

GALAHAD/FATHER BLACK KNIGHT SIDES

I-16

Scene Five: Mud Village

(ARTHUR rides in with PATSY.

DENNIS GALAHAD ENTERS behind a small traveling mound of mud. He has a trowel and is mining for mud)

SIDE #1

Start

ARTHUR
Over! Old woman!

DENNIS
Man!

ARTHUR
Man, sorry. What knight lives in that castle over there?

DENNIS
I'm twenty seven.

ARTHUR
What?

DENNIS
I'm not old!

ARTHUR
Well, I can't just call you 'Man'.

DENNIS
Well, you could say 'Dennis'.

ARTHUR
Well, I didn't know you were called 'Dennis.'

DENNIS
Well, you didn't bother to find out, did you?

ARTHUR
Look I did say I was sorry about the 'old woman' thing, but really from behind you do look like...

DENNIS
What I object to is that you automatically treat me like an inferior!

ARTHUR
Well, I *am* king...

DENNIS
Oh, king, eh, very nice. And how'd you get that, eh? By exploiting the workers. By hanging on to outdated imperialist dogma which perpetuates the economic and social differences in our society! If there's ever going to be any progress...

MOTHER

Dennis, there's a lot of good mud over there. Oh how d'you do?

ARTHUR

How do you do, good lady.

MOTHER

How d'you do. I'm Mrs. Galahad, widowed mother of Dennis, married to Nobby the Cretin, dropped dead last Tuesday, which does leave me sadly available.

ARTHUR

I am Arthur, King of the Britons.

MOTHER

King of the who?

ARTHUR

The Britons.

MOTHER

Who are the Britons?

ARTHUR

Well, we all are. We are all Britons and I am your king.

MOTHER

I didn't know we had a king. I thought we were an autonomous collective.

DENNIS

You're fooling yourself. We're living in a dictatorship. A self-perpetuating autocracy in which the working classes....

MOTHER

Oh, there you go, bringing class into it again.

DENNIS

That's what it's all about. If only people would...

ARTHUR

Please, please good people. I am in haste. Who is your lord?

MOTHER

We don't have a lord.

DENNIS

We're an anarcho-syndicalist commune. We take it in turns to act as a sort of an executive officer for the week....

ARTHUR

Yes.

DENNIS

...but each decision of that officer has to be ratified at a special biweekly meeting....

ARTHUR

Yes, I see.

DENNIS

...by a simple majority in the case of purely internal affairs...

ARTHUR

Be quiet!

DENNIS

...but by a two-thirds majority in the case of more...

ARTHUR

Be quiet! I order you to be quiet!

MOTHER

Oh! Order, eh? Who does he think he is?

ARTHUR

I am your king!

MOTHER

Well, I didn't vote for you.

ARTHUR

You don't vote for kings.

#6 The Lady Of The Lake

MOTHER

Well, how did you become king then?

ARTHUR

Well, I'll tell you. One day, as I was riding forth from Camelot I saw a lady in the lake!

DENNIS

Dead?

ARTHUR

No. Not dead. She was...the Lady of the Lake! She lives in the lake.

DENNIS

What, underwater?

ARTHUR

Yes.

MORE

End

(The final note triggers electrical sparks and destruction of the chandelier)

#8A The Song That Goes - Playoff

(THE LADY retreats, the GIRLS EXIT, the stage clears leaving ARTHUR, PATSY, and DENNIS)

#9 The Knighting Of Galahad

Start

Come, kneel.

ARTHUR

Dennis!

DENNIS

Come, Dennis. Kneel.

ARTHUR

(GALAHAD kneels while ARTHUR knights him)

Arise, *Sir* Galahad!

ARTHUR (CONT'D)

Oh, thank you, King Arthur. I feel ever so much better now.

GALAHAD

'Ere, Dennis, what has she done to your voice?

PATSY

I'm talking properly now, because I am a Knight.

GALAHAD

You're a prat!

PATSY

Yes, but now I'm *Sir* Prat.

GALAHAD

Come, let us to horse.

ARTHUR

To *what*?

(Hesitates)

GALAHAD

To horse!

ARTHUR

End

(GALAHAD "mounts" his imaginary horse. He "rides" off gingerly, stage right)

Scene Eight: Prince Herbert's Chamber in Swamp Castle.

(The Prince's Chamber is on the bridge above the Gateway, with a large window with rather gay curtains.

A very pasty-faced PRINCE HERBERT, holding a bow from whence he has just fired the arrow into CONCORDE, sings earnestly)

#22 Where Are You?

HERBERT

WHERE ARE YOU?
WHERE ARE YOU?
WHERE ARE YOU, MY HEART'S DESIRE?
MY HEART IS TRUE
BUT WHERE ARE YOU?
ONLY YOU CAN QUENCH THE FIRE
WHERE ARE YOU?
WHERE ARE YOU?

(FATHER ENTERS through the Gateway in haste and stops the orchestra playing)

FATHER

Start

Stop that! Stop all that singing.
(Mounts the stairs at high speed)
Listen, lad, one day all this will be yours!

HERBERT

What, the curtains?

FATHER

No, not the curtains! All that you can see! Stretched out over the hills and valleys of this land! This will be your kingdom!

HERBERT

But, Mother...

FATHER

Father.

#22A Where Are You? #2

HERBERT

Father, I don't want any of that. I'd rather...

FATHER

Rather what?!

HERBERT

I'd rather... just.....sing!
 (Sings:)
 WHERE ARE YOU?
 WHERE ARE YOU...

FATHER

Stop that! You're not going to do a song while I'm here. In twenty minutes you're getting married to a girl whose father owns the biggest tracts of open land in Britain.

HERBERT

But I don't want land.

FATHER

Listen, Alice...

HERBERT

Herbert.

FATHER

Herbert. We live in a bloody swamp. We need land.

HERBERT

But I don't like her.

#22B Where Are You? #3

FATHER

Don't like her?! What's wrong with her? She's beautiful, she's rich, she's got huge... tracts of land.

HERBERT

I know, but I want the person I marry to have... a certain... special... something...

(Sings:)

AND ANOTHER HUNDRED PEOPLE JUST CONTRACTED THE PLAGUE
 OR FELL INTO THE SWAMP...
 WHILE ANOTHER HUNDRED PEOPLE JUST CON...

FATHER

Cut that out! Look, you're marrying Princess Lucky, so you'd better get used to the idea. Guards!

(As FATHER descends the stairs, TWO GUARDS carrying
 halberds ENTER)

FATHER (CONT'D)

Make sure the Prince doesn't leave this room until I come and get him.

GUARD #1

Right! Not... to leave the room... even if you come and get him.

FATHER

No, no. *Until* I come and get him.

GUARD #1

Until you come and get him, we're not to enter the room.

FATHER

No... You stay in the room and make sure he doesn't leave.

GUARD #1

...and you'll come and get him.

FATHER

That's right.

GUARD #1

We don't need to do anything, apart from just stop him entering the room.

FATHER

Leaving the room.

GUARD #1

Leaving the room.... yes.

FATHER

Got it?

GUARD #1

Can he leave the room *with* us?

FATHER

(Carefully)

No....it's simple... keep him in here... and make sure....

GUARD #1

Oh, yes! We'll keep him in here, obviously. But if he *had* to leave...and we were with him...

FATHER

No... just keep him in here.

GUARD #1

Until you, or anyone else...

FATHER

No. Not anyone else, just me.

GUARD #1

Just you.

FATHER

Get back.

GUARD #1

Got it. We'll remain here until you get back.

FATHER

And make sure he doesn't leave.

GUARD #1

What?

FATHER

Make sure he doesn't leave.

GUARD #1

The Prince...?

FATHER

Yes, make sure...

GUARD #1

Oh, yes, of course! I thought you meant *him*...you know, it seemed a bit daft, me having to guard *him* when he's a guard.

FATHER

Is that clear?

GUARD #1

Oh, yes. That's quite clear. No problems.

(FATHER turns and starts to leave through the Gateway and they follow him)

FATHER

Where are you going?

GUARD #1

We're coming with you.

FATHER

No, I want you to stay here and make sure he doesn't leave the room until I get back.

#22C Where Are You? #4

GUARD #1

Oh, I see, right.

HERBERT

But, Father!

FATHER

Oh, just shut your noise, you! And get that suit on!

(Music up)

FATHER (CONT'D)

And no singing!

End

(FATHER EXITS.

Shouts offstage. Screams. The GUARDS smile happily)

LANCE rushes in, his sword drawn and bloody)

GUARD #1

Ah. Now you're not to leave the room until...

(LANCE stabs him)

GUARD #2

Hic.

(LANCE stabs him too and races up the stairs to kneel before the PRINCE)

LANCE

Oh fair one, behold your humble servant, Sir Lancelot from the Court of Camelot, I have come to take you....away ...and oh ...I'm terribly sorry...

HERBERT

You got my note?

LANCE

Well... I got a note.

HERBERT

You've come to rescue me?

#22D Here You Are

LANCE

Well, yes, but I hadn't realized...

HERBERT

I knew someone would come. I knew that somewhere out there... there must be...

(Sings:)

HERE ARE YOU

HERE ARE YOU,

HERE ARE YOU, SIR LANCELOT...

(FATHER rushes in)

Scene Four: The Black Knight

(KING ARTHUR rides in with PATSY holding the shrubbery.
The BLACK KNIGHT bars his way)

ARTHUR

Start Good Sir Knight. I am King Arthur looking for my men. Would you care to join us?

BLACK KNIGHT

None shall pass!

ARTHUR

I see. Well, good sir knight I have no quarrel with you, but I must pass this way.

BLACK KNIGHT

Then you shall die.

ARTHUR

I command you as King of the Britons to stand aside!

BLACK KNIGHT

I move for no man.

#19A The Black Knight

ARTHUR

So be it!

(KING ARTHUR draws his sword and after a short battle chops
the BLACK KNIGHT'S left arm off)

ARTHUR

Now yield, worthy adversary.

BLACK KNIGHT

'Tis but a scratch.

ARTHUR

A scratch? Your arm's off!

BLACK KNIGHT

No, it isn't.

ARTHUR

Well, what's that then?

BLACK KNIGHT

I've had worse.

ARTHUR

You liar!

BLACK KNIGHT

Come on, you pansy!

(The fight continues. Soon ARTHUR chops the BLACK KNIGHT'S right arm off.

ARTHUR makes a triumphant gesture and then kneels in prayer)

ARTHUR

Victory is mine! We thank thee Lord, that in thy mercy —

(The armless BLACK KNIGHT kicks ARTHUR in the buttocks while he is praying)

BLACK KNIGHT

Come on then.

ARTHUR

What?

BLACK KNIGHT

Have at you!

ARTHUR

You are indeed brave, good Sir Knight, but the fight is mine.

BLACK KNIGHT

Oh, had enough, eh?

ARTHUR

Look, you stupid bastard, you've got no arms left.

BLACK KNIGHT

Yes, I have.

ARTHUR

Look!

BLACK KNIGHT

It's just a flesh wound. You yellow bastard! I'll bite your legs off! You chickenshit, lily-livered, upper class twit.

(The BLACK KNIGHT backs up to the comparative darkness of the Gateway, where he hides the lower part of his body behind a trick door while the MONK ENTERS with a large basket distracting the attention of the audience)

MONK

Alms for the poor! Alms for the poor!

(The MONK picks up an arm and puts it in the basket. PATSY gives him the other arm)

MONK (CONT'D)

Arms for the poor! Arms for the poor!
(EXITS)

BLACK KNIGHT

The Black Knight always triumphs! I'm invincible!

ARTHUR

You're a loony.

(ARTHUR runs a sword through the BLACK KNIGHT'S chest pinning him to the castle door)

BLACK KNIGHT

Chicken-chicken-chicken-chicken.

(ARTHUR swipes at the BLACK KNIGHT'S legs)

BLACK KNIGHT (CONT'D)

Ha! You missed me!

(Both his legs flop on the stage)

ARTHUR

Come on, Patsy!

BLACK KNIGHT

All right, we'll call it a tie.

(Alt: All right, we'll call it a draw)

End

(ARTHUR rides off, leaving the legless, armless BLACK KNIGHT pinioned to the castle)

BLACK KNIGHT (CONT'D)

(Sings:)

ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE....

#19B Brave Sir Robin – Reprise

30 BOTH: 31 32 DENNIS:

song that goes like this I'm

33 34 DENNIS:

feel-ing ve-ry proud You're sing-ing far too loud That's the

35 36 37 BOTH:

way that this song goes You're stand-ing on my toes Sing - ing our

38 39 40 LADY:

song that goes like this I

Notes: 1. Plan to perform everything within the cut (sing "Lady" in your vocal range)
2. In duet, always sing the higher notes

41 LADY: 42 DENNIS: LADY:

can't be-lieve there's more It's far too long I'm sure That's the

mf

43 44 BOTH: 45

trou-ble with this song It goes on and on and on For this is the

46 47 48 LADY:

song that is too long. We'll be

ff

3 3 3

49 **WOMEN:** Ah! 50 Ah!

DENNIS: sing-ing this till dawn You'll wish that you weren't born **LADY:** Let's

f

51 Ah! 52

LADY: stop this damn re-frain **BOTH:** Be - fore we go in-sane **BOTH:** The

53 54 **WOMEN:**

BOTH:

song al - ways ends like

55 56 57

this_ this!

rit. *ff*

Stop