't think Esra will want to play this game.

(Chorus dismiss the conversation and now start queuing to see if they can remove the sword from the stone, which of course they can't. A few of them take a turn but are unsuccessful. Chorus 3 steps up).

Stone *(In the voice of Mick Jagger).* Go on pull it harder. Hufflepuff! *(Laughs at own joke as chorus member leaves disgruntled).* Next. *(Another chorus member lines up to pull the sword out).* Call that pulling. What's your name? Weaky Mc Weak Face?

Chorus 3 It's Angie actually.

Stone It's too tempting. Oh go on then. *(Starts singing 'Angie' by the Rolling Stones).*

(Next chorus member attempts to get the sword).

Stone You have no chance mate. If your name rhymed with Martha you'd have it out in a flash, in fact *(starts singing), 'Jumpin Jack flash it's a flash flash flaaash!'*

(Morgan le Fey now steps up. She is cloaked in disguise. As she grips the sword she throws off the cloak).

Morgan You fools, all of you! The Lady of the Lake is nothing more than a big drip. You people will believe anything you are told. The king, sorry ex-king, already has a rightful heir and it is my son Mordred. He shall be the next king and either you people accept that or, or, or you die! Ha ha haaah.

Robert Hang on, are you saying that Mordred is the king's son?

Morgan Yes.

Naomi So, were you married to the king?

Morgan No, well not exactly. Look it was the nineties, Madchester, some wild things happened. Most of it is a blur to be honest. It was quite dark, but he very clearly said he was the king. So be warned, my son Mordred will be your next king and he will remove the sword from the stone.

(Exits in a flash and lots of smoke).

LOTL People, people, don't bother the stone so. If only it was as simple as removing the sword. What Morgan le Fey did not wait to hear is, that the prophecy also says the rightful heir must solve three riddles.

'Whomsoever takes the crown must solve the riddles three

And overcome the stone and steel in order for them to be

The greatest king of this fair land for which they'll have to fight

To take their place around the table as England's greatest Knight.'

(All start to exit talking about the prophecy. Then as they exit Robert shouts to 'Esra').

Robert Hey, Esra, I've got this great game.

Naomi No!

(All exit end scene. Blackout).

Scene 2

(Lights up still full stage. Some chorus are on. Chance for a chorus number).

(End song if there is one. They talk animatedly about the prophecy of the Lady of the Lake).

Chorus 1 That was all a bit eerie.

Chorus 2 Alright, it wasn't the best song we've ever done but I wouldn't call it eerie.

Chorus 1 No, not the song, but I do see what you mean. I'm talking about the prophecy from the Lady of the Lake.

Chorus 3 I wonder what it all means?

Chorus 1 It's always the same though, isn't it? Lots of riddles and stuff. They never come right out with it and say, do this, do that.

Chorus 3 I wonder who she could have been talking about?

Chorus 1 Well it's not me.

Chorus 2 Nor me.

Chorus 3 And it's not me.

(At this point Arthur enters moving forwards and they all look at him as he stumbles on dropping all the French sticks and things that he's holding, Prancelot is also with him and between them they try picking everything up but keep dropping things all very clumsily).

Chorus 1, 2, and 3 And its certainly not those two! *(They laugh).*

(As they gather everything Arthur starts talking first to the chorus and then to the audience).

Arthur *(To chorus sarcastically).* You can laugh.

Chorus 1 Thanks, we are doing.

Arthur I didn't mean it that way, I meant.... Oh never mind.

Prance Ignore them Arthur. They'll go away shortly.

Arthur How do you know?

Prance It says 'curtain in' on the next line.

(Tabs start to close leaving the chorus the other side. They complain as the curtains come in).

Chorus 2 That's not fair.

Chorus 3 Not sporting at all.

(Tabs shut fully).

Arthur *(To audience).* That's got them out of the way then. Hello boys and girls, my names Arthur and this is my good friend Prancelot, or as you might call him, my sidekick. Batman has Robin, Del boy has Rodney, Superman has Lois Lane and I've got Prancelot. Say hello Prancelot.

Prance *(With hands on hips, hero style, out to the audience).* Hello, Prancelot.

Arthur *(To audience).* Alright, not what I had in mind but it's a work in progress. Prance and I have been friends for many years and all we've dreamed about since we first met is being a knight. Prance because he loves swords and stabbing things and me because I fancy Lady Guinevere something rotten and to stand a chance with her I need to earn my spurs and get knighted.

Prance *(To Arthur).* I wish you would get knighted. Stop all this gabbing. You said we could practice sword fighting and being knights.

Arthur *(To Prancelot).* We can't yet, this bread that my mother made needs delivering to the castle. We might even get a chance to see the knights training there *(drifts off momentarily).*

Prance *(He completes Arthur's thoughts out to the audience).* and Lady Guinevere.

Arthur *(He picks up from his last line)* and Lady Guinevere, *(comes to and turns to Prancelot),* yes that's right, Lady Guinevere.

Prance It's no good just thinking about it. You need to train more and do less dreaming otherwise you'll stand no chance. I say there is no time like the present. *(He grabs one of the French sticks out of the basket).* En garde!

Arthur What on earth are you doing?

Prance *(He hits Arthur over the head with the bread and becomes very dramatic).* Defend yourself or prepare to die and believe me, death by French stick is very slow. *(He hits him again over the head).*

Arthur Right you've asked for it. *(Arthur takes out a French stick and they begin a sword fight).* Have at you varlet.

Prancelot You'll never take me alive copper.

Arthur Right idea, wrong era.

(The two are now fencing with the bread up and down the stage)

Prance *(As he is sword fighting with Arthur)*. So, does Lady Guinevere know you fancy her?

(Lady Guinevere enters unseen by Arthur).

Arthur No, I've never really had the chance to tell her.

Prance *(He sees Lady Guinevere)*. I think she might know now.

Arthur She'd only know if someone told her.

Prance You might have just done that.

Arthur How can I? There is only you and me here.

(Lady Guinevere coughs and Arthur stops sword fighting).

Arthur She's standing behind me isn't she?

Prance Yep!

Arthur *(Turns to face Lady Guinevere and drops onto one knee as does Prancelot)*. My Lady.

G Oh get up. You've never called me that.

Arthur I thought I'd give it a whirl Gwenny, see what it felt like.

G And?

Arthur A bit strange really. What do you think Prance', Gwenny or My Lady Guinevere?

Prance Definitely, Gwenny. Though I wouldn't let the Lord Chancellor hear you call her that.

G Definitely not, he is a stickler for tradition, but he'll not be there for long. Did you hear about the prophecy in the square?

Arthur A new king would be great. But what on earth has a prophecy of a new king to do with the likes of us?

Prance I suppose when he comes along he'll need some new knights. That could be us?

Arthur I suppose so.

G You'd look lovely in a bit of tight armour, Arthur.

Arthur Now you're flirting, m'lady Guinevere.

G You noticed.

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Prance And I'm still here and feeling quite queasy.

G Sorry Prance'. (*Business like*). Actually, I was on my way to your mother's. I need to order some bread.

Arthur (*Holds out the bashed French stick*). You can have these.

G Let me think, mmmm, no thank you, besides, I need a few more than that. It's for the troops engaged in the little battle we've got going on on the other side of the hill in Burton's Field. Probably need about one hundred loaves.

Arthur One hundred, phew. When do you need them for?

G About Scene five I think.

Arthur Alright, we'd better get off and tell mother. See you later. (*To Prancelot*). En Garde!

(*Arthur and Prancelot exit and as they do so could start fighting again as they go off*).

G (*To audience*). Those boys. They do make me laugh and I do love Arthur, so I suppose I should tell him really. I just hope one day he earns his knight's spurs and then I can marry him. (*Music starts*).

(*Lady Guinevere sings a song of love for Arthur*).

(*End song, end scene, blackout*).

Scene 3

(*Lights up, front of tabs, Morgan le Fey enters*).

Morgan Are you lot still here? I thought you would have seen enough by now. Those silly boys and that simpering girl, it's enough to make you gag. (*She pretend gags*). Well, as you haven't moved and from the look of this boy down here (*indicates a person in the theatre*) have no intention of doing so, I need to introduce myself, I am Morgan le Fey, the greatest witch of all time. By the way did I mention that my son Mordred is the rightful heir to the throne? He is such a lovely boy.

(*Mordred enters*).

Mordred Hello mummy dearest. Who are you scaring today?

Morgan Just this lot out here.

Mordred Oh yes, I've heard about them. A cowardly lot I've heard. A simpering, whimpering bunch if ever I saw them. They're going to scare quite nicely I think.

(*The audience should be prompted here to shout 'oh no we're not'*).

Mordred / Morgan Oh yes you are (*etc.*).

(This exchange should carry on until Morgan interrupts it).

Morgan *(To audience)*. I can't stand here dallying with you lily-livered lot all day, I need to get on. I have a king to make. *(To Mordred)* Are you by yourself?

Mordred Yes, why do you ask?

Morgan I want you to go and practice being bad by playing some tricks on that Arthur and his friend Prancelot and you will probably need Fearful Freddy.

Mordred Fearful Freddy? Really? I can manage all by myself mother. You know what he is like. If someone shouts boo at him he jumps a mile and people are always doing it. *(Looks knowingly to audience)*. It would be a shame if this lot out there heard all that.

Morgan I could see that shouting boo at Fearful Freddy could be quite annoying for us. Perhaps they have not picked up on it? Shall I call and see what happens?

Mordred I suppose so mother, best we get it over with.

Morgan Fearful Freddy, oh Freddy, where are you?

Freddy *(Voice off)*. Coming.

(Sign goes up 'get ready to shout boo')

(As Freddy enters another sign goes up, 'now!')

(Audience should all shout Boo).

Freddy *(He jumps as they shout boo)*. I do wish people wouldn't do that.

Mordred Oh dear they seem to have found out somehow. *(Again knowingly to the audience)*. Now they'll do it every time they see him I suppose.

Morgan *(To audience)*. And that's how he got his nick name, Fearful Freddy.

Freddy What did you want anyway?

Morgan You and Mordred are going to play some tricks on Arthur and Prancelot. They are getting way too big for their boots and they need taking down a peg or two.

Freddy I will look forward to that. They shouted boo at me yesterday and the cream pie I'd just stolen went all over my face.

Morgan Well off you go and don't forget, be bad.

(Mordred and Fearful Freddy exit).

Morgan And so it begins. First, they'll deal with that young upstart Arthur and then I need to deal with the older upstart, Merlin. Apparently, he has other ideas about who should be king. Oh this is going to be delicious!

(Chance for a song here, then as the song ends tabs open to reveal full chorus milling around the 'village square' who could perhaps pick up the song. As the chorus song ends they exit as Arthur and Prancelot enter with Mrs Sixpence. Arthur and Prancelot are loaded down with cooking pots and pans).

Mrs S You do know why you're carrying all those pots and pans don't you?

Arthur Because we don't have an ass?

Prance I was going to say donkey.

Mrs S *(To audience)* Well we definitely don't have a donkey, but we do have a pair of silly asses. *(To Arthur)*. You're carrying that lot to wash at the village stream because of the mess you made of my French sticks. They were all limp and lifeless after you two had finished with them.

Arthur I said we were sorry mother. We just got a bit carried away practising.....

Prance ...And showing off in front of Lady Guinevere

Arthur Our sword fighting

Mrs S Bread is for eating, not for bashing each other over the head with. And when will you get it through yours that first of all, you will never become a knight and second you are fishing well out of your pond with Lady Guinevere!

Arthur *(Dejected)*. Yes mother.

Prance No Arthur!

Mrs S No, Prancelot?

(Mordred peeps onto stage).

Arthur *(Suddenly emboldened)*. Yes, Prancelot, you're right. We will become knights and I will marry Gwenny, just you see if I don't.

Mrs S I just don't want to see you making a fool of yourself. That's my job. Now make sure you give those pans a good scrubbing and be back with them before nightfall.

(Mrs Sixpence exits and Mordred enters).

Mordred *(To audience)*. There they are, Arthur and Prancelot the duelling duo. *(He throws something (cabbage, ball, etc.) towards Arthur and Prancelot at the same time shouting)*. Catch!

(Both Arthur and Prancelot drop their pots and pans on the floor with as much noise as possible as they try to catch the article which they don't).

Mordred Oops! Butter fingers. *(He shouts off)* Freddy, Freddy, come here and see this.

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Freddy (Off). Coming.

(A sign is shown – ‘shout Boo!’)

(As Freddy enters the audience should shout Boo).

Freddy (He jumps as they shout). I do wish they wouldn’t do that.

Mordred (Looking to audience). Never mind them. They’re all very childish really. Especially that one (points at child) who in fact is actually a child. Look at Arthur and Prancelot. Have you ever seen anything look so stupid as those two? (Mordred and Freddy laugh as they do so they pull a funny face). Come on, let’s go, we have less dreaming and more scheming to do.

(As Mordred and Fearful Freddy exit Arthur shouts after them).

Arthur I’m not dreaming! I can scheme as well ... whatever that is. (After a beat he shouts off stage). Boo!

Freddy (Off) Aaagh! Stop doing that!

Prance Come on Arthur, we need to gather this lot up and get it down to the stream or your mother will have you working in the bakery for ever and we will never have time to practise to become knights.

Arthur You’re right as usual my faithful friend.

(Chance here for a song, solo or duet).

(End song, blackout, end scene).

Scene 4

(Front of tabs. Arthur is sitting alone with his thoughts front of tabs. It looks like he has a big problem on his mind).

Arthur (To audience). The pots and pans are done. Finally, I have some time to myself to work out how I am going to become a knight and marry Gwenny. I need to focus on the problem at hand. Think clearly without being interrupted.

(Chorus 1 enters).

Chorus 1 Hi Arthur. What are you doing here by yourself?

Arthur I have a bit of problem and I need to think about it.

Chorus 1 It’s that wart on the end of your nose isn’t it?

Arthur I don’t have a wart on the end of my nose.

Chorus 1 And there we have it. Problem solved. Happy to have been of assistance.

(Chorus 1 exits).

Arthur *(To audience)*. What was he / she on about? Wart on my nose indeed. I don't have one, do I? *(He obviously doesn't)*. Good. Now where was I? *(He returns to where he was sitting)*. About here I think. Now, all I need is a bit of peace and quiet.

(Chorus 1 enters carrying a basket with a rabbit in it).

Chorus 1 Hey Arthur have you heard the prophecy? Someone said that the next king will be a young man from the village.

Arthur For goodness sake, leave me alone, I am working.

Chorus 1 Working? On what?

Arthur On my master plan to become a knight and marry Lady Guinevere

Chorus 1 Marry Lady Guinevere? Not a chance. This rabbit's more chance of marrying her than you have.

Arthur *(Looks closer at the rabbit)*. For your information, that is not a rabbit.

Chorus 1 Of course it is! *(Double takes)*. Hold on it isn't. It was certainly a rabbit when I caught it this morning. Don't tell me I've had a hare transplant.

(Chorus 1 exits as Chorus 3 enters).

Chorus 3 *(Starts sneaking in. At each step her 'shoes' make a fart noise and she speaks in a stage whisper as she tiptoes past Arthur.)*. Take no notice of me Arthur. I'm not really here.

(Arthur watches as Chorus 3 makes their way across stage and slowly exits).

Arthur *(As Chorus 3 exits Arthur speaks)*. That was Windy Wendy.

(Merlin enters as Arthur drops his head into his hands).

Merlin *(Singing)*

I'm so excited. I just can't hide it. I'm about to lose control and I think I like it.

Arthur *(To audience)*. I come all the way out here for some peace and quiet and what do I get, a smart Alec, Windy Wendy and now a Pointer Sister. Oi! Pack it in! Can't you see I'm thinking.

Merlin Arthur, I need a word

Arthur Hang on, you know my name? Who are you? I don't know you.

Merlin My name is Merlin. The most powerful wizard of the age.

Arthur Merlin the wizard?

Merlin The very same.

Arthur Never heard of you.

Merlin You young whippersnapper. That is not the behaviour I would expect of a king, a leader of men, an example to young and old alike.

Arthur Hold on a minute. I'm not a king.

Merlin Not yet Arthur.

Arthur But in order to be a king you need an heir and as we know there is no heir. So, how would someone like me become the heir? I've got it! An heir transplant – *(to audience)* it's a joke that keeps on giving. *(Back to Merlin)*. What is really bothering me though is how you know about me? Have you been stalking me?

Merlin I know your mother. *(To audience)*. I would like to get to know her better though. *(To Arthur)*. I buy my halfpenny loaf from her every other day. But actually I know everything. I can see into the future.

Arthur See the future? You're kidding me.

Merlin I knew you'd say that.

Arthur Did you

Merlin now. And that as well.

Arthur Alright, so you are a powerful wizard and you can see the future. What has that got to do with me?

Merlin The future has everything to do with you Arthur because

'you are the world, you are the future. (to the tune of 'we are the world').

Arthur *(To audience)*. I am the future? What can he mean?

Merlin Don't ask this lot, clueless all of them. Especially this one down here *(points to somewhere in the audience)*, he's just munching his crisps. *(To Arthur)*. You are to be king, Arthur.

Arthur What? Me? Now I know you are joking.

Merlin Can you hear them laughing?

Arthur No, but that's nothing new. Say you are right? How is it to happen?

Merlin First you must undertake some tasks and training in readiness because you've no doubt heard the prophecy.

(The voice of Lady of the Lake is heard).

'Whomsoever takes the crown must solve the riddles three

And overcome the stone and steel in order for them to be

The greatest king of this fair land for which they'll have to fight

To take their place around the table as England's greatest Knight.'

Arthur What and when are the tasks that I have to undertake?

Merlin Funnily enough your first one is coming up now. You must face the beasts that roam and tame their wild hearts.

Arthur Oh great! A night out in Blackpool *(or some such town)*. Or is this just more riddles?

Merlin Not really. *(He raises his arms and with much drama proclaims).*

I bid you gone with a wave of my hand

To stay overnight in a foreign land

(Lights go down and with lots of smoke and effects curtains open to reveal a forest as Merlin exits dramatically).

Arthur *(Looking around)*. What the.... Mother won't be happy when I'm not home for supper.

(There is a flash, bang and smoke as Prancelot appears on stage).

Prance All I said was, I wish I was with Arthur.

Arthur Be careful what you wish for Prance. *(To audience)*. Now you lot, just chat amongst yourselves whilst I catch him up on what's just gone on.

(They stand close together as if Arthur is whispering to Prancelot a precis of what has just happened, gesticulating to emphasise the points. As the following lines are said they come out of their huddle).

(Arthur whispers).

Prance Merlin! A powerful but daft wizard.

(Arthur whispers).

Prance Sees the future. Hah!

(Arthur whispers).

Prance You're to be king? *(He now laughs almost uncontrollably)* Ha ha ha !

(Arthur just looks at him).

Prance You weren't joking then.

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Arthur And there we have it Prance, all caught up.

Hag Hello boys,

Arthur / Prance Whaaaaat!

Arthur Oh my goodness you scared us to death Hag.

Hag My name is not Hag.

Prance Isn't it? But everyone always

Hag I know what they say, but it is very upsetting (*encourages audience to Aaah*). And sometimes I feel like no one likes me (*more aaaahs*).

Arthur So, what's your real name then?

Hag My real name is Margot, Mildred, Marcial, McPherson Smythe.

Arthur (*Pause*). Is it alright if we just call you Hag?

Hag Yes alright. What are you doing here anyway? It is dangerous in these woods at night.

Arthur Oh it's a long story.

Hag I know, only four scenes so far and it feels like forever.

(*There is a growl*).

Prance What was that?

Hag I don't know, but I think it is behind us.

Arthur Shall we take a look. Let's split up. We can cover more ground that way. I'll go this way and you go that way.

Prance (*To audience*). It never ends well when they split up.

(*They all split up to search the stage with their backs to each other at all time. As they search a bear or suitable wild animal enters and stands between them and rubs its hands as if it is looking at a big meal patting its stomach as well to emphasise the point*).

(*The audience should be encouraged to shout "behind you." Without turning round Prancelot, Arthur and Hag talk*).

Arthur I think somebody is trying to warn us.

Prance I think you're right. I tell you what, you walk right and I'll walk left and if there is anything there we should spot it.

Arthur Great idea Prance. I knew there was a reason for you being here.

(They walk all the way round the stage with the bear still in the middle, always out of their sight).

Arthur Hey Prance did you spot anything?

Prance No. You?

Arthur Nothing.

Arthur Hag?

Hag No I've not seen anything either.

Arthur I know, let's walk to the middle and talk.

(They come to the middle of the stage and the bear is still behind them making gestures it is hungry).

(Again the audience should be encouraged to shout 'behind you').

Prance Apparently, there is still something behind us. Shall we look?

Arthur Why not? Nothing can be scarier than my mother. After three.

Prance What turn on three or the beat after?

Arthur The beat after three.

Arthur / Prance / Hag One, two, *(turning)* three.

(Hag turns first in the confusion. The bear sees the Hag and exits screaming. Arthur and Prancelot then turns on the beat after three and see an empty stage. Now turns back to audience).

Arthur Nothing there, what's all the fuss about?

Prance Don't know.

Arthur I wonder what else is in store for me?

Prance *(With lots of meaning).* You mean us.

(Chance for a song here or blackout, end scene).

Scene 5

(Lights up on Mrs Sixpence's bakery e.g. table and bowls front of tabs. Mrs Sixpence enters as lights come up. If possible some smoke should accompany her).

Mrs S Hello boys and girls. You know I've just burned two thousand calories in the last hour. That's the last time I take a nap baking brownies, phew! (*Indicates off stage*). We've not been properly introduced yet have we? My name is Mrs Sixpence and I'm Arthur's mother. He's not a bad lad, just got his head in the clouds over being a knight and marrying Lady Guinevere. I wouldn't mind him marrying her, she's a lovely girl and stinking rich which means I could get rid of this bakery once and for all. Just think of all that dough and I'm not talking flour and water, I'm talking about the hard shiny stuff, goold! Now, I need to stop dreaming and get on. I have to make some bread for the lads over in Burton's Field. You know what? (*Looks over her shoulder*). I have a super-secret baking recipe for my bread, but I'm afraid I can't tell you what it is. It's on a knead the dough basis.

(*Arthur enters with Prancelot. He shouts as he enters*).

Arthur Mother I'm home!

Prance (*Shouting*). Mrs Sixpence, so am I!

Mrs S About time. I have all this bread to make and only one pair of hands. It's a big order so I'll need all the help I can get today.

Arthur If that's the case I'll go and see if I can find some. (*Starts to go*).

Mrs S I don't need you to find anybody I'm looking at the help now.

(*Prancelot is standing next to Arthur*).

Arthur Alright Prance I'll leave you to it. (*Arthur shakes his hand and starts to exit again*).

Mrs S Not so fast. You're not so stupid are you when it comes to getting out of work?

Arthur Alright mother, you've got me there. What do you want us to do?

(*The start of the slosh scene. It is bread making and will use water and flour. This should be choreographed and the dialogue adlibbed throughout. If time permits and it is possible then perhaps a couple of children could be involved if they are suitably attired in aprons and coveralls. The flour and water should be already mixed into a gooey paste and this is brought in by Prancelot. The floor should have a cover to ease the clean-up. At the end everything goes into a fake oven and as if by magic Mrs Sixpence opens the oven and takes out a tray of bread*).

Mrs S Well that turned out better than I thought it would.

Arthur It did, I thought I was going to get covered in it.

Prance So did I.

Mrs S I'm not talking about the baking, I'm talking about the bread, (*looks at the bread*) though I think I've spotted a fingernail in there. Never mind, it'll be fine. Just add a bit of flavour. Arthur, bring on the tray and then we can get it delivered.

(Arthur exits and returns with a tray).

Arthur I have it mother.

Mrs S Good. Load all the bread into it and then I want you and Prancelot to deliver it and be quick about it.

*(All the bread is loaded into the tray and then he turns round with the tray to reveal a sign saying **War Burton's bread**).*

Arthur Bye!

(He waves to the audience and exits with Prancelot).

(Blackout, end scene).

Scene 6

(Lights up full stage. Merlin, Arthur and Prancelot enter. There is a table, a source of water, some scales, plus measuring jugs).

Merlin Arthur, Prancelot. Here we are!

Arthur That's great, but where are we exactly and what are we doing here?

Merlin This your next test. You have completed the test of bravery and courage. *(Arthur and Prancelot proudly show badges to audience).* Now you must complete the intelligence test.

Prance Intelligence test! Oh dear, it's not a quiz is it, or an exam? I'm useless at exams.

Merlin No nothing like that. Much easier. It's quite funny actually. You see, on the other side of that tree over there, your mother, Arthur, is tied to a stake which is suspended above a pit of fire breathing dragons. *(Indicates off. There is also some roaring off stage).*

Arthur What!

Mrs S *(Off stage).* Help me son. It's getting very hot over here.

Merlin To free her all you have to do is work out how to balance those scales. On one side is a jug with four pints of water in, so you just need to put another jug with four pints of water on the other side so it balances. Unfortunately, I only have a three pint jug and a five pint jug, but you are not allowed to remove the four pint jug, *(to audience).* following so far? If you can do this, then your mother will be freed. Is that clear? Oh and you only have until you hear this *(Countdown timer tune)* before your mother drops on her fiery end.

Prance You mean drops to a fiery end.

Merlin I know what I mean.

Mrs S (*Off stage*). Son, help me. The dragons breath is singeing my knickers.

Arthur Don't worry mother we are working on it. Just whatever you do don't, don't, I mean don't, break wind, it could cause an explosion. Alright Prance, you are my ideas man, how are we going to do this?

Prance We have a very particular set of scales. (*In the voice of Liam Neeson, Taken*).

Arthur Brilliant! What skills are they?

Prance I said (*still in the voice of Liam Neeson*), we have a very particular set of scales.

Arthur That's lucky because we have a big problem to solve. Now what are these skills?

Mrs S Quickly son. It's getting extremely hot here. Let's put it this way, I won't have to wax my legs this week.

Prance (*Pointing to the scales*). No, I mean these are a very particular set of scales.

Arthur I thought you said skills, a peculiar set of skills, not scales. This is just wasting time. Right, I am going to ask this lot. (*Indicates audience*). You have to help us. How on earth do we work out we have exactly four pints in that jug to save my mother.

Mrs S Hurry up Arthur, I think I may have to.....

(*Trump and then explosion heard off stage*).

Prance (*Looks off stage and then to audience*). Too late. She's had a fart attack.

Arthur (*Shouting off*). Mother, mother are you alright?

Mrs S Yes son, it's just melted my elastic and I think I'm beginning to smoulder.

Prance Mrs S, now is not the time to start flirting.

Arthur Oh come on, someone must be able to help us?

Prance Maybe we should just guess at it? We might get it right.

Arthur We could do that but one mistake and my mother is barbecued rump . Someone please tell us what to do?

(*This is a chance to involve the audience, especially the children. Prancelot goes off stage and brings on a chalk board and pretends to work things out but ends up*