

NODA Pantomimes Presents

PUSS IN BOOTS

BY

JOHN MORLEY

This script is published by

NODA LTD
15 The Metro Centre
Peterborough PE2 7UH
Telephone: 01733 374790
Fax: 01733 237286
Email: info@noda.org.uk
www.noda.org.uk

To whom all enquiries regarding purchase of further scripts and current royalty rates should be addressed.

CONDITIONS

1. A Licence, obtainable only from NODA Ltd, must be acquired for every public or private performance of a NODA script and the appropriate royalty paid : if extra performances are arranged after a Licence has already been issued, it is essential that NODA Ltd be informed immediately and the appropriate royalty paid, whereupon an amended Licence will be issued.
2. The availability of this script does not imply that it is automatically available for private or public performance, and NODA Ltd reserve the right to refuse to issue a Licence to Perform, for whatever reason. Therefore a Licence should always be obtained before any rehearsals start.
3. All NODA scripts are fully protected by copyright acts. Under no circumstances may they be reproduced by photocopying or any other means, either in whole or in part, without the written permission of the publishers
4. The Licence referred to above only relates to live performances of this script. A separate Licence is required for videotaping or sound recording of a NODA script, which will be issued on receipt of the appropriate fee.
5. NODA works must be played in accordance with the script and no alterations, additions or cuts should be made without the prior consent from NODA Ltd. This restriction does not apply to minor changes in dialogue, strictly local or topical gags and, where permitted in the script, musical and dancing numbers.
6. The name of the author shall be stated on all publicity, programmes etc. The programme credits shall state 'Script provided by NODA Ltd, Peterborough PE2 7UH'

NODA LIMITED is the trading arm of the NATIONAL OPERATIC & DRAMATIC ASSOCIATION, a registered charity devoted to the encouragement of amateur theatre.

This script is licensed for amateur theatre by NODA Ltd to whom all enquiries should be made. www.noda.org.uk E-mail: info@noda.org.uk

PUSS IN BOOTS

CAST

KING BULBO OF HOLLAND

QUEEN TULIP

PRINCESS DAFFODIL, THEIR DAUGHTER

LORD EDAM, THE PALACE MAJOR DOMO

THE MILLER'S CAT

*[Who becomes the **different** part of:]*

PUSS IN BOOTS

ARTHUR MILLER)

GLEN MILLER) THE MILLER'S SONS

MAX MILLER)

HANS SCHUMAN, THE MAGIC COBBLER

DOCTOR FRANKINSTEIN, THE SCIENTIST

BLACKLEATHER, HIS MINION

KLONK NUTBOLT, HIS MONSTER

CARROTS, A CHEEKY RABBIT

TABITHA, QUEEN OF CATLAND

THE CHIEF OF THE SPOOKS

A SCAREY LION

CHORUS OF CITIZENS OF AMSTERDAM.

THE JUVENILES ARE THEIR SONS, DAUGHTERS, BROTHERS
AND SISTERS - THEY ARE ALSO RABBITS AND SPOOKS.

THE "SMALL PARTS" IN THE ABOVE CAST LIST ARE
PLAYED BY CHORUS.

THERE ARE **NO COSTUME CHANGES** EXCEPT FOR THE
JUVENILES, WHO ARE "VILLAGERS" AND ARE LATER
RABBITS. WHEN THESE JUVENILES BECOME SPOOKS,
THEY MERELY PUT A PUNK SPOOK "PONCHO" OVER THEIR
AMSTERDAM VILLAGER COSTUMES, PLUS SPOOK
HEAD-DRESSES, AND MAYBE PUNK SPOOK MASKS.

PUSS IN BOOTS

SCENES

ACT ONE:

THE WINDMILL
BY THE AMSTERDAM CANAL

- INTERVAL -

ACT TWO:

- SCENE 1: THE WINDMILL
2: IN THE BULBFIELDS
3: FRANKINSTEIN'S LABORATORY AT
THE RUINED CASTLE
4: BACK IN AMSTERDAM
5: THE DOUBLE DUTCH WEDDING

NOTE: PERMANENT SET

Although much of this script was used at the London Palladium, this pantomime can now easily be played in a permanent set - the laboratory being a simple insert scene, really consisting of just Frankenstein's machine. [see script]. In Act Two, Scenes Two and Four can be frontcloths or tabs.

You will find that the costume and scenery economies in no way spoil the famous story or the many comedy routines.

John Morley

SUGGESTED MUSICAL NUMBERS

- | | | |
|---------------------|---|--|
| 1 | TULIPS FROM AMSTERDAM | THE PRINCESS, LORD EDAM & THE VILLAGERS |
| 2 | WHO WANTS TO BE A MILLIONAIRE | GLEN AND MAX MILLER & THE VILLAGERS |
| 3 | HOME TOWN
or
FRIENDS [BETTE MIDLER'S VERSION] | ARTHUR & THE VILLAGERS |
| 4 | TOGETHER
or
ME AND MY SHADOW | ARTHUR & PUSS IN BOOTS |
| 5 | WHERE DID YOU GET THAT CAT
<i>[PARODY OF THE TRADITIONAL MUSIC HALL SONG "WHERE DID YOU GET THAT HAT"]</i> | KING, QUEEN, PRINCESS & VILLAGERS |
| 6 | THE MAN IS IN HIS ALTOGETHER | KING, QUEEN, PRINCESS & EDAM |
| 7 | GONNA BUILD A MOUNTAIN
or
I'LL BE THE HERO (1986) | ARTHUR, PUSS, THE COBBLER, QUEEN OF CATLAND, & VILLAGERS |
| - INTERVAL - | | |
| 8 | YOU GOTTA PAY YOUR TAXES <i>[PARODY OF "DEEP IN THE HEART OF TEXAS"]</i> | GLEN & MAX AND VILLAGERS |

SUGGESTED MUSICAL NUMBERS (continued)

- | | | |
|----|--|--|
| 9 | ALL I DO IS DREAM OF YOU
or
YOU ARE MY LUCKY STAR
or
SOME CONTEMPORARY
LOVE SONG | ARTHUR, PRINCESS,
KING, QUEEN,
EDAM, THE RABBIT &
VILLAGERS |
| 10 | JUST ONCE IN A LIFETIME
or
IT'S GONNA BE A GREAT
DAY
or
ON A WONDERFUL DAY
LIKE TODAY | ARTHUR, KING, QUEEN, &
VILLAGERS |
| 11 | GOODNESS GRACIOUS
GREAT BALLS OF FIRE or
ALL SHOOK UP
or
PRESENT DAY PUNK ROCK
NUMBER | THE CHIEF SPOOK & HER
FOLLOWERS |
| 12 | LIVIN' DOLL
and either "PUPPET ON A
STRING" or
DEBUSSY'S GOLLYWOG
CAKEWALK | VILLAGERS SING IN
STACCATO STYLE WHILE
OTHERS DANCE AS ROBOTS |
| 13 | SHORT REPRISE OF WHAT
WAS CHOSEN FOR SONG 10 | ARTHUR, KING, PRINCESS &
VILLAGERS |
| 14 | THERE'S AN OLD MILL BY
THE STREAM NELLIE DEAN
<i>[THE TRAD MUSIC HALL
SONG AS THE SONGSHEET]</i> | THE KING, QUEEN & THE
AUDIENCE |

- 15 WHERE DID YOU GET THAT THE FINALE – ALL
CAT *[REPRISE]* INTO
TULIPS FROM AMSTERDAM
[REPRISE]

NOTE

Song number 7, song number 9 and song number 12 could all be the same song.

Just the music of “RUN RABBIT RUN” (by Noel Gay) is used for the short RABBIT’S DANCE in Act One.

The songs suggested are mainly the ones used in the professional productions of this script and hopefully they are right for your Society – the choice is of course up to you.

SHEET MUSIC IS AVAILABLE FOR SALE FROM NODA PANTOMIMES

This pantomime script is based on past productions of “Puss In Boots”, and if you wish for a **TWO AND A HALF HOUR SHOW**, which seems ample time, then it is best not to let any of the songs **or even the production numbers** last more than two minutes. Many can last considerably less. Besides, the audience is now influenced by television light entertainment, and two minutes is (in television terms) quite a long time. This may seem ruthless, but shorter songs do help with the all-important “Pace” in the production. Please remember that the last note of a song often has to be **altered** to a long final note that will get applause for the singers.

CAST DESCRIPTIONS

KING BULBO is the jovial comically henpecked husband, yet remains cheerful and is never melancholy - he's warm-hearted and doesn't at all mind being henpecked! He and the Queen play their comedy scenes almost as though a variety act in the days of music hall. Any age over 40.

QUEEN TULIP is impatient and this is the basis for her comedy. **She** is the one that really rules Holland, but although daft and comically bossy, she does love her husband and daughter. She's highly energetic, yet has her regal moments. Male or female, any age over 40.

PRINCESS DAFFODIL is their attractive daughter who knows her mother and father are a bit crazy and loves them for it. She's democratic with the Villagers, and is a fun loving "up tempo" person with a sense of humour. Any age, about 25.

LORD EDAM is part of the time on his dignity as befits the King's Major Domo, but he is in several of the comedy routines so has a sense of comedy. Any age, over thirty seems best.

ARTHUR is an interesting principal boy part.. **Only in certain scenes** is he extravert and playing the part with gusto. They are when he gains confidence due to Puss's encouragement. He is mad about poetry of the well known variety but he isn't languid, he recites it loudly and ringingly. He has an inferiority complex and that's why the magic people give him an extravert Puss-cat to run his life for him. He isn't sad, just bewildered by life and is kind, certainly naive, and friendly. He must not be under-played, as he has a big sense of humour and by half-way through Act Two he has gained confidence and does become the extravert swash-buckling principal boy in style. Female.

GLEN and MAX are Arthur's brothers and are comically wicked, but once they realise that Dr.Frankenstein is a villain, they switch sides and become Goodies. They are in the traditional "double act" style. Any age, preferably both male but if the one joke where Max starts to undress is cut from the script, females can play these parts. Both Glen Miller and Max Miller are any age.

THE MILLER'S CAT although he has no dialogue and perhaps uses a complete headmask, nevertheless he has a great sense of humour and this must be clear in his performance. The script does allow for his continuous **reactions to the cast** and thus he is able to project his personality in mime. Probably female, any age as long as she is fairly agile and enjoys mime and likes cats!

PUSS IN BOOTS it doesn't matter if Puss is big or small, fat or thin, male or female but he does have to be wonderfully extravert and cheeky and confident. **Mentally**, he is like a dashing and hearty principal boy, because in this particular pantomime story this "orchestration" of the two parts of Puss and his master Arthur, is the entire point of the story. Puss can be any age, any height, male or female, but must revel in presenting an extravert bravura performance that is almost cocky.

THE MAGIC COBBLER is a jolly person. If played young, he is goblin style. If played older, he is garden gnome style. He shouldn't be played as "twee", but should be **determined** to help Puss and Arthur his master. He may only be a cobbler, but he **defies** the villains throughout the story! Any age, preferably about 40, probably female, and probably eccentric as well as jovial. He is urgent in performance and **not** "fey".

DOCTOR FRANKINSTEIN is the mad scientist of early films, and strip cartoons and kids' comics. He is German, eccentric in a sinister way, and belongs to the world of silent early movies and uses their style of make up - he is somewhat like that strange melodrama character, Svengali. If played very eccentric and about 60 years old, he can be played by a female. Aged 40 - 60.

BLACKLEATHER is the swaggering and magically powerful servant of Frankenstein. He cracks his whip and plays his part with great relish, even though the character has no sense of humour and is a wicked villain. You may like him to have a white face painted on as though a mask, with a clear end to the make up at the jaw line, in the style of punk rock. Any age as long as he is threatening and swaggering.

KLONK NUTBOLT is the famous Frankenstein Monster, probably played by one of the male chorus though with a roughened voice, could be female. He is in the broad strip cartoon style, stumping about the stage and is any age - he is both frightening and endearing.

CARROTS, THE CHEEKY RABBIT is in the Bugs Bunny mould. He has no dialogue but has a strong sense of comedy. Probably female, any age, thoroughly cheeky and the false teeth in the Bugs Bunny style can be bought at joke shops - he is the leader of the other rabbits.

TABITHA THE QUEEN OF CATLAND Either she does remember the 1960's or else plays it in the 1960 "cool cat" and "hep cat" way. She is kind, hep, and is a fun lady but also, she has great presence in her main scene because she's a mixture of Dolly Levi and Mae West with a bit of 1960 style as well. So she's an over-the-top female, in an over-the-top costume, any age.

THE CHIEF OF THE SPOOKS No dialogue, but she is best played as a punk rocker evil sprite, with white face and is a villainess in the present day style - she can be seen on television's Top Of The Pops, but also she must appreciate that she is a pantomime baddie so must project wickedness. It's useful if she's a dancer or a good mover who can suggest Menace. Female, any age as long as she pulls hideous and threatening punk faces. She can of course be played more conventionally if you wish -see script in Act Two.

THE SCAREY LION A small part, probably one of the chorus, male or female, agile and certainly aggressive as he really scares Puss in Boots during his short appearance in the story. He is in fact Dr.Frankinstein transformed into a Lion, but you may well wish to include him in the cast list.

THE VILLAGERS They are Dutch Villagers of all ages and both sexes and several of them have small parts to play so they are entirely involved in the plot - scared of Frankinstein and Blackleather, amazed by Puss the talking cat, (etc. etc. - see script).

THE JUVENILES Are the children or brothers and sisters of the Adult Dutch Villagers. They are also attractive Rabbits and Horrible Punk Spooks - when Spooks they must project teeth baring wickedness which you will find they much enjoy doing!

SCENERY As this pantomime can be played in a Permanent Set, it seems best to put the scenery notes before the script itself please find scenery notes on the next page.

SCENERY NOTES

ACT ONE: THE WINDMILL BY THE AMSTERDAM CANAL.

This is the Permanent Set.

At stage left is the bottom part of the windmill - it's sails aren't practical as the place is **tumbledown**, and we can see the bottom half of the bottom two sails. At stage right is the downstage well, the back of which is in the wings so that later Puss can exit there. Upstage of the well at stage right are tree wings.

The backcloth is a cut-out or cloth of flat countryside, and if possible we see distant windmills and the distant town of Amsterdam and bulb fields, but these things aren't essential.

In front of this backcloth or cut-out is a groundrow representing reeds, ferns, grass, rocks etc. and behind it is the canal - we see it's blue water and it's far bank painted on the backcloth or cut-out.

The mill [left] and the trees [upstage right] can be cut-outs. The well itself is downstage right, and is "wishing well" in style. It's square with painted brickwork, and a crate painted as brickwork is against it, with another unseen crate behind the "wall" of the well so that someone can quickly step up onto the crate, then the wall top, then step down the other unseen side. It can have a handle and windlass, but due to the plot there is no rope or bucket.

The windows and door of the mill needn't be practical, anyone "entering the mill" can walk offstage into the wings behind this windmill cut-out.

The "Interval Curtain" that is, the PANTOMIME INTERVAL TABLEAU need have no change of scenery, but the arrival of the Queen of Catland with her escort supplies the Transformation Scene atmosphere on which to end Act One. You may like her to enter in (or walk behind) a cut-out of a gondola/boat and this can easily be done - see the script. It's a good plan for her to wear a highly extravagant big cloak - it need in fact only be gauze or nylon - that flows out behind her along the ground, plus a big crown - these things on top of her cat costume, as all these things suggest the required Transformation Scene spectacular effect. Her escort consists of the Villagers holding cat-banners that are poles with big cat mask heads on their tops, and with streamers hanging down, tied to the poles, just under the catmasks.

ACT TWO

Act Two, Scene One is the same set, and then for **Act Two Scene Two** either close the tabs for this Scene Two “IN THE BULBFIELDS” or use a frontcloth of countryside, preferably with fields of flowers and various windmills, though none of these things is essential on the frontcloth. There is ample time for the one scene change, as all that need be done is to place as an insert, Frankenstein’s Machine in the permanent set.

The Tabs open or the Frontcloth is flown to show:

ACT TWO SCENE THREE: FRANKENSTEIN’S LABORATORY

An insert scene, and the Permanent Set is left intact. Upstage centre is the cut-out of Frankenstein’s Amazing Machine and nothing else is in fact required, and we can probably see the cyclorama or the sky of the backcloth (whichever had been used in Act One) behind it. The entrance and exit to the Machine need backing as they are crooked and oddly shaped arches because the somewhat crazy Doctor Frankenstein has designed this Machine.

The Machine cut-out must (at **one** side, anyway) be touching the wings. This will then allow some of the cast - such as the Princess - who are supposed to have been in the Machine for some hours, to merely enter unseen from the wings to behind the Machine and then enter on cue from the **machine’s** entrance. In other words, they don’t have to stand behind the Machine cut-out for all the scene, waiting for their entrance moment.

The wings of the Mill and the wings of the Trees are now hidden either by tabs, or else the Mill and Trees were cut-outs that were placed against plain wings and have now been removed - or reversed to show on the other side laboratory walls that are Dracula’s Castle in style, with various odd looking tables or work-benches with vast and oddly shaped bottles, test tubes and jars with coloured smoke rising up from them - all **painted on**. Nothing need be practical in this scene except the two arches that represent the entrance and exit to the machine.

The Machine itself can be as simple or as complicated as you like. It can easily be just a big cut-out with the “in” and “out” arched openings and all the rest is painted on this cut out. Cog wheels, levers, test tubes, chains, pulleys - anything that is involved and used to be called “Heath Robinson style” can be used as all can be **painted on**. See script.

ACT TWO SCENE FOUR:

(THE SONGSHEET) IS TABS OR THE FRONTCLOTH USED AGAIN

ACT TWO SCENE FIVE: - THE FINALE - “THE DOUBLE DUTCH WEDDING”

- is either a return to the Act One set, but now trimmed up with banners and bunting hung across, or reverse the Machine cut-out and on the back of it is Heraldry, draped curtains, a vast shield with a crown on top - anything suggesting pantomime and maybe mediaeval splendour. This need only be painted on, and this cut-out stands upstage centre of the Permanent Set.

You will appreciate that if a large stage, you will be having your own scenery ideas. If a small or medium sized stage, the above very simple scenery suggestions work excellently - please see the script.

The COSTUME SUGGESTIONS are at the end of the script

JOHN MORLEY.

ACT ONE:

THE WINDMILL BY THE AMSTERDAM CANAL.

SHORT OVERTURE, THEN:

CURTAIN UP:

To the loud music of "Boys and girls come out to play", the Juveniles as Dutch children and a couple of Adult female Villagers are dancing in a circle holding hands - some other Juveniles are playing leap-frog. There's a great deal of noise, all are shouting at the same time:

TWO	Come on Gretchen!)
VILLAGERS	Round and round we go!)
AND THE	I'm getting hot!)
JUVENILES:	Catch me if you can!)
	One two, three, out goes she!)
	Let's dance faster - come on!)

But at once, there is a loud bright chord and one of the Adult Villagers points into the audience.

1st VILLAGER: *[Excitedly pointing out front]* Look! It's a garden gnome and it's alive! It's running towards us!

THE JUVENILES: *[Waving to out front and shouting]* A garden gnome! A garden gnome! *[jumping up and down excitedly]*

The lights in the auditorium went down for the Overture and now come up again and we see Hans Schuman the Magic Cobbler is already running through the audience towards the stage and waving cheerfully. He has a full sack [full of polystyrene bits] over his shoulder and under this sack, at present unnoticed, are a pair of vivid coloured Boots or plastic wellies joined by string over his shoulder.

THE COBBLER: *[Calling to audience happily]* Hello! Hello! How are you! Good morning! Hullo! Hullo!
[waving to all the audience]

He runs up the steps onto the stage where the Juveniles are waving to hm.

THE COBBLER: [*Now on stage, panting and out of breath, to the Juveniles*] Oh! I came here as quick as I could because it's **urgent!** I've an important job to do here! [*Looks round, suddenly doubtful*] This is Amsterdam, isn't it?

ALL: [*Laughing*] Yes!

THE COBBLER: [*To audience*] Thank goodness for that - I thought it was [*comical local place*]!
 [*To 1st Juvenile*] And I'm not a garden gnome, cheeky, I'm a **cobbler** - I make and mend shoes!

1st JUVENILE: [*Quickly taking off her welly*] Then help me, Mr. Cobbler! Can you mend my welly? [*She hands it to him.*]

THE COBBLER: [*Takes it*] Well it's in welly bad condition isn't it?
The two Adult Villagers and the Juveniles laugh.
 Don't worry, I'll mend it later! [*hands it back*] Or I can make you another pair if you like - I make boots and shoes **and** wellies!

1st VILLAGER: [*Laughs*] Then they'll come back later - they've got to go to school now!

THE COBBLER: See you later then - bye, all of you!

ALL: Bye, Mr. Cobbler!
They exit waving goodbye to him, the Cobbler waving back, the 1st Juvenile making a comedy exit as she hops off holding her welly.
But as they exit, there is a loud dramatic chord and a green spotlight and at stage left Blackleather strides in with a whip, which he cracks.

BLACKLEATHER: [*Sneering directly at the audience*] Ha ha ha!
 Hullo, you pathetic peasants! My name is **Blackleather** and I'm evil - evil with a capital E. I'm up to my eyes in trickery, treachery, cruelty, lechery, dishonesty, debauchery - you name it, I've **done** it!!!! [*Sees the Cobbler and says with great condescension*] And who d'you think **you** are - Little Noddy?

COBBLER: [*Loudly, he is annoyed*] I'm Hans Schuman, the Magic Cobbler! I've been sent here by my mistress, the Queen of Catland!

BLACKLEATHER: Really? Well I've been sent here by my **master!**

COBBLER: Who's he?
(*Dramatic chord.*)

BLACKLEATHER: [*Dramatically to audience*] **Doctor Frankstein.** Ever heard of him?

AUDIENCE: Yes!

BLACKLEATHER: [*To audience*] Well you're going to hear **more** of him before this story's over! He's come to Holland to work on his experiments because Holland is a **nice quiet** little place - unlike [he calls out the name of the local place where the pantomime is] which is **THE PITS!** Ha ha ha ha ha! [*still to the audience*] Here, don't you start answering back or I'll do some whipping - and I won't be whipping **cream** either, you mouldy lot!

He then swaggers about the stage and cracks his whip while the Cobbler addresses the audience :-

COBBLER: [*To audience*] I don't like him, do you?

AUDIENCE: No!

COBBLER: He looks like Rambo on a bad night! [*Laughs his odd laugh*] Ha ha ha!

BLACKLEATHER: [*Points whip at him*] Don't you laugh at me, you puny little man. I'm here to help the great Doctor Frankstein- what are you here for?

COBBLER: To help a cat! [*He lowers his sack from his shoulder*]

BLACKLEATHER: A cat???? [*To audience, more sneering*] Hear what he says? He's come to Holland to help a **cat!** Ha ha ha ha! [*Points to it*] And what have you got in that silly stupid sack?

COBBLER: Because I'm a shoemaker by trade. It contains the boots and shoes I've made. [*Dramatically*] **SEE!**

He holds up the vivid coloured Boots that up to now have been hidden under the sack - and there is a loud burst of glissando fairy music as he calls out:

I know these Boots mean nothing to you -[to audience] But they're **magic** Boots, so they'll win through!!!

He is shaking them threateningly at Blackleather who addresses the audience with ridicule:

BLACKLEATHER: Those tacky boots against **Doctor Frankenstein???**

The Cobbler is defiant as he addresses the audience:

COBBLER: Yes! That's the story of this pantomime -These boots will frighten Doctor Frankenstein!

Blackleather again addresses the audience:

BLACKLEATHER: What? My master has inventions he's invoking -Frightened by a pair of **boots**? You're joking! [Very loud laugh] Ha ha ha ha ha!

The Cobbler addresses the audience as Blackleather bellows with laughter:

COBBLER: He's a villain! He's making a terrible din -But somehow or other - **I'M GOING TO WIN!**

He cheerfully waves the boots around above his head, holding the sack with his other hand, and starts to exit.

Blackleather is exiting [left] with much swagger and when he hears the Cobbler's last line he lets out a further great bellow of laughter - aimed at the audience who will boo - both are exiting downstage.

At the same time, FANFARE and upstage Lord Edam the palace Major Domo enters and calls out to the audience:

EDAM: Roll up everybody! Step this way!
Princess Daffodil is here today!
The Palace Major Domo, that's who I am -
And the Princess is here in Amsterdam!

All the Dutch Villagers are entering from each side, cheering loudly.

VILLAGERS: Hooray hooray **HOORAY!**

As they cheer, Lord Edam is bowing and the Princess is entering and waving to the Villagers and the audience and all are singing:

SONG 1: "TULIPS FROM AMSTERDAM"

It's a bouncy waltz tempo and all sway in time to it.

PRINCESS: [After the song] Lord Edam, shouldn't you be back at the Palace?

EDAM: I was told to meet you here, Your Highness. This is where the King and Queen are meeting the Doctor.

PRINCESS: Doctor who?

EDAM: No, not Doctor Who, Doctor **Frankenstein.**

Loud dramatic chord. All the Villagers look at each other uneasily.

PRINCESS: I don't like the sound of that man - anybody agree with me?

VILLAGERS: Yes Princess!

EDAM: Oh he does experiments - that's all!

PRINCESS: But what **sort** of experiments?

EDAM: I don't know Your Highness.

PRINCESS: [Concerned] Neither do I. [To Villagers] It's a bit **creepy**, isn't it?

VILLAGERS: That's right Princess!

Loud comedy fanfare, played out of tune.

EDAM: Here come your mother and father - they'll be able to tell you about the Doctor. [Announcing to the audience] Make way for their Majesties, King Bulbo and Queen Tulip of Holland!

All bow and curtsy as the King and Queen enter waving the royal wave -the Queen carries an open handbag/ holdall maybe with a crown on it and holds in her right hand a royal sceptre.

QUEEN: What a lovely fanfare!

KING: But where are the swings and roundabouts?
What's happened to the coconut shy?

QUEEN: I said **fanfare**, not **FUN**fair, you double Dutch nitwit!

The Villagers and Princess laugh.

KING: I thought it was a funfair because I heard all the singing and laughter - what were they singing?

QUEEN: It's an old Dutch song. [*She sings the unaccompanied song parody, swaying to and fro, and waving her sceptre in time*]

WHEN IT'S SPRING AGAIN
I'LL BRING AGAIN
SANDWICHES MADE OF SPAM
AND I'LL MAKE A FEW
OF IRISH STEW
COVERED IN STRAWBERRY JAM
THEN I'LL -

KING: [*Interrupting loudly*] Yes, that was **beautiful** dear!
[*To audience*] She sounds like Madonna with the measles! [*To Villagers*] Applause for Her Majesty!

All applaud, she bobs a comedy curtsy saying:

QUEEN: Thank you, thank you! [*To audience*] But I must introduce myself! I am H.M. The Queen!

KING: What does H.M. stand for?

QUEEN: Holy Mackerel.

The Villagers and Princess laugh.

[*Laughs also*] Oh, I made a funny! Well go on dear, speak to the people!

KING: [*More royal waving to the audience*] Hullo objects

QUEEN: [*Glaring at him*] **Subjects!** [*To audience*] My husband has developed this dreadful habit of calling his subjects **objects**. If you hear him doing it, please correct him and shout out "**Subjects**".

KING: Oh, I've forgotten to wave to **that** lot over there!
[*He waves to the part of the audience he missed before*]
Hullo objects!

AUDIENCE and VILLAGERS: [*Conducted by the indignant Queen*]
SUBJECTS

KING: [*To audience*] Sorry, **subjects!** Well it's lovely meeting you all! Welcome to Holland, famous for it's windmills and bulbs and canals and if you want to come and have a cup of tea with me at the royal palace just ring the bell marked "Mister King" and -

QUEEN: [*Disgusted and impatient*] Doh! I could crown you!

She has been holding the sceptre in her right hand in the traditional way but now she holds it above the King's head as though she is going to hit him.

EDAM: [*Shocked, holds up his hand*] **NO QUEENIE!**

QUEEN: [*Lowers the sceptre*] Quite right.

EDAM: [*Still shocked*] A sceptre is something a Queen carries to show she's royal! You shouldn't use it to biff the King on the bonce!

QUEEN: [*To audience*] He's right, and I do love the King of Holland - he's my Old Dutch - but he does say such stupid things - [*sees the King hold up his hand*] Oh he's going to start **again!**

KING: [*To audience*] If I may just finish my Royal Speech ... well my friends, my Objects -

AUDIENCE & VILLAGERS: [*Encouraged by the Queen*] **SUBJECTS!**

KING: [*Continuing to audience*] Sorry, subjects. - I'm King Bulbo, the old trout at my side is Queen Tulip and our dear daughter is the delectable Princess Daffodil - [*the Princess waves to the audience*] and that cheesy person over there is Lord Edam. Well, now I'll give you the **history** of Holland. It'll only take about six and a half hours and -

QUEEN: [Impatient] Doh! I could crown you -
She raises her sceptre to hit him on the head.

EDAM, VILLAGERS NO QUEENIE!
& AUDIENCE:

QUEEN: Quite right. [Lowers the sceptre]

EDAM [To King] Your Majesty, remember why you've come to the old mill.

KING: I just want to see it's condition. [He peers at it, standing on tip-toe]

QUEEN: [Also peering] It's like me - it's falling to bits!

EDAM: It's a good mill if you want some pure corn.

QUEEN: There's quite enough corn in this show without wanting more!

The Villagers laugh.

EDAM: [To the King] And remember you've come to meet the new arrival - Doctor Frankenstein.

KING: [Remembering] Oh yes. Everybody, don't tell Doctor Frankenstein about this mill! I want him to rent **the ruined castle** because I want the rent!

The Princess and the Villagers have been exchanging anxious looks.

PRINCESS: Father, the Villagers and I are worried about that man - aren't we? [She turns to the Villagers]

VILLAGERS: [Much anxious nodding of heads] Yes Princess!

KING: But he only wants to find somewhere for his laboratory! As I say, he can take the ruined castle and I can take the rent!

EDAM: As a matter of fact, some of these Villagers owe you rent - [brings a girl forward] This Villager does.

VILLAGE GIRL: [To the King] I have got a little behind.

KING: I can see you have - and very nice too!

QUEEN: [Comedy fury] Bulbo! Behave yourself!

KING: [To audience] I call the Queen “**Camera**”, ‘cos she’s always snapping at me!

The Villagers laugh.

PRINCESS: [Laughing, to Edam] If this is the mill, where’s the Miller?

EDAM: He died some time ago, and he’s left the place to his three sons - Arthur Miller, Glen Miller -

QUEEN: Don’t tell me the third one is **Max** Miller!

EDAM: Correct - all sons of the jolly Miller

QUEEN: That reminds me! Come on Villagers!

She suddenly starts conducting them with her sceptre - she and they all jig about as they sing unaccompanied:

**QUEEN &
VILLAGERS:**

THERE WAS A JOLLY MILLER WHO
LIVED BY THE ZUIDER ZEE
HE LAUGHED AND SANG FROM MORN
TO NIGHT
NO LARK AS BLITHE AS HE
AND THIS THE BURDEN OF HIS SONG
FOREVER USED TO BE
I CARE FOR NOBODY NO NOT IT
- IF NOBODY CARES FOR ME - HEY!

KING: [Loud interruption] STOP! It’s all very well you being so happy, but there’s no money in the Exchequer. We’re broke!

QUEEN: Then let’s discuss it in private. [To Edam] Could you ask everyone to scarper?

EDAM: [Nods head] Your Majesty’s majestical word is my majestical command.
[To Villagers] **Scram!**

Everyone exits as the King speaks to the Princess:

KING: Daffodil, can you leave us as well, dear.

QUEEN: Come back to your father and me in a minute then we’ll have a picnic.

PRINCESS: Oh good! I saw you making the sandwiches but why was the cold meat on the kitchen floor?

QUEEN: It was just a slip of the tongue.
KING: You shouldn't be having this picnic - you told me you were on a diet!
QUEEN: I am. The doctor told me "Every day, drink some lemon juice after a hot bath."
KING: Did you take the lemon juice?
QUEEN: No, I haven't finished drinking the hot bath yet!
KING: Last picnic we had I ate 25 sausage rolls!
PRINCESS: You ate twenty five sausage rolls **alone**?
KING: No, with a bit of mustard.
PRINCESS: [*Laughs*] You're impossible!
QUEEN: Well last picnic I hit your father on the head with a lemonade bottle!
PRINCESS: Did it hurt?
QUEEN: No, it was a soft drink.
PRINCESS: You're both barmy - that's why I love you so much!

The Princess laughs and exits.

QUEEN: [*Watching her go*] What a nice girl. So well brung up. Oh I **am** glad we sent her to [*local school*]
KING: [*Conspiratorially*] Alright Tulip me old blossom, did you look in the Royal Mint?
QUEEN: Yes. It's Polo - the Mint with the hole!
KING: But what did you **find** in the Royal Mint?
QUEEN: What d'you think? Royal mints!

She takes some from her handbag/holdall and offers him one.

Want one dear?
KING: No thanks.
QUEEN: [*To audience*] In that case, anyone want a royal mint?
AUDIENCE: Yes!

QUEEN: Right! [*She throws them out to the audience*] One here - one there - one over there - one down there - one up there - one in there. Some for you dear!
She hands some to the King who also throws them out.
 [Soon to audience] And that's yer lot!

KING: [*To audience*] Last one coming up!
He does a very involved comedy bowling movement with his arm and instead of the sweet being thrown to the audience he finds he's thrown it at the well.
 Oh, I've thrown it over there! Well, well, well!

QUEEN: [*Laughs, then gives big reaction*] Good heavens - I recognise that! It might bring us luck!

KING: What is it?

QUEEN: It's a wishing well!

KING: Rippling raspberries - we **need** a bit of luck!
 Would you like to spend a penny?

QUEEN: **Pardon?**

KING: We can each throw a penny into the wishing well!
 Oh, Tulip, we'll have riches beyond our wildest dreams! Lend me a penny.

QUEEN: [*Mimes giving him one from her bag*] I might have known - here.

KING: Okay, now for the incantation. [*He chants at the well*]
 Oh wishing well, covered in bracken I wish a wish.....
He mimes throwing a penny into the well. Percussion crash
 Come on - get crackin'!
He turns to her.
 Now it's your turn, Tulip.
She mimes throwing a penny, chanting:

QUEEN: Oh Wishing Well, my penny's comin' - Give me a wish or I'll choke your plumbin'!

Percussion crash. She turns to him.

What do we do now?

KING: Wait till the penny drops.

QUEEN: [*To audience*] I'll wish for the biggest jewel in the world! Amsterdam is the centre of the world's diamond trade so here goes! [*Chanting*] I wish I wish ... I wish

She is staring at the well and making comedy magic passes at it while she chants "I wish".

Percussion noise and a bottle of beer rises up from behind the well.

[A stagehand has "entered" into the well area from offstage and crouching down behind the well wall "mysteriously" holds up the bottle into sight or puts it on the wall.]

[Great disappointment] What's **that**?

KING: A Double Diamond.

QUEEN: [*Groans*] This isn't my day. **You** make a wish now.

KING: What shall I wish?

QUEEN: Wish for something you really do very much want to happen.

KING: Right. I wish ... I wish ... I wish

He also makes comedy magic passes towards the well. At the other side of the stage, the pretty girl that owed him the rent enters.

VILLAGE GIRL: [*Pleasantly, unsuspecting as well*] Your Majesty ... [*suddenly shattered*] OH!

Her skirt whizzes off into the wings. [She had held it behind her back with one hand at the waist, and the skirt has a nylon line attached. She has walked a few paces on stage and after the words "Your Majesty", an offstage person has pulled the nylon line -swanee whistle effect as the skirt whizzes off.

[Trying to hide herself modestly with her hands over her frilly underwear, she calls out] I'm covered in confusion!

KING: *[Laughs]* Well I'm glad you're covered in something or this show would be off in two minutes flat!

QUEEN: *[Outraged]* Bulbo, how **could** you wish for a wish like that! I've never **been** so insulated! *[Crossing to the Girl]* Don't you worry, dear.....

She ushers the Girl off, who exits, and the Queen turns round and calls out to the audience:

MEN!

She exits.

KING: *[Calls to her]* Come back Queenie! *[To audience]* Now I've got wife troubles **and** money troubles! *[Comedy drama]* Money! Who will help me in my hour of need? *[Pleased aside to the audience]* This is where the Good Fairy always comes in.

But Blackleather strides in to some of his dramatic music and points at him with his whip.

BLACKLEATHER: Ha ha ha ha ha!

KING: Rumbling raspberries - it's Rasputin!

BLACKLEATHER: Be silent! Here is my master, Doctor Frankenstein.

To another burst of dramatic music, Frankenstein enters. He is sinister with cloak and top hat from under the sides of which hair sticks out. He's a Victorian looking villain with red round the eyes in the "Svengali" traditional style make up.

FRANKENSTEIN: Tenk you, Bleck Ledder, you may go.

Blackleather curtly nods his head and exits as Frankenstein crosses to the King.

You are ze Kink of Holland, and I am Doctor Frankenstein. We vish to discuss business - ya?

KING: Ya.

FRANKINSTEIN: I am wanting to use a laboratory.

KING: Well I don't think there's one for miles. You'll have to use the canal up there when no one's looking.

FRANKINSTEIN: Nein, nein. A laboratory - where I can be making with ze experiments.

KING: I've got a beautiful old ruined castle a few miles away -

FRANKINSTEIN: [*Rubs hands together*] Goot! I wish for some-vere quiet and undisturbed.

KING: Well this is as quiet and undisturbed as a football crowd watching Fulham. [*Local football reference*]

FRANKINSTEIN: Vunderbar!

KING: And although the rent is **gi-normous**, you'll **pay** me the rent?

FRANKINSTEIN: Certainly I vill! Some of it I pay **now**. [*Takes bag of money from pocket and holds it up*] Jingle jingle jingle jingle!

The Queen re-enters and sees him.

QUEEN: [*To audience*] It's the Phantom of the Opera! But whoopee - what a lot of lolly!

KING: [*Takes bag*] Isn't it? [*Introducing*] This is the rich Doctor Frankenstein - this is the poor Queen of Holland.

FRANKINSTEIN: [*Curt bow, heels clicked*] Your Magnificence!

QUEEN: [*Waving her sceptre round and round*] Cheers!

KING: [*Aside to her*] I'll get him to sign the lease - won't be a moment. [*To audience as they go*] We'll be as rich as Rod Stewart!

He and Frankenstein exit, talking urgently together.

QUEEN: [*Calls after him*] Don't be late for the picnic dear! That reminds me, I've run out of bread - I'll see what the people in the mill have to offer.