

# SYNOPSIS

Set within the context of the 1001 Arabian Nights from which the story originates, this panto-style version of Aladdin contains all the traditional elements and characters, alongside a whole host of less conventional ones!

The opening catchy refrain, **Aladdin, Aladdin** serves as a commentary on the action and is repeated throughout the whole play. We then enter the bustling, spice-fragranced Eastern streets and encounter dancers, musicians and pickpockets through the lively rhythms of the opening number **In The Market Place**. Here we meet the hero of our play, Aladdin, a kind-hearted lad determined to build a new village hall for his community (*Hooray!*). There is hissing and booing at the wicked Abanazar, who aims to find the long-lost Lamp of Unlimited Power, destroy the village completely and replace it with a dazzling resort for the rich and famous – and Ofsted inspectors (*More hissing & booing!*).

On the other side of town, we see the frustration of the lovely Princess Jasmine, trapped in a life of luxury at the Palace, as she expresses her innermost thoughts in the pacy solo song **I've Had Enough**. Jasmine, disguised as a commoner, relishes an all-too-brief escape into the outside world before allowing us a glimpse at the wonder of emerging love when she meets Aladdin and they reveal their feelings in the amusing duet **Some Things Go Together Perfectly**. Abanazar then attempts to thwart their love and use Aladdin for his own evil purposes before abandoning him in a deep, dark cave! But fate favours Aladdin and he there encounters the magical Genie of the Lamp, who, along with his assistants *The Three Wishes*, shows Aladdin what the future could hold for him in the upbeat, feel-good song **Just Three Wishes**. Act One closes with Aladdin now rich enough to marry his love! (*Hooray!*)

Act Two begins with a joyous proposal before the devious Abanazar works out another cunning plan in the potently enticing rhythm of **New Lamps For Old** and (horror of horrors) finally gains the power he has craved! We are treated to a welcome moment of comic relief as Aladdin's mother, Widow Twankey, and his twin brothers Wishy and Washy sing the wonderfully comic number **Wishy Washy Laun-d-ry**.

Reach for the hankies yet again as Abanazar cruelly separates our young lovers, yet we are still encouraged to cling to a brave hope that all may work out in the touching ballad duet **I Still Believe**. Their faith proves to be well founded as once more the tables turn and Widow Twankey gets back the lamp (*Hooray!*).

We continue on the roller-coaster ride towards a conclusion with Aladdin, Jasmine and her father pursuing Widow Twankey through the streets with Abanazar and his guards hot on their trail. All this to the increasingly hectic strains of **The Chase**, which thankfully ends satisfactorily with Aladdin being restored to good fortune.

The audience then participates as part of the congregation to celebrate the marriage of Aladdin and Jasmine, in the calm and solemn **Wedding Procession**. Finally, who can resist the urge to clap hands and stamp feet to the perfect finale song **A Panto Like No Other!** as the cast and crew enjoy a well-deserved moment of glory?

# SONG SYNOPSIS and PERFORMANCE TIPS

## **ALADDIN REFRAIN** [All]

This short and catchy refrain provides a running commentary on the action, appearing with different lyrics at five key points throughout the performance. (The backing track could also be used for scene changes or at the end of Act One.)

## **IN THE MARKETPLACE** [All]

This lively shuffle-style song launches us into a bustling and animated market scene where we meet Aladdin. Easy to learn and full of life, it has been written with bags of scope for dramatisation. Look out for the 6/8 sections for specific acting ideas featuring pick-pockets and overloaded market traders.

## **I'VE HAD ENOUGH** [Jasmine and All]

Mostly a solo for the frustrated Jasmine, but with vocal support throughout. This song requires a good dose of 'strop' and confidence as she expresses her desire to be free. Great fun to sing with opportunities for acting from her maids.

## **SOME THINGS GO TOGETHER PERFECTLY** [Duet for Jasmine and Aladdin, All support]

This is our 'boy-meets-girl-in-the-market' song. Light-hearted, jazzy and easy to sing. A duet for Jasmine and Aladdin, with everyone joining in on the chorus. Plentiful vegetable props will only help with the flavour of the song.

## **JUST THREE WISHES** [Genie, The Three Wishes, Brass Section, All]

This upbeat 'ska' song is a lot of fun, giving scope for big choreography from The Three Wishes backing singers, and the Genie's 'Madness'-style brass section. Baggy trousers optional!

## **NEW LAMPS FOR OLD** [Abanazar, 3 Groups]

A spellbinding melody with a sinister twist. Abanazar outworks his evil plan to recover the lamp. Each of the three parts that the villain introduces is taken up by the crowds, building into an irresistible offer and a very satisfying song.

## **WISHY WASHY LAUN-D-RY** [Widow Twankey, Wishy, Washy, All]

A larger-than-life, colourful number that should have the audience in stitches. Does lend itself to some garish and outrageous 'laundry' props. Worth a little work on articulation in the chorus to help deliver this OTT panto song with maximum impact.

## **I STILL BELIEVE** [Aladdin, Jasmine, All]

The big ballad duet for Aladdin and Jasmine, in the face of interrupted love and impending doom at the hands of Abanazar. Sung from opposite sides of the stage – both parts interweave, with vocal support in the choruses/bridge. This song needs plenty of conviction in its delivery (and 'lighter' waving from the audience). Keep the tissues handy!

## **THE CHASE** [3 Groups of 3]

Based on *The Hall of the Mountain King* from the *Peer Gynt Suite No. 1* by Grieg, this song is shared by three main groups, with scope for the odd solo line. From a tentative, whispered start, through to a frenzied crescendo, *The Chase* should provide bags of fun and maximum entertainment. Careful choreography will pay dividends.

## **WEDDING PROCESSION** [All, in 3 parts]

This reverent, solemn song brings a serious note, with the audience becoming the wedding guests. A little unusual to have a song like this in a panto perhaps, but it does allow space for pause and reflection and provides a good balance to the previous and following songs.

## **A PANTO LIKE NO OTHER!** [All]

This upbeat, lively tune brings the show to a rousing conclusion and gives all the cast a chance to join together on stage. This is the song that likes to say thank you to all involved. Have your collection hats at the ready! (There is a condensed, faster version (CD track 38) to allow the cast to exit the stage. The backing track (CD track 30) could also be used as a final curtain call.)