

NODA Presents . . .

THE
SCARLETT
PIMPERNEL

Copyright 2017 by Steven J Yeo

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A note from the writer

The scarlet pimpernel was an ideal subject for a pantomime because it already had the cast assembled within the story. So, I changed a few names to aid with my story telling and to help with jokes within my story and set about with the most fun I have had in ages.

You can follow Lord Pierce Dear and Lady Rayne Dear and Noah Dear on an adventure to Paris to help save Prince Adonis Before and Dr. Whose from the Madame. But watch out, for the Madame has incompetent spies amongst their crew who may or may not foil their plans.

I hope you enjoy performing this pantomime as much as I enjoyed writing it.

Good luck,

Steven J Yeo

OTHER TITLES BY THIS AUTHOR

Frankenbolt's First Christmas
The Three Chocolatiers

CAST LIST

Principle roles

Lord Pierce Dear -

Lady Rayne Dear -

Noah Dear -

Prince Adonis before -

Madame Guillotine -

Citizen Aubergine -

Citizen Pino Keyo -

Supporting roles

Dr. Whose -

Watts -

Guard –

Chorus

Guests at both parties -

Villagers -

Crewmen -

LIST OF SCENES

ACT ONE

SCENE 1: A French village.

SCENE 2: The Bastille Prison.

SCENE 3: The comics (Front of tabs)

SCENE 4: The Dear residence.

SCENE 5: The galley of “the unsinkable two”.

SCENE 6: Meanwhile in France. (Front of tabs)

SCENE 7: The deck of “the unsinkable two” (part one)

ACT TWO

SCENE 1: The deck of “the unsinkable two” (part two)

SCENE 2: On the way to the Bastille (Front of tabs)

SCENE 3: The Bastille.

SCENE 4: Somewhere in France. (Front of tabs.)

SCENE 5: The voyage home.

SCENE 6: The double wedding party.

MUSIC/SONG SUGGESTIONS

Act 1: scene one

French accordion music “Sous Le Ciel De Paris” suggestion only

Act 1: scene two

1: The chorus dance and sing: Jailhouse rock, by Elvis Presley.

2: The Chorus and Madame Guillotine sing: Bad Guys from Bugsy Malone.

Act 1: scene three

3: The chorus and Pino Keyo sing “Charlie Brown” by The Coasters.

Suggested Alternative lyrics

Swap the words Charlie Brown for Pino Keyo and Pino Keyo to sing,
why is, everybody
always picking on me.

Act 1: scene four

4: The prince sings: It's my party, by Lesley Gore.

Suggested Alternative lyrics

Nobody sees that my beauty spot's gone.
The Pimpernel took it away.
Why can't they recognise me?
I am still the same guy.

It's my party and I'll cry if I want to, cry if I want to, and cry if I want to.
You would cry too, if it happened to you.

5: The chorus and cast to sing: Summer Holiday, by Cliff Richard.

6: Lady Rayne Dear sings: I feel pretty, by Leonard Bernstein from West Side story.

Suggested Alternative lyrics

I am pretty, oh so pretty
I am pretty and witty and gay
And I pity any girl who isn't me today.

I am charming, oh so charming
It's alarming how charming I am
And so pretty, that I hardly can believe I am.

See the pretty girl in the mirror there
Who can that attractive girl be?
Such a pretty face,
Such a pretty dress,
Such a pretty smile,
Such a pretty me
I am stunning, and entrancing.
I feel like running and dancing for joy.
I'll be loved
By that dashing pimpernel guy

Act 1: scene six

7: Chorus sing and dance “The Sloop John B” by The Beach Boys.

Suggested Alternative lyrics

We come on the unsinkable 2
All the members of the crew
Around the isle of white we did roam
Drinking all night
Got into a fight
Well I feel so broke up
I want to go home

So, hoist up the unsinkable sail
See how the main sail sets
Call for the Captain ashore
Let me go home, let me go home
I want to go home, yeah yeah
Well I feel so broke up
I want to go home

The first mate he got drunk.
Broke in the Captain's trunk,
The constable had to come and take him away
Sheriff John Stone
Why don't you leave me alone, yeah, yeah.
Well I feel so broke up, I want to go home

So, hoist up the Unsinkable sail
See how the main sail sets
Call for the Captain ashore

Let me go home, let me go home
I want to go home, let me go home
Why don't you let me go home?
(Hoist up the unsinkable sail)
Hoist up the unsinkable
I feel so broke up I want to go home
Let me go home

The poor cook he caught the fits.
Threw away all my grits
Then he took, and he ate up all of my corn
Let me go home
Why don't they let me go home.
This is the worst trip I've ever been on

So, hoist up the Unsinkable sail
See how the main sail sets
Call for the Captain ashore
Let me go home, let me go home
I want to go home, let me go home
Why don't you let me go home

Act 2: scene two

8: The chorus sing: 500 miles, by the proclaimers.

Act 2: scene four

9: Audience sing-along. "The Twelve Days at Sea" To the tune of twelve days of Christmas.

Suggested Alternative Lyrics

Swap the words "of Christmas my true love gave to me" for "At sea, my captain gave to me"

1st: A wet mop to clean the decks with.

2nd: 2 fishing rods. (Previously used by the two comics in act 1 scene 3)

3rd: 3 Granny knots. (On the same rope)

4th: 4 knives and forks. (Loose and noisily dropped each time)

5th: 5 toilet rolls. (On a string)

6th: 6 stripy tee-shirts. (On a string)

7th: 7 smoky kippers. (On a string)

8th: 8 sleeping hammocks. (On a string)

9th: 9 rags for cleaning. (On a string)

10th: 10 cuddly toys. (On a string)

11th: 11 feather dusters (an elastic band around them)

12th: 12 cups of water. (Contained in squirt guns)

(On every countdown after five the toilet rolls can be thrown into the audience for the crewman, who should sing five, to retrieve them for added fun. When they reach twelve, the squirt guns can be used to dampen the audience a bit for added hilarity)

Act 2: scene five

10: The crewmen/chorus sing: Sailing, by Rod Stewart.

Act 2: scene six

Period background music Waltz

Cast walk down music

SOUND AND LIGHTING EFFECTS

Act 1: Scene 2

Flash of lights
The sound of thunder
A puff of smoke
Eerie screeching sounds
Flash of lights
The sound of thunder

Act 1: Scene 4

Flash of lights
The sound of thunder
A puff of smoke
Flash of lights
The sound of thunder
A puff of smoke

Act 2: Scene 6

Flash of lights
The sound of thunder
A puff of smoke
Flash of lights
The sound of thunder
A puff of smoke

Act 2: Scene 1

A gun shot sound
Large splash sound

Loud slurping sound

Act 2: Scene 3

Metal doors closing sound

Keys turning in the lock sound.

Flash of lights

The sound of thunder

A puff of smoke

Act 2: Scene 4

Flash of lights

The sound of thunder

A puff of smoke

Act 2: Scene 5

The pre-recorded voice of king rat

Deep rumbling sound

Green flashing spot light

Large splash sound

PROPS LIST

Act 1: Scene 1

A newspaper

Act 1: Scene 2

Chains

The scarlet pimple Nail

A cream pie

A hand kerchief

Act 1: Scene 4

Drinks/glasses for the party guests

A piece of paper for the poem

Act 1: Scene 5

A large preparation area/box (**big enough for someone to be concealed in with four holes in the top**)

One large mixing bowl,

A large saucepan with a lid

Two over sized bags labelled flour and sugar.

A box of eggs

A rat hand puppet

Rolling pin

Small period gun

Act 1: Scene 6

A large map with "Meanwhile in France" written on the back

A stuffed pigeon

Large elastic band

Small fishing rod

Separate fishing line

Act 1: Scene 7

Beach chair

Suntan oil

Small period gun

A long plank of wood

Act 2: Scene 1

A long plank of wood on casters

A large piece of cake

A Mac Donald's soft drink cup and straw

A hammer and nails

Period gun

Act 2: Scene 2

Three sets of chains

10 Franc note (money)

Act 2: Scene 3

Scarlet pimple nail

Set of chains (Guard)

Act 2: Scene 4

A mop

2 fishing rods.

3 Granny knots. (on the same rope)

4 knives and forks.

- 5 toilet rolls. (on a string)
- 6 stripy tee-shirts. (on a string)
- 7 smoky kippers. (on a string)
- 8 sleeping hammocks. (on a string)
- 9 rags for cleaning. (on a string)
- 10 cuddly toys. (on a string)
- 11 feather dusters (an elastic band around them)
- 3 Soaker guns

Act 2: Scene 5

- Large chest/box big enough to conceal someone inside, with three holes in the top of it.
- Three small barrels labelled "Rum Whiskey and Wine" all with holes in the top and bottom.
- A rat hand puppet
- Small period gun
- Cream pie
- Hand Towel
- Rolling pin

Act 2: Scene 6

- Drinks/glasses for the party guests
- A cushion
- A golden nail attached to a ribbon
- A Royal sword

Costumes

The whole pantomime is set during the time of the French revolution of 1789 -1799 and all costumes could reflect this period.

Lord Pierce Dear:	Should be dressed in rags when he is in disguise as the scarlet pimpernel but dressed very affluently when as himself.
Lady Rayne Dear:	Dressed very affluently in huge bodice and hoop dress fitting this period. On the ship she could be dressed more tourist like for the voyage maybe an all in one swimsuit and sunglasses for on the deck scenes.
Noah Dear:	Dressed as a young lady befitting this period and no real need to change until the wedding scene.
Prince Adonis before:	Regal clothes but shabby due to time spent in the Bastille, same clothes through out and then very royal looking at the wedding scene.
Madame Guillotine:	Poor looking shabby dress plain looking and dirty throughout.
Citizen Aubergine:	Officer looking soldiers' outfit.
Citizen Pino Keyo:	Scruffy looking soldiers' outfit. Prim and proper uniform for wedding scene.
Dr. Whose:	Dirty rich looking after a long spell in the Bastille. Affluent and clean looking for wedding scene.
Watts:	All black butlers outfit not necessarily of the period.
Guard:	Poor looking rags until wedding scene when he can be dressed in an affluent costume like Lord Dear.
The chorus:	Can be dressed as poor farmers until the scenes with the ship where they can be dressed as sailors of the period.

ACT 1

SCENE 1 - A FRENCH VILLAGE

Classic French accordion music plays to set the scene and fades to background when the villagers speak. Three villagers enter front of tabs. VILLAGER #1 is carrying a newspaper. The three villagers stop centre stage and read the paper.

- VILLAGER #1:** He's gone and done it again.
- VILLAGER #2:** What's he done this time?
- VILLAGER #1:** It says here in [*local newspaper*] that the scarlet pimpernel has freed more lords and ladies from the guillotine in another daring raid.
- VILLAGER #3:** Wow! What happened?
- VILLAGER #1:** **(Pointing at the news paper)** Here look, read it for your self.
- VILLAGER #3:** I can't read; you know that. Please read it aloud for me.
- VILLAGER #1:** Oh yes sorry. It says here that as the guards were bringing seven prisoners to the morning's executions, the scarlet pimpernel without even firing a single shot over powered two of the guards and helped the prisoners escape to the river seine, where a boat called the unsinkable, whisked them away to England and safety.
- VILLAGER #2:** Wow! What else does it say?
- VILLAGER #1:** It says that Madame guillotine has placed a price of 10,000 francs, on his capture, dead or alive.
- VILLAGER #2:** How exciting.

- VILLAGER #1:** It's not exciting. It's terrible. As soon as we catch these aristocrats, the scarlet pimperl sets them free. No one knows who he is or what he looks like.
- VILLAGER #2:** He sounds like kind of a hero to me.
- VILLAGER #3:** That must be a dozen times he's done that now. We catch them, lock them up, but before we can execute them, the scarlet pimperl sets them free again.
- VILLAGER #1 folds away the newspaper.**
- VILLAGER #1:** Well, he may be a hero to the English, but he's not to us French. Any way come on you guys, back to work. If we don't get this corn harvested, we won't have anything to eat this winter.
- The three villagers exit.**

SCENE 2 - THE BASTILLE
PRISON

The curtains open to reveal a Bastille prison cell in Paris France. THE CHORUS enter and sing and dance to JAILHOUSE ROCK by Elvis Presley then exit.

SONG 1 "JAIL HOUSE ROCK by Elvis Presley (Suggestion only)

Lighting reveals there are two figures in the cell, PRINCE ADONIS BEFORE in chains and an unknown stranger lurking in the shadows.)

- PRINCE:** (Talks sadly) Oh hello everyone. It's nice to see some friendly faces at last. It feels like it's been ages since I was locked up here in the Bastille. My name is Adonis before, well, Prince Adonis before actually; that's why I'm in this prison cell, just for being an aristocrat. That means royalty or of noble birth. You know kings and queens, princes and princesses, lords

and ladies etc. The French people, or citizens as they are calling themselves, are arresting all of us aristocrats and chopping our heads off at the guillotine or.... **(He moves his thumb across his throat, making a throat cutting noise as he says Madame)** The Madame, as they call it, named after their horrible leader that witch, called Madame Guillotine. They're going to chop my head off in the morning.

LORD PIERCE DEAR steps from the shadows wearing a disguise.

LORD DEAR: Oh no, they're not.

PRINCE: Oh yes, they are.

LORD DEAR: Oh no, they're not.

Back and forth with the audience

PRINCE: Oh yes, they are, anyway who are you?

LORD DEAR: **(Looks both ways)** I am a friend of the aristocrats.

PRINCE: Are you Walt Disney?

LORD DEAR: No. The French call me the Scarlet Pimpernel. Sshh! But I am not him.

PRINCE: Who?

LORD DEAR: The scarlet Pimpernel.

PRINCE: Who's that?

LORD DEAR: Me.

PRINCE: You said you weren't him.

LORD DEAR: Who?

PRINCE: The Scarlet Pimpernel!

LORD DEAR: Sshh! **(Looks both ways)** No, I am not him. But I am here to rescue the Prince, Adonis before?

PRINCE: Oh really, how many times?

LORD DEAR: How many times what?

PRINCE: How many times have you done it before?

LORD DEAR: Done what?

PRINCE: Rescued a prince?

LORD DEAR: Never!

PRINCE: But you just said you were here to rescue the prince and you'd done it before.

LORD DEAR; I did not.

PRINCE: Oh yes you did.

LORD DEAR: Oh no, I didn't.

PRINCE: Oh yes you did.

Back and forth with the audience

LORD DEAR: I did not, I said I was here to rescue the Prince and then I said the prince's name, which I thought was Adonis Before.

PRINCE: Oh, I see. No, my name is... **(He says it the same, but with a French accent)**
Adonis Before

LORD DEAR: That is what I said. Any way, if you are the prince, then, Sshh, you know who, is here to rescue you, so we better act quickly before we are spotted.

PRINCE: My head hurts. Are you the Scarlet Pimpernel, or aren't you?

LORD DEAR: Sshh! **(He looks both ways).** The scarlet Pimpernel has a price on his head for saving so many lords and ladies from the Madame.

They both move their thumbs across their throats and make a throat cutting

noise as they say...

LORD DEAR/ PRINCE: ...the Madame.

PRINCE: **(He talks to audience)** Oh, I'll tell you what boys and girls, she's horrible that Madame Guillotine. She is a witch and has cast an evil spell over the people of France, to get revenge on the aristocracy for treating her servant family so bad. If you see her, will you boo her, and let her know we don't like her? Will you do that boys and girls? Shall we try? OK, let's pretend she's just walked in. **(He gets the audience to boo and hiss.)** You can do it louder than that. Are you ready? One two three **(Audience reaction)** that's it well done. **(To LORD PIERCE DEAR)** Anyway, where were we? Oh yes, The Scarlet Pimpernel.

LORD DEAR: Sshh! **(He looks both ways)** Not so loud.

PRINCE; I have heard of him before. He saved a couple of my friends from the Madame.

They both move their thumbs across their throats and make a throat cutting noise again as they say...

LORD DEAR/ PRINCE: ...The Madame.

PRINCE: He's a hero where I come from. Are you sure you are not him?

LORD DEAR: I am 100 percent certain, I am not him.

PRINCE: But how can that be?

LORD DEAR: I am not the Scarlet Pimpernel, Sshh! **(He looks both ways)** because this is. **(He removes a scarlet coloured nail from his pocket.)**

PRINCE: Urgh, what is that thing?

LORD DEAR: This is *THE* scarlet pimple nail.

PRINCE: Oh no, it's not.

LORD DEAR: Yes, it is.

PRINCE: Oh no, it's not.

LORD DEAR: Oh yes, it is.

Back and forth with the audience

PRINCE: Oh no, it's not; the scarlet pimpernel is a flower. *Anagallis Arvensis*. **(He smugly looks to the audience)** That's Latin you know.

LORD DEAR: Oooo, hark at you. No, it's definitely a nail.

He taps it against something hard

PRINCE: It's a flower! I'm a prince and I should know. I used to press flowers back at the palace and I have a scarlet pimpernel on page 25 of the French boy scouts flower pressing hand book.

LORD DEAR: No this is definitely, a nail. Watch! I'll prove it. Boys and girls, is this a flower or a nail? **(He holds it out for the audience to see it. Regardless of what the audience say)** See, I told you your majesty, it's a nail.

PRINCE: OK then if it is a nail, why is it scarlet? Hmm. Nails aren't supposed to be scarlet.

LORD DEAR: It's not scarlet; it's red from the blood of a thousand pimples.

PRINCE: Oh, OK then, fair enough. So, tell me, how is that red pimple nail thing, going to rescue me from the Madame.

They both move their thumbs across their throats and make a throat cutting noise again, as they say...

LORD DEAR/ PRINCE: ...The Madame.

LORD DEAR: Well the French citizens do not realise that *ONLY* the aristocracy have a beauty spot on their faces. **(Looking both ways)**

All I need to do is pop your spot and remove it with my scarlet pimple nail here, and you will be instantly transformed into a normal citizen and unrecognizable.

PRINCE: Rubbish. You're telling me all you do is pop my spot with your rusty nail and I will not be recognised by the guards.

LORD DEAR: It's worked every time so far.

PRINCE: So, let me get this straight. You are not the scarlet pimperl.

LORD PIERCE DEAR shakes his head.

PRINCE: That is the scarlet pimple nail.

Pointing to the nail, LORD PIERCE DEAR nods his head

PRINCE: Which isn't even scarlet at all, it's red from...

LORD DEAR/ PRINCE: ...The blood of a thousand pimples.

LORD PIERCE DEAR nods his head.

PRINCE: And all you do is pop a toff's spot with it and that's it?

LORD DEAR: **(Nodding)** yes, that's right and we'll have to hurry before the guards come.

PRINCE: **(To the audience)** oh what shall I do boys and girls? Do you think he's telling the truth? **(Audience reaction)** Oh, OK then. I have nothing to lose.

LORD DEAR: Except your head.

PRINCE: Oh yes, well, when you put it like that, hurry up then, and get on with it.

LORD DEAR: When the guard comes, pretend you are the day-shift guard and say the prince has knocked you out and stole your clothes and escaped. I'll wait outside the prison

for you and take you back to England on my ship. Also, there may be a little pain when I pop your spot, but don't worry I'll put some cream on it after.

PRINCE: I understand, now get on with it man. And don't forget to use plenty of cream; I have delicate skin you know.

The Prince closes his eyes. LORD PIERCE DEAR removes the spot on the Princes face with the nail. Enter WATT carrying a cream pie like a butler would.

WATT: Sir!

LORD PIERCE DEAR takes the cream pie from WATT.

LORD DEAR: Ah, thank you Watt.

WATT exits.

LORD DEAR: **(Holding up the cream pie)** what do you think boys and girls? He did ask for it, didn't he? **(Audience reaction)** Oh yes, he did.

Back and forth with the audience

LORD DEAR: Well he did!

LORD PIERCE DEAR splats THE PRINCES' face with the cream pie. THE PRINCE wanders around the stage with a face full of cream before wiping it with his handkerchief. LORD PIERCE DEAR exits just in time as THE GUARD, with a mop if necessary, enters from the other side.

PRINCE: Guard, guard, about time you showed up. That nasty (but very good looking) prince knocked me out and ran away with all my clothes. Let me out, I've been here for ages waiting for you.

GUARD: Oh, citizen you poor thing, of course I will let you out. You look as though you

have been in a fight with a cream pie.

He unlocks the chains from the prince's wrist and rubs the head of the prince.

GUARD: Oh, did that nasty prince, what's his name, bash your poor little head. **(He screams as the prince's wig comes away in his hand)** Ahhh!

PRINCE: Oh! Yes, um and he took my hair too, that beastly man.

GUARD: Oh, you poor thing. It must have been terrible for you.

THE GUARD beckons him away over dramatically and clutches the wig to his chest and takes a big sigh of relief.

GUARD: Go, go, go now; you're free at last.

THE PRINCE starts to leave but returns to snatch back his wig from the guard.

PRINCE: **(Speaks to audience as he puts on his wig)** Can you believe this rubbish? And it's only scene two. Well it's not going to get any better so make the most of it. I'm off.

THE PRINCE exits. MADAME GUILLOTINE cackles loudly off stage. THE GUARD panics, looking for somewhere to hide, unsuccessfully.

GUARD: Oh no! It's her, the witch, Madame Guillotine. Oh help!

Suddenly there is a flash of lights and the sound of thunder (and a puff of smoke if possible) as MADAME GUILLOTINE enters. She looks all around the cell for the prince. THE GUARD stands to attention.

MADAME G: **(To the booing audience)** Shut up you lot. **(To THE GUARD)** Where is the prisoner?

GUARD: He has escaped Madame; I had to let out the daytime guard when I arrived, Madame.

MADAME G: You fool. We don't have a daytime guard. That must have been the prince in disguise and he fooled you, you idiot!

She waves her wand eerie screeching sounds are heard as the guard is made to unwillingly walk backwards and locks him self in the chains.

THE GUARD: No. No, stop. I can't stop it.

MADAME G: Ah Ha. Ha. Ha. Now you can take his place. I'll have my spies find him and when he's back in his cell, I'll let you out, you idiot! **(To the booing and hissing audience)** And you lot can shut up unless you want to join him. There's plenty of room, here in the Bastille. It just takes a wave of my magic wand you know. Ah, Ha, ha, ha, ha.

Enter THE CHORUS to help MADAME GUILLOTINE sing BAD GUYS"

SONG 2 "BAD GUYS" from Bugsy Malone Suggestion only.

MADAME G: Oh, it's so much fun being bad. Ah, ha, ha, ha.

She exits to lots of boo and hisses a flash of lights and a sound of thunder. (A puff of smoke if possible) THE GUARD looks sad.

Blackout

Curtains

SCENE 3 - THE COMICS

Enter CITIZEN AUBERGINE and CITIZEN PINO KEYO creeping in

front of tabs. CITIZEN PINO KEYO must keep his back to the audience.

AUBERGINE: Right then, *BIG NOSE*, we *NOSE* the prince entered England from the port of Dover, and we *NOSE* he is somewhere in this vicinity. We need to keep our eyes open for him, capture him and take him back to France.

PINO KEYO: Sir, why do you keep making fun of my nose?

AUBERGINE: Good god man, have you looked in the mirror lately?

CITIZEN PINO KEYO turns side on to the audience revealing his huge nose, which is, as long, as his arm. CITIZEN AUBERGINE ducks as he turns.

PINO KEYO: (Innocently) What?

AUBERGINE: It's as long, as your arm.

PINO KEYO: But I've got short arms.

AUBERGINE: Not short enough. I would say it stretches from ear to ear, but I think I should say it stretches from here to way over there.

PINO KEYO: That's unkind sir. I don't make fun of your limp.

AUBERGINE: What limp? I haven't got a limp.

CITIZEN PINO KEYO kicks CITIZEN AUBERGINE in the shin, who, then limps around the stage.

PINO KEYO: See, you're limping.

AUBERGINE: Ow! What was that for?

PINO KEYO: That was for being unkind to me. I can't help how big my nose is. You need to be nicer to me or I'm going home.

AUBERGINE: OK. OK. I'll be nice. I'm sorry, you *NOSE* I was only joking old friend.

PINO KEYO: Well don't let it happen again.

AUBERGINE: My word of honour. You *NOSE* you can trust me.

PINO KEYO: That's OK, just don't do it again.

AUBERGINE: Any way we need to keep our eyes open for the prince. I *NOSE* he's around here somewhere.

PINO KEYO: There you go again. You can't resist it can you. You *NOSE* I don't like it.

CITIZEN AUBERGINE laughs when CITIZEN PINO KEYO says the word nose. Citizen PINO KEYO looks sad. Enter THE CHORUS who sing "Charlie Brown" (See production notes for amended lyrics)

SONG 3 "CHARLIE BROWN" by the Coasters, suggestion only

Exit the chorus and enter PRINCE ADONIS BEFORE who keeps out of the sight of the Citizens.

AUBERGINE: OK I'm sorry let's find the prince, I'll look over here. **(He points to his left)** And you look over there.

He points to his right as CITIZEN PINO KEYO turns his head to look, CITIZEN AUBERGINE must duck every time.

PINO KEYO: I can't see him over here or over there. And he's not behind us either.

When the audience start shouting he's behind you, the Prince must sneak off stage unnoticed by the two Citizens.

AUBERGINE: Careful citizen, you almost had my eye out. Well if you can't see him, you *MUST* be able to *SMELL* him with that great big thing. **(Pointing to CITIZEN PINO KEYOS' nose)**

PINO KEYO: There you go again, always making fun of me. OK that's it I'm going to give you a limp on both legs.

He chases CITIZEN AUBERGINE across the stage and they exit together.

AUBERGINE: (Off stage) OW!

PRINCE ADONIS BEFORE re-enters front of tabs

PRINCE: Hello again. That was close they nearly saw me.

The next single line is optional depending on the audience reaction.

PRINCE: (**Laughing**) and you lot didn't help, you almost got me caught.

Any way that was a dramatic escape from the Bastille, wasn't it? I can't believe the French citizens did not recognise me after I had my beauty spot removed by that scarlet pimpernel fellow. Come to think of it, nobody recognised me the whole voyage home. Well, here I am all safe and sound in England. I will miss all the little luxuries of being in the royal palace and I will miss all the servants. Do you know, here in England, I must pick my own nose, and wipe my own bottom? Urgh! I must do everything for myself. Luckily Mummy and Daddy have gone into hiding so that the Madame... (**He moves his thumb across his throat and makes a throat cutting noise.**) ...The madam... doesn't chop off their heads. So, all is well, now. I'm here at the home of Lord Dear; He's a friend of my family. My father knows him, but I've never met him before. He's throwing a party tonight in my honour. Do you want to join us? Yes, well, come on then, let's go in.

SCENE 4 - THE DEAR RESIDENCE

The curtains open to reveal the lavish home of LORD PIERCE DEAR. There is a quiet party underway and a few guests are talking and drinking. THE PRINCE enters unrecognized and mingles with the chorus dressed as guests. LORD PIERCE DEAR clears his throat from off stage.

WATT: Ladies and gentlemen may I have your attention please your hosts this evening Lord Pierce Dear and his mother the Lady Rayne Dear.

LORD PIERCE DEAR and LADY RAYNE DEAR enter to light applause from the guests.

LORD DEAR: **(In a very posh accent)** Hello everybody and thank you for coming tonight, to welcome to England the prince of France. But unfortunately, he doesn't seem to have made it tonight.

PRINCE: **(Stepping forward from the guests with his hand up)** No, I'm here. Here I am.

WATT: You sir are not the crowned prince of France.

PRINCE: Oh yes, I am.

WATT: Oh no, you are not.

PRINCE: Oh yes, I am.

Back and forth with the audience

WATT: Oh no you are not, you little scallywag. Now off you go, you gate crasher.

WATT pinches THE PRINCES' collar and starts to throw him out.

PRINCE: Unhand me. I am Prince Adonis Before and I demand you release me immediately.

LORD DEAR: Friends, friends, let's not fight. **(Putting his hands on their shoulders)** This is in

fact, his royal highness Prince Adonis Before. He's in disguise. He's in hiding, remember.

- WATT:** Your highness, please forgive me. **(Brushing THE PRINCES' clothes with his hands)** I am a great fan of the French royal family, but I did not recognise you. Please forgive me.
- PRINCE:** That's OK. No harm done. For some reason nobody recognizes me anymore.
- LORD DEAR:** It is such a great disguise your majesty; a work of genius.
- PRINCE:** But I haven't changed anything. I'm even wearing the same clothes I had on at the start of the show. **(He starts to get upset)**
- WATT:** Oh, please don't cry your highness, I said I was sorry.

SONG 4 "It's my party", by Lesley Gore
(See production notes for amended lyrics) sung by THE PRINCE. He is joined by THE CHORUS, who, dance and sing with him. When the song is finished the stage returns to how it was before the song.

- LADY DEAR:** **(Flirting with the PRINCE)** Oh, your majesty, please tell us of your daring escape from the Bastille.
- PRINCE:** **(Brushes her off and composes himself)** there is nothing to tell, lady dear. It was all down to the Scarlet Pimpernel.
- There is a mass exclamation of awe from the guests.**
- LADY DEAR:** This scarlet pimpernel, what is he like? We've heard so much about his daring exploits.
- As she speaks LORD PIERCE DEAR mimics in actions what she is saying.**

- LADY DEAR:** **(Flirting with the PRINCE)** is he good looking like you? Very manly; all full of muscles? **(Squeezes his bottom)**
- PRINCE:** **(Pulls away from her)** He's not quite what his reputation gives him credit for, but he did rescue me from the Madame.
- Everyone on stage moves their thumb across their throats and makes a throat cutting noise as they say...**
- ALL ON STAGE:** The Madame.
- PRINCE:** He does remind me of your son.
- LADY DEAR:** **(Very animated)** what? The scarlet pimpernel is a total idiot that couldn't punch his way out of a wet paper bag?
- LORD PIERCE DEAR looks on feeling hurt.**
- PRINCE:** Well no. I mean...
- LADY DEAR:** **(Very animated)** An English toffee nosed, half wit, who is two sandwiches short of being a picnic?
- PRINCE:** No, I mean...
- LADY DEAR:** An over dressed...
- LORD DEAR:** **(Interrupting her)** ...He gets the picture, mother.
- PRINCE:** No, I mean he is about the same height and build as your son. He's a real man's man.
- LORD DEAR:** **(To LADY RAYNE DEAR)** See, did you hear that, a real man's man he is, like me.
- PRINCE:** Oh no, Lord Dear.
- LORD PIERCE DEAR starts to look sad and tries to get sympathy from audience.**

PRINCE: He's much more mysterious and debonair.

LORD DEAR: I can be Mysterious and debonair.

He is feeling hurt and must try to get as much sympathy from the audience as he can while LADY RAYNE DEAR is speaking.

LADY DEAR: Oh, he sounds dreamy. I wish my son was a bit more like that. Then one day I might get grand children. **(Makes her way into the audience and singles out one man and sits on his lap)** Did you know my son once started a chicken dating agency and had to stop, because it was too difficult making hens meet? You know, he's so stupid, **(To the man whose lap she is on)** Nothing like you of course. He thinks humming birds are just normal birds that have forgotten how to whistle. He's also invented a new flavour of crisps. In all fairness, if it is a success he's going to make a packet. But I doubt it. **(To the man whose lap she is on)** But you look very rich and successful. I bet you are very clever. **(Playing with his hair)** Yesterday, I asked my son to buy something, that, in his opinion, makes me look young again and all he came home with, was ten bottles of wine. **(To the man whose lap she is on)** You wouldn't do that would you?

LORD PIERCE DEAR nods laughingly.

LADY DEAR: Oh, and we must say he collects wine bottles ... So much better than saying alcoholic. I mean just look at him, he's pathetic. **(To the man whose lap she is on)** nothing like you **(Returning to the stage she calls out to the man in the audience)** Call me!

LORD PIERCE DEAR stands in the middle of the stage hurt and tries to get sympathy from the audience. He has an idea to change the subject and removes a piece of paper from his clothing.

- LADY DEAR:** Oh look, here he goes, centre of attention again.
- LORD DEAR:** Who wants to hear my new poem? I wrote it yesterday.
- Lots of yes noises from the guests.
Removes the poem from his clothes**
- LORD DEAR:** **(Clears his throat three or four times)** they seek him here, they seek him there. Those Frenchmen seek him everywhere. Is he here or is he there? That dashing, elusive, pimperl
- There is lots of clapping and praise from the guests. Enter NOAH DEAR**
- LORD DEAR:** Ah, have you met my sister your highness.
- PRINCE:** No, I haven't. Please introduce us. What is her name?
- LORD DEAR:** Noah Dear.
- PRINCE:** You don't know your own sisters name?
- LORD DEAR:** Yes, of course I do.
- PRINCE:** Then what is her name?
- LORD DEAR:** Noah dear.
- PRINCE:** Oh, step aside silly man. **(Pushes past LORD PIERCE DEAR)** What is your name my dear?
- NOAH DEAR:** Noah dear.
- PRINCE:** Not you too. **(Looking around at the guests)** Does anyone know what her name is?
- All:** Noah Dear!
- PRINCE:** OK then, let's call you sally.
- NOAH DEAR:** But that would be rude, please call me by

my proper name.

PRINCE: I'm sorry my dear, what is it?

NOAH DEAR: Noah dear.

PRINCE: **(Shaking his head and gives up)** there you go again. Well if you don't know it, I never will.

NOAH DEAR: Brother may I speak with you in private?

LORD DEAR: Of course. **(To THE PRINCE)** Please would you excuse us your highness.

PRINCE: Of course, our conversation wasn't going anywhere.

**LORD PIERCE DEAR and NOAH DEAR move to the front of the stage
LADY RAYNE DEAR moves a little closer trying to listen.**

NOAH DEAR: Oh brother, I have just received news from France, my fiancé Dr. whose has been captured by the rebels and is going on trial. I'm afraid he is going to meet the Madame.

They both move their thumbs across their throats making a throat cutting noise as they say...

LORD DEAR/NOAH DEAR: The Madame.

NOAH DEAR: You know who, must go to save him.

LADY RAYNE DEAR steps a bit closer trying to hear what they are saying.

LORD DEAR: But he can not, he has only just returned. It is too soon, people will start to suspect.

NOAH DEAR: Then let us go together. Let's say we will be visiting Dr. Whose. It will not be a lie. We must save him brother.

LORD DEAR: But our mother, the old ball and chain, would want to come along as well. How

could I keep my secret if she is around?

LADY RAYNE DEAR steps even closer trying to hear what they are saying.

NOAH DEAR: Oh yes, she is a right nosey old bag sometimes. Oh, I know we could keep her below deck.

LADY RAYNE DEAR takes quiet offence to what they are saying and is very animated in doing so.

NOAH DEAR: Why don't we make it one of your booze cruises? Then we could all go, and no one would get suspicious of our intentions.

LORD DEAR: Yes, that's a good idea sister. I'll announce it now.

NOAH DEAR: Thank you brother.

LORD PIERCE DEAR steps back to centre stage and readies him self to address the guests.

LORD DEAR: Friends could I have your attention please. It has just come to my attention that, um, we have run out of wine and champagne, so I shall be going to France on my boat to buy some more, because it is cheaper over there. You are all welcome to come along.

ALL: Hooray!

All the cast and chorus sing Summer Holiday. The audience are encouraged to sing along too.

SONG 5 "Summer Holiday" by Cliff Richard suggestion only

LORD DEAR: Then we leave on the mornings tide.

ALL: Hooray!

Blackout

Curtains

Enter LADY RAYNE DEAR front of tabs.

LADY DEAR:

Did you hear that boys and girls. They know who the scarlet pimpernel is, and I know they are not going to France, just to get wine and champagne. Well, if there's a chance that I will be able to meet this dashing pimpernel fellow, then I'm going as well. He's sure to fall madly in love with me and take me away from my boring life, to a life full of danger and excitement. I mean look at me...

(Pointing at the man in the audience she picked on before) I'm gorgeous, aren't I? You think I'm, pretty don't you?

SONG 6 “I feel pretty”, by Leonard Bernstein from west side story (See script notes for suggested amended lyrics. She flirts with the audience as she sings. When song is finished exit LADY RAYNE DEAR stage left)

Enter MADAME GUILLOTINE stage right with a flash of lights and a rumble of thunder and a puff of smoke if possible and addresses the audience.

MADAME G:

(Audience reaction) Oh shut up you lot, before I turn you all into a plague of frogs. **(Audience reaction)** My spies have told me that the Prince and this Scarlet Pimpernel are now on their way to France. My men will be there at the port to meet them and throw them into the Bastille. I will chop their heads off and then there will be nothing to stop me from being the greatest leader France has ever known. Ah, ha, ha, ha. **(Audience reaction)** Oh shut up little froggies or you will be joining them. Ah, ha, ha, ha.

She exits to a flash of lights and the sound of thunder and a puff of smoke if possible

SCENE 5 - GALLEY OF
UNSINKABLE TWO

Curtains open to reveal the galley, on board LORD PIERCE DEARS' ship, the unsinkable two. On stage there is a large preparation area, with one large mixing bowl, a large saucepan with a lid and two over sized bags on top. One bag says flour and one say sugar. Enter LADY RAYNE DEAR stage left.

LADY DEAR:

(Moaning to herself sarcastically as she puts on her apron) Oh yes, all board, everybody is welcome. Let's all go to France and buy some booze. All aboard the unsinkable two but don't ask him what happened to the unsinkable one. Oh, and my dear son forgot to say it was the crews' week off. **(She finally spots the audience)** Oh hello boys and girls. You'll have to forgive me, I'm having a moan. I thought I was going to be sat up, all perky on the poop deck and enjoying the cruise. But no, here I am the cook for this journey and I've got to make enough bread and stew for everybody. And my son, the self-appointed captain, is living it up with his friends, while I'm down here. It's not fair. **(Looking for audience sympathy)** It's sadder than that.

As she speaks a rat pokes its head out of the bag of flour. She sees the rat and tries to bash it with the rolling pin but misses.

LADY DEAR:

And there are rats everywhere. How I am supposed to cook under these conditions. If I do catch one of these pesky rats I'll pop it in the stew pot, for the captains' table, he'll never know, and it'll serve him right. If you see one of those horrible rats, boys and girls, you will tell me, won't you? **(Audience reaction)** Oh, thank you. Now where did I put that recipe book?

She turns to look behind her and a rat appears out of the bag of sugar. She hears the audience shouting and quickly bashes it on the head with the rolling pin and wrestles it to the floor like a professional wrestler, before she pops it in the saucepan and closes the lid.

LADY DEAR:

Oh, thank you boys and girls, that's one for the captains table. That was a big one. Do let me know if you see any more of them.

She reads from the recipe book as another rat appears out of the mixing bowl

LADY DEAR:

Sixty-three eggs and ten pounds of flour. Cor, it sounds like breakfast.

She hears the audience screaming, but as she looks the rat has disappeared.

LADY DEAR:

Did you see one? They are crafty little rats, aren't they? Never mind, you tell me if you see it again.

She reads from the book. The rat appears from the mixing bowl and again the audience starts screaming. She sees it this time, and bashes it on the head, wrestles it to the floor in the same way, before putting it in the stew pot, closing the lid.

LADY DEAR:

That's another one for the captain's stew. I tell you what boys and girls, they're getting bigger. The captain is going to have a feast up there tonight. Thank you so much for helping me. But I must get this bread finished.

As she reads aloud the ingredients, she adds them to the mixing bowl.

LADY DEAR:

Eggs check! Flour, check! Ah yes, here we are ten pounds of sugar, check!

As she is occupied with stirring the

mix, a rat slowly pops out of the large saucepan holding a gun. She hears the audience screaming and turns to look behind her, or any direction where the rat is not, allowing the audience to have a good scream. She sees it and gets ready to bash it with the rolling pin but stops when she sees the gun. She puts her hands up in fright.

LADY DEAR:

Well knock me down with a feather. It's got a flintlock. I'm not staying down here if they've got guns. There could be an army of them. I'm off.

Lady Dear exits.

Blackout

Curtains

**SCENE 6 - MEANWHILE
IN FRANCE**

Enter MADAME GUILLOTINE front of tabs with a flash of lights and a sound of thunder and a puff of smoke if possible, carrying a large map, on the back of the map are written the words "Meanwhile back in France" for the audience to read The French accordion music plays in the background

MADAME G:

Ah shut up you lot. My spies have snuck onto this Scarlet Pimpernel's boat disguised as crew hands and are talking to me by carrier pigeon. I'm sending a dozen guards to meet their ship when it lands and capture them. Oh, their heads will roll. Ha, ha, ha. **(Folding the map away)** Oh stop your booing you lot. I'm nice really. I have ten cats and four dogs at home, who all love me. Mind you I do use them for target practice from time to time, but they love me. Well, they do seem to bite me a lot, but I just put that down to being, shall we say, over affectionate. Yes, I'm very likeable. Oh yes, I am.

Back and forth with audience

MADAME G:

Ah shut up you lot. I need to send a message. **(Calling to off stage)** *Bring me another carrier pigeon.*

A stuffed pigeon is thrown onto the stage and lands by her feet. She picks it up.

MADAME G:

Ah, not another free loader. Wake up pigeon time to earn your seed. When this scarlet pimpernel fellow and the prince land, they have got a welcome waiting for them Ha, ha, ha.

She ties the map to the pigeon by elastic band and throws the stuffed pigeon into the air. It lands a few feet from her and thuds to the floor.

MADAME G:

Go on you lazy good for nothing, fly to my spies and give them my message.

She kicks the pigeon off stage. Hopefully the audience will react

MADAME G:

Oh, shut up you lot it's a prop, it's stuffed.

She retrieves the bird from off stage and shows the audience the stuffed bird. She bangs its' head on the floor to prove it is not real.

MADAME G:

Look, it's just a stage prop. **(Audience reaction)** I don't care what you think of me. I'm already the most powerful leader in French history and I'm only 21. **(Audience reaction)** Oh shut up you, horrible lot. I'm off to prepare a few more cells for my soon to be guests. Ha, ha, ha.

MADAME GUILLOTINE exits to a flash of lights and a sound of thunder and a puff of smoke if possible, taking the bird

Blackout

Enter CITIZEN PINO KEYO and CITIZEN AUBERGINE with a fishing rod. They sit on the edge of the stage front of tabs and start to fish. CITIZEN PINO KEYO has a fishing line attached to the end of his nose.

PINO KEYO: So, tell me again sir, why exactly did we join the crew on this ship, heading back to France, when the prince is back there in England?

AUBERGINE: I have it on good authority that he's here on board this ship. He's trying to get back home again. But we'll nab him this time, and that scarlet pimperl fellow.

There is a long pause as they fish and a short pause between each joke.

AUBERGINE: I hear fish is good brain food.

PINO KEYO: Yes, I eat it all the time.

AUBERGINE: Well bang goes that theory then.

PINO KEYO: My wife just sailed to the Caribbean.

AUBERGINE: Oh, that's nice. Jamaica?

PINO KEYO: No, she wanted to go. **(Short pause)** Sir, do ships like this, sink very often?

AUBERGINE: No, usually only once.

PINO KEYO: I do hope there aren't any of those dangerous vegetables on board this ship.

AUBERGINE: Dangerous vegetables? What are you going on about now?

PINO KEYO: Leeks sir. We don't want any leeks on this boat.

AUBERGINE: Oh, for goodness sake.

PINO KEYO: I wonder how much deeper the ocean would be without sponges.

CITIZEN AUBERGINE sits with his

head in his hands as CITIZEN PINO KEYO continues.

PINO KEYO: **(Excitedly pointing)** is that an arm moving around in the water sir? Oh no, it's OK, it was just a little wave.

AUBERGINE: If ignorance is bliss, you must be the happiest person on earth.

PINO KEYO: **(Innocently)** Yes, I am quite happy sir.

AUBERGINE: Come on, I don't think we'll catch any fish here. Let's go and look for the prince. He's here on board somewhere.

They stand and exit together.

**SCENE 7 - DECK OF THE
UNSINKABLE TWO
(PART ONE)**

Curtains open to reveal the deck of the unsinkable two. THE CHORUS are on deck and sing "The sloop John B" by the Beach boys) (Suggestion only)

SONG 7 Sloop John B

When the song ends, THE CHORUS stay where they are. Enter WATT and LORD PIERCE DEAR

WATT: All hands, on deck for the captain!

Enter NOAH DEAR, THE PRINCE, CITIZEN AUBERGINE and CITIZEN PINO KEYO. With THE CREWMEN/THE CHORUS, they all form a line in front of the captain. Enter LADY RAYNE DEAR in a bikini or similar holiday beach wear, clutching some suntan oil. LADY RAYNE DEAR sets up a deck chair or beach seat and tries to get any crew member she can to rub some oil on her, while sat in the chair, enjoying the sun for the duration of this scene.

LORD DEAR: Now it has come to my attention, that there is a spy in our midst.

There is a gasp of shock from the crew.

LORD DEAR: I fear we may be sailing into a trap.

NOAH DEAR: How do you know brother?

LORD DEAR: A dead carrier pigeon was found, with a message attached to it. I retrieved the message and read it.

NOAH DEAR: What did it say?

LORD DEAR: It didn't say anything, it was dead.

NOAH DEAR: No, not the pigeon, what did the message say.

LORD DEAR: It was a message from Madame Guillotine herself, the self-appointed leader of the French revolution. It said; we are ready for your arrival.

Another gasp from the crew they talk amongst themselves. CITIZEN AUBERGINE digs his elbow into the ribs of CITIZEN PINO KEYO.

AUBERGINE: **(Stage whispering)** I told you to get rid of *ALL* the evidence, you big nosed twit. Now go below while everyone is on deck and find the prince and this Pimpernel fellow and bring them to me.

CITIZEN PINO KEYO sneaks off stage.

LORD DEAR: I want this spy among us to step forward and reveal him self to me at once. I know he is one of you as there is no one else on board. Come on show yourself. Don't be shy.

There is a long pause as all the crew members look at each other. CITIZEN PINO KEYO sneaks back on stage. LORD PIERCE DEAR notices him.

PINO KEYO: **(He stage whispers to CITIZEN AUBERGINE)** There is no one else on board, sir, except some very big rats with guns.

LORD DEAR: **(Points to CITIZEN PINO KEYO)** you there! Crew man, what is your name?

PINO KEYO: **(Looks surprised and salutes as he speaks)** I'm Pino Keyo sir.

LORD DEAR: Are you the spy in our midst? Come on, speak up fellow.

CITIZEN PINO KEYO does not know what to say, so just shakes his head. CITIZEN AUBERGINE steps up, removing a flintlock pistol from his trousers

AUBERGINE: Yes, we are the spies.

Pointing to himself and CITIZEN PINO KEYO there is a gasp from the crew. CITIZEN AUBERGINE points the gun at them all in turn

AUBERGINE: I am here to arrest the Prince Adonis before.

There is another gasp from the crew. CITIZEN PINO KEYO is nodding.

PINO KEYO: Yes, he's done it before.

AUBERGINE: Done what?

PINO KEYO: Arrested the prince.

AUBERGINE: No, I have not.

PINO KEYO: You just said you did.

AUBERGINE: No, I did not.

PINO KEYO: Oh yes you did.

Back and forth with the audience

AUBERGINE: Oh no, I did not.

He flicks the nose of CITIZEN PINO KEYO

PINO KEYO: Oh yes you did.

**CITIZEN PINO KEYO kicks
CITIZEN AUBERGINE in the shins**

AUBERGINE: OW, OK, I am not going to argue with you. **(To the crew)** Now, where are the Prince, and the scarlet pimpernel? Yes, we know he is on board too. I'm taking them back to the Bastille as soon as we land.

**PRINCE ADONIS BEFORE
sheepishly steps forward**

PRINCE: Here I am. I am prince Adonis before. Oh please, I don't want to go back to the Bastille and I like my head where it is.

AUBERGINE: What are you talking about you little whippersnapper. Get back in line. You don't even look like him. Now if the Prince and the scarlet pimpernel are not brought to me this instant, then I shall lock you all up in the Bastille when we land.

There is another gasp from the crew.

PRINCE: But I am the prince. It's me. Please don't lock them all up. It's horrible in there.

**CITIZEN AUBERGINE walks up to
THE PRINCE and aims the gun at his
nose.**

AUBERGINE: If you carry on anymore, I shall shoot you in the nose; and that hurts.

PINO KEYO: Yes, it really hurts.

AUBERGINE: **(To THE PRINCE)** now get back in line. **(To everyone)** Now then, if you will not reveal the prince to me, and you will not tell me where the scarlet pimpernel is

hiding, there will be consequences.

There is a gasp of horror from the crew.

AUBERGINE:

I know they are on board here somewhere.

There is a long pause as the crew look at each other.

AUBERGINE:

OK then, have it your way. Citizen bogey nose, fetch me a plank of wood please.

CITIZEN PINO KEYO rushes off stage and returns with a plank. He purposely drops it on CITIZEN AUBERGINES foot, who dances around the stage a while. Then CITIZEN PINO KEYO lays it down, so that a small part of the plank hangs over the edge of the stage.

AUBERGINE:

Right, you all have *[length of interlude]* to hand over the prince and the scarlet pimpernel or you will all walk the plank, one by one and feed the hungry sharks and fish.

There is another gasp from the crew.

AUBERGINE:

So you have until the boys and girls return from their break. OK starting now.

Nothing happens. Everyone looks at each other and all around.

AUBERGINE:

Starting, Now!

Still nothing happens. Everyone is looking puzzled.

PINO KEYO:

Sir, maybe you should say please.

AUBERGINE:

Don't be silly. **(Shouting)** STARTING NOW!

Still nothing happens.

PINO KEYO:

(Knowingly) I told you, say please!

AUBERGINE: Oh, good grief. Please!

Blackout

Curtains

Interlude

ACT 2

SCENE 1 - DECK OF THE UNSINKABLE TWO (PART TWO)

Curtains open to reveal the deck of the unsinkable two. On stage are, **LORD PIERCE DEAR, WATT, LADY RAYNE DEAR** in her seat, **NOAH DEAR, THE PRINCE, CITIZEN AUBERGINE,** and **THE CHORUS,** who are all in the same position as when the curtain closed in act one, but looking tired and bored, as if they have been waiting for the interlude to finish. The plank is in place on the edge of the stage, only this time it is on a set of casters so that it can turn a full circle, thus swapping ends of the plank.

AUBERGINE: (Takes a little while to notice the audience) Ah there you are. You lot took your time. I suppose you've all had cake and sweets and ice creams, while we've been waiting here for you to come back.

Enter CITIZEN PINO KEYO who is eating a large piece of cake.

PINO KEYO: Well not all of us have been waiting on board ship sir. I did manage to sneak ashore and grab us a piece of cake.

AUBERGINE: Well that was jolly nice of you citizen.

**He reaches out for the cake from
CITIZEN PINO KEYO.**

PINO KEYO: Hey that's mine.

AUBERGINE: Well where is the piece of cake you got me?

PINO KEYO: I had to eat your piece to get to mine.
This one is mine.

**He starts to gobble down the cake
before CITIZEN AUBERGINE can get
any of it. CITIZEN PINO KEYO, exits
eating the cake CITIZEN
AUBERGINE is now angry and turns
to the crew.**

AUBERGINE: Right then you, horrible lot, time to walk
the plank. Who's going to go first?

**There is a long silence on stage. Enter
CITIZEN PINO KEYO, slurping
noisily, the last little bit of drink from a
[Local Fast food take-away] soft drink
cup.**

AUBERGINE: Where did you get that?

PINO KEYO: On my way back from getting the cake, I
passed [*local fast food take-away*] so I
thought I'll treat us to a nice drink, while
we were waiting for the boys and girls to
come back.

AUBERGINE: Great idea. So, where's mine?

PINO KEYO: Oh, I couldn't get you one in the end; my
hands were full of cake.

AUBERGINE: Right that's it you can join your ship
mates and walk the plank too.

**CITIZEN AUBERGINE Takes the cup
from him and forces CITIZEN PINO
KEYO, to the front of the line then
makes him stand on the end of the
plank. He pokes CITIZEN PINO
KEYO with his gun**

AUBERGINE: Now you can show them how it's done. Go on then, off you go.

CITIZEN PINO KEYO starts walking the plank, while trying to get some sympathy from the audience. CITIZEN AUBERGINE stands on the other end of the plank

PINO KEYO: I didn't mean it sir. I won't do it again. (Playing to audience for sympathy)

CITIZEN PINO KEYO slowly turns the plank so he is now on the ship and that CITIZEN AUBERGINE is over the sea. CITIZEN AUBERGINE cleans his nails oblivious to the turning plank.

AUBERGINE: No, you had your chance. I know we've been friends for many years, but I'm sick of your stupidity, and, well, it must end sometime. Now off you go.

CITIZEN AUBERGINE now notices he is on the wrong end of the plank and is startled.

AUBERGINE: Wait! Wait! Don't move. How did that happen?

CITIZEN AUBERGINE walks back along the plank towards the ship end and then forces CITIZEN PINO KEYO to walk back along the plank to the sea end. CITIZEN PINO KEYO is still trying for as much sympathy from the audience as he possibly can.

AUBERGINE: Right now you may jump. Go on then.

CITIZEN AUBERGINE notices his gun is filthy and starts to clean it with his shirt. He is oblivious to the plank turning again.

PINO KEYO: OK then, off I go. (Slowly turning the plank once more) It is a far better thing I do now, than I have ever done before.

CITIZEN AUBERGINE again

suddenly notices he is over the sea and rushes back to the other end of the plank.

AUBERGINE:

Oh, for goodness sake. How is this happening? I'm going to get sea sick at this rate.

He forces CITIZEN PINO KEYO back down the plank towards the sea. He then takes a hammer and a nail from the side of the stage and nails the plank to the deck of the ship so it will not turn any more.

PINO KEYO:

Spoil sport. I'm not jumping you'll just have to shoot me. **(Stage-whispers to audience)** His gun is empty. Don't tell him.

There is a gun-shot heard as CITIZEN AUBERGINE shoots at CITIZEN PINO KEYO.

PINO KEYO:

Ha, missed me.

He blows a raspberry to CITIZEN AUBERGINE. PINO KEYO jumps off the stage. He pretends to swim away to the side of the stage and exits.

AUBERGINE:

Now where were we, ah yes, who's next to walk the plank?

A voice from off stage is heard saying, LAND HO! The crew all take a big sigh of relief.

AUBERGINE:

You, lucky lot. Never mind instead of walking the plank you are all going to the Bastille. Look a boat full of French guards are approaching as we speak. Any last requests Ha, ha, ha, ha.

The crew help the audience with booing and hissing as the curtains close

Blackout

**SCENE 2 - ON THE WAY
TO THE BASTILLE**

CREWMEN #3 & #2 enter in front of tabs and are in chains.

CREWMAN #3: Oh this is boring. Why didn't they send a carriage to take us to the Bastille? It's going to take hours to walk all the way there.

CREWMAN #2: I know what you mean.

SONG 8 "500 Miles by the Proclaimers (Suggestion only)
Enter the rest of THE CHORUS. The audience is encouraged to join in with the song. When the song is finished the rest of THE CHORUS exit

CREWMAN #2: Do you want to play a game then? I know eye spy.

CREWMAN #3: I'm not playing eye spy again. We played that for hours earlier.

CREWMAN #2: OK. How about a little bet then? I know you like to gamble.

CREWMAN #3: What are we gambling with?

CREWMAN #2: How about that tenner I owe you?

CREWMAN #3: OK. You're on. What's the bet?

CREWMAN #2: I bet you, I can prove that you are not here.

CREWMAN #3: I wish I wasn't. OK then prove I'm not here. Because I know I'm here and I can feel my sore feet from the walk here.

CREWMAN #2: Yes, yes. Stop complaining.

CREWMAN #3: I was just stating a fact. Go on then prove I'm not here. This will be a laugh.

CREWMAN #2: OK. You're not home in London, are you?

- CREWMAN #3:** No, I am not home in London.
- CREWMAN #2:** And you are not in Bristol or Birmingham?
- CREWMAN #3:** No, I'm not in Bristol or Birmingham.
- CREWMAN #2:** So, if you are not in those places you must be somewhere else.
- CREWMAN #3:** Yes, I'm somewhere else.
- CREWMAN #2:** So, if you are somewhere else you can't be here. Thanks for the tenner.
- CREWMAN #3:** Hey, that's a good one. I want to try it on someone else.
- Enter CREWMAN #1**
- CREWMAN #1:** Hey what did I miss, you guys look happy.
- CREWMAN #3:** Oh, we just had a bet and it cost me a tenner.
- CREWMAN #1:** Oooo I like a little gamble every now and then, can I play? I've got money.
- CREWMAN #3:** How have you got money the guards took all of ours?
- CREWMAN #1:** I hid mine in my boxer shorts, they didn't look there.
- CREWMAN #2:** Why didn't I think of that?
- CREWMAN #1:** So, what is the bet?
- CREWMAN #3:** I bet you, that I can prove you are not here.
- CREWMAN #1:** Oh, I wish I wasn't. My feet are killing me with all this walking.
- CREWMAN #3:** So, is it a bet?
- CREWMAN #1:** You're going to bet me a tenner and you're going to prove that I'm not here?

- CREWMAN #3:** Yes, that's right. Do we have a bet?
- CREWMAN #1:** OK you're on, prove it!
- CREWMAN #1 takes a tenner out of his trousers and holds it in his hand**
- CREWMAN #3:** Right, so you are not home in England, are you?
- CREWMAN #1:** No, I am not home in England.
- CREWMAN #3:** And you are not in Italy, Russia or Germany, are you?
- CREWMAN #1:** No, I am not in any of those places.
- CREWMAN #3:** So, if you are not in any of those places then you must be somewhere else, right?
- CREWMAN #1:** Yes, that's right, I am somewhere else.
- CREWMAN #3:** So, if you are somewhere else, then you can't be here.
- CREWMAN #3 snatches the tenner from his hand**
- CREWMAN #1:** Hey that's brilliant. It was worth a tenner. Hang on lads I got an idea.
- Enter CITIZEN AUBERGINE**
- AUBERGINE:** Now come on, off with you. Your cells wait.
- CREWMAN #1:** Hey citizen, do you want to make a bet with me.
- AUBERGINE:** Yes, go on them I'm bored out my head.
- CREWMAN #1:** I bet that I can prove to you that you are not here.
- AUBERGINE:** Couldn't you just magic me somewhere else instead?
- CREWMAN #1:** Oh, believe me citizen, if I could, I would. So, is it a bet?

- AUBERGINE:** So, let me get this straight. You bet me that I'm not here? That's stupid. Of course, I'm here.
- CREWMAN #1:** So, if I'm being stupid, take the bet.
- AUBERGINE:** OK what are we betting? I have no money till pay day.
- CREWMAN #1:** Oh, well, Oooo I got it. If I can prove you are not here, you will let me and my mates go free.
- AUBERGINE:** OK. And if you can't, you must carry me the rest of the way.
- CREWMAN #1:** OK fair bet. Ready?
- AUBERGINE:** Yes, go on then I can't wait.
- CREWMAN #1:** Right, so you are not in England, are you?
- AUBERGINE:** No, I am not in England thank god; it smelled of fish and chips. Yuck!
- CREWMAN #1:** And you are not in Spain or Germany?
- AUBERGINE:** No, I am not in Spain or Germany.
- CREWMAN #1:** So, if you are not in England or Spain or Germany, then you must be somewhere else.
- AUBERGINE:** Oh, yes, I am somewhere else.
- CREWMAN #1:** So, as you say, you are somewhere else. But if you are somewhere else, then you can't be here.
- CITIZEN AUBERGINE is totally confused and tries to work it out in his head. The three crew members are happy and congratulate themselves**
- CREWMAN #1:** So, come on then citizen, I did it: I proved you are not here, so you can let us go now.
- AUBERGINE:** Oh, I'd love to but unfortunately, I'm not able to do it because I'm not here. Now

get on with it. Start walking you, English scum. Ha, ha, ha. Now carry me!

CREWMAN#1:

Sorry you are not here, you'll have to walk.

CITIZEN AUBERGINE pushes them off stage. They all exit.

SCENE 3 - THE BASTILLE

Curtains open to reveal the Bastille. There are three numbered cells and all the members of the crew and cast are behind the bars. LADY RAYNE DEAR is now fully dressed. Enter CITIZEN AUBERGINE, putting the last crewmen behind the bars, with a sound effect of metal doors closing and a key turning in the lock.

AUBERGINE:

Oh, you lot have had it now. Madame Guillotine will appear to personally supervise your executions and what ever the Madame wants... **(He moves his thumb across his throat making a throat cutting noise as he says)** ...The Madame gets.

The crew must encourage the audience to boo and hiss. Enter MADAME GUILLOTINE to a flash of lights, the sound of thunder and a puff of smoke if possible

MADAME G:

AUBERGINE! Where are you?

Enter CITIZEN AUBERGINE

AUBERGINE:

Here I am Madame.

MADAME G:

(To the audience) I don't care how much you lot boo and hiss at me. I'm in a good mood today. So, shut up while the going is good. Now Citizen Aubergine I understand you have been busy.

AUBERGINE:

Yes Madame, the cells are full. We have Lord and Lady Dear and Lord Dears sister Noah. Her boyfriend Dr. whose,

their butler called Watt, a few other English scums, of the earth and I think the Guard from act one.

MADAME G:

Excellent!

She moves to the side of the stage where cell number one is. CITIZEN AUBERGINE follows her.

MADAME G:

Right, so who's in one?

AUBERGINE:

Yes, that's right Madame. Good first guess.

MADAME G:

What?

AUBERGINE:

Yes, two out of two. You are good at this.

MADAME G:

Who's in one?

AUBERGINE:

Yes, I said you were right.

MADAME G:

I said who's in one?

AUBERGINE:

Yes. Please stop going on.

MADAME G:

Look citizen, all I want to know, is who's in cell number one.

AUBERGINE:

Yes Madame. **(Sarcastically)** As I said, yes, you are right, yes, well done you.

MADAME G:

(Confused) Oh, shut up! Moving on **(She moves to cell number two)** OK, who's in cell number two?

AUBERGINE:

Whose, in one.

MADAME G:

Who's in two?

AUBERGINE:

Madame, Whose, in one.

MADAME G:

I don't know who's in one because you won't tell me. Look, forget who's in one; just tell me, what's the name of the guy in cell number two?

AUBERGINE:

Yes Madame, now you got it.

- MADAME G:** **(Getting angry)** what's the name of the guy in cell number two?
- AUBERGINE:** Yes Madame.
- MADAME G:** What is it?
- AUBERGINE:** Yes, it is.
- MADAME GUILLOTINE** moves around the stage in frustration, with one hand, on her hip and one hand on her forehead as if her head hurts.
- MADAME G:** OK one last time. Who's in one?
- AUBERGINE:** Yes Madame.
- MADAME G:** Who's in one?
- AUBERGINE:** Yes Madame.
- She gestures to cell number two.**
- MADAME G:** What's the name of the guy in cell number two?
- AUBERGINE:** Yes Madame.
- MADAME G:** **(Sarcastically)** Yes Madame. You're not going to tell me, are you? I order you to tell me. Who's in one?
- AUBERGINE:** Yes for the tenth time.
- MADAME G:** **(Frustrated)** Argh! OK. I've got it, the scientific approach.
- She moves to cell number one, brushing past CITIZEN AUBERGINE moving him out of her way.**
- MADAME G:** Tell me your name.
- She looks smugly at CITIZEN AUBERGINE.**
- DR. WHOSE:** Whose.
- MADAME G:** Your name!

DR. WHOSE: Whose.

MADAME G: Tell me your name!

DR. WHOSE: Whose.

She screams in frustration and moves to cell number two.

MADAME G: What's your name?

WATT: Yes.

MADAME G: What's your name?

WATT: Yes.

MADAME G: What's your name?

WATT: Yes. Gosh you French are stupid.

She screams and drops to her knees starting to cry. She looks to cell number one.

MADAME G: Tell me your name please.

DR. WHOSE: Whose.

She looks to cell number two.

MADAME G: What's your name?

WATT: Yes.

She starts to cry and crawls to cell number three on her knees.

MADAME G: Tell me your name.

NOAH DEAR: Noah Dear.

MADAME G: You don't know your name?

NOAH DEAR: Of course, I do.

MADAME G: **(In desperation)** tell me your name!

NOAH DEAR: Noah Dear.

MADAME GUILLOTINE screams and falls to the floor crying. She smacks the floor with her fists in frustration, and then crawls towards the exit on her hands and knees.

MADAME G: I'm going for a lie down. Carry on, what ever your name is.

AUBERGINE: It's citizen Aubergine Madame. Are you OK Madame, Madame?

MADAME G: Have they invented paracetamol yet?

AUBERGINE: Not yet Madame.

CITIZEN AUBERGINE follows MADAME GUILLOTINE and they exit.

Blackout

The lights fade up to reveal the same scene. The scene now opens onto the inside of the cells and the prisoners are all gathered on the inside of the cells, looking out through the bars, away from the audience.

LORD DEAR: It's OK, they've gone.

The cast move away from the cell doors and assemble in the centre of the stage.

DR. WHOSE: The French are so emotional. What was that all about?

NOAH DEAR: **(She moves towards DR. WHOSE and embraces him.)** Oh, snuggles are you alright. We've come to rescue you.

DR. WHOSE: Oh, it is great to see you again my love, but how can you rescue me when you are all behind bars with me?

NOAH DEAR: I know for a fact that the scarlet pimpernel is going to set us free before the end of the scene.

- DR. WHOSE:** But how can you be so sure my love?
- NOAH DEAR:** Because I read the script and it says so.
- LADY RAYNE DEAR pushes to the front of the stage.**
- LADY DEAR:** Let me at him. Where is he? I want to see this scarlet pimpernel, now! I need a real man in my life.
- LORD DEAR:** Calm yourself, mother. He'll be here soon enough. Try not to scare him away when he does get here.
- PRINCE:** But, when is the scarlet pimpernel going to get here. As soon as that Madame Guillotine recovers, she's going to chop off our heads. I doubt even he can rescue us with the whole of France looking for him.
- NOAH DEAR:** **(To LORD PIERCE DEAR)** oh brother, you are going to have to act now.
- LORD DEAR:** I know sister. Leave it to me.
- LADY DEAR:** **(Excitedly)** Oh he's going to call him. The scarlet pimpernel is coming. I better make sure I look my best.
- LORD DEAR:** But, mother, this show only runs for *[Duration of show in days]*, you will never have enough time.
- NOAH DEAR:** Go on brother tell them.
- LORD DEAR:** Ladies and gentlemen, may I have your attention please.
- LADY DEAR:** Oh there he goes again. Centre of attention.
- LORD DEAR:** The scarlet pimpernel is already here among us.
- There is a gasp of awe from the whole crew.**
- LORD DEAR:** I am the scarlet pimpernel and I will set

us free.

LADY RAYNE DEAR falls to the floor laughing hysterically. Other members of the crew also laugh.

NOAH DEAR: Go on brother show them.

LADY RAYNE DEAR stops laughing and is exhausted. LORD PIERCE DEAR reaches inside his trouser pocket.

LORD DEAR: Yes, this is the scarlet pimple nail and it will set us all free.

He removes the nail from his pocket.

PRINCE: Urgh! It's all covered in blood and puss.

LORD DEAR: That would be your blood and puss your majesty. Does it look familiar to you?

PRINCE: Oh my word! It is the scarlet pimple nail. You are the one who rescued me. Everyone he is the scarlet pimperl.

The crew cheers.

LORD DEAR: Sshh! Not so loud.

As the crew quietly congratulate and pat LORD PIERCE DEAR on the back. LADY RAYNE DEAR shoves her way through them to face her son.

LADY DEAR: You are the scarlet pimperl?

LORD DEAR: Ah, Yes, mother, I'm sorry I had to keep it secret.

LADY DEAR: **(Angrily)** keep it secret! When all this time I thought you were an alcoholic. All the trips to France for more wine... It was all lies?

LORD DEAR: Yes, mother sorry about that.

LADY DEAR: **(Becoming proud of him again)** Sorry? Don't be sorry, you are a brave hero.

(Turning angry again) But wait till I get you home, oh son of mine.

LORD DEAR: Home?

She takes off her shoe and chases him around the stage trying to hit him with it

LADY DEAR: Yes. Wait till I get you home. No child of mine is going to lie to me and get away with it.

She chases him around the stage some more.

LORD DEAR: Mother, stop it!

NOAH DEAR: Mother please stop he must rescue us first.

She stops chasing him

LORD DEAR: Yes of course I have, thank you sister.

PRINCE: But how are you going to do it this time. None of us except your mother have a beauty spot to remove.

LORD DEAR: Don't you worry your majesty? This nail is multifunctional. It has many uses.
(Holding up the scarlet pimple nail)
The scarlet pimple nail is also a key, which can open any lock. I have already opened my cell door, and now we can escape.

GUARD: Wait a minute. I've been locked in here for days. That nasty witch Madame Guillotine said I was to be set free when you were captured but she never did. But, if you escape I'll never be free.

LORD DEAR: Then come with us, I could always use another crew hand.

LADY DEAR: Can you cook?

GUARD: Yes. I used to work at *[local restaurant]*

LADY DEAR: Good, I like a man who can cook. (**She gives his bottom a squeeze**)

LORD DEAR: Then it's settled welcome aboard citizen.

LORD DEAR unlocks THE GUARD's chains with the scarlet pimple nail. LADY RAYNE DEAR takes a firm hold of his arm and takes possession of him

PRINCE: If it's OK with you I think I'll stay in France and join the French resistance. No one recognises me now, thanks to the scarlet pimple nail. I'm sure I could be of some help to the other aristocrats.

LORD DEAR: If you are sure your majesty. I wish you luck and hope you can come visit us soon.

PRINCE: Now go, before that witch Madame Guillotine comes back and beheads us all.

LORD DEAR: Here, take the scarlet pimple nail. Use it wisely.

All the crew and cast exit shaking THE PRINCES' hand and thanking him, wishing him luck. THE PRINCE looks at the nail, places it in his pocket and exits.

**Blackout
Curtains**

**SCENE 4 – SOMEWHERE
IN FRANCE**

Enter front of tabs a sick and exhausted MADAME GUILLOTINE with CITIZEN AUBERGINE closely behind

AUBERGINE: Madame, are you OK?

MADAM G: (**Close to tears**) No, I am not. I can't work it out. I'm all confused.

AUBERGINE: Well don't get yourself worked up over it. You know what happened last time you

got confused. We had to lock you up in the Bastille for a year, remember, you were told if you jumped off the bridge in Paris you'd be in seine. It drove you crazy.

MADAME G: But what's the name of the prisoner in number one?

AUBERGINE: Madame we've gone over this, a thousand times. Watt was the name of the man in cell number two.

MADAME G: But who's in number one?

AUBERGINE: Yes Madame.

MADAME G: But who's in one?

AUBERGINE: It is simple English Madame.

MADAME G: English, simple. It's far from simple when a soldier can desert his dessert in the desert. Or he wound a bandage around the wound. It's not simple Aubergine. Why won't you tell me who was in one?

AUBERGINE: Yes, he was Madame.

MADAME G: Oh no. I think my head is going to explode. I can't take it.

AUBERGINE: Calm down Madame. You know witches aren't the best at these things. If a witch gets too confused, well, it's the end of her.

Exit MADAME GUILLOTINE. She is screaming, holding her head. As soon as she is offstage the sound of an explosion is heard

AUBERGINE: Oh dear. Oh, dearie me.

AUBERGINE: I'm not cleaning that up.

Exit CITIZEN AUBERGINE shaking his head in remorse Enter in turn four chorus members as crewmen. A box of props must be brought on stage

- CREWMAN#1:** The witch is dead.
- CREWMAN#2:** Yes, isn't it great. France is finally free of her.
- CREWMAN#3:** Come on boys and girls, let's sing a song. You'll pick it up as we go along.
- CREWMAN#4:** It's to the tune of twelve days of Christmas, only it's a little different.

SONG 9 audience sing-along "The twelve days at sea "

(See production notes for amended lyrics. The four crewmen each take it in turn to sing using the correct props. The more mistakes they make the better it will be. On the final countdown from twelve to one they gather the props up and exit leaving the stage clean

SCENE 5 - THE VOYAGE
HOME

The curtains open to reveal the deck of the unsinkable two. On stage is a large wooden chest standing on end, with three small barrels on it. One, barrel labelled rum, one labelled whiskey and the other labelled wine. LORD PIERCE DEAR, LADY DEAR, THE GUARD, NOAH DEAR and DR. WHOSE are all on deck. THE GAURD and LADY DEAR are cuddling, with NOAH DEAR and DR. WHOSE, arm in arm, looking out to sea.

- NOAH DEAR:** Oh isn't life wonderful.
- DR. WHOSE:** Yes, it is. Now I'm free from that Madame Guillotine and her citizens.
- LADY DEAR:** And what an adventure we have had. Is it always danger and dungeons every time you rescue someone, my darling son?
- LORD DEAR:** Yes, mother, it is. But, I do get chance for

a little sight seeing from time to time.

LADY DEAR: Please take us with you on your adventures.

LORD DEAR: I promise the next time the scarlet pimpernel goes to France to rescue someone; I'll take you both with me.

NOAH DEAR and DR. WHOSE join the Dears centre stage.

NOAH DEAR: Oh brother we have news to tell you. We are going to be married when we get back to England.

LORD DEAR: Congratulations. Then I will make sure it will be the biggest wedding [*local town*] has ever known.

LADY DEAR: **(To THE GUARD)** Oh Reginald shall we take our vows too and make it a double wedding.

THE GUARD is reluctant, but with the arm pulling and prodding from LADY RAYNE DEAR, he reluctantly agrees

THE GUARD: Yes, why not.

LORD DEAR: It will be the biggest and best party [*local town*] has ever known. But we are not home yet. This stretch of water can be dangerous and full of Pirates.

LADY DEAR: Oh, I now live for danger.

A rat holding a gun appears out of the barrel labelled rum. The audience will react.

LADY DEAR: What are you lot shouting about.
(Audience reaction) I know, isn't it exciting a double wedding, four people in love are to be married.

KING RAT (V.O.): Stick them up!

LADY RAYNE DEAR stands and moves to the front of the stage.

LADY DEAR: Who said that? (**Points to random audience members**) Was it you? Or was it you? (**She finally sees the rat in the rum barrel.**) Oh, you don't scare me this time, you dirty rat.

LORD PIERCE DEAR moves to his mother's side.

LORD DEAR: Careful mother. That is king rat and this is what happened to the unsinkable one. He made us all jump over board and the ship ran aground on the Isle of white.

KING RAT (V.O.) Stick them up fatty; I'm taking over this ship.

LORD DEAR: Oh not again.

LADY DEAR: (**To LORD PIERCE DEAR**) did he just call me fat?

LORD DEAR: Oh dear, **BATTEN DOWN THE HATCHES!**

LADY DEAR: (**To the rat**) did you just call me fat?

LORD DEAR: **CLOSE ALL THE STORM DOORS!**

KING RAT (V.O.) So what if I did?

A deep rumbling sound effect is played and a green spotlight flashes a few times on LADY RAYNE DEAR, who is getting angrier.

LORD DEAR: Oh no he's gone and done it now. She's going green Boys and girls. You know what that means?

DR. WHOSE: Is she sea sick?

LORD DEAR: No, she is going to explode with anger.

LADY DEAR: **FETCH ME MY ROLLING PIN!**

LORD DEAR: Oh dear, calm yourself, mother.

A member of the crew enters with her

rolling pin. She takes it and bashes the rat on the head with it. The rat disappears into the barrel.

LADY DEAR:

Come out and let me hit you.

LADY RAYNE DEAR looks, into the rum barrel as the rat appears from out of the whiskey barrel. The audience will react. LADY RAYNE DEAR looks to where ever the rat is not, giving the audience a good chance to scream and shout. Eventually she spots the rat and bashes it on the head again. The rat disappears once more.

LADY DEAR:

If you see that dirty rat again tell me and I'll bash it on the head and throw it overboard.

The rat appears from the wine barrel long enough for the audience to react and quickly disappears again. LADY RAYNE DEAR sticks her face close to the opening of the wine barrel and the rat pushes a cream pie into her face. A crew member rushes on stage with a towel and she wipes her face.

LADY DEAR:

That's it, no more missus nice guy.

The deep rumbling sound effect is played again and the green spot light flashes once more.

LORD DEAR:

Oh, dear Boys and girls this is not going well.

The rat appears once more from the wine barrel and this time LADY RAYNE DEAR grabs hold of it and dramatically wrestles it to the floor. A fight pursues until LADY RAYNE DEAR manages to throw the rat off stage to the sound of a big splash. All on stage cheer.

LORD DEAR:

Oh, mother, you did it. You are the hero now. That king rat will not be bothering us again.

LADY DEAR: Oh, I need a lie down now. Bye boys and girls. Come on Reggie.

LADY RAYNE DEAR grabs **THE GUARD** by the arm and forcefully drags him off stage with her

LORD DERA: Yes, mother, you have a lie down. You deserve it.
Now thanks to my wonderful mother we shall reach England safely and have that double wedding.

NOAH DEAR: With a golden carriage, and footmen, and champagne and truffles.

DR. WHOSE: And a play station with *[popular game]*.

They all look puzzled at the doctor.

DR. WHOSE: Well maybe in a couple of hundred years or so.

NOAH DEAR: Look it's the white cliffs of Dover.

DR. WHOSE: England at last.

LORD DEAR: Right time to start planning for the weddings.

LORD PIERCE DEAR and **NOAH DEAR** and **DR. WHOSE** exit leaving the rest of the crew

SONG 10 "Sailing" by Rod Stewart the musical intro starts and the crew step forward under spot lights in front of the closing tabs and begin to sing. When the song is finished a voice off stage calls out LAND HO! Everyone on stage rushes to the exits.

SCENE 6 - THE DOUBLE WEDDING PARTY

Curtains open to reveal the lavish home of **LORD PIERCE DEAR** and **LADY**

RAYNE DEAR. There is a wedding party under way. **WATT** and the rest of the crew are assembled enjoying the party. Period background music is playing.

WATT: Ladies and gentlemen, may I introduce the brides and the grooms.

Enter LORD PIERCE DEAR, walking in front of THE GUARD and LADY RAYNE DEAR, NOAH DEAR and DR. WHOSE. Both couples are arm in arm. The cast clap and cheer the newly weds.

LORD DEAR: Thank you my friends. This day has been fantastic for all involved, thanks to you our friends.

LADY DEAR: Centre of attention again son?

LORD DEAR: Yes, I'm afraid so, mother.

WATT: Introducing his highness the crowned prince of France, Prince Adonis Before.

Enter PRINCE ADONIS BEFORE to light applause from all on stage. Everyone must bow or curtsey

LORD DEAR: You're, royal highness on behalf of everyone, welcome back to England, and thank you for being here on this day.

PRINCE: Thank you my friend. You didn't think I'd miss the wedding of the century, did you? But there is another reason I came. **(He calls out.)** *Bring on my royal footman.*

WATT: *Bring on the royal footman.*

A voice off stage repeats it for a third time, before a smiling CITIZEN PINO KEYO enters carrying a cushion with a golden nail and the royal sword.

PRINCE: It has been called upon me to present the highest award France can offer to the scarlet pimpernel.

LORD PIERCE DEAR kneels in front of the prince with encouragement from his mother.

PRINCE: It is with great honour that I present to you a golden pimple nail. (**Stage whispers to LORD PIERCE DEAR**) I had it gold plated for you.

THE PRINCE removes the golden nail from the cushion and places it around the neck of LORD PIERCE DEAR.

PRINCE: And for courage and fortitude in times of great danger, mummy and daddy have asked me to pass on their gratitude.

He takes the royal sword from CITIZEN PINO KEYO, and dabs it on both shoulders of LORD PIERCE DEAR.

PRINCE: On behalf of the royal family of France, I dub thee sir scarlet pimperl; Saviour of the French aristocracy. Arise; Sir scarlet pimperl.

LORD PIERCE DEAR stands to the applause and cheers of the cast.

LORD DEAR: Thank you your highness. I hear you're back in the royal palace again.

PRINCE: Yes, that witch Madame Guillotine inexplicably exploded and her citizens have all surrendered and have been sentenced to ten years hard labour.

Enter CITIZEN AUBERGINE, looking glum and sad.

AUBERGINE: Does his royal highness need his royal nose picking yet?

PRINCE: Not just yet but I may need you in a little while.

AUBERGINE: Does his royal highness need his bottom wiping?

PRINCE: Not yet but I'm sure I will need you after the feast.

NOAH DEAR: Oh what a wonderful day this has turned out to be.

DR. WHOSE: Yes perfect my love. The perfect end to a perfect day

LADY RAYNE DEAR stands to the front of the stage and addresses the audience.

LADY DEAR: Oh and what an adventure we have had. Did you all enjoy our adventure too, boys and girls. (**Audience response**) that's great.

LORD DEAR: Ladies and gentlemen.

LADY DEAR: Oh look, centre of attention again.

LADY DEAR: It has just come to my attention that um, we have run out of booze again. Who wants to come to France with me to get some more?

The cast cheers.

LADY DEAR: Oooo, another adventure.

PRINCE: Any chance of a lift home?

Blackout

Lights come back on for the cast walk down.

Suggested Cast Walk Down Order.

The villagers/Crewmen/chorus

The Guard

Watts

Dr. Whose

Citizen Pino Keyo carrying King Rat

Citizen Aubergine

Madame Guillotine

Noah Dear

Prince Adonis before

Lady Rayne Dear

Lord Pierce Dear

Blackout

Curtains

THE END