



SLEEPING BEAUTY

BY

COLIN BARROW

EXTRACT

A SMITH SCRIPT

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A PANTOMIME

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USEFUL INFORMATION

Casting:- The casting can be quite flexible to suit your available performers. The characters, Machoman and Bimbowoman would really come alive with two men or a female playing Machoman and a male playing Bimbowoman. Alternatively two females would also do the part justice.

Small part/cameo characters:- Ideal parts for anybody who wants to be involved but with none or a few lines and wishes to play a character. If you do have a chorus and **limited** with **other** performers to fill these cameo characters. Some or all could be pulled from the chorus for the scenes those characters are required in.

Chorus:- This script can be used with or without a chorus. Where there are chorus speaking lines and you have no chorus, these can be delivered by the small/cameo performers who can be towns people, Royal Household staff, etc. The script is written for this option to be implemented if required.

General staging:- The scenery and lighting can be as simple and easy as you wish, especially if tight budgets and logistics have a strong influence on your production. This also applies to costuming and properties, and yet still providing a brilliant pantomime. Of course, if budgets and logistics dictate otherwise, the skies are the limit!

Scenes:- The script is written with two full stage scenes and one front cloth scene. These are not set in stone and by all means re-name some scenes if you wish to run more cloths. Likewise, if you are running with limitations. The full stage scenes could use the same back drop of a nondescript mottled effect. And dress each scene where needed to signify it's title.

Set dressing:- Dressing for the scenes is entirely up to you and the stage space available. It will also depend on what type of backdrops you are using too. Especially for those working with no chorus and have more stage space available.

Approximate running Time:- Two hours {plus interval}

CAST

Main

5 Female, 2 Male, 4 Either

GRANNY SMITH.....Dame
BIMBOWOMAN.....Comic
MACHOMAN.....Comic
KING

QUEEN

OLD FATHER TIME.....Narrator (*small part*)

PRINCE RICHARD.....Principle boy

PRINCESS BEAUTY.....Principle girl

LORD CHAMBERLAIN

FAIRY SUNSHINE

DEADLY NIGHTSHADE.....Villain

Small part/cameo characters

4 Either

FROG (*only if a toy one is not used*)

CLOWN/JESTER or a ANIMAL (*choose one to suit your wardrobe*)

CECIL.....Villains Creature

GHOST

CHORUS if you have one

CHARACTER DESCRIPTIONS AND COSTUME REQUIREMENTS

The general character costumes are up to you as are the amount of costume changes characters are given. Also, the scenes they are in will dictate the costume types to suit the surroundings. Where characters require specific additional requirements, this information has been given below.

Granny Smith: Dame. Can be male or female. Costumed in the traditional way for a Dame. Requires a costume for ACT II, scene three, with references to those of Bimbo Woman, to include a pair of comedy underpants to wear externally

Macho Man: One of a comic duo. Partners Bimbo Woman. Can be male or female. For ACT I also requires, A tutu or long netted skirt, three hats or headdresses one of each of, *Daisies, Tulips and Fern fronds*. Costume with similarities to *Superman*.

Bimbo Woman: One of a comic duo. Partners Macho Man. Can be male or female, but would create bigger comedy performed by a male. Costume with similarities to *Wonder Woman*. ACT I, scene three requires a baby bonnet and very loose fitting nappy

King: Played by a male. Father of Princess Beauty. Regally dressed. Requires a costume for ACT II, scene three, with references to those of Macho Man, to include a pair of comedy underpants to wear externally

Queen: Played by female. Mother of Princess Beauty. Regally dressed. Requires a costume For ACT II, scene three, with references to those of Bimbo Woman, to include a pair of comedy underpants to wear externally

Lord Chamberlain: Played by male. Has a slight comic side to him. Dressed to suit his status. For ACT I, also requires, a Tutu or netted skirt, large underpants

and three hats or headdresses one of each of, *Daffodils, Roses and Lilies*.
Requires a costume for ACT II, scene three, with references to those of Macho Man, to include a pair of comedy underpants to wear externally

Prince Richard: Principle boy. Played by a female. For ACT I requires a quite smart ordinary costume not too Prince looking. ACT II can wear the traditional Prince costume

Princess Beauty: Principle girl. Played by a female. Daughter of the King and Queen

Fairy Sunshine: Played by a female. Costumed in shades of lemon, yellow and orange. Requires a wand throughout

Witch Deadly Nightshade: Villain. Played by a female. Wears a suitable costume in one colour or a combination. (*dark green, purples, blacks, grey, etc.*)
Refrain from using a mask as this can take away facial expression which can speak just as much as dialogue. Act I, scene seven, requires a disguise of a Gypsy, needs to be easily removed on stage

Old Father Time: Best played by a male but could be a female. Not a big speaking part, but one that keeps the audience up to speed with the time lapse of one hundred and eighteen years. A long flowing wig, maybe a clock face to surround the actors face, a long brownish robe with a long pendulum hanging from his neck

Cecil: Male or female. A small speaking part for one scene. A creature of your own design and making. Imagination would create a slightly humorous but effective creature to fit the dialogue

Frog: Male or female. Small speaking part for one scene. (*If there is difficulty in casting a performer for this, a toy frog or one fixed to remote control device and used with a voice over will also work well*)

Clown/Jester/Animal: Male or female. Choose one of the options to suit your performer or wardrobe. Non speaking for one scene.

Ghost: Male or female. Non speaking for one scene

The chorus: Town/country folk, Royal attendants, ghosts, etc

MUSIC AND DANCE

General song/dance numbers:- The script is written to allow the *maximum time* of ***one minute to one and a half minutes*** for each song or dance routine. In each case choosing and ending to give a natural finish. These can be shorter, but watch if too many run longer as this could alter the pantomimes' whole running time.

Song/dance not with time restrictions:- The opening number, principle boy

and girl duets and solo's, the community song those with lyrics included with-in the script and the finale. These are important numbers and should run their own natural course. A few timing suggestions have also been made within the script. By keeping to these parameters it will keep the production running quickly, swift, fresh and entertaining to your audience. It also helps the cast in learning less song words and for those who are not used to singing, more comfortable.

Not all song/dance slots needs to be utilised. They are there as ideal spots if you wish to use them. This helps those main cast who do not feel comfortable to sing to opt out. **You don't** need to **use all the slots** allocated for chorus numbers, especially if your chorus numbers are very low.

If you are working without a chorus and not using the song/dance slots allocated. You can add an extra cast members song or two, or lengthen the other cast songs allocated slightly to make up the time.

The script does supply some song suggestions but they do not need to be used. All other song/dance numbers are to your own choice. This allows the cast who are involved to select something that's comfortable for them and perhaps modern. It also prevents the repetition of music from recent past productions.

Because Act I, is a hundred and eighteen years prior to the present day, be careful to select song and music which sits well for that time frame. Some songs are almost timeless as so fits in well anywhere, but those which are modern will distract from the period of ACT I. However, ACT II, being the present day means any song/music choice is suitable.

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SYNOPSIS OF SCENES

ACT I

- Scene one - THE WOODED GLADE
- Scene two - THE WOODS
- Scene three - INSIDE THE CASTLE
- Scene four - THE WOODS
- Scene five - INSIDE THE CASTLE
- Scene six - THE WOODS
- Scene seven - INSIDE THE CASTLE

ACT II

- Scene one -- INSIDE THE CASTLE
- Scene two - THE WOODS
- Scene three - THE WOODED GLADE
- Scene four - THE WOODS
- Scene five - INSIDE THE CASTLE

SLEEPING BEAUTY

ACT I

Scene one

THE WOODED GLADE (*full stage*)

The scene opens with the cast and/or chorus to sing/dance a opening number. If you have no chorus they can be replaced by those playing smaller character parts as town or country folk.

Use a song and costume to suit about one hundred years ago, due to the time lapse of the pantomime

After the opening number, the cast (if used) exit the stage left and right. The chorus or town/country folk remain on stage

Old Father Time enters to the sound of a grandfather clock chiming

Time Greetings one and all, for you have all gathered here for us to tell the story of Sleeping Beauty.

All Hello, Old Father Time.

Time The year is.....(*select a year of one hundred and eighteen years ago*) And the King and Queen are wishing to have a baby, but as yet, there's no expectancy.

Chorus 1 Is there going to be a Royal baby?

Time It is said so. But I fear there is evil about.

Chorus 2 What evil?

Time The Witch, Deadly Nightshade, does not like children, least of all Royal children.

Chorus 3 And why not?

Time She is jealous of anyone having more beauty than herself.

Chorus 4 Then she is a silly old fool.

Time But a fool that has no heart is a dangerous person. I tell you this, Deadly Nightshade will wreak her vengeance and not worry that she has done so. (*Exits*)

Lord Chamberlain enters with a hop and a skip ,trips and stumbles

L.Ch (*regaining dignity*) Stand aside! Stand aside! Make way! Make way for the King an' Queen of Duberrywhatsitsname an' 'eads of whatishisname

All on stage cheer as the King and Queen enter

L.Ch (to King and Queen) 'Ang on a minute loves, I 'aven't finished yet.
(Indicates them to leave) You're a bit premature an' 'ave come early.
Can you go off an' come on when I've finished.

King and Queen exit

L.Ch Chairpersons of the royal commode an' Institute of the plughole.
Bingo callers at.....(*local place*) Bingo 'all on
Mondays an' Thursdays.

King and Queen enters

L.Ch (*points off*) You're still previous, I ain't done yet!

King and Queen exits

L.Ch Regular patrons of(*local pub*) proppin' up the bar.
Regular twerkers at.....(*night club*) And winners of the
three legged race. (*Extends his arm to welcome them*)

*The King and Queen do not enter. Chamberlain lowers his arm rolls his eyes
and goes to the stage side*

L.Ch (*calling off*) Oi. You two! There's a time an' place for that sort of thing
an' it ain't now. Get yer bodies out 'ere, 'cause we're waitin' for yah!
(*moves back to stage centre*)

King and Queen enter

L.Ch The King and Queen of thingumybob! (*Bows*)

All (*bows*) Welcome, your Majesties.

King Thank you my people, you are most kind for your loyal support. My
wife and I are so pleased to see you all so happy and trust it will
remain that way. We are like one big happy family, are we not? Isn't
that correct my dear?

Queen Very much so, except —

King Except what my dear?

Queen That we should have a child of our own.

King It's not for the want of trying my dear.

Queen Yes dear, you are very trying at the best of times.

King And we've had all the tests. You're not a old boiler and I'm not a pip
less orange!

Queen And we are still not blessed with issue. I am coming to the conclusion that we may have to adopt a child.

King *(placing his arm around the Queen)* I'm sure if we have patience, hope, pray and keep placing an order, we shall succeed.

Frog enters

(If you do not have a person to play this part. A rubber or toy frog is pushed or thrown gently onto the stage. Alternatively, a larger frog fixed on a remote control device and driven onto the stage. The dialogue is then done by pre-recording or live through a microphone)

Queen Oh look, a frog.

L.Ch *(to frog)* Oi, you, Kermit. 'Op it!

Queen He must have lost his way and trying to find the nearest pond, Lord Chamberlain.

If it is a small toy frog that has been pushed or thrown on stage she can pick it up. If it's a larger one on a remote control device, she can bend down and talk to it

King Be careful my dear. It might be*(local or newsworthy name)* in disguise.

Queen Maybe we could help him? Frogs do so much good in the garden.

Frog Thank you, dear Queen, for being so kind. But I am not just any frog, I am a magic frog. I bring good fortune and wishes to those who need it.

King: By Jove, it's a miracle! The thing talks.

Frog Yes, your Majesty, I talk. And what is more, I shall make your wish come true. You wish for a child, and you shall have a child, a daughter. Your own Princess and you shall name her Beauty.

Queen *(exited)* When? When?

Frog Within the year.

All Hooray!

L. Ch I've 'eard of a Stork, a gooseberry bush an' even the postman to bring a baby, but never a flipping frog!

King It's too unbelievable for words.

L.Ch It's the script writer on cloud cuckoo land again!

Queen We shall return the little frog to a pond as I require to return to the Castle to sit on the throne.

King Didn't you go after breakfast?

Queen I was referring to the Royal throne!

King So was I. But be careful of the polished floor, it's like ice. Yesterday I skidded and nearly stuck my head down the doings.

Queen (*turning to leave*) I thought you looked rather flushed dear.

Lord Chamberlain turns to lead the King and Queen off

King (*following*) That's 'cause I wasn't far off going round the bend!

L.Ch (*exiting*) Stand aside, make way. The King an' Queen of watchamacallit comin' through.

King, Queen and Lord Chamberlain exit with the frog

Chorus 1 Lord Chamberlain is a little daft isn't he?.

Chorus 2 He's an educated idiot!

Chorus 3 I wouldn't even say educated.

Chorus 4 He looks after the King and Queen well.

Chorus 1 And soon he will have a Princess to care for.

Chorus 2 The Princess will be looked after by Granny Smith.

Chorus 3 Oh, dear. Is she capable?

Chorus 4 She has a heart of gold.

All And daft as a brush!

Granny Smith enters with a shopping trolley

Granny Good morning my dears.

All Morning, Granny Smith. Where are you going?

Granny I'm not going, I've come from the shops. Been getting supplies in for the baby, I know it's early but I'm just so exited it's going to happen. I have (*unloads the trolley with items; can hand them to chorus or place on the stage*) rubber gloves, poop bags, air freshener, dish mop for the important places, Cilit bang for a bit of sparkle, a pack of beer and a rubber teat, — (*add extra items with your own*)

imagination.) Don't suppose you've told the folk here, who I am? (*Putting the items back into the trolley as she speaks*) Never mind I shall enlighten them. I am Granny Smith, not a real granny, but I was called that in my younger days and the name has stuck. Evidently I had mature looks even in those days. You may not believe it, but I was not a pretty baby. After I was born the midwife put a nappy on my head and got my mother to try and feed my — y'know. Fortunately it was still a bottle and not a rusk! (*Quite forthright*) For a whole week I was hungry and never saw the light of day! Until I was dropped on the floor and started to cry; that's when they worked out which end was which! My pram had shutters on it and a big sign that said 'free to any home!' At least I grew up to be pretty — well, almost. And do you know, luck has never been on my side? They got this new washing machine in the castle. I filled it up, closed the lid, pulled the chain and not seen the washing since! Then I was arrested for playing music and taking money on a new roundabout the council had built at.....(*a road name*) I thought a pound for adults and children free was very reasonable for a ride these days! (*seductively*) I asked the arresting officer if he wanted to search me and take down my particulars? (*Flatly*) He alarmingly declined, told me to go home and drove off in a panic at speed. (*With a fed up tone*) Men; they don't know a good thing when they see it!

Chorus 1 (*to Granny*) Have you ever been in love?

Granny Many times. (*Plump herself up*) But not one man could endure the challenge of the body beautiful.

Chorus 2 What did they say?

Granny One said, "underneath this clothing I was a sight for sore eyes."

Chorus 3 Looks aren't everything

Granny Another said, "even with a lot of imagination I looked like a smudged water colour."

Chorus 4 I heard that you were once a cabaret singer?

Granny I was the star attraction. The owner said with dim lighting and my voice coming from a shadow was enough for anyone. (*Sighs*) Those were the days. (*Seductively*) High heels, glittery frocks, a fine figure and men giving me money to stop singing. (*More factual*) Then I worked in a fruit and veg shop for this Greek bloke. And a fat lot of good he was too, he never once had any bananas in stock! I got fed up saying to customers. Yes! We have no bananas.

Song: ***Yes! We have no bananas.*** By Frank Silver and Irving Cohn 1922

All exit after the song

*Some intro music starts and if available but not essential, stage smoke/dry ice.
The lights become atmospheric*

Voice *(recorded or live through a microphone)* Since the dawn of time, man has wondered is there life beyond the planet earth? To go where no man has gone before. But wait! What's this coming through the clouds? Is it two birds? Is it two aeroplanes? Is it intelligence from another world? No, it can't be! It's — it's — Macho Man and Bimbo Woman!

Macho Man and Bimbo Woman enter the stage with flashing lights and runs two circuits of the stage ending centre stage front. The Music stops and the lights become normal

Bimbo We've come from Uranus!

Macho A place where no one goes unless they have to.

Bimbo And best it stays that way.

Macho *(posing)* I am Macho Man!

Bimbo *(gyrating sexily)* And I'm Bimbo Woman!

Macho }
} Together we are invincible!

Bimbo }

Macho *(with a face of discomfort)* Hang on a minute. I think my knickers have ridden up! *(adjusting his attire)*

Bimbo But you are wearing them on the outside.

Macho *(indicating)* These are tomorrows that I'm ironing out. It's the lycra ones inside that's causing distress. *(with a worried look)* Oh flip, things ain't right somewhere. *(Turns his back on the audience with suggestive body language of making himself comfortable)*

Bimbo *(as he makes himself comfortable)* It's your own fault wearing budgie smugglers. With all that lycra, one slip and you could lose your deposit!

Macho *(looking over his shoulder)* I think I already have!

Bimbo Do you need a hand?

Macho A shoe horn would be more use.

Bimbo These costumes are a bit tight.

Macho *(turning; aghast)* Tight! I broke wind three lights years away and it's still trying to escape!

Bimbo So this is.....*(place name)* and where our help is needed. And looking at this lot they need all the help they can get!

Macho Do you think we could wake them up a bit?

Bimbo We could try. *(To audience)* Will you help us?

Macho I'm not sure they understood the question.

They both do business with audience to get response

Bimbo Right, when you see us and we say, 'may the force be with you.'

Macho You all reply 'you are invincible.'

They both do business with audience

Macho Right then, what's next?

Bimbo We were told to wait until approached.

Macho Then what?

Bimbo To follow the instructions of Fairy Sunshine. But whilst we're waiting for whoever, what I want to know is, we've been dating for twenty years and you've still not given me a ring.

Macho That is easily explained.

Bimbo Is it?

Macho It's *(the year selected earlier)* and like many, you have not a telephone as yet.

Bimbo Oh, I see. But I sometimes wonder if you'll ever be my intended.

Macho Depends on what you intend?

Bimbo *(seductively making up to him)* Oh, Macho Man, I want to marry you.

Macho And I keep telling you. Not until we've done our job here. Now behave yourself as someone is approaching.

Lord Chamberlain enters

L.Ch Mind your backs! Give some room! The King an' Queen of oojahmyflip.

King and Queen enter

L.Ch (to King and Queen) Get off, wait 'till I finished.

King and Queen exit

L.Ch The Presidents of the tiddley wink club an' owners of the bare all, nudist camp where a 'ole has appeared in the fence an' Police are

looking into it! (*Shouts off*) You can enter now 'cause I've done!
(*Stretches out his arms to welcome them on with a bow*)

King and Queen enter

King Whom am I addressing?

Bimbo Bimbo Woman, your Majesty. (*Curtsy*)

Macho Macho Man at your service. (*Bows*)

Queen I think he dressed in a hurry and forgot to put on his underpants.
(*Points*) Look.

King What are you doing here?

Macho We have been summoned by Fairy Sunshine.

Bimbo It appears there is evil amidst your land.

L.Ch That will be the Witch, Deadly Nightshade.

Macho You are soon to have a baby.

Bimbo And assistance will be required by us. .

King As yet the Queen is not expecting.

Queen But the magic frog said I will be soon.

Macho }
} Which is why we also bring gifts the baby will be born with.

Bimbo }

L.Ch This ain't a lucky dip. The Queen will 'ave enough going on without givin' birth to parcels an' wrappin's too!

Macho The gifts are to create the perfect Princess as she develops.

Bimbo (*with elegance*) I bring the gift of beauty, for she will need it to find her Prince.

Macho (*with action*) I bring her grace and elegance. To walk with charm and dignity.

Bimbo I give her speech and a voice like a bird that will be admired when it's heard.

Macho Wisdom, intellect and judgement is a must I shall give.

Bimbo To be kind, thoughtful and tender hearted.

Macho (*pirouettes with arm movements*) To dance so gentle like summer rain.

Bimbo (*seductively*) And with a body like mine, she'll have much to gain.

Macho }
} Happy ever after she will be, at the end of this panto as you will see.

Bimbo }

Granny Smith and chorus enter

Granny (*reading a letter and speaks as she enters*) Here! I think Fairy Sunshine has fallen off her perch and knocked herself silly. In this letter she says that two twits, no sorry, two travellers from some place I can't pronounce are going to descend into our lives— (*Looking up and seeing Macho and Bimbo*)

L.Ch They 'ave landed!

Granny (*taken aback*) But—but—but he's wearing his pants outside his trousers!

Macho Greetings fair lady, we're from the planet Uranus.

Granny (*glances at the letter; realising*) Oh, I can see it is now. The way I said it was quite unrepeatable!

Bimbo That's Macho Man and I'm Bimbo Woman.

Granny (*to Bimbo*) Why is his pants on the outside?

Bimbo Just showing off! He has a pair on the inside too!

Granny (*to Macho with interest*) Has he? (*Seductively clinging onto Macho*) I'm Passion Woman. Licensed to thrill with the body beautiful. Would you like to booms-a-daisy with me?

Macho (*distancing himself*) I cannot mingle in that way with earth people.

Bimbo. What is Booms-a-Daisy?

All It's the best way to make friends!

Song: *Hands, Knees and Boomps A Daisy* written by Annette Mills

Black-out

ACT I
Scene two

THE WOODS (*front cloth*)

Old Father Time enters to the sound of a grandfather clock chiming

Time And so, a year has nearly passed. There have been Christmas celebrations and New year revelry. And soon, the King and Queen shall have a daughter.

A scream is heard followed by the sound of a baby crying

Time And the happy event has happened. Into the world, a new baby is born. The Princess Beauty. The King, Queen and everyone about, will be thrilled at the happy event, but not all, I fear. For the Witch, Deadly Nightshade, shall see this as a day of gloom and not a momentous one in her calendar. (*Exits*)

Deadly Nightshade enters left to the sound of searing thunder

Witch Well my dears, I am here at last. I am the one and only Deadly Nightshade, the Witch of witchery woods. And whilst everyone rejoices of the arrival of the Princess Beauty, I do not! An ugly baby I could just accept, but not a pretty one. For everyone seems to be born with better looks than myself and that is one thing I cannot allow. It should be me that is charming, beautiful and pretty. It should be me the handsome men should look at, me that a Prince would want. But no, I am just a old haggard woman that nobody wants. Not even the King and Queen want me, to them I am just a thing that lives in the woods. Oh, if only I was born pretty, I'd be charming and attracted to a wonderful boy and live happy ever after.

Song: *I feel Pretty* Written by Leonard Bernstein
Finish the song at about one minute on the line 'By a pretty wonderful boy'

Fairy Sunshine enters right to a pretty jingle

Sunshine I thought I'd find you here. Scheming and being your usual nasty self.

Witch If it isn't goody two shoe's, Fairy Sunshine. And what brings you here?

Sunshine To try and reason with you.

Witch For what purpose my dear?

Sunshine You know as well as I do, Princess Beauty has been born. And I
plead to you not to harm her?

Witch That's a very big ask, from me! But as to my actions, it all depends on
the circumstances.

Sunshine What circumstances?

Witch Whether I am snubbed as per usual or accepted into Princess
Beauty's life.

Sunshine You will never be allowed into her life and neither shall you harm her.

Witch Who's to stop me harming the child?

Sunshine I will. With the help of two friends.

Witch Oh, those two. (*Yawns*) I saw them arrive when giving my new
broomstick a test flight. I see no threat there my dear.

Sunshine Then, I shall be your threat!

Witch I don't think so. And if I am to be given the elbow as usual, then I shall
play my hand of vengeance! (*Exits briskly*)

Sunshine There she goes deep in the wood
to practice sorcery as only she could.
To conjure up some magic spells
with ear of bat and lizards tails.
Fear not my friends for I am here,
I shall see she gets her comeuppance
'cause Deadly Nightshade ain't worth tuppence!
(*Exits*)

Black-out