

“PUSS IN BOOTS”

(Copyright 2010)

by

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“PUSS IN BOOTS”

Characters

Wilberforce ó The Lord High Everything	Character support
Silas Slime ó The Ogre’s Lawyer	Heavy villain
Colin ó The Miller’s Son	Principal boy
Cecil)) Colin’s Two Step-brothers Cyril)	Character comics
His Majesty the King ó Ichabod the Twenty-tooth	Leading comic
Her Majesty, Queen Florence (His Missus)	Dame
Her Royal Highness, Princess Marigold (their daughter)	Principal girl
Whiskers ó The Mill Cat	Cat
The Good Fairy	
Puss in Boots	Half cat half human in style of Principal Boy
Queen of Catland	Character support
The Wicked Ogre	Misshapen ugly immortal
Singing and dancing ensemble of Villagers, Soldiers, Servants, Courtiers etc	
Kiddies Chorus	

SCENES

<u>Scene 1</u>	The village of Merry-Go-Lucky	Full set
<u>Scene 2</u>	Halfway there or back	Tabs
<u>Scene 3</u>	The Palace grounds	Full set
<u>Scene 4</u>	On the river bank	Tabs
<u>Scene 5</u>	Catland. The Land of Nine Lives	Full set
<u>Scene 6</u>	On the river bank	Tabs then back to previous full set

INTERVAL

<u>Scene 7</u>	The Grand Reception room of the Royal Palace	Full set
<u>Scene 8</u>	Outside the village of Merry-Go-Lucky	Tabs
<u>Scene 9</u>	The haunted mill	Half set
<u>Scene 10</u>	The Great Hall of the Ogres Castle	Full set
<u>Scene 11</u>	The Palace Song Parlour	Tabs
<u>Scene 12</u>	The Royal Wedding	Full set

Note: Tabs closed for front scenes to be played. Front cloths could be used if available. Full sets are prepared when tabs are closed.

Music Cues

Overture (1)

Scene 1 Full set

The Village of Merry-Go-Lucky

(Opening number bright and cheery. Ensemble are villagers tradesmen, etc. (2) Number suggests that this is a special day – a special news day)

(Enter two kiddies as heralds, one from each side They blow a trumpet fanfare.(3) Enter Wilberforce left who crosses to centre. He is fussy and pompous.)

Wilberforce Hear ye! Hear ye! I read this proclamation as Chamberlain to the court of Merry-Go-Lucky.

All Hooray!

Wilberforce To all loyal subjects it is hereby announced that there will be a visit this afternoon from your reigning maniac or monarch. His Majesty King Ichabod the Twenty-Tooth, Her Majesty Queen Florence and her Royal Highness Princess Marigold. Sealed with the royal seal and signed with the royal signature of Ichabod the Wreck or Rex.

All Hooray!

1st Ensemble When will their Majesties arrive?

Wilberforce They should have been here five minutes since.

2nd Ensemble Then why aren't they here?

Heralds Because they're always half an hour late.

Wilberforce It has been rumoured that the King and Queen are rather short of money and they're touring the countryside to find some rich Prince for Princess Marigold to marry. So hurry up. You've got twenty-five minutes to line the streets with bunting and fly the royal flags.

All Hooray! (4)

(This starts a short reprise of opening number led by Wilberforce. Kiddie heralds exit. All exit at end of number)

(Entrance music for Slime. Opening notes of 'Dragnet' (5) Flashing lightning effect. Full lights. Pale make-up for Slime but initially play in area lit green.. Repeat this business for every entrance. Slime enters in sinister fashion dressed in severe city type with swallow tail coat and period top hat. He always enters and exits left.)

- Slime** *(Gives wicked laugh)* Allow me to introduce myself. The name is Silas Slime the crooked lawyer. *(Play to audience for 'Boos')* I'm up to no good. Show me a law and I'll break it, find me a rule and I'll bend it. Cross my path and you'll come to a sticky end. *(Laughs).*
- (Enter four ensemble with bunting which they hang across stage. They are laughing and shouting)*
- Slime** Far too much happiness around here. I'll soon put a stop to that. *(Crosses stage. All shrink from him as he points right. Suddenly he speaks)* Yonder mill house. Who lives there?
- 1st Ensemble** The three sons of the miller, Joseph Wheatmeal.
- Slime** *(Pause)* Deceased?
- 2nd Ensemble** Yes.
- Slime** *(Aside)* A perfect place to work my wicked ways. *(Evil laugh and then points to ensemble. Pause)* One further question. Have you by any chance ever cast eyes on the royal princess?
- 3rd Ensemble** Within half an hour we shall. She's visiting the village this afternoon.
- Slime** Interesting. *(Suddenly shouting and pushing)* Out of my way. *(Starts to exit. He always exits left).*
- 4th Ensemble** Just a minute. Who are you?
- Slime** They call me Silas Slime. *(Aside)* Slime by name and slimy by nature. *(Exit. Play off.)* (6)
- 1st Ensemble** Not a very nice person to know.
- 3rd Ensemble** He asked about the mill and the old miller.
- 4th Ensemble** Here's the miller's favourite son, let's ask Colin.
- (Enter Colin upstage left to play-on music followed by rest of ensemble. He crosses centre)* (7)
- Colin** Who's the ugly looking character in the top hat?
- 4th Ensemble** He's been asking about the mill.
- Colin** Never seen him before in my life. Of course he could be a friend of Cecil and Cyril, my two good-for-nothing step-brothers.
- 2nd Ensemble** I didn't know those two had any friends. *(All laugh)*

- Colin** Forget about them and him. (*Indicates off left with head*) What a great day for our village. Soon we shall see the King and Queen in person. Not only them, but also the Princess. I wonder if she's as beautiful as they say. I wonder if she'll notice me. Then today would really be a special day.
- (Bright number Colin and Ensemble)* (8)
Exit Ensemble to play off after applause) (9)
- Colin** One thing I'm sure of, their Majesties won't find a prettier village in the whole of the Kingdom. Welcome to them I say.
- (Argument heard off-stage right)* Uh-huh! That sounds like Cecil and Cyril.
- (Play on Cecil and Cyril. Colin leans nonchalantly at left side of stage. Cecil and Cyril are dressed as 'Homepride Little Men' they each carry a bag of flour).* (10)
- Cyril** Why are we dressed like this?
- Cecil** We're graded grainers making finer flour.
- Cyril** What kind of flour is it?
- Cecil** Self-raising flour. (*Bags fly upwards and disappear from view*) We've got a list of jobs to do. Have you ground and granulated the golden grains? (*They do not see Colin*)
- Cyril** No.
- Cecil** That's a job for Colin to do. Have you chopped the chaff and riddled the resultant residue?
- Cyril** No.
- Cecil** That's a job for Colin to do. Have you sorted and segregated the finished flour, lifted it, sifted it and shifted it?
- Cyril** No.
- Both** That's another job for Colin to do.
- Cecil** Have you bagged the barley into big boxes, carried the corn and cornveyed it into cornvenient corners?
- Cyril** No.
- Both** That's another job for Colin to do.
- Cecil** Have you tampered with the till, pinched some pounds, nabbed some notes, and faultlessly fiddled the book-keeper's books?

- Cyril** No.
- Both** Then that's a job for us to do. (*Clap hands*) Ha! Ha! (*Walk towards Colin who stops them in their tracks*) Oh! Oh!
- Colin** Well?
- Both** Not very.
- Colin** You should have been up at seven o'clock this morning.
- Cecil** Why what happened?
- Colin** What happened? I did the work. But I'm doing no more work today. You can put that on your mill-stone and grind it.
- Cyril** Listen, brother ó
- Colin** I'm not your brother, I'm only your step-brother. And you've tried to boss me into doing all the work every since father died.
- Cecil** Why not? Later this afternoon we'll be the new masters of the mill.
- Cyril** Once the lawyer's read the will.
- Both** (*Singing*) -When the lawyer's read the Will, we'll be masters of the mill. (*Ad lib, switching it round, developing into pat-a-cake business. Colin stops them by getting hold of the scruff of their necks*)
- Colin** We'll see. We'll hear what the lawyer has to say. I know which one of us father thought the most of. I'll be the new boss, and about time too. (*Exit Colin, he strides off left*)
- Cecil** That lad's getting too big for his boots. He needs putting in his place.
- Both** That's a job for you to do. (*Pointing at the other one*) Who me? (*Pointing to self*) Yes you. (*Pointing to other*) Oh no! (*Shaking head*)
- (*Entrance music for Slime. He crosses and stands by the brothers. They do a double-take*) Oh crikey! (11)
- Slime** Good-day.
- Cecil** Good gracious!
- Cyril** Good heavens!
- Both** Good-bye! (*Move to exit right*)
- Slime** Wait.

- Both** *(Together centre)* Why?
- Slime** You are the sons of Joseph Wheatmeal?
- Both** Deceased. *(Both raise hats and replace)*
- Slime** Is this the mill of Joseph Wheatmeal?
- Both** Deceased. *(Both raise hats and replace)*
- Slime** Are you the only sons of the said Joseph deceased?
- Cyril** Wheatmeal. *(Cyril raises his hat and replaces)*
- Cecil** We have a step-brother, Colin by name. But he's of no importance-
- Cyril** And apart from that, we don't like him.
- Slime** Interesting. *(Aside)* Perhaps I can turn to profit this lack of brotherly love.
- Cecil** Do you mind telling us who you are?
- Slime** Not only who I am, but what I am. The land on which the mill stands is owned by my master, the Ogre.
- Both** The Ogre! *(Cyril jumps into Cecil's arms)*
- Slime** You've heard of him? *(Wicked laugh. Cecil drops Cyril)* I am the Ogre's lawyer. In that capacity I have bad news for you two.
- Cecil** Anything to do with the mill?
- Cyril** Anything to do with the will?
- Slime** Both. Your late father's will leaves the mill and everything in it to your step-brother Colin.
- Both** Everything?
- Slime** Down to the last grain of flour.
- Cecil** Nothing for us?
- Slime** Nothing.
- Cecil** He was got at.
- Cyril** Who was?
- Cecil** The old man.
- Cyril** Who by?

- Cecil** Colin of course. I'd do anything to get even with our precious step-brother.
- Slime** As a lawyer I may be able to help you. For a cash fee, I could alter the Will to read in your favour.
- Cyril** Eh ó that's cheating.
- Slime** My friend, have you never cheated at snakes and ladders? (*Cyril nods 'Yes'*) Gone up a ladder when you should have come down a snake?
- Cyril** (*Guiltily*) Yes, and I'd tell you something else. I once did something wickeder than that. I shook a three and pretended it was a six.
- Slime** A man after my own heart. The false Will I shall produce is a ladder in the game of life. Play the game my way and everything comes your way.
- Cecil** You mentioned a fee.
- Slime** Forget the fee. Instead you can render me a small service.
- Both** Done. Tell us what to do.
- (Burst of Slime's music as he brings them down stage)* (12)
- Slime** This afternoon, Her Royal Highness Princess Marigold visits the village. My master the Ogre wishes to meet her. You must secure an introduction to the Princess and arrange for her to visit the Ogre.
- Cyril** But will she want to meet an Ogre?
- Slime** You must persuade her. Remember our bargain. I shall return in an hour's time. Assemble the villagers and master Colin, as witnesses. Then I'd read the Will. (*Loud laughter*) Leaving everything to you. (*Exit left laughing. Play off*) (13)
- Cecil** In that case, we'd go home ó
- Cyril** Bag some flour ó
- Cecil** Come back ó
- Cyril** Then bag the mill. (*Play off Cecil and Cyril as they exit right*) (14)
- (Enter two kiddies as Heralds. Blow fanfare. Enter Wilberforce. Heralds turn up stage as they blow fanfare again. This is to welcome King and Queen who are supposedly entering up stage)* (15)

Wilberforce Ladies and Gentlemen, a big welcome for their Majesties the King and Queen of Merry-Go-Lucky. (*Wilberforce starts applause as he turns up stage. Pause then King and Queen enter from back of audience – they are obviously late. Ad lib as they walk to front down aisle. They do not look towards the stage*)

King –Course I am sure it is the right place.

Queen I told you we would be late. It is all your fault. It was stupid thinking we could make it in half an hour.

King We would have been on time if you hadn't sent me back to change my socks.

Queen The world will be a better place to live in now you have changed your socks.

King We got off late. You could have missed watching Sky News for once.

Queen And another thing, where is the red carpet?

King You will just have to walk on the blue one. (*or "on bare boards," or "a different colour"*)

Queen (*Stopping.*) Eh, you didn't pay to come in, did you?

King No, I told that fellow at the door I was King.

Queen No wonder he threatened to crown you. And where is Wilberforce? (*They are by the orchestra rail facing the stage with their backs to the audience but absorbed in one another*)

Wilberforce Your Majesties.

Queen (*Both notice him on stage*) Oh, Wilberforce, there you are.

King Eh, Wilberforce, where is everybody?

Wilberforce I will endeavour to assemble the populace.

King Yes, and go and fetch everybody here as well. (*Exit Wilberforce and Heralds*)

King It is no good us trailing all this way if there is nobody to welcome us. (*Queen has turned – seen audience – done a double take, nudges King*)

King What is the matter?

Queen They are all here look, we have been busy talking.

- King** (*King turns to audience*) Greetings my loyal and devoted objects.
- Queen** Subjects you fool.
- King** Greetings my loyal and devoted subjects, you fool. It gives me great pleasure to declare this bring and buy sale open ó (*Sees Queen moving about giving royal wave – ‘My pleasure’*) Where are you going?
- Queen** I’m going on a royal walk-a-bout.
- King** So kind ó My pleasure (*Imitating Queen. They mingle with audience*)
- Queen** I’m very pleased to see such a dense crowd here tonight.
- King** Yes, they’re the densest lot I’ve seen for a long time.
- Queen** Oh, tonight, I feel like Her Highness Camilla. Don’t you think I look rather groovy?
- King** With that nose, you look more like a raspberry smoothie.
- Queen** There’s no need to be rude. Next thing you’ll be telling everyone I’m an idiot.
- King** Is it supposed to be a secret? (*To audience*) Good evening sir, nice to see you. Have you parked your bicycle outside?
- Queen** Where are you from ó Manchester ó well it’s a good place to come from ó you’ve brought some of your lousy weather with you.
- King** Anybody got any chocolates? (*offered and takes one*) It’s not a hard centre is it? -Cos I always put those back. (*They now spot a couple of late-comers being shown to their seats by the House-staff. The late-comers are either two of the ensemble or other house-staff in outdoor clothes. King and Queen go up to them and take over from house-staff who quietly fade away*)
- King** Couldn’t you get here before now?
- Queen** You’re late you know. We’ve been going quarter of an hour.
- King** Would you like us to go back to the beginning?
- Queen** Who is it?
- King** Duke and Duchess of (*Local area*) (*Or whichever block bookings are in that performance*) Can I see your tickets? You are on this row. (*Ad lib – all moving along row. King and Queen directing them and getting row to stand up. Wrong row so try another one.*)

- King** I don't understand it. All these seats are taken.
- Queen** Let's have a look at those tickets. *(Does so)* They're for tomorrow night. *(Couple exit to back of hall. King and Queen go up on stage)*
- Queen** What public duties do we have to perform today?
- King** Wilberforce gave me a list. Ceremonies to be seen to and duties to be diddled.
- Queen** Well what have we got to do?
- King** Launch new aircraft carrier at *(local river or area of water)*. Visit poultry farm and lay foundation stone.
- Queen** Sounds painful.
- King** Sign Charter granting home rule to *(“rough” area of town)* *(or wherever there is a visiting party from)* Present medal to attendant in *(local)* City Hall.
- Queen** Which attendant?
- King** The one who looks after the smallest room where the councillors go for a *(hesitate)* wash and brush up. You know the room I'm taking about.
- Queen** Yes, yes. Is that an important job?
- King** Well, it's an important room, isn't it? I understand it's the only room in City Hall where the councillors seem to know what they are doing.
- Queen** *(Ad libbing and taking King downstage)* Let me look at that list. *(During above crowd enter ad libbing. Wilberforce and Heralds enter to form picture for King and Queen's expected entrance up stage. Trumpet fanfare silences crowd)* (16)
- Wilberforce** Prepare to greet their Majesties. *(During the above King and Queen unaware of what is happening continue to ad lib downstage)*
- Wilberforce** Hip, hip ó
- All** Hooray. *(Repeat three times King and Queen joining in)*
- King** *(On his own)* Hip, hip, hoor ó
- Queen** It's us you fool. *(They realise reception is for them, dash round back let and right of crowd to make triumphal entrance giving royal waves and bows upstage centre They now come down centre stage)*
- King** Greetings my beloved subjects. How wonderful to see all those smiling faces. Merry-Go-Lucky, I'm yours ó

- Queen** That should wipe the smile off their faces.
- King** It gives me great pleasure to attend this cattle show and pin this winner's rosette where it belongs. *(Makes sweeping gesture and accidentally pins it on Queen's bosom)* What a relief to alight from the royal coach, stretch the royal legs and wave the royal arms.
- Queen** Why don't you shut your royal mouth.
- King** I am here today ó
- Queen** We are here today. You've forgotten again. What about the royal -we?
- King** I haven't forgotten. I went before I came.
- Queen** *(Covering up as she crosses right to centre followed by King)* We are here today to read a proclamation concerning the hand of our daughter in marriage.
- All** Hooray.
- Queen** Wilberforce, introduce the Princess.
- Wilberforce** *(At upstage centre)* Her royal highness, Princess Marigold.
(Play on Marigold left. All cheer as she enters. They curtsey. (17) She joins King and Queen giving them both a kiss)
- King** And now the proclamation. Over to I.T.N.
- Queen** I.T.N?
- King** *(Pointing to Wilberforce)* -Im there now!
- Wilberforce** *(Coming down centre and reading proclamation)* By royal decree of his Imperial Majesty be it known that all eligible suitors for the hand of her royal highness Princess Marigold must present themselves at the palace on Friday next, for their majesties approval.
- Queen** That was my idea.
- Wilberforce** Anyone who is not a millionaire need not apply. Cash on the nail. No credit cards.
- Queen** That was my idea.
- Wilberforce** Final selection will be made at the Palace Ball. There will be a disco and a licensed bar.
- King** And that was my idea.
- Wilberforce** Spread the news far and wide.

- Queen** Wide and far. Hither and thither. Up and down. Out and about.
(*Wandering round to cover exit. Exit ensemble talking excitedly. Exit Wilberforce left. Marigold has appeared very unhappy during the above dialogue*)
- King** And put a notice up in the fish and chip shop.
- Marigold** Daddy, how could you humiliate me like this in front of all the villagers. Why must I marry a man just because he's rich.
- King** Just because ó
- Queen** He's rich.
- Marigold** But it's so unreasonable.
- King** We're sorry you're having to marry for money, but you see we're broke.
- Queen** You can choose anyone you like.
- King** As long as he has plenty of money.
- Marigold** I think you're both being beastly. (*Turns away annoyed*)
- King** One would have thought a Princess would have understood one when one tried to explain to one, one's point of view about one's marriage.
- Queen** Oh, shut up. I should never have been in this financial mess if I hadn't married you. And to think I could have married the Prince of Wales.
- King** Well, why didn't you?
- Queen** He never asked me. This is history repeating itself. (*To Marigold*) When I was your age, I let a wealthy monarch slip through my fingers, and look what I got ó that (*indicates King*) standing there like a stick of Blackpool rock. (*To King*) Look at you; you look like an accident waiting to happen.
- King** Err ó
- Queen** And don't answer back. Come on. (*She moves to exit*)
- King** (*Following her*) Chunter, chunter, mutter, mutter, rhubarb ó (*Queen glares at him and exits. King smiles, as she exits and blows her a raspberry and exits left after her*)
- (*Romantic music under Colin and Marigold's dialogue*) (18)
- Marigold** What an unhappy life I lead being a Princess. I wish I lived here instead of a stuffy old palace. It really is a beautiful village. (*Turns*

and sees mill right of her) I think I'll walk over to look at the old mill. *(She turns to go and bumps into Colin who has just entered right)* Please forgive me, I was dreaming.

- Colin** There's nothing to forgive. And if you're a dream, I hope I never wake up.
- Marigold** You're very forward sir. I don't even know you.
- Colin** *(Bowing)* My name is Colin. Now you know me. May I know your name?
- Marigold** Marigold.
- Colin** A pretty name. Suits your sunny smile.
- Marigold** *(Giving a little curtsey)* Thank you, kind sir.
- Colin** You're welcome. I don't have the luck to meet a pretty girl like you every day.
- Marigold** Oh! *(Turns away)*
- Colin** Forgive me. I always say what I think.
- Marigold** I'm not complaining. You rather took me by surprise. You see, I haven't spoken to very many boys.
- Colin** Well, now's the time to start, with one at any rate. *(Cue for (19) duet. Colin and Marigold sing then break into dialogue over music until "... ..in a way")*
- Colin** When may I see you again?
- Marigold** In the palace grounds, tomorrow. *(She realises too late what she has said)*
- Colin** The palace ? Forgive me. For a second I thought you said the palace grounds.
- Marigold** I did.
- Colin** Oh! Are you on the staff there?
- Marigold** *(Smiles)* In a way. *(Finish duet. Remain on stage.) (Enter King and Queen left)*
- King** Now then, what's all this about?
- Colin** *(Turns and bows)* Your majesty. *(Remain bowed)*
- Queen** Well, I don't know, I don't know. A common village boy talking to a princess.

- Colin** *(Same position)* A princess? *(Points behind his back)* She's a princess ó Princess Marigold. *(Straightens up)* Oh crikey! *(Then he backs upstage and emerges left of the others)*
- Marigold** Why shouldn't I talk to Colin, or any other village boy, if I wish.
- Colin** I assure you, there was no harm meant, sire.
- King** Forget it lad. But you see, she's our star player and we're hoping to get a big transfer fee for her.
- Queen** Now run along. There's a good subject.
- Colin** *(Moving to exit right, embarrassed)* Yes, your majesty. Thank you, your majesty. *(Then quietly to Marigold)* I'll never forget today.
- Marigold** *(Quietly)* Don't forget tomorrow.
- Colin** You mean? *(She nods. He snaps his fingers and exits smiling)*
- Queen** There'll be no tomorrow for you, my girl, we're going home today. I know the dangers of talking to strange men. Look at your father.
- King** Now go on love. Go and tell the coachman we're ready.
- Marigold** *(Angrily)* Really daddy, you treat me like a child. *(Exits left running)*
- Queen** What with her and what with you, I'll be glad to get home. I'm beginning to feel my age. Even though I look no more than twenty-two.
- King** How old?
- Queen** Twenty-two.
- King** How old?
- Queen** Twenty-two. I've told you three times ó twenty-two.
- King** That's better. Three times twenty-two ó sixty six. *(Enter Wilberforce left)*
- Wilberforce** Your majesties, your majesties. Something terrible has happened.
- King** Don't tell me ó *(topical or local reference or cut to middle of next line)*
- Wilberforce** No, your majesty. The coach has gone.
- Queen** Who gave the orders for the coach to go?
- Wilberforce** Princess Marigold. She's in it.

- King** She's left us in it. We're going to have to walk back.
- Wilberforce** She left in a huff.
- King** She's only been gone a minute and a huff. Come on. Let's go, Flo.
- Queen** Don't call me Flo. My name is Florence. You're a dead loss.
- King** Sorry Floss. There's only one thing for it.
- Queen** What?
- King** We shall have to get a lorry, Florrie. *(Queen chases King off (20) left. Play off involving turning Wilberforce round in the chase. He follows them off) (Enter right Cecil and Cyril at end of royal play off)*
- Cecil** Gather round everyone.
- Cyril** The lawyer's here to read the will. *(Enter ensemble as villagers from both sides and group round brothers at left of centre as villagers. Lawyer music. Enter Slime. Ensemble quieten as he crosses to centre)* (21)
- Slime** The reading of a will is an important matter. Justice must be done. *(Aside)* Or in this case undone. *(Evil laugh and clears throat)* In re the matter of Joseph Wheatmeal deceased, the aforesaid deceased having three sons, the mill property is divided ó but one moment, where is the third son?
- Cecil** Never mind about him. Get on with it.
- Slime** Silence. The presence of the third son is necessary. He too must hear the glad tidings. *(Enter Colin left from mill and stands right of centre)*
- Colin** What's going on here?
- Slime** Just in time my boy.
- Cecil** The lawyer's here to read the will. Now we shall see who's going to be boss.
- Slime** This is the last will and testament of Joseph Wheatmeal, Miller of the village of Merry-Go-Lucky. The mill and all its contents I leave absolutely to ó *(coughs affectedly and smiles)* ó to my two sons Cecil and Cyril Wheatmeal. *(Cecil and Cyril play 'Pat-a-cake', ensemble chatter excitedly)*
- Cecil and Cyril** -Pat-a-cake, pat-a-cake Millers son, father's such a generous one's *(They sing. All chatter excitedly until Colin steps forward from the throng)*

- Colin** Doesn't my father mention me?
- Slime** Oh yes, boy. He hasn't forgotten you. He leaves you *o* his cat. *(Slime smiles. Brothers laugh. Ensemble show surprise).*
- Colin** And is that all?
- Slime** That *(Folds will)* is all.
- Cecil** Just as I told you, step-brother. The mill is ours.
- Slime** And the cat is yours. *(Hands him the will)* Study the *o* clause *o* *(Holds hands out like claws and laughs)*
- Colin** Just a minute, how do I know the will is a true one?
- Cecil** Because it's signed with a hard-boiled egg.
- Colin** That's not legal.
- Cyril** No, but it's binding. *(Exit left Cecil and Cyril laughing)*
- Slime** Delighted to have been of service *o* your two brothers have generously offered to pay my fee. But then, let's face it, they can afford to. *(Exit Slime laughing)* *(Begin plaintive music (22) as Colin crosses left of centre. Enter Cat right He goes to Colin who bends down and strokes him)*
- Colin** Hello Whiskers, you're all I have in the world. Maybe I've been cheated but I've no proof. I'll manage without the Mill. I've got you, and together Whiskers, you and I are going to see the world. If nobody wants us here we'll make a living somewhere else, who knows, we may even make our fortune.
- (Cue for number. Colin Cat and Ensemble)* (23)

FADE TO BLACKOUT

Scene 2

Tabs

-Half-Way There and Backø

(There must be a small flat of some rocks to conceal Puss in Boots and pair of identical boots at right)

(Opening number – Kiddies 'What a day this has proved to be' (24) type with Kiddies singing about visit of King and Queen etc. Kiddies stay on stage at end of number. Enter Queen right, she is walking home)

- Queen** If I arenø fed up having to walk home. *(Sees children and does a royal wave at left of centre where they surround her)*
- 1st Kiddie** It is.
- 2nd Kiddie** It isnø.
- 1st Kiddie** Iø'm sure it is. *(ad lib)* Thereø's only one way to settle it. Iø'll ask her for her autograph. *(To Queen who has been simpering and lapping up attention)* Could I have your autograph please?
- Queen** Certainly. *(She signs autograph book)*
- 2nd Kiddie** *(Looking at signature)* Letø's have a look. Told you. Itø's not í *(name of ageing female character in TV soap or recent Harry Potter film)*
- Queen** Get off. *(Exit Kiddies left laughing and talking. Enter King right)*
- Queen** Come on. Why are you walking slowly?
- King** Iø've sprained my ankle.
- Queen** Thatø's a lame excuse. A lame ó Oh, never mind.
- King** *(To audience)* Hello subjects.
- Orch & MD** *(Standing)* Hello, objects.
- King** *(To Queen)* How do you like that? I say øHello subjectsø and the orchestra says øHello objectsø. *(To MD)* Why are you calling us objects?

MD Because you're objectionable.

King That's not very nice, is it?

Queen What's wrong with it if we are objects of public interest. If you shout out 'Hello subjects' everybody here tonight will answer back 'Hello objects'. *(They try it together and separately ad lib and plant for future entrances)*

King How far have we walked now?

Queen Far enough. Why don't you call me a taxi?

King Alright. You're a taxi.

Queen All this walking has given me flat feet.

King Well, try pumping them up.

Queen Look, do you know the way?

King Like the palm of my foot.

Queen In other words we're lost. And to think this week I nearly went with you on a P & O cruise.

King Yes, Pubs and Off Licences. Right, come on Flo, let's go.

Queen Just a minute. I give the orders. I'm the boss and you're nothing. What are you?

King Nothing.

Queen And what am I?

King Boss over nothing.

Queen Anyway, I've changed my mind.

King Well, I hope it's better than the last one you had.

Queen We're going to stop and have a rest at this café and have a cup of tea. Order afternoon tea for two.

King *(Crosses left and calls off stage)* Afternoon tea for two. And we'll have it out here with that Italian bloke.

Queen What Italian bloke?

King Al Fresco.

Queen Oh, shut up.

(Two waitresses have brought out a table and two chairs left. Table is set with two cups and two saucers, one of which is a trick one fastened to the table and over a hole in the table. Items of food as mentioned in the following dialogue. They sit.)

- Queen** *(Sitting right of table as King sits left of table)* I wonder what we've got, 'cos I'm on an onion diet.
- King** Have you lost anything?
- Queen** Yes, a kilo and 4 friends.
- King** *(Calls off)* Can we have some gravy?
- Queen** Why do you like gravy so much?
- King** Well it's got no bones in it.
- Queen** These sandwiches look nice. *(She picks up a 'dainty' sandwich)* It's a honeymoon sandwich.
- King** What's that?
- Queen** Lettuce alone. Have you got a sandwich?
- King** Yes, it's a small one. *(Holds up sandwich which is a loaf cut into two halves. He takes a bite)* This meat tastes like rubber. *(Pulls meat from one side of sandwich. It is a wide piece of rubber material which stretches)*
- Queen** They're trying to make it stretch over the weekend. *(King lets go of sandwich. Elastic contracts and sandwich hits his hand)*
- King** Ow!!
- Queen** Stop messing about.
- King** Are these the cakes? *(Picks one up)* What's this one in case I have to describe it to the doctor?
- Queen** It's a rock bun.
- King** *(Banging it on the table)* You're right. Pass me that Swiss roll.
- Queen** I've always wondered how you make a Swiss roll.
- King** Push him down the mountain side.
- Queen** I've got a biscuit.
- King** What's the difference between an elephant and a biscuit?

- Queen** I don't know. What is the difference between an elephant and a biscuit?
- King** You can't dunk an elephant in your tea.
- Queen** Tea! Where's the tea? (*Called off stage*) I hope it's Earl Grey. I'm used to the best. I was born with a silver spoon in my mouth.
- King** There'd be room for a shovel now. (*Waitress enters and puts large canteen size tea-pot on table*)
- Waitress** Tea for two. (*King does double-take as waitress exits*)
- King** Are you sure there's enough there for two of us?
- Queen** Now where's the milk? (*Pours milk into cups*) Do you know when I was a young Princess I used to take a bath in milk every morning.
- King** Pasteurised?
- Queen** No, just up to my bust. (*She stands upstage of table and starts pouring tea into both cups. Drinks from hers*) It's nice is this, shall I pour you another drop? (*She pours tea for King into trick cup and goes on pouring for a long time, chattering all the while. The tea accumulates in a concealed tank in underside of table*)
- Queen** Say when?
- King** You're alright yet. (*Queen continues pouring*) They're good cups aren't they?
- Queen** Yes, but I wish they'd brought a bigger pot. (*Queen looks in tea-pot as though empty and then continues pouring more. Ad lib dialogue – see below. When tea-pot is empty or business finished*)
- Queen** I'm sorry. There's only half a cup. You'dl have to fill up with milk. (*She sits.*)

(Suggested patter for Queen during tea pouring on subject of local buses. Order not important and needs delivering rapidly whilst King is re-acting to the pouring. Amend amount used to suit business.

- *Expensive to travel. Selling tickets to St Pancras on HP*
- *Only company to make two lots of profit out of one lot of passengers*
- *Cheaper by bus – cheaper than running a Rolls Royce*
- *Breaking suddenly – you'd be surprised what I found round my ankles after I'd been round Marks and Spencers – half my shopping*

- *Just as you get to the bus stop, it leaves without you.*
- *Wait two hours for a bus then four come at once. They're frightened to come on their own.*
- *Wonderful heaters. Hot air in summer and cold air in winter. Don't know where it's coming from but I know where it's going.*
- *Always get sat next to a window that's stuck open.*
- *Always crowded. So crowded last week even the men were standing*
- *Awkward drivers, give them a £1 for a 30 pence fare and they give you 70 pence change in pennies.*
- *Driver – a real clever head. I said “Does this bus go over [local] Bridge? – he said, “if it doesn't we're all going to get wet”)*

King They've left some fruit. Bananas. *(He gives Queen two bananas)*

Queen How nice, three lovely bananas.

King No, there's just two.

Queen No, Icky, you're wrong. *(She holds up the two bananas)* there are three bananas here.

King There are two.

Queen Look. *(Holds up one banana with one hand)* One! *(Holds up other banana in other hand)* Two! And one and two makes three.

King Eh ó do that again.

Queen *(She does)* One! Two! ó and one and two makes three.

King That's not right. Kids how many bananas are there? ó How many? *(Play audience)* There are only two aren't there?

Queen Oh no there aren't.

King and Audience Oh yes there are.

Queen On no there aren't.

King and Audience Oh yes there are.

Queen Three.

King and Audience Two

Queen Three

King and Audience Two (*Don't play any longer than this*) Alright. I'm not going to argue any more. I'll have one of those bananas. (*Takes one*) and Uncle [or Auntie] so and so! [the M.D.] can have one. (*Takes the other banana and gives it to MD*)

Queen And what about me?

King You can have the third one. Ta-ta. (*He exits left*)

Queen Now, wait a minute. (*She exits and hurries after him*)

(Fade lights to BO strike table and chairs and bring lights up slowly to denote passage of time. Cover with music. OR Play straight on and strike table and chairs at end of scene)

(Lawyer music. Enter Slime) (25)

Slime Now comes the crunch for those two brainless idiots ó they've had their fun ó now they must pay for it. (*Play on music.* (26)
Enter Cecil and Cyril right)

Slime This is a secluded spot. Can we talk?

Cyril Well I can. I just open my mouth and let it come out.

Cecil Just shut your mouth and keep it in.

Slime The time has come to lend me your aid.

Cecil Any time. There's nothing we wouldn't do for you.

Cyril And that's what we're going to do ó nothing. (*Both turn to go*)

Slime Wait. (*They stop*) Don't play me false. Remember the will I read was a forgery. (*Shouting*)

Cyril Give up shouting. (*Holds cap over Slime's mouth. Slime pushes Cyril's arm back so that Cyril catches Cecil in the face with his cap*)

Slime (*Quietly and fiercely*) I warn you to keep your bargain. (*Shouts*)
You cannot cheat me like you cheated your brother.

Cyril (*Again covering Slime's mouth with cap*) Give up shouting ó you're shouting again. (*Slime pushes Cyril's arm away again and Cyril again catches Cecil in face with his cap. Cecil fed up moves round to other side of lawyer*).

Slime Listen, my master the Ogre wants the Princess Marigold. You must kidnap her.

- Both** Oh no! No! No! No! (*repeated ad lib and then fade out*)
- Slime** (*With dramatic gesture*) Yes! (*Swings arm back and catches Cecil in face with hand. Grabbing them both by scruff of neck*) Oh yes. (*Pushing them out and pulling back in time with the lines*) Yes ó yes ó yes. (*Hauling them up*) Or you're in a mess. (*Dropping them in a heap, crouching over them*) Either the Princess meets the Ogre or you do. - Who is it to be?
- Both** (*Rise and look at each other and gulp together*) The Princess.
- Slime** (*Cross left*) Disguise yourselves, enter the Royal Palace and kidnap the Princess.
- Cyril** Will it be alright?
- Slime** It had better be alright, brothers Wheatmeal, or you'll soon be shredded Wheatmeal. (*Exit Slime with evil laugh to lawyer music*) (27)
- Cecil** Now remember, we're going incognito.
- Cyril** I thought we were going in the Palace.
- Cecil** Incognito. You have to change your name.
- Cyril** Alright then, call me Freda.
- Cecil** Oh, come on. (*They exit left*)
- (*Incidental music as lights dim a little Enter Colin and Cat right. Colin has stick and bundle over shoulder. He is tired*) (28)
- Colin** Come on, Whiskers. Put your best foot forward. What's that? You've been putting it forward all day. Now look here, we're going to find fame and fortune. It'll take us a long, long time at the rate you're going. (*Cat indicates he's tired*) Alright ó you're tired. I'll make a deal with you. You rest and I'll go down to the stream to see if I can catch a fish. (*Cat settles down. Colin kneels and strokes cat's head*)
- Colin** Shh! Shh! (*Ad lib until Cat goes to sleep*) I think he's asleep. (*Tiptoes off. Before he reaches exit Cat wakes up and meows*). You should be asleep. (*Cat meows*) What's that you say? You think you could sleep if everybody went öShh!!ö Well alright ó let's try it. You'll all help me won't you? (*Enlist audience aid*)
- All** Shh! Shh! (*Ad lib*) He's fast asleep. (*Exit Colin on tip-toe left*) (*Incidental music – Enter Fairy*) (29)
- Fairy** Once in every life time a mortal needs a Good Fairy. I am that good fairy. Colin the Miller's son has been grievously wronged and is

- deserving of my help. This humble cat shall have a hero's part to play. Poor sleeping Whiskers, my fairy powers shall reach your master Colin, through you. The fates decreed that you should break your journey here. *(Goes to rocks and picks up boots from behind)* To help you in your task, I offer these magic boots. Henceforth you will be no ordinary cat, but a Puss, in boots. *(Fairy places boots beside sleeping cat and exits after passing her wand over him. Cat music ó cat wakes, stretches and does double take on boots (30) Picks one up, examines it. Tries it on head, puzzled, then nods head as if he understands then tries boots on front paws. Then tries boot on back foot but only puts it half on and hobbles. Shows annoyance and throws boot across stage, it falls at Colin's feet as he enters left)*
- Colin** Hold on! What have I done to deserve that? There's no fish in the stream today but that's not my fault. *(Cat walks awkwardly to Colin with a boot on one foot)* You've found a pair of boots. *(Cat stamps leg with boot half on)* Want to try them on? Alright then. Anything for a quiet life. *(Colin looking at boot he's still holding)* A jolly good pair of boots. *(Cat snatches it)* Alright, alright, I wasn't going to take them. Let's put them on properly for you. *(Sits cat by rock right and does so. Cat in boots stands and stamps feet, flings arms and shouts "Master" – shouted by Puss behind rock – Flash - (31) chord of music. Cat disappears behind rock with boots still on and Puss has emerged from behind rock in his place in same stance and position and wearing identical boots)*
- Puss** Well, how do I look, Master? *(Bows)*
- Colin** Whiskers ó am I dreaming? Don't tell me you can talk!
- Puss** Oh, yes I can. That's what the magic boots have done for me. From now on you must call me ðPuss in Bootsö. *(Legs apart. Indicate feet)*
- Colin** I see. Puss - in Boots.
- Puss** That's right. That's the name the Fairy gave me.
- Colin** A Fairy. So that's how you came by the boots. Oh, Puss, How clever you are. I wish a Fairy would give me some magic boots.
- Puss** I was given the boots so I could help you. The Fairy knew I was a clever cat.
- Colin** Somehow I feel our luck has changed.
- Puss** Then what are we waiting for?
- Colin** First I must keep my appointment with the Princess. Problem number one, how do we get inside the palace grounds?

Puss Master, I have a plan.

Colin Lead on then. It certainly was my lucky day when I became master of such a clever cat.

*(Cue for bright number. Colin and Puss off to the palace. (32)
Near end of number with the two at one side of the stage, tabs half open to reveal palace gates at centre. Dancers are seen as soldiers on guard upstage of gate.*

*At the end of music 32 and over the intro to 33 Colin walks (33)
to gate and attempts to enter but is barred. Mimes to Puss that he can't get in. Puss approaches guards, mimes brief explanations. They salute and open up for the two to pass through. Puss cheekily turns to inspect and adjusts uniform of one of the guards. Gates struck as tabs open fully and are pulled off with Tabs trailing them.*

(NO BLACKOUT AT END OF SCENE)

Scene 3

Full set

The Palace Grounds

*(Military routine for Guards with Colin and Puss taking part. (33)
Exit dancers at end of number leaving Colin and Puss on stage
saluting each other)*

Colin If that doesn't beat everything. There was I puzzling how to get into the palace or whether to climb over the wall or crawl under the hedge or dodge past the sentry. And what happens, Puss? Or you calmly walk up to the sentry, he salutes you, and we're inside. How did you do it?

Puss Simple. I told him you were the Marquis de Carabas.

Colin You told him I was who?

Puss The Marquis de Carabas.

Colin Who's he?

Puss You.

Colin I wish I was.

Puss You are master. Believe me, you are the Marquis de Carabas.

Colin Alright then Puss, I am, if it will please you.

Puss It pleases me alright, but more important it pleases you. You're in the palace, are you not?

Colin I certainly am. Now to find the Princess.

Puss I'll look in this direction, you look over there, but remember, if you're challenged, you're the Marquis de Carabas.

Colin I'll remember that, but what about you, Puss?

Puss I'll look after myself master. I'm such a clever cat. *(They exit, Puss left, Colin down right)*

*(Royal Martial music starts. Enter King up right in Guard's uniform, bearskin hat and banging big drum. Then enters Queen. (34)
If possible she is riding Panto horse side-saddle. Otherwise she is leading the horse on. She is dressed in ceremonial tramping the colour uniform. Gives royal wave as she enters but falls off)*

Queen Hello subjects.

- Audience** Hello objects. (*King bangs drum again*)
- Queen** Give up banging that flippinø drum. My headøø fair throbbing and my cockadeøø drooping.
- King** Havenøt you enjoyed yourself then?
- Queen** I have not. Next year you can troop the flippinø colour. I donøt like having two birthdays a year, a real one and an official one. Folks are beginning to think Iøøm 98. I just donøt believe that every June, you get a boil where you say you do. Help me up, I feel such a fool.
(*King helps Queen up. Horse gives a sigh, shudders and collapses facing left*)
- Queen** That horse shouldnøt be tired. It stopped every five yards. Where did you get it from?
- King** I borrowed it from a milkman. He calls it Napoleon.
- Queen** Iøøm not surprised. Itøø got some boney parts. (*Horse suddenly springs up, gallops furiously around and collapses again facing left*)
- King** Heøø been doped. He used to be a race-horse, you know. Last time out he started at ten to one.
- Queen** Did he finish?
- King** Yes, at quarter to three. (*Horse rises*)
- Queen** Anyway, youøre riding him next time so you might as well make friends. Stroke him. (*King goes reluctantly to horse's head but it has turned its backside to him – he strokes its backside*)
- Queen** You see. He doesnøt bite.
- King** I know he doesnøt at this end. (*King has turned to Queen to say this. King and horse have backs to each other. Horse kicks King, Queen laughs. Horse turns away left*)
- King** Who did that? Who was that? (*To audience*) Who?
- Audience** The horse. Napoleon.
- King** Who? (*Repeat with audience. Prancing to horse*) Naughty, naughty, naughty. (*Horse stamps on King's foot. King threatens horse*)
- Queen** Come on. Weøve got to groom him.
- King** Groom him! Iøøll shoot him.

Queen *(Indignantly)* I beg your pardon. *(Boldly like a feed line)*

King That's alright. I thought it was the horse.

Queen Comb his mane.

King Comb his mane what?

Queen Comb what's there. *(King starts combing horse's tail)*

Queen That's not its mane. That's its tail.

King It's his main tail. Hey, if a horse's head points north where would its tail be pointing?

Queen South, of course.

King No, to the ground. *(Laughs)* I've finished. *(Turns back on horse. Horse kicks King again with rear legs and faces right)*

King Who did that?

Audience The horse.

King *(Prancing to horse)* Naughty, naughty, naughty. *(Moves to come away. Horse sticks out one of its front legs and trips King. King threatens horse)*

Queen Now clean his shoes.

King He's still got them on.

Queen Fool. They don't come off. Hup! *(Horse lifts one of rear feet)*
There you are.

King Brush his shoe. *(Does so)* There we are. Finished. *(Turns his back on horse again and is kicked again).*

King Who did that?

Audience The horse.

Queen Oh no it didn't.

Audience Oh yes it did. *(Repeat once more)*

King *(Prancing to horse)* Naughty, naughty, naughty. *(Moves to come away. Makes a point of avoiding front legs of horse, but is then tripped by back legs. King threatens horse)*

- Queen** Weøve finished his toilet. Powder him off.
- King** *(Obtains powder from wings) Powder! (Said each time he applies powder. First to horse's face, under horse's "arms" – front legs which it lifts, bottom and finally tail to siren whistle sound. King turns back on horse. Horse kicks him again. He gets all powder on his face)*
- King** Iøm fed up.
- Queen** He looks lovely. Heø a jumper you know.
- King** He looks more like a cardigan to me.
- Queen** You parade him round and Iøll put a jump for him. *(Queen puts very small jump down in horse's path) Ready. (Drum roll) Go. (Horse runs to jump. Front part stops at jump, back part fails to stop. Horse is concertinaed up, hunched up in the middle)*
- Queen** Come on, Napoleon. Itø only a little jump. *(Horse backs away, faces front and shakes head)*
- Queen** Now look. When I nod my head like this, it means youøve to jump. *(Horse shakes head quickly)*
- King** And when he shakes his head like that, it means he isnø going to .
- Queen** I bet he will jump for a lump of sugar. *(Horse bangs foot twice)*
- King** He says he will for two.
- Queen** Boys and girls, shall we give him two lumps of sugar?
- Audience** Yes.
- Queen** Right. *(To horse) There you are. Now, Icky, get him in position again. Are you ready? (Drum roll) Go. (Horse stops at jump, then to sound effects puts left, then right front legs very deliberately over jump, one at a time)*
- King and Queen** *(Urging horse on) Come on. (Horse's back legs go down twice for spring off. Horse's head looks round at back legs and gives 'come on'. Back steps over fence. Horse bows)*
- Queen** *(Taking fence off stage)Iøm fighting a losing battle. You both want smartening up. Chest out, shoulders back, stomach in. (Queen joins King and horse in line up) January, February, March (They do slick marching routine to music "When the Guards are on Parade" (35) involving horse marching concertinaed up, back legs alongside front legs and any other eccentric steps. Exit left at end of number)*

(Gavotte music for stately slow entrance right of Cecil and Cyril disguised as footmen. Cross centre. Cyril has three legs) (36)

- Cecil** *(Without looking at Cyril)* I feel as big a fool as I look. Just a minute, there's something strange about you.
- Cyril** I don't think so.
- Cecil** Of course there is, you've got three legs.
- Cyril** Oh that. My father came from the Isle of Man.
- Cecil** Isn't it a bit of a handicap having three legs?
- Cyril** No, it's an advantage. The other two don't get tired as quick. And I'm competing in the next Olympics.
- Cecil** What event?
- Cyril** The three-legged race.
- Cecil** I should never have asked. How did you get this job as a footman?
- Cyril** I applied a few years ago when I was a little lad and they told me to come back when I'd grown another foot. *(Pause)* And there it is.
- Cecil** Oh get rid of it or give it to me. *(Cyril does so and Cecil stands leg between them holding it)*
- Cecil** Now listen, when the Princess appears or
- Cyril** Excuse me. *(Bends down to false leg)*
- Cecil** What are you doing?
- Cyril** Just pulling my stocking up. I don't want to catch cold.
- Cecil** When the Princess appears, all we have to do or
- Cyril** Excuse me. *(Bends down to false leg)*
- Cecil** What are you doing now?
- Cyril** My leg tickles.
- Cecil** You are not helping me at all. Put your best foot forward. *(Cyril takes leg and puts it forward)*

- Cecil** *(Exasperated, moving away and face left sideways)* Try and help. Show a leg. *(Cyril swings false leg up between Cecil's legs. Cecil suddenly as he faces front holding leg, looking off)* It's the Princess. Now's our chance to kidnap her. Let's hide. Walk this way or you'll be in trouble. *(He walks to hide in wings up left –uncomfortable comic walk as he still has false leg between his legs)*
- Cyril** If I walk that way, we'll both be in trouble. *(Exit Cyril into wings, also hiding. Enter Marigold right)*
- Marigold** What a fool I was to arrange to meet Colin in the palace grounds. Even if he is lucky enough to gain entrance, he's bound to be stopped by the guard before he gets a chance to speak to me. I wonder if there is any sign of him. *(Moving around. Cecil and Cyril emerge from hiding. False leg is now discarded)*
- Cecil** Your Highness, may we be of assistance?
- Cyril** Or failing that, could we help you?
- Marigold** I should think it most unlikely.
- Cecil** We could take you straight to Colin. We know him rather well you see. *(They laugh)*
- Marigold** Thank you, I don't need your help.
- Cecil** Don't you, well we insist on assisting. *(Cross to right of her)*
- Cyril** *(Crossing to left of her)* And when he's insistent, I'm his chief assistant.
- Cecil** Come with us.
- Marigold** No. *(Getting frightened)*
- Cecil** We never take no for an answer. *(They grab her and drag her away upstage screaming. Enter Puss left)*
- Puss** Master! Master! *(He grapples with Cecil and Cyril the best he can. They throw Puss to the ground right of centre)*
- Colin** *(Off stage right)* Puss, where are you?
- Cecil** Reinforcements. Run for it. *(Exit Cecil and Cyril in a panic without Marigold)*
- Colin** *(Enter Colin right)* What's going on here? *(Crosses to Marigold)* Princess, tell me what happened.

- Marigold** Oh, Colin. *(Sobs on his shoulder)* Thank goodness you're here.
- Colin** *(To Puss)* What's going on?
- Puss** *(Raising himself and panting)* Two scoundrels masquerading as footmen attacked the Princess.
- Colin** A good thing you were on the scene so quickly. Princess may I introduce my good friend Puss in Boots.
- Puss** Your servant, Ma'am. *(Bows)*
- Marigold** And my friend. You may both have saved my life.
- Colin** From now on, if your life is at risk, I will always guard it with my own.
- Marigold** My father would not hear of that. We have the palace guard.
- Colin** But the idea is not unattractive to your highness?
- Marigold** You only have my father to persuade.
- Puss** Leave it to me master. I shall arrange an audience for you with the King and Queen. I'm such a clever cat. *(Exit Puss right)*
- Marigold** Dear Colin, you've no idea how I've looked forward to this moment.
- Colin** A moment is but a heartbeat in time. Dare I hope that our hearts will beat in time from this moment on. *(Cue for duet. Colin and (37) Marigold exit left at end of number) (Enter Wilberforce right and stops at left of centre)*
- Wilberforce** Your majesties! your majesties! your majesties! *(then notices they are not there)*
- (Enter King and Queen right)*
- King** Hello subjects.
- Audience** Hello objects.
- Queen** Whatever is it?
- Wilberforce** A visitor for your majesties. A quadruped seeks an audience.
- King** We've got no time for foreigners.
- Queen** A quadruped's not a foreigner. It's a *ó* *(To Wilberforce)* What is it?

- Wilberforce** A cat.
- Queen** Show it in then (*double take*) ó a cat?
- Wilberforce** A cat. It asked particularly to see your majesties.
- Queen** Asked? A cat that talks. He's a fruit and nut case.
- Wilberforce** This cat is a most well mannered cat.
- King** Oh well, if it's house trained show it in.
- Wilberforce** Very well. I shall summon the cat. By name, Puss in Boots. (*Exit right Wilberforce*)
- Queen** Well I've heard of cats called Blackie, Ginger, Whitie, Tiddles ó but what did they call this cat?
- King** Puss in Sandals.
- Queen** No, no, Puss in Slippers.
- King** No.
- Both** Boots, boots. Puss in Boots. (*Enter Puss right. He is carrying two dead pheasants*)
- Puss** Good day, your majesty.
- Queen** Good day. (*Looks at Puss and re-acts*). It is, it's a talking cat.
- Puss** I bring greetings from my master. His card.
- King** (*Reading card*) The Markwiss of Kerrabas.
- Queen** Let me have a look. (*Takes card*) Marquis de Carabas. (*Said correctly but exaggerated*)
- King** (*Repeats name even more exaggerated*)
- Puss** I bring greetings from my master and pay his respects to your majesties.
- King** Thank you very much. Do you know you're holding two dead hens?
- Puss** Please accept this humble gift of two plump pheasants for the royal supper from the Marquis.
- King** (*Takes them and thanks him like a child taught to do so*) Thank you.

- Puss** The Marquis de Carabas is fabulously rich. The wealthiest landowner in the country. (*King and Queen re-act*) He wishes to further his acquaintance with you.
- King** And the further the better.
- Queen** And the sooner the better.
- Puss** I shall arrange for him to pay his respects in person.
- King** (*Crossing to Puss*) Just before you go, I'd like to ask you something. I watch a lot of television, could I ask you a personal question. Do you mind telling me ó are you Tom or Jerry?
- Queen** Shut up! (*Puss ignores King and crosses to Queen*)
- Puss** Madam ó may I take your hand ó (*starts to do so*)
- Queen** Watch your claws.
- Puss** (*Taking Queen's hand*) It is indeed a pleasure, nay may I say honour ó
- Queen** You may say honour.
- King** May I say honour?
- Queen** If you like.
- King** Alright then -honourø
- Puss** To be in the presence of such charm. (*still holding hand*)
- Queen** Charm!
- Puss** Dignity.
- Queen** Dignity!
- Puss** And beauty.
- Queen** Aahh! Beauty runs in our family.
- King** It must have galloped past you then.
- Queen** (*Loosens her hand and crosses to King*) Youøve spoilt it now. Whoever heard of beauty galloping?
- King** Black Beauty.

- Queen** Shut up. (*Last three speeches King and Queen argue ad lib*)
- Puss** (*Aside*) The King and Queen are on my side and luck is with me.
What more could I ask for?
- Queen** Excuse me, but would you like to join us for a little stroll?
- Puss** By all means.
- King** No, by the river. (*Short number 'Strollin' type King, Queen and Puss exit left at end of number*) (38)

BLACKOUT

Scene 4

Tabs

On the River Bank*(Enter Colin right)*

Colin How quiet and peaceful it is here. The river rolls on ó time rolls on ó and each moment finds me more and more in love. The palace has faded into the distance, yet my love will never fade. I pray the day will not be too far distant when I can claim the Princess for my own.
(Enter Puss right)

Puss Well, master, everything is going fine. The King and Queen are looking forward to greeting my master. *(Puss bows to Colin)* ó The Marquis de Carabas.

Colin But I don't look like the Marquis of anywhere dressed like this.

Puss Master, I have an idea.

Colin Another one? Is it a good one?

Puss You'll see. Now listen. In a few minutes the King and Queen will come this way. *(He looks off right)*

Colin How do you know?

Puss Trust me master, this is their favourite stretch of river. You must go and bathe in yonder pool *(points off left)* and soon you'll find yourself inside the palace as the Marquis de Carabas.

Colin I don't see how that's going to work.

Puss It'll work like a charm. Quickly master, quickly *(as he pushes him a step or two left of centre)*.

Colin All right, all right. Anything for a quiet life. *(Starts to exit left)* I never know what's going to happen next ó you're such a clever cat.

Puss *(Calls after him)* Master, be sure to hide your clothes where no-one can see them.

Colin *(Stops)* Hide my clothes?

Puss That's what I said. *(Colin shrugs shoulders and exits left)* With the clothes hidden, all traces are gone of Colin the Miller's son. The way is clear for my master to assume his new roll. *(Shouts off stage right)* Help! Help! Help! Your majesties ó I beg you. Help! Help!

(Enter right King, Queen and Wilberforce wearing cloaks)

- Queen** Hello subjects.
- Audience** Hello objects.
- King** What's happening? What's up?
- Puss** My master, the Marquis de Carabas is bathing in the river and some rascal has stolen all his clothes.
- King** Eee. There are some folk about.
- Queen** Well don't just stand there, the poor lad'll catch his death of cold. Wilberforce, lend him your cloak.
- Puss** This way. *(Exit left Wilberforce and Puss as Wilberforce removes his cloak)*
- Queen** We can't do with him shivering.
- King** We can't do with him streaking.
- Queen** Now we shall be able to meet this rich young Marquis.
- Wilberforce** *(Enter left Wilberforce)* The Marquis de Carabas. *(Enter Colin wrapped well round in cloak provided by Wilberforce. Colin appears to have no other clothes)*
- Colin** *(Bowling)* Your Majesties. You must forgive my appearance.
- Queen** We quite understand. You must come back with us to our coach. The King has a spare outfit with him. You can borrow that.
- Colin** My grateful thanks your Majesty.
- King** That's all right lad. I always carry a spare pair of Levi's and a Wrangler jacket. *(Wilberforce indicates direction off. Colin and Wilberforce move to exit right but are stopped by King's line)* Get dressed, then come to the palace with us and tell us how much you've got in the bank.
- Colin** Pardon?
- King** You can tell us about what happened on the river bank. *(Colin and Wilberforce exit right)*
- Queen** *(Quickly)* You nearly did it then. *(Queen starts towards right exit)* Ehh! They have spoilt it down here by the river since they opened up the tip *[or local reference]*. *(Exit King and Queen right. Enter from left to lawyer music, Slime, Cecil and Cyril)* (39)

- Slime** You have failed me, utterly, completely and miserably.
Cecil There was only one reason we failed.
- Cyril** We didn't succeed.
- Slime** I set you a simple task, to kidnap the Princess, and you bungle it. The Ogre won't like it, I'm afraid.
- Cyril** If the Ogre won't like it I'm terrified.
- Slime** The truth is that Colin's more than a match for you.
- Cecil** It's the cat that's the trouble.
- Slime** The cat?
- Cecil** The cat's wangled Colin into the palace as a nobleman. With the cat and Colin in the palace, what chances have we to kidnap the Princess?
- Slime** The cat's clever. The cat's a nuisance. The cat must be disposed of. You two get back to the palace. As footmen you may be useful yet. Away! Away! Away! Away!
- Cyril** Four aways.
- Cecil** Oh, come on! *(They exit right)*
- Slime** And now to deal with the cat. But how? I have it in the fishing nets left drying in the sun. *(Picks up net from wings left and crosses centre)* The cat will be my catch in here he comes. This is my chance. *(Puss enters left)*
- Puss** Was there ever a more clever cat than I. Everything is working out just as I planned. *(He crosses centre)* I must be the cleverest creature in the whole wide world.
- Slime** Too clever for this world my friend. *(Throws net over him. They struggle)* Into the river with you. Ha! Ha! Ha! Ha! *(Slime throws Puss off stage left into river. Puss off stage [echo effect] cries "Master, Master")*
- Slime** *(Still on stage left pointing off left)* Down he goes, down, down, into the dark deep waters. The net will hold him and soon he will drown. So much for the cat, now for the Princess. *(Exit left to lawyer music)* (40)
(Enter Colin now properly clad)

Colin I heard a cry. Puss! Puss! Where are you Puss? Where are you?

FADE TO BLACKOUT

(Music Furioso over blackout)

(41)

Scene 5

Full set

Catland ó The Land of Nine Lives

(Incidental music for underwater Queen of Catland enters (42) right attended by retinue of Kiddies in ballet dresses, with cat masks. They carry her train and arrange it round her as she sits on the throne up centre. Enter left a cat courtier who curtsies)

Courtier I bring news to the Queen of Catland

Q/Catland What is your news?

Courtier It concerns one of the earth cats. Even now he is in the river ó struggling for his life.

Q/Catland And the name of this cat?

Courtier Puss in Boots.

Q/Catland Let the water sprites bring him hither, and I shall decide his fate ó whether he shall survive to remain an earth cat or whether he shall join us, forever in Catland. *(Enter left Puss in net escorted by dancers as water sprites. They pull Puss on . Puss resists. All use swimming strokes)*

Q/Catland *(Rises)* Do not struggle Puss in Boots. *(Puss calms down)* You have naught to fear. Have you forgotten that every cat has nine lives. If you can prove that you fight for your life through the wickedness of another, then you shall be granted another life. *(Cut incidental music)*

Puss Good Queen, I was thrown in the river.

Q/Catland If this was through no mischief of yours, you do not deserve to die.

Puss A wicked lawyer threw me in.

Q/Catland Lawyers are learned people ó you must have broken the law.

Puss I broke no law. I øve told the truth.

Q/Catland Will anyone speak for Puss in Boots, before I pronounce judgement? *(Fairy enters down right to music)* (43)

Fairy Puss speaks the truth. With his master, Colin, he is opposing the evil schemes of a wicked lawyer. So that right may triumph over wrong. I ask that he may be granted another life. *(cut Fairy music)*

Q/Catland Water sprites. Deliver Puss in Boots to me. He shall be granted another life.
(Ballet cats take Puss from Sprites. Queen of Catland with Fairy in attendance grant Puss life. Cats return Puss to sprites who triumphantly escort him forward into next scene. Tabs or gauze close behind then. Lights fade as sprites exit) (44)

BRIEF BLACKOUT THROUGH WHICH MUSIC CONTINUES

Scene 6

Tabs

On the River Bank

(Incidental music continues during brief blackout)

Puss *(In dark. Echo effect)* Master, master. *(He stands left)*

Colin *(Echo effect)* Puss! Puss! Where are you? *(Lights up to reveal Colin in same position as at end of Scene 4)* Oh, Puss. Thank heavens you are safe. I heard you calling and thought you were drowning.

Puss So I was, but remember a cat has nine lives. Now I know whatever risks I may run, my friends in Catland are there to help me. You cannot see them master, but they are there, sure enough.

(Tabs open gradually to reveal previous scene or lights downstage of gauze dim and lights upstage come up. Incidental music (45) swells to crescendo. Tableau, cats, sprites, Queen of Catland and Fairy. Colin and Puss remain in front of No. 1 runners in brighter light when once upstage is revealed)

Curtain

Interval

Entracte (46)

Scene 7 Full Set

The Grand Reception Room of the Royal Palace

(Musical intro for Kiddies already on stage for opening number as palace staff – Housekeepers, maids, pages, cooks, gardeners, coachmen, footmen, flunkeys etc. This is non vocal production number going through motions of clean up) (47)

Wilberforce *(Enters right at end of number)* The entire palace must be prepared for Princess Marigold's betrothal party. Are all servants assembled? *(He checks that this is so)* Good. Time for work before their Majesties make final arrangements for the evening's entertainment. To work! *(Exit Wilberforce and Kiddies left to music play off)* (48)

(Enter King, Queen to fanfare) (50)

King and Queen Hello, subjects.

Audience Hello objects.

Queen Now just for once I want you to help me and not hinder me. As part of the celebrations tonight I've organised a feast of music and poetry.

King Poetry? That's soppy.

Queen I don't think so. This betrothal party has given me a new life. I feel like a breath of spring.

King You look more like the end of a hard winter. Right, well I'm off. *(Moves to exit)*

Queen You are not. I want you to listen to the poems I've written. *(King sits on a throne down right)* They're all about nature. This is the first one. *(Performs poems at centre as a child would)*

The Beauties of Nature *(She hoists her bust)*

Do not crush my Rose-bud
Nor the leaf that hangs beneath
Place them instead beside your bed

King In the glass you keep your teeth.

Queen It doesn't say that at all. Interrupt me again and you're in trouble. Let's look at another.

Our Feathered Friends

There was a little sparrow
It flew along the lane (*flaps wings*)
And when the stormy winds did blow
It flew back home again. (*flaps wings*)

King Eh, that's good. I like that. (*To audience*) Did you like that? It was about a little sparrow. I like sparrows ó Mind you, I like roast duckling better. There's more of it.

Queen I've told you, don't interrupt. There's a second verse.

King A second verse ó good.

Queen Our Feathered Friends ó second verse
Halfway along its journey
It met a great big hawk
Who plucked out all its feathers

King And said 'walk you beggar, walk'

Queen Look interrupt me again and I'll cut off your allowance.

King Sounds painful.

Queen Be quiet. (*Positions herself*) Here's one called 'Tally Ho'
Oh what a thrill the huntsman feels
When the hunt his passion rouses
But oh what a thrill a sailor feels

King With a jellyfish down his trousers.

Queen That does it. What did I say I'd do if you interrupted me again?

King That's funny. I can't remember either. (*Rises*) I've written a poem. Can I recite it tonight?

Queen (*Sitting*) Well let me hear it first. (*King positions himself at centre*)

King A poem.
There was an old man from Madras
Whose knee caps were covered with brass
In wet windy weather, they both rubbed together
And the sparks flew right up his í í ..

Queen (*Jumping to her feet*) That's enough of that. Now the second part of tonight's entertainment is the singing. We need an up to date singer. You know.

King You mean like Susan Boyle. I dreamed a dream (*sung*) (*or topical newcomer*)

Queen Yes.

King I can sing like that.

Queen Can you. Have you got the attributes?

King Yes, but I never scratch them.

Queen Have you got the actions? You've got to put some uh, some er into your singing and I shall want you to wiggle. (*Does so*)

King (*Does not see her*) You want what?

Queen (*No move*) I want you to wiggle.

King What here?

Queen Yes

King Wiggle in front of all these people?

Queen Yes.

King I've never wiggled in front of anyone before.

Queen Well you've got to now.

King I don't like.

Queen Didn't you see me wiggle?

King (*Looking round on floor*) Well if you did it's dried up now.

Queen Look I want you to wiggle at the end of the song.

King When?

Queen At the end of the song.

King I might not want to wiggle at the end of the song.

Queen Well force yourself to wiggle.

King I can't just wiggle at will. Anyway I'm a Union man.

Queen What about it?

King When I wiggle, we all wiggle.

- Queen** I don't think you'd be suitable to sing the song.
- King** *(To audience)* She doesn't want me to sing the song.
- Audience** Aw. *(Sympathising)*
- King** She doesn't think I'm good enough to sing the song.
- Audience** Aw.
- King** You'd like me to sing the song, wouldn't you?
- Audience** Yes.
- King** What did you say? I couldn't hear you.
- Audience** Yes.
- King** *(To Queen)* They want me to sing.
- Queen** Very well. *(Reaching for hand mike from off stage)* Now you get the full treatment.
- King** *(To audience)* I get the full treatment.
- Queen** Microphone. *(Gives him a hand mike)* Plus orchestra and flashing lights. And you stand just here. *(Positions him down stage left near wings and she stands right of him)*
- King** *(To audience)* Eh, that's great isn't it. *(He has moved from wings towards Queen)*
- Queen** Yes, but you stand just there, *(Pushes him back by wings left)* or we'd not get the full effect of the flashing.
- King** Pardon? Oh the flashing lights. *(To Queen)* I get the lot don't I?
- Queen** Oh yes, you get the lot. Hit it. *(Orchestra play long noisy rhythmic intro, lights flash, King does pop singer movements)* (51)
- King** Just a minute. What am I singing?
- Queen** Oh, didn't I tell you? -Powder your face with sunshine
- King** It's a bit old isn't it?
- Queen** It's the Queen's favourite.
- King** Which Queen, Victoria? -Powder your face with sunshine, with all the effects. Let's go. *(Intro and business again. King sings)* (52)

- Powder your face with sunshineø (*Gets a face full of powder thrown on from wings*)
- Queen** (*Laughing*) I told you youød get the lot.
- King** Thatø not fair. Anyway, you recited the poetry you might as well sing the song as well. (*To audience*) Weød like her to sing a song wouldnøt we?
- Audience** Yes.
- King** (*Knowingly*) Weød like her to sing a song with special effects wouldnøt we?
- Audience** Yes.
- King** I know! –Singing in the Rainø (*Mimes to audience Queen getting wet from wings*) Weød like to hear her sing –Singing in the Rainø wouldnøt we?
- Audience** Yes.
- Queen** Oh, no Iøm not singing that.
- King and Aud.** Oh yes, you are.
- Queen** Oh, no Iøm not
- King and Aud.** Oh yes you are.
- Queen** Oh alright. (*Takes mike*) I think Iød stand here (*indicating centre*).
- King** No, youød not get the full effect there. You have to stand here. (*Moves Queen to wings left. To audience as he moves away centre*) –Singing in the Rainø
- Queen** (*Moving after him*) ó but I donøt want to stand there.
- King** Well, you have to. (*To audience*) She has to stand there hasnøt she?
- Audience** Yes.
- King** Told you. Now stand there. (*Moves Queen back to wings left*) Now, are you right? (*and he returns centre*)
- Queen** Yes.
- King** Well, hit it. (*Orchestra play intro –flashing lights etc*) (53)
- Queen** Just a minute. (*Moving centre*) Whatø the song called?

- King** :–Singing in the Rainø
- Queen** Oh yes. (*Sings at centre*) :–Iøam singing in the rainø
- King** No, youøre not in the right place for the full effect. You should be over there. (*Moves Queen back to wings left*) Now, are you right?
- Queen** I think so.
- King** Good. (*To audience*) :–Singing in the flippinøRainø (*Orchestra play intro as he returns to centre*) (54)
- Queen** What was the first line again?
- King** (*Singing at centre*) Iøam singing in the rain, just singing in the rain.
- Queen** (*Singing at left*) What a glorious feeling, Iøam happy again.
- King** No. Youøre supposed to sing the first line.
- Queen** (*Moving to King at centre*) I donø seem to be getting it right do I? (*Traditional intro repeated*) (55)
- King** (*Moving to wings left*) All youøve got to do is stand here and sing ó Iøam singing in the rain, just singing in the rain ó (*Queen obtains stool and watering can and sprinkles him from the wings*) Iøam wet through. (*After she has sprinkled him.*)
- Queen** Never mind. Youøre bound to make a splash at the party tonight. (*They exit right singing last 2 or 4 lines from ‘Singing in the Rain’*) (56)
- (*Enter Wilberforce up left with silver topped long staff as ballroom music starts and crosses centre*) (57)
- Wilberforce** Ladies and gentlemen. Will dancers make their way from the reception room to the ballroom and take the floor for a strictly Gavotte. (*He crosses right and stands upstage of throne to watch. Enter dancers and ensemble as court ladies and gentlemen. Gavotte number for dancers, then stand talking in groups*) (58)
- Wilberforce** (*Crosses up centre*)Her Royal Highness Princess Marigold. (59)
 (*Fanfare – Enter Marigold up right, all curtsey and bow. Marigold stands to left of thrones.*) Their Majesties King Ichabod and Queen Florence and entourage. (*Fanfare – Enter up right King and Queen with attendants. All bow and curtsey – rising when they sit on their thrones*) (60)
- King and Queen** Hello subjects.

- Audience** Hello objects.
- King** Now Marigold. This is it. We're going to parade all these wealthy young men and you've got to choose which one you're going to marry.
- Queen** Choose whichever one you like best.
- King** Just as long as he's got most money.
- Marigold** I want to marry for love. I don't want their money.
- Queen** No, but we do.
- Marigold** But mother.
- Queen** But nothing, Wilberforce ó start the procession. (61)
(Quiet royal background music. Enter dancer as first suitor up left)
- Wilberforce** His Royal Highness Prince Rupert of Ruritania. *(1st suitor walks slowly across and bows. Ensemble respond)*
- Rupert** I seek the hand of Princess Marigold and offer as a gift to your Majesties, five thousand gold ducets.
- King** What do we want with five thousand gold buckets?
- Queen** Ducets, you fool. Five thousand, Marigold.
- Marigold** No. *(1st suitor retires left. 2nd suitor enters up left and repeats business)* (62)
- Wilberforce** His Excellency the Duke of Corinthia. *(Same bow)*
- King** He looks more like Marquis of Granby *(or name of another local pub with person's name)*
- Corinthia** For the hand of Princess Marigold, I would give your Majesties a silver dish encrusted with one hundred precious stones.
- King** That's the kind of crust I like. What do you think Marigold?
- Marigold** No! No! *(2nd suitor retires left)*
- Queen** You're being very difficult my dear. You'll have to choose one of them. *(Marigold turns away in a huff)*

- Wilberforce** *(As 3rd suitor enters up left)* His Royal Highness Sylvarnus, Crown Prince of Iceland. *(Same business)* (63)
- Queen** I do my shopping there every Friday.
- Sylvarnus** I shall offer one third of my estates and the revenue there-from if the Princess will be mine.
- Queen** Couldn't be fairer than that.
- King** What do you say, Marigold?
- Marigold** No, no, no. I won't choose my husband in this way I tell you. I won't, I won't, I won't. *(Suitor retires left to join other two)*
- Queen** There's just one more suitor, and if you don't make your choice we'll make it for you.
- King** We'll find a suitor to suit her.
- Marigold** OHH!! *(Enter Colin up left in Marquis costume as 4th suitor)* (64)
- Wilberforce** The Marquis de Carabas. *(Colin crosses to King and Queen and bows, all bow and curtsy)*
- Colin** For Princess Marigold I bring that most precious of gifts. My love for her.
- Marigold** *(Turning and recognising Colin)* You said your name was?
- Colin** May it please your Highness. The Marquis de Carabas.
- Marigold** I choose the Marquis for my husband. *(Cut music. She crosses to Colin)*
- Queen** Well done love.
- King** *(Rising)* Eh, he didn't mention any money.
- Queen** *(Rising)* It'll be alright. He's made of money. *(To all as she moves to exit left followed by King)* Ladies and gentlemen, supper will now be served in the Bank-wetting Hall. We shall leave the betrothed pair to savour each other's company. Ichabod, come on. Your fish, chips and mushy peas will be getting cold. *(Exit music. All exit left except Colin and Marigold – reprise part of 53)* (65)
- Colin** Marigold, darling. *(They embrace)*
- Marigold** Colin, I don't understand. Are you really the Marquis de Carabas?

- Colin** Iød never heard of him until yesterday. Puss invented the name. Everyone thinks the Marquis is a real person, and here I am.
- Marigold** Thatø all that matters to me. I never fell in love with a Marquis, I fell in love with Colin, the Millerø son.
- Colin** By whatever name Iøm known I fell in love with you. (*Cue* (66)
for duet. Colin and Marigold exit right at end of number. Enter Cecil and Cyril left as waiters, carrying trays with one drink on each. Play on) (67)
- Cecil** Weøl be in trouble with the lawyer now. Colin is going to marry the Princess.
- Cyril** Weød better tell him.
- Cecil** Iøve already told him. I rang him up.
- Cyril** What did he say?
- Cecil** I donø know. I got the wrong number.
- Cyril** What did you do then?
- Cecil** Rang the right number.
- Cyril** What did he say?
- Cecil** Nothing, he was out.
- Cyril** What did you do?
- Cecil** I spoke to the answering machine.
- Cyril** What did you say?
- Cecil** Hello, answering machine.
- Cyril** What else did you say?
- Cecil** I said ó this is urgent. If you want Princess Marigold, come to the palace straight away.
- Cyril** Why should an answering machine come to the palace straight away?
- Cecil** The lawyer, you fool. I told the lawyer to come.
- Cyril** What do we do?

- Cecil** You're a waiter. I'm a waiter so we wait. (*They stand at back of stage after first downing drinks and putting trays down on nearby table*)
(*Play on King, Queen, Marigold and Colin and courtiers to 'Wedding March' second half of refrain*) (68)
- King** Hello subjects.
- Audience** Hello objects.
- King** When's the happy day to be?
- Queen** (*Sits on throne*) Don't rush things. She has to have a wedding dress made. I had a lovely wedding dress so it was shot silk.
- King** It was more like strangled satin.
- Queen** (*Rising*) Look, would you mind holding something for ten minutes?
- King** Yes, what?
- Queen** Your breath. (*They both sit on thrones. To Colin*) Tell me, Marquis, where do you live?
- Colin** Where do I live so er so oh dear. I wish Puss was here to help me.
- Queen** And where are all these rich estates of yours?

(*Lightening and thunder clap and lawyer music. Enter Slime King and Queen rise*) (69)
- Slime** Ha, ha, ha, ha, ha. Now I shall have my say.
- Queen** Who is it?
- King** It's Simon Cowell. (*Or well known politician or personality of the moment*)
- Slime** That man has no rich estates. He isn't even a Marquis. (*Hubbub*)
Standing before you in borrowed clothes, you have a common miller's son. (*Hubbub*)
- King** Is this true?
- Colin** It is true.
- All** Ohh! (*Ad lib*)
- Queen** Well I don't know, I don't, I don't know.

- King** (To Colin) You're nothing more or less than a cheap imposter. Get out.
- Colin** Your Majesty. Let me explain.
- Slime** Don't listen to him.
- Colin** That man is a crooked lawyer. He swindled me out of my father's estate and now he seeks to capture the Princess for his master the Ogre. (*Hubbub*)
- Slime** Silence in court. Ha, ha, ha! The play acting is over, Marquis of nowhere and Lord over nothing.
- Marigold** Colin. (*Pleadingly*)
- Colin** Have no fear Marigold, there's nothing he can do.
- Slime** With the magic power the Ogre has vested in me, I am invincible.
- Colin** Rubbish. Guards. (*They advance*) Seize him. (*Led by Colin guards rush on lawyer but halt on Slime's line to be transfixed*)
- Slime** Enough. (*Cecil and Cyril move to each side and slightly behind Slime with both hands outstretched.*) You are transfixed. (*Everyone to whom he points freezes, i.e. all except Cecil and Cyril*) All of you save the Princess. (*Slime claps hands at Cecil and Cyril*) She shall come with us. (*Pointing to Marigold*) Seize her. (*Marigold screams. Cecil and Cyril carry her off stage left. Slime laughs and exits down left to lawyer music*) (70)
- Puss** (*Off stage*) Master! Master! (*Enters up left and speaks to Colin*) Master, what's happened? I don't understand. Why do you say nothing? What's wrong with everyone? I'm frightened, good Fairy, come to my aid. (*Fairy music. Enter Fairy*) (71)
- Fairy** You were wise to call me, Puss in Boots. The wicked lawyer has captured the Princess and no one but you can give chase.
- Puss** I need help. Free my Master from the spell which holds him transfixed. Do this and I will gladly become an ordinary cat once more.
- Fairy** Brave Puss. Your Master needs you in his fight against evil. All shall be free so that Colin can go with you to right this wrong. Fear nothing. The spell is broken. (*She waves her wand and exits right to cymbal crash. All spring to life. Hubbub*)
- Queen** Well, I've never felt ow'd like it before.

Scene 8

Tabs

Outside the Village of Merry-Go-Lucky

(Enter Slime to lawyer music followed by Cecil and Cyril pulling Marigold) (73)

Marigold Let go of me, you brutes.

Slime Hand over the wench to me now. *(They do so)*

Marigold Youøll never get away with this, lawyer.

Slime Save your breath for arguing with the Ogre. *(To Cecil and Cyril)*
Now, you two, Iøve another job for you.

Cyril Iøve never worked as hard before.

Cecil Youøve never worked at all before.

Slime By now the court will have come to life. We shall be pursued by all. After delivering the Princess to the Ogre, I shall deal with Colin and his wretched cat. You must delay the King and Queen. Have you got a brainwave?

Cyril I havenøt even got a brain to wave.

Cecil Look. Weøll invite them into the old Mill-house and lock them up in the haunted room.

Slime Youøre learning fast. Act quickly or youøll find youøll be haunting the house yourself.

Cecil You canøt haunt a house unless youøre a ghost.

Cyril And you canøt be a ghost unless youøre dead.

Both *(Look at each other)* Ooooooooooh!!! *(Exit right running)*

Marigold Youøll gain nothing by this. Colin will soon catch up with you.

Slime Not before youøre in the castle. Then youøll be inside unable to get out and heøll be outside unable to get in. *(Drags Marigold off left laughing to lawyer music)* (74)
(Lights fade out and in to denote passage of time – As music quietens enter Puss with satchel from which he throws paper in trail) (75)

Puss This paper will form a trail for my master to follow. Though I can run much faster than he, I wish I could somehow run faster still.
(Enter Fairy to Fairy music) (76)

- Fairy** Gallant Puss. Your wish is granted. Did I not say I would always be ready to help you. Proud though you may be of your boots, I shall make you prouder still. From this moment they become Seven League Boots. With every stride you will cover seven leagues. In this way you will reach the Ogre's castle first and surprise all the evil-doers. *(Exits right)*
- Puss** Seven League Boots! Nothing can stop me now! *(Possible solo for Puss)*
(Strobe light effect and music with Puss leaping about and (77)
scattering more paper as he exits. Cut strobe light and music. Back to
Fairy light and music)
- Fairy** *(Re-enters)* Puss will not fail the trust I place in him. Colin will follow the paper trail and meet up with Puss at the castle. *(Lights dim as Fairy exits to music. Music and lights build as Colin (78)*
enters left)
- Colin** I wonder how far ahead Puss can be. There's no sign of him even in the distance. Alright then, I'm on my own. Puss always said 'Have faith in me Master' Now I must have faith in myself. *(Possible number, Colin. Bright, spirited number on theme of not giving up hope. Towards end of number Colin sees paper trail. Over (79)*
music) Good old Puss. I knew he wouldn't let me down. This trail will lead me to the Ogre's castle. *(Sings last few bars of number and exits right)*

FADE TO BLACKOUT

Scene 9

Half set

----- Blacks -----
The Haunted Mill - / 3 \ - / 2 \ - / 1 \ - Vamp doors

(Opening number, dancers as skeletons along with larger Kiddies. White or fluorescent paint on black costumes. Stage darkened. Box set with 3 doors. End of number when skeletons have exited, comics enter right but not through doors) (80)

Cecil This way your Majesties. *(Enter King and Queen followed by Cyril and Cecil who stay right)*

Queen Well it's very kind of your to put us up in the Old Mill. We couldn't leave it all to Colin so we followed him.

King But we'd no idea where to break our journey. *(Cecil and Cyril hang back by door but King and Queen go well into room)*

King & Queen Hello subjects.

Audience Hello objects.

Cyril Shall we lock them in now?

King & Queen Lock us in? There's no need to lock us in.

Cecil That's what you think. We'll lock you in, then you can't interfere anymore. Don't worry. This old house is haunted. Plenty of spooks to keep you company if you won't be lonely. *(Gust of wind – door bangs - sound)* Open the door Cyril.

Cyril I can't, it's jammed. *(Trying presumed door off stage right)*

Cecil Are you sure?

Cyril I'm positive.

Cecil Only an idiot is positive.

Cyril Are you sure?

Cecil I'm positive.

Cyril Then we're all locked in.

King & Queen Don't worry, you won't be lonely.

Cecil I'm fed up. Everything's gone wrong since we said we'd help that lawyer. We're finished with him.

- Queen** Well I'm glad you two have come to your senses. You'd be alright with me. I don't believe in ghosts.
- King** And I don't believe in ghosts. *(All four talk ad lib in line centre. Moans, shrieks and clanks. Talking dies to silence then builds up again. During this, Ghost enters right, taps Cecil on shoulder and steps upstage. He sees it and runs off down right alarmed. Repeat business with Cyril going off down left and the Ghost retires up left and stands with arms up-lifted)*
- King** Where have they gone?
- Queen** They can't have gone far ó we're locked in. All this excitement ó I'm feeling warm. Hang my coat up will you. *(Gives coat to King)*
- King** *(Ad lib)* I mean they can't have gone far ó we're locked in. *(Hangs coat up up left without noticing he has hung it on Ghost's arm)*
- Queen** Aren't you going to hang yours up?
- King** Well I might as well. *(Hangs coat up on Ghost's other arm. Slow take. King loses his voice and mouths panic to Queen moving to her at centre)*
- Queen** What's the matter with you? Have you lost your voice? Are you feeling alright? *(Ad lib. During this Ghost disappears into vamp door left 1. King continues to mouth and then voice returns)*
- King** í í í .and it's standing up there.
- Queen** What is?
- King** A ghost. *(Queen looks to one side and then the other)*
- Queen** There's no ghost there.
- King** There was.
- Queen** Don't talk rubbish.
- King** *(To audience)* There was wasn't there?
- Audience** Yes.
- Queen** Oh no there wasn't.
- King and Aud.** Oh yes there was. *(Work a couple of times. Ghost re-enters up left and stands behind them)*
- Queen** Well if there was I wonder where it is now?

- King** I've no idea where it is now. (*Ghost touches each one on shoulder simultaneously. They see it and jump. King runs to right side of stage and bumps into Cecil who is re-entering – both scream. Queen to left side into Cyril who is re-entering – both scream. During this ghost exits again up left*)
- King** (*To Cecil*) Shush!! (*They both look towards wings right*)
- Queen** (*To Cyril*) Shush!! (*Both couples look towards opposite wings*)
(*Both couples retreat backwards to centre stage, and back into each other. They scream. Lights suddenly dim*)
- King** What gone wrong with the lights?
- Queen** They do that when you don't pay the bill. (*Four loud deep gong strokes are sounded off stage*)
- Cecil** The warning has sounded. Nothing can stop it now.
- King** Pardon.
- Cecil** Four strokes of the Ghouls gong. There are four of us in this room. Tomorrow morning there will only be three. What will have happened to the fourth?
- King** Gong. (*Gong sounds once, black spider descends from flies towards King's head at right*)
- Cecil** They have decided ó whoever the Black Spider touches shall die before morning.
- King** Well I'm alright. It'll not touch me. It'll not touch me ó (*Ad lib with spider hovering. Spider goes back up into flies*) I told you I'd be alright. I spray under my arms with Vapona. (*The other three stand in a row looking uncomfortable*)
- King** (*Shakes hands with Cecil*) Goodbye, been nice knowing you. (*To Cyril*) Cheerio, you can't win them all. (*To Queen*) Give my love to your mother. (*King strolls away left whistling funeral march. Spider descends from flies right, hovers over Queen, Cecil and Cyril swinging from one to the other*) I told you I'd be alright. (*Suddenly very big spider descends quickly left and knocks King out. Both spiders go back to flies*)
- Queen** (*Kneeling by King*) Poor Icky. That's no way to crown a King. Have you got some brandy? (*Cyril produces a bottle and passes it to Queen who takes a drink and passes it back*) That's better. (*Both spiders start to descend*)

King They're here again.

Queen Let's get back to the wall. *(All four back cautiously up stage. King, Cecil and Cyril disappear backing through doors up stage 3, 2 and 1 respectively)*

Queen Get-a-way. Get-a-way. *(Spiders go back.) (Queen turns – all have gone – looks around. The following business is worked with the up stage doors. Ghost enters UR 3 stands, exits through same door, banging it. Queen goes to investigate. Ghost enters UL 1 Repeat business. Ghost enters UR 3, repeat business but this time Queen goes through UR 3 door, trying to locate source of noise. Ghost enters UL 1 followed by Queen and exits UR 3 followed by Queen. They are following each other round but not seeing each other, they go round twice before Ghost finally turns to confront Queen. A chase follows. Begin chase music. Chase starts involving King, (81) Queen and Cyril and ghost through doors etc. Chase sequence. Doors are numbered 1 to 3 from left to right.*

1. Queen about turns and is chased by Ghost. Out of 1 in 2 out 3.
2. Enter King through 1, crosses and comes face to face with ghost re-entering exit through 2. King turns, out 1 in 2 out 3.
3. Enter Cecil through 1 and Cyril through 2 at same time. They meet face to face and scare each other and then cross to 3 as Ghost re-enters through 3. They turn. Ghost exits 3. Both go out 2 in 1 and out 2 following each other. Ghost follows them and exits 2
4. Enter Queen through 3 followed by Ghost. Out 1 in 2 followed by Cecil and Cyril, out 3, in 1 followed by Cecil, Cyril and King out 3 in 2 but Ghost is no longer following them. They stop. Ad lib dialogue:

'Have you seen the ghost?' 'Where is it?' 'Have we given it the slip?' etc – Ghost appears quietly through 1. Goes to left end of line and touches end person on shoulder nearest to next person in line. He turns to him – ad lib 'Did you want something?' 'What did you hit me on the shoulder for?' 'Never touched you', etc. Ghost, which has stepped back now comes forward and touches next person on corresponding shoulder. Repeat business with each one in turn. Last person gets touched on outside shoulder, he turns to confront person next to him, which is the Ghost who has adopted that position. End person lets out shriek and leads off the line which does a circuit on the stage and then off. Last person, preferably King, does an extra circuit all on his own chased by Ghost – then exits left.

BLACKOUT

Interlude – Crossover

Tabs

(This is to allow for scene change. Continue playing music (81) from previous scene. Chase parts only can be done with a strobe light effect. Enter all four down left. They stop on stage with gasps of relief)

Queen I think we're safe.

King *(As Ghost enters left) No we're not. (They exit right chased by Ghost. Re-enter right cross and exit left chased by Ghost. Re-enter left cross and exit right – chased by Ghost. Re-enter right cross and exit left – no Ghost follows them this time. Re-enter left and suddenly stop when Queen says):*

Queen Just a minute. What are we running for? It's not following us anymore. *(Stop chase music)*

Cecil We'd better make sure.

Cyril Well, I'm still frightened.

King Let's hold hands. *(They do so)*

Queen Let's go and see if the Ghost is still about. *(They go left into wings still holding hands but only Queen actually steps off stage out of view. Return to centre still holding hands)*

Queen Nobody there. Let's try the other side. *(They go right and this time King goes off stage. All return to centre holding hands but this time King is holding Ghost by the hand. He does not notice)*

King Nobody there. We're safe.

Queen Well I feel safe 'cos I've got hold of your hand. *(To person next to her. Repeat this along the line to King at other end)*

King Well I feel safe 'cos I've got hold of í í ..*(Begins to realise and counts how many people there are in the line)* Just a minute, whose hand have I got hold of?

Cecil Mine.

King Oh, that's alright then. *(Turns and looks opposite way – sees Ghost and lets out a yell. Chase re-starts with strobe, across (82) to left, back across to right and exit)*

BLACKOUT

Scene 10

Full Set

The Great Hall of the Ogre's Castle

(Weird 'atmosphere music'. Stage dimly lit but table centre (83) can be seen with magical and astrological equipment and designs on it. There is a steaming potion in a cauldron by the table. Ogre is discovered in front of table with back to audience wearing black cloak and hood with Zodiac designs on it. He is mixing the potion. The table must have a solid front and sides so that someone can hide behind it to work the mouse running across it)

Ogre Now to complete the magic potion. Four drops of rattlesnake venom, the legs of sixteen toads and the eye of an aged frog. *(As he says each ingredient he tosses something into cauldron. As last ingredient is thrown in there is a flash and more smoke. Ogre suddenly turns and throws back his hood and cloak. He is a mis-shapen monster with an egg-head, long hair, one eye and fang teeth. He wears a necklace of bones)*

Ogre The potion is complete. *(He ladles from cauldron into large mug and holds it up)* Now to renew my evil magic powers. Once my body was like that of other men. But I craved for magic powers that I might rule the whole world. The price I paid was to be given this mis-shapen body. The magic of evil ó the evil of magic. Hence I declared war on mankind. Yonder kingdom across the plains now catches my attention and I seek the Princess Marigold for my very own. *(This line has trailed off, then suddenly)* Within half an hour she will be here to meet her fate. *(Picks up potion)* Now to renew my magic powers ó I drink. *(Drinks)* And soon I shall eat. Something better than last night I hope. That huntsman I had grilled for supper was all skin and bone. I ate him, top boots and all ó but the spurs gave me indigestion. If it happens again, the next one to go in the grill pan will be the cook. *(Bangs on table with cudgel)* Guard! Guard! *(Enter Henchman right)* Any sign of the Princess?

Henchman *(Cowering)* No Sire. But there is a visitor, may it please you.

Ogre Who is this visitor?

Henchman A cat. *(Enter Puss brought in by second Henchman right)*

Ogre A cat! Don't bother me with ó *(Sees Puss)* Ho! Ho! What have we here?

Henchman This cat was found trespassing in the castle grounds.

Ogre Save him for tomorrow. I'll eat him for elevenses between two pieces of bread.

Puss May I speak?

- Ogre** What's this?
- Puss** Surely such a wealthy Ogre as yourself would never dream of eating common cat meat.
- Ogre** A talking cat who dares to offer me advice.
- Puss** I realise full well you do not need it sir, for are you not the cleverest Ogre in the land? And most wonderful of all Magicians?
- Ogre** That I am. *(To Henchman)* Unhand this cat. *(They do so)* He amuses me. Begone! *(Exit Henchman right)*
- Puss** And is it true as I have heard, that you are so clever as to transform yourself into the shapes of many and various animals?
- Ogre** That is true. You are a very well informed cat.
- Puss** Truly marvellous. You could turn yourself into a large animal, such as for instance, an elephant?
- Ogre** All this is true.
- Puss** Even a large ferocious animal such as a lion?
- Ogre** *(Annoyed, upstage of cauldron)* Do you not believe me? See for yourself. *(Blackout and flash. Lights up to reveal snarling lion in Ogre's place. Blackout, lights up. Ogre is there once more. Lion has disappeared. Puss is cowering in a corner)*
- Puss** *(Rising)* Most wonderful magician, I should never have believed this possible if I had not seen it with my own eyes.
- Ogre** All things are possible, where I am concerned.
- Puss** And yet I hear tell of an Ogre who lives across the mountains who is said to be even cleverer than you.
- Ogre** Out of the question. In what way is he cleverer than me?
- Puss** Not only can he assume the shape of a large ferocious animal like a lion but also that of the smallest and most timid of animals. He could turn himself into a mouse.
- Ogre** Could he indeed?
- Puss** But I hardly expect you could do that.
- Ogre** Is that so. You think he is a greater magician than me, eh. I'll show you that I too can turn myself into a mouse. Behold! *(Blackout. Exit)*

Ogre. Lights up on a dummy mouse seen running up right leg at the front of the table and along the top at the front. Pick out with follow spot. Puss suddenly pounces, kills mouse by biting it. Gives cry of triumph and holds up dead mouse by tail)

Puss So at last you have met your fate wicked Ogre. I could never have hoped to kill you while you were still an Ogre, but it was easy, oh! So easy, once you changed into a mouse. *(Throws mouse off stage right)*
Was there ever a cat as clever as me.
(Enter Slime to music with Marigold) (84)

Slime So, we meet again, Puss in Boots.

Puss The pleasure is all yours, crooked lawyer.

Slime This is the last time you shall cross my path. *(Throwing Marigold to down left)* Over there, wench, while I deal with this animal. Your time is up cat. I'll get you this time. *(Begin fight music. (85)*
Marigold screams as Slime and Puss lock in combat, Slime is getting the better of the fight when Colin enters right)

Marigold Colin! *(She runs to him downstage)*

Colin Marigold. *(They embrace. Slime spins round letting go of Puss)*

Slime The Miller's son. I'll deal with you both.

Colin You haven't a chance, lawyer. Prepare to pay the penalty for your sins,

Slime *(Snatching sword from left end of table)* You'll have this to answer first. *(Toying with him with sword. Colin is manoeuvred round to Puss who sees his chance and snatches another sword from table and passes or throws it to Colin)*

Puss Here, Master.
(Duel between Slime and Colin at one point Slime drops sword. Colin motions him to pick it up. Duel resumes, Colin slips and loses sword. As Slime prepares to lunge sword into Colin's throat, Puss leaps onto Slime's back. Colin picks up sword. Slime throws Puss off his back. Duel resumes. Colin finally kills Slime. Colin and Marigold embrace. Puss has stayed down where he was thrown)

Marigold Brave Colin.

Colin I knew I had the beating of him.

Puss Master.

Colin *(Kneeling by Puss)* Gallant Puss! Are you alright?

- Puss** Don't worry about me.
- Colin** *(Stands)* Now to deal with the Ogre.
- Puss** *(Stands. Dashes palms of hands together)* You'll find his body over there *(gesturing off stage)*
- Colin** His body?
- Puss** In the shape of a mouse. I tricked him into that, and then it was easy for such a good mouser as myself.
- Colin** Puss ó *(Colin and Puss both laugh and shake hands)* I don't know what I'd do without you. *(Turns to Marigold and embraces her with free hand)*
- Puss** And now Master, why don't you call your servants.
- Colin** My servants?
- Puss** Of course. *(Claps hands. Enter enough henchmen and down-trodden servants in rags to make a final picture)*
- Puss** The castle itself and everything in it is yours. For are you not the Marquis de Carabas. The richest man in the kingdom, Master of this castle, and owner of all its lands. *(To henchmen and servants)* The Ogre is no more.
- Henchmen** Hurray.
- Puss** Behold your new Master, Colin, Marquis de Carabas. *(All henchmen and servants kneel)*
- Colin** You have naught to fear now. *(He motions a few to rise then turns and motions others)* I have no magic powers but I shall use my wealth to spread good, not evil. *(To Marigold)* And with Marigold by my side the future will hold nothing but love and happiness. *(Stirring (86) music, picture finish with Colin, Marigold and Puss surrounded by servants etc.)*

CURTAIN

Scene 11

Tabs

The Palace Song Parlour

Queen *(Entering wearing coat with large springs attached to it)* How do you like my new spring coat? I've just got it for Marigold's wedding. I spotted it on line. It was hanging out to dry three doors away. So I bought it on sale or return. Now I'm wondering whether I've paid too much for it. I don't know what to do.

King *(Entering in white tie and tails, sporting TV commercial moustache. He sings second half of refrain 'Over There' number)*

Go compare. Go compare.
Worth a try when you buy
Go compare.
But when it's snowing or when it's blowing
Don't be rash with your cash
Buy some Damart underwear. *(Take top note and lose moustache)*

Queen You're a fat lot of use. Where've you been?

King I've been delayed by the press. Anyway I have a present for you.
(Holds up a necklace of carrots)

Queen What's that?

King Haven't you ever heard of an eighteen carrot necklace?

Queen Well, I've left your present on the dressing table.

King What is it?

Queen It's a Potato Clock.

King A Potato Clock?

Queen Yes.

King A Potato Clock?

Queen Yes. Used to be King Edward's

King Well, I've heard of Grandfather clocks, Grandmother clocks, Wall clocks, Travelling clocks, Alarm cloths, Cuckoo clocks ó

Queen I was tempted to get you one of those.

King But I've never heard of a Potato Clock.

- Queen** It's like this. It's Marigold's wedding tomorrow so you know how bad you are at getting up in the morning so and the man at the shop said you'd be sure to be there on time if you got a Potato Clock. If you got up at eight o'clock ... oh, never mind.
- King** That reminds me, I've just heard a little song about a potato.
- Queen** Good idea. But we need some words.
- King** Here's some I downloaded earlier. *(Words displayed)* I'll sing it for you. *(Does so)* It's good isn't it. Shall we all sing it together? *(Words displayed. All sing once.)*

CHORUS SONG

(Available from authors)

(87)

Everybody Loves a Potato

Everybody loves a Potato
 A good old down to earth potato
 Chipped or crisped, or baked or fried
 They're always good,
 Boiled or mashed or roasted with your Yorkshire pud.
 A knobberly so bobberly, potato, better than a sprout or leek.
 But whichever sort you buy, be sure
 They're ones with lots of eyes
 And they'll be sure to see you through the week.

(King produces list, announces parties in audience. Get them to shout back "Yahoo")

- King** *(Working from list)* Hey, Flo. It says here we have a very special birthday. Jim Townsend is 98 today.
- Queen** That's marvellous. A round of applause for Jim
- King** Yes so and he's here with both his parents. And we've got an even more special birthday. It says here Hazel Greenbank is one hundred and eleven today.
- Queen** Let's have a look. *(Refers to list and gives him a look)* Hazel Greenbank is ill.
- (Start a singing competition with the Potato Song, in two teams)*
- Queen** We were better than you.
- King** Oh no you weren't. *(Build up with audience shouting)*

- Queen** Well I don't know how we're going to decide.
- King** Simple *(click)* Compare the ruffraff dot com.
- Queen** You spend too much time on that internet.
- King** I love to google and you should see me twitter.
- Queen** You can sleep on your own tonight.
- King** *(Taking list from wings)* Here's the result. We have referred to over one thousand separate websites and the result on the singing is ber-doom, ber-doom, ber-doom, ber-doom ó it's a draw.
- Queen** So let's all sing it together for the very last time. *(They do so and exit)*

FADE TO BLACKOUT

Scene 12

Full Set

The Royal Wedding

(Open tabs - Finale – walk down to music) (88)

(Cut music for Tag Lines)

Queen From Miller to Marquis

King From Cottage to Castle

Marigold Brave Colin has fought his way

Colin So if in your life you seek success

Puss Have confidence, I say.

(Full company sing) (89)

CURTAIN

(Play-out music) (90)

Appendix A

DESCRIPTION OF CHARACTERS

Wilberforce ó The Lord High Everything	Character support. Sings with ensemble but not a soloist
Silas Slime ó The Ogre's Lawyer	Heavy villain provoking audience. Non singing
Colin ó The Miller's Son	Principal boy. If played by girl, should sing and dance. If played by man, should sing
Cecil) Colin's Two Step- Cyril) brothers	Character comics able to work together as double act . Non singing
His Majesty the King ó Ichabod the Twenty-tooth	Leading comic. Likeable personality, able to work off dame
Her Majesty, Queen Florence (His Missus)	Dame. Feeds comic but has broad laughs of her own. Not drag ó a man in skirts
Her Royal Highness, Princess Marigold ó their daughter	Principal girl, should sing and dance
Whiskers ó The Mill Cat	Cat played in complete skin. Mute apart from meows softly and angrily.
The Good Fairy	A vision for each child in audience. Good on lines but has quite long monologues
Puss in Boots	Half cat half human in style of Principal Boy. Sings and dances
Queen of Catland	Character support. Non singing
The Wicked Ogre	Mis-shapen ugly immortal. Non singing
Singing and dancing ensemble of Villagers, Soldiers, Servants, Courtiers etc	
Kiddies's Chorus	

Appendix B

“PUSS IN BOOTS”

Production Notes (Scene by scene in addition to those in script)

- Scene 1** Traditional village green backcloth with cottages but there should be a corn mill, preferably a wing piece with a practical door right.
- Cecil and Cyril when entering stay close to wings so that their flour may be pulled up and off neatly. Cover this business with a siren whistle from orchestra.
- Violence between comics should always be covered by sound effect from orchestra drummer, varying bass drum, side drum, rimshot, wooden blocks, cymbals and brushes.
- Cat plays on all fours until transformation into Puss in Boots in scene 2.
- Scene 2** Small rock flat right to conceal Puss and pair of identical boots.
- Waitresses can time setting of table and two chairs after kiddies have made exit OR immediately before Queen's line "We're going to stop and have a rest at this café". If the latter play this as a mistake causing King and Queen to suppress laugh and almost appear to dry up or a deliberate mistake.
- Fairy always enters right.
- Puss's boots are knee boots, principal boy style. Two identical pairs are needed, one pair for Fairy to produce from behind rock and one pair for Puss to actually wear throughout show.
- Puss speaks with natural human voice.
- Scene 3** "Marquis of Carabas" is pronounced "Markee der Carraba".
- Cover end of false leg business with swanee whistle as through Cecil's legs. Then rim shots for uncomfortable walk.
- Scene 4** When Colin re-enters at end of scene he is clad in principal boy style. There is no attempt to appear in levis and wrangler jacket. Artistic licence!
- Scene 5** The cat has been thrown into the river therefore this scene is underwater at the bottom of the river. Anything which might suggest cats and underwater fantasy, but not looking like the bottom of the sea.
- Incidental music must include temolo, cymbals and if possible sound of running water.

Scene 6 A gauze set immediately upstage of tabs would assist when full set is revealed for closing tableau for Act I.

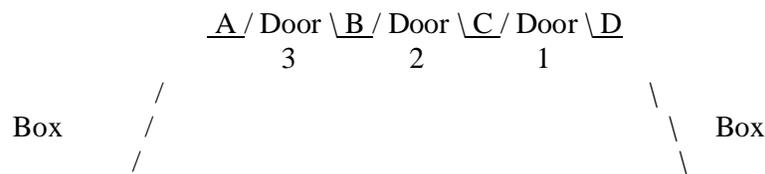
Scene 7 Two royal thrones preset down right, small table up left centre.

Queen's öuhö and öerö are grunted with appropriate physical stomach jerk.

Hand mike could be dummy if there is no amplification.

Queen's line is split öbank wetting hallö.

Scene 9 _____ Black background _____



Doors are vamp doors or operated by crew at A, B, C, D

Box may be dispensed with as long as door pieces are braced or held.

Skeletons are painted white or fluorescent on black costumes.

Large spiders set to drop down on wires.

Ghost is costumed in white sheet. (not as skeleton)

Each time anyone is surprised or bumped there is scream and jump.

The whole scene is played stop/start but chases are at great speed. A strobe light can be effective on chases only.

Interlude

Crossover Again actual chases only are the sections where a strobe can be used.

Scene 10 Snarling lion is a cut-out, head only seen very briefly.

Dummy mouse should be white to show up well.

Drum rolls to cover all fighting with big cymbal crash to finish sword fight.

When Slime is killed a dramatic stagger off is better than a fall. There is then no body to pull off stage. (this always causes an unwanted laugh).

