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Babes in the Magic Wood

A Family Musical

David Wood

A SAMUEL FRENCH ACTING EDITION

**SAMUEL
FRENCH**
FOUNDED 1830

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www.SamuelFrench.com

www.SamuelFrench-London.co.uk

FOR PRODUCTION ENQUIRIES

UNITED STATES AND CANADA

Info@SamuelFrench.com

1-866-598-8449

UNITED KINGDOM AND EUROPE

Plays@SamuelFrench-London.co.uk

020-7255-4302

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BABES IN THE MAGIC WOOD

First produced at the Queens Theatre, Hornchurch, on the 11th December 1978, with the following cast of characters:

Simple Simon	Richard Albrecht
Contrary Mary	Pauline Siddle
Fairy Godmother/Superwitch	Valerie Minifie
Widow Crockett	Brian Hewlett
Pick	Robert Meadwell
Nick	John Aston
The Donkey	Penny Jones
Jack-in-the-Box	Michael Packer
Ragdoll	Ken Robertson
Clockwork Panda	Octavia Whitmore
Supermog	Derek Hewitson
The Vicar	Graham Hoadley
Father Christmas	
Citizens	
	Roger Hendry
	Lindsay Peters
	Sarah Woodside

(Note: The Citizens can be doubled with other characters)

The play directed by Paul Tomlinson

Settings by David Knapman

PROLOGUE	A grassy bank
ACT I	Scene 1 Town Square
	Scene 2 Inside Widow Crockett's Toyshop
	Scene 3 Town Square
	Scene 4 Inside Widow Crockett's Toyshop
	Scene 5 Mimed silhouette
	Scene 6 Outside the Town
	Transformation to the Magic Wood
ACT II	Scene 1 The Magic Wood
	Scene 2 The Glade of the Walking Trees
	Scene 3 Outside Superwitch's Supercottage
	Scene 4 Inside Superwitch's Supercottage
	Scene 5 The Sky
	Scene 6 Inside Widow Crockett's Toyshop
FINALE	Outside Widow Crockett's Toyshop

CHARACTERS

Widow Crockett	traditional lovable 'Dame' character; she runs a toyshop with her son and daughter.
Simple Simon } Contrary Mary }	the 'Babes'; he is appealingly ineffectual; she is impetuous and fearless, but never wilful.
Jack-in-the-Box	a bouncy toy, made of springs and things.
Ragdoll	a recognizable doll stuffed with old rags which make her limbs pliable and movement floppy.
Clockwork Panda	toy panda with key in its back; can 'talk' in teddy bear-type noises by pressing its tummy.
A Donkey	(played by two people) mute but for braying!
Pick } Nick }	the Robbers, traditionally one stupid and one dominating.
Fairy Godmother/Superwitch	A Fairy Godmother, dressed in black, who turns into Superwitch, entirely dressed in white, with white flashing broomstick. Evil child-eating super yet traditional villainess.
Super Mog	her white cat.
Father Christmas	traditional image.
Superdog	a very brief appearance (seconds not minutes) of a yapping white dog. Could be a real dog or a toy.

Vicar/Carol Singers/Shoppers.

A cast of twelve is ample, various cast members doubling as Carol Singers/Shoppers at the beginning.

SUPERDOG appears very briefly and could be doubled with *FATHER CHRISTMAS*, or be played by a child or A.S.M., or by a real dog, or by a toy.

FATHER CHRISTMAS, only appears at the end. He could be doubled by *SUPERMOG*.

MUSICAL NUMBERS

ACT 1

- | | |
|--|---|
| 1. <i>Christmas is Coming</i> | Company |
| 2. <i>By Appointment</i>
<i>To Father Christmas</i> | Widow Crockett & Company |
| 3. <i>Don't Say Neigh</i> | Widow Crockett, Simple Simon and Contrary Mary (and Donkey) and passers-by |
| 4. <i>If Only</i> | Widow Crockett (with Simple Simon and Contrary Mary) |
| 5. <i>Toys</i> | Jack-in-the-Box, Ragdoll, Clockwork Panda (with Widow Crockett, Simple Simon and Contrary Mary) |
| 6. <i>The Masters of Crime</i> | Pick and Nick |
| 7. <i>We Gotta Follow</i> | Simple Simon and Contrary Mary |
| 7A. <i>We Gotta Follow (reprise)</i> | Widow Crockett, Jack-in-the-Box, Ragdoll, Clockwork Panda |
| 8. <i>The Magic Wood</i> | Pick, Nick, Simple Simon, Contrary Mary, Widow Crockett, Jack-in-the-Box, Ragdoll, Clockwork Panda (and Donkey) |

ACT 2

- | | |
|--|--|
| 9. <i>Things That Go</i>
<i>Bump in the Night</i> | Pick and Nick (with audience) |
| 10. <i>The Donkey Trot</i> | Widow Crockett, Jack-in-the-Box, Ragdoll, Clockwork Panda (and Donkey) |
| 11. <i>Superwitch's Superspell</i> | Superwitch |
| 12. <i>I Love Children</i> | Superwitch |
| 12A. <i>Superwitch's Superspell (reprise)</i> | Superwitch |
| 13. <i>Prove To Us</i>
<i>You're A Witch</i> | Widow Crockett, Simple Simon, Contrary Mary, Jack-in-the-Box, Ragdoll, Clockwork Panda, Superwitch |
| 13A. <i>Prove To Us</i>
<i>You're A Witch (reprise)</i> | Contrary Mary, Simple Simon |
| 13B. <i>Superwitch's Superspell (reprise)</i> | Widow Crockett, Contrary Mary, Simple Simon, Jack-in-the-Box, Ragdoll, Clockwork Panda |
| 13C. <i>Superwitch's Superspell (reprise)</i> | Widow Crockett & Company |
| 13D. <i>If Only (reprise)</i> | Jack-in-the-Box, Ragdoll, Clockwork Panda, Fairy Godmother |
| 13E. <i>Toys (reprise)</i> | |

13F: *If Only* (reprise)

Company

FINALE

The Donkey Trot

Company

Before the play starts, there could be a front-cloth depicting the title, or even a traditional-style picture of two babes asleep under a tree. If this front-cloth is a gauze, an effective transition from the Prologue to Scene 1 could be made.

PROLOGUE

A small area downstage. Snow is falling. Music. On a grassy tuffet, Simple Simon and Contrary Mary are curled up asleep. A picnic basket and the remains of a picnic lie beside them. This opening picture resembles the traditional image of the Babes in the Wood. Simple Simon turns over or stretches in his sleep, and rolls off the tuffet, waking up with a bump at the bottom. He sits wide-eyed, takes stock of his surroundings, shudders at the sight of the snow, then jumps up, runs to Contrary Mary and shakes her awake

Simple Simon Hey. Wake up, Mary.

Contrary Mary (sleepily) Mmm?

Simple Simon It's late. And it's snowing. We'd better get home.

Contrary Mary (yawning) I don't want to go home.

Simple Simon Come on. Mother will be worried. (He pulls her to her feet and grabs the picnic things.)

Contrary Mary (still half-asleep) I don't want to go home.

They start off, but stop again. Simple Simon looks in the other direction. And back again

Simple Simon Which way did we come? Everywhere looks the same in the snow. Which way's home?

Contrary Mary I don't want to go home.

There is a sudden flash and an eerie, loud noise. Simple Simon and Contrary Mary jump

Through the gloom enters a Figure clad in Black—mysterious and rather frightening

I want to go home. (She clings on to Simple Simon.)

They back away as the Figure in Black approaches

Simple Simon Wh—who are you?

Figure in Black Hallo Simon, hallo Mary.

Contrary Mary She knows our names!

Simple Simon } Aaaah! { *speaking*

Contrary Mary } { *together*

Figure in Black (advancing) Don't be frightened.

Simple Simon She's coming closer!

Simple Simon } Aaaah! { *speaking*

Contrary Mary } { *together*

They cling to each other, shaking

Figure in Black I am your Fairy Godmother.

Simple Simon } (caught up in the rhythm) She's our Fairy { *speaking*
Contrary Mary } Godmother. Aaaah! { *together*

There is a sudden change of mood as they realize

Simple Simon What?

Contrary Mary Who?

The Figure in Black produces a magic wand. The music echoes the amazement of the children. The Lights brighten. A follow spot flashes on the Fairy Godmother. The Children are dazzled

Contrary Mary Why are you here?

Fairy Godmother Why are you here?

Simple Simon We're lost.

Fairy Godmother That's why I'm here. To get you out of trouble. (*She outstretches her arm*) Come on. I'll lead you home.

Pause. The Children are not sure what to do: but, almost mesmerized, they go to the Fairy Godmother, and exit with her

Music, as the scene changes

ACT I

SCENE 1

The Town Square

Ideally, the first glimpse of this is through the gauze front cloth. Dusk. Snow falling. Traditional Christmas scene. Carol Singers under their lantern. The Vicar conducts. Christmas Tree with lights

Various buildings can be seen in The Square, but the only practical one is the toyshop—"Widow Crockett and Daughter and Son". This has the appearance of a toy house—maybe made of coloured bricks. It is the only building of its kind in The Square—colourful and inviting

SONG 1 Christmas is Coming

All Christmas is coming
 The goose is getting fat
 Please put a penny
 In the hat
 If you haven't got a penny
 A halfpenny will do
 If you haven't got a halfpenny
 God bless you.

 Christmas is coming
 The goose is getting fat
 Please put a penny
 In the hat.

The singing continues to "Ah..."

The Vicar accepts coins in his hat from passers-by, smiling benevolently and wishing them "Merry Christmas". As the song ends, he goes to the door of the toyshop and rings the bell. The music continues until the door opens

Widow Crockett emerges

Widow Crockett I've been worried sick. You're a very very naughty boy and I'm very very vexed with you. Take that.

With lightening speed Widow Crockett grabs the Vicar, bends him over and spansks his bottom

Vicar Widow Crockett! Widow Crockett, please! Put me down.

Widow Crockett realises her mistake, stands the Vicar up again and dusts him all over, falling to her knees in mortification

Widow Crockett Oh dear. Forgive me, your relevance—your revelation—your revolting—I mean, Vicar. Forgive me.

Vicar (*backing away*) Of course, of course.

As the Vicar edges back to his amused Carol Singers, Widow Crockett, dusting him to the last, ends up prostrate on the ground

Widow Crockett I mistook you for my Sime Sumple Sinnon, I mean my son Simple Simon. He and his sister Contrary Mary are late home and I've been so worried and—(*Lying flat out, she suddenly becomes aware of the Audience. She witters to a halt*)—and ... (*To the Audience*) Hallo!

Audience participation

Hallo! (as she gets up, she does a coy wave through her legs) Hallo—o! I'm Widow Crockett. I expect you know who *you* are! Merry Christmas. This is my toyshop. We make every toy you can think of—from Noah's Arks to knitting kits, xylophones to zebras, Wendy houses to water wings, catapults to Kung Fu costumes, you name it we make it. Of course, Christmas is our busiest time, making presents for all the children ... (*Remembering*) That reminds me, you haven't seen *my* children have you? They're late back and we've so much to do. You'd easily recognize them—one's a girl and one's a boy! Have you seen them?

Audience Yes!

Widow Crockett What were they doing? Where are they?

She gets the audience to mention the Fairy Godmother

Fairy Godmother?

Audience Yes!

Widow Crockett There's no such thing!

Audience Yes, there is, etc.

Widow Crockett Oh, no there isn't!

Audience Oh, yes there is!

Widow Crockett Oh, no there isn't!

Audience Oh, yes there is!

Widow Crockett Oh, no ...

Music interrupts her

The Fairy Godmother enters with Simple Simon and Contrary Mary. They stay to one side of the stage—in bright lighting

The following scene is played in a stylized almost dreamlike way, with music throughout

Fairy Godmother Home.

Simple Simon Thank you, Fairy Godmother.

Fairy Godmother (*handing them a bag of what could be sweets*) Here you are.

Contrary Mary What are they?

Fairy Godmother Just a present. Good-bye, now.

Simple Simon Contrary Mary	} Good-bye, Fairy Godmother.	{ <i>speaking together</i>
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Fairy Godmother (*more than just a pleasantry*) I'll see you again soon.

The Fairy Godmother exits

The Lights return to normal. The Children go towards the toyshop. Widow Crockett watches

Widow Crockett *(as they reach the door)* Halt!

The Children stop in surprise

How many times have I told you not to stay out late?

Simple Simon } Sorry, Mother. { *speaking*
Contrary Mary } { *together*

Widow Crockett How many times have I told you not to talk to strange people?

Simple Simon } But ... { *speaking*
Contrary Mary } { *together*

Widow Crockett How many times have I told you never to accept sweets from strange people? *(She snatches the "sweets" away)*

Contrary Mary But she's not a strange person.

Widow Crockett She didn't look normal to me.

Simple Simon She's our Fairy Godmother.

Widow Crockett Rubbish. There are no such things as Fairy Godmothers. There are no such things as *fairies*.

Contrary Mary There are.

Widow Crockett Don't be contrary, Mary. Your Mother's never wrong. *(Opening the bag)* Huh. These are fairy *cakes*, I s'pose?

Simple Simon *(looking in the bag)* No, look—they're conkers.

Contrary Mary *White* conkers.

Widow Crockett Useless, whatever they are. Can't even eat them.

Simple Simon They could be *magic* conkers.

Widow Crockett I'll give you a magic conker on the head in a minute. *(Her anger goes—she is really relieved they are back. She puts her arms round them)* Oh, I'm sorry, children. You believe they're magic conkers if you want to. I'm a silly old woman. But I do love you, so I worry about you when you stay out late. See?

They nod

Come on! We can't hang around out here all night. Open the shop, Simon; get ready to serve the customers, Mary.

Simple Simon and Contrary Mary go to the shop

(Calling after them) And then we've got to work like stink to finish Father Christmas's order in time. *(To the Audience)* You see...

SONG 2 By Appointment to Father Christmas

During the song, customers collect their toys and presents from the Crockett family

One exciting day
 Father Christmas came to say
 He'd heard the toys we made
 Made the grade

Contrary Mary }
Simple Simon }

Made the grade

Widow Crockett }
Contrary Mary }
Simple Simon }

They were the finest toys he'd seen
 So ever since we've been—

By appointment to Father Christmas
 Suppliers of the highest quality toys
 By appointment to Father Christmas
 Perfect Christmas gifts
 For girls and boys

Passers-by and Carol Singers join in

All

By appointment to Father Christmas
 Suppliers of the highest quality toys
 By appointment to Father Christmas
 Perfect Christmas gifts
 For girls and boys.

The lines of this and the next verse can be divided up to individuals if required

Teddies and Teasets
 Penny Whistles and Bricks
 Skittles and Skateboards
 Jigsaw Puzzles and Tricks
 Pencils, Stencils
 Yoyos and Trikes
 Kaleidoscopes
 And Skipping Ropes
 Money Boxes and Bikes.

By appointment to Father Christmas
 Suppliers of the highest quality toys
 By appointment to Father Christmas
 Perfect Christmas gifts
 For girls and boys.

Puppets and Poppuns
 Kites and Lorries and Trucks
 Marbles and Stinkbombs
 Rubber Spiders and Ducks
 Rocking Horses
 Crayons and Chalk
 And Model Trains
 And Aeroplanes
 Dolls that walk and that talk.

By appointment to Father Christmas
 Suppliers of the highest quality toys
 By appointment to Father Christmas
 Perfect Christmas gifts

For girls and boys.
Perfect Christmas gifts
Perfect Christmas gifts
Perfect Christmas gifts
For girls and boys.

Pick and Nick enter looking eagerly at the big parcels, etc., being carried off by the shoppers

The last shopper collects a parcel from Widow Crockett at the Toyshop door

Widow Crockett There you are, sir. Merry Christmas.

Customer Thank you.

Pick nudges Nick to try and get a parcel in the same way. Nick stands where the Customer stood. Widow Crockett comes out and gives him a parcel

Widow Crockett There you are, sir. Merry Christmas.

Nick Thank you.

Widow Crockett (suddenly) Wait! I don't think we've met.

Nick Oh. Sorry. How do you do?

Nick goes to shake hands, dropping the parcel on Widow Crockett's foot

Widow Crockett Ow!—do you do?

Nick I'm Nick.

Widow Crockett Huh. Nick by name, nick by nature, eh? Trying to nick somebody's Christmas present. This isn't yours.

Nick I—er...

Pick approaches—coming to the rescue of Nick

Pick Forgive him, dear lady, a foolish error.

Widow Crockett Who are you?

Pick The name is Pick. (*He overdoes his gracious behaviour, bowing and smiling unctuously*)

Widow Crockett Pick? What do you pick? Pockets, padlocks or noses?

Widow Crockett laughs. Pick laughs. Nick laughs. Pick hits Nick. Nick stops laughing

Pick As I was saying, dear lady, Nick picked up this parcel by mistake. You're so thick, Nick.

Widow Crockett (suspiciously) By mistake?

Pick Yes, dear lady. You see—(*Improvising*)—he is—er—so used to—er—carrying things. We are—er—(*Inspiration*)—furniture removers. We remove your furniture.

Widow Crockett Well, I don't want you to remove my furniture.

Nick We remove your furniture whether you want us to or not.

Pick hits Nick. Nick stifles a shriek of pain

Pick Shut up.

Widow Crockett I beg your pardon?

Pick Nothing, dear lady. I was merely remarking to my colleague that you were probably about to—shut up—shop.

Widow Crockett Yes, I am. Extra carefully with you two about. I don't like thieves.

Pick and Nick start to remonstrate

All right. Furniture removers. But whatever you are, you're crooked as a hairpin.

Contrary Mary (off) Mother!

Widow Crockett Coming, dear.

Contrary Mary (off) Who are you talking to?

Widow Crockett A dirty pair of nickers! (To *Pick and Nick*) Clear off!

Widow Crockett picks up the parcel and goes inside, slamming the door

Pick kicks Nick

Pick You make me sick, Nick.

Nick There's no need to give me a kick, Pick.

Pick I'm hungry. Get the picnic, Nick.

Nick The picnic, Pick?

Pick The picnic, Nick. Quick.

Nick runs to the side, grabs a rope and, to "Yo Heave Ho" music, heaves on the rope. He crosses the stage and exits pulling. Pick grabs the rope at the side Nick entered, and pulls. As he reaches the other side, a Donkey appears, tied on the end. Nick is pushing the Donkey from behind—having dashed back-stage to get round again

Although the Donkey is "dumb", he can neigh or whinny occasionally—though this should not be overdone

Nick Giddy up, giddy up. Whoa!

Pick stops pulling, but the Donkey carries on walking

Whoa!

Nick stops. The Donkey continues. Nick falls to the ground

Aaaah! Whoaaaaaaa!

The Donkey walks on and bangs into Pick, who still has the rope over his shoulder. He falls over

Pick Aaaah! (He gets up, furious)

The Donkey "poses" for applause

You did that deliberately, you dastardly dangerous dumb donkey. Pass me the stick, Nick.

Nick The stick, Pick?

Pick The stick, Nick. Quick. I'll show him who's master. Ha, ha, ha. (He tries out a few imaginary strokes)

The stick is attached to one of the Donkey's saddle bags—round the far side

It's round here.

As Nick tries to get the stick, the Donkey circles on the spot—keeping the stick out of reach on the far side. This makes Nick circle too

Stand still. Stop it. Whoa! etc.

After a few circles the Donkey knocks Nick over

You clumsy, clodhopping, clip clopper.

Pick starts to stand, but exposes his rear to the Donkey, who neatly kicks him down again then poses for applause

(*Quickly grabbing the stick*) Listen here, Big Ears. One more trick, feel my stick.

Pick threatens the Donkey, who recoils. The audience should by now be ready to boo any anti-Donkey behaviour

(*Making a loop in the middle of the Donkey rope, and slipping it over a post or part of a fence attached to the toyshop, leaving the other end of the rope still extending off*) Where's that picnic, Nick?

Nick Picnic, Pick

Pick Picnic, Nick.

Nick { Quick. { *speaking*
Pick { together

Nick It's round here.

Nick goes to a saddle bag. Again the Donkey circles

Pick (*raising the stick*) A—a—a—watch it! If not, feel it! Ha, ha, ha.

The Donkey stops. Nick gets out the picnic

Nick What about him?

Pick What about him?

Nick Shall I give him some picnic, Pick?

Pick Certainly not. He can go without.

Nick But he went without yesterday. And the day before.

Pick You're so thick, Nick.

Nick Thick, Pick?

Pick Thick as a brick, Nick.

Nick A brick, Pick?

Pick A brick ... Oh, shut up and listen.

They sit downstage. Nick unwraps their picnic

Nick My ears are pricked, Pick.

Pick gives him a look. Nick gives Pick a sandwich and takes one himself. They do not eat yet

Pick The point I am making is that the less food we give that quarrelsome quadruped, the less energy he'll have for his stupid pranks.

The Donkey, unseen by them, slowly advances on Pick and Nick

That's log—ic, Nick.

Nick Log—ic, Pick. We'll give him no food at all. Not one mouthful. Not one bite.

As he talks, Nick holds his sandwich in a position such that the Donkey can steal it and eat it. He bows. Nick, turned towards Pick, does not see him, but goes to take a bite. He bites his finger

Ow!

Pick (turning to him) What?

Nick I bit my finger.

Pick Twit.

Nick My sandwich disappeared. Have you got it?

Pick 'Course not. This one's mine. So we're agreed, then?

Nick Eh?

Pick We starve the donkey. Starve him till his ribs stick out. Ha, ha, ha.

Nick Ha, ha, ha. Then tickle 'em!

Pick Ha, ha. Tickle his ribs. Ha, ha, ha.

Pick holds his uneaten sandwich out in a position such that the Donkey can pinch it and eat it. He does so, and bows. Pick, still roaring with laughter, goes to eat his sandwich, but bites his finger

Ow!

Nick What?

Pick I bit my finger.

Nick Snap.

Pick Where's my sandwich? (with sudden fury) Have you nicked it, Nick?

Nick Nicked it, Pick?

Pick grabs Nick, stand him up, and backs him away, threatening him with the stick

Pick Give it back.. (furiously) It was my favourite. Chocolate spread and cucumber.

Nick I haven't nicked it, Pick.

The Donkey, seeing that Pick and Nick have moved from the picnic area, moves in and scoffs the remaining sandwiches

Pick Where is it? Give it back, etc.

Pick tries to search the squirming Nick's pockets. Meanwhile the Donkey eats happily. Eventually Pick and Nick see this and stop fighting. Furious, they start creeping up on the Donkey. The Audience will probably shout out a warning. Pick raises the stick

You miserable thieving apology for a horse. Take that. And that. And that.

Pick strikes blows that miss because the Donkey avoids them. Nick tries to steady him. Music

Simple Simon and Contrary Mary rush out of the toyshop and fight off Pick and Nick, using toy swords

WAIT, THERE'S MORE!

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Samuel French London



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