

JOLLY HOLIDAY

by

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DRAFT

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1. EXT EDWARDIAN LONDON TOWN - QUEUE

A quaint town on the outskirts of London sits proudly awaiting its visitors. The buildings are close together and sit helter-skelter. Underscore of *The Life I Lead* and the *Overture* plays. Signs in the windows advertise their wares and various doors and staircases hint at the residents living above. If you listen closely you might hear the LAUGH of UNCLE ALBERT echoing inside his paneled walls. Some row homes can be seen through gaps in the buildings on the next street over. As we walk forward and turn a corner we approach a narrow archway that passes through the building directly in front of us. The music fades.

2. INT (FALSE EXT) THE PARK AT CHERRY TREE LANE - QUEUE

As we round another bend we find ourselves on the outskirts of a pleasant looking (if a bit foggy) park. We pass through the wrought iron gates. The music of a ONE MAN BAND is heard in the distance. The park is heavily shaded by large green TREES and dotted with CHERRY BLOSSOMS. At the other end of the park CHERRY TREE LANE can be seen, THE BANK'S HOUSE wedged quietly into a corner. ELLEN & MRS. BRILL (THE DOMESTICS) can be heard QUARRELING as you approach.

MRS. BRILL (V.O.)

(Annoyed)

And where do you suppose the children have wandered off to this time?

ELLEN (V.O.)

The Children!? Who do I look like: Mary Poppins? I'm not the Nanny around here. No doubt terrorizing the entire neighborhood with their father and that ruddy kite again.

MRS. BRILL (V.O.)

Oh! Right dearie! I did see them leave earlier - seems to have slipped my mind. One day I might lose me marbles.

ELLEN (V.O.)

That's not all you'll be loosing after I - COOK!

A DISH BREAKS. FOOD SPLATTERS.

MRS. BRILL (V.O.)

Oh goodness! It just slipped out

of me hands it did.

ELLEN (V.O.)

(Unbelieving)

Slipped! You'll be slipping on
down the river if you don't help
clean this disaster before the
Master returns. How'd I ever get
stuck with you in this curséd
house?

(continues grumbling
inaudibly)

MRS. BRILL (V.O.)

There's no time, *dearie*. If you
would have just stayed out of the
kitchen and in the rest of the
house where you belong... Now shoo
- I've got to put on the kettle
and start supper all over again!

The sounds of a BROOM SWEEPING BROKEN CHINA are audible.

ELLEN (V.O.)

(To Herself)

...Madness around here. Who gets
stuck cleaning all the messes
around this place? Me. That's who.

More sounds of CLEANUP. A DOOR SLAMS.

A few minutes later:

ELLEN (V.O.)

(shrieking)

Posts!

A MUSICAL MOTIF. Footsteps can be heard quickly running
throughout the house and RUMMAGING taking place. Next door
a voice is shouting from the roof.

ADMIRAL BOOM (V.O.)

(shouting)

Ready the charge!

MR. BINNACLE (V.O.)

(immediately following)

Ready and charged sir!

ADMIRAL BOOM (V.O.)

Good. Good. Don't dilly dally next
time....Eight. Seven. Six.

(count down continues)

NEXT DOOR:

ELLEN

Six. Five. Four. Three. Two. One!

A CANON BLASTS. The ground shakes and trees sway. On the roof of the Admiral's house, just visible from the ground the canon can be seen recoiling and smoke shoots from it across the sky. The SMELL OF GUNPOWDER wafts down mixing with the already present PETRICHOR in the air.

ADMIRAL BOOM (V.O.)

On the Dot!

Various other conversations and anecdotes take place. Some possibilities include the Admiral remarking on the "ghastly looking crew down there" and more talk from the domestics about the children's whereabouts, Mary being seen in the park, etc. Mrs. Brill inevitably breaks another plate just as Ellen finishes cleaning up the last mess.

3. LOADING AREA - PARK

The queue continues to wind through the various paths of the park past some STATUES and more trees. After passing past a particularly thick set of HEDGES and trees, we've made our way to the exit of the park. We walk through the gate onto the pavement and continue walking alongside the park. On the pavement below us are various CHALK DRAWINGS. If you stare long enough you might notice just a bit of movement in them. Surely that was just your eyes playing tricks on you?

Up ahead a line of UMBRELLA-MOBILES waits lined up right against the fence of the park. A beautiful painted BACKDROP of more of the park sits behind and partially in front of the vehicles (masking the overhead mechanics).

The umbrella-mobiles seat 9 in a 2-3-4 configuration. It is a lovely sled-like surrey or carriage with an overhead canopy (again blocking the view of the overhead mechanics). Mary Poppins' PARROT umbrella has become life size, transformed, and been drafted into taking you on this trip. His head and handle jut out proudly before the vehicle staring silently ahead. For now.

Ever so often the voice of BERT can be heard attempting to do a bit of magic, presumably around the corner of the park in the barely visible courtyard.

BERT (V.O.)

(puzzling)

A bit of magic...now let me

think...what was it again? You blink three times and then hop? Or was it a jump and then the blinking? No that wasn't it.

A pause.

BERT (CONT'D)

Oh! It was a wink, a blink, and another wink!

Nothing happens

BERT (CONT'D)

Well that's odd.

Later:

BERT (CONT'D)

Now let me see...You think. You wink...You *double* blink. Close your eyes and...jump!

Etc.

Guests board the vehicles, pass the seatbelt check, and then with a WHOOSH OF AIR and a bit of a unsettling move upwards the umbrella is off!. It glides up and down, a bit side to side, gracefully floating through the breeze.

4. ROUNDING THE BEND - COURTYARD - PARK

As soon as the vehicle begins moving the PARROT comes to life. He turns his head to the guests in the car, and yawns as if just waking up.

PARROT

(annoyed)

Ahhhhh. I see Mary has invited you along too. And...Oh dear!

He looks at himself

PARROT (CONT'D)

And what has she done this time? Cheeky, that one is, I tell you.

(skeptical and complaining to himself)

Practically perfect...

(back to guests)
 Well let's skip the pleasantries.
 Please keep you hands, arms, feet,
 legs, feathers, and personal
 belongings inside the umbrella at
 all times and remain seated. I
 suppose drawing is acceptable.

He looks ahead. The vehicle makes a turn to the left and slows down.

PARROT (CONT'D)
 Oh my. What have we here?

5. GIANT CHALK DRAWING

Directly ahead sits an upright GIGANTIC CHALK DRAWING easily double the size of the vehicle laid against a CYCLORAMA depicting the park, surrounded by some more trees. Taken straight from the movie, the drawing depicts a beautiful countryside filled with color. From behind the vehicle we hear Bert and MARY.

BERT
 I've got it this time! -

MARY POPPINS
 (interrupting)
 Oh Bert! Why do you always
 complicate things that are really
 quite simple. One. Two....

A rush of wind and music. Ahead brightly colored smoke materializes from the edges of the drawn frame and rushes towards the center. As the scrims of the drawing invisibly pull apart and a connecting track piece descends, the lighting changes and before the travelers' eyes the drawing fades away to be replaced with a view of the actual three dimensional physical countryside against a projected horizon and sky.

Simultaneously the vehicle itself changes. The fabric of the canopy becomes white lace, the black of the curved umbrella becomes the white of a parasol, and the parrot himself transforms into a lovely ivory version of himself.

PARROT
 Why I never! Mary Poppins I'll
 tell you what I think I will!

He bows forward and shakes his head then looks forward as the vehicle tilts forward through the new portal.

6. THE DRAWING ALIVE - COUNTRYSIDE

Mary and Bert are visible at the edge of the countryside strolling along. The vehicle lurches, bobs, and drifts around making its way slowly forward past the yellow meadow, green grass, blooming trees, and animated birds flying in the distance.

BERT
(observing)
Ain't it a glorious day?

He sings.

BERT
OHHHHHH!
IT'S A JOLLY HOLIDAY WITH MARY.
MARY MAKES YOUR HEART SO LIGHT.
WHEN THE DAY IS GRAY AND ORDINARY

The lighting changes, colors mute, storm clouds roll in.

BERT (CONT'D)
MARY MAKES THE SUN SHINE BRIGHT!

Lighting returns to normal, colors are vibrant once more as the sun emerges from behind the clouds.

BERT (CONT'D)
OH HAPPINESS IS BREWING ALL AROUND
HER.
THE DAFFODILS ARE SMILING AT THE
DOVE.

The vehicle approaches a glade and rounds the corner as Bert and Mary head are left behind to see...

7. FARM

A farm and barn emerge from around the corner. As Bert's voice fades away the sounds of the combined voices of THE ANIMALS of the barnyard come to life. The vehicle weaves around the various animals. The Parrot is nonplussed.

THE ANIMALS
WHEN MARY HOLDS YOUR HAND
YOU FEEL SO GRAND.
YOUR HEART STARTS BEATING LIKE A
BIG BRASS BAND.

BARNYARD NOISES and MUSIC

THE Vehicle begins to approach a forest leaving the animals

behind. It turns and moves backwards in order to continue watching them before turning back around again.

THE ANIMALS (CONT'D)
OH IT'S A JOLLY HOLIDAY WITH MARY
NO WONDER THAT IT'S MARY THAT
LOVE!

8. FOREST

A swell of ORCHESTRAL MUSIC. As the lush soundtrack envelopes the riders, the visuals begin to astonish. As the umbrella-mobile sways slightly to and fro it encounters frolicking woodland creatures, wildflowers along the ground transforming into vibrant butterflies and taking flight all around. There's a overwhelming presence of color, light, movement, and music. The vehicle climbs over a bridge spanning an animated pond that ripples with the rider's reflections as they pass over it and two turtles wave hello as the guests glide over another. The vehicle turns backward as the turtles wave goodbye and passes through another tight spot of shrubbery.

9. PENGUIN CAFÉ

A brief moment of silence and darkness in the woods passes.

PARROT

All this merriment....no wonder
everything is all higgidy-piggidy.
Now I wonder where they headed off
to?

OR:

PARROT

Finally some peace and quiet!

A CYMBAL CRASH! A zany KAZOO SYMPHONY sounds with a wallop. Cute waiter PENGUINS dart between the bushes zippily escorting the spinning vehicle to their CAFÉ.

The cafe is pink and offers a single unoccupied al fresco dining table beneath the low hanging vines of an umbrella tree. Depending on the order of the vehicles, another might join you or already be waiting.

The penguins have set up a small stage next to the restaurant and are much less interested in serving food than dancing around showing off their skills. What starts as a cute little jig becomes a chaotic routine taking place up, down, and around the room as the vehicles zoom about and struggle to keep up with the penguins darting around,

under, above, even on the vehicle! One even momentarily descends upside down from the the middle of the canopy giggling.

As the music comes to a crescendo, the penguins take their bows, and one dares to sneak a kiss, beak to beak, with the Parrot before darting away.

PARROT
Barbarians!

The music shifts to a slower pace in three quarter time, and the sounds of the glockenspiel organ of a merry-go-round can be heard through the trees. The penguins begin happily waltzing with each other.

The vehicle moves backwards and turns through the trees.

Note: The above scene is rough and needs clarification. For example: If there are two vehicles in the scene, at what point does the other one leave? Perhaps just one is present in the scene.

Note 2: If only one is present the chaotic movement can be accomplished through use of the vehicle's onboard spin, tilt, and vertical abilities combined with clever use of a "gantry crane" type moveable track piece.

10. MERRY-GO-ROUND

Ahead is a merry-go-round rotating lyrically. Mary on her horse comes around the right side.

MARY POPPINS
Ah Good Morning! There you are.
(using her famous
reverse psychology)
How kind of you to join us.

She looks back ahead as her horse continues on. Bert is next.

BERT
Well don't be a stranger...come
aboard!

A conspicuously empty space is present between Bert's and the next horse. The umbrella-mobile lilts ahead and positions itself perfectly in line. Naturally, it moves up and down as though connected to the carousel mechanism.

We rotate around the hub.

PARROT

Very nice I suppose - if you haven't any plans on going anywhere.

MARY

And who says we're not going anywhere? Oh guard!

A shutter opens up in the central hub revealing the GUARD.

GUARD

Righto, Mary Poppins!

MARY POPPINS

Thank you.

Up ahead Mary and her horse jump off the merry-go-round and head straight ahead followed by a confused looking Bert, and then with a grand musical flourish, and a resigned looking Parrot (He looks up and then down and shakes his head) the umbrella leaps off the rotating platform and follows. He's getting quite perturbed.

PARROT

Well I'll say.
(clicks his beak)

Behind us the voice of the excited guard is audible. Mary and Bert are furthering the distance between us and them.

GUARD

They're off! It's Mary Poppins leading' by two lengths. Bert is second. Umbrella Third...

PARROT

Oh it's a race is it?
(put out)
Well I could never be found less adequate than a mere merry-go-round horse. Onward!

The umbrella picks up speed as it easily surpasses a surprised Bert, he becomes serious.

BERT

(to his horse)
Do you wanna put up with that mate?
(encouraging him to speed up)

That's the ticket! Is that the
best you can do?

Bert picks up speed and is neck and neck with the umbrella-
mobile. (Moving ANIMATED BACKDROPS increase the feeling of
speed). The vehicle passes Bert and then begins to overtake
Mary Poppins. She calls out from behind.

MARY POPPINS
Not so fast please.

The vehicle slows and turns around to face her. She looks
directly at the guests.

MARY POPPINS (CONT'D)
Really! You're as bad as Bert.

She gestures to Bert. He looks guilty.

BERT
Just a bit of high spirits, Mary
Poppins.

MARY POPPINS
Please control yourself.
(looks to guests)
We are not on a racecourse.

11. FOX HUNT - WOODS

A HORN sounds from behind the vehicle.

HUNTER (V.O.)
View Halloo!

FOX (V.O.)
View Halloo?!?!

The vehicle turns around. A FOX runs out in front of the
car on the ground and darts forward. BARKING, SHOUTING,
GALLOPING, ETC,

FOX
(Looking over his shoulder as he
darts around the corner)
Faith and begorra! 'Tis them
redcoats again!

PARROT
Uncivilized lot! Put me on a stick
again you won't. Not to worry my
fine sir!

The umbrella dashes forward, determined.

From either side a swarm of hunters on horseback and hunting dogs burst from around the trees. The vehicle is closely flanked on either side. Again ANIMATED BACKDROPS make the action seem faster. The SHOUTING and BARKING is constant and adds to the hullabaloo.

Ahead one HORSEMAN and his HORSE fall into a pond. The rest of the riders splash into the pond and bounce right off their heads! The sunk hunters stare up at the umbrella-mobile as it passes above, splashing the pond.

HORSEMAN

Have you ever!

HORSE

(incredulous)

Never!

The horses rush past in a whirlwind. Just in time, the fox jumps aboard the vehicle, his shadow visible on the canopy above as the rush of hunters flocks past around the corner sending the umbrella into a spin crashing through a hedge until it finally comes to a rest in the dirt and the fox scampers away.

FOX

Ha ha! Would you look at that now?
Not so fast are ya? Hee hee!

PARROT

(to himself, sarcastic)
Hrmp. Gracious indeed!

12. HORSE RACE - RACECOURSE

RUMBLING. Behind and to the left of the vehicle. Seats shake. From the current perspective all that is visible is the hedge we've just destroyed.

PARROT

(annoyed)
Oh, what is it now?

The umbrella-mobile turns around to the left. There's a POSSE OF RACEHORSES AND RIDERS jockeying right towards us! The racecourse itself is a full oval of a race track combined with ANIMATED BACKDROPS on either side making everything seem faster. The horses and their riders are real physical objects though and coming straight at us!

PARROT
 (terrified)
 SQUAWK!!!!

The vehicle whips around and kicks off full speed ahead. Up until now all acceleration has been relatively mild. But this bird means business! (His head bobs like a jockey's) The GALLOPING intensifies. JOCKEYS SHOUT.

As we race forward jockeys are neck and neck with us on each side, some gain ahead and block our way. Fast paced underscore of A SPOONFUL OF SUGAR plays. We're surrounded, forced to keep up a break neck pace. Stopping would surely get us trampled. The group rounds the bend as we approach the final straightaway.

PARROT
 Wait a minute. I must be mad.
 Who's umbrella am I?
 (shouts)
 Mary Poppins!

A strong wind blows from the east and lifts the vehicle up and above the horsemen.

PARROT
 (politely)
 Do Pardon Me. Thank you.

Two RIDERS look up, tip their hats, and part out of the way for the vehicle to land.

RIDERS
 Of course.

As we land right between them they look at each other and do a double take. With mere feet to spare we cross the finish line! Blinding strobes flash from cameras as the umbrella makes a photo finish.

13. FINISH LINE - RACECOURSE

The umbrella-mobile pulls off to the side of the track as the rest of the horses race by. The Parrot is catching his breath. As we make a turn a group of JOURNALISTS & SPECTATORS is CHEERING. Underscore of SUPERCALIFRAGILISTICEXPIALIDOCIOUS plays jubilantly.

SPECTATOR 1
 Congratulations!

SPECTATOR 2
 Well Done!

SPECTATOR 3
Magnificent!

CROWD
Hooray! Hooray! Hooray!

Journalists are lined up on either side of the vehicle eagerly asking questions.

JOURNALIST 1
How does it feel winning the race?

JOURNALIST 2
Gaining fame and fortune?

JOURNALIST 3
Having your picture taken for the newspaper?

A photographer stands off to the side.

PHOTOGRAPHER
Watch for the dickie bird!

A PUFF OF SMOKE comes from the camera (audible too). Naturally, this is the on-ride photo.

JOURNALIST 1
There probably aren't words to describe your emotions.

PARROT
Wait! On the contrary there's a very good word. Everybody!

14. SUPERCALIFRAGILISTICEXPIALIDOCIOUS - RACECOURSE - STAGE
FANFARE.

The trees part to reveal a stage where a full animatronic PEARLY BAND is set up playing vibrantly. Mary Poppins and Bert are right in front waving at us.

MARY POPPINS
Ah! Hello again.

Everyone sings and dances. The mood is positively jubilant and zany. The vehicle travels around the stage remaining pointed at it.

EVERYONE
SUPERCALIFRAGILISTICEXPIALIDOCIOUS
EVEN THOUGH THE SOUND OF IT IS

SOMETHING QUITE ATROCIOUS,
IF YOU SAY IT LOUD ENOUGH YOU'LL
ALWAYS SOUND PRECOCIOUS!
SUPERCALIFRAGILISTIC...

MARY POPPINS & BERT
SUPERCALIFRAGILISTIC...

EVERYONE
(not slowing down one
bit)
SUPERCALIFRAGILISTICEXPALIDOCIOUS

One more musical hit of the MOTIF. And a crash of CYMBALS.

Immediately there is a crack of THUNDER and flashes of
LIGHTNING. The vehicle quakes. The music stops.

Blackout.

The sounds of a THUNDERSTORM occur as the wind howls
through and turns the vehicle around to the left. The
racecourse has disappeared. All that can be seen is rain.

15. COURTYARD - PARK

The rain pours down as THUNDER CRACKS and LIGHTNING
FLASHES. The cycloramas surrounding the courtyard are
smudged and wet pigment rolls down them all around. Mary
and Bert stand sopping, watching all the beautiful artwork
wash away. The vehicle slows down pointing towards them.
Alternatively, the artwork effects take precedence and the
characters are only heard through V.O.

MARY POPPINS
Oh Bert! All your fine drawings!

BERT
Don't worry. There's more where
they's came from.

He turns to face the vehicle

BERT (CONT'D)
So long everyone. Don't stay away
too long.

Orchestral version of CHIM CHIM CHEERIE plays as the wind
changes, vehicle rotates and lurches up, the trees part,
and the unload station is revealed. The umbrella pulls
forward.

16. UNLOAD - OUTSKIRTS OF PARK

As the vehicle approaches the platform, and/or waits for the car in front to move ahead the parrot rears his head again.

PARROT

Well now...

(Unable to admit he
enjoyed himself)

Now that all that nonsense is done
with it's time to conclude our
business you ruddy, ungrateful...

MARY POPPINS (V.O.)

That will be quite of enough of
that thank you.

He silences and turns forward, clearly still trying to get a few words in but apparently unable to move his beak.

MARY POPPINS (CONT'D)

Please do wait until the umbrella
has come to a complete stop. Then
gather all your personal
belongings and do step out to your
left please. Spit Spot. Off you
go. Good day!

Spoonful of Sugar underscore (end credits version) swells in and continues to play on the vehicle audio system as the car stops, the restraints unlatch, and guests unload.

17. EXIT - PARK

As the guests disembark, they enter the park again. Through the thick trees the queue is occasionally visible. The sounds of the park return. Ahead is a lovely little park building. Inside is, of course, a gift shop with various Jolly Holiday merchandise (parrot umbrellas anyone?) and a place to view your photo. The guests exit through the opposite end of the shop, which from the outside (actual outside) looks like another one of the London shops. The guests exit onto a street parallel to the one they entered on, past the facades of row homes and are returned to the rest of the land - free to explore the rest of London or maybe even fly a kite.

The End.

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Author's Notes:

The goal of Jolly Holiday is to function as a modern version of the classic fantasyland dark rides that made Disneyland famous. It takes inspiration from rides such as PETER PAN and THE E.T. ADVENTURE, even the classic speed tunnels of IF YOU HAD WINGS. It is meant to above all be fun and magical. It is whimsical, theatrical, and matches the aesthetics of the film in that way. The sets and spaces acknowledge they are part of a set and take advantage fully of that suspension of disbelief. The ride comes at the material with the philosophy: "As long as we know we're in a theme park and this is fiction, let's take all the liberties we can purely for the sake of spectacle." An exact recreation is not intended or encouraged.

Ample use of painted/animated backdrops are used, mimicking the matte paintings and backgrounds that were so heavily used in the film - of course taking full advantage of modern technology to give them extra life. The aesthetic of the "animated" portion of the ride should constantly be reminding guests they've flown into a drawing. As an homage to the classic dark ride, scenes are meant to function as a cross between a static tableau and a more modern highly choreographed and timed scene. It should feel as if the guests are a fly on a wall that just happens to stumble across these events that are already in progress, and ONLY then does the scene begin to interact with their presence.

Physical sets and figures are used extensively along with the projected technicolor backdrops; as is the use of scenery elements entering or crossing the path of the ride vehicle (the horse and rider figures especially). One possible solution to this, since the ride vehicle is suspended, is the use of a system on the ground (preferably trackless) to provide the figures with travel - essentially creating a building with multiple "ride" systems - some of which are only used for the figures and/or scenery.

Most of the characters in the "animated" portion, aside from Mary, Bert, and the Parrot should appear "animated". Use of the animatronic technology used for the dwarves in SEVEN DWARVES MINE TRAIN is intended for most of these with the other three using more photo-realistic, traditional techniques. A variety of techniques are encouraged (perhaps the Fox is a projection on the floor, perhaps the penguins appear in both physical and projected form depending on their location).

Guests on the ride should never forget that they're riding on

the wind. The vehicle always has a subtle amount of motion to it, as if it is indeed floating through the air, and various practical effects should be used liberally (fans). However, care should be taken to keep in mind that while the visuals and magic of the ride are intended to be very thrilling, the ride itself is not a thrill ride and the motion, speed, etc, should be accessible to most, if not all, guests.

An ongoing debate was had during the conceptualization of this attraction as to whether Mary Poppins and Bert should ever actually have an appearance (outside of voice over). The intention of the ride is for guests to have their own Jolly Holiday experience, essentially playing the role of Mary and Bert as they venture through the animated world. However, knowing that a Mary Poppins ride without the presence of Mary Poppins in it would probably disappoint many, a compromise has tried to be reached that balances the classic characters having appearances, while still preserving the feeling of being on your own adventure and hopefully not being a verbatim retelling of the film.

This script represents a first draft of the attraction. While attempts have been made to roughly approximate the length of each scene in such a way that would allow vehicles to flow smoothly while preserving a respectable capacity, more specific work would need to be done to ensure it.

MARY POPPINS is a beloved movie (by myself, and the country/world at large) and is no stranger to various ride concepts - often regarding this very sequence. I hope that this particular take on the source material delights and inspires as much as the original film has inspired me.