# Bababababababa

Full

Version

by Roger Parsley & Ruth Kenward



### A magical, comic adventure story in words and music

by Roger Parsley & Ruth Kenward

(arr. Mark Dickman)



www.starshine.co.uk

The writers gratefully acknowledge Maria Pattinson's contribution to the development of the script.

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#### 'Panto Pandemonium' – a summary

Ben and Sarah (young teenagers – could be played by young adults) go to the theatre to see a pantomime, but the show is cancelled.

Everything in Pantoland is in a mess, as the Wicked Witch has stolen the Good Fairy's magic. Ben and Sarah must help put things right! They go to Pantoland to get back the Golden Goose (from Jack and the Beanstalk), the magic slipper (from Cinderella) and Aladdin's lamp, none of which are working properly. Once the good magic is returned to these three special objects the Wicked Witch's disruption can be put to an end. The show is 'hosted' by two theatrical characters called Boo and Hiss, who interact with the audience.

## Cast List

	0.1 1.1.11 ( ) ( 1 )
BEN & SARAH	Schoolchildren or teenage students
WICKED WITCH	Initially dressed as a supply teacher
GOOD FAIRY	
SPOTTY & GROTTY	Assistants to Wicked Witch
BOO & HISS	Two redcoat-style actors
MOO & TAIL	Two halves of a pantomime cow
JACK* (of the Beanstalk)	
SEVEN DWARFS	Any size – but could be children
GIANT	Scripted as NOT tall! Could be a child
CINDERELLA	
MAGNOLIA & APPLE WHITE	The Ugly Sisters
ALADDIN*	
THE PHANTOM OF THE PANTOM	IIME
ECHO	
ACTORS 1, 2 & 3	
PANTOLAND GIRL & BOY	
VILLAGERS 1, 2 & 3	Chorus parts, some non-speaking
ALADDIN'S FRIENDS 1, 2 & 3	
EXTRA BADDIES, PANTOLAND PE	EOPLE

\*The roles of Jack and Aladdin might be played by females as "principal boys"

#### <u>CASTING POSSIBILITIES</u> - The smallest possible cast (with doubles) is 13

Some roles are scripted specifically male or female, but most roles can be gender-neutral and miminal alteration is needed for the script to provide neutrality. For smaller casts, some doubling and tripling of parts is possible. Here are some suggestions:

SARAH/DWARF/GIANT GOOD FAIRY/DWARF JACK/MAGNOLIA or APPLE WHITE BOO or HISS/MAGNOLIA BOO or HISS/APPLE WHITE CINDERELLA/PHANTOM/DWARF MAGNOLIA/ALADDIN/DWARF APPLE WHITE/ALADDIN/DWARF PHANTOM/ALADDIN/DWARF

## Props

Sweets for Boo, Hiss, Jack, Ben & Tail 'Boo' and 'Hiss' signs 7 plastic spades for dwarfs Glass slipper or shoe for Cinderella scene Two money bags 24 large "gold" coins Referee's whistle. Magic wand for Good Fairy. "Tonight's performance cancelled" notice board Lamp for Aladdin Goose to fit under small giant's arm<sup>\*</sup> Two 'stun-sticks' (black, with a red button)

**For the 'cake-making' scene:** A 'magic' oven\*\*, a small table, a large bowl, a recipe book, a large pair of knickers, a watch, a calendar, an extra-strong mint for Apple White's pocket, a tin with nuts and bolts in it, a bunch of artificial flowers, two bags of crisps, a large wooden spoon, plastic ice cubes, a baking tin, and another identical large bowl containing confetti and glitter.

\* The goose can be a very simple affair, but one possibility for extra fun is to arrange for the goose's neck and beak to be set up as an Emu-style glove puppet, the holder's arm going up the neck, and the beak being operated by the holder's hand. An even more sophisticated idea is to make it a remote-control automaton!

\*\* The "oven" can be made from a large trolley, covered with hardboard, and painted to look like an old-fashioned black oven. On one side, it has a practical door, and inside are fitted two shelves. The bottom one is bare, and that's where the bowl of ingredients goes. The other one has an identical bowl to the one the ingredients are put into – see later. The oven is turned around so the door is facing upstage when the "mixture" is put in (on the lower shelf), so the audience can't see what's inside.

# Staging Suggestions

The setting for this musical play can be very simple. If the performance venue has curtains with a playing space in front of them, several scenes (as suggested in the text) can be played there, using the front tabs to close off the stage while set changes are made. Where there is an open stage, it is suggested that a multi-purpose setting be devised, with the Pantoland archway hidden by curtains or off-stage before it is revealed. This structure, which has the legend "WELCOME TO PANTOLAND" painted above, could be on wheels, to be brought on or turned as necessary. Any other flats might show paintings of fairy-tale castles, woods, rolling fields, etc. The rest of the stage is bare. Several characters need to "hide" onstage - therefore a lowish, free-standing flat suggesting rocks and/or bushes would be useful. Entrance/exit points at downstage left and downstage right are needed. All the action should be as continuous as possible.

# Music & Artwork Provided

- Vocal demonstrations of all songs
- Instrumental backing tracks
- Sound effects
- Incidental music
- Artwork for promotion of your show

N.B. 'Director's Overview – Musical items are in black and grey strips (songs and incidental music respectively). Sound technicians' items are indented white strips.

# Director's Overview

#### ACT ONE

#### Scene 1 - Boo & Hiss

# A	OVERTURE	

C Tr 1

P.9

Boo and Hiss warm up the audience, and they explain how to get sweets.

#### Scene 2 - Welcome

# 1	WELCOME /	PANTOMIME	(Boo, Hiss, Cast)	P.12	A/B Tr 1
			ho are expecting to see ply teacher). The Witch		
# 1a	WITCH'S THE	EME (long)		P.15	C Tr 2
The V	Vitch is then join	ed by her two assista	nts, Spotty and Grotty,	and they size	ng:
# 2	HEAR IT FOR	THE BADDIES!	(Witch, Spot, Grot)	P.16	A/B Tr 2

#### Scene 3 - Phantom of the Pantomime

As the baddies exit after their song, Hiss and Boo reappear to berate the audience for applauding the baddies. The Phantom of the Pantomime makes its first appearance.

# 2a	HAUNTED THEATRE MUSIC	P.18	C Tr 3
# 2b	PHANTOM MOTIF (long)	P.18	C Tr 4
# 2c	PHANTOM MOTIF (short)	P.19	C Tr 5
Boo a	nd Hiss go off to dressing rooms.		
# 2d	HAUNTED THEATRE MUSIC	P.19	C Tr 6

Moo passes through, looking for Tail. Then Ben and Sarah reappear. Shortly after this they meet the Good Fairy.

#### Scene 4 - The Good Fairy

# 2e GOOD FAIRY STING	P.20	C Tr 7
Good Fairy explains what's going wrong in Pantoland. The Wite	h has stolen	her magic
# 3 SPREAD A LITTLE MAGIC (Good Fairy, Panto People)	P.22	A/B Tr 3
GOOD FAIRY TWINKLE	P.23	C Tr 8
Ben & Sarah offer to help find three objects which have lost their	magic.	
GOOD FAIRY UNDERLAY	P.24	C Tr 9
The Pantoland Door is revealed. The Good Fairy leads Ben at	nd Sarah in	to Pantoland, where a
parade brings many Pantoland characters onto the stage.		
MAGIC DOOR	P.24	C Tr 10
MAGIC DOOR	P.25	C Tr 11
# 3A PANTOLAND PARADE (Dance)	P.25	C Tr 12
Good Fairy leaves		
GOOD FAIRY TWINKLE	P.25	C Tr 13
and Ben & Sarah set off to help put things right. They and the P	antoland Pe	ople sing:
# 4a WE'RE OFF! (Ben, Sarah, Panto People)	P.26	A/B Tr 4
All exit. Hiss and Boo then return (sweets are distributed here!) b	out soon hid	e when
Scong 5 - The Witch's Master Plan		

#### Scene 5 - The Witch's Master Plan

the	the Witch enters with her sidekicks Spotty & Grotty, looking for the missing children.			
# 4a	WITCH'S THEME (short)	P.28	C Tr 14	
	MAGIC DOOR	P.29	C Tr 15	

The Witch reveals the fact that she has a Master Plan, and the three baddies sing:

# 5	MASTER PLAN 1	(Witch, Spotty, Grotty)	P.29	A/B Tr 5
	WITCH'S UNDERLAY		P.29	C Tr 16
	re introduced to the stun-sticks ies. As they exit the scene transf		lved in a comic	al chase with the
# 5a	CHASE		P.31	C Tr 17
# 5b	CHASE (Part 2)		P.31	C Tr 18
	MAGIC DOOR		P.31	C Tr 19
# 5c	TO PANTOLAND		P.31	C Tr 20

Sarah & Ben enter Pantoland. Sarah goes, Ben enters the Jack And The Beanstalk story.

#### Scene 6 - In Pantoland (Jack & The Beanstalk)

# 5d JACK'S ENTRANCE	P.32	C Tr 21
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First he meets Jack, whose beans didn't grow (sweets distributed here), then we meet the Seven Dwarfs, who are looking for Snow White. The Dwarfs sing:

# 6 WE'RE THE SEVEN DWARFS	(Dwarfs) P.33	A/B Tr 6			
The Dwarfs depart – frightened by the sound of the Giant,					
GIANT'S VOICE	P.34	C Tr 22			
SEVEN DWARFS EXIT	P.35	(a capella)			
GIANT'S VOICE	P.35	C Tr 23			
HEAVY FOOTSTEPS	P.35	C Tr 24			
Then Jack and Ben sing:					
# 7 FEE FIE FO FUM! (Jack, Ben, opt. gro		A/B Tr 7			
The Giant enters, and he, Jack, Ben and the Village	0				
# 8 YOU NEVER KNOW (Jack, Ben, Gian	it, Villagers) P.39	A/B Tr 8			
# 8a MAGIC OBJECT FANFARE	P.40	C Tr 25			
The Giant gives the Goose (magic object no. 1) to B	en, who passes it on to the C	Good Fairy.			
# 8b GOOD FAIRY STING	P.40	C Tr 26			
The Giant and Jack go off happily together, having goodbye and Ben exits. Good Fairy comments that GOOD FAIRY TWINKLE	t even in bad times good thi P.41	ngs can happen. C Tr 27			
Next we meet Tail, who is looking for Moo. He is f	followed by Spotty and Grot	ty.			
<u>Scene 7 - The Witch Returns</u>					
WITCH'S UNDERLAY	P.41	C Tr 28			
They hear Ben approach, and zap him with their st	un-sticks.				
ZAPPING SOUND	P.42	C Tr 29			
TRANCE MUSIC	P.42	C Tr 30			
# 8b WITCH'S THEME (short)	P.42	C Tr 31			
The Witch arrives, not only delighted at her serva herself, as she has zapped Sarah. Now the two chi		o very pleased with			
TRANCE MUSIC	P.43	C Tr 32			
LIGHTNING FLASH	P.43	C Tr 33			
The baddies end the act with their triumphal song:					
# 9 THE WICKED WITCH WILL WIN (Witch, S	Sp., Gr., Cast) P.43	A/B Tr 9			

#### ACT TWO

#### Scene 1 - The Interval Is Over

The second act begins with a "we're in a mess" song sung by everyone except the Witch, Spotty, Grotty, Ben and Sarah.

# 10	THE INTERVAL IS OVER	(Boo, Hiss, Villagers, Dwarfs)	p.45	A/B Tr 10
The W	Vitch makes a brief appearar	nce.		
# 10a	WITCH'S EXIT (short)		p.46	C Tr 34

#### Scene 2 - Boo & Hiss To The Rescue

The two children are led on, still dazed, and Spotty and Grotty gloat over their capture, but soon discover that they've lost their Stun-sticks, and go off to find them. Enter Hiss and Boo, who at first despair at the plight of the kids, but then Hiss finds the Stun-sticks, and the captives are released.

	REVERSE ZAPPING SOUND		p48	C Tr 35
Hiss	then throws the weapons off-stage.			
	EXPLOSION		p.48	C Tr 36
The k	ids decide to split up again and search for	the other two ma	gic objects.	
# 11	WE'RE OFF! (Reprise)	(Ben, Sarah)	p.49	A/B Tr 11
	WE'RE OFF! (Reprise) nd Sarah go off, and Hiss and Boo again er			A/B Tr 11
Ben a				A/B Tr 11 C Tr 37
Ben a	nd Sarah go off, and Hiss and Boo again er		ntom.	

We get a "behind you" scene, as the baddies – including the Phantom – creep up behind Hiss and Boo. This in turn leads to another chase.

# 11b CHASE	p.52	C Tr 39
# 11c CHASE (Part 2)	p.52	C Tr 40

All exit. Moo arrives, continuing his search for Tail. He recites a poem. Next we meet Spotty and Grotty, who have just been paid by the Witch. Grotty manages to cheat Spotty out of most of his earnings. Grotty distracts Spotty by suggesting they sing their song.

#### Scene 3 - Being Bad Is Great

# 12	BEING BAD IS GREAT	(Spotty, Grotty)	p.55	A/B Tr 12
Then	the Witch arrives.			
# 12a	WITCH'S THEME (long)		p.56	C Tr 41

She has learned of the kids' escape, and is furious when she also hears about the loss of the stun-sticks. She takes the wages back, and the baddies go off in search of their lost prisoners. They exit.

# 12b WITCH'S EXIT (short)	p.58	C Tr 42
MAGIC DOOR	p.58	C Tr 43

We meet Tail, still looking for Moo. He gives the audience another opportunity to get sweets before going off on his search. Sarah enters, and soon finds herself in the Cinderella story.

#### Scene 4 - Cinderella

# 12c UGLY SISTERS ENTRY	p.58	C Tr 44
She meets the Ugly Sisters, who are arguing over the glass slip	per. They	announce that they are

She meets the Ugly Sisters, who are arguing over the glass slipper. They announce that they are going to make the Prince a cake, which they do using a magic spell:

SPELL MUSIC	p.62	C Tr 45
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A "Splosh" scene follows, ending with the throwing of the contents of the mixing bowl over the audience! Throughout, Cinders is bossed around by her step-sisters. The focus returns to the slipper, and Apple White and Magnolia sing their song.

# 13 IT'S GOTTA BE ME! (Apple White, Magnol	ia) p.64	A/B Tr 13
They all try on the slipper – it fits no-one! They agree to gi # 13a MAGIC OBJECT FANFARE	p.66	C Tr 46
Sarah calls the Good Fairy, and gives her the magic slipper.	p.00	
GOOD FAIRY STING	p.66	C Tr 47
GOOD FAIRY TWINKLE	p.66	C Tr 48
# 13b UGLY SISTERS EXIT	p.67	C Tr 49
Sarah goes off in search of Ben.	I	
MAGIC DOOR	p.68	C Tr 50
# 13c WITCH'S THEME (short)	p.68	C Tr 51
Enter the Witch Spotty & Grotty, still chasing the kids. The sweet-triggering phrase, then refusing to give any sweets! continue with the Master Plan. # 13d WITCH'S EXIT (short)		, 0 0
Scene 5 - Aladdin	1	
MAGIC DOOR	p.68	C Tr 53
Ben enters, shortly followed by Tail, who sings:	p.00	C II 55
# 14 TAIL'S SONG (Ta	nil) p.69	A/B Tr 14
Tail leaves, then Sarah arrives.		
MAGIC DOOR	p.70	C Tr 54
The Seven Dwarfs turn up once more.	1	
# 15 WE'RE THE SEVEN DWARFS (Reprise) (Dwar	rfs) p.70	A/B Tr 15
However, we can see that there are now eight of them – and	their latest recruit is	s revealed as Aladdin.
GONG	p.71	C Tr 55
Aladdin's Friends enter, looking for Aladdin.	1	
# 15a EASTERN MOMENT	p.71	C Tr 56
Ben and Sarah tell Aladdin that they just need his lamp to com Friends help Aladdin choose what to wish.	plete their quest, th	en they and Aladdin's
# 16 WHAT WOULD YOU WISH? (Aladdin & Friends, Ben,	Sarah) p.73	A/B Tr 16
# 16a MAGIC OBJECT FANFARE	p.73	C Tr 57
Aladdin gives Ben and Sarah the lamp; Dwarfs, Aladdin an	d his Friends exit.	
# 16b EASTERN MOMENT	p.74	C Tr 58
MAGIC DOOR	p.74	C Tr 59
Ben and Sarah go off to find the Fairy (who has failed returns to sing, after which he exits.	to appear this tin	ne); meanwhile Moo
# 17 MOO'S SONG (M	oo) p.74	A/B Tr 17
<u>Scene 6 - The Final Battle</u>		
# 17a WITCH'S RETURN	p.75	C Tr 60

The Witch, Spotty and Grotty bring on the Good Fairy, whom they've captured. The Witch summons all her baddies, and they dance menacingly as they gather together.

# 18 MASTER PLAN 2 - Dance (Witch, Sp, Gr, Cast)	p.76	A/B Tr 18
Just as the Witch has got her troops organised, on come the objects they have collected.	e kids, who show	the Witch the three
# 18a MAGIC OBJECT RETURN	p.76	C Tr 61
The Witch is beside herself with rage, and is made to watch magic objects are placed in a beam of light. As the third magic Fairy is magically released from capture.		
# 18b NO MORE PANDEMONIUM	p.76	C Tr 62
The Good Fairy takes over, calling all the Pantoland People to	her and replacing	g all the good magic.
THREE MAGIC SOUNDS	p.77	C Tr 63
# 18c MOO & TAIL REUNION	p.77	C Tr 64
Moo and Tail are reunited. The only thing left is to get the ba	ddies into the light	t.
GOOD FAIRY UNDERLAY	p.78	C Tr 65
Spotty and Grotty are converted to good:		
# 18d INTO THE LIGHT (Part 1)	p.78	C Tr 66
# 18e INTO THE LIGHT (Part 2)	p.79	C Tr 67
and then the Witch is encouraged to step into light:		
# 19 STEP INTO LIGHT (Good Fairy, Cast)	p.80	A/B Tr 19
The Witch is also apparently reformed, and the whole company	go off, happy and	triumphant.
# 19a STEP INTO LIGHT EXIT MUSIC	p.81	C Tr 68
However, before she exits, the Witch makes sure that the audas bad as ever!	lience knows she'l	l be back next year -
WITCH'S UNDERLAY	p.81	C Tr 69
# 19b WITCH'S FINAL EXIT	p.81	C Tr 70

#### Scene 7 - Closing Scene

Boo and Hiss encourage the audience to sing an audience participation number and then do a birthday mentions spot.

# 20	SHE'S OFF - audience participation	(Boo, Hiss)	p.82	A/B Tr 20
# 21	WALKDOWN	(Cast)	p.84	A/B Tr 21
# 22	PANTOMIME - encore if needed	(Cast)	p.84	A/B Tr 22
# 23	EXIT MUSIC		p.84	C Tr 71

#### By Roger Parsley & Ruth Kenward

[House Lights dim a little. Preset lighting on the set, or warmers on front tabs, which are closed.]

## ACT ONE

#### **#A OVERTURE**

#### ( C, Track 1 )

[After the overture, the lights come up to bright, BOO & HISS enter. They are each carrying a board – one with 'HISS' on it, the other with the word 'BOO'. They hold each board so that the word side is towards them. This scene, as with the other audience participation sequences, should be ad-libbed according to audience responses; any opportunity to include topical and/or local references may be taken in <u>all</u> scenes.]

Scene 1	Boo and Hiss
HISS	Hello, boys and girls!
ВОО	Are you all ready for the show? ( <i>wait for response</i> ) They're a bit quiet, aren't they?
HISS	They are!
BOO	I'll try again. Are you all ready for the show? (wait for response)
HISS	That's more like it! We'd better introduce ourselves. My name's Hiss – see? (shows his card) Say "Hello, Hiss"
	[Wait for response.]
BOO	And I'm called Boo. (shows his card) Say "Hello, Boo"!
	[Wait for response.]
HISS	That's marvellous. This might be the best audience yet.
воо	( <i>paternally</i> ) Now are you sure you're ready, Hiss? You haven't forgotten anything?
HISS	No.
BOO	(to audience) I have to ask, 'cos he's a bit absent-minded, aren't you Hiss?

HISS	Oh, I <u>am</u> , Boo! Do you know, last night I got in the bath with all my clothes on!
BOO	No!
HISS	It didn't matter – I'd forgotten to turn on the taps!
BOO	That was lucky!
HISS	Well, I <u>am</u> lucky compared to the rest of my family.
BOO	They're not lucky?
HISS	No. For instance, my brother Cedric had a bad car accident last year.
BOO	Oh, dear! What happened?
HISS	He lost his left ear, his left arm, and his left leg.
BOO	How is he now?
HISS	He's <u>all right</u> ! <i>(pause for laughter/groans)</i> But you know my other brother, George?
BOO	The one with the two wooden legs?
HISS	Yes. His house burned down.
BOO	Oh, no!
HISS	And his wooden legs caught fire!
BOO	Did he claim on the insurance?
HISS	Well, he tried, but they said he hadn't got a leg to stand on!
	[Pause for laughter/groans.]
BOO	(laughs) I really think we'd better get on, Hiss.
HISS	Right-ho, Boo.
BOO	( <i>turns to the audience</i> ) Now, you'll see us two from time to time during the show, and our job is to remind you what to do.
HISS	Of course, they might know already.
воо	They might. Let's see. Have any of you been to a pantomime before? <i>[Wait for reaction.]</i> Well, if you have you'll know that whenever baddies appear you have to hiss and boo.

HISS	And that's where we come in, isn't it Boo?
BOO	Absolutely! It's our job to help you remember what to do! So when we come on we'll be carrying these.
	[They show the word sides of the cards to the audience.]
HISS	I think we'd better practise, Boo. Just to make sure.
BOO	All right. Do you think you can hiss and boo when we hold these up?
	[Wait for response.]
HISS	Good. Let's try it, shall we?
	[BOO & HISS practise holding the signs up, and the audience respond – all this ad lib.]
BOO	That's very good! Now remember: whenever we hold up these signs you've got to make sure the baddies know what you think of them.
HISS	Can you do that? (response) Good!
ВОО	Well, Hiss, that's about it, I think.
HISS	Except we need to ask them a question.
ВОО	Oh, yes! I nearly forgot! Shall I?
HISS	Go right ahead, Boo.
BOO	Now listen carefully. I have a very important question for you. Do you like sweets?
	[Wait for response.]
HISS	I'm not sure they heard you, Boo. Try again.
ВОО	I said, "Do you like <u>sweets</u> ?"
	[Wait for response.]
HISS	I think they like sweets, Boo.
BOO	Right, well let me explain. Every now and then, if you listen <u>very</u> carefully, you'll hear the magic words " <u>absolute pandemonium</u> ".
HISS	" <u>Absolute pandemonium</u> " – you got that? And when you hear those words:
ВОО	" <u>Absolute pandemonium</u> "…
HISS	all you have to do is yell out "Sweets!" and some of you may just get lucky!

BOO	Better practise that, too.
HISS	What have you got to shout out when you hear the words "absolute pandemonium"?
	[On response – HISS & BOO distribute a few sweets to the audience. The front tabs, if used, start to open, and the CHORUS begin to come on, ready for the opening number.]
ВОО	Just keep listening! And don't forget to boo and hiss the baddies.
HISS	They won't forget, Boo. <i>(sees the CHORUS assembling)</i> Oh, looks like we're about to start!
ВОО	Right! (with energy) Let's get on with the show!

#### Scene 2 Welcome

	<u># 1 SONG - Welcome / Pantomime!</u> (A/B, Track 1)
<b>Boo / Hiss</b>	LADIES, GENTLEMEN, BOYS AND GIRLS:
,	(spoken) THE SHOW'S ABOUT TO BEGIN!
	[Ad lib can be shouted over build-up music, e.g. 'Here we go!']
	WELCOME TO OUR PRODUCTION.
	THIS IS OUR INTRODUCTION!
A11	EVERYTHING IS READY!
	EVERYTHING IS STEADY!
	EVERYONE IS WAITING
	FOR THE MAGIC WORDS: 'GO, GO, GO!'
	YES, THE TIME IS RIGHT.
	ENJOY THE FUN TONIGHT!
	NOW EVERYBODY PLEASE RELAX
	AND WATCH THE SHOW.
	'COS THIS IS PANTOMIME,
Boo / Hiss	
All	PANTOMIME,
<b>Boo</b> / Hiss	
All	PANTOMIME,
Boo / Hiss	( <i>shouted ad lib</i> ) Get on with the show!
All	LET'S GO!
	ENJOY THE PANTOMIME! $(x 3)$
	THE PANTOMIME!
	( <i>shouted</i> ) Enjoy the pantomime!
	[A buzz of conversation as all but one CHORUS MEMBER exit.
	As everyone leaves, SARAH enters from the side. Remaining

[A buzz of conversation as all but one CHORUS MEMBER exit. As everyone leaves, SARAH enters from the side. Remaining CHORUS MEMBER ties up a shoelace, or something. The curtains close, and/or the lighting changes.]

SARAH (to CHORUS MEMBER) Excuse me...

CHORUS MEMBER	Yes?
SARAH	I'm from Albion Street School. Our teacher told me and my friend to meet her here.
CHORUS MEMBER	Oh, are you the kids coming to see the show?
SARAH	Yes.
CHORUS MEMBER	Where's your friend?
SARAH	Oh, she hasn't arrived yet.
CHORUS MEMBER	Well, wait here, and I'll get someone to sort you out! (exits)
SARAH	Thanks!
	[BEN enters through audience or from the side.]
BEN	Hi, Sarah!
SARAH	Ben! What are <u>you</u> doing here?
BEN	Same as you! Gonna wait for Miss Philpot, so we can see the show.
SARAH	But it was only meant to be me and Lucy!
BEN	I know, but Lucy's mum phoned in to say she's got chicken pox. Miss Philpot asked if anyone else wanted to go, so I said yes!
SARAH	( <i>sarcastic</i> ) Oh, <u>great</u> ! I was really looking forward to seeing the panto with Lucy, and I get <u>you</u> !
BEN	Yeah! Aren't you lucky!
	[Enter WICKED WITCH from Downstage Left. She has a green face, but otherwise looks normal.]
WITCH	Ah-hah! Are you the children from Albion Street School?
SARAH	(on her guard) Yeah – who are you?
WITCH	Oh, I'm a friend of your teacher – Miss Hotpot.
BEN	Er Miss Philpot.
WITCH	( <i>turning to him fiercely</i> ) How <u>dare</u> you correct me! I hope you're not going to be trouble!
BEN	No, of course not! We've just come to see the panto. We're looking for our teacher.
WITCH	(quickly) Ah, yes!
SARAH	We're meeting her here!

WITCH	That's where you're wrong! She isn't coming!
BEN	Not coming? Why?
WITCH	I've just had a phone call from the school. Your teacher is ill. She can't make it. [BEN & SARAH look disappointed.]
	That's the bad news. But I've got good news, too!
BEN	What's the good news?
WITCH	<u>I'm</u> going to take care of you!
SARAH	Well, excuse <u>me</u> , but you haven't told us who <u>you</u> are!
WITCH	Don't look at me in that tone of voice! As I say, I will be looking after you. Look on me as a sort of – supply teacher. ( <i>sinister grin</i> )
BEN	(continuing to scrutinise WITCH's face) Er–excuse me
WITCH	Yes? What is it <u>now</u> ?
BEN	Um What's wrong with your face?
WITCH	What do you mean?
BEN	It's sort of – a bit – green.
SARAH	(peering at her) Oh yeah! So it is!
BEN	Only, if you don't mind me saying, it makes you look a bit you know
WITCH	(agressively) A bit what?
BEN	Well, it's just that it's – a bit of a funny colour.
WITCH	Nonsense! ( <i>turns downstage</i> ) There's nothing wrong with my face. People have often told me I look a bit like [ <i>Insert name of a glamorous celebrity</i> ]
SARAH	( <i>muttering to BEN</i> ) Must be the bit we can't see!
WITCH	What was that?
SARAH	Um – that's true, we agree!
WITCH	Huh! Now <u>look</u> , you've come to see the panto, haven't you?
SARAH	Obviously.
WITCH	Well, then, you'd better not stand around here. You'll get in the way. It's about to start! You don't want to miss it, do you?

BEN	Of course	e we don't!	
WITCH	For good	ness' sake, let's get going, then!	
		[WITCH either holds the curtains apart a lit played front of tabs - or indicates an exit, off.	-
SARAH	Aren't we	e going to sit in the seats and watch?	
WITCH	No, no! I've got <u>special</u> plans for you! (ushering them) Go on, go on! Through there! Off you go, off you go! [Exit BEN & SARAH. WITCH watches them go, then turns to the audience. Cue BOO & HISS to enter as soon as music starts.] (cackling) Heh, heh, heh! What those stupid kids don't know is that <u>I</u> am the Wicked Witch in disguise!		
	<u># 1a W</u>	<u>'itch's Theme (Long)</u>	(C, Track 2)
		[Curtains open. Music continues ad lib. thro WITCH cackles. BOO & HISS encourage th	0
WITCHHow rude! I'll sort you lot out later, if you're not careful!will! (etc.)Anyway, I need to hide these awful clothes and something much more comfortable! I'll call my servants! (calling the servant)		hes and get into	
		[SPOTTY appears, carrying a witch's cloak,	& runs to her side.]
SPOTTY	Here, mis	stress!	
WITCH	Grotty!		
		[GROTTY appears, carrying a witch's hat, ru	ns to her other side.]
GROTTY	Here, mis	stress!	
		[During the following dialogue SPOTTY & the witch.]	GROTTY "dress"
WITCH	You knov	v I told you those kids were coming today	y?
SPOTTY / GROTTY	(together)	Yes, mistress.	
WITCH	Well they	're here.	
GROTTY	Oh, no! T	They're <u>bound</u> to be goodies. They'll wre	ck <u>everything!</u>
WITCH	2	won't! I've already dealt with their precio ked in the stock cupboard. By the time sh e!	
SPOTTY	(chuckles w	vickedly) <u>Clever</u> mistress! But what about	those kids?

WITCH	Don't worry about them. They'll soon be dealt with. It's all part of my Master Plan!	
	[SPOTTY & GROTTY snigger. BOO & HISS hold up signs – audience hiss & boo.]	
	( <i>to audience</i> ) You lot are about to witness my greatest triumph. ( <i>triumphantly</i> ) I – shall – rule – Pantoland!	
	[BOO & HISS hold up signs – audience hiss & boo.]	
	This year in every pantomime, the <u>baddies</u> will come out on top! All over the country, the baddies will win. After all, that's what everyone <u>wants</u> to see, isn't it?	
AUDIENCE	(encouraged by HISS & BOO) Oh no it isn't!	
WITCH/SPOT/GROT	(smug) Oh yes it is!!	
AUDIENCE	Oh no it isn't!	
WITCH/SPOT/GROT	(cross) Oh yes it is!!	
AUDIENCE	Oh no it isn't!	
	[Continue ad lib until underscore music fades out.]	
WITCH	( <i>exasperated</i> ) Oh — for goodness sake! Spotty! Grotty! Get rid of those two dopey drips and let's tell 'em! ( <i>indicating audience</i> )	
	[WICKED WITCH moves to Centre, SPOTTY & GROTTY chase HISS & BOO off, then join WICKED WITCH to sing. EXTRA BADDIES may appear (optional).]	
	# 2 SONG – Hear It For The Baddies! (A/B, Track 2)	
Witch	(colla voce) I AM JUST A LITTLE SICK OF BEING MET WITH SNEERS. EVERY PANTO I'VE BEEN IN FOR YEARS AND YEARS AND YEARS.	

Witch, Spotty, Grotty	ALL I GET IS BOO AND HISS ATTACKING MY POOR EARS. WE ARE JUST A LITTLE SICK OF BEING MET WITH SNEERS. SO LET'S
W/S/G/Baddies	HEAR IT FOR THE BADDIES, HEAR IT FOR THE BADDIES
	CHEER ALL THE BADDIES FOR A CHANGE!
	HISS AT THE GOODIES! HISSSSSSS THE GOODIES!
	BOO ALL THE GOODIES FOR A CHANGE!
Witch	WHAT WE WANT TO HEAR
	IS A GREAT BIG CHEER! CHEER THE BADDIES!
W/S/G/Baddies	HEAR IT FOR THE BADDIES, HEAR IT FOR THE BADDIES
	HEAR IT FOR THE BADDIES, HEAR IT FOR THE BADDIES,
	HEAR IT FOR THE BADDIES, HEAR IT FOR THE BADDIES,
	BOOM, BOOM, BOOM, BOOM, BOOM, BOOM:
	HEAR IT FOR THE BADDIES!

[WICKED WITCH gives a final cackle. She, SPOTTY & GROTTY, and all other baddies exit. BOO & HISS re-enter, cautiously.]

# **PANTO PANDEMONIUM!**

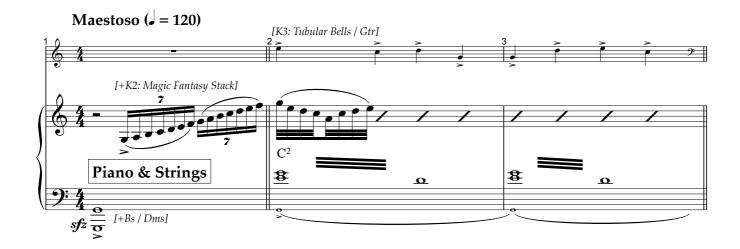
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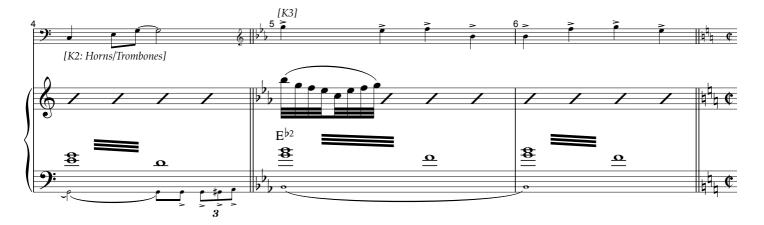
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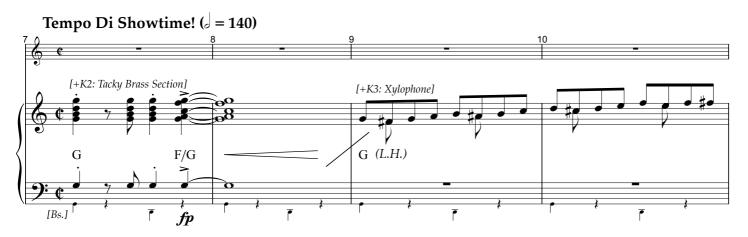
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Piano & Strings (Layer)

Dverture Instrumental

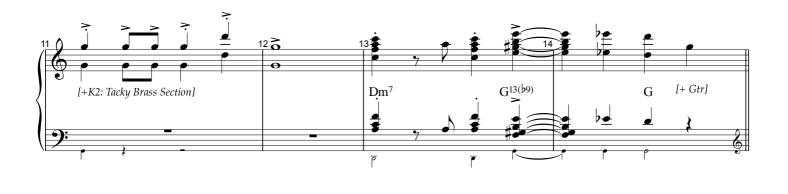


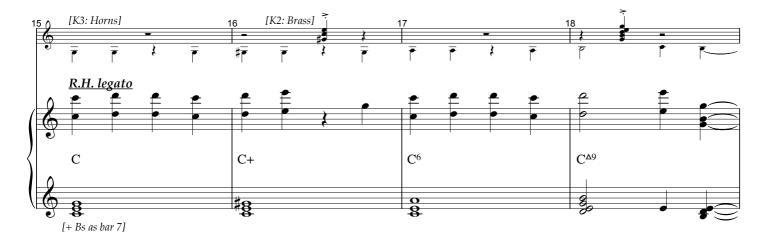


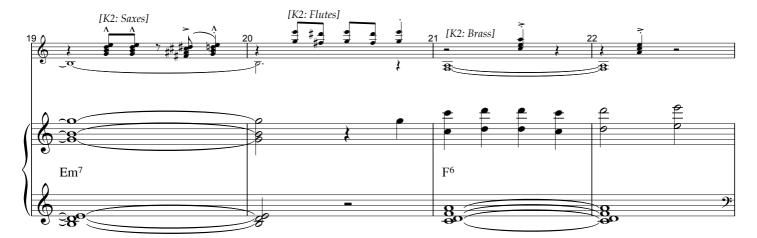


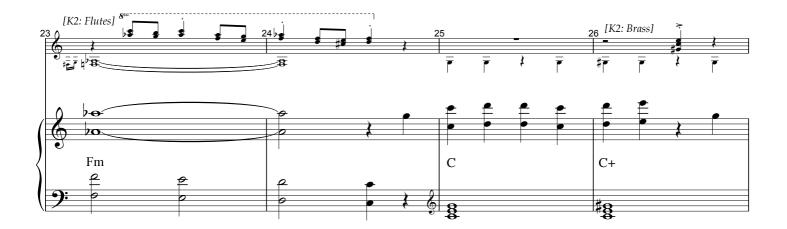
Panto Pandemonium

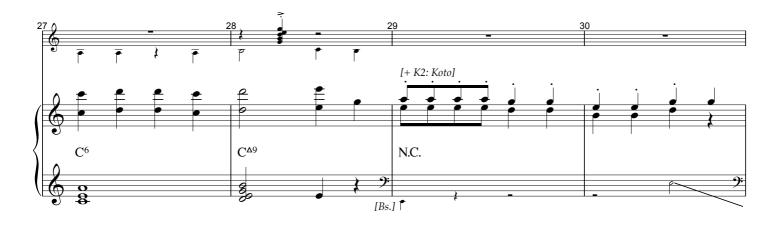
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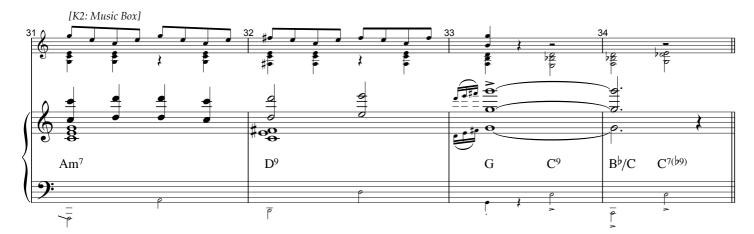




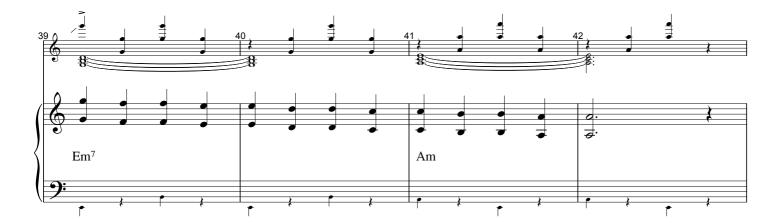














# Hear It For The Baddies!

— 11 —

Witch, Spotty & Grotty, Baddies







# **PANTO PANDEMONIUM!**

#### by Ruth Kenward & Roger Parsley

Musical Arrangements & Orchestrations by Mark Dickman

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*verture* 

Instrumental



Δ

Guitar

