



CAST

HUMPTY DUMPTY an egg	James Ormston
KING EGGBERT the UNREADY	Jack Turner
PRINCESS SHELLANA his daughter	Rosey Foster
OLIVE OMELETTE his palace cook	Brian Lewis
PRINCE MICHAEL of MAYONNAISE	Kate Benson
BELLADONNA HENBANE a sorceress	Lyn Shew
SERGEANT EGGYOLK	Gregory Walker
CORPORAL EGGWHITE	Chris Sewell
MRS MISTLETOE a druid soothsayer	Carrie Whitworth
SMELLY JACK a happy hippy	Clive Hallett
NICKY NOBATH a happy hippy	Michael Vaughton
PRIESTESS OF POP a happy hippy girl	Ros Macleod
POLICEWOMAN EGGCUP	Sue Smith
JACK FROST	Nick White
BETLEBROW DRAGFOOT	John O'Connor

Villagers of Eggsville:

Becky Clarke, Sian Edwards, Clive Hallett,
Ros Macleod, Nick Pritchard, Andrea Smith,
Sue Smith, Martin Tims, Michael Vaughton

Bats, Zombies and Snowmen:

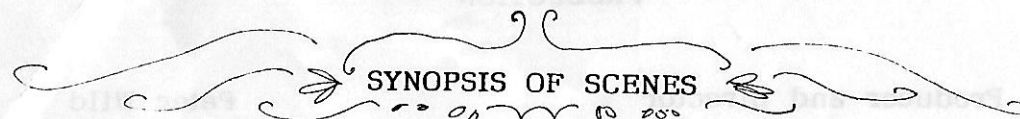
Alison Cross, Nick Cross, Ollie Duffelen, Nick
O'Connor, Kate Shew, Toby Shew, Gary Smith,
Carol Whitworth

King's horses and penguins:

Tom Cross, Emma Mells, Lorna Mells, Nikki
Smith, Mark Walker, Ruth Walker

The members of the band are Ben Simmonds,
Marc Matthews and Emily Jones.

Richard Hales is helping backstage.



SYNOPSIS OF SCENES

ACT I	Scene 1	The Village Square
	Scene 2	The stables of the King's horses
	Scene 3	Stonehenge
	Scene 4	On board HMS Eggselsior
	Scene 5	The Land of Ice and Snow

INTERVAL - approximately 15mins. duration

ACT II	Scene 1	The Jewel Tower of Eggsville Palace
	Scene 2	The Barracks of the King's Men
	Scene 3	The Cave of the Cobwebs
	Scene 4	Back home again in Eggsville
	Scene 5	The Wedding at Eggsville Castle



THE HISTORY

PANTOMIME

The history of pantomime in Britain stretches back to the late 17th century when the characters of Harlequin and Scaramouche were first imported from the Italian drama known as the 'Commedia dell'Arte'. More characters were imported as their popularity grew, and by the end of the 18th century they were completely at home in British pantomime. The greatest pantomime performer was perhaps Joseph Grimaldi, born in 1778, who made the role of Clown so indispensable when he played it during the first thirty years of the 19th century. After the death of Grimaldi in 1837, other great Clowns appeared in pantomime, such as Harry Payne (1831-1895) and 'Whimsical' Walker (1850-1934). Harlequin, Columbine, Pantaloon and Clown continued to chase each other round the stage for many years, but the importance of the 'harlequinade' began to wane in favour of the story. Authors wrote new scripts for pantomimes, many based on the

French fairy-tales of Perrault, and the pantomime began to be an annual event associated with Christmas. By the 1880s Music Hall stars were a great attraction appearing in pantomimes that we would recognise today. The Dame figure had evolved from Clown's inept attempts at female disguise, and the welcome sight of women's legs in 'breeches roles' had resulted in the birth of the Principal Boy. It was in Victorian times that the pantomime finally emerged in a shape we might recognize today - a glorious hotchpotch of incongruous elements with romance, slapstick, topical songs, male and female impersonation, acrobatics, splendid scenery and costumes, and audience participation - to such an extent that the phrase 'a proper pantomime' signifies in colloquial English 'a state of confusion'. Pantomime is a magnificently strange tradition peculiar to Britain and it remains not a fossilized relic of the past but a developing tradition, with the exact shape and form of the panto changing every year.