

**ALADDIN
AND HIS
WONDERFUL LAMP**

©PETER DENYER 2000

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NEW MUSICAL PACKAGES - an innovation!

We now have available two musical packages prepared by our musical director to aid your rehearsals and/or compliment your performances. These will revolutionise your productions!

Package 1 This package is intended for rehearsals. It contains a CD with piano recordings of the suggested songs in the script, arranged and formatted with the right number of verses, dance breaks etc. We also include the sheet music of the same arrangements with lyrics and lead lines. This means that you can have musical accompaniment whenever you want it - without the need of a pianist. The CD can also be used by the choreographer, director and technicians to plan their routines, moves and cues in advance, and the actors to work on their songs in their own time. [We have also included some examples of the full orchestral backing tracks available in Package 2 - to show you the full potential of the system.] **Cost: £30** [+VAT]

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A NOTE FROM THE MUSICAL DIRECTOR

Package 1 is principally used as a tool for rehearsals, though it also gives you the songs in a format that you will want to use in performance. Your Musical Director will use the sheet music to arrange the other band parts for his musicians, at the same time adding all the incidental music. Please note that this package contains only the songs listed in bold type on pages 67/68; not the alternate choices nor the incidental music, overture, entræcte etc.

Package 2 is more complex, and contains all the music you need to do the full production as detailed in the script, including the incidentals, play-ons, scene changes, walkdown etc and to a quality suitable for performance. You can use this recording to augment whatever band line up you choose, though interestingly this package means that you don't actually need to have any 'live' musicians at all! Though in our experience the ideal combination is to retain at least the Musical Director on piano and the drummer, who then play along with the pre-recorded tracks making a sound like a full orchestra. The recordings in Package 2 include drums, but these can be left off if requested. A click can also be added if required.*

If you decide that your production requires some specific music not included in the above (ie. a full arrangement of a different song, a written out bass guitar part etc), contact me via Sylvia Sims at Show Souvenirs Ltd (01304 361919) and I will tailor the package accordingly. Please note that I need at least four weeks notice, and that this service is subject to an additional charge. Finally, remember that all the music you use (unless entirely original and written by you) is subject to copyright regulations. This means you have to inform PRS (the Performing Rights Society) giving them titles, approximate length, and composer/lyricist, thus ensuring that these people or their estate gets the royalties due to them.

*A click is a metronome sound fed to the musician's headphones when playing along with a track, so that they can keep perfect time. Especially handy for drummers!

PETER GOLDING
Musical Director

A NOTE FROM THE WRITER

Aladdin is one of the most popular pantomimes of all time. The story is very strong as we see the switchback ride of Aladdin's fortunes, from poverty-stricken laundry boy to wealthy suitor of The Emperor's daughter; robbed of both his new-found wealth and his promised bride, Aladdin travels to Africa to rescue his Princess and claim her hand in marriage.

Although the story has many of the usual pantomime characters, with a Dame, Widow Twankey, a lovable idiot, Wishee Washee, and a pair of hopeless bunglers, Ping and Pong, it also has probably the most complex villain of all, in the part of Abanazar. The evil magician is involved throughout the show and needs to be played by someone who is not just a "baddie" but also capable of comedy timing.

The Laundry Scene is an opportunity for slapstick fun, and the Cave Scene and Genie provide magic and mystery, and I can assure you that the scene when Abanazar steals the lamp provides a chance for a lot of audience participation!

Whether played by male or female the part of Aladdin is the one the audience identify with; he is optimistic, ambitious, cheeky and brave. Keep the impetus of the plot moving and you will have a pantomime that has something for everyone!

Good Luck!

PETER DENYER

OTHER TITLES AVAILABLE BY THE SAME AUTHOR

BEAUTY AND THE BEAST

CINDERELLA

DICK WHITTINGTON AND HIS CAT

JACK AND THE BEANSTALK

MOTHER GOOSE

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A CHRISTMAS CAROL

PREVIOUS PRODUCTIONS

This script, like all Peter Denyer Pantomimes, was originally produced by Kevin Wood with a professional cast. Over the years the structure and dialogue were adapted to suit the requirements of the many star actors who appeared in the show. In 1997, at the invitation of NODA, the scripts were subjected to a cleansing process returning them to something like their original form, removing the quirks demanded by particular actors, and adding stage directions and technical tips, thereby making them more suitable for licensing. During the 1998/99 Season there were over sixty productions by amateur societies. Following their comments and suggestions, the scripts were revised again in 1999, in 2000, and once more in 2005/6 - this is the version you have here.

We thought you would be interested to know a little about the background to the piece, and the various actors who have played the roles. So we've trawled through the archives and come up with this potted history. This version of ALADDIN was first produced in Cheltenham in 1984. Since then we have produced it at The Orchard Dartford, The Theatre Royal Brighton, The Wyvern Theatre Swindon, The Hackney Empire, The Gordon Craig Theatre Stevenage, The Devonshire Park Theatre Eastbourne, The Harlequin Theatre Redhill and The Marlowe Theatre Canterbury.

Over that time, amongst the many fine actors who have appeared, were the following notable performers;

Aladdin	Barbara Windsor, Peter Duncan, Lucy Benjamin and Daniel MacPherson.
Twankey	Colin Devereaux, Peter John, Christopher Biggins, and Eric Potts.
Wishee	Paul Hendy, Bobby G (Bucks Fizz!), Jeff Stevenson, and Andrew O'Connor.
Abanazar	Christopher Timothy, Colin Baker, Brian Hibbard and Philip Madoc.
Emperor	Donald Hewlett, Peter Russell, Scott St Martyn and Ben Warriss
Princess	Erica Hoffman, Joanna Ampil, Jessica Muschamp and Lucy Morgans

ABOUT THE WRITER

PETER DENYER has been writing for the theatre for more than thirty-five years, he has also directed hundreds of plays, musicals, and pantomimes, and in 1986 became the Artistic Director of Kevin Wood Pantomimes. Peter's pantomimes have been hailed as the best in the field, and his scripts cover the full canon of titles. Each Christmas there are countless presentations, making Peter one of the "most produced writers" in the country. But in spite of his success as a writer, it was as an actor that Peter became best known to the general public, with over two hundred television appearances to his credit. He is probably best remembered as the delightfully dopey Dennis in Please Sir! and The Fenn Street Gang, Michael in Agony, Malcolm in Thicker Than Water and Ralph in Dear John. What is not so well known, is that Peter's love and life long connection with the stage began as an amateur with the Erith Playhouse back in the mid-sixties. In producing these scripts for your use, he feels he has gone some way to completing the circle.

CAST LIST

Principal Roles

Aladdin -
Widow Twankey -
Wishee Washee -
Abanazar -
The Emperor of China -
Princess So-Shi -
PC Ping -
PC Pong -
The Genie of The Lamp -
The Slave of The Ring -

Supporting Roles

Willow Pattern Plate Narrator -
The Voice of Ra -
Mah-Jong -
Abanazar's Guard -
Sergeant Wong (Child) -
Mini Wishee Washee (Child) -
Aladdin's Palace Page (Child) -

Chorus

Citizens and Children of Peking -
Laundry Workers -
Jewel Ballet Dancers -
Willow Pattern Plate Actors -

LIST OF SCENES

ACT ONE

- PROLOGUE: The Temple at Thebes
- SCENE 1: The Waterfront in Old Peking
- SCENE 2: The Street of A Thousand Goldfish
- SCENE 3: Widow Twankey's Laundry
- SCENE 4: The Imperial Palace
- SCENE 5: In the Midst of The Mysterious Mountains
- SCENE 6: The Magic Cave
- SCENE 7: The Jewelled Garden

ACT TWO

- SCENE 8: Widow Twankey's Laundry
- SCENE 9: The Street of A Thousand Goldfish
- SCENE 10: The Garden of Aladdin's Palace
- SCENE 11: The Temple at Thebes
- SCENE 12: The Palace in Africa
- SCENE 13: Back Home in Peking
- SCENE 14: The Pagoda of Perpetual Bliss

ACT ONE - PROLOGUE

THE TEMPLE AT THEBES

MUSIC CUE 1: OVERTURE (INSTRUMENTAL)

MUSIC CUE 1a: ABANAZAR'S ENTRANCE (INSTRUMENTAL)

FX1: THUNDER

ABANAZAR is revealed beside a burning brazier.

ABANAZAR: Behold! The cloud-wracked moon climbs to its zenith in the midnight sky! Tonight I, Abanazar the Sorcerer, shall learn the secret of universal power. Oh mighty Ra, Lord of the Sun, Giver of Fire, make me ruler of the world and I will crush your enemies forever. This precious incense I offer thee; Oh noble Ra, hear my plea!

ABANAZAR scatters incense on the brazier, which glows.

FX2: A RUSHING WIND

The voice of RA, the SUN-GOD, is heard over an off-stage microphone.

RA: Abanazar...Abanazar!

ABANAZAR: **[Kneels]** Speak, my Lord; your servant listens.

RA: If thou would'st rule the world...find the Ancient Lamp of the Orient - its Genie is the most powerful spirit on earth.

ABANAZAR: Where is this lamp?

RA: It lies in a deep, dark cavern in far-off China.

ABANAZAR: China's a rather large place, my Lord - could you be more specific?

RA: All further answers lie close to hand, Abanazar...close to hand.

The wind dies away. The brazier glows again.

ABANAZAR: Tell me more, Great Lord, I do not understand...what can he mean? "The answer lies close to hand". I have nothing close to hand...except this ring; I bought it twenty years ago, from a brigand in Baghdad. Could it bear an inscription that will lead me to the Lamp? I will clean it...

ABANAZAR rubs the ring...Flash: Enter THE SLAVE OF THE RING.

SLAVE: Hail master, what is your will?

ABANAZAR: Oh, weird apparition, who art thou?

SLAVE: I am the Slave of the Ring, I serve whoever wears it. All knowledge of the world lies within me. Speak master, what is your desire?

ABANAZAR: All knowledge? Tell me, Spirit, do you know the whereabouts of the Ancient Lamp of the Orient?

SLAVE: Yes, great master.

ABANAZAR: Praise be to Ra! Once that lamp is mine I shall control its Genie - and with his magical might I shall rule the world!!

SLAVE: It is true that the Great Djinn of the lamp is all-powerful...but the lamp can never be yours.

ABANAZAR: I'dl be the judge of that. Now tell me where it is.

SLAVE: It will do you little good master, for it is written that The Ancient Lamp of the Orient may only be retrieved from the Cave of the Jewels by one "Aladdin"; the son of the laundress, Twankey, of Old Peking.

ABANAZAR: Aladdin, eh? Well this wretched boy shall find the lamp for me. Take me to him.

SLAVE: To hear is to obey.

The SLAVE bows and exits.

MUSIC CUE 1b: UNDERSCORE (INSTRUMENTAL)

ABANAZAR: So, the lamp will soon be mine. Hahaha!
Tremble mortals, for soon you'dl see
What terrible powers await for me.
No pocket money, no outings or treats -
The first things I'll ban will be ice cream and sweets!
Holidays and fun always give me a fright...
So you'll all go to school from dawn till midnight!
I'm the wickedest wizard that ever there's been -
Let me tell you...it's wonderful being so mean!
Enough! There's no power that's too far above me
I'dl soon be back. Don't you just love me...?

ABANAZAR exits: Blackout: Cloth/Tabs out revealing...

SCENE ONE

THE WATERFRONT IN OLD PEKING

MUSIC CUE 2: OPENING SONG - Full Chorus and Children
At the end of the number The CHINESE POLICEMEN, PING and PONG enter.

PING: That's quite enough singing and dancing, thank you! Clear the streets!

PONG: Clear the streets! Move along there - clear the streets!

1st MAN: Hey, you two...what's all the shouting about?

PING: The Emperor and his daughter, the Princess So-Shi, are on their way to the Royal Baths! Clear the streets!

2nd MAN: Hang on, I can't hear the procession.

PONG: No ó thatø because they haven't left the palace yet. Clear the streets!

3rd MAN: Then why start clearing the streets now? You're an idiot, Pong!

PING/PONG: We are not idiots!

ALL: Oh, yes you are!

PING/PONG: Oh, no we're not!

ALL: Oh, yes you are!!

PING/PONG: Oh, no we're not!

ALL: Oh, yes you are!!

PING/PONG: We are police constables.

PING and PONG put their hands behind their backs, bend at the knees and say "Evenin' all!"

PONG: Look - we're only doing our job.

PING: You know as well as we do that if anyone is caught looking at the Princess the penalty is...sheck!

PING and PONG draw their fingers across their throats: the CITIZENS and CHILDREN repeat the sound and gesture, questioningly.

PING/PONG: Exactly...**[Repeats gesture]**...They have their head chopped off!

PING: Which is why we are telling everyone toí

WIDOW TWANKEY is heard shouting "Clear the streets!"

PONG: Who said that?

1st WOMAN: Well...it sounded like Widow Twankey...

WIDOW TWANKEY is heard shouting "Clear the streets!"

ALL: It is Widow Twankey!

PONG: She shouldn't be shouting that...

PING/PONG: That's our job; we're the police constables!

PING and PONG do "Evenin' all!"

PONG: We'll have to have a word with her. Now, come on everyone, clear the streets!

PING, PONG and the CITIZENS exit.

MUSIC CUE 3: WIDOW TWANKEY'S SONG

WIDOW TWANKEY enters during the song introduction with a small shopping basket full of sweets on her arm and a large bundle of laundry which she puts down.

TWANKEY: Ooh, hello everyone! Are you enjoying yourselves? Why, what are you doing? I'm sorry I'm running a bit late, but I've just been having a look around old Peking market. It was ever so busy. All these big, butch, burly blokes bashing about. They were pushing me from behind ó they were squashing me from the front ó they were squeezing me all over! I'm going again tomorrow! Oh, I haven't introduced myself yet, have I? My name is Euphemia Twankey and I live here in Old Peking above my laundry with my two sons. There's Wishee Washee! he's a prawn cracker short of a takeaway, bless him, and there's my Aladdin. He's a lovely lad. And they've been ever so good to me since their poor father passed away. He keeled over and snuffed it in the vegetable patch. I was cooking Sunday lunch at the time. I'd sent him out to cut a cabbage, and he never came back! [Aah]...It was sadder than that!..[Aah]...I was heartbroken! [Aah]! So I did the only thing I could! I opened a tin of peas instead! Oh, look at my basket. I'm always doing this ó buying far too much when I'm at the market. I don't suppose any of you lot likes sweets, do you?

TWANKEY throws the sweets into the audience.

Now listen, I can't stay here chatting all day. I'd better be getting back to my laundry. I've got so much to do.

PING and PONG enter.

PONG: Here, you can't leave this laundry lying all over the street.

TWANKEY: Well I couldn't carry it another step...Do you know I've been up since six, manipulating me mangle. It's always the same, I work my fingers to the bone, and what have I got to show for it?

ALL: Bony fingers!

TWANKEY: Alright, alright - I never said it was original!...And I thought [Name of the venue town] was such a classy place! Anyway I can't be carrying the

washing around any longer, I mean I'm nearly twenty-nine, I've got to learn to slow down.

PING: You'd better learn to add up too!

TWANKEY: How dare you! How very much dare you - I've never been so insulted in my life!

PONG: Oh, you must have been!

TWANKEY: Watch it!

WISHEE WASHEE is heard shouting "Clear the streets!"

PING: There's someone else doing it now!

TWANKEY: That's Wishee Washee's voice! I was wondering where he was.

WISHEE WASHEE is heard shouting "Clear the streets!"

PONG: It's not fair!

WISHEE WASHEE enters with a laundry cart/tricycle.

WISHEE: Morning, all!

ALL: Morning, Wishee Washee!

TWANKEY: Where have you been, Wishee Washee?

WISHEE: **[Taking a monk's robe from the cart]** I've been to collect the washing from the monastery, Mum.

TWANKEY: The monastery?

WISHEE: Yes, they've got lots of õdirty habitsö!

TWANKEY: Wishee!! Well, you can take these sheets for me - I'm going to toddle off home and put the kettle on.

WISHEE: Will it suit you?

TWANKEY: Don't start! Do you two constables crave a cuppa?

PING: No, thanks very much, someone's got to clear the streets! Come along now, move!

PONG: The Emperor will be here soon...clear the streets!!

PING and PONG exit.

TWANKEY: Don't dawdle, Wishee Washee; if you get a peep at the Princess it's...**[Draws finger across her throat]**...Scheck!

WISHEE: I know, Mum.

TWANKEY: ...And if you see your brother, Aladdin - tell him to hurry home... there's a lovely, large, load of laundry, left, lying on the lawn! By-ee!

WISHEE: By-ee!

TWANKEY: **[To The AUDIENCE]** By-ee!...

**WIDOW TWANKEY gets response from The AUDIENCE and exits.
WISHEE WASHEE encourages the audience to respond to him.**

WISHEE: Whew! What a day! Mind you, it is not always like this, really I have a terrible life...you unsympathetic lot! I said, I have a terrible life...**[Aah]**...it's always been the same; when I was little we were ever so poor...**[Aah]**...we were poorer than that...**[Aah]**...we were so poor I never even had a pair of shoes...**[Aah]**...Mum used to paint me feet black and lace me toes up! Hey, do you want to be in my gang? Do you? No I am sorry you can't be, because to be in my gang you've got to shout louder than that. Do you want to be in my gang? Well, everytime I come on stage, I'll shout õwatcha gangö, and I want you to shout õwatcha Wisheeö. Will you do that for me? Right, let's have a little practice. I'll just go off and come on again and we'll try it. **[WISHEE goes offstage and enters again]** Watcha gang!

AUDIENCE: Watcha Wishee!

WISHEE: Have you all gone home? My costume's louder than that. Let's try again. **[WISHEE goes off and comes on again]** Watcha gang!

AUDIENCE: Watcha Wishee!

WISHEE: That's brilliant. Now you're all in my gang.

**FX3: SPORTS CAR APPROACHING.
FEMALE CHORUS enter screaming.**

WISHEE: What's up?

Enter PONG.

PONG: Slow down, will you?! Slow down!!

WISHEE: What's going on, Pong?

PONG: It's your blessed brother! In his new vee-hickle!!

Enter PING.

PING: I can't stop him!

MUSIC CUE 3a: ALADDIN'S ENTRANCE (INSTRUMENTAL)

Enter ALADDIN in a rickshaw, drawn by MAH-JONG, one of the MALE CHORUS.

ALADDIN: Hi, Wishee!

WISHEE: Hi, Aladdin! What a great vee-hickle! What type is it?

ALADDIN: It's a Rolls Canardly!

WISHEE: A what?

ALADDIN: A Rolls Canardly...see it rolls down hill and can hardly get up again!

PONG: Whatever it's called, you can't park it there - the Emperor's procession is on its way!

MAH-JONG: **[Still running on the spot]** I'm waiting for my fare!

PING: If you're not careful we'll impound it in the Police Pound and if you want it back again...

PING/PONG: You have to pay a pound!!

ALADDIN: Keep your cool! It's only on a test drive! Thanks, Mah-Jong, you can take it back to the garage now, I'll decide whether I'm going to buy it later.

MAH-JONG: By the time you can afford it...I'll need an MOT!

MAH-JONG exits with the rickshaw, followed by PING, PONG and the FEMALE CHORUS.

ALADDIN: **[Looking at The AUDIENCE]** Hey! Who are this lot?

WISHEE: Oh, they're all my gang - they're very friendly!

ALADDIN: Great!...Le-Ho-Ma!...Hey, don't they speak Chinese?

WISHEE: It doesn't sound like it.

ALADDIN: Do any of you speak Chinese? Are you sure? Oh well, it's ever so easy, I'll teach you. Now, if you want to say "How are you" in Chinese, you say "Le-Ho-Ma". What was that? Le-Ho-Ma! Good! And if you want to say "Very well, thank you" you reply "Ho-Ho!". Let's show them, Wishee "Le-Ho-Ma?"

WISHEE: Ho-Ho!

As WISHEE says "Ho-Ho!" he raises his fists to head height, extends his index fingers, and waggles them twice.

ALADDIN: You could do that, couldn't you? Right, Le-Ho-Ma! Very good! But you've got to do this...**[Repeats WISHEE's gesture]**...when you say "Ho-

Ho!" - or it means something completely different! Ready, Le-Ho-Ma!
Ho-Ho! Great!

WISHEE: They're not as stupid as they look, are they? Mind you - that would be difficult!! Only joking! Well, I can't stand here talking to you all day, I'd better get back to the laundry.

WISHEE gets his laundry cart.

ALADDIN: Don't you ever get fed up working in the laundry, Wishee?

WISHEE: Of course I do - but you've got to make a living somehow, brother!

WISHEE exits.

ALADDIN: There's got to be more to life than washing other people's sheets! I don't know how, yet - but one day I'm going to make my fortune.

Enter PING and PONG.

PING: Clear the streets! Come along, everybody; clear the streets!

ALADDIN: But I'm the only one here.

PING: **[Looking around]** You're right!

ALADDIN: **[To the AUDIENCE]** They're getting worse, you know!

FX4: SOUND OF TRUMPETS AND MARCHING FEET.

PING: Shift yourself - that's the Emperor's procession, it's on its way!

ALADDIN: I think I'll stay and ask the Emperor to pay his bill - he owes us for three years laundry.

PING: Don't be daft, if you catch sight of the Princess it's...

ALADDIN: **[Stopping him]** I know! **[Draws his finger across his throat]** Scheck! I've always wondered why we're not allowed to look at the Princess, perhaps she's really ugly! I bet she's bald and covered in spots!

PONG: Well she's not worth losing your head for then, is she?

PING and PONG exit shouting "Clear the streets!!"

ALADDIN: **[To the AUDIENCE]** What do you think? Shall I risk it? Shall I stay and see the Princess? Right! They're getting close - I'd better find somewhere to hide.

ALADDIN hides. The sound of marching feet gets ever louder. Finally The EMPEROR enters - he is pushing an old pram or a disguised supermarket trolley, containing an ancient, horn-type,

wind-up gramophone, an axe and various "bath" props - sponge bag, towel, loofah, etc. The EMPEROR reaches centre stage.

EMPEROR: Company Halt!

The EMPEROR takes the needle off the record and the sound of trumpets and marching feet stops abruptly.

EMPEROR: Come along, So-Shi! Stop lagging behind!

PRINCESS SO-SHI enters, she has a large, brown-paper bag, with two eye-holes cut out of it, over her head.

SO-SHI: Father, can't I take this bag off my head now?

EMPEROR: Certainly not! We don't want any common people feasting their eyes on your beauty.

SO-SHI: But there's nobody here! I'm taking it off! **[Takes bag off]** I look nearly as ludicrous as you do.

EMPEROR: What do you mean?

SO-SHI: Look at you! Pushing that dirty old pram around!

EMPEROR: Emperors are supposed to be preceded by mighty armies.

SO-SHI: But we haven't got a mighty army - only that silly old gramophone. Why don't we stop pretending, and let everyone know we're poor?

EMPEROR: What do you mean "poor"? I simply have a cash-flow problem.

SO-SHI: You're broke!

EMPEROR: A purely temporary period of financial embarrassment.

SO-SHI: You're skint!

EMPEROR: Alright! I'm skint! But we must continue with the pretence until the fabulously wealthy Prince Pekoe arrives from Japan.

SO-SHI: Oh, he's not visiting us again, is he? He's such a bore!

EMPEROR: Well, this time it isn't just another state visit. This time he's staying.

SO-SHI: Staying? But why?

EMPEROR: Well, because, he's going to marry you!

SO-SHI: MARRY ME? But he must be ninety.

EMPEROR: A venerable age for a bridegroom.

SO-SHI: And he's so fat - he must weigh twenty stone!

EMPEROR: Possibly.

SO-SHI: And he dribbles when he talks!!

EMPEROR: Well, nobody's perfect.

SO-SHI: I don't care how rich he is - **[Stamps her foot]** - I won't marry him!

EMPEROR: Excuse me, Miss Impertinence! I may be in somewhat straitened circumstances but I am still The Emperor of China, and if I tell you to marry Prince Pekoe - you will marry him!

SO-SHI: But Father!

EMPEROR: Silence! On with the procession! **[Winds the gramophone]** By the left - quick march!

FX5: MARCHING FEET.
The EMPEROR exits with the pram.

SO-SHI: Father! Oh, what's the point! It's not much fun being a Princess, you know. I'm never allowed to meet anyone my own age...but I'm sure there must be a boy somewhere who'd love me for myself and not just because I'm the Princess of China.

ALADDIN emerges from hiding.

ALADDIN: This could be your lucky day!

SO-SHI: Oh! Who are you? What are you doing here?

ALADDIN: I just wanted to make sure you weren't bald and spotty!

SO-SHI: What?!

ALADDIN: Just a joke.

SO-SHI: I hope you know that it is forbidden to gaze upon me - and that by lingering here you could lose your head.

ALADDIN: I've already lost it - to you!

SO-SHI: **[Shocked but flattered]** Really! **[Moves away from him]** What's your name?

ALADDIN: Aladdin, your Highness; at present I'm only a laundry boy - but I'm ambitious, I'm determined to make a success of my life somehow.

SO-SHI: Why do you tell me this?

ALADDIN: Because when I'm rich, Princess, I shall ask for your hand in marriage!

SO-SHI: What nonsense you talk. Aladdin, you must go ó if he finds out that youøve seen me, he will kill you!

ALADDIN: Who will?

SO-SHI: My father.

ALADDIN: Your father?

The EMPEROR is heard calling "So-Shi!"

SO-SHI: My father...!

The EMPEROR enters, followed by PING and PONG, who are pushing the pram. At the sight of SO-SHI and ALADDIN he stands transfixed - incoherent with rage.

EMPEROR: Ah!

ALADDIN: Your father?

EMPEROR: Ah!!

SO-SHI: My father!

EMPEROR: Ah!!!

ALADDIN: A man of few words.

EMPEROR: Ah-rest that boy! PC Ping - do you hear me? Arrest him!

PING: Yes, your Empireship. **[Goes to ALADDIN]** Er...er...

EMPEROR: What are you waiting for? Seize him!

PING: Oh - yes...er...er...excuse me, Aladdin; do you mind if I seize you?

ALADDIN: **[Holds his hands out]** Be my guest.

PING: Thanks very much. **[Holds ALADDIN's hands behind his back]** I've got him, sir!

EMPEROR: I am all powerful and must be obeyed. I suppose you realise the penalty for perusing the Princess?

ALADDIN: You donøt mean...excuse me, Ping...Scheck?

ALADDIN frees his right hand, so that he can make the throat cutting gesture, then lets PING hold him again.

EMPEROR: Exactly! **[Repeats gesture]** Scheck!

SO-SHI: Don't be ridiculous, Father: Aladdin hasn't done anything wrong, he was onlyí

EMPEROR: Silence! He has broken the law and must be punished. PC Pong summon the Royal Executioner!

PONG: Excuse me, your Hugeness- but you haven't got a Royal Executioner.

EMPEROR: Why not?

PONG: He was axed. I mean he was dismissed - when you were cutting down on staff. I meaní

EMPEROR: Never mind! I shall appoint a replacement...you, Pong - chop his head off!

PONG: Oh not me, your Imperial Leather! I'm not a Chopper Offerer, sir, I'm a Police Constable.

EMPEROR: You, Pong, are a Chinese noodle!

ALADDIN: Excuse me, your majesty, but I'm looking for a new job, and it must be great being an executioner - if you want to get a-head in life!

EMPEROR: You, my boy, are exempt from the post on the grounds that your first task would be to chop your own head off! Ping, force him to his knees, Pong get me the axe from the pram, I've always been a great believer in do-it-yourself!

The EMPEROR starts doing exercises, flexing his muscles.

PING: At once your honourableness...er...er...would you mind kneeling down, please, Aladdin?

ALADDIN: Certainly, Ping. **[Kneels]**

PING: That's ever so kind of you.

SO-SHI: Stop all this nonsense at once, Father! All Aladdin did was speak to me!

EMPEROR: Which is more than enough to warrant his death!

PONG brings the axe from the pram.

PONG: Here you are, your majesticals. **[Accidentally hits The EMPEROR with the head of the axe]** Ooh, I'm ever so sorry, sir!

EMPEROR: Imbecile! Give it to me - give it to me!

PONG: Yes, Sir! **[Hits him again]** Oh dear!

EMPEROR: Idiot!! Get out of the way, you bungler, I'll handle this myself.

The EMPEROR takes the axe, as he draws it back over his head he hits PING.

PING: Ow!

ALADDIN: Ooh - the Emperor strikes back!

EMPEROR: Out of the way, nincompoop! Right...

As The EMPEROR raises the axe, the head falls off.

PONG: Ooh look, your end's dropped off.

EMPEROR: I can see that, you imbecile!

SO-SHI: Well I'm glad! Now you won't be able to cut Aladdin's head off.

EMPEROR: Don't you believe it, I've got a pair of nail-scissors in my sponge bag.

The EMPEROR goes to the pram.

SO-SHI: No, Father. Be sensible! Aladdin meant me no harm.

ALADDIN: Indeed not, sir. In fact, one day I mean to marry your daughter.

EMPEROR: You? Marry my daughter? Don't make me laugh! **[Laughs]** I said "Don't make me laugh"! So-Shi is going to marry a millionaire - not a pauper like you! Pong, wind the gramophone. I shall let you off this time, boy, but I warn you - after my bath I'm going chopping for a new shopper...I mean shopping for a new chopper! So-shi...come!

PONG has overwound the gramophone, when The EMPEROR puts the needle down...FX6: MARCHING FEET AT DOUBLE SPEED.

EMPEROR: **[Running on the spot]** You fool, Pong!! It's too fast!!!

PONG: Sorry, your Majesty.

EMPEROR: You'dl pay for this, Pong. Keep up, So-Shi.

The EMPEROR and PONG exit in double time.

SO-SHI: I suppose I should be going to.

ALADDIN: Donøt go yet, Princess. We could get to know each other a bit better.

The CITIZENS and CHILDREN enter.

SO-SHI: Well, Iørn not sure that I should.

ALADDIN: Come on, a few minutes canøt hurt. Letø have some fun.

MUSIC CUE 4: SONG FOR ALADDIN, SO-SHI AND CHORUS

**At the end of the song: Blackout: Cloth in.
FX7: SOUND OF SPACE SHIP/JET PLANE LANDING.
Lights up revealing...**

SCENE TWO

THE STREET OF A THOUSAND GOLDFISH

The SLAVE OF THE RING enters.

SLAVE: This way, Great master...

Enter ABANAZAR.

ABANAZAR: We've travelled far through time and space
Now tell me, Slave - what is this place?

SLAVE: This is the Street of A Thousand Goldfish, Great Master, in the City of
Old Peking.

ABANAZAR: And this is where the boy, Aladdin, lives?

SLAVE: I will lead you to the laundry of his mother, the Widow Twankey.

ABANAZAR: Then do so, and lest you should be tempted to deceive me, remember that
once the lamp is mine your puny powers will no longer be of any use to
me; and if I so wish, you will be confined in this ring for ever! Now, lead
on!

SLAVE: Yes, Great Master.

The SLAVE OF THE RING exits.

MUSIC CUE 4a: UNDERSCORE (INSTRUMENTAL)

ABANAZAR: So, my time of triumph now draws near,
With Aladdin's help I've naught to fear,
The lamp and its Genie I shall take!
So tremble children, quiver!, quake!

For I, Abanazar will be Lord,
Feared, worshipped and adored!
Ha Ha Ha!!!
Don't you just love me?

ABANAZAR exits. Blackout.

SCENE THREE

WIDOW TWANKEY'S LAUNDRY

**MUSIC CUE 4b: SCENE CHANGE (INSTRUMENTAL)
WISHEE WASHEE is discovered doing some ironing.**

WISHEE: Watcha gang. Oh I do hate doing the ironing - it makes you feel so flat! But it's always my job, you know. Mum won't touch it since she had that nasty accident. She was ironing the curtains...and she fell out of the window! Oh no! Look what I've done...**[Holds up a vest with a large hole burnt in it]** Ooh, my Mum'll kill me when she sees this.

WIDOW TWANKEY is heard calling "Wishee Washee"

WISHEE: **[Hides the vest behind his back]** Don't tell her, will you kids?

Enter WIDOW TWANKEY.

TWANKEY: Wishee, I need a hand, we've got a bunged-up boiler...Hello, there's a funny smell in here.

WISHEE: Well don't look at me!

TWANKEY: What have you been up to?

WISHEE: Nothing, Mum.

TWANKEY: I hope you're not lying to me, Wishee.

WISHEE: Oh no, Mum.

TWANKEY: 'Cos you know what happens to little boys who tell lies, don't you?

WISHEE: Yes, Mum - they become Members of Parliament.

TWANKEY: Wishee! Just a minuet! what are you hiding behind your back?

WISHEE: Nothing, Mum.

TWANKEY: Oh yes you are!

WISHEE: Oh no I'm not!

They encourage The AUDIENCE to join in until...

TWANKEY: What's that?

WIDOW TWANKEY points behind WISHEE WASHEE who turns to look, revealing the vest.

TWANKEY: I knew it! You'll have to pay for that out of your pocket money.

WISHEE: What pocket money?

TWANKEY: Now let's get on with some work. Here, cop hold of this.

WIDOW TWANKEY gives WISHEE WASHEE the end of the clothes line, which is wrapped round her waist. Drum roll as she pirouettes away revealing a long line of washing.

TWANKEY: Now that's what I call a spin drier! Now, where's that new packet of washing powder?

WISHEE: I'll get it, Mum, I left it on top of the telly.

TWANKEY: On top of the telly? Why?

WISHEE: Where else would you keep the Ariel?

WISHEE WASHEE exits.

TWANKEY: Stupid boy! And I need some starch. Wishee? Ooh, if you want anything done, do it yourself!

**TWANKEY bends over and starts to sort through a pile of washing as ABANAZAR enters unnoticed by her.
MUSIC CUE 4c: UNDERSCORE (INSTRUMENTAL)**

ABANAZAR: Who is that woman, old and cranky?
Why, it must be the Widow Twankey.
If I must trick Aladdin later
First I'll have to woo his mater!
Although her looks may be distracting
Remember please, I'm only acting!

ABANAZAR walks up behind TWANKEY and pinches her bottom.

TWANKEY: Two pints please, milkman! [She turns and sees ABANAZAR] Ooh, it's Darth Vader! (or another current baddie)

ABANAZAR: Allow me to introduce myself, ma'am. I am a traveller from a far off, enchanted land of mystery and romance.

TWANKEY: Not...[Nearby unlikely local town]? But I haven't had the pleasure.

ABANAZAR: No, I'm not surprised.

TWANKEY: Cheek! I mean, who are you?

ABANAZAR: Abanazar.

TWANKEY: No thank you. I've just eaten.

ABANAZAR: Pardon?

TWANKEY: I thought you said 'Ave a banana!

ABANAZAR: **[producing a bunch of flowers from inside his robe]** For you!

TWANKEY: Why thank you, how touching. Oh, I haven't been touched in years.

ABANAZAR: **[Aside]** I'm not surprised! Tell me...**[Puts his arm around WIDOW TWANKEY]**...are you Euphemia Twankey...Widow of this Parish?

TWANKEY: **[Removes his arm]** I am.

ABANAZAR: **[Puts his arm around WIDOW TWANKEY again]** And do you have a son, Aladdin?

TWANKEY: I do. **[Removes his arm]** Why do you ask?

ABANAZAR: Because...I am his long-lost uncle!

TWANKEY: His nunky!?

ABANAZAR: Do you not see the likeness between your late husband and myself?

TWANKEY: I'm afraid not!

ABANAZAR produces a photograph.

ABANAZAR: Then look upon this photograph! it shows your husband and myself outside the Kings Head. **(or another Local Pub)**

TWANKEY: **[Looks at photograph]** But there's only you there!

ABANAZAR: **[Looks at photograph]** Oh dear, it must have been his round.

TWANKEY: It's odd that my late husband never mentioned he had a long lost brother.

ABANAZAR: And such a shame, as I had hoped to repay a large amount of money he lent me! It would of course be yours now, and with interest!

ABANAZAR produces a money-bag and jingles the coins.

TWANKEY: Mind you, he never mentioned that he didn't have a long lost brother either! **[Takes the money-bag]**

ABANAZAR: Tell me, Euphemia, have you ever thought of marrying again? **[He moves behind her and runs his hands up WIDOW TWANKEY's body.]** Eeny, meeny, miney, mo...

As ABANAZAR's hands reach WIDOW TWANKEY's bust she slaps his hands and stops him.

TWANKEY: That's as far as you can go! No, no, the memory of my late husband, Frankie Twankey, is too dear to me!

ABANAZAR: Tell me, have you loved many men in your life?

TWANKEY: Oh no, only the one.

ABANAZAR: Only one?

TWANKEY: No, I tell a lie - it's forty seven! I forgot that pyjama party in [**Nearby village**].

ABANAZAR: Your past doesn't matter! [**Kneels**] Marry me! You know, you've got that certain something other women haven't got.

TWANKEY: Yes, and I intend to keep it!

ABANAZAR: I promise I won't do the things other men do.

TWANKEY: Why, what's wrong with you?

ABANAZAR: I love a woman who seizes her opportunities.

TWANKEY: How dare you; I never touched your opportunities.

Enter WISHEE WASHEE.

WISHEE: Watcha gang. Mum, I can't find that...ooh, are we having the chimney swept?

TWANKEY: Son, this is your long-lost uncle! Abbey National!

ABANAZAR: Abanazar!!

TW & WW: Bless you!

WISHEE: Pleased to meet you. I think.

ABANAZAR: Your son! Of course, I can see the likeness...[**Grabs WISHEE WASHEE**]...that noble brow!

WISHEE: Mu-um!

ABANAZAR: That dimpled chin!

WISHEE: Mu-um!!

ABANAZAR: That countenance divine!

WISHEE: I think uncle's a bit funny, Mum!

TWANKEY: No, he is just pleased to see us. He's been "long-lost" for a long time.

ABANAZAR: Come and sit on Nunky's knee.

ABANAZAR sits down and bounces WISHEE WASHEE on his knee like a baby.

ABANAZAR: Who's-a-lovely-boy, then? Who's-a-lovely-boy?

WISHEE: Are you sure he's alright, Mum?

ABANAZAR: **[Bouncing him]** Aladdin-is-a-lovely-boy!

WISHEE: Oh, I'm not Aladdin!

ABANAZAR: **[Bouncing him]** Aladdin-is-a...What?!

TWANKEY: Oh, no, this is my other son, Wishee Washee!

ABANAZAR: Wishee Washee?

WISHEE: Yeah. **[Bounces vigorously to get his own back]** Wishee-Washee, Unky-wunky!

ABANAZAR rises, throwing WISHEE WASHEE to the floor.

ABANAZAR: Where is Aladdin, then? He's the one I want to see.

WISHEE: Don't ask me; he's never here when you want him.

ABANAZAR: **[Grabs WISHEE WASHEE by the throat]** Then find him - quickly!
[Threateningly] It is a matter of some urgency!

WISHEE: Keep your hair on, chum.

ABANAZAR: Don't call me chum. I'm not dog food.

WISHEE: Sorry Pal! Alright, alright! Me and my gang will give him a shout. You'll help, won't you? One, two, three...Aladdin!

WISHEE WASHEE encourages the AUDIENCE to call for ALADDIN. After three shouts ALADDIN enters.

ALADDIN: Did somebody call?

TWANKEY: Aladdin, this is your long-lost uncle, Aberdashery!

ABANAZAR: Abanazar!!

TW & WW: Bless you!

ALADDIN: I never knew I had a long-lost uncle.

ABANAZAR: That's because I was lost! I am your Uncle Abanazar. I have come from a far off, forgotten land.

ALADDIN: Where?

ABANAZAR: Iøve forgotten! No, Egypt.

WISHEE: Oh, Egypt. Thatø where theyøve got those big pointy things.

TWANKEY: Pyramids?

WISHEE: No, toblerones!

ABANAZAR puts his arm around ALADDIN.

ABANAZAR: Aladdin, I have travelled far in search of you; I am here to make you rich.

ALADDIN: Rich? That's great. What do I have to do?

ABANAZAR: High in the mountains above Peking there is a cave. This cave is full of precious jewels and golden rings. I will take you there. Be guided by me and everything in the cave will be yours.

ALADDIN: Everything?

ABANAZAR: Yes, everythingí except an old lamp. That is for me.

ALADDIN: What would you want with an old lamp?

ABANAZAR: Erí I collect antiques.

WISHEE: Watch it mum; heøll be taking you next.

TWANKEY: Cheek!

ALADDIN: Very well Uncle. When do we start?

ABANAZAR: I shall meet you here, an hour before daybreak.

ALADDIN: I'll be here, uncle.

ABANAZAR: Don't fail me. There's a good boy!

ABANAZAR exits menacingly.

TWANKEY: Has he gone? **[Calling after him]** Anytime you're passing...pass! Is it just me, or does he remind you of Dale Winton?

WISHEE: You want to be careful, Aladdin; I think our Uncle a bit funny!

TWANKEY: **[With the audience]** Not that we noticed!

ALADDIN: Well I'll have to risk it. I need to make my fortune, and fast! This could be just the opportunity I need! I've got to go somewhere, see you later.

ALADDIN exits.

TWANKEY: Hey, you! There's work to be done! Aladdin! Ah well, looks like it's back to the ironing-board, Wishee.

WISHEE: OK, Mum.

TWANKEY: Test the iron and see if it's hot.

WISHEE: How do I do that?

TWANKEY: Wet your finger.

WISHEE: OK, Mum.

WISHEE WASHEE tries to wet his finger by spitting at it. But he keeps missing.

TWANKEY: Not like that, you stupid boy. Lick it!

WISHEE: What?

TWANKEY: Lick it!

WISHEE: Oh well, you know best.

WISHEE WASHEE licks the iron and burns his tongue. As he runs round screaming WIDOW TWANKEY pursues him with a soda siphon and squirts WISHEE WASHEE in the face. He takes the siphon from her and chases WIDOW TWANKEY round the laundry; just as he is about to squirt her PING and PONG enter, carrying two small bundles of washing.

PING & PONG: It's only us!

WIDOW TWANKEY ducks and PING and PONG get it in the face.

WISHEE: Hey look, mum; Officer Dribble!

PING: Oi!

PONG: You just wetted us!

WISHEE: Sorry, Pongy!

PONG: My name is PC Pong, as you very well know. We want our laundry doing please, Widow Twankey.

TWANKEY: Give it here, dear. **[Takes PONG's bundle]** Do you want the standard wash, or the special finish?

PONG: The standard wash will be fine, thanks.

TWANKEY: Right. **[Calling into the wings]** One standard wash!

WIDOW TWANKEY throws **PONG's** bundle carelessly offstage.

PING: I think I'd like the special finish, please!

TWANKEY: Right. [**Again calling into the same wing**] One special wash!

WIDOW TWANKEY takes **PING's** bundle (a football wrapped in a sheet) and drop-kicks it offstage. We hear a crash.

TWANKEY: Now, while you're here you two can give us a hand. Turn the handle while Wishee puts this sheet through the mangle.

PING: } Anything you say, Widow Twankey.

PONG: } Of course, Widow Twankey.

TWANKEY: What nice boys. It's a pity they look like two Teletubbies! (or similar current reference)

As WIDOW TWANKEY begins to tidy the laundry **PING** and **PONG** try to turn the handle as **WISHEE WASHEE** starts to feed the sheet through the mangle.

PING: We can't turn the handle, Wishee!

WISHEE: You're pathetic! Put your backs into it!

PONG: [**They turn around and struggle with all their might. They give up.**] We're trying. But I think it's stuck!

WISHEE: [**Reaches between the rollers**] This is all we need! A wad of wedged washing! Mum! The mangle's jammed solid.

TWANKEY: Men! They're about as much use as a chocolate teapot! Let me at it! Come on, you two, one, two, three...turn!

As WIDOW TWANKEY, PONG and **PING** turn the handle, **WISHEE WASHEE** slides through the mangle.

TWANKEY: Oh, Wishee! Come back! Come back! Oh my poor son. Masticated by his own mother's mangle! Quick, turn the handle the other way!

PING and **PONG** do so as a flat "cut-out" **WISHEE WASHEE** is fed back through from behind the mangle.

PING: Aah!

PONG: Oh, dear!

TWANKEY: Ooh! Wishee Washee, what has happened to you. You are looking a bit flat, love!

PING: What are we going to do?

TWANKEY: I know, let's put him in the washer. An "extra-hot" wash should bring him back!

WIDOW TWANKEY, PONG and PING put the "cut-out" in the washing machine, and press a button to start the machine.

FX8: WASHING MACHINE.

Smoke comes from under the machine

WISHEE WASHEE appears in the window of the machine, his head going round and round. WIDOW TWANKEY, PONG and PING come down stage.

PING: I hope he'll be alright.

PONG: It's a very hot wash.

TWANKEY: That won't do him any harm. Come on let's go and get him out.

They switch off the machine and open the door, a MINI WISHEE WASHEE [a child in an identical costume] comes out and runs round and round the stage, crying "Ow, ow, ow!" from the heat.

TWANKEY: Oh my goodness! He's shrunk!!

The MINI WISHEE WASHEE runs to WIDOW TWANKEY and kicks her ankle.

TWANKEY: Ow!

The MINI WISHEE WASHEE runs to PING and stamps on his foot.

PING: Ow!

The MINI WISHEE WASHEE runs to PONG and butts him in the stomach.

PONG: Ow!

The MINI WISHEE WASHEE runs round and round the laundry.

TWANKEY: Wishee! Wishee!! He's gone berserk!!!

PING: What are we going to do?

TWANKEY: I know, let's put him in the tumbly-drier! See if we can't fluff him up a bit bigger.

PONG: Do you think it will work?

TWANKEY: It's our only hope! Open the door. Shove him in. That's it!

WIDOW TWANKEY, PONG and PING manage to push the protesting MINI WISHEE WASHEE into the tumble-drier. They shut the door.

TWANKEY: Right. Switch on!

FX9: MACHINERY GRINDING.

Smoke comes from the drier. WIDOW TWANKEY, PONG and PING come down stage.

PING: It's making a very funny noise.

PONG: And now it's starting to smoke!

TWANKEY: Oh my son! He's my own flesh and bleed! Switch it off!

PING/PONG: No way! We're not going near that thing it looks like it is going to explode!

TWANKEY: Oh, you're a couple of babies!

PING/PONG: No we're not. We're police constables!

FX10: EXPLOSION

WISHEE WASHEE staggers out of the tumble drier, his face blackened.

MUSIC 4d: PLAYOUT (INSTRUMENTAL)

WISHEE: That's all folks!

Blackout: Cloth/Tabs in: Lights up revealing...

SCENE FOUR

THE IMPERIAL PALACE

Enter PRINCESS SO-SHI.

SO-SHI: It's no use, I can't sleep. I don't know why, but I keep thinking about Aladdin.

MUSIC CUE 5: SONG FOR SO-SHI (or even a duet if Aladdin can sing!)

At the end of the song, ALADDIN enters, if he has not done so already.

ALADDIN: Princess?

SO-SHI: Aladdin? What are you doing here?

ALADDIN: I had to see you. I am leaving Peking. I have to go away on a dangerous mission.

SO-SHI: Go where?

ALADDIN: Into the mountains above the city. If I am successful I shall come back a wealthy man, and then perhaps your father will let me marry you.

SO-SHI: You would risk your life for me? But we hardly know each other.

ALADDIN: I feel as if I've known you for ever. You are the girl of my dreams.

SO-SHI: But I am the daughter of the Emperor of China, and you're a laundry boy.

ALADDIN: That doesn't matter! Everyone can change! If you want something, or someone, badly enough you can make it happen.

They kiss. Enter The EMPEROR.

EMPEROR: Ah!

SO-SHI: Father!

EMPEROR: Ah!!

ALADDIN: Sir!

EMPEROR: Ah! laddin! What are you doing with my daughter?! I told you I never wanted to see you again!

ALADDIN: You did, sir. And I came to say goodbye.

EMPEROR: Goodbye? You mean you're going?

ALADDIN: Yes, sir.

The EMPEROR shakes ALADDIN's hand.

EMPEROR: That's the best piece of news I've heard in ages!

ALADDIN: But I'm coming back!

EMPEROR: Cancel the handshake!

ALADDIN: I'm coming back rich enough to ask for So-Shi's hand in marriage.

EMPEROR: You? Rich enough to marry my daughter? Stupid boy! Don't you realise that Prince Pekoe arrives tomorrow, to be betrothed to my daughter!

ALADDIN: Is this true?

SO-SHI: Yes.

EMPEROR: Come So-Shi.

ALADDIN: Then my mission is even more important than ever.

SHO-SHI: Goodbye, Aladdin. Take care.

EMPEROR: Come!!

The EMPEROR and PRINCESS SO-SHI exit.

ALADDIN: Goodbye, Princess. Now it's time to make my fortune! Le-Ho-Ma!!

ALADDIN exits. Blackout.

FX11: EERIE WIND.

Lights up revealing...

SCENE FIVE

IN THE MIDST OF THE MYSTERIOUS MOUNTAINS

Enter ABANAZAR.

ABANAZAR: At last, the cave! Behold, the sun's first beams.
The hour has come when all my schemes
shall triumph! Ha! Into the darkness Aladdin will go,
to fetch the lamp...but what he doesn't know
is that once I have it, his fate will be sealed
He'll never live, my plans to reveal.
Yes! Doom is what my nephew has in store!
Entombed inside this cave for evermore!!
Ha! Ha! Ha!
Don't you just love me?

Enter ALADDIN.

ALADDIN: There is no cave in any direction, Uncle!

ABANAZAR: Ah, my dear, dear boy. I was forgetting myself. You see this boulder? It conceals the entrance to the cave. All we have to do is roll the boulder to one side, you enter the cave, get me the lamp, and everything else, all the treasures, are yours.

ALADDIN: Hang on a minute, Uncle. How can I be sure you won't trick me? How do I know there really is treasure in this cave. I need some proof.

ABANAZAR: You want gold?

ALADDIN: No. Actually I'd like that ring you're wearing.

ABANAZAR: My ring? **[Aside]** My magic ring! **[to ALADDIN]** You don't want this trinket, you silly boy; it's not valuable. It's just coloured glass.

ALADDIN: But it would make a wonderful present for Princess So-Shi. So, either you give me that ring, or the lamp stays where it is!

ABANAZAR: **[Aside]** Can I bear to part with the ring? I have to! I must have that lamp! **[to ALADDIN]** Oh very well, here take it.

ALADDIN: Thanks, Uncle. **[ALADDIN puts the ring on his finger.]**

ABANAZAR: Now go and get the lamp.

ALADDIN: Oh yes. Right. **[He approaches the boulder]**

ABANAZAR: Roll aside the boulder.

ALADDIN: Right. **[Tries to move the rock]** It's no use, Uncle, I can't shift it.

ABANAZAR: Abracadabra, abracadee!í **[Makes magic passes]**

ALADDIN: What are you doing, Uncle?

ABANAZAR: There's no use being a wizard if you don't "wiz" occasionally! Abracadabra, Abracadee! Open, Open, Open Sesame!

FX12: A MIGHTY RUMBLE.
The boulder rolls aside.

ALADDIN: Wow! It looks pretty gloomy in there.

ABANAZAR: Caves usually are gloomy, dear boy! Now, go and get the lamp!

ALADDIN: Right. I'm in, Uncle!

ALADDIN goes in the cave.

ABANAZAR: He's in! He's in!

ALADDIN comes out the cave.

ALADDIN: I'm out! I'm out!

ABANAZAR: He's out! Ahh! What is the matter, boy?

ALADDIN: It's very dark and creepy in there.

ABANAZAR: Get in that cave!

ALADDIN goes in the cave.

ALADDIN: I'm in!

ABANAZAR: He's in!

ALADDIN comes out the cave.

ALADDIN: I'm out!

ABANAZAR: He's out! Ah!! Get in! Or I'll blast you where you stand!

ALADDIN: OK, Uncle. OK, keep your hair on!

ALADDIN goes in the cave.

ALADDIN: Aladd-in!

ALADDIN comes out the cave.

ALADDIN: Aladd-out! You know, I'm not sure I can trust you.

ABANAZAR: Me? You mean, you don't trust your dear old Nunky?

ALADDIN: [To The AUDIENCE] Should I trust him, boys and girls?

ALADDIN and ABANAZAR now encourage The AUDIENCE to reply. Without too much difficulty you should be able to get them to participate as follows...

AUDIENCE: No!

ALADDIN: Shall I go into the cave?

AUDIENCE: No!

ABANAZAR: Oh, yes he should!

AUDIENCE: Oh, no he shouldn't!

ABANAZAR: Oh, yes he should!

AUDIENCE: Oh, no he shouldn't!

ABANAZAR: Should! Should! Should!

AUDIENCE: Shouldn't! Shouldn't! Shouldn't!

ABANAZAR: Shut up! Or I'll poison your ice-creams! Remember Aladdin, the jewels within this cave will make you rich! Rich enough to marry the Princess So-Shi.

ALADDIN: He's right. I'll do it for her! Wish me luck, kids.

ALADDIN goes into the cave.

MUSIC CUE 5a: UNDERSCORE (INSTRUMENTAL)

ABANAZAR: Ha, Ha, Ha!

Heøll find that lamp, for which I yearn
But to his home heøll not return.

For when he brings the lamp to me
I'll seal his fate permanently.
I'll lock him in this living tomb
He'll rot and die amidst the gloom.
And with the lamp then comes the hour
When all will tremble at my power.
I'll be the greatest Wizard the world has ever seen
Evil, ugly, and ever so mean!!
Don't you just love me?

Blackout: ABANAZAR exits: Cloth/Tabs out. Lights up revealing...

SCENE SIX

THE MAGIC CAVE

ALADDIN appears at the back of the cave. He begins, warily, to descend.

ALADDIN: Hey, it's a bit dark down here, isn't it? I hope it's not haunted. Uncle?
[He trips] Ow! This potholing's dangerous! Un - cle!

ABANAZAR is seen in the cave entrance. (If your set will not allow this, it is equally effective to hear his voice, preferably over an offstage mic with an echo effect.

ABANAZAR: Are you alright, Aladdin?

ALADDIN: I think so, Uncle. But it's really dark down here.

ABANAZAR: Can you see the lamp?

ALADDIN: No! I can't see anything. Except a lot of rock.

ABANAZAR: Well, keep looking!

ALADDIN: It's no use, Uncle, there's nothing here. No jewels, no lamp, no nothing!

ABANAZAR: Find me that lamp!

ALADDIN: I've told you it's not here. Look, if you want it that badly come and get it yourself!

ABANAZAR: Would you defy me, boy? If you do, you'll regret it! I am forbidden to enter the cave, only you can bring the lamp out! Now, for the last time, find me that lamp?

ALADDIN: For the last time, no!

ABANAZAR: What!!!?

ALADDIN: I'm coming out!

ABANAZAR: Oh no you're not! You will stay in there until you have learned a lesson! Perhaps a few days shut up in this Chamber of Horrors will make you more amenable!

MUSIC CUE 5b: UNDERSCORE (INSTRUMENTAL)

In this gloomy black cavern you're sentenced to stay
Without food or water for many a long day.
If you don't get the lamp you'll remain here forever!
I'll seal up the cave - 'cos I'm ever so clever!
The strength of my power I now shall expose,
By the Bones of the Pharaohs, I command thee to close!

FX13: RUMBLING OF ROCKS.

The boulder seals the entrance to the cave, blocking out the light.

ALADDIN: Uncle, let me out! Uncle! You can't shut me up in this horrible place. Uncle!! He's gone. What am I going to do, boys and girls? Abanazar's shut me up in this horrible cave, and all I've got to show for it is this ring.

The AUDIENCE will tell ALADDIN to "Rub the ring!"

ALADDIN: Rub the ring? Why? Is it magic? Will it get me out of this cave? Alright I will!

**ALADDIN rubs the ring: Flash
Enter The SLAVE OF THE RING**

SLAVE: Yes, my master. [Sees it is ALADDIN and not ABANAZAR who has summoned her] Ooh, you're new!

ALADDIN: Who are you?

SLAVE: I am the Slave of the Ring! [Looks around] Where's the ugly one who shouts all the time?

ALADDIN: Uncle Abanazar? Are you his slave?

SLAVE: Certainly not! I serve whoever wears the ring. In this case, you.

ALADDIN: You serve me? Can you get me out of this cave?

SLAVE: I fear it is beyond my powers, but the Genie of the Lamp can perform any task.

ALADDIN: Is that the lamp my uncle wanted?

SLAVE: Yes, master.

ALADDIN: Well, that's no good, I can't find it!

SLAVE: Behold!

The SLAVE OF THE RING gestures: a spot reveals the lamp standing on a rock plinth. ALADDIN picks it up.

ALADDIN: But this is just a dirty old lamp. How can this help me?

SLAVE: Well, you could Phone a Friend, but if I were you, I'd Ask the Audience!

**The AUDIENCE tell ALADDIN to "Rub the lamp!"
MUSIC CUE 5c: GENIE'S ENTRANCE (INSTRUMENTAL)
Flash: Enter The GENIE.**

GENIE: Lord of the Lamp, I am the Great Djinn! The Genie of the Lamp.

ALADDIN: Who do you serve?

GENIE: Whoever holds the lamp. Ask what you will, it shall be done.

ALADDIN: Could you get me out of this place?

GENIE: Yes, oh master.

ALADDIN: And back to Peking?

GENIE: Yes, oh master.

ALADDIN: I suppose you couldn't make me rich as well?

GENIE: The riches of this cave already belong to you, oh master.

ALADDIN: What riches? I can't see anything.

GENIE: Hidden within this cave is a wealth of glittering jewels. Let me show them to you.

**MUSIC CUE 5d: JEWEL BALLET (INSTRUMENTAL)
As The GENIE gestures...The Set transforms.
The SLAVE leads ALADDIN off. As the BALLET reaches its climax, ALADDIN returns in a rich, glittering costume.**

SCENE SEVEN

THE JEWELLED GARDEN

ALADDIN: Genie! Summon me a thousand slaves
To transport the wealth within these caves.

The GENIE gestures.

MUSIC CUE 5e: ACT 1 FINALE (INSTRUMENTAL)

Enter CHORUS and CHILDREN bearing caskets of gold and jewels.

ALADDIN:

I shall build a palace of splendour unsurpassed,
And return to Peking, where now at last
A wealthy man, I shall not be denied
And the Princess So-Shi will become my bride!

GENIE gestures, the MUSIC swells to a crescendo.

Blackout.

END OF ACT ONE

ACT TWO

SCENE EIGHT

WIDOW TWANKEY'S LAUNDRY

MUSIC CUE 6: ENTR'ACTE (INSTRUMENTAL)

MUSIC CUE 7: TWANKEY'S SONG TO OPEN ACT TWO

The LAUNDRY WORKERS (Female chorus) are discovered on.

TWANKEY enters mid-song escorted by the male chorus.

TWANKEY: Well done, boys and girls! And thanks for helping out with the nightshift. See you later.

The LAUNDRY WORKERS exit. Enter WISHEE WASHEE.

WISHEE: Watcha gang. I've delivered that washing, Mum. What's next?

TWANKEY: Nothing, dear boy, the staff have done it all.

WISHEE: What staff?

TWANKEY: I thought we were working too hard, so with Uncle Abanazar's little donationí [She holds up the half-empty bag of gold]...I hired some help.

Enter PING and PONG.

PING: Wishee Washee!

PONG: Widow Twankey!!!

WISHEE: What's the matter?

PING: Aladdin's back!

WISHEE: Is he alright?

PONG: Alright? He's more than alright. He's rolling in it!

WISHEE: Yuck!!

PING: No! He's rolling in money!! He's just arrived in a great procession...

PONG: Yeah! Hundreds of slaves, elephants - the lot!

TWANKEY: Rich? Aladdin? I'll be surprised if that lazy good-for-nothing ever makes any money! He's never done an honest day's work in his life!

Enter ALADDIN, in rich clothes, behind WIDOW TWANKEY.

TWANKEY: Always got his head in the clouds...

ALADDIN: Hi, Mum!

TWANKEY: **[Looks at ALADDIN]** Hello, Aladdin...**[Looks at WISHEE WASHEE]**...and he always looks so scruffy...**[Double takes on ALADDIN]** Aladdin???

ALADDIN: What do you think of the new image, Mum?

TWANKEY: You've been using my Marks and Spencer charge card again, haven't you?

ALADDIN: No! - I've made my fortune, that's what I've done. Look.!

ALADDIN claps his hands.

MUSIC CUE 7a: JEWEL CROSSOVER (INSTRUMENTAL)

Enter CHILDREN SR - carrying caskets of jewels. They process across the stage and exit SL.

WISHEE: Is all that yours, Aladdin?

ALADDIN: That's nothing, wait till you see what the elephant's carrying.

TWANKEY: You're not bringing an elephant in here! What about the smell?

ALADDIN: That's OK, the elephant'll get used to it. Nellie!

FX14: ELEPHANT TRUMPETING.

An Elephant's trunk appears SR.

WISHEE: **[Listening to the trunk]** Hello. Yes, of course. Pong, it's for you!
[Offers him the trunk]

PONG: **[To WISHEE WASHEE]** Who is it?

WISHEE: I don't know, it's a trunk call!

FX15: ELEPHANT TRUMPETING.

Sorry, Nellie.

TWANKEY: **[Pushing the trunk off]** I tell you it's not coming in here! I remember Blue Peter.

ALADDIN: I've got an even bigger surprise for you. I want you all to come round to my new palace!

TWANKEY: Your palace? Where did that come from?

ALADDIN: From this old lamp.

TWANKEY: What? That dusty old thing?

ALADDIN: Watch!

ALADDIN rubs the lamp.

MUSIC CUE 7b: GENIE'S ENTRANCE (INSTRUMENTAL)

Flash: Enter The GENIE.

GENIE: What is your command, oh master?

WIDOW TWANKEY, WISHEE WASHEE, PING and PONG throw themselves to their knees and bow three times.

TWANKEY: }

WISHEE: } Salaam! Salaam!! Salaam!!!

PING: }

PONG: }

ALADDIN: There's no need to be frightened, this is my slave!

TWANKEY: }

WISHEE: } Oh! False Alarm! False Alarm! False Alarm!

PING: }

PONG: }

WIDOW TWANKEY, WISHEE WASHEE, PING and PONG get up off the ground.

WISHEE: Hang on! He's your slave?

ALADDIN: Yes, he is the great Djinn! (**pronounced Gin**)

TWANKEY: Is he called Gordon? Mine's a double!

ALADDIN: Not that sort of gin, he's a Genie.

TWANKEY: A "Jeannie"? He hasn't got light brown hair.

ALADDIN: He can do anything you want.

TWANKEY: [**Edith Evans voice**] Any-thing!?

ALADDIN: Anything!

WISHEE: Well, blow me down!

The GENIE blows, WISHEE WASHEE falls over.

ALADDIN: See what I mean?

TWANKEY: Well, strike me pink!

The GENIE gestures and a spotlight covers WIDOW TWANKEY in a red glow.

TWANKEY: Ooh, girls - I think I'm having one of my hot flushes!

ALADDIN: Now listen, as relations of the richest man in Peking you need more suitable clothing. Genie, dress my brother in rich apparel, and make my mother the most glamorous woman in the world.

GENIE: Master, the first task is easy; the second may take a little longer!

TWANKEY: I can wait.

WISHEE: Great! I could do with some new clobber!

GENIE: Walk this way!

The GENIE exits "theatrically".

WISHEE: He's got to be kidding!

WISHEE WASHEE exits, imitating the Genie.

TWANKEY: Oh, I wish I had a Genie
Who could make things come to pass,
I'd climb up all the chestnut trees
And slide down on my...hands and knees! By-ee!!

WIDOW TWANKEY exits, PING and PONG start to follow her.

ALADDIN: Not you, two! I've got a job for you.

PING: Can't we have some new clothes too?

PONG: We've only got our uniforms!

ALADDIN: No, I want you to go and bring The Emperor and The Princess to my new palace. Tell them I've kept my promise, and have returned to claim my bride!

ALADDIN exits.

PING: Hang on Aladdin! We're not your messengers, are we, Pong?

PONG: Certainly not! We're police constables!

PING and PONG do "Evening all" business and exit. Blackout. Cloth/Tabs in. Lights up revealing...

SCENE NINE

THE STREET OF A THOUSAND GOLDFISH

MUSIC CUE 7c: ABANAZAR'S ENTRANCE (INSTRUMENTAL)
Enter ABANAZAR.

ABANAZAR: So, Aladdin now has found the way
To flee the cave and get away.
Although he thinks that now he may
Triumphantly have won the day,
I'll use my cunning, my sorcerer's guile
And, before too long, I'll wipe the smile
Of victory off that foolish boy's face!
Because I'm so evil, so beautifully base!
To hide myself from prying eyes
I shall adopt a new disguise.
A peddler with new lamps to sell
My plot will sound Aladdin's knell!
That Twankey boy will rue the day
He stole my magic lamp away!
At my feet he'll grovel and kneel
For the lovely So-Shi I shall also steal.
Ha! Ha! Ha!
It doesn't matter what you think,
Aladdin now is on the brink
of poverty and great disaster.
While of the world, I'll soon be master.
Ha! Ha! Ha!
Don't you just love me?

MUSIC CUE 7d: ABANAZAR'S EXIT (INSTRUMENTAL)
ABANAZAR exits. Blackout. Cloth/Tabs out. Lights up revealing...

SCENE TEN

THE GARDEN OF ALADDIN'S PALACE

The magic lamp stands on a plinth. ALADDIN, CHORUS and CHILDREN are discovered on.

MUSIC CUE 8: ALADDIN AND CHORUS NUMBER
At the end of the song The CHORUS and The CHILDREN exit.

ALADDIN: Hi ya, boys and girls! Le-Ho-Ma! What do you think of my new palace,
pretty flash, eh?

A small PAGE enters behind ALADDIN.

PAGE: Oi!

ALADDIN: What is it?

PAGE: Visitors!

ALADDIN: Who are they? [The PAGE shrugs] Well go and find out!

The PAGE exits.

ALADDIN: Visitors eh?

The PAGE enters with a huge visiting card.

ALADDIN: What's this? [Reads] "His enormously rich and ever so nearly Royal Highness, Prince Wishee Washee"!

**MUSIC CUE 8a: WISHEE'S ENTRANCE (INSTRUMENTAL)
Enter WISHEE WASHEE, richly dressed.**

WISHEE: Watcha gang.

ALADDIN: I must say you look very smart, Wishee! Where did you get this visiting card?

WISHEE: The Genie made it for me. Mum had some done too.

The PAGE enters with an even bigger visiting card.

WISHEE: Subtle, aren't they?

ALADDIN: [Reading] "The Devastatingly Delightful, and Dauntingly Delectable, Dowager Duchess Twankey"!

**MUSIC CUE 8b: TWANKEY'S ENTRANCE (INSTRUMENTAL)
Enter WIDOW TWANKEY, gorgeously attired.**

TWANKEY: Ah so!

**As TWANKEY curtseys...
FX16: CLOTH TEARING.**

TWANKEY: Oops! I think I've let the New Year in!

ALADDIN: Mum! You look magnificent! What a frock.

TWANKEY: Do you like it dear? I got it for a ridiculous figure.

ALADDIN: You can say that again!

TWANKEY: So, this is your little palace, eh? Very naice, dear, very naice. They'll probably do a feature on it in "Hello" magazine.

Enter PING and PONG.

PONG: Aladdin, they're here!

PING: **[Announcing]** The Emperor of China, and his daughter the Princess So-Shi!

WIDOW TWANKEY and WISHEE WASHEE arrange themselves on a couch, preparing to meet the Emperor. Enter The EMPEROR and SO-SHI. PING and PONG exit.

EMPEROR: ...and I'm telling you, my dear, all this money will never make Aladdin a gentleman. He'll still be as common as muck...**[Sees ALADDIN]** ...muck...**[Sings to cover his embarrassment]**..."Old Muck-Donald had a farm, ee-i, ee-i, oh!" Ah, Aladdin, dear boy, just having a little sing song, you know.

ALADDIN: Please feel free, sir. Good-day, your Highness.

SO-SHI: Is it really you, Aladdin? Why, you're a new man!

EMPEROR: Nonsense, it's just the old one, done up a bit! Still one man's gold is as good as the next's! Aladdin, my boy, I'm sure that you and my daughter have plenty to talk about. Hey? **[Heavy winks and nudges]**

ALADDIN: **[To SO-SHI]** Is he alright? All that...Hey? **[Heavy winks and nudges]**

SO-SHI: It's just one of his funny little ways.

ALADDIN: I hope it doesn't run in the family!

SO-SHI: Oh no...Hey? **[Heavy winks and nudges]**

ALADDIN is at first nonplussed, then realises it is a joke and laughs. He hugs SO-SHI - a tender moment.

ALADDIN: Allow me to introduce my family; my brother, the Honourable Wishee Washee.

WISHEE: He-llo! **[Bowing extravagantly]**

ALADDIN: And our Mother, the Dowager Duchess Twankey.

TWANKEY: Charmed, I'm sure! **[Curtsies with great decorum]**

ALADDIN: So-Shi, come with me.

ALADDIN leads The PRINCESS aside. The EMPEROR sits next to TWANKEY. Trying to impress The EMPEROR, WISHEE WASHEE and WIDOW TWANKEY assume posh accents.

EMPEROR: Duchess Twankey, I'm delighted to make your acquaintance, ma'am.

TWANKEY: So you should be, mate.

WISHEE: Ra-ther!

EMPEROR: Your beauty is overwhelming, madam.

TWANKEY: Thank-you. I've been told I have the face of a film star.

WISHEE: That's right. Shrek!

WIDOW TWANKEY elbows WISHEE WASHEE, who falls off the end of the couch.

EMPEROR: And you have such luscious lips!

TWANKEY: Men often say I have lips like petals.

WISHEE: Yes, bicycle pedals.

WIDOW TWANKEY elbows WISHEE WASHEE, he falls off the couch again.

EMPEROR: And what a beautiful complexion you have.

TWANKEY: Yes, I have the skin of a sixteen year old.

WISHEE: Well give it back, you're stretching it!

WIDOW TWANKEY goes to elbow WISHEE WASHEE who leans back, WIDOW TWANKEY falls off the couch and onto the floor.

EMPEROR: **[Helping her up]** My dear lady, I do hope you're alright; such a dainty little thing! **[WIDOW TWANKEY's weight almost gives him a hernia]** Ooh! Do you know, when I look at you, I feel like a reckless young blood!

TWANKEY: That's odd, you look like a bloodless old wreck! But sir, you mustn't flatter me, you naughty man! **[Slaps The EMPEROR, he staggers under the weight of her blow]** Though I must confess I am wearing well, I mean I don't look forty, do I?

EMPEROR: No, but I bet you did when you were!

TWANKEY: You cheeky thing!

ALADDIN: Excuse me, but So-Shi and I have an announcement to make, we're engaged to be married!

TWANKEY: Congratulations, my dears; and when's the happy day?

SO-SHI: We haven't decided yet.

EMPEROR: How about tomorrow? I don't believe in long engagements! In fact the sooner the marriage contract is signed, the better!

ALADDIN: Sounds like a good idea to me.

EMPEROR: I can't tell you how happy I am that my daughter will be marrying into a family that has such wealth and refinement.

TWANKEY: Oh yaahs! We Twankeys have got bags of style!

WISHEE: And loads of class!

MUSIC CUE 9: "ELEGANCE"
At the end of the song ALADDIN, WIDOW TWANKEY and WISHEE WASHEE exit.

EMPEROR: Well done, So-Shi; I'm so glad you grabbed Aladdin before some other dreadful fortune-hunter did. All this lovely loot!

SO-SHI: I'm marrying Aladdin because I love him, not because he's rich! Money's not important.

EMPEROR: Of course, my dear. She must get it from her mother's side of the family.

Enter ABANAZAR, dressed as a peddler and carrying a frame with several new lamps hanging on it.

ABANAZAR: New lamps for old! New lamps for old!

EMPEROR: Well! I don't think much of the security in this palace! You'll have to leave, my man, I don't care what you're selling.

ABANAZAR: Oh, I'm not selling, my lord. I'm giving things away.

EMPEROR: No arguments now, just be on yourí giving things away? What sort of things?

ABANAZAR: A bright, shiny, new lamp in exchange for an old one.

EMPEROR: **[Aside]** The man's a fool! Let me see.

The EMPEROR examines the lamps. Enter PING and PONG.

PING: Excuse me, your umpireness. Aladdin says would you excuse him for a minute, he's just popped round the pagoda to get a special license for the wedding. 'Ere, who's he?

SO-SHI: Some sort of peddler.

PONG: Is he peddling in the palace? **[To ABANAZAR]** Excuse me, have you got a permit to peddle?

ABANAZAR: No! Have you got a black eye?

PONG: No!

ABANAZAR: Well you will have if you don't shut up!

PONG: Oh! No offence meant!

ABANAZAR: Don't you have any old lamps, my lord?

EMPEROR: Not here I'm afraid. But if you'd care to come round to the Imperial Palace I'm sure I could find dozens.

ABANAZAR: Not even one? [**Nods towards the magic lamp on its pedestal.**]

EMPEROR: What? Oh yes, what a stroke of luck, there's one here. Can we do a swap?

SO-SHI: Father, that lamp belongs to Aladdin. I don't think you should give it away. What do you think, boys and girls?

The AUDIENCE will reply "No!" Throughout the scene they will call out each time ABANAZAR is offered the lamp.

EMPEROR: Nonsense, my dear; they don't know a bargain when they see one! Here you are, my good man.

The EMPEROR offers ABANAZAR the lamp.

SO-SHI: Please, Father, don't!

The lamp is withdrawn.

EMPEROR: Why not, my dear? If Aladdin values this old thing he must be mad!

ABANAZAR: Quite right, your highness; may I take it?

The EMPEROR offers ABANAZAR the lamp.

SO-SHI: Why don't you wait until Aladdin returns?

Again the lamp is withdrawn.

EMPEROR: Well, I think you're wrong, So-Shi. It'll be a lovely surprise for Aladdin, and it will save me having to buy a wedding present!

The EMPEROR offers ABANAZAR the lamp.

ABANAZAR: Indeed it will!!

ABANAZAR seizes the lamp, throws off his disguise.

ABANAZAR: Aha! At last, all power is mine!

**ABANAZAR rubs the lamp.
MUSIC CUE 9a: GENIE'S ENTRANCE (INSTRUMENTAL)
Flash: Enter The GENIE.**

GENIE: Lord of the Lamp, I am the Genie of the Lamp; what is your command, oh master?

ABANAZAR: Take Aladdin's palace through the air
To the Temple of Thebes in Egypt, where
This beautiful princess by my side,
Shall tomorrow become Abanazar's bride!

ABANAZAR grabs the PRINCESS SO-SHI by the wrist.

SO-SHI: Oh, Father, help! **[Grabs The EMPEROR]**

EMPEROR: Oh, Ping, help!! **[Grabs PING]**

PING: Oh, Pong, help!!! **[Grabs PONG]**

PONG: Oh...anybody! **[There is no-one left to grab]**! help!!!!

GENIE: Master - it is done!

LX: Flicker.

FX17: TORNADO.

The Palace Flies out as ABANAZAR, SO-SHI, The EMPEROR, PING, PONG and The GENIE whirl around the stage. As they exit, ALADDIN, WIDOW TWANKEY and WISHEE WASHEE enter, dressed back in their "poor" clothes.

ALADDIN: My Princess gone? My palace too?
Abanazar, I know it's you!!!

ABANAZAR's voice is heard "Don't you just love me?" The sound of the tornado fades. LX restore.

TWANKEY: Ooh! I think I've had one of me funny turns!

WISHEE: Hey! What's happened to all our posh clothes?

TWANKEY: Yes, look at me! Left with just a simple house-coat!

ALADDIN: Your clothes aren't important! Abanazar's stolen the lamp, the Palace, and worst of all! my Princess! There's only one thing left, the ring!

TWANKEY: You're going to join a circus?

ALADDIN: No! The magic ring! Watch!

ALADDIN rubs the ring, but nothing happens.

TWANKEY: Watch what?

ALADDIN: Where is she?

**ALADDIN rubs the ring again. Flash.
Enter The SLAVE OF THE RING.**

SLAVE: Forgive me, my master, but I did not think that you would need me now that you have the Great Genie to serve you!

ALADDIN: That's just what I haven't got! Abanazar's stolen the lamp and carried So-Shi away! Where has he taken her?

SLAVE: To the Temple of Thebes, in the Land of Egypt.

ALADDIN: Can you take me there?

SLAVE: I can, my master.

ALADDIN: But how?

SLAVE: With the aid of a magic carpet. Come with me.

ALADDIN and the SLAVE exit.

TWANKEY: Hey, wait for us! How are we going to get there?

WISHEE: We could get the bus. I can use my student card.

TWANKEY: Good idea.

WISHEE: And you can use your bus pass!

TWANKEY: Cheek.

WIDOW TWANKEY and WISHEE WASHEE exit, as the lights dim and flicker. FX18: TORNADO. Smoke. THE SLAVE OF THE RING and ALADDIN appear, whirling around the stage on a magic carpet and exit. Blackout: Cloth/Tabs in. Lights up revealing...

SCENE ELEVEN

THE TEMPLE AT THEBES

A large GUARD armed with a huge scimitar, stands by the entrance. ALADDIN, WIDOW TWANKEY and WISHEE WASHEE enter through The Auditorium [if possible] and move to the edge of the stage.

WISHEE: [Whispered] Watcha gang.

ALADDIN: I'm ever so glad you both came to help me.

ALADDIN: Hey, look over there! That must be the entrance to Abanazar's palace.

WISHEE: And look what's guarding the door!

TWANKEY: He's a big boy, isn't he? I bet he could eat three Shredded Wheat!

ALADDIN: There's someone coming! Hide!

They hide as PING and PONG, dressed in long robes, enter.

PING: Pre-sent arms!

The GUARD performs an elaborate drill with his scimitar that nearly beheads PONG.

PONG: Careful! You nearly had my head off then!

GUARD: My apologies, oh little, great one!

A troupe of DANCERS enter, led by THE NARRATOR.

PING: Ah! [**Consults a list**] Are you the Moroccan Sand Dancers?

NARRATOR: [**With disdain**] Darling, do we look like sand dancers? We are the Shanghai City Ballet!

PING: Alright, keep your wig on! There's no need to be so grand! How were we to know?

PONG: Take them to their quarters!

GUARD: Yes, oh tiny, big one.

The NARRATOR, DANCERS and GUARD exit into The PALACE.

ALADDIN: We'll be alright now. Ping! Pong!!

ALADDIN, WIDOW TWANKEY and WISHEE WASHEE go onto the stage.

PONG: Oh, Aladdin! Thank goodness you've arrived! It's been horrible here!!

AL/TWA/WISH: Ah!

PING: That awful Abanazar's forced me to become his Grand Vizier!

AL/TWA/WISH: Ah!!

PONG: It's alright for you! He's forced me to become the Assistant Grand Vizier!

AL/TWA/WISH: Ah!!!

PING: But we don't want to be a Grand Vizier.

PONG: You know us, we're!

AL/TWA/WISH: Police constables!!

ALADDIN, WIDOW TWANKEY and WISHEE WASHEE do "Evening, all!" business.

PING/PONG: Exactly!

ALADDIN: Look, we'll sort you out later, but first things first, where's the Princess?

PING: She's locked in a dungeon, until she agrees to marry Abanazar!

ALADDIN: We've got to rescue her!

PING: But the palace is bristling with guards, all armed to the teeth!

PONG: There's a big entertainment planned for tonight...

ALADDIN: ...And the Moroccan Sand Dancers haven't arrived yet, have they?

PING: No!

ALADDIN: Well, there you are! Wishee, Mum and I could pretend to be them.

WISHEE: Great idea, Aladdin! Pity we can't dance!

TWANKEY: Speak for yourself! I've been doing Line Dancing classes at the WI!

ALADDIN: It's got to work! It's our only chance! All you've got to do is distract Abanazar long enough for me to grab the lamp. Come on, there isn't a moment to lose.

ALADDIN, WIDOW TWANKEY and WISHEE WASHEE exit into the Temple.

PING: I do hope Aladdin's right...

PONG: So do I, I'm fed up with this frock!

PING and PONG hitch up their robes and exit into the Temple. Blackout. Cloth/Tabs out. Lights up revealing...

SCENE TWELVE

THE PALACE IN AFRICA

Enter PRINCESS SO-SHI and The EMPEROR.

EMPEROR: For heaven's sake, calm down, So-Shi!

SO-SHI: I will not marry Abanazar, Father!

EMPEROR: Be reasonable, listen to me!

SO-SHI: ...Whatever you say!

EMPEROR: Now that Aladdin's out of the way, this may be the best chance you'll get, Abanazar's very wealthy.

SO-SHI: I don't care how wealthy he is! He's loathsome, wicked, ugly, and I hate him!

EMPEROR: He seems a pleasant enough chap to me...

Enter ABANAZAR, with some CHORUS, dressed as guards and the magic lamp. He places it on a convenient table or stand.

ABANAZAR: **[A villainous laugh]** Ha! Ha! Ha! Ha!

EMPEROR: ...always so cheerful!

ABANAZAR: Ah, my princess, **[Goes to SO-SHI]** how beautiful you look tonight!

SO-SHI: Don't touch me!

ABANAZAR: Still proud and aloof? **[To The EMPEROR]** Haven't you persuaded her yet, to see sense and marry me?

EMPEROR: I think she's coming round to the idea, gradually!

SO-SHI: I wouldn't marry you if you were the last man on earth!

EMPEROR: See what I mean?

ABANAZAR: My patience is not inexhaustible! Either you consent, or there will be some very painful consequences.

EMPEROR: That seems fair.

SO-SHI: Father, you can't really expect me to marry this monster?

EMPEROR: He's just got an unfortunate manner.

SO-SHI: Your threats do not frighten me, Abanazar. I would sooner die at your hand, than agree to become your bride!

ABANAZAR: Oh, but I would not harm a hair of your beautiful head, my dearest.

EMPEROR: What did I tell you? Deep down!

ABANAZAR: It is your father who will suffer!

EMPEROR: í he's got a heart of gold What?

ABANAZAR: This evening's entertainment is soon to start; if, by its conclusion, you have not accepted my proposal, your father will be taken to the dungeons where he will endure a long and lingering demise! Death by a thousand cuts!!

EMPEROR: Ooh! Just like the Health Service!

ABANAZAR: Now, where are my Not-Very-Grand Viziers?

EMPEROR: I don't know, they "vez 'ere" a minute ago!

ABANAZAR: Ping! Pong! Where are the miniature morons?

SO-SHI: Do you still think he's a nice man, Father?

EMPEROR: He's only joking, my dear, aren't you Abanazar?

ABANAZAR: I never joke!

PING and PONG enter.

At last! Are the dancers ready?

PING/PONG: Yes, mighty Lord.

ABANAZAR: Then let them begin! Sit beside me, Princess, and during the show, I suggest you consider my offer very carefully!

EMPEROR: Yes, dear, very, very carefully.

SO-SHI: You don't scare me, Abanazar.

EMPEROR: Well you're not the one who's going to be tortured, are you?

ABANAZAR: From around the globe I have brought dancers to entertain you, Princess. And lest you should be homesick, the first troupe are from your own country.

The lighting changes as ABANAZAR, SO-SHI and The EMPEROR sit down to watch the DANCERS.

PING: The Shanghaií

PONG: í City Balletí

PING: í Presentí

PING/PONG: í The Legend of the Willow Pattern Plate.

MUSIC CUE 9b: WILLOW PATTERN MIME (INSTRUMENTAL)

The NARRATOR enters and begins to read "The Legend of the Willow Pattern Plate". As he reads The DANCERS enter and perform in mime the story as described.

NARRATOR: Many moons ago there lived a rich and greedy widower who was blessed with the most beautiful daughter in the whole of China. Her name was Su-Lee Chang. To gain even more wealth, he betrothed her to a prosperous, but old merchant. Su-Lee despised the merchant and refused his hand in marriage - much to her father's anger. Now, in the employ of her father was a lowly clerk named Cosh-How to whom Su-Lee had secretly pledged her heart. One day the father was walking in his garden and came upon the lovers bestowing their eternal love. Enraged, he banished Cosh-How forever and imprisoned Su-Lee in a house surrounded by a high fence and a river, and ordered that the wedding to the merchant should proceed forthwith. The merchant was lavishly entertained by the father, and after much wine they both fell asleep. The lover, meanwhile was let into the house by two friendly servants. Whilst the servants collected the wedding gifts given to Su-Lee by the merchant, the lovers silently and swiftly escaped over the "Willow" bridge and went to live many miles away on a forgotten island. The father and merchant swore their revenge. After many years of searching for the lovers, their hideaway was finally found. In a fit of jealous rage the merchant drew his sword and stabbed Cosh-How through the heart. Su-Lee could no longer live without her lover so she fled inside, setting fire to the house, and perishing in the flames. The God of Love gathered their souls and sent them forth to return to China as two immortal doves - henceforth the symbol of true lovers.

ABANAZAR, SO-SHI and The EMPEROR applaud.

ABANAZAR: Excellent! Excellent!!

The NARRATOR and The DANCERS bow and exit.

You would do well to note, So-Shi, what happens to girls who disobey their fathers.

SO-SHI: I will never change my mind about you, Abanazar, never, ever!

ABANAZAR: Do not provoke me, girl! You will merely increase your father's impending agony!

EMPEROR: So-Shi, please!

PING: Now! From Morocco! Mustapha!

Enter ALADDIN

PONG: Ahmed!

Enter WISHEE WASHEE

PING/PONG: And Fatima!!

Enter WIDOW TWANKEY. WIDOW TWANKEY, WISHEE WASHEE and ALADDIN are all dressed in "Wilson, Keppel and Betty" costumes (long, horizontally-striped shifts and fez-type hats). MUSIC CUE 9c: SAND DANCE (INSTRUMENTAL) They begin a sand dance: it does not go well. PING and PONG applaud enthusiastically.

PING: Weren't they wonderful, oh Great One?

ABANAZAR: No! They were rubbish!

ALADDIN: **[To WIDOW TWANKEY and WISHEE WASHEE]** We must keep going; you've got to distract his attention!

ALADDIN exits.

WISHEE: Thanks, brother!

TWANKEY: I think it might help if we speeded it up a bit. **[To The MD]** Can you play it faster?

MUSIC CUE 9d: FAST SAND DANCE (INSTRUMENTAL) As the music increases in tempo, the dancing gets worse.

ABANAZAR: Stop this nonsense!!

ALADDIN and The SLAVE OF THE RING appear behind ABANAZAR and creep towards the lamp.

ABANAZAR: **[Re WIDOW TWANKEY and WISHEE WASHEE]** Who are those imbeciles, they haven't got a clue!

ALADDIN: **[Takes the lamp]** And you, haven't got the lamp!

SO-SHI: Aladdin!

ABANAZAR seizes SO-SHI and holds his dagger to her throat.

ABANAZAR: Give it back - or I'll slit her throat!

ALADDIN: Alright - alright! But don't hurt her!

SLAVE: Stay, master!

The SLAVE gestures towards ABANAZAR. A strange light illuminates ABANAZAR, ABANAZAR hand begins to tremble and he is forced to drop the dagger. PING and PONG seize ABANAZAR.

PING/PONG: We've got him, Aladdin!

ALADDIN: My Princess!

SO-SHI: Aladdin!

TWANKEY: **[To The SLAVE]** Well done, dear!

WISHEE: Yeah, what a great trick!

ABANAZAR: **[Struggling]** Take your hands off me!

EMPEROR: What are we going to do with this villain?

ALADDIN: He's too dangerous to be let loose. But I know someone who can handle him!

ALADDIN rubs the lamp.
MUSIC CUE 9e: GENIE'S ENTRANCE (INSTRUMENTAL)
Flash: Enter The GENIE.

GENIE: What is your command, oh master?

ALADDIN: Can you make Abanasty mend his ways?

GENIE: As my master wishes...**[To ABANAZAR]**
Now by my spell you'll be beguiled
As weak and helpless as a child!

LX: Fades down with ABANAZAR in a single spot.
FX19: EERIE SOUND.
ABANAZAR writhes and screams. LX: Restore.
MUSIC CUE 9f: ABANAZAR'S EXIT (INSTRUMENTAL)

ABANAZAR: **[To PING, in a high-pitched child's voice]** Leggo! You're hurting my arm, you big bully! **[To PONG]** It's not fair, everyone picks on me! **[Sobs and runs to WIDOW TWANKEY]** Make them stop, they're hurting me!

TWANKEY: **[Clips his ear]** Get off! You big cry-baby!

ABANAZAR: Ow! I want my mummy! I want my mummy!

ABANAZAR exits crying.

SO-SHI: Has he really gone?

WISHEE: Yeah, he's run off down the road. I expect he's going to the pyramids.

TWANKEY: Why?

WISHEE: He's looking for his mummy!

ALADDIN: Listen, I think we all ought to thank the Genie.

ALL: Hear hear!/Thank you/You were wonderful!

GENIE: Thank you, master.

ALADDIN: I wish you'd stop calling me "master"! My name's Aladdin!

GENIE: But Master, I am your slave.

ALADDIN: I've got everything I could possibly want already, I don't need a slave.

GENIE: I serve whoever holds the lamp, my master.

ALADDIN: Then I'd better give you the lamp.

GENIE: I do not understand, my master.

ALADDIN: Well, if you hold the lamp, you serve yourself. In other words, you're free!

ALADDIN hands the lamp to The GENIE.

GENIE: Free? I'm free! Iam free!

EMPEROR: I hate to interrupt this emancipating, but shouldn't we be getting back to Peking? I mean, I'm assuming that the wedding is still on for tomorrow?

SO-SHI: Of course it is!

ALADDIN: You're right! Genie!

GENIE: Yes, master, I mean Aladdin?

ALADDIN: One final service I ask of you, transport us all back to Peking.

GENIE: Aladdin. It is done!! But remember!

**MUSIC CUE 10: "IT'S NOT WHERE YOU START"
GENIE AND ALL ON STAGE**

Blackout. ALL exit. Lights up revealing...

SCENE THIRTEEN

BACK HOME IN PEKING

Enter WISHEE WASHEE.

WISHEE: Watcha gang. What a journey! Talk about "I'm Genie, fly me!" Still we are all back safe. And isn't it wonderful that Aladdin is finally going to marry the princess.

PING: Wishee Washee!

PONG: Wishee Washee!

WISHEE: What are you two so excited about?

PING: We've just seen the Emperor. He told us he's hired a new policeman!

PONG: The Peking Police Force is being enlarged!

WISHEE: That'll make your life a bit easier, then.

PING: Oh yes, I won't have to clear the streets any more.

Behind PING and PONG, WONG, a very small policeman, enters.

PONG: And I can stop doing point duty.

WONG: PC Ping and PC Pong, I presume?

PONG: Oh look, isn't he sweet!

PING: You must be our new constable.

WONG: I am Sergeant Wong!

PING/PONG: Sergeant?

WONG: Attention! At the double. Quick march! One-two, one-two...

SERGEANT WONG marches a protesting PING and PONG off at the double.

WISHEE: Poor old Ping and Pong. They thought they were being promoted, but they got it all Wong!

Enter WIDOW TWANKEY.

TWANKEY: Here Wishee, have I got news for you!

WISHEE: What news, Mum?

TWANKEY: I know who they are!

WISHEE: Who?

TWANKEY: **[Indicates The AUDIENCE]** That lot! It is all here on a list. So when I call your names out, I want you to give us a great big cheer.

WIDOW TWANKEY reads out the names of the family groups and parties in The AUDIENCE, getting them to respond to their names.

WISHEE: Don't they shout well?

TWANKEY: They sing even better!

WISHEE: How do you know?

TWANKEY: Female intuition. We women know about these things! Anyway I can prove it, I've had the words of my favourite song written down, and they're going to help me sing it! [To The AUDIENCE] Aren't you? Aren't you!!

The words of THE SONGSHEET are either flown in or carried on by two of the CHORUS.

MUSIC CUE 11: "THERE'S A WORM AT THE BOTTOM OF THE GARDEN"

WIDOW TWANKEY and WISHEE WASHEE teach The AUDIENCE the song and get them to sing it. They get just the boys to sing it, then just the girls, to see who the best singers are. The MD, asked to judge, usually has the good sense to declare it a draw! However The Songsheet should always finish with "One last time, everybody sing, twice as loud and twice as fast, and this time let's really raise the roof!" At the end of THE SONGSHEET, Blackout. Cloth/Tabs out. Lights up revealing...

SCENE FOURTEEN

THE PAGODA OF PERPETUAL BLISS - WALKDOWN

MUSIC CUE 11a: WALKDOWN (INSTRUMENTAL)

The CHILDREN are set on stage before the curtain/front cloth opens. They bow and then gesture with their on-stage arms, thereby heralding the entrances of the rest of the cast. Each actor enters from alternate Up Stage entrances, briskly making their way Down Stage Centre and with a flourish bow to the audience. The arm gesture made by the on-stage company should be choreographed so that the arms all go up together, and

sweep down-stage at the same time and at the same speed as the actor. When the actor bows the arms should drop. As each actor is completing their bow, the next actor should be starting to enter, so that he is in view just as the first actor is coming up out of his bow. After their bow, the actor should step backwards and to one side to make way for the entering actor, joining in the gesturing for their fellows, and taking up a position which will allow the formation of the final line-up to happen without anyone having to cross each other.

The Cast should enter in the following order, from alternate sides,

CHORUS

THE NARRATOR

THE SLAVE OF THE RING

THE GENIE OF THE LAMP

THE EMPEROR OF CHINA

PC PING and PC PONG (one either side)

ABANAZAR

WIDOW TWANKEY

WISHEE WASHEE

WISHEE: Three Cheers for Aladdin and Princess So-Shi. Hip Hip!! Etc

MUSIC CUE 11b: WEDDING MARCH (INSTRUMENTAL)

ALADDIN AND SO-SHI (entering from different sides)

After ALADDIN AND SO-SHI have taken their bows, the principal actors should form a line across the stage, the Chorus should do the same behind them, possibly on a higher level, and the children should move to the highest level, so that the full company are visible. The down stage line should feature the actors who came down last in the middle, and preferably be alternate male/female. The full company (taking their lead from the tallest actor down stage centre) should bow together twice (or more or less depending on audience reaction). As the applause subsides...

PING/PONG: We're sorry to tell you, but our story is done.

SLAVE: We hope you've enjoyed all the thrills and the fun.

GENIE: Abanazar's black magic I have taken away.

ABANAZAR: Yes, I'm no longer wicked! I'm happy to say.

EMPEROR: All is sweetness and light, no disputes or quarrels.

TWANKEY: I shall give up the laundry, and rest on me laurels.

WISHEE: It's all thanks to you, as I'm sure you all know!

SO-SHI: But there's just one more thing, before we all go!

ALADDIN: Yes, I'd like to ask you for one final cheer!

ALL: As we wish you a Merry Christmas and a Happy New Year!

MUSIC CUE 12: FINALE

There should be one final bow.

MUSIC CUE 12a: PLAYOUT (INSTRUMENTAL)

The cast wave as the final curtain descends.

THE END

SUGGESTED SONGS AND UNDERSCORING

The choice of music for the show is entirely up to you*, but to help we've made some suggestions. The numbers correspond with the Music Cues in the script. The songs in bold are the ones we've tried and tested the most, and which we think work best. It is these songs plus lyrics that are included in the Music Packages (see page 5). An alternate song is sometimes suggested should you not wish to use our choice. The entire score, including all the instrumental music, is available in Music Package 2.

*Not strictly true! The Disney catalogue and the songs of Abba are not able to be performed.

ACT ONE

Cue	Song/Music (Composers)	Performer(s)
1	Overture	Instrumental
1a	Abanazar's Entrance	Instrumental
1b	Underscore	Instrumental
2	"Rhythm of the Night" (Warren) <i>(alt. "The Supermarket in Old Peking" (Porter) - more traditional!)</i>	Chorus/Children
3	"Rub-A-Dub" (Golding)	Twankey
3a	Aladdin's Entrance	Instrumental
4	"Uptown Girl" (Joel) <i>(alt. "Reach" (SClub7) - or similar modern up tempo pop song)</i>	Aladdin, So-Shi & Chorus
4a	Underscore	Instrumental
4b	Scene Change	Instrumental
4c	Underscore	Instrumental
4d	Playout	Instrumental
5	"Someone Like You" (Bricusse/Wildhorn) <i>(alt. "Wishing" (Lloyd Webber) - depending on the singing ability of So-Shi)</i>	So-Shi
5a	Underscore	Instrumental
5b	Underscore	Instrumental
5c	Genie's Entrance	Instrumental
5d	The Jewel Ballet	Instrumental
5e	Act I Finale	Instrumental

ACT TWO

6	Entr'acte	Instrumental
7	"Thoroughly Modern Millie" (Cahn/Van Heusen) <i>(Works well with new lyrics making it "Thoroughly Modern Twankey!")</i> <i>(alt. "Chinese Laundry Blues" (Cottrell) - dependant on your Twankey)</i>	Twankey/Chorus
7a	Jewel Crossover	Instrumental
7b	Genie's Entrance	Instrumental
7c	Abanazar's Entrance	Instrumental
7d	Abanazar's Exit	Instrumental

8	"Put On Your Sunday Clothes" (Herman)	Aladdin/Chorus/Children
	<i>(alt. "We're In The Money" (Herman) - similar)</i>	
8a	Wisheeø's Entrance	Instrumental
8b	Twankeyø's Entrance	Instrumental
9	"Elegance" (Herman)	Aladdin/Twankey/Wishee
	<i>(Works brilliantly with the new lyrics)</i>	
9a	Genieø's Entrance	Instrumental
9b	Willow Pattern Mime	Instrumental
9c	Sand Dance	Instrumental
9d	Fast Sand Dance	Instrumental
9e	Genieø's Entrance	Instrumental
9f	Abanazarø's Exit	Instrumental
10	"It's Not Where You Start" (Fields/Coleman)	All on stage
11	"There's A Worm" (Scott-Coomber/Martin)	Wishee/Twankey
11a	It's Not Where You Start (Fields/Coleman)	Instrumental
11b	Wedding March	Instrumental
12	"It's Not Where You Start" (Reprise)	Full Company
12a	Payout	Instrumental

Please note that all the music you use in your production (unless it is entirely original, and written by you) is subject to copyright regulations. This means you have to inform PRS (the Performing Rights Society) what music you are using, the approximate length, and the composer/lyricist, thus ensuring that these people or their estates gets the royalties due.

CHARACTER DESCRIPTIONS AND CASTING TIPS

Aladdin: Can be played equally well by a girl or a boy, but it's important that the actor has a boyish quality, a little cheeky and street-wise - this is the lad, after all, who dares to defy the law, and look at the princess. He is from a poor family, which accounts for his wily exploitation of every opportunity, and almost totally fearless (until faced with being trapped in the magic cave). Aladdin should ideally be a good singer and quite a physical performer, full of adventure, energy and daring.

Widow Twankey: Aladdin's hard-working, put-upon mother, the Dame in this pantomime should be able to inspire the audience's sympathy at the same time as making them laugh at her silliness. She has lots of opportunities for comic business, in her laundry setting, and should be able to make the most of them. Later, when Aladdin brings back the jewels from the cave and they become rich, she really revels in her new wealth to the point of ludicrousness. She has some nice flirting scenes with Abanazar - more opportunities for comedy as she reacts to his flattery, which will of course be even funnier if she looks like the back of a bus!

Abanazar: The epitome of evil greed, Abanazar is also, of course, a magician, which gives him even more scope to create havoc. He is scheming and sly, and prepared to do anything to achieve his ends. This could equally well be played by a big menacing man whose domination over the young Aladdin can be literal, or as a smaller, more wily, cringing character whose magical powers assure him of domination. As with all "baddies", the actor playing this part will need to be able to keep the level of the audience's hatred of him well under control for the sake of the flow of the narrative.

Wishee-Washee: Widow Twankey's other, rather useless son, Wishee Washee is the comic of the family due to his dopiness - while Aladdin frustrates his mother by never being around and by getting into scrapes, Wishee is willing but hopelessly inept. Whether Aladdin is played by a boy or a girl, his relationship with his daft brother works equally well as Wishee regards Aladdin with awe and devotion. He will need good rapport with the audience. A good part for a character actor who is not afraid of making an idiot of himself!

The Emperor of China: Although he is the autocratic head of state, held in awe by everyone, and the epitome of grandeur, the Emperor is in fact bankrupt! He is a real comic character, holding onto power by tricks and daft illusions. This part could be played up by a character actor who can make the most of the ludicrous qualities of the Emperor, or could be taken more simply by one of the more mature members of the company. (It would only take a few, minor textual changes to turn this part into "The Empress of China" if that suits your company better.)

Princess So-Shi: The daughter of the Emperor, who should look fairly stunning, so that we can believe that Aladdin falls in love with her at first sight. She is not just a pretty face, however. She should be a competent singer, and have quite a strong character - she is prepared to stand up to her autocratic parent in order to get her own way and is unafraid of Abanazar.

PC Ping/PC Pong - The Chinese Policemen: These two should get plenty of laughs as they ineptly try to maintain law and order on the streets of Peking. They work best when one is the boss, though still completely incompetent, and the other his dopey subordinate, who never manages to carry out orders. They are all mouth and very little action, or rather, a lot of action that doesn't actually achieve anything. Good slapstick opportunities for two character actors - or actresses - of any age.

The Genie of the Lamp: One of the two "supernaturals" in this pantomime, the Genie can assume quite a significant personality. If you are lucky enough to have an actor with a fairly hunky physique, you could show it off and make him a physically impressive presence, maybe giving him some interesting choreography; or he could be played more as a light, almost comic character - it all depends on your actor's abilities.

The Slave of the Ring: Traditionally played by an attractive youngish girl, with the emphasis on movement and choreography, though it would be perfectly feasible to give the Slave more of a comic character role if this fits in with your casting. We have used a young character actress with one of those "rubber" faces, who played the part excellently as a funny cockney and brought out a whole new aspect to the Slave's personality!

COSTUME DESCRIPTION

ALADDIN is set traditionally in Peking, and the costumes need to look like our interpretation of Chinese - not so much the simple dull-coloured pyjamas of post-revolutionary China, but a more oriental, exotic version, so that even the poor people wear bright coloured satins with contrasting patches on. There's lots of scope in the "rich" scenes for really exotic fabrics although the costume shapes can be quite simple and loose, which can make this one of the simplest pantomimes to fit! You could try looking in eastern sari shops for inexpensive brightly coloured embroidered silks - even the footwear can be bought quite cheaply in Chinese supermarkets! You may have to decide whether to give the whole cast black oriental wigs, which will give them a unity and which can be bought relatively cheaply; I personally prefer to add plaits to the headdresses of some of the characters - The Emperor and Wishee Washee, for example, and to let the costumes give the Chinese feel for the rest of the cast.

Aladdin: Whether played by a boy or a girl, Aladdin's initial costume should emphasise his poverty, and can incorporate lots of patches. I usually stick to a simple pyjama style outfit of calf-length trousers beneath a tunic jacket, with maybe a straw coolie hat. If you are using a girl you may want to show off her legs by replacing the trousers with a pair of shorts. When Aladdin gets rich, you can give him a "rich" version of his basic costume - the same style maybe, but made from brocade or embroidered silk or satin.

Widow Twankey: As the Dame, she will need an assortment of costumes, but in this case the variety is justified by the storyline, rather than just giving her a costume change for the sake of it. She starts the pantomime as a poverty-stricken laundress, and it's always amusing to make her costume reflect her occupation - she could have a washing line with miniature clothes on round the bottom of her dress, for example, or an apron with washing motifs applied on. As with all dames, it's fun if her costumes always look silly or ridiculous. When the family come into riches, thanks to Aladdin's find, Widow Twankey should have a "rich" outfit, which could be something ludicrously glamorous with a short skirt or a bare midriff, for example, or just a version of her basic laundry outfit made in gorgeous fabrics.

Abanazar: He is an Egyptian sorcerer, and I think it's a good idea to give him a costume that looks like a magician's - a long flowing black brocade coat with a tasselled fez hat, over black baggy trousers into long black boots, perhaps. Abanazar will also need a disguise as the lamp-seller - this could just be a simpler brown or black patched cloak with a hood, worn over his previous trousers.

Wishee Washee: As with Aladdin, Wishee's basic costume should look patched and poor - it could be the same basic style as Aladdin's but maybe he has his own colour scheme running

through the show, so that the two sons look quite distinct from each other. He will need a "rich" version, perhaps retaining the same trousers if necessary, but a more exotic tunic. As Wishee is a bit of a dope, his costume could be subtly sillier than Aladdin's - perhaps just lengthening or shortening the trousers would do it!

The Emperor/Empress of China: The head of state, although he is struggling against poverty, must look as richly garbed as budgets will allow - a long full brocade coat, richly trimmed, over baggy trousers and with a grand Chinese headdress will do the trick.

Princess So-Shi: She should also wear a costume that befits her status as Princess of China, in maybe embroidered silk or sari fabric made up into a full-length dress with a jacket over, or a long coat over baggy satin trousers. She could have a simple headdress of flowers with tasselled trim, and ballet slippers. Other costumes, as budgets allow, can be variations on this theme.

Ping and Pong: It's funny if the policemen wear a kind of Chinese version of an English policeman's outfit - a navy satin tunic with big brass buttons and stripes applied on, over wide-legged calf-length navy trousers, with policemen's helmets on top and maybe stripey socks in view. They will both need long robes as Abanazar's Viziers, maybe worn over at least the trousers of their policemen's costumes.

The Genie of the Lamp: Depending on the physique of the actor, this costume can be more or less revealing - if the body can cope, the Genie could wear little more than a pair of baggy trousers with a cummerbund at the waist, and maybe a pair of cuffs at the wrist and a turban. You can add a waistcoat, either with or without sleeves, if necessary! You might like to choose silver lurex fabrics, or some glitzy, bright coloured silks for his costume, to emphasise the other-worldliness of his character.

The Slave of the Ring: Again, depending on the physique of the actress, this costume could be quite revealing, with a bra-top over a pair of baggy transparent trousers and a turban-type headdress. You could add a floaty cape or arm-bands, or make transparent chiffony sleeves in a more substantial waistcoat-top for a more covered up version.

Citizens of Peking: The Chorus in "Aladdin" can be costumed quite simply but effectively in a variety of tunics over wide-legged trousers in bright colours - you could choose a colour theme, such as all shades of reds, oranges and yellows, trimmed with black binding on all the edges and with black frog-fastenings, over plain black poplin trousers - cottons or poplins in plain colours look really effective. You could add a few bright patches on knees or as pockets on the jackets if you like. They could all wear straw coolie hats which can be bought quite cheaply, and flat black Chinese cotton shoes. The children can wear smaller versions of these same costumes.

Abanazar's Guard: His costume should show that he is Egyptian and not Chinese; he could wear Egyptian style skirt over trousers, and perhaps an Egyptian headdress in a striped fabric. He could have a more impressive costume if funds allow, with an elaborate plumed helmet that covers most of the face and a generous cloak - a bit like Darth Vader in Star Wars! - so that he looks very intimidating.

Laundry Workers: The Chorus members in the laundry scenes represent ordinary village people, and need costumes like Chinese workers - basic pyjama style costumes in bright colours would be ideal, and easy to make and fit!

Jewel Ballet Dancers: These dancers should be costumed as lavishly as funds will allow. They could represent individual jewels - a red glittery costume for the Ruby, a silver one for the Diamond etc. Or you could costume them more simply in gold or silver leotards, but perhaps give them an elaborate headdress, or floaty cloaks in sparkly colours.

Willow Pattern Plate Dancers: For the Willow Pattern Ballet, you need to use the actual plates as inspiration for the costumes. They are all in shades of blue, and in traditional Chinese costume, with tunics over long skirts or over wide-legged trousers. We have found it very effective to use white masks for this scene, which make the dancers look expressionless and stylised.

A General Point About The Finale: The finale, or walkdown as some people call it, is a traditional feature of pantomime, and should be included if budgets will stretch that far. Sometimes the finale forms an essential part of the plot - for example, the wedding of the hero and heroine. However, more often than not it is seen as an opportunity to show off another set of costumes, which exceed in glamour, inventiveness and splendour those which have gone before! If budgets are tight, you may decide to do without a full-scale change of costume, preferring to make additions to the actor's working costumes. You will find that a very acceptable end to the show can be provided by giving the principal characters a glitzy cloak, or a smart hat to take their bow in. If you choose to do a full-scale finale, the usual way is to give each character a more splendid version of their main costume, often following a general colour theme - all in red and gold, or blue and silver, for example.

SCENERY AND PROP SUGGESTIONS

This section is intended to serve as a guide for the Stage Manager, Producer, and Designer. Please don't treat our recommendations as either essential or exhaustive, they are intended as a starting point. It is far better that you make the production your own, and unique to yourselves. So just because we've said you need a certain prop, or that some scenes should be in frontcloths while others should be fullstage, don't assume that that has to be. Only you know your capabilities in terms of facilities, budgets and staffing - so stick to what you know you can achieve. The pantomime will work however you set it, and on whatever scale you and your fellows are comfortable at. So don't be fazed by the following...

PROLOGUE & SC 11: THE TEMPLE AT THEBES

Ideally a frontcloth of mysterious, temple ruins or a giant gateway if one is available. Failing that use tabs. The brazier is an excellent, and easy, effect to achieve if it is wired up with red and white bulbs so that it can change colour when the voice of Ra speaks.

Props: The brazier

Abanazar's bag of incense (Glitter)

Abanazar's magic ring

SC 1: THE WATERFRONT AT OLD PEKING

The scene is called this because our Aladdin set has a waterfront scene! However it could equally well be played in "The Market Square of Old Peking". If you do decide to go for the waterfront set you will need either a sky backcloth or a cyc - which can also be used in scenes 7, 10 and 12. A groundrow representing the quayside is set upstage and with a cutout chinese junk will look good. The wingflats should be shaped to look like chinese houses/ pagodas ó

curled corners on the roofs are simple but effective. Whether you go for "Waterfront" or "Market Square" the way it is dressed can make the set look spectacular; aim for a look of hustle and bustle. Market stalls, carry-poles with bundles on, wicker baskets of fish - use your imagination! These may seem some complicated props - but none are that difficult to make. The easiest way make Widow Twankey's "bundle of sheets" is to loosely attach one sheet onto a "hula-hoop" and add a couple of loose sheets on top. The rickshaw can be based on two bicycle wheels, with suitably painted covers. The "horn gramophone" is simply a square wooden box, a handle...and a cut down traffic cone, sprayed with brass paint! The axe-head should be made out of foam rubber, sprayed silver, with a pocket to put the axe-haft (painted in bright colours) in. The Magic Dice Box works best if a small, wooden box - big enough to take a pantomime-sized dice (12"/18" square) - with legs, standing about 4' high. Obviously it is stood against a proscenium arch, or wingflat, so that a member of the crew can put the appropriate number of crisps or sweets in it from behind without being seen.

Props: 2 x truncheons (Ping and Pong)	Twankey's bundle of laundry
Laundry cart/tricycle with basket	Rickshaw
Small basket/Crisps/Sweets	Emperor's pram/trolley
Horn gramophone/Axe/Bath props	Monk's habit
Brown paper-bag with eyeholes	

SC 2, SC 9 & SC 13: THE STREET OF THE GOLDFISH

Again the title refers to our own set - as long as it is a Chinese street scene it can be called anything! If you have a suitable front cloth use it for these scenes - if no cloths are available use tabs.

SC 3 & SC 8: WIDOW TWANKEY'S LAUNDRY

This need only be a half-stage set with either a flown french flat or backcloth upstage, and wingflats; if you do not have flying facilities use flattage. The "washing-machine" and "tumbly-drier" are merely giant, backless boxes - with black fabric covering the back: obviously they are set up against flats so that the actors can get in and out unseen. Neither is the mangle as difficult as it sounds: a wooden frame, encloses two foam rubber rollers, about 18" in diameter and 4' wide. The handle is only attached to the bottom roller, which turns; the upper roller is set in a "slot" which means it can slide up a couple of feet when Wishee goes through it, and for it to drop down once he has gone through. (You will need a mattress offstage for Wishee to fall on) The "cutout" Wishee is best done by getting the actor to lie on a sheet of 6' x 4' hardboard, drawing round him and using a jig-saw to cut round the outline, and getting the colour of the costume right. As with all pantomimes, props should be bigger than "real-life" props.

Props: Iron/Ironing-board	Vest with iron-shaped burn in it
Feather Flowers (Buy from Joke Shop)	Photograph
Ping's washing	Sheet
Pong's washing (Football)	Chair
Giant packet of "Ariel"	Packet of starch
Bag of gold	Soda syphon
"Cut out" Wishee Washee	

SC 4: THE IMPERIAL PALACE

Another frontcloth scene, ideally showing a rich, oriental interior: if not available use tabs.

SC 5: IN THE MIDST OF THE MYSTERIOUS MOUNTAINS

A made-to-measure frontcloth would have the hole that is the cave entrance centre, behind this a shaped flat representing the boulder, is removed by a member of the crew. If you are using tabs then you will need to open them wide enough for Aladdin to enter the cave, then place a profiled flat representing the cave exterior in front of the tabs: the boulder is worked in the same way as before.

SC 6: THE MAGIC CAVE

This could be a full set with backcloths, cutcloths etc or, more simply, use black tabs and cutout rock shapes. To give the feeling of Aladdin's descent it is good to use some rostra and treads upstage, with a groundrow masking them. It is important that there are no signs of any jewels until the transformation into the next scene.

Props: A rock plinth

The Magic Lamp

SC 7: THE JEWELLED GARDEN

The change from the dark and gloomy cave into a glittering garden of jewels should be as spectacular as you can make it. Start by flying out your backcloth, or opening your back tabs, to reveal your skycloth or cyc; in front of this could be a groundrow of overflowing treasure chests and possibly some cutout flats of cherry trees (which can be used again in Scene 10). Our version of the set uses two double-sided trucks: painted as rocks when in the cave, they are turned during the transformation to reveal two pagodas. A similar effect could be achieved by setting trunks and baskets of jewels behind your rock flats which are then slid offstage by the crew. Don't forget that the dancers in their jewelled costumes add a lot of colour to this scene, and if you give the children caskets of jewels to carry on for the final tableau this will help. The caskets need not be expensive to make - gold spray paint, silver foil and Christmas tree decorations - and a lot of imagination - are all you need.

SC 8: WIDOW TWANKEY'S LAUNDRY

As Scene 3. The elephant's trunk can be made as a tube of foam rubber, thicker at one end than the other; if this is attached to a pole, held offstage by a member of the crew, you can quite easily give the impression of the animal's height.

Props: Caskets of jewels (As Scene 7)

Elephant's trunk

Bag of gold

The Magic Lamp

SC 9: THE STREET OF THE GOLDFISH

As Scene 2.

SC 10: THE GARDEN OF ALADDIN'S PALACE

This scene is intended to be an exterior as it means you can use most of it again in Scene 12! Once again start with your skycloth or cyc, a groundrow of pagodas establishes that we are in China. Flats depicting cherry trees (From Scene 7) will look good; some trellises, with suitably Chinese flowers attached are another option. Upstage centre we should see the exterior of Aladdin's palace. If you have flying facilities then make this a french flat which can be flown out when Abanazar takes So-shi away. This looks particularly spectacular if

some lamps, pointing downwards, are attached behind this flat - it looks like a rocket going off! If you are not able to fly you could attach the palace flat/s to a truck which can be pulled offstage. The couch need only be a padded bench with an oriental style back. When Abanazar is the peddler it looks good to give him a pole about 6' high, with several cross struts from which the new lamps are suspended. If you have trouble finding "Aladdin" lamps then small, plastic watering-cans can be adapted, suitably cut down and spray painted.

Props: Couch
2 x Visiting cards (2' x 1' and 3' x 2')

Plinth for the lamp to stand on
Pedlar's pole with new lamps

SC 11: THE TEMPLE AT THEBES As The Prologue.

Props: Guard's scimitar

SC 12: THE PALACE IN AFRICA

Similar to Scene 10 with the Palace flat upstage centre, but instead of the pagoda groundrow use one of pyramids - even a Sphinx! Replace your cherry tree flats with palm trees to establish we are now in Egypt. Instead of the couch build an imposing throne for Abanazar, possibly with its back shaped like a Pharaoh's headdress. A few large cushions, covered in rich fabrics, beside the throne for So-shi to sit on.

Props: Abanazar's throne, cushions
Abanazar's dagger
The Merchant's sword

Table to stand the lamp on
Narrator's storybook

SC 13: BACK HOME IN PEKING As Scene 2.

Props: The Songsheet

SC 14: THE PAGODA OF PERPETUAL BLISS

Though this could be a different setting, a sumptuous interior, if one is available, if this is not possible, it can easily be renamed "The Wedding of Aladdin and So-shi" and staged in the same set as Scene 10. A run of rostra upstage, with treads at the centre, will give everyone the chance for a real "walkdown".

SOUND EFFECTS and LIGHTING

In the script we have indicated where sound effects would be beneficial by using the common abbreviation FX, and then describing what the effect should sound like. You'll find most of what you need on the BBC sound effect discs, though some of the stranger sounds will be amalgamations of several effects. If you get really stuck give us a call.

Suggestions as to what the lighting should be like, are contained within the script, but only every so often. Basically we've left this area to you to decide how you want it to look. There is usually a lighting designer or technician who has strong views on what can be achieved, so follow their advice. If however you do find that you are on your own, just remember the golden rule that all comedy must be lit brightly, and songs have more moody states than dialogue. Finally, always end a song with either a black-out, or a full-up.

Aladdin - Sound Effects:

1. Thunder
2. Rushing Wind
3. Sports Car approaching
4. Trumpets and Marching Feet #1
5. Trumpets and Fast Marching#2
6. High Fanfare and Fast Marching
7. Space Ship/Jet approaching and Crash
8. Washing Machine
9. Machinery Grinding
10. Explosion
11. Wind
12. Boulder#1
13. Boulder#2
14. Elephant #1
15. Elephant #2
16. Cloth Tearing
17. Tornado #1
18. Tornado#2
19. An Eerie sound

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