

The Misadventures of the Musketeers

By Wade Bradford

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STORY OF THE PLAY

The Dumas classic “The Three Musketeers,” set in 17th century France, tells of the adventures of three heroic musketeers who are close comrades. This, sadly, is not a dramatization of that beloved story. Instead it’s a prequel...of sorts. Athos, Porthos, and Aramis are in training to become musketeers, and they are bumbling rivals, casting humorously snide remarks to each other and practicing outlandish one-upmanship.

When the queen is abducted under their watch, they each try to find a way to save her and save the throne. Their attempts land them in a laughing contest, singing opera on a stage, surviving a sinking ship in the middle of the sea, becoming paralyzed from poisonous lipstick, and even dueling with a broomstick. And who can help them? Could it be Kat, a mysterious woman who seems to have a knack for finding jewelry; the lovely Michelle, who works at an orphanage; a nameless and silent but street-wise orphan boy; or Quasi Mona, a love-starved servant?

Filled with intrigue, action, hilarity, and havoc, this original tale imagines the three recruits transforming – amazingly – into successful musketeers and lifelong friends. Many extras add to the comedy. About 90 minutes.

PREMIERE PERFORMANCE

Canyon Theatre Guild, Santa Clarita, CA, March 2015

Directed by Wade Bradford with the following cast and crew: Keir Chapman, Marcus Langston, Michael Keane, Brandi Aguilar, Katie Rose Welp, Sean Goodman, Mike Davies, Elda Coleman, Thom Allen, Joe Aboulafia, Thomas Carbone, Daniel Durbin, Emily Bradford, Kathryn Metcalf, Robert McMeekin, Jane Arnett, Sierra Clarke, Samantha Bailey, Patrick Mannion, Thom Allen, Jesse Fiene, Chelsea Jones, Mackenzie Bradford and Martha Bunin Kelley

CAST OF CHARACTERS

*(Main cast of 7 m, 5 w, many supporting roles and extras,
doubling possible)*

MAIN CAST

QUEEN (f): The queen of France
CAPTAIN TREVILLE (m): Leader of the musketeers
ATHOS (m): A musketeer who likes wine
PORTHOS (m): A musketeer who likes food
ARAMIS (m): A musketeer who likes the ladies
BOY (m): A street-wise orphan
LADY-IN-WAITING (f): The queen's older assistant
KATHERINE (f): A mysterious woman who is a "Kat" burglar
MICHELLE LE BLANC (f): Works at the orphanage, in
charge of the Boy
QUASI MONA (f): Rousseau's servant
ROUSSEAU (m): A famous gambler, wants the power and
riches of the monarchy
CAPTAIN FROMAGE (m): An old musketeer

SUPPORTING ROLES

WAITER
MAN / JACK
WOMAN / ROSE
MAESTRO: Can double as the Boy
OPERA SINGERS
STAGE MANAGER
SCOUNDRELS #1 – 4
PIRATES #1 – 2
CAPT. SEADOG
SAILOR
NINJAS #1 – 2

NON-SPEAKING EXTRAS

YOUNG FOOD SERVERS
BODYGUARDS (Can be NINJAS)
NATIVES
BAD GUYS: Five or six

COSTUMES

Costumes should reflect what would be typical in France in the 1600s. The musketeers wear capes, sashes, hats with feathers, and carry swords.

SET

The set can be simple, with curtains for quick exits.

Act I

Scene 1: A restaurant.

Scene 2: Cellar with a large safe with operational door. The set piece should be tall enough that the actors will be able to walk into it like a doorway. Then the queen's room.

Scene 3: The opera house where the queen's box is behind a curtain and the opera stage.

Scene 4: Outside the opera house.

Act II

Scene 1: A Paris street and inside the abandoned orphanage.

Scene 2: Sailing to the Island of the Sparrow.

Scene 3: The middle of the sea, then the island beach.

Scene 4: A tower room.

Scene 5: A secret chamber and the executioner's area.

PROPS

Plates, lots of food, ink and paper, loaves of bread and butter, bottle of wine with cork, newspaper, coins, bottle of water, heavy bag or chest, modern hat, bag of coins, two bright lamps, bag, stethoscope, money and valuables, necklaces, bracelets, a tiara, realistic plush toy cat, swords, musket, rope, deck of cards, cloth to gag mouths, small glass, comically large glass, small bag of chocolates, popcorn, giant soda, a big foam finger, wig, roses, newspaper, 4 masks, large trunk, blow dart gun, umbrellas, blanket, map, musketeer hats, weapons, big net, lipstick, ax, chains, death contract, pen, bottle of wine, broom, blindfolds, basket full of papers and paper of family crest.

ACT I
Scene 1

(The QUEEN stands DSR. CAPTAIN TREVILLE approaches respectfully. During this scene, USC, the shadowy figures of the THREE MUSKETEERS are revealed, each man's back to the audience. As Queen and Captain speak of each man, he turns around raising his sword in the air, stepping into the bright LIGHT. Three tables covered with tablecloths and chairs are DS.)

QUEEN: Captain Treville.

CAPTAIN: Your Majesty.

QUEEN: Have you selected the new recruits for the Royal Musketeers?

CAPTAIN: We have nearly decided, Your Majesty. We have a competitive group this year. Not merely one but three of the candidates happen to be the finest swordsmen in all of France.

QUEEN: Ooh... Intriguing. Tell me more.

CAPTAIN: Each man is strong, brilliant, brave, and of course devoted to the crown.

QUEEN: They sound perfect.

CAPTAIN: Oh, they have their flaws, to be sure.

QUEEN: Oh?

CAPTAIN: This new recruit named Athos, for example. He loves to have the last word in an argument. And Porthos, he loves food, wine, and fashion. And then there is Aramis, he loves romance to a fault.

QUEEN: There is much that these men seem to love. Is there anything that they despise?

CAPTAIN: Oh yes, Your Majesty. They absolutely hate... each other.

(LIGHTS fade on the QUEEN and CAPTAIN as they exit. ATHOS, PORTHOS, and ARAMIS snarl at one another. Athos exits USR. Aramis exits USL. Porthos moves DS to one of the tables. WAITER enters.)

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WAITER: Monsieur Porthos!

PORTHOS: Afternoon, Henri.

WAITER: What can I get for you?

PORTHOS: I am not terribly hungry. Perhaps just my usual menu selection.

WAITER: Very good. The Porthos Special. *(Claps hands.)*

(YOUNG SERVERS enter with plates piled with massive amounts of food then exit.)

WAITER: *(Cont'd.)* It won't be long until you are an official musketeer.

PORTHOS: Why? What have you heard?

WAITER: Rumor has it that Captain Treville has called you the finest swordsman in the country.

PORTHOS: No, he claimed I was merely one of the best. He likened me to a pair of amateurs.

WAITER: Amateurs? Who?

ARAMIS: Good afternoon, Henri!

PORTHOS: There's one now.

WAITER: Monsieur Aramis, what shall I—

ARAMIS: No food or drink today, Henri. Just my usual. A scroll of paper and some ink. *(Sits at the other end of table.)*

(YOUNG SERVERS bring out ink and paper then exit.)

WAITER: Another poem?

ARAMIS: To the only woman who has ever truly loved me.

PORTHOS: Yes, how is your mother?

ARAMIS: Porthos. A new hat. *(PORTHOS is pleased he noticed.)* How many peacocks gave their lives?

(ATHOS enters and sits at the center table.)

WAITER: Monsieur Athos! What an honor to serve—

ATHOS: *(Finishing the sentence.)* —the greatest swordsman in all of France.

ARAMIS and PORTHOS: Ha!

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ATHOS: Henri... I did not realize you allow street rats at your dining tables.

(ARAMIS and PORTHOS stand up and draw weapons. ATHOS stands up as well.)

WAITER: Gentlemen! Please! You promised me! No more fighting!

(Begrudgingly, the MUSKETEERS return to their seats. YOUNG SERVERS bring out bread and butter, anticipating Athos's order. They bring a bottle of wine and hand it to WAITER then exit.)

ATHOS: My apologies, Henri. Please bring out some bread and butter.

WAITER: A man cannot live on bread alone. Which reminds me, I have recently purchased a case of wine...amontillado—

ATHOS: Henri! You know I have given that up.

ARAMIS: Ah, that's right! Ever since the *(Pantomiming.)* glug-glug, swish-swish, uhn-uhn!

PORTHOS: Ah, yes, the infamous glug-glug, swish-swish, uhn-uhn!

WAITER: Of course, I did not mean to tempt you, Monsieur Athos. I know that those drinking days are done; however, since you still are an expert, I was hoping you could verify the vintage. *(Hands wine to ATHOS.)*

ATHOS: Let me see. *(Takes off cork. Sniffs the wine.)* 1622. Wait. *(Sniffs again.)* 1622 mid-April.

WAITER: Thank you ever so much.

PORTHOS: Are you sure you don't want him to leave the bottle?

ATHOS: No! *(Beat. To WAITER.)* Leave the cork.

(WAITER sets down the cork and leaves. BOY enters, waving a newspaper. He doesn't speak, but he tries to get PORTHOS'S attention by tugging on his sleeve.)

End of Freeview

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