

JAFAR
You have news?

IAGO
The Princess is back. Not a scratch on her.

JAFAR
And that thieving boy from the marketplace?

IAGO
In custody – with several scratches.

JAFAR
Excellent.

IAGO
Yeah, I thought you'd be pleased.

JAFAR
"Pleased?"

IAGO
Yeah! Ever heard of it?

JAFAR
(beat)

"Pleased" to be playing nursemaid to a spoiled Princess?
"Pleased" to be keeping tabs on every petty thief in Agrabah? While day in and day out that blithering idiot remains Sultan!

IAGO
(changing the subject)
What'cha workin' on there, boss?

JAFAR
(sarcastic)
My penmanship.

IAGO
Looks like one very old, very important document.

(JAFAR blows to dry the ink.)

JAFAR
With a nice, new paragraph I just added. Listen to this:
"Should an unmarried Royal Princess, who is sole heir to the throne, fail to choose a husband within the time allotted for such selection, the Sultan's highest-ranking official—"

IAGO
That would be you.

JAFAR
Let me finish!
(continuing)

"... the Sultan's highest-ranking official" – that would be me – "will immediately become betrothed to the Princess and will himself inherit all the rights, privileges, and powers of the Sultan."

IAGO
So now all we gotta do is make sure she doesn't fall for anybody before tomorrow.

JAFAR
And if she does, we make sure he has...

IAGO
A freakish, tragic accident.

JAFAR
A freakish, tragic accident.

(JAFAR and IAGO laugh wickedly.)

IAGO
As you wish, my "Sultan-to-be."

JAFAR
"As I wish!" When have things ever been as I wished?

NARRATOR 2

(to audience)
Somewhat suspicious, wouldn't you say?

NARRATOR 3

Yes, but stranger still are the events about to unfold...

NARRATORS 4, 5

Here in the marketplace of Agrabah...

(The NARRATORS salam and exit.)

SCENE 2

(THE MARKETPLACE. Realizing the coast is clear, the two cloaked figures turn downstage and remove their hoods: they are ALADDIN and JASMINE. JASMINE reaches under her cloak and withdraws the loaf of bread, which she extends to ALADDIN.)

JASMINE

I don't understand. Why would anybody steal a loaf of bread?

ALADDIN

Gee, I dunno. Acute hunger pangs? Lightness of head? Rude growling noises from the stomach? All of the above?

JASMINE

Hunger pangs? What's that?

ALADDIN

You're not from around here, are you?

JASMINE

Of course I'm from around here!

ALADDIN

Nah. You're too nice. And too scared.

JASMINE

Well, sure I'm scared. Those people chasing us were so angry!

ALADDIN

That's Agrabah: hungry and angry. But when you're trapped here, you get used to it.

JASMINE

Believe me, you're not trapped. You're free to go anywhere you want. Do anything you want.

ALADDIN

Tell me the truth. This is your first time in the marketplace, isn't it?

JASMINE

(looks around, cagey)

Well, my first time in this particular marketplace.

ALADDIN

It's the only marketplace we have.

JASMINE

(caught)

Oops.

(ALADDIN and JASMINE laugh.)

ALADDIN

So you don't wanna tell me where you're from. Fine. But I bet wherever it is, it's - well, it's gotta be—

JASMINE

Boring?

ALADDIN

Beautiful.

(JASMINE is pleased, but she looks away. ALADDIN changes the subject.)

Wow! The Palace looks amazing from here, doesn't it?

JASMINE

(bored)

Oh, yes, it's wonderful. Always perfectly wonderful.

ALADDIN
Imagine what it would be like to live there. No worries. Never hungry. And all those servants!

JASMINE
(disgusted)
And the servants of the servants.

ALADDIN
Cool!

JASMINE
"Cool?" Someone always watching you? Telling you where to go and who to see?
(covering)
Well, anyway, that's how I imagine it would be.

ALADDIN
Yeah? Well, I think I could handle it.

JASMINE
Not if you weren't free to live your own life!
(ALADDIN studies her for a moment.)

ALADDIN
You're not going back to wherever you came from, are you?

JASMINE
Not if I can help it.
(leveling with him)
If I do, the Sult—uh, my father will force me to get married.

ALADDIN
Force you? Whoa.

JASMINE
And to someone I don't even know!

ALADDIN
You shouldn't have to do that!

JASMINE
Exactly!

ALADDIN
Exactly!
(ALADDIN and JASMINE smile at one another.)

JASMINE
So how come you can understand what I'm feeling? Why can't the people who actually know me?

ALADDIN
Maybe they just don't see you the way... the way, um...

JASMINE
The "way"?

ALADDIN
The way I do.

(ALADDIN and JASMINE regard one another for a few beats. POLICE WHISTLE!)

RAZOUL
(from offstage)
This way!

(ALADDIN takes JASMINE's hand as she dons her hood.)

ALADDIN
This way!

(AS ALADDIN and JASMINE attempt to exit, GUARDS enter from both sides of the stage, trapping them. RAZOUL enters.)

RAZOUL
(to GUARDS)
Seize him!
(to ALADDIN)
You're going straight to the dungeon, kid.
(The GUARDS seize ALADDIN.)

25 *ff* Ar - a - bi - an nights _____ like Ar - a - bi - an days

29 more of - ten than not are hot - ter than hot in a lot - ta good

32 ways... 33-51 **19**

SCENE 1
(Lights come up to reveal.)

(AGRABAH – THE PALACE GATES. TOWNSPEOPLE assemble expectantly. NARRATORS pull out microphones and announce/interview à la "the red carpet.")

NARRATOR 1
Welcome to Agrabah, City of Enchantment!

NARRATOR 2
Where every beggar has a story and every camel has a tail!

NARRATOR 3
The big day has finally arrived, and you're all just in time to join the festivities.

NARRATOR 4
Yes, friends, this is the day when we finally find out who Princess Jasmine's future husband will be!

NARRATOR 5
While we wait for the Royal Family to take their places in the Royal Box, let's get the mood on the street. You!

ALADDIN
Who me?

NARRATOR 5
What's your name?

ALADDIN
Aladdin.

NARRATOR 5
Anything you want to say to all the nice people out there, Aladdin?

ALADDIN
I'm hungry, I'm miserable, and my life is like one bad dream—

(cutting him off)
NARRATOR 5
Thank you!

(GONG! The ROYAL GUARD enters.)

Arabian Nights (part 2)

1 $\text{♩} = 132$ *ff* *All.* Ar - a - bi - an nights _____ like Ar - a - bi - an days

5 more of - ten than not are hot - ter than hot in a lot - ta good ways...

9-27 **19**

Cast Descriptions

Disney's *Aladdin JR.* is a live stage adaptation of an animated classic, and as such, your actors should play their characters a bit larger than life without sacrificing their human side. In other words, their characterizations can be elevated from real life, but shouldn't be made too over-the-top or "cartoonish."

Following are capsule descriptions of the characters in *Aladdin JR.*

ALADDIN is the title character and therefore carries most of the show. You'll want your most charming, best singing and best acting student for the role. He'll need the versatility to play the funny, slick prankster as well as the romantic lead.

Vocal Range: B3 - E4

Suggested Vocal Auditions: "One Jump Ahead," "A Whole New World"

Suggested Dialogue Auditions: Pgs 34-35, 48, 49-50

GENIE is the fast-talking, scene-stealing funny man. Your Genie doesn't need to be the strongest singer and dancer – the ability to do comedy is much more important. The comedic style of the animated Genie has carried over into this stage adaptation, but your actor shouldn't try to imitate the film. Cast a naturally funny actor that will make this character his or her own. If possible, casting a much smaller Genie than Aladdin will also make for a great sight gag.

Vocal Range: B3 - D4

Suggested Vocal Auditions: "Friend Like Me"

Suggested Dialogue Auditions: Pgs 49-50, 55

JASMINE should be cast as feisty and rebellious, yet genuinely sweet and somewhat naïve. Do not fall into the trap of letting her be too wishy-washy, nor too much of a brat. Jasmine is a future leader with strong opinions on how things should be done, and the audience needs to see this side of her as well as the side that Aladdin falls for.

Vocal Range: A3 - E4

Suggested Vocal Auditions: "One Jump Ahead" (Reprise), "A Whole New World"

Suggested Dialogue Auditions: Pgs 32-33, 44-46, 58

IAGO is another great comedic role. Like the Genie, he or she need not be the strongest singer, but comedic skills are a must. Iago has several sarcastic jibes and asides. Make sure to work with your actor to stay in character during his or her audience asides. Ideally, this character is not in a parrot costume. Iago should be costumed to suggest a parrot, but should bring human characteristics to Jafar's sidekick.

Vocal Range: B3 - D4

Suggested Vocal Auditions: "Why Me?"

Suggested Dialogue Auditions: Pgs 42-43, 68-69

JAFAR is our villain. In order to portray this through casting, consider a taller boy with a changed voice. His songs will not only be more effective, but a deeper voice will help convey Jafar's menace. However, Jafar should be more of a caricature of classic evil villains than someone really scary. Jafar and Iago also share some comic moment so cast accordingly.

Vocal Range: Ab3 - Eb4

Suggested Vocal Auditions: "Why Me?,"

"Prince Ali (Reprise)"

Suggested Dialogue Auditions: Pgs 42-43, 68-69

The **SULTAN** should be able to play a father figure convincingly. Although a bit scattered, he needs to be able to portray love and care for Jasmine. Solo singing is not required for this role.

Vocal Range: N/A

Suggested Vocal Auditions: N/A

Suggested Dialogue Auditions: Pg 58, 96

Your five **NARRATORS** can be any combination of boys and girls. All should be able to sing well and speak clearly since they are responsible for setting scenes and advancing the plot. Comedic skills are a plus. Two of your Narrators may also be Magic Carpet puppeteers.

Vocal Range: B3 - C4

Suggested Vocal Auditions: "Arabian Nights"

Suggested Dialogue Auditions: Pgs 22-23

The **GUARDS**, including **RAZOU**L, need not be the strongest singers. Cast students with good comedic skills who can carry a tune. The Guards and Razoul should be played as highly incompetent – always making mistakes. Cast students who can play the roles à la The Three Stooge

Vocal Range: C3 - E4

Suggested Vocal Auditions: "Why Me?" (Reprise)

Suggested Dialogue Auditions: Pg 46, 67

Your **ENSEMBLE** consists of **TOWNSPEOPLE**, **SHOP OWNERS**, **A BAKER**, **A MATRON**, **HAREM GIRLS**, etc. They should be good actors who sing well, as they are featured in all of the production numbers. There are opportunities for many featured moments for your ensemble members.

Vocal Range: Ab3 - F4

Suggested Vocal Auditions: "Friend Like Me," "Prince Ali"

Suggested Dialogue Auditions: N/A

The **MAGIC CARPET** works best when treated as a character in the show. Rather than a platform on wheels with no personality, having two actors puppeteer the Carpet adds much more fun and creativity. Empower your two actors to work together to show how they would react emotionally to the action onstage. Details on how to create and manipulate the Magic Carpet can be found in the Props section.

Vocal Range: N/A

Suggested Vocal Auditions: N/A

Suggested Dialogue Auditions: N/A