

ALADDIN: SCRIPT ADAPTATION

Scene 1

(Jafar enters the stage and approach Sultan at the centre of the stage)

JAFAR: Your Majesty, I found the solution for your daughter's problem.

SULTAN: What do you mean ? (sing)

JAFAR: (Unrolling a scroll) Right here. "If the princess
fail to find a husband by the appointed time,
then the sultan shall choose for her."

SULTAN: But Jasmine hated this!

JAFAR: There is more. If, in the
event a suitable prince cannot be found, a princess
must then be wed to...hmm...interesting.

SULTAN: What? Who?

JAFAR: The royal vizier! Ha ha ha. That would be...me!(He laugh like a crazy evil man)

SULTAN: Why, my princess will only marry a prince !

JAFAR: We are desperate now!

(He pulls out the staff and hypnotizes the Sultan with it.)

SULTAN: Yes...desperate

JAFAR: The princess will marry me.

SULTAN: I...will order...the princess...to...(the spell breaks momentarily)...but you're so old!

JAFAR: (Holds the staff closer) The princess will marry me!

SULTAN: The princess will marry...(the spell is again broken, this time by the trumpet fanfare
of "Prince Ali".) What? What is that? That music! Ha ha ha. Jafar., you must come
and see this.

(A parade enters the stage with the Genie as the leader that appears in a human form)

Aladdin Musical Script

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Aladdin Musical Script:

Catalog of Copyright Entries Library of Congress. Copyright Office,1968 And This Is My Friend Sandy Deborah Philips,2021-03-25 This book situates the production of The Boy Friend and the Players Theatre in the context of a post war London and reads The Boy Friend and Wilson s later work as exercises in contemporary camp It argues for Wilson as a significant and transitional figure both for musical theatre and for modes of homosexuality in the context of the pre Wolfenden 1950s Sandy Wilson s The Boy Friend is one of the most successful British musicals ever written First produced at the Players Theatre Club in London in 1953 it transferred to the West End and Broadway making a star out of Julie Andrews and gave Twiggy a leading role in Ken Russell s 1971 film adaptation Despite this success little is known about Wilson a gay writer working in Britain in the 1950s at a time when homosexuality was illegal Drawing on original research assembled from the Wilson archives at the Harry Ransom Center this is the first critical study of Wilson as a key figure of 1950s British theatre Beginning with the often overlooked context of the Players Theatre Club through to Wilson s relationship to industry figures such as Binkie Beaumont Noel Coward and Ivor Novello this study explores the work in the broader history of Soho gay culture As well as a critical perspective on The Boy Friend later works such as Divorce Me Darling The Buccaneer and Valmouth are examined as well as uncompleted musical versions of Pygmalion and Goodbye to Berlin to give a comprehensive and original perspective on one of British theatre s most celebrated yet overlooked talents Beyond Broadway Professor Stacy Wolf,2019-11-15 The idea of American musical theatre often conjures up images of bright lights and big city but its lifeblood is found in amateur productions at high schools community theatres afterschool programs summer camps and dinner theatres In Beyond Broadway author Stacy Wolf looks at the widespread presence and persistence of musical theatre in U S culture and examines it as a social practice a live visceral experience of creating watching and listening Why does local musical theatre flourish in America Why do so many Americans continue to passionately engage in a century old artistic practice that requires intense person to person collaboration And why do audiences still flock to musicals in their hometowns Touring American elementary schools a middle school performance festival afterschool programs high schools summer camps state park outdoor theatres community theatres and dinner theatres from California to Tennessee Wolf illustrates musical theatre s abundance and longevity in the U S as a thriving social activity that touches millions of lives

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