



The Scarlett Pimpernel

by Steve Yeo

2018

Licensed by



Panto Scripts

pantoscripts.org.uk

PantoScripts Sample

This script is published by

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

To whom all enquiries regarding purchase of further scripts and current royalty rates should be addressed.

CONDITIONS

1. A Licence, obtainable only from NODA Ltd, must be acquired for every public or private performance of a NODA script and the appropriate royalty paid: if extra performances are arranged after a Licence has already been issued, it is essential that NODA Ltd be informed immediately and the appropriate royalty paid, whereupon an amended Licence will be issued.
2. The availability of this script does not imply that it is automatically available for private or public performance, and NODA Ltd reserve the right to refuse to issue a Licence to Perform, for whatever reason. Therefore, a Licence should always be obtained before any rehearsals start.
3. All NODA scripts are fully protected by copyright acts. Under no circumstances may they be reproduced by photocopying or any other means, either in whole or in part, without the written permission of the publishers
4. The Licence referred to above only relates to live performances of this script. A separate Licence is required for videotaping or sound recording of a NODA script, which will be issued on receipt of the appropriate fee.
5. NODA works must be played in accordance with the script and no alterations, additions or cuts should be made without the prior consent from NODA Ltd. This restriction does not apply to minor changes in dialogue, strictly local or topical gags and, where permitted in the script, musical and dancing numbers.
6. The name of the author shall be stated on all publicity, programmes etc. The programme credits shall state 'Script provided by NODA Ltd, Peterborough PE2 7UH'

NODA LIMITED is the trading arm of the NATIONAL OPERATIC & DRAMATIC ASSOCIATION CIO, a registered charity devoted to the encouragement of amateur theatre.

PantoScripts Sample

PAGE INDEX

3	Publisher's information / conditions of License.
4	A note from the writer.
5	Cast list.
6	List of scenes.
7 - 10	Music / song suggestions.
11 - 12	Sound and lighting effects.
13 - 15	Props list.
16	Costumes.
17 – 57	Acting script.

A note from the writer

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

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

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

Good luck,

Steven J Yeo

OTHER TITLES BY THIS AUTHOR

Frankenbolt's first Christmas

The three Chocolatiers

The sword in the stone (The real true story of how Arthur became king)

CAST LIST

Principle roles

Lord Pierce Dear -

Lady Rayne Dear -

Noah Dear -

Prince Adonis before -

Madame Guillotine -

Citizen Aubergine -

Citizen Pino Keyo -

Supporting roles

Dr. Whose -

Watts -

Guard -

Chorus

Guests at both parties -

Villagers -

Crewmen -

LIST OF SCENES**ACT ONE**

- SCENE 1: A French village.
- SCENE 2: The Bastille Prison.
- SCENE 3: The comics (Front of tabs)
- SCENE 4: The Dear residence.
- SCENE 5: The galley of “the unsinkable two”.
- SCENE 6: Meanwhile in France. (Front of tabs)
- SCENE 7: The deck of “the unsinkable two” (part one)

ACT TWO

- SCENE 1: The deck of “the unsinkable two” (part two)
- SCENE 2: On the way to the Bastille (Front of tabs)
- SCENE 3: The Bastille.
- SCENE 4: Somewhere in France. (Front of tabs.)
- SCENE 5: The voyage home.
- SCENE 6: The double wedding party.

MUSIC/SONG SUGGESTIONS

Act 1: scene one

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

Act 1: scene two

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

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

Act 1: scene three

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

Suggested Alternative lyrics

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

Act 1: scene four

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

Suggested Alternative lyrics

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

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

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

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

Suggested Alternative lyrics

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

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

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

Act 1: scene six

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

Suggested Alternative lyrics

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

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

The first mate he got drunk.
 Broke in the Captain's trunk,
 The constable had to come and take him away

Sheriff John Stone
 Why don't you leave me alone, yeah, yeah.
 Well I feel so broke up, I want to go home

So, hoist up the Unsinkable sail
 See how the main sail sets

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

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

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

Act 2: scene two

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

Act 2: scene four

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

Suggested Alternative Lyrics

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

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

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

- 3rd: 3 Granny knots. (On the same rope)
- 4th: 4 knives and forks. (Loose and noisily dropped each time)
- 5th: 5 toilet rolls. (On a string)
- 6th: 6 stripy tee-shirts. (On a string)
- 7th: 7 smoky kippers. (On a string)
- 8th: 8 sleeping hammocks. (On a string)
- 9th: 9 rags for cleaning. (On a string)
- 10th: 10 cuddly toys. (On a string)
- 11th: 11 feather dusters (an elastic band around them)
- 12th: 12 cups of water. (Contained in squirt guns)

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

Act 2: scene five

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

Act 2: scene six

Period background music Waltz

Cast walk down music

SOUND AND LIGHTING EFFECTS**Act 1: Scene 2**

Flash of lights

The sound of thunder

A puff of smoke

Eerie screeching sounds

Flash of lights

The sound of thunder

Act 1: Scene 4

Flash of lights

The sound of thunder

A puff of smoke

Flash of lights

The sound of thunder

A puff of smoke

Act 2: Scene 6

Flash of lights

The sound of thunder

A puff of smoke

Flash of lights

The sound of thunder

A puff of smoke

Act 2: Scene 1

A gun shot sound

Large splash sound

Loud slurping sound

Act 2: Scene 3

Metal doors closing sound

Keys turning in the lock sound.

Flash of lights

The sound of thunder

A puff of smoke

Act 2: Scene 4

Flash of lights

The sound of thunder

A puff of smoke

Act 2: Scene 5

The pre-recorded voice of king rat

Deep rumbling sound

Green flashing spot light

Large splash sound

PROPS LIST

Act 1: Scene 1

A newspaper

Act 1: Scene 2

Chains

The scarlet pimple Nail

A cream pie

A hand kerchief

Act 1: Scene 4

Drinks/glasses for the party guests

A piece of paper for the poem

Act 1: Scene 5

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

One large mixing bowl,

A large saucepan with a lid

Two over sized bags labelled flour and sugar.

A box of eggs

A rat hand puppet

Rolling pin

Small period gun

Act 1: Scene 6

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

A stuffed pigeon

Large elastic band

Small fishing rod

Separate fishing line

Act 1: Scene 7

Beach chair

Suntan oil

Small period gun

A long plank of wood

Act 2: Scene 1

A long plank of wood on casters

A large piece of cake

A Mac Donald's soft drink cup and straw

A hammer and nails

Period gun

Act 2: Scene 2

Three sets of chains

10 Franc note (money)

Act 2: Scene 3

Scarlet pimple nail

Set of chains (Guard)

Act 2: Scene 4

A mop

2 fishing rods.

3 Granny knots. (on the same rope)

4 knives and forks.

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

Act 2: Scene 5

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

Act 2: Scene 6

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

Costumes

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

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

ACT 1

SCENE 1 - A FRENCH VILLAGE

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

- VILLAGER #1:** He's gone and done it again.
- VILLAGER #2:** What's he done this time?
- VILLAGER #1:** It says here in *[local newspaper]* that the scarlet pimpernel has freed more lords and ladies from the guillotine in another daring raid.
- VILLAGER #3:** Wow! What happened?
- VILLAGER #1:** **(Pointing at the news paper)** Here look, read it for your self.
- VILLAGER #3:** I can't read; you know that. Please read it aloud for me.
- VILLAGER #1:** Oh yes sorry. It says here that as the guards were bringing seven prisoners to the mornings executions, the scarlet pimpernel without even firing a single shot over powered two of the guards and helped the prisoners escape to the river seine, where a boat called the unsinkable, whisked them away to England and safety.
- VILLAGER #2:** Wow! What else does it say?
- VILLAGER #1:** It says that Madame guillotine has placed a price of 10,000 francs, on his capture, dead or alive.
- VILLAGER #2:** How exciting.
- VILLAGER #1:** It's not exciting. It's terrible. As soon as we catch these aristocrats, the scarlet pimpernel sets them free. No one knows who he is or what he looks like.
- VILLAGER #2:** He sounds like kind of a hero to me.
- VILLAGER #3:** That must be a dozen times he's done that now. We catch them, lock them up, but before we can execute them, the scarlet pimpernel sets them free again.

VILLAGER #1 folds away the newspaper.

VILLAGER #1:

Well, he may be a hero to the English, but he's not to us French. Any way, come on you guys, back to work. If we don't get this corn harvested we won't have anything to eat this winter.

The three villagers exit.

SCENE 2 - THE BASTILLE PRISON

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

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

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

PRINCE:

(Talks sadly) Oh hello everyone. It's nice to see some friendly faces at last. It feels like it's been ages since I was locked up here in the Bastille. My name is Adonis before, well, Prince Adonis before actually; that's why I'm in this prison cell, just for being an aristocrat. That means royalty or of noble birth. You know kings and queens, princes and princesses, lords and ladies etc. The French people, or citizens as they are calling themselves, are arresting all of us aristocrats and chopping our heads off at the guillotine or.... **(He moves his thumb across his throat, making a throat cutting noise as he says Madame)** The Madame, as they call it, named after their horrible leader that witch, called Madame Guillotine. They're going to chop my head off in the morning.

LORD PIERCE DEAR steps from the shadows wearing a disguise.

LORD DEAR:

Oh no, they're not.

PRINCE:

Oh yes, they are.

LORD DEAR:

Oh no, they're not.

Back and forth with the audience

PRINCE:

Oh yes, they are, anyway who are you?

LORD DEAR:

(Looks both ways) I am a friend of the aristocrats.

PRINCE:

Are you Walt Disney?

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

PRINCE: Who?

LORD DEAR: The scarlet Pimpernel.

PRINCE: Who's that?

LORD DEAR: Me.

PRINCE: You said you weren't him.

LORD DEAR: Who?

PRINCE: The Scarlet Pimpernel!

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

PRINCE: Oh really, how many times?

LORD DEAR: How many times what?

PRINCE: How many times have you done it before?

LORD DEAR: Done what?

PRINCE: Rescued a prince?

LORD DEAR: Never!

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

LORD DEAR; I did not.

PRINCE: Oh yes you did.

LORD DEAR: Oh no, I didn't.

PRINCE: Oh yes you did.

Back and forth with the audience

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

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

French accent) Adonis Before

- LORD DEAR:** That is what I said. Any way, if you are the prince, then, Sshh, you know who, is here to rescue you, so we better act quickly before we are spotted.
- PRINCE:** My head hurts. Are you the Scarlet Pimpernel, or aren't you?
- LORD DEAR:** Sshh! **(He looks both ways)**. The scarlet Pimpernel has a price on his head for saving so many lords and ladies from the Madame.
- They both move their thumbs across their throats and make a throat cutting noise as they say...**
- LORD DEAR/ PRINCE:** ...the Madame.
- PRINCE:** **(He talks to audience)** Oh, I'll tell you what boys and girls, she's horrible that Madame Guillotine. She is a witch and has cast an evil spell over the people of France, to get revenge on the aristocracy for treating her servant family so bad. If you see her, will you boo her, and let her know we don't like her? Will you do that boys and girls? Shall we try? OK, let's pretend she's just walked in. **(He gets the audience to boo and hiss.)** You can do it louder than that. Are you ready? One two three **(Audience reaction)** that's it well done. **(To LORD PIERCE DEAR)** Anyway, where were we? Oh yes, The Scarlet Pimpernel.
- LORD DEAR:** Sshh! **(He looks both ways)** Not so loud.
- PRINCE;** I have heard of him before. He saved a couple of my friends from the Madame.
- They both move their thumbs across their throats and make a throat cutting noise again as they say...**
- LORD DEAR/ PRINCE:** ...The Madame.
- PRINCE:** He's a hero where I come from. Are you sure you are not him?
- LORD DEAR:** I am 100 percent certain, I am not him.
- PRINCE:** But how can that be?
- LORD DEAR:** I am not the Scarlet Pimpernel, Sshh! **(He looks both ways)** because this is. **(He removes a scarlet coloured nail from his pocket.)**
- PRINCE:** Urgh, what is that thing?

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

PRINCE: Oh no, it's not.

LORD DEAR: Yes, it is.

PRINCE: Oh no, it's not.

LORD DEAR: Oh yes, it is.

Back and forth with the audience

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

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

He taps it against something hard

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

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

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

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

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

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

LORD DEAR/ PRINCE: ...The Madame.

LORD DEAR: Well the French citizens do not realise that *ONLY* the aristocracy have a beauty spot on their faces. **(Looking both ways)** All I need to do is pop your spot and remove it with my scarlet pimple nail here, and you will be instantly transformed into a normal citizen and unrecognizable.

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

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

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

LORD PIERCE DEAR shakes his head.

PRINCE: That is the scarlet pimple nail.

Pointing to the nail, LORD PIERCE DEAR nods his head

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

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

LORD PIERCE DEAR nods his head.

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

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

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

LORD DEAR: Except your head.

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

LORD DEAR: When the guard comes, pretend you are the day-shift guard and say the prince has knocked you out and stole your clothes and escaped. I'll wait outside the prison for you and take you back to England on my ship. Also, there may be a little pain when I pop your spot, but don't worry I'll put some cream on it after.

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

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

WATT: Sir!

LORD PIERCE DEAR takes the cream pie from WATT.

LORD DEAR: Ah, thank you Watt.

WATT exits.

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

Back and forth with the audience

LORD DEAR: Well he did!

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

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

GUARD: Oh citizen you poor thing, of course I will let you out. You look as though you have been in a fight with a cream pie.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Enter THE CHORUS to help MADAME GUILLOTINE sing BAD GUYS"

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

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

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

Blackout

Curtains

SCENE 3 - THE COMICS

Enter CITIZEN AUBERGINE and CITIZEN PINO KEYO creeping in front of tabs. CITIZEN PINO KEYO must keep his back to the audience.