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THE GO-BETWEEN

Adapted from the novel by L.P. Hartley

Music and lyrics by Richard Taylor

Book and lyrics by David Wood

|| SAMUEL FRENCH ||

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ISBN 978-0-573-11432-8
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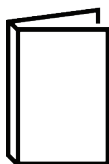
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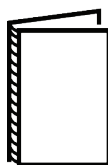


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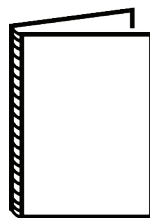
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NOTE FROM DAVID WOOD

When Richard invited me to work with him – in June 2002 – I was delighted for two reasons. First, I had seen and much admired his *Whistle Down the Wind*. Second, the project was *The Go-Between*, a novel I loved, the film of which was a huge favourite. Some years earlier I had acted in a television play with Dominic Guard, who played Leo so brilliantly in the film. Long since grown up, he must have got fed up with me continually quizzing him about his *The Go-Between* experience.

Richard and I met up and chatted about our project. My initial instinct, which has never changed, was that we should tell the story through young Leo's eyes. His older self should be looking back at the momentous summer of 1900, but we, the audience, should only witness what Leo witnesses. We should see this adult story of deception and passion from Leo's point of view. Richard agreed, and we started work.

It took fifteen roller-coaster years before our musical adaptation reached the West End stage. The wait was worth it, particularly because the legendary Michael Crawford agreed to play Colston.

But Richard and I owe grateful thanks to many people whose support and participation helped *The Go-Between's* progress: Roger Haines (who had been on board as director from day one) and Manchester Library Theatre (Chris Honer) for initial encouragement, Perfect Pitch (Andy and Wendy Barnes) for developing the show with two very valuable workshop showcases, West Yorkshire Playhouse (Ian Brown and Henrietta Duckworth), Northampton Theatre Royal (Laurie Sansom) and Derby Live (Pete Meakin) for giving us a three-theatre premiere, which won Best Musical Production at the Theatre UK Awards 2012, Joe Smith and Becky Barber (Greene Light Stage) and Bill Kenwright for taking us to the West End, and last but not least, all the actors and crew who worked so hard to bring our interpretation of L.P. Hartley's (big thanks to him, too!) classic story to the stage.

David Wood 2016

NOTE FROM RICHARD TAYLOR

About the Score

The decision to score the piece for single piano was a deliberate, dramatic choice, not at all a budgetary one. Indeed the producers of the West End production offered more musicians, but to add more would have been to diminish the powerful effect of the single instrument. The (grand) piano was on stage, and very much a feature of the set (designed by Michael Pavelka). It is a very pianistic score, not at all a “piano reduction” of something bigger, and exploits all the colours and expressive qualities only a piano can provide, and represents, in one instrument, the highs and lows, the passion and the tragedy, of one man’s life. But of course it also evokes the grand Edwardian drawing room, perfect for Michael’s inside-outside design, and creates an intimate, delicate soundworld that draws the audience in. And although it was surprising to many, that a musical might have no need for a full band or orchestra, it was also deeply satisfying when we heard, as we did many times, that after only a few minutes one stopped hearing “only” a piano, and simply became immersed in the world of the piece.

The score is not through-composed, though weaves a delicate, uninterrupted sinewy course through the whole. The original production only allowed for three applause moments – after Music 8: “Bathing 3”, the end of the first act, and the end of the second. Other than that dialogue, singing and underscore flowed seamlessly, without one waiting for the other. I have attempted to make the dialogue sit on the score-page, spatially, where it occurs in the music. Often very precise musical/dialogue moments must coincide, and most frequently this is dialogue-led (with vamp bars to allow for musical flexibility). Occasionally, though, dialogue must wait for a musical cue. This is all indicated as best as is possible, though directors are urged to work in tandem with the musical director (who, in the original production, was also the pianist) at all times in rehearsal, lest such musical moments are missed.

Repeat bars in the score might be marked as [vamp] bars. Or if a bar or bars repeat, in a rolling fashion, under more dialogue or

action, repeat signs and then a wavy line will indicate the length of time (in relation to dialogue/action) the repeat is to last.

Finally, what is sung in the piece and what is spoken has been carefully judged. Sometimes singing is to heighten an emotion (“Butterfly”, “Growing/Changing”), but sometimes it is to connect one character to another, on a deeper, more intimate level, than speech (“Shopping”, “The Nature of Things”). Sometimes it is to show how comfortably one character can communicate with another (Marcus, in “Brandham Hall”), or it alienates (“Breakfast”). The character of Leo does not sing at all (apart from his concert singing at the cricket supper) until (“Growing/Changing”) in act two. This is a conscious decision on Leo’s part – to now adopt the knowing language of those around him – and should be a startling moment. Here is also the moment when Colston speaks again, as though to balance this switch. In order that this flow from speech to song is as unobtrusive as possible it is important the speaking voice of all the actors is closely connected to their singing voice, in pitch and style.

Richard Taylor

David Wood and Richard Taylor thank the Society of Authors, who represent the Estate of L.P. Hartley, for their support and encouragement during our work on this adaptation.

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The Papertown Paperchase

The Pied Piper (co-written with Dave and Toni Arthur)

The Plotters of Cabbage Patch Corner

Robin Hood (co-written with Dave and Toni Arthur)

Rupert and the Green Dragon (based on the Rupert stories
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Save the Human (based on the story by Tony Husband and
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The See-Saw Tree

The Selfish Shellfish

Spot's Birthday Party (based on the books by Eric Hill)

There Was an Old Woman...

Tickle

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The Go-Between was first performed at the West Yorkshire Playhouse, Derby Live and Royal & Derngate, Northampton on 9th September 2011 with the following cast (in alphabetical order):

Leo	Jake Abbott and Edward Cooke
Marian	Sophie Bould
Marcus	John Cairns and William Mercer
Trimingham	Stephen Carlile
Mr Maudsley	Philip Cox
Denys	Richard Kent
Stanton/Leo's Mother/Eulalie	Fiona O'Carroll
Mrs Maudsley	Gemma Page
Colston	James Staddon
Henry/Charles	Chris Theo-Cook
Ted	Stuart Ward

Director	Roger Haines
Musical Director	Jonathan Gill
Designer	Michael Pavelka
Lighting Designer	Tim Lutkin
Sound Designer	Mic Pool
Associate Director	Simon Pittman
Dialect Coach	Helen Ashton
Casting Director	Pippa Ailion
Assistant Director (Birkbeck Trainee)	Emily Kempson

DSM	Nick Hayman
Sound Operator	Ian Trollope
Chaperone	Elaine Richards

Book by David Wood
Music by Richard Taylor
Lyrics by David Wood and Richard Taylor
Based on the novel by L.P. Hartley

Developed in association with Perfect Pitch.

The Go-Between was first performed in the West End at the Apollo Theatre, London on 27 May 2016 with the following cast (in alphabetical order):

Henry/Charles	John Addison
Stanton/Leo's Mother/Eulalie	Jenni Bowden
Trimingham	Stephen Carlile
Colston	Michael Crawford
Leo	Johnny Evans-Hutchison
	Luka Green
	William Thompson
Mr Maudsley	Julian Forsyth
Marcus	Samuel Menhinick
	Matty Norgren
	Archie Stevens
Marian	Gemma Sutton
Mrs Maudsley	Issy van Randwyck
Ted	Stuart Ward
Denys	Silas Wyatt-Barke
Understudies	Michael Colbourne
	Jessica Duncan
	Jane Quinn
	Robert Traynor
Director	Roger Haines
Designer	Michael Pavelka
Musical Director	Nigel Lilley
Lighting Designer	Tim Lutkin
Sound Designer	Matt McKenzie for Autograph
Casting	Pippa Ailion CDG and Natalie Gallacher

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CHARACTERS

Marian – in her twenties, beautiful, high-spirited but self-centred. She is engaged to aristocratic Trimmingham but her heart belongs to Ted, a local tenant farmer, whom convention deems an unsuitable marriage partner. Singing range low Bb up to F.

Trimingham – a viscount in his thirties, his face scarred from fighting the Boers, his family owns the estate rented for the summer by the Maudsleys. Honourable, he loves Marian and wants to marry her. Singing range low B up to top F.

Mr Maudsley – a successful upper-class business man who communicates little with his family and hates confrontation. A very keen amateur meteorologist. He longs for a trouble-free life, but tries to be broadminded by enthusiastically taking part in the cricket match between the upper-class Brandham Hall team and the local villagers. Singing range low Bb up to top F#. Sings largely with the Memories Ensemble, but has significant solos in *Cricket*, and a particularly showy top F# in Music 21.

Denys – the flamboyant and good-natured elder son of the Maudsleys, whose humour is well-meant, yet not appreciated by his family. Singing range B up to top Ab. A showy solo in Music 6, though with frequent solo lines throughout.

Stanton/Leo's Mother/Eulalie – three cameo roles that can be performed by the same actress. Stanton is a maid at Brandham Hall; Leo's Mother, a widow in straitened circumstances, is warm and eager to encourage her son to enter the Maudsleys' social circle; Eulalie is a fun-loving friend of Marian. Singing range middle C up to F. Significant solo as Leo's Mother in Music 2, and featured in the Perfect Summer quartet as Eulalie (Music 6), otherwise sings mostly within the Memories Ensemble.

Mrs Maudsley – In her mid-forties, early fifties perhaps, upper-class, she desperately wants her daughter to make the 'right' marriage. Manipulative, not unlike Marian, and ruthless, once she becomes suspicious of what's going on. Singing range low Bb

up to C. Sings largely within the Memories Ensemble, with some character solo lines.

Colston – an isolated bachelor in his sixties, who has for years repressed the debilitating effects of a traumatic experience he underwent at the age of thirteen. The rediscovery of his diary of the summer of 1900 unleashes a flood of memories that force him to confront his past. Singing range low Bb up to top F. A majority-singing role.

Henry/Charles – Brandham Hall servant/a friend of Denys, who can be doubled by one actor. Singing range C up to top A. Sings mostly within the Memories Ensemble, carrying the high male lines, though with greater prominence as Charles in the Perfect Summer quartet (Music 6).

Ted – a rugged farmer in his thirties, physically attractive to Marian, but in the wrong class to be a suitable suitor. At first reluctant to involve young Leo as a go-between. As honourable, in his way, as Trimingham. Singing range low A up to top E.

Leo – the young Colston, aged thirteen, a middle-class boy, very aware that he is out of his depth in the Maudsleys' world. He wants to be liked and do the right thing, so is easily lured into taking messages between Trimingham and Marian, and, with devastating results, between Marian and Ted. Singing range B below middle C up to C#. Sings only in Act II, firstly the recital song at the cricket supper, then dramatically from Music 19.

Marcus – Leo's confident school friend aged thirteen, younger son of the Maudsleys. Admires Leo for apparently magically punishing school bullies Jenkins and Strode, but also teases him for being unworldly and "green". Singing range B below middle C up to D. A substantial singing role throughout.

ACT I

A dusty attic.

A warm summer night in the early 1950s.

COLSTON enters through the shadows, resolute yet fearful. Today is his birthday. Now in his mid-sixties he has spent the day thinking back half a century, half-remembering with anguish an episode in his childhood that climaxed horrifically on his thirteenth birthday. Knowing that this episode has adversely affected his entire life since, and realising he has partially blocked the details from his memory, **COLSTON** has felt somehow impelled to seek closure, to find some kind of resolution, to perhaps confront the demons of his past.

A soft rumble of thunder.

COLSTON reacts nervously, then turns on a light switch. A single bulb illuminates a battered old school trunk with the faded initials – L.C. – visible. **COLSTON** looks at the trunk and steels himself..

Determined yet apprehensive, COLSTON approaches the trunk, as though drawn by a magnet.

Warily, he opens the trunk, then brings out some books. A cricket ball. He throws it up and, arm outstretched, catches it. A faint smile. A simple metal goblet. He studies it.

Then he brings out a diary. He hesitates, then tentatively opens it.

As though escaping from the pages of the diary, a sudden loud, echoing gunshot, followed by the startled cawing of crows.

COLSTON *tenses. He slams the diary shut. The sound of cawing crows dissolves and merges into voices that seem to call out to him.*

MUSIC 1: “PROLOGUE”.

MEMORY MARIAN

LEO...

MEMORY TRIMINGHAM

LEO...

MEMORY TED

LEO...

These characters – three of COLSTON’s “MEMORIES” – are slowly revealed. Their Edwardian dress contrasts with COLSTON’s 1950s suit.

MEMORY MARIAN

WE ARE STILL HERE...

MEMORY TED

YOU HID US AWAY

MEMORY TRIMINGHAM

BUT WE ARE STILL HERE, LEO.

MEMORY MARIAN

REMEMBER, REMEMBER LEO...

COLSTON, *cajoled by the voice of MARIAN, begins to open the diary, then suddenly slams it shut again.*

COLSTON No! No!

The other “MEMORIES” are gradually revealed from the shadows – MR MAUDSLEY, MRS MAUDSLEY and DENYS.

As they sing, all the “MEMORIES” slowly yet surely move in towards COLSTON.

MEMORIES

RELEASE US.

RELEASE US

MEMORIES and MR MAUDSLEY

LEO.

WE ARE STILL HERE.

TRIMINGHAM and MR MAUDSLEY

DO NOT HIDE US LEO.

COLSTON, unable to resist, slowly opens the diary. The “MEMORIES” are joined by two more, the two servants (STANTON and HENRY), and all approach COLSTON, as he stares at the open diary.

MEMORIES (*variously*)

IN YOUR HAND...

YOUR WORDS, LEO...

WE'RE STILL HERE...

IN YOUR OWN HAND

REMEMBER, REMEMBER...

COLSTON You're still here!

MEMORY MARIAN

WE'RE STILL HERE, LEO.

MEMORY DENYS

YOU HID US AWAY.

MEMORY TRIMINGHAM

BUT WE'RE STILL HERE.

COLSTON After all these years...fifty years!

MEMORY MR MAUDSLEY

YOU NEVER LET US GO, LEO.

MEMORY MRS MAUDSLEY

YOU HAVE TO LET US GO.

COLSTON I don't. I can't. Not now.

MEMORY TRIMINGHAM

WHEN, LEO?

MEMORY MARIAN

BE BRAVE.

NOW YOU'VE FOUND US, BE BRAVE, MY LAMB.

COLSTON Why *now*?

MEMORY DENYS

YOU FOUND *US*, LEO.

MEMORY TRIMINGHAM

READ YOUR WORDS.

MEMORY TED

RELEASE YOURSELF TOO, LEO.

MEMORY DENYS

READ YOUR WORDS.

MEMORY DENYS/MRS MAUDSLEY

READ YOUR WORDS!

COLSTON No! No!

MEMORY TRIMINGHAM

SET US FREE THEN YOU CAN ESCAPE FROM US.

COLSTON It's too late!

MEMORY MARIAN

YOU HAVE TO BE BRAVE.

ALL MEMORIES

REMEMBER US, LEO!

MEMORY MARIAN

READ YOUR WORDS.

ALL MEMORIES

REMEMBER US, LEO!

MEMORY DENYS

YOU CAN'T KEEP US HIDDEN AWAY!

COLSTON But what else could I do? You destroyed me! I had to forget. Don't you understand? I had to forget. To go on. To live. I had to forget!

ALL MEMORIES

BUT WE'RE STILL HERE, LEO...

COLSTON But you're still here. You've always been here.

MEMORY MARIAN

IT'S NOT TOO LATE, LEO.

MEMORY TRIMINGHAM

IT'S NEVER TOO LATE, LEO.

MEMORY MARIAN

SEE IT THROUGH.

MEMORY TRIMINGHAM

DO WHAT YOU STILL HAVE TIME TO DO.

MEMORY MARIAN

WHAT YOU MUST DO.

They surround him. COLSTON cannot help himself looking at the diary's open pages and starting to read.

ALL MEMORIES

READ YOUR WORDS.

TRACE YOUR FINGERS ROUND THE LETTERS ON THE PAGE.

FEEL YOUR FINGERS THROUGH THE LETTERS ON THE PAGE.

REMEMBER WHO YOU WERE.

REMEMBER ALL YOU WERE.

AND ALL YOU HOPED YOU'D BE.

SEE!

COLSTON, still resisting, goes to replace the diary in the trunk, but suddenly his younger self, young LEO COLSTON, aged twelve, emerges from it, carrying a suitcase. The "MEMORIES" part as MARCUS runs in to meet him.

It is 1900 at Brandham Hall.

MUSIC 2: "BRANDHAM HALL"

MARCUS What ho, frog-spawn!

LEO Sewer-rat!

MARCUS Welcome to Brandham Hall.

The two boys chase and play-tussle.

MARCUS There it is!

(as droll tour guide)

MANOR HOUSE TO BRANDHAM,
BRANDHAM-UNDER-BRANDHAM
AND BRANDHAM-ALL-SAINTS.

(with flourish) Ta da! Brandham Hall!

They run a little further. A servant takes LEO's suitcase.

LEO Thank you.

MARCUS

DON'T THANK THE SERVANTS, LEO,
THAT'S WHY THEY'RE THERE,

The servant exits with the case.

YOU'VE GOT TO SEE THE STABLES,
THE LARDER AND THE COACH-HOUSE FIRST.
THERE'S OTHER GUESTS ARRIVING BUT THERE'S ONLY YOU AT
THE MOMENT.
NO ONE AT ALL NEAR OUR AGE.
ONLY GROWN-UPS,
ONLY BORING GROWN-UPS.

*Sudden chasing again. MARCUS spies his father, studying
a thermometer.*

Sshh!

THAT'S PAPA.

EVERY DAY HE CHECKS ON HIS THERMOMETER.
NORMALLY I'D SHOW YOU BUT NOT WHEN HE'S THERE.

HE DOESN'T LIKE ME TOUCHING IT.
AND OVER THERE'S THE MEADOW,
WE'LL GO THERE AFTER TEA.
AND THEN THERE'S BRANDHAM VILLAGE,
AND FURTHER ON THERE'S NORWICH,
AND ALL THE REST OF NORFOLK
UNTIL YOU HIT THE SEA!

Follow me!

A whirl. LEO struggles to keep up. LEO'S MOTHER appears, carrying his suitcase – a flashback.

LEO'S MOTHER

LEO, EVERYTHING'S PACKED THAT YOU'LL NEED.
YOUR HAT YOU CAN CARRY.
AND LEO, PLEASE DON'T GO CHASING AROUND,
YOU'LL JUST GET OVER-HEATED,
YOU'VE ONLY ONE SUIT AND IT'S REALLY FOR WINTER – BUT
NO ONE MAY NOTICE – AND

LEO'S MOTHER straightens his hair. He is bashful. We see theirs is a loving and warm relationship.

OH MY LOVE, MY LITTLE BOY,
YOU'RE GROWING SO FAST.
WHERE DO THE YEARS GO?
YOU LOOK THE IMAGE OF YOUR FATHER.
HE WOULD BE PROUD.
HE WOULD, SO PROUD.
YOU'LL WRITE AND TELL ME YOU'VE ARRIVED?
NOW HAVE A GOOD TIME.
PUT IT ALL IN YOUR DIARY.

She hands him the diary. LEO pockets it.

Simultaneously, COLSTON brings from his pocket the diary he found in the trunk (the "same" diary as LEO's, fifty years on).

WE CAN RE-LIVE IT WHEN YOU'RE HOME.
TAKE CARE, MY LOVE.

LEO'S MOTHER *disappears.*

DENYS *is there, brandishing a croquet mallet.*

DENYS Play croquet?

MARCUS My brother, Denys.

LEO Not really.

DENYS (*with a smile*) Haven't lived!

LEO *sees a woman.*

LEO Who...?

MARCUS My sister, Marian.

COLSTON (*catches his breath*)

MARIAN...!

MARCUS She's very beautiful. (*calls*) Marian!

MARIAN *waves languorously.*

LEO *is open-mouthed, echoing COLSTON's awestruck reaction.*

MARCUS Close thy mouth, fleabrain, or a fly may enter.

LEO *snaps out of his reverie and removes some items from his case, putting them neatly on a chair.*

LEO Should I have brought my cricket togs?

MARCUS (*scoffs dismissively*) Certainly not! Only cads wear their school clothes on holidays. It isn't done. And another thing—

LEO What?

MARCUS

DON'T WEAR YOUR SCHOOL BAND ROUND YOUR HAT,
IT'S *UN PEU OUTRÉ* IN A HOLIDAY.
AND I WOULDN'T WEAR SLIPPERS IF I WERE YOU,

IT'S THE SORT OF THING ONLY BANK CLERKS DO.
PERHAPS YOU CAN PUT THEM ON AFTER TEA
BUT THEY'RE BEST AVOIDED IF YOU ASK ME.
AND ONE OTHER THING,
DON'T FOLD YOUR CLOTHES UP ON THE CHAIR,
LET THEM FALL ON THE FLOOR.
THAT'S WHY HENRY'S THERE,
WHAT HE'S FOR.

MARCUS *leads outside.*

WE CAN BE FREE AS WE LIKE, WE'VE GOT NOTHING TO DO.
NOWHERE TO BE, COME AND GO AS WE PLEASE.
BEST THING OF ALL, *MON AMI RIDICULE*,
BEST THING OF ALL;
WE'RE A LONG WAY FROM SCHOOL!

MARCUS (*exuberantly*) Freedom!

They arrive at tea on the lawn.

MRS MAUDSLEY Welcome, Leo. Come and sit by me.

LEO Thank you...Mrs Maudsley.

MRS MAUDSLEY You look hot. Why don't you take your jacket off?

LEO Oh, I'm not really hot.

DENYS It's a Norfolk jacket.

LEO We've been running.

DENYS Very appropriate in Norfolk.

MR MAUDSLEY Eighty-two today. Warming up.

LEO Yes sir.

MRS MAUDSLEY So, Leo, you are a magician.

LEO Oh. Not really. Only, you know, at school.

MARCUS Jenkins and Strode. Dreadful bullies! He put a curse on them.

MRS MAUDSLEY (*laughs*) A curse, no less!

LEO *frowns at* MARCUS.

MUSIC 3: "JENKINS AND STRODE"

COLSTON

TRUST MARCUS!

THAT SHOULD HAVE STAYED AT SCHOOL...

I CAN'T BEAR TO REMEMBER!

*In an instant the MAUDSLEYS, HENRY and STANTON
become their memory-selves.*

MEMORY DENYS/MRS MAUDSLEY/MR MAUDSLEY/MARCUS/
HENRY/STANTON

LEO, DON'T LET US DOWN.

YOU MUST REMEMBER...

A snap out, back into the scene.

MARCUS Oh, they deserved it!

*During this, we see LEO, using the metal goblet, mixing
the curse, formally, ritualistically, on the "altar" of his
school trunk.*

MARCUS

THEY WERE UP ON THE ROOF

WHERE THEY SHOULDN'T HAVE BEEN.

LARKING ABOUT.

THEY WERE ALWAYS UP TO SOMETHING,

THOUGHT THEY WERE KINGS.

MARCUS/COLSTON

NOT TODAY.

MARCUS

DIDN'T BANK ON A COLSTON CURSE.

NOTHING WORSE!

LEO (*staring intently at the goblet, chanting in Latin*) Delete!
Obliterate! (*pronounced 'delaytay oblitterartay'*)

COLSTON

I ONLY GUESSED HOW CURSES WORKED.

MARCUS

ONE SLIP AND THEY BOTH WENT PLUMMETING DOWN.

COLSTON

SOME LATIN WORDS AND DROPS OF BLOOD.

MARCUS

COULDN'T FIND A HOLD OR GET A GRIP.

MARCUS/COLSTON

DOWN THEY FELL.

THIRTY FEET.

MARCUS

KNOCKED OUT COLD.

DENYS Was it fatal?

MARCUS Concussion of the brain.

LEO (*returning*) It wasn't a killing curse, you see.

MR MAUDSLEY Just as well.

MARIAN *enters.*

MARIAN You're not going to bewitch us here, I hope?

LEO (*embarrassed*) Oh...no.

DENYS You *are* looking hot. Haven't you something cooler to wear?

LEO Oh, I may look hot, but I'm quite cool underneath. I'm a chilly mortal really.

The group laugh at this, though LEO is unsure why.

MRS MAUDSLEY Did you leave your summer clothes at home?

LEO No...*yes*... I expect Mother forgot to put them in...

LEO *struggles not to cry.*

MRS MAUDSLEY Won't you write and ask her to send them?

MARIAN Oh, that would take too long, Mama. Why don't I take Leo into Norwich tomorrow and get him a new outfit? (to LEO) You'd like that, wouldn't you?

LEO Yes, but I haven't any money. At least only fifteen shillings and eight pence halfpenny.

MARIAN That doesn't matter. We've got some.

LEO Mother wouldn't like me to take yours.

MARIAN It can be a birthday present. When is your birthday?

LEO Well, actually...it's on the twenty-seventh.

MARIAN Of this month?

LEO Yes, you see I was born under the sign of Leo, though Leo's not my real name.

MARIAN What is your real name?

MARCUS Go on, pig's bladder, tell.

LEO It's Lionel. But don't tell anyone!

MARIAN Lionel. Good. We can give you something to wear for your birthday. A lion-skin?

MARCUS Or a mane?

LEO That might be rather hot.

MUSIC 4: "SHOPPING"

MARIAN

WE CAN GO IN THE COACH,
AND HAVE LUNCH IN THE TOWN.
ANYTHING YOU LIKE, IT'S OUR EARLY BIRTHDAY GIFT.

MRS MAUDSLEY Or would you rather wait till Monday when Hugh will be here?

DENYS Trimingham coming? He said he was going to Goodwood.

MRS MAUDSLEY I had a letter from him yesterday.

MR MAUDSLEY Hugh coming?

MARIAN

WE'LL GET YOU A LIGHT COTTON SUIT,
MAYBE EVEN A HAT—

MRS MAUDSLEY So, wouldn't you rather wait till Monday?

MARIAN Norwich wouldn't be any treat to Hugh, Mama, trailing round shops. Besides, by Monday Leo will have melted into butter, and all he'll need will be a muslin bag!

WE CAN'T HAVE HIM MELTING AWAY,
AND THE POSTS TAKE FAR TOO LONG.

MRS MAUDSLEY Very well.

***MARIAN** takes **LEO** by the hand. The drawing room disappears and we follow **LEO** and **MARIAN** on their shopping trip to Norwich.*

MARIAN

LET'S MAKE IT A VERY SPECIAL DAY,
A WELCOME-TO-NORFOLK SPECIAL TREAT!
TO ALWAYS REMIND YOU OF YOUR STAY.

COOL COTTON STOCKINGS
AND A COOL COTTON SHIRT.

MAYBE A NEW SILK TIE?

DEFINITELY!

BLACK ANKLE BOOTS THAT WILL
NOT SHOW THE DIRT.

COOL AS A MORNING IN MAY.
COOL AS THE BREEZE AS IT BRUSHES YOUR FACE.
COOL AS THE BIRD AS IT TAKES TO THE SKY.

They are in a shop, looking at a rail or shelf of new clothes.

THIS IS RATHER NICE, AND VERY SMART.
BEAUTIFULLY MADE.

CHOOSE WHAT YOU LIKE, BUT *NOT GREY!*
THIS ONE'S RATHER DARK, YOU'LL LOOK AS IF

YOU'RE STANDING IN THE SHADE.
THIS ONE'S RATHER GLUM, AND MILITARY,
ONE FOR A PARADE!
THIS ONE IS VERY "LONDON",
FOR WHEN WE DINE AT THE RITZ.
THOUGH PERHAPS ONE THAT FITS...
THIS ONE IS VERY...*BLUE!*
I WOULDN'T DO THAT TO YOU.

SOMETHING MORE SUBDUED, YET ELEGANT,
NOT TOO OVERDONE.

She spots a bowler and pops it on his head. LEO giggles.

THIS IS RATHER FUN!

No?

Turns back to the suits.

SOMETHING VERY LIGHT, FOR DOUBTLESS
ALL THAT RUNNING IN THE SUN!
MY, HOW YOU'RE GOING TO BE
THE TALK OF THE TOWN.
QUITE THE DASHING PRINCE.
WE SHOULD GET YOU A CROWN!
ANYTHING BUT BROWN,
A DIRTY COLOUR EVEN WHEN IT'S CLEAN.

Something catches her eye.

Green!

COLSTON *pulls out a Lincoln green jacket from the trunk.*
MARIAN *takes it and holds it up against LEO.*

GREEN SUMMER SUIT FOR THE COOL COUNTRY SQUIRE.

What do you think?

A pause, then LEO nods, grinning.

MY, HOW YOU'RE GOING TO BE THE TALK OF THE TOWN!

LEO is changed into the chosen outfit as MARIAN pays etc. LEO eventually emerges.

MARIAN How does that feel?

LEO I feel quite another person!

LEO stands looking out, as though studying himself in a mirror, not quite believing. He takes a deep breath. Smiles. COLSTON watches.

They move through the streets and into the Maid's Head where they sit at a table and eat lunch.

MUSIC 5: "BUTTERFLY"

COLSTON

AND THERE IT WAS,
FLEETING, A MOMENT, A SPARK,
BUT THERE IT WAS,
BARELY PERCEPTIBLE
BUT UNMISTAKABLE.
THERE IT WAS:
IT HAPPENED.
A TURN TO THE LIGHT FROM THE DARK.
A LIFTING OF NIGHT FROM THE BLIND.
THE LEAVING OF ALL THAT I HAD BEEN BEHIND.
BUTTERFLY.
FROM THIS MOMENT, UNFOLDING, EMERGING A
BUTTERFLY.
SOMEWHERE DEEP AN UNVEILING, ASCENDING, A
BUTTERFLY.
AND THE DAY BECAME BRIGHTER,
THE SUN BECAME SHARPER,
THE COLOURS WERE CLEARER THE NEARER I FLEW TO HER.
BECAUSE SHE WAS A PART OF THIS DREAM.
SHE WAS THE WHOLE AND THE SOUL AND THE *HEART* OF
THIS DREAM.
SHE WAS MY SAVIOUR, MIRACULOUS RESCUER,

SHE HELD THE KEY
AND RELEASED FROM IN ME THE
BUTTERFLY.
ON THE SOFT BREATH OF SUMMER I ROSE LIKE A
BUTTERFLY.
FROM MY SHADOW I FLOATED, EXALTED, A
BUTTERFLY
FINDING MY WINGS FOR THE VERY FIRST TIME.
SHE ALLOWED ME TO CLIMB.
I WAS SOMEHOW SET FREE.

At the luncheon table MARIAN and LEO have finished eating.

MARIAN Those clothes you had at home were a myth, weren't they?

LEO A myth?

MARIAN I mean you didn't really have them?

LEO *smiles and nods.*

What does your father do?

LEO He's dead.

MARIAN I'm sorry.

LEO He was a bank manager.

MARIAN It can't be easy for your mother.

LEO We had to sell his books. He collected books, you see.
Quite valuable ones.

MARIAN So you could stay at boarding school?

LEO He would have wanted that.

MARIAN He'd be very proud of you, I'm sure. Finished?

LEO *nods. During the following MARIAN leaves money on the table and they move back outside.*

COLSTON

BUTTERFLY.

EVERY MOMENT WAS PERFECT, IMMACULATE.

BUTTERFLY.

AND I SAVOURED AND TASTED AND BATHED IN IT.

BUTTERFLY.

I FOUND MY WINGS

SAFE IN HER HANDS.

MARIAN Leo, I need to run some errands. Just boring things.

I promised Mama. You'll be able to amuse yourself, won't you? In the cathedral perhaps? I'll meet you by the statue. In a little while.

COLSTON

GOLDEN PATHWAYS STRETCH OUT IN FRONT OF ME!

FLY. FLY!

TO THE GREAT VAULTED ROOF SPACE,

LOOK AT ME!

WITH THE ANGELS AND GARGOYLES,

LOOK AT ME!

WITH THE SAINTS AND APOSTLES,

LOOK AT ME! LOOK AT ME!

A BUTTERFLY!

LOOK AT ME!

LEO *dashes about, ecstatically.*

BECAUSE

SHE WAS A PART OF THIS DREAM.

SHE WAS THE WHOLE AND THE SOUL AND THE HEART—

He sees MARIAN in the crowd. She is talking to someone; a man (TED).

LEO (*shouts*) Miss Marian! Miss Marian!

She turns out to us: a frozen moment.

Snap to Brandham Hall. The family crowd around LEO and applaud.

MARCUS Très élégant, cher cochon!

DENYS Bravo! Did you get the tie from Challow's?

MARIAN Of course.

DENYS What a cool customer he looks!

MARCUS Just like a cucumber!

DENYS And the same shade of green. Lincoln Green. He might be Robin Hood!

MARCUS With his Maid Marian!

DENYS Marian's sweetheart!

MRS MAUDSLEY Come here, my dear. Let me look at you near-to. These smooth pearl buttons are nice, I think, don't you? Yes, I think it does very well, and I hope your mother will think so too! By the way, Marian, did you find time to shop for yourself?

MARIAN On no, Mama; that can wait.

MRS MAUDSLEY You mustn't wait too long. You didn't see anyone in Norwich, I suppose?

MARIAN Not a cat. We were hard at it all the time, weren't we, Leo?

LEO Er...yes, we were.

The scene clears.

MUSIC 6: "BATHING 1"

COLSTON

"YES, WE WERE"!

SO EAGER TO AGREE!

SO WILLING TO LIE FOR HER.

MARCUS *throws* LEO *his bathing suit.*

MARCUS Topping! Denys just had a brilliant idea – a bathing party!

LEO Bathing, where?

MARCUS

DOWN THROUGH THE MEADOW, 'LONG THE CAUSEWAY,
THERE'S A BEND IN THE RIVER, MAKES THE PERFECT SPOT.
DOESN'T REALLY MATTER IF YOU CAN PROPERLY SWIM OR
NOT,
IT'S THE ABSOLUTELY BEST THING TO DO AT BRANDHAM.
AND WE HARDLY EVER, SO LUCKY FOR YOU!

Snap to MRS MAUDSLEY.

MRS MAUDSLEY Leo. Your mother writes that you are delicate
and liable to colds, so I'm sure you understand that I cannot
take the responsibility of letting you bathe without first
having her permission.

LEO Yes, Mrs Maudsley.

MRS MAUDSLEY Of course you can watch the others bathe if
you like.

MRS MAUDSLEY *disappears.*

MARCUS Tough cheese, toadstool.

MARIAN Marcus, don't tease poor Leo.

MARIAN *exits*

MARCUS

DENYS HAS GUESTS, SO THEY MAY COME TOO.
NOT MAMA, PAPA, THEY NEVER DO.
AND SOMETIMES EULALIE, BUT SHE'S ALL RIGHT.
AND THERE MAY BE MORE BUT I DON'T KNOW WHO.
AND DON'T BRING YOUR BATHING SUIT, WHAT'S THE USE?
YOU'RE NOT GOING TO WEAR IT, YOU SILLY GOOSE!

MARCUS *exits.* LEO *follows, taking his bathing suit
anyway.*

The scene clears.

*Lighting creates the river. TED emerges from the water.
A fine, idealised figure of a man.*

During this – offstage voices in high spirits:

BATHING PARTY (*offstage*)

WE BRAVE THE JUNGLE AND SCRUB!
WE TREK THROUGH MEADOW AND BRIAR!
WE CROSS THE MIGHTY NORFOLK PLAINS TO FIND OUR PLACE
TO BATHE!

TED *runs and dives. A splash.*

*The bathing party appear, DENYS leading the way, acting
the brave explorer. MARIAN is there, with her friend
EULALIE, and DENYS's friend CHARLES.*

DENYS

KING ARTHUR HAD THREE SONS, THAT HE HAD,
KING ARTHUR HAD THREE SONS,

ALL (*joining in*) THAT HE HAD!

DENYS

HE HAD THREE SONS OF YORE
AND HE KICKED THEM OUT THE DOOR
BECAUSE THEY COULD NOT SING, THAT HE DID.

ALL

BECAUSE THEY COULD NOT SING, THAT HE DID.
BECAUSE THEY COULD NOT SING, THAT HE DID.
HE HAD THREE SONS OF YORE
AND HE KICKED THEM OUT THE DOOR.

DENYS

BECAUSE THEY COULD NOT SING.

ALL

THAT HE DID.

DENYS

THE FIRST, HE WAS A MILLER, THAT HE WAS,
THE SECOND HE WAS A WEAVER, THAT HE WAS...

WAIT, THERE'S MORE!

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