

Kids in Camelot



"Fabulous! Most suitable to this age group. Lots of small speaking parts that gave every performer a chance to shine, with just a few solo singing parts and lots of chorus work - just what we need! The music was well written - congratulations with great musical flavour and easy-to-follow, catchy melodies and clever, humorous lyrics in SINGABLE KEYS!"
St Michael's, Nowra, Australia

"The students thoroughly enjoyed it. I love the script, the songs and the guidelines. Our school has used Bushfire Press musicals for the past 5 years and find they fulfill all our needs. They are well received by the community and certainly allow us to showcase the talents of our students."
Loxton Lutheran School, Australia

"The theme and the script for this production was very engaging, especially for the boys. During term 3, staff in the middle and senior departments decided to make the term theme 'Medieval Studies' - integrating many aspects of these times and inspiring the students further still."
Eaglehawk Nth Primary School, Australia

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You can order *Kids in Camelot* at www.bushfirepress.com/camelot

KIDS IN CAMELOT

a musical fantasy

book by Lynne Bartlett, Mark Leehy & Kevin O'Mara

music & lyrics by David Billings, Rob Fairbairn, Mark Leehy & Kevin O'Mara

adapted from *A Connecticut Yankee in King Arthur's Court* by Mark Twain



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- *APPLICATION FOR PERFORMANCE of **Kids in Camelot** should be made to the publisher and acknowledged before rehearsals commence.*

Production notes

SYNOPSIS

Tristan, a confident, resourceful (but slightly impatient) boy from our time wakes up in the year 528 AD, in Camelot. He is viewed with suspicion by Merlin, who fears competition from a foreign wizard, but, through his resourcefulness (pretending to take away the sun during an eclipse) Tristan becomes 'Boss' of Camelot and sets about modernising the country and bringing a 'new order' to medieval England. But he does not listen to the locals and not all his decisions are appropriate. Accidentally insulting Sir Sagamore, he is commanded to undertake a quest to become a Knight and then face a joust with the champion Sagamore. Again, through ingenuity, he wins. But the peasants do not approve of his unusual methods ... and his new empire is beginning to crumble. He must leave Camelot and allow history to take its course.

DRAMATIS PERSONAE

TRISTAN KENNEDY - *modern-day boy, has mobile phone*

ELIZABETH - *servicing maid & confidante to Tristan*

KING ARTHUR - *ruler of England (works out of his Castle at Camelot)*

LADY GUINEVERE - *Queen and Arthur's wife*

MERLIN - *wizard, sorcerer, magician and mentor to Arthur*

SIR LANCELOT - *fairest and most chivalrous Knight of the Realm*

SIR SAGRAMORE - *the King's Champion*

SIR KAY - *clumsy, weedy, 'Mr Beanish' nephew of the King; has sword*

MC - *chairs the weekly meetings at the Round Table*

GUARDS 1 & 2

STANDARD BEARERS 1 & 2

STANDARD BEARERS 3 & 4

STANDARD BEARERS 5 & 6

PEASANTS 1, 2, 3 & 4

PEASANTS 5, 6, 7 & 8 & 9

COURT JESTER

COURT JESTER'S TROUPE (3 or 4)

LADIES IN WAITING

LADY #1 - *clearly the leader*

LADY #2 - *agrees with #1*

LADY #3 - *disagrees with #1*

LADY #4 (Lady Gwendoline) - *a bit 'on the outer' with the group*

additional Ladies-in-waiting can be added if required

PRISONER #1 - *full of woe*

PRISONER #2 - *chained to the wall*

PRISONER #3

PRISONER #4

additional prisoners can be added if required

MAIDENS 1 & 2

GIANT (use small actor, for comic effect)

ROBBERS 1 & 2 (use small actors, for comic effect)

THE CORNISH CAVALIERS (use your school's gym/calisthenics/aerobics/jazz ballet group/s)

DAMSEL-IN-DISTRESS

KNIGHTS-WHO-GO-BOO (3)

Extras - If required

Knights, Ladies

Peasants

Marketeers, Vendors, Hatters, Pie-Sellers

Clowns, Jugglers, Acrobats

Minstrels, Balladeers, Singers, Dancers,

Fortune-Tellers

MUSIC

The accompanying CDs contains vocal demonstrations and instrumental backing tracks for rehearsal and performance. The CD track listings found throughout the script are for the *Instrumental Backings CD*.

SONGS, MUSICAL PIECES & FX

Scene 1 - Camelot

CAMELOT (*where legends began*)

FX - *mobile phone (alarm)*

Entr'acte #1 - JESTER MINUTE

Scene 2 - The Dungeon

FX - *Dungeon door squeaking open, rattling chains*

FX - *Dungeon door slamming shut*

FX - *Dungeon door squeaking open, rattling chains*

FX - *Dungeon door slamming shut*

Scene 3 - The Round Table

WHAT A LIE

Scene 4 - The Eclipse

SILLY FANFARE #1

Entr'acte #4 - IT'S TIME

Scene 5 - The New Camelot

FX - *mobile phone*

Entr'acte #5 - THIS IS THE BIT WE LIKE

Scene 6 - The Camelot County Fair

THE CAMELOT COUNTY FAIR

SILLY FANFARE #2

DANCE (*The Crafty Fox*)

Scene 7 - The Quest

MUSIC - THE QUEST (*Greensleeves*)

SO IT GOES (*unaccompanied*)

SO IT GOES

SO IT GOES (*reprise - unaccompanied*)

Scene 8 - The Joust

SILLY FANFARE #3

MUSIC - THE JOUST - 1st pass

MUSIC - THE JOUST - 2nd pass

MUSIC - THE JOUST - 3rd pass

Scene 9 - Farewell to Camelot

FX - *crowd murmuring #1*

FX - *crowd murmuring #2*

FX - *crowd murmuring #3*

FX - *crowd murmuring #4*

FINALE - CAMELOT (*reprise*)

STAGING

One basic set, with a backdrop of the castle wall, can be used throughout.

Scene 1 - Camelot:

Panels (with 'Standard Bearers' either side) can be used to show shields, swords, banners, suits of armour etc. The *Round Table* can be a plastic or timber outdoor setting.

Scene 2 - The Dungeon:

The panels & round table etc are removed. Brazier added.

Scene 3 - The Round Table:

The panels & round table etc are replaced. 4 chairs added.

Scene 4 - The Eclipse:

Panels & round table removed; set of *stocks* added. Chairs remain. 'Reserved' sign added.

Scene 5 - The New Camelot:

Table & chairs remain. *Stocks* removed. New panels to show advertising posters, graph, 'Camelot Corporation', etc.

Scene 6 - The Camelot County Fair:

Table removed, chairs remain. 'Reserved' sign added.

Scene 7 - The Quest:

Panels replaced by trees.

Scene 8 - The Joust:

Panels to show shields, swords, banners, suits of armour etc (As for scene 1). Chairs and 'Reserved' sign added.

Scene 9 - Farewell to Camelot:

to show advertising posters, graph, 'Camelot Corporation', etc (as for scene 5). Round Table added

Entr'actes – these are short 'bits' between scenes, to allow for characters and props to be changed. They can be performed in front of a closed curtain, or can be performed without a curtain, as the scene change takes place in view of the audience.

VIDEOTAPE

If you intend videotaping your own production please complete an application form, available from the publisher.

KIDS IN CAMELOT

OPENING whole cast

The scene is a castle hall (could be a backdrop of a wall). PANELS (supported by a guard either side - 'standard-bearers') may represent shields, swords, banners, suits of armour. There is a ROUND TABLE centre stage (which can be plastic or timber outdoor furniture). The whole cast is placed around the stage in groups -ARTHUR & GUINEVERE, JESTER & TROUPE, LADIES IN WAITING, PAGES, PEASANTS, PRISONERS, CORNISH CAVALIERS, and everyone else. Some can be standing, some kneeling, etc. SIR KAY, LANCELOT & SAGRAMORE and the other KNIGHTS form a guard of honour in front of the ROUND TABLE, concealing TRISTAN, who is sleeping beneath it. All are frozen into different positions, gradually coming to life during the intro of the OPENING SONG, until they burst into animated singing



LIGHTS UP

FX: SMOKE MACHINE (if required)

OPENING SONG: CAMELOT (where legends began) - Track 1

WHOLE CAST

1. We'll take you back into the mist of time
We'll carry you on music and on rhyme
Back through the ages, we're turning the pages of time
2. Listen here, we're setting you the scene
We're flying over fields of rolling green
Back to a spring when brave Arthur the King ruled the land
And legends began

3. Follow me inside a castle wall
Ancient voices echo in a hall
(We'll) take you along with a song that a minstrel once sang
Where legends began

Camelo-ot, Camelo-ot
Camelo-o-ot

DANCE/RECORDER BREAK

First section: The COURT CHARACTERS in pairs take stately steps toward each other & bow, then back; then twirl slowly and bow

Second section: The PEASANTS & other characters dance lively free-movement jig, tumble etc

Third section: Both groups perform their movements simultaneously

4. We'll take you back into the mist of time
We'll carry you on music and on rhyme
Back through the ages, we're turning the pages of time
5. Stay with us a while and you will hear
A story that has travelled down the years
Time is a journey, returning again and again
Where legends began

Camelo-ot, Camelo-ot
Camelo-o-ot

Camelo-ot,
(where legends began) **Camelo-ot** *(where legends began)*
Camelo-o-ot

LIGHTS DOWN

ALL EXIT except guards (who remain, holding the 'standards'), KNIGHTS EXIT last, revealing TRISTAN asleep beneath the ROUND TABLE

SCENE 1: CAMELOT

FX: MOBILE PHONE ALARM - Track 2

LIGHTS UP FULL

TRISTAN rises, coming out from under the table as he consults his mobile

TRISTAN *(looking at mobile)*: 5.28! Way too early to be up ... *(Noticing and touching ROUND TABLE)* Hey ... what's this? This isn't my desk. *(He looks around)* This isn't my room ... *(He goes to the pair of GUARDS OP)* Hi. *(GUARDS do not respond. He walks to the GUARDS CENTRE)* Hell-o-o! *(No response. He goes to the GUARDS PS)* Boo! *(No response. He looks around)* What is this place - a museum?

The LADIES-IN-WAITING ENTER PS, chattering and twittering

LADY 4: Whom dost thou think will win the joust on Saturday?

LADY 3: Methinks it will be Sir Lancelot - the fairest knight in the Realm.

They ENTER PS, moving straight past TRISTAN to OP, not noticing him, as they chatter. TRISTAN looks on, his jaw dropping. He can occasionally look to the audience in disbelief

LADY 1: Methinks Sir Sagramore, the King's champion.

LADY 2: The bravest knight in the Kingdom. I am having a gown made in his colours, you know.

LADY 1: Well - we know who the winner *won't* be.

ALL: Sir Kay! *(They giggle)*

LADY 2: He's so clumsy.

LADY 3: He'll fall off his horse before the joust begins. *(They giggle)*

LADY 2: All one has to do is wave at him *(she waves)*

LADY 3: He forgets his lance and heavy armour -

LADY 2: - flings his arms about, trying to wave back *(She mimics the clumsy SIR KAY)*

LADY 4 *(falling to floor)*: - and over he goes! *(They giggle)*

LADY 1: He's such sport to tease. *(To LADY 4)*: Do get up, my dear. You look ridiculous.

LADY 2: Has anyone heard the gossip about Lady Guinevere?

LADY 1: I have.

ALL *(huddling round her)*: Do tell, do tell, do tell

LADY 1: Well ... it would appear that ... *(they go into a whispering, giggling huddle)*

TRISTAN *(to LADIES)*: Excuse me! *(They do not hear)*

TRISTAN: Helloo-oo! *(They do not hear)*

TRISTAN puts his fingers to his lips and loudly whistles. The LADIES freeze. They come over to him, circling him, touching his 'strange' clothing, making him back away OP as he tries to escape them and they keep prodding him, giggling

ALL: A stranger!

LADY 1: A foreigner.

LADY 3: A new Knight, perhaps.

LADY 2: Such unusual garments.

TRISTAN: Don't crowd me!

ALL: Oooh!

TRISTAN: Hands off the merchandise!

LADY 1: Such a peculiar tongue. (TRISTAN *pokes out his tongue, not knowing what they are talking about*)

LADY 2: Perhaps he is from foreign climes.

TRISTAN: Eh?

LADY 1: Whence came you, Sir Knight?

TRISTAN: Pardon?

LADY 1: You are not from Camelot.

TRISTAN: No - I'm from Station Street.

LADY 2: I know not of Station Street.

LADY 1: Where is this country?

TRISTAN: Moonee Ponds.

ALL: Moonee Ponds! Oohh!

LADY 4: A Knight from the MOON!

ALL (*excitedly*): OOOOHHH!

ENTER SIR KAY, PS, *followed by two* GUARDS

SIR KAY: What's all this commotion?

ALL (*bored*): Ohhh ... Sir Kay ...

SIR KAY (*seeing* TRISTAN): Stand fast, villain! (*Drawing his sword*) Unhand these ladies, I say. (LADIES *groan*. He *moves to* TRISTAN) Speak your name and country, varlet, 'ere I run you through.

TRISTAN (*amused, thinking that it is all a joke*): Oh - I get it! A re-enactment. (*He bows, elaborately*) Tristan Kennedy, my Lord - at your service.

LADY 4: - and he's from the moon. (*They giggle*)

SIR KAY: What sorcery is this? (LADIES *groan*) Stand back from him, Ladies - he could be dangerous.

LADY 1: And what would'st thou do if he *was* dangerous, Sir Kay?

LADY 2: *Fall on him? (They giggle)*

SIR KAY: Ladies ... ladies! Remember - I am a Knight of the realm and it is my duty, according to chivalry, to defend you with my life.

LADY 2: Thou art not even a real Knight.

LADY 1: Thou art just the King's nephew. *(They giggle)*

SIR KAY: Mock me not, Ladies. I have yet to be given the opportunity to prove myself in mortal combat -

ALL: YAWN

SIR KAY: But this day ... I shall save the realm from great danger. *(Calling GUARDS) Guards! Guards! (GUARDS step forward, LADIES groan)*

TRISTAN *(as GUARDS take hold of him)*: Hey! A joke's a joke.

Sir KAY: Let the Knights of the Round Table mock me now - when I present this terrible Giant -

TRISTAN: What?

SIR KAY: This deadly demon, then -

TRISTAN: What?

SIR KAY: This sorcerer, this ... this *prisoner!* *(To GUARDS) To the dungeon with him!*

LADIES GROAN *as GUARDS drag TRISTAN OFF OP*

TRISTAN: HEY! You're going too far! Let go, you!

SIR KAY: Ladies ... *(He tries to do an elaborate bow and falls over)*

LADY 1: Some things never change.

BLACKOUT

LIGHTS UP A QUARTER (or stage lights)

SIR KAY EXITS OP, LADIES *and* STANDARD-BEARERS EXIT PS, *taking ROUND TABLE and any other props with them, as ELIZABETH and PRISONERS 1, 2, 3 & 4 ENTER OP, bringing on a brazier for SCENE 2 and taking up positions: PRISONERS 2, 3 & 4 around the brazier, CENTRE STAGE; PRISONER 2 pretending to be chained to the wall.*

As this is happening, JESTER & TROUPE ENTER OP, coming DOWNSTAGE in spot (if required). They then sing unaccompanied:

ENTR'ACTE #1 – JESTER MINUTE

JESTER & TROUPE:

Jester minute, jester moment
 Jesters all are we
 Clowns and jokers, finger-pokers
 Kings of comedy

But we're not here to tell the tale
 Nor yet to sing the song
 We're just here to fill in time
 Till the next scene comes along ...
 ... till the next scene comes along ...
 ... till the next scene comes along ...

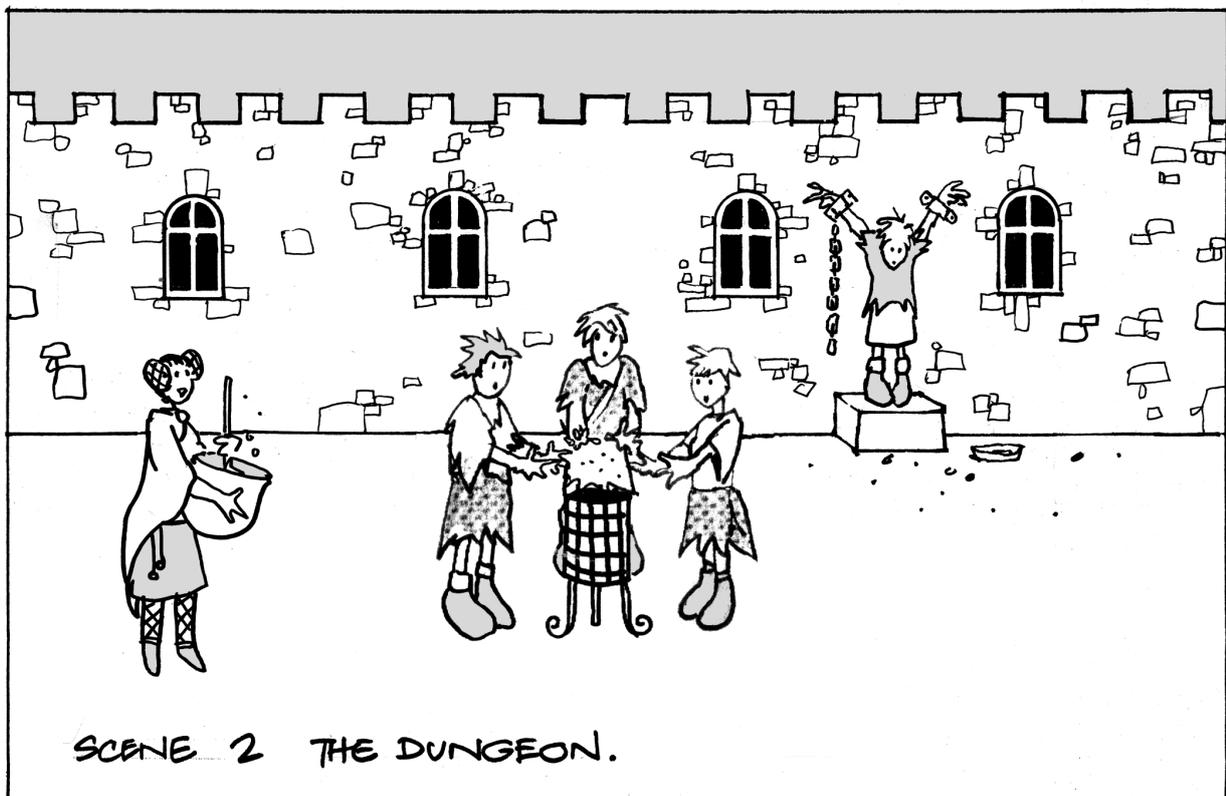
keep repeating until the scene change is finished and ELIZ & PRISONERS call out:

ELIZ & PRISONERS: Ready!

JESTER & TROUPE: That's our cue. (They EXIT OP)

SCENE 2: THE DUNGEON

The same basic backdrop (a wall), without the standards and standard-bearers. PRISONERS 1, 3 & 4 are standing around huddled over a brazier, PRISONER 2 is against the back wall, holding up arms and pretending to be chained to it. He/she can, from time to time, give arms a shake and return them to position (establishing the joke that he/she is not really chained). Prisoners have bowls and ELIZABETH is walking among them, dishing up imaginary food, which they mime eating.



LIGHTS UP 3/4

PRISONER 1: Oh, woe, oh woe, I am so hungry.

PRISONER 3: Oh woe, oh woe, I am so cold.

PRISONER 2: Oh woe, oh woe, my arms hurt.

PRISONER 4 (*to audience*): Oh woe, oh woe - this is a woe-ful scene.

PRISONER 1 (*to ELIZ*): Can I have seconds?

PRISONER 2 (*looking at bowl*): You're game, mate. I don't even want firsts.

ELIZ: Look - I don't cook this swill - I just dish it out.

ALL: Sorry.

ELIZ: You've all got to eat. You've got to keep your strength up.

PRISONER 2: What for? It's not like we're going anywhere.

PRISONER 3: Yeh - nothing ever changes 'round *here*.

ELIZ: You're wrong. Things changed when Arthur took over.

PRISONER 3: Well ... they did change our *straw*.

PRISONER 2: And I got a new set of irons.

ALL: *That was good.*

They all agree

ELIZ: We have to keep hoping. And if you've got your strength - you've got hope ... so *eat!*

All groan

FX: DUNGEON DOOR SQUEAKING OPEN - Track 3

PRISONER 1: Company.

The GUARDS ENTER OP, with TRISTAN. They fling him into the dungeon, throwing a bowl after him

TRISTAN: This has gone far enough. I'll be late for school.

GUARD 1 (*as they EXIT OP*): Tell it to the torturer.

FX: DUNGEON DOOR SLAMMING SHUT - Track 4

TRISTAN picks up the bowl

PRISONER 3: I hope you ate before you came.

ELIZ: Don't listen to him. Here - (*She mimes dishing up food to his bowl*) you better get something in your belly.
(*Dishing out some swill.*) What do they call you?

TRISTAN: Tristan.

ELIZ: Elizabeth. Pleased to meet you.

TRISTAN: This is all so confusing.

ELIZ: What's confusing about it? You're a peasant, you're in a dungeon ... pretty normal round here. *(She goes to PRISONER 2, miming feeding him. He can wipe his lips with his hand after a mouthful or two, returning them to the wall – continuing the visual joke of not really being chained)*

TRISTAN: But ... where's here? *(Pulling out mobile phone)* Let's check the location ... CAMELOT?!? And it's still 528!?!

PRISONER 1: It'll be 528 all year, mate.

TRISTAN *(beginning to realise the situation)*: Ohhhh ... then it's ... 528 AD ... not 5.28 AM! *(He puts mobile phone away)*

PRISONER 2: He's quick - I'll give him that.

TRISTAN *(going to ELIZ)*: But this is crazy - I'm not from Camelot! And I'm not from this time!

PRISONERS *(mocking him with 'Twilight Zone' intonations)*: Oooooohhhhhh ...

ELIZ: So how did you to be come here?

TRISTAN: I don't know. Last thing I remember, I was in my room, at my desk, doing my history homework ... I guess I fell asleep.

PRISONER 1: Well, you're history now, mate. *(all laugh, except ELIZABETH)*

TRISTAN *(coming DOWNSTAGE OP)* There's gotta be a way out of here *(looking around ... getting an idea)* I know ... the internet! *(He pulls out mobile phone. ALL are watching him)* Let's see what I can find out about this place ... *(punching the digits)* ah ... here it is ... 528 AD ... Camelot ...

(Reading) In this year: headlines, sports & weather ...

King Arthur ruled the land
Sir Sagamore was the Grandslam Jousting Champion
There was a total eclipse of the sun

Hmmm ... not much to go on ...

ELIZ *(coming to him)*: What is this strange device?

TRISTAN: Modern technology. You'd be amazed ... but right now, what I need is some local knowledge. Tell me about this place.

ELIZ: Arthur, our King, called the finest Knights of the Realm to sit at his Round Table.

TRISTAN: What for - a party?

ELIZ (*slightly annoyed*): No - to stop their warring! (*Explaining patiently*) That we may live in peace and be ruled in fairness and chivalry.

TRISTAN: And did it work?

ELIZ: Well ... we now live in peace ... but nothing much has changed for the poor. They still live in poverty and superstition. (*She goes back to feeding PRISONER 2. The other prisoners continue staring into the brazier*)

TRISTAN (*to audience*): So ... what happens if I can't get back to the future? (*Looking around*) I'm stuck here with these superstitious, old fashioned ... hmmm ... with what I know ... and what *they* (*indicating the PRISONERS*) DON'T know ... (*he looks at mobile phone and brightens a little*) I reckon I could run the joint.

FX: DUNGEON DOOR SQUEAKING OPEN - Track 5

ENTER GUARDS OP

GUARD 1: (*to TRISTAN*): You! Come with us.

GUARD 2 (*taking TRISTAN*): You're off to see the King, lucky boy.

TRISTAN: Good! *Just* the man I want to see! (*They drag him OFF OP*)

PRISONER 2: Smart-aleck outsider.

FX: DUNGEON DOOR SLAMMING SHUT - Track 6

ELIZ: I wonder what will become of him?.

PRISONER : Well ... anything's better than hanging round here all day.

PRISONER 1: Oh woe, oh woe.

ALL (*to PRISONER 1*): Give it a rest!

BLACKOUT. LIGHTS UP A QUARTER (or stage lights)

as ELIZABETH and PRISONERS EXIT OP, taking brazier with them and STANDARD BEARERS, ARTHUR, MERLIN, SIRS LANCELOT & SAGRAMORE, MC and KNIGHTS ENTER PS, bringing on ROUND TABLE and chairs and taking positions for SCENE 3

ENTR'ACTE #2: JESTER'S COMEDY ROUTINE

As this is happening, JESTER & TROUPE ENTER OP, coming DOWNSTAGE in spot (if required).

TROUPE 2: So, what do you reckon they'll do with this kid?

JESTER: Dunno. Maybe they'll burn him at the stake.

TROUPE 3: Or chop his head off at the block.

TROUPE 1: Which would you rather?

JESTER: Eh?

TROUPE 1: Would you rather be burned at the stake or have your head chopped off at the block?

JESTER: I'd rather be burned at the stake.

TROUPE 2: Why's that?

JESTER: Well - I'd rather have a hot steak than a cold chop.

TROUPE 3 holds up a large 'cue card' reading: 'GROAN'

JESTER (*calling to cast onstage*): Are you ready for the next scene? ... I said 'Are you ready for the next scene?

keep repeating, improvising at will, until the scene change is finished and CAST calls out:

CAST: Ready!

JESTER & TROUPE: That's our cue! (*They EXIT OP*)

END SCENE 2