



Sinbad the Sailor

by Colin Barrow

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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 with their journey with Sinbad. Yasmin, mother of Sinbad, who teams up with her other son, Tinbad, and delivers the usual comedy antics as expected. The Sultan finds Yasmin 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, Maccabee, 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 Yasmin 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 (not including the interval)

USEFUL INFORMATION

Casting:- The casting can be quite flexible to suit your available performers. Although some are best played by male, it would be quite possible for them to be played by a female if your performer availability dictate to do so

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 performers or adult/child members.

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

Scenes:- The script is written to use three full stage scenes and one front cloth scenes. These are not set in stone and 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 suit its title. The front cloth scenes could be done front of curtain or again in front a nondescript mottled effect.

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.

Misc:- Additional jokes can be slotted in where or if you feel they are required to your choosing.

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 song/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.

DISCLAIMER:- The performing licence of this script does NOT include permissions, licences or royalties of ANY music/songs used with the staging of this script.

For **ALL** music and song selected to stage this script, any royalties, licenses or permission has to be obtained by **YOU** the group, club or company according to the music performing rights laws. **These include ALL parody suggestion given with-in the script.**

*(The majority of premises are registered and you **must** contact to make sure the music/song selections used comply with the licence held by the premises. Do this prior or at the start of rehearsal to avoid complications near or on the production dates.)*

CHARACTERS

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)**And/or adult/child members wishing to participate**

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

CHARACTER GUIDELINES

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

Princess Amber: Principal 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

Chorus (if you have one) And participating adults/children: Costumed to fit the scenes they are participating in

SYNOPSIS OF SCENES

ACT ONE

- Scene one** - THE CITY SQUARE (full stage)
- Scene two** - THE CITY WALL (front cloth)
- Scene three** - THE CITY SQUARE (full stage)
- Scene four** - THE CITY WALL (front cloth)
- Scene five** - THE CITY SQUARE (full stage)
- Scene six** - THE CITY WALL (front cloth)
- Scene seven** - ON BOARD THE 'EASTERN STAR' (full stage)

ACT TWO

- Scene one** -- COSMOS (full stage)
- Scene two** - THE CITY WALL (front cloth)
- Scene three** - THE CITY SQUARE (full stage)
- Scene four** - THE CITY WALL (front cloth)
- Scene five** - THE CITY SQUARE (full stage)

SINBAD THE SAILOR

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!

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.

Y & T Morning everyone.

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

Song:- *Choose something fun as a duet*

Yasmin 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

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

Sage and Onion kneel in front to Yasmin

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.

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 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 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!

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

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*

Black-out

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 Well 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.

Sage Any time you require our services for a feast —

Onion You'll be flipping lucky!

Sage and Onion exit quickly

Tinbad (*standing*) That was the best meal I've ever had and I'm full to the brim. There's only one thing they forgot, I'd like a nice cup of tea.

Song: **Nice Cup of Tea** Music - Henry Sullivan / Lyrics - A .P. Herbert

***I like a nice cup of tea in the morning,
for to start the day, you see.
And at half past eleven,
well my idea of heaven,
is a nice cup of tea***

***I like a nice cup of tea for my dinner,
And a nice cup of tea with my tea.
And when it's time for bed,
There's a lot to be said,***

For a nice cup of tea!

Tinbad exits

Sinbad enters with Achmed

Sinbad I am sorry, Achmed. I have made up my mind, I shall not sail again.

Achmed But I have to do something, Sinbad. There's no profit in rude postcards anymore since introduction of social media. And now with hybrid engines, the demand for oil will slacken.

Sinbad Technology is great, but it also has its casualties, Achmed.

Achmed I am now in the market for precious stones. I know of untold quantities, all glittering and shining and just waiting to be taken. Bring them back and I will give you top price for them.

Amber enters and hold Sinbad's hand

Sinbad I am sorry, I cannot help.

Achmed So, you have a woman in your life! But, Sinbad, what is the matter with you? You can choose any woman you like with wealth when you are ready to do so. Do not get hanged up in matrimony whilst you are still young.

Sinbad My ears are deaf to your suggestions.

Achmed Oh, come on, Sinbad. *(Removing some dummy scratch cards from his pocket)* You know I have raised your interest. Look at these, a dirham each or seven cards for a fiver.

Sinbad I am not interested, Achmed.

Achmed *(removing some posing pouches)* Posing pouches? Keeps you cool in the hot desert and very sexy for the women!

Sinbad Nothing will tempt me.

Achmed *(excitedly putting the cards and pouches away and producing a map)* I have the map of how to find the mythical and never discovered Valley of Rocks with the legend of the precious stones they hold. Cut price for you, fifty dirhams.

They barter quickly and rapidly

Sinbad One dirham.

Achmed Forty

Sinbad Two dirhams.

Achmed Thirty.

Sinbad Three dirhams.

Achmed Twenty.

Sinbad Four dirhams.

Achmed Ten.

Sinbad Five.

Achmed Four.

Sinbad Three.

Achmed Two.

Sinbad One.

Achmed *(holds out his hand to shake)* Done.

Sinbad But is it real?

Achmed It is signed by Hadassah when he was on his death bed. Look see for yourself. *(Offering the map)*

Sinbad *(taking the map)* Now I know you are lying. Hadassah taught me all I know.

Achmed *(producing a letter)* Then you'll recognised his writing. This is for your eyes only. Go on have a butchers at this. *(Gives the letter to Sinbad)*

Sinbad *(reading aloud)* Sinbad, my dear friend and pupil. *(He reads silently for a few seconds and then lowers the letter)* Achmed, you do speak the truth. This is the handwriting of my comrade and tutor.

Sultan enters and comes down stage. The chorus enter quietly and remain mid to up stage

Amber *(looking at Sinbad shaking her head)* I don't like the sound of this.

Sinbad *(dazed)* My life's ambition within my grasp. The location of the Valley of Rocks, here in my hand!

Amber *(in despair)* Sinbad! You promised never to sail again.

Sinbad *(turning to Amber)* Just one more voyage, then I can give you everything. Deck you with Diamonds and give you jewels that will sparkle to reflect your complexion. Your neck will be dripping with stones of every colour.

Amber *(going to the Sultan)* And looking like a Christmas tree covered in fairy lights! *(linking her arm with Sultan)*

Sinbad *(to Amber)* But the greatest thing in all the world is here in my hand. It's a once in a lifetime offer and one I cannot refuse.

Sultan My daughter, the Princess Amber, shall not marry an adventurer that sails the seas and risking his life. If you dismiss this plan I will allow you to marry my daughter.

Sinbad But you must allow me to do this voyage of a lifetime.

Sultan Take this voyage, Sinbad, and I forbid you to marry my daughter.

Amber and Sultan exit as Sinbad looks in awe to their departure

Achmed There is one thing I have not mentioned, Sinbad. It is said the Valley of Rocks is guarded by a mystical tyrant. His name is Maccabee, not man, not woman, but a being of mystical powers that emerges and vanishes like the mist in the night.

Sinbad This does not frighten me and is probably only a mythical legend. But if this being, this thing, actually exists and challenges me, then I shall face Maccabee and defend myself.

Achmed Then I wish you all the luck in the world my friend.

Sinbad Thank you, Achmed. *(Holding up the map)* I have the means in my hand to make this voyage a good one. Are you with me?

Chorus We are always with you, Sinbad.

Sinbad Then we shall sail at dawn.

Song:

Black-out

ACT ONE
SCENE FOUR
THE CITY WALLS (*front cloth*)

Tinbad enters

Tinbad It's Tinbad the Tailor!

Audience reaction

Tinbad I'm proper fed up. Business is so bad with everyone buying clothes at supermarkets and charity shops. The bottom has fallen right out the tailoring business. I don't know what I will do?

Yasmin enters

Yasmin Why don't we run away?

Yasmin links arms with Tinbad and they jog about the stage and on the spot as set by the director

Tinbad I will see the world and seek fame and fortune.

Yasmin I'll disguise myself as man.

Tinbad You — like a man?

Yasmin Wouldn't I just. Just show me where he is, and I will show him what he's been missing.

Tinbad He'll be glad he missed you in the first place, Mother.

Yasmin Just because I have a few miles on the clock and road tested, it doesn't mean my springs are busted.

Tinbad I'm going to do what Sinbad is doing.

They both stop running and step apart

Yasmin What! You're going to marry and leave me Raisin my hopes in the Currant situation with a Nut that can't decide if he wants me for his Sultana?

Tinbad What, nut?

Yasmin The Sultan; and he can throw me on his Caramel and carry me off into the Dessert to Trifle with my intentions and wait for the Bomb surprése!

Tinbad To do what?

Yasmin Well I'm not going to count the grains of sand! (*Seductively*) And I've heard these Sultans are intense lovers!

Tinbad But they do everything in tents!

Yasmin (*in dismay*) No, you fool! (*A little aside*) They know what's what and good at making it work!

Tinbad Making what work?

Yasmin I'm not sure, but if I find out, I'll tell you.

Sage and Onion enter

Sage (*Salaam*) Greetings needle pusher.

Onion (*Salaam*) Beauteous damsel of good proportions.

Yasmin Well what do you know. It's the Paxo rooster boosters!

Tinbad Hey, Mum! One of these could be a man of your dreams!

Yasmin It would be a ruddy nightmare.

Sage If you were the last woman on earth, I would think twice before indulgence!

Onion If she was the last woman on earth, I'd be too busy to bother!

Yasmin And if you were the last two men on earth, you find yourselves being stuffed in a giant bird where the sun don't shine! (*Exits abruptly*)

They all take a sharp intake of breath

T,S & O That woman is bonkers!

Song:- *Suggestion 'Bonkers' by Dizzy Rascal (You may wish to soften a few of the lyrics)*

Onion (*reaches under his robe to remove a draw string bag containing three fez hats*) Hey, Tinbad! I got three hats here at three dirhams each if you want them?

Sage (*Holds out his hand*) So that will be ten dirhams!

Tinbad Even I know three, threes are nine!

Onion Oh, I always thought three, threes were eleven!

Tinbad *(To audience)* Three, threes are nine, aren't they?

Audience response

S & O Oh no they're not!

Tinbad *(Encouraging the audience to join in)* Oh yes, they are!

The usual audience participation between the, Not and Yes. Yasmin enters and stops the participation

Yasmin What's all the racket?

Tinbad These two idiots are trying to sell me three hats, at three dirhams each. One says it that makes eleven dirhams, I say it nine, and the other say it's ten!

Yasmin You're all wrong. Three, threes are eight.

The following routine works best when picking up the hats and counting clearly, cleanly and with a reasonable speed

Sage No it's not and I'll prove it to you. *(Holding the hats he places each one down on the stage as he counts) One. Two. Three. (Then picking up hat one and then replaces it down again) Four. (Picks up hat two and three, one in each hand. And then replaces each one back down on the same spot) Five. Six. (Then picks up hat four but as he does so says the next number) Seven. (then he places it back down) Eight. (Then pick up hats five and six one in each hand then places them back down) Nine. Ten. (Picking up the hats) And that means, three, threes are ten!*

Tinbad That's wrong. Three, threes are nine!

Onion I told you, three, threes are eleven.

Yasmin No it's eight!

Tinbad *(to Yasmin)* Your maths worse than theirs!

Onion I will show you. *(Taking the hats from Sage he begins to place each hat down and counting) One. Two. Three. (Then as picking up hat one and holds onto it) Four. (Then picks up two and holds onto it) Five. (Then as picking up hat three he places it back down immediately) Six. (Then placing the two hats down he's holding) Seven. Eight. (Then picking hat six) Nine. (picks up hat seven) Ten. (Picks up hat eight) Eleven. You see, three, threes are eleven.*

Tinbad *(taking the hats)* I know I'm daft, but I ain't stupid — well, not much.

Yasmin *(taking the hats)* Watch, it's clear as day that the answer is eight. *(Places each hat down in turn)* **One. Two. Three.** *(Picks up one)* **Four.** *(Picks up hat two)* **Five.** *(Picks up and places down hat three)* **Six.** *Then places the other two down in turn)* **Seven. Eight.**

Tinbad Oh, this is stupid. Three, threes are nine. Look. *(Picks up hat one and counts backwards)* **Nine.** *(picks up hat two)* **Eight.** *(picks up hat three and places back down immediately)* **Seven.** *(Places down the two he's holding in turn)* **Six. Five.** *(Then picking up five and places onto six)* **Four.** *(Picks up seven and places it onto four)* **Three.** *(This means all hats are piled inside each other. Then picking up the pile of hats)*

All But you're two missing?

Grabs the hats off Sage and Onion's heads

Tinbad **Two. One.** *(begin to exit)* Not anymore. 'Cos three threes are nine! And now I got five hats to sell! *(Exits)*

All *(exits after him)* Oi, come back here you swindler!

Black-out

ACT ONE
SCENE FIVE
THE CITY SQUARE *(full stage)*

There is opportunity for a short song/dance here if wished. All remain on stage if this is performed. Or the scene opens with towns people chatting in groups

Sultan and Amber enter. Those on-stage salaam

Amber I am troubled, Father. I don't want Sinbad to sail on the voyage, and yet my love for him is still so strong.

Sultan My daughter. I cannot have you marry a man that sails away and may never return.

Amber But I love him so much and willing to take that risk.

Sultan And the last thing I want for you my daughter is left with your heart broken.

Yasmin, Sage and Onion are heard off stage shouting, Amber and the Sultan stand up stage

S & O *(off)* Make way, make way. Wide load coming through.

Sage and Onion enter with Yasmin in a Sedan chair. It is two hardboard sides with the windows cut out. Two carrying poles and fabric fixing the two sides