



SOUTHPORT DRAMATIC CLUB'S  
OWN PANTOMIME

# Aladdin

Written and Directed by Margaret Mann

29th December to 12th January 1980  
Nightly at 7.30

Matinees: 30th December and 1st January  
at 2.30 pm



The Southport Little Theatre

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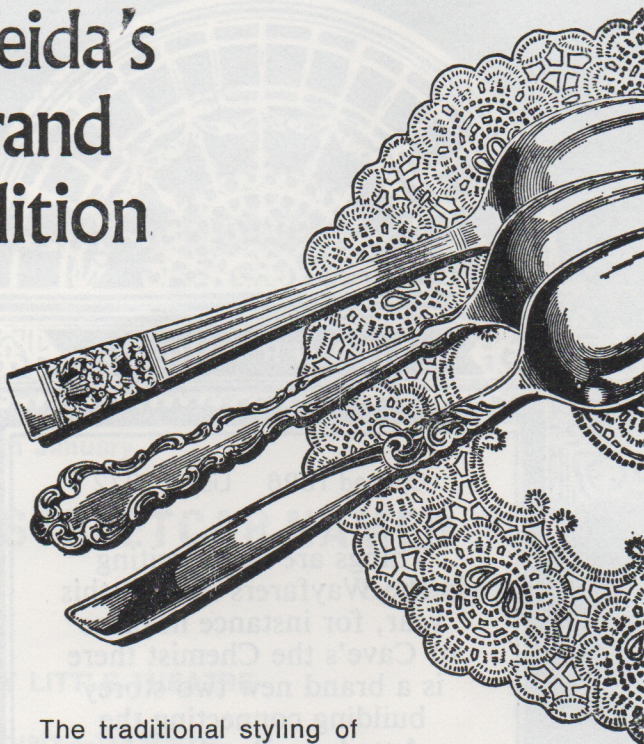


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29th February to 8th March

**THE**  
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by Robert Bolt

Directed by Sheila Pook

An S.D.C. Production

12th—15th March

A GARRICK PLAYERS PRODUCTION

25th—29th March

A HOGHTON PLAYERS PRODUCTION

18th—26th April

**THE ODD COUPLE**

by Neil Simon

Directed by Thelma Falls-Hand

An S.D.C. Production

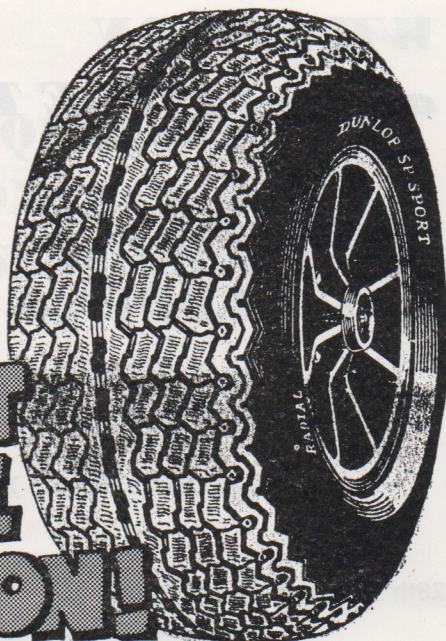


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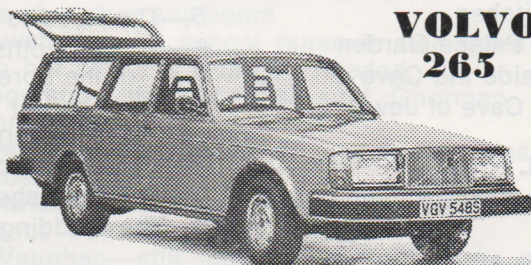
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29th December to 12th January, 1980  
Matinees: 30th December and 1st January

# Aladdin

Written and Directed by **Margaret Mann**

## CAST:

Aladdin ... ..	<b>Jill Maxwell</b>
Princess Balroubidor ... ..	<b>Frieda Kelly</b>
Wishy-Washy ... ..	<b>Philip Greenwood</b>
Widow Twankey ... ..	<b>Ray Mann</b>
Abanazar ... ..	<b>David Charters</b>
Emperor ... ..	<b>John Hale</b>
Madam So-Long ... ..	<b>Pat Ball</b>
Genie of the Ring ... ..	<b>Debbie James</b>
Genie of the Lamp ... ..	<b>Alan Brown</b>
Storyteller (Willow Pattern) ... ..	<b>Mike Rogerson</b>

## CHORUS

Dylis Ashworth, Alan Brown, Liz Finn, Ma:y Horton, Jim Howard, Barbara James, Jo McCarthy, John McCulloch, John Murphy, Michael O'Flaherty, Katie Parsons, Mike Rogerson, Roger Thwaites, Teresa Walsh, Fay Whelan, Jack White.

Choreography by **Doreen Vaughan**

Ballet Mistress: **Ruth Rowe**

## DANCERS:

Cathy Barnes, Gill O'Flaherty, Jane O'Rouke, Gillian Merrifield, Anne Rawsthorne, Ruth Rowe.

### Scene **ACT ONE**

- 1—Peking Town Square
- 2—The Palace Garden
- 3—The Road to Peking
- 4—Widow Twankey's Kitchen
- 5—The Palace Garden
- 6—Outside the Cave
- 7—The Cave of Jewels

### Scene **ACT TWO**

- 1—Peking Town Square
- 2—The Palace Garden
- 3—The Road to Peking
- 4—The Palace Garden
- 5—The Road to Peking
- 6—In the Depths of the Forest
- 7—The Land of Puzzles and Patterns
- 8—The Ivory Coast
- 9—The Songsheet
- 10—The Wedding

## INTERVAL

(approximately 20 minutes)

## ORCHESTRA

Piano: **Sybil Watt**

Organ: **Benny Darrah, Audrey Cottam**

Drums: **Kevin Winsland**

Asst. Pianists (rehearsals) **Audrey Cottam, Garry Williams**



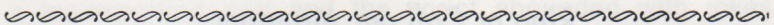
# **MUSIC**

## **ACT ONE**

- 1 It's Panto Time ... .. **All**
- 2 You're Never Really Dressed ... ..  
**Twankey & Wishy-Washy**
- 3 Celebration Day ... .. **All**
- 4 Put On Your Sunday Clothes ... ..  
**Princess, Girls' Chorus & Dancers**
- 5 Why Do I Love You ... .. **Aladdin & Princess**
- 6 Happy To Make Your Acquaintance ... ..  
**Abanazar & So-Long**
- 7 Money Makes the World Go Round ... ..  
**Twankey, Wishy-Washy, Aladdin & Abanazar**
- 8 He Was Beautiful ... .. **Princess**
- 9 Tomorrow ... .. **Princess & Chorus**
- 10 All the Things You Are ... .. **Aladdin**
- 11 'Til There Was You ... .. **Aladdin**
- 12 Ballet of the Jewels ... .. **Dancers**

## **ACT TWO**

- 1 It's a Lovely Day To-day ... .. **All**
- 2 Reprise of Money Makes the World Go Round ... ..  
**Twankey, Wishy-Washy & Aladdin**
- 3 March of the Siamese Children ... .. **Chorus**
- 4 Save All Your Kisses For Me ... .. **Aladdin & Chorus**
- 5 Thank You for the Music ... .. **Emperor & Chorus**
- 6 I'll Do Anything ... .. **Twankey, Wishy-Washy & Aladdin**
- 7 Willow Pattern Music from  
Ivor Novello's Careless Rapture ... .. **Chorus**
- 8 Happy Heart ... .. **All**
- 9 The Sparrow ... .. **Songsheet**



## **STAGE STAFF**

Stage Manager ... .. **Sherel Coley**  
Asst. Stage Manager (Book) ... .. **Rosemary Morris**  
Asst. Stage Managers (Cast)

**Judith Heaton, Diane Shorleson**

Properties ... .. **Kay McCallen, Judith Chalmers, Gerald Ball,  
Carolyn Evans, Jan Holmes, Brian Tooley**

Costumes ... .. **Designed and made by members of the S.D.C.**

Lights ... .. **John Haynes, Fran Percival**

Sound ... .. **Ian Byron, Ron Treanor**

Stage Assistants ... .. **The S.D.C. Production Team**

Backclothes painted by **Roy Blatchford**. Willow Pattern  
designed, constructed and painted by **David Charters** and  
**John Haynes**.



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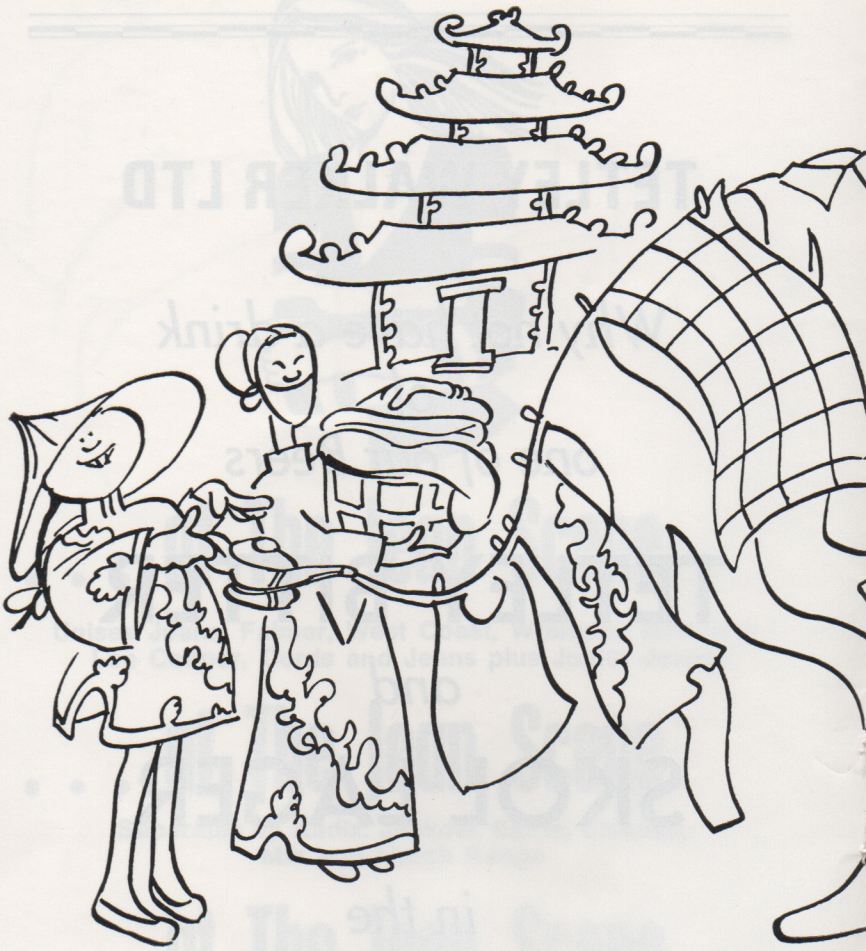
[except after final Saturday performance]

.....  
Competition will be judged by the staff of the  
Completed entries should be sent to the Southport Little Theatre  
The Southport Little Theatre  
Hobart Street  
Southport, Merseyside  
Winners will be notified by post and invited to the evening  
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F.O.H. of the Southport Little Theatre

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**COLOURING COMPETITION ENTRY FORM**

Name (block capitals) .....

Address .....

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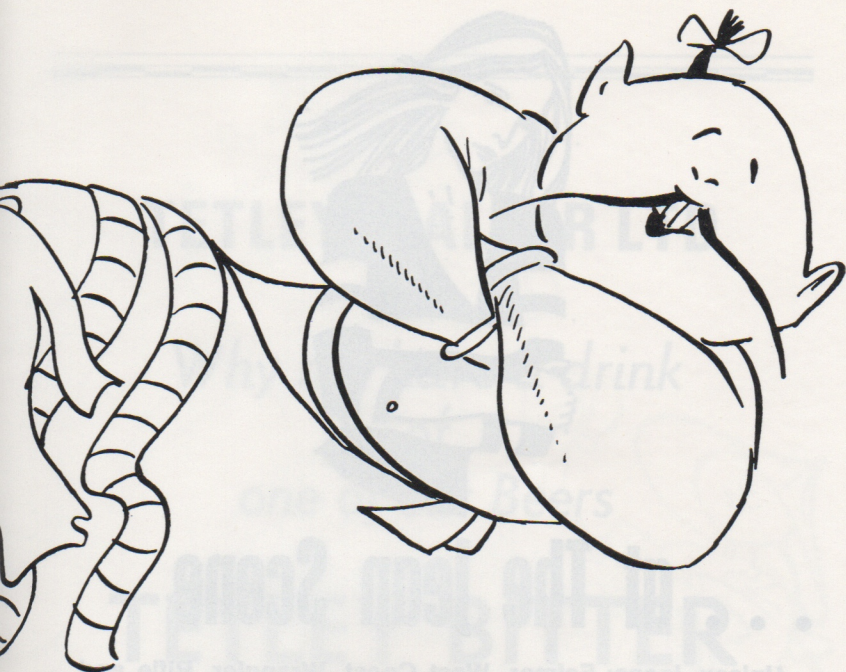
Age (as at 31.12.79) .....

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# The History of "Aladdin"

"Aladdin" is (like last year's pantomime at the Little Theatre, "Ali Baba") based on one of the Tales from the Arabian Nights. It was first presented on stage at Covent Garden in 1788. The next production was not until 1810 at Norwich. Three years later Charles Farley presented it at Covent Garden again, calling his presentation a "New Melo-Dramatick Romance." But this version, and indeed all those up until 1861, bear little relation to the pantomime we know today.

However, in 1861 H. J. Byron put together an extravaganza called "Aladdin, or the Wonderful Scamp", which was presented at the Strand Theatre and from which all modern versions are descended. Incidentally, it was not at that time thought of as a Christmas show. In fact, the run of the 1861 production started on 1st April. The list of characters included:

**The Sultan** (a monarch in difficulties and anything but a Rex pecuniarium)

**The Vizier** (who amidst other dirty work, is supposed to have cleaned out the Exchequer)

**Pekce** (the Vizier's hope and his own pride)

**Abanazar** (a magician who has been round the world in search of the lamp, but finds great difficulty in getting round Aladdin)

**Widow Twankay** (Aladdin's mother, who, to quote the Arabian Nights, was rather old and who, even in her youth, had not possessed any beauty)

Added to this there was of course **Aladdin** himself, **Princess Badroulboudour**, **the Slave of the Lamp**, **the Genius of the Ring** and an attendant named **Tee-To-Tum**.

(You will notice how several of the names have changed in the course of time.) Aladdin's mother had gradually grown in importance. In 1788 she had appeared simply as Aladdin's mother. In Farley's production of 1813 she had been christened Widow Ching Mustapha. Byron's name for her, Twankay, the name that stuck, came from a tea-exporting port and the script abounded with jokes and puns about tea. The laundry was a later addition. In the original story she is described simply as the widow of a tailor, making a little money by spinning cotton. In an 1844 version she was described as 'a washerwoman of mangled feelings', in 1874 as a 'lone, lorn woman living by the wash-tub', but in 1885 she was given a newspaper shop.

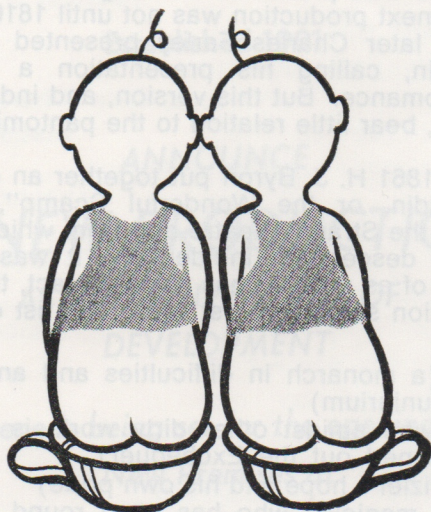
In 1889 Wishee-Washee made his first appearance (he played no part in the original story) and he reappeared in 1896 at Drury Lane, when he was played by Dan Leno. By this time the laundry had become an established feature of the pantomime and by this time, too, Aladdin, like Cinderella, Mother Goose and the others, had become a Christmas musical spectacular, a show-case for stars from the music-hall.

Nothing much has changed since. Jokes may be made about Mrs. Thatcher rather than Mr. Gladstone and Danny La Rue may have taken the place of Dan Leno, but, in essence, the pantomime remains a light-hearted entertainment, a feast of fantasy, fun and frivolity.

V.P.



# "I found out about Sarah"



" . . . The way her mummy talks, you'd think she was in Who's Who. Well! I found out what's what with her. Her daddy own a bank? Sweetie, not even a bank account. That Silver Shadow pram? Darling, that's horse power not earning power. Of course she does dress divinely. But really . . . a Belgian Lace christening robe and all those dresses, not to mention the polished maple 'Cosatto' cot . . . on her daddy's income? Well darling, I found out about that too. I just happened to see Sarah and her mummy coming out of Harrisons. would you believe? So, in I go . . . and was I surprised? . . . they've got everything . . . simply everything any girl could ever wish for. I can tell you honey, from now on it's first stop Harrisons for me everytime. Oh! I almost forgot . . . there's this rather dishy fellow . . . "

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## A SELECTION FROM OUR CHINESE TAKEAWAY

- Dylis Ashworth**—little talent, lots of sheepdog
- Pat Ball**—there are only two things about Pat which are really important
- Cathy Barnes**—a refugee from the S.A.O.S. but will waive her fees on this occasion.
- Alan Brown**—would love to sing if he could remember the words.
- David Charters**—still trying after 20 years to earn an honest crust in Southport Amateur Dramatics.
- Liz Finn**—member of Southport's most famous theatrical family—or so her Dad says.
- Philip Greenwood**—veteran of 8 S.D.C. panto's although he was only visible in four of them!
- John Hale**—usually unrecognisable if he keeps his legs covered. At last displaying his enormous potential.
- Mary Horton**—prefers to remain anonymous, more at home in the pit.
- Jim Howard**—just wanted to see his name in the programme.
- Debbie James**—still the same height now as in her first S.D.C. appearance, aged 10!
- Barbara James**—her first appearance in panto was on a toadstool in Middlesboro'. After that she could only go on to greater things.
- Frieda Kelly**—another recruit from the Operatic, lending a touch of class to the proceedings.
- Jill Maxwell**—S.D.C.'s very own buxom wench. Guinness Books of Records holder—loudest giggle.
- Jo McCarthy**—currently researching Victorian Theatre at Lancaster University and bad jokes in our panto.
- John McCulloch**—had nothing else to do over Christmas anyway.
- Ray Mann**—when his wife is the director and Ray is playing the Dame—who does wear the trousers in their house?
- Margaret Mann**—you'd better ask Ray.
- Gillian Merrifield**—a qualified dance teacher, can't think what she's doing in this show.
- John Murphy**—see what Phyllosan can do for you!
- Gill O'Flaherty**—still dancing in her fifth panto. Some folk never learn.
- Michael O'Flaherty**—hoping to put his walking stick down this year.
- Jane O'Rouke**—her first show with the S.D.C., having a lovely time. (She MUST be mad—ed.)
- Katie Parsons**—her fourth year in the chorus—funny, we've never done her any harm!
- Anne Rawsthorne**—a school nurse in her spare time, we hope her services won't be needed.
- Mike Rogerson**—after Muddles and Gnorman, is taking cover in the chorus.
- Ruth Rowe**—looking forward to resting her legs after six pantos.
- Roger Thwaites**—welcome re-appearance after too long an absence from the S.D.C.
- Doreen Vaughan**—still looking for Southport's answer to Fred Astaire.
- Teresa Walsh**—her first panto, the only known survivor of an S.D.C. one-act play.
- Fay Whelan**—possibly the only member of the chorus who can cartwheel.
- Jack White**—was hoping for the lead this year but couldn't get it off the dog.





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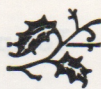
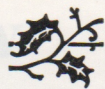
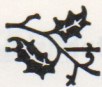
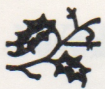
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## 'Little' Bits and Pieces

So far so good — attendances this season have been excellent, with our first three productions playing to 'houses' in excess of 95%. Let's hope for a mild winter so that our patrons have no problems getting to the theatre. Now I'll let you into a secret. This page was written on 6th December, because, obliging as he always is, our printer does close for Christmas so the copy has to be in early to produce the programme in time for the show. This is just to cover myself should there be snow on the ground as you read this!

After the last night of "The Mating Game", Maureen Hand, President of the Southport Soroptimists, presented a cheque to the Club as a "thank-you" gesture for an entertainment put on by S.D.C. members in support of one of their many worthy causes. Thank-you girls, one and all! Incidentally, this could have been slightly embarrassing since Maureen was wearing her chain of office, as was our Chairman. They might have been inextricably entwined but for the quick thinking of our disc jockey, Paul Rowe, who rapidly substituted a sedate waltz for the opening dance! Both survived the encounter—without a scratch.

An omission. I realise we should have wished our patrons a Happy Christmas, but come to think of it, Christmas will be a memory by the time you read this. However, may we take this opportunity of wishing you a Happy New Year and entertaining theatregoing in 1980.

Our first play for 1980—"Children's Day"—opens on 1st February. Robin Hirsch, the Director, is looking thoughtful at present, which may mean rehearsals have started, or one of her family is being difficult over what to have for Christmas!

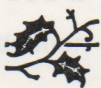
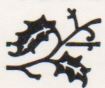
For those attending the first performances of our Pantomime, you might just be able to get a ticket for our New Year's Eve party. Ask any of the Front of House staff and they will point you in the right direction.

If you have already missed it, it was a great night, so book now for next year.

Finally, have a look at our 'What's on at other Little Theatres' page. If you have enjoyed yourself here, you may be sure of an equally good evening at any of those mentioned.

P.S. Still no comments from patrons—any offers?

J.M.





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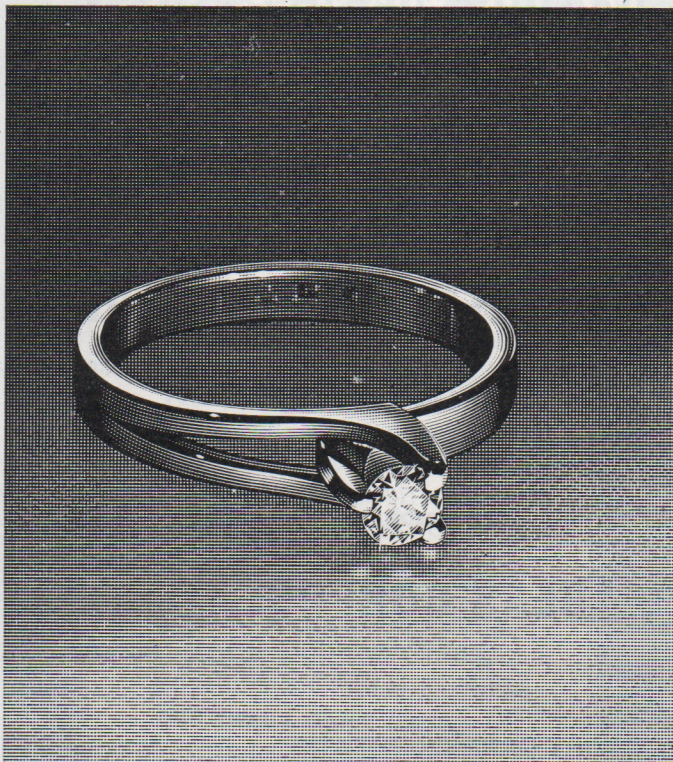
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**BOLTON LITTLE THEATRE**

21st—26th January

**A STREETCAR NAMED DESIRE**

by Tennessee Williams

**CHORLEY LITTLE THEATRE**

23rd February—1st March

**HABEAS CORPUS**

by Alan Bennett

**STOCKPORT GARRICK THEATRE**

2nd—9th February

**OTHERWISE ENGAGED**

by Simon Gray

**WIGAN LITTLE THEATRE**

18th January—2nd February

**BABES IN THE WOOD**

by Colin Bean



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