

Aladdin

A Pantomime

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Knaresborough

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Aladdin

Cast

Aladdin	A poor boy
Widow Twanky	Aladdin's mother who runs a laundry
Abanaza	Aladdin's Wicked Uncle (or so he says)
Wishee Washee	Laundry man
Police Chief	Self-important senior policeman (not too bright)
Policemen 1	Very officious
Policeman 2 (adult)	Rather stupid
Policeman 2 (child)	Replaces the adult version in the washing tub as if he has shrunk
Emporer	A fat self-important ruler
Grand Vizier	He is the brains behind the throne
Princess Jasmine	Daughter of the Emporer
Harem	Emporer's wives (as many as you like)
Guards	At least two burly fellows with scimitars
Citizens, courtiers, etc	As many as you can handle. cast can take parts as required.
Slave of the Ring	A lesser genie summoned from a ring (small and skinny and a bit camp)
Genie of the Lamp	A fat lazy genie summoned from the lamp

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*All scenes marked with an * are performed in front of the tabs*

Stage Sets

The Major Sets

(These can be as complex as you like depending upon your facilities. There is more time to set these scenes so they can be more complex and allow you to make everything more spectacular.)

The Market Place - an open set with a few portable items to give the impression of a market place. Flats and back cloth painted to represent a Chinese market place. Groups of peasants, and aristocrats, are standing around and a small group of lads (including Aladdin) are creeping around picking pockets. The Chief of Police and his two assistants are standing at the back looking important.

This is the opening musical number during which the Emperor and his retinue process across the stage. This will include the Emperor, his harem and daughter, the Grand Vizier and the royal guards.

The Cave - This must be quite spectacular with masses of glittery objects piled around. The lighting should be dim and possibly tending to red. A small spot light illuminates the lamp which is in a prominent position at the centre of the stage. This is the First Act finale and needs to be spectacular.

Widow Twanky's Laundry - This is the Act 2 opener and again needs to be spectacular if possible. There will be a large tub at the back of the set, about waist high. Only two thirds of the tub is on stage. The back is open so that the policeman can climb out unseen by the audience and the miniature policeman can climb in. There will be all sorts of very old-fashioned washing equipment. Nothing must be too heavy as it has to be cleared at the end of the scene. Rails can be flown in with washing hanging from it.

Aladdin's Palace - This must be very lavish with large cushions at the back and sides. Lush drapes can be flown in to accentuate the lavishness of the palace. Once set, in act 2, this will remain to the end.

The Minor Sets - in front of the tabs

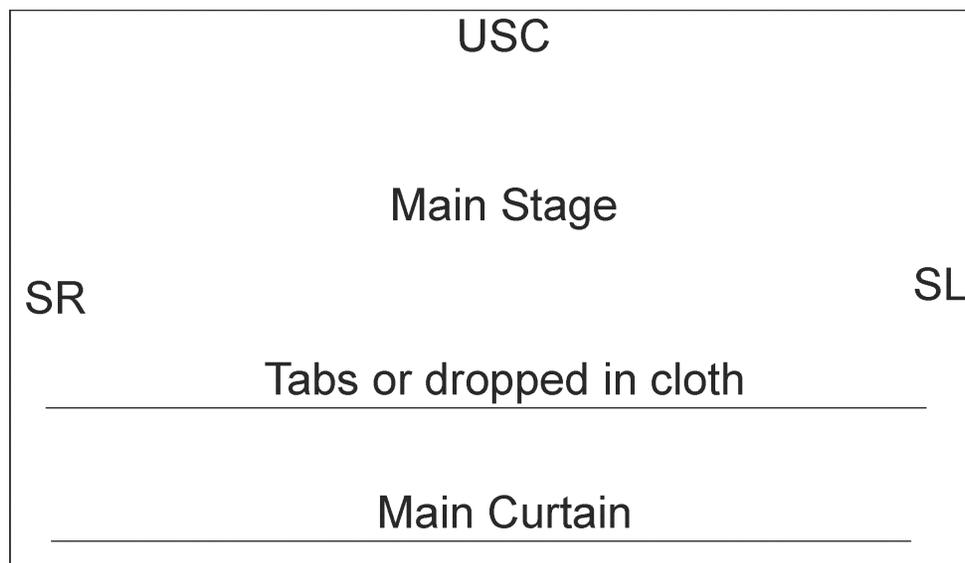
(These should be as simple as possible for easy setting and striking. Stage hands setting the free-standing props, and removing them, should be dressed in peasants' costumes. Set changes should be part of the action to avoid stop/start action)

Abanaza's Lair - (In front of the tabs). The main curtain opens to reveal a dark void in front of the closed black tabs. Abanaza is standing thinking. He invokes the Slave of the Ring who appears from the wings. He is a small person and rather camp. At the end of this scene, the tabs run back to reveal the market place where the action is frozen. You could do the transformation through a gauze. The idea is to make it look as if Abanaza has been transported magically to the market place. This means that there shouldn't be any fixed items in the cave.

The Palace Gardens - This should ideally be a back cloth, but if plain tabs are used, some foliage could be flown in on a bar from above and a couple of free-standing cardboard shrubs could be placed near the wings.

Somewhere in the Desert - A cloth flown in would be best, but if this is not possible, a plain set of tabs with a cardboard cutout of some rocks and, maybe, a cactus. The entrance to the cave can be as elaborate as you like or can simply be a small flat on the exit to the wings. If the entrance is visible, it should look like a large rock which will open a small amount when the magic words are spoken. The opening should be just adequate for Aladdin to squeeze in.

The Side Street - This is played in front of plain tabs but you can drop a painted cloth if you like. The only solid item would be a street sign which can be lifted on and off by an actor entering and leaving. If a cloth is used, the street sign would be painted on the cloth leaving nothing to clutter the acting space. A carpet is brought in which they all climb onto and the movement is suggested by lighting effects and the actors leaning to one side or the other to simulate the carpet's movement. A back projection could be used if you have the facilities.



Act 1

Prologue

Track 1 *Overture that fades out as the curtains open*

The curtains open to a dark stage with black tabs (or cloth) about a metre back from the main curtain line. Abanaza is standing DSR with his back to the audience

- Abanaza** *(turning towards the audience)* **Ah! There you are. I was wondering where you had got to. I have a problem. There is a lamp that I would like to get my hands on, but it has been hidden away in a cave which I can't get into. So I'll have to find someone who will be able to retrieve it for me. My slave of the ring *(he holds up his hand to show the ring)* is trying to find a likely mug... I mean assistant. I will summon him and see what he has found.**
He rubs the ring and the slave of the ring minces onto the stage. A photo flash can be used to mask his appearance.
- Slave of the Ring** **What now? Can't I have a moment's peace? Oh it's you is it?**
- Abanaza** **Yes, and a little respect would go a long way.**
- Slave** **Well get you.**
- Abanaza** **So, what have you discovered?**
- Slave** **There is a young lad who would be able to retrieve the lamp for you.**
- Abanaza** **Good. Well bring him in then.**
- Slave** **Ah! Can't do that I'm afraid.**
- Abanaza** **What? Why not?**
- Slave** **He's in China.**
- Abanaza** **China? Why can't you find someone from round here?**
- Slave** **Well the cave is in China, so it seemed best to find someone local.**
- Abanaza** **So who is this person?**
- Slave** **His name is Aladdin and his mother is the Widow Twanky. She runs a laundry.**
- Abanaza** **A widow eh? Well I could pretend to be her long lost brother I suppose. An uncle for poor Aladdin come to give him a hand in this hard world.**
- Slave** **You're all heart.**
- Abanaza** **I know. It's a fault of mine. Right, what are we waiting for? Let's get off to China then.**

Slave **Now?**

Abanaza **Yes Now.**

Slave **All right then.**

Abanaza **Well get on with it.**

Slave *He waves his arms about*
Let's fly away to where the weather's finer,
Over the sea and on to China.
Nothing happens

Abanaza **We seem to still be here!**

Slave **Well spotted.**

Abanaza grabs the slave by the ear who lets out an agonised howl. Black out during which the tabs open. The lights gradually come up to reveal the market place where everyone is frozen in time There is a flash and every thing comes to life. Abanaza and the Slave of the ring move to one side.

Scene 1

In the market place are various street traders, peasants, nobility, the chief of police with his two constables, and a group of youngsters led by Aladdin who are creeping around causing mischief.

Song (Track 2) (Chorus) 'The Market'

This is a big production number so the movement of the cast needs to be carefully choreographed.

After the opening number, a Palace Guard enters SR and calls for silence.

Guard **Silence. Silence. Be aware that the Emperor and his Court are approaching. Avert your eyes. It is an offence, punishable by death, to gaze on the features of the royal Princess Jasmine. Chief of Police! I leave it to you to give the command when the Princess approaches.**

Everyone looks SR to see if they can see the Royal party approaching. There is a general bustle as people gather into groups to chatter (quietly) The Chief of Police moves forward and beckons his men to follow him. He looks around to see if anyone is listening then gathers the two policemen into a huddle.

- Police Chief** Right you two. I want you to be fully alert and make sure that no-one peeks at the Princess, and if they do I want him to be arrested the moment the Royal Party has left.
- PC 1** Excuse me Chief, but if we all have to avert our eyes, how can we look for others having a peek?
- Chief** Well you'll have to do it surreptitiously.
- PC 2** Surrup what?
- PC 1** Ticiously!
- PC 2** Bless you.
- PC 1** Thank you. He means have a peek but don't let anyone see you.
To the Chief It seems a bit harsh to arrest someone for just having a peek at the Princess.
- Chief** Well if you want to argue it out with the emperor, please be my guest.
- PC 2** Really?
- Chief** Of course not. I was being sarcastic. Now I want you to take up positions where you can see everybody.
- PC 2** There are a lot of people.
- PC 1** Well you take this side and I'll go to the other side.
- PC 2** *Ok. Policeman 1 walks casually over to the SR side and PC 2 moves to the SL side. He tries out ways of looking at people surreptitiously. The Chief walks back to his position at the back.*
- Citizen** What are you looking at?
- PC 2** Me? Nothing.
- Citizen** Well it looks as if you've got a twitch or something. Are you quite well?
- PC 2** Fine thank you. Now please move on. There is a Royal procession coming.
- Chief** *A clear path must be left across the stage for the Royal party to pass through. (Track 3) The Royal party appears - The Grand Vizier leads followed by the Emperor with the ladies of the harem who are all veiled. Next come the Royal Guards. You can add other courtiers following behind if you have the people. As the Princess approaches, with raised voice All bow. All bow. Here comes the Royal Princess. Everyone immediately prostrate themselves with their foreheads touching the ground.*

As the princess reaches centre stage she sees Aladdin peeking at her and waves surreptitiously at him. He waves back but is seen by the Chief of Police. As soon as the parade has exited SL.

Chief **Arrest that boy.** *He points at Aladdin. The two constables try to fight their way through the throng to reach Aladdin who dodges about the stage and eventually exits SR followed by the policemen and everyone else joining in the chase leaving Abanaza and the Slave of the Ring on the stage.*

Scene 2

Slave **Well that worked well! So what now?**

Abanaza **We'll just have to wait until he is caught. Then we'll be able to free him.**

Widow Twanky and Wishee Washee enter SL.

Widow **Where've they all gone?**

Wishee **I don't know. There was supposed to be a procession of the Royal Court this morning.**

Abanaza **If I may be so bold, they have all run off in pursuit of a young miscreant called Aladdin.**

Widow **But that's my son. What has he been up to now?**

Abanaza **He dared to gaze on the face of the Royal Princess.**

Widow **Oh no. The stupid boy. Anyway, who are you? I haven't seen you around here before.**

Abanaza **No you haven't. I have just arrived from Arabia. I am in search of my long lost sister.**

Widow **Oh? What is her name?**

Abanaza **Well, the last I heard she had married someone called Twanky.**

Widow **Twanky? But that is my name, but I haven't any brothers.**

Abanaza **You won't have heard of me. I was lost before you were born. So Aladdin is your son is he?**

Widow **Aladdin is my son, but he tends to run wild since his stepfather died.**

Abanaza **So you're a widow?**

Widow *To Wishee Quick, isn't he?*

- Wishee** I think he's up to some sort of Hanky Panky, Twanky.
- Widow** Certainly very fishy, Wishee. But maybe he can help us save young Aladdin. He's certainly got himself into bad trouble this time.
To Abanaza Well you couldn't have arrived at a better time. My son certainly will need help if they catch him.
- Abanaza** You can leave that to me, my dear. I'll see that he comes to no harm.

Scene 3

*The tabs close and the scene is set to represent the Palace gardens.
The Princess enters from SR smelling a rose that she has picked. She is talking to one of the maids.*

- Princess** It really is a dull life being a Royal Princess.
- Maid** I wouldn't mind. It must be nice being able to do whatever you want.
- Princess** But that's just it. I can't. When we walked through the market place this morning, everybody had to avert their eyes. They can't even look at me.
- Maid** But one of them did, though, didn't he?
- Princess** Yes, he did, and he will only get himself into trouble, and then it will be my fault.
- Maid** No, not your fault. You didn't make the rules.
- Princess** No. But it will still seem as if it was my fault. I sometimes wish that I could run away somewhere where they can't find me.
- Maid** I don't think you would like that. Anyway, what would you eat and where would you live?
- Princess** I know it's not possible. But I just like to dream.

Track 4 (Princess sings) 'I Sit in the Sun'

- Princess** I think I'd like to be alone now, so you can go and amuse yourself in the Palace.
- Maid** Get on with my work, you mean. Well if you're sure.
- Princess** Yes. Now off you go.

The maid skips off SR and after short pause Aladdin enters SL

- Aladdin** I thought she was never going to go.

- Princess** **What are you doing here. You'll be in trouble if they catch you.**
- Aladdin** **But I just had to see you. I want to marry you.**
- Princess** **Don't be so silly. You know that I can't marry you, and they will put you to death for even thinking it.**
- Aladdin** **If you say that you don't like me I'll go away and try to forget about you.**
- Princess** **It's not that I don't like you, I do. But it just can't be.**
- Aladdin** **If I was rich and famous they would listen to me.**
- Princess** **But you're not.**
- Aladdin** **Well I will be one day and then you'll see.**
- Princess** **It's just dreams that can never come to anything. You are a dreamer, Aladdin, and one of these days, those dreams are going to get you into trouble.**
- Aladdin** **I'm willing to risk it. I don't want to be a useless peasant all my life.**

Track 5 **Song (Aladdin) Chasing Rainbows**

- Princess** **Well I'll wait and see. But don't be too long. My father has other ideas about my marriage.**
- Court Guards enter from both sides and close on Aladdin.*
- Guard** **This is the one. Grab him, I don't want him to get away again.**
- They grab hold of Aladdin*
Bring him to the market place. We'll try him there and then we'll execute him.
- Princess** **No! You can't do that.**
- Guard** **Sorry your highness but it's orders from the top.**
- Princess** **Well I want to speak to the person that gave the order!**
- Guard** **That would be the Grand Vizier, your highness.**
- Princess** **Well get him then.**
- Guard** **Oh I daren't disturb him, your highness.**

Princess **Oh I think you dare, or I'll see to it that you are demoted to Junior Eunuch. How would you like that?**

Guard **Not much, your highness. I'll get him immediately.** *He leaves SR. After a short pause the guard returns followed by the Grand Vizier.*

Vizier **You wish to speak to me your highness?**

Princess **Yes Vizier. This guard wants to take Aladdin, here, to the market to be put on trial. Please tell him he can't do that.**

Vizier **I'm afraid I can't do that, your highness. I am just following orders from your father the Emporer. Only he can countermand the order.**

Princess **Well fetch him then.**

Vizier **I can't do that your highness. The Emporer mustn't be disturbed just now.**

Princess **Well I think we have a candidate for second lowest Eunuch.**

Vizier **I'll see what I can do your highness.**
He leaves SR and after a slightly longer pause returns followed by the Emporer.

Emporer **Ah, my dear. What is it that's troubling you?**

Princess **They want to take Aladdin and put him on trial in the market place just because he looked at me.**

Emporer **Looked at you did he? Well we can't have that, can we? Off with his head.**

Princess **No father. I don't want him to be hurt. Tell them to leave him alone.**

Emporer **Well I don't know about that. We can't have all and sundry gazing on your fair countenance, can we?**

Princess **I don't want all and sundry, father. I want Aladdin.**

Emporer **Is he a prince? Is he rich? Does he have a palace?**

Princess **No, father, but I love him.**

Emporer **Well I'm very sorry, but if he isn't a prince and has no money, I can't possibly let him marry you. Completely out of the question.**
He stomps off SR followed by the Vizier. The guard takes Aladdin off SL and the Princess watches him go and then runs off SR

Blackout

Scene 4

During the blackout, the tabs open. The market place has an execution block set up DSC. The guards are holding Aladdin and townspeople are watching from either side.

The lights come up slowly and the scene comes to life.

The Grand Vizier enters from SR.

Vizier **You are the one they call Aladdin?**

Aladdin **Yes. What of it.**

Vizier **You are charged with gazing on the countenance of the Royal Princess.**

Aladdin **So what?**

Vizier **How do you plead? Guilty, or not guilty?**

Aladdin **Does it matter? You've made up your mind already.**

Vizier **But we have to do things properly. We have to give you a fair trial, don't we? There would be uproar if we didn't give you a fair trial.**

Aladdin **And then what?**

Vizier **And then we execute you.**

Aladdin *Sarcastically* **Oh yes. That sounds fair.**

Vizier **Bring on the first witness.**

The Chief of Police steps forward.

Vizier **Please tell me in your own words what happened at the market this morning.**

Chief **I was on duty with my trusty assistants at the market. We were there to make sure that there was no breach of the peace.**

Vizier **And what happened when the Royal party entered the market place?**

Chief **The order was given for everyone to lower their gaze so as not to look on the features of the Royal Princess.**

Vizier **And did everyone do this?**

Chief **Yes Your Worship. But one young boy raised his gaze and looked on the fair visage of the Princess.**

- Vizier** **How do you know this if you had your eyes averted?**
- Chief** **That's a very good question, Your Worship. It was very difficult, but to a well trained policeman it is not impossible.**
- Vizier** **Well tell us how you managed it.**
- Chief** **I am afraid that is a state secret that cannot be divulged in public.**

Track 6 **Song 'A Policeman's Lot is not a Happy One'**

- Vizier** **That's a fair point. I think you have confirmed our case so all we have to do is to announce the verdict.**
- Chief** **Thank you your Worship.**
- Vizier** **The punishment is death.**
- Aladdin** **You can't do that. I am going to marry the Princess.**
- Vizier** **Oh yes I can.**
- Aladdin + Audience** **Oh no you can't. *You can repeat this several; times if you want.***
- Vizier** **I don't think so. Take him to the block. *To the audience All those of a nervous disposition should look away now.***

They drag him to the block and push him down so that his head is over the block towards the audience. The executioner enters with a large wicked looking axe and takes up his position SR of the block. He raises the axe, and just as the axe is about to fall, Aladdin leaps up and tries to escape. He dodges people until he is finally caught and dragged back to the block.

Abanaza and the Slave enter SR

The executioner raises the axe and Abanaza waves his wand and the whole cast freezes. The axe is held aloft, about to strike.

- Abanaza** **I think you had better come with me young lad.**

Aladdin gets up and hurries across to where Abanaza is standing.

I am your long lost uncle, Abanaza, and I have promised your mother that I will look after you. But in exchange, you will have to help me with a little task. Come with me.

He leads Aladdin off SL as he leaves he snaps his fingers, there is a flash and the main scene comes to life again and the executioner completes his swing and is surprised that the block is empty and Aladdin has gone. The tabs close and the desert scene is set.

Scene 5

Abanaza and Aladdin enter SL.

- Aladdin** **Are we nearly there?**
- Abanaza** **Oh stop grumbling. You sound like a child on a journey to the seaside.**
- Aladdin** **What's the seaside?**
- Abanaza** **Oh never mind. Just keep up and stop grumbling.**
They continue slowly across the stage.
- Aladdin** **What's that over there? There's someone following us.**
- Abanaza** **Don't be stupid. It's just a desert fox or something like that. Nothing to bother us.**
- Aladdin** **But I don't like foxes. Nasty smelly creatures.**
Abanaza looks at Aladdin.
- Abanaza** **Then you both have a lot in common.**
He strides off SR
- Aladdin** **Bloomin' cheek.** *He follows him off.*
After a few moments they both appear again SL
- Aladdin** **I think we're lost.**
- Abanaza** **No we're not. I know exactly where we are.**
- Aladdin** **And where's that then?**
- Abanaza** **Right here.**
- Aladdin** **But it's all sand and rocks. They all look the same.**
- Abanaza** **Not to an expert.**

He strides off across the stage and stops near the SR wings as if looking for something.
- Aladdin** **I think you've dropped something.** *He walks to SC and picks up a ring (it isn't necessary for the ring to have actually been dropped. Aladdin would have the ring when he enters the stage).*
- Abanaza** **Oh do be quiet.**
- Aladdin** **If you say so.** *He puts the ring on his finger and admires it.*

Abanaza This is the place. It is the entrance to a hidden cave, but it is too small for me to squeeze in.

Aladdin That's a cave? It looks more like a rabbit hole to me.

Abanaza Well you're a skinny rabbit, so you shouldn't have any problem getting in.

Aladdin Me? I'm not going in there. You go. After all, you are the expert!

Abanaza But I saved your life and all I ask is a little favour in thanks.

Aladdin But I might get stuck in there.

Abanaza Oh I don't think so. There's plenty of room inside. It's just the entrance that's small. I'm sure you can wriggle through there. Just give it a try.

Aladdin tries to squeeze through the entrance hole. This can be a small flat in the shape of a rock. He makes a lot of fuss trying to squeeze in. Eventually he disappears inside. Abanaza shouts instructions to him.

What can you see.

Aladdin *Poking his head out. Nothing. It's too dark.*

Abanaza Just wait until your eyes adjust to the dark. Look for an old lamp.

Aladdin disappears again.

Can you see anything yet?

Aladdin There are a lot of boxes and a lot of sparkly things. It's very dusty.

Abanaza Can you see an old lamp?

Aladdin Yes, but why are you interested in that. It looks very old and battered. Shall I bring some of the jewels out to you?

Abanaza No, just bring me the lamp.

Aladdin Why are you so interested in the lamp?

Abanaza Stop prattling and just hand me the lamp.

Aladdin Not 'til you tell me why you want it.

Abanaza Be quiet and bring me the lamp or you will be very sorry.

Aladdin No.

Abanaza I said bring me the lamp... Now!

Aladdin Come and get it.

Abanaza You stupid boy. I said you would be sorry so you can stay there in the cave... for ever.

He waves his wand, there is a flash.

Now you are sealed in there for ever.

**Questions, questions, the silly lad,
Now he'll know better than to make me mad.
It's dark and cold and really damp,
I hope he's suffering for keeping the lamp.
He thinks I'll relent and let him out,
But he's wrong. Go on boy, scream and shout.
You can stay there and perish, I don't care,
You'll soon feel hungry without any fare.
You shouldn't have tried to bargain with me,
You're entombed now, so no daylight you'll see.
Well I'm away, I'll leave you to suffer,
The lamp I must have, it's mine and no other!**

He marches off SL.

Blackout

Scene 6

The tabs open and the lights come up slowly. The cave is dimly lit but there is a dim spotlight illuminating the lamp which is on a pedestal CS

Aladdin You can't frighten me. I know you'll come back because you want the lamp. I don't know why 'cos it's a rusty old lamp not worth tuppence.

He waits for a response, but none comes.

I know you're still there.

To himself Well I suppose I'll just have to wait. It's been a tiring day so I'll get a bit of rest. *He makes himself comfortable and falls asleep.*

Track 7**Music (Dance of the Sprites)**

Plenty of glitter on the set, props etc and the sprites.

Children dressed as the sprites of the jewels enter and dance. You can use multi-coloured lighting effects for this. During the dance a monster enters and joins in. When the dance is finished they drift off into the wings at either side. Aladdin wakes.

Aladdin

That feels better. I was worn out after trekking across that desert.

He looks towards the entrance and shouts **Are you ready to let me out yet?** *There is no response*

Oh dear. I think he has gone. Perhaps he has been eaten by wolves.

The monster enters and creeps up behind Aladdin. Hopefully the audience will react.

What's the matter? What's behind me? *He turns to the right and the monster stays behind him. He turns to the left and the monster moves to stay behind him.*

You're having me on aren't you?

Oh yes you are!

Audience

Oh no we're not. *Repeat for a while.*

Aladdin

Well I can't see anything. *He moves around the stage and the monster follows him. The audience will continue shouting instructions. You can ad-lib this a bit. Finally, Aladdin spins round to face the monster and screams. The monster also screams and runs off SL*

How am I going to get out of here? *He looks at the ring on his finger.*

This ring is very itchy. I bet it's not made of gold. It looks a bit dull.

He rubs it to try and clean it. There is a flash and the Slave of the Ring appears. (He steps out from the wings covered by the flash.

Slave

What is it now? Don't I get any peace?

Aladdin

Startled **Who are you?**

Slave

I am the Slave of the Ring. What is your pleasure?

Aladdin

Well I'm not very pleased about anything at the moment. My uncle Abanaza has left me sealed in this cave and I can't get out.

Slave

That Abanaza is a real nasty piece of work. I have had to do his bidding for years and he is never at all grateful. So, my new master. What would you have me do for you?

Aladdin

Well, what can you do?

Slave

Anything you desire... well almost anything... Well perhaps the odd little thing.

Aladdin

How little?

- Slave** Try me.
- Aladdin** Well I seem to be trapped in this cave. Can you get me out?
- Slave** Easy. Where do you want to go? We could go to Paris, or Rome. That would be nice.
- Aladdin** No, just back home will be fine. But I want to take a few things with me.
- Slave** Well if that's what you want. I thought we could have a bit of fun first though. I haven't had any fun since Abanaza caught his beard in the mangle. I really fancy seeing Paris or Rome.
- Aladdin** Well I suppose we could go touring first. But I don't want to be away too long. I'll just fill my pockets with some of these. Where shall we go first? *He picks up handfuls of jewels and stuffs them into his pockets.*
- Slave** How about Paris? I've always fancied going to Paris.
- Aladdin** If you say so. And I think I'll take this lamp as well.
He picks up the lamp **Ok. Ready to go.**

Blackout
Main curtain closes

End of Act 1

Act 2

Track 8 (Entract) Curtain music. *The curtain opens to reveal Widow Twanky and Wishee Washee and as many workers as you can manage in the laundry doing various laundry chores such as washing, ironing and hanging washing to dry. Widow Twanky is ironing.*

- Widow** **It is ages since Aladdin went off with that - what's 'is name?**
- Wishee** **'Ave-a-banana?**
- Widow** **Yes him. I'm getting worried. I don't trust that fellow. He says he is my long lost brother, but I don't believe him.**
During this conversation she has left the iron on the item she is ironing.
- Wishee** **I think I can smell burning!**
- Widow** **Oh dear. I think I have left a lasting impression on the police chief's pants.**
She removes the iron and holds up a large pair of floral pants with a large hole in them the shape of the iron.
- Wishee** **A bit of added ventilation. Useful in a hot summer. Is that constable coming to collect them?**
- Widow** **Possibly. Why?**
- Wishee** **You're a bit keen on him, aren't you?**
- Widow** **Well, he is a fine figure of a man, isn't he?**
- Wishee** **But not very bright though.**
- Widow** **Well that doesn't matter. I've got enough brains for the two of us. Right, enough talk. Let's get back to work.**
They set to again.

Track 9 **Song 'Dashing Away With the Smoothing Iron'**
(Sung by Wishee Washee with the help of the audience)
The Chief of Police with his two constables enters SL

- Chief** **We have reason to believe that your son, Aladdin, has returned and that you are hiding him here. So we are going to search the place.**
- Widow** **He's not here. We haven't seen him since you chased him away.**

- Chief** **Well, we're going to look anyway. You (he points at PC 2) can look in here, and you (points at PC 1) can come with me. We'll start in the out buildings.**
The Chief and Policeman 1 exit SR
- Widow** **Well I'm glad he left you. Shall we sit and have a cup of tea until they return?**
- PC 2** **Oh no. I can't do that. The Chief wants me to search the place, so I had better do it.**
- Widow** **But I thought we had a sort of understanding, you and me.**
- PC 2** **Well yes, but this is work and I can't mix work with pleasure.**
- Widow** **I see. So that's how it is, is it? Well in that case you had better look in the secret hiding place.**
- PC 2** **You have a secret hiding place?**
- Widow** **Of course. Everyone has. I'll show you.**
She leads him over to the large wash tub at the USC. It is against the back flats and has a hole in the back out of sight of the audience that a person can crawl through.
You'll need to climb inside though. You can't see from here.
She brings a chair for him to climb on
- PC 2** **But there's water in there!**
- Widow** **Of course there is. This is a laundry, and where better to hide someone?**
She helps him to climb in and he disappears from sight.
- Track 10** **'I'm Gonna Wash that Man Right out of my Hair'**
During the first verse he keeps trying to get out but the Widow and Wishee keep pushing him down again with washing dollies (a Wooden pole with prongs on the end used for agitating the washing)
During the second verse he disappears from sight and crawls through the hole at the back and the small PC 2 (played by a child) crawls into the tub unseen by the audience. At the end of the song Small PC 2 climbs out.
- Small PC 2** **Nothing in there. He exits SL**
The Chief of Police and PC 1 return entering SR
- Chief** **Well, we can't find anything here, but we'll be keeping an eye on you.**

- Widow** **As you're here, you may as well take your washing.**
She hands him a bundle of washing and the Chief of Police and PC 1 exit SL
I don't know why they are still looking for Aladdin here. They must know he is long gone. I just wish I knew if he was all right.
- There is a flash and Aladdin and the Slave of the Ring enter SL*
- Aladdin** **Sorry if we startled you.**
- Widow** **Aladdin! Where did you spring from, and where is Ave-a-Banana?**
- Aladdin** **Abanaza? Oh he's still somewhere in the desert. He left me trapped in a cave, but he dropped his ring and I found it and...**
- Widow** **One thing at a time. I can't keep up with you, and who is your friend?**
- Aladdin** **That's what I was trying to tell you. He is the Slave of the Ring. Abanaza dropped it and I found it. That's how I got out of the cave. The Slave of the Ring granted me a wish.**
- Widow** **He grants wishes?**
- Aladdin** **Well yes, but he is very limited in his powers.**
- Slave** **Well thanks very much.**
- Aladdin** **Sorry. It wasn't a criticism, but it's true. You said so yourself.**
- Widow** **Well perhaps a small wish. Anyway, what have you brought back for me from your travels?**
- Aladdin pulls things out of his pockets and puts them on the table.*
- Aladdin** **There was a lot more, but I couldn't carry it all.**
- Widow** **Well you seem to have brought a small fortune back with you.**
- Aladdin** **Oh, and there was this. Abanaza seemed to think it was important.**
He produces the lamp from an inside pocket.
- Widow** **What? That looks like a load of old rubbish. It's filthy.**
She picks it up and gives it a good rub.
There is a flash and the Genie of the lamp appears.
- Genie** **Ooooh! That's better. You wouldn't believe how cramped it is in there.**
- Widow** **Who are you?**
- Genie** **I am the mighty Genie of the lamp and my power is limitless, and I suppose you will want me to grant you the three wishes?**

- Wishee** Well she already has one Wishee!
- Aladdin** Don't rush into making wishes. Think about it carefully.
- Genie** Spoil sport. Carefully thought out wishes aren't nearly as much fun.
- Widow** Well if you are so clever, what would you wish for?
- Aladdin** I would wish for a grand palace with the princess as my bride and all the gold that I need.
- Widow** That would do for a start.
- Genie** Well if that's what you want..
There is a bright flash
- Widow** I don't see a grand palace.
- Genie** I didn't think you would want it in here. There doesn't seem to be too much room. I have found a pleasant spot just outside the town. You will find it there.
- Aladdin** Thank you very much. I will put your lamp in a place of honour. So, what are we waiting for. Let's go and see my palace.
They all exit SL
The Tabs close and the scene is set for the Palace Gardens

Scene 2

The lights come up and Aladdin, the Widow and Wishee Washee enter SL

- Widow** Just look at these gardens.
- Aladdin** Fantastic. I hope we have lots of gardeners.
- Wishee** So do I, 'cos I'm not doing it.

The Princess enters SR followed by her hand maidens and walks over to the group.
- Princess** Ah, there you are husband.
- Aladdin** Husband? When did we get married?
- Princess** Surely you remember our wedding? It was a most grand affair. There were thousands there, and then you whisked me away for a marvellous honeymoon in that oasis in the desert.
- Aladdin** I told you we should be careful how we made our wish. I seem to have missed the best bit.

Princess But we have had so many magical moments since then. Surely you haven't forgotten.

Track 11 **Song 'Magic Moments' sung by the Princess**

Aladdin Sounds marvellous, but I seem to have had a temporary loss of memory, but I'm sure it will all come back to me eventually.

Princess Well I hope so. Why don't we go into the palace. I'm sure that will jolt your memory. You can't forget such a marvellous place.

The princess takes Aladdin's arm and leads him off SR.

Scene 3

The Tabs open to reveal the interior of the palace. There are courtiers standing around as well as Royal guards and other servants.

Aladdin, the Princess and her hand maidens enter SR followed by Widow Twanky and Wishee Washee

Widow Nice place.

Wishee You're not kidding. Some Genie that!

The Princess leads Aladdin to a pile of cushions where he sits. The Princess sits beside him. The courtiers all bow. One of the guards prods The Widow with his sword and she bows too, followed by Wishee Washee. The lamp is on a pedestal USC.

Aladdin Why are they all bowing?

Princess You really don't remember, do you?
To the assembly Relax. They all straighten up and gather in groups to chatter to each other.
Don't you think you should get your mother to move into the Palace? It seems silly her living in that old laundry. It doesn't seem fitting.

Widow What do you mean? It is a very fine laundry.

Princess Yes, but wouldn't you be more comfortable here?

Widow Well of course. Shall I go and get some of my things? I'll fetch the rest later.

Princess Certainly, but first you might like to see your rooms.

Widow Rooms?

Princess Of course. You will have a suit of rooms and so will Mr. Washee.

Widow **Oh thank you. That sounds marvellous**
The Princess claps her hands and two burly guards step forward and escort The Widow and Wishee Washee off SR.

Princess **If you can't remember marrying me, Why did you wish for it?**

Aladdin **When you love someone, you want to marry them. Seems natural to me.**

Courtiers **Hear, hear!**

Track 12 **Song & Dance 'Love and Marriage'**

Princess **I understand that, but can you still not remember things?**

Aladdin **The thing is..... well you see...**

Princess **Well?**

Aladdin **The thing is that I made a wish. I wished that I had a grand palace and I was married to you. The palace appeared and it seems that I am married to you, as I wished for, but I just don't remember getting married and everything that followed. But never mind. I'll soon get used to it.**

Princess **I hope so. I do hope so.**

The Vizier enters SL and bows low to Aladdin and the Princess.

Vizier **Oh great and worthy highnesses, there are some men wishing to see you. It seems quite urgent.**

Princess **To see me?**

Vizier **No Your Highness. They wish to see the Master Aladdin.**

Princess **I see.**

Aladdin **Well you had better show them in Vizier.**

Vizier **Your wish is my command, Oh Master.**
He leaves SL

Aladdin **I'm getting used to this already.**

Princess **I'm glad to hear it.**

The Vizier returns with the Chief of Police, PC 1 and the small PC 2

Aladdin *In a panic* **What do you want?**

- Chief** Well, your honour. We are in a quandary.
- Aladdin** A quandary? I don't think I've ever seen one of those.
- Chief** No, I mean we don't know the proper course of action to take. You see, we have been commanded to find you and arrest you for gazing on the fair countenance of the Royal Princess.
- Aladdin** But I am married to the Princess, so I must be allowed to gaze on ... what you said.
- Chief** That is our problem. What are we to do?
- Princess** Enough of this. The answer is quite simple. As Aladdin is my husband, any command to arrest him for looking at me must be nonsense. So I countermand any instruction to arrest Aladdin.
- Chief** Oh I am pleased.
- Aladdin** I am about to accompany my mother back to the laundry to collect some of her things. So I would be pleased if you could accompany us as out Royal Guard.
- Chief** Oh we would be honoured (*sounding the 'h'*) Wouldn't we men?
- PC 1** We certainly would.
- Small PC 2** Me too.
- The Widow and Wishee Washee enter SR*
- Aladdin** Well what do you think of it?
- Widow** Marvellous. I think I'm in a dream.
- Aladdin** I hope not. Anyway, I will come back with you to get your things and we have a guard of honour.
The policemen salute and follow Aladdin, the Widow and Wishee off SL.
- Princess** I think I'd like to be alone for a while, thank you, so you may all go.
The courtiers and guards leave either side. The Princess remains seated.
It is really strange that I have been married to Aladdin for quite a while now and he knows nothing about it. But I suppose that is the thing about magic, it doesn't make any sense. But I wonder who gave him his wish.
- Abanaza** *from offstage left* New lamps for old, new lamps for old.
A maid enters
- Maid** Madam, there is a man offering new lamps for old.

- Princess** **That seems a strange thing to be doing. I wonder why. Bring him in.**
- The maid leaves and returns almost immediately with Abanaza.*
- Princess** **I hear that you are offering to give a new lamp for an old one. That seems a strange thing to be doing. Not a very good business strategy I think.**
- Abanaza** **It is what is know as a promotion, your highness. We give you a new lamp for one of your old ones and then as you are so pleased with the deal, you tell everyone how good our lamps are.**
- Princess** **Oh I see. Well why not. You can take that old lamp there.**
She points to the magic lamp. Abanaza bows and takes the lamp, admires it for a moment then rubs the lamp. There is a flash and the Genie appears.
- Genie** **Here we go again.**
- Abanaza** **I command you to transport this palace and everyone in it to Morocco.**
- Genie** **If I must.** *There is a flash and a blackout, and the Tabs close and a street scene is set.*

Scene 4

Aladdin enters SR followed by the Widow, Wishee and the three Policemen. Aladdin turns to look at his palace.

- Aladdin** **What a wonderful palace it is.**
- Widow** **It certainly is. I hope these wishes are permanent and don't run out after a time.**
- Aladdin** *Turning to face the Widow so that his back is towards to SR wings. The Widow is facing him so that she can see the 'Palace SR'.*
Of course not. Once a wish has been granted it can't be taken back.
- Widow** **Ah.. Aladdin!**
- Aladdin** **That's why you have to be so careful when making a wish...**
- Widow** **Aladdin!**
- Aladdin** **So you see, once you have made a wish it is yours forever whether you want it or not.**
- Widow** **Aladdin!!!** *Shouting*

Aladdin **What is the matter?**

Widow **Well you know the palace that you wished for? The palace that is yours for all time?**

Aladdin **Of course, why?**

Widow **Well, it's gone!**

Aladdin *Alarmed* **What? The palace has disappeared?**

Widow **It was there one moment and then, 'puff', it was gone!**

Aladdin **'Puff' it was gone? It can't have gone.**

Widow **Oh yes it has.**

Aladdin **Let's not start all that again. *Looking SR.* But it has gone. I don't understand it.**

Widow **There I told you it was too good to be true.**

Aladdin **I'll see what the Slave of the Ring has to say about it.**
He rubs the ring, there is a flash and the Slave appears SL

Slave **You rubbed, sir?**

Aladdin **I certainly did. My new palace seems to have disappeared. Can you tell me what has happened to it?**

Slave **I will look into it for you sir. *He puts his two index fingers to his temples and closes his eyes. There is a long pause.***

Widow **I think he's gone to sleep.**

Slave **I heard that. Please be quiet while I am working.**

Widow **He calls that working. I wish my work was that easy.**

Slave *Opening his eyes* **I'll have you know that my work is very hard. You wouldn't believe it.**

Widow **No, I'm sure I wouldn't.**

Slave **Anyway, it would seem that my old Master, Abanaza, has returned and commanded the Genie of the Lamp to take the palace and all in it to Morocco.**

Widow **Morocco? Where's that?**

Slave **Somewhere over there. *He points out over the audience.***

- Aladdin** Well you had better take us there pronto.
- Slave** *Looking at the group* I think you may have exceeded your baggage allowance, sir.
- Widow** **Baggage? How dare you?**
- Slave** **Sorry, no offence intended, but I can't carry six people to Morocco.**
- Aladdin** **So how can we get there?**
- Slave** **I'll hail a passing carpet.** *He whistles and a rolled up carpet is thrown in from SL and hits the Widow who falls over knocking the others over as well.*
- Widow** *Getting up* **Well thank you very much.** *She lays the carpet out SC and they all get onto it.*
- Aladdin** **What now?**
- Slave** **We fly to Morocco.** *He does the air hostess bit.*
Emergency doors to the right and to the left. In the case of a crash landing, oxygen will not be supplied. Water wings will be found under your seat. Have a pleasant flight. Hold tight.
- Track 13** *Lighting effects to give the impression of motion. The group all lean, first to the right, and then to the left etc. You can choreograph this to suit the accompanying music. They finally come to a stop and all lean forward suddenly and then back. If back projection is possible it would be better.*
I hope you had a pleasant journey and will fly with us again soon.
- Widow** **I don't think so, thank you.**
- Aladdin** **This way, I think.** *He points SL and they all follow him off SL.*
Blackout

Scene 5

The Tabs open to reveal the Palace (same as Scene 3). Abanaza is seated on the cushions beside the Princess.

- Abanaza** **You are being very stubborn Princess. Why do you refuse to marry me?**
- Princess** **For several reasons. Firstly, I am married to Aladdin, secondly, you are ugly and finally, I don't like you and I wouldn't marry you if you were the last man on earth.**
- Abanaza** **We shall see. In the mean time, let us have some entertainment.**
He claps his hands and some dancing girls enter and do an eastern style dance. Track 14. During this Aladdin, the Widow, Wishee and the three policemen enter SL. Reduce music volume as Aladdin enters.

- Aladdin** **The lamp is over there behind Abanaza. We'll have to try and get it while he is watching the entertainment. You stay here and I will see if I can get behind him without him seeing me.**
He edges slowly through the throng of courtiers to the back, but the music stops and the girls leave. Aladdin makes hand gestures to the widow to get her to do something. She pushes the three policemen forward.
- Abanaza** **This must be a new group of entertainers. I wonder what they do?**
*The music starts and the policemen do a sand dance (badly) or something of that sort. **Track 15** Aladdin gets a little nearer, but Abanaza keeps putting his hand over the lamp. At the end of this, Aladdin signals again for the Widow to do something.*
Track 16 (The Stripper). *The Widow comes forward to do the Dance of the seven Towels.*
- Widow** **'The Dance of the Seven Towels'.**
She has many layers of clothing so ends up as fully dressed as she was at the start. Each time she removes something, she throws it at Abanaza. While his attention is on the Widow, Aladdin manages to grab the lamp and take it back to DSL.
At the end of the dance Abanaza puts his hand back to place it on the lamp but finds that it has gone.
Where is my lamp. Who has taken my lamp.
- Aladdin** **Is this what you are looking for?**
- Abanaza** **You! I knew you would be trouble.**
- Aladdin** **Well you weren't wrong. Guards! Arrest this man.**
Two burly guards step forward and grab Abanaza.
Aladdin rubs the lamp, there is a flash and the Genie appears.
- Genie** **No, don't tell me. You want to go back to where we have just come from.**
- Aladdin** **Right in one.**
- Genie** **Good grief! However, your wish is my command. There is a flash.**
- Aladdin** **Are we back? Nothing seems to have happened, just a flash.**
- Genie** **What did you want, a roll of drums and a fanfare?**
- Aladdin** **That would have been a good idea.**
- Genie** **On your bike.**
- Aladdin** **So what are we going to do with Abanaza?**
- Princess** **I can think of several things I'd like to do to him.**

- Abanaza** *Cowering in terror* **No, please don't hurt me.**
- Wishee** **You could turn him into something unpleasant.**
- Aladdin** **He already is unpleasant.**
- Widow** **Well, now that my Laundry has closed why not put him in charge of the palace laundry. It would do him good to do some proper work for a change.**
- Abanaza** *Sarcastically* **Thank you your widowship. You are too kind.**
- Widow** **I know. It is a fault of mine. but I wish that daft policeman was back to normal. I really liked him, but he's too small now.**
- Genie** **Oh, all right.** *There is a flash and the small PC2 disappears SL and the large version reappears looking dazed.*
- Widow** **Oh I am pleased. Come here you daft PC.** *She gives him a hug.*
Now, what else can we wish for?
- Princess** **I think there have been enough wishes. Luckily they have turned out well this time, but in the wrong hands, who knows what damage they could do? No, I think we should release the Genie from the lamp.**
- Aladdin** **Seems a shame, but I think you're right.**
- Genie** **Oh that would be marvellous. Do you mean it?**
- Aladdin** **Yes, but how do we do it?**
- Genie** **Just make one last wish.**
- Aladdin** **Right... I wish the Genie of the lamp to be set free for ever.**
- Slave** **What about me?**
- Aladdin** **Ok. You too.**
There is a flash
- Genie** **Oh that's better. No more going back into that pokey little lamp.**
- Slave** **Me too. Thanks.**
- Princess** **I suppose we'll have to find room for these two in the palace then?**
- Aladdin** **Well I think that would be the least we could do after all they have done for us, and it isn't as if we are short of rooms.**

Vizier

Stepping to centre stage.

**And so our story now is told
 Of a Royal Princess and a lad so bold.
 Aladdin's wishes were all fulfilled,
 But it seemed at times it was all uphill.
 Peace reigns at last over all the land
 As Aladdin and Princess rule hand in hand.
 Widow Twanky and PC are a happy pair,
 Abanaza, the laundry runs, so has no time to spare.
 The Slave and the Genie are at last free,
 So everything's all right, I hope you'll agree.
 Thank you all for coming, we hope you've enjoyed the show.
 It's only left to say, 'Take care as homeward bound you go'.**

They all take a bow then leave, half SR the other half SL, then they return in small groups to take an individual bow, starting with the townspeople, courtiers guards etc. Then the rest of the cast in ones as twos finishing with Aladdin and the Princess.

Track 17

Curtain call Order *Track 17* playing in background

General chorus members (*townspeople, courtiers, harem members and hand maidens, etc take their bows in groups*).

Stage hands (*These will be in peasants' costume as they would be in full view of the audience when setting the front-of-tabs scenes*)

Palace Guards

Emperor and Grand Vizier

Genie and Slave of the Ring

Chief of Police, PC1 and small PC2

Widow Twanky, large PC2 and Wishee Washee

Abanaza

Aladdin and the Princess

All stand and sing'

Track 17

'Love and Marriage' *Restart from beginning*

When the Dance section is reached, They all take a bow (or two depending on the audience reception).

Curtain *slowly closes.*

Let the tape run to the end as the house lights come up.

The End

Aladdin - Song Lyrics

Track 1

Curtain music - No lyrics

Curtains open a few bars before the end of this piece.

Track 2

The Market

Sung by all

**The Market is full and is looking so gay,
And ev'ryone's here on this bright sunny day.
The stalls are all ready with colours so bright.
There's rice and there's spices all for your delight,
With jewels and baubles there for you to buy,
And cottons and silks on the bales staked so high.**

**The policemen are here to try to keep order,
But youngsters run riot and cause such disorder.
We'll tell you the tale of one young lad
And the problems and struggles that he has had
When he fell in love with a royal princess
And ended up in a terrible mess.**

**Sit back and enjoy as our story unfolds
Of a royal princess and a boy so bold!**

*(There can be some choreography for this song
with a few bars at the end for just dance)*

Track 3

In a Persion Market

No words. This is music to accompany the pocession of the Royal Party through the Market. (*Duration approx 5 minutes*)

The music starts before the procession enters, SR.

Two guards march in and stand USC about 6 feet apart.

Then members of the Royal Harem enter in a group, giging, and take up position in a huddle between the two guards.

The Emporer enters with his attendants and take up positions either side of the central group.

The music for the Princess starts at bar 67, and as this section starts the Grand Vizier enters and says

‘All avert your eyes. The Royal Princess aproaches.’

The princess and her maids-in-waiting enter

They walk slowly across the stage. As they pass Aladdin, he raises his head to peek at her and she waves to him.

He waves back (*Not too noticably*)

The princess continues across stage and leaves SL

This should happen at about bar 100 when the Princess’s theme is repeated more loudly. At this point the Emporer follows the Princess out SL followed by his Harem and the two guards.

Any remaining courtiers etc. follow on at the end, from bar 130.

The music continues as they move off into the distance and the remainder of the music can be used for a general dance number.

Some dancing girls could folow the procession, initially and perhaps some jugglers and acrobats (*depending upon the talent available*).

***From bar 233* the music gradually fades out and the dancing gradually breaks up and the market returns to normal.**

Track 4

Sung by the Princess

I Sit In The Sun

**I sit in the sun and one by one
I collect my thoughts and think them over,
Say to myself sit tight on the shelf
As long as you feel that you're in clover.**

**Why be in haste? You have nothing to waste,
The best things come without rhyme or reason.
Sit in the sun, the sun, the sun,
And you might be in love by the end of the season.**

Repeat

Track 5

I'm Always Chasing Rainbows

I'm always chasing rainbows,
Watching clouds drifting by.
My schemes are just like all my dreams,
Ending in the sky.
Some fellows look and find the sunshine,
I always look and find the rain.
Some fellows make a winning sometime,
I never ever make a gain. Believe me,
I'm always chasing rainbows,
Waiting to find a little bluebird in vain.

Repeat

Track 6

When a Felon's Not Engaged in His Employment

When a felon's not engaged in his employment,

His employment,

Or maturing his felonious little plans,

Little plans,

His capacity for innocent enjoyment,

'Cent enjoyment,

Is just as great as any honest man's.

Honest man's.

Our feelings we with difficulty smother,

'Culty smother,

When constabulary duty's to be done,

To be done,

Oh, take one consideration with another,

With another!

A policeman's lot is not a happy one.

Chorus All

Ah! When constabulary duty's to be done, to be done,

A policeman's lot is not a happy one, happy one.

When the enterprising burglar's not a-burgling,

Not a-burgling,

When the cut-throat isn't occupied in crime,

'pied in crime,

He loves to hear the little brook a-gurgling,

Brook a-gurgling,

And listen to the merry village chime.

Village chime.

When the coster's finished jumping on his mother,

On his mother,

He loves to lie a basking in the sun.

In the sun.

Oh, take one consideration with another,

With another,

A policeman's lot is not a happy one.

Chorus All

Ah! When constabulary duty's to be done, to be done,

A policeman's lot is not a happy one, happy one.

Police Chief sings lines in black

Policemen sing lines in red. You can get the audience to join in.

All sing the chorus

Track 7

Dance of the Sprites

**This is danced to the March from ‘The Nutcracker’.
Aladdin is asleep in the cave and the sprites of the jewels
appear from both sides and dance to the music.
You can also include some monsters use lighting for dramatic effect.
At the end the sprites, etc., flit off into the wings.**

Track 8

Entract - Act 2

**This is the same as the Overture but can be faded out before the end
if you wish.**

Track 9

Dashing Away With the Smoothing Iron

(Sung by Wishee Washee to each of the washing maids in turn)

*(Get the Audience to join in with the **choruses**)*

'Twas on a Monday morning
When I beheld my darling,
She looked so neat and charming
In ev'ry high degree.
She looked so neat and nimble, O,
A-washing of her linen, O,
**Dashing away with the smoothing iron,
Dashing away with the smoothing iron,
She stole my heart away.**

'Twas on a Tuesday morning
When I beheld my darling,
She looked so neat and charming
In ev'ry high degree.
She looked so neat and nimble, O,
A-hanging out her linen, O
**Dashing away with the smoothing iron,
Dashing away with the smoothing iron,
She stole my heart away.**

'Twas on a Wednesday morning . .
When I beheld my darling,
She looked so neat and charming
In ev'ry high degree.
She looked so neat and nimble, O,
A-starching of her linen, O
**Dashing away with the smoothing iron,
Dashing away with the smoothing iron,
She stole my heart away.**

'Twas on a Thursday morning
When I beheld my darling,
She looked so neat and charming
In ev'ry high degree.
She looked so neat and nimble, O,
A-ironing of her linen, O
**Dashing away with the smoothing iron,
Dashing away with the smoothing iron,
She stole my heart away.**

'Twas on a Friday morning
When I beheld my darling,
She looked so neat and charming
In ev'ry high degree.
She looked so neat and nimble, O,
A-folding of her linen, O
**Dashing away with the smoothing iron,
Dashing away with the smoothing iron,
She stole my heart away.**

'Twas on a Saturday morning
When I beheld my darling,
She looked so neat and charming
In ev'ry high degree.
She looked so neat and nimble, O,
A-airing of her linen, O
**Dashing away with the smoothing iron,
Dashing away with the smoothing iron,
She stole my heart away.**

(Sung to Widow Twanky)

'Twas on a Sunday morning
When I beheld my darling,
She looked so neat and charming
In ev'ry high degree.
She looked so neat and nimble, O,
A-wearing of her linen, O
**Dashing away with the smoothing iron,
Dashing away with the smoothing iron,
She stole my heart away.**

**Dashing away with the smoothing iron,
Dashing away with the smoothing iron,
Dashing away with the smoothing iron,
She stole my heart away.**

Track 10

I'm Gonna Wash That Man Right Out of my Hair

(Sung by the Widow Twanky)

**I'm gonna wash that man right out of my hair,
I'm gonna wash that man right out of my hair,
I'm gonna wash that man right out of my hair,
And send him on his way.**

**I'm gonna wave that man right out of my arms,
I'm gonna wave that man right out of my arms,
I'm gonna wave that man right out of my arms,
And send him on his way.**

**Don't try to patch it up, tear it up, tear it up!
Wash him out, dry him out, push him out, fly him out.
Cancel him and let him go, yea sister.**

**I'm gonna wash that man right out of my hair,
I'm gonna wash that man right out of my hair,
I'm gonna wash that man right out of my hair,
And send him on his way.**

Repeat

Track 11

Magic Moments

**I'll never forget the moment we kissed, the night of the hay-ride,
The way that we hugged to try to keep warm while taking a sleigh ride,**

Chorus

**Magic Moments, mem'ries we've been sharing.
Magic Moments, when two hearts are caring.
Time can't erase the mem'ry of
Those magic moments filled with love.**

**I'll never forget how cosy it was as we sat by the fire,
We snuggled up close, made plenty of toast for us to devour.**

Chorus

**I'll never forget the night that we danced until it was morning,
We laughed and we laughed all the way home, because we were yawning**

Chorus

**Verses sung by the Princess.
Choruses sung by Princess and her maids and audience.**

Track 12

Chorus Song and Dance - 'Love & Marriage'

**Love and marriage, love and marriage,
Go together like a horse and carriage.
This I tell you brother,
You can't have one without the other.**

**Love and marriage, love and marriage,
It's an institute you can't disparage.
Ask the local gentry,
And they will say it's element'ry.**

**Try, try, try to separate them, It's an illusion.
Try, try, try and you will only come to this conclusion:**

**Love and marriage, love and marriage,
Go together like a horse and carriage.
Dad was told by mother,
You can't have one, you can't have none,
You can't have one without the other.**

**Love and marriage, love and marriage,
It's an institute you can't disparage.
Ask the local gentry,
And they will say it's element'ry.**

**Try, try, try to separate them, It's an illusion.
Try, try, try and you will only come to this conclusion:**

**Love and marriage, love and marriage,
Go together like a horse and carriage.
Dad was told by mother,
You can't have one, you can't have none,
You can't have one without the other.**

Dance

Track 13

The Ride of the Valkyries

Music for the Magic Carpet ride.

The ideal setup is to have a back projection screen behind the carpet on which to project a moving scene to give the impression of fast forward movement. Failing this, lighting effects can be used to simulate movement.

The cast sitting on the carpet should have their movements choreographed to fit in with the music, eg raising their arms when the carpet dips and leaning to right or left as it turns.

Track 14

Music for the dancing girls

Track 15

Music for the Sand Dance

Same as Track 1 (Overture)

Track 16

The Stripper

The Widow Twanky does a parody of the dance of the Seven Veils removing layer after layer of clothing only to reveal yet another layer beneath.

Track 17

The Finale

Repeat of Love and Marriage