

# THE MONKEES SCRIPT PROJECT

## Fairy Tale

*Fairy Tale* was the very first script I purchased. And it is (so far) the only script I have purchased that was heavily marked with notes and doodles. I have no idea whose notes and doodles they are, though I recognize at least three different handwriting styles in the notes—which seem to be by members of the MONKEES crew or production staff—and most, if not all of the doodles seem to be the work of an enthusiastic young fan with a deep and abiding love for Mike. I assume that the script, or a copy of the script, was in the possession of the fan at some point in the last 48 years, and my copy is a copy of a copy of her copy.

Because of the wealth of handwritten notes, I will be including more scans from the script's pages and doing less transcribing than I have for other script-to-screen projects.

The second page is the cast list and sets list. The cast list includes both a narrator and a town crier. There are handwritten lines connecting the two, and the name Rip Taylor is written beside both. (Rip Taylor appeared in *Monkees on the Wheel* and *Mijacogeo*, but did not appear in *Fairy Tale*. The narrator/town crier—combined into a single role—was played by Rege Cordic.)

The fourth listed member of the cast is “Mike Dolenz.” Whoops!

Handwritten notes indicate who will play which parts. “Mike” is written beside Princess Gwen, “Davy” beside Little Red Riding Hood, “Micky” beside Hansel & Gretel (no indication that Davy would play Gretel—both character names are printed on

THE MONKEES

"FAIRY TALE"

CAST

Davy Jones	50		
Peter Tork	50	150	100 -
Micky Dolenz	50		
Mike Dolenz	50		
Princess Gwen	50	100 -	
Herold		100	
Richard		100	
Narrator		85	
Fairy of the Locket		85	
Little Red Riding Hood		60	
Hansel & Gretel	100	100	
Goldilocks		45	
Dragon			
Town Crier		50	
		50	
		90	

SETS

<u>INTERIORS</u>		<u>EXTERIORS</u>
Cottage	1 house	Town Street
Cell	2 house	Cottage
Tavern		Forest
Tower		Another Part of the Forest
		Tower

BITS

Veluptuous Blonde	75	75
<del>Queen</del>	100	60
<del>Witch</del>	65	130
Footmen	65	130
Coachmen	65	130
Tavernmen	45	200
Tavernwomen	25	150

1040

the same line of the list) and a scrawl beside Goldilocks that could be “Mick” but to be honest, looks more like “Mac.” The scrawl beside the Dragon looks like it might be “Harold,” but it’s impossible to say. (According to Peter’s commentary track, director James Frawley played the dragon—or, at least, he provided the dragon’s voice.) The strong implication is that the script was written before the decision was made to double-up and triple-up roles for three of the Monkees.

Beside the role “Fairy of the Locket,” somebody wrote “girl.” Given the odd casting for this episode, perhaps it was necessary to tell somebody to actually hire an actress.

Two roles have been crossed out: Soldier One and Witch.

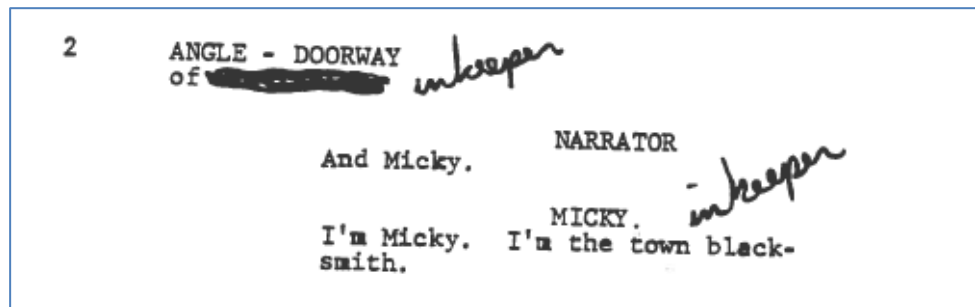
Sets include interiors of a Cottage, Cell, Tavern and Tower. Exteriors are Town Street, Cottage, Forest, Another Part of the Forest, and Tower.

“Bits” are a Voluptuous Blonde, Guards (crossed out) and another crossed out item that I cannot read. Additional roles are handwritten above and below: 2 horse actors (1 horse, one actor), 2 horse, 2 footmen, 2 coachmen, 5 townsmen and 2 townswomen.

There are numbers scribbled all over this page; I speculate that these might be rough costume budgets, but that’s just wild speculation. Whatever it is, Peter and Princess Gwen are at 100, while Mike, Micky and Davy are only 50. That makes sense, as Peter would need two costumes and the Princess’s costume would be more elaborate than the peasants’ homespun.

## The Teaser

There is no mention of cardboard sets, nor of Nesmith’s double role. Micky is twice identified as the town blacksmith, and the word “innkeeper” is written in by hand in both places. (Keeping with my theory that this copy of the script was used by members of the crew or production staff, this may have been to establish the correct signage on the shop, or Micky’s costume and props.)



There is no mention of a trumpet. The person introducing the characters is the narrator—not the town crier—but there’s no indication that this is meant to be a voice over (v.o.).

The name of the village is Avon on the Calling.

The dialogue is more or less the same—the script does not have them saying “Hi!” for example—but the only significant change in the first two pages is that Mike’s line, “She’s a high born monarch and you’re not,” is different in the script:

MIKE  
Peter, you’ve got to stop dreaming  
about the princess all the time.  
She’s a high born monarch and  
you’re. . .

5 CLOSE UP - PETER  
looking dumb.

MIKE  
. . . a mess.

PETER  
I cannot stop; for I love her so  
deeply I would cut off my right  
arm to please her.

MIKE  
But you’ve never even seen her!

PETER  
. . . And let us hope I never do.

There is no mention of the business of Davy stabbing himself in the ear with his shears. I would love to know whether that was an ad lib or a genuine accident.



The carriage is stuck on a rock. The stage direction “Several FOOTMEN [illegible]” is crossed out, and the names Harold and Richard are written in the margin. Hence, we only have the two knights struggling to dislodge the carriage, rather than their many servants.

More stage directions. “PRINCESS GWEN is bouncing around inside. Gwen looks irritably out the window for someone to help her.” Note that she does not yell for help. In fact, she does not speak at all until Peter offers to carry her.

The page ends with Mike falling to his knees. “Her royal majesty,” he says.

Unlike the finished episode, in which this is the end of the teaser, the scene in the script does not end here. The improbably long teaser continues until Harold and Richard have enjoyed their meal and Peter has overheard their threat to kill the princess.

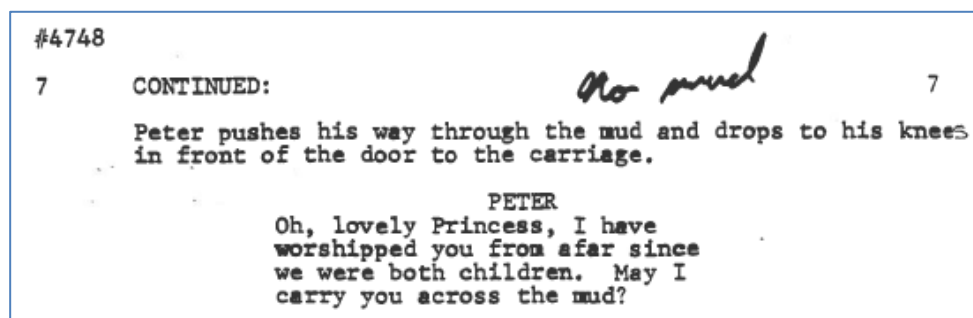
Before I plow on, however, let me back up and review some of the major structural differences between what is on the pages of the script and what is in the finished episode. So far, there are three—all of which are of vital import to this opening scene.

1. Other than the handwritten note “Mike” in the cast list, there is no indication that Princess Gwen is being played by a man in drag. I believe that, at this stage of the process, the princess was intended to be played by an actress. Probably a young, lovely actress. So there is a tectonic shift in the comedic tone of the dialogue.
2. I have not seen any indication anywhere in the script that they intended to shoot this episode on a soundstage with minimalist cardboard sets. In fact, they may very well have intended to shoot outdoors. References are made to scenery—the rock that the carriage is supposedly stuck on, for example—and buildings that do not appear in the episode. Again, the brightly colored but flat sets added a whole new level of humor to the episode.
3. The teaser scene (the scene that comes before the opening credits) is quite long in the script and quite short on the screen. That’s because the filmed version of the episode contains a dramatic and humorous moment of high suspense—the first appearance of Nesmith as the princess—that was not present in the script. The script’s scene could not possibly have ended there, because there would have been nothing particularly suspenseful or funny about the appearance of a fully female princess.

So here we are, at a place in the script where we *think* there should be a break for the opening credits, but there is not. The scene continues seamlessly.

The script says that “Peter pushes his way through the mud and drops to his knees,” but a handwritten note in the margin says, simply, “no mud.” Is this an editorial choice, or a hint of

bare concrete tile in the episode’s future? Is this the plea of a costumer who doesn’t want to have to deal with switching out identical mud-soaked costumes



between takes? Or is this an instruction to a set designer? It will have some significance down the road; as you will recall, Peter spends quite a bit of time face down in the mud that isn’t there, and the presence or absence of actual mud on the set is crucial.

Needless to say, there are no lusty comments from Mike the Cobbler about the princess, her gorgeous body or her sideburns. In the script, he remains respectfully kneeling.

As I mentioned before, the princess does not yell at anybody (yet).

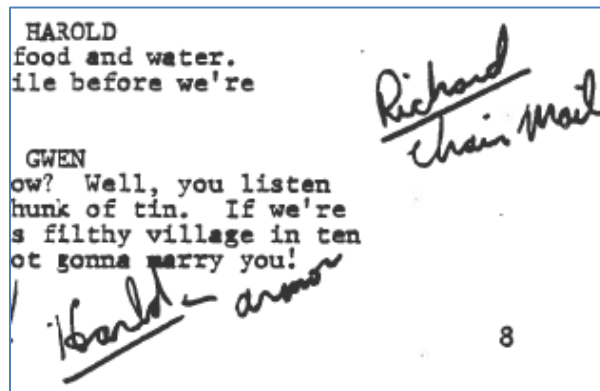
The narrator/town crier does not comment on the horses trying to pull the carriage—perhaps because the script assumes that there are actual horses and an actual carriage that is stuck on an actual rock. Harold does not yell at Richard (“Heave ho!” “I’m heaving!” “Then ho a little!”) or describe the situation in a fit of supererogatory exposition (“Pull, horses! Pull this carriage from out the mud in which it is lodged!”) Harold doesn’t chat with the princess, or muse that he should have joined an automobile club, and the princess doesn’t add any more unnecessary exposition (“Somebody better come get me out of this mud!”)



Instead, Peter dashes immediately to the princess’s aid. His speech includes the comment that he has worshiped her “since we were both children” rather than “lo, these many moons.” Other than that, his exchange with the princess is pretty much the same as what’s on the screen.

The script includes the direction, “With a final step onto Peter’s head, she leaps to dry ground.” His head? *Seriously?*

The script goes on to describe Harold shouting orders to his “soldiers” and “cohorts.” Richard is described as “his aide,” and is supposedly followed by somebody—the words are crossed out. “They” (presumably Richard, Harold, the soldiers and whoever else got cut) “rush around confusedly.”



There are two handwritten notes in the margin:

Richard  
chain mail

Harold - armor

The script directs Harold to step across Peter’s head, and for Peter to ask, “You couldn’t take the detour?”

Gwen does not yell at Harold. She simply asks, “Harold, where have you been?” The rest of the dialogue (“Oh, ’twill it now?”) is essentially the same through Peter’s comment about Romeo and Juliet.

There’s no more mention of people stepping on Peter, only walking “across” him and knocking him down. Davy is the one to help him to his feet. Davy asks why Peter is layin’ on the floor—

which is ironic, as the script's version of events would have him lying on the *ground*, not the *floor*, and Micky actually says, "lying down there in the mud."

(No mud!)

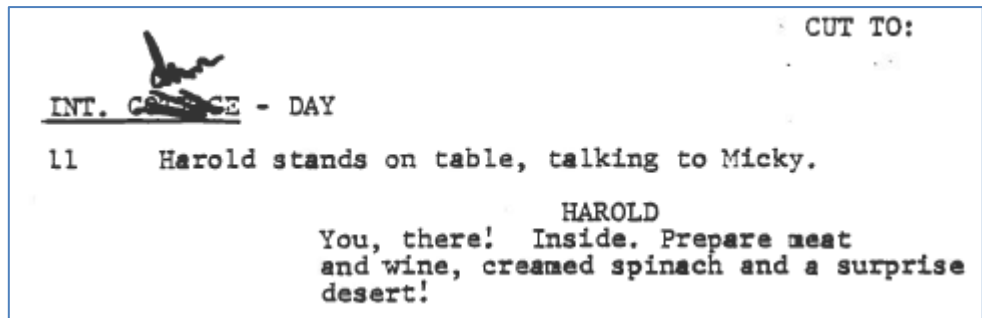
Davy's line in the script includes the words, "Go wash yourself off." This last line is not in the episode, probably because Peter does not appear to be dirty. This has an impact on a bit of business from the next scene.

The next scene begins "INT. COTTAGE – DAY." The word "cottage" is crossed out and "Inn" is written above it. Remember that Micky was not an innkeeper in the original script, but a blacksmith.

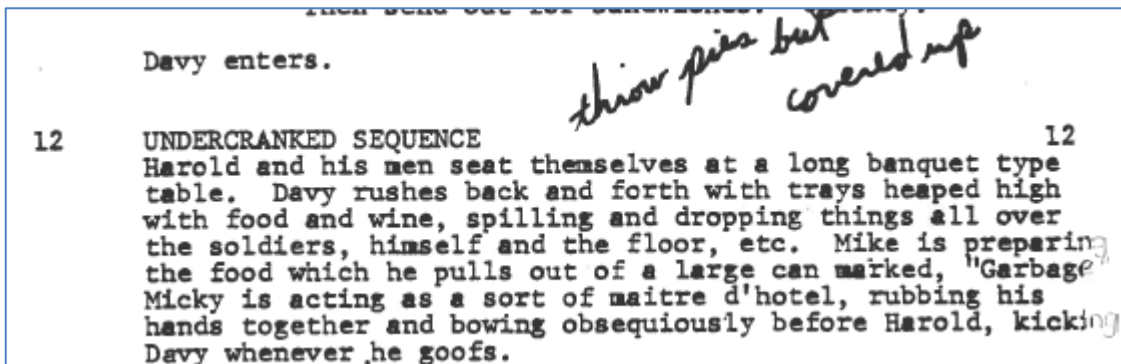
Harold is standing on a table.

The joke about grovel / concrete tile is, of course, missing from the

script. Presumably, Meyerson thought that this cottage set would be an actual cottage set, not a bare set with a meager suggestion of an inn—and a bare concrete tile floor. Good pun, though.

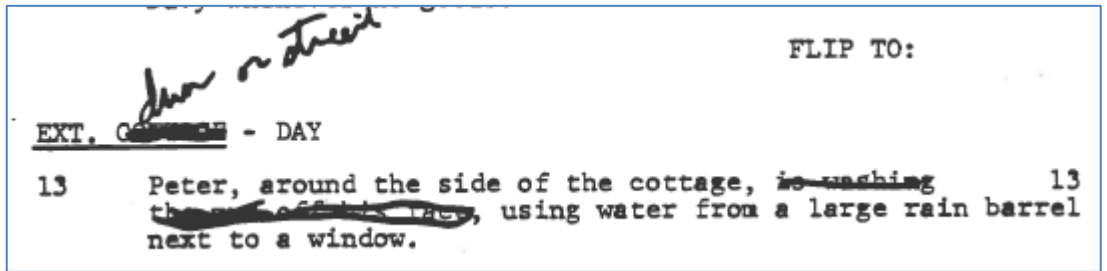


What follows is labeled "UNDERCRANKED SEQUENCE." That's a term for a sped-up sequence, from the days of hand-cranked cameras. Fewer frames per second during filming means frantic, rapid action on the screen when the film is played back at normal speed.



There is a handwritten comment above this paragraph of stage directions: "throw pies but covered up." No idea what that means, though it may have been a bit of pie-in-the-face business that got considered and then dropped. If this script was used by the crew, it may have been instructions to provide covered pies along with whatever other prop food was used.

The next scene is an exterior of the cottage, with the word “cottage” crossed out and “Inn or street” handwritten. The original stage direction has Peter “washing the mud off his face,” but these words are crossed out because, presumably... “no mud.” The words, “...using water from a large rain barrel next to a window,” however, are left intact. That’s where Peter is when he overhears Harold’s murderous plan.



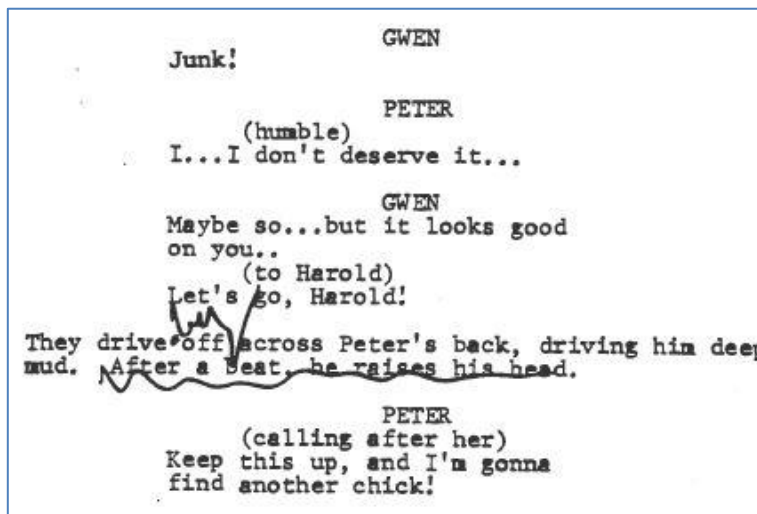
“END OF THE TEASER.”

## Act One

I’m noticing that the changes between script and screen (other than the major changes I described at the beginning of my previous post) are generally additions rather than subtractions. More dialogue is spoken, more business is done. What’s on the screen is, quite frankly, much funnier—and not just because the princess is being played by a man.

As we return from the opening credits, Harold, horsemen and horses emerge from the cottage/inn. I have no idea what the horses were doing inside the cottage. (Inn. Whatever.) The word “horsemen” has been crossed out and “Richard” written in by hand, but the horses are still.... horses.

In the script, Harold knocks Peter to the ground as he approaches the carriage with the tray of food. (On the screen, Peter voluntarily drops to the ground, which is definitely funnier.) The



exchange about “your/you’re back” is not in the script. Excellent revision, folks!

In the script, Harold steps on Peter and “leaps into the carriage.” No way they could pull that one off with their two-dimensional cardboard carriage. Gwen’s lusty, “Hold it just a minute, buster!” is rendered in the script simply as, “Wait!” Also, the script’s lackluster “Maybe so...” becomes the beloved, “Yes, I’m hip.”

In the script, Gwen says, “Let’s go, Harold!” Once again, I have to give massive credit to whoever it was who changed it to, “Come, Harold. Let’s away!” followed by the echoes, “Richard, let us away!” “Horses, let us away!” and “Yeah, man. Let’s split!” None of that is in the script.

According to the script, “They drive off across Peter’s back, driving him deep into the mud. After a beat, he raises his head.” Seriously? After the earlier instruction for the princess to step on Peter’s head, I start to wonder whether Meyerson had some kind of vendetta on Tork. As it happens, Harold just steps on Peter’s back one more time.

The last line of the scene, in the script, is somewhat more crude. “Keep this up, and I’m gonna find another chick!” (Compare to the final, “Any more of this and I’m gonna get another princess to worship.”)


The next scene opens inside the cottage, which once again has been changed to an Inn. I ask you to carefully consider what the stage directions say: “The boys are cleaning up the mess deposited by Harold’s 17 men and horses.” Let’s just ponder that again, shall we?

<i>John</i>	FLIP TO:
<u>INT. <del>COSSAGE</del> - DAY</u>	
17	The boys are cleaning up the mess deposited by Harold's 17 men and horses.

Moving on...

In the script, Peter describes the tower as being protected by “impassable forests, a moat, and a terrifying dragon.” He may have been improvising when he switched it around to “a scary forest, a moat, and an impenetrable dragon,” but I suspect the change-up was done intentionally in order to put the plosive P closer to the end of the sentence. Remember that this episode was filmed in November 1967, and *Peter Percival Patterson’s Pet Pig Porky* had just been released a few weeks earlier on the *Pisces, Aquarius, Capricorn & Jones, Ltd.* album. (Though the episode would not air until January, and for what it’s worth, *PPPPPP* had been recorded way back in June.)

The next few lines and the arrival of the Fairy of the Locket are pretty faithful to the script. Except, “When the smoke clears, we see the boys cowering in a corner.” This is one spot in which the final episode is simpler than the script.

	She starts to disappear.
	DAVY (calling out) Wait! Princess Gwen is in great danger.
	FAIRY (reappearing) Gwen...Gwen...Oh, the one who's always complaining.

When the fairy declares that she is having her hair done, the script says, “She starts to disappear.” (A subsequent stage direction says, “reappearing.”) No indication of how this was



supposed to be accomplished; it could have been a horrifically expensive special effect. I think that the solution, with her simply moving to tap her own head with her wand, was a good one.

The dialogue about Gwen (“the one who’s always complaining”) is pretty faithful, except of course for the line about the Texas accent—since the princess of the script was not necessarily going to be played by a Texan. Another brilliant addition to the show’s dialogue.



The fairy gives the guys their orders without them repeating anything back to her. Davy’s inspired bit of confusion (“I’ll sue a soat... I’ll send you a suit... in the mail.”) is missing altogether. We will likely never find out whether that line was written in a subsequent draft or improvised by Jones!

[rends clothes in despair]

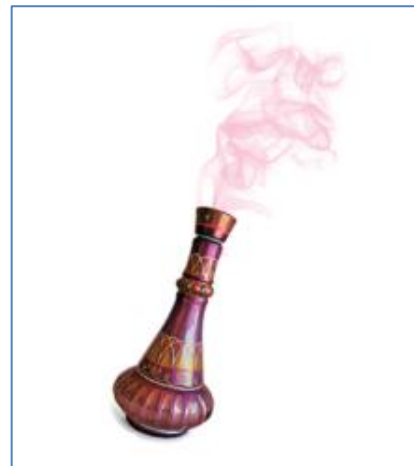
Naturally, no mention of a kitchen knife. Micky, who is supposed to be a blacksmith, shall simply forge a sword that can cut through iron.

The bit of business where Peter strokes the magic locket is not mentioned in the script. The Fairy does not say, “And now... farewell.” Her last line is, “Or I’ll be killed!! It’s my home!”

The final stage direction in the scene is, “She dissolves into smoke and is vacuumed [sic] into the locket.” Gee, I wonder where Meyerson got THAT idea from?

### When Adolescent Fantasies Get Out of Hand

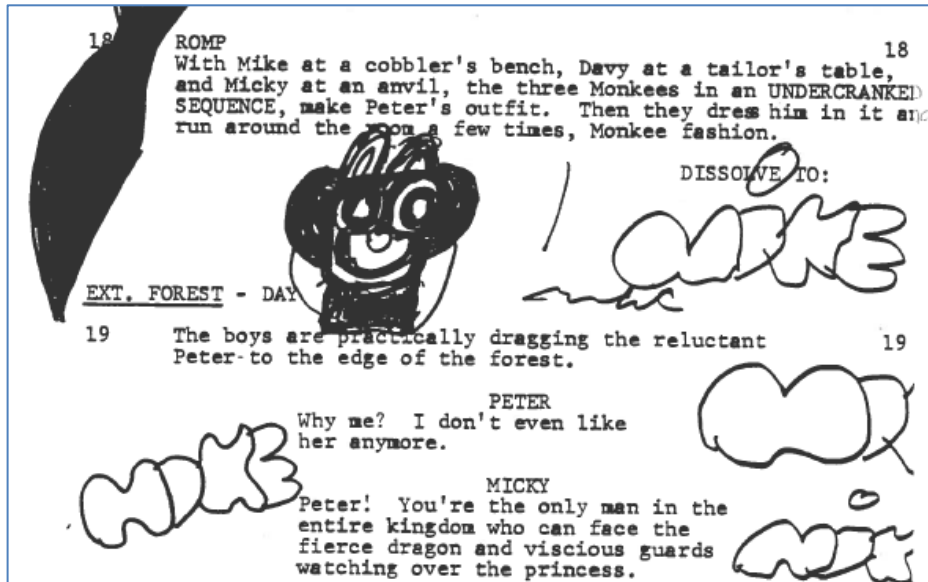
So far, I have been treating handwritten notes in the script as being original—that is, the authentic notes of people who used the script in the making of the episode. I could be wrong; for all I know, they may have been added later by somebody doing the same thing that I’m doing. The next four pages of the script, however, have definitely been altered by somebody who had this copy of the script (or a copy of the copy) and was overcome by the urge to decorate it with doodles, scribbles and many repetitions of one particularly beloved name.



I will continue to attempt to discern what is substantive (and possibly authentic) and what is simply noise.

## And Now, Back to Our Show

The scene of the guys creating Peter's magical tools is identified as a "ROMP." There are very few details about what they are to do, and there is no instruction about music. Meyerson may have intended this scene to be accompanied by a pop song rather than the customized incidental music with occasional vocalists ("Tap, tap, tap.") that made it into the episode.



The script describes the action as, "Mike at a cobbler's bench, Davy at a tailor's table, and Micky at an anvil." The anvil was, of course, removed—Innkeeper Micky does his "forging" on a rough picnic table—but Davy's spinning wheel was added to the scene. Very clever bit of business, that. Much funnier than watching him cut and sew. The

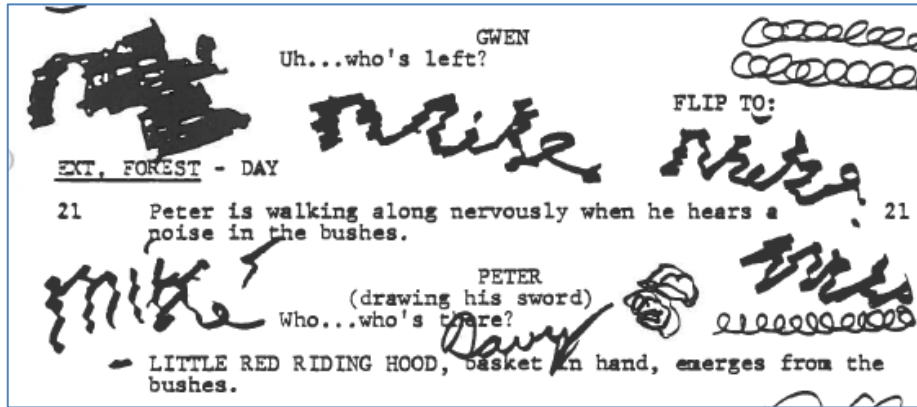
script also directs them to "run around the room a few times, Monkee fashion."

The next two scenes have been swapped. On screen we see Gwen predict that her friends will come to save her, after which Harold reminds her that the nobles, the clergy, the vassals and the serfs all hate her. In the script, the next scene has Peter expressing reluctance to go in search of the princess, insisting that the army should do it. This editing choice is pretty much a 50/50 thing, as the script has Harold's "Who will free you? Who!?" and Gwen's "Who's left?" followed (in the subsequent scene) by Peter's nervous, "Who's there?" in the forest when approached by Little Red Riding Hood. On screen, "Who will free you? Who? Who? Who?" and "Who's left?" are followed by Peter's panicked "Why me?" It's an excellent segue either way, but now have Peter's being shoved out of the village being followed immediately by his first encounter with Little Red Riding Hood—a mildly abrupt transition.

Other than being flip-flopped, the two scenes are remarkably close to the script. The cell where Gwen is being held is described as a "gloomy torture chamber," which doesn't seem much like what we see on the screen, but Meyerson probably didn't know about the whole cardboard set thing when he wrote that.



In response to Peter's question about the army, 10,000 strong, the punchline we know as "Peter! Don't make waves!" is rendered in the script as, "Not a chance. They're all at the Love-in." Good choice, dropping that clunker.



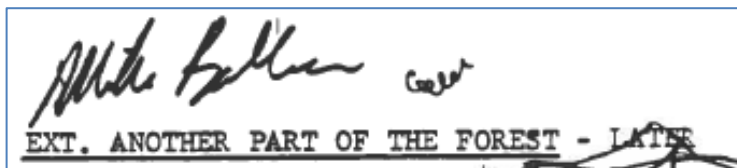
The many repetitions of the name "Mike" in this section of the script are doubtless the work of a fan. But the single occurrence of "Davy" on this page is from a member of the crew, reminding himself that Little Red Riding Hood is being played by Davy.

The Little Red Riding Hood scene is similar to what's in the script—that is, the lines are all paraphrased (memorization was a little loosey-goosey, I suspect, but the gist was there). There is, however, no "Tra-la-la-la-lee" in the script.

The next scene is identified as "INT. TAVERN – DAY." Seeing as how Micky was described as being a blacksmith and the food-preparation scene originally took place in a cottage, this is the first time the tavern appears in the script. It is described as "a rough, bustling, smoky medieval ale house." The lines are pretty much the same (loosey-goosey, but close enough). The stage direction that accompanies Davy's callous remark about seeking a bit of comfort is "(pulling a voluptuous blonde into his lap)."

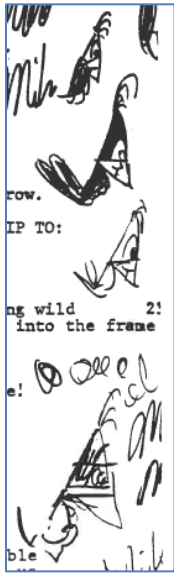


Between this scene and the next is a handwritten note (one twig in a forest of doodles). It seems to be in the same handwriting as the previous "no mud," so I'm guessing it's original.



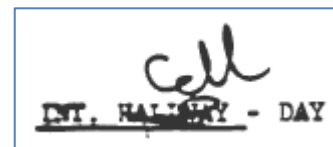
Unfortunately, I can't read what it says. Two capitalized words, possibly a name. Here's a snapshot of those words, in case anybody wants to take a crack at it.

The next scene in the script opens with Peter stretched out under a tree, eating wild berries for lunch. On screen, they simplify matters by having Peter hold his hand up to his ear (or attempt to, thanks to his tin-can helmet) and identify the approaching characters as Hansel and Gretel. The scene continues almost exactly as described in the script, except that we do see a glimpse of a (pretty poor excuse for a) gingerbread house, whereas in the script the gingerbread house is off screen.



One last note on this page of the script. There are several rough sketches in the margin of something that might be the princess's pointy hat. Original? I have no idea. They might be the musings of a costumer, but I think it's more likely that they're the fantasies of the person who wrote "MIKE" so many times in these pages.

The next scene is described as "INT. HALLWAY – DAY." The word "hallway" is crossed out and "cell" is written in. Here, I suspect the change is to save money, but it deprives the show of a pretty good punchline. In the script, Harold and Richard are listening to Gwen's *screams*, which the audience is supposed to assume are due to her ongoing torture. Richard's line, "So when are we gonna start torturing her?" is a JOKE. Grim, sardonic humor, but funny nonetheless. By moving the scene inside the cell, and showing Gwen standing there fully clothed and unharmed and by changing her screams to a vigorous, "Man, you better get me outta here or you're in big trouble!" (a line that does not appear in the script) the joke is lost.



Up until now, none of the "children" in the story has been described in the script. One could assume that, if they had not used the Monkees in double roles, they might have hired actual children to play these roles. However, the start of the next scene has an unsettling description. "A luscious blonde, GOLDILOCKS pops out of the bushes, weaving uncertainly. Peter stops her." I have never heard a child described as "a luscious blonde," no matter what her hair color. Could Meyerson have intended for these young characters to be played by teens or young adults?

There's an unsettling implication to that description. Goldilocks may have been "weaving uncertainly" because she was tired and hungry, but if the role had been cast for a beautiful young woman, she might have appeared to be drunk or high.

Once again, the dialogue in the episode tracks the dialogue in the script almost exactly NOT what's there—but in the sense that Tork and Dolenz were paraphrasing the lines rather than intentional rewriting them. (Murray Roman and John Lawrence, as Harold and Richard, stick much more precisely to the words in the script except where lines have been completely rewritten.)

## Script

PETER  
Say, anything the matter?

GOLDILOCKS  
Plenty... my name is Goldilocks... I'm  
tired... I'm lost and I'm  
hungry. I'm gonna bust into  
(pointing) that cottage.

PETER  
You'd better not. The three bears  
live there. If they come home and  
find someone's eaten their  
porridge and slept in their beds,  
They'll be very angry.

## Screen

PETER  
  
Hello, there. Is anything  
the matter?

GOLDILOCKS  
Hi. Plenty's the matter. My  
name's Goldilocks, and I'm so  
tired, and hungry, and I'm gonna  
go to (points) that cottage there  
and get something to eat.

PETER  
Oh. Hey, you better not do that  
because there's three bears live  
over there. And if they find out  
that somebody's sat in their chair  
and eaten their porridge and slept  
in their beds they're gonna be  
very angry.



How do you know?	PETER
I read the book,	GOLDILOCKS

The punchline of the scene, however, has been completely changed. Instead of Micky's delightful "Cause I'm a MEAN LITTLE GIRL!" the luscious blonde character was supposed to say, "I read the book."

And now... we move... to the dramatic ending of the first Act. Brace yourself for some surprises! The scene begins with two paragraphs of description, painting a picture of a very real setting that, supposedly, exists somewhere on the Columbia Ranch or some other studio back lot. There's a moat, a drawbridge, the walls of the tower, and "a fierce looking dragon" that rises out of the moat.

"Peter takes out his locket, kisses it, and draws his sword." The entire scene is played for drama rather than parody. The dragon does not say, "Roar! Roar! Roar! I'm the dragon of the moat." There's no need, as the dragon is fierce looking rather than ridiculous. The next few exchanges, however, are pretty close to the script:

PETER  
You. . . you don't scare me,  
dragon, of the moat. . . I. . .  
I have magic sword.

DRAGON  
Oh, for goodness sake, put that  
thing away. I've had enough  
violence in my life. I'm sick of  
it.

So the fierce looking dragon can speak, after all. It just doesn't need to explain who and what it is. The punchline, "Well, that's refreshing" is not in the script.

PETER  
Are you?

DRAGON  
(reasonable)  
Listen, I'll just ask you a  
riddle. If you can answer it,  
I'll lift you up to the tower.

Whoa, Miss Nellie! Did the dragon of the moat just offer to lift Peter up to the tower? On screen, the dragon merely offered to lower the drawbridge! There's very little hint in the script as to what the dragon looks like, or how big it is, or whether it's mechanical, a puppet, or just a primitive special effect. But I think Meyerson's just blown the entire budget just on that one line. "I'll lift you up to the tower."

The next few lines are true to the script. As soon as Peter admits that he doesn't know the answer to the riddle, and the dragon tells him that he was close enough, the special effects budget explodes into the next universe. "The dragon lifts Peter to the parapets, where he finds himself faced with 150 guards and soldiers aiming arrows, spears, cannons, etc. at his heart."

Thank goodness, Meyerson quickly adds, “STOCK SHOT FOOTAGE: Guards and soldiers.” Well, thank goodness for that reprieve. Raybert doesn’t have to hire 150 extras for this scene. They just have to build a dragon that’s strong and functional enough to lift a 120 pound actor to the parapet of a castle. Or they could build a miniature Peter and a functional dragon to lift it to a model of a castle. Or they could build a time machine and fetch a CGI department from 2010....

The dragon lifts Peter to the parapets faced with 150 guards and soldiers aimed cannons, etc. at his heart.

28

STOCK SHOT FOOTAGE  
Guards and soldiers.

Meyerson finishes off the scene by having the dragon telegraph a punchline from the second act:

DRAGON (O.S.)  
But the best answer is “dumb peasant.”  
(calling)  
He’s all yours, boys.



29 HOLD ON PETER:  
Horrorified, then:

FADE OUT.

## Act Two

*Continuing on the journey, here’s a fairly consistent section of the plot. On the whole, Act 2 sticks to the script a little closer than Act 1. But there are still some intriguing variations along the way....*

Act Two opens with Peter terrified on the parapet of Sir Harold’s castle, faced with a “salvo of spears, arrows and cannon balls.” The second shot of the scene shows that, “Peter, as the smoke clears, is unhurt. The soldiers are confused and frightened. Peter raises his swords and charges the soldiers; panicked [sic], they fly off in every direction after a brief encounter. Alone, Peter calms down, then begins to survey the scene.”

Quite a change from that to his rigidly mannered visor up, visor down duel with Richard alone. Tons of money saved on extras, props, and special effects.

Peter does describe the tower as being “...where the Princess is languishing... alone and frightened in a dim-lit cell...” but Gwen’s response to his colloquy is a grinding shriek from off-screen: “Hey! Get me outa this joint!” The decision to have Gwen echo Peter’s observations instead (“Languish, languish...”) was genius.

Peter wipes his magic shoes off on his calves (presumably to give the camera another opportunity to focus on the fact that they're "two tone wing tips," as the script specifies at this point) and then sprints toward the wall. *Sprints!* In the next shot, Gwen looks out the window and sees Peter "horizontal running up the wall." Seems that director James Frawley opted for a more identifiable *Batman*-style climb.

He wipes his magic shoes off on his calves and sprints toward the wall. They are two tone wing tips.

The words "two toned wing tips" are circled, possibly by a costumer who needs to make sure that the correct shoes are supplied.



"Peter swings into the tower through the window," is a shot that was conveniently and noticeably left out of the finished episode. (I've always been annoyed that this moment was missing.) He "places an arm around Gwen and tries to hustle her toward the window." Pity we didn't get to see that, either.

The dialogue continues as we expect it to, except that Gwen is not afraid of heights, she's just "no good at jumping out of windows." As soon as Peter hands over the locket, Harold, his men and HIS HORSES burst in. (His *horses*? At the top of the tower?) The soldiers rush at Peter, and he struggles to draw his sword. Interestingly, the script maintains that he can't draw the sword because it's too heavy; in the episode, the sword is just stuck.

GWEN  
You're gonna fight them with a locket? Listen, why don't you just put some flowers in your hair and do a dance to Spring?

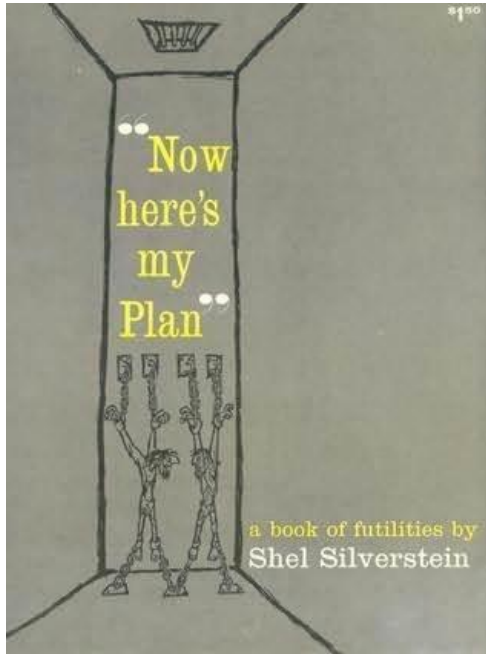
Don't know why the bit about flowers in his hair got left out of the finished episode, but... oh, well.

The rest of the scene is pretty faithful to the script, concluding with Gwen telling Harold, "I hope you know this means we're through... absolutely through!"

The next scene is identified as "INT. TAVERN – NIGHT." The description asserts that the boys are seated in a crowded tavern, very different from the minimalist view of Micky's "Inn" that appeared in the episode. There's no mention of the town crier weeping or showing any emotion in the script.







In the script, Mike says, “Any news, town crier?” In the episode, it’s, “Hey, town crier, baby. What’s happening?” As soon as the town crier makes the joke about the late edition, the script describes the three Monkees “racing to the door.” On screen, Mike closes out the scene with the line, “Oh, wow. We’ll see you later, town crier, baby.”

The brief scene in which Gwen accuses Peter of touching her starts off with this detailed description: “Peter and Gwen are utterly immobilized, hanging in chains from the ceiling and floor, a la Shel Silverstein’s cartoons.”

The next scene begins with either Micky or Mike saying “Trudge, trudge.” (I can’t tell who’s talking.) That line isn’t in the script—but the stage directions do say, “The boys, armed with scythes and pitchforks, are trudging through the forest.” This is a similar riff to Gwen’s earlier “Languish, languish.”

Mike’s line, “Hold it! Man, we’ve been searching for this castle for three days. We’re liable to get lost,” is a substantial change from Micky’s line in the script, “Listen, we’ll never find the tower. We’ve been wandering around for hours.” Why the timeline was widened from hours to three days, I have no idea. The rest of the dialogue is only very loosely tied to the dialogue in the script, though the pertinent details (split up, bread crumbs, birds) are all the same.



### Deleted Scene!

Had you noticed that Little Red Riding Hood and Goldilocks each have a scene in the second act, but Hansel and Gretel do not? Guess what! In the script, they do. Sort of. It begins when Micky—crossed out in ink, and replaced with Mike—“passes a gingerbread house. The WITCH has set up a little stand in front of the house, and is hawking her cookies. A sign reads: Gingerbread Cookies, 10 cents.”

WITCH  
Gingerbread Cookies! Buy my  
Gingerbread Cookies!

Micky stops, picks up two cookies that look remarkable [sic] like Hansel and Gretel.

MICKY  
I'll take these two.

He hands her a coin.

WITCH  
Wonderful. I'll draw up the  
adoption papers.

Presumably Micky had to be replaced with Mike because Micky had earlier appeared as Hansel. (Remember that the cross-dressing double roles were not part of the original concept.) That said, it's a gruesome scene and I'm glad they dropped it. Saved them from having to hire an actress to play the witch, too.

In the scene that follows (with Little Red Riding Hood) the switch is done in the opposite direction—Micky meeting the girl, instead of Mike. These two scenes (with Little Red and with Goldilocks) are very close to the script, except for Goldilocks' frantic, "Help, help! Oh, help me!" which was apparently ad libbed.

<u>EXT. ANOTHER PART OF THE FOREST - DAY</u>	
40	<i>Micky</i> meets Little Red Riding Hood road. Once again, she is carrying

In the script, Micky arrives at the tower alone, and doesn't meet up with Mike and Davy until he has already been frightened by the dragon and run away. The stage direction (based on the more special-effects dragon introduced in Act I) "rises up, breathing fire and smoke."

The scene in which Gwen and Peter "laugh it up" is also very close to the script, except that the script calls for "Harold and Richard, men and horses, [to] burst in." On screen, it's just Harold and Richard. Good thing, too. I have no idea what Peter Meyerson was thinking of, having all these horses traipsing around inside the tower!

Micky knows the answer to the dragon's riddle, and the dragon says, "C'mon, mount up." Yes, once again we're deprived of some serious special effects in exchange for a reprise of the "Lower the drawbridge!" joke.

### **The Battle is Joint. I mean, Joined.**

The next scene opens as "Harold, his men and horses, are dragging Peter and Gwen to the wall." Yes, once again, there are those handy, helpful horses. The script only has two lines:

HAROLD  
Goodbye, Gwen... and good riddance.

GWEN  
Harold, you beast... Who's gonna  
feed my goldfish!

Other than the substitution of “dingbat” for “beast,” one might think that they stuck to the script pretty well in this scene. But there are two telling additions to the aired episode. First, Gwen is yelling for help as the scene begins, and second, Harold says, “Over the parapet.” Note that, up until this point, nobody has said one word about how the princess is supposed to be killed! In the script, the method of murder is never mentioned.

The script continues, “Micky, Davy and Mike appear on top of the wall, scythes and pitchforks at the ready.” They “appear” because they were delivered by the dragon, having no need to climb the tower the way Peter did. In the script, they do not have lines as they appear, but on the screen Micky ad libbed a greeting (“Ho, Petah! We are here to save you!”)

You may recall that Tork flubbed his line in a rather amusing way when greeting his friends. “Micky! Davy! Pete—uh, Mike! You’ve come!” In the script, Peter’s own name does appear immediately below his greeting:

PETER  
Micky! Dave! Mike!

MIKE  
Peter!

Is that how Peter got mixed up on this line? It certainly was a strange thing for him to say!

Moving on: To my surprise, the entire battle scene fits on a single page of the script, which I’ll transcribe here.

46 CONTINUED:

HAROLD  
(to his men)  
Get them!

The soldiers attack! The boys defend.

47 ANGLE ON MICKY  
holding off several soldiers with his pitchfork.

MICKY  
Peter! The locket! What happened  
to the locket!

48 ANGLE ON PETER AND HAROLD  
struggling over a spear.

PETER  
She’s an Indian giver.

49 SHOT - DAVY AND MIKE  
wielding scythes.

50 SHOT - GWEN  
Tripping soldiers as they pass by. In the confusion, she  
drops the locket.

51 INSERT  
The locket on the ground.

52 SHOT  
Peter on his back, his arms outstretched. Harold has a foot  
on his chest and is about to plunge a spear into him, when  
Peter's hand closes over the locket. He looks surprised.  
Harold's spear comes down and breaks. Shocked, he backs off.  
Peter jumps up, grabs the sword and begins heroically  
knocking knights all over the place. Gwen rushes up to him.

GWEN  
Hey, gimme back my locket!

HAROLD  
(at bay)  
Enough! Enough! I give up.

The boys let up a cheer, disarm Harold. The ground is strewn  
with fallen soldiers (and horses).

Take a moment to compare that battle scene with the stylized, sanitized, comedic scene that was made for airing. Nearly everything that made it onto the screen—Davy urging his friends to fight, the town crier cheering them on, Gwen's running commentary, Harold's claim that he really abhors violence—is missing from the script. The only thing that's fairly consistent from script to screen is that Micky says, "Peter! The locket! What happened to the locket!" On the screen, Peter replies, "She made me give it back!" In the script, Peter's line is, "She's an Indian giver." A common phrase at the time, it's fairly offensive and I give credit to whoever changed it.

Gwen, who still has one vitally important bit of business to perform during the battle, is never sent to the sidelines. In fact, she is described as "Tripping soldiers as they pass by." Yes, Gwen is actively participating in the battle. No lines about "This is man's work" or "This is certainly no place for a woman."

What's more, the resolution to the conflict does not lie in Gwen having a change of heart. No, indeed. SHE DROPS THE LOCKET. Of course, somebody must have noticed the continuity error with the fairy's speech back in Act I. If the locket is dropped, she could be killed. It's her home! The ending was rewritten to fix the continuity. But what if they had instead deleted the

dialogue about dropping the locket from Act I? Might we have gotten a tenser, more dramatic battle and a more satisfying ending in Act II? We'll never know.

At the top of the next page, in the familiar handwriting, is the word “tag.” The page is headed, “Revised Page, November 1, 1967.” Remember that the script’s cover page was dated October 30<sup>th</sup>, so the last two pages of the script were revised two days later. This revision is clearly meant to



allow for Nesmith’s dual roles. Whatever the original ending was, it’s not here.

<p>DAVY (to Micky) Wow! She's gonna let him kiss her feet.</p> <p>GWEN Now my fair knight, for saving the life of the Princess, you may have anything you wish for in the land.</p> <p>(rising) PETER I wish to marry you, my Princess. I want you to by my wife!</p>	<p>(DIAL. OMITTED) (ACTION OMITTED)</p> <p>(DIAL. ADDED)</p> <p>(DIAL. ADDED)</p>
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The revision runs a page and a half, and include many occurrences of the words DIAL. OMITTED, ACTION OMITTED, DIAL. ADDED and ACTION ADDED.” Of course, there’s no clue as to what was omitted.

The post-battle dialogue picks up with “Well, Harold, you’ve kidnapped, threatened and tried to kill the woman you were going to marry.” It tracks pretty faithfully to the script until the moment Gwen promises to

reward Peter. In the script, she adds, “Kneel down,” and Davy immediately says to Micky, “Wow! She’s gonna let him kiss her feet.”

As the scene continues, Gwen promises Peter “anything you wish for in the land,” and he immediately answers, “I wish to marry you, my Princess. I want you to by [sic] my wife!” No dithering, no coaching, no lewd comments about what a great body the princess has. Peter proposes, and without hesitation...

“Mike whips off his wig.”

There, in this moment, is the first hint in the entire script that the princess is being portrayed by a man. Mike—no longer Gwen—says, “I know the show must go on and all that stuff. But this is a bit much!”



Davy (ADDED DIAL.)  
(addressing director)  
It's true man, you can't ask him  
to marry Peter."

PETER (ADDED DIAL.)  
Why not?

MIKE (ADDED DIAL.)  
I'm already married.

Peter reacts. (ACTION ADDED)

FADE OUT:

THE END

Special thanks to The Sunshine Factory for the screencaps. And a deep debt of gratitude to that Mike-obsessed fan who preserved this script for posterity. Happy dreams of long sideburns, whoever you are.