

**NODA PANTOMIMES PRESENT**

***THE HUNCHBACK PANTOMIME  
OF NOTRE DAME***

BY  
**Leonard Caddy**

**An original Pantomime**



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## cast

<b>HUNCH</b>	The central figure, is 'non-speaking' so must be played by a competent actor who can convey all the pathos and sincerity without words, and, if the make-up is heavy, without much facial expression.
<b>MAURICE Le JERK</b>	<b>Light Comedy.</b> Likeable but not very dynamic. One of the mainstays of the cast, carries much of the comedy business
<b>ESMERALDA</b>	<b>Principal Girl Singer Dancer.</b> Vivacious and spirited but a poor honest girl underneath.
<b>COUNTESS SOPHIE</b>	<b>Second Girl, Comedy but dignified.</b> A dignified young lady but with charm and humour. An important part that is involved in much of the plot.
<b>CAPTAIN PHOEBUS</b>	<b>Principal Boy.</b> The traditional part requiring poise and character. But not as demanding as some Principal Boys.
<b>MADAM CORSAGE</b>	<b>Dame.</b> Again the tradition character but again not as involved as some other Dames.
<b>MONSIEUR Le MOAN</b>	<b>Miserable Character.</b> Pals up with Evil and causes all the trouble but not really bad.
<b>HORRID the UGLYBUG</b>	<b>Speaking Animal.</b> A rather bumptious personality. Can be any age, size or gender. Could even be two [or more] people.
<b>EVIL SPIRIT</b>	<b>Scheming.</b> The traditional 'immortal' who is really bad but you cannot help liking him for all that.
<b>GOOD SPIRIT</b>	<b>Dignified and confident.</b> A good voice and posture are the main requirements.
<b>The OLD CRONE</b>	<b>Comedy Character.</b> Overplayed old hag, two entrances with forebodings of doom.
<b>MADAM HEAD</b>	<b>Small Character part.</b> A Customer, one entrance.

As a guide these parts are arranged in approximate order of importance and/or difficulty. Then there is at least one **GHOST**, two **GOSSIPS** and plenty of opportunity for a **CHORUS of SINGERS and DANCERS [and JUVENILES]** as the people of Paris should you wish to use them.



## scenes

There is a permanent full-stage set of the square in front of Notre Dame Cathedral with smaller scenes played on drop-cloths, insets or half tabs.

- Scene One**      **PROLOGUE**  
A small Inset or Dropcloth of Clouds or something quietly colourful or with tight lighting played downstage on standing set.
- Scene Two**      **NOTRE DAME SQUARE**  
The Full Stage set with Backcloth of the Cathedral Doorway and House Profile Wings or Skycloth with Houses Ground-row and Wings, one side being Stone Buttresses to represent the cathedral.
- Scene Three**      **A PARIS STREET**  
A Dropcloth of House Fronts, or on Half-tabs (or down-stage on main set after general exit).
- Scene Four**      **BACK IN THE SQUARE**  
As Scene 2.
- Scene Five**      **MADAM CORSAGE'S HAT EMPORIUM**  
A small Inset Scene of Shop set behind the half-tabs.
- Scene Six**      **THE FESTIVAL IN THE SQUARE**  
As Scene 2.
- interval**
- Scene Seven**      **BACK IN THE SQUARE**  
As Scene 2
- Scene Eight**      **HIGH IN THE CATHEDRAL**  
Inset Scene of small room high up in the Cathedral
- Scene Nine**      **THE HAUNTED VAULTS**  
Curtain or Dropcloth of Vaulted chamber with centre door.
- Scene Ten**      **JUST HANGING ABOUT**  
Half Tabs or as Scene 3.
- Scene Eleven**      **THE CATHEDRAL SQUARE AGAIN**  
As Scene 2 with additional decoration

## music

The following is a list of suggested musical items for a predominately 'singing' society, but if singing and dancing are not your strong points then feel free to reduce the quantity to suit your particular abilities. The items marked '\*' should be included because they carry the plot along or are an accepted part of any Pantomime.

<b>NO 1</b>	<b>OVERTURE</b>	<b>Number or selection</b>
<b>NO 2</b>	<b>OPENING CHORUS</b>	<b>Sophie, Corsage, Chorus</b>
<b>NO 3</b>	<b>GYPSY ENTRANCE &amp; DANCE *</b>	<b>Full Company</b>
<b>NO 4</b>	<b>SCENE FINALE *</b>	<b>Full Company</b>
<b>NO 5</b>	<b>LIGHT DUET</b>	<b>Le Jerk and Esmeralder</b>
<b>NO 6</b>	<b>NOVELTY DUET</b>	<b>Uglybug and Hunch</b>
<b>NO 7</b>	<b>SCENE OPENING</b>	<b>Principals and Chorus</b>
<b>NO 8</b>	<b>THE GRAND PARADE *</b>	<b>Production number.</b>
<b>NO 9</b>	<b>GOSSIPS NUMBER *</b>	<b>Corsage and some Chorus</b>
<b>NO 10</b>	<b>CONCERTED ITEM</b>	<b>Chorus and Principals</b>
<b>NO 11</b>	<b>ENTRANCE of HUNCH</b>	<b>Underscore action</b>
<b>NO 12</b>	<b>CHORUS NUMBER *</b>	<b>Short reprise No 7</b>
<b>NO 13</b>	<b>ACT FINALE *</b>	<b>Underscore Action</b>
	<b>INTERVAL</b>	
<b>NO 14.</b>	<b>OPENING CHORUS *</b>	<b>Chorus Number</b>
<b>NO 15.</b>	<b>LOVE SONG</b>	<b>Le Jerk</b>
<b>NO 16</b>	<b>COMEDY MARCH</b>	<b>Le Jerk, Sophie and Corsage</b>
<b>NO 17</b>	<b>SOLO</b>	<b>Esmeralder</b>
<b>NO 18.</b>	<b>LOVE DUET</b>	<b>Esmeralder and Phoebus</b>
<b>NO 19.</b>	<b>GHOSTY NUMBER</b>	<b>Dancers, Chorus or Principals</b>
<b>NO 20</b>	<b>SCENE FINALE</b>	<b>Full Company</b>
<b>NO 21</b>	<b>COMMUNITY SONG *</b>	<b>Le Jerk, Corsage or others</b>
<b>NO 22.</b>	<b>SHOW FINALE *</b>	<b>Full Company</b>

Suggestions for the musical items are given in the script but it is a well known fact that Directors and Actors are far better at selecting suitable music than Authors so please feel free to treat them merely as suggestions and only them use if you cannot think of anything better



# The Hunchback Pantomime Of Notre Dame

MUSIC NO 1

## **OVERTURE.**

A bright number or selection to settle the audience

HOUSE LIGHTS fade, quiet Drum-roll to hold attention as HOUSE CURTAINS open.

## **Scene One**

### **PROLOGUE**

A small INSET or DROPCLOTH of CLOUDS or something unworldly or with tight lighting played downstage on standing set.

HUNCH is crouched centre, back to the audience on a darkened stage. Drum-roll builds to flourish as GOOD SPIRIT sweeps on right [open spotlight] and beams at the audience, drum-roll builds again to crash as EVIL enters left [red/green spotlight] and leers. After encouraging the audience to react to them in the traditional way for a moment -

**EVIL** The Spirit of Evil -

**GOOD** - - - The spirit of good  
Arrive to do battle

**EVIL** - - - As ever they should.  
A contest of powers that fate must fulfil.

**GOOD** But I shall win this year.

**EVIL** - - - No you won't

**GOOD** - - - - - Yes I will..  
(to audience) It's the same every pantomime, how can I prove to him that people are good?

**EVIL** How indeed.

**GOOD** (thinks - then back to verse)  
An innocent youth to Paris shall go  
And though he's a stranger I am sure they will know  
That kindness and trust will count in the end,  
And they'll take to their hearts our innocent friend.  
You agree?

**EVIL** You mean the way the people of Paris receive this 'youth' will decide whether Good or Evil shall rule throughout the year?

**GOOD** Quite.

**EVIL** Then so be it.

Satisfied that the challenge is set with a nod to Evil Spirit and a wave of her wand to the audience GOOD exits right. EVIL turns to go but then has second thoughts. Drum-roll starts.

EVIL

This youth could be handsome and bring out the best.  
I think I'll arrange a tougher test.  
Inside he is true, but with powers invidious,  
I'll see the one sent is not fair - but hideous!!

With a laugh of triumph EVIL sweeps out. Drum-roll builds. HUNCH who has been slowly rising back to the audience now turns. CRASH, FLASH [Dramatic lighting] HUNCH looks round bewildered then runs off. BLACKOUT Tab's open [or Build lights] into -

=====

**Scene Two**  
**NOTRE DAME SQUARE**

A full-stage set with backcloth of the CATHEDRAL DOORWAY and HOUSE PROFILE WINGS or SKYCLOTH with HOUSES GROUND-ROW and WINGS, one side being STONE BUTTRESSES to represent the cathedral.

MUSIC NO 2  
**OPENING CHORUS.**  
**Production number.**

(e.g. "Another Opening Another Show" - "Hurry Up Don't Waste Time")  
A busy bustle as the chorus of TOWNSPEOPLE prepare for the festival, either a typical 'dancers in lines' number or a 'sing as we look busy' one with Madam CORSAGE and SOPHIE

As the scene [or number] progresses some of the Chorus bring on a dais which is put up centre, others bring garlands or ribbons to decorate it, others a notice reading, "Paris - April Festival of Fools - 1515" which is fixed to the front. There is an air of excitement about everything.

Throughout the scene CORSAGE, who thinks she is in charge, gives instructions as to where and how she thinks things should go. SOPHIE, who is really in charge, has other ideas which the Townspeople happily implement, so the dais, which is made to look much heavier than it really is, the decorations and the notice are repeatedly rearranged.

CORSAGE (speaking rather nicely) That's it, that goes there. And those a little bit higher. (to audience) We are getting ready for the Festival of Fools, there is so much to do. (to cast) No higher! (to audience) I have to see to it all you know. I'm Madam Corsage. 'Squeezey' to my friends.

VOICE You haven't got any friends.

CORSAGE (common) Who said that?! (sweetly to audience) Excuse me a moment.

CORSAGE sweeps upstage to where the voice came from but the people there direct her to other side who in turn point her in another direction etc. As she goes SOPHIE comes forward and talks to the audience.

SOPHIE Poor Madam Corsage, she does so like to be involved in everything - unfortunately. Oh, my name is Sophie, and these are the good citizens of Paris and today is April the first when we will all let our hair down and have some fun.

Le JERK has entered. He wears an atrocious Jester's costume that is either too tight or too baggy which he is trying to conceal by wearing a knee-length raincoat [or similar] and walking with bent knees. He "Pssst's" to attract Sophie's attention and crosses to her.

SOPHIE What was that? (to audience whether they respond or not) Who? Over here? Oh over there - (sees Le Jerk) What are you doing? (goes to attract the others attention) Here's - -

Le JERK (stopping her immediately) Shhhh. (forced whisper) I don't want anyone know.

HE creeps round in a small circle to check up but they are still misleading Dame Corsage.

SOPHIE (forced whisper) You don't want anyone to know what?

Le JERK (another quick glance to check) To know what I look like.

The activity upstage slows as they become aware of Le Jerk and stop to watch then move gradually down toward him but are always innocently looking somewhere else just before he looks their way.

SOPHIE But everybody knows what you look like Maurice. (aside to audience in normal voice) This is Maurice le Jerk, he helps Madam Corsage in her hat shop.

Le JERK has looked round but everyone is looking elsewhere.

Le JERK (still whispering) But they don't know what I look like today.

Another look round. Whispering relaxes to normal speech.

Le JERK Why do I have to be the King of Fools - again?

SOPHIE Because you make a - (stops)

Le JERK I make a good fool, I know - because I am a fool, that's why!

SOPHIE Nonsense, everybody is very fond of you.

A Girl has come down to ask where [a ribbon] should go so Sophie is looking away.

Le JERK (to Sophie's back) 'Fond' yes. (big sigh) If only. (plaintively to audience) If only.

Girl goes.

SOPHIE Now then take that silly coat off

Le JERK (another look round) No!!

SOPHIE Come on.

Le JERK (emphatically) Nothing will make me take this off.

SOPHIE and CHORUS "Take it off" a couple of times but get an ever more emphatic "NO!" from Le JERK

SOPHIE Why not?

SOPHIE Because I look so silly.

CORSAGE How silly?

Le JERK (opening coat) This silly. Aheee!! (snaps coat shut)

CORSAGE (to audience) I hope he doesn't do that round ... .. (posh park or district)

SOPHIE Come along now, you were chosen because you make people laugh and feel happy.

SHE helps him off with his coat, which is passed off stage as GIRL runs forward with a grotesque jesters cap or crown which she puts on his head. HE stands there a sad but comical sight. SOPHIE 'Hushes' them not to laugh.

SOPHIE There, Maurice doesn't look silly does he?

ALL, suppressing laughter and following wild 'No' signals from Sophie say "No!"

SOPHIE But he does make you feel happy doesn't he?!

ALL, with equally enthusiastic signals from Sophie, cry "YES!!!" [if the audience is co-operative this sequence could be addressed to them with the Chorus just supporting] There is a burst of MUSIC and movement [OR a short reprise of 'Opening Chorus'] but this changes to a 'cheer' as CAPTAIN enters and strides centre (and leads the singing until end of chorus if number is repeated). Captain and Sophie greet each other but they do not embrace, their demeanour though affectionate is always formal.

CAPTAIN Sophie my dear. (kisses hand)

SOPHIE Captain Phoebus my sweet. (to audience) The richest and most handsome Captain in all of France.

Le JERK sadly turns away upstage to where CORSAGE has just changed something yet again.

CAPTAIN And how are the preparations for the festival going?

SOPHIE Splendidly. (turns and notices the alteration and signals to revert it) Everyone is doing their share.

CAPTAIN I see Madam Corsage is 'helping' again.

SOPHIE I am afraid so.

CORSAGE bustles forward.

CORSAGE Ah! There you are your Emulance (to audience) This is Phoebus the most handsome -

SOP. & CAP. They know.

SOPHIE Let me show you how things are going.

SOPHIE and CAPTAIN arm in arm move away round stage talk quietly then exit, CHORUS gradually exit.

CORSAGE (to Le Jerk) Come here you. Now then, you know what you have to do at the festival?

Le JERK (flatly) Yes. I have to skip about in a jocular way with a 'Hey nonny nonny, and a hey hey hey!' (performs a reluctant lethargic skip round) And make people fall about with merriment. (stands forlornly)

CORSAGE (looks at him) You may know that but they won't. Look at you! Can't you cheer yourself up a bit?

Le JERK grins.

CORSAGE Don't bother. What's the matter with you?

SHE lifts an arm up (sideways) and it just stays there. She sighs then pushes it down again only to have the other arm go up as she does.

CORSAGE Pull yourself together!! You have to crown the prettiest girl as Festival Queen.

Le JERK (snapping out of it) I'm sorry, I shall be all right when we get started. I'm a good actor.

CORSAGE Let's have a rehearsal. Pretend that I am the prettiest girl -

Le JERK I'm not that good an actor.

CORSAGE goes to one side.

Le JERK Even . . . . (famous actor) isn't that good an actor.

CORSAGE Get on with it!

CORSAGE poses ridiculously, Le MOAN enters just above her as Le JERK with a shrug and without looking crosses, and grabs Le Moan's hand and drags him centre.

Le JERK I pronounce you the prettiest girl in all Paris, give us a kiss - (realises) Oh my life.

CORSAGE You fool. It's Monsieur Le Moan.

Le JERK The keeper of the Cathedral Keys.

C. & Le J. (to audience) The most miserable man in the metropolis.

Le MOAN (to Le Jerk) What do you think you are doing?

CORSAGE I an sorry your honour, (dust him down) He thought you were -

Le MOAN Don't touch me woman!

Le JERK No, you don't know where he has been.

CORSAGE It's the annual festival you see -

Le MOAN 'Annual Festival', char! We had one last year.

Le JERK Well, we would wouldn't we?

Le MOAN And what do you think you look like?

Le JERK (miserable again) I know what I look like. I look like what I am. (stands inert)

CORSAGE Now look what you have done. You have upset him again. (sloshes Le Moan)

Le MOAN Madam! Don't do that!

CORSAGE Do what? Oh, do that. (slosh) No, sorry your honour. I won't do that (slosh) again. I mean, A person like me should never do that (slosh) to a person like you should they? (makes face to audience as she walks back to Le Jerk) But what are we going to do about him?

THEY stand either side of Le JERK. CORSAGE lifts one of Le Jerk's arms out sideways, checks that Le Moan is standing by other arm and pushes the arm down sharply. Other arm springs up [drum], CORSAGE laughs heartily thinking she has hit him but Le MOAN has turned to look away and the arm misses. HE turns back, sees the arm and pushes it down. First arm springs up [drum] and hits Dame Corsage. SHE pushes arm forward so that Le Jerk spins round [drum] but Le MOAN bends down for some reason and the arm passes over his head, continues round and hits Dame Corsage on the back of the head. [drum]

NOTE this routine could be repeated or extended to a foot coming up kicking Dame Corsage as the arm is pushed down, but however long or short it is it must be fast and slick with CORSAGE always on the receiving end.

CORSAGE Alright, enough, let's get on.

Le JERK back to normal.

CORSAGE Are you coming to the festival your woefulship?

Le MOAN Festival -?

ALL THREE Char!!

Le MOAN No I am not! I am here to lock the cathedral doors to make sure no undesirables get in.

CORSAGE That won't happen, ... (football team) are playing away this week.

There is a noise of voices and CAPTAIN with SOPHIE and CHORUS enter. There is movement and excitement and music for number starts quietly under.

CORSAGE What's going on?

CAPTAIN The festival is about to start, there is a band of travelling Gypsies on the road.

MUSIC NO 3  
**GYPSY ENTRANCE & DANCE.**  
Production number.

As spectacular and exciting as possible. Could be just solo dance by Esmeralda but better one with Chorus, better still a concerted item involving juggling and acrobatics etc.

Esmeralda seems to radiate happiness, everyone smiles when she is near them. During her solo Esmeralda dances up to Captain but Sophie pulls him laughingly aside then up to Le Jerk who stands besotted until Dame Corsage shakes him back to reality and then up to Le Moan who is as if hypnotised for a moment then he turns away in disgust. After the final spins and flourish Le JERK is pushed forward to greet the new arrival(s).

Le JERK Eh? Oh! Yes. (performs a comic sort of bow) Welcome to our festival.

Esmeralda is never still, so that he never quite knows where she is, she shakes her tambourine unexpectedly and skips and darts about like a mischievous imp.

ESME. Thank you sir. (curtsey) Who are you?

Le JERK I am the King of Fools. (skips round her) And this is the Festival of Fools and I am its king.

But Esmeralda has moved.

Le JERK Where has she gone? Oh there you are. (crosses - aside to her) Stand still I've got to tell the people who you are - Ladies and gentlemen allow me to present - (realises that he doesn't know) Who are you?.

ESME. Esmeralda the Gypsy girl. (a sudden tambourine flourish and stamp)

Le JERK (jumps and backs off) That's nice.

SHE flits round the stage surveying the company.

ESME. (up to Captain) And who is this?

Le JERK This is - I mean that is Captain Phoebus, of the city guard -

ESME. He is very handsome.

SOPHIE (stepping between them before Le Jerk can explain) And I am the Countess Sophia, daughter of the Count de la Isle de Paris.

Le JERK But we call her Sophie.

ESME. (ignoring him) A rich lady.

SOPHIE (lightly) Not any more I am afraid.

ESME A very pretty rich lady.

Le JERK Well, I think she -

But Esmeralda has crossed to Le MOAN so Le JERK follows.

ESME. But who is this.

There is a gasp of amazement that she should go so close to him.

Le MOAN That mam'selle is no concern of yours. (but he does not move)

ESME. Why are you such an unhappy man?

Silence - what will happen? But Esmeralda turns suddenly to Le Jerk.

ESME. And why are you so unhappy? (crosses suddenly to Sophie) Do you know why he (Le Jerk) is unhappy? - Never mind I will make you all happy!!

MUSIC bursts forth into a very short reprise of GYPSY DANCE, during which Esmeralda pairs herself up with Captain so that Sophie pairs Le Jerk. Le Moan does not join in but does not take his eyes off Esmeralda. Esmeralda exits (with the gypsies) followed by the CHORUS. CORSAGE and SOPHIE come centre but Le MOAN has not moved CAPTAIN looks after Esmeralda smiling and Le JERK doesn't take his eyes off Sophie

CORSAGE Nice girl. Pity she is so quiet.

SOPHIE These Gypsies - people say they can perform magic spells.

CAPTAIN moves centre.

SOPHIE And did you think she was pretty my gallant captain?

CAPTAIN Oh yes. But in the way of a wild flower of the hedgerow, with sharp barbs that can scratch and sting. Whereas you my sweet are the perfect orchid without blemish or flaw. (elegant bow)

Le JERK wanders off sadly. Le MOAN moves up stage.

SOPHIE Flatterer. A handsome gallant Captain and a poet, what more could a girl ask?

As THEY move away there is a noise of shouting frightened voices off.

CORSAGE Now what is the matter -

But she is interrupted by a general return of Esmeralda (Gypsies) CHORUS etc. as they cross stage and look back in fear. Music crescendo and Lighting change. Pause. HUNCH enters to centre, he looks round, then moves innocently toward them but everyone cowers back in fear at every move he makes. (Evil's sinister chuckle is heard off stage) HUNCH is puzzled, he becomes sad and frightened. There is a pause then Esmeralda moves slowly toward him. Gasps of surprise as she goes up to him. Mutters of "She's in league with it" and "It's a gypsy monster". SHE smiles and does a simple dance step and encourages him to copy it. HE looks self-conscious. Her openness has relaxed the atmosphere, others encourage him. HE looks round - THEY say "yes", so Esmeralda demonstrates again. HE goes to try then goes all coy. (business of encouraging Hunch to dance can be developed to include the audience) then finally HE copies her as best he can in his ungainly way. ALL cheer and music to:-

MUSIC NO 4  
**SCENE FINALE**  
Production Number

(e.g. "Happiness" - "Look at Me I'm Dancing")

Everyone joins in, Esmeralda manages to dance with Captain Phoebus before handing him over to Sophie. HUNCH gradually joins in until he is hopping about in his lumbering way the centre of a happy celebration.



During applause Le MOAN who has gone onto the dais to be out of the celebration comes through the company to Hunch who is centre.

Le MOAN I will take care of this poor creature. He can live in the tower of the cathedral. (to him) You will be safe there. (to company as he leads Hunch off) And you will be safe from him.

The happiness goes, the seeds of doubt have been sown. Le MOAN exits with Hunch, LIGHTS fade as HALF TANS close (or dropcloth in).



### **Scene Three** **A PARIS STREET.**

A drop-cloth of house fronts, or on half-tabs. (or down-stage on main set after general exit)

If there is a JUVENILE CHORUS HUNCH enters one side, CHILDREN enter other THEY run to him with cries of "Hello mister Hunch" - "Why so sad?" - HUNCH mimes "Because I look different" - "We will cheer you up, won't we?" or such into **Juveniles Number** such as 'Ugly Duckling' in which the children sing to Hunch who cheers up and joins in with the movement and the item ends with them all dancing together happily. After number the Parents (Chorus) enter and take the children off. Whilst not hostile to Hunch they don't think their children should be playing with him. "But mum, it's fun playing with him." - "Yes, we like Hunchy." "Don't argue, do as you are told." - "You don't know who he is do you?" etc. are heard as they exit.

Otherwise HUNCH enters one side willing to be friendly to everyone, a group of Townspeople enter opposite gossiping away as they cross the stage. Again they are more indifferent to him than openly hostile. "My dear, have you seen that Madam Corsage today?" - "What does she look like?" - "She doesn't get any better does she?" - "Well she couldn't get much worse" - "Who does she think she is, giving herself such airs" - "Her husband was always drunk you know." - "Was he?" - "Oh yes! He was know as 'Plastered of Paris!'" - "Still life would be dull without her" - "That's true - We would have no one to talk about!". This (or other such dialogue) should rattle away accompanied by shrieks of laughter. To involve more people a second group could enter from other side (once Hunch has cleared to centre) and meet the first group. "Hello. We were just talking about - (mimics posture or walk)" they share dialogue and exit opposite sides.

In either case Le MOAN enters and watches as Hunch is left alone looking wistfully after the departing friends. Le MOAN smiles with satisfaction at his sadness. As he is doing this Esmeralda enters, happy as ever.

ESME. (to Le Moan as she crosses to Hunch) A merry day to you sir.

Le MOAN Who dares wish me a 'merry' -

Turns and sees her, then reacts with over the top gestures of Victorian Melodrama expressing surprise, then love and then hate..

Le MOAN (to audience) Curses on the wench! I know she is evil, but why does her happiness effect me so?!

Esmeralda has crossed to Hunch and greeted him, HE cheers up immediately. THEY repeat a few steps of their dance.

Le MOAN She can enchant whoever she will. (calling to Hunch) Stop that cavorting! Come here!

HUNCH hesitates, he looks from Esmeralda to Le Moan and back.

Le MOAN At once! If you are to accept my hospitality and live in the cathedral you must learn to behave in a seemly manner. Come! (turns and exits)

Wresting as much sympathy as possible from the audience, (musical backing) HUNCH slowly exits after him. As Hunch exits Le JERK enters and watches as Esmeralda turns to audience and says "Poor Hunch, he is so sad." and conducts a big "AHH" sigh from them.

Le JERK (to audience other side) Poor me I'm so sad. (conducts similar response) You sappy/rotten (as appropriate) lot!

ESME. Monsieur Le Jerk! You cannot be unhappy. You are the king of laughter for today.

Le JERK Don't you believe it.

ESME., realising that they are alone, relaxes her 'bright as a button' image and becomes a rather sad and lonely figure.

ESME. It is because you are in love with M' mselle la Sophie isn't it?

Le JERK How did you - Oh, you are a Gypsy, Gypsies know that sort of thing.

ESME. I'm no more a Gypsy than you are. I am just a poor little country girl whose parents died in the great plague and who came to Paris to find romance and riches; and ended up begging in the streets. I just pretend to be one because people give a more money for my dancing if they think I am a 'wicked' Gypsy!

Le JERK Well I never. How did you know about me and Sophie then?

ESME. I knew about you and Sophie, because every time she so much as appears you go -

'Lovelorn Sequence' Esmeralda adopts and exaggerated wide-eyed, open-mouthed, gormless expression, performs a swooping look from one side to the other and finishes with a huge sigh and collapses like a stringless puppet.

ESME. Like that!

Le JERK Me? Go? (repeats the 'lovelorn sequence') Never. I would never go -

But SOPHIE has entered and he immediately repeats the 'lovelorn sequence' as she crosses him to Esmeralda who mutters "See" to him.

SOPHIE Ah, Esmeralda. You haven't seen - Ah there he is -

Captain PHOEBUS enters and greets Sophie, "There you are my dear", and they exit together. But as soon as Captain enters Esmeralda performs the 'lovelorn sequence' so they are both standing like stringless puppets. THEY look at each other.

Le JERK            You too?

ESME.            (nods) I think he is the most marvellous man in the whole world.

And in unison they performs the 'lovelorn sequence' toward the departed couple.

Le JERK            You can't be in love with the Captain. You hadn't even seen him until ten minutes ago.

ESME.            I know, but I have dreamt about him all my life.

Le JERK            (sympathetically) It's rotten being poor and in love isn't it?

#### MUSIC NO 5.

#### **LIGHT DUET.**

Le Jerk and Esmeralda.

(e.g. "Where is Love" - "Money, Money, Money")

A light-hearted song and dance of hopeless love or desire for riches.

THEY are flopped against each other when CORSAGE enters, accompanied by fanfare or imperial march, wearing the largest most outrageous HAT that Costumes and Props can create. SHE flaunts it to the audience. Esmeralda thinks it is the funniest thing she has ever seen and has difficulty in concealing her laughter from Madam Corsage.

ESME.            What - is that - supposed to be?

CORSAGE draws herself up to her full height and explains. Le JERK is behind her and ridicules her by saying the line with her, word and gesture perfect.

CORSAGE            This my child is my latest creation. There hain't another one like it. It takes a woman like me to wear a hat like this.

Le JERK            What's it for?

CORSAGE            It's for a very special time. This hat is very precious. (takes it off) What is it!!?

Le JERK            It's very precious.

CORSAGE            So you will have to look after it until that time arrives. (hands it to him) There you are, protect it with your life, and remember, if any harm comes to it - you are dead! Kermit!

So saying SHE stalks off imperiously.

Le JERK            Now what am I supposed to do? I can't go about like this all day. (puts hat on and walks about gormlessly) What do I look like?

ESME.            (laughing) Cheer up, we will think of something.

Le JERK            This is no laughing matter.

ESME. (still laughing heartily) I know it is not.

Le JERK Then stop laughing.

ESME. (still finding his appearance hilarious) I'm not laughing.

Le JERK Yes you are.

ESME. (trying to stop) No I m not.

Depending on the artiste (and the audience) the business of Esmeralda 'controlling her laughter - pause - then bursting out again' could be repeated two or three times. [Laughter can be highly contagious, but never flog a dead audience; if they don't join in - back to the script.]

Le JERK What am I going to do? I am supposed to be in charge and how can I be in charge with this on my head? And don't you start (laughing) again.

ESME. It's simple - you can't stay here and look after it - so someone else will have to do it. (makes signs to indicate the audience)

Le JERK (not understanding her signals) Don't be silly, where are we going to find a lot of people who would be daft enough to do nothing but sit around gorging - for a couple of hours - (realises at last) - smirking and giggling - Do you think they might?

ESME. Ask them.

Le JERK I'm shy.

ESME. Get on with it.

Le JERK (rather formally after clearing his throat and pitching his voice too high first time) Ladies and Gentlemen - um - you look gormless enough to be sitting there for a couple of hours -

ESME. Please excuse my friend (aside) He comes from .. .. (local district)

She then asks the audience to look after the hat for them with dialogue such as:-

"Will you look after the hat for us? - Did you hear anything?"

Le Jerk "Perhaps they have gone deaf, try a bit louder" -

Esmeralda (shouts) "Will you look after the hat for us?!!" -

Le Jerk "Now I think I have gone deaf. Did they answer?" -

Esmeralda "Yes, they were very loud that time." -

Le Jerk "Oh no they weren't." (etc., to encourage traditional response a couple of times.)

Esmeralda "I'll hang Madam Corsage's precious hat up here (Convenient hook on proscenium) Then they can all see if anyone goes to take it and you can shout a warning."

Le Jerk "A sort of 'hat alarm'. What a good idea. I wonder why nobody has thought of that before." -

Esmeralda "What sort of 'hat alarm' do you think they are?"

Le Jerk "I think they are one that goes 'Chap-eaux' 'Chap-eaux'. (two-tone police car siren)" -

Esmeralda "That sounds fun, let's try."

SHE conducts the audience in a practice or two while Le Jerk explains to conductor or someone in front row that 'chapeaux' is french for horse.

They thank the audience and go to exit as Le MOAN enters followed by HUNCH. Le Moan goes straight for the hat. Audience shout, HE reacts, THEY chase him off, thank the audience again and exit other side.

HUNCH wonders whether to follow Le Moan then decides not to. HE mimes to audience, "I'm not going near that hat". While he is doing this UGLYBUG enters (see notes for details) It takes some audience assistance for Hunch to realise that there is something there, but [after a certain amount of 'he's behind you'] they eventually come face to face, and both start in surprise. [Uglybug understands Hunch without any effort at all]

UGLY Hello! Now you are the first handsome person I have seen since I came to Paris.

HUNCH mimes "Me? I'm ugly"

UGLY You ugly! No! You are - nearly as handsome as I am.

HUNCH repeats his little dance with pleasure.

UGLY And such a lovely mover. I can see we are going to be great friends.

HUNCH mines the other half of the following conversation.

UGLY Who am I? The name is Horrid. Horrid the Uglybug at your service. Can't tell you how pleasant it is to meet someone like you. Was beginning to think there wasn't another good looking chap in the whole world. (confidentially) I mean look at that lot. (the band) - did you ever - eh? Oh they are musicians. That explains it then. Better be nice to them.

UGLYBUG smiles and nods patronisingly to them. THEY wave innocently back.

UGLY Now then, what is your name? Hunch. That's a very handsome name for a very handsome fellow. Shall we be chums? That's the spirit.

MUSIC NO 6.

**NOVELTY DUET.**

(e.g. "Friendship" - "Me and My Shadow")

Uglybug sings (and dances) about friendship while Hunch encourages him with movement and copies him as best he can.

THEY exit together [at end of number]. HALF TABs out.

**Scene Four**  
**BACK IN THE SQUARE.**

As Scene 2..

MUSIC NO 7

**SCENE OPENING**

(e.g. "This is our once a year day")

Sophie, Captain Phoebus, Le Jerk, Esmeralda, Madam Corsage and Chorus sing and dance a happy opening to the festival.

As the item progresses the lights dim and with a roll of thunder EVIL enters left. ALL scream and exit in confusion. EVIL gloats with satisfaction. [He wears a short cloak with 'INVIS' on the right side of the front and 'IBLE' on the left, in large enough letters for the word 'INVISIBLE' to be read when it is drawn across. [It is thrown back so the word does not show].

EVIL Ha ha ha! (to audience) It's fun being bad. But curse them! The people of Paris have not scorned that pathetic monster. I must find someone to help me, but who? (sees hat) Hello, what's this?

EVIL deliberately goes to take hat. Audience shout. (even if they don't) Le JERK rushes on and reprimands him. EVIL starts, scowls and slinks off down left.

Le JERK (to audience) Thanks a lot. A bit louder next time though. Well, I must go, my cup of tea will get cold. (as he exits) Who was that I wonder? I have never seen him before. (exits)

As Le JERK exits EVIL returns.

EVIL That was close, I was nearly caught that time. Still that won't happen again, I have my Invisible Cloak. (he puts it round) There, now you can't see me can you?

Optional business of arguing with audience that they 'cannot' see him when he has it drawn across, only when he throws it back. Even another burst of "Oh, no you can't" - "Oh, yes we can!"

EVIL Now for some fun.

HE goes for the hat as before but as Le JERK comes bounding on he moves away and draws cloak round him. Le JERK looks round, cannot see anyone and grumbles at audience. Turns to exit and the business of Evil going toward the hat is repeated.

Le JERK What's going on? Is there somebody here? Where.

Optional extra business of Le Jerk trying to find Evil Spirit such as:- Evil Spirit throws cloak back so that he can be seen then covers up and moves as Le Jerk approaches; Evil Spirit [visible] taps Le Jerk on shoulder then become invisible and moves to other side and does the same thing so that Le Jerk does not know where he is or how many of him there are. Ad. lib. dialogue as necessary. HUNCH and UGLYBUG return. EVIL SPIRIT has cloak round him.

Le JERK Hello Hunch. Who's this?

UGLY I'm Horrid. Horrid the Uglybug at your service. (crosses toward Evil Spirit) But who is this nasty looking fellow?

EVIL What do you mean? You can't see me.

UGLY Of course I can.

EVIL But I am invisible.

UGLY 'Invisible'? What sort of name is that?

Le JERK Who is he talking to?

HUNCH shrugs and shakes.

EVIL (throws cloak back - to Uglybug) Now you can see me!

HUNCH sees him now and shakes with fear.

EVIL (closes cloak) Now you can't.

UGLY I can see you all the time. (sees Hunch) Here, what have you done to my friend?

UGLYBUG crosses back. EVIL SPIRIT moves away but stays down left corner and watches.

Le JERK He seems to be terrified of something.

UGLY (translating Hunch's mime) The man that appeared - is evil and bad.

Le JERK You can understand him.

UGLY Of course. But then I am intelligent as well as good looking! Come on friend.

Le MOAN enters left.

Le MOAN Ah! There you are, there is work to be done in the cathedral.

Le JERK But Monsieur Le Moan it's the festival. No one works on the festival.

Le MOAN hesitates.

EVIL (to audience) This may be just the man I have been looking for.

Le MOAN Well, alright -

UGLYBUG exits right but as he goes Evil puts hand on Le Moan's shoulder whose attitude immediately changes.

Le MOAN No! When I say there is work to do there is work to do! Do as you are told you misshapen hulk

HUNCH, as if mesmerised turns and crosses to exit left, Le Moan follows him out and Evil, after a satisfied leer to the audience, does likewise.

Le JERK (having come downstage and not seen what has happened) What a day, anyway, one thing is certain, it can't get any worse.

CRONE (off) Grief and gloom. Grief and gloom.

OLD CRONE enters wailing and moaning.

Le JERK Oh no, not her. Here she is, the next editor of .. .. (local or national paper)

CRONE Doom and despondency, nothing but doom and despondency.

Le JERK See what I mean. What is it this time?

CRONE Grief and -

Le JERK (cutting in) We've had that bit.

CRONE Doom and -

Le JERK (cutting in) We've had that bit too.

There is a general entrance to see what the noise is. Madam CORSAGE, ESMERALDA, SOPHIE, Captain PHOEBUS and CHORUS.

CORSAGE What's all the noise? Oh, it's moaning Minnie is it? What do you want?

CRONE Grief and gloom - grief and gloom.

CORSAGE It always is.

CRONE Gloom and desp -

SOPHIE But why have you come into town today of all days? This is our festival; we don't want -

CRONE Grief and gloom -

CORSAGE Shut her up someone.

Drum-roll starts as OLD CRONE takes centre stage.

CRONE I have seen with my eye, I have been told, I know -

CORSAGE (interrupting) Get on with it!

ALL 'shh' her.

CRONE (building) I know that there is danger. - There is an evil power abroad, a power that will control the innocent. - There are passions that will destroy happiness because of that evil power -

There are murmured reactions from the listeners, "The Hunchback", "It's that Hunchback" -"Or that Gypsy" etc.

CRONE But that is not all. (building to climax) There will be danger and death before this day is out. Danger and death!! (cackles triumphantly)

Le JERK And that is the end of the news. Goodnight everyone.

CORSAGE (to Old Crone) Get off!

OLD CRONE gives a scowl of disdain and shuffles out. As she goes she makes for the hat. ALL turn on her. So she exits wailing "Grief and gloom, grief and gloom" until she is out of earshot. The TOWNSPEOPLE look with suspicion at Esmeralda.

ESME. What did she mean? You cannot believe her, I am not bad, I only want to make people happy.

There is an unfriendly murmur from the crowd.

ESME. I am alone, (turns to Captain) Oh sir don't let anything happen to me.

CAPTAIN (crossing to her) Of course not my dear, I am Captain of the guard, it is my job to see that no harm comes to any honest citizen. (puts arm round her shoulder) Don't you worry your pretty head.



He 'sees' her for the first time.. Esmeralda looks lovingly up at him and nearly swoons so that he holds her tighter. There is a pause as SOPHIE notices this. Le JERK, eyes as ever on Sophie, leaps into action.

Le JERK (springing between Captain Phoebus and Esmeralda) With a Hey nonny nonny, and a hey hey hey! That's enough gloom for today day day!

HE leads Captain Phoebus back to Sophie.

Le JERK (handing him to her) Yours I believe.

SOPHIE Quite right, thank you Maurice.

Le JERK That's alright Miss Sophie, I'd do anything for you.

Then he pulls Esmeralda aside muttering "You must do that, you mustn't upset Miss Sophie". CAPTAIN comes centre.

CAPTAIN (to Le Jerk) Mister Master of Ceremonies, do your duty, it's time for the parade to begin.

Le JERK No it's not!

CORSAGE What do you mean 'no it's not'?

Le JERK Well it says so up there. (to sign) 'Festival of Fools - 15-15' That's a quarter past three and it's not even two o'clock yet! There is more than an hour to -

But the rest is lost in a general moan. The music starts -

**MUSIC NO 8**  
**THE GRAND PARADE.**  
**Production number.**

(e.g. "When the Parade Passes By" - any March)

**After several false starts a marching routine as the annual parade gets under way**

The music plays quietly under as there is a general movement and Le JERK tries to get the company into some sort of order, CORSAGE keeps coming to the front and having to be pushed further back. The parade is finally ready and the music builds and the number proceeds. Le Moan, Hunch and Evil Spirit are on rostrum, Evil Spirit is behind Le Moan influencing him as he gives Hunch instructions and points to Esmeralda. When the number is in full swing Hunch comes down stage, lumbering threateningly, The music grinds to a discord, people scream and run away leaving Esmeralda alone centre, Hunch hesitates but 'Do it!!' from Le Moan and [if practical] he picks her up and carries her off struggling and screaming followed by a gloating Le Moan. EVIL SPIRIT stays on the rostrum. There is a stunned pause. Fanfare, Captain PHOEBUS steps forward and draws his sword, there are cheers as he gallantly follows after them. There is 'whack', a 'cry' and a 'thump' from off stage. And to more cheers Captain PHOEBUS returns almost carrying a distraught and tearful Esmeralda, they come centre and she recovers enough to cling to him in gratitude. Evil slinks off as music builds and on a noble picture of a gallant Captain and a grateful Esmeralda surrounded by the company the HALF TABS close.

**Scene Five**  
**MADAM CORSAGE'S HAT EMPORIUM.**

A small inset scene set behind the half-tabs. This need be only a screen backing, a counter or display of some sort and a shoulder-high stand with three dummy heads displaying remarkable hats. There are cutouts in the top so that people can take the place of the dummy heads. The scene starts on half tabs.

CORSAGE enters one side and TWO (or more) GOSSIPs enter opposite chattering furiously. Music for number playing under.

CORSAGE I know something has happened while I have been busy in here but I don't know what it is, Ah, they will tell me, they know all that is going on.

MUSIC NO 9  
**GOSSIPS NUMBER.**  
Comedy item.

("Galop" (Can-Can) from 'Orpheus in the Underworld')

(Words fit sections [2],[3] & [4] on pages 176/178 in full score)

A patter number, spoken more than sung as words carrying the story, a steady rhythm by builds to frenzied activity on coda.

[Split lines between GOSSIPS depending on numbers. Underlining indicates bar-beats where necessary]

GOSSIPS [2] Chitter chatter, blither blather -  
Natter, natter, natter nat.  
Well I never -  
It's amazing -  
She could do a thing like that!

Chitter chatter, blither blather -  
Natter, natter, natter nat.  
Can't believe it -  
Nor can I dear -  
Not in front of us like that!

CORSAGE [3] (eager to hear)  
Ladies, ladies. Tell me what is happening.  
Ladies, ladies. Tell me what it's all about, about, about, about, about, about, about!

GOSSIP [4] I'll, tell you what has happened in the market square this morning and I  
Bet you don't believe either  
They brought the hunchback out and then they put him in the socks up there so  
All of us could see!

GOSSIP [4] No! You have got it wrong again, just as you always do, you silly  
Scatter-brain that's topsy-turvy.  
It wasn't in the stocks they put him why not get your facts right it was  
In the Pilo-ry!

GOSSIPS [2] I will tell her what has happened, then perhaps we'll hear the truth.  
You're a cat.  
Now don't start that, 'cause  
Really we're the best of friends.

- CORSAGE [3] (desperate to hear)  
Ladies, ladies. Can't you see the state I'm in?  
Ladies, ladies. I am all agog agog agog agog agog agog agog agog!
- GOSSIP [4] That - Gypsy girl took pit-y on the Hunchback then she pushed right through  
and  
What d'you think the Hussy did?  
She gave that poor fellow in the stocks a drink of water right before our  
Eyes so we could see!
- GOSSIP [4] Not - only that she then de-clared he wasn't guilt-y of the crime  
And never meant to do her harm.  
So she, bold as brass, went right up to him and what did she do? No less than  
Calmly set him free!
- CORSAGE [2] Set him free? She set him free.  
I can't believe she set him free!
- GOSSIP That's not all, there's more to come.
- CORSAGE Oh, tell me, tell me, tell me, tell me.
- GOSSIPS [2] Why not have a happy day?  
She said she knew the very thing.  
Best of all the festival  
Should have the hunchback for it's king
- CORSAGE [3] Hunch-back for king. What a very good idea.  
It's a-maz-ing, no one thought of that before.
- ALL Before, before (etc.)
- CORSAGE and GOSSIPS are in line centre, the MUSIC builds and accelerates, they gradually start dancing the 'Can-Can' as they sing until the words are lost in the energy of the dance.
- ALL [4] Now, everyone is happy, knowing what a snappy - time's ahead for  
All of us to have some fun.  
Yes, we're going to enjoy ourselves and we'll employ ourselves in being  
Nice to every one.
- Repeat as necessary as they dance for as long as possible, certainly longer than Madam Corsage can manage and she ends up exhausted. End with Gossips dancing off or in tableau for applause then they exit on Play Off.
- CORSAGE Open the curtains!
- HALF TABS open Le JERK (in basic costume) moves forward with chair just before Madam Corsage collapses. Esmeralda enters, singing happily, she carries a small (draw string) bag.
- ESME. Isn't it a lovely day? Hello Madam Corsage, ready for all the dancing at the carnival this afternoon?
- CORSAGE (groans) The only thing I am ready for at the moment is a big cup of cocoa and a little lie down.
- Le JERK (to Esmeralda) That was a smashing idea of yours to make Hunch the King of Fools at the festival, he is ever so pleased. Not only that now I can enjoy myself with nothing to worry about.
- CORSAGE Oh no you can't. You have got to look after the shop -

Le JERK But I -

CORSAGE Don't you 'but' me. I am expecting three very important customers in to pick up these hats. Madam Head, Madam Muck, and Madam Bottlewasher.

Le JERK Head, Muck and Bottlewasher. Yes they sound like friends of yours..

Madam CORSAGE gets up and totters off. Le JERK mimics her movement behind her but she keeps turning round to speak and nearly catches him at it. Esmeralda and Le Jerk laugh heartedly whenever she is not looking at them.

CORSAGE They are very important, so mind you are polite to them

Le JERK Yes I will,

CORSAGE And another thing, whatever you do be careful with these heads, they are very valuable china - they are Ming, and they are not mine.

Le JERK What a shime.

CORSAGE And another thing, don't worry about the money, I'll collect that off them later.

Le JERK Yes I'm sure you will.

CORSAGE And another thing -

Le JERK What?

CORSAGE I don't know, but I will think of something, (goes out but comes straight back) And don't forget, be careful with those heads because -

BOTH - they are Ming and not mine - (to audience) what a shime!

Madam Corsage exits, Le Jerk and Esmeralda laughing repeat some of the conversation with Le Jerk being Madam Corsage and Esmeralda being an over submissive Le Jerk, - 'And another thing' - 'Head, Muck and Bottlewasher'; - etc. etc. but finishing up with, 'And don't forget, be careful with those heads because - [together] - they are Ming and not mine - [to audience] what a shime!'. Le Jerk makes some wild gesture or backward step and knocks one of the heads and it falls off down behind the stand. LOUD CRASH [off stage]. Horror! Pause. Le JERK goes behind stand to investigate.

ESME Oh dear, do you think Mr. Ming will be very annoyed?

Le JERK (reappearing with a couple of sherds) I think he will he shattered.

ESME What are we going to do?

Le JERK I don't know, but I will think of something.

There is a DOOR BANG and SHOP BELL off and a VOICE (Mm.. Head) calls "Shop!"

ESME Well you had better think quickly.

Le JERK (running to pick up hat from wherever it has fallen) Got it!

ESME           What are you going to do?

Le JERK       Nothing. You are!! (puts hat on her head and pushes her toward the stand) Go and look like a Ming bust.

ESME           I'm not that sort of girl.

Le JERK       Go on!!

HE hustles her behind the stand. She complains but he "Sh's" her to silence as he puts on his poshest manners and ushers in Madam HEAD.

Le JERK       Ah, Madam Heed, do come in, I was told you was coming. Walk this way. (over affected walk to hats)

Mm. HEAD     I couldn't walk like that even if I tried to.

Le JERK       You hat is on our latest and very valuable hat display. Beautiful aren't they?

Mm. HEAD     (going along the heads) Beautiful, beautiful - (comes to Esmeralda) Eurgh! Don't much like the look of this one.

ESME           Well, I don't like the look of you much if it comes to that.

Mm. HEAD     (to Le Jerk) What did you say?!!

Le JERK       Eh? Oh? I said - um - "Don't you like the look of your lovely hat?"

Leads her back to one of the other hats, pushing Esmeralda back down as she stands up to complain. Takes hat and gives it to her.

Mm. HEAD     That's not mine.

Thrusts hat back to Le Jerk and grabs the one off Esmeralda with "This is mine!". Le Jerk quickly jams his hat onto Esmeralda, then pulls it down over her face before she can complain.

ESME           Silly old bat.

Mm. HEAD     (swinging round to Le Jerk) What did you say?!!

Le JERK       - Frilly - bold - hat?

Mm. HEAD     There is something the matter with your voice. If it gets any worse I should go and see a doctor.

SHE exits, they relax. Esmeralda comes forward.

ESME           Don't you ever do that to me again. (puts hat on Le Jerk)

Le JERK       (goes behind stand and mimics Esmeralda) Well I don't much like the look of you, you silly old bat!!

THEY laugh and giggle but this stops dead as Madam CORSAGE is heard off and loud, "And another thing.!!" THEY freeze as SHE sweeps in.