

Aladdin

A wide, horizontal golden lightning bolt with a textured, shimmering surface, positioned below the title.

TEACHING RESOURCE PACK



EVERYMAN
THEATRE • CHELTENHAM

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WELCOME

Hello and welcome to the Everyman Theatre's Teaching Resource Pack for this year's *larger-than-life* pantomime, Aladdin.

Within this pack you will find a host of different activities along with bundles of useful information which can be used ahead and after your visit to the Everyman Theatre, for this year's pantomime.

If you have any questions about any of the activities, or you'd like to know about our education projects, please don't hesitate to get in touch with me (Stella Buckland, Education & Youth Theatre Manager) by dropping me an email on stella.buckland@everymantheatre.org.uk

I hope you find this pack useful and I cannot wait to hear about your visit.

Warm wishes,

Stella Buckland

Education & Youth Theatre Manager

SYNOPSIS

THIS YEAR'S PRODUCTION OF ALADDIN TAKES PLACE IN LAS VEGAS!

Act One:

Lightning strikes! The villain of the panto, Abanazar, tells us his plans to find the magic lamp and become the most powerful man in the world. He summons his magical guide, the Spirit of the Ring, to transport him to Cheltenham.

There, Abanazar meets Jasmine on her way to Twankey's Tea Shop. Abanazar asks Jasmine if she knows anyone by the name of Aladdin and she tells him about Twankey's Tea Shop in Tivoli where Aladdin works. Here, Aladdin and Jasmine share their feelings with each other.

Abanazar and the Spirit of The Ring trick Widow Twankey into thinking that Abanazar is Aladdin's long lost Uncle who has come to share his vast amounts of wealth with him. Abanazar and Widow Twankey plan a family reunion dinner at the Tea Shop.

Tweedy is left in charge of the Tea Shop as Twankey and Abanazar look for Aladdin to tell him the 'good news'. While making a bubble tea order, Tweedy gets himself stuck in a massive bubble!

Abanazar continues to try to persuade everyone that he is Aladdin's long lost Uncle with the promise of untold riches for Aladdin if he finds the magic lamp for Abanazar.

Abanazar summons the Spirit of the Ring to help him locate the lamp – it is hidden in the Room of Treasures at Cheltenham College, where Tweedy and Aladdin are going to evening classes.

Tonight, Widow Twankey is their teacher! Abanazar arrives at the end of the class and Aladdin starts to doubt whether Abanazar really is his long-lost Uncle so Abanazar gives his ring to Aladdin as a token of trust, before Aladdin and Tweedy head off alone into the Room of Treasures to find the lamp. They discover a large Las Vegas style slot machine where the lamp is hidden. Abanazar tries to persuade Aladdin to pass him the lamp but Aladdin refuses, so Abanazar locks Aladdin and Tweedy inside the Room of Treasures.

With no way out of the room, Aladdin calls on the Spirit of the Ring to give them some help.

With the Spirit unable to get Aladdin and Tweedy out of the Room on her own, Aladdin rubs the lamp to give it a clean. To everyone's surprise a Genie flies out of the lamp and promises Aladdin three wishes. Aladdin's first wish is to transport all of the gold from the room to his Mum, so she will never need to work again. Aladdin's second wish is to escape from the room, so the Genie gives Aladdin a magic flying carpet.

Act Two:

We return to Cheltenham to find Twankey's Tea Shop is now a Casino paid for by the vast riches that Aladdin wished to be sent to his Mum. Aladdin explains that Abanazar is actually not his Uncle and tried to trap them in the Room of Treasures. Thinking Abanazar may try to kidnap Jasmine in an attempt to get the lamp, Aladdin and Tweedy go to find her, leaving the lamp with Twankey. Unfortunately, Abanazar is hiding nearby and sees the lamp being left behind.

While Twankey powders her nose, Jasmine agrees to look after the lamp not knowing that it is a magic lamp. Abanazar arrives in disguise as Lawrence Llewellyn Bowen and offers to trade the lamp for a newer one, and Jasmine agrees. Now, with the power of the lamp in his hands, Abanazar freezes Jasmine and takes her with him to his new secret palace. Upon discovering that Jasmine and the lamp are missing, Aladdin, Twankey and Tweedy head to the palace with the Spirit's help.

We arrive at Abanazar's Palace, where the Spirit of the Ring pretends that she has returned to serve Abanazar. The Spirit produces a gift for Abanazar, which is Tweedy disguised as Massive Mandy! With Abanazar distracted, Aladdin and Jasmine steal the lamp from Abanazar. Jasmine throws the magic lamp to Tweedy, who juggles it with two fake lamps. The real magic lamp ends up with Tweedy, who gives it a rub and is granted three wishes by the Genie.

Tweedy's first wish is to get rid of Abanazar now and forever!

His second wish is to transport everybody back home, and his final wish is to free the Genie and the Spirit of the Ring.

THE ORIGINS OF ALADDIN

The Origins of the Story of Aladdin: A Journey Through Time

When we think of the story of Aladdin, many of us picture a magical genie, a flying carpet, and a grand adventure in a mysterious, desert kingdom. This version of Aladdin is most familiar from the famous Disney movie and other modern retellings. But the origins of Aladdin's story are far more ancient and complex than we might realise. So, where did this magical tale come from?

The Tale's Beginnings in the One Thousand and One Nights

The story of Aladdin is part of a famous collection of stories called One Thousand and One Nights, also known as Arabian Nights. These stories were passed down through generations in many parts of the Middle East, Central Asia, and South Asia. One Thousand and One Nights is a compilation of folk tales, fairy tales, and historical accounts, which were told orally for centuries before being written down.

Although the tales in One Thousand and One Nights are famous around the world today, not all of the stories in the collection originally came from the same place. Some stories were from Persia (modern-day Iran), some from India, and others from Egypt, Iraq, and beyond. The story of Aladdin, however, is different from many of these tales because it wasn't originally part of the Arabian Nights collection.

A Chinese Story with a Middle Eastern Twist

The story of Aladdin was first included in One Thousand and One Nights by a French translator named Antoine Galland in the early 18th century. Galland was a scholar who had spent time in the Middle East and heard the tale from a Syrian Christian storyteller. Interestingly, the story itself wasn't originally from the Arab world. Its roots are believed to be in China, but through the storytelling tradition, it was adapted and became part of the Arabian Nights.

In the earliest versions, Aladdin was a poor, young man living in a Chinese city. His life took a magical turn when a sorcerer from the Maghreb (Northwest Africa) came to him, claiming that he could give Aladdin wealth and power. The sorcerer tricked Aladdin into retrieving a magic oil lamp from a secret cave, but Aladdin soon discovered that the lamp housed a powerful and mischievous genie who could grant him wishes. This genie, much like the one we know today, becomes central to the story, helping Aladdin rise from a poor boy to a rich and powerful prince.

Changing Cultures, Changing Stories

As the story of Aladdin was passed from one culture to another, it changed in many ways. The setting was shifted from China to the Middle East, possibly because it was more familiar and relatable to the audiences who were hearing the story. The characters' names, the descriptions of the cities, and even the moral lessons of the tale were modified to suit the tastes and traditions of the Arab world. Over time, these adjustments helped to make the story feel like it belonged to the Middle East, even though it originally had roots in Chinese folklore.

Aladdin in the Modern World

Today, Aladdin is a well-known character in books, movies, and television shows. Disney's animated Aladdin (1992) introduced the story to millions of children around the globe, and many modern adaptations have reimaged the classic tale in new and exciting ways. Whether through Broadway plays, video games, or even live-action films, the magic of Aladdin still captures our imagination.

But as we enjoy these modern versions, it's important to remember that Aladdin's story has travelled a long way to reach us. It has been shaped by different cultures, languages, and storytellers over hundreds of years. It's a reminder of how stories can travel across the world, change, and adapt, while still holding on to their core magic.

THE HISTORY OF PANTOMIME

Pantomime has been a tradition in the run-up to Christmas for many years, but where did it start and what caused it to become a steadfast in our calendar?

Pantomime is a type of musical comedy stage production designed for family entertainment. It was developed in England and is performed throughout the United Kingdom, Ireland and (to a lesser extent) in other English-speaking countries, especially during the Christmas and New Year season.

Modern pantomime includes songs, gags, slapstick comedy and dancing. It employs gender-crossing actors and combines topical humour with a story more or less based on a well-known fairy tale, fable or folk tale. Pantomime is a participatory form of theatre, in which the audience is encouraged and expected to sing along with certain parts of the music and shout out phrases to the performers.

Pantomime has a long theatrical history in Western culture dating back to classical theatre. It developed partly from the 16th century *commedia dell'arte* tradition of Italy and other European and British stage traditions, such as 17th-century masques and music hall.

An important part of the pantomime, until the late 19th century, was the harlequinade.

In pantomimes, there are some traditional characters, who you can expect to find in almost all pantomimes, these are:

Principal Girl	This is the character who usually falls in love with the main character
Principal Boy	This is the 'main character' in the pantomime, a hero or charismatic rogue, sometimes played by a female in male clothing.
Panto Dame	This is normally the hero's mother and traditionally is played by a man.
Comic Lead or Good Fairy	This character usually does physical comedy and relates to the children in the audience. Sometimes, they also play an animal. Sometimes these are two separate characters
Villain	This is the antagonist in the pantomime. They are often a wicked Wizard, Witch or Demon

CAST OF CHARACTERS

Performers in pantomime have to be skilled in acting,
dancing and singing.

They perform the show 76 times over 6 weeks.



Samira Mighty
plays Jasmine



Miles Western
plays Abanazar



Tweedy plays
Tweedy Twankey



Luke Suri plays the
hero of the story,
Aladdin



Jessica Martin
plays The Spirit of
The Ring



Kevin Brewis plays
Widow Twankey

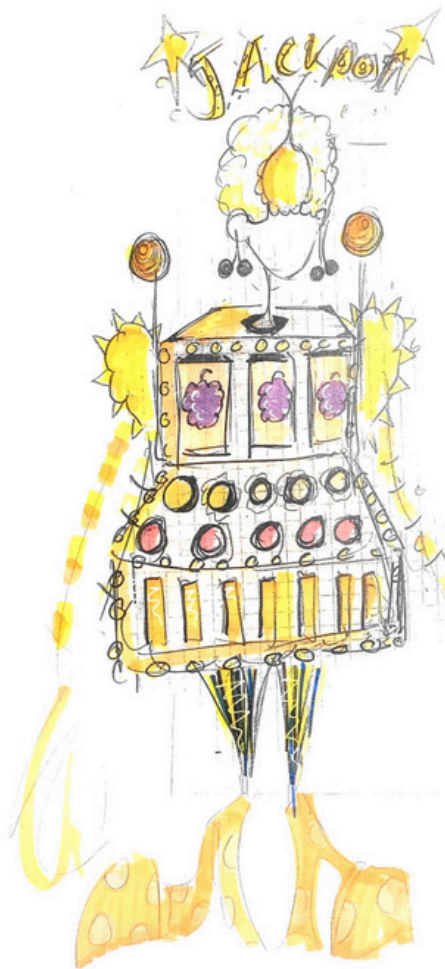
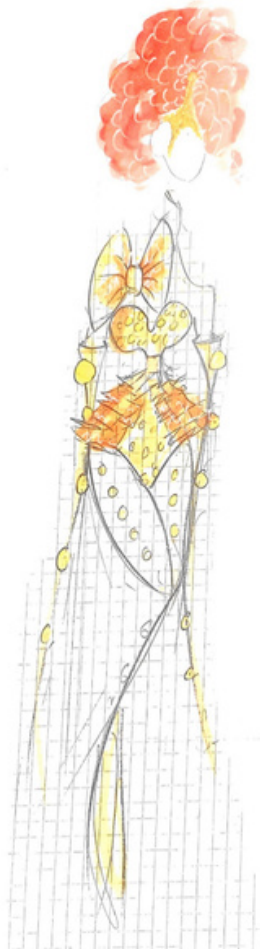
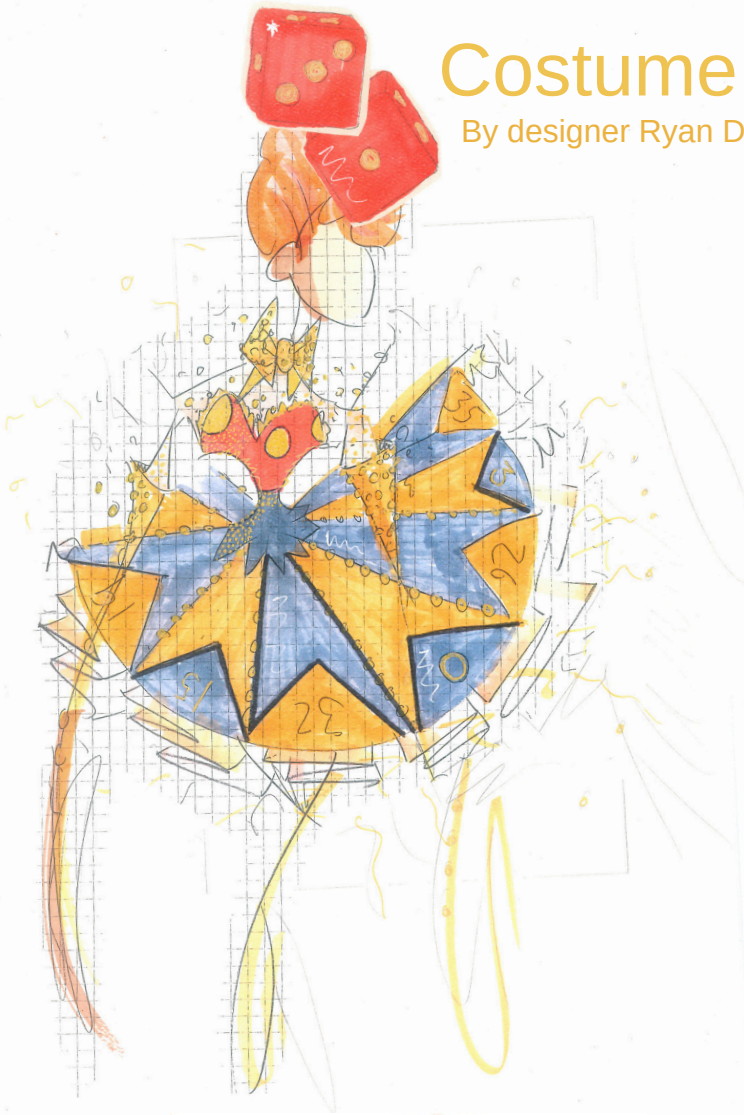
COSTUMES

Pantomime costumes are big, bold and colourful. Costume designers and makers work hard to create several costumes for each performer.



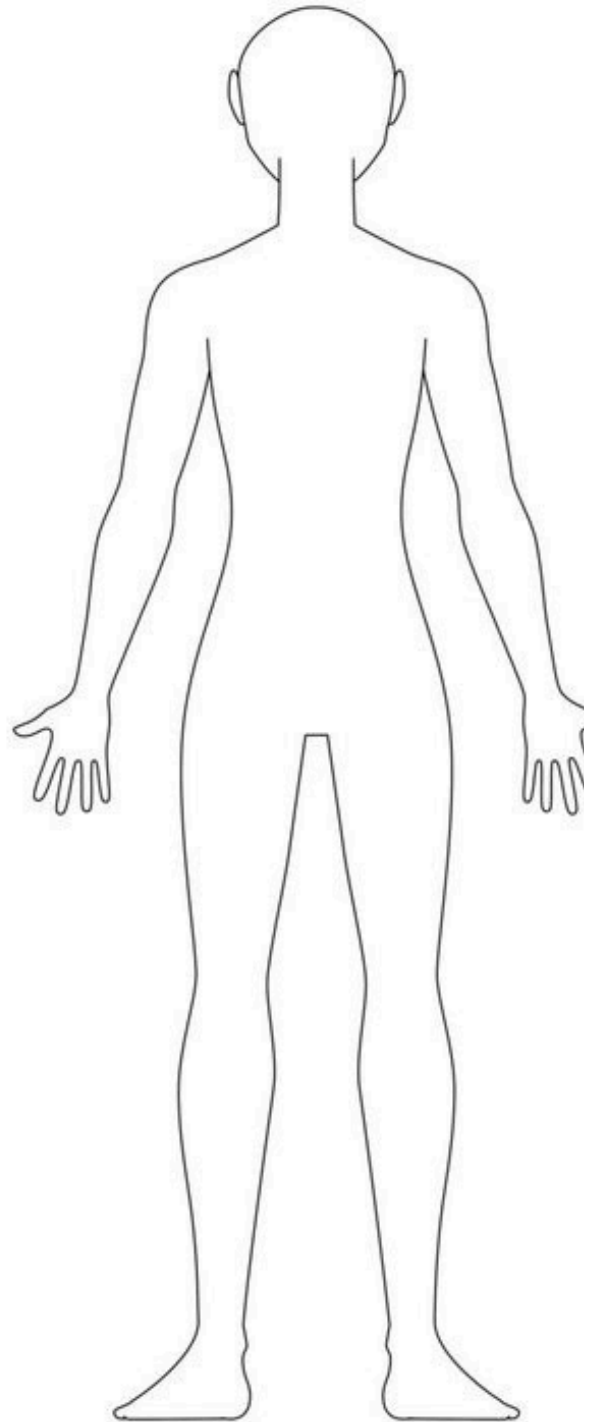
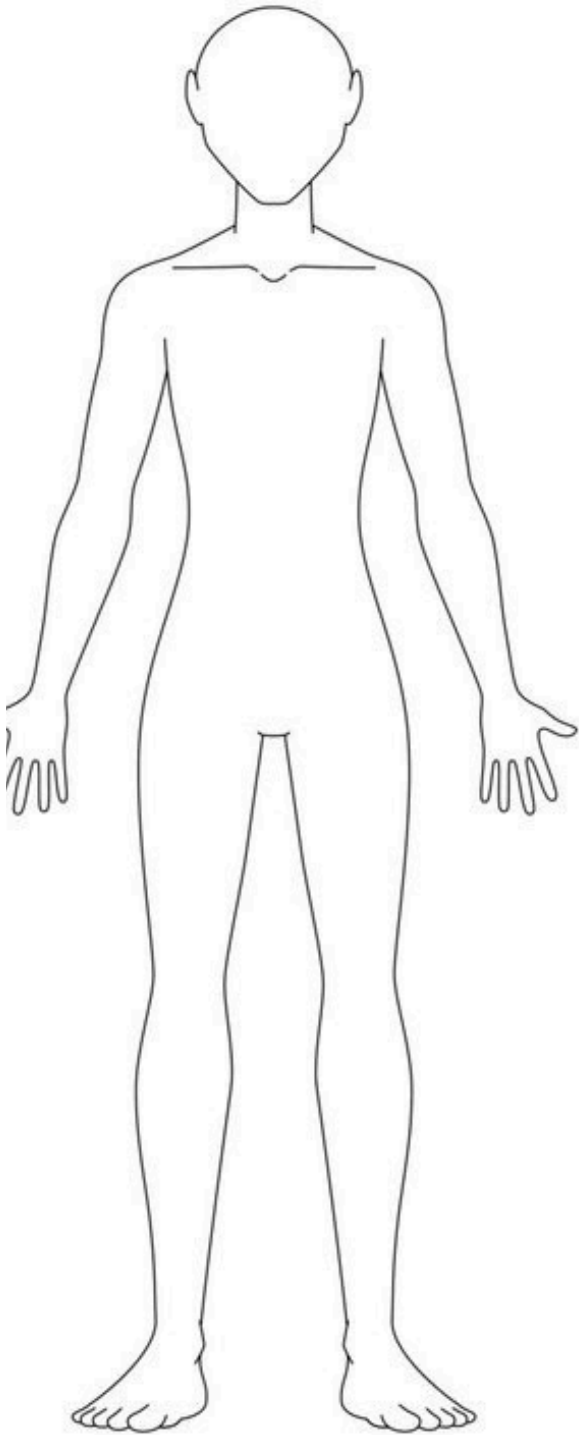
Costume Designs

By designer Ryan Dawson Laight



ACTIVITY

Have a go at designing your own costume for one of the characters



Behind the Scenes - Making a Panto - The Pantomime Timeline

Producing a Pantomime is a year-long process, which involves lots of planning and preparation. Everything needs to be co-ordinated and organised well before the opening night, to ensure everything goes as smoothly as possible.

January

This year's pantomime story is selected
The Writer, Director and Designers are hired

February

The Writer begins to write the script

March

Tickets go on sale to schools and group bookers, before going on sale to the public
Some lead performers are cast

April

The first pantomime advert goes in the brochure
The first draft of the script is submitted

May

A production meeting takes place, where the production team discuss the styles and themes of the show.

The costume and set design begins

June

Casting calls are issued for the main cast

July

Main cast auditions take place

August

Final casting is announced

September

The Writer, Director and Designers have a production meeting to discuss set and costume designs

October

Cast receive their contracts
Items are found to go in the pantomime goody bags
Pantomime adverts begin to appear in local press, magazines and on buses.
Pantomime workshop practitioners are hired and trained
Most of the songs are decided

November

Rehearsals start
Pantomime workshop practitioners start visiting schools
The pantomime opens on the last weekend

December

The pantomime is performed 76 times over 6 weeks
The theatre closes for two days on Christmas Day and New Year's Day

CLASSROOM ACTIVITIES

When we see a play, the story is told to us by living characters on stage in dialogue form. The role of a Dramatist is to take the story and turn it into a play that people can sit and watch.

- Write a list of main events that happen in the story
- Write a list of characters in the story
- What does each character want (what is their objective)?
- Tell the story of the pantomime from the point of view of different characters. Imagine that you are one of the following characters and write a letter:
- As Widow Twankey at the start of the story, talking about her memories of the Tea Shop
- As Aladdin or Tweedy Twankey at the end of the story, writing advice to his younger self
- Write a poem based on the characters of the pantomime. First map out words or make up a word bank. Then use one of the following ways to write a poem:
 - A narrative poem with rhymes
 - A shape poem, for example; in the shape of the magical lamp
 - An alliterative poem using words which begin with the same letter
- You could collect these poems into a class book with illustrations or send them to the Everyman Theatre where we will display them
- Write a sequel to Aladdin
- Write a fairy story as a class on the computer, adding a sentence each

MORE CLASSROOM ACTIVITIES

DRAMA WARM UP

Students move around the room at a brisk walking pace, swing your arms and have a slight bounce in your step. Listen carefully to the teacher or workshop leader who will announce the following instructions for you to respond to:

Scrub The Tea Shop	Everyone must act as if they are scrubbing the walls/floors of the tea shop, with a sponge - encourage them to use different heights
Make the tea	Everyone must make an imaginary cup of tea (on the spot)
Abanazer coming!	Everyone hides from the evil Abanazer (must make yourself small)
Rub the lamp	Everyone must rub the lamp and transform into something else
Mum's Coming!	Everyone must fall to the floor and pretend like they are asleep
Join the Circus!	Find a partner and do a circus act together
On Your Marks, Get Set, Go!	Everyone must have a slow-motion race, running through the clouds (slowest person will win!)
Steal The Ring	Everyone must creep around the space, but must not show their back to anyone!

Once you have had a few 'practise rounds', you can begin to introduce a competitive nature to the exercise. Whoever is last at doing something, is 'out' and they must sit in a designated area on the side of the space.

(Adding competition brings a different dynamic to the group, so only do this if you believe it is suitable for your group.)

YOU CAN DEVELOP THIS EXERCISE FURTHER IN TWO WAYS:

- 1) Encouraging the group to come up with their own rules (related to Aladdin)
- 2) Reversing the rules

DRAMA ACTIVITY

This activity introduces the story and encourages students to make quick decisions as a group. It also allows them to tell a story using their bodies and their physicality. (It is best suited to a hall or large, clear classroom but you could work in smaller spaces by dividing up the group so half can watch and swap over).

Ask your students to walk around the space with energy and try and fill in any gaps they see to balance the space. Suggest you are all walking on a raft on the sea and need to keep the space balanced between you to keep the raft from capsizing.

Now ask them to FREEZE. Then call out a number and ask them to get into groups of the number. (With uneven numbers, you can make larger groups, such as groups of 3 and a few 4s etc.).

Each time you do this, call out the name of something or someone from Aladdin and explain that they must create a frozen image or tableau of that person or thing, using every member of the group. Starter words could include: Teacup / Genie / Cave / Magic / Clown.

Encourage them to create their images without talking and give them a countdown of 5 or 10 seconds to help.

Once they get the hang of this, introduce more complex images. Eg: Widow Twankey's Tea Shop; The entrance to the magical cave at Cheltenham College; A Las Vegas casino; The freeing of the genie of the ring.

Discuss this activity together. Was it easy to create the images with small groups or large groups? What were the challenges? Did the time constraints help? Do these images give any clues as to what this play is about?

A LITTLE BIT OF MATHS!

The Theatre Manager has been counting down the days until the Theatre is open and the whole audience arrives for the Christmas Pantomime.

Pantomimes are one of the busiest times for Theatres, across the country, and the Theatre Manager wants to be able to maximise every chance of enhancing the audiences experience.

The Theatre Manager has put you in charge of selling all of the merchandise - all the flashing wands, flashing swords, Tweedy dolls and glowsticks.

"Across the pantomime, I am giving you the ambitious target of £1,000 per week in merchandise sales."

Here are the prices for the different items:

DELUXE FLASHING WAND	£5	- Due to a supply problem, we only have a maximum of 150 of these available, each week
FLASHING SWORD	£4	- Someone at the warehouse sent these as a mistake, but we now have over 10,000 of them, which we must sell!
TWEEDY DOLLS	£6.50	- These are a top selling item. We have plenty in stock
GLOWSTICK	£2	- We have thousands of these, but some of them are not that bright, so we might need to replace a couple of them...

"We want to see a variety of items being sold..."

Each week, we have 10 shows

Using all the information you have been given, how many items must you sell to reach the target of £1,000 per week?

ABOUT THE EVERYMAN THEATRE

The Everyman is Gloucestershire's theatre - and has been serving the county (and beyond) since 1891.

Our main auditorium is an architectural masterpiece designed by Frank Matcham that has inspired generations of performers. The common thread throughout the many years has always been our relationship with our audience - a relationship that we treasure.

The Everyman presents a wide range of productions, including ballet, opera, drama, dance, comedy, music events and our traditional family pantomime, as well as many community projects, education workshops and youth theatre sessions. Whether you are coming to the Everyman for a show, a workshop or even to dine or drink in our café, bar or restaurant, we would like to warmly welcome you and hope you return many times.



CHELTENHAM OPEN DOOR



Gloucestershire's leading entertainment venue, The Everyman Theatre has announced that Cheltenham based Open Door will be this year's Christmas charity partner for their pantomime production of Aladdin.

Everybody's favourite clown Tweedy visited the centre earlier this week to 'help out' in the kitchen during the lunchtime rush. He managed to cook up a chaotic storm with volunteers and staff who work hard to provide a tasty home cooked meal each day.

Cheltenham Open Door receives no central funding and panto audiences can support them in several ways. For example, by donating to their food bank or fundraising on their behalf, plus every ticket purchased to see Aladdin will contribute to Open Door and support its ongoing work.

The charity helps vulnerable, disadvantaged and lonely people through a variety of services, providing a welcoming, non-judgemental space where guests can relax and enjoy food, friendship and gain access to advice and support.