

SINBAD THE SAILOR

A PANTOMIME

BY COLIN BARROW

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USEFUL INFORMATION

Casting: - The casting can be quite flexible to suit your available performers. You can work with a main cast of eleven performers, or by doubling and tripling up the smaller character parts you can reduce the characters to a minimum of eight performers

Small part/cameo characters: - Ideal parts for anybody wanting to be involved but with few lines and to play a character. If you do have a chorus, some or all could be pulled from the chorus for the scenes where they are required.

Chorus: - This script can be used with or without a chorus. Where there are chorus speaking lines, these can be delivered by the small/cameo performers

who can be pedlars, towns people, ship's crew, 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 Three full stage scenes and one front cloth scenes. 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 its 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 back drops you are using too. Especially for those working with no chorus and have more stage space available. Make sure the scene of 'COSMOS' is well dressed with riches to make the abundance coincide with the script

Approximate running Time: - Two hours {plus interval}

CAST

2 Female, 2 Male, 7 Either

This pantomime can be cast in various ways depending on availability of performers. If you go with the full complement option, this means the small part/cameo character can be used on stage throughout when not in character

- 1) A full complement of performers for each character. A cast of **eleven**
- 2) The script is written for some performers to double or triple up which can make a minimum cast of **eight** or a cast of **nine** or **ten**.
To achieve the minimum cast number of eight, double and triple up by casting- Sultan and Maccabee by one performer preferably a male
Windbag, Achmed and Tabitha by one performer preferably a male
- 3) A full complement of performers for each character, with the addition of Achmed in ACT II renamed and performed by another making a cast of **twelve**

YASMIN.....Dame
TINBAD..... Solo comic
SULTAN
SAGE..... One of comic duo
ONION.....One of comic duo
SINBAD..... Principal boy
PRINCESS AMBER.... Principal girl
WINDBAG.....Sinbad's side kick (*small part*)
MACCABEE..... Villain (*small part*)
ACHMED.....Pedlar (*small part*)
TABITHA..... Belly dancer (*small part*)

HELMSMAN...non-speaking and only if you have a ships wheel on the Eastern Star

CHORUS if you have one

A cat or dog can also be included as a pet for Yasmin if you wish

CHARACTER DESCRIPTIONS AND COSTUME REQUIREMENTS

The general character costume is 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.

Yasmin: Dame. Can be male or female. Mother of Sinbad and Tinbad. Costumed in the traditional way for a Dame. Requires a pair of knickers to drop, a costume suitable for a belly dance

Tinbad: Comic. Can be male or female. Son of Yasmin and brother of Sinbad. He is a tailor and that may show within his costuming. A costume suitable for a belly dance, due to a short change time some may have to be worn over his previous costume

Sultan: Played by a male. Father of Princess Amber. Quite regal but has a naughty side to him.

Sage: One of a comedy duo and partners Onion. Can be male or female. Wears a long robe and a fez. A ghost costume. A Long-haired wig and a white sheet or long piece of fabric. Requires a suitable costume for a belly dance

Onion: One of a comedy duo and partners Sage. Can be male or female. Wears a long loose-fitting robe (*as he has to hide some properties under it*) and a fez. A ghost costume. A wig and turban and a black sheet/piece of fabric or long coat with a black hat. Requires a suitable costume for a belly dance

Sinbad: Principle boy. Played by a female. Son of Yasmin and brother of Tinbad

Princess Amber: Principle girl. Played by a female. Daughter of the Sultan. Needs an amulet type of pendant, preferably with a magnetic type clasp so it can be removed easily when pulled

Windbag: A sailor and side kick to Sinbad. A small character part. Can be played by male or female. When not in character or doubled or tripled up playing other characters the performer can be pedlar, towns folk, etc

Maccabee: Villain. Played by a male. A small character part. A mythical person and would wear a ragged or free flowing costume with a wig to match. The script allows the Sultan to play this part if you are short of performers. If that is the case, a wig/mask to semi hide the face would help alter the appearance of the performer.

Achmed: A pedlar. A small character part. Can be played by male or female. When not in character or doubled or tripled up playing other characters the performer can be pedlar, towns folk, etc. He requires large pockets to contain properties required by the script

Tabitha: A belly dancer. A small character part. Best played by male and trying to be glamorous. But can be played by a female and should appear more Dame like. When not in character or doubled or tripled up playing other characters the performer can be pedlar, towns folk, etc

The chorus: Pedlars, towns folk, ghosts, sailors, 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.

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 need to be executed. 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 and lyrics, but they do not need to be used. All other song/dance numbers are of 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.

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SYNOPSIS OF SCENES

ACT I

- Scene one - THE CITY SQUARE
- Scene two - THE CITY WALL
- Scene three - THE CITY SQUARE
- Scene four - THE CITY WALL
- Scene five - THE CITY SQUARE
- Scene six - THE CITY WALL
- Scene seven - ON BOARD THE 'EASTERN STAR'

ACT II

- Scene one -- COSMOS
- Scene two - THE CITY WALL
- Scene three - THE CITY SQUARE

Scene four - THE CITY WALL
Scene five - THE CITY SQUARE

SINBAD THE SAILOR

ACT I

Scene one

THE CITY SQUARE (*full stage*)

*The scene opens with the cast and/or chorus to sing/dance an opening number. If you have no chorus, they can be replaced by those playing smaller character parts as market traders or towns folk. A chorus routine would use a livelier opening. However, if you have no chorus or only a small number, the song **Bangles, Baubles and Beads** from **Kismet** is a great opener if it is used with the displaying and offering of market wares and choreographed within the lyrics.*

After the opening number, the cast if used exit the stage left and right. The chorus or market traders towns folk remain on stage

Chorus 1 In the mystical East.

Chorus 2 Many stories are told.

Chorus 3 Some are insignificant.

Chorus 4 And some are bold.

Chorus 1 There's good and bad.

Chorus 2 Fun and laughter.

Chorus 3 Song and dance.

Chorus 4 And love ever after.

Chorus 1 Just sit back, we hope you do.

Chorus 2 And watch some people get in a stew.

Chorus 3 Others will bring some class to the story.

Chorus 4 Please join in and enjoy the glory.

All Sinbad the Sailor we deliver to you, and here come some to entertain you!

Yasmin is heard off stage screaming and shouting

Tinbad enters at speed pushing a wheelbarrow. Yasmin is sat in the wheelbarrow holding a load of takeaway food boxes. They circle the stage until

Tinbad tips the wheelbarrow and Yasmin topples onto the stage scattering the boxes

All on stage laugh

Yasmin Go on, laugh. See if I care!

Chorus Morning, Yasmin. Morning, Tinbad.

Yasmin }
} Morning everyone.

Tinbad }

Yasmin I know you think it's funny seeing a woman fall. But you know what they say, "she who falls most gets the best fun".

Everyone laughs and exits leaving Yasmin and Tinbad

Yasmin *(to Tinbad)* You great lummoX, Tinbad. Don't you realise I've just had my nails done, my hair tended to, a facial defoliation and a complete detox! *(Standing up and rubs her backside)*

Tinbad Then you've wasted your money, Mother. 'Cos it hasn't improved you one bit!

Yasmin And that's not to mention the loss of dignity.

Tinbad What dignity?

Yasmin That's true. And all this social media is another thing that doesn't help us women of a certain age or disposition either.

Tinbad In what way?

Yasmin If a pretty young lady breaks her knicker elastic and they fall to her ankles and the picture gets put on Facebook, she gets comments of sympathy and likes. If we more matured women almost break their flipping neck, 'cos their son has tipped them on the floor. The incident goes viral on YouTube for all to see, followed by laughter and rude comments!

Tinbad *(instructing to pick up the boxes)* Let's get these picked up and say nothing to Ali baba and his forty diseases.

Yasmin Don't you mean. 'his forty dishes?'

Tinbad Not when everyone gets the gippy tums after eating them.

Yasmin But these takeaways will be all messed up and people will complain?

Tinbad Not if I say it's a new line and they're Ali baba and his forty messes.

Yasmin Look, go and deliver them and we'll give in our notice to Ali before he can sack us. You can go back to your sewing machine and do some tailoring and I'll see if the Sultan needs a luscious babe to tickle his fancy!

Tinbad exiting with the wheelbarrow

Yasmin (*calling after Tinbad*) And if you see Sinbad, tell him his mother need speaks with him. (*Addressing the audience*) I don't know, don't matter where in the world you are, sons are always a pain in the....

Sultan enters quickly from up stage and cutting Yasmin's line

Sultan (*cutting in*) Good morning madam.

Yasmin (*not turning to see who it is*) Is it? (*Rubbing her backside*) I bet I got a bruise the size of a dinner plate on my (*see it's the Sultan*) Highness! (*Greets him with salaam*) Good morning, Sultan.

Sultan I seem to remember your face, but your name escapes me.

Yasmin I've had it a long time.

Sultan The name or face?

Yasmin Both!

Sultan I wonder if you can help me?

Yasmin Whatever you want it's yours. But I'll tell you here and now, others have also travelled this territory. (*Proudly expressing herself*) It's because I'm irresistible to men and they fall at my feet.

Sultan Fortunately I have a strong stomach and resilient to the grotesque. Now, I am making enquiries regarding the merchant by the name of Sinbad. Do you know of him?

Yasmin He's not a stranger to me.

Sultan Is he a man of substance?

Yasmin He has something tucked away I understand.

Sultan (*with interest*) Is it substantial?

Yasmin I've heard no complaints.

Sultan No doubt you're a mother?

Yasmin The stork flew by a few times and dropped a son or two.

Sultan Then you will understand how the ties tugs at the heart of your own off spring?

Yasmin My sons have always been on the end of my apron strings. And Tinbad has been chucked in the spin dryer more than once!

Sultan You see, I must know the truth about this Sinbad the sailor. Is he worthy to marry a well brought up girl with a background of wealth and breeding?

Yasmin Well he ain't no bargain basement final reduced offer, that I do know. He has very good looks, which he gets from his mother and he gives her money. Oh, and he very kind with pets.

Sultan And you swear to that?

Yasmin After he's fed Felix, I let him put that cat out every night.

Sultan Then you are—

Yasmin (*cutting in*) Sinbad's mother!

Sultan (*pleased and a little flirtatious*) Oh beauteous one and kind lady. May I offer my warmest offerings to those eyes that see all?

Yasmin (*seductively*) Offer what you like, but I shan't say no to a bit of first class Sultan.

They embrace

Sultan I bring presents from afar.

Yasmin (*keenly*) That's a first. Most men want something for nothing.

Sultan My gifts to you are yours to keep. Do as you please with them.

Yasmin I can see you know how to treat a lady.

Sultan One needs to encounter the rough to appreciate the smooth.

Yasmin I can be as smooth as you want after I've shaved!

Sultan Then what I give you is full of Eastern promise.

They break

Yasmin I'm not that keen on Turkish delight, It makes me false teeth stick together.

Sultan This will not stick the teeth dear lady but accompany you, my dear bird of ample proportions. *(Aside to the audience)* And I've been trying for years to get rid of them! *(Claps his hands)* Behold, Sage and Onion!

Sage and Onion enter as Sultan withdraws quietly

Yasmin Sage and Onion! *(To audience)* I have a funny feeling someone has just got stuffed!

Sage and Onion kneel in front to Yasmin

Sage }
} Oh wonderful lady, Salaam and greetings.
Onion }

Sage My name is Sage. Three times I greet you mistress.

Onion I am Onion. We are your humble servants.

Yasmin And if I had a turkey, you'd be tucked up nice and warm with bread crumbs! *(Looking about)* And after extracting information, that there Sultan has vanished leaving me gifts of flipping Paxo!

Sage *(grabbing Yasmin's skirt hem)* Let me chew on the hem of your skirt.

Yasmin You leave my skirt alone, I've just washed it.

Onion *(leaning over low at her foot)* Let me lick the stain on your shoe.

Yasmin I wouldn't. It was our cat's yesterday's dinner!

They stand

Sage Beautiful lady, we are yours.

Yasmin I'm not so sure I want you.

Onion We seek no wages, just a bed and a few crumbs of food.

Yasmin I wouldn't know what to do with you.

Sage We will treat you like a Queen. Watch.

Onion *(reaching under his very loose-fitting robe)* I will show you. *(struggles a little; to Sage)* It's stuck!

This routine should take about two minutes approx

Sage goes down on his knees and lifts Onion's Robe and goes up inside it.

*Attached to a under belt by Velcro or a hook. Sage removes a small rolled up **thin** mat or a piece of blanket/fleece to replicate a mat. Which is a metre*

***minimum** in length. This can have a very short but effective tussle with any ad-lib. Yasmin. looks on shocked. Sage emerges with the rolled up mat and rolls it out in front of Yasmin. Then Sage goes back under the robe of Onion, after a short tussle he emerges with a dustpan and brush which was also attached to the belt. Sage remain on his knees and begins to lightly sweep along the mat starting in front of Yasmin as Onion goes behind her. Yasmin regally begins to walk at a slow pace. As soon as she starts to walk, Onion begins to roll up the mat behind her as Sage moves clear from the other end. Onion gives the mat a good tug from under Yasmin's feet and she falls down flat on the stage. Onion having thrown the mat off stage goes and helps Sage to lift Yasmin onto her feet. With the dust pan and brush, Sage quickly brushes her down and throws the brush and pan off stage*

Sage We will keep house.

Onion And do all your shopping.

Yasmin I won't say no to that. It gets busy down in that old bazaar!

Song: *Suggestion:- 'The Old Bazaar in Cairo' by Charlie Chester, Ken Morris and Clinton Ford
They sing and can also do a comedy sand dance routine to the lyrics.
As it's quite a fast song about four verses would be ample. They exit by dancing off to the continuing music*

*Sinbad enters with Windbag. The chorus enter from both sides as sailors.
Everyone is laughing, and Sinbad is smiling happily*

Windbag You tell the most wonderful jokes, Sinbad.

Sinbad Everyone likes a good joke, Windbag. Don't you lads?

Chorus We do, Sinbad.

Sinbad And we all like wealth too.

Chorus And all thanks to you, Sinbad.

Windbag To sail the seas and explore the unknown has always been a thrill.

Sinbad (to Achmed) With you always at my side. Is that not so my friend?

Windbag Like a faithful dog.

Sinbad We have sailed to wonderful places and found wealth of untold quantities. Everyone always returned with a share of the booty.

Windbag You have always been very generous to the ship's crew. And a happy crew is always a good crew. Is that no so lads?

Chorus He's the best boss on the high seas.

Sinbad I could never have done it without you, Windbag.

Windbag Why do you call me Windbag?

Chorus Because you snore both ends!

Windbag That's just nature speaking. *(To Sinbad)* When do we start our next voyage?

Sinbad There's not going to be another voyage of discovery.

Windbag What! I know you wish to be married to Princess Amber. But I can't see you as a stay at home man?

Chorus murmur with excitement

Sinbad It is true, Windbag. It's time for me to settle and be a husband.

Windbag I never thought the day would come when Sinbad the sailor proposes marriage and ends his days on dry land.

Sinbad I did not propose. I looked into the eyes of Princess Amber and at once I knew she is who I am to marry. But still I need to see her father and ask for her hand in marriage.

Windbag And what if he refuses?

Sinbad What is there to refuse? I am wealthy, good looking and just what he needs for a son-in-law. So rather than sail again, I wish you all to help me with the wedding celebrations. Are you in?

Chorus We're in!

Sinbad Then it's time to make the preparations.

Song: *Choose a lively number.*

Black-out

ACT I
Scene Two

THE CITY WALLS *(front cloth)*

Tinbad enters

Tinbad Here I am, the most eligible bachelor in town! *(To audience in disgust)* I would have thought a 'hooray' would have been the least

you could have done. But, oh, no, not for Tinbad the Tailor! Maybe we could work on it? When you see me, and I say, 'it's Tinbad the Tailor', you

all shout, 'hooray'. Do you think you could manage that? (*Do business with audience*) Now we've got that bit sorted, I ought to tell you about myself. You've met my mother, the one who's face has launched a thousand ships and most have sunk. You may have just a slight glimpse of my brother Sinbad. And then there's me, the handsome one. (*With sadness and work the audience*) But, I'm the underdog, the unwanted one. When Sinbad and I were born, he had the gifts I had the wrappings. He got silver and gold, I got tinfoil and plastic. Growing up and playing in the pond, he swam and sat on a rock watching as I sunk and kept getting goldfish swimming in my mouth. And when we left school, Sinbad went to sea and made a fortune and I ended up at Bobbydazzlers sewing ladies' knickers and bra's! Still I now have my own little tailor shop and just about making a living.

Yasmin enters

Yasmin Ah, here you are. Have you found Sinbad?

Tinbad Not yet. I've been looking at the ships and eager to go to sea.

Yasmin You'll do nothing of the sort. I have enough worry with Sinbad floating all around the sea and waiting for his boat to spring a leak. One of these days he's going to sail so far away, he'll drop off the end of the world!

Tinbad But the world is round!

Yasmin Don't be daft. Next you'll be telling me..... (*a politician, local name, etc*) actually knows what they're talking about! No, you stay tailoring and forget this sailing lark.

Tinbad But I'm not making much money, Sinbad makes loads. I've even tried new things.

Yasmin Like what?

Tinbad Kilts at ten pound a leg. Stitching tea bags together to make tea shirts. That's not to mention the rubbish to make waste coats!

Yasmin I don't know, Tinbad. You've never been the brightest button in the box. I've tried my best with you, I gave you all the knowledge I know. And your about as much use as pair of sunglasses made of chocolate!

Tinbad I wish you didn't say chocolate, I'm really hungry.

Yasmin Look, go home and you will find Sage and Onion.

Tinbad I want more than just stuffing!

Yasmin They are my two (*unsure*) - well - well, they are - (*Searching her mind*) Oh, what's the term? The light is on, but there's no one home!

Sage and Onion enter, and they salaam to Yasmin

Sage Greetings beautiful and wise woman.

Onion Is there anything we can do for our mistress?

Yasmin This is my son.

Sage (*shaking his head*) Too bad.

Yasmin Tinbad, you fool!

Sage }
} (*Salaam*) Oh great son of thy wondrous woman. We greet thee.
Onion }

Yasmin Take Tinbad home and feed him. And I must try and find Sinbad.
(*Exits*)

Sage And now my dear sir, let us take you home and feed you well. (*Moves to exit*)

Tinbad You'll find the cupboards bare, the fridge empty and the freezer awaiting to be filled. (*Follows Sage*)

Onion (*moves to exit*) Leave everything to us and you'll dine like a King.
(*Exits*)

Sultan and Amber enter

Amber Sinbad wishes to see you, Father. He wants to ask permission to marry me.

Sultan A man you have only seen twice!

Amber The first look into his eyes is all it took. It was like entering his soul with the sweet breath of dawn.

Sultan But, Amber. He is an adventurer, he will never stay at your side.

Amber I have his promise.

Sultan A man like that will soon tire of the quiet life. His feet will itch, and he will be off, leaving you alone worried of the unknown. Once an adventurous explorer, always and adventurous explorer.

Amber He will change when he becomes married.

Sultan If I could speak to him and believe his word, I would give my consent.

Amber I will risk everything for Sinbad, Father.

Sultan Then I shall go and see this man you love. If I am happy, you may marry him. *(Exits)*

Amber I never knew love at first sight existed until I met Sinbad. His powerful gaze swept me off my feet and now I am his, forever.

Song: *A suitable solo of love*

Black-out

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