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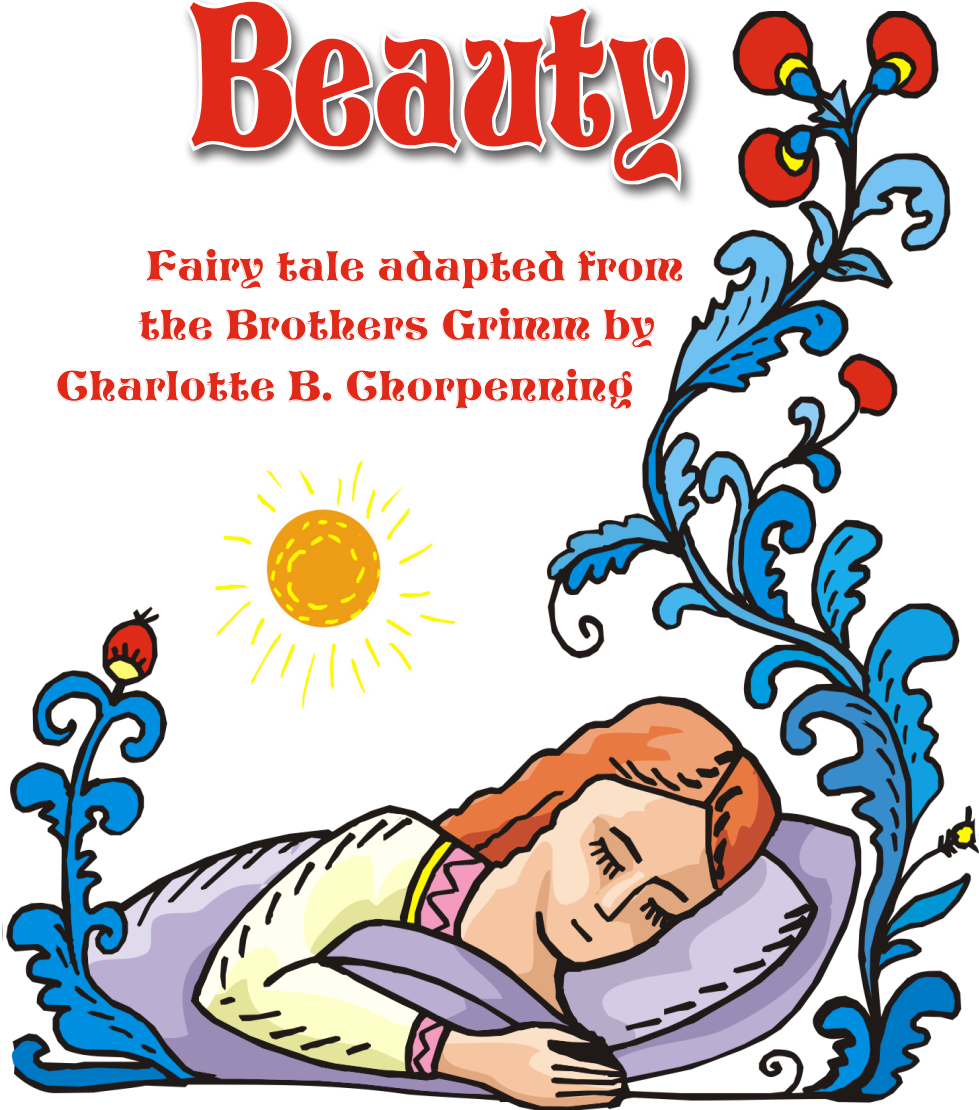
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# The Sleeping Beauty

Fairy tale adapted from  
the Brothers Grimm by  
Charlotte B. Ghorpenning

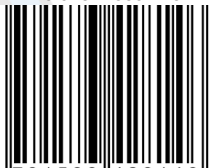


# The Sleeping Beauty

One of the classic playwrights of children's theatre,  
dramatizing the most charming of fairy tales.

***Fairy tale. Adapted by Charlotte B. Chorpennig. From the tale by the Brothers Grimm. Cast: 2m., 8w.*** This is a play made of beautiful imagery telling the age-old story of the lovely princess who was cursed on that day by a wicked fairy who had not been invited to the christening. The fairy prophesied that on her 16<sup>th</sup> birthday the princess should prick her finger on a spindle and fall into a deep sleep. She could only be awakened, a hundred years later, by a prince who was brave enough to fight his way through the wilderness that had grown up around the castle. The scene in the tower room, where she pricks her finger, is one of the most poignant in dramatic literature. *Two sets. Fairy tale costumes. Code: SV1.*

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The Sleeping Beauty  
(Chorpennig)



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# THE SLEEPING BEAUTY

A FAIRY TALE IN THREE ACTS  
BY  
CHARLOTTE B. CHORPENNING

FROM THE TALE  
BY  
THE BROTHERS GRIMM



**DRAMATIC PUBLISHING**  
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(THE SLEEPING BEAUTY)

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# THE SLEEPING BEAUTY

by CHARLOTTE B. CHORPENNING

## CHARACTERS

ELANO, the Queen's page

KING

QUEEN

GORT, the King's attendant

ELLA, maid in waiting to the Queen

FIVE FAIRIES

UNA

FREONA

CORDIA

BELITA

FRYTANIA

BEAUTY

NORBERT, a kitchen boy

## Synopsis

ACT ONE: A room in the palace. The day of the Fairies' gifts.

ACT TWO: SCENE 1. The same room, sixteen years later.

SCENE 2. Ella's spinning room in the tower, five minutes later, and the edge of the enchanted forest.

ACT THREE: At the edge of the enchanted forest and Ella's room in the tower.

## Production Notes

Beauty of production always adds to a play for children, but this story will hold without anything but clear telling by good acting. At one rehearsal of the Goodman tryout a group of children sat in and were entirely absorbed and deeply thrilled, without costumes, setting, lights, or any of the "magic".

### LIGHTS

There is no spot in the play where the story depends on the lighting. If the director has a complete lightboard, with facilities for slow changes of light, both in quantity and color, he will want to make the most of it in this play. For example: an increase in brilliance and added color at the fairies' entrance in Act One; dimming as the humming which precedes Frytania's song in Act Two, scene 1 begins; very slow dimming correlated with the music which accompanies the moving in of the fairy forest; increase in brilliance when Beauty's change from fear and hate to courage and love takes place; on entirely different lighting for the scene at the edge of the fairy forest; and dimming out in front, and up on the tower scene as the forest moves off again. If flood lights, but no dimmer, are available, interesting changes in light can be made by moving gelatins across the face of the light and off again. If no equipment is available the play will still carry without the help of fluid lighting.

### PROPERTIES

The only property which may be troublesome is the spinning wheel, which is not always easy to find. If it is used, a few lines should be added—e. g.—"Put your foot on the treadle . . . Now start the wheel turning . . . Hold the thread here", ect. If no spinning wheel is available, hand spinning may be used. This requires a small rod loosely wrapped with yarn to represent the distaff, and another somewhat smaller rod with one pointed end, to represent the spindle. The end of the thread or yarn on the distaff is fastened to the spindle. The distaff is held in the left hand and slowly turned to unwind the yarn. At the same time the spindle is twirled between the thumb and fingers of the right hand and moved out and back as the yarn is wound from the distaff onto it. The actual process requires great skill but all that is needed on the stage is a suggestion of the movements, enlarging the in and out movements of the right hand to make it look as if Beauty could easily prick herself in her rather clumsy learning movements.

## MUSIC

### FRYTANIA'S SONG



The only music essential to the story of the play is Frytania's song which lures Beauty to the tower. It is important that the words of it come clearly to the audience. For that reason, it is important to have the humming which precedes it begin long enough before the words to concentrate the attention of the audience on it. The whole cast, except Beauty, or any part of it with dependable pitch, can be used for this, since none of them are on the stage. If Frytania's voice is not a usable one, a singer whose voice is not noticeably different in timbre can sing for her. Other music—e. g., a lullaby at first curtain, Beauty's dance in the first scene of Act I, and the music to cover the movement of the fairy forest, in and out, can vary with the group producing it. A child orchestra, or chorus; or records; piano; or no music at all, can be used. Even Beauty's dance can be turned to playful leaping about, to her own singing, or no sound at all. The only essential point is, that she is overjoyed to be alone for a bit, and expresses it in motion. It is not necessary that Beauty be a skilled dancer; indeed, a trained dancer, or a dancing teacher, may need to guard against losing the spontaneous outburst of joy and freedom which is the story-value of the dance, by too evident technique.



## “MAGIC” EFFECTS

### The moaning of the wind, Act One:

The other fairies, off stage, near Frytania, but not seen, can easily produce this effect using “M-m-m-” and “Ou-ou-ou-” following the movements of Frytania’s wand in rise and fall of volume.

### The rites of the fairies’ feast, Act One:

Most casts will enjoy using their own imagination in this little ceremony and are apt to be most effective in what they have themselves created. At the Goodman tryout the fairies used the following with great effect: On “Here is the honey” Una dipped her spoon into the (invisible) honey on her plate, lifting it out to center of the table and holding it to the end of her line. The others then repeated her movement in unison, touched her spoon with theirs, then all carried it to their lips, held themselves motionless and instant with a sense of growing wonder, then slowly returned the spoons to the table.

On “Here is bread” Una lifted a bit of bread just above her plate, held it there until she finished the line, when the others lifted theirs likewise, and all, in unison, lifted it straight up, their movement and expression suggesting the power indicated in the line, held it an instant, then in unison carried it to their lips, then dropped their hands to their laps. On “Here is dew.” Una rose, the little golden goblet of dew uplifted in her hand, and the others followed, standing so until her line was completed. Then each turned in place, in unison, the goblets held over their heads, each describing a circle as they turned touched goblets over the center of the table, tasted, and sat, heads lifted in silence as if spellbound an instant before Belita’s “I am ready to make my gift.”

### The Fairies’ bells:

It is effective, but not necessary, to have each fairy’s bell a little different in tone but all that is necessary is to have Frytania’s a definite contrast. A toy xylophone, sleighbells, a set of Chinese gongs, chimes, any of them will be effective. One group of children had great joy in using a set of glass goblets, each of a different pitch when struck by a silver spoon, for the good fairies and a large copper pan struck by a wooden potato masher wrapped in woolen cloth, for Frytania. At the Goodman tryout varying pipes of a set of chimes were used for the good fairies and a large deep-toned echoing Chinese temple gong for Frytania.

### The panel which opens to admit Frytania, Act. Two, Scene 1:

This effect is exciting to a child audience but of course, not necessary, since nothing in the story depends on it. If it is used, the walls should have identical panels painted in them, of which one, exactly like the others in appearance, is actually a separate flat, hinged so that it can be opened from off stage. On a curtain stage an overlapping can be so arranged that the folds can be drawn apart by cords from the outside, to show Frytania standing with wand uplifted. She enters, turns and waves her wand and the opening disappears, simply by letting go, outside, of the cords which drew it apart.

### The magic box, Act Two, Scene 2:

Any smallish box which will hold the spindle, and which has a hinged cover will answer. Paint the inner side of the lid silver or gold, and sprinkle glitter on it, or line it with glitter cloth. Fasten a strong thread or fishline to the front of the lid and carry the thread off stage through any convenient opening—between two flats, under the flats, a partly open door, etc. At the Goodman tryout a window was used. The lid can then be drawn up and lowered by pulling and letting go the thread by someone outside. This bit of magic is very effective with a child audience, but like most of the others can be omitted, as nothing in the plot depends on it. Frytania can merely open the box, lift out the spindle and put it back, for emphasis on its whereabouts and importance.

### The fairy forest, Act Two, Scene 2 and Act Three:

Of course, the only really necessary change is to close the curtains on the tower scene, using the apron for the few remaining lines of Act Two and for Act Three. The audience will readily accept the change. Various devices have been used to indicate the forest. Sometimes merely a change in lighting answered; sometimes an inner curtain of a different color. Once children dressed as bushes came in with the curtains, the lines Una spoke as she waved her wand being changed from "fairy forest" to "fairy hedge". Often cutouts of flowers and bushes, each large enough to hide the crew member who brought it on, moved in with the curtains. At the Goodman tryout a very effective fairy forest was indicated by the slow moving in of two sections of scenery, one from each side, which were covered with gauze on which were applied slender trees, like birches, edged and touched up with silver. The lights slowly dimmed on the scene behind, and came up front. These pieces of scenery were fastened to the fronts of platforms on rubber rollers, which served to balance their height. The sound of their moving was covered by music which started as Una moved her wand.

## The Cobweb, Act Two, Scene 1:

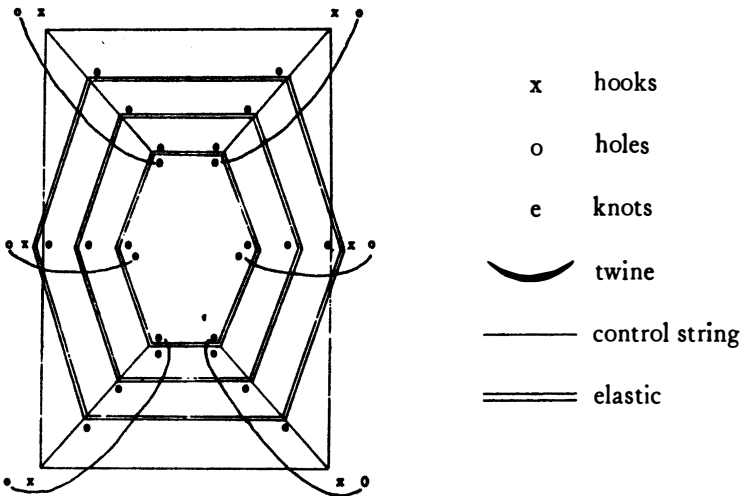
To make the cobweb, through with Frytania and Beauty pass to go up to the Tower, a ball of heavy twine, twenty-five yards of elastic (the round milliner's type), and sixteen screw eyes, are needed.

Using the door, through which they go, as a base, put in three screw hooks on each side. Immediately beside each hook, drill a  $3/16$ " hole in the door frame. This is for the passage of the control strings.

To each hook, attach a piece of twine, long enough to reach to the center of the flat. To these strings the elastic is attached by knotting it, as shown in the accompanying diagram.

At each knot, on the inner piece of elastic only, attach another piece of twine. This twine is taken and passed through the hole corresponding to its hook. When the strings are pulled, the elastic will stretch and open the web, permitting passage through it. The center piece of elastic must be adjusted to the size of Beauty.

When finished, take a frame of the same size as the actual door, and transfer the cobweb to it. Use this frame to hold the web when it is not in use onstage. On a draped stage, the cobwebbed frame may be used back of a curtained opening. In either case, the strings to open it are operated by crew members offstage. The webs should be painted silver, so they will show against their background.



# THE SLEEPING BEAUTY

by CHARLOTTE B. CHORPENNING

## ACT ONE

*A room in the palace. Upstage center, approached by two or three steps, there is a wide, draped opening, leading to the rest of the palace. Up right, facing the audience diagonally, are two throne chairs, for the King and Queen. Below these, along the right wall, is a pleasant window. The wall at stage left runs down toward the audience, then makes a right-angle jog, directly facing the audience, into which is set the small, narrow door leading to the tower, later overgrown with cobwebs. Since the action that takes place about this door is essential to the story, it is important that the audience should have a clear, uninterrupted view of it. When this door is opened, a steep narrow flight of stairs is visible, leading up to the tower. A refectory table stands left center, with two or three stools grouped about it. Down right is the baby's cradle.*

*When the curtain rises, Elano, the Queen's herald, is gently rocking the cradle. The King and Queen enter up center. The King is carrying a stool.*

ELANO: Sh-h—she is asleep.

KING(*softly*): Where shall I put this stool? It is for the First Fairy.

QUEEN: Call Ella. She will know.

*(King starts to the bell cord. The Queen checks him.)*

Not there. She is high in the tower. She has spun the thread for a new cloth and woven it ready for the fairies' feast, up there. Call her to fetch it.

*(King opens the stair door and calls.)*

KING: Ella—fetch the new cloth. We are making the table ready for the fairies.

ELLA *(off)*: I'm bringing it now. *(She enters proudly from the tower, carrying a folded cloth. She spreads it on the table.)* I'm sure the fairies will like this. I have woven a pattern of stars in it. And see! At each fairy's place is her name in silver threads.

*(Elano looks up. He has something on his mind.)*

QUEEN: That will surely please the fairies!

ELLA: Their gifts to the baby will be more wonderful if they are pleased.

QUEEN *(to Ella)*: Ring for Gort to bring the food. *(To King)* And fetch the plates and goblets which were wrought from gold for the fairies to use today. They are in the lowest room in the tower.

*(Ella pulls the cord and the King exits up the tower stairs. Gort enters, with dishes of food on a tray.)*

ELLA: Are you sure you have what the fairies will like?

GORT: Of course I am. In this pot is honey made by wild bees. And here is dew which was shaken from flowers in a fairy ring, under the moon. And here is bread, made from wheat which grew without ploughing or planting by men. That is what fairies always eat at christenings. All the village knows that.

KING *(entering)*: Here are the plates and goblets. *(They set them around.)* Now for the stools. *(He lifts the one he brought.)*

QUEEN *(pointing to the cloth)*: Here is the name of the First Fairy—Una.

*(King sets the stool there. Gort and Ella bring the others, and the King a fourth.)*

ELLA: Here is the place for the Third—Cordia.

QUEEN: Freona is over here. She is the Second.

KING: And Belita—the Fourth.

*(He backs away in consternation.)*

QUEEN: Now we are ready.

ELLA: What's the matter with the King?

QUEEN: What are you staring at?

KING: There are only four places.

QUEEN: Four?

KING: There are five fairies.

*(Elano looks up again, frightened.)*

QUEEN: Set the fifth place quickly. Fetch the other plate and goblet.

KING: There isn't any other plate and goblet. I brought all there were.

QUEEN *(to Gort)*: Didn't you order the goldsmith to make five plates and goblets?

GORT: No, four. You ordered me to have a plate and goblet made for each fairy that sent a flower as a sign she would come. There were only four flowers.

KING: You surely knew there would be five fairies!

ELLA: Indeed, no, your majesty. There were only four flowers. That is why I wove four names into the cloth. I did what I was told to do.

QUEEN: There are only four names in the cloth!

KING: Which one is missing?

QUEEN (*counting places*): The first Fairy—

KING: Where is the second?

ELLA: Here.

KING: Why didn't you put them in order?

ELLA: I didn't want to make any one seem more important than the others. A fairy may be angry if she is ranked below another. I have heard that an angry fairy may make a wicked gift to a baby at a christening.

GORT: It is only Frytania who makes wicked gifts. All the wise ones know she wants to have more power over men than the others. If parents at a christening pay more honor to another than to her, she gets angry.

ELANO (*to himself*): Then she makes a wicked gift to the baby.

GORT: Yes.

KING: We must find out quickly which one is left out.

ELLA (*pointing hastily*): I remember—the Second, the First, the Fourth, the Third—

KING: The Fifth! Where is Frytania's name?

ELLA: It isn't here . . .

KING: It is Frytania who is left out!

QUEEN: You have made the worst mistake that could be made!

GORT: It was not my mistake. It was Ella's. She did not weave the name into the cloth.

ELLA: It was Elano's. He didn't give me the flower for the Fifth Fairy.

KING: Elano—

ELANO (*He stands up, trembling*): Yes, sire—

KING: Come here. How many flowers did you give Ella?

ELANO: I gave her— (*He is tempted to lie, but doesn't*) —four— your majesty.

KING: You were ordered to bid five Fairies to the christening.

ELANO: Yes, your majesty.

KING: Did Frytania refuse to come? Stand up straight and look at me. Did she refuse?

ELANO: She didn't refuse.

KING: Did you lose her flower?

ELANO: No, your majesty.

KING: Where is it?

ELLA: Why didn't you give it to me? Now I haven't enough names in the cloth.

GORT: And I haven't enough plates and goblets.

QUEEN: And it is time for the fairies to come!

KING: Answer me, Elano! Where is Frytania's flower?

ELANO: I—there isn't any.

KING: What do you mean by that?

ELLA: You said she accepted the King's invitation to the christening.

ELANO: I didn't say that.

KING: I asked you if she refused. You said no.

GORT: Now you say she didn't accept.

KING: Which answer is true?

ELANO: Both.

GORT: You told a lie one time or the other.

ELANO: I did not! I am the Queen's page, and of royal blood. I do not tell lies.

QUEEN (*gently*): Come here, Elano. I think I know what happened—you didn't invite Frytania at all—is that true?

ELANO: Yes, your majesty.

KING: You disobeyed my orders!

GORT: You left out the only wicked one of them all!

ELLA: You have put our baby in terrible danger!

QUEEN (*gently*): Did you forget the Fifth Fairy, Elano?

ELANO: I didn't forget her.

QUEEN: Then why didn't you give her the King's invitation?

ELANO (*crushed*): I was afraid.

KING: Afraid! You! With royal blood in your veins! The bravest of all the pages of my court! You can disarm a knight twice your age. You can ride the wildest horse in the stables. Only yesterday you saved my life from a wounded bear, in the hunt, at the risk of your own. What sort of an excuse is this? You couldn't be afraid!

ELANO: All those things I know about. It is easy to face such things.

QUEEN: What were you afraid of, Elano?

ELANO: The place where she lives. The other Fairies live in lovely places.

QUEEN: What frightened you in hers?

ELANO: The sky was so strange. It felt as if it were night, at noon. It seemed to me the clouds had faces in them. They threatened me. They laughed at me. The trees were all twisted, and the wind in them sounded like people crying and screaming, the way it sounded to me when I was very little, and alone in the dark. Hark! You can hear it now.

*(Frytania is seen outside the window, moving her wand. Very faint crying and moaning like a wind is heard as Elano stands shuddering at the memory. The others lift their heads to listen and hear nothing, as is shown by their superior smiles.)*

QUEEN: There is no crying in the wind, Elano. You just imagine it.

KING: You should be ashamed to act like a frightened child.

GORT: A great boy like you.

ELLA: The queen's own page.

*(The sound fades away.)*

ELANO: I was ashamed to be afraid, and I made my feet go on. The path went into a cavern. It was black in there. There began to be a voice, like a big bell, only it made words.

ELLA (*frightened*): What did it say?

*(Elano intones the words like the bell.)*

ELANO: Things like; "It's no use.—Trust no one—No one at all. Then the bells changed and began to say; "Come—Come in—Come—" But when I started to go on, the air laughed at me—I ran, till I came to the sunlight.

QUEEN: And you never went back?

ELANO: I couldn't.

KING: And you never told us.

ELANO: I didn't think you'd want such a dreadful fairy at the christening!

KING: Why didn't you ask me whether I did or not?

*(Elano stands speechless.)*

QUEEN: Why don't you answer the King?

ELANO: I am ashamed.

KING: Speak up!

ELANO: I was afraid you'd send me back again.

KING: Of course I will!

QUEEN: It may not be too late!

KING: Go at once!

*(Elano stands panic stricken. Gort pushes him toward the door.)*

GORT: Quick! Every moment you stand here afraid you add to Frytania's power.

ELANO (*twisting away*): No!—No!—How?

GORT: All the wise ones in the village know that. She strives with the Others for power over men. Every time she can put fear in a heart her power grows. If she can make the power of fear in the world great enough, all the gifts of all the other fairies will come to nothing! Go! Go!

QUEEN: Before it is too late!

ELLA: It will be your fault if she makes a wicked gift to the baby!

ELANO (*struggling with Gort*): No! No!

QUEEN: (*at the window*): The fairies are here! They are coming through the gates.

*(Silence falls.)*

KING: How many?

QUEEN (*pause*): Four. Frytania did not know about the christening!

*(Elano rushes to kneel by the cradle.)*

ELANO: You are safe—

KING: We must never let her know she was left out!



QUEEN: Go out and meet the Fairies, Elano. Bring them through the front hall and announce them as they come.

*(Elano runs out, radiant. The King and Queen sit.)*

GORT: We must finish the table!

ELLA: I'll put honey on each plate.

GORT: And bread.

KING: Pour the dew into the goblets.

*(They arrange the table in great excitement.)*

ELLA *(beaming)*: Everything is perfect.

*(Elano enters, leaving the door ajar. The First Fairy enters, the others follow in turn. Elano announces each, with a deep court bow.)*

ELANO: The Fairy Una.

UNA: We were told a child is newly come to this place.

KING*(indicating the cradle)*: She is here.

QUEEN: She is asleep.

UNA: In her sleep wait as many fates as there are seeds in the earth in winter.

ELANO: The Fairy Freona.

FREONA: How many days have you had this child?

QUEEN: She is a whole month old, today. That is why you are bid to her christening.

FREONA: A month is a very little part of a life.

UNA: Her fate has not yet been written in her.

FREONA: We are in time.

ELANO: The Fairy Cordia.

CORDIA: Who will teach this child?

QUEEN: She will have many teachers.

KING: The most learned in the kingdom.

CORDIA: There are many things the learned do not know.

KING: She will be guarded from every danger.

CORDIA: No one can ward off another's danger.

UNA: Each must meet his dangers for himself.

QUEEN *(low)*: What do they mean?

ELANO: The Fairy Belita.

BELITA: Who is there to love this child?

ELANO: I love her!

KING: I am her father.

QUEEN: I am her mother.

BELITA: Who will be her friends and playfellows?

GORT: I will! I will carry her in the sunshine. She shall run and play in my garden. All the wise ones in the village shall be her friends.

QUEEN: Prince Elano will be her page. He will play with her.

ELANO: I will never be afraid!

*(Una speaks to the other fairies).*

UNA: Come and taste this food that is set out for us, that the power of the gift may come on you.

*(They cross to the table).*

FREONA: Here is my name in the cloth!

BELITA: All our names are in the cloth!

UNA: This is beautifully done.

ELLA: I did it, for love of the child. I thought it might please you and stir you to make some wonderful gift to the baby.

UNA: It pleases us very much.

*(They sit at the table and each takes a bit of the food, in succession. It is a ceremony and must be concerted action, but not slow.)*

Here is honey gathered by wild bees. A drop of it will give you the power of all things that shed sweetness under sun and rain . . . .

Here is bread made from wheat that grew without ploughing or planting by men. A crumb of it will give you the power that makes a growing seedling split a rock . . . . Here is dew, shaken from flowers in a fairy ring under the moon. A sip of it will give you the power that draws the sea in tides and holds the stars in place.

BELITA: I am ready to make my gift!

CORDIA: The power of the gift is in me!

FREONA: And me!

UNA: Take away the table and set the cradle in its place.

KING: Elano.

*(Elano and Gort move the table, and chairs. Elano sets the cradle in place. The Fairies stand ready for the gifts. Their movements are swift and silent. The court people return to their places filled with awe.)*

UNA: Who wishes to be first?

FREONA: Let me speak first. If my gift is not great enough, one of you can add to it. Our gifts must have power to overcome all the fears in the world.

BELITA: Let the First Fairy speak last of all. Her power is more than ours. She can change our gifts as she understands more than we do.

UNA: Begin.

*(She stands at one side. The Fairies approach the cradle in turn each indicating the quality of her gift by her attitude and action. A silver bell sounds after each gift.)*

FREONA: I give you love. Your heart shall go out to every one and every one's heart shall go out to you. *(She bends low to kiss the baby.)*  
*(Bell.)*

CORDIA: I give you beauty. It shall be wrought from within. It shall be the light of your spirit, shining through your looks and ways.  
*(Bell.)*

BELITA: I give you courage. Howsoever much you are watched and tended, you shall never learn to be afraid. You shall have the will to find out for yourself. All the teachings in the kingdom shall not dull the edge of it. *(Bell.)*

FRYATANIA *(appearing in the doorway, wand uplifted, the picture of vengeance)*: I give you, on your sixteenth birthday, DEATH!

*(A deep echoing bell sounds. Una has slipped out of sight, behind the throne, or the other fairies.)*

GORT: It is Frytania!

ELANO: Not that! No! No!

KING: Take away your gift!

QUEEN: Have pity on us!

ELLA: Take away your terrible gift.

GORT: Take it away!

FRYTANIA: You should not have left me out of the christening.

ELANO: It was not their fault!

FRYTANIA: Who wove four names in the cloth?

ELLA: I wove them. No one gave me your name.

KING: We didn't know your name had been left out till we spread the cloth just now.

FRYTANIA: You all forgot about me! I will make you remember! I heard your gifts. I listened till you were done so I should be the last to speak.

FREONA: You cannot take away our gifts.

CORDIA: No Fairy has the power to take away another's gift.

FREONA: Even the First Fairy can't do that!

FRYTANIA: I can't take away your gifts, but I can use them! Your gifts shall bring mine to pass. You have given her a heart which goes out to every one. It shall go out to me! You have given her the will to find out for herself! Through these very gifts, on her sixteenth birthday she shall prick her finger on that accursed spindle you used to spin these silver threads. Of that prick she shall die.—And that you may remember this tale, with only four names in the cloth, you shall hear four strokes on my bell before the doom falls. On the fifth stroke your child's life shall end.

*(Ella slips out through tower door.)*

ELANO: I will save her! What must I do? Tell me!

FRYTANIA: Nothing.

ELANO: It was all my fault! I was afraid.

FRYTANIA (*exultant*): You ran from your fear. At every step my power grew greater. At last, I have more power than you sisters!

ELANO: I will go back! I'll face it!

FRYTANIA: It is too late. The last gift is spoken. The bell has struck.

UNA (*appearing*): I have not made my gift.

FRYTANIA: You can't change my spell, this time! The power of this boy's fear is in it. You can't overcome it.

UNA: The boy can overcome it.

ELANO: How?

UNA: Your fear gave her this power. Your courage can take it away.

FRYTANIA: Not for sixteen years!

QUEEN: In sixteen years Elano will not be a page! He will be a prince, and a strong man.

FRYTANIA: The man can't take away the power the boy gave me!

UNA: That is true. Come here, Elano. *(Holding her wand over him)*  
That you may have the chance to face the fear you ran from, the years shall pass you by. *(Bell.)*

ELANO: Do you mean—I shall not get older?

UNA: Not for sixteen years. If then you face the fear you ran from, it may be I can change her gift of death to sleep.

ELANO: I will face it! Do not say maybe. Say you will.  
*(Frytania raises her wand. Her voice is like the deep bell.)*

FRYTANIA: Elano! Come here.—Come—Come—*(Elano goes toward her, cowering, looking back at the First Fairy appealingly.)* The frightened child is in him still. It shall always be so. *(Elano looks around; his eyes rest on the cradle and he straightens.)*

ELANO: No—

FRYTANIA: The boy's fear, and the fear the child will feel when she faces my gift, together will take away all your power to change my spell.

UNA: We shall see. At this hour on her sixteenth birthday, we shall try again whose power is greater, yours or ours.

FRYTANIA: On her sixteenth birthday. *(She exits.)*

UNA: We must take our leave of this life which is just beginning.  
*(They pass around the cradle and off, each pausing to make her own movement over the baby. Ella comes running from the tower. She is holding a spindle.)*

KING: What is that you have?

ELLA: It is the spindle the Fifth Fairy cursed. I will break it to peaces! She cannot prick her finger on it on her birthday if we destroy it now. Take it, Elano . . . . It is too strong for me.  
*(Ella seizing it, tries in vain to break it, growing more and more afraid as he fails.)*

ELANO: I'll break it . . . . Do you think the fairies know what we do here

ELLA *(also afraid)*: Fairies always know.

GORT: Bah! You are afraid again, Elano. Let me have it. Anyone can break up such a trifle!

KING: Yes, Gort. Break it to bits.  
*(Gort tries in vain, at first astonished, then going to great acrobatic lengths in his determination. He finally gives up, and holds it gingerly away from his body.)*

QUEEN: There is something strange about this.

KING: We must hide it, where the princess can never find it when she grows up.

QUEEN: It shouldn't be in the palace. Gort must throw it away.

GORT: How do we know who might pick it up?

ELANO: I will ride to the edge of the kingdom with it!

KING: No! Some one might find it and bring it back.

ELLA: Yes. It has the royal mark on it.

KING: The safest thing is to lock it high in the tower.

ELLA: There is a box with a key in my spinning room at the top of the tower.

QUEEN: Lock it in that, and lock all the doors below.

KING: Yes! Bring the spindle, Ella.

*(They exit through tower door left.)*

QUEEN: How can we make sure no one breaks in and brings it where she can see it?

GORT: There must be no more spinning in the kingdom.

QUEEN: Let every spindle in the land be destroyed! Any one caught with a spindle shall lose his life.

GORT: Let no one even speak about it. The very word must be forbidden.

QUEEN: Yes! The princess must never even know there is such a thing.

ELANO: Won't the people talk about it all the more, in secret

GORT: They are like that.—We must be sure that no one can ever get up to the tower.

QUEEN: There is a lock on the door, here, but I never saw a key for it.

ELANO: There is a key above it there—That may fit the lock. It's too high for me to reach. Lift me on your shoulder, Gort.—There!—I have it.

*(Ella and King enter.)*

ELLA: The spindle is locked in the box and the box is locked in the room.

KING: The room below that is locked and every room below that. This door I will lock before you all.

*(Elano hands him the key and he locks the door and tries it.)*

GORT: Let me try it, too, for safety.

KING: This key must be destroyed. The lock must never be turned again till she is safe past her sixteenth birthday.

QUEEN: Let the dust gather on it and the cobwebs remain untouched. They will be proof that no one has entered here.

KING: Gort, take this key to the goldsmith and tell him to grind it to powder.

QUEEN: And then send messengers to every part of the kingdom to proclaim that there shall be no more spinning in the land.

KING: Anyone found with a spindle shall be put to death!

QUEEN: Elano, do not leave the baby till we return.

*(Exit King, Queen, Gort, Ella—Elano, left alone with the cradle, stares at the door, then kneels by the cradle.)*

ELANO: The King thinks he can get ahead of the Fifth Fairy. I do not think so.—You are laughing. You do not know about your sixteenth birthday. I wish it were here. I will not be afraid! She waved her wand over me—I will save you for all that.

*(He is motionless, beside the cradle, the lullaby sounding softly as*

CURTAIN FALLS