

Porridge

Junior Script

by

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CHARACTERS IN EACH SCENE**Prologue**

Chief Inspector Drain
 Chorus (for song)
 Dwayne Pipe
 Goldie Lox
 Jack Spratt
 PC Doughnut
 PC Flatfoot
 PC Fuzzbut
 PC Plod
 Rusty Hairclips

Scene One

Bo Peep
 Chief Inspector Drain
 Goldie Lox
 Humpty Dumpty
 Marigold The Cow
 Miss Muffet
 Mother Hubbard
 PC Doughnut
 PC Flatfoot
 PC Fuzzbut
 PC Plod
 Peter Piper
 Simple Simon
 Tom-Tom
 Wee Willy Winky

Scene Two

Big Bill
 Bo Peep
 Chorus (for song)
 Dwayne Pipe
 Goldie Lox
 Humpty Dumpty
 Junior Bear
 Little Bill
 Mama Bear
 Middle Bill
 Miss Muffet
 Papa Bear
 Peter Piper
 Rusty Hairclips
 The Waitresses
 Wee Willy Winky

Scene Three

Big Bill
 Jack Spratt
 Little Bill
 Mama Bear
 Middle Bill
 Papa Bear

Scene Four

Big Bill
 Bo Peep
 Chief Inspector Drain
 Chorus (for song)
 Doctor Foster
 Humpty Dumpty
 Nurse Polly
 PC Doughnut
 PC Flatfoot
 PC Fuzzbut
 PC Plod
 Peter Piper
 Pip The Paperboy
 The Lumberjacks

Scene Five

Big Bill
 Chorus (for song)
 Goldie Lox
 Jack Spratt
 Junior Bear
 Little Bill
 Marigold The Cow
 Middle Bill
 Mother Hubbard
 Papa Bear
 Simple Simon
 The Lumberjacks

Scene Six

Goldie Lox
 Jack Spratt
 Junior Bear
 Mama Bear

Scene Seven

Big Bill
 Chief Inspector Drain
 Chorus (for song)
 Dwayne Pipe
 Goldie Lox
 Jack Spratt
 Junior Bear
 Little Bill
 Mama Bear
 Marigold The Cow
 Middle Bill
 Mother Hubbard
 Papa Bear
 PC Doughnut
 PC Flatfoot
 PC Fuzzbut
 PC Plod
 Pip The Paperboy
 Rusty Hairclips
 Simple Simon
 The Lumberjacks
 The Waitresses

LIST OF PROPERTIES**Prologue**

Newspaper	Jack Spratt
Megaphone.....	Chief Inspector Drain
2 hand microphones	Rusty & Dwayne
Small office desk	Scene Prop
Old office chair.....	Scene Prop
Glass of milkshake	Scene Prop
4 hollow picture frames.....	Peter, Tom-Tom, Witch & BB Wolf
Telephone.....	Jack Spratt
The “clothes” suitcase	Goldie Lox
Giant hotdog.....	Within “clothes” suitcase
Miniature pair of trousers.....	Within “clothes” suitcase
Air horn	Within “clothes” suitcase
Large knickers with handprints on rear.....	Within “clothes” suitcase
Large fish.....	Within “clothes” suitcase

Scene One

Large milk bottle (gold top)	Marigold
Miniature milk bottle (condensed milk)	Marigold
Bowl of curds & whey	Marigold
Pig puppet	Tom-Tom
2 packs of butter	Simple Simon
Wedge of cheese.....	Simple Simon
Large box/crate.....	Scene Prop
Sheet	Scene Prop
4 whistles.....	The Policemen
2 lollipops.....	Chief Inspector Drain

Scene Two

2 hand microphones (as before).....	Rusty & Dwayne
2 buckets of milk.....	Goldie Lox

Scene Three

The “cash” suitcase	Papa Bear
The “recipe” suitcase	Papa Bear
Catapult	Little Bill
List of crimes	Papa Bear

Scene Four

Rolled up newspaper	Pip the Paperboy
Telephone	PC Doughnut
The “nut” suitcase	PC Plod
Operating table	Scene Prop
Green hospital sheet	Scene Prop
Scalpel	Nurse Polly
Egg whisk	Nurse Polly
Sticky tape	Nurse Polly
Mirror	Nurse Polly
Identity parade numbers	Lumberjacks & Big Bill
Handcuffs	Peter Piper
Homework paper	PC Plod
4 whistles (as before)	The Policemen

Scene Five

Blank business card	Woody Woodhead
Small twig	Smallest Lumberjack
Ransom note	Goldie Lox

Scene Six

The “clothes” suitcase (as before)	Goldie Lox
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Scene Seven

Table & tablecloth	Scene Prop
3 chairs/stools (optional)	Scene Prop
3 porridge bowls & spoons	Scene Prop
The “recipe” suitcase (as before)	Junior Bear
The “cash” suitcase (as before)	Middle Bill
The “nut” suitcase (as before)	PC Plod
Large tomato ketchup bottle	Scene Prop
The “clothes” suitcase (as before)	Goldie Lox
4 whistles (as before)	The Policemen
Rolled up newspaper (as before)	Pip the Paperboy
2 hand microphones (as before)	Rusty & Dwayne

PRODUCTION NOTES

Welcome to Porridge! I am sure you will enjoy rehearsing and performing this musical comedy, but to aid you in your production it may be helpful to consider the following production notes.

CASTING

The script is written for 42 speaking characters and 2 non-speaking parts (Marigold the cow, front and back!) These range from principal parts to smaller supporting roles. For productions with fewer cast members, condensing and doubling of characters is possible. This can be done in numerous ways, but the following example reduces the cast number to 26 speaking parts:

Reduce the Waitresses to just Roxy and Ruby (reallocating lines).

Double up Roxy and Ruby with Doctor Foster and Nurse Polly.

Reduce the Lumberjacks to just Woody, Twiggy and Splinter (reallocating lines)

Double up Woody, Twiggy and Splinter with Tom-Tom, Miss Muffet and Wee Willie Winky.

Enlist two adults to play the non-speaking role of Marigold the cow.

To expand the cast, unlimited chorus parts may be used as additional Waitresses, lumberjacks and Happy Valley folk, possibly redistributing some lines. An off-stage choir can also be used for backing on songs. The role of Marigold the cow is a two-person part, front and back, and is best played by taller cast members or willing adults to achieve a realistic size. The role of Jack Spratt works best with an American accent to emulate the classic film-noir detective. Casting the Billy Goats requires consideration of relative heights for Big, Middle and Small. Mother Hubbard works with a female actor, but can take on a fun pantomime dame quality when played by an adventurous male actor. If working with a wider age range, the Lumberjacks are ideal roles for younger, smaller cast members.

COSTUMES

There are lots of different styles in this show which are quite easy to achieve, from the “gangster” look of Papa Bear and the Billy Goats through to the traditional Nursery Rhyme characters. It is useful to colour code costumes, including red elements within the “baddies” costumes and yellow elements within the “goodies” costumes. For the “gangster” look, draw inspiration from Bugsy Malone - trilby hats, black suits & red ties. Jack Spratt needs to seem the typical film-noir detective with jacket and trilby, but could have a yellow tie to connect him to the “goodies”.

Marigold is a traditional pantomime cow requiring two actors in furry trousers beneath a furry cover and cow headpiece. It is essential that the back end performer has hands free to “drop” their dairy produce in the milking scene. This is a costume that is often borrowed or hired, but is also great fun to make!

Although the Bears and Goats should not be dressed as animals, subtle hints can be added such as black noses for the Bear family and goatee beards for the Billy Goats. The

Lumberjacks can be costumed in blue jeans/dungarees, checked shirts and yellow builder hats, whereas the waitresses' "American diner" look can be created with red t-shirts & skirts topped with a white apron. The Policemen can be easily costumed using matching blue shirts and ties, topped off with a traditional police helmet (ones with blue flashing lights on top, if available, are a great way to add humour). The Nursery Rhyme characters should be fun and colourful, yet traditional such as Bo Peep's bonnet and crook or Wee Willie Winky's night cap & gown. With the help of a cushion/fat-suit and a bald head courtesy of a skull cap, Humpty can easily achieve that "eggy" look! He works particularly well in Austrian dress - long socks and lederhosen style shorts with braces. Above all, the characters' costumes should have a colourful storybook quality.

STAGING

This production can be staged effectively with very simple scenery. A forest backcloth of trees would work for most of the show whilst interior scenes in The Porridge Pot can be achieved with painted flats in front of the backcloth. Other scenes can be quite abstract, achieved through the simple addition of small props - for example, Jack Spratt's office is simply shown by an old fashioned desk and chair. Props play an important part in this production, and most important of these are the four near-identical old fashioned suitcases that appear throughout the show and create havoc in the final scene. To avoid the confusion that these props are meant to cause on stage being repeated offstage, each suitcase should be subtly labelled at the top with their contents - clothes, cash, recipe and nuts. This way, cast and crew are able to distinguish between them quickly and easily.

CHOREOGRAPHY

Choreography of individual musical numbers is left to the creativity of your own director/choreographer. This way, moves can be designed that more accurately match the ability of the individual cast. However, the song "Boys In Blue" requires specific actions, which are detailed in the Choreography Notes on the following page.

MUSIC

All the music required to stage this production, including sound effects, is found on the Backing Track CD. A vocal recording is provided as a guide and to enable the swift learning of songs. The backing tracks without vocals are ideal to use in rehearsals and performances. Directors may, if they wish, allow a choir or separate character to accompany or replace a soloist in a song or section intended for a soloist. This is sometimes necessary if certain cast members are unable to perform the solo themselves fully or if a larger chorus or choir is required to be employed more fully throughout the show.

AND FINALLY...

This is a fun show to rehearse and perform, so remember to enjoy yourselves and your audience will, too!

My best wishes for a successful and enjoyable production.

Craig Hawes

BOYS IN BLUE CHOREOGRAPHY NOTES

The song “Boys In Blue” is a fun multi-part “action” number based upon the traditional pantomime routine “If I Were Not Upon The Stage”. The climax is the middle section, where the four Policemen move close together and perform their actions simultaneously, each action designed to link together to achieve a comic effect - for example, ducking just in time to miss a swooping hand. The following guidance is offered to help you achieve this comic effect, but of course you are free to adapt these ideas as you see fit.

The default position for all groups is facing straight forward as if to attention, with hands holding lapels and the obligatory cheesy grin positioned firmly on the face. Each of four separate chorus groups can be positioned behind each of the four policemen and copy their actions if desired.

The Policemen are numbered 1 to 4 below from Stage Right to Stage Left (from the actors’ perspective). They perform these actions separately at first, then move closer together to perform them the second time, each one joining in with the previous Policeman until all four are performing their actions together.

POLICEMAN 1	
FINGERPRINT!	<i>Holding an imaginary magnifying glass in their right hand in front of their face, they twist and lean to look at the Policeman on their left.</i>
FINGERPRINT!	<i>They twist round to lean and look through the magnifying glass straight to their right.</i>
FOOTPRINT ON THE FLOOR!	<i>They bend over to their right to look through the magnifying glass on the ground. Their bottom sticks out invitingly to the Policeman on their left.</i>

POLICEMAN 2	
STOP THE TRAFFIC!	<i>They stop the traffic with a straight left arm and flat palm at shoulder height, first straight to their left.</i>
STOP THE TRAFFIC!	<i>They do the same, but straight to their right with their right arm and hand.</i>
LET THE TRAFFIC THROUGH!	<i>They sweep a flat left palm across in front of themselves, accidentally smacking the protruding bottom of Policeman 1, who reacts comically.</i>

POLICEMAN 3	
EVENING ALL!	<i>They stand with their feet turned out, holding lapels. They bend their knees and lift their elbows, staying low to miss the left hand of Policeman 2.</i>
EVENING ALL!	<i>They straighten up and lower elbows, still holding their lapels.</i>
STANDING TO...	<i>They raise a straight left arm to the left side at shoulder level.</i>
ATTENTION!	<i>They bend their left arm to salute.</i>

POLICEMAN 4	
OI, YOU!	<i>They look and point to the right with a straight right arm over the head of Policeman 3 who is bending down.</i>
COME BACK HERE!	<i>They swing their straight right arm to point to the front.</i>
NAUGHTY, NAUGHTY, NAUGHTY!	<i>They bend down low and wag their pointing finger as if reprimanding a small child – low enough to miss the saluting left hand of Policeman 3.</i>