

# NEW VIC



## THE PRINCE AND THE PAUPER

### Relaxed Performance Visual Story Guide

This pack is designed to help familiarise you and your group / family with the building and story, characters and events of the show. It highlights moments of sudden action, lighting / sound changes and explains the story to you as it unfolds.

We are very much looking forward to welcoming you to the New Vic and we hope you're looking forward to seeing *The Prince and the Pauper*. These notes are for you to read before coming to the theatre. They tell you more about the theatre and what happens in the play so that you will know what to expect.

At times the show is **fast paced, high energy**, and **actors** play multiple characters **with lots of different costumes**. There are a few scenes with **moderate threat** but these are **not prolonged**. This guide will help identify these moments and anything else you might want to know before you visit.

The show runs at;

Act 1 is approximately 60 minutes

The interval is approximately 20 minutes. This is a time to stretch your legs, have a bite to eat and go to the toilet

Act 2 is approximately 45 minutes

## Your visit to the New Vic Theatre

This is the New Vic from the outside



The theatre entrance looks like this on the outside



When you arrive at the theatre, this will be the entrance door to the foyer. Go through these doors and on the right hand side you will find our box office. If you were not sent tickets in the post this is where you will pick them up from. The lift up to the first floor is located to your left and the



stairs are in front of you. You can access our auditorium from ground or first floor level depending on where your seats are or your access needs.

You may be greeted by one of our wonderful front of house team, here is David Sunnuck our Front of House & Visitor Services Manager, and some of our helpful ushers. They are here to help with any of your needs, do not hesitate to speak to them. We are happy to help in any way we can.



There are toilets on the ground floor and up the stairs on the second floor. They look like this;



You ticket will tell you which door you need to go through, if you are not sure where this is ask an usher and they will direct you. The doors into the auditorium look like this.



Before the show starts, you'll hear a few announcements in the foyer to tell you how long it will be before it begins and to remind you to turn off your mobile phones. This is to make sure you have lots of time to enter the auditorium and get ready for the show. The final announcement will say "Please take your seats as today's performance is about to begin. Will you please take your seats, as today's performance is about to begin. Thank You." Now the play is about to start.

Although you are allowed to take snacks and drinks into the auditorium so that you don't get too hungry or thirsty during the show, you should be aware that there are other audience members and so noisy food like sweets or crisps might distract other people, including the actors!

When you arrive in the auditorium (this is the room where you will see the play), the lights will be on so you can find your seat and see the stage. There are lots of ushers around who can help you if you're unsure where to go, as you can see from the photo they will be dressed in black.

Our theatre is in the round, this means that the performance happens on the stage in the middle, and the audience sit all around the stage. The actors will be telling you the story of *The Prince and the Pauper* from the stage, the aisles, a platform high up, and close to the audience.

## THE ACTORS

Here are pictures of all the actors you will see in the play. There is one picture of each actor out of costume, and one of them in costume. When our actors change character, they will change some of their costume too.

This is Nichole, she plays **Tom**. This is Tom's costume at the start of the show.



This is Danielle, she plays **Prince Edward**. This is Edward's costume at the start of the show.



This is Gareth, he plays **Princess Mary** and a **Beefeater**.





This is Tom, he plays **Henry VIII** and a **Beefeater**.



This is Jasmin, she plays **Princess Elizabeth** and **Edith, the May Queen**.



This is Sufia, she plays **Ma Canty**, Tom's mum. She also plays oboe.



This is Matt, he plays **Pa Canty**, Tom's dad. He also plays the **Fool**.



This is Kieran, he plays the **Player Manager** and **First Lord**.



This is David, he plays **Miles Hendon**.





This is Elliot, he plays the **Boiled Man** and a **Gullible Man**.



This is Joss, she plays the **Whipping Boy** and a **Servant**.



This is Faz, he is a musician. He plays the violin.



This is Margit. She plays the cello.



The characters visit many locations throughout the production, and to give you, the audience, a clear idea of where we are the actors will bring on lots of different props and set to help tell the story. This can make the play fast paced and means things appear as if by magic - this is very exciting!

### The Young Company



There are 8 young company members in each show, they play lots of different roles including Street Performers, Street Urchins, Nymphs and People Celebrating.

Both the adult and the young company play lots of different parts to tell the story of *The Prince and the Pauper*.

## Warnings and Symbols

All our actors play lots of different musical instruments and sing, dance and even have stage fights. As there are live instruments in the show sometimes it can be a bit loud, and due to some of the locations the play is set in the lighting can be a bit dark. To help you to know about any unexpected moments in *The Prince and the Pauper*, below are a few handy symbols to warn you about certain things which might happen. There will be details in the scene-by-scene guide which will highlight both the story and any of these moments.



Look out for this **blue star symbol** in the scene-by-scene guide, to see which scenes have loud or sudden sounds, or surprising moments.



On stage, there are musicians who roam around the stage. Music can come from anywhere on stage, or even in the aisles. Look out for this **red music note symbol** to see which scenes have energetic songs.



Not all our characters get along in the story of *The Prince and the Pauper* – Tom loves fighting, for example, and at one point gets into a spat with some Beefeaters. Don't worry, this is all very safe and no one will actually hurt one another – they're just pretending it's painful! Look out for the **purple square symbol** to see when these fights takes place.

The actors like you to feel like you're part of Tom and Edward's story. So they may look and speak right to you, or they may be really close to you as sometimes they perform in the aisles. These moments are included in the story notes so keep an eye out for them.



## Scene-by-Scene Guide

### So what happens during the show?

Below are notes on what to expect during the show. Look out for the different coloured symbols to see when there might be **loud music**, **surprising moments** or a stage **fight**. There are also some pictures throughout the guide to help you see what the stage will look like, and how the set might change.

### ACT ONE

Live music will be played throughout the show by all of the actors, sometimes the actors will start playing from different parts of the stage, and move around with their instruments.

There will also be a wicker horse and lots of boxes onstage when you arrive. These are there as they are needed for the first scene in the show. When the show is seconds away from starting you'll hear a bell followed by an announcement asking you to turn off your mobile phones. The lights will go down a little and the actors will begin to enter onto the stage through the big entrance with all the boxes. They will all get into position for the first scene, including the Player Manager getting into position on the big box in front. You will see a few of them have instruments. They play a group of actors who have been travelling around the country performing plays, but have now returned home to London. The Player Manager will begin singing a song about how the audience must use their imagination to make their stories come alive, called **A Muse of Fire**. During this song, the horse in the middle of the stage will start moving, and some human legs will appear as it trots along to the sound of the music!



As the song finishes, the Player Manager wakes up all of the other actors and tells them to start sorting out all their belongings. He moves to the other side of the stage and then the other actors start moving too. There is a brief moment of busyness and noise as all of the boxes, baskets and props get moved around the stage by the whole group.

The Player Manager then begins handing out the 'roles' that the different actors will be playing. He throws some paper to each of them, which they catch. Throughout all this, there is still lots of movement around the stage as they prepare for the show. Once everyone has got their parts, everybody comes to the middle as they announce that they are going to be performing the story of "The Prince and the Pauper".




The Player Manager then introduces us to the Cantys, Ma and Pa, and a baby they do not want. Ma holds the crying baby as Pa walks around the stage. Then we are introduced to King Henry VIII, who also has a baby. Jane Seymour arrives, only to 'die' moments later and be replaced by Anne of Cleves, played by the same actor! Edward's sisters Mary and Elizabeth circle the stage, jealous of their brother's affection.


Then we go back to the Cauty household, as a puppet version of young Tom enters the stage, only to be ridiculed by Pa. Then the puppet of young Edward enters, before being taken off on Henry's back.

■ Nine-year-old Tom then enters, and tells us about how he spends his time in London. Most of all, he says, he enjoys playing and fighting. Three of his friends then join him and **fight him in turn**. This is the first fight of the show, and here you'll see what we call 'distance fighting' for the first time. That means that the actors stand apart from each other, meaning none of the punches or kicks look too realistic.


After the fights, Tom's gang chases him around the theatre. They'll go up and down aisles and in and out of various entrances, until Tom is left on his own at the top of the staircase of boxes, wondering where everybody has gone.

 At this moment, music starts and two Beefeaters enter, holding a gate. They sing a song about themselves called **The Yeoman of the Guard**, and tell Tom he's at Whitehall Palace. One of them then hits Tom, who retaliates by stamping on his foot. **They both begin to fight Tom**, but his fighting skills outsmart them and he seems to be getting the better of them. But then one of the Beefeaters starts banging Tom's head against the gates, which is only stopped by Prince Edward's command.



 The Prince tells the Beefeaters to let Tom into the Palace gates, and they follow his command. Tom and Edward then talk for a bit, sharing details about their lives and expressing surprise at how different their experience is. Tom enjoys playing in mud, for example, whereas Edward enjoys telling Latin jokes. Tom expresses how he'd like to know what it's like to live as a Prince, just for a day. Edward then suggests they swap clothes in order to live in each other's shoes, and they do so. As they start to exchange jackets, **music starts** and some actors dressed as servants enter, dancing around the Prince and the Pauper holding mirrors.

Tom and Edward are excited by the prospect of living as one another, and Edward waves Tom off, saying they'll meet again at nightfall. Edward, dressed as a pauper, says how exciting he finds the outside world, full of wonder and awe. The musicians begin circling around him, and he begins to sing.

 This song is called **Alight and Alive**, and in it Edward sings about how exciting and colourful the streets of London are to him, as someone who has never seen them before. Throughout this song the stage gets very busy, as it fills with Morris dancers, a magician, a puppet monkey,





acrobats and even a **stilt-walker**! The young company also join in, and the song finishes with a short Punch and Judy puppet show.



At the end of the song, Edward tells puppet Punch to stop hitting the puppet Baby, and the crowd laugh at him for being so snobby. Eventually, he runs off to find hot pie, followed by the young company.

In the palace, meanwhile, Tom is enjoying his new-found luxury, and practises his bowing and waving. He is then greeted by the First Lord (played by the same actor as the Player Manager), who tells him that dinner is served.





At this point, **a table in the middle of the stage is raised up** as the servants prepare for dinner. Tom meets Princess Elizabeth, his teenage sister, and Princess Mary, who is much older, but who won't be having dinner as she is fasting. After Edward is introduced to everyone, including the wine taster who checks the drinks for poison, the food is brought in.

The First Lord and the servants begin singing the **Dinner song**, as dozens of plates of impressive food are delivered, including a pig's head, a swan and a peacock. Throughout the song, the First Lord and the Taster dance around the table, and Tom runs around excitedly, impressed by the mountains of food. At the end of the song, he lifts up a cake and gets covered in icing. The finger bowl is called for, which Tom promptly drinks from, to the shock of the servants.



Tom thinks he's got away with not being found out, but then begins to throw up after having eaten too much. He – and the food – are taken away by the servants, and Mary and Elizabeth are left alone, squabbling about their mothers. Mary's mother Catherine was pious and saintly, whilst Elizabeth's mother Anne was widely presumed to be a witch. This leads Mary to begin singing **She is a Witch**, during which she expresses her fear of witches and witchcraft. The scene ends with Elizabeth threatening to bewitch Mary before chasing her off.



Back at the Palace gates, Edward is trying to get back in after a long day on the streets of London. But the Beefeaters, who think he is the pauper who beat them up earlier, are ready for him and refuse him entry. This time, **they get the better of him**, and a rabble begins to form. They jeer at him for saying he's the Prince of Wales, and then chase him to the Horse Pond, followed by the Beefeaters.





Edward then enters down an aisle, finding himself in Offal Court. A woman from the balcony throws a bucket of water over him, represented by ribbons. As he arrives on stage, he is confronted by Pa Canty, Tom's father, who mistakenly thinks that Edward is his son. **He beats Edward** for failing to bring back any money and for spending it all on pies. Ma Canty then arrives and tells 'Tom' to stop annoying his father. Edward tries to explain, but the Canty parents don't listen, and take him to bed now that the sun has set. Edward finds himself alone and confused in a cold, smelly bed, and begins to dream strange dreams.







The stage is dark at this point, a number of actors then enter down the aisles with bells, and three members of the young company begin singing **Oranges and Lemons**. It's a bit creepy, but won't last long! During this song, Edward swaps with Tom in the bed, and as Tom wakes up, we are back in the palace again. Tom is then roused by the First Lord of the Bedchamber, who introduces the 'prince' to his 384 servants. They then begin to sing a song, the **Keeper of the Royal Ruff**, as they present his princely clothes and the First Lord dresses him. As the song goes on, it gets faster and faster, until it's difficult to keep up. Finally, the Keeper of the Royal Ruff presents said ruff, but it is found to have a thread hanging loose, so its keeper is sent to the Tower.



Tom swears to the First Lord that he shouldn't be here, that he is not the real Prince. But the First Lord believes the prince to be mad, so decides to take the matter to the King.





A guitar starts to play and a performer wearing a bush hat over his head enters the stage. Then more performers enter, all wearing bushes on their head and hands, representing the maze at Hampton Court Palace. The first to enter begins to sing **Greensleeves**, and the 'bushes' start to dance around the stage, joined by King Henry VIII and two peacocks. As the song ends, all but one of the bushes leaves the stage, and Tom finds himself face-to-face with the King.



Faced with Henry VIII, Tom thinks reason can win and pleads his innocence, trying to explain how he is not the real prince. But Henry's having none of it; he thinks his son is just having a joke and playing around, but gets angry the longer the 'game' goes on for. The King demands that no one hears of this 'madness' so that the kingdom isn't weakened, and tells Tom that he must attend the Guildhall banquet. Once 'Edward' has left, Mary expresses her fears about Elizabeth poisoning his mind, especially since her mother was a witch. Mary sings **She is a Witch** to her father, and they both leave.







In the next scene, we find ourselves in the marketplace, complete with sellers of bread, vegetables and pies. Pa Canty is here, with Edward, who he intends to use to help him steal from gullible passersby. Edward refuses, so Pa throws himself on the floor and picks the pocket of the man who helps him. But soon he is found out and so runs away, leaving Edward to defend himself as his accomplice. A **chase** ensues up a couple of the aisles, and a woman accuses Edward of stealing her pig, but the Prince runs away before they can catch him.



The Player Manager tells us that the whole city is alight in preparation for the banquet at the Guildhall. The Royal Barge is prepared to bring the Royal Family down the river for the occasion.







The barge makes its way down the river, followed by Princess Mary and some musicians. It is a spectacular, lavish occasion and a rabble comes out to greet them on their way. The royal barge then leaves the stage and we see the whole flotilla in miniature, dazzling with lights. To mark the arrival of the prince, **a series of fireworks go off**, causing **loud bangs and flashes above the stage**. They will take you by surprise, but don't worry – they're perfectly safe!

Edward arrives to see the spectacle, attempting to get to the front of the crowd to prove he is the rightful prince. Then, the First Lord receives terrible news: the King, Henry VIII, has died. Which means that Prince Edward is now King Edward VI. Tom believes he has been found out, but as far as everyone else is concerned, the boy before them is now the King. He leaves, followed by Elizabeth and Mary, who promises to be a trusted advisor.



From the crowd, Edward protests that he is the rightful King, but nobody believes him. The First Lord orders that the 'traitor' be captured and that a reward will be offered for whoever manages to. **A chase begins**, with Edward unable to escape due to the **Beefeaters blocking his exit**, so he heads up the aisles and begins to run around the theatre. The rabble follow him, but do not notice that Edward has hidden himself. They continue to run around as he runs down the stairs, past the Beefeaters and up the staircase of boxes, this time chased by some of the young company. Eventually, Edward is chased back down the aisles and finds himself outnumbered, surrounded on all sides. The music stops, and Act One has finished! The lights will change and people will start clapping as the actors leave the stage.

There will be an **INTERVAL** of about 20 minutes

## ACT 2



This act begins where Act One ended, with Edward running away from the crowd. It begins with a **loud bang of the drums**, followed by **Edward running around the theatre**, before finding himself surrounded again in the middle of the stage. Just as they're about to get him, however, Miles Hendon, the hero, arrives, ready to save the day.



Miles and Edward have a brief argument about who is the hero, but then get back to the matter in hand – the crowd of people currently surrounding them! Edward grabs Miles' sword, but quickly realises it's made of wood!



The rabble realises this too, and begin to advance on our heroes. Miles, however, is a fighter, and manages to take down the crowd one-by-one. **A huge fight then takes place**, which includes an oboe, a trumpet, a violin and a cello – it's all very fast-paced. Eventually, with a tiny bit of help from Edward, Miles manages to overcome everyone and the stage is left scattered with the defeated rabble. Remember, although all of the fights look like they might hurt, the actors are perfectly safe and they're just pretending that the fighting is painful!



Just when they think they've seen the worst of it, Miles and Edward are joined by Pa Canty, angry that his 'son' keeps running away. He tries to grab Edward, but Miles is quicker, and the pair **engage in a fist-fight**. At one point, it seems that Pa might win, but Miles manages to use his strength to overcome him with a final blow to the head.





Edward is suddenly overcome with grief – his father has died! He begins to cry, something he has never done before. He thanks Miles for his service, and names him as his champion. We learn that Miles is an actor, but Edward doesn't care about that – he just wants breakfast! So the pair make their way off to find something to eat.



As soon as they've left the stage, the Beefeaters arrive to find the street littered with bodies. They see Pa and blame him for the mess, arresting him for being disorderly in the King's streets. They exit, marching him to the Tower.



Back at the palace, Tom emerges from a morning of being treated like a King, having had his hair cut by the Hairdresser Royal, who seems very pleased by his work.



Tom then makes his way to the throne room to oversee the court, which makes judgements on supposed criminals, but promptly falls asleep. After Elizabeth, the First lord and some servants join him, the Whipping Boy is then brought forward to receive Tom's punishment for him, waking Tom up as he's whipped by a Beefeater. When this is explained to him, Tom pronounces that he'll take his own punishment from now on, and suggests that the Whipping Boy shall henceforth go to school. Mary appears, and the first case is brought forward.





Between each case, a **fanfare** marks a short transition, which can be quite loud!

This is a man who has stolen a cow worth £2 – a lot of money in Tudor times! The usual sentencing for animal theft, Elizabeth says, is to be boiled alive. Tom asks that this law be changed and instead says that the man will work as a cowherd for the rest of his life to repay the debt.



The next case is brought forward, involving a mother and her daughter accused of witchcraft, bringing a storm on their village by uncovering their heads. Tom says he'd like to see a storm, and so uncovers their heads, but Mary is terrified by this notion, so again begins to sing **She is a Witch**. The whole court cowers in fear, but the woman and her child uncover their heads during the song and nothing happens! So Tom lets them go free.



The final case is then brought before the court – it is Pa Canty, who was arrested earlier by the Beefeaters for being disorderly in the King's streets. The First Lord explains that the usual punishment is death by starvation but Tom, realising it is his father, says he's had a lifetime of that already. But Pa doesn't realise it is his son, saying he's never seen him before. Seeing as he likes fighting, Tom suggests that he be enlisted in the army so that he can defend his country.





Once Tom has left the court, the First Lord tells everyone to keep an eye out for the boy who is running around shouting “traitor”.



Then, after a final **fanfare** and a movement of boxes and skips, we find ourselves in a Playhouse. Miles has decided to hide the crying Edward here, explaining that it’s a good place to lie low. This is a busy scene, with lots of people coming and going, just like it is backstage in a real theatre! The Player Manager sees that Edward is crying, showing “real grief,” and fathers his fellow actors round to observe.



But Edward is having none of it, and he knows the laws of the land – the velvet and cloth of gold that the actors own should be worn by nobody except nobles and monarchs. The Player Manager explains that this isn't quite true; actors are exempt from these laws, and can wear anything on stage. Edward then points out that the women in the company are also banned from the stage, but they put on some beards, pretending to be boys.

Another actor enters and explains that there are Palace guards outside looking for a young boy who looks a lot like Edward. He throws a wanted poster to the Player Manager, who catches it and shares it with the other actors.



Everyone has to think quickly, knowing that they'll be arrested if found to be harbouring a criminal. Edward is hidden in a skip just in time – the Beefeaters arrive straight after! They explain that they're looking for a young lad, but the actors pretend to know nothing. Then, just as they think they've got away with it, a noise comes from where Edward has been hiding! The Beefeaters head over and pull Edward out, but he's dressed in a nymph costume and they mistake him for a young girl.

The Beefeaters begin to leave, but suddenly have an idea: they decide to watch the show! The Player Manager explains that they've missed the first half, but they don't mind – they'll catch up, they say. They **sit in two of the aisles and talk to the audience**, asking for snacks, but they won't be offended if you don't want to interact with them!

The actors prepare for the show, warming up their voices as the Player Manager introduces the scene. Miles tries to persuade Edward to join in so that the Beefeaters don't suspect anything.

In the play, Miles Hendon plays the hero, who has returned from afar to find Edith, his love.





Edith is the May Queen, and is joined by various nymphs and shepherds to celebrate the coming of spring. But Edward is having none of it, and gets angry at the Player Manager for trying to command the King to dance, which the Beefeaters overhear. Miles thinks quickly, however, and improvises a line that Edward is in fact playing a *King of May*.

★ The play continues, and **a rope which comes in from above is pulled up to reveal a colourful maypole**. The young company enter, music starts up and the **maypole dance** begins, as the nymphs and shepherds dance in circles to create beautiful patterns with their ribbons.





The dance ends and the Beefeaters applaud, very moved by the performance. The ribbons come down and the young company leaves the stage. The play continues, but Edward keeps trying to intervene, telling the Beefeaters that he is the person they're looking for and that he should be taken to the palace.



The Beefeaters, confused by whether this is part of the play or not, and angry that he has been upholding Edward's 'claim' to the throne, put Miles in the pillory. Some rabble enter, excited by the prospect of throwing rotten veg at someone!



Edith confesses her love for Miles, but is quickly pulled away by one of the Beefeaters. Princess Mary arrives, excited by the prospect of seeing some public humiliation. Edward, seeing his sister, gets in the way of the pillory and asks her if she knows him. She does, she says, but only as an urchin.



★ Rotten veg is thrown (mimed by the actors), but Edward continues to protest that he is the King. Mary tells the Beefeaters to give him a dozen lashes, but Miles agree to take them for him. The Beefeater gets out the whip and lashes Miles twelve time, each of which makes a very **loud noise**!

Eventually, Miles is set free, but incredibly weak. Edward realises that monarchs should show mercy, and offers to take Miles back to his friends, who are rehearsing for the coronation pageant. In that moment, Edward has an idea, and the pair head off to the playhouse.





The Fool appears on top of the platform by the box staircase and tells us that we are about to witness the coronation procession. He sets the scene, and soon Tom arrives on his wicker horse, joined by a crowd, who stand in the middle of the stage. Out of the rabble come people in the procession – the Beefeaters, the Lord Mayor and the royal Household, Mary and Elizabeth. During this sequence, there are short choruses of **Blessed Be the King**.



Then it's time for the first pageant, which is a short scene shown to celebrate the coronation of the King. In the first, the stage goes dark and the young company enter wearing white masks, holding large white petals. The petals, the Fool says, represent the white rose of York. They dance to the music and the petals change colour, to represent the red rose of Lancaster. Then they hold a red rose and a white rose each, signifying the Tudor rose.





Then it's time for the next pageant, which uses giant puppets to tell the story of King Henry and Jane Seymour. The first puppet is a large phoenix puppet, which glides around the stage, and it's then followed by a lion wearing a crown, representing the King.



A small lion cub puppet – which stands for the young Prince Edward – then joins his mother and father, before leaving the stage.



Then we're back in the procession, and Tom scatters money to celebrate the coronation. As this happens, he sees Ma Canty in the crowd, who recognises Tom and asks why he's been

away for so long. When the Beefeaters ask if he knows this woman, he denies that he does and they take her away.



The procession then makes its way into Westminster Abbey, which is signified by a short piece of **choral music**. At this point, some **banners suddenly unfurl from above and a stained-glass window is lowered in**.



Once in Westminster Abbey, the third procession begins. Some members of the young company lead on a wooden throne, flanked by more of the young company, all of whom are wearing gold cloaks. A short dance begins accompanied by some **music**, and at the end of this pageant a 'waxwork' of Edward is revealed and **the middle platform rises up**.





It's suddenly very quiet, as the time comes to crown the new King. But Tom is scared by the waxwork, and keeps seeing it move – is it his mind playing tricks on him? The Archbishop of Canterbury lifts the Crown of England and attempts to crown Tom, but he begs for him not to. Then, just as he is about to be crowned, the 'waxwork' speaks, revealing itself to be Edward, and forbids the Archbishop from continuing the ceremony.



The Beefeaters run to arrest Edward, sure that he is a usurper. But Tom gets down from the throne and tries to convince everyone that he is not the real king. Suddenly, a **huge chase begins**, with lots of people coming and going as everyone chases after the prince and the pauper, with nobody knowing which is which. It's extremely fast-paced and there's **music throughout**. If you're in the front row, you may even get asked to keep the crown safe!





People come and go, identities are mistaken and, when a Beefeater has his halberd to Edward's throat and we think it can't think any more dramatic, Miles Hendon enters with his sword, ready to save the day.

Then Tom and Edward face each other, a mirror image of each other. They both stand on the platform and circle each other, and eventually Tom gives way, telling Edward to take up his rightful place on the throne.



And then, finally, Edward can be crowned King Edward VI. Another rendition of **Blessed Be the King** starts up and the Archbishop of Canterbury crowns the new king.



His first actions as king are ones of mercy, which he has learnt during his time living as a pauper. He tells Tom that he will set up a school for the poor, for boys and girls. Elizabeth, Edward says, will devise the first laws for the relief of the poor. Mary will go to her confessor, though she is adamant she'll get her revenge. Miles is knighted for his service.



🎵 Edward's final pronouncement is that there shall be twelve days' holiday and feasting for everyone! The show ends with a song called **Pastime with Good Company**, which the whole company sings. There are more cartwheels by the young company, a reunion between Ma and Tom, and a final blast of the trumpet to send us on our way! The lights will change and the actors will bow while the audience claps. Then they'll leave the stage as the show is over!



**Thank you for reading the guide, and we hope you enjoy the show.**