



PantoScripts Perusal

Sinbad the Sailor

by Colin Barrow

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Panto Scripts

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THE SCRIPT

This pantomime is just good family fun that will tickle the funny bone of the young and old, and those in between, alike. Packed with pantomime traditions and routines, it has a fast pace and plenty of casting options. It can be performed with or without a chorus and is suitable for senior performers to take part in the full stage scenes as pedlars, townsfolk, sailors, etc. A good pantomime for restricted budgets and limited logistics, if those must be taken into account in your selection. However, it will respond to any budget or premises and fit in well with your normal expectations and customs.

SYNOPSIS

This pantomime will entertain the audience well, watching and participating in their journey with Sinbad. Ivy, mother of Sinbad, teams up with her other son, Tinbad, and delivers the usual comedy antics as expected. The Sultan finds that Ivy is just the woman he wants in his life although he's a little reluctant, and quite freely tempts her with his offers of affection. He gives her a gift of Sage and Onion, a comedy duo which keeps the pantomime alive with their stupidity. Sinbad and the Princess Amber are in love and wish to marry, but when Sinbad asks the Sultan for her hand, it all goes temporarily awry. Sinbad has obtained a map of the never found and mysterious land of Cosmos, the land of make believe. This is where the Valley of Rocks holds treasure beyond anyone's wildest dreams. Wanting to take this last and final voyage, the Sultan forbids the marriage. Having set sail, found the mysterious lands and encountered the villain, Cashew, Sinbad returns a very wealthy man with riches untold. In true pantomime tradition, Sinbad and the Princess are to be married after his return, that's after some persuasion from Ivy who had words with the Sultan and then announces their marriage. Finally leaving Tinbad who, having sold his tailoring shop, has decided to marry Tabitha, who claims she's a belly dancer!!!

Approximate running Time: - Two hours {plus interval}

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 backdrop 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 backdrops 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

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 Cashew by one performer preferably a male

Windbag, Chickpea 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**

IVY..... 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*)

CASHEW..... Villain (*small part*)

CHICKPEA.....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 Ivy 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.

IVY: 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 Ivy 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 Ivy 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

Cashew: 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, maybe a hint of pirate to enhance his former life. 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.

Chickpea: 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

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 pantomime's whole running time.

Not all character song slots required to be executed. They are there as ideal spots if you wish to use them. This helps those cast who do not feel comfortable to sing to opt out. Additional songs can be added to your own discretion if you feel the need to do so.

You do not need to use all the slots allocated for chorus dance numbers, especially if your chorus numbers are very low. Select, the slots most suitable to your chorus

If you are working without a chorus and not using the song/dance slots allocated. You can add an extra cast member 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 a little more modern. It also prevents the repetition of music from recent past productions you have staged.

Song/dance not with time restrictions:- The opening number, Principle boy and girl duet, the community song and finale song can take their own natural time length as they are important numbers. By keeping to these parameters, the production will run at a good pace, and be fresh and entertaining to your audience.

SYNOPSIS OF SCENES

ACT ONE

- 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 TWO

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

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ACT ONE

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.*

Opening song:-

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!

Ivy is heard off stage screaming and shouting

Tinbad enters at speed pushing a wheelbarrow. Ivy is sat in the wheelbarrow holding a load of takeaway food boxes. They circle the stage until Tinbad tips the wheelbarrow and Ivy topples onto the stage scattering the boxes

All on stage laugh

Ivy Go on, laugh. See if I care!

Chorus Morning, Ivy. Morning, Tinbad.

I & T Morning everyone.

Ivy 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 and the worst bruises".

Everyone laughs and exits leaving Ivy and Tinbad

Ivy *(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!

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

Tinbad What dignity?

Ivy 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?

Ivy 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.

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

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

Ivy 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.

Ivy 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

Ivy (*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 Ivy's line

Sultan (*cutting in*) Good morning madam.

Ivy (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.

Ivy I've had it a long time.

Sultan The name or face?

Ivy Both!

Sultan I wonder if you can help me?

Ivy 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?

Ivy He's not a stranger to me.

Sultan Is he a man of substance?

Ivy He has something tucked away I understand.

Sultan (with interest) Is it substantial?

Ivy I've heard no complaints.

Sultan No doubt you're a mother?

Ivy 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?

Ivy 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?

Ivy 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's very kind with pets.

Sultan And you swear to that?

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

Sultan Then you are—

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

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

Ivy (*seductively*) Offer what you like, but I shan't say no to a bit of first class Sultan. In fact my name is Ivy and I cling to any man whether he wants me, or not!

They embrace vigorously forced on by Ivy

Sultan (*Worried*) At the moment, NOT springs to mind. (*More genial*) However, I bring presents from afar.

Ivy (*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.

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

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

Ivy 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

Song:- Choose something fun as a duet

Ivy I have to tell you I'm not that keen on Turkish delight though. It makes me false teeth stick together.

Sultan The Eastern promise I give you 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

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

Sage and Onion kneel in front to Ivy

S & O Oh wonderful lady, Salaam and greetings.

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

Onion I am Onion. We are your humble servants.

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

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

Ivy 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.

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

They stand

Sage Beautiful lady, we are yours.

Ivy I'm not so sure I want you.

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

Ivy 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!

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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. Ivy looks on shocked. Sage emerges with the rolled up mat and rolls it out in front of Ivy. 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 Ivy as Onion goes behind her. Ivy regally begins to walk at a slow pace onto the mat. As soon as she reaches about

middle of the mat, 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 Ivy's feet

and she falls down flat on the stage. Onion having thrown the mat off stage goes

and helps Sage to lift Ivy 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.

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

Song:

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 Windbag)* With you always at my side. Is that not so my friend?

Windbag Like a faithful dog, Sinbad.

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 ONE
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 that 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 and 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.

Ivy enters

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

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

Ivy 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!

Ivy 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.

Ivy 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!

Ivy 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.

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

Tinbad I want more than just stuffing!

Ivy 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 Ivy

Sage Greetings beautiful and wise woman.

Onion Is there anything we can do for our mistress?

Ivy This is my son.

Sage (*shaking his head*) Too bad.

Ivy Tinbad, you fool!

S & O (*Salaam*) Oh great son of thy wondrous woman. We greet thee.

Ivy 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*

Black-out

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ACT ONE

SCENE THREE

THE CITY SQUARE (*full stage*)

A doorway can be set at an up-stage entrance for this scene if you wish. There does not need to be a door, but if there is, it must be propped open by Sage or Onion on entry. If you choose not to have a doorway, then use an up stage entrance for this routine

There is opportunity for a short song/dance here if wished. The chorus exits after if it is performed

Sage, Onion and Tinbad enter through the door or up stage entrance.

Tinbad It's Tinbad the Tailor!

Audience reaction

*For this whole routine Sage and Onion use that entrance/exit. All through the routine Tinbad just sits and touches or does nothing. This **WHOLE** routine should be done **quickly** and cleanly presented to work at it's best. Do not pause or labour over it! It's fast and manic but it works!!*

Sage Here we are sir, at the restaurant al fresco. (*Quickly exits*)

Onion We pride ourselves with ample portions and first class fine dining. (*Quickly exits*)

Sage enters quickly with a dining chair

Tinbad I have my reservations. I have to say.

Incidental music can be played here as there is no dialogue.

The timing of the two running off and on stage should be that they should pass each other between the entrance and the table.

Onion should enter with a small table as Sage seats Tinbad.

Sage bumps the chair in behind Tinbad's legs forcing him to sit abruptly. Sage runs off as soon as Tinbad is sat. As Tinbad sits, Onion places the table in front of him at a good dining position. As Onion runs off, Sage runs on with a table cloth and covers the table. As Sage runs off, Onion runs on with cutlery and lays the table. As Onion runs off, Sage runs on with a cruet set and napkin, he places the cruet on the table and ties the napkin around Tinbad's neck. As Sage runs off, Onion runs on with a bread roll on a plate. The bread roll falls onto the stage and Onion picks it up, rubs and blows off the dirt and places the plate and roll on the table. Onion pulls the bread roll apart, takes a bite and runs off. Sage runs on with a bowl of soup and places in front of Tinbad. He sprinkles a little salt and pepper into the soup. Sage picks up the soup spoon and scoops a little soup and tips into Tinbad's mouth. Sage takes the corner of the serviette and wipes Tinbad's mouth. Sage then picks up the soup and spoon and runs off with it as Onion places down with next course. Each time, Tinbad is given a small nibble of food and ALWAYS has his mouth wiped with the Serviette. The soup serviette can start as a dab, but as each course progresses it can become more liberal. The number of courses that is served up is down to the director, but at least five to give it a good effect. Remember that almost as one dish is lifted the next is virtually about to be placed down. Finally, one brings on a wine bottle and opens it, allows Tinbad to sniff the open bottle. The other places down a glass. Wine is poured out and the glass is passed under Tinbad's nose, The holder of the glass drinks the wine and the other wipes Tinbad's mouth with the serviette. The holder of the glass takes away the bottle, cruet and glass and exits and returns instantly. Whilst the other unties the serviette and removes the table cloth and exits and returns instantly. The first returning swiftly removes the table and takes it off and the second swiftly removes the chair and exits with Tinbad falling onto the stage. Sage and Onion enter and remain by the entrance/exit, one each side and bows as Tinbad sits up.