



Pantoscripts Perusal

# Babes In The Woods

by Colin Barrow

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NODA LTD  
15 The Metro Centre  
Peterborough PE2 7UH  
Telephone: 01733 374790  
Fax: 01733 237286  
Email: [info@noda.org.uk](mailto:info@noda.org.uk)  
[www.noda.org.uk](http://www.noda.org.uk)

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## THE SCRIPT

Babes in the Wood, has over the years slipped down in popularity. This is mainly due to the original aspect of two children being captured and taken to the woods with a plan to be killed. In today's world, this doesn't sit so well, but, with a bit of clever reconstruction this script has overcome this. Instead, a plan to take them to the deep, deep woods on an adventure by two henchmen. It is hoped, by the Sheriff, all four will become so lost, they will never be able to find their way home again, but of course they do. Although the pantomime title suggests children to play the part of the Babes, this script will work just as well with two adults rekindling their childhood again and will add good visual comedy by doing so. The scenes are easy to create giving settings for a fun filled traditional family pantomime

## SYNOPSIS

The Babes, Peter and Polly are now orphans and have to be cared for by Nursie (Dame) until they are old enough to inherit the Castle, money and estate left to them by their father and mother. Their uncle - the Sheriff - who is poor, has a plan that if they disappear for good, as next of kin, he will inherit all instead. For this, he engages Bangers and Mash to do the dirty work, who are two silly henchmen. A clever plan to take the Babes on an adventure into the deep, deep woods happens, that causes a search for their safe return. In the meantime, Robin Hood is desperate to get his hands on the documents that prove his birthright and a pardon from the King that is being kept by the Sheriff. Finally, Fairy Bluebell keeps the Babes safe, the missing documents are found with Raffles, the Sheriffs side kick. And they all live happy ever after in true pantomime style

**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 using pre-named scenes with a alternate mix of full and front of scenes. These are not set in stone and re-name some scenes if you wished. 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 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.

**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 includes ALL parody numbers too!!**

*(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.)*

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## **CHARACTERS**

**Nursie** - Dame  
**Tommy** - Comic  
**Peter** - A child (babe)  
**Polly** - A child (babe)  
**Sheriff** - Villain  
**Raffles** - Sheriff's sidekick  
**Bangers** - Comic henchman  
**Mash** - Comic henchman  
**Robin Hood** - Principal boy  
**Maid Marian** - Principal girl  
**Friar Tuck** - A merry man of Robin Hood  
**Will Scarlet** - A Merry man of Robin Hood  
**Little John** - A merry man of Robin Hood  
**Helen** - A friend of Will Scarlet  
**Fairy Bluebell** - The fairy of the woods  
**Guard** - A small cameo part

**Chorus** (*if you have one*) **And/or adult/child members wishing to participate**

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## **CHARACTER GUIDELINES**

The type and the amount of costume changes are entirely to your own discretion. In general, the character names give rise to their types of costumes.

**Nursie:** Dame and as the name suggest, her costuming will have the 'nurse' influence about it.

**Tommy:** A comic. Some scenes allow costuming to your own discretion, others the costuming has influences/styles to back up the dialogue. These influences/styles are given as needed in the script and applied at your discretion

**Peter:** One of the Babes. This would normally be played by a child. But if you have no child actors, an adult reliving his childhood and playing the part of a Babe can bring a visual fun angle to the pantomime. Costume to your own ideas.

**Polly:** One of the Babes. This would normally be played by a child. But if you have no child actors, an adult reliving her childhood and playing the part of a Babe can bring a visual fun angle to the pantomime. Costume to your own ideas.

**Sheriff:** Villain and Uncle to the Babes. Costuming to suit his character that's quite sinister

**Raffles:** The Sheriffs side kick that's more light hearted in contrast to that of the Sheriff. In the main, hopping or skipping on entry and exiting of the stage. There may be reason for some excitable jumping about whilst on stage too. Costume to your own ideas.

**Bangers:** A comic henchman. Partners Mash. Costume to your own ideas.

**Mash:** A comic henchman. Partners Bangers. Costume to your own ideas.

**Robin Hood:** Principal boy. Costumed as the name suggests and preferably in a green tunic and tights/leggings

**Maid Marian:** Principal girl. Costumed to your own ideas.

**Friar Tuck:** One of the merry men. A rotund character that wears a typical monk's habit.

**Will Scarlet:** One of the merry men and as the name suggests best costumed in red colours

**Little John:** One of the merry men. Can be costumed similar to Will Scarlet but with the use of a different colour.

**Helen:** A female friend of Will Scarlet and can be costumed to your own ideas

**Fairy Bluebell:** A fairy that as the name suggest best costumed in blue. A small part, but an essential presence.

**Guard:** A small cameo part at the start of act one scene one. Costume to your own ideas.

**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** - NOTTINGHAM (full stage)

**Scene two** - THE CASTLE GARDENS (front cloth)

**Scene three** - THE NURSERY (full stage)

**Scene four** - THE CASTLE GARDENS (front cloth)

**Scene five** - THE GREEN WOOD (full stage)

ACT TWO

**Scene one** - NOTTINGHAM (full stage)

**Scene two** - THE CASTLE GARDENS (front cloth)

**Scene three** - THE NURSERY (full stage)

**Scene four** - THE CASTLE GARDENS (front cloth)

**Scene five** - NOTTINGHAM (full stage)

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ACT ONE  
SCENE ONE  
NOTTINGHAM (*full stage*)

*The scene opens with cast and/or chorus song/dance opening number. If the cast are used, they exit after the number. If the cast is used for the opening number, the guard and Sheriff are set up stage to exit first. All chorus/villagers remain on stage.*

**Opening number:-**

*The guard enters marching holding a proclamation scroll and come down stage*

**Guard:** Make way! Make way there! Make way for the Sheriff.

*Sheriff enters in grandeur from a mid/front stage entrance and giving a royal type wave with his arm extended and hand at upper head height. His hat should have fishing line attached to it which leads off stage either to the stage side or the up in the flies. All on stage look half-hearted and displeased by his entrance with a weak cheer*

**Sheriff:** I am deeply touched as to how much you love me.

*All give another weak cheer*

**Sheriff:** (*coughs a little*) I'm not at all well today!

*All cheer loudly with happiness*

**Sheriff:** (*with sarcasm*) I thought that would make you all happy! But alas, the Doctor informs me I shall not live...

*All cheer heartily*

**Sheriff:** (*cutting in to stop the cheering*) For more than a hundred years.

*All groan*

**Sheriff:** Well, you can't have it both ways. (*Thrusts out his hand*) Hand me the proclamation? *The guard hands him a rolled-up scroll*

**Sheriff:** (*reading from the scroll*) Know ye all, that the good Sheriff will pay one thousand pounds to any person daft or otherwise for information to the capture of the outlaw, Robin Hood.

*All murmur*

**Sheriff:** Now, where can I stick this?

**All:** We could tell you!

**Sheriff:** If you wish to live, I suggest you don't! Of course, I shall give this ruffian Robin Hood a fair trial before I sentence him to something nasty

*The sheriff's hat is suddenly pulled off stage by the fishing line*

**Sheriff:** Who did that?

*The guard run off stage and re-enters with an identical hat that has an arrow through it. On the arrow is a piece of paper with a written message*

**Guard:** *(passing the hat to Sheriff)* Here you are, Sir.

**Sheriff:** *(sees the piece of paper)* What's this? *(Reads aloud)* Get stuffed, you old buzzard!

*All laugh*

**Sheriff:** *(seething)* You're all as bad as each other. *(Dismissing all on stage)* Get out of my sight this instance! *(To audience)* People of today have no respect for those in authority

*Raffles enters quite officious with rolls of documents in his hands*

**Raffles:** Oh, my! Oh my! What a time I've had!

**Sheriff:** Been enjoying yourself and living life to the full, Raffles?

**Raffles:** If only! The truth is, I've been waylaid by Robin Hood.

**Sheriff:** That's bad.

**Raffles:** But he spared my life.

**Sheriff:** That's good.

**Raffles:** Then he robbed me of everything.

**Sheriff:** That's bad.

**Raffles:** But he then gave everything back.

**Sheriff:** That's good.

**Raffles:** He took your private papers.

**Sheriff:** That's bad.

**Raffles:** But he then gave them back to me

**Sheriff:** That's good.

**Raffles:** After he had read them.

**Sheriff:** That's bad.

**Raffles:** And the bank has said they won't lend you another bean.

**Sheriff:** Who wants beans? *(Grabs the documents)* I want money. I'm up to here with bills, threats and final demands. *(Opens a document to read)* Have you been to all the banks?

**Raffles:** Oh, yes. The listening bank won't hear of it. The bank that likes to say, 'yes' said, 'no'! The one that will go the extra mile, is stuck on a red stop light. And the Black horse has galloped off!

**Sheriff:** Credit cards?

**Raffles:** All maxed out and your application for a mobility allowance has been refused saying "on your bike"!

**Sheriff:** (*reading*) Hey! Listen to this. According to this document, if the Babes err - um - are no longer. I will inherit all as I am their uncle and next in line. I'd get the Castle, estate, money, the whole lot.

**Raffles:** (*rubbing his hands*) Well, well. (*A little more sober*) Of course, it may be years before that happens and long after you've croaked it.

**Sheriff:** (*sinisterly*) But children can wander off and become lost, forever.

**Raffles:** And never found, just disappeared without trace.

**Sheriff:** Have to be clever and not get caught of course.

*Will and Helen enter up stage and remain quiet looking on*

**Raffles:** (*excited*) Grass is grass and hay is hay. We're here tomorrow and they've gone today.

**Sheriff:** It seems to me, Raffles, my old chum. We got some devious planning to do.

*They both exit. Will and Helen come down stage.*

**Will:** Those two scoundrels are plotting some mischief, I'll be bound.

**Helen:** Something to harm those two Babes I have no doubt.

**Will:** Here comes Marian. We'd best tell her of our suspicions.

*Marian enters*

**Marian:** What's wrong with you two? You look like you've lost a fiver and found a penny!

**Helen:** We're worried about the Babes and Robin should come and see what is being plotted.

**Marian:** With all the Sheriffs men about town!

**Will:** Then go yourself and warn Robin that the Babes could well be in danger.

*If you wish the chorus to join in with Marian's song with dance or singing, they can enter quietly here*

**Marian:** And run the risk of being followed.

**Helen:** But you are in love with him and could send him a love letter with the warning of the danger.

**Marian:** Yes. That is a good idea. I will act on it.

*Will and Helen exit*

**Marian:** It's an odd romance I have with Robin Hood. We can't be seen out and about and risk arrest by the sheriffs' men. If we meet secretly, people talk of what we might be doing. And if we join up with friends, we have no privacy at all and only able to exchange sappy looks of love. *(Sighs)*

**Song:-** a suitable love song

All exit after the song. Tommy enters jovially with a wrapped parcel on a string and singing

**Tommy:** Little Tommy Tucker, sings for his supper,  
what do they give me but brown bread and butter?  
They don't buy the posh stuff; you know what I mean  
I can't taste the difference, so bung me margarine!

Well folks here I am, Tommy Tucker is the name and have been singing that silly old rhyme for years. *(Indicates a sadness)* It's the only way I've been able to get some supper to eat! It's so sad. *(Playing with audience)* It's sadder than that? But I've also had to sing for my breakfast, dinner and tea too. And it's always the same for each meal and everyday - bread and scrape. *(Works sadness with audience)* And what's scraped on the bread is always questionable as to what it is, or was. Apparently for breakfast this morning it was a full English breakfast paste. Now, that might sound that it's worth a try, but in reality, it was a liquidised corn flake box, a burn toasted crust with a hint of marmalade, a half-eaten sausage the dog didn't want and some egg shell for roughage! *(Holds up his parcel)* So this is my emma-gency ration the Babes gave me so I can stay alive. But I can't carry it about all the time, *(hanging it on a hook at the proscenium arch)* so if I hang it here you can keep an eye on it. *(To audience)* Now, I think we need a secret code so you can warn me if anyone goes to touch my package. So, what I think we will do this, when anyone goes to touch it, you shout, 'don't touch Tommy's package'! Do you think you can do that? *(Do business with audience with practising someone touching it)* That will be fine and a great help. But, as you are doing something for me, I should do something for you. So, what if I sing you a song? My music teacher said, "always to sing when you have a problem for satisfaction. Trouble is, when I sing, I realize my voice is worse than my problem and I get no satisfaction!

**Song:-**

Nurse Diddlebury enters on a child's scooter, or if you have a large stage and the availability, a mobility type scooter, or anything in between. It is labelled 'Nurse on wheels' and can have emergency flashing lights, etc, etc. On her entrance, an emergency vehicle siren is heard. Where possible she chases Tommy and then collides with him. Tommy falls over. Nurse goes to give him assistance, listens for a heartbeat, picks up hand and feels for a pulse and drop the hand from a height. Pokes his belly then opens his mouth and pulls his tongue to have a look. She gives a big sigh then as if to give Tommy the kiss of life. Tommy defends her off quickly

**Tommy:** What are you doing, Nursie?

**Nurse:** I though you needed the kiss of life!

**Tommy:** *(getting up)* But I'm not dead!

**Nurse:** You would be after I finished with you! Have you ever been kissed, Tommy?

**Tommy:** I was once kissed by a beautiful bird.

**Nurse:** Did you like it?

**Tommy:** Not really, I got chirpies – and I was untweetable.

**Nurse:** Never mind, Tommy. One day someone will take pity on you. Now, take my transport and park it in the, ‘nurse on call’ parking bay.

*Tommy exits with the transport*

**Nurse:** *(watching as Tommy exits)* What a-to-do all that was. *(To audience)* Now, have any of you seen those two kids otherwise known as the ‘Babes’ about? No! Oh well, I’m sure they will rock-up from somewhere very soon. I expect you are wondering why I ask? Well, I’m Nurse Diddlebury and my job is to look after those two young rascals. Of course, the job has its perils. For instance, as I’m still young and glamorous I’m losing the best years of my life whilst looking after those Babes. I’ve been photographed in the past for a calendar, you know. It had a different picture for each month showing a little temptation of skin that was suitable for public display on any wall. You’d be surprised how difficult that was to do with only a stethoscope and a surgical dressing! Still, that was a year or so ago now when I was young and rebellious, now I’m more mellow and...

**P & P:** *(quickly poking their heads out up stage)* Mouldy! *(Disappears quickly)*

**Nurse:** *(with shock)* Who said that? Course, it might have been an echo. Maybe I should make sure. *(Aloud)* Hello!

**P & P:** *(just pokes heads on)* Hello!

**Nurse:** That’s a nice echo.

**P & P:** *(just pokes heads on)* That’s a nice echo.

**Nurse:** Can you hear me?

**P & P:** *(just poke heads out)* Can you hear me?

**Nurse:** Oom pah! Oompah!

**P & P:** *(just poke heads out)* Stick it up your jumpah!

**Nurse:** *(Indicates she knows what’s happening)* Would you like some chocolate?

**P & P:** *(enters on fully and rushes to Nurse)* Yes, please! Yes, please! We love chocolate.

**Nurse:** *(sees Babes)* Gotcha! You should be ashamed of yourselves playing games with Nursie. And you shouldn’t be out all alone, it’s dangerous. The old folk’s home has put motors on the zimmer frames. The post lady got roller skates to do faster deliveries. The Vicar is riding his bike side saddle because someone has nicked one of the pedals...

**P & P:** *(interrupting)* But, Nursie...

**Nurse:** *(cutting in)* Don’t interrupt my train of thought because you know what happens?

**Peter:** *(cheekily)* You don’t know what you’re talking about.

**Nurse:** I don't know what I'm talking about – (*realising what she saying*). No! Oh, you are naughty children (*starts to cry and takes out a handkerchief*) upsetting poor Nursie like this. (*Blows her nose loudly*)

**Polly:** Don't cry, Nursie. It spoils your face.

**Peter:** That don't take much doing.

**Nurse:** That's because when they were dishing out looks, I thought they said, "books" and I shouted, "give me a funny one"!

**Polly:** We're sorry, Nursie, but we were only looking at the market stalls and quite safe. We wanted to see what presents there were when we had our pocket money.

**Nurse:** (*cheers up*) What a nice thought and did you see anything of interest?

**Peter:** There was a bike, a football and computer game

**Polly:** A talking doll, a box of paint and some Cd's

**Peter:** A train and Harry Potter DVD's.

**Polly:** A doll's house and pretty jewellery.

**Nurse:** Hang on a minute, these are things that you want!

**Peter:** But think of the pleasure it will give other people if we accept these presents from them?

**Nurse:** I noticed you didn't mention anything suitable for me?

**Polly:** There was old Mr. Bunn, the baker. Mr. Bone the butcher. And ancient Farmer Wurzel, they're all about your age.

**Nurse:** (*taken aback*) Well really! I'm as old as I feel and right now, I feel like a twenty-year-old.

**Peter:** That's what Mr. Smart the tailor said and that you were way too old for him!

**Nurse:** That's the last time I let him take me in the changing room for a fitting!

**Peter:** Polly says there's no such thing as Santa Claus. Is that true, Nursie?

**Nurse:** No, it's not true. There is a Father Christmas and when I was young, he used to call every year, just like he does now on Christmas Eve.

**P & P:** Coooo. If you knew him all those years ago, you must be both very old!

**Nurse:** I'm as old as my leg but not as old as my teeth!

**P & P:** That's because you've got false teeth! (*Laughs*)

**Nurse:** Only because the real ones went beyond their best before date! Anyway, Father Christmas is immortal.

**Polly:** What does "immortal" mean?

**Nurse:** Well now, it's err - it's a sort of - well - a kind of - you know. Does that help?

**Peter:** (*cheekily*) You don't know do you?

**Nurse:** Yes, I do; and now I've had time to think, I'll tell you. It's something that gets older but never ages and it never changes but everything changes around it so it remains the same. But it's sort of different to what it was before it was altered and although it gets knocked about, it remains the same through the ages. (*Mini pause*) Now. Babes, what is immortal?

**P & P:** The railways! (*They start to run off*)

**Nurse:** (*to audience*) They've got a point you know! (*Exits*)

*Robin, Friar, John and Will enter*

**Will:** I tell you, Robin, I believe the Babes are in danger.

**Robin:** So Marion has said. But nothing was found on Raffles when he was searched.

**Will:** But I heard the Sheriff and Raffles talking after you had searched him.

**Robin:** I wonder if you overlooked something in our search?

**Friar:** I can tell you, Robin, when Raffles was stood there in his birthday suit; all nooks and crannies were searched and we found nothing.

**John:** And what the good Friar doesn't know about a thorough search, isn't worth knowing!

**Will:** And you found nothing in his pockets?

**Friar:** I found lots of things that raised an eyebrow, but nothing that gave a sharp intake of breath!

**Robin:** And you're sure he didn't have the documents with him?

**Will:** Not your pardon of freedom signed by the King?

**John:** Not the information to prove the truth of your birthright.

**Robin:** Something has gone wrong somewhere and we must find those missing documents.

**Friar:** And until then, we must see those two children come to no harm.

**Robin:** We will do our best. And let me know if you hear anything that's of interest?

**Will:** Yes, boss.

**Robin:** Right then men. Let's disperse before we are seen.

**Song:-** *There can be a short song here if wished and exit after the song. Or omit the song and just exit after Robin's last line*

*Some comical intro music can be included here for the Bangers and Mash to enter. One walks right behind the other close up so their feet are in sync with each other at front stage centre they part*

**Bangers:** Well, that's it then. Were broke, battered and bent!

**Mash:** I'll stay with broke and battered if you don't mind! Now, what we need is a get rich quick scheme.

**Bangers:** We tried that, but the benefits office turned us down.

**Mash:** Fancy saying we were making a fraudulent claim when she had the actual form we'd filled out in front of us. If that weren't real, I dunno what is!

**Bangers:** (*looking off left*) Hey up! There's a gentleman in yonder distance that's without!

**Mash:** Without what?

**Bangers:** Dunno, but he's walking a bit funny! Ah yes, there he goes strolling about and musing.

**Mash:** If he's boozing, why don't we join him?

**Bangers:** 'Musing' you twit! Now, we could try rob this gentleman by using the element of surprise.

**Mash:** Is that the same is the element on the cooker that burnt my finger by surprise?

**Bangers:** No. That was you just being stupid! (*Points to a stage entrance*) If you hide, when I tell you to come out - you come out!

**Mash:** I come out when you tell me to come out?

**Bangers:** You got it.

**Mash:** That's what worries me. If I come out, I'll get it and I might not like it!

**Bangers:** Then ask for a refund!

**Mash:** I never thought of that. (*Move to hide then stops and returns*) When do I come out?

**Bangers:** When I tell you too.

**Mash:** And when will that be?

**Bangers:** If I tell you to come out - you come out! If I don't tell you to come out - you don't come out!

**Mash:** You tell me I have to come out when I come out if I come out. But how can I come out if you don't tell me to come out, if I come out?

**Bangers:** Because when I say, come out, you come out!

**Mash:** Oh, so when you say come out, I come out and not when you tell me to come out?

**Bangers:** I will tell you to come out when I say, come out.

**Mash:** Right, got it (*Starts to moves then stops*) And when will that be?

**Bangers:** When I tell you to come out.

**Mash:** Oh. I'll come out when you tell me to come out and not when you say come out. But when will that be that you tell me to come out?

**Bangers:** (*annoyed and pushes Mash to hide*) Get behind there and hide. Come out when I tell you to come out and if you come out before I tell you to come out, I'll give it to you when you do come out!

*Mash hides just off stage as Sheriff enters left. Bangers comes down with his hand and fingers like a pistol and pushes them into the Sheriff's back. As he does so Sheriff put his hands up*

**Bangers:** Hello, stranger.

**Mash:** (*just bobbing out*) Is this where I come out?

**Bangers:** Not yet! (*Indicates for Mash to hide*)

**Sheriff:** What this in aid of?

**Bangers:** In aid of a poor man with no visible means of support!

**Sheriff:** Oh dear, do you wear some type of corset under you clothes to keep your belly in then?

**Mash:** (*just bobbing out*) Is this where I come out?

**Bangers:** No! (*Indicates for Mash to hide*)

**Sheriff:** And you're a robber?

**Bangers:** No, I'm a collector. May I collect money from you?

**Sheriff:** You may not!

**Mash:** (*just bobbing out*) Is this where I come out?

**Bangers:** No! (*Indicates for Mash to hide; then to Sheriff*) Now Sir, hand over your money and valuables?

**Sheriff:** (*laughs lightly*) That's a good one. Do you know who I am?

**Bangers:** No and I don't want to. (*Shouts to Mash*) This is where you come out!

**Sheriff:** I'll soon show you who I am! (*Swings away from Bangers and then chases Bangers around the stage*)

**Bangers:** (*Yelling as he is chased*) Help! This is it. Help! Now! It's your turn now!

*Sheriff stops chasing Bangers at stage front centre and sticks his foot out. As Bangers does another circuit as he passes Sheriff, he trips over on Sheriff's foot and falls onto the stage*

**Mash:** (*bobbing out to look and see Bangers on the floor. With him he has a toy gun that a 'Bang' flag appears when the trigger is pulled*) Ah! This must be where I come out! (*Comes down stage swiftly*)

**Sheriff:** (*glares at Mash threatening*) Grrrrrrrr!

**Mash:** (see Sheriff) Oooh errr! I don't like it. I'll wait till he tells me and say, 'come out!'  
(Begins to move away)

**Bangers:** (shouts at Mash) Shoot him you fool?

**Mash:** (stops) Oh, right! (Aims the gun at the Sheriff and put a finger in his ear. Then pulls the trigger)

**Bangers:** (getting up) Some help you are! Where did you get that thing?

**Mash:** I had it for my birthday. I asked for something that would pop up, and not make a noise when it goes bang!

**Sheriff:** (standing firm) Silence! I am the Sheriff, who are you?

**Mash:** That's Bangers, I'm Mash.

**B & M:** Everything else is just gravy!

**Sheriff:** I won't argue there. Now, I'm looking for two such people like yourselves to do some dirty work for me.

**B & M:** (refusing) Sorry! We don't like to get our hands dirty!

**Sheriff:** Fair enough. You can be taken to the dungeons and used as food for to the crows.

**B & M:** (agreeing) Or we can wash our hands after the dirty work is done.

**Sheriff:** Perfect. I have two children required to disappear and never to be seen again.

**Banger:** That don't sound very good for them, do it?

**Sheriff:** And the dungeon is not very good for you if you don't!

**Mash:** If the price is right, we'll do it!

**Sheriff:** Then you'll be rewarded well with a fortune bigger than you could ever imagine.

**B & M:** It's a deal. You just tell when and how and it will be done!

**Sheriff:** Perfect.

**Song:-**

*They exit after the song. Robin and Marian enter from opposite side of the stage. Chorus can enter quietly up stage behind them and take up positions*

**Marian:** I have found you at last, Robin. But I worry that you have ventured into the lion's den by coming here.

**Robin:** The lion is far worse than his bite, Marian. You must have no fear for my safety as my men are all around me.

*Nurse and Babes enter*

**Robin:** Ah, Nursie. May I have the honour of a few words with you?

**Nursie:** *(to audience)* How nice that a young man has noticed my beauty of a blooming bloom and whilst still in my blooming youth!

**Robin:** Such a shame your petals have fallen off and going to seed!

**Nursie:** *(not amused)* It seems you have a wish for danger!

**Robin:** Not if I can help it, but I have to warn you of a danger.

**Nursie:** Don't worry about me lad, I've faced danger, I've seen danger, I've even wrestled with danger. But that's enough of my love life for now. What can I do for you?

**Robin:** I have reason to think that danger threatens the Babes.

**Marian:** Beware of strangers!

**Nursie:** Strangers!

**All:** Strangers!

**Nursie:** Don't you worry. No stranger will come close to these Babes. *(Crosses to touch Tommy's parcel)*

*Audience reaction (chorus can join in too) and Tommy enters as a cowboy*

**Tommy:** *(cracks his whip)* Yeehaw! Leave that alone!

**Nursie:** What on earth are you supposed to be?

**Tommy:** I am a ranger! *(Moves towards the Babes)*

**Nursie:** Get away from those Babes. *(Grabs Tommy and swings him so he tumbles onto the floor. She then stands spread eagle in front of the Babes)*

**Marian:** Oh, Nursie. He's not a stranger, he's a ranger.

**Nursie:** *(moves)* And a stranger ranger I have never seen.

**Tommy:** That's not because of my age, Nursie. It's the miles I've done living this long!  
*(Gets up)*

**Marian:** Why don't you two join forces and protect the Babes?

**Babes:** *(jumping with joy)* Oh, please, please, please, say yes, Nursie?

**Nursie:** Well alright. And I will keep control through, You tube, Twitter and Facebook.

**Tommy:** *(to audience)* Otherwise known as, Youtwitface!

**Nursie:** *(bops Tommy)* I'll "Youtwitface" you in a minute!

**Robin:** Then it is settled. Whilst I intensify my search for the missing documents of my birthright and the free pardon from the King. You keep a careful eye for the safety of the Babes.

**All:** (*except Robin*) We will Robin. We will.

**Song:-** Choose something upbeat to close the scene

**Black-out**

PantoScripts Perusal

ACT ONE  
SCENE TWO  
THE CASTLE GARDENS (*front cloth*)

*Sheriff enters with paper invoices*

**Sheriff:** Bills to the left of me; bills to the right of me; down in the valley of debts I go. Bills, bills, bills, have these people nothing better to do than send me bills? Don't they know I'm broke? Don't they know I'm awaiting wealth? Don't they realise they will have their money when I become wealthy? (*To audience*) And that my dears will be as soon as those two Babes become lost forever in the deep, deep wood!  
(*Laughs*)

*Raffles enters*

**Raffles:** Grass is grass, hay is hay. We're here tomorrow and gone today!

**Sheriff:** You'll be gone alright if you don't find some way out of my difficulties.

**Raffles:** Ah, well, if you will insist on buying underpants that's too small when you've put on weight, that's your own fault!

**Sheriff:** For your information, Raffles. I wear animal print thongs.

**Raffles:** There's your difficulty then. The thin bit is giving you friction burn on the (*whistles*) and you don't like it! It's making you irritated and bad tempered!

**Sheriff:** There's nothing burning my (*whistles*) from friction or otherwise! But I need those Babes to disappear forever so I will become wealthy and can pay debts without noticing the money has gone!

**Raffles:** Why don't you tell Bangers and Mash to take them into the woods and...

**Sheriff:** And make them disappear. (*Rubbing his hands*) Yes, I can see that has an appeal that will not come back to bite me on the bum.

**Raffles:** And what about Bangers and Mash?

**Sheriff:** They will not talk as they will also become lost deep, deep in the woods and never be seen again. No one knows who they are, no one knows they are here and no one will miss them when they are gone! One could say, "Bangers and Mash will be off the menu"! (*Laughs*)

**Raffles:** (*dancing about*) Hee hee heeee! They'll be here today, gone tomorrow, with them gone, the gravy will follow! (*Exits*)

**Sheriff:** (*to audience*) And if Raffles don't look out, he'll be the one that's boiled to make the gravy!

*Bangers and Mash enter. Bangers has a stage prop wishbone in his pocket*

**Bangers:** Here we are boss. Ready, willing...

**Mash:** But not very able!

**Sheriff:** You will do the dirty work tonight!

**Bangers:** Tonight! But that's today!

**Mash:** *(to audience)* If you went to university, you could be that brainy too!

**Sheriff:** Nursie insists that as the Babes sleep, she keeps an eye on them.

**Bangers:** Which eye?

**Sheriff:** The one that's furthest from the other.

**Mash:** That must be the blind eye that she turns then!

**Sheriff:** So tonight, by one means or another, you will enter the Castle and take them to the deepest and dark, dark part of the wood and KKKSH! *(Exits left)*

**Bangers:** What does KKKSH mean?

**Mash:** Must be his password for something.

**Bangers:** What, with no upper- and lower-case letters, symbols or numbers! Not a very good password, is it? *(See the parcel hanging and goes to it)* Hello! What's this then? *(Goes to touch it)*

*Audience reaction as Tommy enters. He is wearing a large dog collar with lead and has a lollipop in his pocket*

**Tommy:** Oi! Leave that alone.

**Mash:** Good grief, what have we here?

**Tommy:** I'm a watch dog.

**Bangers:** What time is it then?

**Tommy:** Not that sort of watch dog. I'm a watch dog to keep strangers away like you two. *(Growls and barks)*

**Mash:** *(to Bangers)* I think we should take a step or two away just in case he's looking for a tree!

**Tommy:** And I have orders not to allow strangers near the Babes.

**Bangers:** That's alright then. We're not strangers, Mash and me have known each other for years.

**Tommy:** That's good, because I didn't fancy biting your tough stringy old legs! But you'll let me know if you see any strangers, won't you?

**Mash:** We most certainly will.

**Bangers:** Oh, as you're such a good dog, *(takes a stage prop wishbone from his pocket)* I have a conundrum for you. Now, you see this wishbone? If I break it in two like this, *(does so)* what ranking officer does it represent?

**Tommy:** *(scratching his head)* err, err, Colonel Sanders, he was in charge of the Kentucky fried chicken!

**Bangers:** No, you fool! Bone - a - Part. (*Holds up the two pieces*) Napoleon Bonaparte!

*Bangers and Mash exit laughing*

**Tommy:** (*laughing*) Of course I knew the answer, I was just testing that he did! (*Moves to stage side away from the parcel*)

*Sheriff enters and see the hanging parcel. He has two lollipops*

**Sheriff:** (*goes to parcel*) Now, I wonder what this is?

*Audience reaction*

**Tommy:** (*To sheriff*) Leave that alone! That's my dog biscuits.

**Sheriff:** Ah, Tommy. I didn't see you until I looked.

**Tommy:** I wasn't there until I arrived! Now, Mr. Sheriff. Have you got a wishbone?

**Sheriff:** Do I look like a chicken?

**Tommy:** Nursie says you're a right old Rooster!

**Sheriff:** But you won't find me chasing Nursie around the farm yard!

**Tommy:** Just as well, she might look like a pretty Easter egg, but take the wrapper off and her body is completely scrambled! But I need a wishy bone to break in two for a bone a part quizzicle quiz.

**Sheriff:** I can't help with wishbone, but I have two lollipops!

**Tommy:** It won't work with lollipop-a-part.

**Sheriff:** But are you any good at sums?

**Tommy:** Depends. Some sums seem easy and some sums seem hard.

**Sheriff:** (*holds up one lollipop*) If I got this lollipop, (*holds up the other lollipop*) and I got this lollipop. (*Gives one to Tommy*) And I give you one lollipop. How many lollipops have you got?

**Tommy:** Two.

**Sheriff:** No. No. No. You're not listening to me. Give me back the lollipop.

**Tommy:** (*hands back the lollipop*) I thought there'd be a catch leaving me with no lollipops.

**Sheriff:** Let's do it again. (*Holds up one lollipop*) If I got this lollipop, (*holds up the other lollipop*) and I got this lollipop. (*Gives one to Tommy*) And I give you one lollipop. How many lollipops have you got?

**Tommy:** Two.

**Sheriff:** (*stamping in a paddy*) No! No! No!

**Tommy:** Temper! Temper! Temper!

**Sheriff:** How can you have two lollipops when I still have one?

**Tommy:** *(taking a lollipop from his pocket)* Because I've already got one in my pocket!  
*(Exits)*

**Sheriff:** *(chases Tommy)* Why you swindler. Come back here with my lollipop! *(Exits)*

**Black-out**

PantoScripts Perusal

ACT ONE  
SCENE THREE  
THE NURSERY (*Full stage*)

The scene opens with the chorus doing a keep fit routine. Nursie and the Babes also join in.

**Song:-**

**Nursie:** Oh, my. That's jiggled things about. I can still feel some things trying to find their place, like a pinball table gone crazy. (*Blows out*) But you did very well in keeping up with me.

**Peter:** I thought you were trying to keep up with us?

**Nursie:** That was only the bits of me that were out of control!

**Polly:** But you're always out of control, Nursie.

**Nursie:** I was born that way. It's what's known as being a free spirit. Trouble is, I think my spirit is freer than it should be!

*All laugh*

**Peter:** Can we go and get a cold drink, please, Nursie?

**Nursie:** I shouldn't let you out of my sight, really.

**Polly:** If you let us go, we won't tell people you have to put your glasses on in the shower to shave your legs.

**Nursie:** I wouldn't want anybody knowing that! You can go, but come back as soon as you've got your drinks.

*Chorus and Babes exit*

**Nursie:** (*to audience*) I wouldn't need to do all this exercise if rolling my eyes at posts on Facebook burnt calories you know! (*See the parcel hanging*) I could do with a snack. (*Goes to the parcel hanging*)

*Audience reaction and Tommy enters. He is dressed in reference to Sherlock Holmes with a coat that is to the floor and huge stage prop magnifying glass. In a pocket he has a blonde wig hidden*

**Tommy:** Leave my package alone!

**Nursie:** (*to audience*) I could say something, but I won't! (*To Tommy*) Why are you dressed like that?

**Tommy:** I'm a defective.

**Nursie:** You always were. Tommy.

**Tommy:** I've disguised myself so no one will know who I am.

**Nursie:** And who are you?

**Tommy:** I dunno, I'm in disguise and don't recognise myself.

**Nursie:** Have you looked at the name tag near the collar? That will say who you are.

**Tommy:** In that case, I'm a small medium at large and dry clean only!

*Polly and Peter enter. Peter is costumed like Sherlock Holmes but everything is way oversized and Polly is costumed as an old-fashioned woman in an adult flowing dress (it must fit Tommy), wig, headscarf, curlers, handbag, etc.*

**Nursie:** *(seeing the Babes)* Well, bless me. What have we here?

**Peter:** *(points to Tommy)* I'm him before he grew up.

**Polly:** *(points to Nursie)* And I'm you as a teenager going on a date!

**Nursie:** Of all the cheek!

**Tommy:** But they are not as experienced as I am in the matter of disguise!

**Nursie:** You don't say?

**Tommy:** I bet I can disguise myself and hide between these two and you won't be able to tell the difference?

**Nursie:** I'd know you anywhere, Tommy.

**Tommy:** You turn your back whilst I do a lightening disgizzle.

*Nursie turns her back to them as Tommy takes off his long coat to reveal he is wearing a mini skirt and in-your-face coloured top and replaces his hat for a blonde wig. What Tommy takes off; Polly puts on. Peter puts on a large white beard. Tommy stands in line with the Babes and they all pose.*

**Tommy:** We're ready!

**Nursie:** *(looks along the three of them and pulls out Tommy)* There you are.

**Tommy:** You must have recognised my voice. Let's do it again?

*Nursie does as before. Peter takes off his coat and shows he is wearing a smaller version of mini skirt, etc. (like Tommy's wearing) and puts on Tommy's blonde wig. Polly takes off the coat and loose dress to show she is in shorts and a top; she removes the wig and head scarf. Tommy Shoves some clothing up his top to make a bust, tucks the top up to make a bikini top. Removes the skirt to reveal jazzy underpants and puts a swimming hat on with silk flowers stuck on it. They reshuffle and line up and pose.*

**Tommy:** *(miming the breast stroke)* We're ready!

**Nursie:** *(looks along the three of them and pulls out Tommy)* There you are.

**Tommy:** Oh bother. You recognised my voice again.

**Peter:** Perhaps you shouldn't speak, Tommy?

**Polly:** Or, we could all say, "we're ready" together?