

## **Aladdin Jr. Audition Packet**

- 1) Audition Letter and Permission Slip**
- 2) Script Sample**
  - a. Boys read part of Aladdin**
  - b. Girls read part of Jasmine**
- 3) Vocal Audition**
  - a. Boys sing Proud of Your Boy**
  - b. Girls Sing These Palace Walls (All parts, not just Jasmine)**

*Paperwork as well as demo and accompaniment tracks of both vocal selections available at [www.woosterchristianschool.com/auditions](http://www.woosterchristianschool.com/auditions)*



## AUDITION INFORMATION / PERMISSION SLIP

FOR STUDENTS IN GRADES 5 THROUGH 12

Please Note: Students will not be able to audition without a permission form that has been completed and signed by a parent (attached). **NO EXCEPTIONS.**

**Aladdin Jr. Performance Dates: March 14-15, 2025**

**REHEARSALS:**

Beginning the Week of January 13:

- Tuesdays: 8:00 a.m.-9:00 a.m.
- Wednesdays: 3:30-5:15
- Thursdays: 8:00-9:00 a.m.
- Fridays: During Electives

\*HS students will be bused to Parkview after morning rehearsals at COS.

\*Rehearsal schedule will shift to more afternoon rehearsals in mid-February. The morning rehearsals are to try and accommodate members of the basketball team.

Additional Rehearsals:

- |                       |                       |
|-----------------------|-----------------------|
| -Saturday, January 25 | 10:00 a.m.-12:30 p.m. |
| -Saturday, February 8 | 10:00 a.m.-12:30 p.m. |
| -Friday, February 17  | 10:00 a.m.-12:30 p.m. |
| -Friday, March 7      | TBD                   |

**AUDITIONS WILL BE HELD ON December 16-17.** Most auditions should take place during the school day.

This show will involve students in 5th-12th grades. Auditions are required for students who would like to have a role on stage.. We are asking parents to **carefully check the calendar** for the months of January through March before allowing your child to audition. If you have a family vacation or other extended absence during the month of March, please do not audition for a lead role without talking to a director first.

*Basketball players, art club, student council:* we will make every effort to accommodate your schedule so that you can participate in both activities. We have scheduled some morning rehearsals for this reason! HS students will be bused from COS to Parkview after morning rehearsals. The closer we get to the show, the more important rehearsal attendance becomes. Rehearsal times that are during the school day will take place during non-academic periods (electives, study hall, and select band or choir periods). We will also use elective time during the 3rd nine weeks.

Students will be asked to sing 1 song and read from a small portion of the script as part of their auditions. **Please memorize audition materials!**

We may ask you to “cold read” additional sections from the script, but obviously those cannot be memorized.

Audition scripts and songs can be downloaded and listened to at:

[www.woosterchristianschool.com/auditions](http://www.woosterchristianschool.com/auditions)

**ALADDIN JR.**  
**AUDITION PERMISSION FORM**  
**FORM DUE: Thursday, January 4, 2024**  
**AUDITIONS: Thursday/Friday January 4th and 5th, 2024**

Please check **all** that apply:

\_\_\_\_\_ LEAD SINGING/SPEAKING PART: I give my child permission to audition for a lead role in The Wizard of Oz. I have read the production dates, tech week dates, and rehearsal dates and checked them with our calendar. I will also support the school musical by volunteering (see volunteer areas below).

*\*Please note that in the event of calamity days in February and March, we may still have musical rehearsals in the afternoon if the weather improves. Likewise, if school is closed due to extreme cold, we may have rehearsal in the afternoon. We will communicate via ParentSquare.*

\_\_\_\_\_ I give my child permission to participate in another area (off stage) of his or her choice *during after-school times* (TBD). This may include, but is not limited to, set production, costumes, tech, publicity, choreography, stage crew, lighting crew, etc. *Many of these students will not need to attend after school rehearsals until March.*

**Please list any schedule conflicts during the months of January - March (see page 1 for rehearsal times).**

**PARENT VOLUNTEER OPPORTUNITIES:**

Please check **all areas** where a parent/guardian from your household would be able to volunteer.

_____ Carpentry	_____ Set Construction	_____ Costumes/Sewing
_____ Publicity	_____ Choreography/Dance	_____ Tech (Light/Sound)
_____ Stage Manager	_____ Refreshments	_____ Makeup

**By completing this form, I acknowledge that I have read over the dates for rehearsals, tech week, and the production. I have explained to my student that auditioning for a role implies a commitment to follow through, and he or she understands that failure to follow through would have a negative impact on the cast, crew, and directors.**

Parent Signature: \_\_\_\_\_

Student Name: \_\_\_\_\_ Grade: \_\_\_\_\_

Parent Name: \_\_\_\_\_ Phone Number: \_\_\_\_\_

Parent Email: \_\_\_\_\_

**AUDITION SIDE – Aladdin, Jasmine**  
**from *Aladdin JR.***

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**JASMINE**

Do you think we lost them?

**ALADDIN**

Don't worry, they'll never find us up here. So... where you from?

**JASMINE**

I thought you had me all figured out.

**ALADDIN**

Well ... you're definitely not a local girl ... which means you must be on the run from something.

**JASMINE**

My father.

**ALADDIN**

Running away from home?

**JASMINE**

Running away from life. He's trying to force me to marry against my will.

**ALADDIN**

That's terrible. You should be free to make your own choices, right?

**JASMINE**

Right.

*(looks around, shocked by the poverty)*

Do you live here?

**ALADDIN**

Oh, I know it's not much to look at. But how about the view? Look how beautiful the palace is.

**JASMINE**

*(deadpan)*

Spectacular.

**ALADDIN**

Not impressed?

**JASMINE**

It's beautiful, but why should some people get to live in such splendor, when others...

*(looks around again)*

... don't? That's not fair.

**ALADDIN**

Welcome to my life!

*(looks out at the palace)*

I wonder what it would be like to live there, to have servants and valets... and a bed.

**JASMINE**

And people who keep you locked behind walls and then tell you what to do and who to love.

**ALADDIN**

It's better than here. Always scraping for food and dodging the guards.

**JASMINE**

You're not free to make your own choices.

**ALADDIN**

Sometimes you feel so...

**JASMINE**

You're just...

**ALADDIN, JASMINE**

Trapped.

*(ALADDIN and JASMINE smile as they look out toward the horizon.)*

**ALADDIN**

Have you ever imagined what it would be like to take off and never look back?

**JASMINE**

Only every hour of every day.

# Proud of Your Boy

With determination, poco rubato

1

The first system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half rest in the second measure. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic. The right hand plays a series of chords, while the left hand plays a simple bass line. A slur is placed over the piano accompaniment in the second measure.

3

The second system of the musical score continues the vocal and piano parts. The vocal line has the lyrics: "Some - day and soon, I'll make you proud of your boy. Though I can't". The piano accompaniment features a forte (*f*) dynamic. The right hand has a melodic line with accents and slurs, while the left hand provides a steady bass line. A slur is placed over the piano accompaniment in the second measure.

7

The third system of the musical score continues the vocal and piano parts. The vocal line has the lyrics: "make my - self tall - er or smart - er or hand - some or wise. I'll do my". The piano accompaniment features a forte (*f*) dynamic. The right hand has a melodic line with triplets and slurs, while the left hand provides a steady bass line. A slur is placed over the piano accompaniment in the second measure.

11 *poco rit.*

best, what else can I do? Since I was-n't born per-fect like Dad or you, Mom, I will

*mf* *mp* *mp*

15 **Freely** *poco rit.*

try to, try hard to make you proud of your

17 *a tempo* *poco rit.*

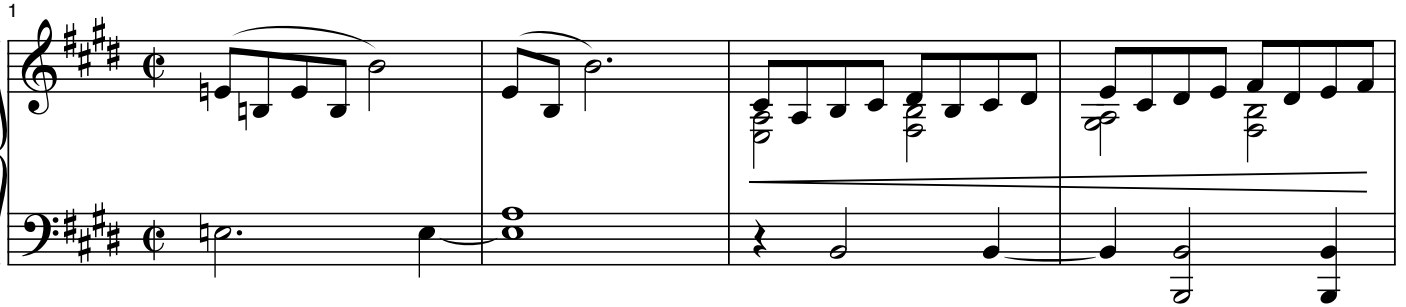
boy! \_\_\_\_\_

*p*

# These Palace Walls

ISIR: A taste of what's beyond these palace walls could be just what a princess needs.

1

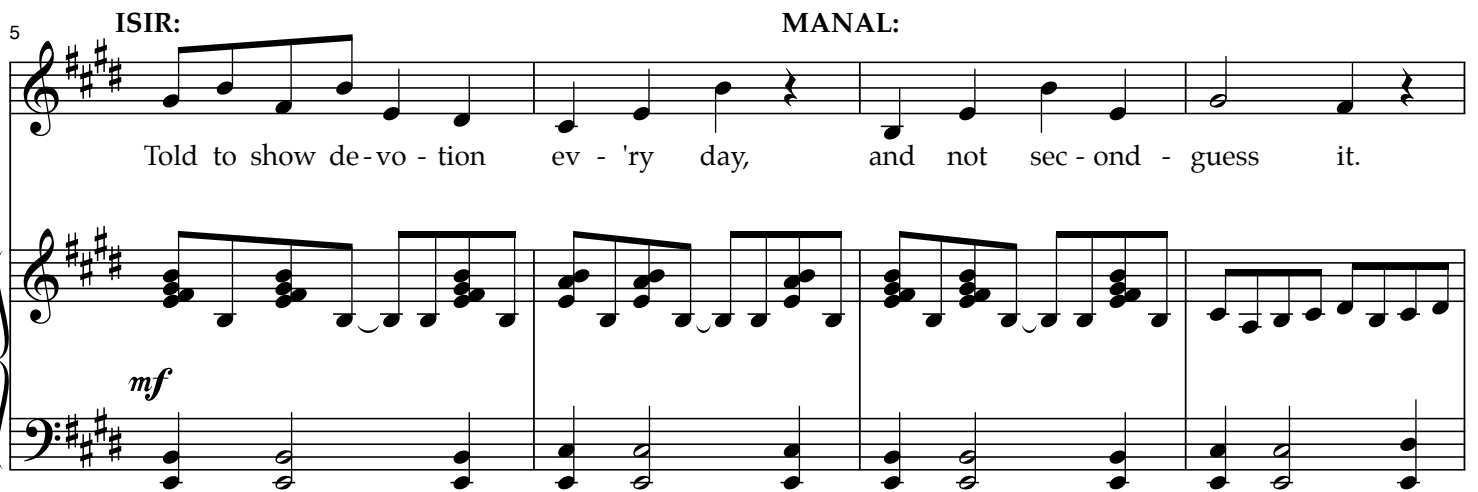


5

ISIR: MANAL:

Told to show de - vo - tion ev - 'ry day, and not sec - ond - guess it.

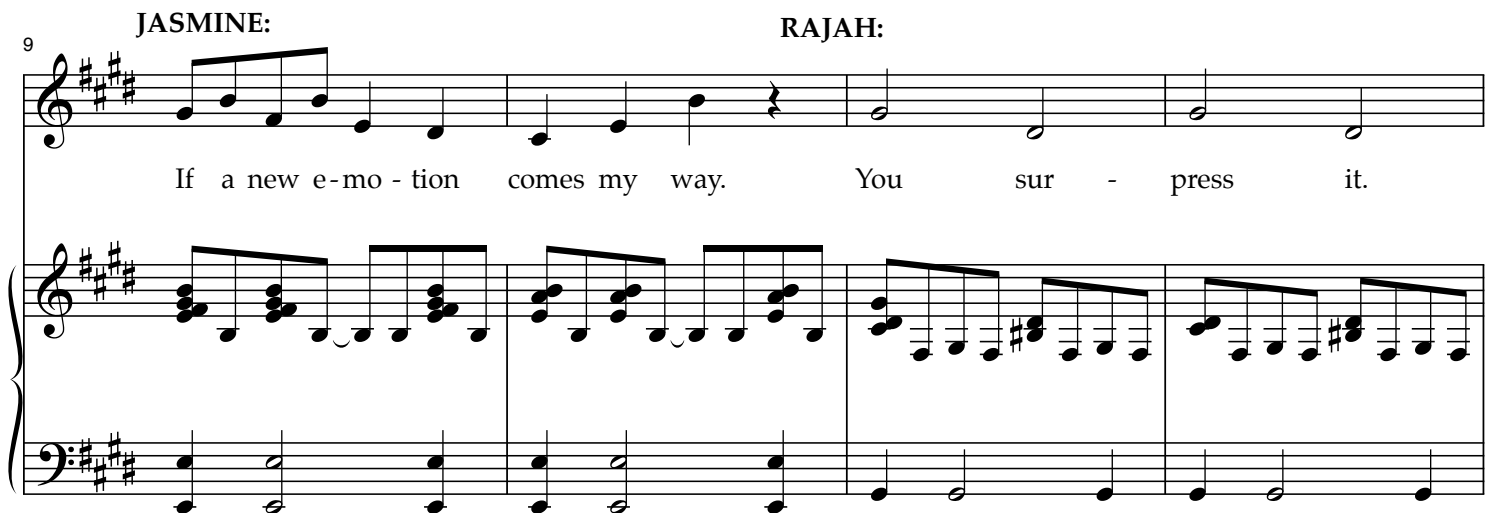
*mf*



9

JASMINE: RAJAH:

If a new e - mo - tion comes my way. You sur - press it.



13

JASMINE:

MANAL:

What would be your sug - ges - tion? Stand on your own two

16

MANAL,  
ISIR:

feet. And ask why a cer-tain ques-tion keeps re-peat-ing.

21

JASMINE:

Why should n't I fly so far from here?

25

I know the girl I might be - come here.

Fol - low your heart or you might end up

cold and cal - lous.

MANAL,  
ISIR, RAJAH:

Love comes to those who go and find it.

41

41

If you've a dream, then stand be - hind it.

42 43 44

This musical system contains measures 41 through 44. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "If you've a dream, then stand be - hind it." The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. Measures 41 and 42 feature a steady eighth-note bass line in the left hand and block chords in the right hand. Measures 43 and 44 feature a more active piano part with a descending eighth-note line in the right hand and a rising eighth-note line in the left hand, both tied across the bar lines.

45

JASMINE:

45

JASMINE:

May - be there's more be - yond these pal - ace walls.

46 47 48

This musical system contains measures 45 through 48. The vocal line is in treble clef with a key signature of three sharps. The lyrics are: "May - be there's more be - yond these pal - ace walls." The piano accompaniment is in grand staff. Measures 45 and 46 feature a rapid eighth-note arpeggiated figure in the right hand and a steady eighth-note bass line in the left hand. Measures 47 and 48 feature a more active piano part with a descending eighth-note line in the right hand and a rising eighth-note line in the left hand, both tied across the bar lines. The system concludes with a double bar line.