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# THE KIDS FROM CAMELOT

Written and composed by Joseph P. Kochiss

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# THE KIDS FROM CAMELOT

## CAST OF CHARACTERS (In Order of Appearance)

ROLAND.....	a Minstrel
HUGH.....	all pages
MARK.....	all pages
JEFF.....	all pages
GUY.....	all pages
LADY KATHERINE.....	Queen Guinevere's sister
MARION.....	all girls of the court
BARBARA.....	all girls of the court
ROSE.....	all girls of the court
ALICE.....	all girls of the court
KING ARTHUR.....	the king
QUEEN GUINEVERE.....	the queen
MERLIN.....	the magician
WIZO.....	an owl
MORGAN LE FEY.....	King Arthur's sister
WILLIAM.....	all Grouchlinks, former pages
ARN.....	all Grouchlinks, former pages
VAL.....	all Grouchlinks, former pages
GODFREY.....	all Grouchlinks, former pages
LORDS and LADIES OF THE COURT	

## SYNOPSIS of SCENES

(Action continuous except where otherwise indicated)

- SCENE 1. In front of curtain as a corridor in the castle
- SCENE 2. A room in the castle
- SCENE 3. In front of the curtain as a corridor in the castle
- SCENE 4. The Court of King Arthur
- SCENE 5. In front of the curtain
- SCENE 6. Merlin's chamber
- SCENE 7. A room in Morgan LeFey's castle the next day
- SCENE 8. In front of the curtain as a corridor in the castle
- SCENE 9. Merlin's chamber
- SCENE 10. A forest on the way to Morgan LeFey's castle
- SCENE 11. In front of Morgan LeFey's castle
- SCENE 12. In front of the curtain as the entrance to Arthur's Court
- SCENE 13. The court of King Arthur

**TIME:** During King Arthur's reign

**PLACE:** Camelot and environs

PRODUCTION NOTES

The scenery can be very elaborate and resemble authentic medieval rooms, but just as effective is simple scenery with good lighting.

The low platform that Merlin stands on may be a podium that many school bandrooms have for their conductor. Two of these can be used for the dais for King Arthur's and Queen Guinevere's chairs. In Merlin's Chamber, additions of all sorts can make it resemble an astrologer's laboratory. Also, Merlin can perform any kind of magic trick or tricks in the proper places, depending upon his skill and/or material at hand.

Here are some suggestions for a more elaborate staging of the "Dragons in England" number. The actual movements will depend upon the creativity of the choreographer. After the Pages and Merlin have sung their parts, the Girls enter stealthily and surprise them. They may carry masks on poles or other objects. They dance and sing with these props. During the chorus, Merlin enters. When this occurs the children should scream as they run or perform other staged movements:

after "monsters gallore" - bar 4

after "ogres and more" - bar 8

after "you disappear" - bar 15

after "skin that they peel" - bar 20

The musical numbers may all be played by the piano; however, several other instruments can be used by following the piano arrangement, by having special arrangements made, or by improvising. Some additional instruments may include the trumpet, guitar, flute, drums, tympani, wooden blocks, tambourine, and triangle.

To make Scenes 6 and 9, Merlin's Chamber, more exciting and mysterious, some weird recorded electronic music can be played as the curtain opens. The same is true for Scene 11 where this type of music can help create a strange, foreboding mood.

PROPERTY PLOT

Scene 1 - Guitar carried by Roland at all times.

Scene 2 - Small stools or large floor pillows for the Girls, sewing materials, a chess game on a small stool or table, musical instrument used by one of the Girls.

Scene 4 - Thrones for Arthur and Guinevere and appropriate great hall decorations as banners, swords, and shields.

Scene 6 - Bright scarf with thread attach to be slipped on Merlin's fingers or hand for magic trick, small platform for Merlin to stand on, a draped music stand, high stool or chair for Wizo, two large colorful boxes which open from the top and (unseen) from the rear, rubber chicken, big book, masks on poles, sheet to cover Merlin as ghost.

Scene 7 - Crystal ball (beach ball painted silver).

Scene 8 - Chair, sewing material for Lady Katherine.

Scene 9 - Scarves for Merlin's magic trick, miscellaneous props if more magic is used

Scene 11 - 4 swords for the Pages, cardboard rocks, shrubs, etc. to hide Grouchlinks, painted cardboard castle entrance, and monster head. The head can be papier-mache, wood, large cardboard boxes connected to resemble a robot-type monster, etc. Even a large flat sheet of board with an opening in it for the mouth, appropriately cut and painted, can be constructed. A moving mouth can be made by sliding a cardboard piece behind it up or down. For the neck and lower sections, dark material can be attached to the chin part and reach to the floor. This head can be brought into view at the right time by having stage hands push, roll or carry it from behind, depending upon the size. A fog machine would give a dramatic result when the mouth is opened and the monster spews forth smoke.

Scene 13 - Big sword for Arthur; a banner with the words "St. George and the Dragon"; a trumpet; a sword (one used in the fight scene), shiny helmet, colorful cape, and hobby horse for St. George; a dolly decorated with cardboard tree and shrubs to roll in the Damsel; and the damsel cone-shaped hat.

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**The Dragon** - The main body part can be a large long piece of green cloth painted with scales of dark green outline and yellow highlights. The tail end may be made of foam rubber, papier-mache, or wire covered with newspaper, all painted like the body. Papier-mache boxes, or other materials may be used to form the head which should have a long red cloth tongue hanging out. All three sections should be connected by staples, sewing, etc. Two or three Pages under this costume serve as the dragon movers.

### CHARACTERS AND COSTUMES

**ROLAND** - is a strolling minstrel and acts as a narrator in the play. At all times he should carry a lute (or guitar) decorated with bright streamers. The colorful costume consists of tights with footwear that has pointed toes, or it can be part of the tights. A short tunic with scalloped or pointed edges and full sleeves complete this outfit.

**THE PAGES** - are rather timid about warfare, fighting, and rough sports but finally show they do have courage and ability when the purpose and occasion arises. However, in their relations with the Girls they are not shy or reticent at all. Each Page should wear colorful tights and matching shoes or slippers and a short tunic, preferably yellow, with or without pointed edges and a belt.

**LADY KATHERINE** - is the typical ingenue, charming, beautiful and loving and understanding toward her charges. Her gown should be white or some pastel shade with long sleeves and a hip belt or sash hanging down the front. A cone-shaped hat (hennin) or similar medieval headpiece should be worn.

**THE GIRLS** - are young teen-agers, full of enthusiasm, sparkling, teasing, and ready for excitement. Their costumes consist of long tunics or dresses with or without sashes. They should be colorful but not white or as light or rich as Lady Katherine's.

**KING ARTHUR** - is a regal, middle-aged man who is proud of his position. However, he is intimidated by his wife, Queen Guinevere, who wants to share her husband's responsibilities. He wears a gold crown at all times, a long royal tunic, and a cape.

**QUEEN GUINEVERE** - is the beautiful, intelligent, young, discerning wife of King Arthur. She, however, nags her husband whom she considers not too bright. She should wear a small gold crown, and a flowing, richly colored gown with long sleeves, more elegant than any other gowns worn by the women in the court.

**MERLIN** - is an old, lovable man with white hair and a long white beard. He tends to use the wrong words at times, is slightly deaf, and forgetful. Yet, he is wise, theatrical, and has a keen sense of humor. His blue tunic with full sleeves should touch the floor. His cone-shaped hat is decorated with stars.

**WIZO** - Merlin's pet owl, is small in stature, either a boy or a girl whose only sounds are "Oooooos". He sits on a high stool during his scenes. He can wear brown or tan tights or pants and a shirt with long sleeves. Attached to this basic costume should be cut-out paper wings for each arm and a lighter colored section for the chest. For the head (but with the face visible) can be a paper bag or cap with feathers. The face can be made-up to resemble an owl's face, especially with big white circles for eyes.

**MORGAN LE FEY** - is the wickedly beautiful villain. She completely dominates the Grouchlinks who adore her. She should wear a dark, even sombre colored tunic, richly decorated, over which is a voluminous cape that she waves flamboyantly when singing or talking.

**GROUCHLINKS** - are actually transformed Page Boys, animalistic in actions, crouching at all times, making weird movements with their limbs, and emitting guttural sounds in place of speech. Their song consists of nonsense words. Black or dark tights (or pants) should be worn with short, colorful Page Boy tunics and belts. Over this is the Grouchlink costume, large black plastic disposable bags or black fabric with holes for the head and arms. The head make-up is comprised of two pieces that are sold at some variety stores or costume shops. First, on top of the head is placed a plastic clown scalp with a large bald section and hair on each side over the ears. (Do not use yellow hair. Red will do, though dark is preferred.) Thick black triangular eyebrows made of paper or hair should be stapled or pasted on it in the proper places. Across the nose should be worn the second piece, a half-mask with elastic and attach to the ears. This, too, is usually plastic and includes a big nose and puffed-out cheeks. No eyeglasses are to be worn. If none of this is available, an ugly face mask will suffice. When the Grouchlinks finally turn to Page Boys behind a prop or scenery, the head sections and the plastic bags can quickly be taken off, thus revealing the Page Boys.

**THE LORDS AND LADIES** - The Ladies can wear long dresses or tunics and tall hats. The Lords can have short or long tunics, with or without capes. Tight pants or tights can be worn underneath. Dark shoes, slippers, or socks finish their costumes.

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SONG No. 1 - OVERTURE

ROLAND: *(In front of curtain)* Hi, there. My name is Roland and I am a minstrel. I live in merry old England in the golden days of King Arthur and entertain him and his beautiful wife, Queen Guinevere, by singing ballads and spreading news of events from all over the land. Here also lives the wonderful magician Merlin and those famous knights of the Round Table. These knights were the sons of noblemen and started training when they were only seven years old. They were called pages at this time and were actually learning to be soldiers. They were taught how to fight, shoot arrows, and in general to be strong and brave, well, most of them. Besides the manly arts of war, they were shown good manners, how to sing and dance; in other words, to be polished young gentlemen. We will meet four of these young pages and some of the young ladies of the court who are taught by Lady Katherine, Queen Guinevere's sister. So forget the present and imagine yourselves back in the magical land of King Arthur in Camelot.

*(Exit through center curtain. Enter PAGES left.)*

GUY: Did you hear what that clown said?  
MARK: Yeah! He said pages are brave.  
JEFF: And strong.  
HUGH: And learn the arts of war.  
MARK: Like fighting.  
JEFF: And wrestling.  
GUY: And shooting those arrows.  
HUGH: And using pointed lances and spears.  
ALL: *(In fright)* Ohhhh!  
MARK: Will we ever find the courage to do all this?  
GUY: Doesn't seem possible now.  
ALL: *(Sadly)* No.  
HUGH: It would be great to be brave, to rescue someone in distress, to —  
GUY: Keep on dreaming.  
HUGH: But when you think of it, all of this can be jolly fun.  
MARK: Yeah, when someone else does it, but not me!  
ALL: Me neither!  
GUY: *(Fearfully)* Oh, I can't wait to kill.  
ALL: Ooooooooooh!  
JEFF: Or BE killed!  
ALL: Ooooooooooh!

SONG No. 2 - "I DON'T WANT TO"

*(At end all the PAGES are dejected)*  
JEFF: *(Arousing from the mood)* Hey, boys, it's time now for Lady Katherine's class.  
HUGH: Already?  
GUY: Do we have to?  
HUGH: Of course we do.  
JEFF: If we ever needed courage, it's now.  
MARK: Yeah, especially with my sister one of the girls. Ugh!

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GUY: Say, let's be late again.  
ALL: Yeah!  
HUGH: No. Let's shock them and be on time for once.  
JEFF: That would be a twist.  
ALL: Yeah!  
MARK: Nobody can say we never try to be brave.  
HUGH: *(Dramatically)* Then let's march to our doom. *(He arranges the PAGES into order.)* Single file! Heads up! Shoulders back! Forward, march!  
*(All exit right marching stiffly to SONG No. 2a,*

SCENE 2

*(The scene is a room in the castle. The GIRLS are seated and sewing, playing chess, or playing a musical instrument. LADY KATHERINE is standing in the center of the group.)*

SONG No. 3 - "WE'RE YOUNG LADIES"

LADY K: That was very good, girls. The pages should be here any moment now for their lessons.  
ROSE: No, they won't. They're always late!  
GIRLS: Yes, they're always late.  
MARION: What are you going to teach them today?  
GIRLS: How to be brave? *(They giggle.)*  
LADY K: Now, girls, they are as brave and courageous as most of the pages in Camelot are.  
GIRLS: They are not!  
BARBARA: Anyway, you should teach them to be more courteous and polite.  
ROSE: Yes, and better table manners.  
ALICE: They all certainly need that.  
ROSE: Why, did you see Mark at dinner yesterday? Better still did you HEAR him eating his soup? *(Imitates him slurping soup)*  
ALICE: Sure did, I've heard people gurgle their soup, but he yodels it.  
BARBARA: And all the boys applauded when he finished. They're all the same. You can read them like a book.  
LADY K: Now, girls, stop being unkind.  
MARION: Unkind? They're the ones who are unkind.  
ALICE: Did you know that Hugh said that Marion was like an angel fallen from heaven?  
LADY K: Well, that was nice of him.  
ALICE: But then he said too bad she fell on her face.  
LADY K: Oh!  
ROSE: And Guy told me right to my face that I had a strange growth on my neck - my head!  
ALICE: And Mark said that no one can accuse Barbara of being a scatterbrain. She has no brains to scatter.  
LADY K: Now, stop it, girls. That's enough. Besides, they were only joking. You know they really like you.

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GIRLS: (Adamantly) Oh, no they don't!  
LADY K: Yes, they do really, only they don't show it. Boys can be mischievous creatures at times but they do improve with age.  
MARION: Yes, like smelly cheese!  
LADY K: Anyway, I have a surprise for you all.  
GIRLS: A surprise?  
LADY K: It's something I learned from a minstrel who just arrived from France.  
BARBARA: How exciting! Tell us more.

SONG No. 4 - "THE MARCHING SONG"

LADY K: Good day, gentlemen.  
GIRLS: (Mockingly) Good day, gentlemen. (Giggle)  
PAGES: (Ignoring the GIRLS) Good day, Lady Katherine.  
ALICE: (In a sing-song fashion) You're late again.  
PAGES: (Imitating her) No, we're not!  
LADY K: Now, now, girls. The boys are on time today. This is the last lesson for the week and I have a surprise for you.  
GUY: (Aside to the Pages) I'll bet it's real cool.  
JEFF: Yeah, like how to be polite to these girls when you'd like to punch them in the nose.  
LADY K: Now, you don't mean that, do you, Jeff?  
GIRLS: (Teasingly) Do you, Jeff? HmMMMM?  
JEFF: You wanna bet?  
LADY K: Remember what I said, girls.  
ROSE: You said you had a surprise for us, Lady Katherine. What is it?  
LADY K: It's a new dance.  
GIRLS: Hooray!  
PAGES: (Disgusted) A new dance? Ugh!  
LADY K: You'll like it. It's a fun dance, not like the court dances I taught you. It's called "Knock! Knock!"  
GIRLS: Knock, knock?  
BARBARA: Knock, knock? What does that mean?  
LADY K: You'll find out. Come over here, sit down and let me explain.  
(LADY KATHERINE and the GIRLS go to right. The GIRLS sit down in a semi-circle with LADY KATHERINE standing to the left of them. The PAGES reluctantly follow when LADY KATHERINE beckons them and sit down near the GIRLS.)  
LADY K: Listen and do as I show you. Knock, knock. (Makes a motion like knocking on a door.)  
GIRLS: Knock, knock. (Knock in air)  
LADY K: Knock, knock. (Knock in air)  
GIRLS: Knock, knock. (Knock in air)  
LADY K: Come, boys, just give it a try. (The GIRLS also urge the PAGES to join in.) Knock, knock. (Knock in air)  
GIRLS & PAGES: Knock, knock. (Knock in air)  
LADY K: Tap, tap. (Makes a tapping motion on the floor with her feet)  
GIRLS & PAGES: Tap, tap. (Tap on floor)  
LADY K: Clap, clap. (Claps her hands)  
GIRLS & PAGES: Clap, clap. (Clap their hands)  
LADY K: Snap, snap. (Snaps her fingers)  
GIRLS & PAGES: Snap, snap. (Snap fingers)  
LADY K: Once again. Everybody together.



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ALL: Knock, knock. Knock, knock. Tap, tap. Tap, tap. Clap, clap. Clap, clap. Snap, snap. Snap, snap. *(All with appropriate motions)*  
LADY K: That's not all. There's more. I'll sing it first.

SONG No. 5 - "KNOCK! KNOCK!"

*(END OF SCENE 2, CURTAIN CLOSES)*

SCENE 3

ROLAND: *(In front of curtain)* Well, I think the pages really enjoyed that dance even though they didn't appear to in the beginning. Soon we'll meet the famous King Arthur and Queen Guinevere. They are in their throne room awaiting the arrival of our four pages. *(Exit right and PAGES enter left)*

GUY: Golly, I wonder what the King wants us for?  
JEFF: I don't know.  
MARK: Maybe we did something wrong.  
ALL: No!  
HUGH: That IS possible.  
JEFF: Maybe we did something right.  
HUGH: That's impossible!  
MARK: *(Fearfully)* Maybe it's time for *(gulps)* you know what.  
ALL: Oh, no! *(They're frightened, then dejected)*  
GUY: All the other pages our age have already gone through it.  
ALL: Ooooooh!  
HUGH: *(Suddenly getting courage)* Well, boys, brace up. We've got to face it like men.  
JEFF: *(Timidly)* Yeah, like men.  
ALL: *(With false courage)* Yeah!  
*(They straighten up and get ready to march off bravely with their chins held high, standing erect, and with firm determination. They soon change their attitude and walk off as if to an execution.)*

SONG No. 5a "EXIT OF THE PAGES"

SCENE 4

MERLIN: *(In front of curtain left)* Presenting their most royal majesties, the King and Queen of England!

SONG No. 6 - "KING ARTHUR'S FANFARE"

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*(The curtain opens and MERLIN exits left. The scene is KING ARTHUR'S court and the KING and QUEEN are seated on their thrones in the center of the stage. Fanfare ends.)*

KING: And now, my dear, about the guests at our anniversary celebration on Saint Michael's Day. Have you decided to invite my sister, Morgan LeFey, to come?

QUEEN: Why, absolutely not! I told you I don't want her in my sight - ever!

KING: But —

QUEEN: No buts from you. You know that whenever she comes to Camelot she causes nothing but trouble. She's a witch and you know it.

KING: She is not. She just likes to do parlor tricks, that's all.

QUEEN: Parlor tricks, my foot! Why, she's more powerful than Merlin.

KING: She is not.

QUEEN: Stop contradicting me. I warn you. If she comes to Camelot there's going to be trouble.

KING: Well, I am warning you that if she doesn't come there will be trouble.

QUEEN: We'll see about that. Come, we have business to attend to, so stop quibbling. Summon the pages. Hurry up.

*(KING ARTHUR raises his hands and claps twice for the pages to enter. QUEEN GUINEVERE stops him with her hand and they both clap together. The PAGES enter from the left in a solemn row to the accompaniment of drum beat. They bow and kneel on one knee before the throne with their heads bowed.)*

KING: It has been brought to my *(QUEEN GUINEVERE clears her throat. He looks at her and decides to say instead)* OUR attention, my lads, that the time has come when you are ready to become squires. *(The PAGES nearly faint.)* Therefore I — WE — announce that by the feast of Saint Michael you must prove yourself worthy to enter the privileged ranks of squire by the accomplishment of some outstanding deed of bravery, service, or skill. *(The PAGES quake.)* Brace up, boys! If such an act is performed satisfactorily, your rise in rank will be announced at the grand festivities one week hence. Arise, my lads, and go forth bravely and with my — OUR — *(annoyed he forgot)* best wishes. And may God be with you. *(QUEEN GUINEVERE laughs a sarcastic laugh and walks to stage left with her back to the KING as he sings.)*

*(KING ARTHUR RAISES HIS HAND IN BLESSING; ]  
(PAGES RISE WEAKLY AND EXIT TO DRUM BEAT.)*

KING: Those chaps were so impressed by what I said, they nearly fainted from joy. That's what I call spirit!

QUEEN: Spirit? They were frightened to death! You were so pompous one would think you were the strongest and wisest of men.

SONG NO. 7 - "THE STRONGEST AND WISEST OF MEN"

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(END OF SCENE 4, CURTAIN CLOSES)

SCENE 5

(In front of the curtain. PAGES enter from the left dejectedly.)

MARK: Golly, what are we going to do now?  
GUY: I don't know.  
JEFF: I do.  
ALL: What?  
JEFF: Split!  
HUGH: Don't be stupid. We HAVE to do something to prove ourselves worthy to become squires.  
  
ALL: Yeah.  
MARK: Well, I can prove one thing.  
ALL: What?  
MARK: I can run faster than anyone else.  
GUY: You can?  
MARK: Yeah! OUT of Camelot  
ALL: (Annoyed) Quiet!  
(The GIRLS enter quietly on right and listen unnoticed.)  
GUY: Say, why don't we have a nice harmless contest of some sort with the squires where we don't have to use muscle power but our brains?  
JEFF: Never! With your brains we'd lose!  
GUY: No, we could win, I know it.  
PAGES: How?  
GUY: (Honestly) Cheat!  
MARION & ROSE: (Coming forward to meet the PAGES) Yes, you could.  
PAGES: (Disgusted) Oh, no!  
ALICE: We've seen you.  
ROSE: And we know you could do it.  
PAGES: Do what?  
GIRLS: Lose!  
HUGH: Wanna bet?  
ALICE: Those squires are a lot older than you and bigger.  
JEFF & HUGH: So?  
MARK: That doesn't mean they're smarter.  
GIRLS: Oh, yes they are.  
MARION: You know you can't beat them so why don't you —  
MARK: So why don't YOU shut up. Nobody asked for your opinion anyway. Besides, what are you doing here? You're supposed to be with the ladies sewing or doing something exciting like that.  
BARBARA: No, we're not!  
JEFF: Oh, yes you are.  
ROSE: (Smugly) We're finished for the day, that's why.  
MARK: You were finished a long time ago!  
ROSE: Very funny.  
MARK: (Innocently) We're on our way to see —  
HUGH: Don't tell them! They'll follow us like sheep.  
GIRLS: (Like Sheep) Baaaaaa.  
BARBARA: They're probably going to see Merlin the Magician. They always do when they're in trouble.  
JEFF: We're not in trouble.  
GUY: We just have a little, uh, problem.

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ROSE: You always had a problem.  
JEFF: No bigger than yours.  
HUGH: Come on, boys, let's go.  
ALICE: Oh, let us go too?  
MARK: This is boy's work and we don't want any girls, much less a sister, following us, so ...  
PAGES: So, so long, girls.  
HUGH: *(Starting to leave right)* Mind the castle while we're gone.  
JEFF: Don't fall in the moat.  
*(The PAGES exit right.)*  
ALICE: Gee, they get to have all the fun while we just stay around the castle and get bored.  
ROSE: Would you rather learn how to fight like the boys?  
MARION: They can't fight. Why, I can fight better than they could, any day.  
BARBARA: Hey, I've got an idea. Let's follow them.  
GIRLS: Yeah!  
ALICE: They'll LOVE to see us.  
GIRLS: Yeah! *(Giggle)*

SONG No. 7a - "EXIT OF THE GIRLS"

SCENE 6

*(MERLIN'S Chamber. It is dark except for a light that shines on MERLIN. He is standing on a platform stage left with a stand in front of him. A colorful scarf is rising from the stand as he raises his hands. It is done by having some thread tied to the cloth and attached to Merlin's wrists. On his left is WIZO who is sitting on a tall chair. Beside him is a large book. There are two large colorful boxes upstage center a few feet apart from each other. They open from the top allowing a person to get into them. The rear side of each has an opening so someone can crawl into each without being noticed. Around the room are other objects indicating a wizard's laboratory.)*

MERLIN: Let's try it once again. Now up, George, up. *(The scarf begins to move.)*  
Very good George. *(It rises and flutters a bit.)* George, please control yourself. Very good, George. *(It rises calmly to its fullest extent.)* I do say you're fantastic. Very good. *(He grabs the scarf and flourishes it into the air.)* How was I, Wizo?  
WIZO: Oooooo. Oooooo. *(Puts his fingers to his nose as if to indicate it was not a good trick.)*  
MERLIN: *(Annoyed)* Ah, bah!

*(Several knocks are heard, then the PAGES enter from the right very cautiously. MERLIN disappears under his stand while putting away the scarf.)*

MARK: *(softly as he looks around)* Merlin?  
JEFF: He must be here somewhere.

*(The other PAGES call for Merlin also. Lights turn different colors as MERLIN gets into view. The PAGES are a bit frightened as they stand in the center of the stage. WIZO sees them.)*

WIZO: Oooooo. Oooooo. *(The PAGES jump in fright.)*  
MERLIN: Who's there? *(He looks around but cannot see them because of his poor eyesight.)* I know someone is here. Who is it, Wizo?  
WIZO: Oooooo. Oooooo.

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MERLIN: It is? Well, come forward, boys. I was expecting you. Why didn't you knock?

GUY: We did, only —

MERLIN: No excuses there, lads. Come over here. *(The PAGES go to him.)*

HUGH: Say, Merlin, what are you working on?

MERLIN: Why, this platform, of course. *(Points to the platform under him.)* It gives me a lift, you know. Ha, ha.

MARK: No, he means what experiment, what new trick are you working on?

MERLIN: Trick? Trick? There is no trickery here, is there, Wizo?

WIZO: *(Nods yes, knowing better)* Oooooo. Oooooo.

HUGH: Do some magic for us, Merlin.

PAGES: Please.

MERLIN: Alright, but first I'll need a victim. I mean, ha, ha, a volunteer. *(The PAGES push MARK forward. He is quite reluctant, but then relents.)* Ah, very good, my lad. If you will come over here. *(He directs MARK to the box upstage center on the right.)* Now, my boy, if you will just kindly step into this box. It is perfectly safe. There is nothing to be afraid of. In you go. *( MARK steps in the box and faces the audience looking a bit frightened. MERLIN indicates that MARK should sit down in the box which he does.)* Very good.

*(MERLIN closes the top, then rolls up his sleeves a little and spits on his hands to indicate that he is ready to go to work. The PAGES stand between the two boxes to cover the action behind. MARK should go out the rear of the box, crawl to the other box, and enter the opening in the back of it. As MERLIN says the incantation, he circles the box with broad movements of his arms while the lights change color. A drum roll or the sound of a triangle can also be made. When the incantation is over, cymbals crash. These effects are done each time the incantation is said.)*

Hocus pocus, dominocus. Sighen elderbrush.  
And a danish bumpermush, A dried up pumpernickle  
And a weird old weiner schnitzel, hocus pocus, disappear!

MERLIN: *(He opens the box and the PAGES look in.)* Now, as you can plainly see, he is gone.

PAGES: He's gone! *(The PAGES are amazed and applaud.)*

JEFF: Say, Merlin, bring him back now.

MERLIN: Alright. *(He prepares for this by pulling up his sleeves again.)* Hocus Pocus, dominocus. Make our friend reappear! *(Same sound and light effects)* Now, as you will see, he is back. *(He opens the box, MARK is hiding in the other box so the audience cannot see him.)*

PAGES: He's gone!

MERLIN: Gone? Hmhmhm. How strange. Let's try again. Hocus pocus, dominocus. Make him reappear. *(Same sound and light effects)* Now as you can plainly see, this time he is back. *(He opens the box.)*

PAGES: He's still gone!

MERLIN: Still gone? Oh, dear. I wonder where I put him.

WIZO: *(Pointing to the other box. MERLIN thinks he is pointing toward the platform.)* Oooooo. Oooooo.

MERLIN: In the platform? Oh, no, definitely not there.

MARK: *(In the box)* Help! Let me out of here!

MERLIN: Ah, yes, the other box. Why didn't I think but of course. *(He goes to the other box, opens it, and out comes the amazed MARK. Drum roll and clash of cymbals. The PAGES are excited and applaud.)*

MARK: What happened?

PAGES: That was great, Merlin!

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MERLIN: *(Humbly)* Oh, t'was nothing.  
 HUGH: Say, Merlin, is Morgan LeFey as great as you in magic and sorcery? *(PAGES follow MERLIN to center)*  
 MERLIN: Of course not, my lad. Remember this one thing, all of you — that the power of good is far greater than the power of evil. Now, you want me to help you, do you not?  
 PAGES: *(Surprised he knows)* Why, yes.  
 GUY: You see, King Arthur informed us —  
 MERLIN: That it is time for you to become liars.  
 HUGH: *(Respectfully correcting him)* Squires, sir.  
 MERLIN: That's what I said! Are you deaf?  
 GUY: And we must perform some brave deed or some worthy act of service or win —  
 JEFF: Some sports contest.  
 MERLIN: And you want me to help you.  
 PAGES: *(Happily)* Yes.  
 MERLIN: But I'm no longer good in sports - getting old, you know.  
 JEFF & HUGH: No, we don't mean you.  
 MERLIN: I know exactly what you want. You need my advice.  
 PAGES: Yes.  
 MERLIN: Then I shall give it to you. Just come over here and I'll see what I can do. *(He beckons them to follow him left.)* Must get my old book. I'll be right back, my boys. *(He walks toward the book but does not quite see it. WIZO points to it.)*  
 WIZO: Oooooo. Oooooo.

*(MERLIN finally sees the book, picks it up with a little puffing, and puts it on the stand. He fumbles through the pages.)*

MERLIN: Let me see what I have here. Let me see. Aha! Yes! You could have a horse race with the squires and see who is the winner. Giddy-ap, giddy-ap. *(Pretending he is on a horse)*  
 WIZO: *(Shaking his head no)* Nooooo. Nooooo.  
 MARK: *(Timidly)* I'm really afraid of horses.  
 MERLIN: *(Looks him up and down)* I'm not surprised. *(Turns more pages)* You could go hunting and kill some ferocious animal or bird. *(He pretends he has a bow and arrow and aims it at WIZO who gets frightened. He shoots into the air above WIZO'S head and down falls a rubber chicken.)* I finally got WIZO! Ha, ha.  
 WIZO: Oooooo. Oooooo.  
 JEFF & HUGH: Oh, we don't like to kill.  
 MERLIN: No, you don't, do you? Well then, let me see. *(Turns more pages)* Hmmmmm. How about sword fights with the squires? *(He pretends he is dueling with WIZO.)* Get the point? Ha, ha.  
 WIZO: Oooooo. Oooooo.  
 GUY: We don't like to be killed.  
 MARK: Couldn't we do something less ... dangerous?  
 PAGES: Yeah!  
 JEFF: Remember last year when some of the pages went out on a venture and no one returned - ever?  
 MERLIN: Yes, poor lads. I'm still working on that case. Well, if you don't want to do any of the things I suggested, tell me what would you like to do?  
 JEFF: Well, to tell the truth, Merlin —

SONG No. 8 - "THE WISHING SONG"

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MERLIN: It is excellent to have such great and noble ambitions, but what are you going to do right now?  
PAGES: (Dejectedly) We don't know.  
HUGH: What did some of the other pages do, Merlin?  
MERLIN: Let me think. They rescued a damsel in distress.  
PAGES: No!  
MERLIN: They captured a band of thieves.  
PAGES: Never!  
MERLIN: And they bought a wagon.  
PAGES: Bought a wagon?  
MERLIN: No! No! Are you all deaf? They fought a dragon.  
PAGES: (*Frightened*) Fought a dragon? Oooooo.  
JEFF: No way!  
MARK: Are there really dragons in England, Merlin?  
JEFF: And ogres and giants?  
HUGH: And witches and monsters?  
MERLIN: Shhhhh. (*Looks around*) Come gather round me and I'll tell you something very interesting. (*PAGES sit in a semi-circle around MERLIN.*)

SONG No. 9 - "DRAGONS IN ENGLAND"

*(MERLIN and PAGES sing the chorus, during which the GIRLS enter stealthily. When it is finished, they yell to frighten the PAGES. They sing and dance during the third time the CHORUS is sung. At one point MERLIN exits and returns dressed as a ghost and frightens the CHILDREN but it all ends happily. The curtain closes and the lights dim as ROLAND enters in front of the curtain.)*

ROLAND: Have you ever heard of Grouchlinks? No? Well, you will soon see them. But be forewarned, they are evil little creatures who make weird sounds and serve Morgan LeFey. The next scene is in her dark and gloomy castle where she and her ugly slaves are making some very wicked plans.

(END OF SCENE 6)

SCENE 7

*(A room in MORGAN LEFEY'S castle. It is dark and very gloomy as the curtain opens. The GROUCH-LINKS are dancing madly.)*

SONG No. 10 - "I LOVE MIDNIGHT"

MORGAN: Come, now, my little pets, let's see what we can see. Fetch my crystal ball. *(The GROUCHLINKS scramble to get it but bump into each other clumsily.)* No, no, just one of you! *(GROUCHLINK 1 finally goes alone for it after MORGAN directs him. He returns with it from backstage and proudly hands it to her.)* Ah, thank you, my pet. *(She peers into it and gasps at what she sees.)* I knew it. That wretched Queen Guinevere refuses to invite me to the festival. And my cowardly brother the King is letting her get away with it. Wait until I get my hands on her AND him. She's got him wrapped around her boney little finger and he lets her do it. I'll teach them a lesson they won't forget, won't I, my pets? *(The GROUCHLINKS jump with evil glee.)* Come, I'll tell you my plan.

*(They gather around her excitedly over her plan unheard by the audience. The GROUCHLINKS screech for joy when they hear what it is. They start to run off wildly.)*

MORGAN: Go now but remember, *(They stop)* be back with the prize before midnight. Ha! Ha! *(She laughs madly as the GROUCHLINKS run off left hurriedly grunting with pleasure. She stands CS with one spotlight on her.)*

*(THE CURTAIN CLOSSES FAST)*

#### SCENE 8

*(Before the Curtain. Lights up. Lady Katherine's room. In front of the curtain on the left sits LADY KATHERINE very engrossed with her needle work. "We're Young Ladies" is played softly but soon changes to "Unga Boola" as the GROUCHLINKS enter right, stealthily approach her, grab her by the arms and shoulders, and cover her mouth just after she lets out a scream. They carry her off right with the utmost of wicked glee as "Unga Boola" is played loudly. Lights dim.)*

SONG No. 10a - "INCIDENTAL MUSIC"

#### SCENE 9

*(Merlin's chamber. MERLIN is standing CS. The PAGES and GIRLS are sitting on the floor in a semi-circle around him as he is doing a trick with scarves. WIZO is SL on his stool enjoying the proceedings.)*

MERLIN: Now, for my next trick, I shall need a volunteer.

JEFF: I'll do it.

MERLIN: Alright, now if you'll stand up, my boy. *(JEFF stands up and goes next to MERLIN.)* Very good. As you can plainly see, there is nothing up my sleeves. *(Shows his sleeves and arms)* Aha! My arms, of course. I should hope so. Now I will see if I can drag anything out from that hollow brain of his. Ha, ha. *(He has a lightweight scarf hidden in his hand. He pulls it out and flourishes it into the air.)* Oh, no wonder he can't hear me when I speak. Look at that. *(Shows scarf to all)* Dreadful.

*(The PAGES and Girls applaud. QUEEN GUINEVERE rushes in from right interrupting everything.)*

QUEEN: Merlin, you must find her, you must!

MERLIN: Who?

QUEEN: Lady Katherine! *(The PAGES and GIRLS get excited and very concerned.)* My poor dear baby sister. That wretched old sister-in-law of mine, Morgan LeFey, kidnapped her somehow and is holding her captive in her castle. I know it. You must find her. You must! You are the greatest sorcerer in all England.



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MERLIN: I am? Oh, you are so right.  
QUEEN: You must do something!  
MERLIN: Well, alright, but I will need time to think - uh, forgive me, my lady, THINK.  
QUEEN: What? You don't need time to think. You just turn her into a toad or a pig or something and stop her.  
MERLIN: Alright, but first I'll need someone who is brave.  
GIRLS: Brave.  
MERLIN: Courageous.  
GIRLS: Courageous.  
MERLIN: And real old.  
PAGES: Old?  
MERLIN: No, BOLD!  
ROSE: We girls know exactly who could do the job, don't we?  
GIRLS: (*Happily*) Yes!  
MERLIN: You do? Who?  
GIRLS: Them! The boys!

(*The PAGES are surprised.*)

PAGES: Us?  
GIRLS: (*Emphatically*) Yes, you!  
PAGES: Oooooooooo!  
WIZO: Nooooo! Nooooo!  
QUEEN: No, no, no! You can't send boys, not these! You must use your magical powers. I command you.  
MARK: The Queen is right. Use magic.

(*The PAGES all agree.*)

MERLIN: I believe the girls have a really brilliant idea.  
QUEEN: Well, I have my doubts about these boys, but go ahead. You have but 48 hours and if nothing is accomplished, they will be very sorry Pages, and so will you! (*Points to MERLIN*) Farewell. (*Starts to leave right*) My poor sister. The poor dear. (*Exits right*)  
JEFF: Nobody asked for your opinion. (*Points to GIRLS*)  
GUY: Yes, why don't you keep your big mouths shut?  
HUGH: What are you doing here anyway?  
GIRLS: You're just afraid.  
MARION: You're yellow.  
GIRLS: You're yellow pages! (*They laugh.*)  
PAGES: No, we're not!  
GIRLS: Yes, you are!  
PAGES: No, we're not!  
GIRLS: Yes, you are!  
MERLIN: (*Upset and annoyed with all the noise*) Stop it! Stop it! They will do it — with a little help from me, of course.  
ROSE: They'll need a LOT of help from you!  
GIRLS: They'll need more than that.  
WIZO: (*Agreeing*) Oooo. Ooooo.  
MERLIN: You must always believe you will succeed, and you must have courage. And in order to get it you must do as I told you last time you were here. Do you remember what I said?

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PAGES: Not exactly.  
GIRLS: *(Gladly giving the answer)* We do. *(They sing the last bars of "Dragons in England".)* Sing, sing, sing, sing, sing.  
MERLIN: Not you, girls! The boys!  
GIRLS: *(With mock innocence)* Oh?  
HUGH: We know, sir. But singing won't help in all situations. Suppose we happen to meet the Grouchlinks? Then what? Just burst out singing? They'll think we're nuts.  
BARBARA: They'll think that even before you sing.  
WIZO: *(Agreeing)* Oooooo. Oooooo.  
MERLIN: Singing will give you courage, believe me. However, I have something to give each one of you that will truly help.  
PAGES: What is it?  
MERLIN: It is a board of tooth.  
ALL: A what?  
MERLIN: Are you deaf? And I thought I cleared your ears out. *(To JEFF)* A sword of truth.  
JEFF: A sword of truth?  
MERLIN: Yes, indeed, a sword of truth. I have a magic sword for each of you. It will give you great magical powers. If you happen to wound anyone ever so slightly the truth will reveal itself, you will gain greater strength, and you will be saved.  
MARK: Give me a dozen.  
JEFF: Let me have one fast.  
HUGH: Give me one, please.  
GIRLS: *(Mimicking him)* Please, please.  
MERLIN: I will, just wait. There is more for me to tell you. Come, gather around me. *(The GIRLS rush to him.)* No, not you, girls, the boys! *(The PAGES push the GIRLS aside and go proudly to MERLIN who is crossing to the left. The GIRLS start to leave right dejectedly and slowly.)* Now, listen. *(MERLIN whispers to the PAGES as they huddle around him.)*  
WIZO: Oooooo. Oooooo.

*(The Curtain slowly closes. Lights dim.)*

SCENE 10

ROLAND: *(In front of curtain. Lights go on. Spotlight on him.)* The Pages leave that very day for the castle of Morgan LeFay which isn't very far from Camelot. They are followed by, you guessed it, the girls. And the girls are followed by ..... well, you'll see.

*(First the PAGES enter from rear of auditorium, singing as they go to the stage and exit right of curtains. They are followed by the GIRLS singing their verse and then the GROUCHLINKS, much slower.)*

SONG No. 11 - "FE, FI, FIDDLE DE"

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SCENE 11

*(In front of MORGAN LE FEY'S castle. It is dark and dismal. Scattered around the place are old stumps, trees, bushes, rocks and ruins. Behind each object is one of the GROUCHLINKS unseen by the audience and PAGES. To the left is the castle entrance. As the curtain opens, the PAGES enter quietly and cautiously from the right singing out of tune.)*

JEFF: This must be the castle entrance. *(Points)*  
MARK: Sure looks scary.  
JEFF & HUGH: Shhhhh! They'll hear us.

*(As they approach the entrance a GROUCHLINK comes from behind MARK who is last. MARK sees him, is too frightened to speak, and tries to call the other but can't.)*

JEFF: What we've got to do is hold our swords high and strike like this.

*(He holds his sword high and pretends he is hitting an imaginary foe. MARK automatically raises his sword, closes his eyes, and strikes. It accidentally hits the GROUCHLINK and it shrinks away toward the left and falls. MARK opens his eyes and sees what happened.)*

MARK: Look what I did!  
PAGES: Shhhhhhh!  
MARK: A Grouchlink! I killed a Grouchlink! I think. *(Points to the GROUCHLINK)*  
PAGES: Shhhhh! *(Realize something happened)* What?  
MARK: A Grouchlink! *(Pointing to it. The others look around and see it.)*  
HUGH: Boy, are you brave!  
MARK: I can do it!  
JEFF: *(Staring at the GROUCHLINK)* Ugh! Look at him.  
HUGH: It sure is a Grouchlink. How did you do it?  
MARK: *(Boasting)* It came behind me with arms that big. *(Showing a wide span of his arms)* I wasn't afraid. I just hit it. *(Brandishes his sword with great bravado)*  
HUGH: If Mark could get one of them, so could I.  
JEFF & GUY: And so could I.  
PAGES: *(With instant courage)* Come on, let's get them.

*(Drum beats and cymbals crash during the entire fight scene. The PAGES brandish their swords and have a merry chase around the stage after shrubs, rocks, etc. that the GROUCHLINKS are behind. The GROUCHLINKS finally huddle to the right and the PAGES hit them. They all fall.)*

HUGH: We've got them.  
JEFF: We really killed them all.  
PAGES: Hurray!

*(Lights change as each GROUCHLINK takes off his costume unseen by the audience and appears as a page boy. The PAGES step back as the former GROUCHLINKS now come forward calmly and erect as the long lost PAGE BOYS.)*

MARK: *(Recognizing them)* Hey, what's this? Why, you're Arn and you're Godfrey. *(Pointing to them)*  
HUGH: And you're William and Val.  
PAGE BOYS: Yes, we're your old friends.  
HUGH: We thought you were dead.  
WILLIAM: No, last year when we were sent out from Camelot into the forests, Morgan LeFey captured us and changed us into Grouchlinks.

GODFREY: And your swords woke us up from her evil spell.

*(Suddenly the lights flicker and at the entrance of the castle there appears a huge monster head like a dragon. It spits forth smoke, MORGAN LEFEY is behind it and giving it orders. Drums beat and cymbals clash.)*

MORGAN: *(Screaming)* Kill those pages, all of them! Kill!

MARK: What are we to do?

ARN: Don't be frightened.

VAL: Just hit it with your swords and it will become harmless!

MORGAN: *(Furiously)* Kill! Kill!

*(The PAGES and the PAGE BOYS rush toward the monster.)*

HUGH: Come on boys! Charge!

*(The monster moves menacingly but the PAGES wave their swords and hit it. It loses its powers and becomes docile. The PAGES BOYS go behind the monster and drag the furious MORGAN LEFEY away from it. Drum beats and cymbal sound stop.)*

MORGAN: You boys shall become toads! *(The PAGES and the PAGE BOYS jeer at her. The PAGES hold their swords high and touch her lightly with their swords.)* You boys shall become lizards! *(They laugh.)* What have you done to my powers, you wretched boys?

*(She screams in defeat as the PAGE BOYS hold her securely. The curtain closes fast as the drum beats and cymbals clash again. "FE, FI, FIDDLE DE" is played.)*

## SCENE 12

ROLAND: *(In front of the curtain)* Well, what do you know? The Grouchlinks were only pages put under a spell by Morgan LeFey. Anyway, with their help the pages found Lady Katherine unharmed in the castle. The girls in the meantime saw what was happening so they rushed back to Camelot where they met a large band of knights. The knights hurried back, put Morgan LeFey in chains, and everyone returned to Camelot. We next see them on the great day of the festival.

## SCENE 13

*(The Court of King Arthur. KING ARTHUR and QUEEN GUINEVERE are seated on their thrones. LADY KATHERINE is standing with the GIRLS near the QUEEN on the left; The PAGES and the PAGE BOYS are on the right. MERLIN is standing next to KING ARTHUR on the right also. LORDS and LADIES are standing in the rear of the Court. "FANFARE: NO. 6")*

KING: *Pages, come forward. (The PAGES come forward and kneel in a line before the KING.)* I am quite pleased *(The QUEEN clears her throat.)* WE are pleased to hear of your bravery in the face of many dangers including the very safety of your own lives in returning our much beloved, beautiful, and charming Lady Katherine.

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QUEEN: *(Annoyed, as an aside)* Cut out the flattery and get on with it.  
KING: We are most happy also that you have returned our former pages and that they too are back here safe and sound where they belong. *(Bows and points to them)* And now, Merlin, my sword.

*(MERLIN hands him his sword point first. When the KING carelessly takes it, he gives out a short yell.)*

MERLIN: Oh, sorry.

KING: We are happy now to dub all four of you Squires in the Court of King Arthur and Queen Guinevere and the Round Table. *(He places his sword on each of the PAGES' shoulders.)* Arise, young squires, and take your privileged places in my *(The QUEEN clears her throat.)* OUR court.  
*(The PAGES arise and everyone applauds. They stand next to MERLIN who also congratulates them silently.)*

KING: And now come forward, you long lost pages. *(The PAGE BOYS come forward and kneel in a line in front of the throne.)* Because of your terrible suffering under an evil spell and because you also helped in bringing about a happy solution to this crisis, we now dub you SQUIRES in the Court of King Arthur and Queen Guinevere AND the Round Table. *(He places his sword on each of their shoulders.)* Arise, young squires, and take your privileged places near our throne.

*(The PAGE BOYS arise and everyone applauds. They take their places next to MERLIN who congratulates them silently.)*

QUEEN: And now, what about your sister?

KING: Oh, yes. It is most unfortunate that the cause of all these recent troubles was my sister, Morgan LeFey. Therefore, it is my duty as King to punish her. Come forward, sister. *(MORGAN LE FEY enters left and stands before the throne.)* I could think of no worse punishment for a woman of royalty than to be a servant and do the lowly tasks required of one without the slightest murmur and with the greatest of perfection. If not, your term of servitude will be doubled. And so, for the next year and a day it will be your great misfortune, I mean fortune, to be a servant of one of the most awful, I mean, delightful women in the court - my wife!

QUEEN: *(Stands up amazed)* Arthur!

KING: Silence! I want to hear what my sister has to say for herself. Gwen, sit! *(She sits, dumbfounded)*

MORGAN: I have lost all my powers because of Merlin and these horrible boys. Isn't that enough punishment? Why must you torment me more with this awful term of service?

KING: Silence, sister! I have spoken and WE have commanded it. Haven't we dear?

QUEEN: Why, I, ah, yes, we have.

KING: And now, be off, sister. *(Waves his hand indicating that MORGAN should leave which she does by exiting left.)* Now let the entertainment begin.

*(The KING claps his hands three times and the PAGES, GIRLS, and LADY KATHERINE exit right. ROLAND comes forward from the right and bows to the KING, QUEEN, and the Court.)*

ROLAND: Your royal highnesses, lords, and ladies. The court entertainment begins. It is with great pleasure that I present to you Lady Katherine, the young ladies of the Court, and our own new squires who will tell us in pantomimes and song that wonderful story of Saint George and the Dragon. *(He makes a deep bow, extends his hand to the right, then exits left.)*

*(Two GIRLS holding a banner with "Saint George and the Dragon" printed on it enter with one of the new squires. He has a trumpet and blows the "Fanfare". Next LADY KATHERINE and a GIRL dressed as a Damsel on a rolling platform or dolly enter. One SQUIRE as ST. GEORGE enters on a hobby horse brandishing a sword and pantomiming all the song descriptions. Later the GIRLS enter and act as Chorus. The DRAGON is two new SQUIRES underneath a dragon costume.)*

SONG No. 12 - "SAINT GEORGE AND THE DRAGON"

*(ST. GEORGE kills the DRAGON who falls on his back and ST. GEORGE places one foot on its chest and raises his sword in triumph. The DAMSEL rushes to ST. GEORGE and kisses him. The COURT applauds and the PLAYERS takes their former places on the stage.)*

LADY KATHERINE: Your highnesses. *(Bows to both)* In the presence of the entire Court I wish to express my deep appreciation to these fine young squires for their courage and bravery in rescuing me and also to the other squires who had been missing so long.

KING: Thank you, my dear. We all should be thankful to them and to Merlin that everything has turned out so happily. *(All applaud.)*

MERLIN: *(Coming forward Center)* I do appreciate that, Your Highness. I have told our new squires on many occasions to believe in themselves, to be optimistic, and keep their spirits high, and they have succeeded admirably but much sooner than I ever expected.

SONG No. 13 - "FINALE"

*(CURTAIN CLOSES)*

**THE END**

MUSICAL NUMBERS

- 1. Overture
- 2. "I Don't Want To"..... The Pages
- 2a. "Exit of the Pages"
- 3. "We're Young Ladies"..... Lady Katherine and the Girls
- 4. "The Marching Song" ("Hurry Up!")..... The Girls and Pages
- 5. "Knock! Knock!" .....Lady Katherine, Girls, & Pages
- 5a. "Exit of Pages"
- 6. "Fanfare"
- 7. "The Strongest and Wisest of Men" ..... King Arthur & Queen Guinevere
- 7a. "Exit of Girls"
- 8. "The Wishing Song" ..... The Pages & Merlin
- 9. "Dragons in England"..... Merlin, Pages, & Girls
- 10 "I Love Midnight" .....Morgan LeFey & Grouchlinks
- 10a Incidental Music ..... Scene 8
- 11. "Fe, Fi, Fiddle De" .....Pages, Girls, & Grouchlinks
- 12. "St. George and the Dragon"..... The Pages and the Girls
- 13. Finale ..... The Entire Cast

SONG No. 1

OVERTURE

Majestically

Piano

Moderato

mf

ff

3

3

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The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a series of eighth and sixteenth notes in the right hand, with a steady accompaniment of eighth notes in the left hand. There are several accents (>) placed over notes in both hands.

The second system continues the piece with similar rhythmic patterns. The right hand has more complex rhythmic figures, including some beamed eighth notes. The left hand maintains a consistent eighth-note accompaniment. Accents are used throughout to emphasize specific notes.

The third system shows a change in the right-hand melody, with some notes held for longer durations. The left hand continues with eighth notes. The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

Andantino

The fourth system begins with a 4/4 time signature. The tempo is marked 'Andantino'. The music is written in a grand staff. The right hand has a melody of quarter and eighth notes, while the left hand provides a simple accompaniment of quarter notes. A dynamic marking of *p* (piano) is present at the beginning.

The fifth system continues the 4/4 piece. The right hand features a more active melody with eighth-note runs. The left hand accompaniment consists of chords and single notes. A wavy hairpin line indicates a crescendo.

The sixth system shows the continuation of the 4/4 piece. The right hand has a melody with some sixteenth-note patterns. The left hand accompaniment is steady. A wavy hairpin line indicates a crescendo.

The seventh system concludes the 4/4 section. The right hand has a simple melody of quarter notes. The left hand accompaniment consists of chords. A dynamic marking of *cresc.* (crescendo) is present. The system ends with a double bar line and a key signature change to two flats.



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Allegretto

The first system of music consists of two staves. The treble staff begins with a quarter rest followed by a quarter note G4 with a fermata, then a quarter note A4 with a fermata. The bass staff begins with a quarter rest followed by a quarter note G3 with a fermata, then a quarter note F3 with a fermata. A forte (*f*) dynamic marking is placed above the first measure. The music continues with eighth and sixteenth notes in both staves.

The second system continues the musical piece with eighth and sixteenth notes in both the treble and bass staves. The treble staff has a melodic line with some slurs, while the bass staff provides a rhythmic accompaniment.

The third system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. An acceleration (*accel.*) marking is placed above the treble staff, and a fortissimo (*ff*) dynamic marking is placed above the bass staff. The music is more rhythmic and energetic.

The fourth system continues the musical piece with eighth and sixteenth notes in both the treble and bass staves. The treble staff has a melodic line with some slurs, while the bass staff provides a rhythmic accompaniment.

The fifth system continues the musical piece with eighth and sixteenth notes in both the treble and bass staves. The treble staff has a melodic line with some slurs, while the bass staff provides a rhythmic accompaniment.

The sixth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A crescendo (*cresc.*) marking is placed above the treble staff, and a fortissimo (*ff*) dynamic marking is placed above the bass staff. The music is more rhythmic and energetic.

SONG No. 2

# I DON'T WANT TO

(PAGES)

Moderato

Pages

We know that bra-ver-y is some thing we should seek. We know that

Piano

*mf*

it is not ex-pect-ed of the meek. So of our man - y du - ties

here are just a few we do not care to

THE KIDS FROM CAMELOT

- 26 -

do:

*Sya basso -*  
Moderato (Refrain) With spirit

**Mark** **Guy**

I don't want to throw a spear. I don't want to kill a deer.  
 I don't want to scale a wall. I don't want to take a fall.  
 I don't want to shed my blood. I would rather play in mud.  
 I don't want to cut a throat. I would rather swim the moat.

**Jeff** **Hugh** **All**

I don't want to fight a duel. I don't want to be so cruel. — But  
 I don't want to kill the foes. I don't want to bust my nose. — But  
 I don't want to kill or fight. I would rather fly a kite. — But  
 I don't want to fence or box. I would rather play with blocks. — But

if we want to stay in Ar - thur's court and be a squire and

THE KIDS FROM CAMELOT  
- 27 -

knight, \_\_\_\_\_ We've got to be a sport And do what's jol - ly

right. Oh gosh, oh gee! Oh me, oh my! Oh gosh, oh gee! Oh me, oh

1, 2, 3. | 4. **One Page**  
my! Oh gosh, oh gee! Oh me, oh my! gee! Oh me, Oh

(All pages are dejected.)  
my! \_\_\_\_\_ Oh!  
*cresc.* *f*

SONG No. 2a

## EXIT OF PAGES

March tempo Hugh: Heads up! Shoulders back! Forward, march!

The musical score for "EXIT OF PAGES" is written for piano in 2/4 time. It consists of four systems of music. The first system begins with a dynamic marking of *f* (forte) and includes the instruction "March tempo Hugh: Heads up! Shoulders back! Forward, march!". The melody is primarily in the right hand, featuring eighth and quarter notes, while the left hand provides a steady accompaniment of chords and single notes. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

SONG No. 3

# WE'RE YOUNG LADIES

(LADY KATHERINE and GIRLS)

Valse moderato

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system includes a vocal line for 'Girls' and a piano accompaniment. The vocal line begins with a 'Hum' instruction and a series of dotted half notes. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The second system continues the vocal line with eighth notes and the piano accompaniment with a similar rhythmic pattern. The third system concludes the piece with a final vocal phrase and piano accompaniment, including a fermata over the final notes.

THE KIDS FROM CAMELOT

(Hum)

Refrain (Lady Katherine - 1 & 3)  
(Girls - 2 & 4 with appropriate pronouns)

1, 2. You're young la - dies who are learn - ing All the  
3, 4. You're young la - dies who are learn - ing How to

arts that I must show While your maid - en  
sew and how to write now While your ten - der

— hearts are yearn - ing For the day when you will go  
— hearts are yearn - ing For the day when some brave knight

THE KIDS FROM CAMELOT

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— To your cas - tle — by the o - cean — Where the  
 — Takes you to his — cas - tle yon - der — Perched a -

sounds of — mu - sic play. — With a sense of —  
 mong the — clouds on high — Where love's pledge grows —

1, 3.  
 — deep de - vo - tion — You will pass the time a - way. —  
 — ev - er fond - er — And true vows will nev - er die. —

2, 4.  
 — 2. We're young vows will nev - er die. —  
 — 3. You're young  
 — 4. We're young



SONG No. 4

# THE MARCHING SONG

(PAGES and GIRLS)

March tempo

Piano *mf*

The first system of piano accompaniment is in 2/4 time with a key signature of one flat (Bb). It features a rhythmic melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The dynamic marking is *mf*.

The second system continues the piano accompaniment with similar rhythmic patterns in both hands.

The third system continues the piano accompaniment, maintaining the march tempo and rhythmic structure.

The fourth system of piano accompaniment concludes with a *f* dynamic marking and includes some chordal textures in the right hand.

Girls

You are al - ways ver-y slow, And when you're here you want to go. Don't

The 'Girls' section is in 2/4 time with a key signature of one flat. The vocal line is written in a soprano clef and includes the lyrics: "You are al - ways ver-y slow, And when you're here you want to go. Don't". The piano accompaniment is in the same key and time signature, providing harmonic support for the vocal line.

THE KIDS FROM CAMELOT

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e - ven say "Hel - lo." This we won't let

you for-get - And it is prop-er et-i-quette That you should nev-er be late

you should nev-er be late, you should nev-er be late for

a date. (Pages) 1. So Tra - la - la - la! We're nev - er  
(Girls & Pages) 2. So Tra - la - la - la! They're nev - er

THE KIDS FROM CAMELOT

- 34 -

late when it's fun! Tra - la - la - la! We can - not wait 'til we're  
They they're

done! Oh! Tra - la - la - la! You girls can't force us to stay. We'll  
We them We'll

1.  
hur - ry, hur - ry, hur-ry up Then go on our way.  
And

2.  
go on our way.  
change them our way.  
*ff*

SONG No. 5

# KNOCK! KNOCK!

(LADY KATHERINE, GIRLS and PAGES)

Moderato

The piano introduction consists of two staves. The right hand starts with a melody in 2/4 time, marked *mf*. The left hand provides a steady accompaniment with chords and eighth notes.

This section continues the piano accompaniment. It features two triplet markings over the right hand's melody, followed by a few more measures of accompaniment.

Refrain

The first line of the refrain is shown with a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: Knock! Knock! — It's ver - y sim - ple to do, yes, to do. Knock! Knock! — We're catch - ing on — so nice - ly, so nice - ly.

The second line of the refrain is shown with a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: Knock! Knock! — Now all of us — should hear you, yes, hear you. Knock! Knock! — We're do - ing it — pre - cise - ly, pre - cise - ly.

THE KIDS FROM CAMELOT

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Tap! Tap! \_\_\_\_\_ We're off and danc - ing. Clap! Clap! \_\_\_\_\_ It's  
Tap! Tap! \_\_\_\_\_ We dance like Fred - dy. Clap! Clap! \_\_\_\_\_ The

so en - tranc - ing. Snap! Snap! \_\_\_\_\_ We're all ad - vanc - ing,  
beat is stead - y. Snap! Snap! \_\_\_\_\_ We're ev - er read - y

Repeat ad lib. Last time  
Right now, And Full how! Swing! \_\_\_\_\_ Knock! Knock!  
To fling, swing! \_\_\_\_\_

*ff*

(END OF SCENE 2, CURTAIN CLOSSES)

SONG No. 5a

### EXIT OF PAGES

*Lento, mournfully*

Musical score for 'EXIT OF PAGES' in 2/4 time, marked 'Lento, mournfully'. The score is written for piano with right hand (r.h.) and left hand (l.h.) staves. The right hand plays a melody of quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

SONG No. 6

### KING ARTHUR'S FANFARE

(TRUMPET)

*Majestically*

Piano

Musical score for 'KING ARTHUR'S FANFARE' in 4/4 time, marked 'Majestically'. The score is written for piano and trumpet. The piano part features a melody in the right hand with accents and a bass line in the left hand. The trumpet part is indicated by a '1.' marking above the staff. The score concludes with a first ending and a second ending marked '2.' and 'Majestically'.

SONG No. 7

# THE STRONGEST AND WISEST OF MEN

(KING ARTHUR and QUEEN GUINEVERE)

Moderato

Piano *mf*

(King) In this land that I rule — I am thought of as cool. —  
 (Queen) In this land that he rules — He's the great - est of fools. —  
 (King) In this land that I rule — She's con - sid - ered a fool. —  
 (Queen) In this land that WE rule — I am thought of as cool. —

— I'm the strong - est and wis - est of men. — And the  
 — He's the weak - est and dumb - est of men. — And the  
 — She's the one who is jeal - ous and vain. — All the  
 — I'm the one that they love and ad - mire. — All the

na - tions and kings — who are near me — Are all jeal - ous of that —  
 na - tions and kings — who are near him — Are not jeal - ous of him —  
 la - dies and men — don't a - dore her. — For her beau - ty and charm —  
 la - dies and men — do a - dore me. — For my beau - ty and charm —

THE KIDS FROM CAMELOT

- 39 -

— which I do and fear me. So I'm tell - ing you now — That the  
 — and they do not fear him. So I'm tell - ing you now — That the  
 — they all do ab - hor her. So I'll say it right now — Tem - per  
 — they just can't ig - nore me. So I'm tell - ing you why — It's for

rea - son they bow — And they hon - or and kow - tow to  
 rea - son they bow — And they kow - tow to him — 'till they're  
 tan - trums I vow — Are the bane of my life — with that  
 me they would die, — Not for that fat old man — stand - ing

me — Is as plain as can be: — So I say a -  
 numb — Is be-cause they are dumb! — So I say a -  
 wife. — So to end all this strife — I re - peat a -  
 there. — So right here I'll de - clare — He is one flat

gain I'm the strong - est and wis - est of men. — (Queen) In this  
 gain He's the wea - est and dull - est of men. — (King) In this  
 gain I'm the strong - est and wis - est of men. — (Queen) In this  
 tire. I'm the one that they love —



THE KIDS FROM CAMELOT

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4. Both

I'm the strong - est and wise, I'm the strong - est and wise -  
I'm the one that they love, I'm the one that they love

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "I'm the strong - est and wise, I'm the strong - est and wise - I'm the one that they love, I'm the one that they love". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The music features a steady rhythm with some accents and slurs.

- est of men,  
and ad - mire.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "- est of men, and ad - mire.". The piano accompaniment continues with similar rhythmic patterns and includes some sustained chords.

(END OF SCENE 4, CURTAIN CLOSES)

SONG No. 7a

# EXIT OF GIRLS

(GIRLS)

Valse moderato

Girls

We're young la - dies who are learn - ing All the

Piano

*mf*

arts and skills and joys That can make our spir - its

tin - gle When we vex and tease the boys.

*(They laugh when finished and exit right.)*

SONG No. 8

# THE WISHING SONG

(PAGES and MERLIN)

*Spoken*  
**Jeff** **Mark**

I want to see where rain - bows van - ish, I want to catch a

Piano

**Guy**

star. I want to end all wars, That's my wish.

**Hugh** **Slowly**  
**Merlin**

I want to spread joy far. Now you must al - ways

THE KIDS FROM CAMELOT

- 43 -

raise your hopes high And keep on dream - ing too.

Then some-day when the years have gone by, You'll find they've all come true.

Refrain  
Andante All

We want to see where rain - bows van - ish. We want to catch a

star. We want to end all ware, That's our wish.

THE KIDS FROM CAMELOT

- 4 4 -

We want to spread joy far. Now we must al - ways

raise our hopes high And keep on dream - ing too.

Then some-day when the years have gone by, We'll find they're all come

1.  
true. We'll find they've all come true.

2.  
true. We'll find they've all come true.

*cresc.* *f*

SONG No. 9

# DRAGONS IN ENGLAND

(MERLIN, PAGES and GIRLS)

*Moderato (Spoken possibly)*

Merlin

Eng - land is a mer - ry place Where fun and laugh - ter reign. *(Pages laugh.)*  
 Eng - land has some bon - ny folk Now all of this you know. *(Pages nod.)*

Piano

*mf*

All good cheer and friend - li - ness A - bide in this do - main; *(Shake hands.)* And  
 But the dread - ful things I told You of are al - so true, *(Pages gasp.)* So

yet I warn you to be - ware  
 gath - er round me if you dare

*(Cup hands over ears.)*

Of a fact that prob - a - bly You are not quite a - ware. There are  
 I'll des - cribe the crea - tures here Who are not quite so fair. There are

THE KIDS FROM CAMELOT

- 46 -

Spritely (Refrain)  
(Sung)

drag - ons in Eng - land And mon - sters ga - lore — Like — witch - es and gi -

- ants And o - gres and more. — Now if you don't keep on sing - ing Each

day of the year — They will come and make you dis - ap -

*accel.* *f*

*accel.* *ff*

pear! Those aw - ful drag - ons in Eng - land Can have quite a meal — On the

THE KIDS FROM CAMELOT  
- 47 -

bones that they break — And the skin that they peel; — So, gol - ly,

be ver - y care - ful And do just one thing — That is sing, sing,

1.  
sing, sing, sing! — There are sing, sing, sing, sing,

2.  
sing, sing, sing, sing, sing, sing, sing, sing, sing! — Yeah!



# I LOVE MIDNIGHT

(MORGAN LE FEY and GROUCHLINKS)

**Allegretto**

Piano

The piano introduction is in 2/4 time and consists of four measures. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line of quarter notes. The key signature has one sharp (F#).

**Grouchlinks**

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Un - ga boo - la, hatch - et, match - et, Snatch - et, ratch - et do. Ah! Un - ga boo - la". The piano accompaniment continues with the same rhythmic pattern as the introduction.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "hatch - et, match - et, Snatch - et, ratch - et do. Ah! Mug - guh, mug - guh, mug - guh hee."

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Slug - guh, slug - guh, slug - guh shee. Mug - guh, mug - guh, mug - guh they. Slug - guh, slug - guh,"

THE KIDS FROM CAMELOT

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slug-guh way. Un - ga boo - la hatch-et, match-et. Bab - bit, bab - bit rat. Agh!

Un - ga boo - la hatch-et, match-et Dab - bit, dab - bit zat. Agh! Ah!

(Go directly to next page  
after repeat.)

Ah! Ah!

*Coda*  
*cresc.* *ff*

*ff*

THE KIDS FROM CAMELOT

- 50 -

Moderato, menacingly  
Morgan (spoken)

There are peo - ple who do good in this world - Love and friend-ship as they

would in this world. That's a lot of rot and trash to me,

Nothing more than bal-der - dash to me. Can't stand har-mo - ny and

peace at all. Makes me want to climb the cas - tle wall.

THE KIDS FROM CAMELOT

So I'm tell - ing you right now, Kind-ness I will not al -

Allegretto

low, for ...

*ff rall.* *f*

Morgan Grouchlinks yell

<p>1. I love mid - night when the dead a - rise. _____</p> <p>2. I love spi - ders wheth - er big or small, _____</p> <p>3. I love tem - pests when the light - ning hits. _____</p> <p>4. I love win - ter when the riv - ers freeze. _____</p> <p>5. I love sick - ness when it leads to death. _____</p>	<p>I love mid - night _____</p> <p>I love spi - ders, _____</p> <p>I love tem - pests _____</p> <p>I love win - ter _____</p> <p>I love sick - ness _____</p>
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Grouchlinks yell

<p>when a ba - by cries. _____</p> <p>creep - y ones that crawl. _____</p> <p>when ships break to bits. _____</p> <p>when the chil - dren sneeze. _____</p> <p>and its gasp - ing breath. _____</p>	<p>I love to see ghosts and vam - pires, _____</p> <p>I love to see hugs and ser - pents, _____</p> <p>I love to hear claps of thun - der, _____</p> <p>I love when no birds are sing - ing, _____</p> <p>I love when kids swal - low fat worms, _____</p>
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THE KIDS FROM CAMELOT

Grouchlinks yell

Elves and witch-es at bon-fi-res. I love mid-night watch-ing bats fly high  
 Squirm and writhe and spread their tor-ments. I love spi-ders for they do what's right:  
 See earth-ques tear things a-sun-der, I love tem-pests when it pours and pours.  
 Rath-er hear those death bells ring-ing. I love win-ter when it's dull and drear.  
 Choke and gag and spread their nice germs. I love sick-ness, poor health and dis-ease.

Grouchlinks yell

Grouchlinks yell

— In the sky, — Ter-ri-fy, — Mys-ti-  
 — Bite and bite, — Day and night, — Fill with  
 — Sounds of wars, — Roars and roars, — Gores and  
 — Have no cheer, — Shed a tear. — Spread some  
 — Break your knees, — Cough and wheeze, — Swal-low

Grouchlinks yell 1, 2, 3, 4.

5.

fy, — Hor-ri-fy! — Shhhh! Grouchlinks  
 fright, — Out of sight! — Shhhh! become  
 gores, — Sores and sores! — Shhhh! silent.  
 fear — Far and near. — Shhhh!  
 fleas, —

*accel.* *ff*

D.S. al Coda

If you please! —

*cresc.* *f*

D.S. al Coda

# INCIDENTAL MUSIC

Slow waltz Lady Katherine is sewing.

Piano *p*

Allegro Grouchlinks enter quietly.

*p*

THE KIDS FROM CAMELOT

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*mf*

Grouchlinks approach Lady Katherine.

*cresc.*

They seize Lady Katherine and flee with her.

*ff*

SONG No. 11

# FE, FI, FIDDLE DE

(PAGES and GIRLS)

Tempo di marcia

Piano *mf*



The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Refrain Pages - 1st time, Girls - 2nd time

Fe, fi, fe, fi fid-dle de, Fe, fi, fe, fi fum.



The first system of the refrain features a vocal line with lyrics and a piano accompaniment. The piano part continues with a similar rhythmic pattern to the introduction.

Fe, fi, fe, fi fid-dle de, Fe, fi, fid-dle de, dum, dum.



The second system of the refrain continues the vocal line and piano accompaniment. The piano part includes some chords and rests.

Fe, fi, fe, fi fid-dle de, Fe, fi, fe, fi fum.



The third system of the refrain concludes the vocal line and piano accompaniment for this section.



THE KIDS FROM CAMELOT

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Fe, fi, fe, fi fid-dle de. Fe, fi, fid-dle de, dum, dum.  
 (Girls) We'll

Through the dark and drea - ry For - est we will go,  
 Search - ing for a drag - on, A mon - ster or an elf  
 teach those boys a les - son That girls have cour - age too,

Look - ing for ad - ven - ture In plac - es high and low. We'll  
 Is not a job that's eas - y To take up - on your - self, But  
 And we will find ad - ven - ture By do - ing what they do. But

face all kinds of dan - ger Like each cour - a - geous knight. So  
 now we're brave and anx - ious To suf - fer and to fight. So  
 we'll be ver - y cau - tious And stay out of their sight. So

THE KIDS FROM CAMELOT

- 57 -

let's go for - ward With all our might.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: "let's go for - ward With all our might." The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Fe, fi, fe, fi fid-dle de, Fe, fi, fe, fi fum.

The second system continues the musical piece. The vocal line has the lyrics: "Fe, fi, fe, fi fid-dle de, Fe, fi, fe, fi fum." The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Fe, fi, fe, fi fid-dle de, Fe, fi, fid-dle de, dum, dum.

The third system of music has the lyrics: "Fe, fi, fe, fi fid-dle de, Fe, fi, fid-dle de, dum, dum." The piano accompaniment continues with the established accompaniment.

Fe. fi, fe, fi fid-dle de, Fe, fi, fe, fi fum.

The fourth system concludes the page with the lyrics: "Fe. fi, fe, fi fid-dle de, Fe, fi, fe, fi fum." The piano accompaniment remains consistent throughout.

THE KIDS FROM CAMELOT

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*D.S. after repeat*

Fe, fi, fe, fi fid-dle de. Fe, fi fid-dle de, dum, dum.

**Lento** **Grouchlinks**

Ag lung up fang war-ra-zap, Ag lung up fang zoo.

Ag lung up fang war-ra-zap, Ag lung war-ra-zap wal-lu.

# ST. GEORGE AND THE DRAGON

(LADY KATHERINE, PAGES and GIRLS)

Moderato

Piano

The piano introduction is in 2/4 time with a key signature of one sharp (F#). The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line of quarter notes.

Trumpet (1st time banner  
2nd time St.)

The trumpet part consists of a melodic line in the right hand and a supporting bass line in the left hand, mirroring the piano accompaniment.

carriers enter show title)  
George enters)

Lady Katherine

There once was a knight who was

The vocal line begins with a rest, followed by the lyrics 'There once was a knight who was'. The piano accompaniment continues with the established rhythmic pattern.

St. George pantomimes all the following descriptions.

ver - y bold And whose sto - ry we'll un - fold ... He would fight for right,

The vocal line continues with the lyrics 'ver - y bold And whose sto - ry we'll un - fold ... He would fight for right,'. The piano accompaniment provides harmonic support.

He would fight with might, What a hand - some man was

The vocal line concludes with the lyrics 'He would fight with might, What a hand - some man was'. The piano accompaniment ends with a final chord.

THE KIDS FROM CAMELOT

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he. Now one mer-ry day in the month of May As he gal- loped on his

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by a quarter rest, then a quarter note A4, and continues with eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

way,

The second system continues the vocal line with a half note G4, a quarter rest, and then a quarter note A4. The piano accompaniment continues with the same rhythmic pattern, featuring a triplet of eighth notes in the right hand.

He be - held a sight

The third system shows the vocal line with a half note G4, a quarter rest, and then a quarter note A4. The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a '3' above the notes.

In the broad day-light, That he knew should nev-er be.

The fourth system concludes the vocal line with a half note G4, a quarter rest, and then a quarter note A4. The piano accompaniment continues with the same rhythmic pattern, ending with a double bar line.

THE KIDS FROM CAMELOT

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Damsel enters.

There be - neath a

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a double bar line and a repeat sign, followed by a series of rests and then the lyrics "There be - neath a". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

tree, Tied as tied could be Was a pret - ty dam - sel

The second system continues the musical piece. The vocal line has lyrics "tree, Tied as tied could be Was a pret - ty dam - sel". The piano accompaniment continues with the same rhythmic pattern, featuring some chordal textures in the right hand.

Who was beg - ging Geor - gie to save her. George got off his horse, Bowed to her, of

The third system of music includes the lyrics "Who was beg - ging Geor - gie to save her. George got off his horse, Bowed to her, of". The piano accompaniment continues to support the vocal line with consistent rhythmic accompaniment.

course, And he let the dam - sel Free as she could be. Then kissed her.

The final system on the page contains the lyrics "course, And he let the dam - sel Free as she could be. Then kissed her." The piano accompaniment concludes the piece with a final chord in the right hand and a sustained bass note in the left hand.

THE KIDS FROM CAMELOT

- 6 2 -

March (After kissing her, St. George dances with Damsel.)

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains several rests, indicating the start of the piece. The piano accompaniment begins with a rhythmic pattern of eighth and sixteenth notes.

The second system continues the musical score. The vocal line remains mostly empty with rests. The piano accompaniment continues with a consistent rhythmic pattern, featuring some chordal textures.

Damsel

This system features the Damsel's vocal line on a treble clef staff and piano accompaniment on a grand staff. The lyrics are: "Thank you, thank you, Thank you, kind-ly sir." The vocal line has a simple, melodic line with some slurs and accents.

George

Both

This system features the vocal lines for George and Both on a treble clef staff and piano accompaniment on a grand staff. The lyrics are: "Thank you, thank you, Thank you, pret-ty maid. Thank you. thank you, thank you, kind-ly sir. pret-ty maid." The vocal line has a simple, melodic line with some slurs and accents.

THE KIDS FROM CAMELOT

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Lady Katherine

Thank you, sir. \_\_\_\_\_ Our sto - ry would be o - ver if it was - n't for this  
Thank you, ma'am. \_\_\_\_\_

The first system of musical notation for the song 'Lady Katherine'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics 'Thank you, sir.' followed by a long horizontal line, then 'Thank you, ma'am.' followed by another long horizontal line, and finally 'Our sto - ry would be o - ver if it was - n't for this'. The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

mi - nor point to tell. You see, the dam - sel had been cap - tured by a drag - on

The second system of musical notation. The vocal line continues with 'mi - nor point to tell.' followed by a long horizontal line, then 'You see, the dam - sel had been cap - tured by a drag - on'. The piano accompaniment continues with the same rhythmic pattern.

who near - by did dwell. He smoked and fumed and

The third system of musical notation. The vocal line continues with 'who near - by did dwell.' followed by a long horizontal line, then 'He smoked and fumed and'. The piano accompaniment continues with the same rhythmic pattern.

gnashed his ug - ly teeth as on - ly ug - ly drag - ons could. He

The fourth system of musical notation. The vocal line continues with 'gnashed his ug - ly teeth as on - ly ug - ly drag - ons could.' followed by a long horizontal line, then 'He'. The piano accompaniment continues with the same rhythmic pattern.



THE KIDS FROM CAMELOT

- 64 -

was so fear - ful an - y - one who saw him would be - come af - fright - ed,

Girls *crescendo molto*

And ig - nit - ed, Dis - u - nit - ed And stage fright - ed. . Quite ex - cit - ed, *crescendo molto*

*Dragon appears L.*

Yes, ex - cit - ed, Quite ex - cit - ed, In - to sight - ed. Here he comes now!

Marcia Trumpet (Dragon parades on stage menacingly.)

Musical score for the fourth system, featuring a piano accompaniment.

THE KIDS FROM CAMELOT

- 65 -

A piano introduction consisting of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line.

(St. George fights Dragon.)

Girls

Slash him, Bash him, Mash him, Geor-gie boy!

The first system of music with lyrics. It includes a vocal line and a piano accompaniment. The lyrics are "Slash him, Bash him, Mash him, Geor-gie boy!". The piano part continues with a similar rhythmic pattern to the introduction.

(St. George kills Dragon.)

Slash him, Bash him, Mash him, Geor-gie boy! Slash him, Bash him, Mash him, Geor-gie boy!

The second system of music with lyrics. It includes a vocal line and a piano accompaniment. The lyrics are "Slash him, Bash him, Mash him, Geor-gie boy! Slash him, Bash him, Mash him, Geor-gie boy!". The piano part continues with a similar rhythmic pattern.

1. You're our man! \_\_\_\_\_

2. You're our man! \_\_\_\_\_ Yeah!

The third system of music with lyrics and first/second endings. It includes a vocal line and a piano accompaniment. The lyrics are "You're our man! \_\_\_\_\_" for the first ending and "You're our man! \_\_\_\_\_ Yeah!" for the second ending. The piano part features dynamic markings of *mf* and *ff*.

SONG No. 13

FINALE

Slowly, with feeling

Merlin

For we must al - ways raise our hopes high And keep on dream-ing too, —

Piano

Detailed description: This system contains the first two staves of music. The top staff is for the vocal line, labeled 'Merlin', in 4/4 time. The bottom staff is for the piano accompaniment, labeled 'Piano', also in 4/4 time. The lyrics are: 'For we must al - ways raise our hopes high And keep on dream-ing too, —'. The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

Then some-day when the years have gone by. We'll find they've all come true.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with the lyrics: 'Then some-day when the years have gone by. We'll find they've all come true.'. The piano accompaniment continues with similar harmonic support.

Andante  
All

We want to see where rain - bows van - ish. We want to catch a star.

*mf*

Detailed description: This system contains the third two staves of music. The top staff continues the vocal line with the lyrics: 'We want to see where rain - bows van - ish. We want to catch a star.'. The piano accompaniment is marked with a dynamic of *mf* (mezzo-forte). The tempo is marked 'Andante' and the performance instruction is 'All'.

We want to end all wars, That's our wish! We want to spread joy far.

Detailed description: This system contains the final two staves of music on the page. The top staff continues the vocal line with the lyrics: 'We want to end all wars, That's our wish! We want to spread joy far.'. The piano accompaniment concludes the piece with a final chord and melodic flourish.

THE KIDS FROM CAMELOT

- 67 -

Now we must al - ways raise our hopes high And keep on dream - ing too. \_\_\_\_\_

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a 7/8 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "Now we must al - ways raise our hopes high And keep on dream - ing too. \_\_\_\_\_".

Then some-day when the years have gone by, We'll find they've all come

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Then some-day when the years have gone by, We'll find they've all come". A first ending bracket labeled "1." spans the final two measures of the vocal line.

true. We'll find they've all come true. \_\_\_\_\_

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "true. We'll find they've all come true. \_\_\_\_\_". A second ending bracket labeled "2." spans the final two measures of the vocal line. The piano accompaniment includes dynamic markings: *cresc.* and *f*.

(CURTAIN CLOSSES)

THE END