

SCRIPT



A New Musical Comedy

Based on the novella by William Makepeace Thackeray

Book & Lyrics by

Peter Morris

Music by

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CAST OF CHARACTERS (6 Men, 4 Women)

Prince Giglio
Valoroso / Jenkins
Prince Bulbo / Nobleman
Padella / Glumboso / Spinachi
King #1 / Hedzoff / Nobleman / Mr. Smith / Guard / Lion
King #2 / Executioner / Arch Bishop / Nobleman / Mr. Jones / Guard / Lion

Bestsinda-Princess Rosalba
Queen #1 / Princess Angelica / Noblewoman
Queen #2 / Countess Gruffanoff / Noblewoman
Fairy Blackstick / Mrs. V. / Noblewoman

ACT ONE

Prologue:

The Rose and the Ring / A Little Misfortune Company

Scene I: The Dining Hall of the Royal Palace of Paflagonia

Once Giglio is Dead Valoroso & Glumboso

Scene II: Giglio's Chambers

I Think I Know Just How You Feel Betsinda & Giglio

Scene III: The Rose Garden

He Loves Me, He Loves Me Not Angelica

Be Mine Giglio

Scene IV: The Throne Room

Paflagonia / Machismo Bulbo & Company

Scene V: The Hallway

Sign Here Gruffanuff & Giglio

What Is The Matter With You, Sir Betsinda

Be Mine (reprise) Company

Once Giglio is Dead (reprise) Valoroso & Glumboso

Scene VI: The Rose Garden

You Vulgar Thing Mrs. V, Angelica & Gruffanuff

Scene VII: The Dining Hall

Save the Prince Angelica, Mrs. V, Gruffanuff & Valoroso

Scene VIII: The Gallows

Finaletto: Wedding Bells Company

ACT TWO

Scene I: The Forest of Crim Tartary, several days later

The Rose and the Ring (reprise) Company

Oops! Blackstick & Giglio

A Little Misfortune (reprise) Blackstick

I Think I Know Just How You Feel (reprise) Betsinda

Rosalba Forever! Spinachi & Nobles

Scene II: The Throne Room in Crim Tartary, one year later

My Heart Isn't Mine to Give Rosalba & Guards

Scene III: Giglio's Quarters in Bosforo

Rosalba Forever! (reprise) Giglio, Smith & Jones

Scene IV: The Circus Maximus, Crim Tartary

Spectacle Valoroso & Padella

Save the Prince (reprise) Angelica & Valoroso

Scene V: Various Location in Paflagonia

It's War! Company

Wedding Bells (reprise) Company

A Little Misfortune (reprise) Blackstick

It Wasn't Really Love Giglio, Rosalba & Chorus

Finale: Wedding Bells / It Wasn't Really Love Company

ACT ONE
Prologue

(SPOTLIGHT on FAIRY BLACKSTICK, a woman in a dark cloak holding a large black wooden staff.)

BLACKSTICK

A long time ago in a far off land...

(LIGHTS UP on the FULL COMPANY in tableaux.
Note: the following is to played in a very stylized fashion.
The kings & queens should be in commedia-style masks
so as to distinguish these characters from the others played
by the same actors.)

KING #1, QUEEN #1, VALOROSO,
GIGLIO & ANGELICA

THERE WAS ONCE A MAGIC RING
WITH THE POWER TO MAKE ALL HEARTS SING.
BUT THE MAGIC RING
MADE EV'RYTHING
ONCE RIGHT SIDE UPSIDE DOWN.

KING #2, QUEEN #2, PADELLA
& BULBO

THERE WAS ONCE A MAGIC ROSE
MAKING ARDENT LOVERS OUT OF FOES.
BUT THE MAGIC ROSE
CAUSED TRAGIC WOES
AS FATE SPUN AROUND.

MEN

THERE WAS TOTAL CONFUSION.
GOVERNMENTS WERE TOPPLED, ONE BY ONE.

WOMEN

EVIL PLOTS AND COLLUSION,
NOBLE MEN OF HONOR WERE UNDONE.

ALL

THE ROSE AND THE RING,
BEGUILE AND ENTRANCE YOU.
YOU TRY TO RESIST BUT THEY ALWAYS PREVAIL.
THE ROSE AND THE RING
WILL WHIRLWIND ROMANCE YOU.
OR SO WE ARE TOLD IN THIS OLD FAIRY TALE.

BLACKSTICK

Between the kingdoms of Paflagonia and Crim Tartary, there lived a mysterious personage known as the Fairy Blackstick She was fairy godmother to the Queen of Paflagonia.

(QUEEN #1 steps forward)

And the Queen of Crim Tartary.

(QUEEN #2 steps forward)

And upon their wedding days, she gave them each a present. A rose.

(MUSIC as BLACKSTICK hands QUEEN #2 a large rose.)

BLACKSTICK

And a ring.

(MUSIC as BLACKSTICK hands QUEEN #1 a ring with a large diamond.)

BLACKSTICK

Both of these tokens would render them charming in the eyes of their husbands and secure the affections of those gentlemen forever.

KING #1 & KING #2

(SING, dropping to their knees)

OH GOD YOU'RE STUNNING, GORGEOUS
WHAT A STRIKING CREATURE!
LUSCIOUS, SEXY, TOTALLY DIVINE
PERFECT, FLAWLESS, EVERY SINGLE FEATURE.

BLACKSTICK

But what good did the rose and the ring do these women? None at all. They only served to make them vain and capricious.

QUEEN #1 & QUEEN #2

EVERYBODY KNOWS I'M SHEER PERFECTION.
I'M THE ONE THAT ALL THE MEN PURSUE.
NO ONE NEEDS GREAT POWERS OF DETECTION
TO KNOW THAT I'M FAR LOVELIER THAN YOU.

QUEEN #1

Are not.

QUEEN #2

Am so.

QUEEN #1

Are not!

QUEEN #2

Am so!

BLACKSTICK

So when the Queen of Paflagonia gave birth to her son, Prince Giglio,
(a baby in swaddling is placed in arms of Queen #1)
the Fairy was determined not to make the same mistake twice. She knew just
what the perfect gift would be.

QUEEN #1

A FLYING HORSE?

KING #1

AN INVISIBLE JACKET?

QUEEN #1

A BOTTOMLESS POT OF GOLD?

BLACKSTICK

No, the best thing I can send to this poor child is...

(SINGS)

A LITTLE MISFORTUNE
SOME WORRY AND WOE
A CLOUD THAT WILL FOLLOW
WHEREVER YOU GO.
A LITTLE MISFORTUNE
A BITTER MISHAP
SUCCESS IS SO HOLLOW
IF IT'S TOSSED IN YOUR LAP.

(speaking to audience as another baby is handed to Queen #2)

And when the Queen of Crim Tartary gave birth to the Princess Rosalba, need I tell you what the Fairy said?

ALL

(SINGS)

A LITTLE MISFORTUNE
A STROKE OF BAD LUCK
YOU'RE THROWN IN CONTORTIONS.
LEFT HORROR-STRUCK.
A LITTLE MISFORTUNE
IS PAINFUL INDEED.
BUT IN PROPER PROPORTIONS
IT MAY BE JUST EXACTLY WHAT YOU NEED.

BLACKSTICK

Shortly thereafter, the Prince Giglio and the Princess Rosalba were beset by misfortune. The King of Paflagonia died.

(KING #1 falls to the ground.)

As did his queen.

(QUEEN #1 falls to the ground.)

And poor Giglio was left an orphan.

(GIGLIO steps forward and takes the baby.)

GIGLIO

I don't stay this size for very long.

BLACKSTICK

And in the care of his uncle Valoroso.

VALOROSO

(putting his arm around Giglio)

Who became Prince Regent – but connived to become King.

BLACKSTICK

Meanwhile, the King of Crim Tartary was overthrown.

PADELLA

(SINGS while stabbing King #2 who collapses)

BY THE EVIL DUKE PADELLA.

BLACKSTICK

And he and his Queen were executed.

PADELLA

(stabbing Queen #2 who collapses)

BY THE EVIL DUKE PADELLA.

BLACKSTICK
And their daughter Rosalba was exiled into the woods.

PADELLA
BY THE EVIL DUKE PADELLA.
(HE takes baby and tosses it off-stage.)

ALL
THEY SAY SHE WAS EATEN BY LIONS.

BLACKSTICK
But what became of the rose and the ring? Padella gave the rose to his eldest son Bulbo.

(PADELLA takes the rose from Queen #2's lifeless body and hands it to BULBO. MAGIC MUSIC. Padella looks at his son with new eyes and smiles proudly.)
As for the ring, the Queen of Paflagonia willed it to her son Giglio.
(QUEEN #1, though dead, raises up the hand with the ring. GIGLIO takes the ring off her finger. Her arm then falls back to the ground.)
Since he was a small boy at the time with little use for a woman's ring, he gave it to his cousin, the Princess Angelica.

GIGLIO
(handing ring to Angelica)
Here, Angelica.

ANGELICA
Thank you, Giglio.

(MAGIC MUSIC as Angelica puts on the ring.
Giglio's eyes bug out.)

BLACKSTICK
And from then on he could think of nothing -- not his studies, not his duties -- only the Princess Angelica.
(SHE EXITS)

GIGLIO
(SINGS)
ANGELICA! ANGELICA! ANGELICA!

ALL
(SING)
THERE WAS TOTAL CONFUSION.
GOVERNMENTS WERE TOPPLED, ONE BY ONE.
EVIL PLOTS AND COLLUSION,
NOBLE MEN OF HONOR WERE UNDONE.

THE ROSE AND THE RING,
BEGUILE AND ENTRANCE YOU.
YOU TRY TO RESIST BUT THEY ALWAYS PREVAIL.
THE ROSE AND THE RING
WILL WHIRLWIND ROMANCE YOU
OR SO WE ARE TOLD IN THIS OLD FAIRY TALE.

(The characters disperse as scene changes to...)

Scene I: The Dining Hall

(HEDZOFF & BETSINDA ENTER carrying a flat with a feast painted upon it. GIGLIO, VALOROSO, MRS. V & ANGELICA stand behind it. GRUFFANUFF & HEDZOFF flank them on opposite sides. BETSINDA kneels and begins scrubbing the floor. GIGLIO stares at Angelica, absently picking at his food. The others eat vigorously.)

MRS. V

Dear Giglio, your eggs are getting cold.

VALOROSO

You heard your aunt, boy. Eat!

MRS. V

Another muffin, Mr. V.?

VALOROSO

Don't mind if I do, Mrs V.

MRS. V

Gruffanuff, do send Chef Marmintonio our compliments on the muffins.

GRUFFANUFF

I shall have Betsinda here proffer your compliments to the chef.

BETSINDA

(standing)

Yes, ma'am.

GRUFFANUFF

After she has finished scrubbing the floor.

BETSINDA

(dropping to her knees again)

Yes, ma'am.

(GLUMBOSO ENTERS.)

GLUMBOSO

Your majesty! Your majesty!

VALOROSO

Confound you, Glumboso! Do you not see me eating a muffin?

GLUMBOSO

My abject apologies, your majesty, but a message has arrived from the court of Crim Tartary.

VALOROSO

Indeed!

(HE snatches the letter.)

GLUMBOSO

As Lord Chamberlain, I deemed it imperative you receive this post haste.

MRS. V

Care for a muffin, Lord Glumboso?

GLUMBOSO

No, thank you, your highness.

VALOROSO

I say! We are to expect a visit from Padella. He has received my invitation and plans to accept.

MRS. V

How delightful!

VALOROSO

It seems his son, the Prince Bulbo, is already on route and most anxious to make the acquaintance of the Princess Angelica.

GRUFFANUFF

Bulbo and Angelica? Do I smell an alliance?

MRS. V

No, a sardine. Would you like one?

ANGELICA

(dreamily)

Prince Bulbo! Anxious to make my acquaintance? Why he is so handsome, so brave, so eligible -- the conquerer of Rimbombamento, where he slew ten thousand giants!

GIGLIO

And who has been telling you of Prince Bulbo?

ANGELICA

Oh, a little bird.

(SHE exchanges a knowing look with GRUFFANUFF.)

GIGLIO

An old crow is more like it.

(GRUFFANUFF snaps her fan. GIGLIO stands)

We shall not receive him!

VALOROSO

I will decide who is received in this court. Am I not ruler of Paflagonia?

GIGLIO

Only until I am of age, which is in but a week's time.

VALOROSO

Until then, I am still in charge. Captain Hedzoff, prepare the honor guard for the Prince's arrival.

HEDZOFF

Yes, your majesty.
(HE EXITS)

GIGLIO

Dearest Angelica, you who are so beautiful and gracious, you cannot wish to make the acquaintance of this vulgarian, this barbarian, this.. this... philippine!

(ALL but BETSINDA laugh)

ANGELICA

Oh, Giglio, you are so ignorant. The word is "philistine". And I believe the "f" is capitalized.

GIGLIO

Small "f", capital "F", what do I care? Say you will have nothing to do with him.

ANGELICA

I will say what I please and it would not please me to say any such thing.

GIGLIO

Oh, Angelica, you wound me to the heart.
(HE runs off.)

MRS. V

Oh dear, oh dear, oh dear, I do hope he'll be alright. Perhaps I should go after him.

VALOROSO

I hardly think you have the time, my dear, what with the Prince Bulbo almost at our doorstep.

GLUMBOSO

Indeed, there are a million and one preparations to be made.

BETSINDA

Begging your pardon, your grace, but I'll look in on the Prince.

MRS. V

Oh, Betsinda, very good, very good.

(BETSINDA EXITS with her bucket. She calls after her:)

See he has nothing sharp!

(SHE exits with ANGELICA chattering away. GRUFFANUFF follows in attendance.)

Now, shall we have a dinner party or a ball?

ANGELICA

Oh, Mummy, a ball! With an orchestra!

MRS. V

And plenty of champagne to tickle our noses!

ANGELICA

Yes!

VALOROSO

Oh, Glumboso, all is going according to plan. If Bulbo weds Angelica, Padella and I will be joined in alliance; then nothing can stop me from becoming King Valoroso the twenty-fourth.

GLUMBOSO

But what about Giglio?

VALOROSO

My first official act as king will be to dispose of him.

(SINGS)

HOW MARVELOUS

IF MY DEAR DAUGHTER'S ROYAL WEDDING
SHOULD BE FOLLOWED BY THAT BOY'S BEHEADING.
I WILL KEEP THE CROWN UPON MY HEAD
ONCE GIGLIO IS DEAD.

HOW FABULOUS

IF ONCE THE VOWS HAVE ALL BEEN SPOKEN
HE IS HANGED UNTIL HIS NECK IS BROKEN.
I WILL GO ON RULING IN HIS STEAD
ONCE GIGLIO IS DEAD.

GLUMBOSO

AFTER YEARS OF WAITING
YOU WILL SOON BE KING.
IT MUST BE EXASPERATING
KNOWING THAT YOU'RE SECOND STRING.

VALOROSO

HOW GLORIOUS

TO KNOW THE ROLE TO WHICH I'M SUITED
WILL BE MINE ONCE HE GETS EXECUTED.
I ASSURE YOU, NOT ONE TEAR I'LL SHED
ONCE GIGLIO IS DEAD.

GLUMBOSO

Yes, but what if Bulbo fails to propose? What if Angelica fails to accept? Giglio is due to ascend the throne next week.

VALOROSO

Not if he should meet with an accident *this* week.

GLUMBOSO

Ooooooh, an accident.

VALOROSO

(SING)

HOW MARVELOUS

IF ONE DAY WITHOUT ANY NOTION
HE PERCHANCE SHOULD DRINK A POISON POTION.
WE COULD CLAIM THE LABEL WAS MISREAD
ONCE GIGLIO IS DEAD.

HOW FABULOUS
IF ONE DAY WHILE HE'S HUNTING LION
SOMEONE ELSE HUNTS DOWN THE ROYAL SCION.
WHO THAT SOMEONE WAS COULD NOT BE SAID
ONCE GIGLIO IS DEAD.

BOTH

I WILL SHOW NO MERCY.
THAT'S FOR WEAKER MEN.

VALOROSO

WHEN HIS BODY'S IN A HEARSE, WE
BOTH WILL REST EASIER THEN.

BOTH

VALOROSO
HOW WONDERFUL
IF ONE DAY HE SHOULD
GO OUT BOATING
AND THEY FIND HIS BODY
FACE DOWN FLOATING.
I AM SURE WE'D ALL BE
FILLED WITH DREAD
ONCE GIGLIO IS DEAD

GLUMBOSO

JUST IMAGINE
ALL THOSE MOURNERS
WAILING, FLAILING,
WRACKED WITH GRIEF.
OH,
HOW DREADFUL
ONCE GIGLIO IS DEAD

I CAN KEEP THE CROWN UPON MY HEAD
ONCE HE LIES BENEATH A FLOWER BED.

VALOROSO

YOU WILL HAVE IT ALL FROM A TO ZED.

GLUMBOSO

ONCE GIGLIO

VALOROSO

ONCE GIGLIO

GLUMBOSO

YOUNG GIGLIO
PRINCE GIGLIO IS DEAD.
PRINCE GIGLIO IS DEAD.
STONE COLD DEAD!

BOTH

(THEY dance off as scene changes to...)

Scene II: Giglio's Chambers

(BETSINDA ENTERS with a tray.)

BETSINDA
Prince Giglio, it's Betsinda, are you alright?

GIGLIO
Go away.

BETSINDA
I shant 'til I know you're alright.

GIGLIO
I am alright.

BETSINDA
So you say. But many a trusting ear has been fooled by a cunning tongue.

GIGLIO
You need not tell *me* that, I, who have been duped by the loveliest of all tongues.

BETSINDA
I suppose.

GIGLIO
It's a proven fact. No tongue in all the world compares to Angelica's tongue. It is an exquisite tongue. Just the right shade of pink with just the right amount of saliva. Oh, I worship her tongue.

BETSINDA
(in a no nonsense tone)
Giglio, stop speaking in tongues and let me in.

GIGLIO
Oh, very well. Enter.

BETSINDA
(crossing toward him)
I brought you a tray of food.

GIGLIO
I am not hungry.

BETSINDA
But you did not eat your breakfast.

GIGLIO
Tell me, Betsinda, when I left the dining hall in such a state, did the Princess express concern?

BETSINDA
Concern?

GIGLIO

Any show of remorse?

BETSINDA

Remorse? Let me see. Uh... She put down her muffin.

GIGLIO

(elated)

She put down her muffin!

BETSINDA

Yes, I do believe she was unable to take another bite.

GIGLIO

(suddenly deflated)

Perhaps she was full. How is one to know the difference?

BETSINDA

Because apart from her much admired tongue, the Princess does possess an essential goodness. Did she not show compassion for me when, as a child, I was found half-dead by the duck pond?

GIGLIO

For me she has nothing but contempt. She finds me ignorant.

BETSINDA

Perhaps if you spent more time at your studies.

GIGLIO

Why should one read a book when all there is to know of life and love is writ upon her face?

BETSINDA

Perhaps, but a king should have a rudimentary knowledge of mathematics.

GIGLIO

(becoming agitated)

Angelica plus Giglio equals wedded bliss. What more must I know?!

BETSINDA

I am merely trying to advise you.

GIGLIO

Then tell me how I am to win the heart of that fickle, faithless, incontinent woman.

BETSINDA

I believe you mean "inconstant".

GIGLIO

Oh, Angelica! Angelica! If only you cared I would not have to thrust this dagger into my chest!

(HE pulls out a dagger and prepares to plunge it into his chest)

BETSINDA

Giglio, wait!

(SINGS)

IF YOU WANT TO CRY YOUR EYES OUT,
GO AHEAD AND CRY.
ISN'T THAT WHAT GOD CREATED TEARS FOR?
I HAVE CRIED MY EYES OUT
AND I'M GONNA TELL YOU WHY.
I'M IN LOVE WITH SOMEONE I HAVE WAITED YEARS FOR.

MY HEART IS A HEART THAT IS BROKEN.
THE WORLD KNOWS NOTHING OF THE PAIN I CONCEAL.
MY LOVE IS A LOVE THAT'S UNSPOKEN,
SO I THINK I KNOW JUST HOW YOU FEEL.

GIGLIO

The cad! The bounder! Who is this reprehensible scoundrel? Is it Ugo the stable boy?

BETSINDA

No. It's someone far above me. *Very far above me.*

GIGLIO

Oh, one of the gardeners, is it.

(HE puts his arm around her.)

There, there.

(SINGS)

IF YOU WANT TO CURSE THE HEAVENS,
GO AHEAD AND CURSE.
SCREAM AND SHOUT AND SHOW YOUR INDIGNATION.
I MAY CURSE THE HEAVENS.
I MAY EVEN DO MUCH WORSE.
(HE raises the dagger)
I'M AFRAID I'VE REACHED THE POINT OF DESPERATION.
(BETSINDA grabs dagger away)
MY HEART IS A HEART THAT IS BROKEN.
THE WORLD KNOWS NOTHING OF THE PAIN I CONCEAL.
MY LOVE IS A LOVE THAT'S UNSPOKEN,
SO I THINK I KNOW JUST HOW YOU FEEL.

BETSINDA

LIKE A WOUNDED SPARROW
THAT WILL NEVER FLY.

GIGLIO

LIKE A FADED FLOWER
THAT'S ABOUT TO DIE.

BOTH:

IF YOU NEED A FRIENDLY SHOULDER,
YOU CAN LEAN ON MINE.
REST ASSURED I'LL BE THERE IF YOU WANT ME.

BETSINDA

WANT ME.

BOTH

WHEN I'M SOMEWHAT OLDER,
HEADING FOR A SWIFT DECLINE,
ALL THE PANGS OF LONG LOST LOVE WILL SURELY HAUNT ME.
MY HEART IS A HEART THAT IS BROKEN.
THE WORLD KNOWS NOTHING OF THE PAIN I CONCEAL.
MY LOVE IS A LOVE THAT'S UNSPOKEN,

BETSINDA

SO I THINK I KNOW JUST HOW YOU FEEL.

GIGLIO

OH, I THINK I KNOW JUST HOW YOU FEEL

BOTH

YES, I THINK I KNOW JUST HOW YOU FEEL.

GIGLIO

Angelica does not know how I feel. But she will when my dead body is found in a pool of blood.

(HE grabs the dagger out of Betsinda's hand and prepares to plunge it into his chest.)

BETSINDA

Giglio! Don't! Uh... not before you eat. Musn't go to your grave on an empty stomach.

GIGLIO

Why not?

BETSINDA

(thinking fast)

The Princess Angelica will be so disappointed. After all, she went to such lengths to prepare this meal for you. It's kippers.

GIGLIO

(shocked and delighted)

Angelica? Cook? Is this true?

BETSINDA

Well, uh, I can safely say that this tray was prepared by one that cares deeply.

GIGLIO

(picking up the little fish by its tail)

To think this was prepared by her dainty fingers. I must run to her and thank her post haste.

(HE runs off)

BETSINDA

But...

(SINGS)

MY LOVE IS A LOVE THAT'S UNSPOKEN.
AND HE'LL NEVER KNOW JUST HOW I FEEL.

(SHE exits as scene changes to...)

Scene III: The Garden

(ANGELICA ENTERS absent-mindedly picking the petals off a daisy, GLUMBOSO follows.)

GLUMBOSO

They say the Prince Bulbo is over seven feet tall, with shoulders like a colossus.

ANGELICA

(SINGS)
HE LOVES ME

GLUMBOSO

Women swoon.

ANGELICA

HE LOVES ME NOT

GLUMBOSO

Men cover.

ANGELICA

HE LOVES ME. OF COURSE HE DOES.
COULD THERE BE ANY DOUBT.
HE LOVES ME, HE LOVES ME NOT, HE LOVES ME.
I'M THE ONE HE CANNOT LIVE WITHOUT.

GLUMBOSO

I trust you will give him much serious consideration.

ANGELICA

EV'RYBODY KNOWS I'M SHEER PERFECTION.
MY RADIANCE WILL NEVER, EVER DIM.
I'VE DECIDED AFTER SOME REFLECTION
IF ANYONE DESERVES ME, IT IS HIM.

GLUMBOSO

Lucky boy.

ANGELICA

HE LOVES ME, HE LOVES ME NOT, HE LOVES ME
I'M THE BLOSSOM, HE'S THE BUTTERFLY.
HE LOVES ME, HE LOVES ME NOT, HE LOVES ME
(There is one petal left on the flower. SHE screams.)
STUPID, UGLY FLOWERS ALWAYS LIE.

GLUMBOSO

Of course they do? How could anyone not love the fair Angelica?

ANGELICA

(to the flower)
See?
(SHE crushes the stem)

GIGLIO

(running on)
Angelica! Angelica! I must speak with you!

GLUMBOSO
Prince Giglio, you are interrupting a private conversation.

GIGLIO
Why would a lovely young maiden wish to converse with a withered old goat?

GLUMBOSO
One does not refer to one's Lord Chamberlain as "an old goat".

GIGLIO
You are not *my* Lord Chamberlain and never shall be. That position would be better served by an actual goat.

GLUMBOSO
Well, I never!
(GLUMBOSO storms off)

ANGELICA
Oh, Giglio, you are so impudent. What is it you wish to say to me?

GIGLIO
How can I speak when faced with such a vision.

ANGELICA
Try.

GIGLIO
(SINGS)
YOU HAVE THE UNEARTHLY GLOW
OF A GRECIAN GODDESS.
YOU BELONG AT THE HEIGHTS OF OLYMPUS.
YOU HAVE THE FACE AND THE GRACE
AND THE AMPLE BODICE
OF THE MUCH-TOUTED HELEN OF TROY.
YOU HAVE A VOICE LIKE THE VOICE
OF THE SWEETEST ANGEL.
SING AND FILL ME WITH JOY.
OH GOD, YOU'RE
STUNNING! GORGEOUS!
WHAT A STRIKING CREATURE!
LUSCIOUS! SEXY!
TOTALLY DIVINE!
PERFECT! FLAWLESS!
EVERY SINGLE FEATURE!
JUST YOUR SLIGHTEST TOUCH CAN THRILL ME.
NEVER LEAVE ME. SAY YOU WILL BE MINE.

ANGELICA
(loving the attention)
You are impetuous.

GIGLIO
YOU HAVE A SMILE AS DISCREET
AS THE MONA LEEZA.
YOU HAVE CURVES LIKE THE VENUS DE MILO.

GIGLIO (CONT'D)

YOUR WHOLE MYSTIQUE IS SO CHIC
THAT IT GUARANTEES A
SKETCH OF YOU WOULD BE TRULY SUPREME.
AND WHEN YOU'RE HUNG FROM A HOOK
IN A GREAT MUSEUM,
EV'RYBODY WILL SCREAM

"OH GOD, SHE'S
STUNNING! GORGEOUS!
WHAT A STRIKING CREATURE!
LUSCIOUS! SEXY!
TOTALLY DIVINE!
PERFECT! FLAWLESS!
EVERY SINGLE FEATURE!"
SHARING YOU WITH THEM WOULD THRILL ME
JUST AS LONG AS YOU WOULD STILL BE MINE.

SAY YES, AND BE MY WIFE,
SWEET ANGELICA.
SAY NO. I'LL TAKE MY LIFE.
HOW CAN I LIVE
WITHOUT YOUR LONG, SUPPLE ARMS
LIKE A WEEPING WILLOW
AND YOUR EYES LIKE THE DEEPEST OF OCEANS.
I WANT YOUR FAIR, FLAXEN HAIR
ON MY BEDROOM PILLOW
AND YOUR SOFT HANDS CARESSING MY CHEST.
YOU ARE THE SUM OF YOUR PARTS
AND THE SUM'S ENORMOUS.
EV'RYBODY'S IMPRESSED.

OH GOD, YOU'RE
STUNNING! GORGEOUS!
WHAT A STRIKING CREATURE!
LUSCIOUS! SEXY!
TOTALLY DIVINE!
PERFECT! FLAWLESS!
EVERY SINGLE FEATURE!
JUST YOUR SLIGHTEST TOUCH CAN THRILL ME.
ALL YOUR LOVING WOULD FULFILL ME.
DON'T REFUSE ME. IT WOULD KILL ME.
SAY YOU'LL BE MINE.

(speaks)

Oh, my dearest Angelica, I am renewed, restored. Thanks to the kippers.
(HE winks)

ANGELICA

I beg your pardon. What do I know of kippers that you allude to them in so rude a manner?

GIGLIO

Don't be coy, my dear Angelica. I know you prepared them with your very own hands.

ANGELICA

(aghast)

I! Prepare kippers! Indeed!

GIGLIO

(confused)
But you did. This very morning.

ANGELICA

This morning I was engaged in preparations for the arrival of His Royal Highness, Prince Bulbo.

GIGLIO

(taken aback)
Prince Bulbo!

ANGELICA

A man of great character and discernment. One who would never presume that I would scale fish.

GIGLIO

How can you speak of Prince Bulbo when you wear that!
(HE points to her hand)

ANGELICA

Nail polish?

GIGLIO

No. That ring. The ring I gave you.

ANGELICA

You saucy, rude creature! How dare you boast of the things you give away. Why it is nothing but a trumpery twopenny ring. I know who will give me a much finer ring than this. Here, take back your beggarly ring. It is not worth five shillings.

(SHE removes it from her finger and throws it over
[REDACTED])

[REDACTED]

(ANGELICA [REDACTED] and tosses the ring.)

GIGLIO

Ha! Is this the woman I have been in love with all my life? Why, your nose is crooked.

(Angelica gasps)

And you have three false teeth.

(She gasps again)

And that is not a beauty mark, it's a pimple!

(ANGELICA runs off shrieking)

GIGLIO

Good Lord, what a pimple!

(HE falls to the ground laughing. GRUFFANUFF ENTERS and spies the ring as she crosses the stage.)

GRUFFANUFF

What's this? A ring.

(SHE kneels to pick it up when suddenly we hear a croaking from off-stage.)

Ugh! A toad! I can't abide toads!

[REDACTED]
[REDACTED] kicked the toad. We hear a pained "ribbit".
She then picked up the ring and tried to slip it on one of her fingers. But the ring

[REDACTED]

[REDACTED]

[REDACTED]

(GRUFFANUFF puts the ring in her cleavage.)

[REDACTED]

[REDACTED]
[REDACTED]

GRUFFANUFF

Prince Giglio, stop rolling about the ground. Such behavior is expressly forbidden.

GIGLIO

Listen to me, you shriveled-up old prune,
(HE turns toward her. CHORD. He sings)
YOU HAVE THE UNEARTHLY GLOW
OF A GRECIAN GODDESS.
YOU BELONG AT THE HEIGHTS OF OLYMPUS.

GRUFFANUFF

What?!

GIGLIO

YOU HAVE THE FACE AND THE GRACE
AND THE AMPLE BODICE
OF THE MUCH-TOUTED HELEN OF TROY.

GRUFFANUFF

I?!

GIGLIO

YOU HAVE A VOICE LIKE THE VOICE
OF THE SWEETEST ANGEL.
SING AND FILL ME WITH JOY.
OH GOD, YOU'RE...

GRUFFANUFF
Stop this at once! I fail to find it the least bit amusing.

GIGLIO
Good, for I am completely serious in my love for you.

GRUFFANUFF
You're mad!

GIGLIO
Mad for you!

(The sounding of trumpets from off-stage.)

GRUFFANUFF
The royal trumpets! The Prince of Crim Tartary! He's arrived!
(She runs off.)

GIGLIO
My darling! Wait!

(GIGLIO EXITS as scene changes to...)

Scene IV: The Throne Room

(The members of the royal court enter. BETSINDA moves about them with a serving tray full of wine goblets.)

ALL

(SING)

ANYONE WHO'S ANYONE IN PAFLAGONIA
IS HERE IN COURT IMPECCABLY ARRAYED.
FOR BEFORE THE SET OF SUN IN PAFLAGONIA
HISTORY WILL BE MADE.
AT LAST THERE WILL BE PEACE WITH CRIM TARTARY.
WE'RE SO EXCITED WE COULD BURST AN ARTERY.

(GRUFFANUFF ENTERS and makes her way toward the King & Queen. As she passes, the males of the court bow before her.)

GLUMBOSO

Simply charming.

GRUFFANUFF

(nodding demurely)

Lord Glumboso.

HEDZOFF

Truly radiant.

GRUFFANUFF

Captain Hedzoff.

BETSINDA

Champagne, Countess?

GRUFFANUFF

Don't mind if I do.

(SHE takes a glass of champagne from the tray as GIGLIO runs on.)

GIGLIO

My dear, dear Countess!

(HE takes her hand and attempts to kiss it. She pulls it away.)

GRUFFANUFF

Shriveled up old prune, hum!

(GIGLIO reaches for a glass of champagne. BETSINDA pulls the tray away.)

BETSINDA

You've had enough already.

(FANFARE)

ALL
IT'S BULBO! IT'S BULBO! IT'S BULBO!

(BULBO ENTERS. But he is not nearly the imposing figure legend has made him out to be. He is a short, fat fellow with wild hair who carries a rose between his teeth.)

BULBO

Buenos dias, señoritas!

(SINGS)

IF YOUR HEART HAS A PALPITATION,
IF YOUR PULSE HAS BEGUN TO POUND,
IF YOUR SWIMMING IN PERSPIRATION,
YOU CAN BET I'M AROUND.
HOW THE LADIES DO ADORE ME
WITH A LOVE SO PURE.
SAVE THEIR HUGS AND KISSES FOR ME.
WHAT IS THIS STRANGE ALLURE?

I HAVE SAVOIR FAIRE.
I'M A LATIN LOVER
WITH ROMANTIC HAIR.
I'VE GOT MACHISMO.
HAVEN'T GOT A FLAW
AS YOU'LL SOON DISCOVER.
EV'RYONE'S IN AWE
OF MY MACHISMO.

(Trumpet solo. Bulbo dances.)

ALL

MACHISMO!
MACHISMO!

BULBO

IF YOU SUDDENLY GET HOT FLASHES
IF YOU FEEL LIKE YOU'RE GOING TO SWOON
IF YOU FAINT WHEN I BAT MY LASHES,
FACE IT, NO ONE'S IMMUNE.
I'VE THE POWER TO DEFLOWER.
IT'S FROM GOD ABOVE.
SO MOVE OVA', CASANOVA,
I AM THE PRINCE OF LOVE.

ALL

HE HAS SAVOIR FAIRE.
HE'S A LATIN LOVER
WITH ROMANTIC HAIR.
HE'S GOT MACHISMO.
HASN'T GOT A FLAW
AS YOU'LL SOON DISCOVER.
EV'RYONE'S IN AWE
OF HIS MACHISMO.

(Trumpet solo. ALL dance.)

MACHISMO!
MACHISMO!

(BULBO drops the magic rose during the dance. HE tries to retrieve it but keeps kicking it out of reach)

BULBO

My rose! My rose!

(picking up the rose)

ANGELICA

(SINGS)

I WAS MISTAKEN. HE WAS FAKIN'.
WATCH HIS JELLY-BELLY SHAKEN.
HE IS DUMPY.

WOMEN

HE ISN'T CUPID. HE IS STUPID.
SEEMS THAT WE HAVE ALL BEEN DUPE-ID.
HE IS DUMPY.

ALL

NO ONE IS LUSTING. HE'S DISGUSTING.
FROM HIS BRITCHES HE IS BUSTING.
HE IS DUMPY.
HE LOOKS SO FOOLISH, ALMOST GHOULISH
THOUGH I KNOW THIS MAY SHOULD CRUELISH
HE IS FAT •

BULBO

(picking up the rose)

Got it!

(FANFARE. Again, all are captivated by Bulbo as he dances.)

ALL

MACHISMO!
MACHISMO!

BULBO

IF YOU CONSTANTLY THINK ABOUT ME.
IF YOU'RE MIND IS ABOUT TO BURST.
IF YOU FEEL YOU CAN'T LIVE WITHOUT ME.
TRUST ME, YOU'RE NOT THE FIRST

WOMEN

THIS ADONIS, NOW UPON US,
HAS US GOO-GOO EYED.

BULBO

AM I DUMPY?

WOMEN

NO, YOU'RE HUNKY!
PLEASE, CAN I BE YOUR BRIDE!
LET ME BE YOUR BRI-I-I-I-I-I-I-DE

ALL
HE HAS SAVOIR FAIRE.
HE'S A LATIN LOVER.
DON'T YOU LOVE HIS HAIR?
HE'S GOT MACHISMO.
HASN'T GOT A FLAW
AS YOU'LL SOON DISCOVER.
EV'RYONE'S IN AWE.
HE'S GOT, HE'S GOT, HE'S GOT, HE'S GOT,
HE'S GOT, HE'S GOT, HE'S GOT, HE'S GOT,
HE'S GOT, HE'S GOT, HE'S GOT, HE'S GOT,

BULBO
I'VE GOT

ALL
MACHISMO!

VALOROSO
Welcome, Prince Bulbo! Welcome to the royal court of Paflagonia!

BETSINDA
(offering tray to Bulbo)
Champagne, your highness?

BULBO
(taking a glass of champagne)
Gracias.
(HE drinks champagne in one gulp.)

VALOROSO
And how is your dear father, King Padella? In good health, I trust?
(BULBO belches. Women sigh with longing. HE puts the glass back on Betsinda's tray.)

BULBO
(haltingly)
Mi padre esta muy bueno.

MRS. V
Oh, a linguist! How impressive!

VALOROSO
I hope we are soon to expect him?

BULBO
Si, Manana.

MRS. V.
(with a surprisingly good spanish accent)
Por cuanto tiempo ha su alteza real estado estudiando el espanol? Tiene usted dificultades con todos de esos verbos irregulares que son detestables?

BULBO
Huh?

ANGELICA

Dear Prince Bulbo, you must be tired after your journey.

BULBO

Oh, si, si. But I would gladly ride a million miles to behold the Princess Angelica. They say she is muy magnifico!

ANGELICA

Much the same is said of the Prince Bulbo.

BULBO

Ah, but now that I see her for myself I find the rumors did not do her justice.

ANGELICA

(blushing)

Oh, good prince.

BULBO

(taking Gruffanuff's hand as he drops to one knee)

Ah, Senorita Angelica.

(ALL gasp. ANGELICA shrieks.)

Say you will be mine and I shall be the happiest of hombres.

GIGLIO

(coming between them)

This is not Angelica, you oaf.

BULBO

You dare to call Bulbo an oaf!

VALOROSO

Giglio! Bulbo! Be friends! Embrace each other! Come, Giglio, give His Royal Highness your hand.

(Reluctantly, GIGLIO holds out his hand. Timidly, BULBO takes it. GIGLIO squeezes so tightly that BULBO buckles with the pain.)

VALOROSO

(breaking them apart)

That is enough handshaking for now. Come, Prince Bulbo, let me introduce you to she for whom you have traveled all this way.

BULBO

(referring to Gruffanuff)

I should much rather like to meet that exquisite creature over there.

VALOROSO

This, Prince Bulbo, *this* is the Princess Angelica.

BULBO

This?

Scene V: A Hallway

(A wall with five doors serves as a background. GRUFFANUFF ENTERS trailed by GIGLIO.)

GRUFFANUFF

Oh, Prince Giglio, the way you spoke to the crown prince of Crim Tartary. I thought I should have fainted.

GIGLIO

Then I should have caught you in my arms.

GRUFFANUFF

Why were you so cruel to Prince Bulbo?

GIGLIO

Because he dared kiss your hand.

GRUFFANUFF

(coily from behind her fan)

What concern is that of yours? Are you not in love with the Princess Angelica?

GIGLIO

Yes. No. I mean, I was but I love her no more. I despise her. I scorn her. I would scorn anyone who was not you.

GRUFFANUFF

Really? How *int*'resting. Would you do anything for me?

GIGLIO

Anything, Countess!

GRUFFANUFF

Call me Griselda.

(SHE turns away, takes a piece of paper and a quill from her bodice and begins writing.)

GIGLIO

Griselda, what a beautiful name.

GRUFFANUFF

"I, Prince Giglio...

GIGLIO

Hear how it rolls off the tongue.

GRUFFANUFF

Promise to wed Griselda

GIGLIO

Gris-el-da.

GRUFFANUFF

Widow of Jenkins Gruffanuff

It's like music.
Upon penalty of death."

GIGLIO

GRUFFANUFF

GIGLIO

(SINGS)
GRISELDA! GRISELDA! GRISELDA!

GRUFFANUFF

YOU CAN HAVE ME, IF YOU WANT ME.
SIGN HERE.
MUSTN'T TEASE ME. MUSTN'T TAUNT ME.
SIGN HERE.
UNEARTHLY PLEASURES AND SPLENDORS AWAIT YOU.
SO IF YOU'RE CERTAIN YOU WANT ME TO DATE YOU.
HURRY UP THEN.
HERE'S A QUILL PEN.
SIGN HERE.

GIGLIO

Alright. What is it?

GRUFFANUFF

MUSTN'T QUESTION. MUSN'T QUERY.
SIGN HERE.
DON'T BE CAUTIOUS. DON'T BE LEERY.
SIGN HERE.
AFTER THE OTHERS RETIRE AND DOZE OFF
I'LL LET YOU JUMP ME AND RIP ALL MY CLOTHES OFF.

GIGLIO

I'D ADORE IT!

GRUFFANUFF

TO ENSURE IT
SIGN HERE.

GIGLIO

STILL I THINK I ~~NEED~~ OUGHT TO READ IT.

GRUFFANUFF

IT'S A WRIT FOR GIVING SUCCOR TO THE POOR.

GIGLIO

WHY, YES, OF COURSE, I'M CERTAIN ~~THEY~~ THEY NEED IT.

GRUFFANUFF

SO SIGN IT AND WE'LL SPEAK OF THIS NO MORE.
AND THEN I'LL LET YOU TAKE ME ON THE FLOOR!

GIGLIO

Oh, Griselda!

GRUFFANUFF

WRITE IT NEATLY. WRITE IT PLAINLY.

SIGN HERE.

IF YOU LOVE ME THIS INSANELY

SIGN HERE.

AFTER YOU'VE PLANTED YOUR PERSONAL "X," DEAR.

WE'LL HAVE AN EVENING OF UNBRIDLED SEX, DEAR.

I'LL GET YOU MOANING AND SCREAMING

BEYOND ALL YOUR WILDEST DREAMING.

IF YOU WANT THE TWO OF US TEAMING

SIGN HERE!

SIGN HERE!

SIGN HERE!

(HE signs the document. GRUFFANUFF snatches it back and puts it in her bodice. THEY are about to kiss when HEDZOFF ENTERS through one of the doors.)

HEDZOFF

Well, well, what have you two been up to?

GRUFFANUFF

(guiltily, she pulls away from Giglio)

Nothing. Go away. Leave us alone.

HEDZOFF

Prince Giglio, your presence is requested in the ballroom.

GIGLIO

Oh, bother. If you will forgive me, dear Countess.

(GIGLIO & HEDZOFF EXIT through one door as BETSINDA immediately BETSINDA through other.)

GRUFFANUFF

Oh, Betsinda, off to the royal bed chambers to turn down the royal beds?

BETSINDA

Yes, your ladyship.

GRUFFANUFF

Good, good.

(As BETSINDA heads for one of the doors, she stops her.)

Betsinda.

BETSINDA

Yes, your ladyship.

GRUFFANUFF

Ever since that day you were found half-dead by the duck pond, you have served me well. It seems to me you deserve a gift?

BETSINDA

A gift? From you?

GRUFFANUFF

Those of royal standing often bestow gifts upon those beneath them. Here is a pretty little ring that I picked... uh, that I have had for some time.

BETSINDA

It's like the one the Princess wears.

GRUFFANUFF

No such thing! I have had it ever so long. Such impudence. Here I was in a merry mood and you have spoiled it. I dare say it shall be quite some time before you receive another gift from me.

(GRUFFANUFF storms off through one of the doors as
BETSINDA as BULBO sneaks in through another door.)

BULBO

Tell me, serving wench, were may I find that enchanting Countess Gruffanuff?

BETSINDA

She has retired.

(SHE places the ring on her finger. CHORD.)

BULBO

(SINGS)

YOU HAVE THE UNEARTHLY GLOW
OF A GRECIAN GODDESS.
YOU BELONG AT THE HEIGHTS OF OLYMPUS.

BETSINDA

Huh?

BULBO

YOU HAVE THE FACE AND THE GRACE
AND THE AMPLE BODICE
OF THE MUCH-TOUTED HELEN OF TROY.

BETSINDA

What?!

BULBO

YOU HAVE A VOICE LIKE THE VOICE
OF THE SWEETEST ANGEL.
SING AND FILL ME WITH JOY!

(HE grabs her by the hand.)

OH GOD, YOU'RE...

BETSINDA

Your Highness, stop this at once!

(SINGS)

WHAT IS THE MATTER WITH YOU, SIR?
IT IS WRONG FOR YOU TO SO ABUSE ME.
WOULD YOU PLEASE LET GO MY WRIST NOW?
I IMPLORE YOU TO DESIST NOW,
I'M DETERMINED TO RESIST NOW.
I INSIST NOW,
AND MUST ASK YOU TO EXCUSE ME.

(BETSINDA attempts to go, BULBO embraces her.)

BETSINDA

WHAT IS THE MATTER WITH YOU, SIR?
I WILL NOT BE TREATED QUITE SO ROUNDLY.
THOUGH YOU'VE HAD A BIT OF BRANDY
AND YOU'RE FEELING AWFULLY RANDY
AND ALTHOUGH I DO SEEM HANDY
UNDERSTAND ME
OR I'LL HAVE TO BEAT YOU SOUNDLY.

(SHE pulls away and brandishes the warming pan)

TRUE, I'M NOTHING BUT A MAID HERE,
A GIRL LIKE ME IS WEAK AND UNPROTECTED.
BUT STILL, IN ALL THE YEARS I'VE STAYED HERE,
I'VE NEVER HAD TO PUT UP WITH THE KIND OF THING
TO WHICH I'M NOW SUBJECTED.

(BULBO rushes her. SHE ducks.)

WHAT IS THE MATTER WITH YOU, SIR?
I BELIEVE I PUT IT VERY PLAINLY.
SO GO ON WITH YOUR CARROUSING.
IN THIS MOST PALACIAL HOUSING
THERE'S ONE MAID YOU'RE NOT AROUSING.
SHE'S ESPOUSING
SOMETHING FINER, AS IT WERE.

BULBO

Don't fight it, my dear. I'm just too macho.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] BULBO lunges at BETSINDA.)

BETSINDA

WHAT IS THE MATTER WITH YOU, SIR!

(BETSINDA hits BULBO in the stomach with the warming pan.
BULBO howls. GIGLIO runs in through one of the doors.)

GIGLIO

What's going on in here, you big blubbering booby? Have you been accosting
this poor chambermaid?

(BULBO moans)

Betsinda, are you... you...

(SINGS)

YOU HAVE A SMILE AS DISCREET
AS THE MONA LISA.
YOU HAVE CURVES LIKE THE VENUS DE MILO.

BULBO

Oh, no, you don't.

GIGLIO
YOUR WHOLE MYSTIQUE IS SO CHIC
THAT IT GUARANTEES A
SKETCH OF YOU WOULD BE TRULY SUPREME.

BULBO
Stop that!

GIGLIO
AND WHEN YOUR HUNG FROM A HOOK
IN A GREAT MUSEUM
EV'RYBODY WILL SCREAM.
OH GOD, YOU'RE...

BETSINDA
Giglio, you mustn't speak this way. What would Angelica think?

GIGLIO
Angelica? Pish! She cannot presume to be your equal. I see it all now. It was
you who prepared the kippers with these gentle hands.
(HE takes the warming pan from her.)
Oh, dear Betsinda, how I love you.

(HE takes her in his arms and kisses her.
BULBO howls like a wounded animal.)

BULBO
I shall have satisfaction!

GIGLIO
It is I who shall have satisfaction! Did I not come in here and find you molesting
the Princess Giglio?

BETSINDA
(surprised but delighted)
Princess Giglio!

GIGLIO
Or so you shall be once we are wed.

BULBO
You shall not wed her! I shall wed her! She will be Princess Bulbo!

BETSINDA
Uh oh.

GIGLIO
But you are engaged to my cousin.

BULBO
I hate your cousin. It is your maid I love.

GIGLIO
She is not my maid. She is my fiancee.

She is my fiancée! BULBO

You shall not have her. GIGLIO

Indeed, I shall. BULBO

Then I shall have your life. GIGLIO

No, I shall have *your* life! BULBO

Oh, no! Help! Someone, help! BETSINDA

(BETSINDA runs out through one of the doors.)

I'll run you through. GIGLIO

I'll cut your throat. BULBO

I'll blow your brains out. GIGLIO

I'll knock your head off. BULBO

(GIGLIO chases BULBO off through one doorway
as VALOROSO chases BETSINDA on through another.)

Your majesty, no! BETSINDA

(SINGS)
VALOROSO
SAY YES, AND BE MY WIFE,
LITTLE CHAMBERMAID.

(MRS. V. ENTERS through one of the doors, sees what is
happening and shrieks.)

VALOROSO
SAY NO. I'LL TAKE MY LIFE.
HOW CAN I LIVE

VALOROSO
WITHOUT YOUR LONG SUPPLE
ARMS
LIKE A WEEPING WILLOW.

MRS. V.
HAVE YOU BEEN DRINKING?

(BETSINDA tries to escape through one of the doors but when she opens it BULBO is standing there singing.)

BULBO
AND YOUR EYES LIKE THE
DEEPEST OF OCEANS.

MRS. V.
YOU'RE ACTING VERY
STRANGELY.

(ANGELICA enters and sees BULBO throwing himself at BETSINDA. BETSINDA runs to another door, opens it and GIGLIO appears.)

GIGLIO
I WANT YOUR FAIR, FLAXEN
HAIR.
ON MY BEDROOM PILLOW.

MRS. V. & ANGELICA
I THINK YOU BETTER
GO AND LIE DOWN.

(BETSINDA runs to yet another door, opens it and GLUMBOSO & HEDZOFF step through.)

GLUMBOSO & HEDZOFF
AND YOUR SOFT HANDS
CARESSING MY CHEST.

WOMEN
YOU NEED A DOCTOR.

MEN
YOU'RE THE SUM OF YOUR
PARTS
AND THE SUM'S ENORMOUS.
EV'RYBODY'S IMPRESSED.
OH, GOD YOU'RE
STUNNING! GORGEOUS!
WHAT A STRIKING CREATURE!
LUSCIOUS! SEXY!
TOTALLY DIVINE.
PERFECT! FLAWLESS!
EV'RY SINGLE FEATURE

WOMEN
I'LL SEND FOR ONE IN
TOWN.

TELL ME,
WHAT'S GOING ON HERE?
ARE YOU INSANE?
AM I A DUNCE?
HAVE I LOVED IN VAIN?

ALL
JUST YOUR SLIGHTEST TOUCH CAN THRILL ME.
ALL YOUR LOVING WOULD FULFILL ME.
DON'T REFUSE ME. IT WOULD KILL ME.
SAY YOU'LL BE MINE!

(MEN begin arguing amongst themselves. MRS. V & ANGELICA chase BETSINDA off through one of the doors.)

BE MINE!
NO, MINE!
SHE'S MINE!

VALOROSO

GIGLIO

BULBO

GIGLIO
She will never be yours, you odious troll!

(GIGLIO brandishes the warming pan over his head.
VALOROSO comes between the two of them.)

VALOROSO

Giglio! Have you taken leave of your senses! Let me have that warming pan!

(pause)

Are you deaf? Let me have it!

GIGLIO

I'll let you have it alright.

(And with that, GIGLIO hits VALOROSO over the head with the warming pan. VALOROSO collapses. BULBO screams and runs off. Frightened and confused, GIGLIO drops the warming pan and runs out through one door as GRUFFANUFF ENTERS through another.)

GRUFFANUFF

What's all the commotion?

HEDZOFF

Prince Giglio has assaulted his uncle. With a warming pan.

GRUFFANUFF

Oh dear.

GLUMBOSO

Your majesty! Your majesty! Are you alright?

VALOROSO

I have been assaulted with a warming pan. What do *you* think. Oh, that wretched boy! I could kill him for this!

GLUMBOSO

Why don't you? Now that the Princess is betrothed to Bulbo, an alliance with Padella is assured. You are sure to be king now, and assaulting a king is a treasonous act, punishable by death.

VALOROSO

Death!

VALOROSO & GLUMBOSO

Death!

VALOROSO

(SING)

HOW FORTUNATE
THAT IN A MOMENT OF CONFUSION
HE SHOULD GIVE MY HEAD A MILD CONTUSION.

GLUMBOSO

NO MORE IDLE THREATS BENEATH OUR BREATH.
LET'S PUT THE PRINCE TO DEATH.

BOTH

HURRY, CAPTAIN HEDZOFF,
PUT THE PRINCE IN JAIL.
WE MUST CUT ALL UPSTARTS' HEADS OFF.
WE WILL SEE JUSTICE PREVAIL.

VALOROSO

HOW FABULOUS
THAT HE SHOULD MEET AN END SO AWFUL.

GLUMBOSO

WE CAN EXECUTE HIM AND IT'S LAWFUL.

BOTH

WE COULD TEACH A FEW THINGS TO MACBETH.
LET'S PUT THE PRINCE, LET'S PUT THE PRINCE,
LET'S PUT THE PRINCE, LET'S PUT THE PRINCE TO DEATH.
LET'S PUT THAT NAUGHTY PRINCE TO DEATH.

(THEY EXIT through one of the doors.)

HEDZOFF

Poor Giglio, my noble young Prince. To think that I must lead him to his death.

GRUFFANUFF

Lead him to death? Fiddlesticks!

HEDZOFF

Madam! Such language!

GRUFFANUFF

The stupidity of the military warrants such language. Tell me, what did the King say?

HEDZOFF

To execute the Prince.

GRUFFANUFF

But did he say *which* Prince?

HEDZOFF

No, why?

GRUFFANUFF

Then, take Bulbo and execute him. After all, blind obedience is a soldier's duty.

HEDZOFF

Indeed it is.

GRUFFANUFF

Good. Go get Bulbo.

(HEDZOFF EXITS through one of the doors.)

I'll get Giglio.

(SHE EXITS through one of the doors as scene changes to...)

SCENE VI: The Garden

(GIGLIO ENTERS)

GIGLIO

Oh, Betsinda.

(SINGS)

MY HEART IS A HEART THAT IS BROKEN.
THE WORLD KNOWS NOTHING OF THE PAIN I CONCEAL.
MY LOVE...

(GRUFFANUFF runs on.)

GRUFFANUFF

There you are, dear Giglio. I have been looking everywhere for you.

GIGLIO

(with disdain)

Have you, dear Countess?

GRUFFANUFF

Valoroso is in high dudgeon. You must flee the country.

GIGLIO

Flee the country? Never! Not without her I love!

GRUFFANUFF

(coolly)

Oh, you amorous young Prince, you, fear not! I will accompany you.

GIGLIO

You?

GRUFFANUFF

As your bride.

GIGLIO

You my bride! You hideous old hag! Don't be ridiculous!

GRUFFANUFF

Oh, you wretch!

(pulling a piece of paper from her cleavage)

Did you not give me this paper promising marriage? Is this not your signature?

GIGLIO

(scrutinizing it)

Well... yes...

GRUFFANUFF

(putting the paper back in her cleavage)

A promise is a promise. A true prince keeps his word. Now, kiss me!

GIGLIO
Get away! I love Betsinda and Betsinda only!
(HE runs off.)

GRUFFANUFF
Spurned! Refused! Jilted! AGAIN! And for what? Some chippy of a
chambermaid! Am I never to know the rapturous bliss of everlasting love?
(The sound of a frog croacking)
Blast! That infernal toad!

(SHE kicks the toad as BETSINDA falls on stage as though thrust
from the wings. MRS. V & ANGELICA ENTER after her.
They are furious. Queen carries a torn baby blanket; Angelica,
a single baby bootie.)

You!

MRS. V
You beast!

ANGELICA
You cur!

MRS. V
How dare you flirt with King Valoroso!

ANGELICA
How dare you flirt with Prince Bulbo!

GRUFFANUFF
How dare you flirt with Prince Giglio!

ALL
How dare you do this to me!

MRS. V
(SINGS)
I TRUST YOU BLINDLY
AND I'M BETRAYED.
I TREAT YOU KINDLY.
THIS IS THE WAY I'M REPAID.
I'LL HAVE TO FIND ME
ANOTHER MAID.
OH, OUT OF MY SIGHT, YOU VULGAR THING.

(BETSINDA starts to leave but is blocked by ANGELICA.)

ANGELICA
THAT DAY I FOUND YOU
BESIDE THE LAKE.
I SHOULD'VE DROWNED YOU.
THAT WAS MY FATAL MISTAKE.
I'D LIKE TO POUND YOU
UNTIL YOU BREAK.
OH, OUT OF MY SIGHT, YOU VULGAR THING.

(BETSINDA tries to exit again but is blocked)

DUET

SEEING YOU COMMIT SUCH IMPROPRI-I-IETY.
PROVES THAT YOU'RE NOT FIT FOR GOOD SOCIETY.
BE GONE NOW!

GRUFFANUFF

IT SEEMS I NEVER
HEARD THE ALARMS.
YOU WERE TOO CLEVER,
YOU AND YOUR FEMININE CHARMS.
I'D LIKE TO SEVER
YOUR LEGS AND ARMS.
OH, OUT OF MY SIGHT, YOU VULGAR THING.

ALL

CLEARLY YOU HAVE NOW BECOME MY NEME-NEME-NEMESIS.
TAKE YOUR THINGS AND QUICKLY QUIT THE PREMISES.
HOLD ON THERE!

MRS. V

THIS TATTERED CLOAK.

ANGELICA

THIS SINGLE BOOT.

TRIO

THIS IS ALL YOU HAD THE DAY YOU CAME.

MRS. V

HERE, TAKE THIS CLOAK.

ANGELICA

HERE, TAKE THIS BOOT.

TRIO

THERE IS NOTHING ELSE THAT YOU CAN CLAIM HERE.
FOR...

GRUFFANUFF

I GAVE YOU THAT CAP.

ANGELICA

I GAVE YOU THAT BOW.

MRS. V

I GAVE YOU THAT SASH.

GRUFFANUFF

I GAVE YOU THAT GOWN.

ANGELICA

I GAVE YOU THAT SLIP.

I GAVE YOU THOSE SHOES. MRS. V

OH OH. ALL

(They begin ripping clothes off Betsinda's body, leaving her in nothing but her undergarments.)

GIVE ME BACK MY CAP. GRUFFANUFF

GIVE ME BACK MY BOW. ANGELICA

GIVE ME BACK MY SASH. MRS. V

GIVE ME BACK MY GOWN. GRUFFANUFF

GIVE ME BACK MY SLIP. ANGELICA

TRIO
GIVE ME BACK MY MAN. GIVE ME BACK MY MAN.
GIVE ME BACK MY MAN. GIVE ME BACK MY MAN.
GIVE ME BACK MY MAN. GIVE ME BACK MY MAN.
GIVE ME MY MAN!

THIS IS AN ORDER:
DEPART THESE WALLS
OR YOU'LL BE SHORTER.
AFTER THE GUILLOTINE FALLS.
FORGET ATTENDING
THE ROYAL BALLS.
THOSE BALLS ARE HUGE.
THEY REALLY SWI-I-ING.

HANDS OFF MY PRINCE! ANGELICA & GRUFFANUFF

HANDS OFF MY KING! MRS. V.

ALL
OUT OF MY SIGHT, YOU VULGAR THING!
OUT OF MY SIGHT, YOU VULGAR THING!

ANGELICA
OUT OF MY SIGHT, YOU VULGAR...

MRS. V.
OUT OF MY SIGHT, YOU VULGAR...

OUT OF MY SIGHT

GRUFFANUFF

(BETSINDA runs off.)

Well, time for breakfast.

MRS. V

YOU VULGAR THING!

ALL

(Scene changes to...)

Scene VII: The Dining Hall

(VALOROSO & HEDZOFF ENTER with the dining table.)

Another muffin, Mr. V.? MRS. V

Don't mind if I do, Mrs. V. VALOROSO

(GLUMBOSO ENTERS. During the following, GIGLIO is seen behind the others sneaking across the stage lugging a large trunk.)

Your majesty! Your majesty! GLUMBOSO

No business until after breakfast, Glumboso. VALOROSO

But, sire, it will be too late. They'll have beheaded him. GLUMBOSO

Pray, Captain Hedzoff, who is to be...? You know. MRS. V
(SHE gingerly runs a finger across her throat.)

The Prince, your highness. He's in the dungeon. HEDZOFF

No, he's not. Well, he is, but he's the wrong one! It isn't Giglio who's about to be executed; it's Bulbo. GLUMBOSO

What! VALOROSO

Bulbo! Ooooooh. ANGELICA
(SHE faints.)

Good gracious! MRS. V
(MRS. V goes to revive her. GRUFFANUFF snickers.)

Padella will not be pleased, sire. Depend upon it. GLUMBOSO

Hedzoff, what is the meaning of this? VALOROSO

You told me to imprison the Prince, so I took the dumpy one. HEDZOFF

This is a deuced awkward mistake. VALOROSO

HEDZOFF

I merely did my duty. A soldier does not stop and think; he only kills.

VALOROSO

I have a good mind to kill you.

HEDZOFF

Mercy, sire, please. After all, one prince is very much like another. They all wear those little crowns.

VALOROSO

I suppose. Still you have to die. Glumboso, take him to the dungeon.

GLUMBOSO

Yes, sire.

HEDZOFF

But the Countess...

GRUFFANUFF

Will miss you very much. Take him away.

(GLUMBOSO drags HEDZOFF off.)

VALOROSO

Well, what do we do now?

ANGELICA

(SINGS as she emerges from her faint)

SAVE THE PRINCE.

WE HAVE TO SAVE THE PRINCE.

WE HAVE TO SPARE HIS LIFE

SO I CAN BE HIS WIFE.

WE HAVE TO SAVE THE PRINCE.

EVERYBODY KNOWS HE'S SHEER PERFECTION.

HE'S MY FONDEST FANTASY COME TRUE.

I'VE DECIDED AFTER SOME REFLECTION

THAT THERE IS ONLY ONE THING WE CAN DO.

SAVE THE PRINCE.

WE HAVE TO SAVE THE PRINCE.

NO WAY ON EARTH I'LL WED

A MAN WITHOUT A HEAD.

WE HAVE TO SAVE THE PRINCE.

(MUSIC. ALL EXIT as scene changes to...)

Scene VIII: The Gallows

(BULBO's head is on the chopping block, his hands cuffed behind him, the rose between his teeth. AN EXECUTIONER in a black hood stands beside him, his axe poised to strike. VALOROSO, MRS. V, GRUFFANUFF & ANGELICA ENTER.)

Wait!
VALOROSO

ANGELICA
Oh, my beautiful Bulbo! Thank God I have arrived in time to save my precious rose from being nipped in the bud.

BULBO
(vexed)
Humph.

ANGELICA
What is it that troubles you, my love?

BULBO
(the rose dropping from his lips as he speaks)
What is it, indeed! I'll tell you what it is. Since I came here yesterday, there has been such quarreling and fighting and chopping off of heads that I am inclined to go back to Crim Tartary a bachelor! Immediamente!

(HE turns away. She notices the fallen rose and picks it up)

ANGELICA
Ah, sweet rose that bloomed upon my Bulbo's lips. Let me press you to my bosom forever.

BULBO
(turning back)
And what is more, I think..
(Chord)
You are magnifico! Fantastico! Splendifico! Oh, my dear Angelica, let us be married at once.

VALOROSO
Excellent notion.

MRS. V
Married? On the gallows?

VALOROSO
As a husband of some twenty-five years, I find it most fitting.

GRUFFANUFF
What is it, Princess? You don't look pleased.

ANGELICA
He's so dumpy. I hadn't noticed that before.

VALOROSO

(to Executioner)
You, get the Arch Bishop.
(EXECUTIONER EXITS)
Let the nuptials begin!
(SINGS)
IT'S A ROYAL WEDDING.
HALLELU - HALLELU - JAH!

ALL (but Angelica)

IT'S A ROYAL WEDDING.
HALLELU - HALLELU - JAH!

MRS. V & GRUFFANUFF

RING THE WEDDING BELLS
IN THE OLD CHAPEL STEEPLE.
LET THE CHIMES RESOUND
THROUGH THE SKIES UP ABOVE.

ALL (but Angelica)

RING THE WEDDING BELLS
TELLING ALL OF THE PEOPLE
PRINCE AND PRINCESS
HAVE FALLEN IN LOVE.

MRS. V & GRUFFANUFF

SHE IS PAFLAGONIA.

VALOROSO

AS FOR HIM,
HE IS CRIM
TARTARY.

ALL (but Angelica)

RING THE WEDDING BELLS
IN THE OLD CHAPEL STEEPLE.
WHAT A UNION
THIS MARRIAGE WILL BE.

(Trumpets sound. PADELLA ENTERS.)

VALOROSO

Padella!

BULBO

Father!

MRS. V

It's Padella!

ALL

Welcome, King Padella!

WEDDING BELLS
ARE RINGING TODAY.
OUR CHILDREN STAND
SIDE BY SIDE.

PADELLA

HAND IN HAND
WE ARE NOW ALLIED.

VALOROSO

YOU BACK ME
I'LL BACK YOU
JUST IN CASE
THERE'S A BLOODY COUP.

PADELLA & VALOROSO

COMPANY
RING THE WEDDING BELLS...
LET THE CHIMES RESOUND...
RING THE WEDDING BELLS...

PADELLA & VALOROSO
IN THE OLD CHAPEL STEEPLE.
THRU THE SKIES UP ABOVE.
TELLING ALL OF THE PEOPLE.

PRINCE AND PRINCESS
HAVE FALLEN IN LOVE.
SHE IS PAFLAGONIA.
AS FOR HIM,
HE IS CRIM TARTARY.
RING THE WEDDING BELLS
IN THE OLD CHAPEL STEEPLE.
WHAT A UNION
THIS MARRIAGE WILL BE.

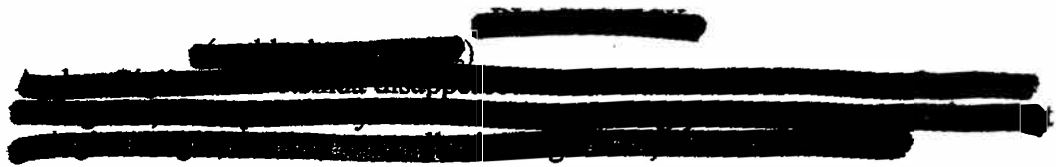
ALL

(LIGHTS UP on GIGLIO & BETSINDA on opposite sides of the stage.)

THE WEDDING BELLS
TOLL NOT FOR ME.
I LOST MY LOVE
WHEN FORCED TO FLEE.
I'M ON MY WAY TO
CRIM TARTARY
WITH A BROKEN HEART.

GIGLIO & BETSINDA

THE WEDDING BELLS
I DREAMED THERE'D BE
FOREVER WILL
SIT SILENTLY.
SO OFF I GO TO
CRIM TARTARY
WHERE A NEW LIFE WILL START.



(ANGELICA sings as the others dance about her singing a counter-melody of "La-la-la's".)

ANGELICA

WEDDING BELLS
ARE RINGING FOR ME.
WHAT ROTTEN LUCK
ON THE WHOLE.
I GOT STUCK
WITH THIS AWFUL TROLL.
SHORT AND FAT,
FRIZZY HAURED.
WEDDING BELLS
HAVE ME GOOD AND SCARED.

(THE ARCH BISHOP ENTERS)

ALL (but Angelica)

DING DONG!
DING DONG!
DING DONG!
DING DONG!

ALL (but Angelica)
RING THE WEDDING BELLS
IN THE OLD CHAPEL STEEPLE.
LET THE CHIMES RESOUND
THROUGH THE SKIES UP ABOVE.
RING THE WEDDING BELLS
TELLING ALL OF THE PEOPLE

ALL (but Angelica)
PRINCE AND PRINCESS
HAVE FALLEN IN LOVE.
SHE IS PAFLAGONIA.
AS FOR HIM,
HE IS CRIM
TARTARY.
RING THE WEDDING BELLS
IN THE OLD CHAPEL STEEPLE.
WHAT A UNION
THIS MARRIAGE WILL BE.

GIGLIO & BETSINDA
THE WEDDING BELLS

I DREAMED THERE'S BE.

FOREVER WILL

GIGLIO & BETSINDA
SIT SILENTLY.

SO OFF I GO

TO CRIM
TARTARY.

WHERE A NEW LIFE WILL
START.

ANGELICA	GROUP #1	GIGLIO & BETSINDA	GROUP #2
WEDDING BELLS ARE DRIVING ME MAD. WOULD SOMEONE PLEASE PINCH ME QUICK. THIS WHOLE NIGHTMARE HAS MADE ME SICK. HE'S A TWIT. HE'S A DUNCE. WEDDING BELLS SHOULD BE STOPPED AT ONCE.	RING THE WEDDING BELLS RING THE WEDDING BELLS RING THE WEDDING BELLS RING THE WEDDING BELLS	THE WEDDING BELLS TOLL NOT FOR ME. I LOST MY LOVE WHEN FORCED TO FLEE. THE WEDDING BELLS I DREAMED THERE'D BE, FOREVER WILL SIT SILENTLY.	WEDDING BELLS ARE RINGING. WEDDING BELLS ARE RINGING. WEDDING BELLS ARE RINGING WEDDING BELLS ARE RINGING.

ALL

HEAR THE WEDDING BELLS
CLEAR ACROSS THE ATLANTIC.
HEAR THE WEDDING BELLS
THEY'RE SUBLIMELY ROMANTIC.
DING DONG!

(Final wedding tableaux. Blackout. End of Act One)

ACT TWO

Scene I: The Forest Glade

OFF-STAGE CHORUS

THERE WAS TOTAL CONFUSION.
GOVERNMENTS WERE TOPPLED, ONE BY ONE.
EVIL PLOTS AND COLLUSION,
NOBLE MEN OF HONOR WERE UNDONE.

(GIGLO ENTERS pulling on his trunk. FAIRY BLACKSTICK
ENTERS swathed in her cloak, hobbling on her staff.
SHE carries a small carpet bag.)

GIGLIO

Excuse me, old woman, is this where one may pick up the coach for Crim
Tartary?

BLACKSTICK

It is.

GIGLIO

I do hope your information is correct. I cannot carry this trunk another step.

BLACKSTICK

I think you have problems far weightier than this trunk.

GIGLIO

How true. But how would you...

BLACKSTICK

If you will excuse me, I have a great distance to walk if I am to reach Crim
Tartary by week's end.

GIGLIO

Walk? An old woman like you. Why not take a coach?

BLACKSTICK

To take a coach takes money, of which I have none.

GIGLIO

No money? How awkward. I, myself, am low on funds, but I'm sure I have
enough for you to accompany me. Say you will. I could dearly use a friend right
now.

BLACKSTICK

How very generous. And to whom do I owe my thanks?

GIGLIO

Prince Gigl... uh. Giles. Mr. Giles. But no thanks are required.

BLACKSTICK
Nonsense! One good turn deserves another. Can I offer you a spot of tea?
(SHE places her carpet bag on the trunk.)

GIGLIO
Tea? In the middle of the wild?

BLACKSTICK
Nothing tames the wild like a proper tea.
(SHE reaches into her bag and produces a cup and saucer.
She hands it to Giglio. She next pulls out a teapot and
pours him a cup.)

GIGLIO
(unnerved)
Why, it's hot.

BLACKSTICK
Of course. Milk and sugar?
(She takes out a milk pitcher and pours.)

GIGLIO
Uhm... yes.

BLACKSTICK
Say when.

GIGLIO
When.

BLACKSTICK
One lump or two.

GIGLIO
What?
(She takes a sugar bowl.)
Oh, one.

BLACKSTICK
Excuse fingers.

[REDACTED]

(She drops one lump into his cup. She takes a spoon from the bag and hands it to him. Giglio stirs. She pulls a plate from her bag.)

BLACKSTICK

Cucumber sandwich?

GIGLIO

Oh, yes, indeed. I am quite hungry. I have not eaten since...

BLACKSTICK

Betsinda brought you that plate of kippers?

GIGLIO

Oh, my dearest Betsin--
(double take)
I say! How did you....?

BLACKSTICK

My, what a lovely night for an outing. Don't you think? So many stars. Look, there's the Bear.

GIGLIO

(puts down his tea cup, springs to his feet and draws a sword)
Bear! What bear? Never fear, I shall slay it!

BLACKSTICK

Slay a constellation?

GIGLIO

A what?

BLACKSTICK

The Bear. Ursa Major. It's a constellation of stars. Have you never studied astronomy?

GIGLIO

(embarrassed)
Oh, yes. Of course. Astronomy. The Bear. That's my favorite constipation.

BLACKSTICK

Constellation.

GIGLIO

Oh, yes. Well, I was never very good at astronomy. I was better at... uh, at... uh, botany.

BLACKSTICK

Were you?

GIGLIO

Oh, yes, I know all about boats.

BLACKSTICK

Botany is the study of flora.

(GIGLIO stares at her blankly)

Plants. You don't really know anything about botany, do you?

GIGLIO

No. Nor astronomy. Nor history, nor mathematics. Nor anything for that matter. I'm afraid I've made quite a mess of my life.

BLACKSTICK

The thing about a mess, dear boy, is that you can always clean it up.

(SINGS)

ONCE UPON A TIME THERE WAS A FAIRY
WHOSE ONLY AIM IN LIFE WAS DOING GOOD.
DESPITE HER PLANS THINGS ALWAYS WENT CONTRARY,
HER MAGIC NEVER WORKED OUT LIKE IT SHOULD.

(speaking)

As for example,

(SINGS)

A GIRL NAMED CINDERELLA DREAMED OF GOING TO A BALL.
THE FAIRY THOUGHT SHE'D HELP THE LITTLE LASS.
SHE WAVED HER WAND AND GAVE THE GIRL A MAJOR OVERHAUL:
A SILKEN GOWN,
A DIAMOND CROWN,
A DAINTY PAIR OF SLIPPERS MADE OF GLASS.

GIGLIO

Glass? That sounds terribly impractical.

BLACKSTICK

OOPS! THE FAIRY MADE A BOO BOO.
OOPS! THAT'S SOMETHING FAIRY'S DO DO.
BUT UNLIKE CERTAIN PEOPLE WHO GIVE UP WITHOUT A FIGHT
THE FAIRY SET THINGS RIGHT. THE FAIRY SET THINGS RIGHT.

GIGLIO

How? By providing the girl with a pair of sensible shoes.

BLACKSTICK

No, by providing her with a handsome prince.

GIGLIO

Well, bully for her, but I don't see what that has to do with me.

BLACKSTICK

You're missing the point.

(SINGS)

A VERY PRETTY PRINCESS HAD BEEN PLACED BENEATH A CURSE --
A PRICK UPON A THORN WOULD LEAVE HER DEAD.
ALTHOUGH THE FAIRY COULDN'T MAKE THE CURSE GO IN REVERSE,
SHE WORKED LIKE HELL
AND CHANGED THE SPELL.
THE BEAUTY SLEPT ONE HUNDRED YEARS INSTEAD.

GIGLIO

A hundred year sleep? Isn't that just like death?

BLACKSTICK
OOPS! THE FAIRY MADE A BOO BOO.
OOPS! THAT'S SOMETHING FAIRY'S DO DO.
AND THOUGH THE SLEEPING BEAUTY SLEPT A CENTURY THAT
NIGHT,
THE FAIRY SET THINGS RIGHT. THE FAIRY SET THINGS RIGHT.

GIGLIO
However did she do that?

BLACKSTICK
She sent a handsome prince to awaken Sleeping Beauty with a kiss.

GIGLIO
That's all well and good but sending a handsome prince to kiss me would only
make matters worse.

BLACKSTICK
DEAR BOY, IF I WERE A FAIRY --
WHICH, OF COURSE, IS NOT TO SAY I AM.
BUT IF I WERE I'D DO WHAT'S NECESSARY
TO HELP YOU OUT OF THIS JAM.

GIGLIO
Well, you're not a fairy.

BLACKSTICK
But I am a wise old woman and it seems to me that this is an excellent
opportunity for you to make a fresh start.

GIGLIO
But where do I start from?

BLACKSTICK
Why, the beginning, of course. With a college education at the University of
Bosforo.

GIGLIO
But that takes money. Where am I to get that?

BLACKSTICK
Perhaps there are a few pence lying about the bottom of my bag. Why don't you
check.

GIGLIO
What good would that do? College will cost more than a few pence.

BLACKSTICK
Just check.

(GIGLIO sticks his hand in the bag. His arm all but disappears.
HE pulls out a sack of coins. HE shakes them and they jingle.)

GIGLIO
Paprika!

I believe the term is "eureka".

BLACKSTICK

Oh, yes. Of course.

GIGLIO

BLACKSTICK
A PRINCE WHO SHALL BE NAMELESS
HAD AN AWFUL RUN OF LUCK.
THE FAIRY GAME HIM PLENTY
TO BEMOAN.
MISFORTUNE WAS SUPPOSED TO GIVE
THE BOY A BIT OF PLUCK
BUT AT WHAT COST?
THE POOR BOY LOST
HIS FORTUNE AND HIS SWEETHEART
AND HIS THRONE.

GIGLIO

LIKE ME.
THAT SOUNDS JUST
LIKE ME.

OOPS!

GIGLIO

OOPS!

BLACKSTICK

THE FAIRY MADE A BOO BOO.

BOTH

OOPS!

BLACKSTICK

OOPS!

GIGLIO

THAT'S SOMETHING FAIRY'S DO DO.
BUT HOPEFULLY BEFORE THE STORY'S ENDING IS IN SIGHT.

BOTH

BLACKSTICK
THE FAIRY SETS THINGS RIGHT.
OH YEAH!
THE FAIRY SETS THINGS RIGHT.

BLACKSTICK

(A cut-out of a coach is pulled on stage. Through the windows we see the heads of two young gentlemen, SMITH & JONES. Coach crosses in front of GIGLIO & BLACKSTICK. By the time it has passed them and stopped, BLACKSTICK has disappeared.)

GIGLIO
OOPS! THE FAIRY MADE A BOO BOO.
OOPS! THAT'S SOMETHING FAIRY'S DO DO.
BUT HOPEFULLY BEFORE THE STORY'S ENDING IS IN SIGHT
THE FAIRY ...

GIGLIO

(HE turns to find her gone)

She's gone.

Who's gone? SMITH

That old woman. GIGLIO

What old woman? JONES

The one standing right beside me. Didn't you see her upon your approach? GIGLIO

I saw no one. Did you, Mr. Smith? JONES

Not a soul, Mr. Jones. SMITH

I see. Well, perhaps you could tell me, does this coach stop at the University of Bosforo? GIGLIO

It most certainly does. SMITH

SMITH & JONES

(SING)
BOSFORO U., BOSFORO U.,
A SCHOOL OF HIGHER LEARNING
FOR THE STRICTLY WELL-TO-DO.
NO ONE STUDIES, NO ONE BOTHERS
FOR WE ALL HAVE WEALTHY FATHERS
AT OLD BOSFORO U.
BOSFORO U.

Are you a student? JONES

I hope to be. GIGLIO

Then join us. SMITH

Yes, do. JONES

(With the bag and trunk, GIGLIO walks behind the coach.
The coach slides off [REDACTED].)

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

(BETSINDA ENTERS all soiled)

[REDACTED]

[REDACTED]

[REDACTED] BETSINDA kneels as though before a stream and begins drinking SHE then begins examining her reflection in the water.)

BETSINDA

(SINGS)

IF YOU WANT TO CRY YOUR EYES OUT,
GO AHEAD AND CRY.
YOU COULD CRY UNTIL THE TWELFTH OF NEVER.
I HAVE CRIED MY EYES OUT
CRIED UNTIL THE TEARS RAN DRY.
I'M IN LOVE WITH SOMEONE I HAVE LOST FOREVER.
MY HEART ...

(BETSINDA faints. A WOODSMAN ENTERS from inside the hut. HE is whistling merrily but stops once he notices the girl.)

WOODSMAN

Good heavens! Somebody! Anybody! Come quick!

(A half dozen peasants, three men and three women, all dirty and poorly attired enter from inside the hut.)

MAN #1

Look!

WOMAN #1

Why the poor girl!

WOODSMAN

She's collapsed.

WOMAN #2

How dreadful!

MAN #1

Her feet are stone cold.

MAN #2

And black as pitch.

MAN #3

Pretty little thing, isn't she?

WOMAN #1

Look at her. She's dressed worse than we are.

She's barely dressed at all. WOMAN #3

What an odd little cloak. WOMAN #1

Just a bit of velvet, really. WOMAN #2

(to Woodsman)
 Not unlike that bit you keep in the cupboard, eh? MAN #3

What did you say? WOODSMAN

What's this around her neck? WOMAN #2

Why, it's a shoe. MAN #1

It's not a shoe. It's a bootie. WOMAN #1

A little velvet bootie. WOMAN #3

A velvet bootie? Let me see that. Good heavens! WOODSMAN

(HE runs into the hut as BETSINDA begins to stir.)

Who are you? BETSINDA

A far better question would be "who are *you*?" WOMAN #1

Yes, that would be better. WOMAN #2

Much better. WOMAN #3

But I don't know who I am. You see, I am an orphan who was taken in by the royal family of Paflagonia. BETSINDA

Paflagonia! Blech! ALL PEASANTS

They found me half-dead by the duck pond and named me Betsinda. BETSINDA

MAN #1

That's a lovely name.

BETSINDA

Not really. It means "half-dead by the duck pond".

THE WOMEN

(finding this unpleasant)

Uh.

BETSINDA

I served them well for many years until I was banished.

MAN #2

Banished?!

BETSINDA

For no fault of my own.

MAN #3

Well, that hardly seems fair.

BETSINDA

And now I find myself, here, heartbroken and half-naked, clad in nothing but the tattered remains of my old baby clothes.

THE WOMEN

How awful!

THE MEN

How dreadful!

WOODSMAN

(re-entering with a swatch of cloth and a baby bootie)

How marvelous!

ALL

Huh?

WOODSMAN

Don't you see? The piece of velvet that she wears *is* like the piece I keep in my cupboard. *Exactly* like it. And the bootie about her neck. It seems to be the missing mate to this one. See what is written inside?

MAN #1

(looking inside the bootie)

"Hopkins, bootie maker to the royal family of Crim Tartary".

WOODSMAN

See if the same is inscribed in hers.

MAN #2

(examining Betsinda's bootie)

Look, the same inscription.

WOODSMAN

Her cloak. Hold it up.

(Two of the women take her cloak and hold it up.
WOODSMAN brings his piece and holds it next to
the other. They fit together and read "Princess Rosalba".
ALL gasp.)

WOMAN #1

The Princess Rosalba!

BETSINDA

The Princess Rosalba?

MAN #3

But it can't be!

WOMAN #1

She's dead!

WOMAN #2

Eaten by lions!

WOODSMAN

So I thought when I found these shredded bits of clothing in the woods.

ROSALBA

And yet, you saved them. Why?

WOODSMAN

I never gave up hope, your highness, that you were still alive and would one day return to us. And you have. Oh, my Princess! Oh, my rightful Queen! Let me do you homage.

(And with that he gets down on his knees, bows three times
and then places her foot on his head.)

ROSALBA

Such courtly behavior. Why, you are no mere woodsman.

WOODSMAN

(SINGS)

I ONCE WAS A KNIGHT OF THE REALM,
SHINING IN ARMOR, SEATED ON A STEED,
KNIGHTED WITH THE ORDER OF THE POMEGRANATE SEED.
THE SIGHT OF THIS SOLDIER COULD TRULY OVERWHELM.
WHEN PADELLA SEIZED THE CROWN
AND MY WORLD CAME TUMBLING DOWN
THEN I SWORE
I WOULD EVEN UP THE SCORE
EVEN IF IT LED TO WAR.
NOW A WAR
SEEMS FOR SURE.

WOODSMAN (CONT'D)
FROM THE PEAKS OF THE BALKANS
TO THE SHORES OF THE RHONE,
I SHALL NOT CEASE THE FIGHT
UNTIL THE TYRANNT'S OFF THE THRONE.
ALLEGIANCE I DO SWEAR
UNTO THE RIGHTFUL HEIR.
ROSALBA! ROSALBA FOREVER!

ROSALBA
I should like to thank you for your loyalty but whom would I be thanking.

WOODSMAN
I am -- or was -- the Marquis di Spinachi, first Lord of the Toothpick and Joint
Keeper of the Snuffbox to his royal highness King Cavolfiore.

ROSALBA
And who are these others?

MAN #1
I ONCE WAS A DUKE.

MAN #2
I, A LORD.

MAN #1
ALWAYS AMUSING.

MAN #2
NOTED FOR MY WIT.

BOTH
KNIGHTED WITH THE ORDER OF THE AVOCADO PIT.
BUT WIT, I'M AFRAID, DOESN'T PAY FOR ROOM AND BOARD.

LADIES
LIFE WAS ONCE A PARADISE
NOW WE'RE OVERRUN WITH LICE.
BUT WE SWEAR
THOUGH WE'RE ALL IN DISREPAIR
WHEN THE BATTLE TRUMPETS BLARE
WE'LL BE THERE.
SO BEWARE!

ALL
FROM THE PEAKS OF THE BALKANS
TO THE SHORES OF THE RHONE,
WE SHALL NOT CEASE THE FIGHT
UNTIL THE TYRANNT'S OFF THE THRONE.
ALLEGIANCE WE DO SWEAR
UNTO THE RIGHTFUL HEIR.
ROSALBA! ROSALBA FOREVER!

(During the following dialogue, the peasants bow and
ROSALBA knights them with the ladle.)

MAN #1

The Baron di Broccoli, at your service.

MAN #2

The Compte di Cauliflower.

WOMAN #2

Countess di Cauliflower.

WOMAN #1

The Marchoness of Marigolds.

WOMAN #3

The Duchess di Daffodil. And Sidney.

MAN #3

Cheerio!

BETSINDA

Were you all members of my father's court?

ALL (without ROSALBA)

KING CAVOLFIORÉ,
WE MISS HIS OLD REGIME.
WE WERE ALL NOBILITY
AND LIFE WAS A DREAM.
UNDER CAVOLFIORÉ
WE NEVER MADE A FUSS.
THOUGH HE TAXED THE PEASANTS
THE PEASANTS WEREN'T US.

[REDACTED]

[REDACTED]

[REDACTED] G.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] ss.

[REDACTED]

[REDACTED]

[REDACTED] ed

[REDACTED]

NOBLES (CONT'D)

HIS DAUGHTER, ROSALBA,
WILL RECTIFY THIS WRONG.
SHE'LL ORGANIZE AN ARMY,
A HUNDRED MILLION STRONG.

ALL

WE'LL ALL RISE TO POWER AGAIN.
LIVING IN SPLENDOR, LAVISHLY ATTIRE,
DONE WITH DOING DEEDS THAT LEAVE US PANTING AND PERSPIRED
A PASSEL OF SERVANTS WILL HANDLE ALL THE STRAIN.
WITH PADELLA'S FALL FROM GRACE
WE WILL RISE UP IN HIS PLACE.
AND WE'LL BE
IN THE LAP OF LUXURY
AS BEFITS OUR PEDIGREE.
WE WILL SEE
VICTORY.

(DANCE BREAK. During the following, GIGLIO periodically
crosses the stage, each time carrying more and more textbooks.)

ROSALBA

Onward!

ALL

FROM THE PEAKS OF THE BALKANS
TO THE SHORES OF THE RHONE,
WE SHALL NOT CEASE THE FIGHT
UNTIL THE TYRANNT'S OFF THE THRONE.
ALLEGIANCE WE DO SWEAR
UNTO THE RIGHTFUL HEIR.
ROSALBA! ROSALBA
ROSALBA! ROSALBA FOREVER MORE!

(Scene changes to...)

Scene II: The Throne Room, Padella

(A drop flies in or a flat slides on the suggest the change of scene. PADELLA ENTERS.)

ROSALBA

My dear King Valoroso, you were kind enough to help me when you thought me but a peasant. Now that you know I am of royal blood, will you not help me regain my title?.

VALOROSO

Madam and liege lady, I will be gladly give you a hand in war...

(NOBLES cheer)

ROSALBA

Splendid.

VALOROSO

If you will give me your hand in marriage.

(NOBLES groan)

ROSALBA

Married? But you're already married.

VALOROSO

A mere technicality. Say you will be mine and I shall lay my wife's severed head upon your bridal table. Her eyes and ears shall be strung into a necklace for you to wear. Her flesh shall be melted into candle wax to light our nuptial feast. How does a June wedding sound?

ROSALBA

Your highness's offer is exceedingly tempting -- severed head and all. But I am sorry to say I have a prior attachment to the Prince Giglio and never can marry anyone but him.

VALOROSO

Then you shall die.
(HE draws a sword)

SPINACHI

You dare threaten the Queen Rosalba!

NOBLEMEN

Heathen!

NOBLEWOMEN

Infidel!

ROSALBA

Stay, Valoroso, my army shall defend me with their very lives.

(NOBLEMEN step forward to protect her.)

VALOROSO

Oh, really?

(Stepping toward them)

Boo.

(NOBLEMEN scream and run off.)

ROSALBA

(calling after them)

Spinachi! Cauliflower! Anyone!

(turning back to VALOROSO)

Hum, this interview isn't going well at all. Perhaps if I came back another day...

(VALOROSO grabs her by the arm. SHE SINGS)

WHAT IS THE MATTER WITH YOU MEN?
ALL AT ONCE YOU LOVE ME SO DEVOUTLY.
FOR YEARS YOU ALL IGNORE ME
SHOWING NO DESIRE FOR ME.
NOW YOU ALL CLAIM TO ADORE ME
AND ASSURE ME
THAT YOU CANNOT LIVE WITHOUT ME.

WHAT IS THE MATTER WITH YOU MEN?
SEEMS TO ME A STRANGE FORCE MUST COMPEL YOU.
WITHOUT ANY PROVOCATION
YOU DECLARE YOUR ADMIRATION
THEN DEMAND RECIPROCATION.
IN FRUSTRATION
I CONTINUALLY TELL YOU

VALOROSO

Guards!

GUARD #1

(runs on from one side of the stage)

Coming, your majesty!

GUARD #2

(runs on from the other)

Yes, coming!

(GUARDS collide and fall down.)

MY HEART ISN'T MINE TO GIVE YOU.
I LOST IT LONG AGO.
GIVEN TO THE MAN THAT I ADORE.

VALOROSO

Bring me my whip!

(GUARDS run off)

ROSALBA

NO MATTER HOW OLD I LIVE TO
THE ONE THING THAT I KNOW
I'LL NEVER LOVE THE WAY I DID BEFORE.

VALOROSO

I'm waiting!

(GUARDS run frantically across the stage.)

ROSALBA

WEALTHY MEN MAY WOO ME,
PROMISE ME THE MOON.
DIAMONDS AND SUCH
DON'T MATTER VERY MUCH.
THEIR GOLD WILL NEVER MAKE ME SWOON.

(GUARDS enter and present whip to Valoroso.)

VALOROSO

Grab her.

(GUARDS grab Rosalba)

ROSALBA

THE MEM'RIES I HAVE OF HIM
ARE ALL THE TREASURE THAT I NEED.
MEM'RIES I HAVE OF HIM
WILL NEVER FADE
LONG AS I LIVE.
AND SO MY HEART
ISN'T MINE TO GIVE.

VALOROSO

I'll give you one last chance.

ROSALBA

FLOG ME, FLAY ME,
TORTURE ME ALL DAY.
PUNISH ME THOUGH I COMMIT NO CRIME.
BEAT ME, WHIP ME,
WHAT ELSE CAN I SAY?
KING PADELLA, IT'S A WASTE OF TIME.

(PADELLA whips her as she sings:)

MY HEART ISN'T MINE TO GIVE YOU.
I LOST IT LONG AGO.
GIVEN TO THE MAN THAT I ADORE.
NO MATTER HOW OLD I LIVE TO
THE ONE THING THAT I KNOW
I'LL NEVER LOVE THE WAY I DID BEFORE.
WEALTHY MEN MAY WOO ME,

GUARDS

WOO HER.

ROSALBA

PROMISE ME THE MOON.

GUARDS

GIVE HER THE MOON.

ROSALBA & GUARDS

DIAMONDS AND SUCH
DON'T MATTER VERY MUCH.
THEIR GOLD WILL NEVER MAKE ME/HER SWOON.

VALOROSO

Stop that!

ROSALBA

THE MEM'RIES I HAVE OF HIM
ARE ALL THE TREASURE THAT I NEED.
MEM'RIES I HAVE OF HIM
WILL NEVER FADE
LONG AS I LIVE.
AND SO MY HEART
ISN'T MINE TO GIVE.

(Frustrated, VALOROSO throws down the whip
and exits in a huff.)

ROSALBA

MY HEART ISN'T MINE TO GIVE!

(speaking)

Ouch.

(BLACKOUT.)

Scene III: Giglio's Quarters

(As the set piece representing PADELLA's castle leaves the stage, GIGLIO is revealed behind it, seated at a table reading a newspaper with the banner "Bosforo Chronicle". The handbag is on the trunk. GIGLIO is more poised and commanding than when last we saw him.)

GIGLIO

Incredible! Absolutely incredible!

(calling off)

Smith! Jones! I must see you at once!

(SMITH & JONES run on.)

SMITH

What is it, old man?

JONES

Yes, what is it?

GIGLIO

It's this item in the paper about the Princess Rosalba.

SMITH

The tabloids are always printing something or other about the royals. I, for one, am bored stiff.

JONES

Yes, who cares if the Prince and Princess Bulbo went to Brindlehoff on their latest vacation.

SMITH

(suddenly interested)

Did they?

JONES

Oh, yes. They went ice skating.

SMITH

Really?

JONES

She wore the blue velvet with the gold embroidery.

SMITH

And the little matching hat?

(THEY continue to chatter and gossip.)

GIGLIO

Smith! Jones! I am surprised! Indulging in idle gossip when there are world-shattering events taking place all around you. Like this one about the Princess Rosalba.

SMITH
The Princess Rosalba, wasn't she the one eaten by lions?

GIGLIO
That is what they thought but now it seems Betsinda is Rosalba!

JONES
Betsinda?

SMITH
What's a Betsinda?

GIGLIO
Let me explain.

(SINGS)
IN TRUTH, I AM NOT MISTER GILES.

SMITH & JONES
No!

GIGLIO
GILES IS A FICTION, JUST A PSEUDONYM
GIGLIO, THE MISSING PRINCE, DEAR FELLOWS, I AM HIM,
THE HEIR TO A THRONE THAT MY UNCLE NOW DEFILES.
BUT THE THRONE I'M SPEAKING OF
I'D RENOUNCE FOR SHE I LOVE.
SHE'S A MAID
WHO'S A QUEEN IN MASQUERADE
WHO'S BEEN THROWN IN THE STOCKADE
NOW THE MAID
NEEDS MY AID.

(speaking)
Smith, Jones, say you will help me rescue the good Queen Rosalba.

SMITH
But how?

JONES
We haven't any weapons.

(Suddenly, the bag on the trunk begins to move. GIGLIO
opens the bag and starts pulling out weapons for all.)

SMITH & JONES
Good heavens!

GIGLIO
WE'LL RAISE AN ARMY OF MEN.

SMITH & JONES
We will?!

GIGLIO
SOLDIERS OF FORTUNE FIGHTING FOR WHAT'S RIGHT.
THOUGH I KNOW YOU'RE STUDENTS, WON'T YOU JOIN ME IN MY PLIGHT?
THIS IS A TIME WHEN THE SWORD OUTDOES THE PEN.

SMITH & JONES
SINCE THE TERM IS AT AN END
WE WILL SIDE WITH YOU, MY FRIEND.

TRIO
LET US STRESS
THAT THIS DAMSEL IN DISTRESS
IS ENTITLED TO REDRESS.
SHE'S NOBLESSE. NOTHING LESS.

FROM THE PEAKS OF THE BALKINS
TO THE SHORES OF THE RHONE.
WE SHALL NOT CEASE THE FIGHT
UNTIL I MAKE / HE MAKES THE GIRL MY / HIS OWN.
ALLEGIANCE WE DO SWEAR
UNTO THE LADY FAIR.
ROSALBA! ROSALBA!
ROSALBA! ROSALBA FOREVER MORE!

(THEY march off as scene changes to...)

Scene IV: The Circus Maximus

(PADELLA & VALOROSO ENTER and stand on an elevated platform overlooking the stage.)

VALOROSO

Welcome to the Coliseum!

PADELLA

I shall not forget what you have done for me, Valoroso. You have proven a staunch and loyal ally.

VALOROSO

What else could I do? We are not merely allies, Padella. We are in-laws.

PADELLA

Jolly good idea of yours to feed her to the lions. Rather fitting seeing as everyone thought she'd been gobbled up by them years ago.

VALOROSO

I'm so glad you approve. I feared you might be taken in by the girl's beauty.

PADELLA

Beauty, ha! She is a vile creature with a pronounced odor. She does not appeal to me in the least.

VALOROSO

Refused you too, did she?

PADELLA

Yes.

(MRS. V. is hurled on stage.)

Is that her?

VALOROSO

No, that's my wife.

PADELLA

Your wife?

VALOROSO

One too many muffins.

MRS. V.

Mr. V., please!

(VALOROSO turns down his thumb. LIONS ENTER, attack Mrs. V. and drag her off screaming.)

VALOROSO

(SINGS)

THE THEATRE IS BETTER THAN IT'S EVER BEEN BEFORE.
IT'S COLORFUL, EXCITING AND AMUSING.
THEY'VE GOTTEN RID OF EV'RYTHING THAT MADE IT SUCH A BORE.
LIKE CHARACTER AND PLOT, THEY'RE JUST CONFUSING.
WORKING IN A THRONE ROOM CAN BE ALL TOGETHER DRAINING,
SO WHEN I GO TO SEE A SHOW, I WANT IT ENTERTAINING.

VALOROSO (CONT'D)

SPECTACLE.
I LIKE SPECTACLE.
I LIKE LAVISH PRODUCTIONS,
NOT MORAL INSTRUCTIONS IN VERSE.

PADELLA

Oh, they're dreadful.

VALOROSO

SPECTACLE.
I LIKE SPECTACLE.
I LIKE THINGS THAT DELIGHT US,
NOT PLAYS THAT INDITE US.
I CAN'T THINK OF ANYTHING WORSE.

SOME HAVE A STRANGE PREDILICION
FOR MISTER EURIPIDES PLAYS
GIVE ME A GOOD CRUCIFIXION.
I ENJOY THEM SO MUCH I COULD WATCH THEM FOR DAYS.
SPECTACLE.
I LIKE SPECTACLE.
WHO NEEDS LANGUAGE AND STORY
AS LONG AS ITS GORY TO SEE.
GIVE ME SPECTACLE,
THAT'S FOR ME.

PADELLA

I couldn't agree with you more.
(SINGS)

SPECTACLE.
I LIKE SPECTACLE.
I LIKE CHARIOTS CRASHING
AND MAIMED PEOPLE THRASHING ABOUT.

VALOROSO

That *is* fun.

PADELLA

SPECTACLE.
I LIKE SPECTACLE.
I LIKE DECAPITATIONS
AND EVISCERATIONS.
I LIKE INSIDES TURNED INSIDE OUT.

BOTH

SOME PEOPLE FIND IT ARTISTIC
WHEN HAMLET GET GLOOMY AND GLUM.
MY TASTE RUNS TO THE SADISTIC
SHOW ME FLAMING HOT POKERS SHOVED UP SOMEONE'S BUM.
SPECTACLE.
I LIKE SPECTACLE.
WHO NEEDS SUBTEXT THAT'S MUDDY
JUST MAKE IT A BLOOD-LETTING SPREE.
GIVE ME SPECTACLE,

SPECTACLE! VALOROSO

SPECTACLE! PADELLA

THAT'S FOR ME. BOTH

(Mrs. V's head comes rolling out on stage.)

SPECTACLE. VALOROSO
I LIKE SPECTACLE.
WHEN A LIMB'S BEING SEVERED
THERE'S CERTAINLY NEVER A LULL.

PADELLA
No, there's not.
(SING)

SPECTACLE.
I LIKE SPECTACLE.
BRING ON FIERCE GLADIATORS,
NOT GRECIAN ORATORS.
THEIR WHINING IS DREADFULLY DULL.

BOTH
KEEP ALL YOUR MARLOWES AND SHAKESPEARES.
MY BOREDOM CANNOT BE DENIED.
WHY MUST THE ACTORS USE FAKE SPEARS?
I'D ENJOY IT MUCH MORE IF THEY ACTU'LLY DIED.
SPECTACLE.
I LIKE SPECTACLE.
IF A THEMES WORTH EXPLORING
JUST THINK OF WHAT SNORING THERE'LL BE.
GIVE ME SPECTACLE.
I LOVE SPECTACLE.
FULL-BLOWN SPECTACLE.
THAT'S FOR ME.

(speaking)
Good show!

(BULBO & ANGELICA ENTER.)

ANGELICA
Are we too late? Have we missed the festivities?

VALOROSO
Not at all. You're just in time for the coup de grace.

ANGELICA
Where's mother?

VALOROSO
Oh, she's around somewhere.

(VALOROSO gestures with his arm. ROSALBA is hurled on.
PADELLA, VALOROSO & ANGELICA hiss and boo.
VALOROSO turns his thumb down and LIONS ENTER.
They circle about Rosalba, who stands bravely still.)

BULBO

(covering his eyes)
I can't bear to look.

(Suddenly, the lions pounce but instead of devouring Rosalba
they begin licking her. Rosalba giggles.)

PADELLA

Fie! Gammon! Pooh!

VALOROSO

Pooh?

PADELLA

It's a trick! A fake! Why these are not ferocious lions at all but little boys
dressed up in doormats! And I shall prove it!

(PADELLA jumps down on to the stage and pulls on one
of the lion's manes.)

PADELLA

(victoriously)
See!

(LIONS attack him and drag him off stage screaming.)

BULBO

Father!

VALOROSO

Serves him right for yelling "pooh" in my amphitheatre.

ROSALBA

No one deserves to be devoured by lions.

VALOROSO

No one deserves it as much as you, my dear.

ROSALBA

But they will not eat me. You saw that yourself.

VALOROSO

Not now, perhaps, but after they've been starved -- two, three weeks -- they will
be more than happy to pick their teeth with your bones.

(Fanfare)

What the deuce was that?

(SMITH & JONES ENTER in full military regalia.)

Who the devil are you?

SMITH
(saluting)
Lieutenant Smith.

JONES
(saluting)
Lieutenant Jones.

VALOROSO
Lieutenants under whose command?

(FANFARE. GIGLIO appears on the platform)

GIGLIO
Mine.

ROSALBA
Giglio!

(VALOROSO puts Rosalba in a choke hold.)

GIGLIO
I hereby summon you to release the fair Rosalba.

VALOROSO
By whose authority?

GIGLIO
My own. For I am the true King of Paflagonia and I have come to claim my crown.

VALOROSO
Over her dead body.

GIGLIO
If you harm a hair on her head, Bulbo dies.
(He grabs hold of BULBO)
I should think Angelica would have something to say about that.

ANGELICA
Yes, I do.
(SINGS)
KILL THE PRINCE.

GIGLIO
What?!

ANGELICA
GO ON AND KILL THE PRINCE.

BULBO
Angelica!

HE'S JUST A TUB OF LARD
SO I WON'T TAKE IT HARD
GO ON AND KILL THE PRINCE.

ANGELICA

That's cold.

SMITH & JONES

GO AND DARE ME.
YOU CAN'T SCARE ME.
I WILL NOT BACK DOWN.
RATTLE SABERS
ALL YOUR LABORS
WON'T GET YOU THE CROWN.

VALOROSO

[REDACTED]

~~GO ON AND KILL THE PRINCE.~~

BOTH

(VALOROSO EXITS with ROSALBA, ANGELICA follows.)

That didn't go very well.

SMITH

Not well at all.

JONES

You aren't really going to kill me, are you, Giglio?

BULBO

No. But blood will be spilled. I'm afraid this means war!

GIGLIO

(EXPLOSION. BLACKOUT. MUSIC.)

Scene V: Various locations throughout Paflagonia

(LIGHTS UP. GIGLIO, SMITH, JONES & BULBO on one side of the stage and VALOROSO, GLUMBOSO, ANGELICA & GRUFFANUFF on the other.)

ALL

(SING)

IT'S WAR! IT'S WAR!
KING AND COUNTRY ARE WORTH FIGHTING FOR.

SMITH & JONES
EQUIPPED WITH SHIELD AND SWORD AND MACE
WE'LL MEET OUR RIVALS FACE TO FACE
AND STAB THEM 'TIL THEY BLEED FROM EV'RY PORE.

ALL

IT'S WAR! IT'S WAR! IT'S WAR!

VALOROSO

Attack!

(ALL begin to scramble. GLUMBOSO runs off like a coward.)

ALL

IT'S WAR! IT'S WAR!
WE CAN HEAR THE MIGHTY CANNON ROAR.

ANGELICA & GRUFFANUFF
THE PEASANTS LEFT THEIR QUIET FARMS
TO LOSE THEIR LEGS AND EYES AND ARMS.
AND WHAT THE REASON IS THEY ARE NOT SURE.

ALL

IT'S WAR! IT'S WAR! IT'S WAR!

(ALL flee in different directions.)

FROM ICY ICELAND TO THE DRY SAHARA
BRUTAL WAR IS WAGED IN EV'RY LAND.
THE WINNER GETS TO WEAR A JEWELLED TIARA
AND HOLD A GOLDEN SCEPTRE IN HIS HAND.

(GLUMBOSO runs across the stage carrying a large bag of money. He comes face to face with GIGLIO who takes the bag and stabs him. HE staggers off.)

IT'S WAR! IT'S WAR!
FIFTY THOUSAND MEN HAVE JOINED THE CORP.
THE BATTLEFIELDS RUN RED WITH BLOOD
AS LIFELESS BODIES HIT THE MUD.
AND WHEN WE'RE RUNNING LOW WE GET SOME MORE.
IT'S WAR!

(VALOROSO draws his sword.)

IT'S WAR!

(GIGLIO draws an even bigger sword.)

IT'S WAR!

(VALOROSO runs off, GIGLIO pursues.)

SMITH & JONES
HURRAH! HURRAH! KING GIGLIO IS WINNING.
GOODNESS WILL BE CARRYING THE DAY

ALL
VALOROSO'S RANKS ARE QUICKLY THINNING.
NAT'RALLY THE COWARD RAN AWAY.
(WATCH THE COWARD RUN AWAY!)

(VALOROSO runs back on chased by GIGLIO. We are now
in the GARDEN. VALOROSO is blocked by SMITH & JONES.
HE turns and strikes at GIGLIO. Nothing happens. He strikes
again. Nothing. ANGELICA & SPINACHI join the others on
stage.)

VALOROSO
I CAN'T EVEN DENT YOU.
NO MATTER HOW I'VE TRIED.
YOU'RE ARMOUR'S ENCHANTED
SO YOU STAY SAFE INSIDE.

GIGLIO
BETTER LAY DOWN YOUR SWORD
THERE'S NOTHING YOU CAN DO.

VALOROSO
I NEVER WILL SURRENDER.

GIGLIO
THEN I MUST RUN YOU THROUGH!

(HE stabs Valoroso.)

ALL
HURRAH!
(GIGLIO stabs Valoroso again.)
HURRAH!
(And again. SMITH & JONES toss his body off-stage.)
HURRAH!
IT'S WAR! IT'S WAR!
HARMONY AND PEACE WE'LL NOW RESTORE.
THE VILLIANS MET WITH NASTY ENDS.
THE HEROES REAP THE DIVIDENDS.
THE RIGHTFUL RULER NOW ASCENDS
AND ONCE WE BURY ALL OUR FRIENDS
THEN THINGS WILL BE MUCH BETTER THAN BEFORE
THE WAR! THE WAR! THE WAR!

ROSALBA
Giglio!

GIGLIO
Rosalba!

SMITH, JONES & SPINACHI
THE WEDDING BELLS TOLL JOYOUSLY
THEY'RE ALMOST LIKE A SYMPHONY.

BULBO
THEY TOLLED LIKE THIS FOR YOU AND FOR ME
ON THE DAY WE WED.

(Angelica rolls her eyes. GIGLIO & ROSALBA ENTER in full
wedding regalia.)

GIGLIO & ROSALBA
THE WEDDING BELLS ARE SO SUBLIME
THEY SPEAK OF LOVE WITH EVERY CHIME.
EACH DING DONG SAYS WE'RE NEARING THE TIME
WHEN THE VOWS WILL BE SAID.

ALL
RING THE WEDDING BELLS IN THE OLD CHAPEL STEEPLE.
LET THE CHIMES RESOUND THROUGH THE SKIES UP ABOVE.
RING THE WEDDING BELLS TELLING ALL OF THE PEOPLE
TWO GREAT MONARCHS...

(GRUFFANUFF runs on. SHE wears a ridiculously ornate
wedding dress.)

GRUFFANUFF
Wait! Stop the wedding!

ROSALBA
What!

GIGLIO
Who said that?

BULBO
Look!

ANGELICA
It's Gruffanuff!

SPINACHI
Good God.

(BLACKSTICK appears)

BLACKSTICK
God cannot be held accountable for that.

GIGLIO
You! The woman with the carpet bag!

ROSALBA
Who's that?

Don't know. BULBO

Can't say. SMITH

Beats me. JONES

Allow me to introduce myself. I am the Fairy Blackstick. BLACKSTICK

I don't care who you are, out of my way! GRUFFANUFF

What is it you want, old woman? BLACKSTICK

I want to know if Giglio is a man of integrity. GRUFFANUFF

Of course he is. ROSALBA

Then how can he wrong a poor innocent such as myself? Did he not promise to marry me! GRUFFANUFF

What?! ALL

(pulling the contract out of her bodice)
Is not this his signature? Does not this paper declare that he is mine and mine alone. GRUFFANUFF

(SHE takes the paper from Gruffanuff.)
Hum, this certainly looks authentic. BLACKSTICK

Giglio, is this true? ROSALBA

Uhm... I'm afraid so. I had quite forgotten the confounded piece of paper. But she can't mean to hold me to it. GIGLIO
(crossing to Gruffanuff)

Tell me, Countess, what will you take to let me off? How about the money Glumboso stole? It's a handsome sum.

I will have the handsome sum and the handsome prince as well. GRUFFANUFF

I'll throw in the crown jewels. GIGLIO

GRUFFANUFF

I will wear them with you by my side.

GIGLIO

I'll give you one-half... three quarters... five-sixths... nineteen-twentieths of my kingdom!

GRUFFANUFF

Why settle for nineteen-twentieths? I shall have it all when I am Griselda Regina, Queen of Paflagonia.

GIGLIO

Rosalba, what shall I do?

ROSALBA

You must do what you know to be right, not just for you but for those who depend upon you. That is what it means to be King.

GIGLIO

Very well, Countess, let us be married.

GRUFFANUFF

Let the ceremony continue.

(SHE puckers up. A frog croaks.)

Ugh! Not that toad again!

BLACKSTICK

So, you won't let him off his bargain, though you know you tricked him when you made him sign it.

GRUFFANUFF

Impudence! Somebody, remove this hateful woman at once!

BLACKSTICK

I ask you for the last time, will you take nothing in exchange for his bond?

GRUFFANUFF

No! All I want is my husband! My husband! Give me my husband!

BLACKSTICK

Then your husband you shall have!

(SHE picks up the toad.)

GRUFFANUFF

What are you doing with that toad?

BLACKSTICK

(SINGS as she waves her black walking stick)

A LITTLE MISFORTUNE

SOME SORROW AND GRIEF.

YOUR LIFE'S A DISTORTION.

BEYOND ALL BELIEF.

A LITTLE MISFORTUNE

IS PAINFUL INDEED.

IN PROPER PROPORTION

IT MAY BE JUST EXACTLY WHAT YOU NEED.

(SHE throws the toad. There is a puff of smoke and AN OLD MAN appears.)

Look! **BULBO**

She turned that frog into a man. **ANGELICA**

Who is it? **SPINACHI**

Don't know. **SMITH**

Never seen him before in my life. **JONES**

It looks like... but it can't be... it can't! **Jenkins?** **GRUFFANUFF**

Yes, Countess, after all these years, your husband has returned. **BLACKSTICK.**

JENKINS

(seeing Blackstick)
You! You done this to me!

(addressing the others)
She come to the palace the day of the Princess Angelica's christenin'. Since she'd already been to Prince Giglio's and Princess Rosalba's and given 'em nothin' but a little misfortune, I 'ad orders not to let 'er in. When I refused her entry she called me a toady and turned me into a toad.

Toady or toad, Countess, he's still your husband. **BLACKSTICK**

JENKINS
Griselda! There you are, you saucy wench? Bring me me slippers... and a few juicy flies.

(GRUFFANUFF faints. ROSALBA runs into GIGLIO's arms. ALL cheer.)

GIGLIO
(taking her hand in his)
Now that there is nothing to stand between us, Rosalba, I once again humbly ask for your hand in... I say, where did you get that ring?

From the Countess Gruffanuff. **ROSALBA**

But that is my mother's ring. **GIGLIO**

BLACKSTICK

Indeed it is. I presented it to her myself. It renders the bearer beautiful in the eyes of all the world. I made a similar gift of an enchanted rose to Rosalba's late mother and somehow it ended up in the hands of Prince Bulbo.

ANGELICA

Are you telling me I am supposed to find *him* beautiful? I think your magic's a bit off.

BLACKSTICK

Obviously he is no longer in possession of the rose.

BULBO

(pointing at Angelica)
She has it. Give me back my rose!

ANGELICA

Hands off, tubby!

ROSALBA

I cannot marry you, Giglio.

GIGLIO

Why not?

ROSALBA

Because you are bewitched.

GIGLIO

By you and you alone, my darling. You need no magic ring, I am sure, for you are beautiful enough in my eyes.

ROSALBA

But how can we ever be sure?

BLACKSTICK

Why not take off the ring and see?

(GIGLIO removes the ring from her finger. MUSIC.
Crowd mumbles.)

ROSALBA

Well, sir? Have your feelings changed?

GIGLIO

I'm afraid so.

(SINGS)

THERE WERE STARS IN MY EYES.
HOW THEIR BRIGHT
SHINING LIGHT SEEMED TO BLIND ME.
COULDN'T SEE THROUGH THE LIES
THAT IT WASN'T REALLY LOVE.

GIGLIO (CONT'D)

THERE WERE DREAMS IN MY HEART.
BUT IT SEEMS
THAT MY DREAMS ARE BEHIND ME.
CRAZY DREAMS FALL APART
WHEN IT ISN'T REALLY LOVE.

BUT NOW I'M SEEING CLEARLY.
NOW I'M WIDE AWAKE.
AND I SWEAR I LOVE YOU DEARLY
WITH A LOVE I CANNOT FAKE.

MAGIC SPELLS, MAGIC CHARMS --
THEY ARE DONE
I NEED NONE TO REMIND ME
I WANT YOU IN MY ARMS.
NOW I KNOW IT'S REALLY LOVE.

ROSALBA

AND NOW YOU'RE SEEING CLEARLY.
NOW YOU'RE WIDE AWAKE.
AND I SWEAR I LOVE YOU DEARLY
WITH A LOVE I CANNOT FAKE.

GIGLIO & ROSALBA

ALL

MAGIC SPELLS

MAGIC SPELLS

MAGIC CHARMS

MAGIC CHARMS

THEY ARE DONE
I NEED NONE TO REMIND ME
I WANT YOU

AHHH
AHHH

IN MY ARMS

YES, IT'S TRUE

IN MY ARMS

ALL

NOW I KNOW IT'S REALLY LOVE.

GIGLIO & ROSALBA

YES I KNOW IT'S REALLY LOVE.

BULBO

(through his tears)
I'm very, very happy for you both.

GIGLIO

Here, Bulbo, a present to you from me and the good queen Rosalba.
(HE hands Bulbo the ring.)
Consider it a belated wedding gift.

(BULBO puts on the ring. Chord.)

ANGELICA

Oh, my dear, sweet Bulbo!

(SHE throws herself at Bulbo and they grope each other.)

GIGLIO

If two people were ever meant for each another, it is them.

BLACKSTICK

A little misfortune has made you infinitely wise.

ROSALBA

As wise as I always knew you could be.

GIGLIO

Not really. But wise enough to know my own heart.

SPINACHI

Let us see these two married post haste!

ALL

(SING)

RING THE WEDDING BELLS IN THE OLD CHAPEL STEEPLE.
LET THE CHIMES RESOUND THROUGH THE SKIES UP ABOVE.
RING THE WEDDING BELLS TELLING ALL OF THE PEOPLE
TWO GREAT MONARCHS HAVE FALLEN IN LOVE.

BLACKSTICK

(to audience)

And so they were united at last. And now you see what I said from the first: that a little misfortune can do a world of good.

GIGLIO

(to audience)

From that day forward, Giglio and Rosalba ruled over the land with fairness.

ROSALBA

(to audience)

And compassion.

BLACKSTICK

(to audience)

And as a result not just they but everyone

ALL

(in unison, to audience)

Lived happily ever after.

(SING)

MAGIC SPELLS, MAGIC CHARMS --
THEY ARE DONE
I NEED NONE TO REMIND ME
I WANT YOU IN MY ARMS.
NOW I KNOW IT'S REALLY LOVE.
YES I KNOW IT'S REALLY LOVE.
TRUE LOVE!

CURTAIN. END OF PLAY