



Ali Baba

by Colin Barrow

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Panto Scripts Sample

ALI BABA

This pantomime has been written to avoid the usual problem of having forty thieves. Unfortunately, many groups suffer with having little or no chorus today, which can make this pantomime more of a challenge as they generally provide the thieves. By careful writing and making a slightly different journey for Ali Baba, this has been achieved, whilst still providing a fun packed pantomime that can be staged by all. Other than those which for best effect should be either a male or female performer, most can be played by either gender.

SYNOPSIS

According to Mammy Baba, "Ali Baba is a lazy good for nothing ragamuffin." This also seems to imply with her other two sons, Bacardi Baba and Crusty Baba. To add to Mammy's misery, Crusty has successfully blown up the bakery with the gunpowder that Bacardi was keeping dry! In the meantime, the Sultan is at his wits end because of the rife thieving that plagues the City of Bagdad. The leader of this gang is none other than Mustafascrewloose and his forty thieves. The Sultan proclaims that the man who topples this villain, will have Princess Nadia as his wife. Also, a handsome reward has been doubled! Mammy takes charge and intends to claim the reward and for her son Ali Baba to marry the Princess. As luck would have it, Ali Baba is friends with Mustafslap and Mustaftickle, two of Mustafascrewloose's thieves. Through these friends, Ali becomes a thief in disguise and a plan develops to get rid of Mustafascrewloose and for Ali to become leader of the forty thieves. The genie which Ali has released from a bottle, helps not only to find a hidden ancient treasure cave, but the means to rid Mustafascrewloose forever. The forty thieves are seen in a comedy way (*if you have little or no chorus*) before Mustafascrewloose becomes no more. Ali Baba gets his girl with the help of a magical love potion supplied by the Genie, and Mammy gets her man with the same potion - but which man? And as for Ali Baba and the forty thieves? They turn over a new leaf and become do-gooders of mankind, although still known locally as the forty thieves led by Prince Ali Baba!

Approximate running Time: - Two hours {plus interval}

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CAST

Vizier
 Sultan
 Princess Nadia..... Principle girl
 Ali Baba..... Principle boy
 Mammy Baba..... Dame
 Bacardi Baba..... Comic
 Crusty Baba..... Comic
 MustafaScrewloose.. Villian
 Mustafaslap..... Comic thief
 Mustafatickle..... Comic thief
 Genie

Professor..... A small part. Could be played by the same performer as the Genie if required.

A camel..... or similar animal

And a chorus if you have one

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

Small part:- With few lines for one scene. The professor and Genie could be played by the same performer if required.

Chorus:- This script can be used with or without a chorus. Where there are chorus speaking lines (*ACT I scene one only*) and you have no chorus, these can be delivered by Mustafslap, Mustafatickle, Genie, professor and possibly Screwloose if you are pushed for performers, who can be townspeople. The script is written for this option to be used if required. However, they will have to exit the stage early in, ACT I scene one, to get into character costume for, ACT I scene two.

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 with 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 scene. 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.

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.

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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.

Mammy Baba: Dame. Can be male or female. Costumed in the traditional way for a Dame. Also requires: (ACT I scene three) Long loose robe and statue style costume, wig, Fez, etc. (ACT II scene one) Typical thief type costuming. (ACT II scene three) Schoolgirl outfit with an Arabian feel

Bacardi Baba: A comic. Played by a male but could be female. Usual comic dress. Also requires: (ACT I scene three) Long loose robe and statue style costume, wig, Fez, etc. (ACT I scene five) Apron and maids cap (ACT II scene one) Typical thief type costuming. (ACT II scene three) Schoolgirl outfit with an Arabian feel.

Crusty Baba: A comic. Played by a male but could be female. Usual comic dress. Also requires: (ACT I scene three) Long loose robe and statue style costume, wig, Fez, etc. (ACT I scene five) French maids costume. (ACT II scene one) Typical thief type costuming. (ACT II scene three) Schoolgirl outfit with an Arabian feel.

Ali Baba: Principle boy. Played by a female. Costumed as a traditional Principle boy for the early part and end of pantomime. Will require a more thief towns folk type costume during the pantomime as a partial disguise

Princess Nadia: Principle girl. Played by a female. A richly dressed Eastern Royal person.

Sultan: Best played by a male. Costumed as a Sultan would be.

Vizier: Best played by a male. Costumed as a Vizier should be.

Mustafascrewloose: A Villain and best played by a male but could be female as a last resort. Costumed to fit the character. (ACT II scene two) needs an old man disguise

Mustafslap: A comic could be played by male or female. Costumed in an Eastern style. Also requires (ACT II scene three) Schoolgirl outfit with an Arabian feel.

Mustaftickle: A comic could be played by male or female. Costumed in an Eastern style. Also requires (ACT II scene three) Schoolgirl outfit with an Arabian feel.

Genie: Male or female. Costumed to suit the character.

Professor: Male or female. Costumed to suit the character.

The chorus: Towns folk, thieves, etcetera and costumed accordingly

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 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 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

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. Also mentioned are a few timing suggestions within the script. By keeping to these parameters, it will keep the production will run at a good pace, and be fresh and entertaining to your audience.

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SYNOPSIS OF SCENES

ACT I

Scene one..... The City of Bagdad

Scene two.....Outside Bagdad

Scene three..... ..The City of Bagdad

Scene four..... Outside Bagdad

Scene five.....The City of Bagdad

ACT II

Scene one..... The Mountain

Scene two..... ..Outside Bagdad

Scene three..... The Treasure Cave

Scene four..... Outside Bagdad

Scene five.....The City of Bagdad

Panto Scripts Sample

ALI BABA

ACT I

Scene one

THE CITY OF BAGHDAD (*Full stage*)

The scene may open with the cast and/or chorus singing/dancing an opening number. If you have no chorus their dialogue can be spoken by those playing smaller character parts as towns people

Song:

If the cast are used for the opening, they all exit after the number with the Vizier set up stage and exiting first. The chorus/towns people remain on stage

Vizier enters

Vizier Citizens of Baghdad! I present you with the most beautiful treasure of all Arabia. The Princess Nadia. (*Salaam*)

Those on stage look puzzled as there is no entrance by the Princess

First Her ain't come, Mr Vizier!

Vizier (*stands*) What!

Second Her ain't arrived.

Vizier I - I don't understand. What could have happened?

Third Transport strike 'appening.

Fourth The camels 'ave got the 'ump!

Vizier And your poor punctuation gives me the hump too!

All And 'ere comes someone with more 'umps than any camel.

Vizier salaam

Vizier Bow peasants to the high and mighty.

All salaam as Mammy enters

Mammy I don't believe it! I must be more important than I thought.

All rising

- Vizier** Oh, it's you!
- Mammy** Yes, it's me. Mammy Baba. (*Posing with seduction*) The hottest chick in all of Arabia.
- Vizier** You need cooling out with water.
- Mammy** Many have travelled this body and survived - just! Except you, Vizier, whose reluctance to dabble in my delights of Eastern promise has been avoided.
- Vizier** Thank goodness. And if you ask me, you are nothing but a vintage, old and well matured rum with or without it's Baba!
- Mammy** I wasn't asking (*plump her bosom*) but don't knock it till you try it. And if you do knock it, (*flirting*) be seductively gentle.
- Vizier** Enough of this foolery there are penalties for such shenanigans in public.
- Mammy** You're right there, Vizier. If a man takes a life - off comes his head. If a man takes your property - off comes his hand. And if a man takes his passion where he shouldn't - they cut of his...
- Bacardi enters shaking his head*
- Vizier** (*cutting in*) Allowance!
- Bacardi** It was only a little one anyway.
- All** I beg your pardon!
- Bacardi** I have just come from the auction and I didn't get the pot I wanted. But it was only a little one!
- Mammy** (*hitting Bacardi*) Bacardi Baba! You a great useless loaf. (*Indicating audience*) That lot had their smutty minds working overtime!
- Bacardi** Nothing new there then? However, there is something I had to mention to you all.
- Mammy** Yes, dear. What is it?
- Bacardi** Let me think. (*Thinks*)
- Mammy** We're waiting?
- Bacardi** So am I. My train of thought has gone through every station without stopping.

- Vizier** Maybe we could help you? Was it about the job for making sandwiches?
- Bacardi** No. The roll had already been filled!
- Mammy** Or the can of Coca Cola I threw and hit you on hard the head?
- Bacardi** Don't be silly, Mother. That was a soft drink!
- Vizier** You've not been taking Viagra and shoe polish again hoping to rise and shine in the morning?
- Bacardi** No. The polish didn't work!
- Mammy** You've not been making funny phone calls again have you?
- Bacardi** Not since I phoned a Tibetan spiritual leader and was sent a goat with a long neck.
- Vizier** Why?
- Bacardi** Turns out I dialled-a-Llama.
- Mammy** If you ask me, I don't think you had a thought to think about in the first place. Because if you had a thought to think about and relay that thought that you think you thought, you would have remembered your thought and not needed to think about the thought you think you had thought to remember the think you thought about. (*Screwing eyes up thinking*) I think!
- Bacardi** I've got it.
- All** You keep it!
- Bacardi** The Sultan is most worried about the thieves roaming in our midst. He has doubled the reward for any information about their leader Mustafascrewloose's whereabouts. Also, the person who succeeds in capturing Mustafascrewloose, will be given the biggest prize of all. His daughter, the Princess Nadia's hand in marriage.
- Mammy** Right, Vizier. Go and inform the Sultan that I shall claim the doubled reward and that my son Ali Baba will capture this Screwloose fella and marry the Princess Nadia.
- Vizier** But, how do you know that?
- Mammy** Because I've made my mind up that's what will happen!
- Bacardi** And just for once she has also learnt the script!

Mammy *(hits Bacardi)* And you can keep your trap shut too. *(Pushing the Vizier)* Go on, Vizier. Do your Vizzy stuff with smarty pants and don't take no for an answer!

Vizier exits

Bacardi Well, Mother. Now what?

A loud explosion is heard off stage

Mammy Unless I am mistaken, I have a feeling my bakery has just exploded!

Crusty Baba enters coughing with a rolling pin and a container with gunpowder written upon it. White patches are on his face and costume (flour substitute/makeup)

Crusty Ah, there you are, Mammy. I have to report that the flat breads have blown up and are now bloomers!

Mammy And what about the rest of this morning's bake?

Crusty Not looking good. I used that new yeast and it's too powerful. The torpedoes have took off. The roofs have blown off the cottage loaves. The banana bread has slipped its skin. The brown bread is black. The farmhouses are in the granary. The ciabattas have turned into baguettes. The cobs have galloped off and the batch bread is in a right pumpernickel.

Mammy *(grabs the rolling pin and hits Crusty)* You great lummo, Crusty Baba. I told you to use it sparingly.

Crusty I did. *(Indicates the container)* Even the label said, "handle with extreme care!"

Bacardi *(taking the gunpowder)* No wonder, look? This is not yeast, it's my gunpowder to make fireworks. I was keeping it dry in the bakery.

Mammy Whatever did I do to deserve three sons like mine, I'll never know.

Crusty But Ali Baba has more brains than the two of us put together.

Mammy Ali Baba is a lazy, good for nothing scrounger and always mixing with the wrong crowd. And when I get him married to the Princess Nadia, I hope he will mend his ways.

Bacardi A wedding. Hey Mum, you can use some of my beauty products. *(Summons a person to bring on a tray containing beauty products. It also contains the make-up for the song routine)*

Mammy What makes you think I want them? Nothing known to man can improve my looks.

- Bacardi** That's very true, so you've nothing lose.
- Mammy** I'll gladly lose you in a minute.
- Bacardi** *(selecting items)* I have creams and lotions that will fill the wrinkles and remove unwanted facial hair.
- All** Ooooh!!
- Bacardi** *(selecting items)* Herbs and spices for your inside and outsides.
- All** Ooooh!!
- Crusty** *(selects items)* He's even got, reducers for the lumps and pumper ups for the flats.
- All** Ooooh!! And they'll all keep you young and beautiful for ever!
- Song:** *Suggest - Keep young and beautiful - by Al Dubin and Harry Warren*
- During the song, Mammy has make-up, creams and potions applied liberally over her face (slapstick) even change the wig to an unruly wild one. (The script allows plenty of time for make-up removal after the scene)*
- Mammy** Has it worked? Do I look like.....? *(Glamorous celebrity name)*
- All** Even better!
- Mammy** Fetch me a mirror. I want to have a look.
- All** Bring on the mirror.
- Ali Baba enters with a large framed picture of a glamorous female*
- Ali** Here you are, Mother.
- Ali holds the picture at an angle, so the audience can see and Mammy turns her back slightly to the audience to look at herself*
- Mammy** *(admiring with pleasure)* I'm better looking than I thought!
- Ali lowers the picture and Mammy realises it's not a mirror*
- Mammy** Hey. I've been conned. What do I really look like? I know I'll take a selfie.
- Ali passes the picture off as Mammy removes a mobile phone from a pocket and take a picture of herself. She then looks at the picture*

Mammy *(jumps)* Look at me! That's enough to frighten anyone into next year! You lot will drive me with sorrow to my grave!

Ali Drive you! We'll carry you.

Mammy You'll miss me when I'm gone.

Crusty *(rubbing where Mammy hit him)* I wish you missed me.

Bacardi What can we do to make your life better, Mother?

Mammy Stop being stupid would make a huge difference! But first, Ali Baba, the Sultan wants Mustafascrewloose caught and what's more, you're going to do it.

Ali But some of his robbers are my friends. How can I betray them?

Mammy Look, if all them in Parliament can be all palsy walsy one minute and then stabbing each other in the back the next, so can you. It will be worth it for the prize.

Ali Prize! What prize?

Bacardi The Sultan has said, "whoever captures Mustafascrewloose and stops all this thieving shall have his daughters hand in marriage."

Ali Just capture Mustafascrewloose? Not his gang?

Mammy That's what he said.

Ali I'm sure one or two thieves who are my friends will let me slip in and become one of them.

Mammy Just do what you have to, so we can be rich and you'll can become a Prince.

Ali It will be a challenge to find all he has stolen. I understand very few know of its whereabouts.

Crusty Then you had better find it's whereabouts.

Mammy Then I claim the reward.

All Oh, no you won't!

Mammy Oh, yes I will!

Audience can be encouraged to join in

All Oh, no you wont!

Mammy Oh, yes I will!

Repeat as necessary and stop with the following line

Mammy Look, I'm your Mother and my decision is final! And in the meantime, we had better see what a mess my bakery is in.

Ali *(shying away)* I think I would be more useful in trying to infiltrate Mustafascrewloose's band of thieves. *(Exits)*

Mammy See! The first mention of work and he's gone.

Crusty But if he succeeds, Mother, we won't need the bakery.

Bacardi Because one way or another we shall be in the money.

Song: *Song about money*

Black out

ACT I

Scene two

OUTSIDE BAGHDAD *(front cloth)*

Mustafascrewloose enters left to sinister music

Screwloose I - Mustafascrewloose - but believe me - I have all my marbles! *(To audience)* Oh yes, I have? *(Can do some audience participation here if wished)* And, should you be frightened of me, I hear you ask? Well, you should be. Because I am the cruel one, Mustafascrewloose, the Prince of Thieves! And I am not a nice guy and I've got no friends.

Song: ***No More Mr. Nice Guy*** - by Alice Cooper, works well here

Of course, I don't dirty my hands personally, I have my band of thieves for that. And if any of them get caught, that's their own fault and they can be replaced in a trice. For there's always a willing candidate wanting to join my brotherhood of thieves. And talking of my brotherhood, here comes two of my light-fingered reprobates now, Mustafaslap and Mustafatickle!

Mustafaslap and Mustafatickle enter

Slap Morning, Master.

- Tickle** A fine morning it is too.
- Screwloose** That's enough pleasantries, Slap and Tickle. Have you found her yet?
- Slap** Mustafatickle thinks the Sultan is keeping the Princess out of reach.
- Tickle** That's right. We have been alert and poised for action but to no avail. Mustafaslap didn't get a slap and I didn't get a tickle!
- Screwloose** A veritable treasure trove of wealth awaits in the Palace if I could only capture the Princess.
- Slap** We saw her, Master, as she walked among the crowds in the market place.
- Tickle** But we could not chance to capture the Princess with so many people about.
- Screwloose** A wise move. As if you failed, it would only mean extra guards to protect her.
- Slap** But we did hear something of interest, Master.
- Screwloose** And what pray would that be?
- Tickle** The Sultan has many riches arriving at first light tomorrow.
- Screwloose** Did it come from a reliable source?
- Slap** The Vizier himself.
- Screwloose** We shall rob this caravan of wealth at dawn. *(Begin to exit left)* Ha, ha, ha. It will be all mine. *(Exits)*
- Tickle** What if we keep some treasure for ourselves?
- Slap** If Screwloose finds out, he will cut us, *(with finger action)* from ear to ear.
- Tickle** And if the thieves fail with the robbery?
- Slap** He will cut us from, *(with his finger going from his chin to groin)* here to there!
- Tickle** Eeek! What a way to lose your deposit!
- Ali enters*
- Ali** Good day, my friends.

Slap)
) Ali Baba. What brings you here?
 Tickle)

Ali Have you room for a new recruit amongst your gang?

Slap Always room for a good recruit.

Tickle Who is it?

Ali Me!

Slap You'll be among your friends, Ali.

Tickle You ought to have a disguise. You know how Mustafascrewloose sees you as a threat to his leadership.

Ali I cannot help it if the gang prefer me to him. But I take your point, I shall come in disguise.

Slap Then you will be one of us.

Tickle And a member of Mustafascrewloose and his forty-one thieves.

Ali Forty-one?

Slap You'd be the forty first. But we'd sooner have you as our leader and be rid of old Screwloose. Then, we shall be Ali Baba and the forty thieves.

Ali I don't know about that.

Tickle You get rid of old Mustafascrewloose and we'll become law abiding thieves.

Ali Is there such a thing as a law-abiding thief?

Slap Oh, yes. The Government do it all the time.

Tickle They take what's yours and do what they like with it!

All Money for nothing.

Song:

Black out

ACT I

Scene three

THE CITY OF BAGHDAD (*full stage*)

At centre up stage is a small low plinth

There is opportunity for a song/dance if wished. After the number the chorus remain on the stage. If a song/dance is not performed the scene opens with general Towns people

The Sultan and Princess Nadia enter. All on stage salaam

- Nadia** But, Father, what harm could possibly come to me?
- Sultan** Mustafascrewloose would not think twice to capture you.
- Nadia** You worry too much, Father. Besides, what would he do with me?
- Sultan** If you need to ask that question, Nadia, you are too naive to be left alone.
- Nadia** (*flippant*) Oh, Father, really. Next, you'll be trying to marry me off for my own protection.
- Sultan** And it will be so. I have already agreed your hand in marriage to the one who stops Mustafascrewloose.
- Nadia** (*firmly*) Oh, have you? Then I have news for you, Father. The one I marry will be of my own choosing.
- Sultan** But I have given my promise.
- Nadia** And I've told you, I'm not having it.
- Sultan** My, my. How like your mother you are? She was a determined creature and knew her own mind. There were times it was much easier to budge a concrete wall than your mother, god rest her soul.

Vizier enters

- Vizier** (*salaam*) Your Highness, it is with great regret I inform you that you have been robbed.
- Sultan** Robbed!
- Vizier** It would appear to be the work of Mustafascrewloose and his gang.

They have taken all your treasure which was being brought here by caravan.

Sultan I knew I should have engaged securicamel and not
(*local persons name*) next day delivery service. I thought you were suppose to be active in getting this Screwloose ousted from our midst, Vizier?

Vizier I have laid the foundations of it, your Highness. But these things take time to come to fruition.

Sultan (*angry*) Time! Time! Time! Everyone seems to think time is the answer to all, when it should be now!

Chorus/towns people begin to exit

Sultan Come, if we are quick, the stolen treasure may not have gone far and can be returned to me.

All on stage exit

Mammy, Crusty, Bacardi enter and perform a comic sand-dance in long loose fitting robes (Kaftan/Thobe/Jubah type) and fez's. Underneath the robes they have another costume of fabric wrapped around them to be Greek type statues

Screwloose (*shouts off stage*) Gang, where are you?

Mammy It's old Screwloose. Quick, hide!

They aimlessly look about

Bacardi Where?

Mammy goes to the plinth and tries several poses to look a beautiful statue whilst Bacardi and Crusty bring the screen on

Crusty (*looks off stage*) Grab that screen.

Bacardi and Crusty bring the screen on stage and position it at suitable place. Mammy brings the plinth down behind the screen placing it centre. They all hide behind it. All change costume during the following dialogue. (On the back of the screen three cloth bags are attached. Each containing additional adornments to be statues, wigs, etc. All three remove their robes, fez's and turn into Greek statues. The amount of flesh on show is whatever is comfortable for each performer, evidently the less the better for humour. Be careful that the audience can't see what's happening behind the screen) Once the costume change has been done

Screwloose enters left to sinister music

Screwloose The place is deserted as if a nasty smell is around. (*Shouts*)

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Mustafaslap! Mustafatickle! Where are you?

Slap and Tickle enter

Slap We are here, Master.

Tickle And we have news of a new gang member, Master.

Screwloose And who is this person who wishes to join our brotherhood?

Slap A traveller, Master. A lost soul looking for friends.

Tickle And we said he'd be among friends with us.

Screwloose And what is his name?

Slap *(searching)* Ah, err, Mustafa something.

Tickle *(quickly)* Mustafawind, Master.

Slap Blown in from the desert on a warm breeze.

Tickle The result of baked beans and poached eggs would be my guess.

Screwloose And where is this man who has the bottom that snores?

Slap Trying to wake it up and get the thing into gear!

Tickle Ah, here he comes now on his own steam.

Ali enters costumed looking more like a thief

Ali *(salaam)* A thousand salaams', Oh great and wondrous one.

Screwloose I have rules that must be obeyed.

Ali I obey to his, Masters voice.

Slap quickly fetches a fake gramophone trumpet from the wings and holds the bell end near Screwloose's face. Tickle goes behind Screwloose and mimes at winding a handle

Screwloose *(into the bell of the trumpet)* Woof! Woof! Woof!

All *(singing; not Screwloose who is looking into the trumpet)* When I'm calling you,
Oo-Oo-Oo- Oo, Oo-Oo-Oo- Oo.

Screwloose *(singing)* Will you answer too? Oo-Oo-Oo- Oo, Oo-Oo-Oo- Oo.

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All No!

Slap disposes the gramophone trumpet

Screwloose Enough of this larking about. There is business to be done. The treasure looted this morning has been a good haul. But, I am still in need of the biggest treasure of all, Princess Nadia.

Ali Does a Princess live here?

Slap Yes, the Sultan's daughter.

Ali And does he live in that huge Palace I saw from the city gates?

Tickle He does, and it's full of more treasures beyond anyone's expectations.

Screwloose And when I have captured the Princess, those treasures will be mine.

Ali I think it will take a very brave person to capture the Princess.

Screwloose Yes, Mustafawind, perhaps, someone like yourself?

Ali Me! I wouldn't know where to start.

Screwloose I have decided that it will be your challenge to capture the Princess and bring her to me. She will not suspect you of wrong doings and you will gain her trust. Then, when the time is right, betray her trust and deliver her to me.

Ali I don't think I can.

Screwloose You will, if you know what's good for you. For I have ways of dispensing with those who disobey orders.

Slap *(with his finger running across his throat)* Slit your throat from ear to ear.

Tickle *(with his finger running from chin to his groin)* And cut you deep from here, *(swallows hard and winces)* to there!

Screwloose And left in the desert for the Vultures to enjoy you as a tasty titbit.

Ali I'd prefer to keep my titbit, so I'll do it.

Screwloose Go and find the Princess and bring her to me. Or else

Ali *(exiting with actions)* I know, from ear to ear and here to there and my titbits fed to the Vultures. *(Exits)*

Screwloose I wonder if there's any trinkets or treasures here about I could help myself to?

Slap Only that old screen.

Screwloose I shall take it. You two remove the screen.

Slap and Tickle take the screen off stage revealing Bacardi (stage right), Mammy (centre) and Crusty (stage left) in statue pose. Once the screen is taken off stage, Slap and Tickle return

Screwloose What have we here? These look interesting. And very often you find the most grotesque ones have the highest value. And these look horrific! I wonder if there's a makers mark? *(Looks intently behind Mammy; reading a clothing label)* A small, medium at large! *(To audience)* Looks bashed about, which might make it more valuable. *(Looks intently behind Crusty)* Made from one hundred percent recyclables. *(Looks at Crusty: to audience)* Still in the experimental stage no doubt.

Slap Let us have a look at the other one.

Tickle goes behind Bacardi as Slap stands stage right beside Bacardi admiring his torso

Tickle This one's worthless. *(As if touching Bacardi's Bottom)* It's got a huge crack in it!

As Tickle touches Bacardi's bottom, Slap touches Bacardi's torso. Bacardi swings his right arm out and wallops Mustafaslap as a reflex action. Slap staggers away shaking his head

Screwloose What happened there?

Slap and Tickle take their positions as before

Slap I did this.

Tickle And I did this.

And the three repeat the routine as before

Screwloose Do the others move too?

Tickle *(indicates Mammy)* This one has a switch. *(Place of your choosing)*

Slap *(with Crusty)* And this one has a knob button thing. *(Place of your choosing)*

Screwloose I'll touch this one (*goes behind Bacardi*) up. You two operate those two and see what happens. After three. One, two, three.

*They each in unison touch the statues. With the same, music starts and the three statues pirouette together once or twice. As they pirouette Screwloose stands aside stage right and watches as Tickle stands to the right side of Bacardi. Slap stands to the left of Crusty. After the pirouettes, **the three statues in unison quickly with out pausing.** (as if counting each move to an exercise may help. One and two and three and four) **(One)** Bacardi swings his right arm out and hits Tickle who staggers away. Mammy Raises her arms above her head. Crusty swings his left arm out and hits Slap who staggers away. **(And two)** On Tickle and Slap staggering away, Mammy lowers her arms and rests her hands on her hips., as Bacardi and Crusty brings their arms back. **(And three)** Mammy bends to touch her toes, Bacardi swings his left arm out and Crusty swings his right arm right (*missing Mammy*). **(And four)** Mammy stands as Bacardi and Crusty bring their arms back. All three repeats pirouettes again whilst Slap and Tickle takes their places as before. They do the whole routine again. This time both Slap and Tickle stagger offstage . The three statues repeat the pirouette and perform a short synchronized routine of about twenty seconds then finally freeze into a pose as the music stops*

Screwloose Mechanical statues are the rarest thing anyone could sell. (*Looks about*) Now, where is that professor of antiquities?

Professor enters

Professor By Jove, isn't this place a veritable hoard of treasures, eh, what?

Screwloose Ah, there you are professor. (*Indicating the statues*) I wonder if you would care to gaze upon these masterpieces of art and give an opinion?

Professor Delighted to old boy. (*Looking at the statues*) I say. You don't often see rubbish of this quality about, don't you know? (*To Crusty*) This must be, 'The Thinker!' (*To Mammy*) This, 'The Stinker.' (*To Bacardi, puzzled*) And this - this - I'd hazard a guess as, 'The Far -

The sound of breaking wind is heard

Professor - ter' and able to introduce himself! Course it all a question of age and who created these gargoyles. Any idea of the artist, old bean?

Screwloose Not in the least.

Professor Any cracks or defects you know about?

Screwloose All sound as a bell as far as I know.

Professor Whizz whizz and tickety boo. Still, I shall just do the sound test to make sure. One can never tell just by looks, old fruit.

The professor, starting with Crusty, goes to each statue and gives each one a knock with a finger Knuckle. On the knocking of each statue a sound effect is heard. Each statue can have its own sound effect as selected by the director

Professor *(knocks Crusty and waits for the sound effect)* Just as I thought, old bean. Looks okay from a distance, but incomplete.

Screwloose In what way incomplete?

Professor I'd say something has dropped off, old fruit. *(Peering at the statue)* Nothing of importance or vital. *(Goes to Bacardi, knocks him and waits for the sound effect)* I say! The damage on this one sounds serious, don't you know? *(Glances behind Bacardi)* Been dropped I'd say.

Screwloose *(with dismay)* Dropped?

Professor Huge crack and virtually worthless. *(Goes to Mammy)* Now here is a spiffing specimen. *(Knocks Mammy and awaits the sound effect)* Oh, dear, a factory reject and scrap value only, what!

Screwloose Are they worth a lot of money?

Professor *(moves down stage)* Footballers will buy any old thing for their mansions. I'd give you eighty for each of them.

Screwloose *(aghast)* Eighty! They are animated if you switch them on!

Professor OK. I'll give you ninety-nine for each.

Screwloose Tell you what. Give me a pound for each of them and we have a deal.

Professor Bang on old bean!

They shake hands and begin to exit Screwloose first

Professor I'll send someone round to collect. *(Exits)*

The three statues relax and move down stage

Mammy Comes to something when I'm only worth a quid!

As they all begin to exit the Vizier enters

Vizier Salaam peasants for the Sultan and Princess Nadia.

Those on-stage salaam as the Sultan, Nadia and chorus/towns people enter

- Sultan** What, pray madam, are you doing looking like that?
- Mammy** Waiting for a bus, what's your excuse?
- Vizier** Do not speak to his Highness like that, or you'll be subjected to a pain worse than death.
- Bacardi** That sounds nasty, Mum.
- Mammy** Look. I lived with your father once, and if that wasn't a pain worse than death, I don't know what is?
- Crusty** But you might be tied up and tortured by big burly men with muscles.
- Mammy** I wouldn't be that lucky son.
- Nadia** My father wishes to know the progress in capturing these thieves and destroying their leader?
- Sultan** It was you, was it not, that said "you'll claim the reward and your son will marry my daughter?"
- Mammy** I may have implied that I'll see what I can do about it.
- Vizier** And what have you done about it?
- Mammy** Well, my son Ali Baba, is as we speak is infiltrating Mustafascrewloose and his gang. Once he has taken Screwloose by surprise, he will marry your daughter and I shall claim the reward.
- Nadia** I will not marry Ali Baba.
- Sultan** But I offer the victor your hand in marriage, Nadia.
- Nadia** Then I withdraw my hand, Father. I have not seen Ali Baba for many years, and then he was a total untrustworthy ragamuffin all covered in spots and pimples.
- Sultan** I'm afraid she is stubborn, just like her mother was.
- Vizier** *(to Sultan)* Are you a betting man your Highness?
- Sultan** With many racehorses, I need to be.
- Vizier** Then I am prepared to wager that if Ali Baba succeeds in his quest. I will sacrifice myself and marry a woman of the opposite sex and allow the Princess Nadia free to marry whom she pleases.