



Dick Whittington

by Peter Denyer

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NODA Pantomimes
Presents

**DICK
WHITTINGTON
AND HIS
CAT**

by
Peter Denyer

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PantoScripts Sample

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

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A NOTE FROM THE WRITER

“Dick Whittington” is one of my favourite pantomimes as I think it has the best story-line. The plot is dramatically strong and, unlike some other subjects, continues right through to the end. I always try to see my pantomimes through the eyes of a seven year old who is seeing a stage show for the first time - a child who doesn't know that Dick will eventually triumph over King Rat - so “telling the story” is the most important thing.

Before I sat down to write this version, the script had been used in over twenty different professional productions, and while the basic construction has always remained the same, different scenery, songs, and the various talents of each cast has made each show unique. You will need to add various local references, and there are sure to be new topical references to add to the comedy scenes. Don't be afraid to feature the particular skills of your actors - if your Sultan is a fire-eater, let him do that instead of the Harem Dance! Allow the characters who talk directly to the audience to “customise” the exchanges so that the actor can express his or her personality.

Above all else - enjoy it! The good feeling that comes with a happy company really does come over the footlights - if the audience can see you're having fun, so will they.

Good Luck.

PETER DENYER

OTHER TITLES AVAILABLE BY THE SAME AUTHOR

ALADDIN AND HIS WONDERFUL LAMP

BEAUTY AND THE BEAST

CINDERELLA

JACK AND THE BEANSTALK

MOTHER GOOSE

ROBIN HOOD AND THE BABES IN THE WOOD

SINBAD THE SAILOR

THE SLEEPING BEAUTY

SNOW WHITE AND THE SEVEN DWARFS

THE SNOW QUEEN

A CHRISTMAS CAROL

PREVIOUS PRODUCTIONS

This script, like all Peter Denyer Pantomimes, was originally produced by Kevin Wood with a professional cast. Over the years the structure and dialogue were adapted to suit the requirements of the many star actors who appeared in the show. In 1997, at the invitation of NODA, the scripts were subjected to a cleansing process returning them to something like their original form, removing the quirks demanded by particular actors, and adding stage directions and technical tips, thereby making them more suitable for licensing. During the 1998/99 Season there were over sixty productions by amateur societies. Following their comments and suggestions, the scripts were revised again in 1999, in 2000, and once more in 2005/6 - this is the version you have here.

We thought you would be interested to know a little about the background to the piece, and the various actors who have played the roles. So we've trawled through the archives and come up with this potted history. This version of DICK WHITTINGTON was first produced in Cheltenham in 1983. Since then it has been seen at The Orchard Theatre Dartford, The Connaught Theatre Worthing, The Theatre Royal Brighton, The Wyvern Theatre Swindon, The Hackney Empire, The Wycombe Swan, The Richmond Theatre, The Devonshire Park Theatre Eastbourne, The Yvonne Arnaud Theatre Guildford, The Marlowe Theatre Canterbury and The Gordon Craig Theatre, Stevenage.

Over that time, amongst the many fine actors who have appeared, were the following notable performers:

King Rat	John Altman, Kate O'Mara (as Queen Rat), Colin Baker and Pauline Quirke (as Rat Bag Lady!)
Dick	Peter Duncan, Kristian Schmid, Toby Anstis and Blair McDonough.
Jack	Gary Wilmot, Ian Lavender, Ted Rogers, Bernie Clifton and John Pickard
Sarah	Bernard Cribbins, Colin Devereaux, Graham James and Richard Cawley.
Alice	Michelle Collins, Anita Dobson, Lucy Benjamin and Shona Lindsay
Fairy	Lynda Baron, Dorothy Vernon, Lynette McMorrough and Anna Karen

ABOUT THE WRITER

PETER DENYER has been writing for the theatre for more than thirty-five years, he has also directed hundreds of plays, musicals, and pantomimes, and in 1986 became the Artistic Director of Kevin Wood Pantomimes. Peter's pantomimes have been hailed as the best in the field, and his scripts cover the full canon of titles. Each Christmas there are countless presentations, making Peter one of the "most produced writers" in the country. But in spite of his success as a writer, it was as an actor that Peter became best known to the general public, with over two hundred television appearances to his credit. He is probably best remembered as the delightfully dopey Dennis in Please Sir! and The Fenn Street Gang, Michael in Agony, Malcolm in Thicker Than Water and Ralph in Dear John. What is not so well known, is that Peter's love and life long connection with the stage began as an amateur with the Erith Playhouse back in the mid-sixties. In producing these scripts for your use, he feels he has gone some way to completing the circle.

CAST LIST

Principal Roles:

King Rat -
 Dick Whittington -
 Idle Jack -
 Sarah the Cook -
 Alice Fitzwarren -
 Fairy Bow Bells -
 Tommy the Cat (non-speaking) -
 Alderman Fitzwarren -
 Captain Cuttle -
 The Sultan of Morocco -

Smaller Roles:

King Neptune (Optional) -
 Gnawbone - a Rat Lieutenant -
 Gnashfang - another Rat Lieutenant -
 Sailor 1 -
 Sailor 2 -

Chorus:

Market Traders
 Townspeople
 Rats
 Ratlings
 Fairies
 Sailors
 Midshipmen
 Moroccan Slave Girls
 Arab Guards
 Pages

LIST OF SCENES

ACT ONE

PROLOGUE:	On the Way to London
SCENE 1:	The Gates of the City of London
SCENE 2:	A Street In Cheapside
SCENE 3:	The Kitchen of Alderman Fitzwarren's House
SCENE 4:	Highgate Hill
SCENE 5:	The Land of Bells
SCENE 6:	A Street in Cheapside
SCENE 7:	The Port of London

ACT TWO

PROLOGUE:	
SCENE 8:	On Board The Good Ship "Lollipop"
SCENE 9:	Neptune's Underwater Kingdom or The Shores of Morocco*
SCENE 10:	The Sultan's Palace
SCENE 11:	Lost in the Jungle
SCENE 12:	In the Depths of the Dungeons
SCENE 13:	Back Home in London
SCENE 14:	The Guildhall

* Either scene may be used at this juncture, depending on your facilities or choice. It does mean there are some minor changes in Scenes 10 and 11 but these are explained in the text.

ACT ONE - PROLOGUE

MUSIC CUE 1: OVERTURE

FX1: CHURCH BELLS PEALING

MUSIC CUE 1a: FAIRY ENTRANCE (INSTRUMENTAL)

FAIRY BOW-BELLS enters DR.

FAIRY: Ring out, you bells of Christmas cheer
As Fairy Bow-Bells doth appear!
The City of London's very own Fairy.
You may not think that's necessary -
But deep in the sewers, beneath this fair town,
Lurks a creature who longs to bring London down.

MUSIC CUE 1b: KING RAT'S ENTRANCE (INSTRUMENTAL)

Flash: FX2: THUNDERCRASH

KING RAT enters DL.

KING RAT: She speaks of me! My name - King Rat!
A subterranean aristocrat!
Cunning, cruel, clever – they say my heart is black!
The Epitome of Evil...and the leader of the pack!

FAIRY: Please, go away, you monster! I've a tale to tell.

KING RAT: Well, you can take your tale and go to...

FAIRY: Well! I'm here to tell the boys and girls a story
Of Dick Whittington, and his search for glory;

KING RAT: I've never heard of this boy, so why should I care?

FAIRY: Because one day he will become London's Lord Mayor!

KING RAT: I'll still rule London; your Whittington can't change that!

FAIRY: But Dick has a friend who might,
He's called Tommy, the cat!

KING RAT: Don't mention cats to me, you know they make me sick!
If he's a friend of felines, then watch out Master Dick!
For if I can do him any ill
You all may rest assured, I will!
I'll ruin him, that's what I'll do
And then I'll turn my spite on you!
Oh you may hiss and boo and jeer,
But there's nothing on this earth I fear!
And Whittington's mangy, stupid cat
Will be no match for me – the great king rat.

FAIRY: Begone, foul villain – back to hell.

MUSIC CUE 1c: KING RAT'S EXIT (INSTRUMENTAL)**KING RAT exits DL - laughing manically.**

FAIRY: Phew, he leaves behind a nasty smell!
 Now is the time to change our scene
 I don't know if you've ever been
 : To London? Well, it's quite a place
 As I will show you - watch this space...

**FAIRY waves her wand and exits DR
 Tabs/Frontcloth out revealing...**

SCENE ONE**THE GATES OF THE CITY OF LONDON****MUSIC CUE 2: OPENING NUMBER – ALICE AND CHORUS****At the end of the song CAPTAIN CUTTLE enters.**

CAPTAIN: Mornin' all!

ALL: Morning, Captain Cuttle!

CAPTAIN: It's going to be a beautiful day, Miss Alice!

ALICE: I won't see much of it, Captain - I'll be stuck in the shop as usual!

CAPTAIN: I don't think it's right keeping a young lass cooped up in doors all day.

ALICE: I agree.

CAPTAIN: You should be out enjoying yourself.

ALICE: I should!

CAPTAIN: Someone else can mind the shop!

ALICE: Exactly! And it's very sweet of you to offer...
 Come on kids, let's go out and play.

ALICE kisses CAPTAIN CUTTLE and exits with The CHILDREN.

CAPTAIN: Hey! I didn't mean me...I don't know nothing about
 shop-keeping!

The TOWNSPEOPLE laugh. Enter ALDERMAN FITZWARREN.

FITZWARREN: Ah, Captain Cuttle; have you seen Alice?

CAPTAIN: I think she's just popped out for a while, Sir.

FITZWARREN: That girl - she's always out with her friends when I need her to look after the shop! And what are you doing here, anyway, Cuttle? You are supposed to be at the Port of London finding a crew for the sole surviving ship of my fleet - the good ship Lollipop!

CAPTAIN: That's the problem, Alderman Fitzwarren - with five of your boats goin' down in the last two months, the sailors won't go near the 'Lollipop' - they think your ships be jinxed!

TOWNSPEOPLE: We've heard that! / Hard luck, Alderman! / It's a curse!

FITZWARREN: I've certainly had a lot of bad luck lately...well I suppose I'll have to hold the fort until Alice or Sarah - or even that idiot Jack - gets back...someone's got to do the work around here!

FITZWARREN exits into the shop.

CAPTAIN: Ooh if Sarah's coming back I'd better be hoisting anchor - 'er seems to have taken a fancy to me.

SARAH is heard shouting.

SARAH: Ahoy there! Sailor!

**MUSIC CUE 2a: SARAH'S ENTRANCE (INSTRUMENTAL)
CAPTAIN CUTTLE and The TOWNSPEOPLE exit in all
directions. Enter SARAH THE COOK with a shopping basket.**

SARAH: **(Sings)** All we nice girls love a sailor
'Cos you know what sailors are.
After a brandy, they all get ran...

Ooh! Hello my dears! I didn't see you at first - I'm in such a state you see. It's been one of those days. Do you know - I was just out shopping in Pudding Lane when this big burly bloke grabbed hold of me and said "Give me your money!" I said "I haven't got any money on me!" and he said "I don't believe you - I'll have to search you!" Well I thought, I'm not doing anything important for the next hour or so, so I said "Feel free!" ...and he did! and ooh, he was thorough, his hands were all over me. Well, after about ten minutes he said "Alright, I believe you - you haven't got any money" and I said "You keep searching - I'll write you a cheque"!!

Ooh, but here I am, waffling on and I haven't even introduced myself - well my name is Sarah, Sarah the Cook! So if I say "Hello, boys and girls!" will you say "Hello, Sarah"? Will you? Let's try...Hello boys and Girls! **(Repeat until the response is enormous.)** That's lovely!

Now you know me, but you don't know each other, do you? So I tell you what, all turn to the person on your left and, in your poshest voices – you know, as if you came from **(Local 'Posh' area)** – say “How do you do? How are you?” After three, ready? One, two, three. Wonderful! Now turn to the person on your right and, with your roughest voices – you know, as if you came from **(Local 'Rough' area)** - no, I'm only joking! – say “Mind your own blooming business!” After three, ready? One, two, three. Excellent! I love to bring people together! Now, when I went out shopping I was supposed to be getting the Alderman's supper, but I was a silly sausage and instead of that I bought a lot of sweeties! **(Shows the AUDIENCE her basket)** I can't possibly eat them all myself – if I did I'd go up to a size ten! So I was wondering if there was anyone out there who likes sweeties? **(Wait until the cries are loud)** Well if you want some of my sweeties you won't get them for nothing – you'll have to sing the sweetie song. I'll point at you every time it's your turn to sing. Here we go...

MUSIC CUE 3: THE SWEETIES SONG

SARAH goes through the song several times, teaching it to the AUDIENCE, and on the last time she throws out the sweets.

SARAH: That's it – I'm all sweetied out!! Now I wonder where my son Jack is – have you seen him? Oh he's such a lazy boy! Jack! Jack!!

SARAH exits into the shop as JACK enters.

JACK: Hi there! Phew! For someone who's called Idle Jack I've been ever so busy – I just took the Alderman's dog for a walk in the park. It was ever so windy and this man's hat blew off and the dog chased after it and ate it! The man wasn't best pleased...he said “Do you know your dog has eaten my hat?” and I said “No, but if you hum the tune I might remember it!” He said “I don't like your attitude!” and I said “It wasn't my 'at he chewed, it was your 'at he chewed.” With jokes like that you won't be surprised to know that – I haven't got any friends...I said “I haven't got any friends!” **(Aah)** It's sadder than that! **(Aah!)** Will you be my friends? **(Yes!)** You'll have to prove it to me...when I come on and shout “Hey” to you, I want you to sing “Hey Baby! Ooh Ah!” Will you do that? Let's try! **(Makes a mock exit)** Hey! Come on! You can do better than that! **(exits and enters again)** Hey! **(the audience respond)** Wicked!

Enter ALICE

ALICE: Hiya, Jack! What's all the shouting about?

JACK: Hi Alice. I've made some new friends, listen. Hey! **(The audience respond)**

ALICE: Wicked!

JACK and ALICE exchange “high-fives”.

Enter CAPTAIN CUTTLE.

CAPTAIN: There you be! You two are in a lot of trouble! **(To JACK)** Your Mum's looking for you, **(To ALICE)** and your Dad's looking for you!

ALICE: Don't tell him I'm here, please!

During ALICE's speech FITZWARREN enters behind her.

ALICE: I know just what'll happen; he'll come and find me, creep up behind me and say...

FITZWARREN: Alice!

ALICE: **(imitating FITZWARREN)** Alice!

FITZWARREN: Where have you been?

ALICE: **(imitating FITZWARREN)** Where have you bee...**(Suddenly realising, sweetly)** Hello, Daddy!

FITZWARREN: Don't you "Hello, Daddy" me young lady, I've been looking for you all morning.

ALICE: I've only been out with my friends.

FITZWARREN: Well you can stop gadding about and get to work. We need our hands to the pump, our shoulders to the wheel and our noses to the grindstone!

ALICE: Sounds painful.

SARAH enters screaming from the shop.

FITZWARREN: What on earth's the matter, Sarah?

SARAH: Ooooh! It was horrible! Greasy hair, bloodshot eyes and huge yellow teeth!

JACK: Have you been looking in the mirror?

SARAH: No, I haven't! It was a rat!

ALICE: A rat!

FITZWARREN: A Rat! Jack, go and catch it!

JACK: But I don't like rats!

SARAH: Nobody likes rats! Except other rats I suppose.

CAPTAIN: There's no need to panic Miss Sarah; all you needs do is bait a trap with cheese and put it on the floor. That's guaranteed to work. I'll do it for 'ee now.

CAPTAIN CUTTLE exits into the shop.

SARAH: Oh, what an admirable admiral he is! He's what I call a real man!

JACK: He's what I call a right idiot!

CAPTAIN CUTTLE enters, groaning.

JACK: } What's up, Captain?
 SARAH: } Whatever's the matter?
 ALICE: } What happened?
 FITZWARREN: } I should have known...!

CAPTAIN: I was setting a rat-trap...

ALL: And?

CAPTAIN: It got me!

CAPTAIN CUTTLE reveals a “joke” hand, with flattened fingers, with a rat-trap attached to it.

JACK: That looks painful! Do you want a hand?

CAPTAIN: One is enough, thank you!

SARAH: Shall I kiss it better for you?

CAPTAIN: No!

SARAH: Spoilsport! **(To JACK)** Now this rat. **(SARAH pokes JACK on each word)** What - are - we - going - to - do?

JACK: **(poking SARAH)** I - don't - know.

TOMMY enters behind SARAH, who steps backwards on the pokes and falls over him.

JACK: Look, it's a cat.

SARAH: I can see that, mastermind!

ALICE: Who's a pretty pussy?

SARAH: Pretty pussy? That mangy, old moggie!!

TOMMY arches his back and hisses.

SARAH: Look at that - it's vicious!

JACK: It's not vicious, Mum - it's you, you're upsetting him.

SARAH: How am I upsetting him?

JACK: You keep looking at him.

DICK enters unnoticed.

SARAH: Sauce! I tell you that cat's dangerous! Its owner should keep it under control...where's its master?

DICK: Excuse me.

SARAH: Why, what have you done?

DICK: Allow me to introduce myself - Dick Whittington, ma'am, at your service...(Bows)

SARAH: Oh...(Crosses to DICK)...charmed I'm sure...(Curtseys)...How do you do...hunky...let me introduce you to the boss - this is Alderman Fitzwarren.

DICK: How do you do, sir.

FITZWARREN: How do you do.

SARAH: ...And that's his daughter, Alice...

There is a "ting" as DICK and ALICE exchange glances for the first time.

DICK: How do you do, Miss Fitzwarren.

ALICE: Oh, please - call me Alice.

SARAH: (Crosses to ALICE) Hasn't he got lovely manners - I've always fancied a toyboy!

FITZWARREN: I've not seen you around here before, lad?

DICK: I've only just arrived from Gloucestershire, sir. I was told that the streets of London are paved with gold, so I've come to seek my fortune with my cat.

SARAH: Do you mean that that ferocious feline is yours?

DICK: Who? Tommy? Why yes ma'am.

SARAH: Well, your Tommy just knocked me over.

DICK: Well, all I can do is give you my sincere apologies. I'm sure he didn't mean it. Tommy's not vicious. He's my best friend, and a great rat catcher.

JACK: Hey, maybe Tommy could catch our rat.

ALICE: Do you really think he could. Dick?

DICK: Of course. Come on, Tommy.

DICK leads TOMMY towards the shop.

ALICE: He looks very nice...

SARAH: As nice as any cat, I suppose.

ALICE: I wasn't talking about the cat!

SARAH: Oooh!

As DICK opens the shop door, THREE RATLINGS run out. They drive the humans into a tight circle and run round them threateningly. At the sight of the RATLINGS, TOMMY hisses and arches his back, attacks them and, with appropriate percussive effects, beats them up and chases them off.

ALICE: What a brave cat!

FITZWARREN: **(To DICK, shaking his hand)** Thank you very much, young man for getting rid of those rats. I'm most grateful; if there's anything I can do for you, please let me know. **(Starts to exit)**

DICK: Well, I am looking for a job sir, I'd work very hard, I promise.

FITZWARREN: I'm sure you would, but I'm afraid my business isn't doing too well at present, and I've no vacancies. I'm sorry, lad.

ALICE: Surely there's some job he could do?

FITZWARREN: You know very well...

ALICE: Please?

FITZWARREN: There is no way...

ALICE: Pretty please?

FITZWARREN: It could only be for a few days.

DICK: That's a start, sir.

FITZWARREN: Very well then, I'll give you a chance.

DICK: I'm really very grateful, sir!

ALICE: Thank you, Father. **(Kisses FITZWARREN)**

FITZWARREN: I have to go now. I have some business to settle aboard my ship, the Lollipop. But I'll see you again over supper; Alice will look after you until then. Come along, Cuttle!

CAPTAIN: Aye, Aye, Sir!

FITZWARREN and CAPTAIN CUTTLE exit.

ALICE: Congratulations Dick, that's great news!

DICK: Thank you for persuading your father, it's all due to you.

SARAH: Yes, well done Dick; and now I'm going to take Tommy inside and give him a big bowl of milk!

TOMMY meows, rubs his tummy and exits into shop.

SARAH: Come on Jack!

JACK: It's alright Mum, I'll stay and have a chat with Dick and Alice.

SARAH: No you won't! You don't want to be a gooseberry, do you?

JACK: Uh? **(Looks at DICK and ALICE)** Oh, I see what you mean. Do you think they're going to get all sloppy, and start snogging?

SARAH: There's a chance, son!

JACK: Yeucch!

JACK and SARAH exit into the shop as the CHORUS drift on.

ALICE: Did you really believe that the streets of London were paved with gold?

DICK: That's what they told me back in the village.

ALICE: You shouldn't believe everything people tell you. But I wish they were, then I'd be able to help my father.

DICK: But your father must be very rich; he's an Alderman; he's got a shop, he owns a ship.

ALICE: He used to have a fleet of ships but one by one they all were wrecked by storms; he's had an awful lot of bad luck lately.

DICK: I'm sorry your father's been having a bad time, but his luck will soon change, now he's got me working for him.

ALICE: You're very sure of yourself.

DICK: Alice, I just know that anything is possible if you work hard enough at it.

MUSIC CUE 4: SONG FOR DICK, ALICE AND CHORUS
At the end of the song Blackout. Cloth/Tabs in. Lights up revealing...

SCENE TWO

A STREET IN CHEAPSIDE

MUSIC CUE 4a: KING RAT'S ENTRANCE (INSTRUMENTAL)
FX3: THUNDERCRASH.
Flash: Enter KING RAT DL.

KING RAT: I bet you'd all forgotten me!
 A bad mistake, because you see
 I've already plotted Fitzwarren's end
 And now that Whittington is his friend,
 I'll have to ruin that foolish boy,
 Then Alice will be mine! Oh, what joy!

MUSIC CUE 4b: FAIRY'S ENTRANCE (INSTRUMENTAL)
FAIRY BOW-BELLS enters DR.

FAIRY: Pay him no heed, he's not so scary.

KING RAT: Oh no, it's that ghastly, dreary fairy!

FAIRY: Thou vermin in ermine
 I'll thwart your plot.

KING RAT: You, thwart me?
 Oh, I am scared...not!
 My ratlings gather from London and beyond,
 And my power is greater than your naff old wand.
 So dream on, twinkletoes
 To your threats I say "phooey"

FAIRY: Be careful, or I'll turn you into rat - atouille!

KING RAT: Alright, alright. I get the gist
 Don't get your fairy knickers in a twist.
 I'm off to fix young Whittington and his cat too
 And when I'm finished, I'll be back for you.

MUSIC CUE 4c: KING RAT'S EXIT (INSTRUMENTAL)
KING RAT exits DL

FAIRY: Now, don't worry that King Rat is so very bad

I'll keep an eye on Whittington, poor lad
 First he'll have to travel far and wide
 From London town and Old Cheapside
 On stormy seas where rough winds blow
 To the sandy shores of Moroc-co!
 (I'm sorry about that dreadful rhyme
 But it's tough speaking verse all the time!)
 Oh I shouldn't let myself digress,
 It puts the verse in such a mess!
 Ah! That's it, yes, I'm back on the track,
 It's supper-time and Sarah and Jack
 Have started the cooking so it's time to pop
 Off to see them in Fitzwarren's shop!

**Blackout. FAIRY BOW-BELLS exits DR. Cloth/Tabs out.
 Lights up revealing...**

SCENE THREE

THE KITCHEN OF ALDERMAN FITZWARREN'S HOUSE

**MUSIC CUE 4d: COOKING LINK (INSTRUMENTAL)
 SARAH is discovered at a table, reading a cookery book.**

SARAH: I suppose I'd better get started on the supper. I'm going make a sausage pie, it's the Alderman's favourite. Now where's that good-for-nothing son of mine? I sent him out to get a couple of eggs ages ago. Jack! Jack!

Enter JACK with a basket.

JACK: Hey! **(The audience respond)** Wicked! Hiya, Mum! Here you are – two eggs!

Takes two eggs from the basket.

SARAH: Where did those eggs come from?

JACK: Out of a chicken's...

SARAH: I meant which shop did they come from!

JACK: I got them from the coop.

SARAH: The coop? The coop?! You mean the co-op, stupid boy! Right; now separate the eggs.

JACK: O.K. Mum.

JACK places the eggs at opposite ends of the table.

SARAH: Not like that! Oh, I'll do it myself! **(Drops the eggs into the bowl)** A little shell adds texture. Jack, you go into the scullery and get me a little flour.

JACK: O.K. Mum. **(exits)**

SARAH: Now, what else do we need, ah yes, a bit o' butter.

Takes a block of "butter".

SARAH: This is a special kind of butter, it's 'Dry Parrot' butter, 'cos it's polyunsaturated! Polly unsat...oh, please yourselves!

SARAH drops the entire block of butter into the mixing bowl as JACK enters with a large, drooping daisy.

JACK: Here you are Mum, a little flower.

SARAH: Not that sort of flower! I need self raising flour!

JACK: Anything you say, Mum.

JACK pulls a string and the flower "erects".

SARAH: You big twit! Never mind there's some here, go and get me some water.

JACK: O.K. Mum. **(exits)**

As she speaks SARAH drops an unopened bag of flour and the salt and pepper pots into the bowl.

SARAH: So, flour, and a pinch of salt, a dash of pepper, and give it a stir.

Enter JACK with a bucket of water.

JACK: Here's the water, Mum.

SARAH: We don't need a bucketful! Just a few drops!

JACK: Sorry, you should have said.

JACK pours a little real water into the bowl.

SARAH: That's enough.

JACK: O.K. Mum.

JACK puts the bucket behind the table.

SARAH: Don't leave it there, it'll get in the way, throw it away!

JACK: O.K. Mum.

JACK takes an identical bucket, containing confetti, from behind the table.

JACK: Where shall I throw it?

SARAH: **(Mixing pastry)** Anywhere you like.

JACK advances to the front of the stage, or even into the auditorium, threatening to throw the “water” over the audience.

JACK: Shall I chuck it here? Or here? Or how about here?

JACK throws the confetti over the audience.

SARAH: Oh, you are a naughty boy! Oh dear, this pastry's a bit lumpy, never mind, here's some I made earlier!

From under the table SARAH produces a foam rubber “pie-crust”.

SARAH: Now, are the sausages in the dish?

JACK picks up the dish with the trick sausages. (See PROPS LIST)

JACK: Yes, they're all there. Yuk! Are these sausages alright?

SARAH: Of course they are, I've only just bought them.

JACK: They look a bit weird to me.

SARAH: Ooh, be careful what you say to those sausages, son.

JACK: Why, Mum?

SARAH: Well, Walls have ears! Walls have...never mind, that's one for the pensioners! Now, we put the pastry on top of the sausages. **(Sausage pops up)** Ooh-er! **(Sausage subsides)** Now, we put the pastry on top of the sausages. **(Sausage pops up)** Aagh! Hold it down! Hold it down!

JACK: O.K. Mum.

JACK holds the sausage down.

SARAH: Now, we put the pastry on the top of the sausages. **(Second Sausage pops up)** Aaagh!!! I've had enough of this! Get the rolling pin, Jack, and when I nod my head, you hit it!

JACK: Pardon?

SARAH: When I nod my head, you hit it!

JACK: Are you sure about this, Mum?

SARAH: Of course I'm sure. Right!

SARAH nods, JACK hits her on the head with the rolling pin.

SARAH: Ow! Not my head, you idiot! Hit the sausage!

JACK: Sorry Mum, there you go!

JACK hits the sausage down - the other sausage pops up.

SARAH: Right, this means war!!

SARAH takes a gun (Starting pistol) from her apron.

JACK: Oh come on Mum, I didn't hit you that hard!

SARAH: Not you! I'm going to get that sausage!

SARAH fires several times at the sausage, which "dies".

JACK: How could you do that to an innocent sausage? A poor little sausage that had never done you any harm. A sausage that...

MUSIC CUE 4e: THE LAST POST (INSTRUMENTAL)

A white flag emerges from the dish. When the music finishes.

SARAH covers the sausage dish with the pie-crust and takes it to the oven.

SARAH: At last! Now let's get it in the oven. And as we've wasted so much time, I'd better switch it up to Superheat.

JACK: What shall I do with the spare bits of pastry, Mum?

SARAH: What? Oh, let me have 'em.

JACK throws the "spare bits of pastry" (cotton wool balls containing a wrapped sweet) at SARAH, using a giant spatula, bats them to the audience.

MUSIC CUE 4f: TEST MATCH THEME (INSTRUMENTAL)

SARAH: There's a sweetie in every one!

After a while they change places. As JACK is batting smoke is seen coming from the oven, JACK and SARAH are oblivious to this. If possible a giant sausage – an extra large balloon – comes out of the oven. The audience will shout.

SARAH: Ooh - look at the size of that sausage, son!

JACK: What are we going to do, Mum?

SARAH: Prick it, you fool! Prick it!

JACK pricks the sausage...it collapses – i.e. is let down.

FX4: A LOUD EXPLOSION.

(If possible, the oven should also collapse) SARAH screams and runs round the stage.

Enter ALDERMAN FITZWARREN, ALICE, DICK and TOMMY.

FITZWARREN: } What on earth is going on?!

ALICE: } What was that noise?

DICK: } Are you both alright?

JACK: I've just found out why they call sausages bangers!

SARAH: It wasn't my fault! It just happened, and don't just stand there, get this place cleaned up!

DICK: I'll give you a hand, Jack.

DICK and JACK carry the kitchen table offstage, then re-enter.

FITZWARREN: I hope you haven't hurt yourself, Sarah?

SARAH: I'm fine, but I think your supper may be a bit overdone.

FITZWARREN: That's a pity, I was feeling rather peckish tonight.

SARAH: Well, I do keep a packet of chocolate hob-nobs in my bedroom.

FITZWARREN: Oh?

SARAH: So you'll know where to come if you fancy a little nibble in the night!

FITZWARREN: Strange, I seem to have lost my appetite.

SARAH: Party-pooper!

ALICE: So we'll have to go to bed without our supper?

SARAH: Well, we girls do need our beauty sleep, don't we, Miss Alice? So I think I'll have an early night.

JACK: I think you'd better have a long lie-in too!

SARAH: Sauce! **(exits)**

JACK: I'll see you all in the morning. Goodnight!

FITZWARREN: }
 ALICE: } Goodnight, Jack.
 DICK: }

JACK exits.

ALICE: **(Handing him a blanket)** I'm afraid we've no bedroom for you, Dick - you'll have to sleep here in the kitchen.

DICK: That's fine with me.

FITZWARREN: Good, we'll be off to bed then. Oh I nearly forgot, I must put this bag of gold in the safe. **(Goes to the safe)**

DICK: It looks very strong, sir.

FITZWARREN: Indeed it is! It's the best that **(Local place name)** Security can offer!

Ratchet sound as FITZWARREN locks the bag of gold in the safe.

FITZWARREN: There we are, all safe and sound, goodnight, Tommy!

TOMMY meows.

DICK: Goodnight sir, I can't thank you enough for all you've done for me.

FITZWARREN: I'm sure you'll repay my trust, goodnight Dick.

FITZWARREN exits.

ALICE: Well...goodnight Dick...I'll...er...I'll see you in the morning.

DICK: This has been the best day of my life.

ALICE: I'm glad. I...

FITZWARREN calls from offstage.

FITZWARREN: Alice! Come along, my dear!

ALICE: I must go...sleep well.

DICK: We will...goodnight.

ALICE: Goodnight. **(exits)**

DICK: Isn't she fantastic, Tommy? **(TOMMY meows)** You like her too, don't you? **(TOMMY gives a thumbs-up)** It's crazy. I mean, I hardly know her, but I think I'm falling in love with her. I don't know what we've done to deserve it, but fortune's certainly smiled on us today! **(TOMMY agrees)** Oh well, time for bed. Night-night, sleep tight;

don't let the fleas bite! **(TOMMY meows indignantly)** Only joking, Tommy. **(Yawns)** Only joking!

DICK and TOMMY fall asleep.

MUSIC CUE 4g: KING RAT'S ENTRANCE (INSTRUMENTAL)
Enter KING RAT.

KING RAT: So, Whittington thinks he's got it made?
 I could run him through with my trusty blade.
 But I shall be cunning, sly and bold
 For I will steal Fitzwarren's gold
 And make him think that Dick's the thief!
 My genius is beyond belief
 No combination locks for me,
 I'll use my powers of sorcery!!

KING RAT gestures, the safe door flies open: KING RAT removes the bag of gold.

I've planned and schemed, and now's my chance
 (You can shout all you like – they're in a trance)
 Inside Dick's bundle I'll hide the loot. **(He does so)**
 When Fitzwarren finds out, he'll get the boot!
 And now it's time for me to depart
 The fun is just about to start.

KING RAT pulls TOMMY's tail out from beneath the blanket and stamps on it. TOMMY squeals with pain.

MUSIC CUE 4h: KING RAT'S EXIT (INSTRUMENTAL)
FX5: THUNDERCRASH
KING RAT exits.

DICK: What's the matter, boy? Can you smell a rat?

TOMMY meows and blows on his tail.

Enter FITZWARREN, ALICE, JACK and SARAH in various forms of night attire.

FITZWARREN: } What was that noise?
 ALICE: } Dick, are you alright?
 JACK: } It sounded like thunder!
 SARAH: } I nearly jumped out of my skin!

FITZWARREN: What on earth happened, Dick?

DICK: I've no idea, sir; it woke me up, whatever it was.

SARAH: It woke us all up!

JACK: Hey look! The safe's open!

FITZWARREN: **(Goes to the safe)** I've been robbed!

ALICE: But that's not possible.

SARAH: What a catastrophe! **(Pronounced "Katta-strofe")**

DICK: I don't believe it!

ALICE: Didn't you see anything, Dick?

DICK: I'm afraid not, we were both sound asleep, weren't we Tommy?

TOMMY meows agreement.

FITZWARREN: But how could anyone have got into the shop without you hearing them?

DICK: I don't know sir, but I had nothing to do with it, I swear!

ALICE: If Dick had stolen your gold he wouldn't still be here, would he? He'd have run away!

FITZWARREN: Of course! I'm sorry, my boy, I'm so upset I'm not thinking straight.

DICK: I realise it looks very suspicious.

SARAH: Now don't you worry Dick, none of us believe that you had anything to do with this.

As SARAH crosses to comfort DICK she trips over the bundle and reveals the bag of gold.

SARAH: Just a minute! What's this? **(Holds the bag of gold up)**

JACK: **(Takes the bag of gold)** It looks like your gold, boss.

FITZWARREN: **(Takes the bag of gold)** It is my gold!

DICK: I don't know how it got there sir, believe me! I've never stolen anything in my life!

FITZWARREN: Silence! You have been caught red-handed Whittington, save your excuses for the judge! Jack, fetch a constable!

JACK: But if he's a thief, boss, they'll send him to prison for life!

SARAH: Or longer!

ALICE: Don't have him arrested Daddy, please! Give him a chance.

FITZWARREN: Alice...

ALICE: For my sake?

FITZWARREN: Oh very well, for your sake Alice, and your sake alone! Whittington, you can count yourself lucky that my daughter has a kind heart! Now, take your things and get out of here!

DICK: Yes sir. Alice, I swear this had nothing to do with me!

ALICE: I believe you, Dick.

FITZWARREN: Go! Leave this city! If ever you are found in London again, I shall have you clapped in jail!

DICK: Yes sir. Well, goodbye Jack.

JACK goes to shake his hand but SARAH stops him.

ALICE: I trust you, Dick.

DICK: Thank you Alice, I'm glad someone does. Come on, Tommy.

TOMMY meows a sorrowful goodbye. DICK and TOMMY exit.

SARAH: Well, who'd have thought it? He seemed such a nice boy.

JACK: He looked honest enough to me.

FITZWARREN: I'm afraid you can never judge by appearances.

ALICE: Well, I don't believe that Dick's a thief, and I never will! I'm going after him!

ALICE takes a cloak and exits.

FITZWARREN: Alice, come back here!

JACK: This is all your fault, you big bully!

FITZWARREN: Pardon?

JACK: I said..."It's cold outside, she'll need a big woollie"...I'll go and get her one.

JACK exits.

FITZWARREN: Come along Sarah, we'd better get dressed and go and find her. Oh dear, children are a problem, aren't they Sarah?

SARAH: I know Sir. I've only got my Jack to worry about, but every time I look at him I think "Was I the victim of an Alien Abduction?"

MUSIC CUE 4i: SCENE CHANGE (INSTRUMENTAL)

**Blackout. SARAH and FITZWARREN exit. Gauze/Tabs/Cloth in.
Lights up revealing...**

SCENE FOUR

HIGHGATE HILL

Enter DICK and TOMMY.

DICK: Hang on Tommy, I can't walk another step. Let's stop here for a minute.
(They sit) Oh Tommy - I shall never see Alice again, and I love her, I really do! And I am sure that she loves me.

TOMMY starts to cry.

DICK: Oh, don't start crying. You'll get me going.

DICK takes a handkerchief from the bundle and gives it to TOMMY, who blows his nose loudly. DICK opens the handkerchief to reveal a large hole.

Now look what you've done! Oh Tommy, what can I do? I think I've lost her forever.

MUSIC CUE 5: DICK'S SOLO.

**DICK falls asleep. As TOMMY prepares to join him...
Bleedthrough Gauze or Cloth/Tabs out to reveal...**

SCENE FIVE

THE LAND OF BELLS

FAIRY BOW-BELLS and her FAIRIES are discovered.

MUSIC CUE 6: FAIRY SOLO AND BALLET.

MUSIC CUE 6a: FAIRY UNDERSCORE (INSTRUMENTAL)

FAIRY: Though your heart is heavy, and full of sorrow,
Do not despair, think of tomorrow!
Through King Rat's plot, unjustly accused,
You have been slandered and much abused.
But as bright new day succeeds black night
Your future's good, your prospects bright!

TOMMY, who has watched transfixed comes out of his trance and pats DICK, no response, pats again.

FAIRY: **(Sings)** Turn again Whittington, Lord Mayor of London.
 Turn again Whittington, three times Lord Mayor.
 Turn again Whittington, Lord Mayor of London.
 Turn again Whittington, three times Lord Mayor.

**As the light fades on the FAIRIES, the Gauze/Cloth/Tabs flies in.
 TOMMY wakes DICK by spiking him with a claw.**

DICK: Ow!! What's up, Tommy? You woke me in the middle of a really strange dream, you know, I thought I heard bells, and they seemed to be speaking to me.

TOMMY meows and tries to impersonate FAIRY BOW-BELLS.

DICK: I'm getting worried about you Tommy.

TOMMY meows, points at DICK, then back in the direction of London.

DICK: Me? Yes? Go back to London?

TOMMY meows and nods.

DICK: But I can't Tommy, Alderman Fitzwarren said he'd have me arrested!

TOMMY meows frantically, then points at the audience.

DICK: What? Oh! Well, what do you think? Should I go back to London? And ask the Alderman to give me my job back? Are you sure? Alright; I've got nothing to lose, why not?

TOMMY purrs in satisfaction.

DICK: Tommy, if this idea of yours works, I'm going to lock you in a room!
(TOMMY looks sad and mystified) I'm going to lock you in a room - with a ton of salmon and fifty gallons of cream! **(TOMMY purrs, rubs his stomach and licks his lips)** Come on then, we'll give it a try!

DICK and TOMMY exit. Blackout. Cloth in. Lights up revealing...

SCENE SIX

A STREET IN CHEAPSIDE

**MUSIC CUE 6b: KING RAT'S ENTRANCE (INSTRUMENTAL)
 FX6: THUNDERCRASH.
 Flash. KING RAT enters DL.**

KING RAT: So...back to London comes Master Dick!

He really should be very quick
 For in this town there lurks a throng
 Of rats, who delight in doing wrong!
 Now rodent Rambos shall you see
 Gnawbone! Gnashfang! Come to me!!

Two RATS, GNAWBONE and GNASHFANG, enter via the back of the auditorium.

That's it! That's it! You're driving 'em bonkers!
 It's not difficult, they're a load of plonkers!!

They snarl and scratch at members of the audience before making their way onto the stage.

Good boys - now, listen to what I say
 Alice Fitzwarren has run away,
 She's a pretty young thing, with short blonde hair.*
 Capture her, then bring her to my lair.
 Now off you go, and do your worst.

**Adapt to suit the actress playing ALICE: ie. long red hair, short dark hair etc.*

GNAWBONE: On our way, Guv'nor!

GNASHFANG: I love girlnapping!

GNAWBONE and GNASHFANG exit.

KING RAT: If life's a rat-race, I'll come first!
 You peasants!! I always get my way
 Just remember this; King Rat Rules - OK?

MUSIC CUE 6c: KING RAT'S EXIT (INSTRUMENTAL)
KING RAT exits DL. Cloth out. Lights up revealing...

SCENE SEVEN

THE PORT OF LONDON

Enter ALICE, she wears a cloak over her nightdress.

ALICE: I've been looking for hours, but I haven't found him. Dick could be anywhere by now. Perhaps he's gone back to Gloucestershire. I might never see him again!

MUSIC CUE 7: ALICE'S SOLO.

At the end of the song we hear a sea shanty. ALICE exits as CAPTAIN CUTTLE and some SAILORS enter.

CAPTAIN: See you in the morning, lads!

SAILORS: Aye-aye, Cap'n! **(Singing)** Ear-ly in the morning!

The SAILORS exit. Enter JACK, FITZWARREN and SARAH.

JACK: Hey! **(The audience respond)** Wicked! Have you seen Alice, Captain? She's run away from home!

CAPTAIN: Sorry Jack, she ain't been round here.

FITZWARREN: Where can she be, Sarah?

SARAH: I don't know, sir; it's very worrying. It can be very dangerous for a young girl, roaming round the docks at night!

FITZWARREN: How would you know?

SARAH: I've got a very good memory!

FITZWARREN: Let's split up. I'll go this way, Jack can try that direction, and Sarah can search the quayside.

CAPTAIN: I'll check the taverns sir, see if anyone's spotted her.

FITZWARREN: Good idea! Now, come on everyone get moving!

SARAH: } I'm sure we'll find her soon!

JACK: } Right you are, bossman!

CAPTAIN: } On my way now, sir!

FITZWARREN, JACK, CAPTAIN CUTTLE and SARAH exit in different directions. Enter GNAWBONE and GNASHFANG, carrying a large sack.

GNAWBONE: How will we recognise this Alice, then?

GNASHFANG: Come on - there won't be many women wandering round the docks at this time of night!

GNAWBONE: We ain't seen her yet though.

GNASHFANG: No, but she's bound to come this way soon, that's her Father's ship over there, the Lollipop.

GNAWBONE: Let's hide here then, and wait for her to show up.

GNASHFANG: Good idea!

GNAWBONE and GNASHFANG hide. Enter SARAH.

SARAH: Not a sign of her! Where can she be? I have a terrible foreboding – it's such a bad foreboding, it's almost a fiveboding!

As SARAH speaks GNAWBONE and GNASHFANG creep up behind her and put the sack over her head.

GNASHFANG: She's in the bag! Won't the boss be pleased with us?

GNAWBONE: Won't he just! Your rattiness! Your rattiness!!

Enter KING RAT.

KING RAT: Don't tell me you've caught her so soon?

GNAWBONE: Oh, yes we have!

GNASHFANG: She's right here.

KING RAT: Oh, well done boys, I'm over the moon!

SARAH's muffled cries are heard.

KING RAT: Let her out, then tie her up. Make sure it's tight

GNAWBONE and GNASHFANG remove the sack revealing SARAH.

KING RAT: Hell's teeth! Who's she?! What a horrible sight!

SARAH: You're a fine one to talk - you ugly great rat!

KING RAT: Quick! Cover her up. I can't stand the old bat!

GNAWBONE and GNASHFANG pull the sack down again. SARAH falls to the floor. KING RAT belabours GNAWBONE and GNASHFANG, meanwhile SARAH is left on the floor in her sack.

KING RAT: You pathetic pair of pea-brained twits
As henchmen you two are the pits!
You've put me in a filthy mood,
I hope you both like hospital food!

He cracks their heads together – there is the sound of a bell / gong - they exit.

KING RAT: And as for you lot, you must be mad!
You're Whittington's friends. You like the lad!
That proves you're stupid, blind and thick
'Cos I'm much handsomer than master Dick.
Oh yes I am etc.

MUSIC CUE 7a: KING RAT'S EXIT (INSTRUMENTAL)
KING RAT exits. SARAH rolls around in the sack. Enter ALICE.

ALICE: Dick! Oh, it's no use I've been all over the city and I can't find him.

ALICE sees the moving sack.

SARAH: Let me out! Let me out!!

ALICE: That sounds like Sarah. Hang on...(Pulls the sack off)

SARAH: Oh, what a terrible experience! I've just been manhandled!

ALICE: You don't usually complain.

SARAH: They were huge, hairy rats! They mistook me for you. Mind you, I've never noticed before, but the resemblance is quite uncanny!

Enter ALDERMAN FITZWARREN and JACK.

FITZWARREN: Alice! There you are!!! Where have you been?

ALICE: Don't shout at me, Father.

FITZWARREN: I'm sorry. I didn't mean to shout, it's just that I've been so worried about you. **(Embraces her)**

SARAH: Running round the streets in your nightie - you'll catch your death of cold!

ALICE: You're all worrying about me, but what about Dick? He's all on his own in a strange city.

JACK: He's not really on his own, he's got Tommy.

SARAH: Oh, I miss that cat. While I was getting dressed earlier, I'm sure I heard another rat in my bedroom.

ALICE: You see, Father, if you hadn't sent Dick away, Tommy would have sorted that rat out in no time!

SARAH: We do need a cat.

From offstage TOMMY meows.

SARAH: **(To JACK)** You did that without moving your lips.

JACK: That wasn't me, Mum.

From offstage TOMMY meows.

JACK: That sounded like...

Enter DICK and TOMMY.

TOMMY: Me-ow!

JACK: } Tommy!!

SARAH: }

ALICE: Dick! I'm so glad you've come back!

DICK: Me too! What are you all doing here?

FITZWARREN: One moment, if you please! Alice, come here! Have you forgotten that this boy is a dishonest little thief!

ALICE: Surely you can't still believe that Dick stole your gold?

FITZWARREN: Well if he didn't, who did?

DICK: I wish I knew sir. If only there had been some witnesses.

JACK: But there were!

ALL: What!! Who??

JACK: All my mates out there...

SARAH: Of course! Now why didn't I think of that?

JACK: 'Cos you're thick! **(to the audience)** Did Dick steal the gold? Well who did then? Who? King Rat? That's your thief, boss, not Dick!

ALICE: I told you he was innocent!

FITZWARREN: I don't know what to say, my boy, except that I'm very, very sorry for misjudging you, and if there's anything I can do to make amends, I will.

DICK: There is one thing sir, Captain Cuttle is setting sail this morning; will you let me join the crew?

FITZWARREN: But of course you may. With my recent record of shipwrecks we can always do with an extra sailor.

SARAH: I know the feeling!

TOMMY meows.

DICK: And of course, if you let me sail, you get a ship's cat as well!

JACK: I'll come with you, Dick!

SARAH: I want to join up too! I can be ship's cook.

ALICE: ...And I'm coming too!

FITZWARREN: Oh no, my dear; everyone else may sail if they wish, but you must stay at home with me.

ALICE: But Father...

FITZWARREN: No arguments! It could be a very dangerous voyage. **(To SARAH and JACK)** Now, while you two get your things packed, we'd better try and find Captain Cuttle. I'll go this way and you can search in that direction - Able Seaman Whittington!

DICK: Aye-aye, sir!

FITZWARREN exits.

ALICE: Make him change his mind, Dick. I want to come with you.

DICK: I'm sorry, Alice, but I think your father's right. You'd be much safer at home.

ALICE: But Dick...

DICK: Don't worry. We won't be gone for long; come on, Tommy!

DICK and TOMMY exit.

ALICE: It's not fair! It really isn't!

SARAH: Now, now, Miss Alice; the sea is no place for a young girl. Sailors are a rough lot, you know. Crammed together for weeks on end, without a woman in sight, they won't take 'no' for an answer!

ALICE: But you're going?

SARAH: So I am! **(Sings)** On a wonderful day like today!

SARAH exits.

ALICE: I'm not being left behind, Jack. If they won't take me, I shall stowaway! You'll help me won't you?

JACK: Course I will! But you won't get far dressed like that. I'll tell you what, let's find you some clothes and we'll disguise you as a sailor.

ALICE: But don't you think it's odd - dressing up as a man?

JACK: Of course not! I do it all the time!

JACK and ALICE exit.

MUSIC CUE 7b: KING RAT'S ENTRANCE (INSTRUMENTAL)
Flash. Enter KING RAT.

KING RAT: Who told Fitzwarren about my plot?
 Was it you, you 'orrible lot?
 You ghashtly girls and beastly boys
 I'll come and steal your Christmas toys.
 I may despise Dick Whittington, but I loathe you even more!
 I 'ate you, 'ate you, 'ate you! And three eights are twenty-four!
 But it's not over yet, you know. My power is not diminished,
 You'll feel the weight of King Rat's wrath, before this story's finished!!

MUSIC CUE 7c: KING RAT'S EXIT (INSTRUMENTAL)
KING RAT exits. Enter DICK.

DICK: Tommy! Tommy! Has anyone seen Tommy? Will you help me call him? Will you? Right, after three - one, two, three - Tommy! **(Etc)**

TOMMY enters wearing a life-jacket.

What's that, Tommy, a life-jacket?

TOMMY nods.

Why, can't you swim?

TOMMY shakes his head.

I don't think you're looking forward to a life on the ocean wave, are you Tommy?

TOMMY shakes his head and mimes being sick.

I know what will cheer you up, go down to the hold and see if we've any rats aboard.

TOMMY exits. Enter FITZWARREN and CAPTAIN CUTTLE.

FITZWARREN: Ah, there you are Dick. I've explained to Cuttle that you'll be joining him on the voyage.

CAPTAIN: Welcome aboard, lad!

DICK: Thank you, sir. You haven't seen Alice, anywhere, I suppose?

FITZWARREN: I'm afraid not. But I'm sure she'll be here to say goodbye.

CAPTAIN and FITZWARREN exit. Enter JACK.

JACK: Hey! **(The audience respond)** Wicked!

DICK: Have you seen Alice, Jack?

JACK: Er...yes! The last time I spotted her she was heading...that way.

JACK points SR.

DICK: Thanks, Jack. **(Calling)** Alice! **(exits SR)**

JACK: **(Calls off SL)** Come on, Alice. The coast's clear...

ALICE enters SL - dressed as a sailor.

ALICE: Do I look alright, Jack?

JACK: Great! But there's just one thing missing. Put this on.

JACK gives ALICE a false beard, so the audience don't see her put it on, she turns upstage.

It's the finishing touch!

ALICE: Are you sure this disguise is going to work?

ALICE turns back - she looks like a girl in a false beard.

JACK: Course it is! Your own mother wouldn't recognise you!

SARAH is heard shouting from offstage "Jack!!"

But mine might! You'd better hurry haff and haide in the hold!

ALICE exits to the ship. Enter SARAH, laden with luggage.

SARAH: Leave me to carry everything, won't you?

JACK: What's all that stuff for, Mum?

SARAH: Just a few bits and pieces I may need on the voyage.

JACK: A few bits and pieces? You've brought everything except the kitchen sink!

SARAH: Don't exaggerate!

As SARAH turns to board the ship she reveals a sink strapped to her back. SARAH exits. Enter DICK.

DICK: There's no sign of Alice? She seems to have disappeared.

JACK: Really? Perhaps she doesn't like goodbyes.

Enter FITZWARREN and CAPTAIN CUTTLE. During the next few lines a mixture of TOWNSPEOPLE, SAILORS and

CHILDREN enter. They mime saying “Goodbye” to their families as the SAILORS prepare to set sail.

CAPTAIN: All set to sail, Dick? Let's get aboard then, lad.

DICK: I can't go yet, Captain. I haven't said goodbye to Alice!

FITZWARREN: Time and tide wait for no man, Dick.

SARAH and TOMMY enter from the ship.

DICK: But I can't just...

CAPTAIN: 'E's right, lad. If we be going, we've got to go now!

MUSIC CUE 8: END OF ACT ONE

During which CAPTAIN CUTTLE, DICK, SARAH, JACK, TOMMY and the SAILORS board the ship. The ship sails from the quay. ALDERMAN FITZWARREN, TOWNSPEOPLE and CHILDREN wave goodbye. Lights Fade to Blackout. Tabs in.

END OF ACT ONE

ACT TWO - PROLOGUE

MUSIC CUE 9: ENTR'ACTE (INSTRUMENTAL)

MUSIC CUE 9a: FAIRY'S ENTRANCE (INSTRUMENTAL)

Flash. Lights up. FAIRY BOW-BELLS enters DR.

FAIRY: Now to the second half we come
With a yo-ho-ho and a bottle of rum!
For Dick and Tommy, Sarah and Jack
Have all set sail; off on the track
Of gold and jewels and heaps of treasure,
To help the Alderman is their pleasure!
And that naughty Alice has stowed away,
Girls didn't do that sort of thing in my day!
But the wind is good and the sky is blue
As the Lollipop sails for horizons new!

FAIRY BOW-BELLS exits DR. Cloth/Tabs out revealing...

SCENE EIGHT

ON BOARD THE GOOD SHIP "LOLLIPOP"

DICK and TOMMY are at the wheel.

MUSIC CUE 10: CAPTAIN CUTTLE, DICK and CREW.

CAPTAIN: Right, me lads - back to work! We should reach land sometime today,
so let's have the Lollipop looking at 'er best!

SAILORS: Aye-aye, Cap'n!

The SAILORS exit.

CAPTAIN: Hold her steady Mister Mate, south south-east!

DICK: Aye-aye Cap'n!

CAPTAIN CUTTLE exits. Enter ALICE with a mop, as she begins to swab the deck. TOMMY sees her, does a double-take, and draws DICK's attention to her.

DICK: Well, well Tommy - we seem to have a new face aboard the Lollipop.
Take the wheel a minute. **(TOMMY meows and complies)** Hey,
sailor!

ALICE: **(Salutes)** Aye-aye Mister Mate!

DICK: What's your name?

ALICE: Alice...er...er...Alistair!

DICK: Alistair? That's a Scottish name isn't it?

ALICE: **(Bad Scots accent)** Och aye the noo! Hoots mon! See you, Jimmy!

DICK: Well, 'Alistair', it's a rule aboard ship that only officers are allowed to grow beards.

ALICE: Oh! Is that sooo?

DICK: Aye! So perhaps you should have a shave!

DICK pulls down ALICE's false beard.

ALICE: Oh...you! You! You knew all the time!

DICK: Of course I did! Do you think I'm stupid?

ALICE: Well?

DICK laughs and hugs ALICE.

JACK enters.

JACK: Hey...(audience respond) Wicked!

DICK: Jack, Alice tells me you helped her to stowaway?

JACK: She talked me into it.

DICK: You realise I could have you flogged for this?

JACK: You wouldn't get much for me!

DICK: Or make you walk the plank?

JACK: I might fall off!

DICK: I could even have you keelhauled!

JACK: Look, do what you like - just don't tell my Mum, O.K?

ALICE: I won't let him! Where is Sarah anyway? I haven't seen her all morning.

JACK: Last time I saw her, she was down in the hold with the midshipmen

SARAH is heard from offstage shouting "Atten - shun!!"

JACK: I knew it was too good to be true! Quick.

DICK, JACK and ALICE run off.

MUSIC CUE 11: SARAH and CHILDREN.

SARAH and the CHILDREN (MIDSHIPMEN) enter.

Towards the end of the song, CAPTAIN CUTTLE enters and watches SARAH in amazement.

SARAH: Right - midshipmen, dismiss! Tea will be served in the galley in five minutes!

The CHILDREN cheer and exit.

CAPTAIN: You're a lovely mover, Miss Sarah.

SARAH: It must be the Allbran!

CAPTAIN: Right! What we need on this ship is some discipline. Fall in, you shower.

JACK, DICK and A SAILOR enter with four mops.

Now, we're going to do some drill.

JACK, DICK, SARAH and the SAILOR groan.

Right. Line up.

They line up in the following order from SR to SL – SAILOR, JACK, DICK and SARAH

Now, what's happened to this poop deck?

JACK: Someone pooped on it.

CAPTAIN: Enough of that, come on line up... 'ttention!

SARAH: Sixty five pounds a week.

CAPTAIN: What are you talking about, woman? I said "'ttention"

SARAH: I'm sorry I thought you said 'Pension'.

CAPTAIN: Right, close up.

The others close ranks, as SARAH lifts her clothes up revealing comedy bloomers.

I said close up – not clothes up.

SARAH mouths that she is sorry.

OK, from the right, 'Number!'

MUSIC CUE 11a: RHUMBA (INSTRUMENTAL)
They dance

What are you doing? I said 'Number'

JACK Oh sorry, we thought you said 'Rhumba'

CAPTAIN No, number...one, one, one, one! From the right 'Number'

SAILOR One!

JACK: One!

DICK: One!

SARAH One!

CAPTAIN No, no, no! **(Pointing at SAILOR on the end of the line)** ...He's one.

JACK: }
 DICK: } Ooooooh!
 SARAH: }

They move away from the SAILOR.

SARAH: **(To DICK)** Well, there's a surprise.

CAPTAIN When I say 'number'... I mean 'one two three'

ALL: Oh, 'one two three'.

CAPTAIN From the right 'number'

SAILOR: One two three

JACK: One two three

DICK: One two three

SARAH: One two three

MUSIC CUE 11b: WALTZ (INSTRUMENTAL)
They all start to waltz with their mops

CAPTAIN No, no, no! 'Number' - as in "One, two, three, four!"

ALL: Oh "one, two, three, four!"

CAPTAIN From the right. Number.

SAILOR: One two three four

JACK: One two three four

DICK: One two three four

SARAH: One two three four

MUSIC CUE 11c: ROCK AROUND THE CLOCK (INST)
They all bop and jive. Music stops but JACK continues to do a silly dance, oblivious to the fact that everyone else has stopped. Eventually the CAPTAIN shouts.

CAPTAIN: **STOP! (He beckons him over with his finger)** When I do this, it means come here.

JACK: **(Shaking his head)** And when I do this, it means I'm not coming

CAPTAIN: Grow up, stupid!

JACK: I have grown up stupid.

CAPTAIN Do you know what you are?

JACK: No, but I think you're about to tell me.

CAPTAIN: You're stupid **(The CAPTAIN slaps JACK's face on each letter as he spells out the word)** S.T.U.P.I.D

JACK Pardon?

CAPTAIN **(The CAPTAIN repeats the slapping)** S.T.U.P.I.D

JACK gets sympathy from the audience.

JACK Do you know what you are?

CAPTAIN What?

JACK You're a strict disciplinarian. **(he slaps the CAPTAIN's face as he spells it out.)** . D I S C I P T A L I...Sorry, I've spelt that wrong; I'll rub it out and start again...D I S C I P L I...

CAPTAIN: Right enough of this. Get back into line. I want you to shoulder arms. What you do is this...One two three and over the shoulder! **(He shows them the action)**

ALL: Oh! One, two, three and over the shoulder.

CAPTAIN Right men... Let me see it... 'Shoulder arms!'

ALL One, two, three, and over the shoulder!

They throw the mops over their shoulders

CAPTAIN: Pick them up!

They pick the mops up. JACK stands astride one mop whilst DICK and SAILOR pick it up catching JACK between his legs. They inadvertently carry him downstage on the mop. JACK writhes around in exaggerated agony.

SARAH Are you alright there, son?

JACK **(In a high pitched voice)** I'm fine thank you, mother.

CAPTAIN Right I want you all to swear...

ALL Pardon?

CAPTAIN Swear an oath.

ALL Oh.

SAILOR: Poo!

JACK: Bottom!

DICK: Wee wee!

SARAH: Knickers!

CAPTAIN Aagh!!! I want you to swear an oath of allegiance.

ALL: Oh, of allegiance.

CAPTAIN: Raise your right hand and repeat everything I say.

SAILOR, JACK, DICK and SARAH repeat word for word, intonation for intonation, rhythm for rhythm and gesture for gesture exactly what the CAPTAIN says and does. The closer the mimic the better the comedy. For his part the CAPTAIN must give the others clear and exaggerated behaviour to copy.

ALL Raise your right hand and repeat everything I say.

CAPTAIN Everything I say you say

ALL Everything I say you say

CAPTAIN That's right, every word I say you say

ALL That's right, every word I say you say

CAPTAIN You got I?

ALL You got it?

CAPTAIN Now what I want you to say is this.

ALL Now what I want you to say is this.

CAPTAIN No, not that!

ALL No, not that!

CAPTAIN I'm just telling you what I want you to say!

ALL I'm just telling you what I want you to say!

CAPTAIN You don't understand.

ALL You don't understand.

CAPTAIN I haven' started yet.

ALL I haven't started yet.

CAPTAIN **(Starting to get irate)** I haven't started yet!

ALL I haven't started yet!

CAPTAIN **(really angry)** I haven't started yet!

ALL I haven't started yet!

CAPTAIN WILL YOU SHUT-UP!!!

ALL WILL YOU SHUT-UP!!!

CAPTAIN Don't you tell me to shut-up.

ALL Don't you tell me to shut-up.

CAPTAIN Shut-up!

ALL Shut-up!

CAPTAIN **(he starts to cry)** Please shut up.

ALL **(they all start to cry)** Please shut up.

CAPTAIN I hate you.

ALL I hate you.

The CAPTAIN has an idea!

CAPTAIN We love you Captain Cuttle.

ALL We love you Captain Cuttle.

CAPTAIN You don't have to pay us any more wages.

ALL You don't have to pay us any more wages.

CAPTAIN That's alright then!

ALL Eh?

CAPTAIN Attention!

ALL Attention!

CAPTAIN Left turn!

ALL Left turn!

CAPTAIN By the right...

ALL By the right...

CAPTAIN Quick March!

ALL Quick March!

MUSIC CUE 11d: ST. LOUIS BLUES (INSTRUMENTAL)
CUTTLE marches off SL as SAILOR, JACK, DICK and SARAH
march around the deck and off SR in a military style.

MUSIC CUE 11e: KING RAT'S ENTRANCE (INSTRUMENTAL)
Enter KING RAT. He 'zaps' TOMMY at the wheel, who falls to the
floor.

KING RAT: I'll summon up a mighty gale
 Thunder, lightning, wind and hail!
 I'll send 'em all to Davy Jones'
 Where sharks will feed upon their bones!
 The sky'll go black: the wind will blow
 As King Rat's tempest starts to grow!!

MUSIC CUE 11f: KING RAT'S EXIT (INSTRUMENTAL)
KING RAT exits.
FX7: STORM.
LX: Lightning. Enter DICK, JACK, CAPTAIN and ALICE.

DICK: What's happening? Oh my! Tommy. **(DICK takes the wheel)** Jack, get the crew on deck! Furl the sails!

JACK exits.

Alice, take Tommy and see if you can find his lifejacket. From the look of the sky, we're in for trouble

ALICE: Come on, Tommy!

ALICE and TOMMY exit. Enter JACK with SAILORS. As they reach SR they are blown back SL.

JACK: This way, lads! No, this way!

DICK: Cut the rigging, try and get the topsail free!

SAILORS: Aye aye, Mister Mate!

SARAH enters with the CHILDREN.

SARAH: Don't worry dears, Sarah will save you!

JACK: This way Mum! We'll get 'em in the lifeboat!

SARAH: Ooh! This is no place for a lady! Has anybody seen my stomach?

The CHILDREN, JACK and SARAH exit. Enter ALICE and TOMMY.

ALICE: Do something Dick! She won't last much longer!

DICK: We'll have to try and ride the storm. Batten down the hatches!

JACK and SARAH enter.

JACK: We can't hold her, Dick! She's going under!

SARAH: Women and cooks first!

DICK: Abandon ship! Abandon ship!!!

The SAILORS jump overboard. Blackout. Cloth/Tabs in. The sound of the storm continues.

MUSIC CUE 11g: KING RAT'S ENTRANCE (INSTRUMENTAL) Flash. KING RAT enters DL.

KING RAT: Ha ha ha ha! Forgive my mirth, but I've sunk the boat!
I can't forego this chance to gloat.
My scheme's succeeded. I'm the winner!
Dick Whittington is a fish's dinner.
And you stupid shower, you backed a loser

I think I'll celebrate down the boozier!!

MUSIC CUE 11h: KING RAT'S EXIT (INSTRUMENTAL)

KING RAT exits DL.

MUSIC CUE 11i: FAIRY ENTRANCE (INSTRUMENTAL)

Enter FAIRY BOW-BELLS DR.

FAIRY: Fear not, good children; do not fret!
For all's not lost, oh no, not yet.
I'll calm the wind and still the storm.

FX: The sound of the storm dies away.

Our friends will soon be safe and warm.
They'll find themselves on a sandy beach
Safely out of King Rat's reach.

**But first our hero has to go
Beneath the waves; way, way below
To the ocean bed, whereon there lies
A treasure - which young Dick shall prize.
For now it's time for us to peep
At Neptune's Kingdom of the Deep!
Though it may appear both dark and dim,
See where the glittering fishes swim*

FAIRY BOW-BELLS exits DR.

**If you have chosen to include THE SHORES OF MOROCCO scene rather than THE NEPTUNE scene, omit the italic section above and all of the next scene.*

Cloth/Tabs out for UV Ballet of sea creatures, which is played in front of Blacks.

MUSIC CUE 11j: UV BALLET (INSTRUMENTAL)

As the sea-creatures exit the Blacks open revealing...

SCENE NINE

NEPTUNE'S UNDERWATER KINGDOM

KING NEPTUNE is seated on his throne. DICK enters gingerly.

DICK: Wow! I can't understand it; here I am...walking on the sea-bed, but I can still breathe?

NEPTUNE: All welcome visitors to my land are able so to do.

DICK: Who are you?

NEPTUNE: I am Neptune! King of the Sea.

DICK: What do you want with me?

NEPTUNE: Rather, Dick Whittington, ask yourself what you would have from me.

DICK: Nothing that I know of sire,...except to be with my friends again.

NEPTUNE: If you would see your dream come true, then the Prize of Poseidon must be yours!

NEPTUNE offers DICK a glittering sword.

NEPTUNE: Do not be afraid. Take it!

DICK takes the sword.

DICK: It's a very beautiful sword, sire. But how can this help me find my friends?

NEPTUNE: If you would fulfil your destiny, then you will need the Sword of the Sea!

NEPTUNE: For even as we speak, the friends you seek are in great danger.

DICK: What kind of danger?

NEPTUNE: They have been captured by the Sultan's guards.

DICK: Then I must rescue them!

NEPTUNE: You have no need to fear the Sultan, he is a kindly man. But there are others who will harm you if they can.

DICK: I'm not frightened of anyone! Just show me where I can find my friends.

NEPTUNE: Very well - I will lead you from my underwater lair
To your world above, of sunshine and air.

DICK and NEPTUNE exit. Blackout. Cloth/Tabs out.

ALTERNATIVE SCENE NINE

THE SHORES OF MOROCCO

FX8: WAVES ON SEASHORE.
There is a log centre stage. Enter JACK.

JACK: Hey! **(The audience respond)** Wicked! This looks like a lonely place – I must be the only one saved from the wreck! I think I'll lie down and have a rest.

JACK lies down to one side of the stage and sleeps. Enter ALICE.

ALICE: Dick! Tommy! Oh dear, there's no-one around. I must be the only one saved from the wreck! Oh, I'm so tired, I'll just sit down for a minute.

ALICE lies down and sleeps. Enter DICK.

DICK: I've been looking for ages and I haven't seen anyone. I must be the only one saved from the wreck!* I'll just have a quick nap and then I'll start searching again.

**The audience will almost certainly be advising the actors that they are not the "only ones saved from the wreck." – the actors just have to be conveniently deaf until the end of the routine!*

DICK lies down and sleeps.

Enter TOMMY who looks around, fails to see anybody, meows "I must be the only one saved from the wreck" and settles down to sleep behind the log. Enter SARAH – she has a squid/octopus on her head (See COSTUME NOTES).

SARAH: Hello! Hellooooo!! Oh, I must be the only wreck who's been saved! Look at the state of me! That's the last cruise I'm going on! You haven't seen any other survivors, I suppose? You have? Where?

SARAH finds and wakes ALICE, DICK and TOMMY. She wakes JACK by kicking him up the bum!

SARAH: Di-ick...Al-ice...Tom-my...wakey wakey! Jack – get up you great wazzock!

JACK: Ow! That reminds me, Mum – you owe me six quid!

SARAH: **(Unaware of her head-gear)** What?!?!

JACK: Six quid...sick squid...geddit?

SARAH: I don't know what you're on about!

ALICE: Don't start quarrelling, you two! At least we've found each other, that's the main thing.

DICK: We can't stay on this beach for long. I think I'll head inland, to see if I can find some signs of life.

ALICE: We'll all come!

DICK: No. It could be dangerous! I'll take Tommy with me. You and Sarah stay here, Jack'll look after you.

SARAH: Him? Look after us?! If some big, butch, burly savage came to carry me off, he'd run a mile! **(Realising the possibilities)** Oh well, every cloud has a silver lining! Off you go Dick, take your time!

ALICE: We'll be fine, don't worry about us. Just take care of yourself.

DICK: I will, and I won't be long. Come on, Tommy!

DICK and TOMMY exit.

ALICE: I hope he'll be alright.

JACK: 'Course he will! Come on, let's sit on this log and I'll think of something that will cheer us all up.

SARAH: What are you going to do...disappear?

JACK: No, I'll tell you a joke. Why was the beach wet?

ALICE: I don't know, "Why was the beach wet?"

JACK: Because the sea weed!

SARAH: I think I've lost the will to live!

ALICE: Why don't we sing a song?

JACK: I know a song we used to sing in the scouts! It's got actions too!

SARAH: How does it go?

MUSIC CUE 12: CREST OF A WAVE

JACK sings the song, with appropriate gestures.

SARAH: Ooh, I like that. Let's all do it together!

MUSIC CUE 12a: CREST OF A WAVE

JACK, SARAH and ALICE sing the song, at the end of which JACK says "And again" and they repeat it. During this verse the 1st ARAB, armed with a musket, enters behind them and prods SARAH. She turns and he chases off stage. The others don't notice.

JACK: You've got it now, Mum. Mum? She's gone!

ALICE: She probably went to powder her nose.

JACK: Mum doesn't wear makeup – just Polyfilla! Let's sing it together.

MUSIC CUE 12b: CREST OF A WAVE

JACK and ALICE repeat the song. During this verse a 2nd ARAB enters behind ALICE and chases her off. JACK doesn't notice until he has finished singing.

JACK: Alice? Where's she gone, boys and girls? Where? Who took her?

As JACK talks to The AUDIENCE the 1st ARAB enters and stands behind JACK, threatening him with his musket.

JACK: An Arab? Where? Behind me? I'll have a look...

JACK looks behind to his right, to his left...circles right round the log, circles left round the log...the classic "He's behind you" gag. Finally JACK is confronted by the 1st ARAB.

JACK: You can't shoot me, I'm a coward!

ALICE is driven on by the 2nd ARAB.

ALICE: They got you too, Jack?

JACK: 'Fraid so! **(SARAH screams offstage)** Mum too by the sound of it!

Enter SARAH.

SARAH: Geroff! Geroff, you great brute!

A SMALL ARAB (CHILD) enters behind SARAH.

SARAH: Trust me to get the vicious one! **(The SMALL ARAB prods her with his musket)** Ow! Does your mummy know you're out?

The ARABS herd SARAH, ALICE and JACK into a line.

ALICE: What do we do now?

JACK: There's only one thing we can do...

MUSIC CUE 12c: CREST OF A WAVE

ALICE, JACK, SARAH and three very bemused ARABS exit singing the song with gusto. Blackout. Cloth/Tabs out. Lights up revealing...

SCENE TEN

THE SULTAN'S PALACE

MUSIC CUE 13: SULTAN and FEMALE CHORUS.

The SULTAN sits on his throne. The FEMALE CHORUS, dressed as MOROCCAN SLAVE GIRLS, flank him on each side. An ARAB GUARD enters and bows to The SULTAN.

1ST ARAB: Oh Great One! We have captured three strangers on the beach.

SULTAN: Bring them before me!

1ST ARAB: Yes, sire.

SULTAN: How lovely! It's been ages since we had any prisoners!

If you performed "THE SHORES OF MOROCCO" scene then omit the following italic section of dialogue.

The ARAB exits and returns with ALICE. A second ARAB leads JACK on.

ALICE: They got you too, Jack?

JACK: 'Fraid so!

From offstage SARAH screams.

JACK: Mum too, by the sound of it!

Enter SARAH.

SARAH: Gerofff! Gerofff, you great brute!!

A very SMALL ARAB (CHILD) with a gun, enters behind her.

Trust me to get the vicious one!

The SMALL ARAB prods her with his gun.

Ow!...Does your Mummy know you're out?

The ARABS return with ALICE, JACK and SARAH.

2ND ARAB: Kneel before his greatness!

As ALICE, JACK and SARAH kneel, the 3 ARABS raise their guns.

ALICE: I don't like the look of this.

JACK: I think I'm going to be sick!

SARAH: They're going to shoot us, and I'm still a young woman! I can't look! I can't look!

SULTAN: Fire!

FX9: THREE GUNSHOTS as The ARABS fire a salute in the air.

SULTAN: Welcome! Welcome to Morocco!

SARAH: Oooh! The pain!! Ooooh!! The agony!!

JACK: Ooooh! The over-acting! You're not hurt Mum; no-one's shot you!

SARAH: Oh...it must be these corsets.

ALICE: Shut up, you two! Sir, whom do I have the honour of addressing?

SULTAN: I am the Sultan of Morocco.

SARAH: A Sultan, eh? I've always wanted to be a sultana!

JACK: You'd better ask him for a date.

SULTAN: Don't go raisin' your hopes, there is already a current Sultana!

ALICE: Allow me to introduce our party, sir; this is Sarah.

SARAH: How do you do. **(Curtseys)**

SULTAN: I can see you are all woman, Sarah!

SARAH: Ooh, thank you.

JACK: Don't they have Spec Savers in Morocco?

SARAH: Cheek!

ALICE: And this is her son, Jack.

JACK: Hey! **(The audience respond)**

SULTAN: Hey, baby! Hoo-Ha!

JACK: Wicked! How did he know that?

ALICE: And I am Alice Fitzwarren. **(Curtseys)** Very pleased to meet you, sir.

SULTAN: The pleasure is all mine, Miss Alice. **(Kisses her hand)** Now tell me, how did you arrive on our shores?

ALICE: We are traders sir, from England, but our ship went down in a terrible storm.

SULTAN: Shipwrecked, eh? You must be tired and hungry. You are welcome to share what little we have.

The SULTAN gestures to the 3 ARAB GUARDS, who exit.

SARAH: What little we have? He's not short of a few bob; I mean, look at this palace!

JACK: It's probably mortgaged.

ALICE: Ssh! We don't want to upset him!

Suddenly DICK enters (a la Errol Flynn) his sword raised.

DICK: Release these people at once!

The SULTAN screams and grabs hold of JACK.

SULTAN: Don't let him get me! Don't let him get me!!

ALICE: Calm down Dick, the Sultan's our friend.

SULTAN: Who is this wild young man?

JACK: His name's Dick Whittington, he's our leader.

SULTAN: I'm afraid me didn't take to your leader.

DICK: My apologies Sultan, I didn't realise my friends were your guests.

SULTAN: Apologies accepted, Mister Dick.

The ARABS carry on a low table covered with food.

SULTAN: Now, honoured guests from England, you are welcome to share our food.

But before they can eat a RATLING enters and jumps on the table. The SLAVE GIRLS scream, the ARABS cower, the SULTAN is terrified.

SULTAN: Aah! A rat! A rat! Another rat!

JACK: That's three rats.

SULTAN: All of Morocco is plagued with these rodents! They eat our food and leave my people starving! I have store-rooms full of gold and silver but all of my riches cannot rid me of these rats!

ALICE: If only Tommy were here.

DICK: He must be around somewhere, Tommy! Tommy!

DICK encourages the audience to shout "Tommy". Enter TOMMY. The SULTAN, SLAVE GIRLS and ARABS are even more terrified.

SULTAN: Aah! What is that? An even bigger rat?

TOMMY meows indignantly.

JACK: 'Course not - he's a cat!

SULTAN: Cat? What is this cat?

DICK: We'll show you. Tommy, go get him!

TOMMY fights the RATLING and kills it: All cheer.

SULTAN: What creature is this, that can kill a rat?

TOMMY moves towards the SULTAN who screams.

ALICE: Don't be frightened.

SARAH: He's only trying to be friendly.

The SULTAN tentatively strokes TOMMY who purrs.

SULTAN: He is indeed a fine animal. But even he could not kill all the rats in Morocco!

DICK: Don't you believe it, sir.

More RATLINGS enter and move towards the food.

ALICE: Look! There's another one!

SARAH: And another!

DICK: Right Tommy, show them what you're made of!

MUSIC CUE 13a: FIGHT (INSTRUMENTAL)

(Strobe lighting can be used in this sequence but is not essential)

TOMMY fights and beats the RATLINGS. All cheer.

SULTAN: What a fighter! Tommy, you are indeed a Supercat! You shall have everything you desire!

SARAH: Oh I wish someone would say that to me but...

SARAH: } ...Tom Cruise* isn't available!

JACK: }

** or other suitable Heart-throb.*

DICK: I told you he'd get rid of your rats, Sultan.

MUSIC CUE 13b: KING RAT ENTRANCE (INSTRUMENTAL)**FX10: THUNDERCRASH.****Enter KING RAT.**

KING RAT: Not so fast, you stupid shower!
 I still have all my magic power!
 Kill my ratlings, would you, Cat?
 Well let's see how you face King Rat!

TOMMY advances on KING RAT, who draws a sword.

KING RAT: Come on then, my blade you'll feel
 A cat kebab's my favourite meal!

ALICE: A sword? That's cheating! You rotten rat!

JACK: Yeah, you big coward!

SARAH: Stop him Dick; Tommy will be killed!

DICK: Right! Leave him, Tommy! Come on Ratface, fight someone your own size!

KING RAT: It's too easy to kill you, you're stupid Dick!
 I've still to play my master trick.
 Behold...

Enter the RATS.

...my ratpack!! Seize 'em, boys!!
 We'll amuse ourselves with these human toys!

The RATS seize ALICE, SARAH, JACK and the SULTAN. Some circle warily round TOMMY. DICK is disarmed but manages to free himself.

DICK: I'll be back, Ratbag!!

DICK and TOMMY exit. KING RAT seizes ALICE. The RATS make to follow DICK and TOMMY.

KING RAT: **(To the RATS)** Leave them! Don't you realise?
 We have kept the prettier prize.

ALICE: You don't scare me, Ratty! Dick'll save us!

KING RAT: Into the jungle, your Whittington's fled.
 And the only way out of there...is dead!
 To the dungeons, take 'em! Down below!

The RATS exit with ALICE, SARAH, JACK and the SULTAN.

KING RAT: Once there, these stupid fools will know,
Today is the day of my victory!
Now admit it, don't you all just love me?

MUSIC CUE 13c: KING RAT'S EXIT (INSTRUMENTAL)
KING RAT exits. Blackout. Cloth/Tabs in.
FX11: JUNGLE SOUNDS. Lights up revealing...

SCENE ELEVEN

LOST IN THE JUNGLE

Enter DICK and TOMMY still running.

DICK: Phew!! What a mess we are in, Tommy. **(TOMMY meows)** We've lost those rats...(TOMMY meows)...but we've lost ourselves!!

TOMMY meows, DICK sits down.

I just don't know what to do.

TOMMY thinks, then meows "Neither do I!"

Thanks Tom - in times of trouble friends are supposed to cheer you up.

If you have performed THE SHORES OF MOROCCO scene then omit the next section of italicised dialogue.

TOMMY rubs against DICK and meows.

I suppose it's no use just sitting here, feeling sorry for ourselves.

FX11a: RAT SQUEEKS

What was that?

TOMMY meows "I don't know".

It sounded like rats to me!

TOMMY meows and starts shadow-boxing.

We'd better split up Tommy, and see what we can find. (To the audience) If you see anything, you will tell us, won't you? Right let's go!

DICK exits DSL and TOMMY exits DSR

Two RATS enter, one each side...the audience shout...the RATS exit

DICK & TOMMY enter, ask the audience what the noise was about, and are told about the rats. They ask where they are now, and go off as before, to look for them.

RAT 1 enters DSL, audience shouts, RAT 1 exits DSL, DICK enters DSL - audience respond as before - DICK exits DSL

RAT 2 enters DSR, audience shouts, RAT 2 exits DSR, TOMMY enters DSR - same routine - TOMMY exits DSR

Both RATS enter from either direction - get reaction from the audience – Exit in different directions.

DICK & TOMMY enter from either direction, crossing to CS, asking the audience “What's all the noise about? We've not seen any Rats” etc. Both RATS enter and cross to behind DICK & TOMMY. The

audience tell them to look behind, they do, looking inwards – the RATS lean outwards. The audience shout “They are behind you!”

DICK & TOMMY walk round in a circle - the RATS do likewise – remaining unseen! Repeat the routine going the other way – “There's nothing there” etc, DICK & TOMMY look inwards again, this time the rats don't move, but instead scare DICK & TOMMY. DICK & TOMMY signal “Road Movie - Patter Cake Routine”, which ends with DICK and TOMMY knocking out the RATS! The RATS stagger off in different directions. DICK and TOMMY exchange “High Fives”.

Well we certainly got rid of those rats, Tom. (TOMMY meows)

DICK: Now we need to come up with a plan to rescue Alice and Jack and Sarah! If only there was someone who could help us?

TOMMY “thinks” and then mimes “Fairy”.

What?

TOMMY “wishes”.

**MUSIC CUE 13d: FAIRY'S ENTRANCE (INSTRUMENTAL)
Flash. FAIRY BOW-BELLS enters DR.**

FAIRY: When Tommy calls, I always come!
(To TOMMY) It's a pity your master's quite so dumb!

DICK: Pardon...!?

FAIRY: I'm ready to fly, whate'er the distance
When Tommy the Cat needs my...assistance!
That's it! No more! I've had enough!!
I wish I knew who wrote this stuff!!

FAIRY BOW-BELLS starts to exit.

DICK: Please, don't go! We need all the help we can get, Miss...er...er?

FAIRY: Fairy Bow-Bells is the name,
Helping people is my game!

TOMMY meows agreement.

If you performed THE SHORES OF MOROCCO scene instead of THE NEPTUNE scene, add the next line of Dick's plus the four lines of Fairy speech.

DICK: *But how am I going to defeat King Rat?*

FAIRY: *You'll need to use this lovely sabre. (Hands DICK a sword)
For against King Rat you'll have to labour
Hard! Hit that villain where it hurts*

It's time he got his just desserts!

DICK: Fairy Bow-Bells, can you help us get back to the Sultan's palace, our friends are all prisoners there?

FAIRY: The Sultan's Palace is not far away
Just follow me, and walk this way!

**FAIRY BOW-BELLS exits do an exaggerated funny walk.
TOMMY shrugs and follows her, imitating her walk.**

DICK: Tommy, behave yourself! See you later, boys and girls.

**DICK exits doing a similar funny walk. Blackout. Cloth out.
Lights up revealing...**

SCENE TWELVE

THE SULTAN'S PALACE - IN THE DEPTHS OF THE DUNGEONS

MUSIC CUE 14: KING RAT and RAT CHORUS.

SARAH, JACK, The SULTAN and ALICE are chained to the walls.

SARAH: It's bad enough being stuck in this dungeon.

JACK: But do you have to sing as well!!

ALICE: You call that singing?

KING RAT: Joke if you will - but you didn't oughter
After a month on bread and water
You won't make snide remarks again
For it gives me pleasure to give you pain!

KING RAT takes ALICE's chains and pulls her to the ground, she screams.

ALICE: You won't get away with this!

SULTAN: Don't worry, my dear, my guards will soon be here to rescue us.

KING RAT: Your guards?

The RATS and RATLINGS all laugh.

KING RAT: Oh Sultan, forgive our smiles
At the sight of my ratpack they ran for miles!
So resign yourselves to a fearful fate!
No-one can save you! No-one...

Enter DICK and TOMMY.

DICK: ...Wait!!

KING RAT: Seize him!!

The RATS try to attack DICK but he knocks them aside.

KING RAT: Whittington have you dared
To beard me in my den?

DICK: Why? Are you scared
You villain, to face me on your own
Without your Ratpack, all alone?

KING RAT: It'll be a pleasure, you foolish boy
To run you through, will be a joy!

MUSIC CUE 14a: FIGHT (INSTRUMENTAL)

Sword Fight between DICK and KING RAT. During the fight TOMMY releases JACK, SARAH, The SULTAN and ALICE. Finally DICK disarms KING RAT and holds his sword to KING RAT's throat. The RATS and RATLINGS exit wailing.

SARAH: What are you waiting for? Kill him!

JACK: Yeah, do him in! He deserves it!

DICK: No! I can't do it!

SARAH: You're bonkers! He tried to kill you!

ALICE: No, Dick's right - he shouldn't do it!

JACK: Oh yes he should!

JACK, SARAH and The SULTAN encourage the audience to shout "Oh yes he should!" DICK and ALICE encourage them to shout "Oh no he shouldn't! Finally DICK takes command..."

DICK: I don't care! I'm not going to! If I kill him in cold blood it makes me as bad as he is!

KING RAT: I confess, it was me who started that storm.
All my life I've been evil, but now I'll reform!
I'll give up my meanness, my hate and my greed.
And do charity work for Children in Need!

ALICE: How can we be sure he means it?

MUSIC CUE 14b: FAIRY'S ENTRANCE (INSTRUMENTAL)
Flash: FAIRY BOW-BELLS enters DR.

FAIRY: Once more you need my magic powers!
I've been watching this horrid rat for hours.
He's been so wicked, and told such lies
I'll make him take Sarah as his bride!

FAIRY BOW-BELLS waves her wand.

KING RAT: Oh no! No! No! No-one's bad enough to deserve that!

SARAH: You just do as you're told – you dirty rat!

SARAH takes KING RAT's tail and drags him off.

DICK: ...I don't think he'll bother us again!

FAIRY: But not all marriages are made in hell,
Surely Dick, you don't need another spell?

DICK: No, I don't Fairy Bow-Bells. **(Kneels)** Alice, will you marry me?

ALICE: Of course I will!

ALICE and DICK embrace.

JACK: Now, do I cry? Or ask for a sick-bag?

FAIRY: I think we should be heading back to London, where
If my information's correct, they've made Dick, Lord Mayor!

FAIRY BOW-BELLS exits.
MUSIC CUE 14c: BELLS (INSTRUMENTAL)
TOMMY meows and tugs at DICK.

DICK: Yes Tommy, it seems the bells were right.

SULTAN: I'm sorry that you are leaving our country Mister Dick, but I know the ancient "Gottago" proverb of Morocco!

ALICE: What's the "Gottago" proverb, Sultan?

SULTAN: It says, "When you got to go, you've got to go!"

MUSIC CUE 15: DICK, ALICE, JACK, SULTAN & TOMMY.

Blackout: Cloth/Tabs in. Lights up revealing...

SCENE THIRTEEN

BACK HOME IN LONDON

**MUSIC CUE 15a: FAIRY'S ENTRANCE (INSTRUMENTAL)
FAIRY BOW-BELLS enters DR.**

FAIRY: It's me again - I never stop
They work us Fairies till we drop!
Though the Sultan was sorry to see Dick leave
He gave him more treasure than you'd believe!
He put his best ship at their disposal
Crammed with more gold than I suppose'll
Ever be seen in London again!
And silver and jewels - oh, I can't explain
But Dick was as rich as rich could be
As home he sailed on the clear blue sea!

FAIRY BOW-BELLS exits. Enter JACK.

JACK: Hey! (The audience respond) Wicked! You're all really good at shouting, aren't you? I wonder if you can sing as well? Can you sing? Can you? Well I know a song you could sing with me. I've even had the words written down!

The Songsheet is either flown in or carried on by two of the TOWNSPEOPLE.

I'll sing it first so that you know how it goes...

MUSIC CUE 16: SONGSHEET

JACK gets the audience to sing the song, complete with actions, several times. He can get the left side of the audience to sing against the right side, the boys against the girls, the children against the grown-ups, or whatever, but ends with everyone singing together "One more time and twice as fast!" JACK exits. Blackout. Cloth/Tabs out. Lights up revealing...

SCENE FOURTEEN

THE GUILDHALL - WALKDOWN

MUSIC CUE 16a: WALKDOWN (INSTRUMENTAL)

The CHILDREN are set on stage before the curtain/front cloth opens. They bow and gesture with their Upstage arms, heralding the entrances of the rest of the cast. Each actor enters from alternate Upstage entrances, briskly making their way Downstage Centre and bowing to the audience. The arm gesture made by the on-stage company should be choreographed so that the arms all go up together, and sweep down-stage at the same time and at the same speed as the actor. When the actor bows the arms should drop. As each actor completes their bow, the next actor should be entering, so that he is in view as the first actor is coming up out of his bow. After their bow, the actor should step backwards and to one side to make way for the entering actor, joining in the gesturing for their fellows, and taking up a position which will allow the formation of the final line-up to happen without anyone having to cross each other.

The Cast should enter in the following order, from alternate sides,

ADULT CHORUS

GNAWBONE and GNASHFANG

KING NEPTUNE

ALDERMAN FITZWARREN

CAPTAIN CUTTLE

FAIRY BOW-BELLS

TOMMY

KING RAT

SARAH

JACK

JACK: Three Cheers for Dick and Alice. Hip Hip!! Etc

MUSIC CUE 16b: WEDDING MARCH (INSTRUMENTAL)

DICK and ALICE

After DICK and ALICE have taken their bows, the principal actors should form a line across the stage, the Chorus should do the same behind them, possibly on a higher level, and the children should

move to the highest level, so that the full company are visible. The down stage line should feature the actors who came down last in the middle, and preferably be alternate male/female. The full company (taking their lead from the tallest actor down stage centre) should bow together twice (or more or less depending on audience reaction). As the applause dies down...

CAPTAIN: So, Dick and Alice are safely married

FITZWARREN: King Rat's plots have all miscarried

FAIRY: For the lovely Sarah is now his wife.

SARAH: So why's he crying? **(TO KING RAT)** Get a life!

JACK: Helping people is now his slogan,

KING RAT: It's gonna be Pudsey Rat with Terry Wogan!

ALICE: We've sung our songs, and told our jokes

DICK: But I'm sorry to tell you, "That's all, folks!"

MUSIC CUE 17: FINALE - FULL COMPANY.

There should be one final bow.

MUSIC CUE 17a: PLAYOUT (INSTRUMENTAL)

The cast should wave as the final curtain descends.

THE END

SUGGESTED SONGS AND UNDERSCORING

The choice of music for the show is entirely up to you*, but to help we've made some suggestions. The numbers correspond with the Music Cues in the script. The songs in bold are the ones we've tried and tested the most, and which we think work best. It is these songs plus lyrics that are included in the Music Packages (see page 5). An alternate song is sometimes suggested should you not wish to use our choice. The entire score, including all the instrumental music, is available in Music Package 2.

*Not strictly true! The Disney catalogue and the songs of Abba are not able to be performed.

ACT ONE

Cue	Song/Music (Composers)	Performer(s)
1	Overture	Instrumental
1a	Fairy's Entrance	Instrumental
1b	King Rat Entrance	Instrumental
1c	King Rat Exit	Instrumental
2	"London Medley" (Bricusse) <i>(alt. "Who will Buy?" (Bart))</i>	Alice/Chorus/Children
2a	Sarah's Entrance	Instrumental
3	"The Sweeties Song" (Golding)	Sarah
4	"When The Going Gets Tough" (Ocean) <i>(alt. "With You On My Arm" (Herman) – more traditional)</i>	Dick/Alice/Chorus
4a	King Rat Entrance	Instrumental
4b	Fairy's Entrance	Instrumental
4c	King Rat Exit	Instrumental
4d	Cooking Link	Instrumental
4e	Last Post	Instrumental
4f	Test Match Theme	Instrumental
4g	King Rat Entrance	Instrumental
4h	King Rat Exit	Instrumental
4i	Scene Change	Instrumental
5	"Yesterday" (Lennon/McCartney) <i>(alt. "Gone Too Soon" (Jackson) – more modern)</i>	Dick
6	"What I Did For Love" (Hamlisch/Kleban) <i>(Works perfectly if your Fairy can sing well)</i>	Fairy
6a	Fairy Underscore	Instrumental
6b	King Rat Entrance	Instrumental
6c	King Rat Exit	Instrumental
7	"Only He" (Lloyd Webber/Stilgoe) <i>(Alt. "Somewhere Out There" (Horner/Mann/Weil))</i>	Alice <i>Easier to sing)</i>
7a	King Rat Exit	Instrumental
7b	King Rat Entrance	Instrumental

7c King Rat Exit Instrumental

8 **“One Day More” (Boublil/Schoenberg)** All on stage
(Works brilliantly as “Sail Away”, with new lyrics.
Difficult but worth it!)
(alt. “Be Back Soon” (Bart))

ACT TWO

9 Entr'acte Instrumental

10 **“Henry Ford” (Flaherty/Ahrens)** Cuttle/Dick/Chorus
(Works well with new lyrics making it “All Aboard!”)
(alt. “In The Navy” (Morali/Belolo/Wallis))

11 **“On The Good Ship Lollipop” (Clare/Whiting)** Sarah/Children

11a Rhumba Instrumental

11b Waltz Instrumental

11c Rock Around The Clock Instrumental

11d St. Louis Blues Instrumental

11e King Rat Entrance Instrumental

11f King Rat Exit Instrumental

11g King Rat Entrance Instrumental

11h King Rat Exit Instrumental

11i Fairy Entrance Instrumental

11j UV Scene Instrumental

12 **“Crest Of A Wave”** Jack

12a **“Crest Of A Wave”** Jack/Sarah/Alice

12b **“Crest Of A Wave”** Jack/Alice

12c **“Crest Of A Wave”** Jack/Sarah/Alice/Arabs

13 **“Through Heaven’s Eyes” (Schwartz)** Sultan/Female Chorus

13a Tommy’s Fight Instrumental

13b King Rat Entrance Instrumental

13c King Rat Exit Instrumental

13d Fairy’s Entrance Instrumental

14 **“Trouble” (Leiber/Stoller)** King Rat/Chorus

(alt “Jailhouse Rock”(Leiber/Stoller)) (Both equally good)

14a Fight (Mission Impossible) Instrumental

14b Fairy’s Entrance Instrumental

14c Bells Instrumental

15 **“Ease On Down The Road” (Smalls)** All On Stage

(alt “If My Friends Could See Me Now”(Fields/Coleman))(More traditional)

15a Fairy’s Entrance Instrumental

16 **“When I Was One” (Golding)** Jack

16a Walkdown Instrumental

16b Wedding March Instrumental

17	“Ease On Down The Road” (Reprise)	Full Company
17a	Playout	Instrumental

Please note that all the music you use in your production (unless it is entirely original, and written by you) is subject to copyright regulations. This means you have to inform PRS (the Performing Rights Society) what music you are using, the approximate length, and the composer/lyricist, thus ensuring that these people or their estates gets the royalties due.

PantoScripts Sample

CHARACTER DESCRIPTIONS AND CASTING TIPS

King Rat: You need a big actor to play this role to its full potential - not necessarily big physically, although that can help, but big in terms of performance - on a level akin to a Demon King. Also it helps with the verse if the actor thinks “Shakespearean”! The actor playing King Rat needs experience at handling an audience, good timing, and an imposing presence. This is a very taxing role, so the actor must be strong, particularly vocally. Why not cast an actor more used to “straight roles” in dramas, he’ll manage the verse better and - hopefully - enjoy the freedom of pantomime!

Dick Whittington: Whether played by a boy or a girl, the actor playing Dick must have charm, good looks, great talent and lots of energy, not only to carry the role off but also to drive the show along. Ideally the performance should start quite naively, with the innocent country boy coming to London to seek his fortune, and then build in confidence through the relationship with Alice, until he is wrongly accused of stealing Fitzwarren's gold, when for a while he goes back to square one. However, once Dick returns to London, it is an upward curve all the way, with him finally achieving full hero status with the defeat of King Rat. The best results are achieved when the actor plays Dick “for real”, leaving the comics to be funny, and the lesser characters to be larger than life. Finally, perhaps even more important than the relationship with Alice is Dick's interaction with Tommy the Cat, his faithful and permanent companion. A close rapport between these two actors is essential.

Idle Jack: The function of this role is to be funny and make the audience laugh. Which is easier said than done. Some people are naturally funny, some people learn comic technique, ideally Jack should be played by an actor with both. Age is not important, neither are looks, the essential thing is that the actor mustn't mind looking a fool on stage, because that is what the part calls for. When Jack is being funny he inhabits his own private world where the silly things he does and says are “normal”, at least to him. The actor should create this private world of crooked logic as a setting for the comedy and character development. In addition to the funny sections, Jack is also called upon to contribute to the story-telling by revealing parts of the plot, like asking the audience who really stole the gold. It is essential that these are done properly, and not obscured by humour. There's no need to come out of character for these sections, just remember they are important. But returning to the humour - as in all broad comedy, the actor playing Jack must be seen to be enjoying himself, then we will too.

Sarah the Cook: One of the best Dame roles, and a wonderful opportunity for the performer to reveal all his skills as actor, singer, dancer and comedian. Don't be tempted to play the role as a glamorous woman. This is a Pantomime Dame! She fancies - and vamps, The Alderman, Captain Cuttle, Dick and The Sultan...in fact, “anything in trousers”! Some people hold that an actor can either play Dame or not, to those that can there are three basic tips...whatever you are doing, make it bigger, brighter, bolder! Have fun!! As a man dressed as a woman you can get away with almost anything!!!

Alice Fitzwarren: This is a far better role than the usual Principal Girl, and should be played “for real” by as good an actress as possible. In the early scenes Alice leads Dick through the plot, and this portrayal of a quick witted, street-wise, London girl should inform the whole performance. Looks are not essential, talent is. The relationship with Dick must be caring and warm. The sense of adventure must be infectious, and if she comes over a bit heroic that's probably better than pretty and simpering.

Fairy Bow Bells: We like to see this role played by an older woman, rather than a pretty young thing. The relationship with Dick is more caring than anything else, and if the actress can achieve a warmth like a “Fairy Godmother”, so much the better. When called upon the Fairy should reveal a pleasant singing voice!

Tommy the Cat: Never under-estimate the importance of this role. Tommy must be played with skill, intelligence, charm and a lot of fun. Tommy's relationship with Dick is central to the whole story, and the love that the audience will have for the Cat is essential for the success of the pantomime. But what is really clever about this role, is that Tommy only speaks in “meows”, but everybody onstage - and in the audience - must understand exactly what he is saying. This means that the actress (now I've revealed that we always cast a girl in this role, although there is no reason why a boy shouldn't do it just as well!) has to work out in rehearsal or even before then, precisely the responses and thoughts to communicate through the cat language. Physically, Tommy is best played on all fours, but with the option to run on his back legs when the action calls for speed.

Alderman Fitzwarren: The qualities required of the actor playing the Alderman are warmth, generosity to the other performers and a certain weight to hold the dramatic scenes together. Yet Fitzwarren also has a twinkle in his eye which explains why everybody has a fondness for him. The portrayal calls for strength in the banishment scene, and he mustn't be embarrassed by Sarah's affections. The relationship with Alice is the most important for the Alderman, and this is the best way for him to reveal his true character to the audience.

King Neptune: Mysterious is the character watch-word, and the scene has to be played seriously. After that Neptune can be whatever he wants, as long as he doesn't fall over his trident. If your company can afford radio mics(!)...the sound engineer can put a little bit of echo/reverb on Neptune's voice.

Captain Cuttle: The actor playing this role should ideally be a strong singer, with a good comic sense of timing. There are certain moments when he has to carry the show, so mustn't be afraid to dominate the scenes. However, there is much to get out of this part, and when played well it is a revelation. As always, the actor needs to enjoy the process of performing, which then is translated to the audience, who then relax and enjoy the performance too.

The Sultan of Morocco: Not a large part, but then again nicely showy. The performance should be big, and bold. The actor shouldn't be afraid of adopting an outrageous accent. The only time I have known this role not to work was when the actor tried to be too subtle. Enough said?

Gnawbone & Gnashfang: A lot of fun can be had here with the two short scenes these villains have to themselves. Equally easily played by women, they are important to the story, they really are vital, so make sure every word is heard, and every intention is clear. At the same time the actors can do a lot with the physical movement of the rats, and the audience will really hate them.

COSTUME DESCRIPTION

Of all the traditional pantomimes, Dick Whittington is the only one to be based on the exploits of a real person. So I always think it is a good idea to use the fact that Sir Richard Whittington was alive and living in London at the end of the fourteenth century, and let this serve as a guide to costume design. If you follow this advice, the first thing you'll discover is that a basic medieval style, ie tunics, tights, dagged sleeves, roll hats etc. all in bright colours, is not only exciting to look at, but is also comparatively cheap, easy to make, and simple to fit. The sea-faring section and the episode in Morocco give you the opportunity to present a wide variety of costumes for the audience to enjoy, all of which are easy to make as long as you choose appropriate fabrics.

King Rat: The first thing you have to decide about this character is how rodent-like to make him appear. I think his costume needs to have some features which makes the audience realise that he's not really human - gloves with claws, a rat-like tail, even ratty ears and a rat nose! But the poor actor won't thank you if you condemn him to wearing a full fur-fabric rat skin for the whole show - and in addition, there's something a bit too cuddly about a furry creature. This villain needs to look frightening, mostly man, but with elements of rat. Don't forget he is also involved in a lot of physical action - sword fighting, running around ship's decks etc, so the costume mustn't limit his movement. I think you'll find a medieval style tunic with hood, tights and boots, with hints of rat additions, is the best solution. I always stick to dark colours, possibly with red trimmings. Encourage the make-up department to go to town with a creative rat face make-up - red, black, green - whatever!

Dick Whittington: The hero of our show, whose costume, whether played by a boy or a girl, should show handsome bravado - in spite of the fact that Dick is only a poor country boy seeking his fortune. A brightly coloured medieval tunic with tights and boots is the best idea, with a few patches if you like, to show poverty. Dick can stay in this costume throughout the show, although I sometimes put him in a blue and white sailor version for Act Two when he is on board ship. However when he becomes Lord Mayor at the end of the pantomime, he will definitely need a grander costume - but even so you can achieve this with perhaps a red velvet, fur-trimmed robe worn over his basic costume, and a feathered tricorne hat, not strictly speaking medieval, but more what everyone thinks of as a real Mayor's costume!

Idle Jack: The comedian of the piece, and his costume needs to portray this. Luckily, medieval garb can easily be made to look pretty silly! The formula tunic and tights, in silly colours, perhaps worn with very pointed shoes, or with a Richard III bobbed wig, might do the trick. There's also opportunities for humour in the costume for the night-time scene, with silly night-shirt, night-cap, and slippers!

Sarah the Cook: The Dames in panto always get away with disobeying all the house rules on period style, so let your imagination run wild, making her costumes as funny or as outrageous as you like. As a cook, Sarah will probably need a silly apron or two, big mob caps etc, and the cooking/food motif can be used on all her costumes. Again, the night-wear should give you the opportunity to display some daft costume ideas - silly slippers are always good for a laugh! As is a wig in curlers! On board ship, Sarah could look like Shirley Temple in a little girl's sailor dress - which can then be seen in shreds after the shipwreck. To achieve this, make a duplicate costume and then have fun ripping it up! I usually indulge myself by putting Sarah in an "exotic" Eastern costume of harem trousers and veil for the scene after the Sultan's Palace.

Alice Fitzwarren: Alice can be a feisty heroine, who spends a good deal of the Second Act in boy's clothing, but check with the director who he has cast in the role, because this approach may not suit everybody! Alice starts the show wearing a medieval style costume, but I usually incorporate a shorter skirt, for dancing - and to show a bit of leg! When she stows away on board the ship, she needs to change into a sailor costume of some kind. I find a blue and white striped top, a loose waistcoat, and trousers tucked into knee-length boots works well. Alice will need a full length medieval gown for the finale/wedding, when she reverts to being a very feminine bride!

Fairy Bow Bells: I find I am usually called upon to dress an older lady in this part, which makes a pleasant change from young fairies. Even so, you can ring the changes on the basic fairy look by showing Bow Bells' affinity with the bells of London through her costume - maybe by having it decorated with those little silver bells you find in shops at Christmas time, or perhaps the whole dress could be shaped like a bell! In the past I have used a bell-shaped head dress several times, and a wand trimmed with bells.

Tommy the Cat: I think this animal really should look like an animal! A cuddly one, too. You can make Tommy's "cat-suit" out of black and white fur fabric, but don't forget to reinforce the knees with extra layers of fur or stronger material, otherwise you'll spend the whole run repairing it! Also encourage the actress to wear knee pads, for both your sakes. Most Tommys I've known prefer the paws to be made as gloves which can be removed when not on stage, but to avoid skin showing through a gap make them long, or use poppers or velcro. When you come to design the hood, it's a good idea to keep a good proportion of the actor's face showing, otherwise you'll lose facial expressions, - I use a hood with ears, a cat nose and painted whiskers as part of the make-up.

Alderman Fitzwarren: As the Alderman is usually played by an actor of mature years, his days of looking good in tights are probably behind him. For this reason I like to put him in an ankle-length medieval gown, with a hat with a feather. He can look more comic in the night-wear scene if you want!

King Neptune: You can go to town on this one! Make a sea-weed wig with strands of greeny satins and lurex, topped by a crown of sea-shells. Neptune's long flowing gown can be covered in pieces of silky fabrics to look like sea-weed and you can give him armbands with trailing bits of sea-weed attached. The more "other-worldy" he looks, the better! He could even have green face make-up. Get the props department to give you Neptune's trident so you can decorate it to match the costume.

Captain Cuttle: The nautical look, medieval-style, can be achieved by using a dagged tunic in nautical colours (blue and white trimmed with red), with perhaps a pair of gold epaulettes on the shoulders. I often give the Captain a pair of striped trousers tucked into knee-length boots, and a tricorn hat trimmed with feathers. For some scenes he could even have a stuffed parrot on his shoulder!

The Sultan: Depending on your actor's physique (or lack of!), the Sultan could show quite a bit of bare chest in this costume. Give him a baggy pair of harem pants in an exotic fabric, a large turban, and not much else! If you don't go down this route, a belted tunic over a shirt, or an open coat with a wide cummerbund would be good. I buy very exotically embroidered silks quite cheaply at Indian sari shops! A pair of slippers or Chinese fabric shoes would complete the costume.

Gnawbone and Gnashfang: The two evil cohorts of King Rat could look more rat-like than their master, though perhaps not as much as the rest of the rat pack. The basic rule is the more the rat has to say the less his costume should impinge. In the past I have dressed these characters in shaggy fur-fabric waistcoats, baggy black velvet breeches, and rat's tails, covering their heads with black shaggy "Tina Turner" wigs, worn with a rat's nose and rat make-up.

CHORUS

Townpeople/Market Traders: These costumes give you the opportunity to set a medieval street scene full of colour and excitement. You could try making the costumes parti-coloured, by which I mean one half in one colour and the other half in another. The men could be dressed in tunics with dagged hoods, tights and boots. The women could wear loose fitting medieval dresses with white veils. Children should have small versions of the adult costumes, but the whole effect should be as bright and colourful as possible.

Rats: If funds allow, you could make the rats costumes out of fur fabric. Alternatively, you could do the whole thing more economically by putting the actors in black polo-neck tops and black tights, and then adding a fur fabric or black netted "body" which can be made like a leotard, sleeveless and legless! The addition of a rat's tail, black shaggy wig, nose and make-up should give a passable impression of a pack of rats!

Sailors: You can choose to do the sailors in traditional white bell-bottomed trousers and white tops, with sailor collars and cotton hats, but personally I prefer to go for a more colourful look. For this reason I choose striped tops, short waistcoats and blue trousers (with matching full skirts for the girls) to achieve something closer to friendly pirates rather than ordinary sailors! The children can either be in similar costumes, or in "Shirley Temple" style, with white tops and skirts and sailor hats. If there's no limit to your budget give each child a blond curly wig!

Highgate Hill/Fantasy Ballet: The dancers in this scene usually wear traditional ballet costumes, ie white tutus, ballet tights and ballet shoes. If you don't fancy that you could put them in costumes that reflect their relationship with Fairy Bow-Bells, picking up a motif from her costume, say bell-shaped headdresses etc. The effect of the costumes should be magical and pretty, but above all else they should be comfortable for the dancers to dance in.

Underwater UV Ballet: This scene is not essential to the story, but it would be a pity if it were cut, because you will have a lot of fun making the costumes, and the audience will gasp at the cleverness of the effect. If you've done UV before then forgive me for teaching my Grandmother to suck eggs, if you haven't here's what you do. Firstly, clad everyone totally in black, not a centimetre of skin must show. Then construct costumes or props which the dancers wear or carry, using fluorescent materials or paint. Under UV lighting the dancers can't be seen but the fish look brilliant.

Slave Girls: Girls with good figures get the chance to show them off in this scene. So give them costumes that bare the midriff, baggy harem trousers, with bra tops, trimmed with fringing or beads, and headdresses with veils.

Arab Guards: Baggy, perhaps sparkly, trousers with waistcoats and turbans...and a lot of tan makeup!

A General Point About The Finale: The finale, or walkdown, as some people call it, is a traditional feature of pantomime, and should be included if budgets will stretch that far. Sometimes the finale forms an essential part of the plot - as in Dick Whittington for example. However, even here the walkdown is often seen more as an opportunity to show off another set of costumes, which exceed in glamour, inventiveness and splendour those which have gone before! If budgets are tight, you may decide to do without a full-scale change of costume, preferring to make additions to the actor's working costumes. You will find that a very acceptable end to the show can be provided by giving the principal characters a glitzy cloak, or a smart hat to take their bow in. If you choose to do a full-scale finale, the usual way is to give each character a more splendid version of their main costume, often following a general colour theme - all in red and gold, or blue and silver, for example.

Happy sewing!

Helga Wood
Costume Designer

SCENERY AND PROP SUGGESTIONS

This section is intended to serve as a guide for the Stage Manager, Producer, and Designer. Please don't treat our recommendations as either essential or exhaustive, they are intended as a starting point. It is far better that you make the production your own, and unique to yourselves. So just because we've said you need a certain prop, or that some scenes should be in front cloths while others should be full stage, don't assume that that has to be. Only you know your capabilities in terms of facilities, budgets and staffing - so stick to what you know you can achieve. The pantomime will work however you set it, and on whatever scale you and your fellows are comfortable at. So don't be fazed by the following.....

PROLOGUE: ON THE WAY TO LONDON

The Prologue should be played down-stage of a frontcloth or gauze, or failing that, the tabs. If none of these are available use lighting to concentrate attention at the front of the stage. As pantomime tradition dictates, the Fairy operates DSR (Down-Stage-Right), with King Rat DSL.

Props: FAIRY's Wand

SC 1: THE GATES OF THE CITY OF LONDON

This is the first main setting. The aim is a busy street scene, with street sellers, hustle and bustle. USC (Up-Stage-Centre) could be the Gates which provide the actors with their main entrance, to one side could be Fitzwarren's Shop. If space is limited move things around so the entrances are from the wings. Profiled wing flats are ideal to give the impression of the Medieval buildings of Old London.

Props: Wares for the sellers to sell - can be in baskets, on trays, poles, barrows etc
Joke Hand with mouse trap attached DICK's bundle on stick

SC 2 & SC 6: A STREET IN CHEAPSIDE

If you have a front cloth use it for these scenes, otherwise tabs. Tailor the length of the action to facilitate the scene changes behind.

SC 3: THE KITCHEN OF FITZWARREN'S SHOP

You don't need the full stage for this scene, and it'll feel more like a basement kitchen if it is cramped. Basically all you need for the scene is a table, an oven to one side, the safe somewhere else (make sure it can be seen by everyone, but at the same time conceal a stage crew person behind to open the door when King Rat zaps it), and a backcloth that looks like a kitchen or at least an interior.

Props: Bowl	Spoon, Fork
Rolling Pin	Salt + Pepper Pots, Butter
Eggs x 2	Flower (pop-up)
Packet of Flour	Confetti
String of Sausages	Identical Plastic Buckets x 2
Starting Pistol & Blanks	KING RAT's Sword
Sausage Tray with sausages	Foam Rubber Pie Crust
Pastry Bat	Pastry Balls (sweets in cotton wool)
Giant Sausage (Big Balloon)	Sausage Blower (Balloon Blower)
Bag of Gold	Cookery Book

A word or two about sausages....The sausages in the tray are operated by the actors on stage, who turn handles set in the upstage side of the tray, which make the sausages stand up. The white flag of Surrender is operated in the same way.

SC 4: HIGHGATE HILL & SC 5: LAND OF BELLS

A frontcloth scene to cover the clearing of the kitchen, and the setting up of the Fantasy Ballet. Ideally you should use a gauze so that you are able to “dissolve” into the ballet section, and then back out again. But don't worry if you can't, it'll be magical anyway.

SC 7: THE PORT OF LONDON

The final main setting of Act One. In fact this can be the same basic scenery as Sc 1, but changed around to depict a different part of London. Lighting can be used to disguise the repetition, since the first scene is daytime and bright, and the second is night. Simple changes like the sign outside Fitzwarren's shop can transform it into a dockside tavern, and so on. The only new scenery is the ship, which is best set USC, and can be made either as a profiled ground-row set in front of a rostrum, or if you can run to it, a wheeled truck which can be pulled off into the wings as a spectacular final to Act One. If you are short of space, set the ship in a wing and just show the stern.

Props: TOMMY's lifejacket	False beard
Large sack to cover Sarah	SARAH's luggage
Charts and Maps	

SC 8: ON BOARD THE GOOD SHIP LOLLIPOP

Don't get worried about this set, it is easier than it sounds. Use a rostrum USC with a ship's wheel set on it, behind attach a profiled flat to depict the stern of the ship. On either side run low ground-rows from the corners of the rostrum towards the DS corners of the stage to delineate the deck and act as the sides of the ship. Suspend a pole with a curled up sail, but don't bother with a mast, if you do the actors will spend the whole scene bumping into it!

After this it is all down to dressing, so borrow barrels, a ship's bell, and any other nautical artefacts.

If you are doing the UV Underwater sequence and it really helps the scene change if you do, use Black Tabs to back it, and get as much of the noisy scenery moved during the underscoring.

Suggested UV Props:

Shark

Octopus

Sea Snake

Cut-out fish, mounted on sticks

SC 9: NEPTUNE'S UNDERWATER KINGDOM

This scene follows straight on from the UV sequence, and can take place in the same Blacks, or else they can part slightly to reveal a backing and a throne. However you do it, keep it as far DS as possible so the Palace can be built behind. Use lighting to create an atmospheric setting.

Props: Glittered Sword

NEPTUNE's Trident

SC 9: (ALTERNATIVE) THE SHORES OF MOROCCO

Ideally a Frontcloth but easily done with tabs and a cut-out palm tree!

Props: Log

Muskets x 3

SC 10: THE SULTAN'S PALACE

Can be played in a half stage setting, which means that the back section of the Dungeons can be built early. You need a throne or couch for the Sultan, lots of cushions, and a table for the food.

Props: Food for the Table

Muskets x 3

SC 11: LOST IN THE JUNGLE

This is another down stage scene to facilitate the change into the Dungeon. Ideally you'd have a frontcloth painted to look like the jungle. If you haven't got this, use your Tabs with some jungle vegetation cutouts, interesting lighting, and lots of sound effects.

SC 12: IN THE DEPTHS OF THE DUNGEON

This can be whatever you like! Basically the script calls for the cast to be chained to the walls, and for there to be space enough for Dick and King Rat to have a sword fight. The rest is up to your imagination. Why not imagine the underground dungeons of a Saracen Fortress, long ago abandoned, and now the lair of KING RAT? It's an important scene after all!

SC 13: BACK HOME IN LONDON

Use the same setting as you did in Act One for Scenes 2 and 6.

SC 14: THE GUILDHALL

A Pantomime Walkdown - and as such can be whatever you can run to. You certainly want to use your rostras to run along the back of the stage, with some treads set in front for the actors to "come down". Thereafter decorate the stage to look like a Medieval Guildhall, with banners, crests, and any heraldic beasts you might have hanging around your store! By the time all the actors are on, the audience won't be able to see much of the scenery anyway, so if you have flying facilities, concentrate on flown pieces!

SOUND EFFECTS and LIGHTING

In the script we have indicated where sound effects would be beneficial by using the common abbreviation FX, and then describing what the effect should sound like. You'll find most of what you need on the BBC sound effect discs, though some of the stranger sounds will be amalgamations of several effects. If you get really stuck give us a call.

Suggestions as to what the lighting should be like, are contained within the script, but only every so often. Basically we've left this area to you to decide how you want it to look. There is usually a lighting designer or technician who has strong views on what can be achieved, so follow their advice. If however you do find that you are on your own, just remember the golden rule that all comedy must be lit brightly, and songs have more moody states than dialogue. Finally, always end a song with either a black-out, or a full-up.

Dick Whittington - Sound Effects:

1. Church bells
2. Thundercrash
3. Thundercrash
4. Loud Explosion
5. Thundercrash
6. Thundercrash
7. Storm
8. Waves on Seashore
9. Gunshots
10. Thundercrash
11. Jungle Sounds
- 11a. Rat Squeaks