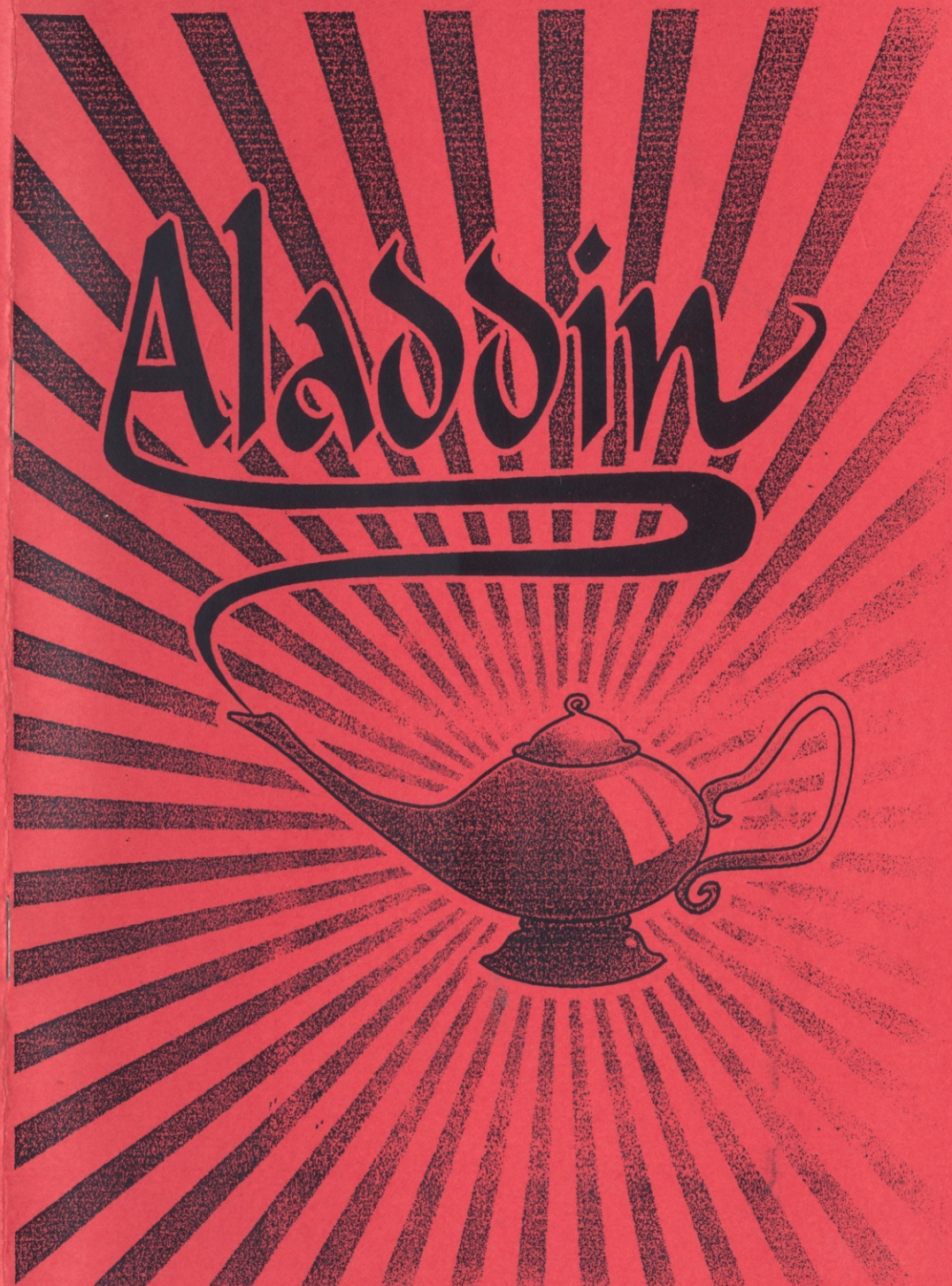


## PREVIOUS PRODUCTIONS

THE LIFE OF GALILEO	Bertolt Brecht	Dec. 1975
ANDROCLES AND THE LION	Bernard Shaw	Mar. 1976
SWEENEY TODD	George Dibdin Pitt	Dec. 1976
OLIVER!	Lionel Bart	Mar. 1977
BIRDS	Aristophanes	Dec. 1977
TWELFTH NIGHT	William Shakespeare	Feb. 1979
THE IMPORTANCE OF BEING EARNEST	Oscar Wilde	Dec. 1979
ANTONIO'S REVENGE	John Marston	Dec. 1980
THE DEVIL'S DISCIPLE	Bernard Shaw	Dec. 1981
ENTER A FREE MAN ( <i>STAFF</i> )	Tom Stoppard	Jul. 1982
CHIPS WITH EVERYTHING	Arnold Wesker	Dec. 1982
THE GOLDEN MASQUE OF AGAMEMNON	John Wiles	Feb. 1983
TOAD OF TOAD HALL	A.A.Milne	Jul. 1983
THE ROYAL HUNT OF THE SUN	Peter Shaffer	Dec. 1983
ACCIDENTAL DEATH OF AN ANARCHIST ( <i>SIXTH FORM</i> )	Dario Fo	Mar. 1984
THE REAL INSPECTOR HOUND ( <i>STAFF</i> )	Tom Stoppard	Jul. 1984
BEYOND A JOKE ( <i>SIXTH FORM</i> )	Derek Benfield	Nov. 1984
HUBERT AND THE FIREWORK	Martin Knight	Dec. 1984
SMOKING IS BAD FOR YOU/ A TRAGIC ROLE/ OUT AT SEA/ MEDEA	Anton Chekov Slavomir Mrozek Euripides	Mar. 1985
WHITE LIARS/BLACK COMEDY ( <i>STAFF</i> )	Peter Shaffer	Jul. 1985
MY FAIR LADY ( <i>SIXTH FORM</i> )	A.J.Lerner & F.Lowe	May 1986
THE SPORT OF MY MAD MOTHER	Ann Jellicoe	Jul. 1986
JACK AND THE BEANSTALK ( <i>SIXTH FORM</i> )		Dec. 1987
FROGS	Aristophanes	Mar. 1987
THE COMEDY OF ERRORS	William Shakespeare	Dec. 1987
THE THWARTING OF BARON BOLLIGREW	Robert Bolt	Jul. 1988
CINDERELLA ( <i>STAFF</i> )	John Morley	Dec. 1988
THE INJUSTICE DONE TO TOU NGO/ AFTER MAGRITTE	Kuan Han Ch'ing Tom Stoppard	Mar. 1989
OEDIPUS THE KING	Sophocles	Mar. 1990
DRACULA SPECTACULA	J.Gardiner & A.Parr	Dec. 1990
A MIDSUMMER NIGHT'S DREAM	William Shakespeare	Mar. 1992
DOCTOR FAUSTUS	Christopher Marlowe	Dec. 1992
CULTURE BEAT	Paul Gerrard	Mar. 1994
HIAWATHA	Michael Bogdanov	Dec. 1994





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# ALADDIN

by John Morley

Wilson's School 13<sup>th</sup> - 16<sup>th</sup> December 1995

Sponsored by PAYNES POPPETS

*Prologue: Egypt*

*Act One*

SCENE ONE: THE COURTYARD OF THE EMPEROR'S PALACE IN PEKIN

SCENE TWO: RADIO RICK SHAW HIRE SERVICE, LTD.

SCENE THREE: WIDOW TWANKEY'S LAUNDRY

SCENE FOUR: A PATH IN THE MOUNTAINS NEAR PEKIN

SCENE FIVE: THE MAGIC CAVE

*Act Two*

SCENE ONE: AT THE FLIED LICE INN, A CHINESE RESTAURANT

SCENE TWO: THE STREET OF A THOUSAND CHOPSTICKS

SCENE THREE: INSIDE THE GREAT PYRAMID IN EGYPT

SCENE FOUR: THE WILLOW PATTERN PLATE

SCENE FIVE: THE FESTIVAL OF CHINESE LANTERNS

*Even numbered scenes are played in front of curtains*

## FEATURED SONGS

CHINATOWN, MY CHINATOWN (*Chorus*)

FOR ONCE IN MY LIFE (*Aladdin and Chorus*)

HEY, LOOK ME OVER (*Widow Twankey*)

SOMEWHERE OUT THERE (*Princess Say Wen*)

THAT OLD BLACK MAGIC (*Aladdin*)

CHINESE LAUNDRY BLUES (*Wishee Washee*)

BAUBLES BANGLES AND BEADS (*Djinn and Tonix*)

IT'S TODAY (*Princess, Handmaidens and Chorus*)

ONE (*Aladdin, Wishee Washee and Slave of the Lamp*)

FLASH BANG WALLOP (*The Company*)

IF I WERE A RICH MAN (*Abanazar*)

Order your copy of the VIDEO! Details in the Main Foyer.

*There will be one interval of approximately 15 minutes during which refreshments will be available.*

It is now seven years since our last staff panto, *Cinderella*, and, at least in theory, no boy currently at the school will remember having seen it. Time, therefore, to put on another; but which to choose? Last year *Aladdin* would have seemed a poor choice, with its overexposure guaranteed by the release of the Disney animation. But I thought that this year the coast would be clear to put on a production of my favourite pantomime story. How wrong can you be! At least four of our local theatres are mounting it as their Christmas show too. The result: any hopes we had of hiring or borrowing a complete set of costumes for the show evaporated, since they were all being used. Gregg and Sue Smith have therefore had to assemble a total order of over one hundred costumes the hard way.

Pantomime is often thought of as a second-rate type of theatre. (Last night on a TV chat show: "Doing panto this year?" - "I'd rather have my eyes boiled in rhino spit".) Seemingly coarsened and cheapened by the succession of faded sitcom stars and career-stalled pop singers that are drafted into provincial theatres every Christmas, it can be a tedious experience for adults used to better stuff. But let's not forget the kids. Aren't everyone's first memories of live theatre pantomimes seen in childhood? And aren't those memories enchanting? Many of our finest theatrical talents were first inspired by the pantomimes they saw as youngsters. That's why the show we are putting on is unashamedly old-fashioned and full of corny old gags! But pay attention, you teens and grown-ups - there's some clever stuff in there too, just for you.

I personally learned from putting on *Cinderella* to have a lot more respect for those who put on pantomimes. It is perhaps the most technically demanding of all types of theatre, requiring as it does every theatrical skill in the book *except* great Shakespearean acting ability. You have to have huge sets, and lots of them. You need fantastic costumes. You need music. You need people who can act and sing. Ideally, you need dancers. There is lots of physical slapstick and a yard-long list of special properties and gimmicks. Special effects run riot. And you have a cast that will almost cause the stage to collapse when they all come on for the finale. To find such resources from within a school is a truly daunting task, and requires the enthusiastic participation of teachers,

students, catering and secretarial staff, old boys and friends of the school. And yet, somehow, it will all come together in the end, despite the fact that the participants are mainly teaching colleagues who have lots of work and have families to get home to after school. My heartfelt thanks to all who put so much effort into this show!

And now, a few words about some of our stars...

SIMON HORSWELL is an Old Wilsonian, having left the school last summer. While with us he featured in many roles, including Lysander in *A Midsummer Night's Dream* and Iago in *Hiawatha*. He was the 'Most Promising Young Actor' at the 1994 Croydon Festival. He graciously stepped in to the breach when Tim Hudson, another old boy who originally rehearsed this part, was snapped up to play Otter in the Old Vic's revival of *The Wind in the Willows*.

MARIA STRAW was a colleague of Old Wilsonian and *Culture Beat* director Paul Gerrard at the Court Theatre, King's Cross, 1994/5 season. Productions included Aeschylus' *Agamemnon* and *A Winter's Tale*.

SARAH JONES is currently doing her GCSEs at Woodcote High School, but has a most impressive professional C.V. already, which includes appearances as *Annie* at the Wimbledon Theatre and a forthcoming season at the Palladium.

JANE LIDDIARD has taught at Wilson's; she co-directed *Doctor Faustus* and appeared as the second principal boy in *Cinderella*. Now she is more actively engaged in writing plays for performance on radio, work which has won her an award as well as professional engagements.

As for those members of the cast currently studying at or employed by Wilson's School, their talents will have to speak for themselves, as there isn't room here to do justice to their accomplishments. But you probably know about them anyway. And the show will be starting soon... Get ready to boo the villain, cheer the hero, and shout out BEHIND YOU!

What do you think of it so far? - Rubbish!

Oh no it isn't!

OH YES IT IS!

# CAST

## IN ORDER OF APPEARANCE

<u>ABANAZAR</u>	SIMON HORSWELL
<u>THE SPIRIT OF THE RING</u>	EMMA WATERHOUSE
<u>WISHEE WASHEE</u>	JEFF SHAW
<u>BAMBOO, a Policeman</u>	KEVIN HEMMINGS
<u>TYPHOO, a Policeman</u>	ALAN SMITH
<u>ALADDIN</u>	MARIA STRAW
<u>THE WIDOW TWANKEY</u>	KEVIN WINSTONE
<u>CHOW MEIN, the Grand Vizier</u>	LAURENCE TOWNLEY
<u>STRONG PONG, the Executioner</u>	PAUL HOLLINGUM
<u>CHOPSUEY, the Emperor of China</u>	MARTIN KNIGHT
<u>DRAGONA, the Empress of China</u>	MARION STOCKTON
<u>PRINCESS SAY WEN</u>	SARAH JONES
<u>SO SHI, a Handmaiden</u>	CHRISTINE BEER
<u>SING HI, a Handmaiden</u>	MARY JONES
<u>PRINCE PEKOE</u>	JANE LIDDIARD
<u>RICK SHAW</u>	SUE MITCHELMORE
<u>THE SLAVE OF THE LAMP</u>	DAVID GIBBS
<u>TONIX, the Spirit of the Cave</u>	INGRID O'REILLY
<u>MADAM FLASH BANG</u>	GILLIAN SLEVIN
<u>CHIEF EGYPTIAN SLAVE</u>	DARREN COOMANSINGH
<u>ABDUL</u>	JAMES BOWMAN

## CHORUS of Citizens, Courtiers, Waiters, etc.

LESLIE BROWN, BERT BURCHELL, ADA CAVE, ROBERT ELLISON,  
EUNICE GERRAND, JOSS HANCOCK, ALASTAIR HARRIS,  
LINDA HEATH, DAVID JEFFERSON, HELEN JENNINGS,  
VAHNDI MINAH, MARGARET OWEN, DAVID POORE,  
DANIEL SCANNELL, VALERIE SPRAKE, OLIVER WINROW

## LAUNDRY WORKERS

LOU CITERONI, JOHN HARRIES,  
KEITH POTTER, CHRISTOPHER TARRANT

## CHORUS of Djinn

LUKE ASHWORTH, TONY BENNETT, ADAM CORNER,  
ALEX CROWLEY, JONATHAN EYNON, JONATHAN PAUL,  
SAM ROBERSON, MATTHEW TARR, DOUGLAS WESTCOTT

## OTHER PARTS PLAYED BY

DAVID BRUNT, BINA McLoughlin, and members of the Cast

Piano  
Keyboards and Incidental Music  
Drums and Percussion

KEITH PEARSON  
RHODRI FLOWER  
ROBIN KAENZIG

Produced, directed and choreographed by  
Scenery

JEFF SHAW  
KEVIN HEMMINGS  
& ALAN SMITH  
FRANCES HOWARD  
TONY HAYES  
SUE SMITH  
& GREGG SMITH

Musical Director  
Lighting  
Costumes Arranged and Designed by

Props  
Additional Choreography (for "One")  
House Managers

EMMA WATERHOUSE  
SARAH JONES  
VALERIE DURKAN  
CAMBELL BOYD

# CREW

<b>Stage Manager</b>	<b>ROBERT WATKINSON</b>	<b>Assistant Director</b>	<b>GREGG SMITH</b>
	<b>Deputy Stage manager</b>		<b>ALEX RAY</b>
<b>Asst. Stage Mgrs.</b>	<b>MISCHA DAVIS</b>	<b>DANIEL SCANNELL</b>	
<b>Stage Hands</b>	<b>STEVEN COOK</b>	<b>SAM DRING</b>	
	<b>GARETH FLEGG</b>	<b>JAMES GOLDSMITH</b>	
	<b>JAMES GOODENOUGH</b>	<b>RICHARD MITHEN</b>	
	<b>IAN RICKARD</b>	<b>NATHAN SLOPER</b>	
	<b>GARETH TULLEY</b>	<b>and other crew as required</b>	
<b>Effects Manager</b>	<b>DAVID JAMESON</b>		
<b>Deputies</b>	<b>DAVID HEATON</b>	<b>PETER GENT</b>	
<b>Pyrotechnicians</b>	<b>JAMES ALLEN</b>	<b>LUKE CANHAM</b>	
	<b>DANIEL DUDLEY</b>	<b>RICHARD JEACOCK</b>	
	<b>CHRIS WOOD</b>		
<b>Lighting Manager</b>	<b>JOHN COLLOMOSSE</b>		
<b>Deputy</b>	<b>ALEXANDER SCIBERRAS</b>		
<b>Consultant</b>	<b>RACHEL WATKINS</b>		
<b>Crew</b>	<b>MICHAEL BLOOMFIELD</b>	<b>ROGER BURGESS</b>	
	<b>CHRIS GATES</b>	<b>RICHARD HAGGET</b>	
	<b>CHRIS HEATON</b>	<b>DAVID LESTER</b>	
	<b>GRANT RAFTER</b>	<b>KEVIN SOGELER</b>	
	<b>BRUNTHAN YOHESWARAN</b>	<b>DAVID WHITFIELD</b>	
<b>Audio Producer</b>	<b>RHODRI FLOWER</b>		
<b>Assistant</b>	<b>MICHAEL ENGLARD</b>		
<b>Crew</b>	<b>MARK BENTLY</b>	<b>RICHARD HORAN</b>	
	<b>ALAN MARSH</b>	<b>IAN TALLET</b>	
<b>Costume Makers</b>	<b>CAROLE ANTHONY</b>	<b>RITA CAMERON</b>	
	<b>TINA CLARK</b>	<b>LIZ COOKE</b>	
	<b>CAROLINE LEHMANN</b>	<b>PAT MERRIT</b>	
	<b>MARIA PANAYI</b>	<b>RACHEL PYE</b>	
	<b>SUE SMITH</b>	<b>LIZ STOCKLEY</b>	
	<b>BERYL WASHINGTON</b>	<b>VIOLET WOODS</b>	
<b>Costume Assistants</b>	<b>SIVAHAREN MAHENDRAN</b>	<b>GAJENDRA SIVADHAS</b>	

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HOWARD DAWS  
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MATTHEW ROWE  
RISHI SHONPAL

MICHAEL PEGLER  
CHRIS BROTHWOOD  
GAVIN CLARK  
CHRIS HEMMINGS  
MATTHEW ROGERS  
ADAM SARGENT

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JAMES GOLDSMITH  
TAMON MIYAKITA  
PAUL RICKARD  
ANDREW STREET

WILLIAM HODGESS  
JASNEL NAGI  
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CHRIS BURRIDGE  
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CHRIS WHITE

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## Set Con. Mgr. Set Con

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### Acknowledgements

It's a safe bet that while watching this play your mind may have, albeit briefly, considered what has gone into a production of this size. Boys from the crew have given up many evenings and weekends to work on the stage settings and props, and all the members of the cast have worked long and hard to hone their talents. Everybody has given one hundred percent - at great cost to private lives and nervous dispositions in some cases - and hopefully it has all paid off. Incidentally, please remember the courage of the teachers to brave the stage in loud costumes and risk public ridicule - what wonderful (if not foolish) sports they are.

Thanks must now be given to all those who contributed their time to this play, but are not mentioned elsewhere. First of all, I'd like to thank all those individuals who helped out in various capacities:

Anne Hammad for all the printing; Nick Roberts who designed the Cave scene; Lawrence Townley for his help on the set; Janice Greenwood, Yvonne McFarlane, and Gordon Smith for their help and support; Di Waterhouse (Emma's mum!) for repairing the curtains; and the PTA for providing the refreshments.

Thanks also to Croydon Theatrical and Fancy Dress Hire, the Miller Centre (Caterham), Queen Mary's Costume Hire, and the Marie Curie Centre in Caterham; Sutton Water Company; Southern Railways Athletic Club and Mr. J. Baker of Xanadu Theatres.

Finally, I would like to thank anybody who, in my incompetence, I may have missed.

Gregg Smith



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