

SHOW SOUVENIRS Ltd

**in association with
NODA PANTOMIMES**

Present

Peter Denyer Scripts

Traditional Pantomime At Its Best
Over 200 Professional and 600 Amateur Productions
11 Different Titles - Texts Revised Frequently

Each script contains suggested song titles and useful notes on casting, scenery and costumes.

PETER DENYER made his amateur pantomime debut at the age of fourteen...he worked a follow spot! Little did he realise then just how his career would influence this uniquely British form of theatre. After training at Bristol Old Vic Peter became an accomplished actor with many stage credits and over 200 television appearances to his name. His roles in many popular comedy series, among them *Dennis in Please Sir!* and *The Fenn Street Gang* and *Ralph* in *Dear John*, brought him national recognition.

In 1974 Peter wrote his first pantomime, and through his association with Kevin Wood, one of Britain's leading producers, Peter's scripts have been seen at virtually every major theatre in the country. These texts became regarded as the best in the professional arena, combining a strong through narrative story line with clever traditional comedy, and lots of audience participation. The clearly drawn characters have been played by some of the biggest names in show business including Brian Blessed, Barbara Windsor, John Inman, Anita Dobson, Bonnie Langford, Norman Wisdom, Christopher Biggins, Roy Barraclough, Frank Finlay, Martine McCutcheon, Kate O'Mara, Robert Powell, Toyah Willcox, Gary Wilmot and many, many more.

In 1998 Peter was asked by **NODA** to adapt these scripts for amateur companies...he was delighted to accept the challenge. The texts proved an instant hit with societies, and now enjoy an equal position of prominence in both amateur and professional circles, with productions all over the world, from London to Sydney, and Barbados to Basel.

Prior to his death in 2009, Peter expressed his desire that his scripts to live on – that over time, they should be updated and revised to keep them current in the ever-changing world of Pantomime. As such, "Show Souvenirs", the team that worked with Peter so closely for years, has taken on that responsibility and are pleased to be custodians of his works. The essence of Peter's scripts – the clear telling of the story and well-rounded characters will remain, it is simply the topical jokes and current references that need to move with the times.

We hope you will take the time to read perusal copies (available from NODA). Provided below are brief descriptions of each of the plots, with a breakdown of characters into leading, supporting and cameo roles, but not into male or female! In the world of panto many of the parts can be played by either sex – everybody is familiar with the dame, but to change King Rat into Queen Rat only requires swapping a few "hims" to "hers"! These scripts have been performed in theatres ranging from Grand Opera Houses to Village Halls – with equal success!! So our advice in all things is to make the script fit your resources, - see it as the basis of your show – but make your production personal to you and your circumstances – and above all have fun.

ALADDIN AND HIS WONDERFUL LAMP

Leading Roles: Aladdin, Widow Twankey, Wishee Washee, Abanazar, Princess So-Shi

Supporting Roles: The Emperor of China, PC Ping & PC Pong, The Genie of the Lamp, The Slave of the Ring

Cameo Roles: The Narrator of The Story of The Willow Pattern Plate, and several other small speaking roles.

Plus Chorus, Juvenile Chorus and Babes

This is a great adventure story where Aladdin, a poor laundry boy, falls in love with The Emperor's daughter, but to win her hand has to become rich. Aladdin becomes involved with Abanazar, the evil sorcerer, and together they seek out the magic lamp. Finally, after many twists and turns good prevails, and all ends happily. On the way there are many opportunities for exotic settings as the story moves from Ancient China to Africa and, of course, the Magic Cave of The Jewels. The comedy is carried by the outrageous Widow Twankey, and her stupid son Wishee Washee. There is much knock-about and verbal humour, loads of audience participation, and several set piece comic routines.

BEAUTY AND THE BEAST

Leading Roles: Danton, The Beast, Beauty, Fat French Franc, Loopy Louis, Dame Dora Jarre

Supporting Roles: The Countess, Doctor Panache

Cameo Roles: Narrator, Sylvie, Pierre, and several other small speaking roles.

Plus Chorus, Juvenile Chorus and Babes

This is one of the group of "fairy tale" type pantomimes, popular with modern audiences, who know the story from animated films. However the French origins of this beautiful legend are preserved, and appear neatly combined with aspects of the more familiar modern version. "Beauty and the Beast" is unique as a pantomime in that it is the heroine, a feisty Beauty, who resists the advances of the odious Count Danton and instead sets out on a dangerous adventure to rescue her father. Meanwhile the eventual hero spends most of the show in a hideous, hairy mask! The comedy is carried by the Beast's Cook Dame Dora Jarre, her stupid helper Loopy Louis, and Danton's useless side kick Fat French Franc. There is much humour, lots of audience participation. But it is the developing romantic relationship between the two title roles – from fear, to friendship, to true love – that entralls the audience.

CINDERELLA

Leading Roles: Cinderella, Buttons, Grizelda & Mona Hardup (Ugly Sisters), Prince Charming

Supporting Roles: Baron Hardup, Dandini, The Fairy Godmother

Cameo Roles: Chamberlain, and several other small speaking roles.

Plus Chorus, Juvenile Chorus and Babes

The most popular pantomime of them all. "Cinderella" is a wonderful combination of traditional panto antics with the grand romance of "rags to riches" Cinderella with the handsome Prince Charming. Though the hideously horrible Ugly Sisters treat our heroine Cinders appallingly, they are also very funny. The pathos of Buttons' unrequited love for Cinderella appeals greatly to audiences, and adds multiple layers to the story. This version makes Dandini rather more "down-market" than usual...which gives comic opportunities in the scenes where he switches roles with Prince Charming. The settings can be as lavish as you can muster, with the classic Kitchen Transformation closing Act One, and the grand Ball Scene opening Act Two. The comedy is carried by the Sisters and Buttons, with a nice character role for the Baron. "Cinderella" provides great opportunities for two contrasting dames, say one older and experienced and the other new to the genre. There is much humour, lots of audience participation, all neatly woven into the strong story-line.

DICK WHITTINGTON AND HIS CAT

Leading Roles: Dick, Alice, King Rat, Idle Jack, Sarah the Cook

Supporting Roles: Fairy Bow Bells, Tommy the Cat, Alderman Fitzwarren, Captain Cuttle

Cameo Roles: King Neptune, The Sultan of Morocco, Gnawbone & Gnashfang (Rat Henchmen), and several other small speaking roles.

Plus Chorus, Juvenile Chorus and Babes

“Dick Whittington” is many performer’s favorite pantomime because of the strong, dramatic story-line, lots of twists and turns, and many different locations ranging from the sewers of London to the Sultan’s Palace in Morocco, via The Good Ship Lollipop and Neptune’s Underwater Kingdom. On the way the goodies meet the nastiest of villain of them all in King Rat – a truly great character part. Dick and Alice are the romantic interests, but they are also true heroes – he being the archetypal rags to riches country boy, and she the feisty London girl who disguises herself as a boy to stowaway on board the ship. The comedy is carried by the outrageous Sarah the Cook, and her stupid son Idle Jack. There is both knock-about and verbal humour, loads of audience participation, and several set piece comic routines including the classic Cooking Scene. Also a wonderful skin role in the character of Tommy the Cat.

JACK AND THE BEANSTALK

Leading Roles: Jack, Jill, Fleshcreep, Dame Trot, Silly Billy

Supporting Roles: Fairy Moonbeam, King Maurice, Daisy the Cow

Cameo Roles: Giant Blunderbore, Ghosts, and several other small speaking roles.

Plus Chorus, Juvenile Chorus and Babes

“Jack” is an action-packed pantomime with the most heroic hero of them all, who fights and defeats the huge Giant Blunderbore – and wins the hand/heart of the beautiful Jill. This is an old fashioned British pantomime, set in an idyllic county setting. “Jack” is the classic combination of the straight characters’ triumph of good over evil, resulting in the sealing of their romantic ambitions, coupled with the comic characters’ humorous antics and zany behaviour. The comedy is carried by the warm, sympathetic Dame Trot, and her stupid son Silly Billy. There is both knock-about and verbal humour, loads of audience participation, and several set piece comic routines including the classic Cow Milking Scene. “Jack and the Beanstalk” is a marvelous traditional panto built around a strong story line and providing great opportunities for simple, yet spectacular special effects.

MOTHER GOOSE

Leading Roles: Mother Goose, Billy, Jill, The Demon of Discontent

Supporting Roles: Fairy Goosedown, Squire Goodheart, Priscilla the Goose

Cameo Roles: King Gander, and several other small speaking roles.

Plus Chorus, Juvenile Chorus and Babes

“Mother Goose” is the only pantomime with a Dame in the leading role; but unlike most heroines Mother Goose is flawed! This is a moral tale, warning of the consequences of greed and envy. Mother Goose craves wealth and is blessed with a Goose that lays golden eggs, but further tempted by the insidious Demon of Discontent, she sacrifices her best friend, Priscilla the Goose, in search of beauty. When she eventually realises how wrong she has been, she repents and sets off in search of Priscilla, being finally reconciled at the court of King Gander. On the way there are wonderful comedy scenes and all the usual traditional slapstick and audience participation. Great character roles all round, but with the usual romance and heroics for Billy and Jill. The Demon is a great Character Baddie, while Mother Goose herself is a tour de force for a dame. There is also a wonderful animal role in the character of Priscilla.

ROBIN HOOD AND THE BABES IN THE WOOD

Leading Roles: The Sheriff of Nottingham, Robin Hood, Maid Marian, Herman the Henchman, Nurse Norah

Supporting Roles: Will Scarlet, Friar Tuck, Little John, The Spirit of the Greenwood, Janet & John (the Babes), **Cameo Roles:** The Voice of Beelzebub, and several other small speaking roles.

Plus Chorus, Juvenile Chorus and Babes

With Robin Hood as the hero and the evil Sheriff of Nottingham as the Babes' wicked guardian, this is the classic pantomime battle between Good and Evil. The story combines the legend of Robin Hood with the traditional pantomime of The Babes In The Wood. Packed with lots of swash-buckling heroics, there are also opportunities for much traditional panto business, and a bit of romance too! The comedy is carried by the outrageous Nurse Norah, and the Sheriff's stupid bungling side-kick Herman the Henchman. There is both knock-about and verbal humour, loads of audience participation, and several set piece comic routines including the classic Schoolroom Scene, and a fantasy toy ballet in the Nursery.

SINBAD THE SAILOR

Leading Roles: Sinbad, Sillibillibad, Mrs Sinbad, Cassim the Corsair, Princess Haidee

Supporting Roles: The Old Man of the Sea, The Caliph of Baghdad

Cameo Roles: The Queen of the Diamond Valley, Micky the Monkey, Fatima, and several other small speaking roles.

Plus Chorus, Juvenile Chorus and Babes

The various voyages of Sinbad the Sailor are contained in the Tales of The Arabian Nights. This version merges the exotic eastern adventures with traditional British pantomime! The result is an interesting take on the usual panto fare, introducing many new ideas yet retaining the best elements familiar to audiences. In typical style, Sinbad sets off to find his fortune, unaware that the evil Cassim the Corsair is trying to kill him, and steal the hand of the beautiful Princess Haidee. On the way the show charmingly encompasses spectacle, comedy and fun, with lots of audience participation. There is a traditional dame in Mrs Sinbad, and a stupid son/brother in Sillibillibad. "Sinbad" is a good alternative to the more familiar titles, or an interesting introduction to societies not wanting to plunge head first into the middle of the canon.

THE SLEEPING BEAUTY

Leading Roles: The Minstrel, Prince, Pickles the Page, Nanny Fanny Cranny, Carabosse, Princess Beauty

Supporting Roles: The King & Queen of Arcadia, The Lilac Fairy, and several other small speaking roles.

Plus Chorus, Juvenile Chorus and Babes

"Sleeping Beauty" may be better known as a Ballet, but thanks to recent versions of this classic tale, it has become a very popular pantomime. The story is beautiful, revolving around the curse of the evil Carabosse, slighted at the christening, and the eventual triumph of Good over Evil. The script has strong parts for women, especially the young feisty Beauty and the Black Fairy Carabosse - a truly evil villainess! Though the story covers 118 years, the narrative is linked by the Minstrel narrator, who keeps the action moving quickly. The comedy is carried by the outrageous Nanny Fanny Cranny, and Pickles the Page. There is both knock-about and verbal humour, loads of audience participation, and several set piece routines including a battle between Beauty's toys and Carabosse, the toys protecting Beauty as she sleeps.

SNOW WHITE AND THE SEVEN DWARFS

Leading Roles: Snow White, Prince, Wicked Queen, Herman the Henchman, Muddles the Jester

Supporting Roles: Tom Bowler, Seven Dwarfs (Children), Fairy Goodheart

Cameo Roles: The Voice of the Magic Mirror, Guards, and several other small speaking roles.
Plus Chorus, Juvenile Chorus and Babes

“Snow White” is an enormously popular pantomime subject. Thanks to Disney, this classic tale has become one of the world’s favourite stories – so don’t be put off because you think you can’t cope with the Dwarfs! The panto script follows the familiar tale of the innocent Snow White resisting the wicked wiles of her evil stepmother, Queen Morgiana. However the addition into the plot of Muddles the Court Jester and the Queen’s stupid side-kick Herman the Henchman provide lots of opportunities for both traditional audience participation and broad comedy. The dwarfs are best played by children (it’s amazing what a little padding and a false beard can achieve).

THE SNOW QUEEN

Leading Roles: Hans Andersen, The Snow Queen, Kay, Gerda, Igor the Henchman

Supporting Roles: Prince Erik, Princess Katrina, Cor & Cora

Cameo Roles: Captain of the Guard, Robber Chief, Haikki, Jorvik the Raindeer, the Oldest Eskimo in the World, and several other small speaking roles.

Plus Chorus, Juvenile Chorus and Babes

Note: This show can be performed by a minimum cast of six males and ten females.

Although not a traditional pantomime, “The Snow Queen” is a wonderful adventure story. When our young heroine Gerda sets off in search of her friend Kay...and rescues him from the icy clutches of The Snow Queen, she little realises that she has embarked on an epic journey that will lead her into many scrapes and adventures. Because Gerda meets so many different people on her journey - there are opportunities to use as many or as few actors as you wish. As with “Sinbad”, “The Snow Queen” is a good alternative to the more familiar titles, or a good introduction to societies not wanting to plunge head first into the middle of the canon.

Perusal Scripts and Performance Licence Details from:

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