CONCORD THEATRICALS SAMPLE PERUSAL

This sample is an excerpt from a full Samuel French title.

This sample is just for you to try out, and it can't be used for performance, downloaded, printed or distributed in any way.

For more information about licensing this or other shows, or to browse thousands more plays and theatre books to buy please visit our website.

www.concordtheatricals.co.uk
or, in the US www.concordtheatricals.com

CONCORD
THEATRICALS

Sue Townsend's

THE SECRET DIARY OF ADRIAN MOLE AGED 13¾

The Musical

Book and Lyrics by
Jake Brunger

Music and Lyrics by
Pippa Cleary

Originally Directed by
Luke Sheppard

SAMUEL FRENCH

Copyright © 2021 Book and Lyrics by Jake Brunger,
Music and Lyrics by Pippa Cleary
All Rights Reserved

THE SECRET DIARY OF ADRIAN MOLE AGED 13¾ THE MUSICAL is fully protected under the copyright laws of the British Commonwealth, including Canada, the United States of America, and all other countries of the Copyright Union. All rights, including professional and amateur stage productions, recitation, lecturing, public reading, motion picture, radio broadcasting, television, online/digital production, and the rights of translation into foreign languages are strictly reserved.

ISBN 978-0-573-11665-0
concordtheatricals.co.uk
concordtheatricals.com

cover design: © openagency.com

FOR AMATEUR PRODUCTION ENQUIRIES

United Kingdom and World
excluding North America
licensing@concordtheatricals.co.uk
020-7054-7200

North America
info@concordtheatricals.com
1-866-979-0447

Each title is subject to availability from Concord Theatricals, depending upon country of performance.

CAUTION: Professional and amateur producers are hereby warned that *THE SECRET DIARY OF ADRIAN MOLE AGED 13¾ THE MUSICAL* use of this book does not constitute a license to perform this title(s), which license must be obtained from the appropriate agent prior to any performance. Performance of this title(s) without a license is a violation of copyright law and may subject the producer and/or presenter of such performances to penalties. Both amateurs and professionals considering a production are strongly advised to apply to the appropriate agent before starting rehearsals, advertising, or booking a theatre. A licensing fee must be paid whether the title is presented for charity or gain and whether or not admission is charged.

This work is published by Samuel French, an imprint of Concord Theatricals Ltd.

The First-Class Rights in this play are controlled by The Caroline Underwood Agency, Suite 55, 88 Lower Marsh, London SE1 7AB (caroline@tcualondon.com) and Harriet Pennington Legh, Lark Management, c/o Waverley House, 7-12 Noel Street, London, W1F 8GQ (harriet@larkmanagement.co.uk).

No one shall make any changes in this title for the purpose of production. No part of this book may be reproduced, stored in a retrieval system, scanned, uploaded, or transmitted in any form, by any means, now known or yet to be invented, including mechanical, electronic, digital, photocopying, recording, videotaping, or otherwise, without the prior written permission of the publisher. No one shall share this title, or part of this title, to any social media or file hosting websites.

The right of Jake Brunger and Pippa Cleary to be identified as authors of this work has been asserted in accordance with Section 77 of the Copyright, Designs and Patents Act 1988.

USE OF COPYRIGHTED MUSIC

A licence issued by Concord Theatricals to perform this play does not include permission to use the incidental music specified in this publication. In the United Kingdom: Where the place of performance is already licensed by the PERFORMING RIGHT SOCIETY (PRS) a return of the music used must be made to them. If the place of performance is not so licensed then application should be made to PRS for Music (www.prsformusic.com). A separate and additional licence from PHONOGRAPHIC PERFORMANCE LTD (www.ppluk.com) may be needed whenever commercial recordings are used. Outside the United Kingdom: Please contact the appropriate music licensing authority in your territory for the rights to any incidental music.

USE OF COPYRIGHTED THIRD-PARTY MATERIALS

Licensees are solely responsible for obtaining formal written permission from copyright owners to use copyrighted third-party materials (e.g., artworks, logos) in the performance of this play and are strongly cautioned to do so. If no such permission is obtained by the licensee, then the licensee must use only original materials that the licensee owns and controls. Licensees are solely responsible and liable for clearances of all third-party copyrighted materials, and shall indemnify the copyright owners of the play(s) and their licensing agent, Concord Theatricals Ltd., against any costs, expenses, losses and liabilities arising from the use of such copyrighted third-party materials by licensees.

IMPORTANT BILLING AND CREDIT REQUIREMENTS

If you have obtained performance rights to this title, please refer to your licensing agreement for important billing and credit requirements.

THE SECRET DIARY OF ADRIAN MOLE AGED 13¾ was first produced by Leicester Curve on 17 March 2015. The performance was directed by Luke Sheppard, with sets and costumes by Tom Rogers, choreographed by Tim Jackson, lighting design by Howard Hudson, sound design by Paul Groothuis, musical direction by Mark Collins, orchestrations by Paul Herbert, additional casting by Will Burton, children's casting by Jo Hawes. The cast was as follows:

ADRIAN MOLE. . . . . Lewis Andrews, Sebastian Croft, Joel Fossard-Jones, Toby Murray
PAULINE MOLE . . . . . Kirsty Hoiles
GEORGE MOLE . . . . . Neil Ditt
GRANDMA . . . . . Rosemary Ashe
BERT BAXTER. . . . . Neil Salvage
MR LUCAS/MR SCRUTON. . . . . Cameron Blakely
MISS ELF/DOREEN SLATER . . . . . Amy Booth-Steel
PANDORA. . . . . Elise Bugeja, Imogen Gurney, Lulu-Mae Pears
NIGEL. . . . . George Barnden, Kwame Kandekore, Samuel Small
BARRY . . . . . Edward Cross, James McJannett-Smith, Harrison Slater

THE SECRET DIARY OF ADRIAN MOLE AGED 13¾ received its London premiere at the Menier Chocolate Factory on 26 July 2017. The performance was directed by Luke Sheppard, choreographed by Rebecca Howell, set and costume design by Tom Rogers, lighting design by Howard Hudson, sound design by Gregory Clarke, musical direction by Alex Parker, orchestrations by Paul Herbert, children's casting by Jo Hawes. The cast was as follows:

ADRIAN MOLE. . . . . Guillermo Bedward, Ilan Galkoff, Benjamin Lewis, Samuel Menhinick
PAULINE MOLE . . . . . Kelly Price
GEORGE MOLE . . . . . Dean Chisnall
GRANDMA . . . . . Gay Soper
BERT BAXTER. . . . . Barry James
MR LUCAS/MR SCRUTON. . . . . John Hopkins
MISS ELF/DOREEN SLATER . . . . . Lara Denning
PANDORA. . . . . Asha Banks, Georgia Pemberton, Lara Wollington
NIGEL. . . . . Edward Hooper, Max Robson, Amir Wilson
BARRY . . . . . Connor Davies, Callum Mcdonald, Jason Rennie
UNDERSTUDIES . . . . . Mathew Craig, Claire Greenway

THE SECRET DIARY OF ADRIAN MOLE AGED 13¾ opened in the West End at the Ambassadors Theatre on 15 June 2019. Directed by Luke Sheppard, choreographed by Rebecca Howell, set and costume design by Tom Rogers, lighting design by Howard Hudson, sound design by Gregory Clarke, musical direction by Mark Collins, orchestrations by Paul Herbert, additional casting by Ellie Collyer-Bristow, children's casting by Jo Hawes. The cast was as follows:

ADRIAN MOLE. . . . . Nicholas Antoniou-Tibbits, Aaron Gelkoff, Michael Hawkins, Rufus Kampa
PAULINE MOLE . . . . . Amy Ellen Richardson
GEORGE MOLE . . . . . Andrew Langtree
GRANDMA . . . . . Rosemary Ashe
BERT BAXTER. . . . . Ian Talbot
MR LUCAS/MR SCRUTON. . . . . John Hopkins
MISS ELF/DOREEN SLATER . . . . . Lara Denning
PANDORA. . . . . Molly May Gibson, Matilda Hopkins, Rebecca Nardin, Riya Vyas
NIGEL. . . . . Regan Garcia, Albert Green, Cuba Kamanu
BARRY . . . . . Jack Gale, Aaron Shaw, Charlie Stripp, Kobi Watson
UNDERSTUDIES . . . . . Holly Ashton, Mathew Craig

Originally commissioned by Curve and Royal and Derngate, Northampton. World premiere at Curve in 2015 and co-produced by the Menier Chocolate Factory (in association with Curve, Anthony Clare and David Ian Productions) in 2017. Produced in the West End in 2019 by Anthony Clare, Ramin Sabi, Knickerbockerglory, Mark Puddle/Vicky Graham and Curve.

CASTING NOTE

Licensees should make best efforts to cast the children's roles of Adrian, Pandora, Nigel and Barry with children/teenagers as close to the real ages as possible, i.e between thirteen and fourteen. The roles of Adrian and Nigel are in keys usually suited for boys with unbroken voices, however Barry is more flexible. If licensees are unable to cast children in the roles, and can only cast older teens or adults, Concord recommends that you reach out to your licensing representative to secure transposition services for your music material.

CHARACTERS

ADRIAN MOLE – 13¾

PAULINE MOLE – Adrian's Mum

GEORGE MOLE – Adrian's Dad

GRANDMA MOLE

NIGEL – Adrian's best friend

PANDORA – a bright young thing

BARRY KENT – the school bully

MR LUCAS from next door

MR SCRUTON – the head teacher

MISS ELF – the Geography teacher

BERT BAXTER – an 89-year-old man

DOREEN SLATER – a redheaded harlot

A POSTMAN

A TRAIN INSPECTOR

A PRIEST

A NURSE

GOD

JOHN TYDEMAN FROM THE BBC

THE DOG (a puppet)

Other classroom kids:

JENNIFER THOMSON, CRAIG THOMAS, CLAIRE NEILSON, BARBARA BOYER, PETER BROWN

The original production – which this libretto and score represents – was performed by a company of four children and six adults with intended doubling as per below. The musical can be performed by a flexible number of cast members, however, to suit your production – please see Writers Note.

Children:

ADRIAN
PANDORA / TRAIN INSPECTOR
BARRY / DOG (PUPPETEER) / PRIEST
NIGEL / POSTMAN

Adults:

PAULINE / CLAIRE NEILSON / NURSE
GEORGE / CRAIG THOMAS
BERT BAXTER / PETER BROWN / JOHN TYDEMAN
GRANDMA / BARBARA BOYER / GOD
MR LUCAS / MR SCRUTON / JENNIFER THOMSON / DOCTOR
MISS ELF / DOREEN SLATER

WRITER AND COMPOSER'S NOTE

On the page, this musical adaptation of *The Secret Diary of Adrian Mole 13¾* may well read as a simple domestic drama set around kitchens and living rooms, yet in staging a production of it, Adrian's wild imagination allows for these relatively simple events to become heightened and theatrical – the sort of musical that Adrian would no doubt expect of his dramatic life story! "Look at that Girl" is thus an intentional pastiche of an old Busby Berkeley number, "Begging You For More" a fiery kitchen tango number encapsulating his mother and Mr Lucas's passionate yearnings and "My Lost Love" a grand, soaring ballad to match Adrian and his father's heartache. But despite all this, Adrian's earnest desire to be a superior intellectual means that although he is a keen observer and recorder of daily life, he is often oblivious to the key emotional undercurrents swirling around him.

There are so many ways of staging this musical both literally and non-literally; on the biggest of budgets or the smallest. All that really matters is that the actor playing Adrian is able to easily and comfortably speak directly to the audience – they act as his secret diary and it's crucial that he establishes a great connection with them from the very first moment he enters the stage. The original production was written to be performed by 10 people, but this can be as flexible as desired – there's lots of doubling that can be played by different actors, and the classroom scenes and songs can be filled with as many additional children as you like (including adults in school uniforms, if desired!).

And finally, if you're reading this script whilst listening along to the Original London Cast Recording, please bear in mind that some of the dialogue on the album is cut out or edited for a more coherent sound, so don't worry if you get a little confused whilst reading along.

We hope you enjoy reading this script as much as we enjoyed writing it!

Jake Brunger and Pippa Cleary

ACKNOWLEDGEMENTS

It takes a small army to make a musical, and all armies are led by the strongest major general. In our case, this was our incredible director Luke Sheppard, whom we met as fresh-faced students at Bristol University. It's been a long seven-year journey from our first draft to the West End, and we are eternally grateful to Luke for his invaluable contribution and infinite passion in bringing this story to life.

Huge thanks to the rest of the creative team who have also been with us on the way: particularly to Tom, Howard, Tim, Becki, Mark, Paul, Alex, Simon, the legendary children's casting director Jo Hawes and the dozens of people behind-the-scenes that it takes to mount a musical with several teams of rotating children. And, of course, to all our fantastic casts past and present for bringing this show to life – it's been a particular joy to see our young company flourish into the most mature and wonderful of six-foot-tall, voice-broken adults.

We cannot thank Leicester Curve enough for commissioning the show. Having seen just one fringe production of ours at Edinburgh, outgoing artistic director Paul Kerryson took an enormous leap of faith on us, which was picked up and championed by his successor Nikolai Foster – thank you to both of you. We'd also like to thank Iain Gillie and Fiona Allan for championing and developing it at Curve over a number of years. But it is Chris Stafford and Anthony Clare's ongoing passion and unwavering belief in the show that finally got us into London's glittering West End in 2019. We are truly indebted to both of you – thank you from the bottom of our hearts.

To our wonderful agents Harriet and Caroline, and to Sue's agent Jane Villiers for taking a massive punt on us in the first place. To Sally for being our brilliant soundboard. To David Ian and David Babani, for getting us into the Menier Chocolate Factory in the blink of an eye. And to Ramin Sabi and our West End co-producing partners for bringing us into the West End.

But the biggest thanks of all must go – of course - to none other than the legendary Sue Townsend herself. From the moment we met her the day, after she had finished writing her novel *The Woman Who Went to Bed for a Year,* to the last time we saw her over a cheese and wine lunch at her kitchen table in Leicester shortly before she very sadly passed away, we cherished every moment we spent together. We only wish she had had the chance to see the show but know that she is watching down on us from a fabulous chaise longue up high. Sue, Colin, Sean and family – thank you.

Jake and Pippa

MUSICAL NUMBERS

ACT 1

1. Another Year	Company
1a. Classroom Capers	Orchestra
2. Look At That Girl	Company
2a. Scruton Through To	Orchestra
3. Intellectual Boy	Adrian, Ensemble
3a. Intellectual Boy Playoff	Orchestra
3b. Difficult Day	Orchestra
4. Begging You For More	Mr Lucas, Pauline
4a. Good Samaritans	Orchestra
5. Barry's Threat/You Are A Rose	Barry, Adrian
6. Perfect Mother	Pauline
6a. Perfect Mother/Playoff Into Home	Orchestra
7. Misunderstood	Company
7a. Misunderstood Playoff	Orchestra
8. My Lost Love	George, Pauline, Adrian
9. Take A Stand	Company

ACT II

9a. Opening Act Two	Orchestra
10. A Royal Wedding	Company
10a Bert's Dead?	Orchestra
11. How Could You?	Grandma, Pauline
12. Now That I'm With You	Adrian, Pandora
12a. Sheffield	Orchestra
12b. I Am Home	Orchestra
13. New Best Friend	Doreen, Adrian
13a. New Best Friend Playout	Orchestra
13b. September 5th	Orchestra
14. Bert's Advice	Bert
14a. Tonsillitis	Orchestra
15. If You'd Lived	Company
16. I Miss Our Life	Pauline, George
16a. Manger to Star!	Orchestra
16b. Rehearsal Underscore	Orchestra
17. Intellectual Boy (Reprise)	Adrian
18. The Nativity	Company
18a. Nativity Playoff	Orchestra
18b. Reconciliation	Adrian
19. Finale	Company
20. The Calls	Company
21. Playout	Orchestra

For the late, great Sue Townsend (1946–2014).
We hope we've done you, and Adrian, proud.

ACT I

Scene One

[MUSIC 01: "ANOTHER YEAR"]

As the audience enter, a Woolworths carrier bag appears in a spotlight.

As the music begins, **ADRIAN MOLE** *– aged 13¾ – appears.*

He walks up to the carrier bag, reaches in and removes a diary.

He unwraps it and looks at it curiously; suspiciously almost.

He sniffs the diary. And then, carefully... he opens it.

The **COMPANY** *appear.*

MR LUCAS
TEN

PANDORA
NINE

GRANDMA
EIGHT

BERT
SEVEN

PAULINE
SIX

DOG
WOOF

GEORGE
FOUR

MISS ELF
THREE

NIGEL
TWO

A small pause.

ADRIAN *looks at the audience.*

ADRIAN
ONE

ALL HAPPY NEW YEAR!

ADRIAN *throws his diary into the air. A sheaf of papers rain down.*

ADRIAN January first, nineteen eighty-one. I feel absolutely rotten.

My mother was up till two a.m. singing "My Way" on the upstairs landing.

PAULINE *(drunkenly merry)* Thank youuu Vegas!

ADRIAN I think she may be an alcoholic. This time next year I could be in a children's home.

And as for my father, don't get me started – I caught him feeding cherry brandy to the dog last night. I've a good mind to report him to the RSPCA.

So my first New Year's resolution is:

Never. Drink. Alcohol.

Lights up on the Mole family kitchen.

ADRIAN *is rushing around making tea and toast for his parents.*

EV'RY YEAR IT'S JUST THE SAME
A BIG DISASTER
AND THEY'RE ALWAYS VOMITING UPSTAIRS

EV'RY YEAR THEY CAUSE A FUSS
GETTING DRUNKER FASTER
BUT IT'S NOT LIKE ANYBODY CARES
AND NO
THEY NEVER STOP COMPLAINING
AND NO
I ALWAYS GET THE BLAME
AND SO YET AGAIN IT'S UP TO ME
TO DO EV'RY CHORE
THAT'S WHAT I'M HERE FOR
SO WE CAN MAKE IT THROUGH ANOTHER YEAR

Resolution number two. Help the poor and ignorant. Starting, of course, with my parents...

ADRIAN *enters their bedroom with a tea tray. His parents –* **GEORGE** *and* **PAULINE** *– are still in bed.*

GEORGE There you are.

PAULINE About bloody time!

GEORGE You growing them tea leaves or what?

ADRIAN Well I'm very sorry but it's hard to concentrate when there's an enormous spot on your chin.

GEORGE What spot?

PAULINE I can't see a spot, Adrian.

ADRIAN It's because I don't get enough vitamin C.

PAULINE Well go and buy an orange then.

He serves them their tea as they sing:

EV'RY YEAR THE SAME MISTAKE

GEORGE

EV'RY YEAR A SAGA

PAULINE

AND WE ALWAYS END UP SICK IN BED

GEORGE *(spoken, in rhythm)* I'm dead.

PAULINE

DON'T KNOW WHAT I DRANK LAST NIGHT

GEORGE

TEN PINTS OF LAGER

PAULINE

CAN I GET SOME WATER?

GEORGE

OH MY HEAD

PAULINE

OH GOD
I THINK THAT I WAS SINGING

GEORGE

OH GOD
I THINK I KICKED THE DOG

BOTH

IT'S ODD
WE NEVER SEEM TO LEARN

GEORGE

BUT WE'LL BATTLE THROUGH

PAULINE

LIKE WE ALWAYS DO

BOTH

AND TRY AND MAKE IT THROUGH ANOTHER YEAR

ADRIAN *sings to the* **DOG:**

ADRIAN

BUT THIS YEAR COULD BE DIFF'RENT

YES THIS YEAR THINGS COULD CHANGE
MY SPOTS WILL DISAPPEAR
AND I'LL GROW TALL
(spoken, in rhythm) Six foot at least.

The **DOG** *barks.*

AND I MIGHT GET A GIRLFRIEND
I'M THIRTEEN AND THREE QUARTERS BUT I'M STUCK

The doorbell rings: Ding, dong! Ding, dong!

JUST MY LUCK

Ding, dong!

GEORGE & PAULINE *(spoken, in rhythm)* Get the door!

ADRIAN
AND I'M SLOWLY GOING MAD

ADRIAN *answers the door. It's the sleazy* **MR LUCAS** *from next door, who swoops in, ignoring* **ADRIAN**. *He has a bunch of flowers hidden behind his back.*

MR LUCAS *(calling upstairs)* Coo-ee!

Pauline! Where's my little sunbeam?

ADRIAN *(to audience)* Resolution number three. Be kind to the neighbours... *(To* **MR LUCAS***)* Hello Mr Lucas.

MR LUCAS *(sneers)* Hmm...

PAULINE *gets out of bed, eagerly.* **GEORGE** *follows behind.*

GEORGE *(grumpily)* What's he doing here again?

PAULINE Oh George he's just come to wish us a Happy New Year!

GEORGE He wished you a Happy New Year last night.

(spoken, in rhythm)

Under the mistletoe.

Sev'ral times.

GEORGE *and* **PAULINE** *enter the kitchen.*

MR LUCAS
OH HOW ARE YOU FEELING TODAY?

GEORGE We're fine.

MR LUCAS
I HEARD THAT YOU WEREN'T FEELING WELL

GEORGE From who?

MR LUCAS
OH PAULINE I HOPE YOU FEEL BETTER

MR LUCAS *presents the flowers to* **PAULINE.**

PAULINE
I FEEL SO MUCH BETTER

GEORGE *grabs the flowers from him.*

He advances on **MR LUCAS.**

GEORGE
I THINK THAT THESE FLOWERS
WERE MEANT FOR YOUR WIFE
GET OUT OF OUR KITCHEN

He thrusts the flowers into **MR LUCAS'** *chest angrily.*

AND OUT OF OUR LIFE

MR LUCAS *exits with the flowers, sheepishly.*

GRANDMA *enters through the back door as* **PAULINE** *and* **GEORGE** *hide from her.*

GRANDMA *(calling)* George? Adrian?

ADRIAN *enters.*

ADRIAN Hiya Grandma.

GRANDMA Honestly, would you look at the state of this house!

EV'RY YEAR THE SAME OLD MESS
OH IT'S SO DEMEANING
LOOK AT ALL THESE EMPTY CANS OF BEER

ADRIAN I know...

GRANDMA
HAVE THEY LEFT IT ALL TO YOU?

ADRIAN What?

GRANDMA
TO DO THE CLEANING

ADRIAN *(miserably)* Yeah.

GRANDMA
DO THEY THINK ALL THIS'LL DISAPPEAR?

She shouts up to **PAULINE** *and* **GEORGE***:*

COME DOWN
YOU CAN'T BE THAT HUNGOVER
GET DOWN
YOU IDLE LITTLE SODS
THIS TOWN
IS GOING TO THE DOGS
'COS OF FOLK LIKE YOU

PAULINE
WHAT'S YOUR MOTHER DOING HERE?

GRANDMA
STILL IN BED AT TWO

GEORGE
COMING ROUND TO INTERFERE

Overlapping:

IT'S JUST ANOTHER BLOODY YEAR

GRANDMA
WHY'S THERE RUBBISH EVERYWHERE?

PAULINE
NOSY LITTLE SHREW

ADRIAN IS HERE
REALLY I DESPAIR!
HASN'T GOT A CLUE
SOMEONE TELL ME

GRANDMA & PAULINE

HOW DO WE GET THROUGH ANOTHER YEAR?

The Mole household fades away as **ADRIAN** *walks to school. The classroom appears around him.*

ADRIAN

HELP ME, SAVE ME
HOW DO I ESCAPE?
LIFE JUST ISN'T FAIR

COMPANY

ANOTHER YEAR

ADRIAN

BLAMELESS, SHAMELESS
AND THEY'RE OUT OF SHAPE
THEY DON'T EVEN CARE

COMPANY

ANOTHER YEAR

ADRIAN

SHOUTING, FIGHTING
EVERY YEAR IT'S WORSE
WHY CAN'T THEY JUST STOP?

COMPANY

ANOTHER YEAR

ADRIAN

WHERE'S THE

COMPANY

LOVE AND CARING
THAT THERE OUGHT TO BE?

THIS FAMILY IS...

Scene Two

ADRIAN's *best friend* **NIGEL** *enters the classroom. He is much cooler than* **ADRIAN** *– cheeky, bright and enthusiastic.*

NIGEL Happy New Year, Adey!

ADRIAN *(wearily)* Hello Nigel!
TRYING TO GET THROUGH ANOTHER YEAR...

N.B. Continue dialogue immediately, do not allow for applause.

NIGEL So how was the big party?

ADRIAN Well, the dog's gone missing and I think my parents might be alcoholics.

NIGEL Blimey, that's exciting!

ADRIAN It's a sad state of affairs, but then we do live in Leicester.

NIGEL *shows off a new necklace around his neck.*

NIGEL Hey, d'ya like m'new necklace? I got it in Tenerife. *(quickly realises)* Sorry I shoulda got ya one. I was too busy on the beach showing off ma six pack.

ADRIAN Well I wouldn't know, Nigel. I've not had the privilege of going abroad myself...

JENNIFER THOMSON *enters, a school girl played by the actor playing* **MR SCRUTON** (*if doubling*).

MISS ELF *(brightly)* Morning Jennifer!

NIGEL So what ya been up to then?

ADRIAN I've written a new poem – do you want to hear it?

NIGEL Not really.

ADRIAN Well you probably wouldn't understand it anyway.

NIGEL Why not?

ADRIAN Because Nigel, I think I'm turning into an intellectual.

NIGEL *(amazed)* Really? How do you know?

ADRIAN I saw Malcolm Muggeridge on the television last night, and I understood nearly every word he said.

BARRY KENT – *the much-feared school bully – goes over to* **ADRIAN***'s desk, which has a neat pile of library books stacked.*

BARRY Oi Mole, give us a pen.

ADRIAN *(fearfully)* I-I-I've only got a pencil, Barry...

BARRY What are these?

BARRY *grabs a book off* **ADRIAN***'s desk.*

ADRIAN They're books.

BARRY *Pride and Pred-i-juice*?

ADRIAN Yes I've joined the library.

BARRY Care of the Skin?! A good place to start if I were you. *(shouts in* **ADRIAN***'s face)* Freak.

He grabs a book and throws it on the floor. **ADRIAN** *picks it up.*

ADRIAN *(to audience)* Everyone's scared of Barry Kent, even Miss Elf. *(beat)* I read a bit of *Pride and Prejudice* in the bath last night, but it was very old-fashioned. I think Jane Austen should write something a bit more modern.

MISS ELF – *a rather ditsy teacher – addresses the class.*

MISS ELF Okay class – welcome back!

BARBARA BOYER – *a child played by the actress playing* **GRANDMA** (*if doubling) – enters.*

MISS ELF Gosh, Barbara, haven't you grown over the holidays!

BARBARA It's because I eat my crusts!

MISS ELF Now, did Father Christmas bring you any special presents this year?

PETER BROWN, *played by the actor playing* **BERT** *(if doubling), puts his hand up keenly.*

PETER BROWN I got a Barbie Kitchen with a detachable work surface where Barbie can do her chopping and make dinner every night for Ken.

MISS ELF One day, Peter, you'll look back on that present as a life-changing moment...

ADRIAN *puts his hand up, confused.*

Yes, Adrian?

ADRIAN Sorry Miss Elf, it's just, I think there's been a mistake. You've given my essay a C minus.

MISS ELF There's no mistake Adrian.

ADRIAN *(incredulously)* But my knowledge on the Norwegian leather industry is second to none.

PANDORA *appears at the classroom door.*

PANDORA Excuse me, miss.

MISS ELF Yes, dear? Can we help you?

Huge romantic swirl of music as **PANDORA** *enters in a dream-like spotlight, flicking her hair majestically.*

[MUSIC 01a: "CLASSROOM CAPERS"]

ADRIAN *(to audience)* In that moment, I knew.

Back to the classroom.

PANDORA My name is Pandora Braithwaite. Today is my first day here.

MISS ELF Oh yes, yes! I'd been told to expect you! Come on in, dear, don't be shy. Class, I'd like you to meet Miss Pandora Braithwaite, who's just transferred here from Leicester High School for Girls.

The class ooh.

BARRY Toff!

MISS ELF Does anyone have a seat for Miss Pandora?

ADRIAN *and* **NIGEL***'s hands shoot up.*

ADRIAN / NIGEL I do.

MISS ELF Oh lovely. Pop yourself next to Adrian, dear. *(sceptically)* I wouldn't trust you next to Nigel...

[MUSIC 02: "LOOK AT THAT GIRL"]

PANDORA *approaches the boys.*

PANDORA Which one of you boys is Adrian?

ADRIAN That would be me, Miss Braithwaite.

PANDORA Oh no, no, please; my name is Pandora, but you can call me Box.

She sits.

MISS ELF Okay class, today's riveting subject is atmospheric gases and their causes.

The class start to work but **ADRIAN** *can't concentrate.*

ADRIAN

SOMETHING FEELS A BIT FUNNY
SOMETHING FEELS A BIT STRANGE
I'M GETTING DISTRACTED
I'VE GOT TO STAY FOCUSSED
ON ATMOSPHERIC CHANGE

BUT THERE'S SOMETHING ABOUT HER
THAT MAKES ME TURN TO MUSH

I FEEL ALL FUZZY INSIDE
IT MUST BE A CRUSH

MISS ELF Adrian? Any ideas?

ADRIAN Ermmm. Oestrogen?

PANDORA *(raising her hand)* Oxygen.

CLASS Wow!

NIGEL *can't concentrate either.*

NIGEL

CHECK THE GIRL NEXT TO MOLEY
SHE'S A BIT OF ALRIGHT
I'LL TAKE HER OUT TO THE DISCO FRIDAY
AND BUST MY MOVES ALL NIGHT

Yeah!

ADRIAN

SHE'S GOT HAIR THE COLOUR OF TREACLE

NIGEL

AND HER SKIN'S AS SOFT AS THE SNOW

BOTH

WHEN I LOOK ACROSS AT PANDORA
THERE'S A FEELING DOWN BELOW

The boys look down at their crotches.

WOULD YOU LOOK AT THAT GIRL

ADRIAN

SHE'S INCREDIBLE

BOTH

LOOK AT THAT GIRL

NIGEL

SHE'S SO EDIBLE

BOTH

SHE'S LIKE A DREAM

SHE'S STRAWB'RIES AND CREAM

NIGEL

IF ONLY I HAD A SPOON

BOTH

YOU'VE ONLY GOTTA
LOOK AT THAT GIRL
AND YOU'RE SUDDENLY
CAUGHT IN A HAZY WHIRL
AND THERE'S NOTHING I WON'T DO
I WANNA GET THAT GIRL

The school bell rings.

MISS ELF Okay, class dismissed. I'm off for a large brandy...

MISS ELF *exits.*

NIGEL *and* **ADRIAN** *approach* **PANDORA.**

NIGEL So then Box, tell us about yourself.

PANDORA Well what do you want to know?

NIGEL *(practically drooling)* Everything!

PANDORA

WELL MY DAD'S AN ACCOUNTANT
BUT A SOCIALIST AS WELL
THEY MOVED ME OUT OF PRIVATE EDUCATION
TO COMPREHENSIVE HELL

I'VE A PRETTY PONY NAMED BLOSSOM

BARBARA, CLAIRE & MISS ELF

BLOSSOM!

PANDORA

AND I RIDE HER EVERY DAY

BARBARA, CLAIRE & MISS ELF

EV'RY DAY!

PANDORA
JUST A LITTLE TAP ON HER BOTTOM

BARBARA, CLAIRE & MISS ELF
TAP TAP!

PANDORA
AND SHE MAKES THE MOST FABULOUS NEIGH

BARBARA Oh my God!

PETER She is so on trend!

PANDORA
THE MOST FABULOUS NEIGH

COMPANY
EV'RYBODY
LOOK AT THAT GIRL

PANDORA
I'M POLITICAL

COMPANY
LOOK AT THAT GIRL

PANDORA
SUPER CRITICAL

COMPANY
LOOK AT HER HAIR
AND SERIOUS GLARE

PANDORA
I'M GOING TO BE AN MP

COMPANY
YOU'VE ONLY GOTTA

ADRIAN & NIGEL
LOOK AT THAT GIRL

COMPANY
AND YOU'RE SUDDENLY
CAUGHT IN A HAZY WHIRL

AND THERE'S NOTHING WE WON'T DO
WE WANNA BE THAT GIRL

PANDORA

I'M A PASSIONATE ACTIVIST FOR WOMEN'S RIGHTS
I VOLUNTEER FOR MENCAP ON FRIDAY NIGHTS
I LIKE TO QUOTE FROM NIETZSCHE AS I DARN MY TIGHTS
AND I TOTALLY SUPPORT HERMAPHRODITES

LOOK AT THIS WORLD
I WON'T LIVE IN A THATCHERITE WORLD
INEQUALITY ENDS FROM TODAY
IF I HAD MY WAY
AND WE'LL GET EQUAL PAY

COMPANY

AHHHHH
EV'RYBODY

CLAIRE, BARBARA, BARRY, ADRIAN, NIGEL, JENNIFER & PETER

LOOK AT THAT GIRL

MISS ELF & CRAIG

LOOK AT THAT GIRL

PANDORA

MARCH TO PARLIAMENT

CLAIRE, BARBARA, BARRY, ADRIAN, NIGEL, JENNIFER & PETER

LOOK AT THAT GIRL

MISS ELF & CRAIG

LOOK AT THAT GIRL

PANDORA

FIGHT THE GOVERNMENT

COMPANY

SHE'S LIKE A DREAM
SHE'S STRAWB'RIES AND CREAM

PANDORA *scats joyously over the top of the last chorus.*

COMPANY

HER HAIR'S THE COLOUR OF
TREACLE
AND HER SKIN'S AS SOFT AS
THE SNOW
SHE BELIEVES THAT WOMEN
ARE EQUAL
AND THAT MAGGIE
THATCHER SHOULD GO

PANDORA

DO DO-BEE DO-BEE
DO-WAH WAH!
DO DO-BEE DO-BE
DO-WOW!

DO DO-BEE DOO-BE DO
WAH WAH WOW!

COMPANY

JUST LOOK

A quick dance break beat.

TAKE A LOOK

Another quick dance break beat.

ONE LITTLE LOOK

PANDORA

DOO-BE DAH DOO-BE DAH
DOO-BE DAH DOO-BE DAH
DOO-BE DAH DOO-BE DAH DAH DAH WOW!

COMPANY

AT THAT GIRL

PANDORA

DOO-BEE-DO-BOW!
DOO-BEE-DO-BOW!
DOO-BEE-DO-BOW!

[MUSIC 02a: "SCRUTON THROUGH TO INTELLECTUAL BOY"]

Suddenly we hear menacing underscoring signalling the arrival of a much-feared individual.

ALL Scruton!

Everyone starts to panic.

MISS ELF *(panicking)* Code red, code red! Deep breaths everyone! Stay calm!

MR SCRUTON – *the head teacher – enters, menacingly.*

MR SCRUTON Well, well, well.

ALL Good morning Mr Scruton.

MISS ELF Good morning Mr Scruton!

MR SCRUTON *throws a book at* **MISS ELF**, *who falls to the floor with a fearful shriek.*

MR SCRUTON What's all this commotion?

BARBARA *(what a tell-tale)* It's that posh girl, sir. She's causing a right old riot!

MR SCRUTON *(to* **PANDORA***)* You. Girl. Explain yourself.

PANDORA Sorry sir, it's just… freedom of speech was encouraged at my old school…

MR SCRUTON Well you're not in toff-land anymore, little princess.

PANDORA How dare you call me "princess". I will not be treated like the second sex.

Underscoring stops.

BARRY Ha! She said sex.

PANDORA *(to* **MR SCRUTON***)* Well? Aren't you going to apologise?

MR SCRUTON *(beat)* I'll be watching you, Braithwaite…

Underscoring resumes.

MR SCRUTON *exits.*

ALL *(in awe)* Wow!

The class and **MISS ELF** *disperse.*

PANDORA Honestly. What a bigoted dinosaur! Anyway, must dash. I've got to get to my after school French club. *À tout à l'heure!*

NIGEL *(to* **ADRIAN***, pained)* I think I need a cold shower – quick!

ADRIAN *is left alone.*

ADRIAN *(matter-of-factly)* I think I might fall in love with Pandora. It's time I fell in love, after all I am thirteen and three quarters.

Perhaps I should read her my poem! She's bound to understand it – her father reads *The Guardian*! I don't know why... it's full of spelling mistakes.

[MUSIC 03: "INTELLECTUAL BOY"]

"The Tap" by Adrian Mole:

"The tap drips and keeps me awake

In the morning there will be a lake

For the want of a washer the carpet will spoil

Then for another my father will toil

My father could snuff it while he is at work

Dad, fit a washer... don't be a burk!"

Yes that really is an excellent piece of work... If I do so say so myself.

(sighs, sadly) But why would she ever fall in love with a spotty adolescent like me?

IT'S SO HARD BEING DEEP
I'M FOREVER LOSING SLEEP
THINKING GRAND AND AMAZING THINGS

LIKE THE BIRDS AND THE BEES
HOW THEY MAKE THE HOLES IN CHEESE
AND PHILOSOPHIES OF KINGS

AND ALTHOUGH I'VE GOT PLANS
IT SEEMS NO ONE UNDERSTANDS

ALL THE TORMENT
CAN'T THEY SEE?
THAT LIFE IS SO HARD
FOR AN INTELLECTUAL BOY LIKE ME

I know! I'll send my poem to the BBC! Yes, they'll know what to do with it. There's loads of intellectuals there!

ADRIAN *starts composing a letter.*

"DEAR MAN AT THE BBC
HERE'S A PIECE OF MY POETRY
IT'S BY ME
AND YOU'LL AGREE
IT'S VERY SMART
LIKE A LITTLE PIECE OF ART
AND I KNOW IT ALL BY HEART"

(looks at his letter; spoken, in rhythm) Good start!

"IT COULD GO ON THE RADIO
YOU COULD PUT IT ON YOUR SHOW
AFTER A PIECE ON VIOLENT DOGS IN WALTHAMSTOW
EVERYONE'LL KNOW "THE TAP"
IT'LL PUT ME ON THE MAP
WHAT A PIECE OF POETRY"

SERIOUSLY
THESE WORDS THEY JUST FLOW OUT OF ME
AND SURELY YOU'RE BOUND TO AGREE
WHAT THIS INTELLECTUAL BOY CAN BE

Yes! That's bound to impress Pandora! As soon as she hears my poem live on Radio 4 she'll fall head over heels in love with me!

WHEN I'M ON THE BBC
EVERYONE WILL LOOK AT ME
WHAT A SHARP AND DAPPER CHAP I'LL HAVE TO BE
I WILL GROW A BIG MOUSTACHE
I'LL BE LOOKING REALLY FLASH
AND THE WORLD WILL LISTEN 'COS

WHEN YOU'RE THIRTEEN AND THREE QUARTERS

WAIT, THERE'S MORE!

Please visit our website to buy the full script, apply for a licence to perform this show (if it's available), or to explore hundreds of similar titles.

www.concordtheatricals.co.uk or, in the US www.concordtheatricals.com

To be the first to know about new books, licensing releases, and anything theatre-related do follow us on our social media channels.

@ConcordUKShows and @ConcordShows on Facebook, Twitter and Instagram.

CONCORD
THEATRICALS