

Don Juan IN KINGSTON

By Phil Willmott

THE MUSICAL HAS BEEN DEVISED TO WORK WITH A FEW
SIMPLE PROPS SUGGESTING THE VARIOUS LOCATIONS.

PROVISIONAL CHARACTERS:

Don Juan (20/30s) – The greatest lover of all time,
dashing & handsome.

Leporello (20/30s) – His insolent, downtrodden servant

Sylvia Chesterton (Over 50) – Head of the Kingston W.I

Her grandchildren and their friends

Members of the Kingston Women's Institute

Colin Johnson (20s) – A small business adviser for the
Abbey National

Diane Drake (20's) – His girlfriend

Raquel Chambers (20s) – A building Society Clerk

Female Kingston clubbers.

Korean party goers

EXTRA CHARACTERS TO BE CREATED FOR SUCCESSFUL
AUDITIONEES.

MUSICAL NUMBERS

ACT 1

Livin'La Vida Loca - Dance

Have I Told You Lately that I Love You – Colin

Girls Just Want to Have Fun – Sylvia, Raquel and the
women

Love is in the Air – Don Juan

You Were Always on My Mind – Colin and Diane

Somebody to Love – Leporello and the kids
It's Raining Men – The Women

ACT 2

It's Not Right but it's OK – Diane
A Million Love Songs – Don Juan
What Do You Get When You Fall in Love – Colin
Every Little Thing's Gonna be Alright/Don't worry Be
Happy – Sylvia and the kids
Sisters are Doing it for Themselves – Kingston Women
I Will Always Love You – Colin and Diane
Korean Procession
Love is in the Air (Reprise) - Everyone

PROLOGUE

A TOMB IN SIXTEENTH CENTURY SPAIN, GLOOMY,
GUTTERING CANDLES – THE MIDDLE OF THE NIGHT.

PROMINENT IS A STATUE OF THE BEAUTIFUL, RATHER
COQUETISH SAINT DELORES WHO GAZES BENIGNLY
DOWN FROM HER PEDESTAL.

THE BECLOAKED, ROGUISHLY HANDSOME DON JUAN
BURSTS IN WITH SWORD DRAWN. HE IS ON THE RUN.

DON JUAN SPEAKS WITH A SWAGGERING UPPERCLASS
ENGLISH ACCENT THROUGHOUT.

LEPORELLO HAS A LONDON ACCENT.

DON JUAN: Saint Delores, patron saint of earthy passion,
grant me sanctuary from my pursuers I beg of you.

THE SCRUFFY LEPORELLO STUMBLES IN, ALSO WITH
SWORD DRAWN. DON JUAN RELAXES WHEN HE SEES IT'S
HIS SERVANT.

LEPORELLO: Well, you've really gone and done it now
haven't you. Master? I warned you didn't I? I said, you

can have any woman in Seville just not the Governor General's new wife. Just keep your dirty hands off her. But would you listen? Oh no. There you were flashing that smile in her direction and striding around outside her window in your big shiny boots.

DON JUAN: How could I deny her the pleasure of my company?

LEPORELLO: By thinking with your brain and not with your cod piece for a change, that's how. Now we've got his Excellency and most of the city guard after us.

DON JUAN: They will not pursue us here, Leporello. The tomb of Saint Delores is sacred.

LEPORELLO: I wouldn't count on it. Religious niceties tend to go out the window when you've just caught some slimy git pressing his unwanted attention on your new wife.

DON JUAN: Hardly unwanted, Peasant. You forget I was in that bed chamber at the ladies behest.

LEPORELLO: - and, usual story, while you get a good behesting, muggins here has to wait with the horses in case his lordship needs to make a quick get away. Who'd be your servant eh?

DON JUAN: Silence! I take you to interesting places don't I?

LEPORELLO: Oh yeah, I've waited for you beneath bedroom windows all over Spain. I wouldn't mind if I got some action too, but I haven't been with a woman for so long I'm beginning to flirt with my horse.

DOGS BARK FROM OUTSIDE.

WE HEAR AN ANGRY VOICE.

GOVERNOR GENERAL'S VOICE: Surrender you Cur!
Resistance is useless. This tomb is surrounded by a
hundred of my men, formidable weapons at the ready.

DON JUAN: Thank you for the warning General. Actually,
your lovely wife tells me your weapon isn't that
formidable.

GOVERNOR GENERAL'S VOICE: (A CRY OF RAGE FROM
OUTSIDE) Ahhhhh!

LEPORELLO: Now, that's not really going to help is it
master? (TO THE GENERAL) It was all a terrible
misunderstanding General. When you burst in my Lord
was simply teaching the lady the fashionable new dance
everyone's doing at court.

DON JUAN: (TO LEPORELLO) I was sucking her toes.

GOVERNOR GENERAL'S VOICE: He was sucking her toes!

LEPORELLO: Well, isn't that kind – he didn't want her
getting blisters from the dancing shoes.

GOVERNOR GENERAL'S VOICE: You have two minutes to
give yourself up or we burst in and run you through with a
hundred steel blades.

DON JUAN: This is a holy place. Would you dare stir its
calm serenity with your frenzied passions -

LEPORELLO: Good point.

DON JUAN: - In the way that my passions stir your
beautiful wife.

GOVERNOR GENERAL'S VOICE: (RAGE) Ahhhhh!

LEPORELLO: (TO DON JUAN) What is the matter with you!

THE SOUND OF THE MEN OUTSIDE ATTEMPTING TO
BREAK DOWN THE DOOR.

LEPORELLO: They're breaking in. That's it! We've had it
now! We're dead meat!

DON JUAN: (TO THE STATUE) Oh heavenly St Delores,
look kindly down on a humble servant who's nocturnal
adolescent dreams were filled with you. Deliver me from
this peril to a place of safety far, far from here, where I
may contemplate my sins and meditate on your bounty.
Transport me across time and place to where I may find
sanctuary until these present dangers pass.

A THUNDER CLAP

DON JUAN'S CLOAK IS WHIPPED AWAY, AS IS ALL
REMAINS OF THE TOMB, AND HE NOW STANDS WEARING
A HANDSOME MODERN SUIT TALKING TO SYLVIA IN
CONTEMPORARY BRITAIN.

SYLVIA: Welcome to Kingston upon Thames, Senor.

ACT ONE

Scene One

SYLVIA IS A NICE LADY IN LATE MIDDLE AGE.

THEY ARE STANDING IN AN EMPTY SPACE.

THE DIALOGUE CONTINUES UNINTERRUPTED.

DON JUAN: Saint Delores, where have you sent your
servant? (TO SYLVIA) What did you say was the name of
this place?

SYLVIA CHATTERS.

SYLVIA: Well, I suppose that's up to you now you're the
owner. I must say that when we heard in the office that a

Spanish nobleman was going to try and make a go of this wine bar we were surprised. Of course we're no stranger to the aristocracy here in the Royal Borough of Kingston.

DON JUAN: Who are you?

SYLVIA: Sylvia Chesterton from the estate agents. I'm retired now really but I help out part time. I like to welcome the new tenants to their premises. It's exciting starting up a new business isn't it? Such a time of hope I always think, new horizons. What are you planning for this place? Tapas is it? I love Tapas. Me and my Ernie, we're regulars in the Costas. I must say you don't sound very Spanish.

DON JUAN: I don't do I? This must all be part of the Saints plan for me.

SYLVIA SMILES UNDERSTANDINGLY AND CROSSES HERSELF.

And these clothes.

SYLVIA: Very natty, I like a young man who takes a pride in his appearance. Of course you've got all those designer shops in the Bentalls Centre now. Not like when I was young.

DON JUAN: Beauteous lady –

SYLVIA: Oh my word.

DON JUAN: You must forgive the ignorance of a stranger. Please help me to understand what on earth is going on here in –

SYLVIA: Kingston upon Thames.

DON JUAN: Exactly so.

SYLVIA: Well there's not much to tell you really. It's all pretty straight forward. (SHE INDICATES ROOMS OFF STAGE) The kitchen's through there. All your tables and chairs are stacked up through there. I'm afraid there's very little stock behind the bar – So you'll need to get yourself down to the wholesalers.

DON JUAN: You have merchants who sell holes? Stranger then this, Saint Delores requires that I Don Juan serve wine in a tavern?

SYLVIA: Well – how about those designer lagers? I hear they're very popular. (MOVING ON) The rent's due quarterly. We ask you to set up a standing order with our branch of the Abbey National.

DON JUAN: There is an Abbey nearby?

SYLVIA: On the corner. Very handy.

DON JUAN: Nuns as neighbours! Excellent! I may like it here.

SYLVIA: You'd be very welcome at our church. In fact I run our local WI and we have a little discussion group once a month with a guest speaker. There are no nuns I'm afraid but I wonder if you'd care to address us sometime? We've had all sorts in. This week we've got the Korean ambassador no less, telling us all about the lovely Buddha's Birthday festival and that nice Mr David Jacobs spoke to us last month. He had some saucy stories, I can tell you. There was this one time – him and Kenneth McKeller were -

DON JUAN: Do you have virgins?

SYLVIA: Oh yes, lots of our guests are first time speakers, don't you worry. Perhaps you could give us a little talk about your childhood in Spain.

DON JUAN: I should be enchanted to address your lovely ladies.

SYLVIA: I shall tell the girls. Will there be slides?

DON JUAN: A few slips I imagine.

SYLVIA: Super. Well I leave you to it. I'm sure you can't wait to get stuck into that grimy kitchen.

DON JUAN: I? A kitchen.

SYLVIA: I'm afraid it's going to take a lot of elbow grease. I'll pop back later to see how you're getting on.

DON JUAN: I do not have greasy elbows.

SYLVIA: Oh that's just an expression we use. It means to really get stuck in.

DON JUAN: Stuck in the grease? But forgive me beautiful lady I can see from your aristocratic bearing that you know as little of these things as I do.

SYLVIA: Oh please, please not at all. And as for cleaning kitchens there's not much I don't know about that.

DON JUAN: Oh you toy with me. You put me to shame; I stand a wide eyed child before your beauty and wisdom. Oh! (HE GASPS)

SYLVIA: What's the matter!?

DON JUAN: I am so sorry. For a moment... the way the sunlight caught your hair... I was reminded of the Countessa.

SYLVIA: The Countessa?

DON JUAN: My beautiful mamma, so refined, even in her later years so captivating that men would fall at her feet. You must have many admirers too Senorita.

SYLVIA: Well...

DON JUAN: There! There! you flutter your eyes just as she would. How patient she was when I did not understand life's many mysteries. There is nothing man can not conquer when he puts his faith in a beautiful older woman such as your self. (HE BECOMES EMOTIONAL) If only the Countess were here to guide me through this labyrinth of elbow grease.

SYLVIA: Oh my dear young man, don't upset your self now.

DON JUAN: I feel so alone in this new country, away from family and friends. So utterly, utterly alone with so many strange new things to learn. And I have stumbled in grease of elbows even as I take my first steps.

SYLVIA: No you haven't. Not while I'm here to help. You let me at that kitchen and we'll soon have things in full working order.

DON JUAN: Beautiful lady! You would do this for me? I don't know what to say.

SYLVIA: You can save your words for your little talk to my WI gals. Now lets hope the water board have turned the supply back on as I asked (SHE BUSTLES OFF)

DJ; I wonder if all the ladies here are as obliging. Saint Delores is playing a joke on me, Leporello. She pretends I am to be an Inn keeper here in Kingston upon Toad. (HE TALKS TO THE HEAVENS) So now you have had your fun your saintly loveliness. An Inn keeper, me! That is a good joke but now it is time to transport me to my true destination. Somewhere where I may wait out my time in

a state more appropriate to a Spanish nobleman and the world's greatest lover.

LEPORELLO: This is no joke I'm afraid, that's what I've been told to tell you. She's fed up with you. She says you're a lazy, selfish parasite and it's time you were taught a lesson.

DON JUAN: She didn't say parasite.

LEPORELLO: No that bit was me... but she's not been impressed with the way you've been behaving lately – you've been neglecting her. Not a very good idea.

DON JUAN: But I would do anything for her, Leporello. Her beauty captivates my poor, weary heart, yet it soars again at the thought that she might cast but a glance in my –

LEPORELLO: Yeh, all right. Give it a rest. This is your trusty servant you're talking to, remember. I've heard you giving the same horse do-do to women the length and breadth of Spain.

DON JUAN: What can I do to appease her?

LEPORELLO: An honest day's work or rather seven. She says if you can make a success of this wine bar in a week then you can return to your old life as a Spanish Nobleman. But if you're lazy and this place remains empty then you'll be stuck here for good.

DON JUAN: I must serve grog to peasants in this grey little tavern or I can not go home?

LEPORELLO: More than that master I'm afraid, it's got to be full by the end of the week or Toadsville's your permanent address. (HE LOOKS AROUND) Looks like you've got your work cut out.

DON JUAN: This will be no problem for the great Don Juan whose stories have filled many an ale house with joyful laughter.

LEPORELLO: Well, best of luck, Master. (HE LOOKS UPWARDS) Beam me up Marm.

DON JUAN: Just a minute. Where are you going?

LEPORELLO: Well, I'm off home aren't I?

DON JUAN: And who is to run the kitchens and cellars Leporello? And who will serve the customers attracted to this establishment from far and wide by my fair looks and ready wit?

LEPORELLO: How would I know?

DON JUAN: To begin with you will go to the kitchen and prepare a tray of chocolate to make the ladies swoon.

LEPORELLO: Now hold on a minute, you're the one who's being punished – not me. Why should I stop here working for you?

DON JUAN: I don't imagine it will be easy for a man of your, quite frankly, deeply unprepossessing appearance to get another job without a reference.

LEPORELLO: You won't give me a reference!

DON JUAN: How can I? I'll be too exhausted from my labours here to put quill to paper. However if you were to stay and help me win my trip home I'm sure I could find it in my heart to give you both a reference and a handsome bonus of three florins.

LEPORELLO: Sounds reasonable. Hey! Just a minute you owe me three florins anyway.

DON JUAN: You see Leporello! It all works out perfectly. Now you will go to the merchants and purchase ingredients to feast the local peasants when they arrive.

LEPORELLO: And what am I supposed to use for money?

DON JUAN PULLS A MONEY BAG OUT FROM HIS POCKET.

DON JUAN: Let us see if her Saintliness has furnished us with the currency of this wretched place.

HE PULLS OUT A CREDIT CARD FROM THE PURSE AND EXAMINES IT, RATHER MYSTIFIED.

DON JUAN: How strange. It claims to be both gold and card and yet it is made of neither.

HE PULLS OUT ANOTHER.

Ah ha! A clue! You must seek out the Club of Tesco where, no doubt, all will become clear. I shall remain here and contemplate our next move. Don't make too much noise on your return Leporello, I may be resting my eyes.

LEPORELLO: Well you make sure you contemplate very hard. I've got three florins riding on this.

DON JUAN: Fear not, Don Juan will put his brain to work.

LEPORELLO: Now don't forget it's located under your hat and not in your trousers.

AS LEPORELLO EXITS HE IS MET BY A GROUP OF SYLVIA'S GRANDCHILDREN.

ONE OF THE KIDS: S'cuse me mister. Have you seen our gran?

LEPORELLO: (INDICATING DON JUAN) Ask the boss over there.

ONE OF THE KIDS: You look funny.

LEPORELLO: Yeh well, you should try dressing nice on what he pays. (EXITS)

ONE OF THE KIDS: Have you seen our gran? She said she was bringing some keys round here.

DON JUAN: Ah fear not sweet innocents. (HE INDICATES THE KITCHEN) in yonder kitchen toils the old scrubber you seek.

ONE OF THE KIDS: You talk funny.

THEY EXIT TO THE KITCHEN AS COLIN – A SMALL BUSINESS ADVISER FROM THE ABBEY NATIONAL - ARRIVES.

COLIN: Ah, Good morning. Are you the new owner?

DON JUAN: I am indeed, Sir. Who, prey, are you?

COLIN: I'm Colin Johnson your small business adviser, or well, I was. I'm afraid my bosses have lost patience with you. You don't seem to have replied to any of our letters.

DON JUAN: You wrote to me? Kind salutations of welcome no doubt from the good people of Kingston upon Toad.

COLIN: Well, not quite. As you're aware when you made arrangements to take over this business you also agreed to take responsibility for the outstanding debts. As we explained in the many, many letters we've sent you, the repayments are now long overdue. I must ask you what plans you have to clear the outstanding sum.

DON JUAN: Fear not, money lender. In seven days this tavern will make me a fortune.

COLIN: Well, that's very inspiring to hear Mr...

DON JUAN: Men call me Don Juan, Women call me their gift from heaven – what do they call you?

COLIN: Colin usually. Mr... Juan, Don, I'm afraid we're going to need something a little more concrete.

DON JUAN: (MISUNDERSTANDING) From Crete?

COLIN: No, concrete. A firm undertaking.

DON JUAN: I have taken many firm women in Crete.

COLIN: (GETTING IRRITATED) What are you planning to do here?

DON JUAN: My plan is simple. I shall fill the place with the beautiful women of Kingston, and then men will come. I especially will come lots.

COLIN: Yes, well I'm afraid you'll find Kingston ladies rather wilful. I wouldn't base too many hopes on them doing what you expect.

DON JUAN: But my dear fellow, do I detect a heavy heart? Can it be that romance has been an infrequent visitor of late?

COLIN: My girlfriend and I are very happy thank you very much. Now, about paying back this loan –

DON JUAN: And yet I see in your eyes a yearning, a yearning for more.

COLIN: Well, she and I are both very busy. Modern upwardly mobile career people, you know?

DON JUAN: Does she thrill you?

COLIN: Well... she has done. She surprised me once at a conference in the Moat House, Nottingham. When I got

back to my room she... Look why are we talking about this. Let us concentrate on your financial affairs.

DON JUAN: Let us rather speak of affairs of the heart.

COLIN: I don't even know you – all I know is unless I leave here today with a cheque for a substantial repayment we shall be forced to insist you turn this business over to us.

DON JUAN: Have you tried Nipples of Venus?

COLIN: I beg your pardon!

DON JUAN: A delicious chocolate desert from my home town. My servant, Leporello, is out purchasing the ingredients for this and much more. Perhaps you and your beautiful lady will join us for dinner tonight as guest of the Don.

COLIN: Well... that's very kind of you but you don't seem to understand. These business loans have to be paid back before you can continue trading. (CONSULTING HIS FILE) I mean there's ten thousand pounds here for kitchen improvements, five hundred pounds for a state of the art karaoke machine –

DON JUAN: A what?

COLIN: According to these records, your predecessor took delivery of a rather splendid specimen. Don't you know what a karaoke machine is?

DON JUAN: I'm afraid not.

COLIN: It plays music, people sing along.

DON JUAN: Splendid. Like a strolling Minstrel, I shall send him out into the market place to drum up trade.

COLIN: It's a machine... it... Look there it is by the bar. I'm sure there'll be instructions somewhere. Well, anyway it has to be paid for.

DON JUAN: Fear not, my Saint has provided me with a card of gold. We will settle matters when you return tonight. Or... perhaps the morning after, when your beautiful lady has sampled our special banquet of love, you may have other things on your hands tonight. Shall we book your table for eight o'clock?

HE STARTS TO SHOW HIM OUT.

COLIN: I'm afraid you still don't understand.

DON JUAN: (AT THE DOOR) No, my friend. It is you who underestimates the nipples of Venus. Eight o'clock, señor.

COLIN: But...

DON JUAN: You'll thank me tomorrow!

(HE BUNDLES HIM THROUGH THE DOOR)

(ALONE) Now, Don Juan must make everything perfect for tonight.

THE GRANDCHILDREN RETURN.

ONE OF THE KIDS: Mister, our Gran says you might have some jobs need doing.

DON JUAN: Enough for you and all your little friends too. We must transform this place into a paradise.

ONE OF THE KIDS: We charge 50p an hour

ONE OF THE KIDS: Each!

ONE OF THE KIDS: You smell funny.

DON JUAN: How about as much chocolate as you can eat?

ONE OF THE KIDS: Can we have a go on your Karaoke too?

DON JUAN: If you explain to me how it works.

ONE OF THE KIDS: Done.

DON JUAN: We shall create a magical place where the people of Kingston will come to fall in love. To work my young friends! To work!

ONE OF THE KIDS TURNS ON THE KARAOKE MACHINE. IT PLAYS RICKY MARTIN'S

LIVIN 'LA VIDA LOCA

BIG DANCE ROUTINE. INVOLVING:

1. KIDS AND SYLVIA CLEANING,
2. KIDS AND LEPORELLO COOKING,
3. DON JUAN PACING – READING UP ON KARAOKE.
4. IN THE SECOND PART OF THE DANCE A BEAUTIFUL CANDLELIT DINNER SETTING IS LAID OUT FOR TWO –
5. - AND A DEJECTED COLIN ARRIVES ALONE AND IS SHOWN TO HIS SEAT
6. AS THE NUMBER FINISHES ALL THE WORKERS ARE STOOD WITH CHOCOLATE AROUND THEIR MOUTH LOOKING AT COLIN.

COLIN: I should have known she'd be too busy to come. That job of hers. It's like she's always too busy to see me these days.

LEPORELLO: Well, why don't you have something to eat anyway? Everything's ready.

COLIN: To be honest I'm not that hungry.

LEPORELLO: Oh well... all the more for us. Come on kids!

KIDS CHEER AND RUSH OUT TO THE KITCHEN.

LEPORELLO: (TO DON JUAN) A paradise for lovers, eh? It doesn't look like there's going to be much call for that round here.

HE EXITS.

DON JUAN: Where I come from a man tells his woman where she will be for the evening and she obeys.

COLIN: I wouldn't hold out much hope of that round here, mate. You'll end up with a black eye.

DON JUAN: Your lady, she does not like fine wine, delicious food, candle light, romance?

COLIN: Yes, she does... but she's got this job you see and most of the people she has to deal with work in the evenings. I just thought maybe this once she might be able to take the night off... she's always complaining that I never do anything spur of the moment, or impulsive or... So I thought I'd try and "whisk her away", as the expression is, but she just looked at me as if I was the same dull old Colin.

DON JUAN: What did you say to her?

COLIN: Oh, I don't know. I can't remember.

DON JUAN: Did you tell her that your body had been yearning for her all day, that you longed to gaze deep into her beautiful eyes and revisit the ecstasy that only the touch of her hand in yours can bring you? To watch the

candle light play across her perfect skin as the rich red wine caresses her luscious rose bud lips.

COLIN: I think I said "Do you fancy a bite to eat tonight, love"

DON JUAN: Is there no poetry in your heart?!

COLIN: I don't know. No. Yes! I know one by Pam Ayres (QUOTING IN A PAM AYRES VOICE) "Oh I wish I'd looked after me teeth"

DON JUAN: Stop, stop. Are you an imbecile or are all Kingston men like this?

COLIN: It's easy for you foreigners. This kind of thing comes natural to you. It's not so easy for us. We just don't have the words so everything just comes out ordinary and then before you look round everything's gone ordinary and that's your life – ordinary.

LEPORELLO ENTERS WITH A PLATE OF FANCY CHOCOLATES AND PUTS THEM ON THE TABLE

LEPORELLO: I thought a few nipples of Venus might cheer you up. Get stuck in before those gannets out there get hold of 'em. (MEANING THE KIDS IN THE KITCHEN). (TO DON JUAN) How's he doing?

DON JUAN: It seems I may need to instruct the men of Kingston on the art of love. This restaurant needs lovers so I must teach the natives what to do.

LEPORELLO: Oh gawd help us! (HE EXITS)

DON JUAN: You have such great romantic poets, draw on them for inspiration. Only this afternoon on my karaoke machine I studied the sonnets of your Van Morrison.

COLIN: What's he got to do with anything?

DON JUAN: (QUOTING) "Fill my heart with gladness, take away all my sadness, Ease my troubles, that's what you do." It's very beautiful is it not?

COLIN: Never really thought. It's all right I suppose.

DON JUAN: I can see this is going to be a long session. Perhaps some cognac.

HE GOES OUT

COLIN SITS FOR A WHILE AND THEN EATS ONE OF THE CHOCOLATES – WHICH IS AMAZINGLY DELICIOUS.

HE WANDERS OVER TO THE KARAOKE MACHINE AND PRESSES PLAY.

THE INTRO TO "HAVE I TOLD YOU LATELY" BEGINS. HE MIMES SHOWING HIS GIRLFRIEND TO THE SEAT OPPOSITE HIM AT THE TABLE AND SINGS RATHER SWEETLY, GROWING IN CONFIDENCE.

Have I told you lately?

**Have I Told You Lately that I love you?
Have I told you there's no one else above you?
Fill my heart with gladness, take away all my
sadness,
Ease my troubles, that's what you do.**

**For the morning sun in all it's glory,
Meets the day with hope and comfort too,
You fill my life with laughter, somehow you make it
better,
Ease my troubles, that's what you do.**

**There's a love less defined,
And its yours and its mine,
Like the sun.
And at the end of the day,
We should give thanks and pray,**

To The One, to The One.

**Have I Told You Lately that I love you?
Have I told you there's no one else above you?
Fill my heart with gladness, take away all my
sadness,
Ease my troubles, that's what you do.**

**There's a love less defined,
And its yours and its mine,
Like the sun.
And at the end of the day,
We should give thanks and pray,
To The One, to The One.**

DON JUAN AND LEPORELLO, WHO IS CARRYING A TRAY,
ENTER AND WATCH HIM UNOBSERVED

**Have I Told You Lately That I Love you?
Have I told you there's no one else above you?
Fill my heart with gladness, take away all my
sadness,
Ease my troubles, that's what you do.**

**Take away all my sadness, fill my life with gladness,
Ease my troubles, that's what you do.**

**Take away all my sadness, fill my life with gladness,
Ease my troubles, that's what you do.**

AT THE END OF THE NUMBER HE TAKES A ROSE FROM
THE TABLE AND HEADS FOR THE DOOR. THEN THINKS,
RETURNS, AND ALSO TAKES THE PLATE OF CHOCOLATES
OUT WITH HIM.

DON JUAN AND LEPORELLO ARE DELIGHTED.

DON JUAN: He will make his lady friend happy tonight.
Neither of them will forget the moment when he first
discovered the poetry of love.

LEPORELLO: And tasted my homemade nipples.

DON JUAN: Soon this place will be packed with couples gazing adoringly at each other; it will be a roaring success we shall be back in Spain in no time.

LEPORELLO BEGINS TO LOAD THE TABLE SETTINGS
ONTO A TRAY

LEPORELLO: Hold on a minute, we've only had one customer yet. And I don't see nobody else beating down the door to get in.

DON JUAN: I, Don Juan, will have the place packed to the rafters'. Wait until my messengers spread the word.

LEPORELLO: Messengers?

DON JUAN: Indeed. I shall call upon the women of Kingston to help our enterprise.

LEPORELLO: (WEARY) Oh yeah, I forgot your sick making ability to get women to do what you want.

DON JUAN: I shall move amongst them, cultivate them, delight and engage them. I cannot fail, though I enter the fray armed only with my looks, charm, a plate of confectionary and the cat-ee-chokie machine.

LEPORELLO: Oh no.

DON JUAN: What is the matter?

LEPORELLO: Here we go again. What always happens when you get mixed up with women?

DON JUAN: Ecstasy?

LEPORELLO: Trouble.

SYLVIA ARRIVES WITH SOME OF HER WI FRIENDS.

SYLVIA: I hope I'm not disturbing you gentlemen, only we had a little meeting tonight to discuss how we welcome the Korean Ambassador. I told some of the WI ladies about you too and they couldn't wait to meet you. A Spanish nobleman living in our midst. It's so exciting. Mavis here once saw Ronnie Corbett on The Fairfield but this is much better!

DON JUAN: Beauteous ones, you will be my passport to the ladies of Kingston! (TO LEPORELLO) You see, with such stately grace and wisdom to guide me, nothing can go wrong.

LEPORELLO: Give it time.

LEPORELLO EXITS WITH TABLE SETTING ON A TRAY.

DON JUAN: Ladies, it is my wish to talk to the young women of Kingston of the paradise we will build here. I know that the rosebuds will listen to me when they see I have won the confidence of the gardens' most majestic blooms. Where can you take me to meet the spring blossoms of your kingdom?

SYLVIA: Well I suppose you want the nightclubs but we try and stay clear, don't we ladies? The young women today are so drunk and aggressive it's not nice in the town centre.

DON JUAN: But what is there to fear from a young maiden with the blush of youth in her fair cheeks?

SYLVIA: You obviously haven't heard the language when it's chucking out time at the Powerhouse.

LEPORELLO RETURNS WITH CHOCOLATES FOLLOWED BY THE KIDS.

DON JUAN: (SAVOURING THE THOUGHT) Ahh! The Bachic high spirits of simple shepherdesses as the sun sets

HE TAKES THE PLATE OF CHOCOLATES AND HEADS FOR THE DOOR.

– How well I know their ways. Come, do not be afraid ladies, Don Juan will be your escort.

SYLVIA: If you're sure Senor?

DON JUAN: Courage ladies. Have a chocy. (TO THE KIDS) Kids, bring the minstrel machine.

SYLVIA: Then home to bed.

KIDS GROAN AS THEY EXIT, CARRYING THE KAROKE MACHINE, WITH DON JUAN AND THE WI LADIES.

LEPORELLO STACKS THE CHAIRS ON THE TABLE THEN MOVES THEM ASIDE TO SWEEP AS HE EXPERIMENTS SINGING "HAVE I TOLD YOU LATELY"

AFTER A MOMENT DIANE, A YOUNG, ATTRACTIVE BUT RUTHLESSLY EFFICIENT COUNCIL OFFICIAL ENTERS.

DIANE: Are you open?

LEPORELLO: Well to be honest love, there's not much grub left, but I could do you a Spanish omelette if you're desperate.

DIANE: I just saw a large group of people leaving here. I hope they weren't paying customers.

LEPORELLO: Well, no they weren't but... What's it to you?

DIANE: I'm Diane Drake from the council licensing department. Are you in charge?

LEPORELLO: Well, I usually just look after the horses.

DIANE: Live stock. You're keeping live stock here!

LEPORELLO: To be honest love, I do miss my little filly but I don't think she'd be out of place. I mean I'm used to it but it's difficult to enjoy a candle lit supper with a horse farting over your paella.

DIANE: Have you thought about a license?

LEPORELLO: To stop her farting?

DIANE: No for this place. You do realise you need a license to serve food and alcohol?

LEPORELLO: Well, we hadn't really thought.

DIANE: Well, I suggest you do. When I started as licensing officer the borough was in a terrible state. You should have seen some of the terrible breaches of health and safety regulations, real horror stories. I'm surprised everybody didn't die from food poisoning. Well, I've got things running nicely now, rigorous check lists that you'll have to comply with before you go before the licensing committee. We asses each case on an individual basis and I make regular spot checks to see that everything's in order. If you'd like we can make an appointment now for me to have a good look round. I can tell you what you'd need to do before you open and then you can make a start getting the place fit for trading. Would Friday morning be convenient?

LEPORELLO: Friday, but that's days away. We've got to prove we can make a profit by the weekend or we're not allowed home.

DIANE: I'm afraid that's very optimistic. It usually takes about a fortnight before I'm satisfied and as this place has been empty for a while we'll need to start from the beginning.

LEPORELLO: But you should see the kitchen, Sylvia and the kids did a great job. It's spotless in there.

DIANE: Look I don't want to be an ogre. If I move some meetings around I think I could actually drop by on Thursday afternoon. How would that suit you?

LEPORELLO: I'll tell the master.

DIANE: Well, here's my card, let me know. Shall I put the closed sign up on my way out? I'm sure I don't have to tell you that the consequences of opening without a license can be very severe. (SHE STARTS TO LEAVE)
Looking forward to working with you. Kingston could do with a nice Spanish restaurant. Good night.

SHE EXITS

LEPORELLO: Oh no, what are we going to do? How are we going to satisfy St. Delores by Saturday if we can't even open the place?

BLACKOUT ON HIM.

Scene Two

IN THE DARKNESS WE HEAR SOME MODERN YOUNG WOMEN SINGING A FEW LINES OF MADONNA'S "LIKE A VIRGIN"

WHEN THE LIGHTS COME UP DON JUAN AND THE WILDLADIES ARE STOOD IN THE SPACE AS IF THEY WERE OUTSIDE THE TOWN CENTRE NIGHTCLUBS. THE KARAOKE MACHINE IS WITH THEM.

DON JUAN: Ah your market square resounds to the sweet sound of local virgins making merry.

SYLVIA: When I was young we might get a little tipsy on special occasions but no one threw up over the coronation stone.

DON JUAN: Let us speak to them of country matters.

THE GIRLS ENTER LED BY RAQUEL SINGING

"It's getting hot in here, so take off all your clothes!"

THE WI LADIES WATCH AS DON JUAN INTERCEPTS THEM.

DON JUAN: Good evening beautiful ladies!

THEY LOOK AT HIM AMAZED FOR A FEW MOMENTS AND THEN BURST OUT LAUGHING – NOT UNKINDLY.

RAQUEL: Hello Gorgeous! Haven't seen you around here before (SHE SPOTS SYLVIA) Hello Mrs Chesterton! Where have you been hiding this hunk? He your toyboy is he!

THE YOUNGER WOMEN ROAR WITH LAUGHTER.

SYLVIA: It's young Raquel isn't it? The cashier? This is my friend Don Juan, he's a Spanish nobleman. The ladies and I are just showing him some of Kingston's night life.

RAQUEL AND SOME OF THE GIRLS SURROUND DON JUAN.

RAQUEL: No offence Mrs C but he looks a bit lively. He doesn't want to be hanging round with a lot of Senior Citizens. (TO DON JUAN) Why don't you let us show you around darlin'? We'll probably have a bit more in common.

DON JUAN: (OF THE WI) Theses gracious ladies have been most kind.

RAQUEL: Yeah but don't you want to party a bit?

SYLVIA: (GOOD NATUREDLY) Young lady I can assure you that we were very much the party girls in our time.

RAQUEL: Yeh but these days wouldn't you be much happier putting your feet up with a nice cup of cocoa?

SYLVIA: Not always. We still remember how to have a good time. The Don is going to lend us this Karaoke machine for our next coffee morning. We're not a lot of old fuddy-duddies you know?

RAQUEL: We love Karaoke, don't we girls? It's a right laugh. Shame there's no where to plug it in out here.

SYLVIA: It seems to work without a cable. All sorts of extraordinary things have been happening this evening.

DON JUAN: Are any of you ladies familiar with the balladeer Cyndi Lauper.

RAQUEL: We love her stuff! Put it on. Let's have a sing song. (TO SYLVIA AND HER FRIENDS) Isn't it past your bed time ladies?

SYLVIA: Hit it Daddio! We'll show you!

DON JUAN STARTS THE KARAOKE MACHINE. THE WOMEN SING –

Girls Just Want to Have Fun

RAQUEL:

**I come home in the morning light
my mother says when you gonna live your life right
oh mother dear we're not the fortunate ones
and girls just want to have fun**

NIGHT CLUBBERS: Oh girls just want to have fun

**The phone rings in the middle of the night
my father yells what you gonna do with your life
oh daddy dear you know you're still number one**

WI LADIES: but girls they want to have fun

CLUBBERS: Yeah girls just want to have--

ALL:
that's all they really want some fun
when the working day is done
girls-- they want to have fun
oh girls just want to have fun

RAQUEL:
Some boys take a beautiful girl

SYLVIA:
And hide her away from the rest of the world

RAQUEL:
I want to be the one to walk in the sun

SYLVIA:
Oh girls they want to have fun

ALL:
Yeah, girls just want to have

That's all they really want
Some fun when the working day is done
Girls--they want to have fun
Oh girls just want to have fun,
They want to have fun,
They want to have fun...

ALL THE WOMEN COLLAPSE WITH LAUGHTER TOGETHER
– GREAT FRIENDS NOW.

RAQUEL: Lets sing it again.

DON JUAN: Fair maiden this is no time, we have much to do.

RAQUEL: Hark at him, he's like my bloke, can't relax for a minute.

SYLVIA: That's sad. Has he always been like that?

RAQUEL: No, it's 'cause I snogged him on a staff awayday. Since we got back every time I come near him he scurries off. 'Can't stand still long enough for me to ask him out properly. What kind of team building is that?

SYLVIA: Goodness, he doesn't sound like much of a boyfriend.

RAQUEL: He isn't any kind yet. But you wait till I corner him in the stationary cupboard. He'll soon dump his girlfriend. You should see him running round after her, poor sod. She's a right moody cow, no idea how to treat him right.

SYLVIA: It sounds like she's doing a rather good job.

DON JUAN: Kingston women are so fiery, so passionate.

RAQUEL: Sorry mate, didn't you hear, I'm saving myself for my boss (SHE TAKES A GOOD LOOK AT HIM) Mind you...

SYLVIA: Have a chocolate instead. They're called Nipples of Venus.

CHOCOLATES ARE PASSED AROUND.

RAQUEL: Blimey these are alright aren't they?! Oooh they give you a little tingle inside.

DON JUAN: These are but a sample of the hospitality you will find at Don Juan's - a gourmet paradise for the lovers of Kingston. I have observed your Kingston men, grey, listless, lacking in passion unschooled in romance.

RAQUEL: Too right.

DON JUAN: But ladies come to my bar tomorrow night and I will share with you my plan. With your help we will make Kingston the world capital of romance.

RAQUEL: Blimey.

SYLVIA: Will that affect property prices do you think?

RAQUEL: (TO DON JUAN) I'm not sure – sounds a bit weird.

DON JUAN: listen! Listen can't you hear it! The stars are singing to us. What are they crooning? What would they share with us? Could it be the words of your celebrated poet John Paul Young?

THE KAREOKE MACHINE STARTS. DON JUAN SINGS WITH BACKING VOCALS FROM ALL THE WOMEN.

Love is in the Air

**Love is in the air, everywhere I look around,
Love is in the air, every sight and every sound.
And I don't know if I'm being foolish,
Don't know if I'm feeling wise.
But it's something that I must believe in,
And it's there when I look in your eyes.**

**Love is in the air, in the whisper of a tree,
Love is in the air, in the thunder of the sea.
And I don't know if I am just dreaming,
Don't hear if I'm feeling safe.
But it's something that I must believe in,
And it's there when you call out my name.**

**Love is in the air,
Love is in the air.**

**Oh, love is in the air, in the rising of the sun,
Love is in the air, when the day is nearly done.
But I don't know if you're an illusion,**

**Don't know if I see the truth,
But there's something that I must believe in,
And you're there when I reach out for you.**

**Love is in the air, everywhere I look around,
Love is in the air, every sight and every sound.
And I don't know if I'm being foolish,
Don't know if I'm feeling wise.
But it's something that I must believe in,
And it's there when I look in your eyes.**

**Love is in the air,
Love is in the air.**

THEY ALL DANCE OFF.

AN ARMCHAIR IS SET

COLIN AND DIANE WHIRL ON, DANCING IN EACH
OTHER'S ARMS.

Scene Three

DIANE: What's got into you, Sweetheart? I've never known you to be so romantic and I thought you'd be cross with me.

COLIN: Why?

DIANE: Well, I practically bit your head off when you said we should go out for dinner tonight. I'm sorry love, it's just this job I...

COLIN: I know. It's evenings when you need to be checking everything's running smoothly. I know that.

DIANE: It doesn't do much for us though does it?

COLIN: We'll manage.

DIANE: But the way you've been tonight. It's been so lovely, just like when we first met.

COLIN: At the Moat House, Nottingham?

DIANE: Yes, no... Better than that. I'd like to have more evenings like this. I'd like more than just managing. Sometimes I forget that...

COLIN: What?

DIANE: Well... sometimes I feel very alone.

COLIN: Alone. But we've been seeing each other for four years.

DIANE: "Seeing" each other. Yes we see each other but I want it to feel like tonight more often.

COLIN: Yeah.

DIANE: Are there any more of those chocolates left?

COLIN: One each. Let me put some more music on.

DIANE: I love the new sound system too. Have you seen all that mini disc stuff it's got and a digital radio?

THEY EAT A CHOCOLATE EACH.

HE ZAPS THE REMOTE CONTROL AT THE HI-FI.

INTRODUCTION STARTS.

COLIN: And a Karaoke button

DIANE: We could have a karaoke night for our mates; we've never had a party in this flat.

COLIN: We're having a party now aren't we?

Always On My Mind

COLIN: Maybe I didn't treat you
Quite as good as I should have
Maybe I didn't love you
Quite as often as I could have
Little things I should have said and done
I just never took the time
You were always on my mind
You were always on my mind
Tell me, tell me that your sweet love hasn't died
Give me, give me one more chance
To keep you satisfied, satisfied

DIANE: Maybe I didn't hold you
All those lonely, lonely times
And I guess I never told you
I'm so happy that you're mine
If I make you feel second best
Well, I'm sorry I was blind
You were always on my mind
You were always on my mind

BOTH:
Tell me, tell me that your sweet love hasn't died
Give me, give me one more chance
To keep you satisfied, satisfied

COLIN: Di, are you free tomorrow night?

DIANE: Oh love. I'm sorry I'm not. I promised I –

COLIN: Get out of it. There's somewhere special I want to take you. A new place in Kingston. I was there earlier this evening, it's where I got the idea for all this and where I remembered that tomorrow night is our anniversary.

DIANE: No it's not. Our Anniversary's –

COLIN: No, not the anniversary of when we started going out this is the anniversary of the first time I saw you. You

came into the branch and kicked up a fuss about a missing cheque book and when I looked at you the room sort of span and I couldn't breathe and I thought "that's the girl I'm going to marry". That was five years ago. I think it's about time I did something about that don't you?

DIANE: Col? What are you saying?

COLIN: Not now. I want to do it properly. Tomorrow night, will you let me take you to this great place I've found?

DIANE: 'course I will.

THEY SING

**Little things I should have said and done
I just never took the time
You were always on my mind
You are always on my mind
You are always on my mind**

END OF SCENE

Scene Four

LIGHTS UP ON LEPORELLO SHIFTING TABLES AND CHAIRS INTO THE SPACE. HE IS NOW IN MODERN CLOTHES – A SHELL SUIT?

DON JUAN PASSES THROUGH.

DON JUAN: Faster Leporello, there is much to do. The women I met last night will be arriving soon; we must make them feel welcome. I shall go and bathe my important places.

HE EXITS. LEPORELLO IS ALONE

LEPORELLO: (CALLING AFTER DON JUAN) Oh very helpful! What about what that license woman said? And that gold card doesn't work any more! (TO HIMSELF) Why do I stick with him? Even starvation's got to be better than this! And

the worse thing is soon this place is going to be full of women all hanging on his every word and not one of them will so much as look at me. It's like inviting a starving man to a feast but only letting him read the menu.

HE ZAPS THE KARAOKE MACHINE WITH THE REMOTE. AS HE WORKS HE SINGS. THE KIDS SNEAK IN AND PROVIDE BACKING VOCALS

SOMEBODY TO LOVE – QUEEN

**Can anybody find me somebody to love?
Each morning I get up I die a little
Can barely stand on my feet
(Take a look at yourself) Take a look in the mirror
and cry
Lord what you're doing to me
I have to spend all my years in believing you
But I just can't get no relief Lord
Somebody (somebody) oooh somebody (somebody)
Can anybody find me somebody to love?**

**I work hard (he works hard) everyday of my life
I work till I ache my bones
At the end (at the end of the day)
I take home my hard earned pay all on my own
I get down (down) on my knees (knees)
And I start to pray (praise the Lord)
'Till the tears run down from my eyes
Lord somebody (somebody) oooh somebody
(please)
Can anybody find me somebody to love?**

**(He wants help)
Every day - I try and I try and I try -
But everybody wants to put me down
They say I'm going crazy
They say I got a lot of water in my brain
Got no common sense
(He's) I got nobody left to believe
Yeah - yeah yeah yeah**

Oooh
Somebody (somebody)
Can anybody find me somebody to love?
(Anybody find me someone to love)

Got no feel I got no rhythm
I just keep losing my beat (you just keep losing and
losing)
I'm OK I'm alright (he's alright)
I ain't gonna face no defeat
I just gotta get out of this prison cell
One day I'm gonna be free Lord

Find me somebody to love find me somebody to love
Find me somebody to love find me somebody to love
Find me somebody to love find me somebody to love
Find me somebody to love find me somebody to love
Find me somebody to love find me somebody to love
Somebody somebody somebody somebody
somebody
Find me somebody find me somebody to love
Can anybody find me somebody to love?
Find me somebody to love
Find me somebody to love
Find me somebody to love
Find me find me find me
Find me somebody to love
Somebody to love
Find me somebody to love...

BLACKOUT

Scene Five

LIGHTS UP ON THE KINGSTON WOMEN, THEY FILL THE
BAR. DON JUAN ADRESSES THEM.

DON JUAN: Ladies, thank you all for coming to my bar this
evening. As a stranger here in your beautiful town of

Kingston, I have been so moved by the way that you have made me welcome. I know no one in England, I am no one in England and yet the warmth of your friendship has convinced me that my dream can come true and we can bring a little of the romance of my country to this little corner. Beautiful ladies, close your eyes –

THE WOMEN ATTEMPT TO DO AS HE SAYS

Can you feel the warm Spanish sunshine in your face, feel the soft breeze from the mountain caress your cheek, can you smell the blossom from the orange groves, and listen, listen, what can you hear?

SYLVIA'S MOBILE PHONE GOES OFF BREAKING THE MOOD

SYLVIA: Hello Julia dear, yes I'm there now, no you turn left by Smiths, that's right, by the pound stretcher. No, I'm afraid I don't know how much money you should put in the meter. (TO DON JUAN) What time will we be finishing, dear?

DON JUAN: Who can say when romance will call?

THE TELEPHONE IN THE BAR RINGS.

DON JUAN: The talking machine is making that noise again!

LEPORELLO: (HE PICKS UP THE RECEIVER) Hello, is this romance calling? (BEHAVING) Sorry, sir. Yes of course we remember you from last night, table for two – no problem. And she's going to turn up this time? See you both later. (HANGS UP) Hurry it up master, I've got an actual booking for later.

SYLVIA: (INTO HER MOBILE) You'd better hurry, dear!

DON JUAN: I'm beginning to see what Kingston men are up against.

RAQUEL: Get on with it, sexy. I want to know how I get another snog out of my boss. I emailed him so maybe he'll be along later.

SYLVIA: Now Raquel you know the Don said it was ladies only tonight.

DON JUAN: Yes indeed you beautiful creatures, you are my secret weapon. It is my dream to turn this humble bar into an oasis of love in a desert of the humdrum. I say to you go out there and drag in the men of Kingston, worry not if they be tired, grey, listless, disinterested, even badly groomed. Bring them here tomorrow night and we will wine and dine them with a banquet of romance - the most delicious delicacies, the finest wine, the sweetest music, the ambiance of angels, the poetry of Karaoke. We will not rest until we have turned your men into an army of lovers, attendant on your every whim, dedicated entirely to your pleasure. At Seven o'clock tomorrow the streets must be deserted and every table filled. By ten thirty tomorrow we will have transformed the town for ever. Women of Kingston there is the door, go get em! Ladies, are you with me?

RAQUEL: What do you say girls?

SHE STARTS TO SING THE WEATHER GIRLS/HALIWELL HIT

It's Raining Men

RAQUEL:
Humidity is rising - Barometer's getting low
According to all sources, the street's the place to go
(Tomorrow) for the first time
Just about half-past ten
For the first time in history
It's gonna start raining men.

ALL THE WOMEN SING:

**It's Raining Men! Hallelujah! - It's Raining Men!
Amen!**

**I'm gonna go out to run and let myself get
Absolutely soaking wet!**

It's Raining Men! Hallelujah!

It's Raining Men! Every Specimen!

Tall, blonde, dark and lean

Rough and tough and strong and mean

**God bless Mother Nature, she's a single woman too
She took off to heaven and she did what she had to
do**

**She taught every angel to rearrange the sky
So that each and every woman could find her
perfect guy**

It's Raining Men! Hallelujah! - It's Raining Men!

Amen!

It's Raining Men! Hallelujah!

It's Raining Men! Ame-----nnnn!

**I feel stormy weather / Moving in about to begin
Hear the thunder / Don't you lose your head
Rip off the roof and stay in bed**

**God bless Mother Nature, she's a single woman too
She took off to heaven and she did what she had to
do**

**She taught every angel to rearrange the sky
So that each and every woman could find her
perfect guy**

It's Raining Men! Yeah!

**Humidity is rising - Barometer's getting low
According to all sources, the street's the place to go
Cause tonight for the first time**

Just about half-past ten

For the first time in history

It's gonna start raining men.

It's Raining Men! Hallelujah! - It's Raining Men!

Amen!
It's Raining Men! Hallelujah! - It's Raining –

MUSIC AND FUN STOPS ABRUPTLY AS COLIN AND DIANE ENTER.

DIANE: Col? Is this where we're having dinner?

COLIN: You'll love it, there's such a great atmosphere and you tasted those chocolates, the foods going to be delicious.

DIANE: But this place shouldn't even be open. They don't have a license.

RAQUEL APPROACHES COLIN.

RAQUEL: You got my email then? I knew by the way you snogged me you'd be back for more. (TO DIANE) Excuse me love, my turn again I think.

SHE GRABS COLIN AND SNOGS HIM.

COLIN MANAGES TO ESCAPE.

COLIN: Di, Di this woman means nothing to me.

DIANE: It looks like it. What was this all about? Is this adolescent stunt supposed to show me how desirable you are? Pathetic! (TO RAQUEL) Well you're welcome to him. You're obviously very easily satisfied. (TO LEPORELLO) As for you, think you're above the law do you, you arrogant pig? You've got two minutes to get this place emptied and the closed sign up before I kick your arse half way to New Malden! (TO COLIN) This was supposed to be the happiest evening of my life.

SYLVIA IS INADVERTENTLY STANDING BETWEEN DIANE AND THE DOOR.

DIANE: Excuse me please.

SYLVIA STEPS ASIDE AND DIANE EXITS

LEPORELLO: Oh no! What are we going to do now? This is a disaster.

DON JUAN: What do you mean? That woman! That goddess! Can it be? Can it be? Yes, my heart flutters, blood runs to my cheeks, my resolve stiffens – it's happening again. I must have her! Don Juan is in love!

BLACKOUT.

END OF ACT ONE

ACT TWO

Scene One

DIANE ARRIVES IN FRONT OF HER HOUSE WITH COLIN RUNNING AFTER HER.

COLIN: Please Di, let me explain.

DIANE: I do not want a scene here in the street where all our neighbours can hear.

COLIN: You're right. Let's go in and talk it through calmly.

DIANE: You don't imagine you're sleeping here tonight do you?

COLIN: Well, where else would I sleep? It's my flat.

DIANE: It was *our* flat but that was before you started cheating on me with your counter staff.

COLIN: I didn't cheat on you. I just... We were a bit drunk and she grabbed me for a snog. You saw what she's like.

DIANE: Oh I see she "grabbed" you did she? And you had no say in the matter? Poor Colin, women just throwing themselves at you. At least have the guts to own up to what you've done, coward.

COLIN: I'm not a coward.

DIANE: Well then admit you've cheated on me with that girl.

COLIN: It wasn't like that.

DIANE: Oh you're pathetic! But don't worry it's ok.

COLIN: Ok?

DIANE: Yes. Ok. It's not right but it's ok because I'm going to make it anyway. Hey! I'm coming over all Whitney. What is it she sings?

SHE SINGS

IT'S NOT RIGHT BUT IT'S OK

**It's not right, but it's ok
I'm gonna make it anyway
Pack your bags, up and leave
Don't you dare come running back to me
It's not right, but it's ok
I'm gonna make it anyway
Close the door behind you, leave your key
I'd rather be alone than unhappy**

DIANE: (SPOKEN) Karaoke's everywhere tonight. Thanks Whitney. You knew what to say

PICKING UP THE SONG AGAIN

**(I've been through all of this before)
I've been through all of this before
(So how could you think)**

**Don't think about it, don't think about it
(That I would stand around and take some more)
Ain't gon' get yours (Things are gonna change)
Things are gonna change, baby (Cuz I won't be your
fool anymore)
You don't stand a chance, boy (That's why you'll
have to leave)
Say yeah, yeah, yeah, yeah (So don't turn around to
see my face)
Don't you turn around
There's no more tears left here for you to see**

**Was it really worth you going out like that
Tell me boy, see I'm moving on, and I refuse to turn
back, yeah
See all of this time I thought I had somebody down
for me
It turns out you were making a fool of me, yeah**

**It's not right, but it's ok
I'm gonna make it anyway
Pack your bags, up and leave
Don't you dare come running back to me
It's not right, but it's ok
I'm gonna make it anyway
Close the door behind you, leave your key
I'd rather be alone than unhappy**

DIANE: (SPOKEN) Wow! That felt good!

SHE EXITS.

WE HEAR THE SOUND OF A FRONT DOOR SLAM.

COLIN: Di! Please listen to me.

WE HEAR THE SOUND OF THE DOOR RE OPENING.

COLIN: Di?

COLIN'S OVERCOAT FLYS OUT AT HIM.

WE HEAR THE SOUND OF THE FRONT DOOR SLAM AGAIN.

COLIN WANDERS OFF DEJECTEDLY

Scene Two

DON JUAN AND LEPORELLO ARRIVE.

(IF POSSIBLE THE FLOOR OF THE SPACE FILLS UP WITH DRY ICE AS IF IT WERE MIST ON THE SURFACE OF WATER AND DON JUAN AND LEPORELLO GLIDE ON IN A LITTLE ROWING BOAT)

DON JUAN: Are you sure there's no mistake?

LEPORELLO: All I know is that apparently their flat overlooks the river by the theatre.

DON JUAN: But at which window shall I serenade her?

LEPORELLO: How should I know? Look master, you've serenaded a million women with a million different songs. Can't you just leave these nice people alone? Haven't they got enough problems?

DON JUAN: Peasant, you don't understand. This is not some idle dalliance. This time it's true love.

LEPORELLO: It always is.

DON JUAN: Who would have guessed that I Don Juan would find the love of my life in this funny little town? I know now that every serenade I've sung until this moment has been meaningless. I will quote the beautiful poetry of Gary Barlow and she will appear! She will understand.

A Million Love Songs

Put your head against my life

**What do you hear?
A million words just trying to make
The love song of the year
Close your eyes but don't forget
What you have heard
A man who's trying to say three words
The words that make me scared**

**A million love songs later
And here I am trying to tell you that I care
A million love songs later
And here I am
A million love songs later
And here I am**

**Looking to the future now
This is what I see
A million chances pass me by
A million chances to hold you
Take me there, take me there
To where I want to be
To hide away from all my truth
Through the light I see**

**A million love songs later
And here I am trying to tell you that I care
A million love songs later
And here I am.
(Just for you girl)
A million love songs later
And here I am**

DON JUAN: (SPOKEN) Leporello look. Suddenly a light in yonder window breaks.

HE SINGS TOWARDS THE WINDOW WITH RENEWED ENTHUSIASM.

**A million love songs later
And here I am.**

SPLASH!

DIANE TIPS A BUCKET OF WATER OVER HIM.

HE SIGHS

DON JUAN: What fire, what passion! She is my goddess!

HE SNEEZES.

LIGHTS DOWN ON LEPORELLO AND DON JUAN'S EXIT

Scene Three

AND UP ON COLIN WALKING DEJECTEDLY IN THE RAIN.

HE SINGS

I'll never fall in love

COLIN:

**What do you get when you fall in love?
A guy with a pin to burst your bubble
That's what you get for all your trouble
I'll never fall in love again
I'll never fall in love again.**

**What do you get when you kiss a girl
You get enough germs to catch pneumonia
After you do, she'll never phone you
I'll never fall in love again
I'll never fall in love again**

**Don't tell me what it's all about
'Cause I've been there and I'm glad I'm out
Out of those chains those chains that bind you
That is why I'm here to remind you**

**What do you get when you give your heart
You get it all broken up and battered**

**That's what you get, a heart that's shattered
I'll never fall in love again
I'll never fall in love again**

**Out of those chains those chains that bind you
That is why I'm here to remind you**

**What do you get when you fall in love?
You only get lies and pain and sorrow
So for at least until tomorrow
I'll never fall in love again
I'll never fall in love again**

**I'll never fall in love again
I'll never fall in love again**

LIGHTS CHANGE AND WE'RE BACK IN THE BAR

Scene Four

LEPORELLO IS MOPPING UP ANY REMAINING WATER.

LEPORELLO: Will you stop dripping rain on to my nice clean floor. Mind you I don't know why I bother. It doesn't matter. This place is never going to open without a license.

COLIN: Leporello, I've only got a short lunch break today so if you've nothing important to tell me I'll be on my way. I'm not really in the mood for chatting.

LEPORELLO: I wanted to talk to you about what happened last night. Diane storming off and all that.

RAQUEL ENTERS.

RAQUEL: *We* wanted to talk to you actually.

COLIN: Miss Chambers. I heard you'd rung in sick.

RAQUEL: I did. Didn't think you'd want to see my face today.

COLIN: Well, you'd be right.

RAQUEL: Look I'm really sorry about what happened. I can see I was selfish. I just wanted you for myself I didn't care about anyone else's feeling.

COLIN: No, I take full responsibility. I shouldn't have kissed you that time.

RAQUEL: Oh come off it. I didn't give you much choice. When I finally let you up for air you looked like a startled rabbit. You didn't know what had hit you.

COLIN: An express train at full speed.

RAQUEL: I'll take that as a compliment – I think.

COLIN: And yes, you were selfish, very selfish. If a bloke behaved like you do he'd be up for harassment.

RAQUEL: I just wanted to make you happy.

COLIN: Well you've got a funny way of going about it. Thanks to you the girl I planned to marry now thinks I'm a slime ball and my back's killing me from spending the night sleeping on my Auntie Dora's sofa.

LEPORELLO: Diane seems a sensible bird. She'll see things your way eventually.

COLIN: You don't know what she's like. She won't even reply to my 35 messages, 23 texts and 5 faxes. No, actually she did leave one message for me. I've still got an ear ache from listening to it.

LEPORELLO: But don't give up mate.

COLIN: I don't know what else I can do. I'll just have to wait until she calms down. I'll sign up for a ten year transfer to our Swindon branch while I'm waiting.

LEPORELLO: You've got to put up a fight. Don't make it too easy for him.

COLIN: Who?

LEPORELLO: The Don.

COLIN: What's he got to do with it?

RAQUEL: He reckons he's in love with her. 'been bombarding her with cheesy love songs ever since he clapped eyes on her.

COLIN: Oh well that's it then, isn't it? I don't stand a chance in hell of getting her back.

RAQUEL: Not necessarily.

LEPORELLO: Don't say that.

COLIN: Oh come of it. He's handsome, he's got class, style, flare. I'm just a grey little small business adviser, (POINTEDLY, FOR RAQUEL'S BENEFIT) Who's cheated on her.

LEPORELLO: You've got plenty to offer her.

COLIN: Like what?

RAQUEL: Well for a start a lot of the girls at work fancy you.

COLIN: (SARCASTICALLY) Terrific, well I'll never be short of someone to lend me their stapler.

RAQUEL: And I've noticed you're very good at..

COLIN: What?

RAQUEL: Um... Small business advising.

COLIN: (SARCASTICALLY) Great, well George Cloony'd better watch out. Could you call Julia Roberts for me? Tell her that Colin Johnson wants to know if she fancies a romantic evening of VAT projections. On second thoughts don't bother. You'd probably mess that up to.

HE STROPS OUT.

RAQUEL: D'you know you can really go off people.

LEPORELLO: You can't blame him for being fed up though can you?

RAQUEL: I suppose not but I used think that if I could just get below that up-tight exterior there'd be a tiger underneath. Turns out he's the same all the way through.

LEPORELLO: The two of them did seem really well suited.

RAQUEL: And I messed it up.

LEPORELLO: Don't blame yourself too much. You just wanted a bit of loving. I can understand that.

RAQUEL: Can you?

LEPORELLO: 'Course. People like us, we're very giving. I'm the same. I *give*, I *give* -

RAQUEL: I *know* and you can't help wondering –

LEPORELLO: - when is some sod gonna-

BOTH: - give something back.

LEPORELLO: It'll happen.

RAQUEL: Well I wish who ever it is would bleedin' hurry up. I may have "All my life to live, All my love to give." But if I don't get any takers soon I'm gonna abandon hope.

LEPORELLO: Don't do that. You're a wonderful vivacious lady and who ever takes a chance on either of us is going to be very lucky.

RAQUEL: Yeah, you're right. They are.

COLIN RETURNS

COLIN: Sorry Leporello, I forgot to give you this.

HE HANDS OVER SOME DOCUMENTS.

LEPORELLO: What is it?

COLIN: (EMBARASSED AND SORRY) I'm afraid it's legal papers. The building society can't wait any longer for repayments on the loan. I tried, really I did but... they want you out.

HE LEAVES.

SYLVIA ENTERS WITH THE KIDS, THEY ARE CARRYING PAPER LANTERNS.

SYLVIA: (TO RAQUEL AND LEPORELLO) Now, now, why the long faces?

LEPORELLO: Because everything's a big steaming pile of —

SYLVIA: Not in front of the children thank you Mr Leporello. And things can't be that bad.

RAQUEL: I don't know how they could be much worse.

SYLVIA: Well maybe we can cheer you up. We've been doing some research haven't we kids.

KID: We've been making Lotus lanterns.

KID: They're to welcome the Korean Ambassador

KID: When he gives his talk to Granny's WI ladies.

LEPORELLO: Well they're very nice, but you'll have to excuse us kids, we've got lots of problems to solve.

KID: But maybe we can help?

LEPORELLO: These are all very grown up things I'm afraid.

KID: But it's nearly the Buddha's Birthday.

SYLVIA: In Korea, on the festival of the Buddha's birthday everyone makes paper lanterns like these as a present for the Buddha and they parade to the temple.

LEPORELLO: (GENTLY, TRYING TO GET RID OF THEM)
Well that's lovely but -

SYLVIA: Inside the Lantern you can put a prayer.

KID: Or a wish.

SYLVIA: That's right. You write a wish on a piece of paper.

KID: (HOLDS UP A LANTERN) We thought that you could put a wish inside this one.

KID: Then everything will turn out all right.

SYLVIA: Well, perhaps.

LEPORELLO: To be honest, nobody's come up with a better suggestion.

SYLVIA: And you never know.

LEPORELLO: You never know. Thanks kids.

HE WRITES OUT A WISH ON A SLIP OF PAPER FOR HIS LANTERN AS SYLVIA LEADS THE KIDS IN A MEDLEY OF -

Bob Marley's Ev'ry little thing gonna be alright
And Bobby McFerrin's Don't Worry, Be Happy

SYLVIA:
Don't worry about a thing,

KIDS:
'cos ev'ry little thing gonna be alright,
singin' Don't worry 'bout a thing,
'cos ev'ry little thing gonna be alright,

Here's a little song I wrote
You might want to sing it note for note
Don't worry, be happy
In every life we have some trouble
When you worry you make it double
Don't worry, be happy
Don't worry, be happy now

Oo, oo-oo-oo, oo-oo-oo, oo-oo-oo-oo-oo-oo
Don't worry
Oo-oo-oo-oo-oo-oo-oo
Be happy
Oo-oo-oo-oo-oo
Don't worry, be happy

Don't worry 'bout a thing,
'cos ev'ry little thing gonna be alright,
singin' Don't worry 'bout a thing,
'cos ev'ry little thing gonna be alright,

Now there, is this song I wrote
I hope you learned it note for note
Like good little children
Don't worry, be happy
Listen to what I say
In your life expect some trouble
When you worry you make it double
Don't worry, be happy, be happy now
Don't worry 'bout a thing,
'cos ev'ry little thing gonna be alright,
singin' Don't worry 'bout a thing,
'cos ev'ry little thing gonna be alright,

END OF SCENE

Scene Five

DIANE ENTERS CARRYING BOX FILES PURSUED BY DON JUAN.

DIANE: Well, if you're going to follow me round all day you can make yourself useful by carrying these.

DON JUAN: Of course my angel! My empress, my goddess, my queen. Let me know if there's anything else I can do for you. Have I mentioned how shapely I find your ankles? Is that an exotic perfume you're wearing or are my senses simply heightened by being in close proximity to your beauty?

SHE IS LOOKING DOWN AT HER NOTES.

DIANE: Do me a favour, could you see if there's an internal memo about cockroaches in the top file.

DON JUAN: Let me speed you a way from this work-a-day world of cares, woes and Environmental Health directives.

DIANE: I think its reference number 763.

DON JUAN: Can't you see how I yearn for you? Why are you so cold towards me?

DIANE: Read it out could you?

DON JUAN: "Prevention and control are important in the fight to eliminate cockroaches. Killing only the ones you see is not effective, because if you see one there is 300 in hiding." Tell me, my love, what I can do to make you take my proclamations of love seriously.

DIANE: (IGNORING HIS QUESTION) Skip down to the bit about prevention.

DON JUAN: Very well, enslave me with your indifference. What care I if I am spurned thus? As long as I can be near you the air is full of sweet blossom and every word we share resonates like the sweet celestial music of love.

DIANE: (PROMPTING HIM) "you have to make sure - "

DON JUAN: There is poetry even in memo 763. (TRIES TO MAKE THE FOLLOWING READING SOUND POETIC) "You have to make sure you apply Boric acid to all their hiding places, cracks, crevices, baseboards and under sinks. When a cockroach walks through it, it clings to their feet and antennae. When they ingest the powder it kills them. Seal up the space around water and sewer pipes where they come inside and keep all piles of compost piles away from your workplace."

DIANE: Good advice don't you think? So why don't you shove off?

DON JUAN: Poor deluded kitten. If only you realised what riches you reject.

DIANE: No one's denying you're a sexy looking bloke but you'll say and do anything you can to keep your business afloat. You're a bankrupt restaurant owner and I meet a lot of those.

DON JUAN: But in Spain –

DIANE: Ah yes, in Spain, I dare say you're a multi millionaire who lives on a yacht. Well, weird that you should end up running a dodgy Tapas bar in Kingston then.

DON JUAN: There is no yacht, and I have no idea what our castle is worth.

DIANE: Oh come off it! I'm not a mug. If you had a castle in Spain then why are you here?

DON JUAN: Because there comes a time in every man's life when he must go out into the world and prove himself to those who doubt him.

DIANE: Who?

DON JUAN: You wouldn't understand. It has not been easy you know growing up the beloved only son of a noble Spanish family. All my life I've had every advantage a man could have, my parent's good looks, our family money, a title and yet it has been so lonely. One day I looked at my life and I realised I had no idea whether those who professed their love really cared for me or just the handsome face, the fortune and the title. When I saw you the other night so strong and fiery and beautiful I thought to myself, there is a woman who might help me find the truth. If only that woman could believe I was worth something then maybe I could believe it myself. I wanted you as I have never wanted anyone in my whole life. I want no one else. I left my land, a man whom they said had the world at his feet. Without you I will return in the knowledge that all I had was dust. But I see once again you grow impatient with me.

DIANE: No, no.

DON JUAN: Perhaps one day when you have forgiven me all of this folly, you will come and visit my beautiful country. It is very lovely.

DIANE: Well, maybe.

DON JUAN: There is much I should like to ask you. You are so efficient, so clever. My family, we once produced the finest wines in Spain, but my father never had much business sense... and now it is my turn. Well, you observe what a fool I am. Watching you work I... Perhaps if you visit us you would allow me to take you around our vineyards and orange groves. Perhaps you might give me a little advice on how I could... But I presume too much. How strange, a moment ago I was set to lay my castles, my orchards, my forests and fortunes at your feet and to beg you to be my wife and yet now I blush to seek even your advice. What spell have you cast over me?

DIANE: Have you done a business plan?

DON JUAN: I beg your pardon.

DIANE: You must have done a business plan, targets, goals, profit and loss predictions. SWOT analysis.

DON JUAN: Stop my head is spinning.

DIANE: It's not difficult. It just sounds intimidating to begin with.

DON JUAN: You could do so much with those estates. It could be a new life for you away from cockroaches and safety and health. How you would thrive in the warm sunshine, amongst the gentle scent of orange blossoms, with the breeze caressing the vines, heavy with fruit, as far as the eye can see. All yours, all ours.

DIANE: I must say on a grey, rainy afternoon in Kingston that does sound lovely. I'd certainly love to go and take a look at the vineyards

DON JUAN: If only I could take you there. But alas it cannot be. Maybe one day.

DIANE: But you just said...

DON JUAN: It's not possible. I cannot return to my country as a failure.

DIANE: I don't understand.

DON JUAN: It was my dream to bring the finest Spanish cuisine to Kingston, a world class restaurant, but alas, I had not foreseen your excellent licensing requirements. To fulfil these would mean we could not trade until after the Nuns at your National Abbey had thrown us out for not paying our debts. Alas we can not earn the funds to placate those cruel matrons whilst we are not licensed to trade. Failure! How can I face those who doubted me? They will laugh in my face.

DIANE'S MOBILE PHONE RINGS.

DIANE: (ANSWERING) For God's sake Colin. Will you stop calling me? I never want to hear from you again. Is that clear enough? Now leave me alone. (DEEP BREATH) My boyfriend and I are planning our future. In Spain. (SHE HANGS UP) (TO DON JUAN) Don't worry, you're going back to Spain.

DON JUAN: But my family honour? I cannot tell my Uncle that the restaurant did not even open.

DIANE: It'll open. There's a license hearing in the morning. I'll tell a few little white lies. You'll get your license, you can be open tomorrow night.

DON JUAN: You would do this for me?

DIANE: No, I'd do it for me. For a ticket out of here.

DON JUAN: You will be my Countessa.

DIANE: I wonder if I will. But anything's got to be better than my life right now. Given a choice between staying here, miserable and lonely, where I can't even afford a home and taking a chance somewhere warm, new and exciting where there might be a future for me... well... it's not a difficult decision to make, even if it will mean telling a few porkies to the licensing committee. So, if you're going to make a success of that bar you'd better get the invites out for your opening night tomorrow. Leave the license to me. (SHE SHAKES HER HEAD) I can't believe I'm going to do this. Oh Colin, what have you done to me?

DON JUAN: My precious jewel of loveliness.

DIANE: Don't start all that again or I might change my mind. Oh Colin.

SHE LEAVES AS LEPORELLO ENTERS.

LEPORELLO: Getting anywhere with her yet? Her boyfriend's very upset you know?

DON JUAN: Once again the quick wits of Don Juan have saved the day.

LEPORELLO: Oh no! What have you done now?

DON JUAN: Tomorrow morning that lovely lady is going to go to the great ones of the city and tell untruths for Don Juan. She will get us a license so that we can open tomorrow night. If we fill the place we will have completed the challenge laid down by St Delores and we can return home.

LEPORELLO: She's going to lie for us? Why on earth would she do that? As if I didn't know.

DON JUAN: These Kingston women require much persistence but I think I've cracked it. You have to

convince them that you respect their minds as well as their bodies! Spread the word, we open tomorrow night! By the way she's coming home to Spain with us.

LEPORELLO: Are you sure you've thought this through?

DON JUAN: But of course. I have made a "business plan"!

BLACKOUT ON THEM.

Scene Six

KINGSTON WOMEN FILL THE STAGE IN EXERCISE GEAR LED BY RAQUEL.

RAQUEL: Girls! Girls! Can I have your attention for a minute before we start the aerobics class? I've had a message from the gorgeous Don Juan. He says everything's back on track and there'll be an opening night party at the wine bar as planned. There's free champagne and he asks if we could round up some men. So bring along your husbands, your boyfriends and don't wait for the blokes to ask you out. Let's show them who's boss.

THE WOMEN CHEER AND PERFORM A HIGH SPIRITED AEROBICS RENDITION OF –

Sisters are doing it for themselves!

RAQUEL:

**Now there was a time
when we used to say
that behind every great man
there has to be a great woman.
Well, in these times of change
you know that it is no longer true.
So we're coming out of the kitchen
'cause there's something we forgot to say to you.
We know -**

ALL:

**- Sisters are doing it for themselves.
Standing on their own two feet,
Ringing on their own bells.
Sisters are doing it for themselves.**

**Now this is a song to celebrate
the conscious liberation of the female state.
Mother daughters and their daughters too will
know**

**Woman to woman we'll sing it with you.
Now the inferior sex has got a new exterior.
We've got doctors, lawyers politicians too
Oh yeah
Everybody take a look around.
Can you see, can you see, can you see?
There's a woman right next to you.
Whoa yeah!**

**LEPORELLO ARRIVES IN COMEDY EXERCISE GEAR AND
GETS CAUGHT UP IN THE ROUTINE.**

HE FINDS HIMSELF DANCING A LOT WITH RAQUEL.

**Sisters are doing it for themselves.
Standing on their own two feet.
Ringing on their own bells
Sisters are doing it for themselves**

**We ain't makin stories
No we ain't makin plans
Don't you know that a man
still loves a woman
and a woman still loves a man**

**Now there was a time (there was a time)
when we used to say (when we used to say)
that behind every great man
there has to be a great woman.
Well, in these times of change
you know that it is no longer true**

**So we're coming out of the kitchen
cause there's something we forgot to say to you**

**Sisters are doing it for themselves
Standing on their own two feet.
Ringing on their own bells
Sisters are doing it for themselves
Sisters are doing it for themselves
We're doing it, doing it, doing it, doing it
Sisters are doing it for themselves
All of my sisters, all of my sisters
Sisters are doing it for themselves**

RAQUEL: (TO LEPORELLO) I hope you're not going to run out of champagne tomorrow night.

LEPORELLO: Raquel, I've got something to say to you. I've been thinking a lot about this.

RAQUEL: Oh Yeah?

LEPORELLO: Yes, I've just got to find the right words. I don't want it to come out all wrong. I suppose you could say I'm a bit of a selfish person, well you've got to look after number one haven't you? But sometimes... well... finer feelings happen.

RAQUEL: Finer feelings?

LEPORELLO: That's right and you can't help thinking about other people.

RAQUEL: And you've been thinking about me?

LEPORELLO: Well, I'd like to tell you what's on my mind. I... I think... Well, it's like this... Raquel do you think... Do you think... I wonder if...

RAQUEL: Oh for God sake get on with it. Just ask me out.

LEPORELLO: (IT HAD NEVER OCCURRED TO HIM) What! No! I mean... (SUDDENLY LIKES THE IDEA) Yes. Well yes. You wouldn't go out with me would you?

RAQUEL: Course I would. I thought you'd never ask. I thought I was gonna have to do it. I was watching you back then. All my life I've been trying to teach blokes like that Colin how to have fun. I reckon you're a bloke who could even teach me a thing or two.

LEPORELLO: But you're gorgeous and I'm just a slob. I never dreamt that you could ever go for me.

RAQUEL: Well, start dreaming sunshine.

SHE LOOKS AT HIM

HE PLUCKS UP COURAGE. WALKS OVER, TAKES HER IN HIS ARMS AND KISSES HER.

RAQUEL: Wow! (SUDDEN THOUGHT) So, just a minute, if you weren't going to ask me out what were you going to say?

LEPORELLO: (STUNNED BY THE KISS) I can't remember now.

HE GOES TO KISS HER AGAIN. SHE PULLS AWAY

RAQUEL: It sounded like it was important.

LEPORELLO: Oh yeah, yeah it is. I... well I'm worried about Diane. The reason we can open the bar to customers tomorrow night is that she's going to go to her bosses and lie that we've met all the licensing requirements. She could lose her job. It might even be against the law.

RAQUEL: Why would she do a thing like that?

LEPORELLO: 'Cause the Don's been giving her the whole routine. Once he gets what he wants he'll lose all interest, dump her and move on to the next challenge. And she'll be left alone, in a whole load of trouble and that Colin, the man she should really be with is wandering around with his heart broken. I want the bar to succeed, there's a lot riding on it, more than you know, but I don't want to see two people's lives ruined to make it happen.

RAQUEL: You're a good man.

LEPORELLO: No, I'm an idiot but what am I going to do?

RAQUEL: You leave things with me.

BLACKOUT

Scene Seven

IN THE DARKENESS WE HEAR –

VOICE: And now we come to point 4 on the agenda the application for an operations license by Mr Don Juan concerning the restaurant and bar at 34 the High Street. Diane you've compiled a full report I understand?

SPOTLIGHT UP ON DIANE AS IF SHE'S ADDRESSING THE LICENSING COMMITTEE.

DIANE: Yes, I have Councillor, I've been working with the new owners for some weeks now and I'm delighted to report that in respect of industry standards as outlined in both the Joint Hospitality Industry Congress and the general Food Hygiene regulations of 1995 and Food Safety temperature control Regulations of 1995. I am pleased to advise you that everything complies with the Chartered Institute of Environmental Health guidelines.

RAQUEL ENTERS.

RAQUEL: Excuse me. Sorry to interrupt.

DIANE: (HISSES) You! What are you doing here?

RAQUEL: Well, if you'd return my calls you'd find out you silly mare.

DIANE: (TO HER BOSSES) I'm so sorry about this everyone. I can't imagine what this woman wants, I don't really know her.

RAQUEL: She thinks I did the dirty with her Boyfriend, but I didn't.

DIANE: Do you mind! This is a council chamber!

RAQUEL: I only snogged him. Once. On a team building awareness day at Chessington World of Adventures. I dragged him behind a bouncy castle.

DIANE: This is neither the time nor the place (TO HER COLLEAGUES) I'm so sorry about this everyone.

RAQUEL: If you dump him and run off with the Spaniard it'll be the biggest mistake of your life. Don't do this. Don't mess up everything you've worked for, for him.

DIANE: Could someone call security please and get this mad woman escorted from the building.

LEPORELLO ARRIVES WITH A COVERED PLATE.

LEPORELLO: All right everyone. Is this the license hearing for my little restaurant? I thought I'd bring you all something to nosh on while you're deliberating. I made a batch this morning and I thought I know I'll bring a few round to the big knobs at the council. Anyone care for a chocolaty nipple? Straight from our kitchen.

RAQUEL: Ooh I wouldn't say no.

LEPORELLO LIFTS THE LID ON THE CHOCOLATES.
RAQUEL GOES TO TAKE ONE THEN SCREAMS.

RAQUEL: Ahhhhhhhhhh! A cockroach!

LEPORELLO PICKS IT OUT AND THROWS IT OVER HIS
SHOULDER.

LEPORELLO: (TO THE ROACH) Off you go young fellow.
(CHEERFULLY TO THE COUNCILLORS) Little blighters they
get everywhere don't they?

DIANE: There's obviously some confusion here. There're
no cockroaches in that kitchen. I inspected it thoroughly
over a period of weeks. I... Perhaps if we could just
adjourn for a few moments whilst I sort out this
misunderstanding. Now might be a good time to take a
little tea break. Thank you so much. I'm so sorry about
the disturbance I'm sure there's a perfectly rational
explanation. See you in ten.

SHE WAVES HER COLLEAGUES OFF THEN TURNS
FURIOUSLY TO THE INTRUDERS.

DIANE: How dare you! How dare you humiliate me like
that in front of my colleagues?

RAQUEL: Well they won't be your colleagues for much
longer when they find out you're feeding them a pack of
lies.

DIANE: I... I... This is none of your business.

RAQUEL: Don't do it.

DIANE: I don't want to. I've been tossing and turning
about it all night. This job, these regulations, they meant
everything to me. I made Kingston a safe place to eat. I
was proud of that but... I'm so unhappy. I don't know
what to do.

RAQUEL: Well running off to Spain isn't going to solve anything.

DIANE: It might! A new future. A new start. It might get him out of my head.

RAQUEL: Who?

DIANE: Colin.

RAQUEL: Now why would you want to do that? He's nothing to me. I'm nothing to him. (HUGGING LEPORELLO) Besides I've got myself a man of my own now. Are you going to wreck your life 'cause I once made a play for yours? He's not even a good kisser.

DIANE: Yes he is!

RAQUEL: Well I obviously wasn't giving him the right materials to work with.

A DELIVERY PERSON ARRIVES WITH A BEAUTIFUL BUNCH OF ROSES.

DELIVERY PERSON: Is Diane Drake in here?

DIANE: That's me.

SHE TAKES THE FLOWERS AND READS THE CARD.

DELIVERY PERSON LEAVES

They're from the Don. (QUOTING FROM THE CARD)
"Here's to our wonderful new life together in the sun"

RAQUEL: You're not going to fall for that load of old guff are you?

COLIN ENTERS. DIANE DOESN'T SEE HIM.

DIANE: I'm not an idiot. But just sometimes it's nice to get a little attention from a man. Colin never once bought me a bouquet like this, in all the time we were seeing each other.

LEPORELLO: Well, maybe it's like the Don said. Maybe the men round here need a little bit of prompting.

RAQUEL: A good kick up the backside more like.

LEPORELLO: Oh come on love, you know there's more to life than flash gestures. I've seen the Don with a million women. When they're holding out, there's nothing he won't do to impress them, gifts, compliments, serenades, swordfights for their honour. But once the chase is over he'll be after the next pretty girl he sees. He's not in it for the long haul. He's not worth chucking everything in for.

DIANE: Well, maybe I can put up a fight too. Maybe I want a bit of excitement, a bit of adventure.

COLIN: Di, we can have adventures together? Remember that night when we sang to the Karaoke? We wanted to get married. Start a life together. Kids maybe. What better adventure is there than that? We're too old for back packing round India.

DIANE: Are we? I don't know. I look at my life and I've hardly done anything, been anywhere, met anyone. At least you had your moment of fun behind the bouncy castle at Alton Towers.

RAQUEL: Chessington.

DIANE: Will you stay out of this. No, I've made up my mind. I know there's nothing between the two of you. When I calmed down I could see that, but maybe the upset was – well maybe it was meant to tell me something. If we'd gone to another restaurant I'd be engaged by now! I'd be practically married. It's not for me.

COLIN: Would it be so terrible?

DIANE: Yes, yes. No. I don't know.

SYLVIA ENTERS.

SYLVIA: Here you all are! I've been looking for you everywhere. (SHE SENSES THE ATMOSPHERE) Oh! Am I interrupting?

RAQUEL INDICATES TO THE OTHERS THAT THEY SHOULD ALL LEAVE COLIN AND DIANE TO IT.

THEY'RE ALONE -

DIANE: I'm sorry Col. You're a good man and I've let you down. I've really messed everything up. How could you want me after this? I'm going to Spain. It's for the best.

COLIN: Let me talk you out of it.

DIANE: You can't Col. You'll thank me for doing this one day.

COLIN: I won't.

DIANE: Please don't make this anymore difficult than it already is. Let's say our goodbyes. There's someone out there who's right for you. But it isn't me.

I Will Always Love You
By Dolly Parton

**If I should stay, I'll only be in your way
So I'll go, but I'll know
I'll think of you every step of the way
And I will always love you
I will always love you
You, my darling you, you**

**Bittersweet memories
That is all I'm taking with me
So good-bye, please don't cry
We both know, I am not what you need
And I will always love you
I will always love you**

**COLIN:
I hope life treats you well
And I hope you have all you dreamed of
And I wish you joy and happiness
But above all this I wish you love
And I will always love you
I will always love you**

**BOTH
I will Always love you
I will always love you
I will always love you
I will always love you
You, darling, I love you
I'll always, I'll always love you**

THEY PECK EACH OTHER ON THE LIPS AND THEN TURN
THEIR BACKS ON EACH OTHER AS IF TO PART.

COLIN: Di?

DIANE: Yes?

COLIN: Don't go to Spain.

DIANE: (QUIETLY) No.

COLIN: Don't leave me.

DIANE: (QUIETLY) No.

COLIN: Will you marry me?

DIANE: Oh Colin, Yes.

THEY FALL INTO EACH OTHERS ARMS.

THE OTHERS, WHO'VE OBVIOUSLY BEEN LISTENING AT THE DOOR, BURST IN APPLAUDING.

LOTS OF CONGRATULATIONS AND BACK SLAPPING CLIMAXING IN COLIN AND DIANE KISSING.

DON JUAN BURSTS IN BRANDISHING A SWORD. HE COULD EVEN SWING IN ON A ROPE LIKE EROL FLYN.

DON JUAN: (TO COLIN) Unhand that fair maiden sir, you besmirch her honour and mine for she is pledged in troth to me, Don Juan. Stand aside at once or I shall be forced to slice you open from your gizzard to your chops.

COLIN: Di's agreed to be my wife.

DON JUAN: Then choose your weapon sir for my wounded honour forces me to challenge you to a dual from which only one of us can walk away alive.

COLIN: But I don't know how to use a sword. It wouldn't be fair.

DON JUAN: Flint, lock, pistol?

COLIN: Sorry.

DON JUAN: Pike?

DIANE: (FOR COLIN) No.

DON JUAN: Curses!

LEPORELLO: There'd be no honour in fighting him, master. It'd just be murder.

DON JUAN: You must have a weapon of choice?

LEPORELLO: Come off it Master, you didn't really love her.

DON JUAN: It is true that this morning's encounter with the serving wench in Starbucks may have persuaded me that there could yet be other women in my life.

DIANE: Be happy for us.

DON JUAN: Will you still tell the "porkies" to obtain my license?

DIANE: I'm sorry, I can't. I have my honour to think of too.

DON JUAN: You are right to cherish your good name and mine dictates I must challenge this man to some kind of a contest that may restore my reputation.

RAQUEL: I know how we can settle it. Diane close your eyes. You reckon your Colin's a good kisser, well how about each of them gives you a smacker and you choose a winner.

DON JUAN: ah ha! This will be so easy for me.

COLIN: I don't want him kissing her.

DIANE: Shut up Colin, remember your Chessington World of Adventure? Well, this can be *my* Bouncy Castle moment. It'll make every thing square.

RAQUEL: I'm selecting the first contestant. Just a quick one on the lips, mind. We don't want any tongue sandwiches.

SHE USHERS COLIN FORWARD.

HE KISSES HER.

RAQUEL: And now...

THE PROCESS IS REPEATED WITH DON JUAN WHO OF COURSE MAKES AN ELABORATE SHOW OF THINGS.

RAQUEL: Well? In tests who would eight out of ten cats prefer?

DIANE: It's very close.

COLIN: Oi!

DIANE: (JOKING) Can I try them both again.

COLIN: No!

DIANE: Then I'd have to choose number one.

COLIN: (JUBILANT) YES!!!! Who's the Daddy!?

DON JUAN: This cannot be true! I have letters of recommendation from the most sought after women in the world.

DIANE: In my book genuine passion will always win out over technique.

RAQUEL: (LOOKING AT LEPORELLO) I'm with you there love.

LEPORELLO AND COLIN: Oi, what's that supposed to mean etc.

THEIR WOMEN HUSH THEM.

DON JUAN: Ancient custom now dictates I accept defeat with good grace and wish you well of your prize. (HE LOOKS AT HIS WATCH) besides I am late for my dalliance with the assistant manageress of Argos. But what about my restaurant license? How am I going to get one now?

SYLVI A: You don't have to. That's what I've come to tell you. There's been a flood at the Korean Embassy and the

Ambassador needs somewhere else to hold a party tomorrow night. Everywhere else is booked up at such short notice and I've recommended your restaurant. He'll take legal responsibility.

DIANE: What about a license?

SYLVIA: I think you'll find he's got diplomatic immunity, dear.

RAQUEL: Let's hope he doesn't end up with food poisoning.

SYLVIA: After I cleaned that kitchen? Not a chance!

LEPORELLO: Then we're in business?

DON JUAN: We're in business.

THEY SHAKE HANDS

SYLVIA: Everyone's invited to the party!

Scene Eight

A SPECTACULAR KOREAN CARNIVAL PARADE FILLS THE STAGE AND DON JUAN'S RESTAURANT WITH TRADITIONAL MUSIC AND COLOUR.

Scene Nine

DON JUAN AND LEPORELLO FIND A QUIET MOMENT TO TALK.

DON JUAN: Well, we did it. We've filled this place to bursting point. St Delores can't deny we've made a success of things. So it's back to Seville tonight. I won't be sorry. The women here are so complicated. I never

thought one of my potential conquests would ever choose their husband over me. I can't wait to get home where they know how to treat a cad with respect. Is everything packed?

LEPORELLO: Yes master. But master?

DON JUAN: Yes Leporello

RAQUEL JOINS THEM TAKING LEPORELLO'S ARM.

LEPORELLO: Well, I've grown to rather like Kingston. I think I might stay. Would you mind?

DON JUAN: But who will wait with the horses whilst I conquer the bedrooms of Spain?

LEPORELLO: You'll find someone else.

DON JUAN: Yes, I suppose I will. Well you might as well have the keys to this place. The restaurant is yours (HE HANDS THEM OVER) I certainly hope I'll never need them again.

LEPORELLO: St Delores will be pleased with you. You've proved you can roll your sleeves up when you need to. You've achieved what she asked of you.

DON JUAN: Better than that, for tonight at least I've made Kingston Upon Thames the most romantic place on earth.

EVERYBODY RETURNS TO SING:

Love is in the Air

**Love is in the air, everywhere I look around,
Love is in the air, every sight and every sound.
And I don't know if I'm being foolish,
Don't know if I'm feeling wise.
But it's something that I must believe in,
And it's there when I look in your eyes.**

**Love is in the air, in the whisper of a tree,
Love is in the air, in the thunder of the sea.
And I don't know if I am just dreaming,
Don't hear if I'm feeling safe.
But it's something that I must believe in,
And it's there when you call out my name.**

**Love is in the air,
Love is in the air.**

**Oh, love is in the air, in the rising of the sun,
Love is in the air, when the day is nearly done.
But I don't know if you're an illusion,
Don't know if I see the truth,
But there's something that I must believe in,
And you're there when I reach out for you.**

**Love is in the air, everywhere I look around,
Love is in the air, every sight and every sound.
And I don't know if I'm being foolish,
Don't know if I'm feeling wise.
But it's something that I must believe in,
And it's there when I look in your eyes.**

BIG FINISH

**Love is in the air,
Love is in the air.**

THE END

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