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Dramatic Publishing

SLEEPING BEAUTY:
The Time-Traveler and Her New
Millennium Prince

A Musical

by

JANET STANFORD

With lyrics by

ANDREA DODDS

and

Music by

DEBORAH WICKS LA PUMA



Dramatic Publishing

Woodstock, Illinois • England • Australia • New Zealand

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(SLEEPING BEAUTY:
The Time-Traveler and Her New Millennium Prince)

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For Ciarán and Emma

IMPORTANT BILLING AND CREDIT REQUIREMENTS

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SLEEPING BEAUTY: The Time-Traveler and Her New Millennium Prince was first performed on April 8, 2000, at Imagination Stage in North Bethesda, Maryland, with the following cast and production staff:

Aurora ANDREA MAIDA
Rolly JOHN SLONE
Mattie / Mathilde LESLIE HOLLANDER
Pete / Pepin ANDREW WYNN ROSS

Director KATHRYN CHASE BRYER
Musical Director DEBORAH WICKS LA PUMA
Set and Costumes ANYA KEYSER
Stage Manager ANGELA RYE

SONGS:

1. Am I Awake?
2. “D” in Social Studies
3. Aurora’s Song
4. Old Enough to Know
5. Pretty Dreams
6. A Piece of Wood
7. What If
8. Wide Awake—Finale

NOTE:

The slang and references to the video game “Zelda” in the script are intended to make the story seem current to a contemporary young audience. The director should, as video game titles and fads change, feel free to substitute new names and references in keeping with the spirit of the original.

SLEEPING BEAUTY

The Time-Traveler and Her New Millennium Prince

CHARACTERS

ROLLY a 12-year-old boy

AURORA a 12-year-old girl

KING PEPIN / PETE a father

QUEEN MATHILDE / MATTIE a mother

TIME:

The present and the past.

SETTING:

The great room of an 11th-century castle, now a museum. Artifacts on display include an hourglass, a spinning wheel, a longbow, and a dummy knight wearing a green tunic. On one level there is a four-poster bed draped with curtains. There may also be some spiral stairs, a banquet table and castle walls that suggest a variety of locations within the castle.

SLEEPING BEAUTY:

The Time-Traveler and Her New Millennium Prince

Prologue

(ROLLY and AURORA enter in modern dress.)

(SONG #1: "AM I AWAKE?")

- AURORA. Am I awake or is this all a dream
What are these things I've never seen before?
Am I awake**
- ROLLY. Yes, it's not a dream**
- AURORA. I'm seeing things I've never seen before
Boats with wings**
- ROLLY. We call them planes**
- AURORA. Wagons made of metal**
- ROLLY. We call them trains**
- AURORA. Boxes that talk like you and me**
- ROLLY. Yeah, it's called TV**
- AURORA. Am I awake in a whole new world?)
ROLLY. in a whole new world?)**
- AURORA. I lived in a castle in France
In the Age of Charlemagne
I was a princess**
- ROLLY. She was spoiled**

AURORA. Oh, don't be such a pain
My parents adored me, they did
ROLLY. She was their only kid
AURORA. A "blessing"—don't forget
Then a thousand years ago we met...)
ROLLY. Then a thousand years ago we met...)

(The SONG ENDS.)

SCENE 1

(Transition into the past.)

AURORA. You see, a long time ago around the turning of
the first millennium, there was a king—
KING. Pepin.
AURORA. And a queen—
QUEEN. Mathilde.
AURORA. Who waited and prayed and prayed and waited—
KING & QUEEN. For a child!
AURORA. Finally, King Pepin and Queen Mathilde were
blessed with a baby girl.
ROLLY. You.
AURORA. Well, it wasn't you.

(The KING and QUEEN look into a cradle. A baby cries.)

KING. *Mon petit chou.*
QUEEN. My little cabbage. *Mon petit ange.*
KING. My little angel.
KING & QUEEN *(cooing)*. Aurora.

ROLLY (*mocking*). Aurora.

AURORA. Be quiet.

(*Dance music.*)

QUEEN. In celebration of the baby's arrival, the king planned a great feast.

KING. Messengers: crisscross our kingdom, venture to the farthest reaches of our empire. Let every baron and lord, every wizard and fairy be invited to share in our joy.

QUEEN. Goldsmiths: make platters of pure gold, encrust them with rare jewels. Let no guest say he has seen a more sumptuous table in this land or any other.

(*KING and QUEEN dance as...*)

AURORA. The messengers galloped off to the four points of the compass. Banners were hung in the great hall of the castle. New rushes were strewn on the floor. Troubadours and acrobats were engaged. And a great boar was roasted and brought to the banquet table with an apple in its mouth. (*AURORA gestures to ROLLY who places the boar's head on the table.*) At last, the great moment came and the guests arrived.

(*A fanfare sounds as if to announce an important guest. It ends with a sour note. The crowd mumbles excitedly. The KING and QUEEN are horrified. They consult frantically together in French.*)

KING. *Mon dieu!*

QUEEN. *Qu'est ce qu'on fait?*

KING. *Elle n'était pas invitée?*

QUEEN. *Non, tout le monde sait qu'elle est maline.*

KING. *Oui, mais ... (The baby cries in fear from the cradle. Evil laughter echoes and fades away. The KING hushes the nervous crowd. Explaining himself:) I confess a terrible omission.*

QUEEN. I admit a fateful error of judgment.

AURORA. The celebration of which the king and queen had dreamed had turned into a nightmare.

ROLLY. But why?

AURORA. That's for the grownups to know and us to find out.

QUEEN. I will faint.

KING. No, no, my love, we must go on—

QUEEN. Go on? But how can we?

KING. As if nothing is amiss.

QUEEN. But how?

ROLLY. The king was not called Pepin the Prudent for nothing.

KING. As of this hour all spindles— (*Correcting himself.*) s-p-i-n-d-l-e-s shall be banished from our kingdom. (*The COMPANY gasps.*) Guards, scour our castle and burn every one. Messengers, crisscross our kingdom, venture to the farthest reaches of the empire. Burn every last one.

QUEEN. It is the king's command!

ROLLY (*as messenger*). Whatever. (*KING and QUEEN glare at him.*) I mean, whatever, Your Majesty.

(The KING and QUEEN stand above the cradle.)

KING. And Mathilde?

QUEEN. Yes, my love.

KING. As a further safeguard, we must swear never to let our Sleeping Beauty leave the confines of the castle walls.

QUEEN. Oh, Pepin, but—

KING. *D'accord?*

QUEEN. *D'accord.*

KING & QUEEN. Agreed.

(KING and QUEEN exit for quick change into PETE and MATTIE.)

ROLLY. Which goes to show, you never can tell what plans your parents are cooking up behind your back.

AURORA. What are you talking about?

ROLLY. Take what happened to me in fifth grade.

AURORA. There's no comparison. *(AURORA exits.)*

ROLLY *(to AUDIENCE)*. Oh no? Just you wait and see!

SCENE 2

(Enter PETE and MATTIE, American tourists.)

(SONG #2: " 'D' IN SOCIAL STUDIES")

MATTIE. A " 'D' " in social studies
What will become of him?

PETE. He did get an "A" in gym

MATTIE. All he does is play with that computer all day
We should take it away

PETE. Will you listen?

MATTIE. Okay

**PETE. He'll be fine
He's young
He has time
And this is just a phase
He's smart
Like his mom
What he really needs is praise**

**MATTIE. He got a "D" in social studies
Doesn't that make you mad**

PETE. Honey, it's not that bad

**MATTIE. All he does is play that stupid game all day
I think you should say
No Nintendo today**

**PETE. Honey, please,
Let's talk
No, let's think
Of a plan to help our boy
A plan is what we need
Just forget about that toy**

**MATTIE. But then a "D" in social studies
That really makes me sick**

PETE. Know what would do the trick?

MATTIE. No, what?

PETE. We could take him on a trip
Rent a car and drive
To some place where history
Would come alive.

MATTIE. There are castles in France
We could see, why not?
No TV, no PC, oh, darling, we've got
To go.

PETE & MATTIE. We'll open up his mind
To the Middle Ages
And maybe it'll help when he goes
through stages
Like this

PETE. I think it's a plan

MATTIE. You're a wonderful man.

(The SONG ends.)

MATTIE. Come on, Rolly, this way for the exhibit of Antique Furnishings. I can't wait to see the golden platters.

ROLLY. Platters. *(Aside to PETE.)* Dad, do I have to?

MATTIE *(reading the guidebook)*. The Michelin says they are the "finest in this land or any other."

ROLLY. Dad, could I have the keys to the car?

MATTIE. "Unique examples of Eleventh Century Frankish craftsmanship."

PETE. What for?

ROLLY. I can't take another museum, Dad. It's torture.

MATTIE. What's going on?

PETE. Uh—Rolly would like to wait in the car.

MATTIE. Oh, would he?

PETE. He's tired, Mattie. He didn't enjoy lunch. Maybe we should give him a break.

MATTIE. Pete!

PETE. It's no good making him miserable, sweetheart.

MATTIE. Pete!

PETE. Maybe a little nap would improve his attitude.

MATTIE. Pete, the only reason Rolly wants the car keys is so he can get at his little screeny what's-it-called.

PETE. Gametoy.

ROLLY. That's *Gameboy*, Dad.

PETE. Is that true?

ROLLY. No!

MATTIE. Forget it. You've done nothing all week but play that silly game.

ROLLY. It's called "Zelda," Mom.

MATTIE. When we get home you won't know if you went to France or Philadelphia. You played that toy for eight hours on the plane, you played it in the car, you even played it in the restaurant.

PETE. He didn't?!

MATTIE. He did! I saw it. Under his napkin. He'd never dream of using his napkin otherwise.

PETE. True.

ROLLY. Please, Mom and Dad?

PETE. No, Roland, that does it.

MATTIE. If you aren't interested in the wealth of history around you, then you can wait here for us.

ROLLY. But there's nothing to do.

MATTIE (*starting to leave with PETE*). Honestly, Rolly, I give up. We're standing in a medieval castle where people across the ages have lived and loved and struggled and survived for more than a thousand years.

ROLLY. And your point?

MATTIE. Doesn't that do anything for you?

ROLLY. Not really.

MATTIE (*walking: off*). Kids today!

ROLLY. Dad, please.

PETE. No. Read the guidebook. Go run around on the ram-parts. We won't be long.

(They exit. ROLLY kicks a huge brick in the stone wall in frustration. He sighs, crosses to the hourglass and spins it. Voice-over magic music cue: "Ne touche pas, ne touche pas" He sees the longbow on the wall. He goes to touch it. Voice-over: "Ne touche pas, Ne touche pas..." He lifts the bow off the wall. It's heavy and he has trouble putting it back. Voice-over: Ne touche pas, ne touche pas... ROLLY then crosses to the spinning wheel, gives it a spin and pricks himself on the spindle.)

ROLLY. Ouch. Stupid castle.

(He yawns and magic happens. Sound cue. The hourglass spins counterclockwise. The scene transforms to the past. The spinning wheel disappears. The museum takes on a more lived-in appearance. ROLLY stumbles and turns as the set is transforming and succumbs to sleep just as AURORA enters, now wearing medieval garb.)

SCENE 3

AURORA (to AUDIENCE). Meanwhile, as Rolly was spinning back through time, I was asking the king and queen the same question I asked every day ...

(Enter the KING and QUEEN.)

AURORA. Maman, when can I leave the castle?

KING. Aurora, we have told you again and again.

AURORA. Once more.

QUEEN. When men can fly like birds.

KING. When the ocean may be crossed like a river.

AURORA. But that's never.

QUEEN. Now, now, what does the king tell you?

AURORA. "Never say never." Then, how long must I wait?

KING. Not long.

AURORA. How long is "not long"?

QUEEN. Soon.

AURORA. When is "soon"?

(KING and QUEEN exchange worried looks.)

QUEEN. Waiting is hard, *mon ange*.

KING. *Mon chou*.

AURORA. It's torture!

KING. Here, watch the hourglass.

AURORA. The hourglass?

KING. You know how it works. As each hour passes, the sand drops from the full globe to the empty.

AURORA. And once the empty globe is full, the hourglass turns and another hour begins.