

# NOTTINGHAM



**Book by Flip Kobler and Cindy Marcus  
Music by Dennis Poore  
Lyrics by Flip Kobler**

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**Pioneer**  
Drama Service, Inc.

# NOTTINGHAM

## A Totally Teen Musical

Book by FLIP KOBLER and CINDY MARCUS

Music by DENNIS POORE

Lyrics by FLIP KOBLER

### CAST OF CHARACTERS

	<i># of lines</i>
<u>THE SAXONS</u>	
ROBIN LOXLEY .....	perky, glass-is-half-full kind of girl; a good hula-hooper 149
WILMA.....	aka WILL; friend of Robin's; one of the Merry Men 63
ELLEN .....	looks like, acts like and talks like Will; another one of the Merry Men 63
LITTLE JOHN .....	big guy, ex-football player; runs Sherwood Burger Palace; not a negative guy; one of the Merry Men 61
FRYER TUCK .....	true beatnik, down to the black turtleneck and beret; fry cook at Sherwood Burger Palace; one of the Merry Men 19
MOUSE.....	probably born with Coke-bottle glasses; one of the Merry Men 19
THE BEAV .....	ultimate pessimist; likes to repeat things; one of the Merry Men 11
<u>THE NORMANS</u>	
JOHN PRINCE.....	class president 106
GUY .....	vice president and John's top thug; a greaser 50
MARTHA .....	one of John's followers; bubbly; a good hula-hooper 24
DEE.....	John's assistant and "yes woman" 19
EARL .....	another of John's assistants 21
LUTHER.....	janitor's assistant; paranoid 17
MARION SHIRE.....	John's male cousin 86

PEGGY SUE .....	Marion's sister; considers herself a lady-in-waiting; pops bubblegum like a weapon	33
BIFF .....	nervous Norman and greaser	9
DEBBIE.....	one of the Johnettes	5
CINDY .....	another Johnette	1
JANIE .....	third and toughest Johnette	1
 <b>OTHERS</b>		
AMANDA.....	true-blue reporter	16
PHOTOGRAPHER .....	follows Amanda around for the school paper	5
CHORUS.....	as NORMANS, SAXONS and OTHER STUDENTS; also OFFSTAGE VOICE of PRINCIPAL	n/a

## SETTING

Time: The early 1960s.

Place: Nottingham High School, Sherwood Burger Palace and John Prince's apartment.

The set should have an early 1960s feel. The school is CENTER STAGE represented by lockers or backdrops along with a sign that reads "Nottingham High School." The principal's office, which is rolled on, can be represented simply with two chairs and an optional door marked "Principal." The school color scheme is red and blue. Sherwood Burger Palace, STAGE RIGHT, can be a sign alone or a backdrop with tables and booths, or any combination thereof. The color scheme is blue. John's apartment, STAGE LEFT, could have a settee, a coffee table and a couple chairs with or without a backdrop. The color scheme is red. Artwork from previous productions can be found online:

[www.PioneerDrama.com/WebNotes.asp?PC=NOTTINGHAM](http://www.PioneerDrama.com/WebNotes.asp?PC=NOTTINGHAM)

The set used in the original production works well for a medium-sized stage. We used a few platforms of different heights (9 inches, 18 inches and 24 inches) and four periactoids scattered across the stage. Periactoids are three-sided permanent columns on casters, each side painted to represent the three different sets. They are turned throughout the show as the locations change. (See page 47 for set design.)

## SYNOPSIS OF SCENES

### ACT ONE

Scene One: Nottingham High School

Scene Two: Sherwood Burger Palace, John's apartment

### ACT TWO

Scene One: Sherwood Burger Palace, John's apartment, school

Scene Two: The football stadium (bare stage), Sherwood Burger Palace, the school, the beach



## SEQUENCE OF MUSICAL NUMBERS

If you'd like to streamline your production by using fewer music cues, feel free. The instrumental CD includes all of the incidental music to enhance scene changes and stage action as desired throughout the show. You may burn a customized production CD eliminating the incidental music you are not using.

### ACT ONE

TRACK	MC	SONG TITLE	SINGERS	PAGE
1	MC 1	Nottingham	Ensemble	1
2	MC 2	Two Different Schools	Will, Ellen	4
3	MC 2a	Greasers' Entrance	Instrumental	5
4	MC 2b	Greasers' Attack	Instrumental	6
5	MC 2c	Quarterstaff Fight	Instrumental	8
6	MC 2d	John's Apartment— Scene Change	Instrumental	9
7	MC 2e	Luther's Entrance	Instrumental	10
8	MC 2f	Luther's Exit	Instrumental	10
9	MC 2g	Sherwood Burger Palace—Scene Change	Instrumental	11
10	MC 3	Stand Up	Robin, Fryer Tuck, Merry Men, Saxons	13
11	MC 3a	John's Party (Part One)	Instrumental	15
12	MC 3b	Merry Men in Disguise	Instrumental	16
13	MC 3c	Merry Men Crash Party	Instrumental	17
14	MC 3d	John's Party (Part Two)	Instrumental	17
15	MC 3e	John's Entrance	Instrumental	19
16	MC 4	John	John, Normans	20
17	MC 4a	The Paper Chase	Instrumental	22
18	MC 4b	Pages Are History	Instrumental	22
19	MC 5	Gettin' Hotter	John, Normans	23

ACT TWO

TRACK	MC	SONG TITLE	SINGERS	PAGE
20	MC 5a	Entr'acte—Gettin' Hotter	Instrumental	24
21	MC 6	Gettin' Cooler	Robin, Saxons	24
22	MC 6a	John's Vision	Instrumental	25
23	MC 7	Money	Dee, Martha, John, Normans, Saxons	25
24	MC 7a	The Money Chest	Instrumental	27
25	MC 7b	Merry Men Fanfare	Instrumental	27
26	MC 7c	Back to Sherwood—Scene Change	Instrumental	28
27	MC 8	Thank You, Robin	Fryer Tuck, Little John, Saxons	30
28	MC 8a	John's Apartment—Scene Change	Instrumental	33
29	MC 8b	Peggy Sue Captured	Instrumental	35
30	MC 8c	To the Contest	Instrumental	36
31	MC 8d	Shake It—Intro	Instrumental	37
32	MC 9	Shake It	Guy, Johnettes, Crowd	37
33	MC 9a	Homecoming Dirge	Instrumental	39
34	MC 10	Homecoming Queen	Robin, Marion, Backup Singers	39
35	MC 10a	Homecoming—Scene Change	Instrumental	40
36	MC 10b	Saxons Ready to Fight	Instrumental	41
37	MC 10c	Ready to Rumble	Instrumental	41
38	MC 11	Surfin' Together—Part One	Robin, Marion, Ensemble	42
39	MC 11a	Surfin' Together—Part Two	Ensemble	43
40	MC 11b	Curtain Call	Instrumental	43
41	MC 11c	Exit Music	Instrumental	43

# NOTTINGHAM

## ACT ONE

### Scene One

1 AT RISE: Nottingham High School. A BELL RINGS, and over the  
loudspeaker...

**PRINCIPAL'S VOICE:** (*From OFFSTAGE.*) Hello, students. This is your  
principal speaking. Welcome to another day at Nottingham High.  
5 (*MUSIC CUE 1: "Nottingham."*) *The NORMANS ENTER LEFT. They're  
rich and life treats them well.*)

**NORMANS:** (*Sing.*) Ooh.  
Ooh wah-oooh.  
Ooh wah-oooh.  
10 Ooh wah-oooh.  
*Ay yi yi yi. (The SAXONS ENTER RIGHT. Tattered clothes and crushed  
spirits.)*

<b>NORMANS:</b> ( <i>Sing.</i> )	<b>SAXONS:</b> ( <i>Sing.</i> )
Ooh.	Doo wop, doo wop.
15 Ooh wah-oooh.	Doo wop, doo wop.
Ooh wah-oooh.	Doo wop, doo wop.
Ooh wah-oooh.	Doo wop, doo wop.

**NORMANS:** (*Sing.*) Oooh oh oh oh.  
Here in Nottingham,  
20 It's 1961.  
Here in Nottingham,  
Life's just like a rerun.  
A golden age in a golden school.  
If you have gold, you make the golden rules.  
25 Life's cool! Whoa, here in Nottingham.

**SAXONS:** (*Sing.*) Here in Nottingham,  
Where life's unfair.

**NORMANS:** (*Sing.*) Ooh ooh, doo wop.

**SAXONS:** (*Sing.*) Here in Nottingha-a-a-am,  
30 Where the prey don't have a prayer.  
They get Caddies and their poodle skirts.  
We get swirlies and donuts from hurts.  
Life hurts!

**NORMANS:** (*Sing.*) Whoa!

35 **SAXONS:** (*Sing.*) Here in Nottingham.  
Something's rotten in Notten-ham!  
Ain't the way it's supposed to be.

**NORMANS:** (*Sing.*) Shangri-La in Nottingham. (*JOHN ENTERS LEFT.*  
*He's the B.M.O.C. His top thug is GUY, and his minions are the*

- 1 **GREASERS. OPTIONAL:** *A poster of JOHN lowers with the words CLASS PRESIDENT.)*  
**JOHN:** *(Sings.)* Especially if you're me!  
**NORMANS:** *(Sing.)* When you're born with a silver spoon...
- 5 **JOHN:** *(Sings.)* ...life is a breeze.  
**SAXONS:** *(Sing.)* For us a typhoon!  
**NORMANS:** *(Sing.)* We're on cloud nine.  
**SAXONS:** *(Sing.)* We stand in the rain.  
Something's rotten!
- 10 **NORMANS:** *(Sing.)* Nothing's rotten!  
**SAXONS:** *(Sing.)* Something's rotten!  
**ALL:** *(Sing.)* In Nottingham!  
**NORMANS:** *(Sing.)* The social ladder has quite a view.  
**SAXONS:** *(Sing.)* You can't see from the bottom.
- 15 **NORMANS:** *(Sing.)* Some of us are the chosen few.  
**SAXONS:** *(Sing.)* Some of us are not 'em!  
**JOHN:** *(Sings.)* Whoa!  
**NORMANS:** *(Sing.)* Easy Street in Nottingham,  
It's the land of milk and honey.
- 20 **SAXONS:** *(Sing.)* Hard knocks in Nottingham.  
They take our milk money.  
**JOHN:** *(Sings.)* I'm class prez and B.M.O.C.,  
Thanks to my core constituency.  
**NORMANS:** *(Sing.)* We're the elite.
- 25 **JOHN:** *(Sings.)* I call you my base.  
**SAXONS:** *(Sing.)* Something's rotten.  
**NORMANS:** *(Sing.)* They're what's rotten!  
**SAXONS:** *(Sing.)* Something's rotten.  
**NORMANS:** *(Sing.)* They're what's rotten!
- 30 **SAXONS:** *(Sing.)* Something's rotten.  
**NORMANS:** *(Sing.)* They're what's rotten!  
**SAXONS:** *(Sing.)* Something's rotten.  
**NORMANS:** *(Sing.)* They're what's rotten!
- 35 **ALL:** *(Sing.)* In Nottingham. *(BELL RINGS. MUSIC OUT. The stage clears as—.)*  
**PRINCIPAL'S VOICE:** *(Over the loudspeaker.)* Attention, students. A reminder we have a new student joining us today. Let's all make her feel welcome. *(ROBIN ENTERS RIGHT. She's mannered and outgoing and currently looking at her class schedule. She has a hula*





- 1 *hoop over her shoulder like a bandolier. She also carries a purse with a wallet and cash inside.)*
- ROBIN:** Homeroom. Where's— (*Like a tornado, AMANDA, ace reporter, and her trusty PHOTOGRAPHER ENTER LEFT.*)
- 5 **AMANDA:** Amanda Jones, school newspaper. We need your picture for this week's edition.
- PHOTOGRAPHER:** (*Holds a camera.*) Say cheese.
- ROBIN:** (*Smiles.*) Cheese!
- AMANDA:** (*Holds a pen and an open notepad.*) Name?
- 10 **ROBIN:** (*Smiles.*) Name.
- AMANDA:** No, we need your name for the copy.
- ROBIN:** Oh. Robin Loxley.
- AMANDA:** Robin Loxley, new student. Ha, see if the yearbook staff scoops that!
- 15 **ROBIN:** Excuse me, do you know where my— (*AMANDA and PHOTOGRAPHER whoosh OFF LEFT, leaving ROBIN to still wonder.*) —homeroom might be? Everything looks so different. (*ELLEN and WILMA [WILL] ENTER RIGHT, talking. There might be two more opposite people on the planet, but you'd have to search. Hard.*)
- 20 **ELLEN:** Can you believe that Billy could—
- WILL:** —tell us apart? I know, we're cousins—
- ELLEN:** —identical cousins in every way. We laugh alike—
- WILL:** —we walk alike. At times we even—
- WILL/ELLEN:** —talk alike.
- 25 **ELLEN:** So how can he tell which one of us is which?
- WILL:** Maybe he can read minds. Like in that—
- ELLEN:** —“Twilight Zone” episode.
- WILL/ELLEN:** (*Mimic the “Twilight Zone” theme music.*) Ne-ne-ne-ne, ne-ne-ne-ne.
- 30 **ROBIN:** Will? Ellen!
- ELLEN:** Oh, my—
- WILL:** —gosh!
- WILL/ELLEN:** Robin! AHHHHHH!
- ROBIN:** AHHHHHHHHHH!
- 35 **ALL THREE:** AHHHHHHHHHHHHH! (*It's a reunion of old friends. Jumping and giggling.*)
- WILL:** We haven't seen you in, like—
- WILL/ELLEN:** —two years.
- ELLEN:** What are you—
- 40 **WILL:** —doing here? I thought your dad was working on—

- 1 **ELLEN:** —the John F. Kennedy campaign.  
**ALL THREE:** JFK. (*Lovesick sighs.*) Ahhhhhhh.  
**ELLEN:** I think JFK is—  
**WILL:** —yummy. (*Lovesick sighs.*)
- 5 **ROBIN:** He is. And now that he's been elected president, Daddy's job is over. I wanted to come back so I could graduate from my old high school. When are cheerleading tryouts? (*Holds up her hula hoop.*) Have hoop, will travel. I want to join the pep club and the drama club. Hey, we could be on the yearbook staff together.
- 10 **AHHH!** It's going to be a great year.  
**ELLEN:** Ummmm—  
**WILL:** —Robin? The school has really changed—  
**ELLEN:** —since you've been gone.  
**WILL/ELLEN:** REALLY changed.
- 15 **ROBIN:** How much could it have changed? You guys are still identical, right? (*Pinches ELLEN and WILL says—.*)  
**WILL:** Ow.  
**ROBIN:** See. Oh, I missed this place. I've been all around the country. I even went to the top of the Empire State Building.
- 20 **WILL/ELLEN:** Oooooooh.  
**ROBIN:** Yeah. I was standing at the railing, wishing I could see Nottingham. No place is as wonderful as here. Oh, it's going to be just like old times.  
**WILL/ELLEN:** Ahhhh... yeah.
- 25 **ELLEN:** Would you be really disappointed if it wasn't?  
**ROBIN:** Why wouldn't it be? What happened here?  
**ELLEN:** It was a big story—  
**WILL:** —full of mystery and suspense.  
**ELLEN:** It was just like a show you'd see—
- 30 **WILL:** —on CBS.  
**WILL/ELLEN:** CBS. Oooo-oooh-oooh. (*MUSIC CUE 2: "Two Different Schools." It sounds like an old TV theme song. Sing, acting out the show like cheesy opening credits.*)  
Once upon a time there was  
A high school across town.
- 35 Then came the flames and what a shame,  
It burned down to the ground. (*They hold up two signs—Saxon High and Norman High. They look coat of arms-y.*)  
So Saxon High and Norman High were forced to unify. (*Turn the signs around to form one sign—Nottingham High.*)
- 40 Two different schools were blended into one.

1 Two different schools became a singleton.  
(Point to the sign of JOHN.)  
The Norman class had votes to pass John as president.  
With an iron fist, he'll bend and twist

5 The rules to his content.  
**ELLEN:** (Sings.) When Saxon High...  
**WILL:** (Sings.) ...and Norman High  
**WILL/ELLEN:** (Sing.) ...were forced to unify,  
Two different schools...

10 **WILL:** (Sings.) One knows happiness.  
**WILL/ELLEN:** (Sing.) Two different schools...  
**ELLEN:** (Sings.) One half is oppressed.  
**WILL/ELLEN:** (Sing.) Two different schools...  
**WILL:** (Sings.) What a hornet's nest.

15 **WILL/ELLEN:** (Sing.) Two different schools. (MUSIC OUT.)  
**ROBIN:** Well, who is this "John" person? (MUSIC CUE 2a: "Greasers' Entrance." WILL and ELLEN take off.)  
**WILL/ELLEN:** Run! Robin, come on! (They try to drag her off as they EXIT RIGHT, but she's all naïve and perky when JOHN, GUY and a couple GREASERS ENTER LEFT to find her alone. ROBIN'S excited to meet new people. WILL and ELLEN watch the interaction from the wings.)

20 **GUY:** Hey hey, what's the word, mockingbird?  
**ROBIN:** I'm sorry?

25 **GUY:** What do you say, Frito-Lay?  
**ROBIN:** Excuse me?  
**GUY:** What's the story, morning glory?  
**ROBIN:** Just a little confused. I'm sure it's not you—  
**JOHN:** It's okay, duchess. My right-hand man, Guy, here is just asking  
30 your name.  
**ROBIN:** Oh. Hi. I'm Robin Loxely. How are you?  
**GUY:** Robin-Robin-bo-bobbin. Banna fanna fo fobbin.  
**ROBIN:** You're a poet.  
**GUY:** Don't I know it.

35 **JOHN:** My name's John.  
**ROBIN:** Oh, you're John. I've heard about you.  
**JOHN:** I'm flattered. This is my V.P., Guy Gisborn. Are you new here?  
**ROBIN:** Sort of.  
**JOHN:** Spiff. Listen, duchess, I'm having a swinger party tonight. Say  
40 you'll come.

- 1 **ROBIN:** That sounds super fun.  
**JOHN:** Meantime, I'll show you around.  
**ROBIN:** Oh, I know my way around, but thanks so much. I grew up here. My family just moved back. We live just across the railroad tracks.
- 5 **GUY:** Hold the phone, baritone. That's the wrong side of the tracks.  
**ROBIN:** What?  
**GUY:** You're a Saxon.  
**ROBIN:** So?
- 10 **JOHN:** Oh, bum me out. Pigeon, don't you know Saxons are the bottom-rungers here?  
**ROBIN:** What?  
**JOHN:** What a waste. No party for you. But I'm going to insist on a "donation." (*GUY grabs her purse and rifles through it. She reaches for it, but the GREASERS stop her.*)
- 15 **ROBIN:** What are you doing? That's my lunch money. I have to ask you to stop. (*They take her hula hoop.*) No, no, no. Not my hoop.  
**JOHN:** That's the way things work here, duchess. Your donations help me run a smooth senior year. Be true to your school.
- 20 **GUY:** Later, alligator. (*Takes her money and throws back the purse. He, JOHN and the GREASERS EXIT LEFT. ROBIN goes to chase them down, but WILL and ELLEN stop her.*)  
**ROBIN:** Wait. Stop! Come back!  
**ELLEN:** No. What are—
- 25 **WILL:** —you doing?  
**WILL/ELLEN:** Yeah?!
- ROBIN:** He took my money. That's unfair. He took my hoop, and THAT is just unforgivable. Jackie Kennedy gave me that hoop. (*Yells OFF LEFT.*) Coward! (*MUSIC CUE 2b: "Greasers' Attack."*)
- 30 **ELLEN:** We've got to—  
**WILL:** —go!  
**WILL/ELLEN:** NOW!  
**WILL:** Come on. We'll take you—  
**ELLEN:** —some place safe.
- 35 **WILL/ELLEN:** Right. (*They manage to drag ROBIN OFF RIGHT as the GREASERS come charging ON LEFT and run OFF after her. BLACKOUT.*)

End of Scene One



ACT ONE  
Scene Two

<sup>1</sup> LIGHTS UP: Outside Sherwood Burger Palace, marked by a sign with the place's name and "CLOSED." LITTLE JOHN stands next to the sign like a bouncer. He wears an old football jersey with his name on the back and holds a mop. ELLEN, WILL and ROBIN ENTER RIGHT, but  
<sup>5</sup> LITTLE JOHN stops them. WILL and ELLEN keep throwing looks over their shoulders.

**LITTLE JOHN:** Stop!

**ELLEN:** It's okay, John. Let us in.

**LITTLE JOHN:** No. You know the rules. She might be one of them.

<sup>10</sup> **ROBIN:** Who?

**LITTLE JOHN:** Them.

**ROBIN:** Them?

**LITTLE JOHN:** See, she admits it.

**ROBIN:** Admits what?

<sup>15</sup> **LITTLE JOHN:** Being one of them.

**ROBIN:** Who?

**LITTLE JOHN:** Them. Don't play stupid.

**ROBIN:** I'm not playing. *(To WILL and ELLEN.)* Is he playing?

**WILL:** He's afraid you might be—

<sup>20</sup> **ELLEN:** —a Norman.

**LITTLE JOHN:** The Saxons have been through enough. This is the one place they can go and be safe. And I am not going to not protect them.

**WILL:** It's okay. She's an old friend.

<sup>25</sup> **LITTLE JOHN:** Never met her.

**ROBIN:** So I'm a new friend.

**LITTLE JOHN:** I ain't never had no need for no new friends.

**ROBIN:** Ain't never had no need for no. Quadruple negative. *(To WILL.)* Does that make a positive or does a triple, cancel a double—

<sup>30</sup> **LITTLE JOHN:** Just turn around.

**WILL:** Come on, John. Guy's guys are after us. *(They try to move past him, but LITTLE JOHN shoves ELLEN back.)* Ow.

**ROBIN:** Hey, excuse me, Mr. Rude. I think somebody owes somebody an apology.

<sup>35</sup> **LITTLE JOHN:** *(To ELLEN.)* Sorry, Will.

**WILL:** I'm Will.

**LITTLE JOHN:** I thought you were Ellen.

**ELLEN:** I'm Ellen.

- 1 **LITTLE JOHN:** I can't never not tell you guys apart.  
**ELLEN:** Oh, aren't you—  
**WILL:** —sweet.  
**WILL/ELLEN:** Yeah. *(They kiss LITTLE JOHN'S cheek and try to move*  
5 *by.)*  
**LITTLE JOHN:** Stop!  
**ROBIN:** Indoor voice.  
**LITTLE JOHN:** Shut up, girlie!  
**ROBIN:** Girlie?!
- 10 **LITTLE JOHN:** Get lost! *(MUSIC CUE 2c: "Quarterstaff Fight." ROBIN grabs the mop from LITTLE JOHN and takes off the mop head while LITTLE JOHN grabs a broom from the wings. ROBIN and LITTLE JOHN go at it—the famous staff fight on the bridge. It's cool. Flying wood and whack-whack.)*
- 15 **ROBIN:** Things may have changed, but I can't abide rudeness. You make more friends with honey than with vinegar. *(LITTLE JOHN'S good, but ROBIN is even better. In the end, she gets LITTLE JOHN on his back, the "staff" at his throat.)* Are we done? Answer me.  
**LITTLE JOHN:** I ain't going to not say no.
- 20 **ROBIN:** Ain't going to, not... I lost count. Anybody?  
**ELLEN:** He means—  
**WILL:** —yes.  
**ROBIN:** That right? *(LITTLE JOHN nods. She offers a hand, helping him to his feet all nice and friendly again.)* Boy, you're a great fighter.  
25 What are you, quarterback?  
**LITTLE JOHN:** Halfback.  
**ROBIN:** That's twice as good. *(There's mutual respect here now.)*  
**LITTLE JOHN:** I ain't never not been undefeated.  
**ROBIN:** I'll bet. You just beat the tar out of the English language.
- 30 **LITTLE JOHN:** How'd you learn to fight like that?  
**ROBIN:** My father taught me. He said we had to fight injustice. I'm Robin.  
**LITTLE JOHN:** *(Extends his hand in friendship.)* John Little. But nobody doesn't call me—
- 35 **ROBIN:** —Little John. I remember you. You made all-state in your freshman year. Wow. I'll bet you got a football scholarship to every college in the country.  
**LITTLE JOHN:** I don't not wish that weren't untrue. I'm not going to college.
- 40 **ROBIN:** What?! Why not?

1 **LITTLE JOHN:** When the Normans came, they bought all new football equipment. So John got to choose who plays first string. I warm the bench. No scouts never got to not see me play.

5 **ROBIN:** That's terrible. What kind of boy is this John? (As *LITTLE JOHN, ROBIN, WILL and ELLEN EXIT RIGHT, LIGHTS SHIFT to JOHN'S apartment, STAGE LEFT. MUSIC CUE 2d: "John's Apartment—Scene Change."* JOHN stands combing his hair into a cool ducktail as GUY holds a mirror. JOHN likes what he sees and winks at himself, then turns to DEE and MARTHA, who's in charge of the party. She's so bubbly she's carbonated. DEE is JOHN'S assistant, a "yes woman" if ever there was one.)

**JOHN:** So, are our duckies in a row for the blast tonight?

**DEE:** You bet, Mr. P

15 **MARTHA:** I'm so excited I almost peed my pants, I kid you not. Okay, ready? Picture this. I'm thinking crepe paper. Who doesn't like crepe paper, right? And maybe a mirror ball. And posters of the really cool people. You know, Elvis, James Dean, Marilyn. All the cool ones. (Stares at JOHN. He just stares back. DEE coughs loudly. Obviously.) Oh, and you. Of course, the very way-cool John Prince.

20 The coolest ever.

**JOHN:** Copacetic.

**MARTHA:** You like it? Oh, I'm so excited. I'm gonna throw up, I kid you not. I'm going to regurge my breakfast all over your shoes.

**JOHN:** Try not to.

25 **MARTHA:** No, I won't. And if I feel like I'm gonna, I'll just do this. (Clamps her hands over her mouth.)

**JOHN:** I want you to make this shindig swing, baby. Greenbacks are no object. Whatever the cost.

**DEE:** (Writing it down.) Whatever the cost. Great, J.P!

30 **MARTHA:** Oh, you'll love it. This room will be beautiful, I am not kidding even a little.

**JOHN:** It already is beautiful, baby. Just because you're in it.

**MARTHA:** Oh, you. (Giggles. JOHN leans in to kiss her like the player he is.)

35 **DEE:** Ha! (Snorts. They look at her, and she covers.) Sorry, Mr. P Had a little something in my throat. (EARL ENTERS LEFT. He's right behind JOHN when—.)

**EARL:** Excuse me!

40 **JOHN:** (Jumping out of his skin.) AH! Geez Louise, Earl. What have I told you about sneaking up on me?

**EARL:** That I'm really good at it?

**DEE:** Yeah, but I think his exact words were DON'T.

- 1 **EARL:** I'm sorry, your grace.
- JOHN:** *(Corrects him.)* President, Earl. I've asked you to call me Mr. President. How hard is that?
- EARL:** Not very, your highness. There's someone to see you—a Mr.
- 5 **LUTHER:** He wouldn't say what it was regarding.
- JOHN:** Luther's here. Great. Send that cat in here.
- EARL:** As you wish, sire.
- JOHN:** President, Earl. Martha, Dee baby, you better get started on the decorations.
- 10 **DEE:** Yes, sir, J.P., sir! *(EARL EXITS LEFT with MARTHA and DEE on his heels.)*
- GUY:** Luther? You mean the janitor's assistant?
- JOHN:** Exacta-mundo.
- GUY:** The guy's loony-tuney. Why do we want him, Jim?
- 15 **JOHN:** Guy, if you want to be president next year, you need to learn the way things work. A janitor has keys to every room in school.
- GUY:** Ooooooo. *(MUSIC CUE 2e: "Luther's Entrance." LUTHER comes IN LEFT. He looks like a Blues Brother. He moves around the room like the world's most obvious spy.)*
- 20 **JOHN:** Luther. Baby. Did you get it? *(LUTHER holds up the briefcase handcuffed to his wrist.)* You are the Mona Lisa, baby. Guy?!
- GUY:** *(Comes over and takes a key out of his pocket. While he unlocks the case... )* Look at you, Mister Magoo. Secret Agent Man.
- LUTHER:** *(Goes nuts, looking around wildly, bobbing and weaving like he's under attack.)* You callin' me a spy? Huh? What, you think I'm
- 25 some commie? Huh? I ain't no pinko. I'll get ya, man. I'll get ya, callin' me pinko.
- JOHN:** Whoa, ease the throttle, baby. He's not calling you a pinko.
- GUY:** Right. I'm not calling you anything.
- 30 **LUTHER:** You think I'm nothing? I'm an American, comrade. I bleed red, white and blue. These colors don't run. I'll get ya, sayin' America is nothing. I'll get ya. *(JOHN gestures for GUY to go far away. GUY backs away while JOHN cools down LUTHER.)*
- JOHN:** Don't mind him, daddy-o. Let me see. *(LUTHER opens the briefcase. JOHN smiles at what's inside. He takes out a wad of bills and hands it to LUTHER.)* This is a little thanks. You want to make
- 35 some more lettuce, baby? *(LUTHER nods.)* I need a bouncer for the shindig tonight. *(MUSIC CUE 2f: "Luther's Exit." LUTHER nods, then EXITS LEFT by the same Belushi shuffle.)*
- 40 **EARL:** Excuse me, your highness.
- JOHN:** President, Earl. Mr. President.





1 **EARL:** Yes, your grace. Your cousins have arrived, sir. Shall I show them in?

**JOHN:** Absotively.

**EARL:** (*Nods OFFSTAGE, then announces...*) Marion Shire and Peggy Sue. (*MARION ENTERS LEFT. He's a good guy. Handsome. Nice. Probably on the honor roll and captain of the basketball team. He wears a letterman jacket. With him is PEGGY SUE, a tough little spud in capri pants and a pink gang jacket.*)

10 **MARION:** (*Rushes over to JOHN and gives him a big hug. JOHN'S thrilled to see him.*) Cousin! Jeepers, it's good to see you.

**JOHN:** Marion. Welcome. How was your flight?

**MARION:** Just swell. You didn't have to send the Caddie for us, though.

15 **JOHN:** You've never been here before, and you're going to be here a whole semester. Wanted to kick it off in a groove. Looks like you got it made, Marion.

**GUY:** Marion-marion-bo-barion, bananan fanna fo-fairy— (*Cracks up.*)

**PEGGY SUE:** See, this is why it's important to check the expiration date on your medication.

20 **GUY:** Who are you?

**PEGGY SUE:** Peggy Sue.

**GUY:** You're a poet.

**PEGGY SUE:** I'm a sonnet.

25 **GUY:** I'll get right on it. Peggy-Peggy-make-me-beggy. What brings you here?

**PEGGY SUE:** (*Indicates MARION.*) I'm his lady-in-waiting.

**GUY:** Really? What are you waiting for? (*Wink-wink.*)

30 **PEGGY SUE:** Someone to wipe all the jerks off the planet. (*Clamps her hands over her eyes and takes them back off again; looks at GUY.*) Oops, still here. The wait goes on. (*JOHN laughs. GUY burns.*)

**MARION:** Sorry. My little sister forgets her manners sometimes. (*PEGGY SUE slugs him.*) Ow.

35 **JOHN:** Come on. We got a barrelhouse tonight with all the hepcats. (*MUSIC CUE 2g: "Sherwood Burger Palace—Scene Change." As JOHN, PEGGY SUE, JOHN, GUY and EARL EXIT LEFT, a DROP FALLS (optional) or LIGHTS SHIFT RIGHT. An art deco diner—the interior of Sherwood Burger Palace. The SAXONS—including ROBIN and the MERRY MEN [WILL, ELLEN, LITTLE JOHN, FRYER TUCK, MOUSE and THE BEAV] huddle here.*)

40 **ROBIN:** What happened to the burger palace?

**ELLEN:** Went out of—

**WILL:** —business.

- 1 **ROBIN:** Why?  
**ELLEN:** You saw what happened. John takes all our money. I mean—  
**WILL:** —most of us can't afford to eat here. The Norman's won't.  
Place went—
- 5 **WILL/ELLEN:** —belly up.  
**LITTLE JOHN:** But we still hang out here. It's the only place the  
Normans won't go. (*Suddenly there's a bongo beat drum made by*  
*FRYER TUCK, who gets everyone's attention. She beats out a rhythm*  
*to the bad coffeeshouse poetry.*)
- 10 **FRYER TUCK:** Our world is in darkness charred into starkness,  
Like a hamburger way over-done.  
**ROBIN:** Oh, my gosh. Is that Tuck?  
**LITTLE JOHN:** You know her?  
**ROBIN:** She used to work here after school. She was the fry cook.
- 15 **LITTLE JOHN:** Yeah, well after this place went out of business, Tuck  
didn't not go a little crazy.  
**FRYER TUCK:** The smell of despair and lost hope fills the air,  
Like mustard left out in the sun.  
Woe and gloom fills up our room.
- 20 We're a patty with no sesame bun. (*Snaps from the SAXONS. Then*  
*MOUSE steps up, THE BEAV behind him. THE BEAV never fails to see*  
*the dark cloud that overshadows any silver lining. MOUSE carries a*  
*ledger and a pen, but no one pays him much attention.*)  
**MOUSE:** All right, everyone. Attention. Come on, listen to me. (*Nobody*  
25 *does.*)  
**THE BEAV:** Listen!  
**MOUSE:** I'm trying to keep the books here, people. I need to know  
exactly how much John took from everyone this week.  
**ROBIN:** He takes everybody's money?
- 30 **MOUSE:** Just from us Saxons. He calls it "taxes."  
**ROBIN:** What?!  
**THE BEAV:** (*Yells.*) He calls it "taxes!"  
**WILL/ELLEN:** Yeah.  
**ROBIN:** Well, that's not right. Why don't you go to the police? (*The*  
35 *SAXONS gasp and turn on her.*)  
**FRYER TUCK:** The house of Sherwood has a stranger. Does she bring  
salvation or fatal danger?  
**LITTLE JOHN:** She ain't not bringing no danger. I'll vouch for her.  
**ROBIN:** Hi, everybody. I'm Robin.
- 40 **MOUSE:** You must be new.

**End of script preview.**

## PRODUCTION NOTES

### PROPERTIES

#### ACT ONE

##### ONSTAGE, Scene One:

Poster of John, class president (optional)

##### BROUGHT ON, Scene One:

Purse with cash in it, piece of paper, hula hoop (ROBIN)

Notepad and pen (AMANDA)

Camera (PHOTOGRAPHER)

Two signs—one reads “Saxon High,” one “Norman High” and on the back, the signs, put together, read “Nottingham High” (WILL, ELLEN)

##### ONSTAGE, Scene Two:

Sherwood Burger Palace sign marked “closed”

Broom, mop with a removable head

John’s apartment backdrop (optional) and the following set pieces:  
settee, coffee table, couple chairs

Sherwood Burger Palace backdrop (optional)

##### BROUGHT ON, Scene Two:

Comb (JOHN)

Mirror, key in pocket (GUY)

Briefcase filled with fake money handcuffed to wrist (LUTHER)

Bongo drum (FRYER TUCK)

Ledger and pen (MOUSE)

##### ONSTAGE, Scene Three:

Crepe paper decorations and mirror ball, “throne” (for party scene)

##### BROUGHT ON, Scene Three:

Notepad and pen (AMANDA)

Camera (PHOTOGRAPHER)

Rose, briefcase with sheaf of papers (GUY)

Six pairs of Coke-bottle glasses, bucket [on foot], mop and toilet paper [entangled around him] (MOUSE)

Wad of bills, hula hoop (EARL)

#### ACT TWO

##### ONSTAGE, Scene One:

Sherwood Burger Palace backdrop (optional)

##### BROUGHT ON, Scene One:

Money chests, bags, etc.

Tub of popcorn (WILL, ELLEN)

Bongo drum, Milk Duds (FRYER TUCK)

Sheaf of papers, scroll adorned with crepe paper (ROBIN)

ONSTAGE, Scene Two:

Two huge archery targets (which are actually hula hoop holders)  
Door for principal's office, two chairs  
Sherwood Burger Palace backdrop  
Beach backdrop

BROUGHT ON, Scene Two:

Notepad and pen (AMANDA)  
Camera (PHOTOGRAPHER)  
Money chest (JOHN)  
Papers (MARION)  
Beach ball, surfboard (CHORUS MEMBERS)

### COSTUME NOTES

It's important to use color to delineate the Normans and Saxons. Normans are red for costumes and sets. John's apartment should be done in reds. Every costume for a Norman is red. The Saxons are all in blues. The burger palace is all blues. This not only helps delineate the two groups and who belongs where, but it's a social statement about America. Look at any election map—it's divided into red and blue states. We need purple in this country, which is why Robin is alone in her costumes. Use as much purple as possible for her, and Marion, too, by the end. These two are dressed in purple to bridge the red and blue groups.

Feel free to push this idea as far as you want. This could include props. Lighting. We even did a production with two different colored programs. We asked audience members when they arrived if they were Norman or Saxon. Most of them didn't understand what we were talking about, but at the end they loved that. We sat them accordingly, like bride's side/groom's side at a wedding. We even had some Coats of Arms hanging on the walls in red and blue. Use your imagination to push this idea of separate colors coming together.

The GREASERS wear black jackets and white T-shirts.

PEGGY SUE wears capri pants and a pink leather jacket. At John's party, she wears a stylish hat.

MARION wears a letterman jacket. Red.

EARL wears a bow tie and sweater vest. If played female, EARLINE could wear an equally nerdy costume with a feminine touch.

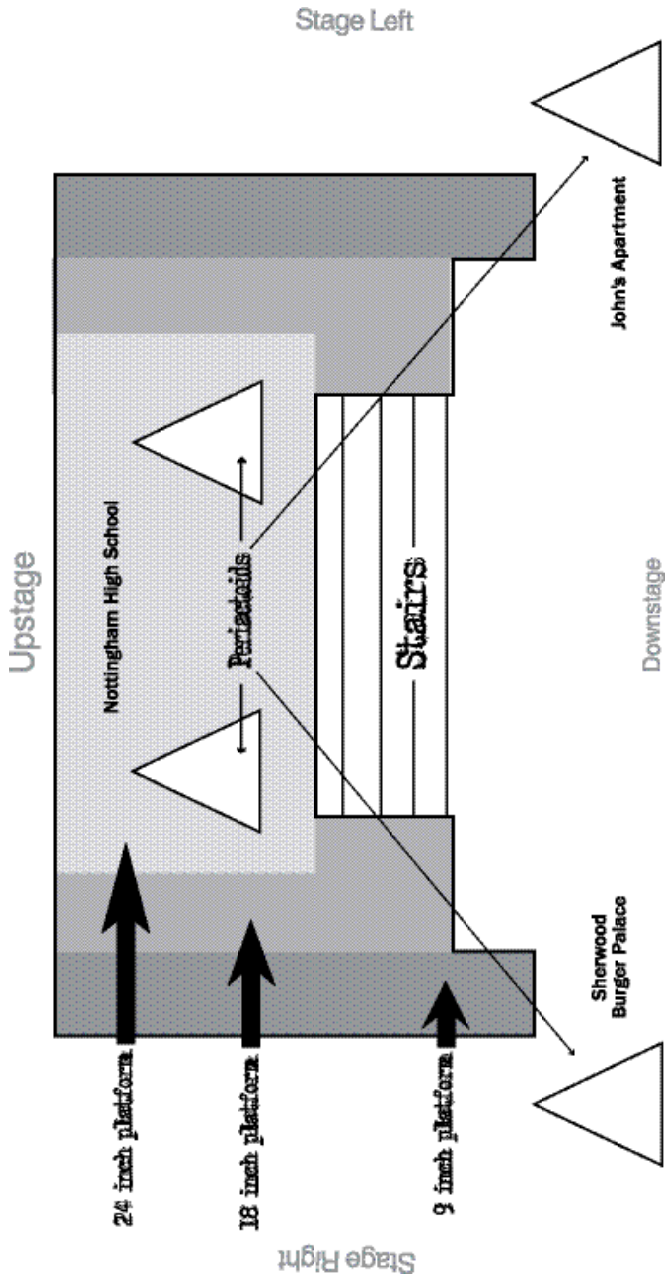
LUTHER looks like one of the Blues Brothers in a black suit, white shirt, black tie, black doobie hat and sunglasses.

LITTLE JOHN wears an old blue football jersey with his name on the back.

### LIGHTING

Iris (pin spot) effect, a gobo projecting prison bars.

**Nottingham original production set design**



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