



# Dick Whittington and His Cat

by Colin Barrow

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NODA LTD  
 15 The Metro Centre  
 Peterborough PE2 7UH  
 Telephone: 01733 374790  
 Fax: 01733 237286  
 Email: [info@noda.org.uk](mailto:info@noda.org.uk)  
[www.noda.org.uk](http://www.noda.org.uk)

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## **THE SCRIPT**

This traditional pantomime has been cleverly given a makeover without losing the original story and expectations. With the introduction of a comic Fairy Godfather, Lady Burke-Pratt, Queen Rat and her three teenage siblings (*that could be played by seniors ageing down for more comedy*) along with the usual cast members found in this pantomime, it brings something new to the audience. The script has dispensed with a ship or harbour scene or reference to sea trading, which is common in most Dick Whittington pantomimes, instead a madcap scene for the comics as air cabin crew (*Fitzwarren's airlines*) brings a new, but up to date dimension. The killing of King Rat has also had a makeover, by luring him into a chest/laundry basket under false pretenses and thrown into the sea where the salt water dissolves him. This making Queen Rat, who is a kind and pleasant Rat, head of the world's rats, instead of her tyrant late husband. With a total cast of fifteen and a chorus, if you have one, this script is easy to stage at most venues and stage sizes.

**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 two 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 with-in 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**

**SARAH**, *dame*

**ALDERMAN FITZWARREN**, *also (MR BIG in Brazil)*

**ALICE FITZWARREN**, *principal girl*

**IDLE JACK**, *comic*

**DICK WHITTINGTON**, *principal boy*

**KING RAT**, *villain*

**QUEEN RAT**, *villain's wife*

**TOMMY**, *the cat*

**FAIRY BOW BELLS**, *a fairy godfather*

**TROUBLE**, *comic*

**STRIFE**, *comic*

**LADY BURKE-PRATT**, *a sister to Sarah*

**RATSAFARIAN**, *teenage rat*

**ARISTORAT**, *teenage rat*

**RATTICUS FINCH**, *teenage rat*

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

## **CHARACTER GUIDELINES**

All costumes for the characters are typical for pantomime. There are some suggestions given below and at the start of some scenes as guidance to fit the script and situation. But in general, it's a free hand of availability, choice and what's affordable.

**SARAH:** Dame, mother of Idle Jack, Trouble and Strife. As always works best with a male actor but can equally be acted by a female. The more outrageous the costume the better and has little finesse in her education or manner.

**IDLE JACK:** A comic part. A son of Sarah. Works best with a male actor.

**TROUBLE:** A comic part. A son of Sarah. Can be acted by male or female and doubles up the play Rigor as pall bearer in Brazil scene. Costume can be same or similar to Strife

**STRIFE:** A comic part. A son of Sarah. Can be acted by male or female and doubles up the play Mortis as pall bearer in Brazil scene. Costume can be same or similar to Trouble

**ALDERMAN FITZWARREN:** Should have a presence and portray a respectability and costumed as a nobleman. This actor also plays FITZWARREN'S cousin, MR BIG, in the Brazil scene. More flamboyant and Brazilian in costume. Here he has opportunity to be more comedic with actions and humorous dialogue.

**ALICE:** Principal girl. Daughter of Alderman Fitzwarren.

**DICK WHITTINGTON:** Principal boy.

**TOMMY:** A cat. Can be played by male or female.

**LADY BURKE-PRATT:** Sister to Sarah who thinks she is cut from a finer cloth but in reality, isn't. She is costumed in a more refined manner to Sarah and could be seen with a handbag on her arm at most times. Can be played by male or female.

**FAIRY BOW BELLS:** This part is written for a male actor. Being manly and trying to be a delicate fairy gives bigger comedy. For good visual effect to back script and character, he would be best costumed with boots, tights with 'Y' front underpants over them, string type vest and frill of a Tutu and a small insignificant head dress. The colours can change during the pantomime if desired. He starts with a very small wand (pencil size) which grows by the end of the pantomime to some quite outrageously huge, (*think carpet cardboard inner roll with a massive star*)

**QUEEN RAT:** A female part. Wife of King Rat and mother of the three teenage rats. She is strong in character. For the main of the pantomime she needs to be costumed in white/grubby showing some dirt and grime. Then for the final scene after King Rat's death, she is costumed in glistening crisp white and glamorous. The use of face paint would give a better appearance than a mask and allow facial expressions to be seen, although a false rat nose would enhance her looks.

**KING RAT:** Male villain. Husband to Queen Rat and father to the three teenage rats. Costumed in black/grey/dark brown in total contrast to his wife. Has the usual evilness and strength of the villain. Again, face paint would allow the character to give expressions of disgust, evilness and scheming although a false rat nose would enhance his looks.

**ARISTORAT:** Played as a female teenage rat. *(It could easily be a senior person ageing down for more comedic effect)* A daughter to King and Queen Rat. Costumed to suit her name with more glamour and elegance and speech a little more refined in accent. The use of face paint could work better than a mask.

**RATSAFARIAN:** Played as a female teenage rat. *(It could easily be a senior person ageing down for more comedic effect)* A daughter to King and Queen Rat. Costumed to suit her name with Rastafarian influences and the speech could, if achievable, be of the same. The use of face paint could work better than a mask.

**RATTICUS FINCH:** Played as a female teenage rat. *(It could easily be a senior person ageing down for more comedic effect)* A daughter to King and Queen Rat. Costumed as either a 'Goth' or 'Punk' in style or a hybrid of the two. Chewing bubble gum and blowing it could back up this character. The use of face paint could work better than a mask.

**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** - LONDON TOWN (full stage)

**Scene two** - LONDON STREET SIDE (front cloth)

**Scene three** - FITZWARRENS STORES (full stage)

**Scene four** - LONDON STREET SIDE (front cloth)

**Scene five** - LONDON TOWN (full stage)

### **ACT TWO**

**Scene one** - LONDON TOWN (full stage)

**Scene two** - ON THE PLANE (front plain nondescript cloth)

**Scene three** - RIO DE JANEIRO (full stage)

**Scene four** - LONDON STREET SIDE (front cloth)

**Scene five** - LONDON TOWN (full stage)

## DICK WHITTINGTON AND HIS CAT

### ACT ONE

### SCENE ONE

### OLD LONDON TOWN (*Full stage*)

The opening number can be done with a chorus if you have one and remain on stage after the opening number. Or with cast along with any junior or senior chorus where after the opening number the cast exit the stage swiftly or could be incorporated into the closing of the song/routine.

*Chorus/cast are on stage in freeze frame (still), until the dance music/song starts. The sound of Big Ben chiming is heard. After the Westminster chime, on the first bong a voice-over is heard. On the first bong and start of the over-voice, the curtains open slowly. The stage is in complete darkness. As the clock chimes and the voice-over is heard, the stage lights come up very slowly for the dawning of a new day. For added effect either smoke or a front gauze (or both) could be used to give a misty foggy morning. After the fifth/sixth bong or there about, the gauze is drawn back, if used. The over-voice should stop around the same time. After the seventh bong (or the final one if another needed), The music starts, and the chorus/cast begin their opening dance/song*

**Voice:** Welcome to the dawning of a new day in London town, where King Rat rules all the worlds rats. Dick Whittington has just arrived on a quest to find his wealth, and Alderman Fitzwarren has trouble with saucy Sarah. So, sit back and relax as we take you on the journey of, Dick Whittington and his cat.

### Opening song/dance:-

*The chorus remain in position of the dance/song ending. They look right and left as they hear the following*

**Sarah:** *(off stage. Her bosom is positioned on her back, making Sarah flat chested)* Stop! Stop! Not so fast you idiot. Arhhh, that was a dirty great pothole you hit. Don't mount the curb full on you fool!

*From off stage the sound of a hooter is heard*

**Jack:** *(off stage)* Make way. Make way. Oversized load coming through.

*The chorus with jollity, move to allow room for the characters entrance*

**Trouble:** *(off stage)* Fitzwarren's Pizza express delivery coming through.

*Idle Jack enters one side of the stage with Sarah in a wheelbarrow nursing a load of grocery parcels. Sarah can be slumped or at an awkward angle having had a rough ride. At the same time, Trouble enters from the opposite side of the stage pushing sack trucks which Strife is standing on screaming and holding Pizza Boxes. They circle the stage after-which, Idle Jack tips the wheelbarrow over mid-stage allowing Sarah and parcels to be flung onto the stage. At the same time Trouble stops pushing the sack trucks suddenly and Strife is*

*catapulted in running mode off stage right holding the Pizza boxes. A crash is heard off stage and things can roll on stage as a result as the off-stage crew voice is heard. During this routine Sarah and Strife can be shouting and screaming any ad-lib lines*

**O/S voice:** *(shouts)* You great oaf. Why don't you watch where you're going?

**Jack:** Here we are safe and sound.

**Sarah:** That was worse than a white knuckle theme park ride! *(Getting up)*

*Strife staggers on stage, hat askew, clothing a bit ruffled and glancing back off stage*

**Strife:** *(looking toward off-stage right)* Next time don't just stand there. Get out the flipping way!

*The boxes are collected up during the following lines and placed back into the wheelbarrow*

**Trouble:** *(to Strife)* What's the matter?

*The Chorus gather closer to show more interest*

**Strife:** I just cluttered into a unsuspecting pair of love birds at a rather passionate moment.

**Jack:** Any damage?

**Strife:** Wedding might have to be postponed!

**Sarah:** Never mind about them. What about me? All my insides are jiggled about. *(Feeling about her person)* Let alone my outsides.

**Chorus 1:** *(to Sarah)* Having trouble, Sarah?

**Sarah:** I am, and no thanks to these idiots.

**Chorus 2:** *(to Sarah)* And just who are they?

**Sarah:** The three daftest sons any woman could have.

**Chorus 3:** *(to Idle Jack)* What's your name then?

**Jack:** Idle Jacks the name, pantomimes my game.

**Chorus 4:** *(to Strife)* Looks like you've had a bit of trouble?

**Strife:** Not me, I'm Strife. *(Pointing to Trouble)* That's trouble!

**Chorus 5:** *(to Trouble)* So you're trouble?

**Trouble:** Only because my brother there gives me strife!

**Sarah:** Never mind who's who and what's what. I have a problem.

**Jack:** What's that mum?

**Sarah:** (*indicating her bosom is moved to her back*) I seem to be all front to back. (*Turning to show her bosom to the audience*)

**Jack:** Never mind mum. At the best of times you never know if you're coming or going.

*Chorus laughs*

**Sarah:** You can say that again!

**All:** At the best of times you never know if you're coming or going!

**Sarah:** Alright. Alright. (*To Trouble and Strife*) Get this stuff out the way before Fitzzy Witzzy sees we've had an altercation. Goodness knows what he'll say about the damages.

*Trouble and Strife take the wheelbarrow and sack trucks off stage*

**Chorus 6:** And what is all that stuff?

**Sarah:** It's Alderman Fitzwarren's on-line express shopping delivery. He's trying to compete with the out of town supermarkets.

**Jack:** People don't shop in the High Street any more. So, we're his faster than the speed of light home delivery service.

**Sarah:** Trouble and Strife does the fast food service.

**T'le/S'fe:** (*shout from off stage*) Mum! Mum! There's a cat eating the Pizzas!

**Sarah:** No peace for the wicked. (*Exits off toward Trouble and Strife*)

**Jack:** (*to Audience and Chorus*) Hello everyone.

**Chorus:** Hello, Idle Jack.

**Jack:** Well girls here I am. Idle Jack by name and Idle Jack by nature. I'm the smartest, strongest, brainiest, handsomest idiot for miles. And believe me, I had to fight to get that title with so many would be idiots about. And I have to fight the rats. We got loads here. Hey, I've had a thought. Every-time I say, "there's rats in this panto!" I want you to shout back, "What yah gonna do?" Do you think you could do that? (*Do business with audience and Chorus can join in too. Finish business*) I feel I could sing now.

*Trouble and Strife return back on stage as Idle Jack delivers the previous line*

**T'le/S'fe:** Oh no you don't. We've heard you sing in the bath.

**Jack:** My voice is completely trained.

**T'le/S'fe:** And from what we heard; it's escaped to the wild!

**Jack:** *(to audience)* That's not nice, is it?

*The three can do the "Oh yes it is – Oh no it isn't" audience participation routine here*

**Jack:** *(stopping the routine)* I'll prove that I can sing!

**Song: Suggestion:-** *(a parody of **There's a rat in mi kitchen** - (UB40 DEP international DEP 25. Released 1986) Idle Jack sings the verse solo all on stage join in with the chorus*

*[Chorus]*

***There's some rats in this panto what am we gonna do  
There's some rats in this panto what am we gonna do  
We gonna fix those rats that's what we gonna do  
We gonna fix those rats***

*[Verse]*

***When you're out on the street,  
They practice lies and deceit  
Because you know they so unjust  
But when they will catch you up  
They will kick-you up  
Because you someone they cannot trust***

*[Repeat chorus]*

*Tommy enters chased by Sarah*

**Sarah:** Skedaddle. Go on, get out of it.

*Tommy crosses the stage with Sarah chasing him*

**Sarah:** *(stopping stage centre and coming front)* That's going to take some explaining to Old Fitzy. That a cat and his mates has eaten the Pizzas.

**Jack:** Never mind mum. We'll stick together, wherever we go, *(to audience)*, won't we?

**Chorus:** *(also join audience with reply)* Yes.

*The stage lights darken, and thunder is heard.*

**Sarah:** Quick everyone. It's King Rat. Hide!

*Everyone rushes off stage left and right with screams. King Rat enters stage left.*

**K' Rat:** These humans, you see them run.  
Oh, what joy, oh what fun!

*Queen Rat from off stage right*

**Q' Rat:** *(abrupt)* Sylvester, is that you?

**K' Rat:** Oh my gawd. It's the wife. *(Moves to exit)*  
Out of me, she frightens the life.

**Q' Rat:** *(enters; acidly)* Get back here, this instant I say.  
For I have a bone *(more loving)* to pick with you, today.

**K' Rat:** *(turning; worried)* There you are my pretty one.  
*(Nervously loving)* I love you more, than anyone.

**Q' Rat:** *(goes to K' Rat; calmly)* Forget the cackle, the make believe love.  
*(Abrupt)* Where's the kids, I left you in charge of?

**K' Rat:** *(looking about)* I'm sure they're here, or round about.  
In the sewers and drains, I have no doubt.

*(Takes out a mobile phone and begins to press the buttons)*

**Q' Rat:** *(moving across to front stage right)*  
Find them quick, I suggest you do.  
Or King Rat, my husband, you'll be in the stew!

**K' Rat:** *(moves to front stage left)*  
I'll just send a text, I'm sure they'll come.  
Because technology today, is for everyone.

*The stage lights comes up as Ratsafarian, Aristorat and Ratticus Finch enter the stage to music. **(Suggestion)** They march and dance to about 55 seconds of "Here Come The Girls"(Allen Toussaint 1970) There's a natural break to stop music. They finish in the order they came on stage. After the entrance routine they stand in a line across the stage. Q' Rat joins the line up*

**K' Rat:** *(in sergeant mode)* Report and name!

**Ratsa:** *(one step forward and salutes)* Ratsafarian. Dreadlocks and Reggae!  
*(Steps back in line)*

**Arist:** *(one step forward and salutes)* Aristorat. A posh rodent. *(Steps back in line)*

**Finch:** *(one step forward and salutes)* Ratticus Finch. A stinky mess.

**Q' Rat:** *(one step forward and salutes)* Queen Rat. Fed up with husband!

**Ratsa:** *(to K' Rat)* Wot do yah want?

**Finch:** We ain't dun nuffin'.

**Arist:** We get all the blame no matter what.

**Ratsa:** Just cause us be teenagers.

**Arist:** *(points)* People point the bony finger at us.

**Finch:** Yeah. Old fogeys wiv no sense of fashion.

**Q' Rat:** Your father requires you to do a job.

**Ratsa:** Wot job? Where too?

**Arist:** I hope it's not a filthy one!

**Finch:** You can't make us do fings that we don't wanna do.

**Ratsa:** Why should us do your dirty work anyway?

**Arist:** We'll 'ave the CPA on to you for child exploitation!

**K' Rat:** There is a stranger in town.

**Finch:** We've seen 'er. Some old toff wiv a face like a moff.

**K' Rat:** Not her. It's a young man with a bundle of fur.

**All three:** Oh, 'im. Tricky dicky!

**K' Rat:** He will be trouble for me.  
He has to go, don't you see.

**Q' Rat:** And his cat, to go it has too.  
Kill him and cook him in a stew.

*During the following suggestion they all lick their lips and rub stomachs*

**Ratsa:** Or, cat and chips

**Arist:** Deep fried in breadcrumbs.

**Finch:** Cat in a bun with Mayo and salad.

**Arist:** Pussy Kebabs.

**Ratsa:** Kitten Tikka.

**Finch:** Or just a hot and spicy Tabby Madras.

**K' Rat:** Well! Will you do it?

**All three:** Us will fink about it, 'cause we got a lot of fings to do on our phones first.

**K'Rat:** *(rising with fury)* You should put your priorities first!

**Q'Rat:** *(sprightly)* Priorities! *(To K' Rat)* Thank you dear for reminding me. I have an appointment for the girls and myself to get our nails done.

**K'Rat:** *(abruptly)* Nails?

**Q' Rat:** That's right dear. It those things that's useful for picking one's nose or scratching ones bum. Come along girls, off to Rupert's nail salon.

*All exit right except King Rat*

**K' Rat:** *(exasperated)* Women! *(Calling after those exiting)* You'd never find us men doing feminine things and looking like pansies! *(To Audience)* On the other hand, this is London and you never know who walks the streets. *(Exits left)*

*Fairy Bow bells enters stage right. He is talking into a mobile phone and has the smallest wand possible*

**Fairy:** *(talking into the mobile phone)* Look mate, I can't come down the pub tonight, I'm otherwise engaged . . . Nah, no such luck. I'm at the pantomime . . . What do you mean watching it? I'm in it! . . . I wish I was an Emperor, Mayor or King, mate. Believe me, I wish I was . . . What am I? I'm a flipping fairy, that's what! . . . Hello. Hello. *(Lowers the phone)* That's right, you hang up on me killing yourself laughing. *(Puts the phone away and almost talking to himself)* "Would I like to be in the pantomime"? They said. "Would I have a nice part I says"? "I'd be a sensation", they said. "Would I be costumed with no expense spared"? I asked? "Goes without saying" they replied. *(To Audience)* Look at me, I almost in my underwear! Conned, that's what I've been. *(Waiving his wand)* As for this silly little thing, it would take a surgeon hours to remove it from the director if I had my way!

*The stage lights come up. Dick enters left*

**Dick:** *(to fairy)* Hello. Are you Mr. Fitzwarren?

**Fairy:** Sorry mate. I'm Fairy Bow Bells. Where have you come from?

**Dick:** *(local place name)*.....Do you know it?

**Fairy:** Nah. Never been south of the Thames. So, what's your name?



**Dick:** Dick Whittington.

**Fairy:** What has brought you here then, Dick?

**Dick:** I've come to find my fortune. I've heard the streets are paved with Gold, lights shine from above like diamonds and the world starts from the pavement beneath our feet.

*Tommy enters the stage left*

**Fairy:** Some people will tell you anything, and some of us believe every word! *(Moves to exit)* And it's time for me to have speaks with the props people, *(waiving the wand)* to sort this poxy thing out. *(Exits)*

*Tommy nuzzles up against Dick*

**Dick:** *(make a fuss of Tommy)* Hello. You're a nice puss.

*Tommy enjoys the attention*

**Tommy:** Meow, meow, meow.

**Dick:** *(surprised)* Well I never. I understood every word you said. Would you like to be my friend?

**Tommy:** *(showing affection)* Meow, meow, meow.

**Dick:** That's settled then. But what shall I call you? *(Thinks)* I know, Tommy. What do you think?

**Tommy:** *(with animated happiness)* Meow, meow, meow.

**Dick:** And why don't you wave to all the boys and girls every time you see them, I'm sure they will wave back. Shall we try?

**Tommy:** Meow, meow, meow.

*They do business with audience. As Alice enters stage right looking at them until they finished audience business*

**Alice:** I'd be careful if I was you. Most of the cats around here got fleas.

**Dick:** *(patting Tommy with confidence)* I'm sure Tommy doesn't have fleas. He's a nice cat. *(Enquiringly)* I wonder if you could help me? I'm looking for Mr. Fitzwarren.

**Alice:** He's my father. Why are you looking for him?

**Dick:** I'm Dick Whittington and was told he may give me a job.

**Alice:** He's in no position to take on new staff I'm afraid.

**Dick:** (*produces a letter*) I have a letter introducing me to him from his old comrade, Admiral Jimmy Riddle.

**Alice:** That does make a difference, father always tries to accommodate recommendations from his comrades. (*Begin to exit left*) I'll tell him you're here.

**Dick:** (*quickly stopping Alice*) Just a moment. I don't know your name.

**Alice:** I'm Alice. Alice Fitzwarren.

**Dick:** I'm very pleased to meet you.

**Alice:** The feeling is mutual. And I'll see you again, soon. (*Exits left*)

**Dick:** Well, Tommy, looks I've made another friend and she's so very pretty.

*Tommy snuggles affectionately into Dick*

**Dick:** I know, Tommy, you're my friend too. And I know you'll always stand by me.

**Song:-** **Suggestion:-** (*parody of*) **Stand by me** (*Ben E King / Jerry Leiber / Mike Stoller 1960*)

***When the night, has come  
And the land has gone  
And the moon, is the light we'll see  
I won't be afraid, no I won't be afraid  
Just as long as you stand, stand by me.  
So Tommy, Tommy, stand by me  
Tommy, stand by me  
Oh, stand, stand by me, stand by me!***

**Dick:** Come on, Tommy, Let's see more of London and find Fitzwarren's stores.

*They both exit as Alice and Alderman Fitzwarren enter from the opposite side arm in arm*

**Fitz:** (*speaking as he enters*) You say he comes recommended from my dear friend Jimmy Riddle.

**Alice:** (*with keenness*) Has a letter confirming it. I don't think you'll be disappointed, Father. Dick Whittington seems a fine and just the man to work for you.

**Fitz:** (*Looking intrigued at Alice*) This Whittington fellow. Keen on him, are you?

**Alice:** *(unlinking arms and moving away; dismissing)* I don't know what you mean, Father.

**Fitz:** *(moving away in the opposite direction)* I see the look in your eyes, Alice. It's the same look your mother had when I saw her first. *(Turning to face Alice)* The look of love.

**Alice:** *(quickly going up to Fitz)* Oh, Father, I've never been in love before. I'm alien to it's feelings.

**Fitz:** *(firmly)* Then let me help you decide whether it is love or not. *(Enquiring softly)* Did you go weak at the knees?

**Alice:** Just a little.

**Fitz:** Did you get goosebumps?

**Alice:** All over.

**Fitz:** Did your heart go pitta pat?

**Alice:** Like a runaway train

**Fitz:** You're in love! *(Moving away)*

**Alice:** Then it's such a lovely feeling, Father. *(Eager)* And I'm sure Dick Whittington will bring fortune to your feet, Father. He has an air about him.

**Fitz:** *(pondering)* An air, eh! *(Agreeing)* Ok. I'll give him a month's trial. If he's any good, he can stay. But if he turns out to be a wrong'un, he will be dismissed post haste.

**Alice:** *(happily taking a few steps away looking over her shoulder to exit left)* I'll go and find him. *(Pauses looking back)* He's a good one, Father. I know it. *(Turns and runs off stage)*

**Fitz:** We'll see. *(Turns and start to exit off in the opposite direction)* I'm sure he will soon show his true colours.

*Fitz is stopped in his tracks by Lady B-P entering. As Lady B-P delivers her line, Fitz retraces his steps backwards as Lady B-P follows almost face to face*

**L' B-P:** I've been looking for you.

**Fitz:** Now you've found me.

*They stop at stage centre and face the audience*

**L' B-P:** I have a complaint

**Fitz:** You need to see a Doctor.

**L' B-P:** Not that sort of complaint. My delivery has not been delivered. (*Snootily*) I'm considering taking my business elsewhere.

**Fitz:** I'm sorry to hear that. Are you a new customer?

**L' B-P:** (*moving away proudly*) I am Lady Burke-Pratt. I've come to London to look up some relations of mine. (*Snootily*) Very well-to-do people, not seen them in years, but when one has breeding, one never loses it.

*Alice and Dick enter with Tommy*

**Fitz:** We have plenty of pratts but no berks around here.

**Alice:** Father, this is Dick Whittington.

**Dick:** (*bows*) Please to meet you, Alderman Fitzwarren.

**Fitz:** You come with great recommendation I hear?

**L' B-P:** (*quickly intervening*) Never mind him. What about my failed delivery?

**Fitz:** I shall look into it Lady Burke-Pratt!

**L' B-P:** (*haughtily*) You'll do more than look into it? I need the ingredients with urgency. I have a speciality and people can't wait to get their hands on my spotted dick!

**Fitz:** (*points to Dick*) The spots I can't provide, but I have a Dick you can have!

**L' B-P:** (*not amused*) Not that sort of dick you puddin'.

**Dick:** (*moving past Fitz*) Perhaps I can resolve your plight, M'Lady. You see, at present we are having technical problems with the internet, all out of our control, naturally. And as we speak, your order is being processed and delivery will soon be to your door. As a token of apology for this mishap, we shall not add a delivery charge for further purchases from Fitzwarren's stores.

**L' B-P:** Thank you young man. I accept without any further prejudice.

**Fitz:** (*elated to Alice*) He's got all the flannel needed for awkward customers.

**Alice:** (*smugly*) Told you, Father.

**Fitz:** (*stepping up to Dick, aside in his ear*) We don't charge for delivery.

**Dick:** *(tuning back smiling at Fitz)* I assumed that. You see the Burke-Pratts come from *(local place)* ....., they're all daft as a brush. Especially on the Pratt side, which she was before marrying a Burke.

**Alice:** You'll be such an asset to fathers' shop, Dick. You will soon realise your long journey to London was well worth it.

*Enter Sarah, Idle Jack, Trouble and Strife, followed by the Chorus. Lady B-P does not look at anyone, she stands quite snootily ignoring all.*

**Sarah:** Here we are, the family Pratt at your service, Mr. Fitzwarren. And we've completed the delivery to that old faggot who keeps phoning about her delayed delivery.

**Jack:** *(to audience)* There's rats in this panto!

*Audience response with chorus*

**Jack:** Don't know yet.

**Trouble:** The old faggot wasn't in, so us left it on the doorstep.

**Strife:** If her don't get back soon it'll be eaten by the cats and rats.

**L' B-P:** *(wide eyed and pursing her lips)* Well really! I happen to be that old faggot if you don't mind! *(Turning to Sarah)*

**Sarah:** *(jumps in surprise)* Bless me if it isn't my sister, Amelia.

**L' B-P:** Sarah! I decided to come and see you after all these years.

*They reluctantly embrace and kiss each other's cheeks*

**Fitz:** If ones related to this lot Lady Burke-Pratt. I'm afraid one's statement on never losing one's breeding has gone out one's window!

**Trouble:** )

**Jack:** ) Be us related to 'er then?

**Strife:** )

**Sarah:** This is your Aunt Amelia. She left London to marry some Burke. And I was glad to see the back of her. Always thought herself better than me.

**L' B-P:** There's always a runt in every family. I'm afraid you drew the short straw my dear. Never mind, spilt milk and all that cobblers.

*Sarah exits with a huff*

**Jack:** (to Lady B-P) Was your journey here pleasant? I hear them roads have long delays and full of potholes.

**L' B-P:** Quite pleasant. I even saw a roadside head stone. Some bloke called Miles from London. He was one hundred!

**Jack:** I had a girlfriend once; she was one hundred and eleven.

**Fitz:** (hitting Jack) She was ill, not one hundred and eleven!

**Strife:** Yesterday a cartoonist was found dead. Details are still a bit sketchy.

**Trouble:** Last night I tried to catch some fog, but I mist!

**Jack:** I stayed up all night to see where the sun went. Then it dawned on me!

**Dick:** (to Alice) Are everyone a bit daft in London?

**Alice:** Oh, no. Only these. It's a mixture of air pollution and rogue genes that has made them that way,

*Sarah enters with a giant vegetable marrow*

**Fitz:** (to Dick) I don't know about making your fortune lad, but you'll certainly see life with this lot.

**Sarah:** Look what I found outside the shop.

**Fitz:** Oh, my, my. What a beauty!

**Song:- Suggestion: Oh, what a beauty!** 9Edrich Siebert 1952)

***Oh, what a beauty!***

***We've never seen one as big as that before***

***Oh, what a beauty!***

***It must be six foot long or even more!***(or a size to suit the prop)

***It's such a lovely colour***

***so big, round and fat***

***we never knew a marrow, could grow as big as that!***

***Oh, what a beauty!***

***We've never seen one as big as that before!***

**Black-out**

ACT ONE

SCENE TWO

LONDON STREET SIDE (front cloth)

*Fairy Bow Bells enter stage right with a larger wand*

**Fairy:** Here I am, all sparkle and glitter,  
what's that I hear, did you titter?  
With my wand I cast my power,  
all that's evil beneath it, cower.

*A rumble of thunder is heard*

**Fairy:** What's that I hear, is it a cat?  
Oh no my dears, it's the King Rat!

*King Rat enters stage left*

**Fairy:** Stop, King Rat, this warning heed,  
retreat right now, your deadly dead!

**K' Rat:** A slight discomfort, that is all you are,  
a man, with a stick, and a silly star.

**Fairy:** I use no threats, neither do I lie,  
for the good of London, you must die.

**K' Rat:** As a fairy, you should know,  
we are immortal and will never go.  
Only one way, the world can rid me  
the salt of the sea can only kill me.

**Fairy:** Then I shall fashion for your death,  
the salty sea for your last breath.  
How I'll do it, as yet I do not know  
in the meantime, I'll say cheerio! (*Exits*)

**K' Rat:** ( *pacing forth and back: menacingly*)  
That fairy's no match for me,  
Nor even the threat of the salty sea.  
It's only time till I reign supreme  
not even a cat will spoil my dream.  
We rodent rats, run this world over  
I am their King, their powerful ogre.

*Queen Rat enters*

**Q' Rat:** So here you are, still spouting rhyme,  
and to me, you don't give the time.  
Once a white rat, I had been  
at Hampton court, I was Queen.  
Then I met you, a dirty rat,  
and you gave me all the chat.  
From that day forth, I followed you dearly  
and turned my white coat into something dreary.

**K' Rat:** To me you always look the part  
dirty, mucky, a filthy tart!

**Q' Rat:** How dare you speak to me like that  
I welcome the day; I return to a clean white rat.

**K' Rat:** That will never happen, as well you know  
do you not think we should get on with the show?  
Where are the kids may I ask?  
as I want them to do, a dirty task.

**Q' Rat:** On their way I have no doubt,  
To prove I'm right, I'll just shout!  
(*shouts*) Kids come here this minute  
(*normal voice*) for up to his neck, father's almost in it.

*Enter Ratsa, Arist and Finch*

**Arist:** Now what?

**Q' Rat:** Your Father has a job for you.

**Ratsa:** Us knows. He wants us to snuff out that cat.

**K' Rat:** I have another job to add.

**Finch:** Anover? Wot anover job?

**K' Rat:** Dick Whittington has to go.

**All:** Go!

**K' Rat:** Yes, go.

**All:** Go where?

**K' Rat:** I don't care where. As long as he goes for I see he will bring trouble  
to my feet.

**Ratsa:** )

**Arist:** ) That will make a change from us bringing trouble! (*Laughs*)

**Finch:** )

**K' Rat:** Now listen, I have a plan, but it will involve Idle Jack. He's dim  
enough to be persuaded. Now this is how we shall do it.

*They all huddle in a group and ad-libs quietly between them for a moment.  
Tommy enters and takes a stance of raising shoulders menacingly as if arching  
his back*

**Tommy:** (*loudly*) Meow! Meow! Meow! Meow! (*Then hisses and spits violently*)



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*All look up from the huddle*

**All:** It's the cat. Run!

*Tommy chases the rats as they all exit the stage left and right which leaves Tommy on stage by himself. Pleased with himself he stands proud in a strong man pose. He the waves to the audience. Dick enters*

**Dick:** Tommy. There you are. What have you been doing?

**Tommy:** Meow, meow, meow.

**Dick:** I know, Tommy. There are rats everywhere. I've just walked through Downing street, and it seems even number ten's cat can't keep them away!

*Tommy begins to move away to exit*

**Dick:** Where are you going?

**Tommy:** Meow, meow, meow.

**Dick:** A night on the tiles with your mates. That sounds fun, can I come?

**Tommy:** Meow, meow, meow.

**Dick:** Oh, I see. It's a cats only night and hanging out in the dark alleys of London town. You won't get into any trouble, will you?

**Tommy:** Meow, meow, meow.

**Dick:** That's all right then. I'd hate to visit you in the cat's home.

**Tommy:** Meow, meow, meow.

**Dick:** Okay, I'll walk as far as Fitzwarren's stores with you. Then you can go to meet your chums and I'll pull out the mattress under the counter and go to sleep.

*They both exit*

**Option:-** *Here you could have a chorus dance routine by opening to full stage as alley cats. Or it could be done on the front cloth if you only have a few in numbers. The scene could be done with Ultraviolet lighting if it is wished for more effect. For added full stage dressing, boxes, rubbish, dustbins can be placed on stage. After the routine the scene returns back to the London street*

*side again. Or if the routine is not performed continue with Sarah entrance as Tommy and Dick exit the stage*

*Sarah enters*