

# A Lad in Knaphill and his Magic Lamp

Knaphill Methodist Church

2003

**PROPS**

## Aladdin

### Dramatis Personae

Aladdin (Young Handsome Lad)  
Widow Twanky (Laundress with a heart of gold – and lungs of iron)  
Abanazer (Wizard)  
The Genie (Magic)  
Princess Tu Tu (Beautiful)  
Sultan Ta Tu (Harassed and Kind)  
The Vizier (with a Horrid Name)  
The Vizier's Son, Fred (Slightly Absent)  
Widow Twankey's Maid, Marion (um, ... homely)  
Lady Genie (Magically Elegant)  
Doctor Fix-U-up (Fast-talking)  
Dr. S. Pin ("Slimees Pin"), Vizier's right-hand man  
Pitti Sing (Wistful village girl) / Sing Song (Tu Tu's maidservant)  
So Hi (Sharp village lad)  
Ping Pong (Village lass) / Ta Kit (Tu Tu's other maidservant)  
Foo Young (Village lad)  
Prince Charming (Walk-on Part)  
Jack Beanstalk's Mother (Stomp-on Part)  
Dick Wittington (Stride-on Part)  
Tarzan (Swing-on Part – sound only)  
Prompt  
Photographer (Flash on part)  
Ghost  
Villagers + sundry others

*Props*

Oil Lamp,  
Anglepoise lamp,  
A Magic Ring (flashing)  
Prompt card: “Boo, Hiss!”  
Six Boxes (large) of “jewels”  
One box (small) of “jewels”  
A Shoe (for Prince Charming)  
Two chairs  
Table  
Two stools  
Plank  
Two French loaves (there are *not* going to be eaten!)  
Sweets (these *are* going to be eaten – by the audience)  
Several shopping bags, stuffed with paper  
A small plastic bag containing Cloths pegs  
A HUGE handkerchief (for Twanky)  
Large bag marked SUGAR  
Bottomless cardboard box, marked “A LOT OF FOOD”  
A HUGE piece of cake  
A HUGE Mobile Phone  
Large mug or cup – big enough to contain a tennis ball  
A green tennis ball  
Three rolls of wallpaper (at least one of which is hideous)  
Two buckets  
Light sabre  
Small handbell  
Fan (for Tu Tu)  
Hand mirror (for Tu Tu)  
Scroll (for Dr. S. Pin)  
A small piece of paper (for Fred)  
Camera, on tripod, with black cloth

## Act 1

## Prelude

*Introductory music for two minutes, whilst the audience settles. General lighting on curtains. Then, at end of music lights go out. Sinister music, briefly.*

*Stage front. Enter Abanazer stage left, front of curtain. Spotlight. He glares at the audience. Boo! Hiss!*

ABANAZER:           The story starts. These folk I'll bend / So I fulfil my cunning end /  
And get the magic lamp which I / Have learned is in a cave  
nearby /  
I shall stop at nothing till / I turn it to my wicked will /  
And then – I shall apply my rules / Over you, dundering stupid  
fools!

*During this, Abanazer points at the audience and snarls in disdain. Whilst he is doing this business, enter Genie, stage right, front of curtain, also spotlit. There should be very little gap between these two speeches – the Genie's first words can occur during/ over the end of Abanazer's laugh. Abanazer exits. Hooray! Cheers!*

GENIE:                But have no fear, my gentle friends / For Good will always makes  
amends. / And though he thinks that he will win / We'll put him in  
his place and grin! / So now, kind folks, sit back and see / That true  
love brings both joy and glee! / And since you want to find out  
how, / Come with me, to China, now!

*Blackout. Genie exits quickly (and silently!). [?] Bright Chinese Music starts. Lights up on to curtains, curtains open to reveal ...*

## Scene 1

*The Village Green.*

*Some members of chorus on stage, moving around. All the chorus are dressed in Chinese (or neutral) costume). You have got to be able to "suspend your disbelief" enough to think that this is China*

SO HI:                Don't you just love the spring!  
FOO YOUNG:        The flowers are blooming...  
PING PONG:         The birds are singing ...  
PITTI SING:         And lads and lasses look into each other's eyes.  
SO HI:                March!  
FOO YOUNG:        April!  
PING PONG:         May!  
SO HI:                June!  
[?] ALL:             *(sing)* June is busting out all over ... (etc.)

*At end of song some more trading in the marketplace. Some chorus exist, leaving behind only some boys (and/or girls) – at least four.*

SO HI:                What is Aladdin up to now?  
FOO YOUNG:        He's still trying to find a way of getting money without working!

PITTI SING: Aren't we all!

PING PONG: My brother said that someone told him that he had heard it was absolutely certain there was a rumour that Aladdin has fallen in love!

ALL: Ooo!

PITTI SING: (*Whistfully*) Love is better than Chinese laundry.

PING PONG: His mother won't agree with that.

FOO YOUNG: Look out! Here comes Widow Twanky now!

SO HI: Better hide!

*All try to exit stage R – but none succeed. [?] Music – brief burst: “There is Nothing Like a Dame”. Enter Widow Twanky, stage ~~right~~ centre – up through the audience. Followed by her maid.. They block the exit of the boys. Twanky grabs So Hi: by the collar and turns him round. Widow Twanky is dressed... well, as you would expect Widow Twanky to be dressed. But the Maid is not dressed in Chinese costume, but (vaguely) like Maid Marion. Surprising, really, 'cos that's what she's called! Note that Marion is ... well, plain. Plain ugly, that is.*

TWANKY: Hello everybody, Hello boys and girls. I'm Widow Twanky. (*Play this for reaction from the audience*) Anybody there? When I come on, you're supposed to say “Hello Twanky”. Let's try again: Hello boys and girls! Well, that's fifty percent of you awake. Let's really hear it this time: Hello boys and girls! ... no need to shout! (*Turns to Maid Marion, R*) Here – why are you wearing that, Maid Wishee-Washee, you're supposed to be Chinese?

MARION: I'm not Maid Wishee-Washee, I'm Maid Marion.

TWANKY: (*Surprise*) Eh? What?

MARION: (*Stage whisper*) I know it's the wrong panto. I couldn't get the costume.

TWANKY: Oh, well – do your best.

ALL: We will do our best!

*The six Cubs run off stage left. All people on stage stare at them. Twanky shrugs.*

TWANKY: (*to audience*) I suppose we should have been prepared for that – but the Scouts weren't!. (*to those on stage*) Here, where's my good-for-nothing son Aladdin?

SO HI: (*Squirms*) Don't know, Widow Twanky, we haven't seen him yet today. (*Twanky glares at him. Comic business – Twanky knows that he knows where Aladdin might be*)

TWANKY: Don't know, don't know?

SO HI: Maybe he's outside the palace trying to get another look at Princess Tu Tu.

TWANKY: Princess Three Three?

SO HI: Tu Tu!

FOO YOUNG: One One!

ALL: *(Loudly)* Blast off!

*Twanky waves So Hi off. So Hi pulls himself together and moves off towards stage right.t.*

TWANKY: Deary me! A poor boy like him can't get far with a princess. No money, no prospects: it'll all end in Britneys. *(Looks at audience)* Britney Spears. Tears. *(Looks back to stage)*

PITTI SING: *(Whistfully)* Love lives in cottages as well as courts.

*Twanky looks Pitti Sing up and down in complete disdain / disgust / what has the cat brought in?*

TWANKY: But here in China, us the Far East Enders *([?] Music off – Eastender's theme),*

SO HI: ...or (if you get lost) Very Cross Roads *(possibly brief burst of [?] Crossroads theme music – if people know it!)...*

TWANKY: ...us poor common folk can't go to court.

SO HI: Unless the policeman catches us.

TWANKY: *(To audience)* Look, what's huge and monstrous at the bottom of the sea? A Tyrannosaurus Wreck. What lies at the bottom of the sea shivering? A nervous wreck. Well, Aladdin's too lazy, and his ship will never come in, that's what I wreck-on. Wreck On? Wreck? Oh never mind.  
*(to Marion)* Have you ever seen the princess?

MARION: No, never – we are not allowed to look at her.

TWANKY: Have you ever seen a duchess?

MARION: No.

TWANKY: Well, it's just the same as an English 'S'.

PITTI SING: The princess is very beautiful. She has ~~red~~ golden hair.

TWANKY: My sister had beautiful ~~red~~ golden hair too, all down her back – not on her head, just on her back.

PITTI SING: Aladdin has a lover's ambition.

TWANKY: Ambition, shambition. Why can't he do some work and help his mother in the Laundry, like maid Wishee ... Marion here? *(Indicates Marion)*  
*(to audience)* Aladdin is fascinated by work – he can sit and look it at for hours – seems such a shame to spoil it by doing anything. *(to stage)* He couldn't even sell a deaf man a dog.

SO HI: How do you sell a deaf man a dog?

TWANKY: WANT TO BUY A DOG? Well, we don't have time to hang around here. There's shopping to lift, wringing to wash, ironing to hang, and a half-day closure for sock taking.

MARION: Don't you mean stock taking?

TWANKY: You wear stocks instead of socks? No wonder you walk funny! *(to audience)* Here, what goes "Moo, Bellow, Have you any soup plates? ... A bull in a china shop! Oh, what fun! *(to stage)* Well, if you see that good-for-nothing Aladdin, send him home – there's work to

do! Goodbye boys and girls! (*play this for reaction*) Say “Goodbye Twanky”. Come – to work, to work ....

*Twanky and Marion exit stage left. Aladdin peeps in stage right.*

ALADDIN: Has she gone?

SO HI: O Aladdin!

ALL: Yes, it's safe now.

*Aladdin enters. He is dressed like Peter Pan, and not in the least Chinese.*

PROMPT: (*Loud Stage whisper*) Psst! What are you wearing? This is meant to be China!

ALADDIN: (*Stage whisper*) I know it's the wrong panto. I couldn't get the costume.

PROMPT: Well, Do your best.

ALL: (*Firmly*) We will do our best!

ALADDIN (*to audience*) We still couldn't get the scouts! (*Full voice, raptured*) Boys, Girls, come here – let me tell you where I've been. I know I shouldn't, but I've been to the palace, and looked over their garden wall. And, Oh, I have seen Princess Tu Tu walking in the palace garden She is so ... so ...

PING PONG: No, no: Tu Tu...

ALADDIN: So, so beautiful Tu Tu. She ... she ...

FOO YOUNG: No, no: Tu Tu...

ALADDIN: She shields the world from ugliness. I ... I ...

SO HI: No, no, Tu Tu...

ALADDIN: I idolize her, wonderful Tu Tu, beautiful Tu Tu, lovely Tu Tu, adorable Tu Tu .... (*Clasps hands to heart and spins round as he says this*)

ALL (except PTTI SING): Yuk, yuk!

PTTI SING: No, Aladdin's in love, and we mustn't laugh at that.

ALADDIN: Yes, I know I'm foolish, I don't do any work, I have no money, and the Princess could never love a poor boy like me, but ... **[ ? ]** (*music starts, sings*) I'm as corny as Kansas in August, ... I'm in love, I'm in love, I'm in love, I'm in love, I'm in love with a wonderful gal. (etc.)

*At end of song the boys and Aladdin gather together upstage centre, to chat to each other. Stage light dims slightly. Sinister music / drum roll etc. Enter, spot lit, front stage left Abanazer. He stalks to left of centre. Spotlight swings off him to stage right front, where child has entered with prompt card “Boo! Hiss!”. Spotlight returns to Abanazer, who swishes his cloak and sneers at the audience, waiting for them to be silent (if he's lucky!)*

**Props: Abanazer is wearing The Ring. The ring is not flashing. Abanazer is carrying a cane. Abanazer is wearing a top hat with money inside.**

ABANAZER: (*to audience*) Be still, you scum, for I am near. / And I am certain now that here / I'll find the lad I've sought so long / On whom I'll do my wicked wrong. / My magic books have shown me how / To

get the magic lamp that now / In secret cave is hidden, where /  
This lad may go without a care / But I may not. Oh fiddle-sticks! /  
That all my sorcery, all my tricks / All my subtle magic grim / Are  
not enough – I must use him! / But once I get that lamp – well,  
fine! / For all those riches will be mine! / Mine, I tell you, mine,  
mine, mine, mine (*rushes about, getting madder and madder. Suddenly  
stops. Coughs. Turns to audience.*) Let me explain. (☐ *Music*) Money  
makes the world go around (etc.)

*At end of song, general stage lighting is raised again, spotlights removed. Boys move forward, talking.*

ALADDIN: ... I lay on a branch which overhung the wall, and ...

PITTI SING: Oh, Aladdin, weren't you scared you'd fall off?

ALADDIN: No, I held on, and (*slaps his thigh*)....

SO HI: Why do you do that?

ALADDIN: (*sbrugs*) It's tradition.

*Aladdin and his friends talk quietly in the background. Abanazer address the audience:*

ABANAZER: On this I am never wrong / With this boy The Force is strong.

***Props: If we have a light sabre, and Abanazer wants to use it, ensure Abanazer has the light sabre!!!!***

*Abanazer draws a light sabre and waves it around, then puts the light sabre away.*

SO HI: (*addresses Aladdin*) So how are you going to meet the Princess?

ABANAZER: (*Interrupting, stepping forward*) Aladdin! Boy – can this be real? / Are these an uncle's tears I feel / Welling up inside my eyes? / My, how you've grown in shape and size! / Is it you? Are you the one? / Are you really my brother's son?

***During next speech, Abanazer turns the ring on. The ring is flashing.***

ALADDIN: Although I'm not completely sure / I can't help thinking now that you're / confusing me with someone else. (*Breaks off, shakes head, returns to prose*). Anyway, who are you? – If you were my uncle I'd have met you before.

ABANAZER: (*Melodramatically*) Alas, poor boy – give me your hand –

*(Abanazer is mostly facing audience, extends his left hand downward and dramatically towards Aladdin, expecting it to be taken. Comic business during the speech of the boys looking at the hand, indicating that it has rings. Aladdin is very suspicious and does not really want to touch Abanazer's hand)*

ABANAZER: 'Twas many years, I left this land / To live my life and seek my fame. / (*dramatic pause*) Abanazer is my name. / I have lived in places far / And now returned – my brother – ah! / Alas I find has left this life / Leaving just his son and wife. / Can you my dearest nephew be? / That ne'er before I chanced to see?

*Aladdin still has not taken his hand, and is still looking at Abanazer suspiciously.*

ALADDIN: I did not know about my dad / That he a long-lost brother had / So can you prove, o stranger wild .... (*Breaks off, shakes head, returns to prose*) I mean, can you prove who you are? You could be anyone.



*Abanazer withdraws his hand.*

ABANAZER: I see you do not trust me yet / But, Lo! I seek to give, not get - / For of the treasures I have got / I want to give away the lot! / Come – take me to the place you live / That gifts unto you I may give / To you and Widow .... (*pauses, snapping fingers as though he has forgotten*)

ALADDIN: Twanky?

ABANAZER: (*seems relieved*) ... Hanky I / My good will shall display thereby. / (*Abanazer walks proudly towards stage right.*) But these people whom I now have seen / Standing round your village green / Tell me who each one may be / the people here that we can see? (*indicates audience*)

*Abanazer turns to face stage centre.*

***Abanazer surreptitiously turns off the ring. The ring is now not flashing.***

ALADDIN: Those three over there, where it says “no girls” ...

SO HI: The Boy Zone ...

ALADDIN: ... look after the Emperor’s dogs and cats ...

SO HI: Vet, Vet, Vet ...

PITTI SING: Ooh, do they sell Atomic Kittens?

SO HI: No, that’s only hear-say.

ALADDIN: Those are the woodworkers ...

SO HI: The Carpenters ...

ALADDIN: Those are the travelling masons ...

SO HI: The Rolling Stones.

ALADDIN: ... and these are the lads from the shops behind the High Street ...

SO HI: The Back Street Boys.

Abanazer: (*to Aladdin*) And tell me, boy, what trade you ply / As we unto your homestead fly!

ALADDIN: I’ll show you where my family are / We’ll be there soon – it is not far / And what surprise my mother shall .... It’s the laundry just along the next street, past the theatre – in Dreary Lane – Twanky’s Laundry. Follow me!

*Aladdin exits stage right. Lights lower slightly on stage. Spotlight on Abanazer front stage centre-right.*

ABANAZER: (*To audience*) And so begins my cunning plan / For it is only he who can / Go in the cave where hides my toy / That ....

*Aladdin sticks his head out from stage right, sharing spotlight with Abanazer.*

ALADDIN: Come along, uncle!

*Abanazer shrugs. Aladdin withdraws his head. General lights dim out, leaving only spotlight.*

ABANAZER: Coming, boy!

*Abanazer exits, stage right front, trying to look dignified. Trips as he passes The Spot. Stops. Looks back down at it in disgust. Swooshes his cloak around him, and stalks off. Spotlight off. Curtains close.*

## Scene 2

**Props: Twanky is carrying two bags. Marion is carrying a bag in her teeth, one bag in her left hand and the peg bag in her right hand. That is a total of four bags plus peg bag. Marion's bag in her left hand contains the sweets and two French loaves.**

**So this is a total of: Four bags, sweets, two French loaves and the peg bag.**

*Front of curtains. Twanky's kitchen is being prepared behind the curtains.*

*(The trick described at the beginning of this scene can be repeated three times, rather than twice, if you like. For each repetition add one more shopping bag to the number that Twanky is initially carrying – at each exchange she loses one bag. In the penultimate exchange, Twanky must give away the paper bag, in order to get it back in the last exchange.)*

*Enter Stage left Twanky and Marion. Twanky is carrying a small paper bag. This contains a few cloths pegs. Twanky is also carrying two shopping bags – these are not very packed. Marion is carrying almost as much shopping as it is possible to lift. Plastic shopping-bags can be padded with crumpled newspaper to make them look bulky, etc. There should be two French loaves sticking out of one of the bags. Marion is carrying one of the bags in her teeth.*

*Introductory music: There is nothing like a Dame. Twanky enters well ahead of Marion.*

TWANKY: Hello, boys and girls! *(Play this for reaction)*

*Marion enters either here, or just after Twanky begins speaking:*

TWANKY: Come on, girl. *(Turns to look back)* Make like a tomato.

MARION: Uh?

TWANKY: Ketchup. *(pause)* Shall I help with some of those?

MARION: Eh ee! *(Muffled "Yes please")*

*Twanky Puts down the paper bag and one shopping bag in front of Marion. Twanky takes one bag from Marion, turns and carries on walking – just one or two steps. Twanky stops, turns to Marion, looks at the bags on the floor and back up at Marion. Marion sighs, and picks up the paper bag and the shopping bag from the floor. Twanky is now carrying two shopping bags – one light, one heavy, and Marion is carrying everything else. They carry on walking, but not far. Before Twanky reaches The Spot she stops once more, turns and looks back.*

TWANKY: I suppose I'd better take another one!

*Twanky puts both her shopping bags down in front of Marion, takes the paper bag from Marion, turns and starts walking towards stage. Marion (now heavily laden) shrugs her shoulders, and struggles to pick up the two bags from the floor. She just about succeeds.*

TWANKY: Come along, lazy girl. *(Exit stage right)*

MARION: Urrrrrh! *(cry of frustration through clenched teeth)*

*Marion exits stage right. Curtain opens to reveal Twanky Kitchen. This has one small table, stage centre, and two chairs – one each side of the table, facing forward. The table is covered with a cloth, and (as we shall see later) is hiding something under the cloth. There must be a means of attaching a washing line front stage left at upstage centre or centre-right.*

**Props: Bring on the table.**

*Twanky enters stage right. Twanky is carrying just the paper bag (containing the cloths pegs). She is followed by Marion, who staggers on. If possible, Marion should now have even more shopping – much more – and be completely invisible under a huge pile of bags.*

TWANKY: Home at last. Twanky's Laundry (*Twanky puts the paper bag down on the table, and repeats to the audience, with "washing & ironing" actions*)  
Twanky's Laundry. Oo I'm so tired carrying all that shopping. (*to Marion*) Get us a cup of tea – six sugars, I'm dieting. Then help me hang up the washing. (*Twanky picks up the paper bag again*)

MARION: Uh uh a-a uh uh uh-uh um, ER eh uh ee! (*She is trying to say "I have carried all the shopping home – YOU get the tea!"*)

TWANKY: Now that's not very nice! I did carry all the pegs! (*Twanky displays small number of pegs in paper bag. Twanky is facing forward/ stage left. Marion drops all the bags stage right, except the one with the French loaves.*)  
And put the shopping away.

*Marion kicks most of the bags off stage right – possibly some of them towards the audience. Marion then puts the remaining shopping bag – the one with the French loaves – on the table. Note that the shopping bag containing the French Loaves also contains boiled sweets, which are about to be thrown at the audience.*

TWANKY: Ooh, she's as useless as a pair of jelly Wellingtons and an exploding bassoon. Still, she's got everything that a man could want ...  
moustache, muscles, bass voice ...

*Twanky goes to front stage left with the clothes pegs, unwraps the end of a washing line which is round her waist, and pegs it up very firmly. Twanky then spins across the stage, towards stage centre-right, unravelling the washing line from her body – which is already hung with clothes! In other words, Twanky's original costume consisted of a whole load of washing, on a line, wrapped round her body. Marion enters upstage right to help fix the other end of the line ... and to help the now staggering, now dizzy Twanky to her chair, stage left of the table.*

TWANKY: Ooh, I'm all of a turn! Still, laundry is good clean fun. Good clean fun? Clean fun? Oh, please yourselves. You know, I think that people could make much better clothes than they do. I mean, we have to shear sheep to get wool, and skin terrys to get terylene – why couldn't we just cross sheep with kangaroos, and you'd straightway get woolly jumpers – with pockets. Or we could cross sheep with gorillas, and get big woolly coats.

MARION: But the sleeves would be too long.

TWANKY: Not for you, they wouldn't. What's in that bag? (*indicates the shopping bag on the table*)

MARION: Those are our sweets.

TWANKY: Oh, yes – I said we'd share them fifty-fifty, didn't I. Let's see ... (*Stands, removes the French Sticks and places one on the front of the table and one at the back. Their initial function is to stop the sweets falling off.*) Now then that's one for you and one for me. Where are we now? Oh, yes – two. That's two for you (*puts down one on Marion's side of the table*) and one, two for me (*puts two on his own side*). What's next? Ah, three. That's three for you (*puts down one sweet*) and one, two, three for me (*puts down three sweets – etc. for the rest of this trick*). (*Addresses audience*)

This may not be subtle, but it works wonders! *(Turns back to the table)*  
 Now it's four for you, and one, two, three, four for me. And that's  
 five for you, and one, two, three, four, five for me. *(Addresses  
 audience)* You know, she's never worked out how to use a hanky. She  
 just waits for a stormy day, sticks her head out the window and  
 waits for the wind to blow her nose for her. *(Turns back to table)* Six  
 for you, and one, two, three . . . .

MARION: Just a minute! That's not fair! You've got more than me! *(Marion  
 picks up one sweet from Twanky's side of the table, and throws it towards the  
 audience)*

TWANKY: You can't chuck my sweets away! *(Twanky takes one sweet from Marion's  
 side of the table, and chucks it towards the audience)*

MARION: Yes I can! *(Marion takes several sweets from Twanky's side of the table and  
 chucks them into the audience).*

TWANKY: No you can't! *(Twanky scoops up about half of what's left on the table, and  
 chucks them at the audience)*

MARION: Can! *(Marion takes all the remaining sweets on the table and checks them at  
 the audience)*

TWANKY: Can't! *(Twanky delves into the back, bringing out a large handful of sweets,  
 and start's chucking them at the audience. [?] Music starts. Twanky sings ...)*  
 ["Anything you can do I can do better"] Any sweets you can throw,  
 I can throw further, I can throw any sweets further than you ...  
 (etc.)

*During this song the bag is emptied of sweets. That leaves just the two French sticks. Twanky picks up  
 one, and pokes Marion as she sings:*

TWANKY: Anything you can iron, I can iron flatter, I can iron anything flatter  
 than you. (etc.)

*In this verse Marion picks up the other French stick to defend herself. She is not quite so good at poking  
 with her French stick as Marion is. They start "sword fighting" with the loaves – it would be amusing  
 if one of them broke.*

TWANKY: *(whilst fighting)* There can be only one.

*During the fight . . . .*

*Aladdin enters downstage right, interrupting their song, which stops abruptly.*

ALADDIN: Mother! We have a visitor.

*Twanky and Marion stop fighting. Twanky takes what's left of the bread and stuffs it under her  
 jumper/ blouse to hide it – giving her bosom a very funny shape.*

TWANKY: A visitor? You mean a customer. Tell him to put his laundry in the  
 large tub and we'll return it next Wednesday. Not the small tub,  
 though – that's got the cabbage soup.

*At this, Marion gasps.*

MARION: Oops, I thought that was the smalls!

*Twanky pulls a "disgusted" face.*

ALADDIN: No, mother, it's not a customer – it's my uncle.

TWANKY: I haven't got a brother.

ALADDIN: It's Daddy's brother.

TWANKY: Your dad never told me he had a brother. He always said he played on his own. Maybe that was because he couldn't find friends who didn't have a sense of smell. *(to audience)* He used to have BO all down one side of his body – he used Right Guard, but he couldn't find any Left Guard to go with it. In fact, he smelt so bad they had to tie a pork chop to him to get the dog to play with him! *(to Aladdin)* No, I don't think your dad had a brother.

ALADDIN: Here he is now – judge for yourself.

*Aladdin moves more centre, , Aladdin turns to indicate the entrance, where Abanazer enters downstage right, tripping as he passes the spot.*

**Props: Abanazer is still wearing the ring. The ring is not flashing.**

ABANAZER: *(Addresses Marion)* Fairest lady, it's so long / Since I left my family throng / That we have never met till now / But you're my brother's widow. How / do I know this? From what he wrote / to me. On you he did dote / ...

ALADDIN: Stranger, stranger – you have erred / and I can tell you in a word / that this good lady is a maid ... that's our Maid, Marion, but this is my mother, Widow Twanky.

*Abanazer steps towards Twanky, takes her right hand and kisses it. Abanazer moves stage left of Twanky, so that Twanky is between Abanazer and Aladdin.*

TWANKY: Charmed, I'm sure. *(Aside, to Aladdin)* I don't trust him. Daddy couldn't have written to him.

ALADDIN: *(Aside to Twanky)* Why not?

TWANKY: *(Aside, to Aladdin)* Daddy couldn't write. *(Coldly, to Abanazer)* So, what do you want, then?

ABANAZER: Oh Widow ... *(pauses, flicking fingers, trying to remember)*

ALADDIN: Twanky?

ABANAZER: *(relieved)* .. Clanky please forgive / my error in this place you live - / My brother – your husband – always noted / The beauty of her upon whom he doted.

*Twanky primps, flutters eyelashes, etc. Then pulls herself together.*

TWANKY: Well, since you put it that way ... But, what's your name?

ABANAZER: I am not yet known, I have little fame / But *(dramatic pause)* Abanazer is my name.

TWANKY: Well, Have-a-banana, thank you for bring that lazy boy Aladdin back home. *(Twanky bustles towards Abanazer, obviously trying to show him the door. Abanazer backs off towards stage left, and is forced by Twanky towards stage right. Abanazer trips as he passes The Spot.)* But that'll be all, thank you very much.

ABANAZER: *(Makes grand gesture – possibly waving cloak. Twanky turns away)* But wait, Madame .... *(clicks fingers – he's forgotten again)*

ALADDIN: Twanky.

ABANAZER: *(relieved)* ... Spanky, *(slaps Twanky's bottom)* wait a while / For you do not yet know what I'll / be giving your family here - / Wealth and jewels, money ...

TWANKY: Beer! No – we're laundry folk – your completely out of our basket *(aside to audience)* He's completely out of his basket! In fact, he's a pair of pants short of a bowl of cabbage soup. *(Pulls face)*

*Aladdin steps forward between Twanky and Abanazer. We now have Twanky stage left, Aladdin centre, Abanazer stage right.*

ALADDIN: Mother – he says he can make us rich!

TWANKY: Why should mister 'Ave-a-knees-up want to make us rich? *(Aside)* I definitely don't trust him.

ABANAZER: I have just a little job for you / Which only Aladdin, your son, can do / Not far from here there is hidden a store / Of jewels and silver and gold and more / And also in there is a keepsake I seek – / A little old lamp. Do not think that my cheek / In asking this will be just to my gain / For the gold and the jewels are yours – that's plain!

ALADDIN: But why is it me who must help you this time? / Is this all honest? Is this a crime? / For I will never take part in a theft ... I mean, I would never do anything bad, like stealing.

ABANAZER: These things belong to those that can find them / There are no other ties that bind them. / And I am *(Dramatic pause. Abanazer opens cloak towards audience – he is clearly not old and feeble!)* too old and feeble, I fear / To go down and fetch this valuable gear.

TWANKY: Sound fair enough to me. How far away is it?

ABANAZER: The cave of the treasure is not very far / We can walk there in three days...

TWANKY: or one day by car?

ABANAZER: Alas, Widow ... *(clicks fingers – he's forgotten again)*

ALADDIN: Twanky!

ABANAZER: *(relieved)* ... Frankly, a car I have not / So Shank's pony's the method – and off we must trot.

TWANKY: *(Aside to audience)* I still don't trust him – I think he's a Kylie. Kylie Minogue. Rogue. [Oh, please yourself.]

ALADDIN: This is going to be fun! *(slaps his thigh)*

MARION: Why do you keep doing that?

ALADDIN: Thigh really have no idea.

*All groan.*

ABANAZER: Before we go, let's have some tea / That we can share, all you and me.

TWANKY: We haven't got enough food for you, Mister Alabaster! We've hardly got enough for ourselves. The bread's off, and the sweets are gone, for a start. *(to audience)* Here, have you tried that new, swanky restaurant, The Full Moon? – Great food – no atmosphere. *(to Abanazer)* How can we eat? My lazy son Aladdin does nothing to help his poor old mother working hard in the shop, as I launder and iron and launder and iron and launder and iron ... *(While Twanky is saying this she draws out a HUGE handkerchief, dabs her eyes, blows her nose).* *(Aside, to audience)* I don't think he's listening! *(To Abanazer)* And he eats like a horse!

MARION: *(Gasps)* He eats so much?!

TWANKY: No, just hay.

*All groan.*

ABANAZER: Come, do not cry into your hanky / I'll give you food, O Widow  
.... *(pauses, clicking fingers)* ....

ALADDIN: Twanky!

ABANAZER: *(relieved)* ... Manky. / So now upon the table there / Let there be food beyond compare!

*Abanazer makes magic gestures at the table. He comes and stands centre stage, in front of the table. As he makes the gestures he lifts his cloak to completely obscure the table. Whilst the table is hidden there is a flash, a bang, etc. and Marion and Twanky flip the top of the table over, to reveal the (plastic?) display of food underneath. Possible puff of smoke.*

**Props: Bring on plastic food.**

*During this Abanazer shouts:*

ABANAZER<sup>1</sup>: Sint pura cordis intima / Absistat et vecordia / Carnis terat  
superbiam / Potus cibique parcitas!

*Abanazer swirls aside and indicates with a flourish the table. Abanazer backs off towards front stage left.*

MARION: Ooh, that's clever!

TWANKY: Ooooo..... *(faints into Aladdin's arms)*

ALADDIN: Mother! It's all right – look we have delicious food!

*Twanky recovers, looks once more at the table.*

TWANKY: Ooooo .... *(faints again. Comic show.)*

ALADDIN: Mother!

*Twanky recovers again. She seems to decide that it's all right to go for the food.*

TWANKY: Well, let's tuck in. Oooo look, real roast plastic – I mean, chicken. Do you want a bite? *(Starts eating. Marion joins her, but Aladdin and Abanazer do not. There can be some comic business here, with the food being eaten – or not being eaten – even if the food is only plastic imitation.)* Here, Aladdin, your father would have liked all this food and drink. *(Aside,*

<sup>1</sup> This is a verse from an Anonymous Mediaeval (6<sup>th</sup> century) hymn, meaning “May the inmost recesses of the heart be pure and may folly depart. May moderation in food and drink wear down the pride of the flesh.”



*to audience*) I won't say Aladdin's father was a drunkard, but when the doctor told him to stop drinking, there were fourteen publicans who wanted a second opinion!

ALADDIN: When are you going to give us the money, Uncle Abanazer?

ABANAZER: Now, Aladdin, to you I'll show / Those golden riches – let us go!

TWANKY: (*Mouth apparently full*) What am I going to do now my lovely son is going to abandon me for a long time?

ABANAZER: 'Twill not be long, O widow fine / (*Aside*) And then the magic lamp is mine! Mine, I tell you, mine, mine, mine ..... (*coughs*). / It is just a little sport / To go upon our journey short.

TWANKY: (*stands, waves*) Don't forget to comb your teeth and brush your hair. (*Aside*) Have I got that right? (*Normal voice*) Send us a postcard, always remember Twanky's Laundry, Tee Hee, China, and .... (?)  
*Music starts*) Be back soon! (etc.)

*Possible dance during song. At end of song, Abanazer and Aladdin exit front stage right, Abanazer trips as he passes The Spot, being waved at by Marion and Twanky. Curtains close, lights remain up, on the curtains.*

**Props: Remove table.**

**Scene 3**

*Journey. Front of curtain. Abanazer and Aladdin re-enter, front stage right.*

**Props: Abanazer is wearing the ring – the ring is flashing. Remind Abanazer to turn the ring on.**

**[?] Music: the “Wilson, Betty and Kepple” Sand Dance music.**

*Aladdin and Abanazer exit stage left.*

**Props: Remind Abanazer to turn the ring off. The ring is not flashing.**

## Scene 4

*Front of curtain, cave behind.*

*Abanazer and Aladdin enter front stage left. Abanazer and Aladdin stand centre left. Background [?] “spooky” music.*

**Props: There are six caskets in the cave. There is the lamp in the cave. There are jewels in the caskets.**

ABANAZER: Here we stop, for here’s the cave / *(aside to audience)* Which will be this young fool’s grave / *(aloud)* And here you must go in and find / that “worthless” lamp I have in mind. / Below the ground you’ll also see / Jewels and gold which are for thee / Take heart, Aladdin, have no fear / As you enter the magic cavern here.

*Abanazer starts to make magic passes towards stage centre. Aladdin, showing fear, clutches at his arm.*

ALADDIN: Uncle, stop, I cannot go / Below the ground in caverns low ... It’s all dark and nasty in there, and full of horrible, hideous things. *(Aladdin indicates audience, and looks scared)*

ABANAZER: For protection take this magic ring *(draws ring from finger)* / Which will protect you from everything *(gives ring to Aladdin, who puts it on)* / And fear not to fetch the lamp, my boy - / Behave like a man, and fetch my toy!

**Props: Abanazer should make the rich flash as it is handed over. Aladdin should turn the ring off again (surreptitiously).**

ALADDIN: I will try to, uncle mine / encouraged by this bright ring’s shine / and I shall go below and fetch... I’ll go into the cave and get you the lamp.

*Abanazer rubs his hands in the “plotting and scheming” motion. Then Abanazer steps back and makes huge “magic” gestures.*

ABANAZER<sup>ϕ</sup>: *(Loudly, and passionately)* Da mihi sesame sesame mendacem / et ego ostendam tibi – ah – furem!

*During this the lights darken, changing to dark blue (if possible), there are flashes, and rolls of thunder. With a drumroll and crash the curtains part, to reveal the cave. As the curtains part following the “incantation”, Aladdin and Abanazer walk backwards towards stage left, to give the impression that the stage is getting wider.*

*The interior of the cave is rather dark, with some dim spots of blue and red light. The lamp (an Oil Lamp) is on a stand centre right rear, but not illuminated. There are “chests of jewels” stage centre.*

*Aladdin is amazed. Abanazer chuckles (but not in a friendly manner).*

ABANAZER: Thus to you the cave I show / Go down, Aladdin, go, boy go!

*Aladdin steps forward gingerly towards stage centre front. As he goes he seems to be feeling his way through the dark. There is eerie music. Abanazer backs off into the darkness as far stage left as possible. If it is possible, Abanazer disappears (off stage left). Aladdin looks around the auditorium (as if that were the cave), looking up and around in fear and amazement.*

ALADDIN: Gosh, it’s spooky in here. I wonder where the lamp is. Shall I look down here? *(moves towards stage right. As he moves a ghost appears up stage)*

<sup>ϕ</sup> In case you are wondering what this means, it is “Give me a liar (sesame, sesame), and I will show you a thief”

*left, briefly spot lit. Spotlight off. Ghost disappears. Aladdin addresses audience*) What was that? A ghost? There wasn't, was there? *(Ad lib discussion with audience)* Where? Over there? *(Aladdin looks round to upstage left. There is nothing there.)* You will tell me if another ghost appears, won't you? *(Gets audience agreement. Aladdin moves further stage right, and turns to face forward and slightly left. Another ghost appears, upstage right, spot lit. Audience should now cry out "It's behind you" Ad Lib of "Oh no it isn't" "Oh yes it is". Ghost disappears, and Aladdin looks upstage left.)* It's not there. You're having me on. *(Aladdin walks, feeling his way, downstage left. Turns and looks forward, and slightly right. First ghost re-appears, upstage left, spot lit. Audience at this point should go berserk. "It's behind you", etc. etc. Ghost disappears, and Aladdin looks upstage right. There is nothing there.)* There isn't anything there! You're having me on! Anyway, I don't really believe in ghosts – they can't do you any harm. And do you know why? **[?] Sings**) Whistle a happy tune etc.

*During the last chorus of the song a line of ghosts, ghoulies (and whatever else) appear backstage, in a line, dancing, and joining in. Aladdin does not turn round to see them. At the end of the song, during the audience applause, the whole line (except for one) disappear, exiting stage right and left. Aladdin slaps his thigh.*

GHOST: Why do you do that?

ALADDIN: I spent some time as a monk – it's just a habit I picked up.

*Ghost disappears, double-take by Aladdin. There is no ghost, so Aladdin shrugs his shoulders.*

*Aladdin moves towards – feeling his way – stage right – and turns to move towards centre stage where all the treasure chests are piled. The lights come up a little more, to make the cave more visible, and (slowly) a dim spotlight is put on the lamp. During the next part of this scene, up to the point where Aladdin finally sees the lamp, this spotlight gets brighter, till it becomes obvious to the audience.*

ALADDIN: It's dark in here. Look – chests full of treasure. That's pretty! *(takes a jewel, holds it up to admire it, puts it in his pocket)* And that's lovely. And that – and that *(continues round the treasure chests, taking jewels and placing them in his pockets. He should do this often enough for his pockets to be visibly bulging.)* Now what was it my uncle wanted? Was it a crown? Was it a plate? *(asks audience)* What was it that my uncle wanted? What did he want? *(converse with audience to get them to say "the lamp")* Oh yes, the lamp – now I remember! But I wonder where it can be? Is it over here? *(etc. etc., till the light is bright enough on the lamp for the audience to shout "It's behind you!")*

*Whilst Aladdin is making his way towards the lamp, each time he looks at the audience the lamp can be changed into another style of lamp by a passing ghoulie or ghost. Aladdin does not see these ghosts. The first lamp seen by the audience should be the traditional oil lamp. By the time Aladdin gets to it, it should be a standard lamp – with a trick stem.*

*Aladdin sees the lamp.*

ALADDIN: Aha! *(pause. Aside)* Hm, that's not the standard lamp. *(Ordinary voice)* That must be the lamp my uncle wants. *(Picks up lamp)* Now let's take it back to him, and I'll be out of here.

*Aladdin makes his way back towards stage front centre, facing left. The curtains close slightly, narrowing the stage a little. As the curtains close, Abanazer comes on, left front. Abanazer is spotlit in a different – paler – colour than Aladdin. The impression is that Abanazer is outside the cave, but Aladdin is*

*inside the cave. Aladdin is having some difficulty walking – he is weighed down by the jewels in his pockets.*

ALADDIN: Uncle, Uncle! I have the lamp! Where are you?

ABANAZER: *(in a pleasant voice)* I am here by the entrance, dear boy whom I cherish / Waiting to help you *(Aside, nasty voice)* – then leave you to perish! / *(pleasant voice)* Pass the lamp to me, my dear - / Pass the lamp to me, up here!

*Comic business – as Aladdin tries to pass the lamp it flops. When Aladdin takes the lamp back it goes erect again. Do this several times. Each time Abanazer gets more furious. [?] Possible background music getting “darker” and “nastier” all the time, to end of scene.*

ALADDIN: It's no good, Uncle I can't get the lamp to you. Here, take these jewels from me and I'll go back and get the lamp.

ABANAZER: *(Very cross – shouts)* This is not a scouting camp! / Give me the lamp, boy, give me the lamp!

ALADDIN: *(frightened)* No, take these jewels out of this cave / Or it will become my own dark grave! / ... If you take these jewels first I'll be able to carry the lamp out afterwards.

ABANAZER: *(Very angry indeed)* The lamp, boy, the lamp: give it to me! / Or it will be all the worse for thee!

ALADDIN: *(more frightened)* You can't be my uncle, you're not like my dad / You're nasty and wicked and cruel and bad!

ABANAZER: *(Extremely angry)* Curse you, vile boy, for your knavish tricks / You have not helped me – your future I'll fix!

*Abanazer makes magic passes towards stage centre, backing slowly towards front stage left (where he is about to exit). The curtains slowly close. Aladdin is shouting:*

ALADDIN: No! No! Don't leave me here! No! No!

*At the same time Abanazer is saying:*

ABANAZER: Cover the entrance, seal it and lock! / Return to your place, vast magic rock!

*Curtains close. Abanazer exits stage left, laughing maniacally, and declaring:*

ABANAZER: You shall rot in that cave, both dark and damp / Until you give me that magic lamp!

*Lights off. During the darkness Aladdin steps through the curtains, with the Standard Lamp.*

**Props: Remove caskets.**

## Scene 5

**Props: Aladdin is wearing the ring. The ring is not flashing. Aladdin is carrying some jewels in his pockets. Aladdin is carrying the lamp.**

*Lights come up again, in the “cave” colours. Aladdin is still stage centre, front of curtain, with the standard lamp. Whilst this part of the scene is going on, the cave is being cleared, and the Twanky kitchen is being rebuilt behind the curtain.*

*Aladdin sinks to his knees, and starts crying.*

ALADDIN: No, I mustn't lose hope. (❓ *music cue*) (*Starts by singing feebly, but gets brighter as the verse goes on*) Whenever I feel afraid, etc. [*“Whistle a happy tune” – just one chorus*]

*Whilst the singing is going on, a series of ghoulies and ghosties, replace the lamp with a series of others, in the reverse order from before, so that it ends up being the traditional oil lamp again. This has to be done quite slickly – remembering that Aladdin does not see the ghosts, and that all this is happening front of curtain. At the end of the song, Aladdin turns to the lamp, does a double-take, and picks the (oil) lamp up.*

ALADDIN: Hmm. This is an odd lamp. It's got some writing on it. I wonder what it says? Lood Calb oo-ee Ee-paw? Oh no, it's upside down – “Made in Blackpool”. It does come from a long way away. And what's written here? The lamp's a bit dirty – I'll rub it on my sleeve. ( *rubs lamp*) There, it says ...

*Aladdin is startled by sudden entrance of Prince Charming, front stage right, carrying glass slipper.*

**Props: Ensure Prince Charming is carrying a shoe.**

PRINCE CHARMING: I seek the most beautiful girl I have seen / Who fits this slipper, to be my queen!

*Prince Charming exits stage left, being watched by Aladdin.*

ALADDIN: Wrong panto! As I was saying, the lamp's a bit dirty – I'll rub it on my sleeve. There, it says ....

*Flash! Bang! Puff of smoke! Genie is stage right, talking on a mobile phone. He is a completely standard Genie. The phone, however, can be enormous. (Possible snatch of music: ❓ Jean Genie) Aladdin backs off to stage left, still carrying the lamp; Genie stays at stage right.*

**Props: Ensure Genie is carrying the mobile phone.**

GENIE: ... and she said to him “Do you love me” and he said “Of course”, and she said “Say something soft and sweet in my ear.” And he said “lemon meringue pie”. (*Genie suddenly spots that he has been called*) Oops, go to go! (*Throws phone off stage right*) Greetings, O master; your wish I obey: / I am your servant, to do what you say!

ALADDIN: (*Aside*) Oh no! Not another one that talks in verse. (*To Genie*) Who are you?

GENIE: I am the genius of the lamp. Whoever rubs the lamp is my master, and I must obey.

ALADDIN: Don't you mean “genie” not “genius”?

GENIE: OK, OK – there was an error in the advertisement for the job. But it wasn't my fault. Here I am, able to solve differential equations

and remember the names of everyone in Coronation Street and all I have to do is boring stuff, like – build palaces here or put piles of gold there or move cities to more comfortable climates.

ALADDIN: Can you do all that?

GENIE: Oh, yes. I can use both magic and logic.

ALADDIN: Can you get me out of this dark cave, and back home?

GENIE: Easy as anything. Is that what you want me to do?

ALADDIN: Yes please!

*Genie snaps his fingers. Flash, puff of smoke. Nothing else happens.*

GENIE: Just a minute, I haven't used this for a while – it's a bit rusty.

*Genie snaps his fingers again. Flash, puff of smoke, [?] dull thump on drum. Nothing else happens.*

GENIE: I really am rusty. *(Aside, to audience)* Well, it's very damp in this cave! *(Ordinary voice)* One more time, then ...

*Genie snaps his fingers. Flash, puff of smoke, [?] crash of cymbals, curtains open to reveal Twanky kitchen behind.*

**Props: Bring on table.**

*Twanky is seated standing by the table (at the left of it), and Marion at the right of the table. There can be a bit of show with Aladdin and the Genie (but not Twanky and Marion) coughing and staggering, and fanning the smoke away. Genie backs off stage right during this – that is, the Genie disappears.*

TWANKY: I shouldn't have let Aladdin go with that nasty Mister Abernoxious. I shouldn't have trusted that horrid Mister Alka Seltzer. I'll never see my lovely sweet son again. *(Twanky wrings hands in misery)* I shall give up my laundry, and go and join the army.

MARION: How can you join the army?

TWANKY: Handcuff them all together. *(Melodramatic overacting here, please!)* Oh, deary me, my poor little boy, Aladdin, Oh deary ...

ALADDIN: *(steps forward)* Here I am, mother!

TWANKY: *(does double take. Brightens up. Voice is now suspicious and hard – no more "hearts and flowers"!)* Where did you come from, you lazy little boy? And where have you been? Were you polite to that nice Uncle Ebenezer? Where's the money?

ALADDIN: Oh, Mother – you were right – he is not my uncle. Abanazer tried to trap me in a horrible, dark cave.

TWANKY: When did he do that?

ALADDIN: Just now.

TWANKY: But there are no caves near here – this is the middle of town! *(to audience)* Although some of the youth clubs .... *(shudders)*

ALADDIN: No Mother – Abanazer and I walked for three days, till we reached a rocky mountain-side. Then Abanazer said a magic spell ...

TWANKY: That's M-A-G-I-C. *(to audience)* That's how you spell "magic".

ALADDIN: ... and a cave opened up. Then I went down into the cave. I filled my pockets with loads of valuable jewels – look – *(takes things from pocket, and places them on the table. Twanky gasps, and fingers them admiringly)*, but the nasty Abanazer wouldn't help me out of the cave and he rolled the stone back and trapped me in there.

*Child enters stage right, carrying a card that reads "Boo, Hiss!"*

ALADDIN: *(to audience)* Nasty Abanazer. *(Try to get audience to join in here.)*

*Child exits, stage right.*

TWANKY: *(puzzled)* But you're here now? How did you get out, and get back here?

ALADDIN: There was a Genie. Look *(indicates stage right. Is startled to see that the Genie is not there.)* Where has he gone? *(asks audience)* Where is the Genie? How do I get him back? *(converse with audience, till they say "rub the lamp")*

ALADDIN: Ah! I know, I have to rub the lamp. *(Aladdin rubs the lamp on his sleeve)*

*Enter stage left, walking towards right, Dick Whittington*

DICK WHITTINGTON: The bells rang out a message fair / Turn again, Whittington, of London Lord Mayor! *(exits stage right)*

*All stare at Whittington.*

ALADDIN: *(Calls out, to disappearing Whittington)* Wrong panto! *(ordinary voice, to audience)* Oh well, we've got to do our best.

ALL: We will do our best!!

ALADDIN: *(Surprised voice, to audience)* OK, let's try that again ...

*Aladdin rubs lamp. Flash, crash, Genie enters stage right.*

**Props: Genie is "shaving" using a scimitar.**

*Genie is shaving – he has some foam on his face. The Genie is singing – it doesn't matter what. Suddenly the Genie notices that he has been called*

GENIE: Oops! *(hurriedly wipes face, throws off scimitar – sound of scream offstage)*  
Yes, O Master.

TWANKY: That's a ... a..... oh deary me.... *(faints – comically, into Aladdin's arms)*

ALADDIN: Come on, he's all right.

*Twanky recovers. Twanky looks at the Genie, reconsiders, and*

TWANKY: But that's .... that's a....

ALADDIN: Yes, A Genie, mother.

*Twanky faints again – comically.*

ALADDIN: Mother – not again – get up

*Twanky recovers.*



- TWANKY: *(to Aladdin)* Do we have to keep him in the spare room? *(Indicate height of Genie – exaggerating it)* I haven't got a bed that size!
- ALADDIN: No, mother, he doesn't have to live here – we call him when we want him.
- TWANKY: How do we call him? OY, GENIE!?! *(If Twanky can whistle through fingers, now is the time to do it!)*
- ALADDIN: No, Mother we call him by rubbing his lamp.
- TWANKY: By rubbing his lump? That sounds nasty! Anyway, what can he do?
- ALADDIN: Anything.
- TWANKY: Anything?
- ALADDIN: Anything!
- TWANKY: **[?]** *(sings – only a brief burst of music)* Anything you can do, he can do better ... *(stops singing. Addresses Genie)* Could you put a lot of food on our table?
- GENIE: Certainly. *(Genie clicks fingers. Flash, Nothing happens.)* Just a minute. *(Genie clicks fingers again. Flash, [?] dull thump on bass drum. Nothing happens. Genie addresses audience)* It really was damp in that cave! *(normal voice)* One more time! *(Genie clicks fingers. Flash. [?] Crash of cymbals.*
- Props: Bring on large cardboard box.**
- Servant/Cub walks on from stage right, , carrying a plain, large cardboard box and places it on the table. The box is then rotated. On the side now facing the audience are the words "A LOT OF FOOD". Note that the box must have no bottom, as it goes on top of the "jewels" that are already on the table. Servant/Cub exits stage right.)*
- TWANKY: *(to audience)* For five pounds a seat you expected real magic?! *(Normal voice)* Ooo, wonderful. *(to Genie)* And could you build a bridge across the Atlantic.
- GENIE: *(Startled)* A bridge?!
- TWANKY: Yes.
- GENIE: Across the Atlantic?!
- TWANKY: Yes.
- GENIE: *(Aghast)* Have you though how much concrete that's going to take? And the disruption to the shipping? And who would want to drive over it? You've got to have a better wish than that!
- TWANKY: OK then. *(pause)* Tell you what, I've never understood the government's policy on education.
- GENIE. Ah. *(pause)* This bridge – do you want electric or gas lights on it?
- ALADDIN: No, Mother, we don't want a bridge across the Atlantic. We just want to settle back into our ordinary life. And now that we have all the riches we want, perhaps I can really go and woo the Princess.
- TWANKY: Why do you want to do that?

ALADDIN: Oh, Mother ... (🔊 *music. Reprise of ...*) "I'm as corny as Kansas in August".

*During the song the Genie exits quietly, stage right – he is just "fading away".*

ALADDIN: But Mother, Marion, the Genie ands lamp are secret – we must tell no-one about them.

TWANKY: Secret it is. *(to audience)* I'm going to have my tea now – so it's Goodbye, boys and girls! *(play this for reaction. Turns back to audience)*  
Right, let's have tea.

*All sit stand at the table. Curtains close.*

**Props: Remove table. Remove cardboard box.**

## Scene 6

**Props: Table stage centre. Chair stage right. Ensure Katrina has the small handbell.**

*Front of curtain, village green prepared behind. Two chorus enter front left, and put out a stall. Big label "Dr. Fix-U-up". Doctor Fix-U-up enters stage right and walks as far as The Spot and stops. He looks down, as if examining, then steps over The Spot without tripping. The doctor makes his way to the stall and stands behind it. Chorus member J enters from stage left carrying a small hand bell, and gives it to the doctor. Doctor rings the bell briefly.*

DOCTOR FIX-U-UP and KATRINA: The Doctor is in! Roll up, roll up.

*A queue of chorus form, coming on front right. The chorus members are identified, in this script, by letters of the alphabet. They can be spread around the real chorus members as we wish. To be determined. Note that each enters stage right, and (except for K) exits stage left.*

Ellen: Doctor, doctor, I'm losing my memory.

DOCTOR FIX-U-UP: When did this start happening?

Ellen: When did what start happening?

DOCTOR FIX-U-UP: Next!

*Doctor rings bell.*

B Gill Doctor, my husband smells of fish.

DOCTOR FIX-U-UP: Poor sole! Next!

*Doctor rings bell.*

Marvin: Doctor, how can I cure my sleepwalking?

DOCTOR FIX-U-UP: Sprinkle drawing-pins on the floor. Next!

*Doctor rings bell.*

D: Doctor, I need something to keep my falling hair in.

DOCTOR FIX-U-UP: Use a matchbox. Next!

*Doctor rings bell.*

Bea: Doctor, I've got a terrible fat belly.

DOCTOR FIX-U-UP: Have you tried to diet?

Bea: Yes, but whatever colour it is, it still looks fat.

DOCTOR FIX-U-UP: You've obviously got a serious disease.

Bea: I'd like a second opinion.

DOCTOR FIX-U-UP: OK – you're ugly as well. Next!

*Doctor rings bell.*

Gill: Doctor, what can you recommend for insomnia?

DOCTOR FIX-U-UP: A good night's sleep. Next!

*Doctor rings bell.*

Marvin: Doctor, I've got tooth-ache.

DOCTOR FIX-U-UP: You'll have to wait till it's time to have it fixed.

Marvin: When's that?

DOCTOR FIX-U-UP: Tooth-hurty! Next!

*Doctor rings bell.*

Bea: Doctor, I need glasses.

Katrina: You certainly do – this is the back of the queue!

*K exits stage right.*

Ellen: Doctor, my son had a piece of wood on his head. Now it's grown into a tree and a park bench. Just today a few flowers and a small pond appeared as well!

DOCTOR FIX-U-UP: Don't worry – it's just a beauty spot. Next!

*Aladdin enters, upstage right.*

**Props: Aladdin is wearing the ring. The ring is not flashing.**

ALADDIN: Oh, doctor – there's something wrong with me. Can you cure it?

DOCTOR FIX-U-UP: How do you feel?

ALADDIN: My heart is beating faster, I am breathless, when I close my eyes I always see the same thing...

DOCTOR FIX-U-UP: What thing?

ALADDIN: Her face – her beautiful, beautiful face. And All I can think about is the sound of her laughter, her delicate hands, her gorgeous red hair, her elegant walk, her sweet, sweet voice. *(sigh)* What's wrong with me, doctor?

DOCTOR FIX-U-UP: Hmm. You appear to have the one thing I cannot cure. You're in love. If you're lucky, it's a life-long complaint. The only thing that makes it a little more bearable is to hold her hands, and to look into her eyes.

ALADDIN: But, doctor, I can't, you see, she's (denied to us ordinary folk, she's the ...) ...

*Dr. Pin enters upstage right, interrupting everything. He is shouting...*

**Props: Dr. S Pin is carrying The Scroll.**

DR S PIN: Oyez, Oyez, Oyez! Gather round and hear the decree of the Emperor. *(ordinary voice, as they approach)* That's it, sit yourselves down, listen carefully. *(announcement voice again. Reads:)* His imperial majesty The Great Ta Tu of China and Tee Hee seeks a husband for his most beautiful daughter, Princess Tu Tu. All those kings, princes or high nobles considering her hand must present themselves at the palace this day with their proposed dowry. Signed, His Imperial and Most Impecunious Majesty, Emperor Ta Tu. *(short pause)* P. S. My daughter is very expensive. *(ordinary voice)* Oops! Sorry – I wasn't supposed to read that bit!

SO HI: The Emperor wants a son-in-law!

PITTI SING: Princess Tu Tu wants a husband.

PING PONG: But he's got to have tons of money.

ALADDIN: (*Aside – in delight*) I can get lots of money – with the Genie I can get anything at all. (*to chorus*) I'm going to the palace to see the Emperor. (*to Doctor Fix-U-Up*) Doctor, I'm going to try your cure.

*Aladdin runs off, upstage right. Other members of chorus look at each other in surprise.*

SO HI: Where is Aladdin going to get a dowry?

PING PONG: An Emperor will want a lot of money!

PITTI SING: Perhaps they will see his heart is of gold – and he is in love.

*Curtains close, Sultan's palace is prepared behind. As the curtains close, Aladdin comes on, front stage right (front of curtains).*

ALADDIN: Yes! Now is my chance to woo the Princess. I shall pretend to be a prince and the Genie will give me the dowry. (*calls*) Mother! (*pause*) Widow Twanky! (*pause. Shouts*) Twanky's Laundry

TWANKY: (*offstage*) Coming! (*pause. Twanky enters front stage left. She is wearing much better cloths than before*) Hello Aladdin! Hello Boys and girls! (*play for reaction*). (*to Aladdin*) Why are you so excited.

ALADDIN: Oh, Mother, there you are. I have a little job for you – a very important job. You know that lamp I brought back from my trip with Abanazer, can you go and give it to Marion and tell her to meet me at the palace with it, immediately.

*Twanky, in the following conversation, clearly does not understand what Aladdin is on about, and she is a little peeved at being asked to do something for him. Aladdin, however, is impatient, and wants to get to the palace.*

TWANKY: You're not at the palace.

ALADDIN: I know that – I'm going there.

TWANKY: And Maid Wishy ... Marion hasn't got the lamp.

ALADDIN: I know that – I want you to give it to Marion.

TWANKY: But the lamp is at home.

ALADDIN: I know that – so you have to go home and give it to Marion.

TWANKY: But why do you want the lamp?

ALADDIN: Because I'm in love.

TWANKY: You what?

ALADDIN: Because I'm in love.

TWANKY: (*Amazed*) You are in love with Maid Wishy ... Marion?! Ooh, I don't think that's right, I never ....

ALADDIN: (*interrupting*) No Mother, I'm not in love with Maid Marion. I'm in love with the Princess, and I need the lamp.

TWANKY: Why? Don't they have any lights at the palace. Anyway, it's so big, that palace, that one little lamp will never show you everything.

ALADDIN: No, Mother, it's because I want to give them a present.

- TWANKY: I don't think a little old lamp will impress them.
- ALADDIN: Oh, Mother, Please! The Emperor wants a husband for Princess Tu Tu, and I'm going to go to the palace and show him that we are rich enough for me to marry her. For I do love Princess Tu Tu. She is so... so...
- TWANKY: *(interrupting)* OK, OK, don't start that again. I'll go and get the lamp.
- ALADDIN: Thank you, Mother!
- TWANKY: And do you know how many mothers it takes to change a light bulb?
- ALADDIN: *(puzzled)* No, Mother, how many?
- TWANKY: None – I don't mind sitting in the dark while you go out enjoying yourself with the lamp.
- ALADDIN: Mother!
- TWANKY: But you be nice to that Princess, and call the Emperor "Sir", and don't speak until you're spoken to, and shake hands with your right hand *(puts out left hand, reconsiders, puts out right hand, reconsiders, puts out left hand, changes mind, rubs hands in embarrassment on skirt)* and ... Oh, never mind, I'll get the lamp.

*Aladdin runs off, stage right. Twanky watches him go.*

- TWANKY: I worry about that boy – he wants me to do everything for him, he's behaving just like Posh Spice – I'm at his Beckham Call.. Ah well. *(to audience)* I must be going. Goodbye, boys and girls! *(play for reaction)*.

*Twanky exits front stage left.*

## Scene 7

**Props: One chair, centre stage.**

*Palace. Princess Tu Tu is centre stage, possibly seated, having her hair brushed, being primed up, etc., by two maids – Sing Song and Ta Kit. Princess is holding a hand mirror, and looking at her reflection. Princess and maids are dressed as Chinese as it's possible to get. There are Chinese characters hanging up, etc. This is very definitely China.*

*Tu Tu puts down her mirror and sighs...*

PRINCESS TU TU: But why do I have to dress myself up like this?

SING SONG: Please, Mistress Tu Tu, it is your father's orders – he wants you to look as beautiful as possible.

PRINCESS TU TU: Well, it's not fair! I know he's the Emperor of all China, and I know he loves me, but why does he have to do this?

TA KIT: Please, Mistress Tu Tu, he wants to choose you a good husband.

PRINCESS TU TU: But not Fred the Vizier's son! How would you want a father-in-law named "Parenchetmous Eclectobobulous Znargworm<sup>2</sup>"? And Fred's (*pause*) very nice – but I don't love him. And I would only be happy with someone I love. (*Pause, music starts*) But I haven't met him yet. (*Sings*) Someday he'll come along, the man I love (etc.)

**During song, the chair is moved to the back of the stage.**

*At end of song Tu Tu looks down and sighs. The maids tidy up around her. Then Sing Song glances off towards stage right*

SING SONG: O Mistress Tu Tu, here is your father the glorious Emperor Ta Tu and his court coming now.

*All stand, brush themselves down and face stage right. [?] Ceremonial Music. Enter from stage right Ta Tu, Vizier and Fred (with, possibly, sundry other attendants). As they come towards stage centre, Ta Tu, Vizier and Fred are clearly not dressed in a Chinese manner. Possibly as English Admiral, Pirate King, etc. Fred is – clearly – gormless.*

PROMPT: (*Loud Stage Whisper*) Psst! That's not Chinese costume!

TA TU + VIZIER + FRED: We know it's the wrong panto!

VIZIER: We couldn't get the right costumes.

PROMPT: Oh, do your best!

ALL: We will do our best!

SULTAN TA TU: (*to Tu Tu*) How are you my dear?

PRINCESS TU TU: I'm very well, father, but I...

SULTAN TA TU: (*absently, not paying her any attention*), Good, good. (*To Vizier*) Now what were we doing today?

VIZIER: O most imperial and honoured Chinese majesty, Knight Commander of the Golden Jade, Regal Master of the Jewelled Serpent, Number One Tun, Great Duck of Peking,....

SULTAN TA TU: Yes, yes – skip that bit, and cut to the start of the sentence.

<sup>2</sup> Don't worry about this name! You can say anything you like, provided it sounds long and ridiculous.

- VIZIER: *(gulps)* Your Majesty seeks a worthy husband for his daughter.
- SULTAN TA TU: Oh yes. And whom have I chosen?
- VIZIER: Your imperial and most beneficent majesty of .... *(Sultan glares at Vizier. Vizier gulps.)* Your Majesty said something about a dowry?
- SULTAN TA TU: Ah yes, whoever can give me the greatest dowry – the most valuable gift – is the person who can support my daughter in the manner to which she would like to become accustomed.
- VIZIER: And, after your most great and honourable Majesty's announcement, there has been, so far, I think just one application.
- SULTAN TA TU: So it seems. And who was that from?
- VIZIER: Most beneficent ... *(Sultan glares. Vizier gulps.)* From my son, your majesty.
- SULTAN TA TU: And what was the dowry, Vizier?
- VIZIER: O most great and intelligent master, O most ... *(Glare. Gulp)* This casket of jewels, O great one.

**Props: Present the Small casket.**

*Vizier claps hands. Two (small) servants enter carrying one small chest of jewels, which they place in front of the Sultan. This should not be as large a chest as Aladdin has already found in the cave, with the lamp. In fact, this casket should be small enough that it could be picked up by one person. [?] Brief music "Baubles, bangles and beads". Music peters out.*

- SULTAN TA TU: Well, that will help repair the roof. Everything around here is so depressingly ugly. *(Looks hard at the audience) (Sighs)* But since no-one else seems to have applied, I suppose that you, Fred, *(indicates Fred)* will have to woo my daughter. *(To daughter – whispers)* Be nice to him, dear – he's all we've got so far. *(Aside)* An intellect rivalled only by garden tools. *(To Vizier and courtiers)* Come along, let these two discuss their future together. You know, I'm so miserable about my lack of money, that I am a "woe king".

*All groan.*

[?] *Ceremonial music as they exit, stage right. This leaves behind only Tu Tu and Fred on the stage. Fred coughs nervously, and gets out a sheet of paper, which he keeps referring to. These are obviously the words his father has told him to say.*

**Props: Fred has a piece of paper in his hands.**

- FRED: *(flat voice)* My dear-est Prin-cess, O how bee-oo-ti-full you are. I am en... I am ena... I am enamamam... I like you a lot.
- PRINCESS TU TU: *(interrupts)* And I like you too, Fred, but I don't love you – and I don't think you really love me. *(Aside)* O this is ridiculous – why can't I find the one that will love me and that I love? *(To Fred)* Put away that bit of paper your dad gave you, and be yourself. *(Princess Tu Tu takes the paper from Fred's hand, rolls it up into a ball and goes to throw it away. She pauses)* Where's your bin?
- FRED: I've bin to Hong Kong.
- PRINCESS TU TU: No, silly, where's your wheely bin?



FRED: I've wheely bin to Hong Kong.

PRINCESS TU TU: *(She throws the ball of paper away – perhaps to the audience)* There. Now, have you ever been in love, Fred, I mean have you ever seen the girl of your dreams?

FRED: No, never.

PRINCESS TU TU: What would your ideal girl be like, Fred?

FRED: Um, well, she would be tall and strong, and wearing green, be hard-working and she would like my favourite song.

PRINCESS TU TU: What is your favourite song, Fred?

**[?] Music**

FRED: Ying tong ying tong ying tong ... (etc.)

*Whilst singing, Fred does some clumsy dancing, and part way through falls over (or collapses on a chair), and the music peters out. Also we try to get the audience to join in. Widow Twankey enters the auditorium and dusts the audience with a feather duster. Twankey is also singing the Ying Tong Song – but is getting it wrong! Twankey exits.*

FRED: That's my favourite song.

PRINCESS TU TU: Hmm. She would have to be a special girl, wouldn't she? Now, my ideal man would be warm and friendly, would have beautiful brown eyes, would be courageous and imaginative, and he would come to the palace unexpectedly and he would ....

**[?] Sound of trumpets off. Ceremonial music.**

PRINCESS TU TU: What's that?

*Enter All the courtiers, the emperor, etc. – everyone who just left a few moments ago.*

**Props: Dr D Pin still has The Scroll**

DR. S PIN: You majesty, your excellencies, my lords, ladies and gentlemen. I, as special advisor to the Vizier, who is special advisor to his majesty, in my office as chief assistant to the assistant chief, I have the duty to declare that there has been one more application for the hand of Princess Tu Tu. The applicant declares himself to be The Unknown Prince, and he claims to come with a dowry. *(pause)* Which may, or may not, be the case. *(pause)* But I wouldn't want to be drawn on that. *(pause)* Not before consultation.

*Vizier looks worried, Fred and Tu Tu look relieved, Ta Tu looks expectant.* **[?] Brief fanfare.**

DR S PIN: *(indicates stage right)* The Unknown Prince.

**Props: Aladdin is still wearing the ring. The ring is not flashing.**

*Enter Aladdin, downstage right. He is very smartly dressed – but still as Peter Pan. He stops in front of the emperor and bows deeply. Tu Tu, as soon as she sees him is smitten. She hides her face behind her fan, fans herself, etc.*

PRINCESS TU TU: *(aside)* Oh! Isn't he gorgeous!

ALADDIN: Your most excellent majesty. Your decree has been heard, and I humbly offer to bring a dowry for the hand of your most beautiful daughter. *(Whilst saying this he glances over to Tu Tu, and he too is*

*obviously smitten*). (*Aside*) Oh! Isn't she gorgeous! (*Aladdin looks only at the Princess*)

SULTAN TA TU: And what is this dowry?

*Aladdin recovers, and looks back to the Sultan.*

ALADDIN: Untold wealth, your majesty.

SULTAN TA TU: Untold, eh? OK – let's see six large chests of jewels, then.

*Everyone giggles, Vizier nods approvingly. Tu Tu looks dismayed.*

PRINCESS TU TU: (*Aside - dismayed*) Six chests of jewels? No-one can manage that!

ALADDIN: (*completely unperturbed*) Before this audience of rich and discerning people, (*indicates auditorium*) certainly, your majesty.

**Props: Ensure Marion has The Lamp**

*Aladdin claps his hands. Maid Marion enters, carrying The Lamp, in its Oil Lamp guise. Marion hands the lamp to Aladdin. Stage lights dim slightly. Spotlights on Fred and Marion. They see each other. [?] Music off of Love Theme from Romeo and Juliet (Tchaikovsky). They are both smitten with each other. Stage lights up again, spotlights off.*

*Aladdin rubs the lamp. [?] Music off: "Robin Hood, Robin Hood, Riding through the Glen". Everyone look round thinking "what's that noise?". Aladdin rubs lamp again. Genie enters front stage right, napkin tucked into his collar, eating a large chicken leg (turkey drumstick?) Perhaps he has a HUGE piece of cake in his other hand. [?] Brief musical intro of "Food, glorious food".*

**Props: Ensure Genie has The Cake**

GENIE. Oops! (*throws pieces of food and napkin off stage right..* O Master, your wish is ...

ALADDIN: (*interrupts*) OK – just get six chests of jewels, will ya?

GENIE: Certainly, O Master. (*snaps fingers. Flash. Nothing happens.*) Just a minute. (*snaps fingers again. Flash. [?] Dull Thud on bass drum. Nothing happens.*) Hang on, I'm just getting the hang of this. (*snaps fingers. Flash, [?] Crash on cymbals, puff of smoke.*)

**Props: Present six caskets of jewels.**

*Six servants/Cubs enter carrying six chests of jewels. These can be the ones that were in the cave, if you like. Gasps of wonder from all around – except from Aladdin. The jewels are placed in front of the Sultan. [?] Music: Baubles, bangles and beads. Possible entrance of dance troupe here, and all the cast on stage singing "Baubles, bangles and beads".*

*Aladdin Bows.*

ALADDIN: Your excellency – the jewels.

SULTAN TA TU: Well, that would allow us to replace the chimneys as well as the roof. Not bad, not bad.

VIZIER: (*Aside to Dr S Pin*) What are we going to do about this, Slimey?

DR S PIN: (*Aside, to Vizier*) In the absence of any firm directive indicating whether or not these appearances are substantiated in reality, and bearing in mind that our own impecunious situation involves our having to acquire the semblance of superfluity of fortune by

temporary appropriation of other's material acquisitions, and that it seems improbable that we would gain any superiority by conflict, it might be advisable to seek a mutually beneficent coalition – don't you agree?

*During this speech the Vizier (and probably the audience too!) has got more and more confused.*

VIZIER: *(Baffled)* What?

DR S PIN We had to borrow the money to get our jewels. If you can't beat 'em, join 'em.

VIZIER: *(Aside)* Right. *(To Sultan)* Since these jewels have come on down, I think we can say the price is right, your majesty.

SULTAN TA TU: Good. And what do you think, my daughter.

*Aladdin and Tu Tu are ignoring everything else, but are gazing into each other's eyes, facing each other, holding hands. Sultan coughs.*

SULTAN TA TU: Well, ahem, yes. I think we know what your answer is. I'm sorry about your son, Vizier, but he ... *(Sultan looks over towards Fred, but is amazed to see that Fred and Marion also are staring at each other, hands joined)* Ah, yes ... I think, on second thoughts, that perhaps we can have a double wedding? *(No reaction. Pause. A little louder)* A wedding? *(no reaction. Pause. Much louder)* I said, how about a wedding – tomorrow morning!

*Everyone gasps, turns to neighbour and says "A Wedding" "Wow" "How wonderful" – a general hubbub for about three seconds. Aladdin recovers himself, lets go of Tu Tu's hands and drops to one knee in front of the Sultan. Note that the Vizier is not at all pleased: he is very anti-Aladdin.*

ALADDIN: Your majesty, I am honoured and delighted beyond measure. ? *(Music starts)* I, Aladdin, shall be your faithful and happy son-in-law. *(Rises to feet. Sings)* I'm getting married in the morning ... Get me to the Church on time.

*Vamp between verses, whilst following "dialogue" takes place:*

SULTAN TA TU: There will be celebrations!

ALL: Hooray!

VIZIER: But you will have to clear up the mess afterwards.

ALL: Boo!

SULTAN TA TU: The pubs will be open all day!

ALL: Hooray!

VIZIER: But there won't be any glasses!

ALL: Boo!

SULTAN TA TU: There will only be buckets!

ALL: Hooray!

VIZIER: But they won't be selling beer!

ALL: Boo!

SULTAN TA TU: They'll be giving it away!

ALL: Hooray!

*Vamp between verses, whilst following "dialogue" takes place:*

ALADDIN: Vizier! Since your son is sharing our wedding day, I feel you should receive a present too! *(Aladdin claps his hands, and another treasure chest is carried in, and placed before the Vizier's feet. After this the Vizier is no longer anti-Aladdin, but very pro-Aladdin.)*

**[?] Music suddenly "darkens". Abanazer swooshes on stage left. All cast on the stage freeze. Abanazer cackles wildly.**

ABANAZER: *(sneering at audience)* You want to smile and wish them joy, / This wretched little girl and boy, / Aladdin and the fair Princess? / About them I could not care less! / Don't laugh too soon – I'm not done yet / For I that magic lamp shall get. / Aladdin will be left to rot / When I the magic lamp have got. / And his tender, blushing bride / Will not be his – but by my side! / By cunning plans and wicked ways / I'll gain revenge within three days!

*Abanazer cackles an evil laugh, swishes his cloak, and exits stage left.*

**[?] Music brightens, the cast on stage un-freeze.**

*Vamp between verses, whilst following "dialogue" takes place*

SULTAN TA TU: *(To Vizier)* You will have to make the official announcements to the people. Have you got the scrolls?

VIZIER: No, I always stand this way.

ALL: *(Groan)*

**[?] One more complete verse and chorus. End of scene at end of song. Curtains close.**

**Props: Remove chair. Remove caskets.**

End of Act 1

## Act 2

## Scene 1

**Props: Ensure The Photographer has the camera.**

*Lights brighten, Music brightens. Curtains open to reveal the village green. All chorus on stage – with most of the named parts too. Perhaps it is Abanazer who is dressed as a photographer – but there must be a photographer, old-fashioned, camera on tripod.*

**?** *Music: “Hold it! Flash, bang, wallop! What a picture!”.*

*Note that the point of this song is that the photograph is always taken when the cast have “relaxed” from their proper pose – so each picture is a disaster.*

*At end of song all exit.*

## Scene 2

**Props: Bring on two stools. Bring on plank.**

*Front of curtain, Twanky “empty room” (like the kitchen, but less in it) prepared behind. In fact, there is a step-ladder, already set up, and a pasting table. The pasting table is a plank resting on two stools.*

*Twanky enters front right She is dressed up ready for the wedding. Perhaps this is something best left to the imagination of the wardrobe department.*

TWANKY: Hello, boys and girls. (*play this for reaction*) The interval’s finished now – so you should still be there. Hello, boys and girls! (*tries to get reaction of “Hello, Twanky”*). Just fancy – Aladdin’s got married, and I was at the wedding. I got something special to wear. Do you like it? (*comic business – this can’t be finalised until we know what the imagination of the wardrobe department has dreamed up!*) Everyone was there, I’m so excited. I do hope they’ll be happy together. At least the right person married them. Right person? Oh, please yourself. I didn’t expect this so soon, did you? But you never know who’s coming to call. Knock, Knock!

VOICES OFF: Who’s there?

TWANKY: Sam and Janet.

VOICES OFF: Sam and Janet who?

TWANKY: (**?** *sings*) Sam and Janet evening .... (*this is, of course, “Some Enchanted Evening”*)

VOICES OFF: (*groan*)

TWANKY: My son Aladdin will be really well known now. I want my name to be up in lights all over the world, too – so I’m going to change my name to “Emergency Exit”. (*brief pause*) I hope Aladdin doesn’t forget his poor old mother now he’s married. I said to him “Will you remember me in a week”, and he said:

VOICES OFF: Of course I’ll remember you.

TWANKY: And I said, “Will you remember me in a month?”, and he said:

VOICES OFF: Of course I’ll remember you!

TWANKY: And I said, “Will you remember me in a year?”, and he said:

VOICES OFF: Of course I’ll remember you!!

TWANKY: Knock, Knock!

VOICES OFF: Who’s there?

TWANKY: See – you’ve forgotten me already!

**?** *Drum/cymbal “boom boom crash”, to mark the joke.*

TWANKY: I was so nervous about this wedding, I had a dreadful night. Dreadful. I dreamed that I swallowed a ten-pound marshmallow, and when I woke up, my pillow had gone. And after the wedding there was a ball. I’m a good dancer, I am. (*dances – badly*) I even tried tap-dancing once – but I kept falling in the sink.

**?** *Drum/cymbal “boom boom crash”, to mark the joke.*

- VOICES OFF: Stupid!
- TWANKY: I'm not stupid: I used to belong to a chess club too. Lots of us – the whole club – were in the front of this hotel one day, comparing all the matches we had won. But the manager told us to go, 'cos he couldn't stand chess-nuts boasting in an open foyer. (❓ *Brief snatch of music over: "Merry Christmas to you"*)
- TWANKY: Well, Aladdin's got married, and so has Maid Wishy ... Marion. And Aladdin's moving into a fine palace, built for him by the Genie. And Fred's dad, the Vizier Paren... parenket... papaparenchet-obobobul-umumum-ulous... (*to prompt*) What's his name?
- PROMPT: (*Loud stage whisper*) Parenchetmous Eclectobobulous Znargworm<sup>λ</sup>.
- TWANKY: ...yes, him – he hasn't got enough money to buy his son a palace. So Maid Wishy ... Marion and Fred are (*pause*) moving in with me. They haven't got a genie, you see. (*brightens*) But never mind – we'll just have to redecorate the back bedroom and that'll do fine. So off we go. (*Twanky turns round to face where she came from – that is, Twanky turns to face front stage right. Loudly:*). Oy! Wishy...Marion! Fred! (*if Twanky can whistle through fingers – do it now!*) Have you got that wallpaper?

**Props: Ensure Fred has rolls of wallpaper. Ensure Marion has two buckets, and that one bucket contains a small amount of flour.**

*Curtains open, to reveal the "empty" room. At the same time Marion and Fred walk on from front stage right. They are carrying buckets and wallpaper. There should be about three rolls of wallpaper, but two of these rolls should be bound with an elastic band, and one be free. One of the buckets contains flour. Beware: Fred is going to get messy during this scene!*

*Both buckets and the wallpaper rolls are placed on the plank. Be careful – we do not want to spill the flour (yet)!*

- TWANKY: There, let's get rid of this! (*Twanky opens cloak and flings it off to one side of the stage. Underneath Twanky is wearing her usual gear, plus an apron – or something to indicate that she is about to do some messy work.*) Now then, let's get on with this wall-papering.

*The wallpaper rolls have been put on the plank. The buckets have been put on the floor, roughly stage centre, behind the plank. Twanky walks to the left stool.*

- TWANKY: (*To Fred*) Here, hold this, will you? (*Twanky holds the end of the plank steady, and pulls the stool out from underneath. Fred takes hold of the end of the plank. Fred must now stand motionless, holding the plank. Twanky takes the stool and moves one/two paces down left of Fred. Twanky sits down.*) Ah, that's better. Get us a cup of tea, would you Wishy ... Marion – six sugars, please.
- (*to audience*) You've got to have something to wash the champagne down. (*Marion exits right to get a cup and saucer – or the cup/mug that is large enough to hold a tennis ball.*) Though why they used sham-pain at the wedding I don't know – we could have afforded genuine pain.
- (*to audience*) It's hard work, this decorating lark. It's really difficult to

❓ Try to say whatever Princess Tu Tu said in Act 1. If you can't – no matter! But whatever you say, it must be long and ridiculous.

get lime green and purple wallpaper, you know. Well, it had to be discreet to go with the fluffy pink curtains.

**Props: Ensure Marion has the large cup (?with saucer)**

*Marion enters right, walks towards Twanky. Marion is carrying a cup and saucer (or mug), as though it is full of tea. It might be amusing if on the trip the cup is upset so that everything in it would have been spilled. She hands the cup and saucer to Twanky. Twanky shows the audience that there's nothing in the cup – but then pretends to drink from it.*

TWANKY: Eurgh! – you only put five sugars in. *(calls)* Fred! Get us the sugar, will you?

*Fred appears to be about to drop the end of the plank. Marion rushes over and rescues the plank, and Fred ambles off stage right.*

TWANKY: I've always had a sweet tooth. That's because they replaced my fillings with toffee. No – only joking. *(Confidentially)* Hey – did you hear about my Czechoslovakian friend who went to have his eyes tested. The optician said “Can you read that” and the Czech said “Read it? I know him!” *(Whilst speaking, Twanky puts down the cup on the floor, reaches in her pocket, and pulls out an eye-test chart, which she displays to the audience. The chart says CVXQKWJRzqk. Twanky throws the chart to one side and picks up the cup again.)*

**Props: Ensure Fred has SUGAR box. Ensure there are sweets in the sugar box. Ensure there is a green tennis ball in the sugar box.**

*Fred enters, carrying a large bag marked “SUGAR”. It does not contain sugar – it contains more sweets. Here we go again!*

TWANKY: Oh, there you are. Give us a lump, will you?

*Fred offers the bag. Twanky dips inside. Twanky takes out a sweet, looks at it, decides she doesn't like it, and throws it towards the audience.*

TWANKY: That's no good – I've got to find a green one. *(Use a colour that does not occur in the sweets. There is, by the way, one bright green tennis-ball in the bag – that is what will come out last of all)* And that's no good *(another sweet chucked)* Here, what's with all these? – they're all the wrong colour. *(chucks more sweets)* Well, you've got to have green sugar in mint tea – it stands to reason. Here, give me that bag.

*Twanky stands up, giving Fred the cup and saucer and takes the bag. There is then a wild flurry of chucking sweets at the audience. When the bag is about half full Twanky “finds” the tennis ball.*

TWANKY: O there it is! *(Twanky puts the tennis ball in the cup that Fred is holding, gives Fred the bag – which is still half-full of sweets – takes the cup and pretends to drink from it.)* Ah, that's better. Now, what's next?

*During the telling of this next joke, Fred goes to the plank and puts the half-bag of sweets in one of the buckets – the empty bucket please! Fred does this surreptitiously, so as not to attract the audience's attention.*

TWANKY: *(to audience)* Ooh, yes – I was doing a crossword the other day. There was a clue I couldn't get. It was “Over-laden postman.”

MARION: Difficult. How many letters?

TWANKY: Thousands of them! Boom, Boom!



*All groan.*

*Twanky puts down the cup on the free stool (stage left) and goes and stands behind the plank, facing the audience. She takes the free roll of wallpaper (the roll that is not held by elastic band), and unwraps it slightly. She holds it up for the audience to admire. If possible it should be completely hideous.*

TWANKY: Yes, very nice. *(puts roll back down on plank.)*

*Twanky walks to the end of the plank that is held up on the second stool. She goes to take out the stool, but Fred rescues that end of the plank, so that it does not fall.*

*We now have Marion stage left end of plank, and Fred stage right end of plank. Stage left stool is about six feet stage left further away from Marion, and Twanky is now carrying the other stool to be about six feet stage right away from Fred. Twanky sits on the stool.*

TWANKY: *(to audience)* Here, did I tell you about my sister? She breeds dogs, you know. She has a dog that eats nothing but garlic – its bark is much worse than its bite! *(pause)* She crossed a Rottweiler and a hyena – I don't know what you call the new dog, but you'd better join in if it laughs! *(pause)* Anyway, mustn't gossip. *(Twanky stands, and asks audience)* Have they finished the papering yet? Have they? No? *(discussion with audience)* Why not? They're holding up the plank? *(Twanky turns and looks at them)* So they are! We'd better fix that!

*Twanky goes to stage left end – Marion's end – and takes the end of the plank from Marion.*

*Marion goes to stage right – Fred's end, and takes plank from Fred.*

*Fred goes to stage left and take plank from Twanky.*

TWANKY: There, that's better ... *(looks)* oh, we've still got that wrong.

*Twanky takes stage right stool, and places it under Marion's (stage right) end of the plank.*

*Marion is now free. Twanky goes to stage left stool, sees it has the cup on it, picks up the cup, and give it to Marion.*

*Marion is no longer free, as she is carrying the cup.*

*Twanky takes the stage left stool and places it under Fred's (stage left) end of the plank. Fred is now free.*

TWANKY: That's better.

*Twanky goes to stage right end of plank, taking out the stool.*

*The plank is rescued (just in time) by Fred.*

*Twanky moves the stage right stool six feet away – to where it was before, and sits down.*

TWANKY: Oops, the cup!

*Twanky stands, goes to Marion, takes the cup, and walks to the stage left end of the plank, pulling out the stool.*

*The plank is rescued – in the nick of time – by Marion. Twanky takes the stool another six feet stage left and sits down.*

TWANKY: That's better. *(to audience)* Are they working now? *(discuss with audience)* No? Why not? *(after discussion)* We'd better fix that!

*Twanky stands, takes the stool she was sitting on and walks to the stage right end of the plank. She puts the cup on the plank, and places the stool under the plank, thereby rescuing Fred. She takes the*

*other stool, and carries it to the stage left end of the plank, placing under Marion's end, thereby rescuing Marion.*

TWANKY: That's better!

*Twanky goes and gets the cup, turns to face the audience, and nonchalantly pulls out the stool from the stage right end of the plank – which is rescued by Fred. Twanky turns back to Fred and hands him the cup. Fred takes the cup, and drops the plank apparently on his toe. At the same time Twanky moves towards Marion's end of the plank.*

TWANKY: Here put this out in the kitchen.

FRED: Aah! Ow! *(shout of pain)*

MARION: Oh, Fred!

*Marion drops her end of the plank, apparently onto Twanky's toe. Marion goes to Fred, to comfort him, and Twanky makes a big fuss of her toe being hurt.*

TWANKY: Aah! Eeek! Now look what you've done! I'll never dance the Can-Can again. *(to audience – completely normal voice)* Mark you, I never danced the Can-can before. *(to Marion and Fred)* You kink-on-noops ... bink-and-sloops ... trinket droops ... *(to Prompt)* what's the word?

PROMPT: Nin-con-poops!

TWANKY: Yes, them! You can't go round injuring people like this. Here, take that!

*Twanky takes the bucket of flour and throws it at Fred and Marion. Coughing and spluttering, Fred is cross – he picks up the other bucket and threatens to throw it over Twanky. Ensure that Twanky is downstage, Fred upstage, so Fred is throwing towards the audience. Fred throws, Twanky dodges – and the sweets are thrown at the audience.*

TWANKY: A fine mess you've got us into! Let's go and clear up. *(to audience)*  
We're off – goodbye boys and girls. *(play this for reaction).*

*End of scene. Curtains close.*

## Scene 3

*Front of curtain, Aladdin's palace prepared behind.*

*Lights dim, Spotlight left on Abanazer as he enters, front of curtain, left. Spotlight also on child entering front of curtain right. Child is carrying placard that read "Boo! Hiss!" Abanazer milks the booing from the audience. Right spotlight off. Child exits. Note that Abanazer is carrying, hidden under his cloak, an Anglepoise lamp (or something equally modern).*

ABANAZER: Now at last my trick I'll pull / And get the lamp from this dull fool / Whose blushing bride is with him here / But he'll not see me – have no fear. / I shall offer New for Old, / Use bartering instead of gold / And this New lamp I'll give. How strange / An offer given in exchange / For the Magic Lamp so fine / And then the Genie's lamp is Mine! Mine, I tell, you, mine, mine mine! (*Rushes around madly. Stops*) Ahem! (*To audience*) Let me explain. (🔊 *Music: Sings*) "I want to be evil, I want to be bad." (*Wraps cloak around himself and backs off to front stage left. Abanazer is still front of curtain, but wrapped up, and in the dark. Abanazer possibly exits, stage left*)

**Props: Two chairs centre stage. Leftmost chair faces backwards.**

**Props: Ensure Aladdin is wearing the ring. The ring is not flashing.**

**Props: The Lamp is backstage right on the floor.**

*Curtains open. A room in Aladdin's palace is revealed. This is rather like the Sultan's palace – but it should be a little bit different. There is a balcony railing, stage forward, between the body of the stage and the audience. That is, the "balcony" juts forward towards the audience. The Magic Lamp – in its shape as Oil Lamp – is on a plinth at the back of the stage – very visible. There should be a couch / sofa / two seats close together, centre stage. Both Aladdin and Princess Tu Tu are on these seats (Aladdin L, Tu Tu R), facing each other, holding both pairs of hands, looking at each other.*

ALADDIN: Oh Darling Tu Tu – I cannot believe how lucky I am to have you as my wife. I know your father said that you should never be looked at by the common folk, but I used to climb your garden wall just to look down at you.

PRINCESS TU TU: Silly boy, I think you love me just for my money!

ALADDIN: No, my love – it's you I love, whether you had any money or not. (*laughs*) And let's be honest, Darling Tu Tu, most of your father's money came from me!

PRINCESS TU TU: (*laughs*) True. (*Tu Tu drops Aladdin's hands.*) But where does your wealth come from, Aladdin.

ALADDIN: Alas, my princess, I cannot tell you – it is a secret.

PRINCESS TU TU: (*frowns*) I don't like secrets.

*Aladdin stands.*

ALADDIN: But you will like this secret, my beautiful one. For I have a present for you.

PRINCESS TU TU: A present? For me? Ooh, what is it?

ALADDIN: (*laughs*) No, No – it's a secret – a nice one. Let me go and get it.

*Princess Tu Tu also stands.*

PRINCESS TU TU: Go on, then – but don't be long. We have only just met, and we have only just married – but I cannot bear to be parted from you, even for a moment.

ALADDIN: Nor I you. (☐ Music) Time and again I've longed for adventure ... (sings) You are the promised kiss of spring-time (etc.)

ALADDIN: (at end of song) I won't be long.

*Princess Tu Tu kisses Aladdin on his forehead / cheek (depending on their relative heights). Aladdin kisses Princess Tu Tu's hand, and then exits downstage right.*

*When Aladdin has gone, Princess Tu Tu moves dreamily to front of stage – she "goes out on to the balcony".*

PRINCESS TU TU: Oh, my darling Aladdin, how lucky I am to have met him! (☐ sings) Love walked right in ...

*Stage lights begin to dim. Spotlight (?blue?) on Abanazer, who moves slowly towards stage centre, still wrapped in his cloak.*

**Props: Ensure Abanazer is carrying the Anglepoise lamp.**

ABANAZER: I need no silver, I need no gold / I will exchange new lamps for old / I need no silver, I need no gold / I will exchange new lamps for old / New lamps for old, new lamps for old.

*Princess Tu Tu looks out over the balcony at Abanazer.*

PRINCESS TU TU: What are you calling there?

ABANAZER: I take away old things and give to you new / That is the offer I'm making to you. / New lamps for old, new lamps for old.

*Abanazer brings out the Anglepoise and offers it to Princess Tu Tu.*

PRINCESS TU TU: Ooh, that's nice! (Princess Tu Tu takes the Anglepoise) Wait, old man – I think I have a silly old lamp I can give you in exchange for that.

*Princess Tu Tu skips off "the balcony" to the back of the stage, gets the lamp from its plinth and runs back to "the balcony". Whilst she is doing this, Abanazer, rubs his hands and cackles. As soon as the Princess is on "the balcony" again, Abanazer is silent and moves forwards with his hands up to fetch The Lamp.*

PRINCESS TU TU: You don't really want this horrid old lamp, do you? (She hold the lamp beyond the reach of Abanazer)

ABANAZER: (wheedlingly) Oh yes, fair maiden, that will do fine / I'm quite content that it should be mine (madly, to audience) Mine, I tell you, mine, mine mine ... (coughs)

PRINCESS TU TU: Well, here you are then (makes to give him the lamp, then pulls it back) No, you don't really want this horrid old lamp for this lovely new one (indicates Anglepoise) do you?

ABANAZER: Oh yes, fair maid, I'm a subject of mirth / For I like to have things that are of no worth.

PRINCESS TU TU: Alright – here it is.

*Princess gives lamp to Abanazer. Abanazer snatches it and shows it triumphantly to the audience, throwing back his cloak as he does so. He is magnificently dressed. The lights on the stage go dark blue,*

*pale spotlight on the Princess, bright ?blue? spotlight on Abanazer. [?] There is, perhaps, a clap of thunder.*

ABANAZER: *(cackles wildly. Then loudly)* This is no more your bridal bower / for now you are within my power!

*Abanazer rubs the lamp. Loud voice off:*

VOICE OFF: Fee, Fie, Foe, Fum, I smell the ....

*Abanazer hastily rubs the lamp a second time. [?] Music. Genie dances on with Lady Genie. Suddenly the Genie notices that he has been called, and shoos the Lady Genie off. The Princess is looking at all this, quite amazed.*

GENIE: Oh, who are you?

ABANAZER: *(Firmly)* Your master, slave. Now hear my will / This palace you must move until / Aladdin cannot walk to it / and I and the princess there shall sit / And I shall woo this maiden fair / with pallid cheek and russet hair / For she shall be my trembling bride / And stay for ever by my side!

GENIE: You have the lamp, I must obey / And fulfil every wish you say / *(Aside)* But I don't like it, I don't like it.

*The Genie claps his hands three times and all the stage lights go out. As this happens the Princess screams (loudly please!) and Abanazer laughs (loudly please). Curtains close quickly. When there is nothing to be seen, the ordinary lights come back on.*

*End of scene.*

**Props: Remove chairs.**

## Scene 4

*Front of curtain, Aladdin's palace still behind.*

*Mood music.*

*Aladdin enters front of curtain, right. He is carrying a necklace (or some kind of present), which he drops during the following speech. He looks around, rather puzzled, he walks quickly towards stage centre.*

ALADDIN: Here's the present for you. Princess Tu Tu? Where are you? What's happened? *(discuss with audience)* What's happened? Where has my palace gone? Abanazer has taken it? Oh no! The Lamp – where is the lamp? Abanazer has it? Oh No. That dreadful Abanazer has taken the palace and the lamp – and my beautiful, beautiful wife, Princess Tu Tu. I will go and rescue her. But how? I do not know where Abanazer has taken her. Perhaps I will never see her again, but ... **[?] Music** The way you hold your hands ... They can't take that away from me. *(At end of song Aladdin sits down on centre stage.) (sighs)* Of all the riches I had, all I have left is this ring that Abanazer gave me as I went into the cave. **(Turn the ring on – it should now be flashing)** There's something written on it, too. What is it? I'll just rub it clean. *(Rubs ring on sleeve)*

*The Mother of Jack-and-the-Beanstalk enters stage left, holding a small bag of beans. She walks towards stage right, saying:*

JACK'S MOTHER: Oh Jack, how could you have sold our cow for just a handful of beans?

ALADDIN: Wrong Panto! I'll try that again ....

**Props: Ensure Lady Genie has mobile phone.**

*Aladdin rubs the ring again, and Lady Genie walks on from stage right, carrying a (huge) mobile phone.*

LADY GENIE: But where are you now? ... What do you mean, England? We had a date for tonight! *(Spots Aladdin)* Ooops, sorry! *(Throws phone off stage right.)*

ALADDIN: Who are you?

LADY GENIE: *(curtsies)* I am the genie of the ring / I can magic and dance and sing.

ALADDIN: *(brightens)* Can you bring my palace back here, with my darling Princess Tu Tu?

LADY GENIE: Um ... no, sorry, I'm not powerful enough – only the genie of the lamp could do that.

ALADDIN: *(heartbroken)* But I haven't got the lamp any more. I'm lost. I'll never see my lovely Tu Tu again.

LADY GENIE: ... I can't bring your palace here, but I can take you there, if you like?

ALADDIN: *(brightens)* Really?

LADY GENIE: Yes, certainly. See ... *(Lady Genie waves her arms / dances gracefully. )*

*There is a flash, and the lights darken to the “evil” (?blue?) associated with Abanazer, and the curtains part. As the curtains part the Lady Genie walks backwards, towards front stage right (not tripping at The Spot), and Aladdin walks backwards towards front stage left. These two stand front of curtain either side of the stage, observing what has just been revealed.*

**Aladdin surreptitiously turns off the ring, which no longer be flashing.**

**Props: Two chars, centre stage, the rightmost char facing backwards. Ensure Abanazer has the lamp.**

*Aladdin’s palace is still behind. Princess Tu Tu is sitting miserably on a chair, and Abanazer is pacing around, stage left. Abanazer is holding The Lamp (in its Oil Lamp form). During the next couple of lines the Lady Genie exits – fades away, but Aladdin stays.*

ABANAZER: Be not afraid, my little one / Your change in fortune just begun / Means that with me you now will dwell / For now you are under my binding spell.

PRINCESS TU TU: But I don’t like you, I don’t love you – I want to be back with Aladdin! (*sobs*)

ABANAZER: Aladdin? Shmaladdin! That boy is not here! / What gift must I give so kiss me my dear?

PRINCESS TU TU: A general anaesthetic!?

ABANAZER: (*Rather cross*) Think carefully, young maid, of the long future years - / You’d rather have laughter than petulant tears - / You are with me for ever, of this I am sure - / So whilst I am gone for your spite find some cure!

*Abanazer stomps off stage right, tripping at The Spot. He turns and snarls at The Spot as he leaves. Note that Abanazer is still carrying The Lamp.*

PRINCESS TU TU: Oh, this is awful! I don’t want to be here with that horrid man. He’s so mean – not like my lovely Aladdin. (*sighs*. [?] *Music starts. Sings*) You are the promised kiss of springtime That makes ... (*music continues, but Princess Tu Tu sobs*)

ALADDIN: You are the breathless hush of evening / that trembles on the brink of a lovely song.

*When Aladdin starts singing he comes towards stage centre, moving towards the Princess. She looks up startled, brightens, beams, rushes towards him.*

PRINCESS TU TU: Aladdin!

TOGETHER: You are the angel glow that lights a star ... (etc.)

*At the end of the song [?] Princess Tu Tu flings her arms round Aladdin and hugs him. She then lets go and steps back.*

PRINCESS TU TU: Oh Aladdin, Darling Aladdin! How did you get here? How did I get here? Where am I?

ALADDIN: You asked how I got my wealth, and I told you it was a secret. Well, now you know my old lamp is a magic lamp. When you rub the lamp a Genie appears and will do whatever you want.

PRINCESS TU TU: (*gasp*) I did not realise that lamp was so precious!

ALADDIN: Yes – and now that Abanazer has the lamp he controls the Genie. And he asked the Genie to lift you and him and the palace up in the air and brought you here – and it's a very long way from China, let me tell you!

PRINCESS TU TU: Where are we?

ALADDIN: I'm not sure – I think someone said it was a place called Pill ... Pill Na? Na Pill? In the strange land of Soo Ree, I think.

PRINCESS TU TU: (*shudders*) Urgh! But how did you get here?

ALADDIN: There is another Genie – look. (*indicates stage right*) (*surprised*) Oh, she's gone. But if I rub this ring she'll come back again – not that that will do any good – she is not powerful enough to take us and the palace back to China.

PRINCESS TU TU: So you must get the magic lamp back.

ALADDIN: But how can I do that?

PRINCESS TU TU: I don't know – that nasty Abanazer has it with him all the time. (❓ *noise of thunder – or something – off*) Look out, Aladdin, he's coming back – quick, you'd better hide!

**Props: Ensure Abanazer has The Lamp.**

*Aladdin looks round, and then dives behind the sofa. "Behind" in this case means stage left of – so that he is still visible to the audience, but (apparently) hidden from anyone entering stage right. And what do you know – Abanazer enters front stage right, tripping at The Spot. He is carrying The Lamp.*

ABANAZER: (*laughs*) By magic I can turn an enemy now/ Into a frog, or into a cow / But even nastier – and this is great / I can turn him into an agent of estate! (*pause. To audience*) That's Estate Agent, fools / My magic rules!

PRINCESS TU TU: (*to audience*) Ugh! (*sweetly, to Abanazer*) Have you had a nice trip, dear?

ABANAZER: (*with smug satisfaction*) At last you see your future clear / You have finally come to call me "dear" / I knew that you would see I can / Always be the stronger man.

PRINCESS TU TU: (*wheedlingly*) Where do you get all your power and strength?

ABANAZER: (*priming*) My power is wisdom and magic arts / Knowledge I've gathered from so many parts / Of the world, and from books rare and old. / And one of these ancient inscriptions told / Me there was hidden in China a store / Of riches and jewels in caskets – and more. / Finer than gold there was also a lamp / Hid in a cave in dark and in damp / And in that lamp a magic Genie lives / Who to the lamp's owner strength and riches gives.

PRINCESS TU TU: (*flutters eyelashes*) Ooh! How interesting! (*Aside to audience*) I wonder if I can get him to give the lamp to me? (*to Abanazer*) Can I see it? (*She tries to take the lamp from Abanazer. Abanazer snatches the lamp up and away from her*)

ABANAZER: (*indignantly*) Certainly not. It's not your toy, it's mine / Mine, I tell you, mine, mine, mine! ... (*coughs*)



PRINCESS TU TU: (*wheedlingly, flutters eyelashes*) Oh please? Nice Abanazer, Kind Abanazer, Sweet Abanazer? (*Aside to audience*) Yuk!

ABANAZER: (*triumphantly*) You may hold the lamp – but my magic I'll prove / Whilst you're holding the lamp, my dear, you'll not move!

*Abanazer waves his right arm in spell-casting motions, and hands Princess Tu Tu The Lamp. The Princess freezes as she hold the lamp. Abanazer proudly struts away, towards stage right.*

ABANAZER: You may hold the lamp for a minute – or three! / But it will not help you in the slightest – just me!

*Abanazer struts round towards stage left, passing behind the Sofa. Aladdin does not notice this.*

ALADDIN: (*Aside, to audience*) If I want to get the lamp back / Now is the time for my attack! Here I go!

*Aladdin leaps up and moves towards the Princess. Abanazer whips out the light sabre and flashes it in front of Aladdin, who stops with a gasp.*

Abanazer: You were not expected here! / But you'll not outsmart me, that's clear!

Aladdin: Maybe not – but I can confuse you!

***Aladdin turns the ring on, so it is now flashing.***

*Aladdin rubs the ring on his sleeve. [?] Music off "Hi Ho, Hi Ho, It's off to work we go ...". The seven dwarves (?six Cubs plus one other?) enter from every direction. Note that the dwarves do not have to be small – it might be quite fun if one of the dwarves was a tall adult. There is confusion, during which the lamp is taken by the dwarves and passed between them. Aladdin rubs the ring again and the Lady Genie appears. [?] "Chase" music. There is a general chase scene. This can get quite chaotic, and involve the dwarves (Cubs), Aladdin, the Princess, the Lady Genie and Abanazer running round the audience as well. Abanazer is clearly not getting the best of this. Note that during the chase Aladdin must never have the lamp for long enough to rub it. At last everyone is back on the stage and the Lady Genie whisks the lamp from Abanazer and hands it to Aladdin. [?] Chase music stops. Aladdin triumphantly rubs the lamp.*

***During the chase, Aladdin turns off the ring, so it is not flashing.***

TARZAN: (*the Tarzan yell - offstage*)

*Aladdin rubs the lamp again. The Genie ambles on from stage right, thoroughly bored. The Genie could be yawning, and wearing a floppy nightcap.*

GENIE: Yeah, Yeah, Yeah – what is it now? (*Sees Aladdin and brightens up. Genie takes off nightcap, and flings it off stage right*) Oh it's you, master Aladdin! Your wish is my command – and my delight! (*Genie bows*).

ALADDIN: Genie, it is time for this magician to be put under control. (*indicates Abanazer, who is looking distinctly uncomfortable*)

GENIE: My pleasure. (*Genie clicks fingers. There is a flash, [?] a cymbal crash, and Abanazer drops his light sabre onto the sofa, and his cloak falls off.*) (*Genie is delighted*) Aha! I got it right first time!

ABANAZER: Oh, dear, oh dear – what did befall? / I do not feel quite right at all! (*Abanazer clutches his head*)

ALADDIN: Genie, can you take this palace and all in it back to where it belongs in China, please?

GENIE: No problem!

*The Genie claps his hands. There is a flash, [?] a cymbal crash and a puff of smoke, and the lighting changes back to the normal colour – loose the blue tinge. Waving the smoke away, Widow Twanky enters front stage right, coughing.*

TWANKY: Oh my goodness! Where did that come from?! *(To audience)* Oh, there you are. Hello boys and girls! *(play for reaction)* Ooh, I'm all of a tiz-was! First Aladdin goes off to get rich, then he comes back with a lamp, then he marries the Princess, then he gets a palace, then the palace disappears, and now it's all come back. Dear, O dear, O dear!

ALADDIN: And finally, Genie, make him *(indicates Abanazer – who is covering now)*  
...

ABANAZER: No! No!

ALADDIN: ...nice!

GENIE: Hmm, difficult – but here goes! *(Genie claps hands. Flash, [?] Crash)*

ABANAZER: Urgh! Argh! Urgggggg! ... Eh, bien, mes amies – qu'est-ce que se passe actuellement? *([?] Sings)* Allons enfants de la Patrie ....

ALADDIN: No, no, no – I said nice, not Nice!

GENIE: Ooops – sorry! *(or)* Pardon, monsieur! *(in a French accent)* *(Genie claps hands. Flash, [?] Crash)*

ABANAZER: Urgh! Argh! Urgggggg! ... *(Apologetically)* I'm awfully sorry to trouble you / But is there anything I can do? / Cleaning? Dusting? Make the beds? / If you have work – do not trouble your heads!

TWANKY: If you mean that – you can go and do the washing up! *(indicates off stage right)*

ABANAZER: Your every wish I happily hear / I shall go and do that, my dear!

*Abanazer skips off (undignified!) stage right, tripping at The Spot. He stops at the spot, bends down and polishes it. Smiles, pats The Spot, and exits. Note that from now on there is no tripping at The Spot.*

ABANAZER: *(as he exits)* If you want a cake or a cup of tea / There's no need to worry – just call me.

*Abanazer exits.*

TWANKY: Hey – that sounds like a good idea. *(loudly)* Have-a banana!

ALADDIN: You really have made him nice – well done, Genie.

Twanky: *(loudly)* OY! ABERYSTWYTH! *(if Twanky can whistle – try it now!)*

**Props: Ensure Abanazer has a hidden cup – possibly under an apron.**

*Abanazer enters stage right, wearing an apron.*

ABANAZER: Did you want something, Twanky my dear? / Have no worry – I am here.

TWANKY: I'd love a cup of tea –

ALL: Six sugars please.

ABANAZER: A cup of tea I'll give you straight / With magic you don't have to wait!

*Abanazer reaches under his apron, and pulls out a cup/mug which he hands to Twanky. Twanky is delighted.*

TWANKY: Ooh, lovely. And it's a china mug. *(to audience)* Well every mug here would have to be China, wouldn't it? **[?] quick burst of Chinese music**

ALADDIN: I really have to thank the Genie of the ring ... *(Aladdin rubs the ring on his sleeve)*

*All the "spare" characters now enter. That is, everyone who is not a named character, and still in costume. These might include Tarzan, Mother of Jack-in-the-Beanstalk, etc.*

ALADDIN: Oops – try again! *(Aladdin rubs the ring again)*

*The Lady genie dances on from front right. She sees the Genie at the same time as he sees her. The two Genies meet stage centre and give each other a hug.*

TWANKY: You two know each other?

GENIE: *(slightly embarrassed)* My girlfriend – but I didn't like to say.

LADY GENIE: And look – here comes the Sultan and the court! *(indicates stage left)*

**[?] Brief ceremonial music. From stage left all the other named characters enter – Marion, Fred, Sultan, Vizier, Dr S Pin, followed by the rest of the chorus.**

**Props: Ensure Dr S Pin is carrying The Scroll**

DR. S PIN: Make way, make way for his imperial majesty, the Emperor of China and ruler of the Kingdoms of Tee Hee and Na Pill, his most excellent Emperor Ta Tu.

PRINCESS TU TU: Daddy!

SULTAN TA TU: Well, Aladdin, I see you have come back to us, safe and sound. I am delighted to see my daughter returned.

*Aladdin bows to the Emperor.*

ALADDIN: And I too am happy – more than happy – to be here again with my beloved wife, the beautiful Princess Tu Tu.

SULTAN TA TU: I think this calls for a bit of a celebration. *(confidentially, to Aladdin)* Have you ever thought about being a king?

ALADDIN: Oh, your majesty, I could never do your job!

SULTAN TA TU: No, but I've got far too many titles. Why don't I make you King of Na Pill?

ALLADIN Not the king of Na Pill?

SULTAN TA TU Yes, the king of Na Pill!

ALADDIN: *(kneels on one knee)* Your majesty – I would be honoured!

SULTAN TA TU: Consider it done. *(Announces)* Ladies and ... whatsits ...

VIZIER: Gentlemen, your majesty.

SULTAN TA TU: Yes .. Gentlemen and .... Thingies ....

VIZIER: Ladies and Gentlemen, your majesty.

SULTAN TA TU: (*crossly*) Are you making this speech, or am I?

DR S PIN: (*interrupts, oleagiously*) We would be pleased, your imperialness, to assist in making any of these tedious announcements for you, your supreme majesty, on your highness's behalf – to take the onerous work from you, so to speak – so that your highness can concentrate on the more important things.

SULTAN TA TU: Hmm. Tell them Aladdin is going to be King of Na Pill, and we're going have a party!

*Everyone gasps:*

ALL: A party! (*general hubbub – but only briefly*)

TWANKY: Ooh! I'll have to get a new dress!

ALADDIN: And we shall have to get ready – to become King and Queen. Thank you, your majesty.

SULTAN TA TU: (*grins*) My pleasure, your majesty. (*Aladdin takes the Princesses hand. They bow and curtsey to the Sultan and run off stage right, followed by Twanky*).

DR. S PIN: So – let's get everything ready!

*Everybody bustles around the stage, as the Vizier, the Sultan and Dr. S Pin step forward, to be front of curtain.*

SULTAN TA TU: Let's go and see our new king present himself to the public!

*All exit stage left and right, without tripping at The Spot.*

## Scene 5

*Front of curtain, village green (or wherever) behind.*

**[ ? ]** *Music starts (reprise of “Hold it, flash bang wallop, What a picture”), and sundry characters and village lads and lasses enter and start singing / dancing. The other characters enter to take their bows as the song continues.*

*Order of coming down to take bows:*

*Sundry characters, including Photographer (if the Photographer is not Abanazer!)*

*Village lads and lasses*

*Cubs (if they are still around)*

*Dancers (if they are still around)*

*Ping Pong and Foo Young*

*Pitti Sing and So Hi*

*Village Doctor & Dr. S. Pin*

*Vizier, Sultan*

*Fred (L) and Marion (R)*

*Genie (R) and Lady Genie (L)*

*At this point the small boy/girl with the card should come downstage far right and show the “Boo! Hiss” side of the card.*

*Abanazer (L) (Boo! Hiss!)*

*Flip the card over to show “Hooray!”.*

*Widow Twanky (R) (Hooray!)*

*Several lines of singing at this point – there should always be a pause before the hero and heroine appear. In this time the boy/girl with the card should return upstage.*

*Princess (L) & Aladdin (R)*

*At the end of the music there should be (we hope!) some applause. During this the Genie and Abanazer step forward, and Abanazer holds up his hands to get silence. **[ ? ]** Music stops (or is reduced to vamp). He indicates the Genie:*

GENIE:                   And now our little story’s done, / We hope you’ve all had lots of fun / And seen that faith and love will move / To good, and happiness improve.

ABANAZER:           And evil ways all come to naught / By truth and good you’re always caught. / For that is what our tale has taught / Happiness cannot be bought. / Now, whether you wander home or rove, a / Message to you all – our tale is OVA.

**[ ? ]** *Music comes up again, and final chorus reprise.*

ALL:                       Goodnight! God bless!

*Exeunt omnes.*

## The End