

# **The Twelve Days of Christmas**

Junior Script

by  
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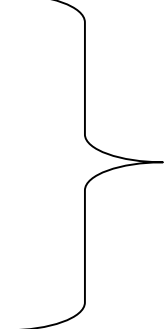
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## CONTENTS PAGE

<b>Cast list</b>	Page 2
<b>Production Notes</b>	Page 3
<b>Properties</b>	Page 7
<b>Song One: The Twelve Days Of Christmas</b>	Page 8
<b>Song Two: The Virgin Mary Had A Baby Boy</b>	Page 10
<b>Song Three: The Partridge Song</b>	Page 13
<b>Song Four: Love Birds</b>	Page 15
<b>Song Five: Three French Hens</b>	Page 17
<b>Song Six: Yodel Song</b>	Page 19
<b>Music 7: The Swan (Saint Saens)</b>	Page 23
<b>Song Eight: Why Can't A Girl Be Like A PC?</b>	Page 26
<b>Music 9: Dancing Girls' Dance</b>	Page 28
<b>Song Ten: They Were Only Playing Leap-Frog</b>	Page 29
<b>Song Eleven: Reprise They were Only Playing Leap-Frog</b>	Page 31
<b>Music 12: Scotland the Brave (Pipers' entrance)</b>	Page 33
<b>Music 13: Pipers' Exit</b>	Page 34
<b>Music 14: Drummer Boys' Entrance</b>	Page 35
<b>Song Fifteen: Living On A Bus</b>	Page 36
<b>Song Sixteen: Australian Twelve Days</b>	Page 37
<b>Song Seventeen: Finale</b>	Page 39
<b>Photocopyable Lyrics</b>	Page 41

## CAST LIST


Dad  
Mum  
Gran  
Linda  
Kevin



The Browns

Bob  
Percy the Postman  
Police Officer

Polly  
Romeo  
Juliet  
3 French Hens  
4 Calling Birds  
7 Swans\*  
8 Milkmaids\*  
9 Dancing Girls\*  
10 Lords\*  
11 Pipers\*  
12 Drummers\*



The Presents

**\*These parts can be reduced. Suggested minimum 4. See script for further suggestions**

## PRODUCTION NOTES

### Staging

The setting for the show is inside the Brown's home. This could be a typical living room in a house, in any time period as long as it is not decades ago. It does not need to be over elaborate. It is dressed for Christmas, with a Christmas tree displayed and decorations, as practical, dressing the acting area. There should be some seating depending on resources such as an arm chair. The scenery and dressing of the acting area is not essential but will add to the feel of the show.

### Choreography

The opening number **Song One – The Twelve Days of Christmas** is a rendering of the traditional carol and may be sung by individual soloists or groups of singers. There are, of course, many opportunities in this song for descriptive movements illustrating the individual verses.

We then move to the West Indies for **Song Two – The Virgin Mary Had a Baby Boy**. Again this is a traditional song sung in a calypso style; excellent opportunities to use your younger cast members for some simple swaying and rhythmic movements especially during the lyric break for Bob's dialogue. The music speaks for itself in this number.

Polly Partridge arrives on the scene and we move to **Song Three – The Partridge Song**. This is a fast, Bavarian type waltz tempo and could simply be swayed to during the lyrics with perhaps a short dance break in the underscored dialogue.

**Song Four – Love Birds** is a modern ballad with a moderate tempo. The movements need only be minimal with the two **Doves** singing to each other.

The French Hens then enter the scene to **Song Five – The Three French Hens**. This is a combination of the traditional French air – Frere Jacques with Offenbach's 'Can-Can' included in a short break. The children could quite easily mimic the movements of hens clucking and pecking to this tune with a little can-can type dance in the break: there is not too much to learn.

Following the arrival of the Four Calling Birds, they sing **Song Six – Yodel Song**. This is a very stereotypical Bavarian yodelling song and the birds could be lined up opposite each other for the verse. Whilst the choir or chorus sing the second refrain, the birds then perform a 'schulplatter' dance slapping hands, thighs, feet and backsides in traditional fashion. Finally the choir/chorus sing the second refrain again whilst the birds yodel the initial refrain.

Whichever option is chosen for the Swans section, **Music Seven – The Swan** by Saint-Saens is performed. This is a well-known classical piece of music in 6/4 time from the Carnival of Animals. It depicts the movement of a swan gliding gracefully through the water and should be freely interpreted. If you have a dancer in your midst – here is your opportunity to showcase her! The author encourages the inclusion of up to seven swans for this dance. If you only have one good dancer, the others could be encouraged to use small movements in the background whilst the principal

dancer performs. If you have several good dancers, get them to interact through the number which lasts for 2.5 minutes. The original number was also interpreted, for ballet, as the Dying Swan from the poem by Tennyson. There are subtle differences suggested by the author for options one and two, but in either case the movements can be as above.

**Song Eight – Why Can't a Girl Be Like A PC?** is a typical, Vaudeville style of song with modern undertones in the lyrics. The diction of the lines is probably more important than introducing large flamboyant movements. However, if a strong singer/dancer is cast in the role of **Kevin**, then it might be appropriate to introduce some use of the acting area perhaps moving the performer from centre stage, as it were, to a computer desk. The **Milkmaids**, as a group, will interact with him in the second part of the song and could be grouped on the opposite side of stage to emphasise the disagreement between them and Kevin.

**Music Nine** is a freely adaptable opportunity for the show director to include a modern 'pop' number for the **Dancing Girls** to dance to. Choose any up-to date number that the children are happy to dance to. Obviously something that they know and already dance to is easier than trying to teach yet another dance!

The **Lords** come bouncing and leaping onto stage to sing **Song Ten – They Were Only Playing Leapfrog**. The song is pretty-well self-explanatory as the Lords leapfrog over each other in the chorus sections. During the short, four bar, link pieces the Lords jump onto each other's backs and imitate jockeys riding horses in a horse race. There is a second four-bar link in which it is suggested that the 'horses' might bump into each other and the **Lords** all fall down. Extreme caution should be exercised if this is done to avoid injury!

**Song Eleven** is a Refrain of the previous number and the **Lords** should leapfrog off stage to it.

The **Eleven Pipers** enter the scene to **Music Twelve – Scotland the Brave**. This is played for the Pipers to enter to if they are not musicians playing their own number.

**Song Fifteen – Living On a Bus** has undertones of a western style with hints of 'Horsey-Horsey Don't You Stop', 'Big Rock Candy Mountain' and 'Swing On a Star' all interlaced. The cast can make this into a highly comical number if they mimic the movements of the rickety bus rumbling and grumbling and wobbling like a jelly. Endless fun to be had here!!

**Song Sixteen – Australian Twelve Days** needs no introduction or explanation. A heavily adapted version of the opening number with a distinct Australian bias to it that should be interpreted by the cast as each verse is sung. Some research by the pupils as to each of the gifts might provide a classroom topic whilst interpreting the song guarantees to provide plenty of fun! Dialogue ensues for a short while before the show finishes with the final lines of the song provided on the CD as **Song Seventeen**.

## Costume

This is a show which, by its subject matter has quite a number of characters that are dressed to represent either animals or other characters. This will bring many opportunities for creativity in this department.

**The Brown's** costumes obviously reflect the period in which you choose to portray the show. If it is 'today' then obviously, modern everyday clothes can be worn by each member of the family. At the end of the show just prior to Song Fifteen, the Brown's appear as New Age Travellers. This gives the opportunity, if you wish, to change their costume for something a little more outlandish even to dreadlocks in the hair if so desired. This is not essential but again adds a bit more to the character of the parts portrayed.

**Bob** – Linda's boyfriend – appears in a bright, floral shirt; suitable shorts, sandals and loud sunglasses. He is, of course, on holiday in Barbados and therefore his clothing should be bright, colourful and loud!

**Percy the Postman** is traditional in his/her costume and could be dressed in your local 'posties' uniform or as a 'Postman Pat' lookalike complete with glasses!

**The Policeman or Policewoman** can be dressed in full uniform or could simply represent the character by wearing something that would 'caricature' the person such as a comic Policeman's hat and truncheon.

The Presents create the greatest opportunities and challenges in the costume department. If resources allow, you could dress the characters in a full costume BUT it will work effectively by using simple masks and items of clothing where appropriate.

**Polly, Romeo, Juliet, Three French Hens** and the **Four Calling Birds** could simply wear headdresses appropriate to the species of bird. **Polly** would probably have a reddish face and a grey or brown body, which if skills and resource allow, could be quite plump. **Romeo** and **Juliet** are Turtledoves and could wear a simple grey costume and a headdress similar to any dove or pigeon. The **French Hens** could be caricatured by having a simple headpiece representative of a cockerel and, perhaps, wear long skirts as befits Can-Can dancers! The **Four Calling Birds** ideally should wear Swiss-style Lederhosen, Trilby-style hats with feathers in them and simple wings attached to their arms. The next presents to arrive are the Six Geese. We do not actually see them in the show so no costume is necessary unless you want them to have a 'cameo' appearance at the appropriate moment and also at the curtain calls. Appearing next are the **Seven Swans**. As stated earlier, it is not essential to have seven – there could be less – but whatever number you choose, it is probably best if they can wear simple tutus and appear as ballerinas rather than accurately portraying swans. White tights and a simple, feathery, tiara or headdress completes the image. The **Milkmaids** appear next and probably would be dressed in long, cotton or linen dress with a white apron, mop-cap or felt hat and pig-tails to complete the stereotype image. When the **Nine Dancing Girls** appear, they are in fact a dancing troupe. They could wear full-length dresses, with lots of layered petty-coats and bodice and cuffs or could be dressed in leotards and tights etc. for simplicity. It

all depends on the time, funds and resources you have available. The song wouldn't be complete without **Nine Leaping Lords** and these Lords look like Peers complete with waist-length red cloaks and coronets. The cloaks should look ermine-trimmed by having a collar of white material bordering the whole cloak. Do not make the cloaks longer than waist length otherwise the Lords will not be able to leap-frog safely. If cloaks are impractical for whatever reason, a simple red tunic for each of the Lords will suffice, so long as they have simple crowns or coronets on their heads. There are two options with regard to the **Eleven Pipers**. They can be recorder players etc. dressed in uniform or everyday clothes or they could be dressed in traditional Scottish Piper outfits and have (mock) bagpipes. Again, depending on resources available, choose which ever option suits your circumstances. Finally, **the Twelve Drummers** would look the part if they were to wear black tights, black shoes with aluminium foil buckles and a red tunic or jacket, ideally, with gold braid attached. They could march on with real or toy drums to complete the costume. If possible, the lead drummer should have a drum that can be percussed.

## **Lighting and Sound**

### **Lighting**

The lighting for this show is simple, remaining fairly static throughout. Most organisations could light this show with simple lighting and no effects. However, if you have the resources and you wish to add another dimension, coloured and sequenced lights could be used at times to great effect. This is NOT essential. **Song Two – The Virgin Mary Had a Baby Boy** is one opportunity where sequenced coloured lighting might add an extra dimension to the song as it is a colourful calypso number. Similarly, for **Song Five – Three French Hens** bold, colourful lights switching in time with the rhythm of the song could enhance the imagery of the song, especially the Can-Can section. There are other opportunities where lighting effects could be changed to alter the mood or highlight a specific song/dance such as the dance to **Music Nine**. If you have the time, the equipment and the ability to do so then experiment with the lighting for the songs.

### **Sound Effects (SFX)**

There are a number of sound effects indicated in this show.

<b>SFX 1</b>	Telephone ring
<b>SFX 2</b>	Door chime
<b>SFX 3</b>	Door chime
<b>SFX 4</b>	Door chime
<b>SFX 5</b>	Geese approaching (honking etc)
<b>SFX 6</b>	Tapping on door
<b>SFX 7</b>	Herd of cattle approaching
<b>SFX 8</b>	Door chime
<b>SFX 9</b>	Door chime



## **PROPERTIES**

<b>Mobile Telephone</b>	Linda
<b>Mobile Telephone</b>	Bob
<b>Handkerchief or tissue</b>	Gran
<b>Handkerchief or tissue</b>	Linda
<b>Handkerchief or tissue</b>	Mum
<b>Envelope containing Olympic Games invitation</b>	Linda
<b>Baton</b>	Lead Piper
<b>Barry Manilow CD</b>	Gran
<b>Drums (can be toy drums) &amp; drumsticks</b>	Drummers
<b>Official Document</b>	Policeman/woman
<b>Cookery Book</b>	Mum
<b>Adjustable Spanner</b>	Dad
<b>Harry Potter Book</b>	Kevin

(The chorus/choir sing :-)

**SONG ONE – THE TWELVE DAYS OF CHRISTMAS**

*(NB Lines can be allocated individually or to groups, as wished)*

ON THE FIRST DAY OF CHRISTMAS,  
MY TRUE LOVE SENT TO ME  
A PARTRIDGE IN A PEAR TREE.  
ON THE SECOND DAY OF CHRISTMAS,  
MY TRUE LOVE SENT TO ME  
TWO TURTLEDOVES AND A PARTRIDGE IN A PEAR TREE.

(3<sup>RD</sup> DAY) THREE FRENCH HENS...ETC  
(4<sup>TH</sup> DAY) FOUR CALLING BIRDS...ETC  
(5<sup>TH</sup> DAY) FIVE GOLD RINGS...ETC  
(6<sup>TH</sup> DAY) SIX GEESE A-LAYING...ETC  
(7<sup>TH</sup> DAY) SEVEN SWANS A-SWIMMING...ETC  
(8<sup>TH</sup> DAY) EIGHT MAIDS A-MILKING...ETC  
(9<sup>TH</sup> DAY) NINE LADIES DANCING...ETC  
(10<sup>TH</sup> DAY) TEN LORDS A-LEAPING...ETC  
(11<sup>TH</sup> DAY) ELEVEN PIPERS PIPING...ETC  
(12<sup>TH</sup> DAY) TWELVE DRUMMERS DRUMMING...ETC

*(The NARRATOR/s step forward. (She/he can have the script on a lectern, or if more than one, on lecterns each side))*

*(NB The Narrators speeches are split into Narrators 1 & 2. If more Narrators are used the lines can be re-allocated. If only one Narrator, join the speeches together. The Narrators are on stage permanently, but separated from the main action.)*

**NAR.1:** It was Christmas Eve, at the home of the Brown family.

**NAR 2:** They lived at 23, Acacia Avenue, (**LOCAL**)

**NAR 1:** It had been a long day, and everyone was tired and crotchety...

**NAR 2:** Which was not unusual at Christmas time.

**NAR 1:** There was mum-

**(Enter MUM)**

**MUM:** Why is it always me who has to do all the work at Christmas?

**NAR 2:** I'm sure every mum here knows that feeling.

**NAR 1:** There was Dad, who was a Do-It-Yourself enthusiast.

**(Enter DAD)**

**DAD:** I've repaired the shed door, and re-grouted the bathroom tiles.  
Nothing left to do. Going to be a dead boring Christmas.

**NAR 2:** There was Gran, who preferred living in the past to the present.  
**(Enter GRAN)**

**GRAN:** I remember when we used to make our own entertainment, instead of being stuck in front of the telly all the time.

**NAR 1:** Young brother Kevin was resentful...  
**(Enter KEVIN)**

**KEVIN:** Mum, I want to play on my computer.

**MUM:** You'll sit down here and be miserable with the rest of us. That's what being a family is all about.

**GRAN:** Didn't have computers in my day. You played real games: Hide'n'Seek, Charades, Pin The Tail On The Donkey.

**KEVIN:** Must've been dead boring.

**GRAN:** Only after the fifth year in the row.

**NAR 2:** Finally, there was Linda, the teenage daughter.  
**(Enter LINDA, clutching her mobile phone)**

**NAR 1:** Permanently clamped to her mobile phone and waiting for a call from her boyfriend Bob.  
**(Linda paces up and down)**

**MUM:** Linda, I wish you'd settle down.

**GRAN:** You're like a cat on a hot tin roof.

**DAD:** Tin roof? Where? I can fix that.

**KEVIN:** You know all she thinks about is Bob.

**LINDA:** Yeh - well all you think about is your PlayStation.

**KEVIN:** Look, if it's any help, I'll let you have a go on it. That'll take your mind off him. **(Linda bursts into tears)** Sometimes I don't understand women at all.

**MUM:** Never mind dear, I'm sure he'll phone soon.

**GRAN:** Gone on holiday hasn't he? Where was it – Clacton? **(Or nearby resort)**

**LINDA:** NO – Skegness\*. **(\*or other resort)**

**GRAN:** I went to Skegness\* once. It was closed.  
**(Linda's phone rings)**

**LINDA:** That'll be him. **(She answers the phone)** Hello Bob?

*(Enter BOB, to one side, dressed in a bright floral shirt, shorts, sandals, and sunglasses, speaking into his mobile phone. With him are a similar dressed group, preferably West Indian, with, if possible, steel drum, bongos, maracas, claves, etc. If not practical, the Chorus enter or the Choir stand)*

**BOB:** Linda I'm having a great time.

**LINDA:** In Skegness\* ?

**BOB:** I'm not in Skegness\*. I'm in Barbados.

**LINDA:** Barbados?

**BOB:** It's a long story. But it's brilliant here – Christmas is in full swing.

**LINDA:** I'd have thought it would be too hot.

**BOB:** Not on your life. Listen. They're going to sing one of their favourite carols.

*(He holds up the phone as the Barbadian group sing: - [can be solos ad lib])*

### SONG TWO- THE VIRGIN MARY HAD A BABY BOY

THE VIRGIN MARY HAD A BABY BOY,  
THE VIRGIN MARY HAD A BABY BOY  
THE VIRGIN MARY HAD A BABY BOY  
AND THEY SAY THAT HIS NAME WAS JESUS.

HE COME FROM THE GLORY  
HE COME FROM THE GLORIOUS KINGDOM:  
HE COME FROM THE GLORY  
HE COME FROM THE GLORIOUS KINGDOM:  
OH, YES, BELIEVER! OH, YES, BELIEVER!  
HE COME FROM THE GLORY,  
HE COME FROM THE GLORIOUS KINGDOM

*(While the music continues softly, with the Group/Chorus dancing to the calypso rhythm, Bob speaks into his mobile phone.)*

**BOB:** The reason I'm in Barbados instead of Skegness\* - would you believe, I won the lotto!

**LINDA:** *(With a whoop of excitement)* You haven't? *(To her family)* Mum, Dad, everyone – Bob's just won the lotto! *(They all gather round her mobile phone excited, too, trying to make out what Bob is saying)*

**BOB:** All my family are here – and Linda, I'm going to make sure you have a Christmas you'll never forget. Stand by to get a big present every day.

**LINDA:** What all twelve days?

**BOB:** All twelve days. Got to go now. Just listen to them finishing their carol.

*(As the Group/Chorus/Choir sing and dance the last Verse/Refrain, Linda and her family also dance around.)*

THE SHEPHERDS CAME WHERE THE BABY WAS BORN,  
THE SHEPHERDS CAME WHERE THE BABY WAS BORN,  
THE SHEPHERDS CAME WHERE THE BABY WAS BORN,  
AND THEY SAY THAT HIS NAME WAS JESUS.

HE COME FROM THE GLORY  
HE COME FROM THE GLORIOUS KINGDOM;  
HE COME FROM THE GLORY,  
HE COME FROM THE GLORIOUS KINGDOM  
OH, YES, BELIEVER! OH, YES, BELIEVER!  
HE COME FROM THE GLORY,  
HE COME FROM THE GLORIOUS KINGDOM *(End of song)*

*(Exit Bob and Chorus.)*

**NAR 1:** The next day was Christmas Day.

**NAR 2:** Presents were opened. *(The presents can either be mimed or practical)*

**MUM:** A cookbook! Are you trying to say there's something wrong with my cooking?

**DAD:** An adjustable spanner. Got three already.

**GRAN:** Barry Manilow's Greatest Hits! What's wrong with Perry Como, like I always get?

**KEVIN:** A Harry Potter book. I don't read books. I was hoping for a new PlayStation game.

**LINDA:** I wonder what Bob has in mind. Whatever it is, it'll never be delivered on Christmas day

**NAR 1:** Just then the doorbell rang.

*(The sound of a "naff" door chime – "Jingle Bells" or similar.)*

**NAR 2** And who should appear but...

*(Enter the POSTMAN)*

**WHOLE FAMILY:** It's Percy the postman!

**POSTMAN:** Special delivery.

**MUM:** It must be Linda's Special present.

**POSTMAN:** Weird present if you ask me. Still, couldn't keep it hanging round the depot over the holidays.

**LINDA:** What is it?

**POSTMAN:** Look out of the window. Leaning against the wall.

**(All rush to one side, miming looking out of the window)**

**MUM:** It's a tree.

**DAD:** What kind is it?

**GRAN:** We had one in our garden in the old days. It's a pear tree.

**LINDA:** Look – there's a funny kind of bird in it.

**KEVIN:** I know it from my Jurassic Park game. It's a pterodactyl.

**POSTMAN:** Pterodactyl! Ain't you ever seen a partridge before?

**LINDA:** A partridge in a pear tree! How sweet!

**DAD:** Sweet, nothing. I'm the one who's got to plant it.

**MUM:** And what about the poor bird? It'll freeze out there. I'll go bring it in.

**(She exits)**

**POSTMAN:** Well I hope it brings you a happy Christmas. It certainly has for me.

They're paying me a fortune for this. Never been known to work on Christmas Day.

**GRAN:** In my day...

**DAD:** All right, Gran, but times have changed.

**GRAN:** For the worse.

**POSTMAN:** Bye, all.

**(He exits just as Mum enters with POLLY PARTRIDGE [girl actor])**

**MUM:** I'd like you all to meet Polly. **(Polly curtseys)**

**POLLY:** Nice place you have here.

**LINDA:** She talks.

**POLLY:** So would you if you'd been stuck up a pear tree for three days.

**LINDA:** Poor dear, you must be hungry. Mum, can she have some of our turkey?

**MUM:** Of course she can.

**POLLY:** No way. Do you think I'd eat one of my cousins? Have you got any All Bran?

**KEVIN:** All Bran? Yeuch!

**DAD:** If that's what partridges feed on, no wonder they move so quickly. Reckon I'll Have to make a bed for you in the loft. I'll get my power drill out. **(Exits)**

**MUM:** Come on, you lot; let's leave Linda and Polly to get acquainted.  
**(All exit except Linda and Polly)**

**LINDA:** Well, Polly, what are we to do with you?

**POLLY:** You can forget about the pear tree for a start. It's not my natural habitat.

**LINDA:** What is?

**POLLY:** Moorland - and plenty of it.

**LINDA:** There's not much Moorland in Acacia Avenue. But I'll do the best I can for you, Polly. It might be a bit difficult. There are plenty of books about caring for cats and dogs, but none about partridges.

### **SONG THREE – THE PARTRIDGE SONG**

**LINDA:** **(Refrain)** HOW DO YOU PET A PARTRIDGE?  
SHE'S NOT LIKE A HAMSTER OR MOUSE.  
SHE DOESN'T CHEW SLIPPERS, OR CHASE BALLS OF WOOL,  
AND SHE'S EVER SO CLUMSY ABOUT THE HOUSE.  
SO HOW DO YOU PET A PARTRIDGE?  
SHE DOESN'T MEOW, BARK, OR MOO.

**POLLY:** WELL, THE WAY TO A PARTRIDGE'S HEART IS  
TO LOVE HER AND SHE'LL LOVE YOU.

**(Music continues softly under the next dialogue:-)**

**LINDA:** Oh, Polly, loving you is the easy bit. It's the looking after you I haven't a clue about.

**POLLY:** Let me give you a little tip. Do you know what we partridges love the most? Dancing.

**LINDA:** Dancing?

**POLLY:** Not a lot of people know that.

**LINDA:** Then, Polly, it will be my pleasure **(With a curtsy)** shall we dance?

**POLLY:** **(With a curtsy)** Delighted.

**(The Choir/Chorus sing the Refrain as Linda and Polly dance [End of song])**

**LINDA:** Come on Polly; let's see what kind of bed Dad's made for you.

**(They Exit)**

**NAR 1:** So ended Christmas Day...  
**NAR 2:** The first of the twelve.  
**NAR 1:** Next morning, the Browns had only just come downstairs  
**NAR 2:** When the doorbell chimed

***(The sound of “naff” chimes again. Enter The Postman)***

**DAD:** Ey-ooop, Percy. ***(Or ‘local’ expression)***  
**MUM:** Working on Boxing Day too?  
**POSTMAN:** I’m earning a fortune.  
**GRAN:** More than I get for my pension.  
**KEVIN:** What have you got for us today?  
**POSTMAN:** Not for you, young man, for Linda. I’ll just fetch them in.

***(He exits)***

**LINDA:** Them? That must mean more than one.  
**KEVIN:** Brilliant deduction. We’ll make a computer wiz out of you yet.  
**LINDA:** Nerd!  
**KEVIN:** Airhead!  
**MUM:** Alright, that’s enough, you two. If I want an argument I can always have one with your dad.  
**GRAN:** And win it.  
**DAD:** At least my head’s screwed on right.  
**MUM:** Yes – you Did It Yourself!  
**ALL:** Oooo! ***(The rising inflexion ‘Oooo!’)***

***(The postman enters with ROMEO and JULIET, two turtle doves)***

**POSTMAN:** Odd presents you get. Still my Grandma kept racing pigeons. ‘Bye.

***(He exits)***

**DAD:** Racing pigeons! They’re not racing pigeons.  
**KEVIN:** They’re sparrow hawks. Seen them in my computer.  
**MUM:** Nonsense. No sparrows left for them to hawk.  
**GRAN:** I know what they are. Used to be plenty around in my younger days. They’re turtle doves.  
**LINDA:** Turtle doves?



**ROMEO & JULIET: (*together*)** Allow us to introduce ourselves.

**ROMEO:** I'm Romeo.

**JULIET:** And I'm Juliet.

**ROMEO:** We are indeed two turtle doves.

**JULIET:** And we're in love.

**LINDA:** Two love birds! How romantic!

**ROMEO:** We bill and coo...

**JULIET:** And trill and woo...

**ROMEO:** And we do it best...

**JULIET:** When there's some music.

### **SONG FOUR – LOVE BIRDS**

**DOVES:** TWO LOVE BIRDS, BILLING AND COOING.

**CHORUS + CAST:** LA,LA,LA,LA,LA,LA,LA

**DOVES:** TWO LOVE BIRDS, TRILLING AND WOOING.

**CHORUS + CAST:** LA,LA,LA,LA,LA,LA,LA

**DOVES:** SPENDING OUR LIVES IN LOVE –  
TYPICAL TURTLE DOVE.

TWO LOVE BIRDS, NEVER TO PART,  
FOR IF TWO LOVE BIRDS SPLIT UP  
IT WOULD BREAK OUR HEART.

**CHORUS + CAST:** TWO LOVE BIRDS BILLING AND COOING

**DOVES:** COO,COO,COO,BILL AND COO.

**CHORUS + CAST:** LA,LA,LA,LA,LA,LA,LA.

TWO LOVE BIRDS, TRILLING AND WOOING.

**DOVES:** COO, COO, COO, TRILL AND WOO .

**CHORUS + CAST:** LA,LA,LA,LA,LA,LA,LA

SPENDING OUR LIVES IN LOVE,

**DOVES:** WE'RE SO IN LOVE

**CHORUS + CAST:** TYPICAL TURTLE DOVE.

**DOVES:** TURTLE DOVES IN LOVE

**CHORUS + CAST:** TWO LOVE BIRDS, NEVER TO PART

**DOVES:** COO, COO,COO, WE'LL NEVER PART

**CHORUS + CAST:** FOR IF TWO LOVE BIRDS SPLIT UP

IT WOULD BREAK THEIR HEART.

**DOVES:** IT WOULD BREAK OUR HEART.

**CHORUS + CAST:** IT WOULD BREAK THEIR HEART.

**DOVES:** BREAK OUR HEART. (*End of song*)

**LINDA:** They're so sweet. (*She wipes her eyes with a tissue*)

**GRAN:** I'm filling up! *(She brings out a large handkerchief and blows her nose loudly into it)*

**MUM:** Your dad and I were once like that. *(She, too, brings out a tissue and sniffles)*

**DAD:** *(To Kevin)* Son, just remember – women can turn on the waterworks like a tap. And when they do, watch out. You're in big trouble.

**KEVIN:** What happens when they don't turn on the waterworks?

**DAD:** You're in even bigger trouble.

**KEVIN:** Why can't girls be like Lara Croft? *(Or latest cult female game icon)*

**LINDA:** Dad, we can keep the doves, can't we?

**DAD:** I suppose so. I'd better build a dovecote in the attic. I'll go get the Black and Decker out.

**NAR 1:** The doves made Linda very happy.

**NAR 2:** They also made Mr Brown happy as he busied himself making a home for the doves.

**NAR 1:** All in all, it had been an unusual Boxing Day.

**NAR 2:** The next day was to be even more unusual.

*(The "naff" chimes sound. Enter The Postman)*

**POSTMAN:** Ey-ooop *(or Local expression)* Mr Brown, you still here?

**DAD:** I've got the fortnight off.

**KEVIN:** Looks like you'll need it, Dad, if Linda gets any more presents.

**POSTMAN:** Ah – talking of presents. You're not going to believe this. I'll just go and let them in.

**MUM:** Oh, not more.

**GRAN:** If they're rabbits, you're not building a hutch in my bedroom.

**LINDA:** I wonder what they can be.

**MUM:** We'll soon know.

*(Enter THE THREE FRENCH HENS)*

## SONG FIVE – THREE FRENCH HENS

*(To the tune of 'Frere Jacques')*

**CHOIR/CHORUS:**       *(while Hens put in clucking noises)*  
THREE FRENCH HENS, THREE FRENCH HENS.  
OO, LA, LA! OO, LA, LA!  
CAN THEY DO THE CAN CAN?  
BET YOUR LIFE THAT THEY CAN.  
THREE FRENCH HENS, THREE FRENCH HENS.

*(The Hens do the CAN CAN [to Offenbach's tune])*

*(The CHOIR/CHORUS then sing "Three French Hens" [Frère Jacques] again, whilst the on-stage cast join in a canon, the Hens still doing the CAN CAN.)*

**ALL:**                   THREE FRENCH HENS!  
                            OO, LA, LA, LA, LA! *(End of song)*

**LINDA:**               Aren't they lovely?

**GRAN:**               In my day, everyone kept hens.

**MUM:**               More mouths to feed. It's a good job we've got plenty of bran for Polly.

**HEN 1:**               Bran?

**HEN 2:**               Ah, non!

**HEN 3:**               Zut alors! *(French mild expletive, means "well I never" pron: zoot alor)*

**KEVIN:**              What's the matter? Don't you like it? Can't say as I blame you.

**HEN 1:**               Mes amies, *(means "my friends", pron: mays amee)* we are Parisian.

**HEN 2:**               We are sophisticated...

**HEN 3:**               And cultured.

**HEN 1:**               We are accustomed to the finest cuisine...

**HEN 2:**               Gourmet dishes...

**HEN 3:**               Vintage wine.

**HEN 1:**               We will start with pâte de fois gras. *(gourmet pâte, pron: patay de fhwah grah)*

**HEN 2:**               Followed by a dozen oysters.

**HEN 3:**               Accompanied by a Dom Perigon. *(champagne, pron: Dom Perrygnyon)*

**DAD:**                You'll have Bulgarian plonk and like it..

HEN 1: Ah, les Anglais! (*means "The English!" , Pron: lays Onglay*)

HEN 2: So uncivilized!

HEN 3: So crude!

LINDA: Well, we'll do our best. Dad, where can we put them up?

DAD: I'll make a coop for them in the garden.

NAR 1: And so there was more hammering and banging.

NAR 2: The neighbours were beginning to complain.

NAR 1: And the next morning

NAR 2: The postman was complaining too.

**(Enter The Postman)**

POSTMAN: Now see here. Henry, I'm paid to deliver letters, not to be a zookeeper.

DAD: What is it today?

POSTMAN: Four of the strangest looking birds you ever saw.

DAD: Oh, well – shunt them in.

**(Postman exits)**

GRAN: (*to Linda*) Wish I'd had a boyfriend like yours when I was young. The only present mine ever bought me was a manual for his Austin Seven

KEVIN: How many boyfriends did you have, Gran?

GRAN: Plenty. I was a popular gal in the back row of the Odeon.

ALL: Oooo! (*rising inflexion*)

**(Enter FOUR CALLING BIRDS. They have "wings" for arms, but apart from that are dressed in Swiss style, liederhosen, and hats with feathers in them. They talk with a German accent – or as near as possible!)**

BIRD 1: (*clicking heels together*) Guten tag! (*pron: gooten tag, means "good day"*)

BIRD 2: Ve are Four calling Birds from Svitzerlant.

BIRD 3: And ve greet you mit (*means "with"*) our special birdsonk.

BIRD 4: Vot you know as a yodel!

## SONG SIX – YODEL SONG

**BIRD 1:** (refrain) YODELAY-YI-HI.  
**BIRD 2:** YODELAY-YO-HO.  
**BIRD 3:** YODELAY SO HIGH.  
**BIRD 4:** YODELAY SO LOW.  
**BIRDS 1 &2:** YODELAY-YAY-YAY.  
**BIRDS 3 &4:** YODELAY-YEE-HEE.  
**ALL 4:** YODELAYING BIRDS ARE WE!

**CHOIR/CHORUS** (refrain 2) FROM THE HIGHEST ALPS.  
WHERE THE GOATS ALL CLING,  
SOUNDS AS ALPENHORN,  
AND THE COWBELLS RING.  
BUT THE SWEETEST SOUND  
THAT YOU EVER HEARD  
IS THE YODEL OF  
THE CALLING BIRD

*(While the choir/Chorus sing Refrain 2, the Four Calling Birds do a “schulplatter” dance, slapping hands, thighs, feet and backsides.*

*The song finishes with the Choir/Chorus singing Refrain 2 and the Calling Birds yodelling Refrain 1 at the same time.)*

**DAD:** Well, I don't know where we're going to put you. There's not much room left in the loft, what with Polly, and Romeo and Juliet.

**BIRD 1:** Not to worry.

**BIRD 2:** Ve are very hardy.

**BIRD 3:** At home ve live in ze snow and ice.

**BIRD 4:** Ze roof vill be fine.

**MUM:** And what do you live on?

**BIRD 1:** Fresh air.

**BIRD 2:** Und (*pron: unt*) plenty of exercise.

**BIRDS 3 &4:** (*with a click of the heels*) Jawohl! (*pron: yavol*)

**GRAN:** No, what we mean is, what do you eat?

**BIRD 1:** Sauerkraut, ya. (*pron: sowerkrout, yah*)

**BIRD 2:** Unt edelweiss. (*pron: aydelvice*)

**BIRD 3:** Unt dumplings.

**BIRD 4:** Unt Bratwurst. (*pron: bratvoorst*)