



Dick Turpin
by Colin Barrow

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THE SCRIPT

This is not one of the more frequently encountered pantomime titles, but it still delivers the same traditional pantomime nonsense and expectations. It is easy to stage and costume and is suitable for any venue. It has a good mix of characters that give great light and shade throughout whilst packed full of humour.

SYNOPSIS

Lady Ffour Ply and her daughter, Cushel, have been held up on the road to York by Dick Turpin. Cushel, principal girl, did a runner as soon as she heard, 'stand and deliver' and bumped into Peter Piper, principal boy. Lady Ffour Ply was left to surrender her money and jewels, one being a very valuable ring and an old family heirloom. Not giving up, she booked into the local Tavern, The Diddlers Arms, which is owned by Molly Durnit, dame, and her brother, Bert Durnit. Sir Justice Rules becomes pro-active to catch Dick Turpin and summons the help of Nicker and Plodder, two policemen from London. They are not quite what he was expecting! Dick Turpin takes on two apprentices, Snip and Snap, who like the two policemen are not quite what is expected. The story concludes at the Manor owned by Rufus Dastardly, who is a villain and Dick Turpin's Master. They get their comeuppance and the valuable ring returns to the hands of Lady Ffour Ply, before she gives it to her daughter as engagement ring to continue its long journey in the family.

Approximate running Time:- Two hours (*not including the interval*)

USEFUL INFORMATION

Casting:- The casting can be quite flexible to suit your available performers. Although some are best played by male, it would be quite possible for them to be played by a female if your performer availability dictate to do so

Chorus:- This script can be used with or without a chorus. Where there are chorus speaking lines and you have no chorus, these can be delivered by performers or adult/child members.

General staging:- The scenery and lighting can be as simple and easy as you wish, especially if tight budget and logistics have a strong influence with your production. This also applies to costuming and properties, and yet still providing a brilliant pantomime. Of course, if budget and logistics dictate otherwise, the skies are the limit!

Scenes:- The script is written to use three full stage scenes and one front cloth scenes. These are not set in stone and re-name some scenes if you wish to run more cloths. Likewise, if you are running with limitations. The full stage scenes could use the same back drop of a nondescript mottled effect. And dress each scene where needed to suit its title. The front cloth scenes could be done front of curtain or again in front a nondescript mottled effect.

Set dressing:- Dressing for the scenes is entirely up to you and the stage space available. It will also depend on what type of back drops you are using too. Especially for those working with no chorus and have more stage space available.

Misc:- Additional jokes can be slotted in where or if you feel they are required to your choosing.

MUSIC AND DANCE

Song/dance numbers:- The script is written to allow the *maximum time* of **one minute to one and a half minutes** for each song or dance routine. In each case choosing and ending to give a natural finish. These can be shorter but watch if too many run longer as this could alter the pantomime's whole running time.

Not all character song slots required to be executed. They are there as ideal spots if you wish to use them. This helps those cast who do not feel comfortable to sing to opt out. Additional songs can be added to your own discretion if you feel the need to do so.

You do not need to use all the slots allocated for chorus song/dance numbers, especially if your chorus numbers are very low. Select, the slots most suitable to your chorus.

If you are working without a chorus and not using the song/dance slots allocated. You can add an extra cast member song or two or lengthen the other cast songs allocated slightly to make up the time.

The script does supply some song suggestions, but they do not need to be used. All other song/dance numbers are to your own choice. This allows the cast who are involved to select something that's comfortable for them and perhaps a little more modern. It also prevents the repetition of music from recent past productions you have staged.

Song/dance not with time restrictions:- The opening number, Principle boy and girl duet, the community song and finale song can take their own natural time length as they are important numbers. By keeping to these parameters, the production will run at a good pace; and be fresh and entertaining to your audience.

DISCLAIMER:- The performing licence of this script does NOT include permissions, licences or royalties of ANY music/songs used with the staging of this script.

For **ALL** music and song selected to stage this script, any royalties, licenses or permission has to be obtained by **YOU** the group, club or company according to the music performing rights laws. **These include ALL parody suggestion given within the script.**

*(The majority of premises are registered and you **must** contact to make sure the music/song selections used comply with the licence held by the premises. Do this prior or at the start of rehearsal to avoid complications near or on the production dates.)*

CHARACTERS

| | |
|--------------------------|------------------------|
| Molly Dunit | (Dame, sister to Bert) |
| Bert Dunit | (brother of Molly) |
| Rufus Dastardly | (villainous) |
| Cushel Ffour Ply | (principal girl) |
| Lord Peter Piper | (principal boy) |
| Dick Turpin | (highwayman) |
| Snip | (comic highwayman) |
| Snap | (comic highwayman) |
| Lady Ffour Ply | (a snooty lady) |
| Nicker | (a policeman) |
| Plodder | (a policeman) |
| Sir Justice Rules | (the magistrate) |

Ghost/s – Act 2 only

Chorus (*if you have one*) **And/or adult/child members wishing to participate**

A voice either live or recorded is needed and a voice from the radio again live or recorded

CHARACTER GUIDELINES

In general, all costuming is of your own choosing and ideas, as are the number of costume changes you wish to do. With some characters the costuming is quite explanatory by their name. Period style costuming can be used with those you feel suited for the time of Dick Turpin if you so wish. Here you will also find some ideas for characters that will help enhance their names.

Molly Dunit: Dame, sister to Bert and half owner of the Tavern. Usual dame manner and costuming. In addition to her normal costuming, act one, scene five, she requires a chef type of costuming

Bert Dunit: Brother to Molly and half owner of the Tavern. The script does not request any particular costume elements or requirements.

Rufus Dastardly: A villainous character and costumed to suit his character

Cushel Ffour Ply: Principal girl and daughter to Lady Ffour Ply. Costumed throughout as a principal girl would be.

Peter Piper: Principal boy and son of a Lord and Lady. Throughout he is costumed in a principal manner influenced by his family background

Dick Turpin: A villainous rogue type character but with some humour. Costumed as one would expect, the use of an eye mask is not essential but can be used from time to time where it enhances the scenes. At no point in the script does he require to show a stage property gun, but this can be included by your own discretion and compliance to current on-stage weaponry laws.

Snip: A comic apprentice highwayman and partners Snap. The costume can echo or have similarities to Snap. In general, the costume is to your own ideas but the script asks for; act one, scene two brightly coloured cloaks and masks; act one, scene three, well to-do comically dressed gentlemen; act one, scene five, chefs costume. The script does not require Snip to have any weaponry

Snap: A comic apprentice highwayman and partners Snip. The costume can echo or have similarities to Snip. In general the costume is to your own ideas but the scripts asks for; act one, scene two brightly coloured cloaks and masks; act one, scene three, well to-do comically dressed gentlemen; act one, scene five, chefs costume. The script does not require Snap to have any weaponry

Lady Ffour Ply: Mother of Cushel and snooty in manner. Costumed as one would expect a person in her position.

Nicker: A comedy policeman that partners Plodder. Costume as you feel apt. The script asks for; act two, scene one, to be dressed as a well-to-do lady in long skirt/dress, hat, handbag, etc.

Plodder: A comedy policeman that partners Nicker. Costume as you feel apt. The script asks for; act two, scene one, to be dressed as a well-to-do lady in long skirt/dress, hat, handbag, etc.

Sir Justice Rules: The local magistrate. Costuming speaks for itself to suit the character.

Ghost/s: self-explanatory

Chorus (if you have one) And participating adults/children: Costumed to fit the scenes they are participating in

SYNOPSIS OF SCENES

ACT ONE

- Scene one** – HALFWAY TOWN (*full stage*)
- Scene two** – HALFWAY CROSS ROADS (*front cloth*)
- Scene three** – INSIDE THE DIDDLEMERS ARMS (*full stage*)
- Scene four** – HALFWAY CROSS ROADS (*front cloth*)
- Scene five** – INSIDE THE DIDDLEMERS ARMS (*full stage*)

ACT TWO

- Scene one** – HALFWAY TOWN (*full stage*)
- Scene two** – HALFWAY CROSS ROADS (*front cloth*)
- Scene three** – INSIDE THE MANOR (*full stage*)
- Scene four** – HALFWAY CROSS ROADS (*front cloth*)
- Scene five** – HALFWAY TOWN (*full stage*)

DICK TURPIN

ACT ONE

SCENE ONE

HALFWAY TOWN (*full scene*)

Just prior to the curtain opening, this is heard live or as a recording. As an added touch if you have the ability; to enhance the mental picture for the audience as a hold up. The sound of a carriage being drawn by horses then stopping just prior to the dialogue can be heard.

Dick: Stand and deliver!

Ffour: I say. You there, get out of the way?

Dick: Your money or your life?

Ffour: Oh, my lord, it's a hold-up by that notorious Dick Turpin!

The scene opens with cast and/or chorus to song/dance opening number. If the cast are used, they exit after the number. Set Molly, Snip and Snap up stage so they can exit first to re-enter after the other cast have exited. All chorus/villagers remain on stage.

Opening number:-

Snip and Snap enters with Molly. They have a suitable length of planed wood about seven by ten centimetres in diameter. Snip is running in front, Snap is running behind. Molly is middle with the wood between her legs. On the wood is a bicycle saddle which Molly is supposedly sat on. (If Snip and Snap have the strength, an additional option is to include handle bars fixed to the wood and Molly can sit and 'air pedal' as she is carried on.) Alternatively, Snip and Snap hold the wood high enough so Molly almost runs on tip toes. They can circle the stage if there is room with Molly ad-libbing in distress. They stop stage centre with Snip and Snap holding the wood high so Molly is on tip toe. If you have a chorus remaining on stage they can along until their exit

Molly: Some transport you two are!

Snip: What are you complaining about?

Molly: I wanted a nice comfy seat.

Snap: You got one. It's called a fat bum!

Molly: Look. Just get me off this thing?

They can do a short routine of Molly struggling to get off the wood

Snip: Right then, Molly. (*Holds out his hand*) That'll be five pounds?

Molly: But I've done most of the work getting here?

Snap: We've taken that into account. Because normally it would have been double that.

Molly: I tell you what. If I can guess the number you're thinking about, I pay nothing, and if I get it wrong, I pay you double?

S & S: Deal!

Molly: Right, pick any number between one and ten?

S & S: *(They whisper to each other choosing a number)* Got one!

Molly: *(trying to be intelligent)* Is it odd or even?

S & S: Even.

Molly: Is the number between one and three?

S & S: No!

Molly: Is the number between three and five?

S & S: No!

Molly: Is the number between five and seven?

S & S: Yes!

Molly: Then I guess the number you thought of was, Six. Thank you, I win and Goodbye.

S & S: *(exiting with the wood)* That was ever so clever. I wonder how she did that? *(Exits)*

Molly: Hello, boys and girls.

All: Hello, Molly.

Molly: *(to audience)* I'm Molly Dunit. Which is a very useful when asked about jobs that I should have done and haven't, as I just say, "Molly Dunit"! My Brother is Bert Dunit, which means he gets blamed for everything! We own the local Tavern, 'The Diddlers Arms'. Always open, always welcomed and always the best ales money can buy.

Song:- *Choose a drinking/pub type of song*

Chorus exits after the song

Molly: And if you haven't been diddled by the time you leave, we've not charged you enough! We run a very clean and hygienic Tavern too. Every six months I dust the cobwebs, sweep the floors and hang a new string of cut newspaper squares up in the toilets making good use of old news!

Lady Ffour Ply enters

Ffour: I'm looking for my daughter Cushel. Have you seen her?

Molly: Who's asking?

Ffour: Lady Ffour Ply with two f's in Ffour.

Molly: No, I haven't seen Cushel Ffour Ply with two f's in Ffour.

Ffour: How tiresome.

Molly: Tiresome! You should try using newspaper that's one sheet that's not plenty!

Ffour: I don't think so. I've heard the print comes off and one doesn't wish to have the news headlines tattooed on one's superiority! *(Sighs)* I wonder where the girl has got too?

Molly: I'm sure she'll appear when she's ready.

Ffour: But with Dick Turpin, I worry so. I was held up myself by him you know.

Molly: Why, did you fall down?

Ffour: I mean I was robbed on the road to York! He took all my money and jewels.

Molly: Ah, well, look on the bright side. At least it saves you spending it and downsizing the contents of your safe. *(Exits)*

Ffour: *(aghast)* Well, really! *(To audience)* You can tell she's no Lady!

Snip and Snap enters

Snip: Do you know, the other day I read an article about alcohol that terrified me.

Snap: Are you going to stop drinking?

Snip: No, I'm going to stop reading.

Ffour: I say! Have you seen my daughter Cushel?

Snap: Sorry lady. Is she lost?

Ffour: Not lost, just disappeared. And with that Dick Turpin about taking what he wants, I dread to think what would happen if she had to stand and deliver! Perhaps I ought to go and see the magistrate and get him to do something about this Turpin fellow. *(Exits)*

Snip: Hear that? She's going to see the magistrate.

Snap: I hope he got ear plugs!

Snip: Why?

Snap: Because she's that mouthy woman that Dick robbed on the road to York.

Snip: That could be us when we're fully trained by Dick Turpin.

Snap: What, mouthy posh women?

Snip: No, you twit. Fully trained Highwaymen.

Snap: *(looks off left)* Look out. Here comes the man himself.

Dick enters

Dick: *(with authority)* Stand and deliver!

Snip: Are we working for Amazon now!

Dick: No! You are working for me you nincompoops.

Snap: *(to Snip)* What's a nincompoop?

Snip: *(shrugs shoulders)* A poop without an income!

Snap: *(to audience)* Many jokes there if we had time!

Dick: So, how's the training coming along?

Snip: Every time we jump out and surprise someone, they run off before we can say anything.

Dick: And what about the Taxi service to learn plans of the rich travelling afar by stagecoach?

Snap: We've only had one customer that guessed a number and didn't have to pay!

Snip: I think she could see into the future.

Dick: I think she saw you both coming! *(Sighs)* I can see you two need to go to school again. *(Up-beat)* Now listen. I'll pretend to be a wealthy gentleman, and you two jump out to rob me.

Dick goes off stage as Snip and Snap becomes business like and important to rob him. Dick enters gentlemanly

Snip: *(stops Dick)* Excuse me fine Sir.

Snap: Can you give us your valuables, please?

Dick: *(not amused)* No! No! No! You say stand and deliver, your money or your life! Let's do it again.

Dick exits and Snip and Snap prepare to apprehend him.

Snip: *(looks off toward Dick; to Snap)* Don't look now, but I think someone is coming.

Snap: *(covering his eyes)* Right.

Snip: *(goes to Snap)* What are you doing?

Snip: Not looking now.

Snap: You idiot! Get your eyes ready for action.

They both stand 'ready' position. Dick enters like a French aristocrat

S & S: *(drawing their hands with finger pointing as if it's a gun)* Stand and deliver, your money or your life!

Dick: Excuse a moi?

S & S: *(to each other)* He must be French. *(With a French accent)* La position e délivrer la bourse ou la vie.

Dick: Ah, oui oui.

Snip: *(to Snap)* Quick! Go and get the potty?

Snap rushes to the stage side and is handed a child's potty

Dick: No, no, no. *(Taking a penny from a pocket)*

Snip: *(stops Snap returning)* No need for the pot, it's a false alarm or he's wearing a tenalady!

Dick: *(holding up the penny)* J'ai penny un bisou. *(Puckers up lips)*

Snip: (*edges over to Snap*) I think he wants a kiss for a penny.

Snap: (*shying away*) If I'm on potty training, you're on kissing duty!

Snip: (*worried*) I don't think I can bring myself to kiss him on the lips.

Snap: (*Firmly*) He's French you fool. They kiss each other on the cheeks.

Snip: (*enthused*) Oh! Well, I don't mind kissing him on the cheeks.

As Snip goes toward Dick, Dick suddenly turns and bends over with his bottom facing Snip

Snip: (*stops suddenly*) Forget it! I'm not kissing him there!

Snap: Why not? (*Passing the potty off stage*)

Snip: Because he might blow me a kiss back!

Snap: I see your point. For a fiver it's worth the risk, but for a penny, I should let him go on his way.

Snip: (*to Dick*) I say, be on your way. And take your money with you!

Dick: (*putting the penny away, facing Snip and Snap and shaking his head; in his normal voice*) Trying to teach you two, is like trying to make a snail slither backwards! To be successful robbers you have to take risks and be full hardy. I didn't get where I am today by telling the rich to be on their way and not rob them. You must mean what you say, (*with abruptness and with a strong stance*) Stand and deliver, your money or your life!

Song:- *Suggestion - **Stand and deliver** By Adam and the Ants. They sing and dance to a selected portion of the song.*

After the song they all exit. Molly enters

Molly: I don't know whether I should risk going out alone or not. One look at my beauteous body might drive Dick Turpin wild with desire. It's times like these when a girl feels much safer with a police presence. But then, you never find a policeman when you want one!

Nicker and Plodder enter. Music can be used for their entry as they run on one behind the other with truncheons waiving and whistles bowing. After circling the stage, the front one stops abruptly, the second crashes into him and they both fall over

Molly: (*to audience*) And just like waiting hours for a bus, when one comes along, so does another.

Nicker and Plodder gets up

Nicker: We came as soon as we could.

Plodder: Hot foot from London.

Molly: Really?

Nicker: Yes, the road was on fire!

Plodder: How can we help?

Molly: We're having a bit of trouble with Dick Turpin, the highwayman.

Nicker: You're in luck, I'm Constable Nicker.

Plodder: And I'm Constable Plodder.

N & P: And we're simply the best!

Sir Justice Rules enters

Justice: It appears the rumours are true about Police recruitment then.

Molly: *(sees Justice then to audience)* He looks like a man with a lonely heart.
(Seductively to Justice introducing herself) Molly Dunit!

Justice: Done what?

Molly: That depends on what you have in mind.

Justice: *(looks Molly up and down)* Complete avoidance I do believe. *(To Nicker and Plodder)* I'm Sir Justice Rules, magistrate. You were supposed to report to me?

N & P: *(stands to attention)* Reporting for duty, Sir Rusty Ruler, magicrate.

Molly: *(taps Justice on the shoulder with seduction)* I'm reporting for duty too. Do you want to take down my particulars?

Justice: I'd sooner sentence myself to be hanged.

Nicker: So, what is this Highwayman Dick Turpin doing?

Justice: He's stopping the stagecoaches of wealthy people and robbing them on the road to York.

Plodder: Well, they should go on the road to..... *(local place)* instead.

Ffour enters in quite a rush. The chorus can also enter

Ffour: What a funny place this Halfway Town is. If I ask directions I'm told, "I'm halfway there". If I ask, "am I in the right place"? I'm told, "I've gone halfway too far"! And when I asked, "where could I find the magistrate", I'm told, "they've half a mind not to tell me"!

Justice: Excuse me madam...

Ffour: *(quickly cutting him off)* Not now you silly little man...

Justice: *(cut in)* But madam...

Ffour: *(quickly cutting him off)* Not now, I'm on an important mission...

Justice: *(cuts in firmly)* I am the magistrate!

Ffour: *(taken aback)* Well, why didn't you say so? *(At Jules; firmly)* Now look, I was apprehended by that Dick Turpin on the road to York and my daughter Cushel did a runner in fright and I've not seen her since.

Justice: Were you robbed?

Ffour: All my money and jewellery taken.

Nicker: Can you give us a description of the stolen items?

Ffour: Well, the money looks like money and the jewellery looks like jewellery.

Plodder: That's very helpful. You'd be surprised how many give no description at all.

Ffour: Oh! And he took quite a fancy to my ring! *(Proudly)* Its quite a personal possession of mine.

Nicker: Can you describe it?

Ffour: *(holding up her hand making a circle with index finger and thumb)* Its round like this. And very valuable because it was given to my grandmother by her grandmother whose grandmother gave it to her because her aunt gave it as an heirloom as it was in the family long before that!

Justic: And your daughter?

Ffour: Well, she's not an heirloom and much younger.

Molly: Did you get a good look at this Dick Turpin?

- Ffour:** Of course, I did! (*Thinking*) Now let me see. Ah yes, well now. He was a man and had a handkerchief covering his lower face. Upon his head was a hat and he wore clothes but he was wiggling his thing at me.
- Molly:** (*with keen interest*) What was he wiggling?
- Ffour:** (*pointing her finger*) His gun! "Stand and Deliver, your money or your life", he said.
- Justice:** There you are constables. With all that information, are you up to the job?
- N & P:** We can safely say, we're always up to something.
- Justice:** (*to audience*) Now that, I can believe!
- Molly:** And I'd believe it's much better if you all to come to The Diddlers Arms and give my till some exercise. What do you say?
- All:** It would be rude to refuse!
- Song:-** *Select something up beat to close the scene.*

Black-out

ACT ONE
SCENE TWO
HALFWAY CROSS ROADS (*front cloth*)

Dick Turpin enters left. He has a draw string bag which contains Lady Ffour's stolen money, jewels and sparkling ring. Snip and Snap enter right, wearing brightly coloured cloaks and masks.

- Dick:** Now, what do you two look like?
- Snip:** We thought we'd brighten things up a bit.
- Dick:** There's a problem with that.
- Snap:** What's that then?
- Dick:** How can you blend in and not be spotted by unsuspecting travellers?
- Snip:** We could hide in a flower bed like two pretty petunias.
- Snap:** And bring a bit of pizazz to that roundabout on (*local place*)
- Dick:** I'm not sure about pizazz, but I won't argue about being two petunias.
- Snip:** Now what do we do?

Dick: We do as we're told and wait here for Rufus Dastardly.

Snap: Who's Rufus Dastardly?

Dick: He's the head of thieves, the grand master of stealing and more importantly, our boss.

S & S: *(to each other; realising)* Oh! He's the CEO of the Highwayman's association.

Dramatic music as Rufus enter left

Rufus: *(to audience)* And what have we here? A gathering of goody people with nothing better to do than come here. *(Peering at them)* What a pathetic load of *(local place)* twerps gathered all in one place. *(Sniffs)* Bleugh! I smell children, I don't like creepy crummy children. And what's worse than children are mothers and fathers; and what's worse than them is gruesome grannies and grotty granddads. *(Points his finger and sweeps it across the audience)* Well let me tell you this, no matter who you are, if I see as much as a sparkling jewel or have the sniff of a bank note, I want it. And make no mistake, I shall have it! *(To Dick, Snip and Snap)* Now, what have you got for me, Dick Turpin?

Dick: I have good pickings this time, Master. *(Opens the bag and takes out the contents and shows Rufus)* There's a wad of bank notes. A selection of fine jewels. And this, *(takes out the ring)* one of the best rings I have ever come across.

Rufus: *(takes the ring and gazes upon it)* As you say, a fine specimen and the like of which I have not seen for a long time. Its owner must be of wealth?

Dick: I understand a Lady Ffour Ply.

S & S: With two f's.

Rufus: This lady may have more valuables; she might also attract others with great wealth. And the best place to find such information is in the Tavern. A disguise will be needed.

Dick: As you can see, I have already recruited men for such a task.

Rufus: Yes, I can see they are the least looking of highwaymen. But I fear they will stand out, rather than blend in.

Snip: We are masters of disguise, boss.

Snap: So much so. In my birthday suit looking into the mirror, *(stands with a straighter back)* if I was just a little bigger, I could be a King!

Snip: And if he was a just little smaller, he would be a Queen!

Rufus: *(to Snip and Snap)* I shall await and see what results you two will bring and just what sort of highwaymen you are. *(To Dick)* But in the meantime, the best highwayman ever, Dick Turpin, will keep robbing the rich on the road to York.

Dick: That I will, Master.

Rufus: Because after all, we could have been anything we wanted to be. But what we want to be is-

All: Bad Guys!

Song:- *Suggestion - **Bad Guys** from Buggy Malone*

All exit left after the song. Cushel enters right curious and wary

Cushel: I have no idea where I am. I could be anywhere in the back of beyond and not found for years. And if that's not scary enough, I might come face to face with the villain that put me in this position.

Peter enters left, Cushel retracts away slightly on seeing him

Peter: Hello! Are you lost?

Cushel: Yes, I am actually. I know I'm near the road to York, but where, I have no idea.

Peter: This is Halfway Cross Roads and Halfway Town is short distance *(points)* down that road. But why should such a beautiful person like yourself be lost in a place like this?

Cushel: My Mother and I were travelling on the road to York when that Highwayman, Dick Turpin held us up. I ran off and left Mother to her fate.

Peter: Ah, Dick Turpin. Yes, he has been very busy of late on that road and many victims left with their valuables stolen. I'm Peter Piper by the way, I live in the large house on the edge of the town with my parents, Lord and Lady Piper.

Cushel: Pleased to meet you. I'm Cushel Ffour Ply. My home is in London, but we were on the way to York to visit my Uncle.

Peter: *(with intrigue)* Oh! Your uncle wouldn't be, Sir Quilted Ffour Ply by any chance?

Cushel: Yes. He is my late Fathers brother. Why do you know him?

Peter: I can't say I know him, but I know of him. He and my parents are friends, well acquaintances to be exact.

Cushel: At least I feel much safer meeting you.

Peter: I'm sure you are. And my parents will be more than happy for you to stay until we have found your mother and you can continue on your journey. (*Gently enquiring*) Tell me, have you a boyfriend or husband?

Cushel: I have neither. I'm what is known, 'looking for that other fish in the sea'. (*To audience*) And maybe I'm just about to catch a fine specimen! (*To Peter*) And yourself?

Peter: Likewise, I'm sorry to say. (*To audience*) Or rather, I'm glad to say after feasting my eyes on this beauty. (*To Cushel*) Maybe our fortunes of love will change and both find the one we're looking for.

Cushel: I have a feeling the hand of fate has just delivered on that!

Song:- *A duet*

Black-out

ACT ONE

SCENE THREE

INSIDE THE DIDDLELERS ARMS (*full stage*)

Dress the stage to suit your space especially if you do not open with a chorus number. Set to your own choosing should be a bar/counter structure and behind it shelves which upon it there can be bottles, etc. On the top shelf there are some jars/boxes of sweets. Under it is a box/container with mini bags of Dolly Mixture

Behind the bar is Bert. The scene can open with a chorus number if wished. All exit after the number except Bert

Ffour enters

Ffour: I know I should be grateful with you having a vacancy of a room. But on trip advisor, the comments about this place are quite awful.

Bert: (*coming down to Ffour*) We wrote them so anyone staying can't complain about the poor standards and just grateful for a bed to share with the bugs.

Ffour: The dressing table in my room has a horrible stain on it!

Bert: That's just your reflection in the polish.

Ffour: My skirt is covered in dust from the floor.

Bert: That saves us having to sweep it.

Ffour: And I thought you said the room had en-suite facilities?

Bert: There's a bucket hanging on the hook in the corner.

Ffour: But it has a hole in it!

Bert: That's the drainage we've just had installed.

Ffour: Is the food of Michelin star quality?

Bert: Only when its driven over by a Michelin tyre!

Molly enters

Molly: Hello again everyone! *(Puffs out)* It's hard work running a place like this.

Ffour: From what I've seen you do no work at all!

Molly: That's because it's exhausting trying to look this good.

Bert: And I keep telling you, it's not worth the effort.

Molly: Oh, yes, it is!

F & B: Oh, no it's not!

Do business routine with audience

Molly: *(stopping the routine)* Well it is. *(Proudly)* It was only a few minutes ago someone stopped, gazed upon my personage and wanted to hug all that was beautiful! And then I hit the mirror!

Snip and Snap enter. They are dressed comically as well to do gentlemen being in disguise talking posh

Snip: Hello there. We have just had the most awful experience.

Snap: We were travelling on the road to York and stopped by a villain who robbed us bare.

Bert: I see.

Snip: It was freezing! But then we put our clothes back on.

Bert: Just as well. *(Points off to where they entered)* Those outside swing doors got a tendency to pinch what ain't theirs!

Molly: *(look at Snip and Snap)* You look familiar. Do you run a taxi service?

S & S: What! We're gentlemen. You must be confusing us with someone else.

Bert: *(to audience)* And it doesn't take much to confuse her!

Snap: The villain took all our valuables and rode off in the distance on Bess.

Ffour: *(with shock)* That's outrageous asking a woman to give him a piggy back!

Snip: No, Bess was his horse. Black Bess to be exact.

Snap: So, we thought maybe you ought to warn rich travellers you might know coming this way.

Snip and Snap take note of the names Bert gives out

Bert: That we must. The *(local family name)* are travelling this afternoon. *(another local well-known person)* will be passing tonight. And tomorrow the chancellor of the exchequer is travelling; but he never gives anything away!

Ffour: As the law is not doing much. Perhaps we could wait hidden for this Dick Turpin to appear then capture him.

Molly: And how are we to get to the road to York? There's not a horse left in the stables.

Bert: There's Dominic the Donkey!

F, S & S: Who's Dominic the Donkey?

Song:- *Suggestion **Dominic the Donkey** by Lou Monte written by Ray Allen, Sam Saltzberg, Wandra Merrell (Parody of lyrics at the end of the script) All exit after the song*

Nicker and Plodder enter from opposite side and meet in the centre. Plodder has an old car tyre in his hands

Nicker: What are you doing with that worn out tatty old thing?

Plodder: Thieves have stolen the patrol car, but they left this - a spare tyre.

Nicker: A spare tyre is no good without a car to fix it onto!

Plodder: But what they didn't know is that this is a magic tyre.

Nicker: A magic tyre?

Plodder: A magic tyre!

Nicker: *(looks about)* Is there an echo in here?

Plodder: Pardon!

Nicker: Is there an echo in here?

Plodder: *(looks about)* I think there's an echo in here.

Nicker: That was me you fool.

Plodder: Ah, then you must be, Constable Echo Nicker who arrests people twice?

Nicker: Not if there's too much paperwork to fill out near the end of my shift!

Plodder: Well, as I was saying. This is a magic tyre that will go around all by itself.

Nicker: Is that because it's circular?

Plodder: Unless it's got a puncture and flat at the bottom!

Nicker: So how does this magic tyre work then?

Plodder: Watch closely.

Nicker bends over and touches the tyre with his nose

Plodder: Not that close or you'll see how bald it is and book me for an illegal tyre!

Nicker: *(stands)* Good point and more paperwork I don't want to do!

Plodder: Now watch. *(Pushing the tyre off stage left he then describes the journey fast like a commentator at a horse race. The journey is that of your local city/town/village using the road/street names and places)*
There it goes -down the corridor, out of the stage door and into the road.
Its turned and going into..... *(street/road , at speed he's now passing..... (shop/place), he's now gone past the..... (shop/place) turned again into..... (street/road) and has stopped for second at the..... (shop/place), because he's tired! And he's off again, making headway as he does and turned once more gathering speed, yes, I think I can hear him coming. And here he comes now!*

They both gesture with hands for the tyre to enter left as an identical/same tyre rolls on from the right.

Nicker: That's very good! *(Picks up the tyre)* But co-incy-thingy I got a magic tyre too. *(Goes to stage right and passes the tyre off to a stage hand. The hands and arms of the stage hand can be seen when doing this)*
Will you take this tyre please and hand me my magic tyre? *(The stage*

hand retracts hands and arms off and then re-appears still holding the tyre) Thank you. (Returns to Plodder)

Plodder: Hey! That's my tyre!

Nicker: Oh, no it isn't!

Plodder: Oh, yes, it is!

Business routine with audience

Nicker: *(stops the routine)* You only think it's your tyre because it's the same colour.

Plodder: *(agreeing)* I hadn't thought of that. *(Instructing)* Well, come on then. Let's see your tyre in action?

Nicker: *(rolls the tyre off left)* There it goes down the corridor and it's stopped.

Plodder: What for?

Nicker: Working out a short cut!

Plodder: That's clever.

Nicker: And it's off again and gone in the front door of.....
(shop/place/house) and out of the back door, hit a pot hole and stopped outside MacDonald's.

Plodder: What for?

Nicker: It fancied some chicken nuggets.

Plodder: That's amazing!

Nicker: But the chickens aren't so happy! And it's off again, through the children's play area and it's stopped.

Plodder: What for?

Nicker: It's tired! And it's off again, up here, down there and it's stopped.

Plodder: What for?

Nicker: There's an ice cream van and he wants an ice lolly!

Plodder: How can a tyre eat an ice Lolly?

Nicker: He licks it!

Plodder: I'd like to learn how to make ice-cream.

Nicker: Then you'd better go to sundae school.

Plodder: And I think this tyre of yours is going to be overweight!

Nicker: Nah. Just full of wind!

Plodder: That will save blowing it up!

Nicker: And it's off again, down the road, through the doors, down the corridor, and here it comes now!

They both as before gesture with hands toward stage left as an inflated tractor inner tube or large black beach inflatable ring is rolled on from stage right. It bumps into the back of them and they fall over. Justice enters and see them on the floor

Justice: What's going on here?

N & P: Just tired your worship! *(Getting up and passing the inner tube off)*

Justice: Are you any nearer to catching Dick Turpin?

N & P: Yes and no.

Justice: And what's that supposed to mean?

Nicker: Yes, we know he's nearby!

Plodder: No, we've not caught him!

Justice: *(to audience)* Do you ever have moments when you wished you'd never got out of bed in the morning?

Molly, Bert, Ffour, Snip, Snap and chorus enter

Molly: *(to Justice)* I've decided that my lonely heart would keep yours in good company.

Justice: Good job my heart is choosy what company it keeps then!

Ffour: *(to Nicker and Plodder)* I suppose you have not found my daughter?

Nicker: Not exactly. That is to say, we know she's here about.

Plodder: But not sure where abouts!

Justice: *(see Snip and Snap)* And who are you?

Snip: I'm one that's been robbed on the road to York.