

Time Lord

Junior Script
by
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CAST LIST

In the following list, the bracketed number shows the number of spoken lines each role has.

An asterisk (*) before the character's name indicates that this character ALSO has solo or featured sung lines.

(Lord) Emit.....*An eccentric, flamboyant character based upon..... (107)*
other famous Time Lords.....

The Dinopods

(Please feel free to cast the "Dinopods" as Aliens, Humanoids, Dinosaurs... whatever tickles your or your children's fancy.)

Rex*Based on a Tyrannosaurus. King of the Dinopods (72)*
Very powerful.....

* Raptor*Based on a Velociraptor. Chief advisor. Clever (29)*
and ruthless.....

* Steggor.....*Based on a Stegosaurus. Other advisor. Tough warrior. (20)*

Tritor*Based on a Triceratops. Chief guard. Fairly stupid..... (22)*
and comical.....

Bronto*Big clumsy guard. Comically stupid; misunderstands..... (15)*
most things.....

The Johnson Family

Mum (Barbara)*Good-humoured and enthusiastic..... (8)*

Dad (Geoff).....*Old fashioned and the butt of his family's jokes..... (8)*

Sam*Typical young lad, interested in games etc..... (74)*

* Harriet*Aged 11. Very clever and practical. Sam's older sister... (81)*

The Evacuees (1942)

George.....*About 12. As the older brother he looks after his sisters (53)*

Dora.....*About 10. Quite shy but very brave. (35)*

Jess*About 8. The youngest so misses her parents most..... (34)*

The Dardanelles (1854)

Florence (Nightingale)*Famous 'Lady with the lamp'. Very brave, kind and (20)*
clever.....

Soldier 1*Badly injured. Lies in bed and can no longer walk..... (3)*

Soldier 2*Another badly injured soldier. Stays in bed..... (3)*

Soldier 3*Another injured soldier. Lies in bed groaning..... (2)*

Beethoven's Room (1808)

- * (Ludwig van) Beethoven.....*Famous composer (1770-1827). Almost deaf..... (19)*
Known to be very explosive and passionate.....
German accent if possible.

Boudicca and the Romans (AD 61)

- * Boudicca*Fearsome Celtic Queen known to have fiery red..... (43)*
hair and bad temper
- Ninian*Chief Iceni warrior. Strong and bold* (11)
- Brian*Fearsome Iceni warrior but terrified of Boudicca* (8)
- Idiodocus*Wimpish Iceni warrior. A bit dense and tends to get..... (8)*
things wrong
- Drest.....*Chief guard. Eager to please Boudicca by bringing..... (8)*
her news.....
- Drust.....*Second guard. Tries hard but tends to 'put his foot in it'... (8)*
- Brutus*Roman soldier. Very serious and macho..... (12)*
- Rufus*Roman soldier. Also quite serious and macho..... (8)*
- Stupidus (Maximus).....*As his name suggests, a comical Roman soldier. (4)*
- Chorus.....*As many as you like, possibly dressed as various (0)*
historical figures or from different eras (including modern
and future)

SPEAKING ROLES BY NUMBER OF LINES

In the following list, the number shows how many spoken lines each role has.

An asterisk () before the character's name indicates that this character ALSO has solo or featured sung lines.*

Emit	107
* Harriet	81
Sam	74
Rex	72
George.....	53
* Boudicca	43
Dora.....	35
Jess	34
* Raptor	29
Tritor	22
* Steggor.....	20
Florence.....	20
* Beethoven	19
Bronto	15
Brutus	12
Ninian	11
Mum.....	8
Dad	8
Brian	8
Idiodocus	8
Drest.....	8
Drust.....	8
Rufus	8
Stupidus.....	4
Soldier 1	3
Soldier 2	3
Soldier 3	2

CAST LIST IN ALPHABETICAL ORDER (WITH LINE COUNT)

In the following list, the number shows how many spoken lines each role has.

An asterisk () before the character's name indicates that this character ALSO has solo or featured sung lines.*

* Beethoven	19
* Boudicca	43
Brian	8
Bronto	15
Brutus	12
Dad	8
Dora	35
Drest	8
Drust	8
Emit	107
Florence	20
George	53
* Harriet	81
Idiodocus	8
Jess	34
Mum	8
Ninian	11
* Raptor	29
Rex	72
Rufus	8
Sam	74
Soldier 1	3
Soldier 2	3
Soldier 3	2
* Steggor	20
Stupidus	4
Tritor	22

Non-speaking Chorus to sing as required by the Director.

CHARACTERS IN EACH SCENE**Scene One**

Bronto
Raptor
Rex
Steggor
Tritor

Scene Two

Dad
Emit
Harriet
Mum
Sam

Scene Three

Dora
Emit
George
Harriet
Jess
Sam

Scene Four

Dora
Emit
Florence
George
Harriet
Jess
Sam
Soldier 1
Soldier 2
Soldier 3

Scene Five

Raptor
Rex
Steggor

Scene Six

Dora
Emit
George
Harriet
Jess
Sam

Scene Seven

Beethoven
Bronto
Dora
Emit
George
Harriet
Jess
Rex
Sam
Tritor

Scene Eight

Boudicca
Brian
Brutus
Dora
Drest
Drust
Emit
George
Harriet
Idiodocus
Jess
Ninian
Raptor
Rex
Rufus
Sam
Steggor
Stupidus
All for final song and bows

Use of the Chorus is at the Director's discretion.

LIST OF PROPERTIES**Scene One**

Table & three chairsScene Prop
 Insect-like sweetsRaptor

Scene Two

Three wallpaper strippersDad, Mum & Harriet
 Cupboard behind wallpaperScene Prop
 Control panel with dials and/or lightsScene Prop
 Board game in cupboardScene Prop
 Dice (in game box)Scene Prop
 Pen torchEmit
 Clue on cardSam

Scene Three

Cupboard (Time Machine)Scene Prop
 Three gas mask cases (optional).....George, Dora & Jess
 Quill penDora
 Game & dice, as beforeScene Prop
 Clue on cardHarriet

Scene Four

Victorian-looking lamp (lights up if possible)..... Florence
 Three camp beds or bedding on the floorScene Prop
 Bandages, cloths etc. Florence
 Compass George

Scene Five

Table & three chairs, as before.....Scene Prop
 Dummy microphoneRaptor

Scene Six

Cupboard (Time Machine)Scene Prop
 Pen torch, as beforeEmit
 Game & dice, as beforeScene Prop
 Clue on cardJess

Scene Seven

Piano (or desk that looks like one).....	Scene Prop
Chair next to piano/desk.....	Scene Prop
Writing paper on piano/desk.....	Scene Prop
Feather/quill pen.....	Beethoven
Ear trumpet.....	Beethoven
Pen torch, as before.....	Emit
Two or three laser guns (or toy Lightsabers).....	The Dinopods
Compass, as before.....	George

Scene Eight

Compass, as before.....	George
Game & dice, as before.....	Scene Prop
Blank paper/card.....	Dora
Quill pen (should light up).....	Dora
Sword (could light up).....	Boudicca
Six additional swords.....	3 Iceni & 3 Romans
Victorian-looking lamp (should light up).....	Harriet
Ear trumpet, as before.....	Jess
Pen torch, as before.....	Drust

LIST OF ARTICLES COLLECTED FROM HISTORICAL CHARACTERS

Character:	Object found:
George:.....	Christopher Columbus's compass
Harriet:.....	Florence Nightingale's lamp
Dora:.....	William Shakespeare's quill pen (which appears; Shakespeare doesn't)
Jess:.....	Ludwig van Beethoven's ear trumpet
Sam:.....	Boudicca's sword

LIST OF DICE THROWS

Character:	Number thrown:	Time period:
Sam.....	Four.....	1942 Second World War
Harriet.....	Five.....	1854 Crimean War
Jess.....	Four.....	1808 Beethoven's Room
Dora.....	Three.....	AD 61 Boudicca
Sam.....	Six.....	Back Home

LIST OF SOUND EFFECTS (SFX) AND SCENE CHANGE MUSIC

There are many sound effects in this show such as the ‘Dramatic Chord’ and the ‘Door Opening’ that are used to create a mood although are not essential to the action and can be produced using other methods if you choose. Other effects such as the ‘Throwing of the Dice’ and the ‘Strange Trumpet Sound’ are more essential as they are linked directly to the action.

Much use has been made of scene change music and underscore to create mood and to allow time for scenery and props to be moved. Much of this is much longer than necessary but can be faded down and bedded into the scene to be used as underscore. Some tracks set up the next scene by using a particular style of music (e.g. Track 13 moves from the Time Machine into Beethoven’s era and the musical change reflects this).

Use this music as freely as you like and feel free to experiment with it so that it fits your own production.

Scene Two

- Track 3: Door Open/Dramatic Music
- Track 4: Throw Of The Dice 1/Dramatic Music

Scene Three

- Track 6: Throw Of The Dice 2
- Track 7: Time Machine/Distant Guns

Scene Six

- Track 12: Throw Of The Dice 3

Scene Seven

- Track 17: Dramatic Chord
- Track 18: Strange Trumpet Sound

Scene Eight

- Track 20: Throw Of The Dice 4/Wind & Birdsong
- Track 22: Footsteps Approaching
- Track 25: Throw Of The Dice 5

PRODUCTION NOTES

Background To The Story

Imagine what it would be like to travel back in time; to be able to visit any historical figure you liked from any era. Unbelievable? But this is exactly what happens to Harriet and Sam as they explore a rambling old house that's their new home and discover a hidden cupboard that's been sealed up for over 70 years. Inside the cupboard they discover an old board game called 'Time Lord' which leads them to meet a real Time Lord and go on an incredible journey into the past.

This amazing adventure story is bursting with catchy songs, fascinating characters and a healthy dose of rip-roaring comedy. On their journey the time travellers meet some fantastic historical characters like Florence Nightingale, Beethoven, and Boudicca, along with a group of evacuees from the second world war.

However, as in all adventure stories, danger lies ahead. The evacuees had unwittingly unleashed a group of fierce dinosaurs from prehistoric times that have evolved into villainous 'Dinopods' that are now determined to win back the planet.

Each of the historical figures gives the travellers a magical object that they can use in times of need. Each visitor must use their gift wisely, particularly when the Time Lord is captured by the 'Dinopod King' and his mob of comically incompetent followers. Can the 'Time Lord' be rescued or will the Dinosaurs once again rule the Earth?

Staging

Use whatever space you have available! Your stage can be a conventional thrust stage or floor area (with or without a proscenium), a rostra built at the back of a floor acting space, or the action can be performed 'in the round' if desired.

Scene One: In A Dark Cave – This short scene could be performed in front of a rostra, or perhaps to the side of the main acting area. It could have a backdrop of a cave behind or simply a low level of lighting to depict darkness. Rex has a slightly grander seat (possibly a throne) set on top of the rostra. Raptor and Steggor could have simpler seats positioned opposite Rex. A table of some kind could be positioned in the centre.

Scene Two: The Johnsons' New House – This scene can take place on the rostra (if one is available) or at the back of the main acting area. The wall that is being stripped could be built out from the back (possibly using display boards or a simple frame structure) so that it is level with and either side of the cupboard (Time Machine). The cupboard should be temporarily covered up with wallpaper so that the children can reveal it. There should be a door that can be opened once it is discovered and behind the door there should be a game called 'Time Lord' which can easily be adapted from another board game with a new design stuck on. The game itself should have three playing pieces already in place and come with two other playing pieces to go on (for Harriet and Sam). If you are able and willing you could show the game on a separate screen so that the audience can see what is happening

(perhaps with pre-recorded film of each move). The effect of the cupboard turning into a time machine can be achieved by turning round the walls to reveal controls and screens etc., as in Star Wars or Doctor Who. The effect of being in a time machine may be enhanced by the use of a smoke machine and/or stage lighting (as much as you can muster). Small LED lights in the set can also help with the illusion that the actors are in a futuristic space machine. This is the biggest challenge and should be done with as much imagination, care and enthusiasm as possible.

Scene Three: The Old House, 1942 – This should be similar to the setup in Scene Two as it takes place in the same room, but 70 odd years earlier. The walls can be turned back from the Time Machine to revert back to the living room and the cupboard should be as it was, without the wallpaper covering. Some furniture and props such as a wireless (radio) could be used to give the impression of the 1940s. Use whatever is available or obtainable! The game needs to be on set again as there is a throw of the dice that takes the characters back through time; however the Time Machine is not revealed this time. They move inside the cupboard under **Track 7** and return into the next scene: the Crimean war in 1854. There is a sound effect of distant guns that continues after the music into the next scene for as long as necessary.

Scene Four: The Dardanelles, 1854 – This can be performed downstage (towards the audience if using traditional theatre layout) and can be very simply staged using at least three camp beds or just three mattresses or cushions laid out on the floor. Florence Nightingale can come from the side and the lighting should be dim enough so that her lamp or lantern can be seen brightly. There could be an outline of a tent around the scene to depict the kind of temporary hospital there would have been during the Crimean War. The lamp should be able to shine so an electric torch or stage lantern should be adapted (an oil or candle lamp would be dangerous).

Scene Five: The Dark Cave – As with Scene One, this scene could be performed in front of a rostra, or perhaps to the side of the main acting area. Three chairs are required with a table in the centre. The lighting should once again be dark until the ‘Rap-off’ when pulsars or coloured lights could be used if available. A ‘dummy’ stage mic. could be brought on for the rappers if desired.

Scene Six: The Time Machine – The walls should be rotated to ‘inside the time machine’ as set at the end of Scene Two. Again, much use should be made of lighting and other special effects. The game and dice are again required to take the actors back to 1808 and Beethoven’s music room.

Scene Seven: Beethoven’s Room, Vienna, 1808 – This scene requires a simple desk or table, which could be adapted to look like an early piano for Beethoven to work on. He also needs a chair and an ear trumpet (perhaps made from card and painted if nothing brass is available). Towards the end of this scene the Dinopod guards move the children away from Beethoven’s work space so that he can disappear, either on his own, by lighting the others or perhaps by placing some scenery in front of him. Lord Emit and later the children exit on the opposite side of the stage.

Scene Eight: Roman Britain, AD 61 – The scene begins outside Beethoven’s room in Vienna. The children discover the game (which has been hidden somewhere on the set). As they throw the dice once more there is a sound effect of wind and bird song that leads them into Roman Britain AD61 (just outside Londinium). This can continue for as long as you like and helps set the mood of the scene. The Time Machine appears again at the end of the scene as the children return home. Most of this scene can be played out at the front until the Time Machine is opened up again during the final number (just before the ‘Time Travel’ theme).

Choreography

Track 2: Overture/Time Lord. The **Overture** linking into the song ‘**Time Lord**’ is a great opportunity to introduce the cast on stage at the start of the show. It is a majestic piece of music and could see the chorus arrive dressed as historical characters or in costumes from different historical periods, giving rise to much colour and interest. This will also make the chorus feel more like cast members as they will all have their own individual identities. It is entirely up to the director how this will work but literally anything from any era is possible. This dramatic number tells the audience what to expect in terms of musical style. Some simple choreography can be given to the chorus if desired.

Track 5: Time Travel. During this song the main cast will be on board the Time Machine so they should move as if travelling quickly through time. Again some simple choreography can be added to the chorus if desired.

Tracks 9 and 10: Raptor Rap and Steggor Rap. These are very short, comic raps performed by the two Dinopods. They should try to emulate the movement and rapping styles of rap artists like Dizzee Rascal and 50 Cent .Try to look at the arm gestures and casual, laid-back movement style associated with this genre. You could also add a ‘dummy’ stage microphone for effect.

Track 16: Ludwig’s Funky Groove. The chorus is vital to this number. It is suggested that you split them into two groups (boys and girls) for the response sections. This can however be any grouping you want and could be low and high singers or stage left and right etc. The only reason for a male/female split is that the boys’ group have a slightly lower pitched line when they split. Any actions to go along with this would also be good as the words are fairly simple and based around modern dance pop styles. The cast could also join in with Beethoven, the central figure, where he has solo lines. Lord Emit could perhaps be a little more reserved, being a Time Lord, although he may well get involved.

Track 21: Boudicca. This song has a swing feel to it with Boudicca as the central character, as she has solo lines. This number can be choreographed for the Iceni tribe members as well as the Travellers, if desired. The chorus can also move if you wish, perhaps in a Vaudeville/Charleston swing style. This song gives you an opportunity to try a different style of dance movement.

Track 24: We Are Champions. An action song that is sung as the battle ends and so should feature as much movement as possible. It should be a celebration song although the

Romans must form a distinct group (perhaps augmented by members of the chorus dressed in togas or Roman army costume). The Romans should not be as celebratory as the others as they just like fighting, and they should be more serious to reflect their lyrics. This is a fairly rocky number and any dance should look bouncy and lively to contrast with the Roman Soldiers.

Track 26: Going Home/Time Travel (Reprise). This song starts with dialogue, which is underscored (as on the CD). It builds gently into the song as the travellers say their goodbyes to Lord Emit. As the introduction to '**Time Travel (Reprise)**' begins the chorus join in and can repeat any moves performed in the first version of the song. '**Going Home**' should be a big chorus number building on from the '**Time Travel**'.

Track 27: We Are Champions (Reprise). The entire cast should gather on stage to sing this reprise before taking their bows.

Costume

This show gives you an opportunity to explore costumes from any era you like including famous historical characters your cast might have studied. The chorus can be made up of characters in a wide range of styles and period costume you may already have access to. The main characters can be costumed fairly simply but here are some suggestions:

- Lord Emit:** Fairly flamboyant to reflect his character. Perhaps a colourful scarf or hat with a colourful waistcoat might suggest a character not afraid to be the centre of attention. His role as a Time Lord could also suggest parts of costume from different historical periods; things he might have picked up on his way as souvenirs.
- Harriet Johnson:** Harriet is very clever but also fairly trendy so she might wear fashionable modern clothes such as jeans and a trendy top.
- Sam Johnson:** A typical young lad, probably in jeans and a t shirt. Possibly a jacket. Again, anything to say he is a normal child from a modern background.
- Geoff Johnson:** A typical ‘old fashioned’ dad, perhaps wearing a ‘dad’ type jumper and trousers. Every attempt should be made to make him look older.
- Barbara Johnson:** Again, she should look older and be identifiable as a mother. Perhaps she could wear a dress and cardigan.
- The Evacuees:** The three evacuee children should be dressed according to the styles worn in the 1940s. **George** as a young boy of about 12 could wear a white shirt with an old tie under a jumper (long or short sleeves). He could have short trousers with socks and shoes. He might also wear a flat cap. **Dora** (about 10 years old) and **Jess** (about 8) could wear either flowery dresses or skirts and jumpers, and could wear their hair in plaits or pigtails. They should wear strong shoes or boots with socks. The three could also have a small case, each, for a gas mask that they could leave behind in the Time Machine if desired.
- The Dinopods:** All the Dinopods should have something to represent the Dinosaur they evolved from. **Rex** was taken from a *Tyrannosaurus Rex* and should look fierce, perhaps with a mask with sharp teeth. **Raptor** (from a *Velociraptor*) should be similar, although not quite as ferocious. **Steggor** (From *Stegosaurus*) might have plates going across its head and down its back. For the rap scene both Raptor and Steggor could also have baseball caps and possibly cool shades. **Tritor** is derived from *Triceratops* which had three horns on its head and **Bronto** was derived from the *Sauropods* (enormous plant eating dinosaurs). There was never actually a Dinosaur called Brontosaurus, it was actually an *Apatosaurus* although the name has stuck and is still well known today as a famous fraud. A round head mask with an extension neck perhaps and padding would work for this character.

- Florence Nightingale:** In famous images of Florence she wore a black silk dress with boned fitted bodice and a very full skirt. She also wore a petticoat and the famous lace nurse's cap. There were no traditions to follow as she was such a pioneer so modern nurses' costumes would look wrong. It is best to create a simple mop cap and a large black dress if you are stuck.
- Soldiers 1,2 & 3:** The British army wore red tops with white trimmings and black trousers (like traditional toy soldiers) during this war, although our soldiers are injured and should probably just wear white night shirts with bandages (possibly stained). Given they're lying in temporary beds, that is really all you would need to see.
- Ludwig van Beethoven:** Beethoven is again a very recognisable character and is largely known for his ruffled hair (probably a wig), his red or white cravat or neck-kerchief and white shirt with ruffs on the sleeves. If possible he should wear a long dark frock coat although he is working at home so a shirt would be fine. He should wear white pantaloons or thin trousers and boots.
- Boudicca:** The popular image of Boudicca is with fiery, long red or brown ruffled hair (possibly a wig) with a tunic (often red) worn under a cloak (usually dark e.g. green). She should wear sandals and generally look ruffled and untidy, as she's been fighting!
- The Iceni Tribe:** The **Iceni** were Celtic warriors and were fond of bright colours, often wearing face make-up to intimidate their enemies. Their trousers, capes and tunics were dyed with stripes, plaits and other patterns. Ours should probably wear sandals on their feet.
- Roman Soldiers:** Roman Soldiers wore a red tunic with a strap (a Baldic) over one shoulder to hold a sword, and a belt (balteus), also to tuck a weapon into. They also wore either long sandals or sandals with long dark socks. They would have had silver helmets in the famous Roman style covering the side of their chins. Most would have had a scarf (focale) around their neck and a red cloak (Paludamentum) fastened at one shoulder. Any attempt to create an authentic looking costume would be good for this scene.

Lighting & Sound

Lighting

If stage type lighting is available, good use could be made of colour, especially in scenes that involve the Time Machine, which should be as spectacular as you can make it. If a smoke machine is available this would also create the effect of being in a space ship. Lots of small LED lights and pulsar lights, where possible, can make the Time Machine really come alive. If you are using strobe lighting, which can be really effective for the Time Machine sequences, please make sure that you warn your audience before each performance; it can be uncomfortable for people with epilepsy (this is a legal requirement).

The cave scenes should be fairly dark and could be dimly lit with blue or green lighting. Smoke or dry ice could also create an excellent effect for these creepy scenes. Smoke would also be good in scene changes when the cast have travelled to another time and are emerging from the Time Machine.

During the house scenes the lighting should be fairly simple to give the impression that the actors are in a living room.

The lighting for scenes inside and Beethoven's room should be fairly gentle, to give the effect of flickering oil lamps or candles. Where possible a stage candle or lamp could be used to enhance the mood.

The Boudicca scene could be enhanced by flickering orange (flame-effect) lighting, with optional smoke effect to create the effect of burning buildings in the distance. This scene is outdoors so any attempt at blue skies would be effective.

Sound

If radio mics are available it would be best to use them for characters that sing solo parts in songs (Boudicca and Beethoven in particular) as this allows you to play the backing track or piano part slightly louder. Where a large number of mics are possible they should also be used by the main principals (Emit, the children and the main characters from each scene, possibly swapping). Stage mics strategically placed can also be effective to boost the sound level (even to help the volume of the chorus) although radio mics are generally more effective.

An off stage microphone would be very effective particularly for Lord Emit in Scene Eight when he has off stage dialogue.

Again, if you have the facilities, a reverb or echo unit could be very effective when used with radio mics, particularly in the cave scenes (Scenes 1 and 5) to give the impression that the Dinopods are actually in a cavern of some kind.

Don't worry if you don't have access to sound equipment (apart from a CD player and speakers, or a piano) as the show is designed to work either way, and the majority of the songs are performed by the chorus along with the principal characters.

SCENE ONE:**IN A DARK CAVE****TRACK 1:****DINOPOD MUSIC**

(Three Reptilian creatures (Dinopods) are sitting around a table in a cave. Each has distinctive features representing the Dinosaurs they have evolved from. Rex is the leader while Raptor and Steggor are his advisors.)

RAPTOR: It is nearly time for us to fulfil our destiny Sire!
STEGGOR: We shall, at last, inherit what is rightfully ours.
REX: *(To both)* Have you made sure everything is in place?
RAPTOR: Of course, Your Highness. The game has been hidden away for nearly seventy years.
REX: And the Time Lord?
STEGGOR: He is trapped within it.
REX: But what if it should be discovered?
RAPTOR: Even if it were, Your Majesty, the humans are far too stupid to complete it!
STEGGOR: Yes, those mammals were never particularly bright, were they?
REX: *(Laughing)* Swinging on trees all day!

(All laugh.)

RAPTOR: *(Holds up a sweet that looks like an insect)* Another bug, Your Majesty?
REX: Don't mind if I do. *(Eats it slowly, savouring it.)*

(There is a knock on the door.)

REX: Enter!

(Two more Dinopods enter.)

TRITOR: *(Bowing)* Your Majesty, there have been reports that the humans are close to revealing the time portal.
REX: *(Angrily)* What?
BRONTO: Yes Sire, they are stripping away the wall paper, which disguises it, and it is believed that children are involved.
REX: That's bad news! The adults of the species are usually dull and predictable but their young ones have the gift of curiosity and imagination.

STEGGOR: Yes Sir, remember the last time that happened?

RAPTOR: Don't worry Your Highness. Even if it is discovered, the task set is far too demanding for the humans, even the children.

REX: What about the Time Lord?

STEGGOR: His powers are believed to be weak Sir; he is not as clever as his predecessors.

TRITOR: Don't underestimate him Steggor, he might look stupid...

RAPTOR: *(Laughing)* Don't they all?

REX: We must be on our guard.

BRONTO: *(Not understanding)* Yes Sir?

REX: *(Confused)* Yes what?

BRONTO: I thought you asked for a guard Sir?

TRITOR: *(Saluting)* That's us Sir, we're the best!

REX: *(Annoyed)* You're the *only* guards we've got at the moment.

BRONTO: *(Putting his hand up)* Does that make us the best?

TRITOR: *(Loudly whispering to Bronto)* Shut up! Try not to anger him; look what happened to Terry and Al.

RAPTOR: There is no time for delay; we must take immediate action Sire!

REX: *(Sternly)* I agree: we begin our take over before anything else goes wrong.

ALL: *(Saluting)* Yes Sire!

REX: Prepare for battle!

TRACK 2:**OVERTURE/TIME LORD (SONG)**

ALL: FLYING AWAY TO A TIME LEFT BEHIND,
SEEKING ADVENTURES, WHO KNOWS WHAT THEY'LL FIND.
DASHING THROUGH DECADES AND CENTURIES THEY FLY,
CONQUERING TIME IN THE BLINK OF AN EYE.

THERE'S NO TIME TO LOSE,
HE'LL GO WHERE HE CHOOSES.
TIME TRAVEL CRUISES AWAIT.
IT'S A WONDERFUL DAY TO BE TAKEN AWAY,
DON'T BE LATE!

TIME LORD, CAN YOU TAKE ME THERE?
TIME LORD, WE CAN GO ANYWHERE.
TIME LORD, NEVER WHAT YOU SEEM.
TIME LORD, YOU'LL BE THERE WHEN I DREAM.

WATCHING THE MEADOWS AND MOUNTAINS BELOW,
FLYING THROUGH TIME, THERE'S A LONG WAY TO GO.
THINK OF A WONDER THAT YOU'D LOVE TO SEE.
UNLOCK THE GAME, ONLY YOU HAVE THE KEY.

THERE ARE RULES TO OBEY
IN THE GAMES THAT YOU PLAY,
MYSTICAL FIGURES TO FREE.
AND THE DICE WILL DETERMINE THE THINGS YOU WILL LEARN,
THAT YOU'LL SEE.

TIME LORD, CAN YOU TAKE ME THERE?
TIME LORD, WE CAN GO ANYWHERE.
TIME LORD, NEVER WHAT YOU SEEM.
TIME LORD, YOU'LL BE THERE WHEN I DREAM.

TIME LORD, LET THE GAME BEGIN,
TIME LORD, WHO WILL WIN?
TIME LORD!

SCENE TWO:**THE JOHNSONS' NEW HOUSE**

(A family are busy stripping wallpaper in their new house. The mother and father are working hard while the two children are bored and reluctant to work.)

SAM: I'm bored!

DAD: You could always help us to strip this wallpaper.

SAM: *(Sarcastically)* I'm not *that* bored.

HARRIET: *(Reluctantly helping)* Why do we need to change the wallpaper before we unpack our stuff?

DAD: 'Cos your mum says so!

MUM: Look Geoff, I've told you before, it's an old house and it's been empty for ages. The wallpaper's years out of date.

SAM: So are Dad's clothes, but he never seems to change them.

HARRIET: *(Laughing)* Yes, this wallpaper actually looks like one of Dad's shirts.

MUM: *(Joining in)* Now kids, that's not fair, the wall wasn't that bad!

(All three dissolve in laughter.)

DAD: *(Hurt)* Ha ha! What's this, let's all laugh at Geoff day?

HARRIET: *(Laughing more)* No that's *every* day Dad.

MUM: *(Joining in)* Well at least it's something we can all play.

SAM: Talking of playing, when are we going to get electricity so I can play on my game consoles?

DAD: *(Proudly)* Listen, when I was a boy we didn't need any electricity, we used to play board games.

SAM: *(Sarcastically)* You mean *boring* games!

MUM: Your dad's right. I remember playing Cluedo and Monopoly.

DAD: *(Enthusiastically)* Snakes and ladders!

MUM: Connect Four?

HARRIET: Give me strength!

DAD: No it's not a game unless it's got a dice. *(Mimes throwing a dice.)*

MUM: I'll tell you what. Your Dad and I will have a look through the boxes to see if we can find a game for you to play.

DAD: *(Enthusiastically)* Yes, just help yourselves to the wallpaper strippers until we get back.

(They exit mumbling names of other board games from the past: Kerplunk, Operation, Draughts, Buckaroo.)

SAM: *(Calling after them)* Don't hurry back!

- HARRIET:** *(Starting to peel the paper off a new bit of wall)* Hey, Sam have you noticed how this bit comes off dead easily? *(She knocks on the wood)* It's different underneath; listen!
- SAM:** *(Becoming interested)* Yeah, wouldn't it be cool if it was a secret passage?
- HARRIET:** *(Revealing a bit of wall)* Look Sam, it's a door!
- SAM:** Where does it go?
- HARRIET:** *(Hurrying)* I don't know. Take the rest of it off quickly, before they get back. We could hide.
- SAM:** *(Worried)* Yeah, but there could be a dead body or anything behind here.
- HARRIET:** Don't be silly! It's just an old cupboard they couldn't be bothered to brick up.
- SAM:** *(Hacking away at it)* If I can just get my finger in where the handle used to be, I might be able to open it. *(Pulls hard, it stays shut)*. It's stuck!
- HARRIET:** Let me try.

(They both pull hard. The door creaks open.)

TRACK 3: **SFX DOOR OPEN/DRAMATIC MUSIC**

(They see a box on the cupboard floor.)

- SAM:** *(Approaching it cautiously)* What is it?
- HARRIET:** I think it's one of those games Mum and Dad were on about. *(She picks it up, blows away the dust and reads the cover)* "Time Lord, the adventure of a lifetime".
- SAM:** Boring!
- HARRIET:** *(She opens the box)* We might as well give it a go. *(Sarcastically)* Look, here's the dice!

(They both laugh.)

- SAM:** Wow! Dad'll be beside himself.
- HARRIET:** *(Examining the board)* Look! Someone's already started playing, there are three figures on the board. *(She pulls at them)* They won't come off!
- SAM:** *(Snatching the dice)* Give it here. *(Sarcastically)* I'll shake the magic dice.

(As he shakes the dice the room seems to spin and there is a loud noise.)