

JOLLY HOLIDAY

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by

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DRAFT

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QUEUE: The queue for Jolly Holiday combines several queuing ideas under one roof. The queue starts and ends as a traditional queue but the main portion is a thoroughly modern "virtual queue" with activities and distractions. It takes much inspiration from the world of immersive theatre with several live characters populating the micro-land and interacting with each other as well as the guests.

EXT. EDWARDIAN LONDON TOWN - ENTRANCE / TRADITIONAL QUEUE 1

A quaint town on the outskirts of London sits proudly awaiting its visitors. The buildings are close together and sit helter-skelter. A variety of chimneys stick up charmingly at odd angles. Underscore of *The Life I Lead* and the *Overture* plays. At night silhouettes of chimney sweeps mulling about are seen on this skyline. Occasionally underscore of *Step in Time* breaks out and the sweeps dance about the rooftop. A large archway sits in the center of the facade leading us to the street that curves away beneath it.

ALLEY - TRADITIONAL QUEUE 1

As we venture onto this street/alleyway the slim facades of various slightly grimy businesses and residences are seen. 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 wood-paneled walls. Some row homes can be seen through gaps in the buildings on the next street over (the exit queue). As we approach another bend the buildings pull away to reveal the gate to Cherry Tree Lane.

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

We pass through the wrought iron gates and are handed a ticket telling us what wind direction indicates our ride time. Weather vanes are located all over the queue area and change with every "gust". We are now on Cherry Tree Lane - situated on the outskirts of a pleasant looking (if a bit foggy) park. To our left is Admiral Boom's House, followed by Number 17 and the rest of the residences. To our right is a paved area and fountain. The ONE MAN BAND is there giving a performance. The park is heavily shaded by large green TREES and dotted with CHERRY BLOSSOMS.

This is one large indoor environment with various bits of

action and activities happening all around. As such it defies normal script-writing conventions - what is seen and what is heard largely depends on where in the cycle one is - both temporally and spatially. An example scene occurs below.

CORNER OF ADMIRAL'S HOUSE AND #17 NEAR HALF HOUR MARK -
VIRTUAL QUEUE

We are strolling down Cherry Tree Lane, having just finished watching the ONE MAN BAND finish his performance. Strolling down the pavement we notice SIDEWALK DRAWINGS on the ground. Each one occasionally animates for a second or two. If you get your shadow lined up just right in a blank one your silhouette or caricature might be "drawn" by an unseen hand. On the opposite side of the street ADMIRAL BOOM and his FIRST MATE are walking briskly towards their abode as ADMIRAL BOOM continuously checks his pocket watch. Inside #17 the sounds of the DOMESTICS (ELLEN and MRS. BRILL) quarreling just registers. Ahead is the LAMPLIGHTER on a small ladder lighting a GAS LAMP. The CONSTABLE approaches.

LAMPLIGHTER
(in a cockney accent)
'Evening Constable.

CONSTABLE
'Evening sir. All the lights
lighting tonight?

LAMPLIGHTER
Indeed they are. No trouble to
report.

CONSTABLE
Good, good. Speaking of trouble,
your lot doesn't happen to be
responsible for this mess no?
(points to the SIDEWALK
DRAWINGS)

LAMPLIGHTER
(cheekily)
My lot sir? Mess Sir?

CONSTABLE
Now I don't need no backtalk Jack.
I know your gang of sweeps,
artists, and ragamuffins have a gay
old time getting up to mischief of
all sorts. I know one of ya's been
vandalizing the pavement with these
funny pictures. I don't need ya

disturbing the peace.

LAMPLIGHTER

Careful sir, with those words you could help our reputation.

CONSTABLE

Oy I don't need your smart words. And I can't say I'd lose a wink of sleep over your reputation no matter which ways it is. Now where's Bert run off to? I know he's to have something to do with all this.

LAMPLIGHTER

Couldn't say. Ran off a bit ago in a rush. Said he was doing something special - he expectin' the arrival of Mary Poppins any minute.

CONSTABLE

Mary Poppins!
(he can't decide whether he's glad or terrified)
Goodness.

From inside #17 the quarreling momentarily stops and then ELLEN's shouts ring out from behind the windows.

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 and his FIRST MATE (MR. BINNACLE) have made their way up there and are now gathered around a rather large cannon placed there.

ADMIRAL BOOM

(shouting)

Ready the charge!

MR. BINNACLE

(immediately following)

Ready and charged sir!

ADMIRAL BOOM

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

(count down continues)

BACK ON THE

STREET:

The LAMPLIGHTER finishes his work on the lamp and quickly moves down the ladder.

LAMPLIGHTER

Well, good evening governor

CONSTABLE

(preoccupied and
irritable)

Yes, yes, go on.

They both dart off in a rush.

AT #17:

ELLEN (V.O.)

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

The CANON BLASTS. The ground shakes and trees sway. On the roof of the Admiral's house, the canon can be seen recoiling and smoke shoots from it across the sky. The kites in the air dart about. Elsewhere a statue of the VENUS DE MILO is hit by the cannonball and loses her arms (each time the canon goes off a similar gag occurs). The SMELL OF GUNPOWDER wafts down mixing with the already present PETRICHOR in the air.

ADMIRAL BOOM

On the Dot!

At another time in the cycle less might be going on. For example walking by #17 this exchange could be heard.

17 (THE BANKS HOUSE) - VIRTUAL QUEUE - PRERECORDED AUDIO

ELLEN & MRS. BRILL (THE DOMESTICS) can be heard QUARRELING from inside

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? 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 cursed 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.

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

Various other conversations and anecdotes take place. Some just in prerecorded audio, some with live performers. The ONE MAN BAND has been mentioned before. Some possibilities include the ADMIRAL remarking on the "ghastly looking crew" as he inspects the street, more talk from the domestics about Mary being seen in the park, etc. Mrs. Brill

inevitably breaks another plate just as Ellen finishes cleaning up the last mess. A SUFFRAGETTE marches down the street and tries to recruit protestors in the park. MRS. CORY sells candy and words. A LIVE STATUE is in the park and only briefly comes to life when trickles of magic from Mary Poppins are alluded to (maybe when guests happen to say her name). Many characters are possible and the idea is that at any one moment there are 3-5 roaming about interacting with both each other and the guests in semi-scripted fashion.

Every few seconds umbrella-mobiles fly briefly over the end of Cherry Tree Lane before reversing course and getting caught up in the wind change. All over the set are weather vanes that change to point to a new direction when it's time for the next group of people to approach the loading area. The loading area is a specific portion of the park with its own small queue as well as pavilions the vehicles board at. The entrance is located just inside the main park gates and relatively centrally located.

The park itself is the other main feature of this set. Adjacent to Cherry Tree Lane it is also fully explorable.

Situated in it is Bert's workshop - a building filled with supplies for sweeping chimneys, selling chestnuts, lighting lamps, making kites, fixing telescopes, and quite a few sketches showing more than just a passing interest in Mary Poppins. The idea is that this workshop is very hands on - with lots of pages to flip, effects to trigger, machines to play with etc.

Other locations in the park will include an actual food and beverage stand selling chestnuts, drinks, and other small themed snacks for the wait. There's plenty of benches around as well.

LOADING - QUEUE 2 - PARK

When the wind changes to our assigned direction it is time to approach the loading queue.

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 roughly 9 in a 2-3-4 configuration. They are bench seats so more can potentially fit. It is a lovely 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 on one end like a silent sculpture 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 a 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.

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.

(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.

The vehicle glides ahead and with a gust of wind and music
lifts off above the rooftops of London and into the clouds.

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

PARROT (CONT'D)

Oh my. What have we here?

GIANT CHALK DRAWING

Directly ahead on the edge of rooftop sits upright a
GIGANTIC CHALK DRAWING easily double the size of the
vehicle laid against a CYCLORAMA depicting the shimmering
skyline of London at sunset. 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. The lighting changes and before the
travelers' eyes the drawing fades away to be replaced with
a view of the actual physical countryside against a

projected horizon and sky.

PARROT
Why I never!

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

THE DRAWING ALIVE - COUNTRYSIDE

Mary and Bert are visible at the edge of the countryside strolling along. The vehicle tilts, bobs, and drifts around making its way slowly forward past the yellow meadow, green grass, bright 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.

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!

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 an 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.

PENGUIN CAFÉ

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

PARROT
 Finally some peace and quiet!

A CYMBAL CRASH! A zany KAZOO SYMPHONY sounds with a wallop. Cute waiter PENGUINS dart up from 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 a willow tree. The penguins have decided it has better use as a stage 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 vehicle turns about and struggles to keep up with the penguins darting around, under, above, even on the vehicle! The giggling shadow of one is glimpsed on top the of the vehicle's canopy.

As the music comes to a crescendo, the penguins take their bows, and pop back down into the bushes.

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.

MERRY-GO-ROUND

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

MARY POPPINS
Ah! 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 after Bert's. The umbrella-mobile tilts 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 (V.O.)
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 (V.O.)

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 (V.O.)

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.

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 a wall 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!

The umbrella dashes forward, determined.

From either side a hunter 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.

PARROT

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

The horse rushes past in a whirlwind sending the umbrella into a spin. The HORSEMAN and his HORSE fall into a pond startled by the talking umbrella. The sunk hunters stare up at the umbrella-mobile as it passes above, splashing the pond.

HORSEMAN

Have you ever!

HORSE
 (incredulous)
 Never!

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

PARROT
 (to himself, sarcastic)
 Hrmph. Gracious indeed!

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 JOCKEYS racing right towards us! The racecourse itself is a full oval of a race track combined with speed tunnels of 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 the two jockeys are neck and neck with us on each side, gaining ahead and blocking 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.

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!

SUPERCALIFRAGILISTICEXPIALIDOCIOUS - RACECOURSE - STAGE
FANFARE.

The vehicle descends past the stands to a gazebo where a
full animatronic PEARLY BAND is set up playing
enthusiastically. 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)
SUPERCALIFRAGILISTICEXPIALIDOCIOUS

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.

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 as we watch all the beautiful artwork wash away.

MARY POPPINS (V.O.)

Oh Bert! All your fine drawings!

BERT (V.O.)

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

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 (V.O. CONT'D)

Please do wait until the umbrella has come to a complete stop. Then gather all your personal belongings and 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.

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.

Kira Prince

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.