

THE THWARTING OF BARON BOLLIGREW



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FANTASY. ADVENTURE. COMEDY.
A GRAND TALE TOLD IN 90 MINUTES.

Set in a gothic-noir mythical land with turrets and ramparts and where people say “T’was ” a lot, this is an epic story of sweaty sword fights, dastardly dragons and mortifying magicians!

The Thwarting of Baron Bolligrew has the comedic charm of *The Princess Bride*, the acerbic wit of Pythons’ *Holy Grail* and the anachronistic fantasy of *Harry Potter*.

This is a grandiose fractured fairy tale, dosed with wry humour, physical comedy and snappy dialogue. Wrapped up in an anachronistic world where both magic and the act of doing good ultimately wins the day.

Our hero, Oblong Fitz Oblong, is an *over the hill* knight, with still a point to prove. Venturing to the rather dismal land of the Bolligrew Islands, Oblong risks it all, saves a community, falls in love, and sends the corrupt, evil and tyrannous Baron packing.

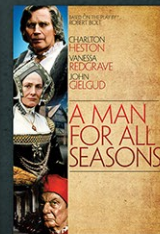
SYNOPSIS

For many years the Duke and his loyal knights have been fighting dragons, rescuing damsels in distress, and trying to make their Dukedom safe for its people. Now they've finally succeeded! With the last dragons in the realm killed off, the Duke and all of his knights are happy to now sit back and enjoy the peace they've made. All his knights accept the bleeding heart Sir Oblong Fitz Oblong who believes it's their duty to continue their good work in the desolate wastelands of the far off and neglected North.

The rest of the knights dispatch Oblong Fitz Oblong off on a one way quest to prove himself. He must cross perilous seas infested with tentacled monsters, to reach the Islands, where he quickly encounters the corrupt and evil Baron Bolligrew (accompanied by his squire, Blackheart), who is determined to prevent Oblong from accomplishing his mission. While trying to complete his tasks, Oblong makes friends with Mike Magpie and Oona the egg-painter. Meanwhile Bolligrew hires a wizard, who casts a spell on Oblong. Nevertheless, all is righted and bad hearts turn good in the end. Sort of!

ABOUT THE AUTHOR

Robert Bolt. An English playwright and a two-time Oscar winning screenwriter, known for writing the screenplays for *The Mission*, *Lawrence of Arabia*, *Doctor Zhivago* and *A Man for All Seasons*, the latter two of which won him the Academy Award for Best Adapted Screenplay.




THE STORY TELLER

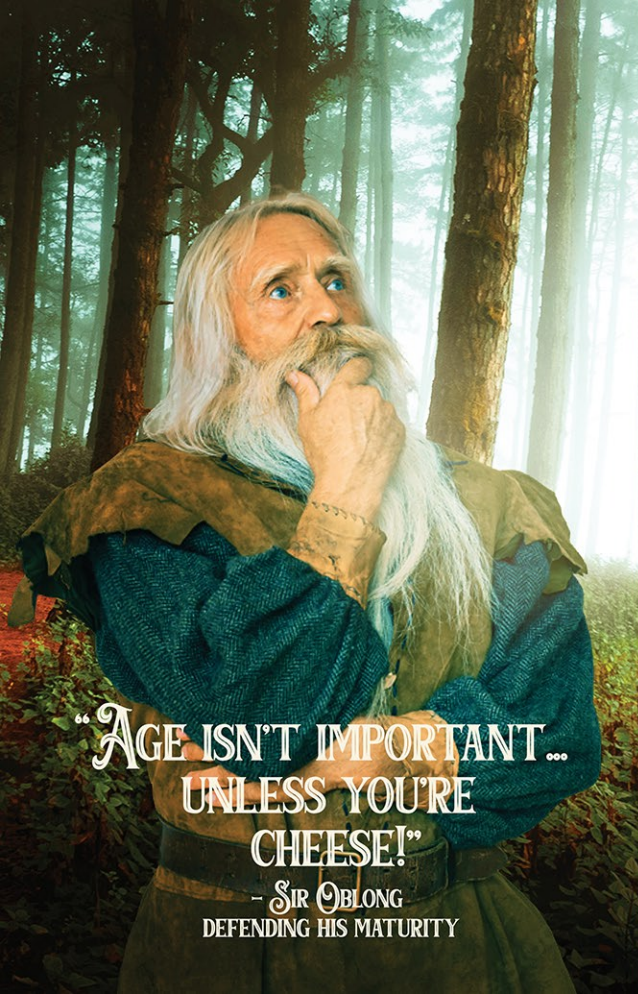
The tale is narrated by an extremely old, grizzled, eccentric man. We are unclear if his tale is the imaginings of a man unhinged or a sage who has led an extraordinary life. He talks in the third person revealing another time and place, drawing us in, impossible to tell the fact from the fiction, the man from the myth. He's a man to leave out certain details while adding some new. In simple, a man who lives through the past energised each times he recalls it.

He will serve as also our story teller and narrator through the film, sometimes as an interpreter and occasionally as a tinkering misleader. The 4th wall is only ever broken by the narrators voice. Regardless he becomes a friendly companion, serving to tell a story with the benefit of both age and hindsight.

Only at the end of the film our audience discovers that our narrator is Oblong Fitz Oblong himself now as a very old man. What seemed to be just an impossibly good ripping yarn, maybe, just maybe, was a remarkable true tale.



"I'LL TELL YOU A SECRET.
OLD STORYTELLERS LIKE
ME NEVER DIE.
WE SIMPLY DISAPPEAR
INTO OUR OWN STORY."



“AGE ISN’T IMPORTANT...
UNLESS YOU’RE
CHEESE!”

– SIR OBLONG
DEFENDING HIS MATURITY

❧ MAIN CHARACTERS ❧

SIR OBLONG FITZ OBLONG

Oblong is a short, plump stubborn man in his late 50’s. He’s a very good strait-laced man with floppy white hair and sports a flamboyant moustache. Never one to follow fashion, Oblong sports ill fitting armour thats lost its lustre. As the knight who is grossly overlooked, Oblong has a point to prove. He’s the thinker of the group, sarcastic with an acerbic wit, while ever desirous to help and improve. He is a confirmed bachelor and has a penchant for mad-cap inventing. His household is full of absurd, quirky *Heath Robinson* home comforts.

He’s always inclusive yet always the odd one out. He’s a man who might not have much, but he has more determination than any man you’ve ever met! His empathy, work ethic and sophistication contrasts completely with the younger, lazier, blood thirsty knights. Oblong surrounds himself with curios, books, maps and art, revealing a man knowledgeable with the world and a lust for untangling the bad.

Oblong has an uncanny ability to converse with the animals and thus he has them on his side. A *Dr. Doolittle* of sorts, his innate skills are the envy of his foes.

He is also somewhat of a conservationist and ecologist. He has long been an advocate of the “Save the Dragon” movement, shown by his absolute apathy when dragon hunting season comes around.

BARON BOLLIGREW

The Baron is a brawny, red loveable rogue. He is a proud, fastidiously dapper man, anachronistically dressed, in a loud check jacket and bowler and a sawn off shotgun is perennially by his side. Bolligrews obliviousness to modern, social norms is apparent. As a bombastic landlord he is taxing his charges to the brink of abject poverty and swipes from them everything he fancies! He's a *man child* exhibiting a childish greed while simultaneously wielding an unhealthy lust for power. He is quick on the law, fast on the truth. Exemplified with Bolligrew controlling all aspects of news. He is hopelessly vain and plasters on hoardings and buildings. His portrait in every school, office and factory. The Barons subjects are expected to bow to his likeness, praise his name and extol his genius.

Bolligrew in essence is an "Arthur Daley", a socially ambitious, but highly unscrupulous wheeler dealer, a purveyor of anything from which there is money to be made, legally or not. He is the brother in law, the Duke chooses to ignore.

Oblong sees him as "a *pirate masquerading as a king*", and as a man with no interest whatsoever in the well-being of his people. He believes that the peasants are there to finance him, his subordinates realise that the only way they can get by is by kowtowing to the demands of their mad ruler. He's one to be carried around in a Sedan chair (*with great difficulty*) and has a penchant for exotic foods compared to the empty shelves his subjects rely on.

The one person the Baron fears and treads softly around is Dr. Moloch, who surely holds his life in his hands.

Bolligrew feels the threat of new and prying eyes closing in on his criminal empire. His goal is to see Sir Oblong off or...see him dead!



"I APPRECIATE YOUR
PREDICAMENT SIR!
YET SOMEHOW
I STILL DON'T CARE!"

- BARON BOLLIGREW REMARKING
ON OBLONG BEING UNDER A SPELL



THE DUKE

An elderly, well fed aristocrat. The Duke is well meaning but indolent. He's an eccentric Dandy who is "*All mouth and no trousers*", vying only for whoever will shower him with praise. He is eloquent compared to the inarticulate Baron and rules smugly over a land where most things are golden. He's content with little luxuries and while expected to be a lover of art, music, politics, and other noble activities his real passion is to sleep during the day emerging at night to dress up in historic costumes. An early adopter of cosplay!

**"SOMETIMES MY LIES
ARE SO IMPRESSIVE.
I BELIEVE THEM MYSELF!"**

— THE DUKE TO SIR OBLONG

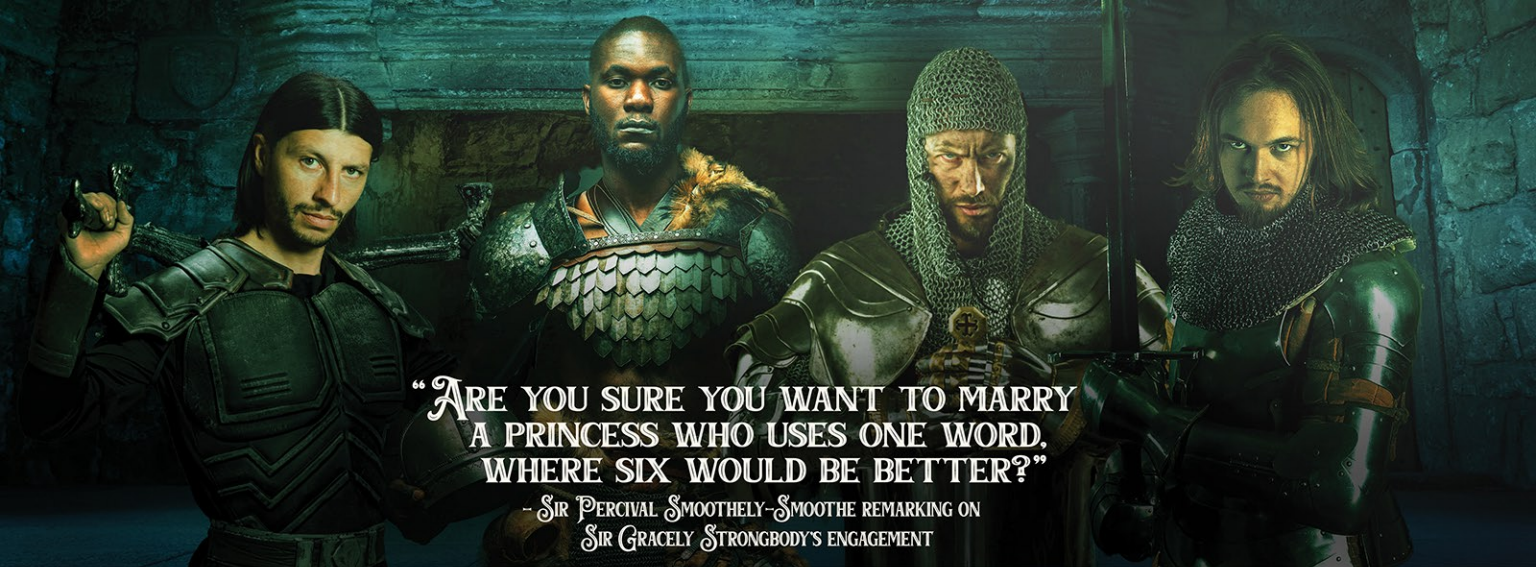
THE DUCHESS

She is the older sister to Baroness Bolligrew and is competitive in her noble outlook and is both quixotic and high-spirited, as well as crack-brained and bird-witted! She represents the “modern woman” adopting male pastimes. Whispers in the corridors of power suggest that it is she who really pulls the strings! As the *socially responsible* arm of the Kingdom, she is constantly organising, fund raising and having teas to keep things moving. She gives legitimacy and softness to the bumbling Duke.

“I THINK WOMEN ARE FOOLISH TO
PRETEND THEY ARE EQUAL TO MEN.
THEY ARE FAR, FAR SUPERIOR!”

— THE DUCHESS PUTTING SIR GRACELESS STRONGBODY IN HIS PLACE.



A photograph of four knights in medieval-style armor standing in a stone castle. From left to right: a knight with a long dark ponytail and a sword on his back; a Black knight with a beard and a fur-trimmed surcoat; a knight in chainmail holding a small object; and a knight with long brown hair and a chainmail collar. The background is a dark stone wall with a wooden door.

“ARE YOU SURE YOU WANT TO MARRY
A PRINCESS WHO USES ONE WORD.
WHERE SIX WOULD BE BETTER?”

- SIR PERCIVAL SMOOTHLY-SMOOTHIE REMARKING ON
SIR GRACELY STRONGBODY'S ENGAGEMENT

THE KNIGHTS

Entitled, impossibly handsome, *public school* type “twits”, who all have a massive air of pomposity. Each out does the other with tall and even taller tales, but ultimately they all are “Yes Men” to the Duke. Slavishly wanting to stay on the right side of him to benefit their estates, the knights bend over backwards to please their master. Ultimately inspired by little other than food, fashion, dancing and music, they all wholly lack the inspiration that Fitz Oblong has.

While all very dashing their maturity peaked at 13, their sense of humour revolves around mocking the rather sensible Fitz Oblong! However, as word trickles back from the Bolligrew Islands, and somewhat bored with their lack lustre lives, they begin to both envy and respect Oblongs quest. And then a shift happens.



OONA

She is an attractive, beloved, painter of eggs. Both the Baron and Blackheart regularly shake down her business in an attempt to steal her property. Oona is an unlikely love interest for Oblong, who has sworn to never be distracted by the fairer sex!

Oblong first comes across Oona being brought before him in court heavily chained. Her obvious oppression and the unfairness of her treatment sets the tone for Sir Oblong to realise the injustice and he acts as her surety. Faced with only 24 hours to raise the money for her fines, Oblong enlists Mike and an aggrieved town to build a machine to restock her painted eggs and defeat the unjust courts. An unlikely romance blossoms between the two. The shy but refined Oblong woos Oona until Oblong's personality changes under Moloch's spell and she spurns him. Discovering that something is amiss, Oona and Mike seek to save both her romance and Oblong's life.

“YOU KNOW THAT TINGLY
LITTLE FEELING YOU GET
WHEN YOU LIKE SOMEONE?
THAT’S COMMON SENSE
LEAVING MY BODY.”

— OONA REVEALING HER LOVE
FOR FITZ OBLONG

BARONESS BOLLIGREW

Much younger than the Baron, and evil step sister to the Duchess, she's an attention seeker with a thick Germanic accent with the emphasis on thick!

Unlike the Duchess she wears opulent and outlandish costumes dripping in jewels. She is rarely seen with the Baron, making it apparent she is the perennial gold digger who actually "*wears the pants*". The Baron is always complaining about his wife yet always delivers her every ridiculous whim. She's in it to win it with all the adoration she can pack into a day!

Throughout our story she comically plots to snuff out the Baron and take over the family business herself.

"DARLING,
I'M NOT NEEDY.
I'M WANTY!"

- THE BARONESS SPEAKING TO THE BARON



SQUIRE BLACKHEART

Blackheart is an immense, pugnacious bull of a man who is employed as the Barons minder and fixer. He is a “lovable” rogue, defined by his cabinet of boxing trophies and collection of terrifying weapons. While he’s a man that thrives off intimidating people, Blackheart becomes a “Cato” type character employing more and more complex but comedic ways to dispatch Oblong. When not robbing and stealing, Blackhearts other unusual passion is cross stitch and macramé!


“IF BEING AWESOME
WAS A CRIME,
I'D BE SERVING A
LIFE SENTENCE!”

- BLACKHEART BRAGGING TO
SIR OBLONG FITZ OBLONG



A close-up, profile view of Mike's head, facing right. He has a large, curved, golden beak and a dark, textured helmet with intricate carvings. His eyes are visible, showing a golden iris and a dark pupil. The background is dark and textured.

MIKE AND MAZEPPA (THE MAGPIES)

n first blush, the two birds appear almost identical, but they couldn't be more unlike. Mike is rough around the edges with tatty unkempt plumage and an uneducated cunning "Artful Dodger" demeanour. Mike is chatty with everyone including the much maligned Dragon. Mike's "day job" is wheeling and stealing, targeting the Baron and Blackheart drawing their ire. He is constantly at odds with the concept of honesty and integrity. Oblong, who saves Mike's life, convinces him to go straight, if only for a while!

Mazeppa on the other hand is a *pretentious sophisticate*. His plumage is slick with Brylcreem. He speaks in a clear, brisk, posh English accent. Mazeppa however is a master of malaprops and while amusing to Mike, he realises Mazeppa is an imposter. Mazeppa is a devoted sycophant to Moloch, who has entrusted him with all his secrets and spells. Mazeppa wears a sinister gilt helmet that adorns his pointy unfeathered skull.

"THIS IS A CLASSIC EXAMPLE OF AN EARLY
BOLLIGREWAN MEDIEVAL CATHEDRAL.
AS YOU CAN SEE MIKE, THE STRUCTURE
IS SUPPORTED BY FLYING BUTTOCKS!"

- MAZEPPA TO MIKE BOASTING ON HIS KNOWLEDGE OF ARCHITECTURE

A close-up, profile view of Mazeppa's head, facing left. He has a large, curved, golden beak and a dark, textured helmet with intricate carvings. His eyes are visible, showing a golden iris and a dark pupil. The background is dark and textured.

DOCTOR MOLOCH

Doctor Beelzebub Moloch, is the Dean of the Faculty of Magic and Regius Professor of Wickedness. The Doctor is a snappish intellectual, spindly and tall, he wears the uniform of a plague doctor comprised of a sinister leather mask with a long bird-like beak, somewhat mirroring his companion, Mazeppa. Moloch drapes himself in a black academic gown, announcing his presumed intellect while his walls are adorned with parchments claiming awards, qualifications and commendations. Not surprisingly they all have words like, *failed*, *revoked* or *cancelled* on them. Moloch is a reject of even the most reviled Houses of Magic. He uses his magical powers to both enchant and enrich. He lives across the valley in *The Crooked Tower*, which is a seemingly endless stone spiral staircase lined with spell books and tomes of acquired magical knowledge and jars containing all sorts of hideous embalmed creatures, litter his lair.



“IF YOU HAVE WHAT YOU SAY YOU HAVE,
YOU WILL MAKE ME RICH. VERY RICH.
BUT IF YOU DON'T, I'LL TURN YOU INTO A
FINE PAIR OF MOHAIR SLIPPERS.”

– MOLOCH DEMANDING PAYMENT FROM THE BARON



THE DRAGON (PUFF)

The Dragon is always referred to as demonic, otherwise known as Puff. THE most horrible of creatures, huge in size, and fire breathing. Legend tells that he has systematically destroyed and burnt the North to a crisp.

In reality, he is none of these things. The scary dragon myth was constructed by the Baron to keep the islanders fearful, in place and in check. Puff is by no means your stereotypical dragon and is incredibly laid back. Notice how he is hardly ever angry or tense, but is always relaxed and chilled! He is witty and funny, sometimes without even realising it, with a very soft spoken and relaxed delivery.

Somewhat muddled, a trifle hippy and with the scarcity of men to eat, he's gone vegan! While Oblong realises that Puff IS the last of his kind, he's also rather uppity about Puffs habit of smoking.

**"DUDE. I CAN'T AFFORD
TO HAVE CONTINUAL
ARSON IN MY HOME!"**

- PUFF REMARKING TO MIKE ON HOUSEKEEPING

WORLD DESIGN

This is a “moral” story of how, if you do the right thing, you can change lives in a good way. The design of the worlds will in part reflect that.

This is a story filled with anachronisms and dichotomies, and so the world is designed as a carefully curated, mix of styles. This mix is a refreshing re-imagination of the stereotypical world all things medieval. It ranges from a bit of a **16th Century** bent fettered with a **steam punk Victoriana** festooned with elements of **Gothic revival**.



THE BOLLIGREW ISLANDS VERSUS THE DUKEDOM

Importantly both worlds are in complete opposition. One is stuck in a depressing past, the other races towards an exciting future. Fitz Oblong is a proponent of that optimism.

THE DUKEDOM

The Dukedom is a charming medieval and anachronistic stylised world with a twist. It's spirit is dosed with wit and humour. There are horse drawn elevators, victorian style speaking tubes (*more akin to a ship than a castle*) which engage the audience with a delightful re-interpretation of another time and place. Aspects of steam punk infuse the world re-energising what we might of presumed as a "typical" knights in armour version of events.

It's a place not unlike our own world of people going about their business, there are banks and coffee shops, pubs and various other business's, all shrouded in a Medieval/Georgian architecture. It is boundlessly quirky and otherworldly yet still relatable to our audience - not unlike how *Harry Potter* treats us to a completely fictional world of wizardry but doses it in a lifestyle we know all too well.

The Dukedom environments are most often, bright, colourful surreal takes on "medieval" reflecting a positive optimistic land.





THE BOLLIGREW ISLANDS

In contrast, Bolligrew's kingdom is not up beat, nor colourful and it's devoid of modernity. First impressions are of a dark, dank, ramshackle depraved *Eastern European* flavoured repressed and failing community. Much of it is shuttered or boarded up. Famine, poverty and hunger are ever present. It's a place that clings to doubt and despair. Everything is shambolic, shop shelves are virtually empty and lines of people preposterously long. The plumbing never works, the place needs painting and governance is completely absent. The one thriving success story is a black market in potato vodka that perhaps makes living in this terrible place, tenable!

As Oblong starts to restore order, he infuses the people of the Bolligrew Islands with hope and are slowly set free and here costume, colour and make up reflect that over time. Inspirations for the world of Bolligrew are wild, run down looks reminiscent of an ancient Eastern Europe. (*A Series Of Unfortunate Events*, *The Grand Budapest Hotel*) have aspects of reality but also set a tone of obvious ancient fantasy.

Fitz Oblong travels in less than grandiose manner, a basic but romantic gypsy style wagon, but accompanied by something resembling a carnival/circus wagon with all of the tents and helpers fit to support his mission. It's both practical, humble and comical. As Fitz Oblong is a bit of an outcast he is not afforded great luxuries rather he exists on his wits, experience and goodness. He is multi dimensional , his fellow knights are not.

In the same way as Terry Gilliam dumped his imaginative flourishes into *Baron Munchausen*, the story of an eccentric Baron and Fitz Oblongs quest by recounting his storied life follows a similar flamboyant and witty visual treat.

Bolts "sly wit and satire" has the impetus to strike a visually comedic chord mostly forged in the mill of *Monty Python*, pushing out a boat of the largely absurd, wrapped in what we think is quite familiar.



The Duke's Castle is a vast, seven story building with many towers and turrets. Lush in its fixtures and fittings, it's grand halls are luminated by candles and decorated with paintings of former knights, famous events. Victorian type gadgets give a modern twist to rooms full of taxidermied dragon heads and tails, prehistoric multi headed animals adorn the great dining hall. It's a gregarious busy place and home to all the knights.



The Baron's Castle conversely, is a dark, dank, unkempt tumbledown wreck of a building. Darkness, dust, cobwebs and fallen plaster lie everywhere. It is so dark and decrepit that the town outside is "refreshing" in comparison. It looks abandoned, trees and plants grow out of its ramparts. Open to the elements, birds and animals freely come and go from this once glorious battlement. But inside is an embarrassment of plundered riches, everything gilt with an air of tacky!

The Dragon's Lair is located in an abandoned mining tunnel, tucked away in the Northern reaches of the islands. It has all the expectations of what a lair should be on the outside. What is surprising is that the interior is more relatable to the interior of a medieval lodge. With one significant detail. Everything is burnt to a crisp!





ANIMALS

Animals feature heavily and are an important contribution to the story. In Fitz Oblong's world they are docile and amenable, there is order and reason to them.

They speak and offer an oft ironic contemptuous wisdom towards the human world. In the Bolligrew Islands they take on an unreasonable personality, humourless and dark.

Animals are re-imagined - rabbits, dogs and birds are a hybrid of both real and the mechanical - a nod to steam punk and armour. There is a hierarchy to the animal world. Atop the ladder are the knights horses, who take on a modern somewhat mechanised appearance, they are the technical, "thing to have of their day", its an unexpected re-imagining. On the bottom rungs, are birds and where Mike and Mazeppa sit.



COMEDY AND SATIRE

Satire will amplify Bolt's script. Oblong observes the follies of his fellow knights and later Bolligrew by exposing people's stupidity, vices and shortcomings, by ridiculing them through his humour.

For instance, the scene of the knights persuading Oblong to leave town is re-imagined as God speaking to Oblong as he carries out his morning ablutions. Oblong dutifully acknowledges the higher calling. However we quickly realise that it is in fact the voice of *Sir Digby Vayne-Trumington*, in the stall next door. Over the course of the story Oblongs charming naïveté is replaced with a practical worldliness, culminating in his consummation with Oona.



TONE AND STYLE

The visual style will be energetic, creative and cinematic. The framing will be bold; the cinematography will be dark and repressed in the Bolligrew Islands, the opposite in the Dukedom. Constantly on the move, pacing will be fast.

Since the story is set in an anachronistic Medieval /Georgian and Victoriana hybrids, the film will feature many period details however what makes the films design unique is the anachronistic mix of fashions and eras. Costuming is elaborate , surreal and theatrical .

This fictional European State has all the details worthy of a **Tim Burton** or **Wes Anderson** film where a sense of intimacy and tactility are created through a more handmade vibe and that are largely missing from CGI-counterparts.

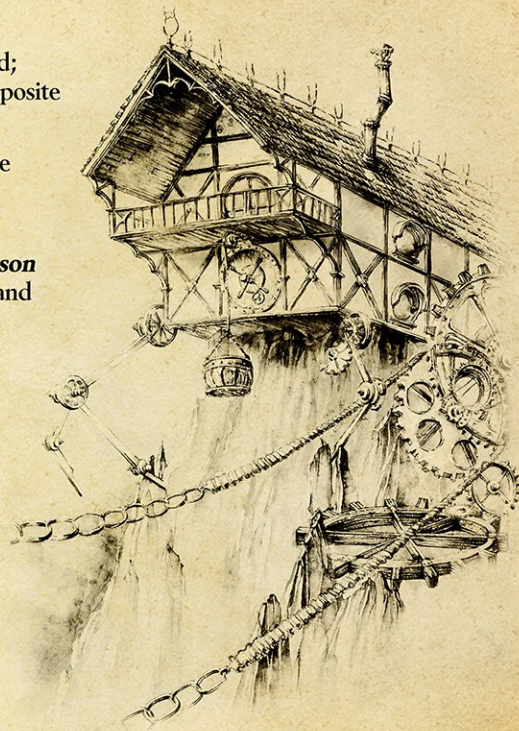
As part pantomime and part fairytale this is a film deserving of storybook-like imagery, and highly stylised production design, costume design, and cinematography. The story is fun with sharp pithy dialogue and a plot to compliment the visual flair. It is a complex world showcasing objects, locations, or clothing that define whole personalities, relationships, and conflicts.

Idiosyncratic features in the distinct worlds are sharply exaggerated backdrops and landscapes for the Bolligrew Islands with monotone palettes.relying heavily on the use of shadows and silhouettes, visually disjointed to heighten a feeling of tension or dread.

The Dukedom however opposes this with high colour contrasts more calming shapes with rounded curves give this world a sense of good order.

DESIGN INSPIRATION

Albert Robida, Edouard Riou, Alfred Tenniel, Arthur Rackham, Brian Froud



MUSIC SCORE

Just as this story and visuals are anachronistic, fuelled by modern pop culture references, so is its sound design. Heavily influenced by the micro genre “*BardCore*” consisting of medieval inspired remakes of pop songs. The sounds replicate contemporary pop /rap / hip hop using predominantly medieval instruments. Mix in contemporary instruments, a real hybrid salient sound will define the unique world.



THE WANDERING TROUBADOURS

These wandering musicians act as “journalists” of sorts, keeping the people (and audience) informed of side stories, gossip via song and dance. They reflect the voice of change. The troubadours find themselves joining up with our hero Oblong, acting as his personal tagalong chroniclers.

STORY STRUCTURE

Three act structure, dosed with a narrator, has a definitive beginning, middle and end. The setup, the confrontation, and the resolution have no loose ends, all the leads will have complete arcs.

This story supports both a prequel and sequel.

ACT ONE

A mysterious story teller (*an aged Oblong*) sets up the tale. A young boy and girl (*his grand children*) are not engaged, at first questioning him as to the authenticity of his story but slowly get sucked in as he describes the krakens and dragons that once ruled the land.....


30 years earlier... Forced to attend the annual dragon hunt, Oblong is lack lustre in his enthusiasm for such blood thirsty affairs. We are introduced one by one, to the other knights who show contempt for their much older "brother" who to them is a kill joy and outlier.

They impress on Oblong their desire for a life now of abject leisure. Oblong pushes back only to be tricked by one of the knights convincing Oblong that he has been summoned by God. He accepts the "calling" and sets out to prove himself by accepting the mission. Oblong makes his way to the port as now Knight Errant and without resources has to select a motley crew and a decrepit ship for the voyage.

He gives an emotional and heartfelt speech to the Duke and the knights, of all he will miss. As he sails away the knights are thrilled with his departure and instantly embark on their vacations. A storm hits the ship and a mutiny ensues when the ship is attacked by the legendary Kraken. The ship starts to sink, with Oblong, sword aloft trying to defy the elements till the end.

Next morning with the storm abated and a now sunny, calm sea - a wooden raft bearing the flag of a Knight Errant drifts towards the shore. Whose on it? Some barely alive loyal sailors and of course a resplendent Oblong, fully armoured, a crab clinging to his helmet astride a magnificent black stallion as if nothing has happened. Onward!

The Baron and Blackheart spy the "*foreigners*" via a retractable joke telescope that leaves Bolligrew with a black eye and set out to meet this "invading" force. Oblong announces that he is the Knight Errant sent by the Duke to observe the alarming reports about the state of islands and fix immediately all that needs fixing! The Baron quickly responds to not needing a "*bleeding heart liberal*" and fearful of light being shone on his evil ways, sets about planning Sir Oblong's demise.

blong is given a tour of the city, and Blackheart forces the locals to pretend that all is well. Oblong sees through it. While out with Bolligrew, the Baron draws his gun and attempts to shoot a bird but is purposefully jogged by Oblong who misses. Mike Magpie revisits Oblong to thank him for saving his life and sets about setting the story straight as to what goes on behind closed doors.

Oblong decrees that drastic changes will be made across the land. First visiting the the courts where he first meets Oona, who is brought to him in chains. He is appalled. Oblong cements his friendship with Mike and has Oona freed. With the clock ticking, Oblong uses his inventing skills to build a crazy "*Heath Robinson*" machine to modernise Oona's business and is able to produce enough eggs to sell and pay the fine and foil the Baron's extortion attempt.

A clever NY style court room drama ensues between the Baron and Oblong. Fitz Oblong's wit and guile wins the case, stirring the town to grow bold and word quickly spreads about a new hero. The Barron concludes Oblong must be despatched!

Oblong rallies the town encouraging illicit secret meetings are held in back rooms, Oblong acts as the voice of change and out of character encourages a resistance to paint anti-Bolligrew slogans outside the castle. Bolligrew, enraged, enlists Blackheart to round up the ringleaders and to attempt to bump off Oblong. Blackheart challenges Oblong to first a duel followed by a series of incompetent "Pink Panther " type comedic failures and finally an abortive attempt to kidnap Oona that Oblong foils.

The final straw for the Baron is when Oblong seizes an opportunity to appeal to the towns people to rebuild the crumbling and derelict Town Hall. In a passionate Henry V type speech, "Tis your seat of democracy and where your futures will be created!", he rallies the crowd. Bolligrew sees the writing on the wall. A resistance of sorts is formed.

END OF ACT ONE

ACT TWO

With cracks emerging, Bolligrew starts to see his grip on power loosening. Epic statues of him are defaced, posters ripped down and he sends word to the one man to fix his issues. Dr. Moloch. Moloch's world is *Harry Potteresque* - dark mysterious, old worldly and scary. Moloch proposes that to solve the "problem" a spell will be cast on Oblong dosing him with Dragon poison - the plot will be for Fitz Oblong to be lured to the Dragon's den where he will be eaten and then said dragon will die from the poison. The Duke will not suspect anything. Problem solved. Or is it?

The Baron comically has Moloch prove his worth by casting the spell on Blackheart to show off his hypnotic powers. Bolligrew, Moloch and Blackheart head to the land of the Dragon - a once verdant land now laid waste by fire and convince the Dragon that they will deliver Oblong as a human sacrifice. Moloch convinces Oblong to part with his cape so he can put him under his spell.

News reaches the mainland, stories roll in as to Oblong's success. All is not well with the Duke and his knights. Their days of "only" leisure have grown boring and tiresome and they reflect on the *good ol' days* when Sir Oblong was amongst them. They reveal their shallowness. Guilt sets in about how they tricked him. The Duke decides to visit the Islands on a State visit.


Under Moloch's spell, Oblong greets the Duke and his entourage with random insults and bizarre comments and is told of Oblong's "dalliances" with the Dragon. We establish a *race against time* jeopardy as Magpie switches places with Mazeppa by donning his helmet as a disguise. Mike discovers Moloch's spell book in an attempt to reverse the spell on Oblong. Instead Oona persuades Mike to help her place a spell on the Baron in time for the afternoon display of Dragon fighting. Moloch revisits the Dragon to get payment for revealing the Bolligrew scam, but the Dragon sees through the lies and eats him.

An impressive caravan of Bolligrew henchman arrive with the Duke for the main event picnic. Oblong still under the spell arrives with Magpie and Oona. Oona commands the Baron to have Oblong remove his cape, releasing him from the spell. All is revealed by the Baron of what he was up to. The Duke relieved that all is now well with Sir Oblong. Bolligrew is told to remove his watch which holds his spell. On release he then denies the confession.

Oblong in reflection is ashamed by his weakness and grabs his cape to force him onward to go fight the Dragon. A moment of Dutch courage has Bolligrew seemingly admiring what Oblong stands for and the unlikely pair march to the Dragon's lair together.

END OF ACT TWO

ACT THREE

blong pauses and addresses Bolligrew that he doesn't have to go forward with him. Bolligrew states the same. Their mortality prescient with Oblong taking stock of the Dragon's predicament. An unlikely but comical debate proceeds between the three as word spreads and the crowds grow. Surely the event of the decade! A newsy barks out headlines and a bookie takes bets on who will triumph.

The Dragon reveals her years of loneliness and regrets terrifying the locals, Bolligrew regrets all the things he "should have done" namely being a family man, while Oblong reveals his years of avoiding the fairer sex and his now affection for Oona and what he presumes to now be an unrequited love.

Meanwhile, outside the drama builds. The crowds contemplating the worst. Blackheart tearfully ponders his future without the Baron, and Oona unbeknownst to Oblong confides to Mike her love for her knight in somewhat shining armour.

All three agree they have something to live for and hatch a plan to serve all their needs.

We promptly hear the flap of Dragon wings, and plumes of fire and smoke emerge from the Dragons cave. Screams and yells from within are followed by oohs and ahh's by the crowd. The bookie raises the odds. Blackheart and Oona's hope sinks. And then a gun shot and then another. Then silence. A very long silence.

Oblong and Bolligrew stumble out through the smouldering fire still burning looking the worse for ware. Cheers erupt. The Duke announces that the Dragon is Dead! Blackheart and Oona rush forward awkwardly, comically greeting the wrong respective partners.

Oblong finally embraces Oona and they kiss. As Oblong walks away he looks back at Bolligrew with a knowing glance and a wink.

Cries from the crowd resonate cementing that THE Dragon is dead. The Duke announces he had every confidence in Oblong as he collects his winnings from the bookie!

Mike circles overhead and flies into the flaming cave to survey the dead dragons carcass. Hopping from rock to rock, going further and further into the darkness until finally he sees the outline of the prone and dead Dragon.

For the first time Mike shows raw emotion. He gives a solo eulogy, emotionally memorialising Millicent's memory. He breaks down recalling a life well lived.

And then he hears a low toned voice from the dark - *"Have they gone yet?"* Startled, Mike peers deep into the darkness and then one by one the Dragons eyes open. *"Mike are you crying?!"*

The Duke holds a ceremony simultaneously firing Bolligrew and making Oblong's First Baron Oblong of the Isles. The knights arrive and pledge total allegiance to Oblong.

Having consummated his marriage with Oona and feeling rather pleased with life, Oblong hears his name chanted below. Somewhat panicked, Oona helps Oblong on with a cod piece and helmet and Oblong emerges triumphant on to a balcony to raucous applause!

The story concludes with a strong absurdist musical number that cements the main theme of, *"If you do the right thing, good things do happen!"*

A preposterous, *Pythonesque* type musical number, takes us out with a very comical British music halls pin, touching on stoicism, stiff upper lips and the towns spirit in the face of adversity moment.

His final scene acts to complete the 'release' of the people formerly oppressed by Bolligrew and comically reviews all the characters (even *Moloch*) that we have met in a filmic but *pantomime* ending.

Baron Bolligrew appears to be wholly remorseful through his silence. He and Blackheart clamber aboard a shabby horse and cart, disgraced and banished to the North.

Blackheart unsettled, questions Bolligrews quietness - He responds grinning.
"My silence is not weakness, it's the start of my revenge. Now Giddy up!"

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The Thwarting of Baron Bolligrew
Based on the play by Robert Bolt
Created by Adam Shaheen
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