

# YOUR NEXT THEATRE SHOW

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THE ULTIMATE SCRIPT SELECTION GUIDE



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Welcome to your next theatre show adventure! Within this guide lies the potential for an unforgettable show—one that will give your cast the perfect chance to shine, showcasing their incredible talents while leaving your audience captivated and craving more.

We've carefully curated eight unique scripts for you to explore, ranging from heartfelt plays to lively pantomimes. Whether you're searching for family-friendly fun or daring, adults-only entertainment, there's something here to spark inspiration and help you craft a production that stands out.

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### **Production Toolkit**

**The Production Toolkit consists of the following:**

Costumes Ideas

Rehearsal Plan

Props List

Scene Breakdown

Study Guide & FAQ

Marketing Plan

Press Release Template

### **Director's Workbook**

**The Director's Workbook consists of the following:**

Script breakdown

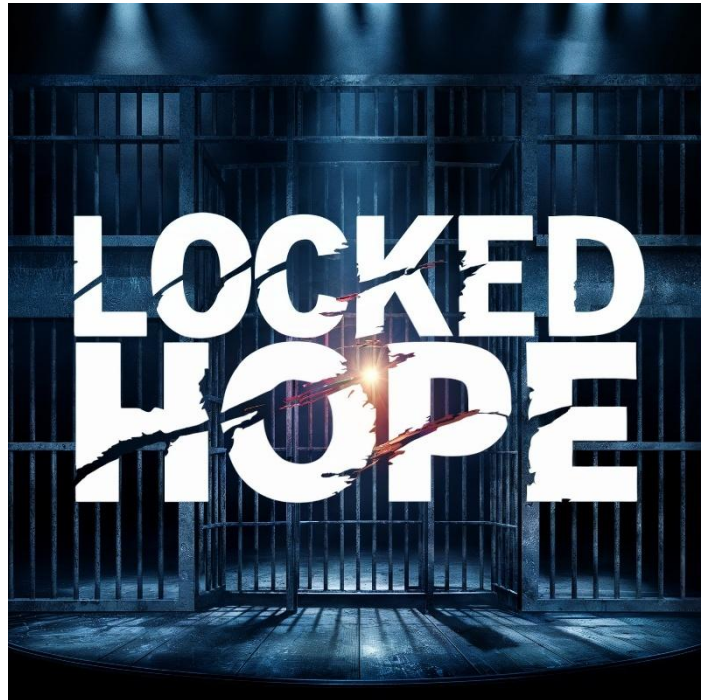
Character descriptions

Plots and pacing

Technical aspects

Themes and messages...and so much more!

Now let's dive in and discover the scripts that will bring your stage to life!



## **Script 1 | LOCKED HOPE**

### **Synopsis**

Locked Hope is a stage play set within a UK youth detention centre for girls, focusing on the difficult lives of the young inmates. The narrative primarily follows Tegan Harper, a returning offender caught in a cycle of poverty and crime, alongside other girls navigating issues like family problems and social inequality. The play explores themes of crime and punishment but also examines the search for hope and redemption within a harsh system.

The initial scenes depict Tegan's life on the streets before her latest incarceration for robbery, highlighting the circumstances that lead to her situation. As the story unfolds within the detention centre, it reveals the complex dynamics between the inmates and the staff, including abuse of power and the girls' struggle for survival. Ultimately, the play depicts the tragic consequences of systemic issues and individual choices, culminating in violence and loss.

### **Why Chose This Script?**

Theatre makers may look to produce LOCKED HOPE for several compelling reasons, as indicated in the provided script excerpts:

- **Exploration of Relevant Social Issues:** The play delves into significant themes such as crime, family dynamics, social inequality, and the challenges of finding redemption and hope within a restrictive environment. These are issues that resonate with contemporary audiences and offer opportunities for meaningful engagement and discussion. The play specifically portrays the lives of young individuals within the UK's youth detention system, shedding light on a potentially underrepresented reality on stage.
- **Complex and Engaging Characters:** The script features a diverse range of characters navigating difficult circumstances. The central figure, **Tegan Harper**, is a "troubled young woman" caught in a cycle of poverty and marginalization. Her journey, along with the stories of other inmates like **Dodge, Kez, Harlow, and Mia**, offers opportunities for actors to explore complex motivations and relationships within the confined setting of a detention centre. The play also presents authority figures like **Miss Sara Davies (The Governor)** and **Mr Nelson**, who embody different aspects of the justice system, providing further dramatic potential.
- **Dramatic and Eventful Plot:** The excerpts reveal a plot filled with tension and dramatic events. Act 1 includes a warehouse robbery gone wrong, the introduction of new inmates to the detention centre and the power dynamics within, and hints at darker issues such as the predatory behaviour of a guard. The development of Tegan and Dodge's relationship and the introduction of Harlow and Mia promise compelling narrative arcs.
- **Unique and Restrictive Setting:** The play's setting in a youth detention centre for girls provides a powerful and inherently dramatic backdrop. This environment fosters intense relationships, power struggles, and limited opportunities for personal growth, creating a fertile ground for theatrical exploration. The contrast between the characters' lives inside and their memories or aspirations for the outside world (e.g., the "Beach of Gold" scene<sup>2</sup>) can be visually and thematically striking.
- **Potential for Audience Connection and Empathy:** By focusing on the lives of young people within the justice system, the play has the potential to evoke empathy and understanding from the audience. The themes of second chances, the impact of societal factors on individuals, and the search for hope within bleak circumstances are universally relatable.
- **Opportunities for Theatricality:** The script includes elements that lend themselves well to stage production, such as distinct scenes in various locations (e.g., the beach, town centre, warehouse, detention centre, governor's office, visiting area) ..., and the potential for both realistic and perhaps more symbolic staging (e.g., the initial "Beach of Gold" scene). The inclusion of **music suggestions** ... also indicates opportunities to enhance the atmosphere and emotional impact of the play.

In conclusion, LOCKED HOPE offers theatre makers a script that tackles relevant social issues through compelling characters and a dramatic narrative set within a unique and restrictive environment, providing ample opportunities for engaging storytelling and meaningful audience connection.

### **Character Descriptions**

Here are the character descriptions for each character in the play LOCKED HOPE:

**Tegan Harper:** A troubled young teen girl who faces a return to the youth detention centre following a warehouse robbery. She is described as being homeless and sleeping rough at the beginning of the play. Tegan appears to be streetwise and has looked out for Dodge. She has been in the detention centre before, with Dodge referring to her as "Boomerang Tegan" due to the number of times she's been in and out. Tegan can be aggressive and confrontational, as seen in her interactions with Dodge and later with Mr. Nelson. She is also shown to have a caring side, eventually hugging Dodge during visiting hours. She is 16 years old and has been through the fostering system.

**Dodge:** A young individual who is homeless and sleeps rough with Tegan. He mentions having ADHD, which affects his concentration and makes him easily distracted and prone to daydreaming. Dodge seems to rely on Tegan and admits she made him streetwise. He is 15 years old and is shown to be somewhat naive and more worried than Tegan about their illegal activities. He has spent time with foster parents while Tegan was in Stockvale. He values his friendship with Tegan.

**Miss Sara Davies (The Governor):** The governor of the youth detention centre. She expresses disappointment at Tegan's return but is not entirely surprised. She believes that each inmate can be reformed. The Governor appears to be trying to run the detention centre according to rules and regulations in 2025. She congratulates Miss Wells and Mr. Clarke on their engagement. She is concerned about Mr. Nelson's behaviour and has tried to suspend him. It is revealed later that she is Tegan's birth mother, having given her up for adoption at a young age.

**Mr Adam Clarke:** A member of staff at the detention centre who is engaged to Miss Wells. He believes that no one is beyond help. Mr. Clarke seems to be more compassionate and concerned about the inmates' well-being than Mr. Nelson. He is involved in investigating Mr. Nelson. and is part of a task force looking into inmates' backgrounds, which leads to the discovery of Tegan's true parentage.

**Mr Conrad Nelson:** A staff member at the detention centre who Mr. Clarke notes as a line he often crosses. Mr. Nelson has a negative view of the inmate's, believing Tegan is beyond help and referring to Kerry Rivers as a "livewire and a bloody loudmouth". He seems to reminisce about a time when the correction service was tougher. He makes inappropriate comments to staff, and is implied to be abusive towards the inmates, with Tegan mentioning he has touched her before. The Governor and Mr. Clarke are aware of allegations against him. He is shown to have a concerning friendship and potentially corrupt dealings with the inmate Spider. He is ultimately found guilty of sexual assault and organising Tegan's murder.

**Miss Wells | Runt (Inmate extra):** Miss Wells is a staff member who is recently engaged to Mr. Clarke. She is enthusiastic about her work in the correction service and is the project officer responsible for the work experience programme. Runt is an inmate extra who is associated with Spider's gang.

**Ms Reed | Dawson (Inmate extra):** Ms. Reed is a staff member at the detention centre. She notes the privilege of working in the correction service and is involved in the rollout of the new education programme. She is supportive of Miss Wells' projects. Dawson is an inmate extra who is also part of Spider's gang.

**Kez Rivers:** An inmate described by Mr. Nelson as a "livewire and a bloody loudmouth of Phase 2". She is the older sister of Harlow Rivers. Kez appears to be a dominant figure among the inmates, considered "top dog". She is protective of her sister, and is not afraid to confront staff members like Mr. Nelson. She is due to be moved to an adult prison soon.

**Harlow Rivers:** An inmate who is the younger sister of Kez Rivers. She is a new arrival at the detention centre and is serving a two-year sentence. Harlow is initially naive and scared about being in the detention centre. She comes from a more privileged background than some of the other inmates. She forms a connection with Tegan and is targeted by Mr. Nelson. She has debts with Spider.

**Mia Riley:** An 18-year-old inmate charged with murder. She is a new arrival and is upset by her surroundings. Tegan observes that Mia is quiet and difficult to talk to upon arrival. Mia claims innocence and her solicitor is working on an appeal. She shares a cell with Tegan. She experiences the predatory behaviour of Mr. Nelson.

**Spider:** An inmate who is described as a "crazy bitch" and someone who creeps Miss Wells out. She is considered potentially dangerous, with Miss Wells comparing her to Myra Hindley. Spider seems to be vying for power within the detention centre, wanting to become "top dog" once Kez leaves. She runs a rival operation to Imogen in selling goods to the inmates. She has a concerning relationship with Mr. Nelson and is involved in orchestrating the riot that injures Tegan.

**Imogen Rowlands:** An inmate who did well in her last business exam but is also described as being like a "female version of Del Boy" who always has some scam on the go. She appears to be running a business within the detention centre, selling various items to the other inmates. She has a rivalry with Spider over selling goods.

**Andy | Father Jack | Detention Centre Guard Extra:** Andy is a dedicated security guard at AX Electrics Warehouse. He is the supervisor and takes his job seriously, in contrast to Danny. He is easily distracted by his home life and worries about his back. Father Jack is a seemingly religious figure who visits Imogen during visiting hours. He appears to be involved in Imogen's illicit business activities, using religious items as cover. Andy and Father Jack are listed as the same actor, suggesting a potential contrast in roles or a doubling of parts for a production.

**Danny | Jay | Detention Centre Guard Extra:** Danny is a trainee security guard at AX Electrics Warehouse who is not very interested in his job and doesn't take it seriously. It is revealed that his nickname is Tag, and he knows Tegan from outside. He was involved in the warehouse robbery but claims he wasn't serious and was trying to impress Tegan. Jay is Mia's visitor. He is the son of the person Mia was convicted of murdering. Danny and Jay are listed as the same actor, suggesting a potential contrast in roles or a doubling of parts for a production.

## **Ideal Cast**

Here is an ideal cast (type of performers) for the characters in "LOCKED HOPE", drawing on the character descriptions from the script excerpts:

- **Tegan Harper:** Needs a young, dynamic actress capable of portraying both street toughness and underlying vulnerability. She should be able to handle confrontational scenes and moments of emotional rawness. The actress should be able to convincingly portray a 16-year-old with a history of homelessness and time in the detention system, showing both her defensive exterior and glimpses of a more complex inner life, including her unexpected care for Dodge.
- **Dodge:** Requires a young actor who can embody naivety and a certain level of immaturity, despite his street life. The actor should be able to portray someone who is easily distracted (potentially hinting at ADHD) and reliant on Tegan. He needs to be able to convey both his anxieties about their criminal activities and his deep loyalty to Tegan, even if he is not always the most capable.

- **Miss Sara Davies (The Governor):** Needs a strong, authoritative actress who can convey both the professionalism required of a governor and the underlying emotional turmoil that is later revealed. She should be able to portray someone who believes in rehabilitation but is also dealing with the harsh realities of the system and her own personal secrets. The actress needs the range to go from a figure of authority to a mother confronting a painful truth.
- **Mr Adam Clarke:** Requires an actor who can portray compassion and a sense of justice. He should come across as someone who genuinely cares about the inmates and is willing to stand up for what he believes is right. The actor should also be able to show his concern regarding Mr. Nelson's behaviour and his dedication to his work, including the research into the inmates' backgrounds.
- **Mr Conrad Nelson:** Needs a performer capable of portraying a corrupt and potentially abusive authority figure. The actor should be able to embody arrogance, prejudice, and a sense of entitlement. He needs to be able to convey a menacing presence and the ability to manipulate and intimidate both staff and inmates. The role requires an actor who can convincingly portray someone who oversteps professional boundaries and engages in criminal behaviour.
- **Miss Wells | Runt (Inmate extra):**
  - **Miss Wells:** Requires an actress who can portray enthusiasm and a slightly naive dedication to her role as project officer. She should come across as somewhat earnest and possibly a little out of touch with the harsher realities of the detention centre.
  - **Runt (Inmate extra):** Requires a young performer who can blend into the background as part of Spider's group.
- **Ms Reed | Dawson (Inmate extra):**
  - **Ms Reed:** Needs an actress who can portray a supportive colleague and someone who is perhaps more aware of the difficulties within the system than Miss Wells.
  - **Dawson (Inmate extra):** Similar to Runt, a young performer to be part of Spider's group.
- **Kez Rivers:** Requires a young, strong actress who can convincingly portray a dominant and protective figure within the inmate population. She needs to be able to handle confrontational scenes and convey both toughness and a fierce loyalty towards her younger sister. The actress should have a commanding presence and be able to portray someone who is used to being in charge.



- **Harlow Rivers:** Needs a younger actress who can portray initial naivety and vulnerability as a new inmate. She should be able to show her character's journey as she adapts to the harsh realities of the detention centre and her growing connection with Tegan. The actress should also be able to convey her fear of Mr. Nelson.
- **Mia Riley:** Requires a young actress who can portray someone who is initially withdrawn and emotionally guarded due to the serious nature of her crime and her recent conviction. She should be able to convey a sense of inner turmoil and perhaps a hint of the notoriety surrounding her case. As she shares a cell with Tegan, the actress should also be able to show a developing, if understated, connection.
- **Spider:** Needs a young actress who can embody a manipulative and potentially dangerous personality. She should be able to portray someone who is power-hungry and willing to exploit others to achieve her goals. The actress needs to convey a sense of menace and should be able to convincingly portray a character who is feared by some of the other inmates and has a disturbing relationship with Mr. Nelson.
- **Imogen Rowlands:** Requires a young actress with a knack for comedic timing who can portray a resourceful and entrepreneurial spirit, even within the confines of the detention centre. She should come across as someone who is always looking for an opportunity and has a slightly mischievous side. The actress should also be able to handle the more serious aspects of navigating the power dynamics within the institution.
- **Andy | Father Jack | Detention Centre Guard Extra:** Requires a versatile actor who can convincingly portray two very different characters:
  - **Andy:** Needs an actor who can play a somewhat bumbling but dedicated security guard, perhaps with a touch of middle-aged weariness. He should be able to handle the comedic aspects of his interactions with Danny and the more serious moments when faced with a potential threat.
  - **Father Jack:** Needs an actor who can portray a seemingly pious figure who is secretly involved in illicit activities. The role requires comedic timing and the ability to create a contrast between his outward appearance and his underhanded dealings.

- **Danny | Jay | Detention Centre Guard Extra:** Requires another versatile actor for two distinct roles:
  - **Danny (Tag):** Needs a younger actor who can portray a somewhat clueless and easily led individual. He should be able to convey both his lack of seriousness as a trainee guard and his attempt to impress Tegan.
  - **Jay:** Needs a performer who can portray conflicted emotions as the son of Mia's victim. He should be able to show his anger, confusion, and eventual desire to move on, while also being wary of the implications of Mia's appeal.

These are general types, and the specific nuances of each performance would be developed through the actor's interpretation and the director's vision. However, these suggestions aim to capture the essence of each character as presented in the script excerpts.

### **Target Audience**

The target audience market for LOCKED HOPE would likely appeal to several groups:

**Individuals interested in social issues and contemporary British drama:** The play directly tackles themes of crime, family dynamics, social inequality, and the challenges of redemption within the UK justice system. This focus on relevant social issues within a British context would likely resonate with audiences who seek thought-provoking and engaging drama that reflects real-world problems.

**Those interested in stories about marginalized youth:** The central characters are young individuals, particularly girls, navigating life within a youth detention centre. The play explores their backgrounds, struggles with homelessness, poverty, and the complexities of the justice system. Audiences interested in stories that give a voice to marginalized communities and explore their experiences would find this play compelling.

**People who appreciate character-driven narratives:** The script excerpts reveal a diverse range of characters with their own distinct personalities, motivations, and challenges. The play delves into their relationships, conflicts, and personal journeys, which would appeal to audiences who value well-developed characters and their emotional arcs.

**Those interested in the realities of the justice system and rehabilitation:** The play explicitly examines the complexities of the justice system and the difficulties faced by individuals trying to find redemption and hope within a restrictive environment. The interactions between inmates and staff, as well as the discussions about rehabilitation programs, would appeal to those curious about the inner workings and challenges of such institutions.

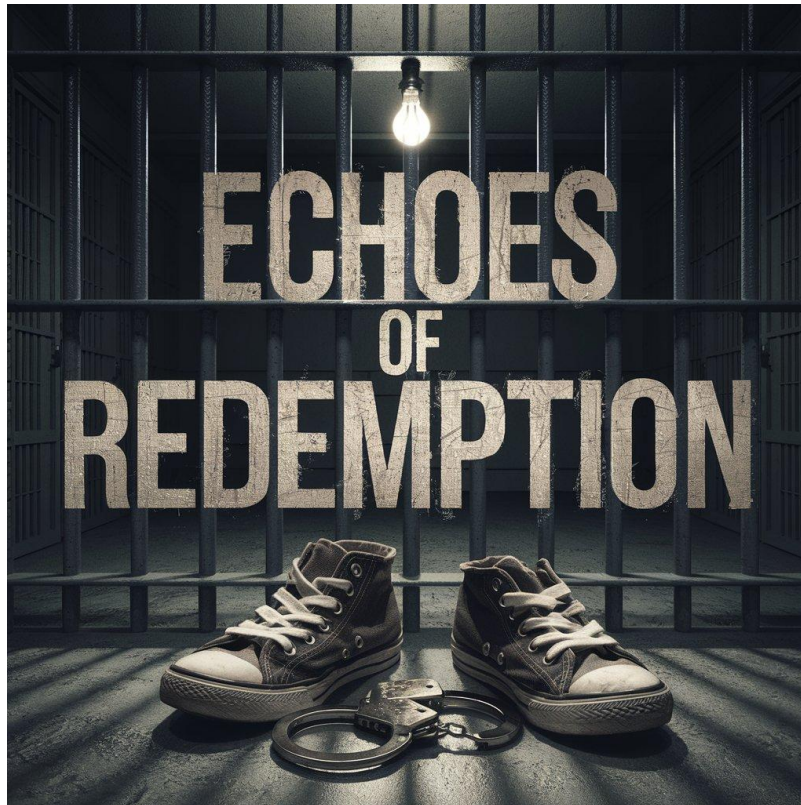
**Potentially educational settings and youth outreach programs:** Given the themes and setting, the play could also be of interest to educational institutions looking to engage students with discussions about social justice, crime, and the lives of young people in the care system. Similarly, youth outreach programs working with at-risk individuals might find the play relatable and a catalyst for dialogue.

**Audiences who appreciate raw and authentic storytelling:** The dialogue in the excerpts often feels naturalistic and reflective of the characters' backgrounds. This authenticity in language and portrayal would likely appeal to audiences seeking a genuine and unfiltered look at the lives depicted.

In summary, the target audience for LOCKED HOPE is likely to be **adults and young adults interested in social justice, character-driven dramas, and contemporary British theatre that offers a raw and insightful look into the lives of marginalized youth within the justice system.** It could also find an audience within **educational and youth work sectors.**

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## Script 2 | ECHOES OF REDEMPTION

### Synopsis

The play begins with several inmates being transferred from Stockvale Youth Detention Centre to the notorious Blackstone Youth Detention Centre after a fire. During the journey, the security van breaks down, leading to interactions between the security guards, Andy and Danny, and the transferred inmates, including **Kez Rivers**, **Harlow Rivers**, and **Runt**. Andy, a long-time security guard, expresses his disapproval of the inmates' behaviour, while Danny flirts with them, particularly Kez. Miss Taylor, another escort, is primarily concerned about her missed date night.

Upon arrival at Blackstone, they are met by **Miss Hardy**, the acting governor, who immediately establishes her harsh and unforgiving authority. She physically abuses Kez and Runt upon their arrival. Miss Hardy reveals that the CCTV is switched off.

A few weeks later, **Mr. Adam Clarke** is now working at Blackridge. The inmates, including Kez, Harlow, and Runt, complain about Miss Hardy's brutal treatment. Mr. Clarke expresses concern and promises to look into it, but Miss Taylor dismisses their claims.

Meanwhile, **Spider**, another inmate, learns she will have a new cellmate. She is worried about the arrival of Kez, Harlow, and Runt, especially Runt, who was once in her gang. Miss Hardy places **Tyrus**, described as "nuts" and easily influenced, in Spider's cell, believing she will act as protection for Spider. Spider plans to manipulate Tyrus to build a new gang.

**Governor Sara Davies** arrives as the new permanent governor, much to Miss Hardy's fury, as Miss Hardy had hoped to secure the position. Governor Davies is acquainted with Mr. Clarke from their time at Stockvale. She expresses her intention to turn the prison around and asks to meet the "top dog" of Blackstone.

Power dynamics within the inmate population are further explored. **Aimee Mitchell**, a former teen talent show contestant, is now an inmate and deals drugs, with Spider as the top dog. Harlow develops a drug addiction.

Runt is revealed to be responsible for starting the fire at Stockvale, a fact known to Miss Hardy, who manipulated her into it. The guilt becomes too much for Runt.

Miss Hardy uncovers Amelia's true identity. The inmates also discover that Georgia is undercover and attack her. Security intervenes and rescues her.

Governor Davies decides to transfer Spider to Oak Vale in Wigan to prepare her for release. As the play draws to a close, a twist will leave the audience speechless.

### **Why Chose This Script?**

Theatre makers should choose to produce and perform ECHOES OF REDEMPTION for several compelling reasons:

**High-Stakes and Intriguing Narrative:** The play presents a dramatic and suspenseful story set within the intense environment of a youth detention centre. The plot involves power struggles between inmates and staff, a secret undercover operation, and a shocking twist ending involving betrayal and violence. This high-stakes narrative is likely to captivate and engage audiences.

**Complex and Diverse Characters:** The script features a wide array of characters with distinct personalities, motivations, and backstories. From the ruthless acting governor Miss Hardy, and the cunning inmate Spider, to the seemingly vulnerable Tyrus and the conflicted new governor Sara Davies, the play offers actors rich and challenging roles to explore. The diverse cast allows for a variety of acting styles and interpretations.

**Exploration of Relevant Social Themes:** ECHOES OF REDEMPTION touches upon several important and timely social themes. These include the abuse of power within the justice system, the impact of incarceration on young offenders, the complexities of morality and redemption, and the challenges of survival in a harsh environment. These themes can resonate with audiences and spark meaningful discussions.

**Opportunities for Intense Dramatic Conflict:** The play is rife with conflict at various levels: between inmates, between inmates and staff, and within individual characters facing difficult choices. The confrontations, betrayals, and power plays create intense dramatic moments that are compelling to watch and perform.

**Potential for Dynamic Staging and Design:** The setting of a detention centre provides a strong and visually evocative backdrop for the play. The different locations within the facility, such as the transport van, the arrival area, individual cells, the laundry room, and the governor's office, offer opportunities for creative stage design and blocking. The use of music and lighting, indicated in the script can further enhance the atmosphere and dramatic impact.

**Compelling Arc and Shocking Resolution:** The story follows the characters through significant events and culminates in a shocking and tragic climax<sup>8</sup>. The play keeps the audience guessing with its twists and turns, including the revelation of the undercover operation<sup>6</sup> and the secret relationships, leading to a powerful and memorable conclusion. The ten-year leap at the end offers a final, unsettling glimpse into the long-term consequences of the events.

By considering these factors, theatre makers can recognize the dramatic potential and engaging storytelling present in "ECHOES OF REDEMPTION," making it a compelling choice for production.

### **Character Descriptions**

Here are descriptions for each character in ECHOES OF REDEMPTION:

**Spider:** She is a **cunning and manipulative 19-year-old inmate**. At the start of the play's timeline (before the transfer), she was apparently the top dog at Stockvale. She is pregnant. Spider is concerned about the arrival of Kez, Harlow, and Runt, especially Runt, who was once in her gang. She plans to build a new gang at Blackstone and sees her new cellmate, Tyrus, as a means of protection and gaining power through manipulation. She becomes the top dog at Blackstone. She is involved in selling drugs within the detention centre. At the end of the play, a twist occurs that involves Spider.

**Miss Hardy:** She is the **harsh and unforgiving acting governor** at Blackstone Youth Detention Centre. She is concerned with maintaining discipline and control. Miss Hardy physically abuses inmates upon their arrival. She is power-hungry and hoped to become the permanent governor. She has a history with Runt, having ordered her to start a small fire at Stockvale that escalated. Miss Hardy is manipulative and tries to form alliances, even with Dr. Ramsey.

**‘Top Dog’ Kez Rivers (Kerry River):** She is a **notorious inmate**. She is tough and defiant, immediately clashing with Miss Hardy upon arrival. She is protective of her younger sister, Harlow. Kez recognizes Mr. Clarke from a previous detention centre. She is suspicious of Georgia (Amelia). Despite her tough exterior, she shows concern for Runt and expresses a complicated view of Spider.

**Governor Sara Davies:** She is the **new permanent governor** of Blackstone. She has a history with Mr. Clarke, having been his deputy at Stockvale. Governor Davies intends to turn the prison around. She expresses concern for the inmates, including Runt. She is in a romantic relationship with Mr. Clarke. Governor Davies initiates an undercover operation to investigate corruption.

**Mr Adam Clarke (Mr Hughes):** He starts working at Blackstone a few weeks after the new inmates arrive. He is concerned about Miss Hardy's treatment of the girls. He has a past working with Governor Davies at Warnock, where he was her deputy. He is in a romantic relationship with Governor Davies. Mr. Clarke becomes suspicious of the relationship between Spider and Dr. Ramsey. He tries to protect Amelia (Georgia) once her undercover identity is revealed. He is killed in the car explosion arranged by Miss Hardy.

**Aimee Mitchell:** She is an inmate who has been at Blackstone for about nine months. She was previously a teen talent show contestant who achieved some fame before ending up in prison for killing her manager. Aimee is involved in the drug trade within the detention centre, working with Spider. She has knowledge of Spider's dealings.

**Kelly ‘Runt’ Jordan (Runt):** She is a small inmate who dislikes being called a dwarf. She was involved in a fire at Stockvale. It is revealed that Miss Hardy ordered her to start the fire. Runt feels immense guilt over the fire and the deaths. She is initially fearful of Spider, having turned on her gang before being transferred.

**Harlow Rivers:** She is Kez's younger sister. She is initially shocked by the harsh treatment. Harlow develops a drug addiction, primarily to cocaine. She tries to obtain drugs through Spider. Kez is very protective of her and wants her to get help. Harlow is due for release.

**Tyrus:** She is Spider's **new cellmate**, described as a "loon" and a "simpleton" who is easily influenced. She has a history of headbanging and is on medication. Miss Hardy believes Tyrus will protect Spider. Tyrus is childlike and has a strong but sometimes volatile personality. She becomes close friends with Spider. Tyrus is deeply upset by Spider's departure and believes she is responsible for Spider getting hurt in the laundry room accident. At the end of the play, she is released and picked up by Spider.

**Georgia Atkins (Amelia Robinson):** She is a new inmate who claims she is a first-time offender incarcerated for manslaughter after a car theft. It is later revealed that Georgia is actually Amelia Robinson, an undercover operative working for the department to gather evidence of corruption, particularly against Miss Hardy. Kez becomes suspicious of her. The other inmates eventually discover her true identity and attack her. She is rescued and provides her findings to Mr. Stein.

**Miss Taylor:** She is more concerned about her personal life, such as her missed date night, than the inmates' well-being. At Blackstone, she works as a staff member and dismisses the inmates' complaints about Miss Hardy. She is present during various incidents and follows Miss Hardy's instructions, including switching off the CCTV.

**Andy:** He is a long-time security driver for Storm Force Security. He is somewhat eccentric, fascinated by seatbelts and trains. He is disapproving of the inmates' behaviour and Danny's flirtations. Andy is driving the van when it breaks down. He mentions a past incident involving a fire at a Kwik Save and falsely claims to have almost joined the SAS.

**Mr Stein:** He is a representative from the department. He conducts a meeting with Miss Hardy regarding her performance as acting governor and informs her that she will not be appointed as the permanent governor due to complaints and low staff morale. Mr. Stein introduces Governor Davies as the new governor. He is awaiting Amelia's report on the situation at Blackstone.

**Danny:** He is a younger security guard working for Storm Force Security. He flirts with the female inmates during the transfer, particularly Kez, much to Andy's disapproval. Danny is caught by Andy in a compromising position with Kez. He is subsequently sacked.

**Dr Shane Ramsey:** He is the prison doctor at Blackstone. He has a secret romantic relationship with Spider. He is concerned about Spider's well-being and the baby's health. Dr. Ramsey is aware of Miss Hardy's manipulative nature.

**Extra | Stracy Chadwick.**

### **Ideal Cast**

Here are some ideal performer suggestions for the roles:

**Spider:** For Spider, a performer with a strong screen presence who can convey both **street-smart toughness and underlying vulnerability** would be ideal. Someone capable of portraying manipulation and cunning, as well as hidden emotional depth, especially concerning her pregnancy and relationship with Dr. Ramsey.



**Miss Hardy:** This role requires an actress who can embody **authoritarianism, coldness, and a sense of suppressed ambition**. The performer needs to convey a menacing presence and the capacity for cruelty, as well as moments hinting at her own insecurities and desires for power.

**‘Top Dog’ Kez Rivers (Kerry River):** Kez needs a performer who can project **toughness, loyalty (especially towards her sister), and a defiant spirit**. She should also be capable of showing moments of vulnerability and a sense of streetwise intelligence.

**Governor Sara Davies:** The ideal performer for Governor Davies should convey **authority, compassion, and a sense of determination** to reform the system. She also needs to believably portray her romantic relationship with Mr. Clarke and her grief.

**Mr Adam Clarke (Mr Hughes):** This role requires an actor who can portray **integrity, concern for the inmates, and a warm, supportive nature**, particularly in his relationship with the Governor. He also needs to be believable as someone who is ultimately betrayed.

**Aimee Mitchell:** Aimee needs a performer who can capture the **fading star quality, vulnerability due to addiction, and a sense of being caught in a difficult situation**. She should also have a certain street smartness from her time in the detention centre.

**Kelly ‘Runt’ Jordan (Runt):** Runt requires an actress who can portray **small stature (through physicality and presence), vulnerability, and the immense burden of guilt**. Her eventual descent into despair needs to be palpable.

**Harlow Rivers:** Harlow needs a performer who can portray **youthful vulnerability and the rapid descent into drug addiction**. She also needs to show the strong bond with her sister and her internal conflict regarding Spider's offer.

**Tyrus:** This role demands an actress capable of portraying **childlike innocence, a simple understanding of the world, and moments of surprising strength or volatile temper**. Physicality and the ability to convey a sense of being different are crucial.

**Georgia Atkins (Amelia Robinson):** Amelia needs a performer who can initially present as a seemingly ordinary, perhaps slightly naive inmate, and then reveal an **underlying intelligence and determination** as an undercover operative. The ability to switch between these personas is key.

**Miss Taylor:** Miss Taylor requires an actress who can convey a sense of **indifference and self-absorption**, more concerned with her personal life than her professional duties.

**Andy:** Andy needs a performer who can portray **eccentricity and a somewhat clueless but ultimately harmless nature**. His fascination with mundane things should be played for comedic effect.

**Mr Stein:** Mr. Stein requires an actor who can convey **bureaucratic authority and a somewhat detached demeanour**.

**Danny:** Danny needs a performer who can portray **youthful arrogance and a lack of professionalism**, particularly in his interactions with the inmates.

**Suggestion:** A younger actor with a cheeky and somewhat immature presence could fit this role.

**Dr Shane Ramsey:** This role requires an actor who can portray a sense of **professionalism that masks a passionate and ultimately conflicted individual**. He needs to be believable as someone who falls into a forbidden relationship and then

These are just suggestions, and the ideal casting would depend on the specific vision of the theatre makers.

### **Target Audience**

the ideal target audience for this play would likely be individuals who are interested in character-driven dramas that explore dark and complex themes within a challenging environment like a youth detention centre.

### **Here's a more detailed breakdown of the potential ideal target audience:**

**Adult Audiences:** Given the mature themes including violence, drug use, sexual references, strong language, and the overall intensity of prison life, the play is most suitable for adult audiences.

**Those Interested in Social Issues:** The play touches upon various social issues such as youth justice, the impact of incarceration, corruption within the system, addiction, and the treatment of young offenders. Audiences interested in these topics and seeking a dramatic exploration of them would find the play engaging.

**Fans of Crime Dramas:** The play has strong elements of a crime drama, with characters involved in criminal activities, power struggles reminiscent of gang dynamics, and even an undercover operation. Those who enjoy narratives with suspense, intrigue, and exploration of criminal behaviour would be drawn to it.

**Those Who Appreciate Complex Characters:** ECHOES OF REDEMPTION features a cast of morally ambiguous and multi-layered characters. From the manipulative Spider and the ruthless Miss Hardy to the conflicted Governor Davies and the guilt-ridden Runt, the play delves into the complexities of human nature in extreme circumstances. Audiences who enjoy exploring the motivations and struggles of flawed characters would find the play compelling.

**Those Interested in Female-Centric Narratives:** The play primarily focuses on the experiences and relationships of female inmates and female authority figures. Audiences interested in stories that centre on women and explore their interactions, power dynamics, and resilience in a harsh environment would be a key target.

**Theatregoers Who Enjoy Intense and Emotional Productions:** The play depicts high stakes, emotional conflicts, and tragic events. Audiences who seek theatrical experiences that evoke strong emotions and leave a lasting impact would be a good fit.

**Those Open to Dark Humour and Raw Dialogue:** While dealing with serious themes, the play also incorporates moments of dark humour and realistic, often crude dialogue. Audiences who appreciate this blend of tones and a gritty portrayal of reality would likely connect with the play's style.

In summary, the ideal target audience for ECHOES OF REDEMPTION is likely adults who appreciate intense, character-driven crime dramas with social commentary, complex female characters, and a willingness to engage with mature and potentially disturbing themes presented with raw dialogue and moments of dark humour. They would be drawn to stories that explore the darker aspects of human nature and the complexities of the justice system.

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### Script 3 | ALL TOGETHER NOW

#### Synopsis

All Together Now is a comedy play script that revolves around the chaotic events at a community centre in Hilton.

The play introduces a diverse group of characters, including the new, formal acting chairperson, an eccentric caretaker, and a variety of quirky committee members.

Their interactions, filled with misunderstandings and personal dramas, lead to many humorous situations.

#### Why Chose This Script?

Here are several compelling reasons why theatre makers should choose this script:

- **Humorous and Engaging Story:** The script centres around the chaotic happenings at a community centre, featuring a cast of eccentric characters and their humorous interactions. The plot includes a subplot involving the discovery of a potentially valuable ancient relic, adding intrigue and comedic conflict.
- **Colourful Cast of Characters:** The script introduces a range of unique and memorable characters, including a quirky caretaker, an uptight acting chairperson, and various eccentric committee members. This diversity allows for dynamic interactions and comedic situations.

- **Potential for Comedy:** The script is filled with humorous situations, misunderstandings, and personal dramas that fuel the comedic elements of the play.
- **Intriguing Subplot:** The subplot involving the discovery of a potentially valuable ancient relic adds another layer of intrigue and comedic conflict to the story, enhancing its appeal.
- **Celebration of Community:** Ultimately, the play celebrates the unique bonds and humorous dynamics within a community, offering a heartwarming and relatable theme.
- **Character-Driven Narrative:** The script is heavily character-driven, providing actors with rich material to explore and develop.
- **Opportunities for Creative Staging:** The script provides various settings and scenarios that allow for creative staging and design choices.

These elements make All Together Now an appealing choice for theatre makers looking for a script that offers humour, engaging characters, and Community Members Arrive compelling storyline with the potential for creative expression.

### Character Descriptions

Here are the character descriptions for the comedy play:

- **Jerry Rowlands:** The community centre's caretaker. He is a carefree individual who often finds himself in awkward situations. Jerry is known for his flippant remarks and humorous interactions with others.
- **Tamzin Webb:** The new, uptight acting chairperson of the community centre. She is portrayed as a stern and professional individual, focused on turning the centre around.
- **Luke Heyman:** The local vicar. He is characterized by his spiritual outlook and his involvement in community support. Luke often tries to mediate and offer guidance to the other characters.
- **Mrs. Miller:** The committee's secretary and the head of the Hilton History Society. She is portrayed as knowledgeable about the town's history and somewhat formal in her demeanor.
- **Toby Sampson:** A local entrepreneur and advisor on the committee. He is characterized as flamboyant, gossipy, and often the source of comedic relief through his witty remarks and dramatic reactions.

- **Imogen Rowlands:** Jerry's granddaughter, portrayed as radiant but somewhat lost in life. She is depicted as a young individual who, along with her friend Shanel, gets involved in the events surrounding the community centre and the relic.
- **George Kennedy:** The Health and Safety officer of the community centre. He is characterized as a somewhat cold and emotionally distant individual, with a self-proclaimed Victorian emotional state. George is also involved in the committee's activities and interactions.
- **Molly Naysmith:** A 26-year-old who runs the local dance school, Impact Dance. She is portrayed as someone with a strong personality, unafraid to express herself, and is depicted as having a close friendship with Toby.
- **Shanel Palmer:** Described as Imogen's streetwise best friend. She is involved in the escapades with Imogen, including their plan concerning the relic.

### Ideal Cast

Here are descriptions of the ideal performers who would enjoy taking on the roles in this comedy play:

- **Jerry Rowlands:** Ideal for a performer with strong comedic timing and a knack for physical comedy. The actor should be comfortable with playing a character who is a bit of a cheeky chappie, full of innuendo and quick-witted comebacks. A performer who can bring a sense of warmth and endearing charm to Jerry's eccentricities would be perfect.
- **Tamzin Webb:** This role suits an actress who can portray authority and a no-nonsense attitude, while also hinting at vulnerability. The performer should be adept at delivering sharp, witty dialogue and conveying Tamzin's initial coldness, which gradually softens as the play progresses.
- **Luke Heyman:** An actor with a natural gravitas and a gentle demeanor would be well-cast as the vicar. The performer should be able to balance Luke's spiritual side with his involvement in the community's chaotic affairs.
- **Mrs. Miller:** This character requires an actress with excellent comedic timing and a flair for the dramatic. The performer should be able to portray Mrs. Miller's love of local history, her somewhat formal demeanor, and her occasional sharp wit.
- **Toby Sampson:** A flamboyant and energetic performer would shine in this role. The actor should be comfortable with delivering witty one-liners, displaying dramatic reactions, and embracing Toby's camp persona.

- **Imogen Rowlands:** This role is ideal for a young actress who can portray a mix of youthful energy and a degree of world-weariness. The performer should be able to convey Imogen's journey of self-discovery and her evolving relationship with her grandfather.
- **George Kennedy:** An actor with a knack for dry humour and a somewhat stiff demeanor would be well-suited to play George. The performer should be able to deliver George's lines with a deadpan expression and capture his character's obsession with health and safety regulations.
- **Molly Naysmith:** This role requires an actress with a vibrant personality and a strong stage presence. The performer should be able to portray Molly's confidence, her unapologetic attitude, and her loyalty to her friends.
- **Shanel Palmer:** A performer with a natural sense of comedic timing and a confident, streetwise demeanor would be ideal for this role. The actress should be able to portray Shanel's loyalty to her friends and her ability to hold her own in any situation.

### Target Audience

To effectively market *All Together Now*, theatre makers need to understand its target audience. Here's a breakdown to help with marketing the show, if you buy this script:

- **Community Theatre Enthusiasts:** The play is set in a community centre and revolves around the dynamics of a local committee. This makes it highly relatable to individuals involved in or familiar with community theatre groups and events.
- **Fans of Comedy:** The script is filled with humour, eccentric characters, and comedic situations. It will appeal to audiences who enjoy light-hearted, character-driven comedies.
- **Adults Seeking Light Entertainment:** The play doesn't contain complex themes or heavy drama, making it suitable for adults looking for an enjoyable and relaxing night out.
- **People Interested in Local Stories:** The play's setting in the fictional town of Hilton and its focus on the relationships and events within that community can attract audiences interested in stories about local life and community dynamics.

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## Script 4 | BOW & ARROW

### Synopsis

In BOW & ARROW, audiences are transported to a 14th-century Sherwood Forest filled with outrageous characters and raunchy comedy. The story centres on Bow and Arrow, two unconventional outlaws described as "unique" and with reputations that precede them.

The play begins with a voiceover setting the scene for a story that historians have supposedly overlooked: the tale of Bow and Arrow. Bow and Arrow make a grand entrance with dancers, immediately establishing the play's tone with their risqué banter.

The plot thickens with the introduction of Maxwell, the Sheriff's right-hand man, who arrives to deliver an eviction notice to Bow and Arrow. This sets in motion a series of events that include a proposition from the Sheriff, a mysterious red light in Sherwood Forest, and the disappearance of Arrow.



As the story unfolds, other characters are introduced, such as Friar Tuck, who provides exposition and adds to the play's comedic and adult tone. The narrative weaves through scenes of raunchy encounters, power plays, and the ongoing mystery of Arrow's disappearance, maintaining its comedic and outrageous tone. A play for 18 plus performers only!

### Why Chose This Script?

Here's why theatre makers should buy the "BOW & ARROW" script to produce and perform:

- **Outrageous and Unique Comedy:** This script offers a brand of comedy that is distinctive and bold. It's packed with raunchy humour and unconventional characters, providing a refreshing alternative to more traditional comedic plays.
- **Engaging and Fast-Paced Story:** The plot is filled with twists, turns, and unexpected events, ensuring that the audience remains engaged throughout the performance. The fast-paced nature of the script keeps the energy high and the comedic moments coming.
- **Colourful Characters:** The characters in BOW & ARROW are larger than life, providing actors with exciting opportunities for character development and comedic performances.
- **Potential for Creative Staging and Design:** The play's setting in Sherwood Forest allows for imaginative set design and costuming, enhancing the overall theatrical experience.
- **Appeals to a Specific Audience:** While it's not for everyone, this script has a clear appeal to adult audiences who enjoy edgy, irreverent humour. This allows theatre makers to target a specific demographic and fill a niche in their programming.

### Character Descriptions

Here are the character descriptions for the cast of the comedy play, "Bow & Arrow":

- **Bow Scar:** One of the two central outlaws. Bow is a distinctive character known for his unique personality and is described as having a heart of gold.
- **Arrow Hunter:** The other central outlaw and Bow's partner in crime. Like Bow, Arrow is depicted as unique and someone with a reputation that precedes him.
- **Mistress 'The Sheriff' Cage:** The primary antagonist. The Sheriff is a powerful figure in Sherwood Forest, commanding authority and instilling fear.
- **King Hardwood:** A royal character in the play.

- **Friar Tuck:** A well-known figure from the Robin Hood legends, Friar Tuck provides exposition and interacts with the other characters in comedic ways.
- **Gob | Guard:** A character who serves as a guard.
- **Maxwell 'Glorious' Knight:** The Sheriff's right-hand man. Maxwell is involved in enforcing the Sheriff's orders and dealing with the outlaws.
- **Miss Thorn | Nun 1 | Villager 1:** This character appears in different roles throughout the play.
- **Princess Tammi Hardwood | Nun 2 | Villager 2:** Like Miss Thorn, Princess Tammi also plays multiple roles.
- **Ursula 'The Witch of Sherwood' | Nun 3 | Villager 3 | Old Woman:** This character also takes on various roles within the play.

### **Ideal Cast**

To assist theatre makers in casting "Bow & Arrow," here are descriptions of the ideal performers for each role:

- **Bow Scar:** This role requires an actor with strong comedic skills and a charismatic stage presence. The performer should be able to portray Bow's "unique" personality, his confidence, and his underlying heart of gold. Physical comedy skills and comfort with adult humour are essential.
- **Arrow Hunter:** Similar to Bow, Arrow needs an actor with excellent comedic timing and a bold approach to character. The performer should be able to match Bow's energy and deliver the script's raunchy humour effectively. A good rapport with the actor playing Bow is crucial.
- **Mistress 'The Sheriff' Cage:** This role demands an actress with a powerful stage presence and a flair for the dramatic. The performer should be able to portray the Sheriff's authority, her intimidating nature, and her comedic moments.
- **King Hardwood:** The actor playing King Hardwood should possess a regal demeanour but also be able to deliver comedic lines with ease.
- **Friar Tuck:** This character requires an actor with strong comedic timing and a knack for physical comedy. The performer should be able to engage the audience and deliver exposition in a humorous and engaging way.
- **Gob / Guard:** The actor in this role needs to be versatile and able to switch between comedic and more serious moments. Physical comedy and a good sense of timing are important.

- **Maxwell 'Glorious' Knight:** This role calls for an actor with excellent comedic timing and a flair for the dramatic. The performer should be able to portray Maxwell's interactions with the Sheriff and the outlaws.
- **Miss Thorn / Nun 1 / Villager 1, Princess Tammi Hardwood / Nun 2 / Villager 2, and Ursula 'The Witch of Sherwood' / Nun 3 / Villager 3 / Old Woman:** These roles require actresses with versatility and strong character skills, as they play multiple parts. The performers should be able to create distinct characters for each role and handle comedic and potentially musical elements.

### Target Audience

To help theatre makers effectively market Bow & Arrow, it's crucial to define the target audience. Given the play's content, here's a breakdown of the ideal audience:

- **Adults Seeking Edgy Comedy:** This play is most suited for mature audiences who enjoy adult humour, raunchy jokes, and irreverent takes on classic tales. It's not for those who prefer clean or family-friendly entertainment.
- **Fans of Satire and Parody:** The script's comedic approach often involves satire and parody, particularly of the Robin Hood legends. People who appreciate these comedic styles will likely enjoy the show's humour.
- **Audiences Open to Outrageousness:** Bow & Arrow pushes boundaries with its content and characterizations. The ideal audience will be open-minded and willing to embrace the play's outrageousness.
- **Theatregoers Looking for Something Different:** In a landscape often filled with more traditional plays, Bow & Arrow offers a unique and unconventional theatrical experience. It will appeal to those seeking something out of the ordinary.

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## **Script 5 | SNOW WHITE**

### **Synopsis**

Here is a synopsis of the family panto script, "Snow White: A Magical Family Pantomime":

The story begins with a narrator setting the scene: A king ruled his kingdom with kindness but faced tragedy when his wife died. He remarried a woman named Anastasia, but another tragedy struck when the king died, leaving Anastasia as the new queen, and darkness spread throughout the land. The king's daughter was banished to a grim workhouse.

The focus shifts to Young Snow and her friend Young Will, working long hours in the workhouse. They eventually escape, and as they grow up, they train to become warriors.

Ten years later, Snow White and Will Grimm are known as New Age Warriors. They help villagers in need and decide it's time to return to the kingdom to confront the Wicked Queen, Anastasia.

Meanwhile, we are introduced to Billy and Tilly, royal servers for QE2 (Queen Edna 2nd) and Buster, as they travel to the Wicked Queen's castle.

At the Wicked Queen's castle, the Queen interacts with her mirror, revealing her vanity and the news that Snow White is returning.

QE2 and Buster arrive at the castle, and their interactions provide comedic relief and set up further plot developments.

Will Grimm, in the forest, meets Fairy Hope, who explains his quest to ensure Snow White's safety, love, peace, and happiness.

A family pantomime that has plenty of twists and turns and laugh out lines that will entertain your audiences.

### **Why Chose This Script?**

Here's why theatre makers should choose this family panto version of Snow White:

- **Familiar Story with a Twist:** This script offers a fresh take on the classic Snow White tale. It includes familiar elements but introduces new characters like Will Grimm, Tilly, Billy, and QE2, adding unique dynamics to the story.
- **Action and Adventure:** The script includes action and adventure elements, with Snow White and Will Grimm portrayed as warriors. This can add excitement and appeal to a broader audience.
- **Humour and Comedy:** The script incorporates humour through characters like Billy, Tilly, QE2, and Buster, providing comedic relief and entertainment.
- **Strong Female Characters:** Snow White is portrayed as a strong and capable warrior, offering a positive role model.
- **Potential for Spectacle:** The script has elements that allow for visually engaging theatrical productions, such as fight scenes, magic, and transformations.
- **Family Entertainment:** As a pantomime, this version is specifically crafted for family audiences, making it a good choice for holiday shows or community theatre productions aimed at a wide age range.

### **Character Descriptions**

- **Narrator:** This character sets the scene and provides context to the audience throughout the story. The narrator helps the audience understand the events as they unfold.
- **Hench:** Hench is a henchman working for the Wicked Queen. He is somewhat inept and often the target of the Queen's frustration.
- **Snow White:** Initially seen as a young girl forced into hard labour, Snow White grows into a strong and skilled warrior. She is determined to reclaim her rightful place in the kingdom.
- **Will Grimm:** Snow White's loyal friend, who also becomes a warrior. He is known for his cunning.

- **Tilly:** A royal servant to QE2.
- **Billy:** Another royal servant of QE2.
- **QE2 (Queen Edna 2nd):** A Dame character, QE2 is the Queen's younger sister and Buster's mother. She is a flamboyant character, who likes to be the centre of attention.
- **Buster:** QE2's son, he is often silly, lacks common sense, but has a good heart.
- **Anastasia:** The Wicked Queen, she is the primary antagonist of the story. She is portrayed as cold-hearted, rude and obsessed with her beauty and power.
- **Fairy Hope:** A magical fairy who helps Will on his quest. She is kind and helpful, if a little dizzy at times.
- **The Ringmaster:** This character may be involved in a circus-themed scene or act within the panto.
- **Happy:** One of the dwarfs who helps Snow White.
- **Prince Adam:** The prince who falls in love with Snow White.

### **Ideal Cast**

o assist theatre makers in the audition process for "Snow White: A Magical Family Pantomime," here are descriptions of the ideal performers for each role:

- **Narrator:** This role requires a performer with a strong stage presence and excellent storytelling abilities. The ideal candidate should have a clear, engaging voice and be able to connect with the audience, drawing them into the story.
- **Hench:** A character role, the performer should have a flair for comedy and physical humour. They should be able to portray Hench as bumbling and somewhat inept, often being the butt of the joke.
- **Snow White:** This role needs an actress who can portray both vulnerability and strength. Initially, she is seen as innocent and kind, but she grows into a determined warrior. The performer should be able to handle both the character's emotional journey and any action sequences.
- **Will Grimm:** Snow White's loyal friend, the actor needs to be able to portray a character who is both brave and cunning.
- **Tilly:** A royal servant, the actress should have good comedic timing and a lively stage presence.
- **Billy:** Another royal servant, the actor should be able to work well with Tilly, with a strong sense of comedic timing.

- **QE2 (Queen Edna 2nd):** This is a classic "Dame" role in pantomime, requiring an actor (traditionally a man) with a larger-than-life personality and excellent comedic skills. The performer should be flamboyant, able to improvise, and comfortable with audience interaction.
- **Buster:** QE2's son, the actor needs to be able to portray a silly character, with a good heart. Physical comedy and a good sense of timing are important.
- **Anastasia:** The Wicked Queen, this role demands an actress with a powerful stage presence and a flair for the dramatic. The performer should be able to portray the Queen's vanity, cold-heartedness, and villainous nature, while also delivering comedic lines.
- **Fairy Hope:** This role requires an actress with a whimsical and light-hearted demeanour. The performer should be able to portray the fairy's kindness and ditzy nature.
- **The Ringmaster:** This role requires a performer with a strong, commanding presence and showmanship skills.
- **Happy:** One of the other comedy characters, the actor or actress should be able to work as part of an ensemble and bring a cheerful energy to the role.
- **Prince Adam:** The prince, the actor should be able to portray a charming and romantic lead.

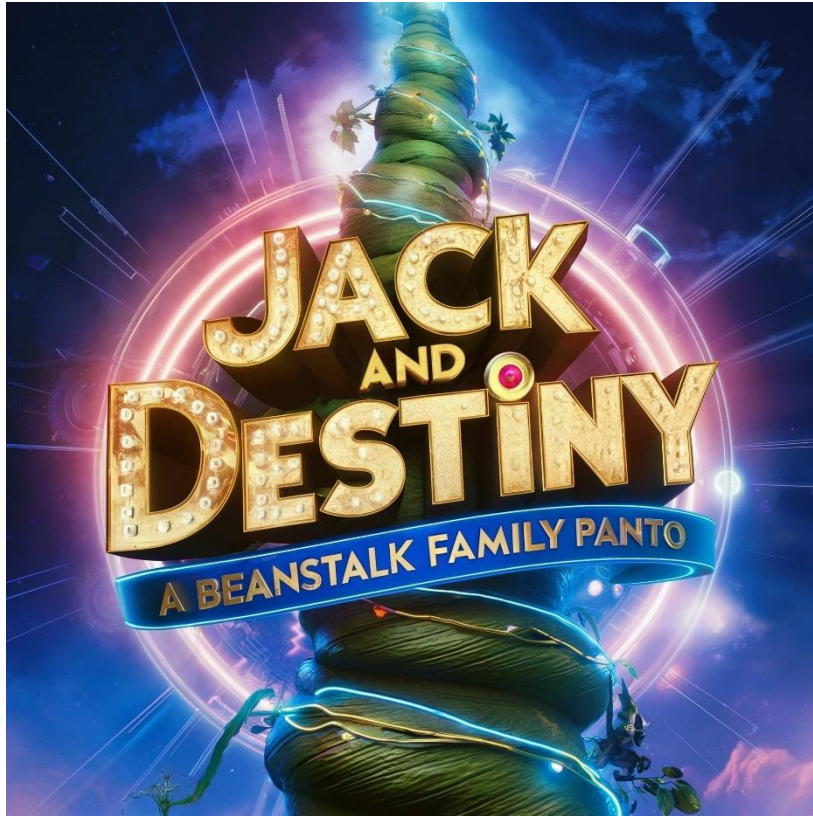
### Target Audience

The ideal targeted market for this family panto is families with children, looking for an entertaining and engaging theatrical experience.

The script includes elements designed to appeal to a wide age range, ensuring that both children and adults will enjoy the show.

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## **Script 6 | JACK & DESTINY**

### **Synopsis**

The story begins in 2034 at a Time Travel Centre called Quantum X 5000. Dr. Destiny Sinclair and Fate Lewis, elite scientists, have successfully developed time travel technology.

Destiny is sent on a mission to 2008 to help a college girl, Kayley, who has been wrongly accused of something. Destiny successfully completes the mission, but during her next leap, she prematurely steps into the project accelerator and vanishes.

Destiny finds herself in the past, in 1706, with partial amnesia. Fate keeps in contact with her through brainwave transmissions. Destiny discovers she has taken the place of a farm girl named Rose and meets Jack, who has traded the family cow for magic beans.

Fate informs Destiny that a rival time travel company is also in this leap, including Dr. Reigns, an evil scientist, and Skye McFly, a young inventor. Dr. Reigns, disguised as an old woman, gave Jack the magic beans.

Jack's mother, Dame Velma Robinson, and his nephew, Dougal, add comedic elements to the story.



Skye McFly and Fleshcreep, Dr. Reign's henchman, interact with Velma and Dougal.

Destiny helps Jack plant the magic beans, which grow into a giant beanstalk.

Dr. Reigns, Skye, and Fleshcreep are planning to steal the magic beans for their own gain. They enlist the help of Horace and Morris, two movie stars, to play the giants.

Jack, Destiny, and Ella climb the beanstalk, where they encounter various challenges and the villainous Dr. Reigns.

Meanwhile, Dame Velma, Dougal, and App (Fate's work experience person) are captured by Dr. Reigns's team.

The story follows Jack and Destiny's efforts to rescue Jack's family, defeat Dr. Reigns, and ensure Jack and Rose end up together. This family panto includes elements of adventure, comedy, and sci-fi, with a focus on good versus evil and the importance of love and family.

### **Why Chose This Script?**

Here are some reasons why pantomime producers should choose this script:

- **Unique Plot:** It offers a creative twist on the classic "Jack and the Beanstalk" story by incorporating time travel and sci-fi elements, providing a fresh and innovative experience for the audience.
- **Strong Characters:** The script includes a range of well-developed characters like Destiny, Jack, Dame Velma, and the villains Dr. Reigns and Fleshcreep, offering actors the opportunity to deliver memorable performances.
- **Humour and Comedy:** The script is filled with humour, slapstick, and comedic interactions, particularly through the characters of Dame Velma, Dougal, and the movie duo Horace and Morris.
- **Audience Engagement:** The script encourages audience participation, a staple of pantomime, ensuring an interactive and enjoyable experience for families.
- **Adventure and Excitement:** The story includes elements of adventure, fantasy, and suspense, keeping the audience engaged as Jack and Destiny face challenges and work to defeat the villains.
- **Themes of Good vs. Evil:** The script clearly portrays a battle between good and evil, with the protagonists working to overcome the antagonists' greed and power-hungry schemes.
- **Potential for Spectacle:** The time travel elements, the beanstalk, and the fantastical settings offer opportunities for creative set design, costumes, and special effects, enhancing the visual appeal of the production.

## Character Descriptions

- **Destiny Sinclair:** An elite scientist who is a lead developer of the time travel project. She is positive and determined.
- **Jack Robinson:** A farm boy who trades his family cow for magic beans. He is kind-hearted and has big dreams, but is changed by wealth.
- **Dame Velma Robinson:** Jack's mother. She is sassy, comedic, and very focused on her own beauty.
- **Dougal Robinson:** Jack's nephew, who is not very bright but is kind-hearted. He comes up with money-making schemes and is obsessed with the TV show "Tipping Point".
- **Skye McFly:** A quirky, high-energy, and intelligent young inventor from the future. She created the time travel app used in the story and has a crush on Dougal.
- **Fate Lewis:** Destiny's link to the future, appearing as a hologram. She is a scientist who works with Destiny and is portrayed as having a fun-loving personality.
- **Dr. Reigns:** An evil scientist from a rival time travel company. She is greedy, power-hungry, and considered unhinged.
- **Ella Robinson:** Jack's sister, who is 19 years old and intelligent. She enjoys reading and is close to Jack.
- **Horace:** An upcoming movie star from the past, who is recruited by Skye to play a giant.
- **Morris:** Horace's co-star, also from the past, who is also recruited to play a giant.
- **Fleshcreep:** Dr. Reign's henchman, invented by Skye. He is very bad and has a stone-cold heart.
- **App:** Fate's work experience person. A small role, possibly for a dancer in your cast.

## Ideal Cast

Here are the ideal attributes performers should show for each role in the pantomime, Jack & Destiny:

- **Destiny Sinclair:** Positive, determined, and able to portray a character who is initially confident but becomes increasingly vulnerable and confused as the story progresses.

- **Jack Robinson:** Kind-hearted, adventurous, and able to show a range of emotions from naive excitement to greed and selfishness, and ultimately, redemption.
- **Dame Velma Robinson:** Comedic, sassy, and larger-than-life, with a flair for engaging with the audience and delivering humorous lines.
- **Dougal Robinson:** Endearing, simple-minded, and comedic, with good physical comedy skills and the ability to create a rapport with the audience.
- **Skye McFly:** Quirky, high-energy, and intelligent, with a good sense of comedic timing and the ability to portray both enthusiasm and a growing moral conflict.
- **Fate Lewis:** Confident, supportive, and with a good sense of humour, providing guidance and assistance to Destiny.
- **Dr. Reigns:** Evil, greedy, and unhinged, with a strong stage presence and the ability to deliver villainous lines with conviction.
- **Ella Robinson:** Intelligent, kind, and supportive, providing a contrast to the more comedic characters.
- **Horace:** Comedic, flamboyant, and slightly pompous, with a talent for physical comedy and delivering humorous lines.
- **Morris:** Comedic, with a good sense of timing and the ability to play off Horace's character.

### Target Audience

The primary target audience is families seeking an entertaining and engaging theatrical experience.

- The pantomime genre is traditionally aimed at families, and this script follows that convention.
- It includes elements that appeal to a wide age range, such as humour, adventure, and fantasy.

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## **Script 7 | TREASURE ISLAND**

### **Synopsis**

Here is a synopsis of the adult panto script, Treasure Island:

Egor Hudson, a schoolteacher, discovers that his father has bequeathed him a ship, The Crimson Tempest. Unfortunately, he cannot sell the ship for a year and must work for the crew that charts the vessel. To his dismay, the ship has been hired by a group of pirates.

The pirate crew, led by Captain Storm, is comprised of strong-willed women: Vixen Fierce, Bloodlust, Havoc, and Blade. They inform Hudson that he will be their First Mate for the next year and subject to their control. The crew is transporting male prisoners to Treasure Island, and Hudson is forced to join them.

During the voyage, several BDSM scenarios take place, including the pirates measuring the men's "manhoods" and Hudson being forced to clean the deck naked.

This adult panto also introduces Princess Elysia, who is traveling with her servant Pec, and Big John Silver, who runs a BDSM resort on Treasure Island. Big John Silver is also involved with Mistress Raven.

A panto that will shock and delight your audiences in equal measure. Definitely not for the faint hearted.

### **Why Chose This Script?**

Here are some reasons a daring theatre producer might choose this adult panto script, Treasure Island:

- The script offers a **unique twist** on a classic tale, blending the adventure of "Treasure Island" with adult humour and BDSM themes. This combination could attract audiences looking for something different and edgy.
- The **strong female characters** and their control over the male characters provide a fresh and empowering perspective, which could resonate with contemporary audiences.
- The script's **humour and outrageous scenarios** have the potential to create a memorable and entertaining theatrical experience.
- The script is filled with **colourful characters** and dramatic conflicts, providing actors with rich material to work with and director's opportunities for creative staging.

### Character Descriptions

- **Pirate Storm:** The captain of the ship. Like the other female pirates is feisty.
- **Pirate Vixen:** Storm's right-hand woman, also known as the 'Queen of Spades'. She is in a cuckold relationship with Charlie.
- **Pirate Bloodlust:** A mistress of deception, using her guile and cunning.
- **Pirate Havoc:** The hardened enforcer, maintaining order with a firm hand and unyielding determination.
- **Pirate Blade:** The sharpshooter of the crew, mischievous and keeps the crew on their toes.
- **Egor Hudson:** A schoolteacher who inherits a ship and is forced to work as the first mate for a crew of pirates. A comedy role.
- **Charlie Hawkins:** A man involved in a relationship with Vixen. He is aware that it is a female led relationship.
- **Pec:** Princess Elysia's servant. He is very disciplined and dedicated to serving the Princess.
- **Bonehead:** The baddie of the story.
- **Princess Elysia:** A princess who is traveling on the ship. She enjoys having control over her servant, Pec.
- **Big John Silver:** Runs a BDSM resort on Treasure Island.
- **Mistress Raven:** Works with Big John Silver. Another dominant character.

## Ideal Cast

To assist the director, here are ideal casting suggestions for each character in the play *Treasure Island*:

- **Pirate Storm:** This character is the captain of the ship and a strong, authoritative figure. The ideal casting would be a performer with a commanding presence, who can convey both power and a sense of underlying vulnerability.
- **Pirate Vixen:** Vixen is described as Storm's right-hand woman and is also known as the 'Queen of Spades'. She is in a relationship with Charlie and is a dominant personality. The ideal casting would be a performer who can portray strength, confidence, and sensuality, with the ability to handle both the character's dominant nature and her intimate scenes with Charlie.
- **Pirate Bloodlust:** Bloodlust is a mistress of deception, using her guile and cunning. The ideal casting would be a versatile performer who can portray cunning, intelligence, and a sense of mystery, with the ability to handle both dramatic and comedic elements.
- **Pirate Havoc:** Havoc is the hardened enforcer, maintaining order with a firm hand and unyielding determination. The ideal casting would be a physically imposing performer with a strong stage presence, capable of portraying both authority and a sense of justice.
- **Pirate Blade:** Blade is the sharpshooter of the crew, mischievous and keeps the crew on their toes. The ideal casting would be a lively performer with a playful energy, capable of handling both comedic and action-oriented scenes.
- **Egor Hudson:** Hudson is a schoolteacher who inherits a ship and is forced to work as the first mate for a crew of pirates. The ideal casting would be a comedic actor with good physical comedy skills, capable of portraying both vulnerability and a growing sense of self-discovery.
- **Charlie Hawkins:** Charlie is involved in a relationship with Vixen and is aware that it is a female-led relationship. The ideal casting would be a performer who can portray both comedic and romantic elements, with the ability to handle the character's submissive nature with charm and vulnerability.
- **Pec:** Pec is Princess Elysia's servant and is very disciplined and dedicated to serving the Princess. The ideal casting would be a performer capable of portraying humility, obedience, and a hidden depth of emotion.
- **Bonehead:** Bonehead is a male slave. The ideal casting would be a strong physical presence, capable of portraying both brutality and vulnerability.

- **Princess Elysia:** Elysia is a princess who is traveling on the ship and enjoys having control over her servant, Pec. The ideal casting would be a performer with regal elegance, capable of portraying both sophistication and a sense of entitlement.
- **Big John Silver:** Silver runs a BDSM resort on Treasure Island. The ideal casting would be a charismatic performer with a commanding presence, capable of portraying both charm and menace.
- **Mistress Raven:** Raven works with Big John Silver. The ideal casting would be a performer with a strong stage presence, capable of portraying both authority and sensuality.

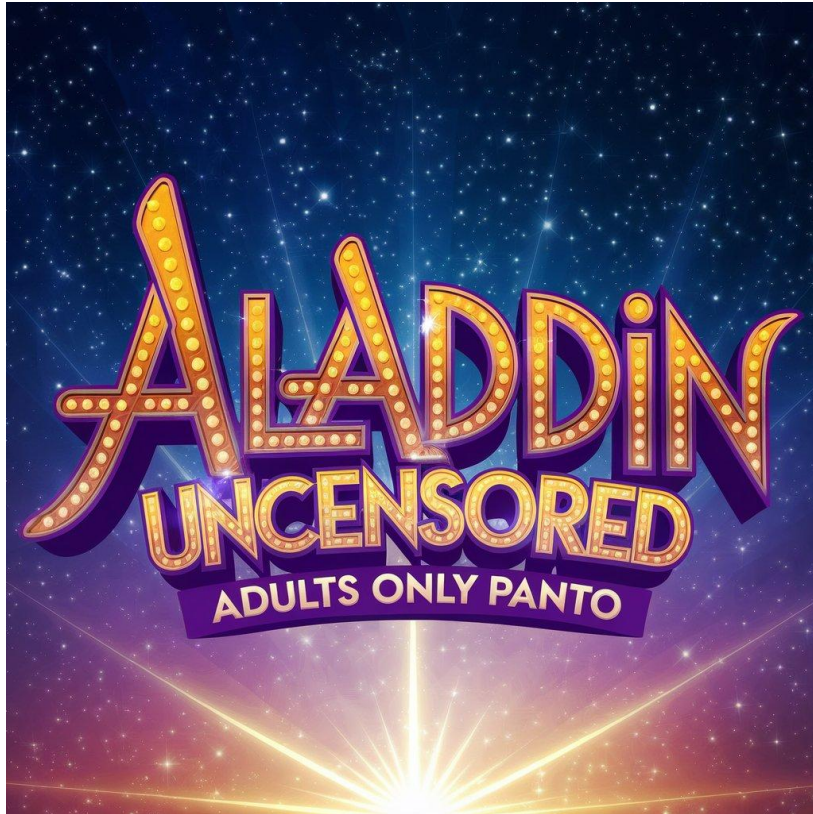
### Target Audience

This pantomime would be for adults who enjoy:

- **Adult humour:** The script contains strong language, sexual innuendos, and BDSM themes, making it unsuitable for children.
- **Edgy and unconventional storylines:** The script subverts the traditional Treasure Island narrative with its focus on female dominance, male submission, and BDSM scenarios.
- **Strong female characters:** The DomX pirate crew are powerful, assertive women who challenge traditional gender roles.
- **Theatrical experiences:** The script's outrageous scenarios and colourful characters have the potential to create a memorable and entertaining theatrical experience.

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## **Script 8 | ALADDIN UNCENSORED**

### **Synopsis**

Aladdin is a confident and funny female character who wants a better life for herself and her family. She meets Haribo, who is initially introduced as Abinezar's slave, and they quickly become best friends. Haribo is a quirky and fun character with a gift for gab and is the main comedy relief in the panto.

Dame Leash, Aladdin's quick-witted mother, runs a bar called Arabian Nights and has two other children named Timothy and Stacey. Timothy is a fun-loving character who works as a promoter at his mother's bar, while Stacey is sassy and also works as a promoter.

Abinezar is the main villain of the panto, portrayed as sinister, greedy, and a liar. He claims to be Aladdin's long-lost cousin. Other characters include The Scouse Genie, a zany and spiritual character, and Zola, the Spirit of the Ring, who is a sweet and spiritual sidekick of the genie.

Prince Jay, the stepson of the Empress of Liverpool, falls in love with Aladdin but knows they are from different worlds. His sister, Princess Jas, is tired of being a royal and wants to find love and surprisingly falls for Timothy.



The Empress of the United Kingdom is Prince Jay and Princess Jas' stepmother, a former page 3 model who loves money and the high life. Troy is her personal assistant who often keeps her in line.

An adult panto that entertain your audiences from start to finish.

### **Why Chose This Script?**

Here are a few reasons why theatre producers might choose to produce and perform this script:

- The script is a comedic take on a classic tale, which will draw in audiences looking for a fun night out.
- The characters are written to be over-the-top and fun, which will lead to memorable performances and audience engagement.
- The script incorporates contemporary humour and references, which's make the story feel fresh and relevant.
- The script provides opportunities for creative staging and musical numbers, which will make for a visually engaging and entertaining production.

Ultimately, producers may choose this script because it has the potential to be a crowd-pleasing and profitable production.

### **Character Descriptions**

- **Aladdin:** A confident, funny, and happy-go-lucky female lead. She is a little laid-back but wants a better life for herself and her family. After meeting Haribo, they quickly become best friends. She ends up with Prince Jay, but it's not an easy road.
- **Haribo:** First introduced as Abinezar's slave but isn't very disciplined. She quickly befriends Aladdin and they have great chemistry together. The main comedy character, she is quirky, fun, and has the gift of gab. The character has a lot of likability.
- **Dame Leash:** Dame Leash is a quick-witted character who has three children: Aladdin, Stacey, and Timothy. Dame Leash runs the bar "Arabian Nights."
- **Timothy:** Younger brother of Aladdin and Stacey. He loves life and is not shy. A fun character, he is a promoter and works at his mum's bar.
- **Stacey:** Younger sister of Aladdin. Always with her brother Timothy. A happy person who is fun and sassy. Along with Timothy, they are local promoters.
- **Abinezar:** The main baddie of the panto. A sinister character who lies and is very greedy. He claims to be Aladdin's long-lost cousin. A typical panto baddie.

- **The Scouse Genie:** A zany, spiritual character who is very Scouse. Quick-witted and fun.
- **Zola 'The Spirit of the Ring':** A sweet spiritual character who wants to help Aladdin. Sidekick of the genie.
- **Prince Jay:** The stepson of the Empress of Liverpool. He loves Aladdin from first sight but knows they are from different worlds. Jay is clearly from a very privileged background, like his sister. Nice guy personality.
- **Princess Jas:** Like her brother, she is fed up with being a royal and wants to find love. She works for her stepmother and surprisingly falls for Timothy. She stands up for herself. The princess and prince have recently returned from overseas studies after their father died, so they are both new to the area.
- **Troy:** Is the Personal Assistant of the Empress. The only one who can give it back to Sapphire (Empress) and keeps her in line.
- **Sapphire 'The Empress of the United Kingdom':** Younger widow of the emperor. Stepmother to Princess Jas and Prince Jay. Likes to meet new men all the time. A former page 3 model, she loves money and the high life. Despite her newfound wealth, she is still very common.

## Ideal Cast

Here are the ideal types of performers who would be suited to the cast of this panto, to assist casting directors in casting this show:

- **Aladdin:** A confident, funny female with a happy-go-lucky demeanour, who can also portray a bit of vulnerability.
- **Haribo:** A quirky, fun, and likable performer with a gift for gab, who can deliver comedy and create chemistry with Aladdin.
- **Dame Leash:** A quick-witted character who can handle comedic dialogue and interact with the audience.
- **Timothy:** A fun-loving and uninhibited performer who can play a comedic role and engage in physical comedy.
- **Stacey:** A sassy and fun performer who can deliver comedic lines and create a dynamic with Timothy.
- **Abinezar:** A performer who can play a sinister and greedy villain and effectively deliver menacing lines.
- **The Scouse Genie:** A zany and spiritual character who can deliver comedic lines with a Scouse accent and mannerisms.

- **Zola:** A sweet and spiritual performer who can play a supportive role and create a contrast with the Genie.
- **Prince Jay:** A performer who can portray a charming and likeable prince and convey a sense of being from a privileged background.
- **Princess Jas:** A performer who can portray a royal character who is tired of royal life and wants to find love, and who can also deliver comedic lines.
- **Troy:** A performer who can deliver witty lines and keep the Empress in line.
- **Sapphire:** A performer who can play a comedic role as a former page 3 model who loves money and the high life, and who can deliver lines with a Scouse accent.

Sources and related content

### Target Audience

The target audience for this adult pantomime is adults.

The script includes adult humour, innuendo, and situations, and therefore it is intended for mature audiences.

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