

Aladdin and His Sister

By Janice Rider

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DEDICATION

This play is dedicated to my wonderful family. They support all my endeavors, and nourish me with their love.

STORY OF THE PLAY

This play presents a new, fun version of the story of Aladdin! While Aladdin is a lazy, unmotivated young man, his sister, Maliha, is resourceful, courageous, and compassionate, looking after him upon the death of their parents. One day an unscrupulous sorcerer pretends to be their long-lost uncle. Aladdin responds to the sorcerer's flattery, but his sister is suspicious of this glib stranger, especially when he cons Aladdin into retrieving a buried lamp and traps him in the bowels of the earth. Thanks to Maliha and a friendly snake, Aladdin is rescued by rubbing the ring the stranger lent him. The Genie of the Ring becomes Aladdin's slave but is befriended and freed by Maliha whose ideas of justice are very different from her brother's. Later, as their money starts to run low, Aladdin remembers the old lamp which the "uncle" had wanted originally. Aladdin polishes it and the Genie of the Lamp appears—just in time to help Aladdin gain the hand of the beautiful and exotic sultan's daughter. But there's not a happy ending yet. The sorcerer returns and cons the princess into trading lamps, and, thus, is able to kidnap her. The grateful Ring Genie reappears to help Aladdin and Maliha rescue the princess as the story progresses towards a happy ending for all—except the sorcerer!

ORIGINAL PRODUCTION

Originally titled *Aladdin and the Magic Lamp*, the show was performed by the drama club at St. David's United Church on March 14, 2010 in Calgary, Alberta, Canada. It was directed and managed by Janice Rider.

The cast is as follows: NARRATOR: Nathan Rider; MALIHA: Aleida Whidden; ALADDIN: Cody Starke; SORCERER AND SULTAN: Taylor Hornford; SNAKE: Zaakary Kwan; GENIE OF THE RING: Matthew Rider; GENIE OF THE LAMP: Zaakary Kwan; PRINCESS BADRA: Twila Whidden.

CAST OF CHARACTERS

(4 m, 2 w, 3 flexible. Some doubling possible.)

NARRATOR: (m) Aladdin's friend, periodically taking part in the play. It is important for him to interact in a confident, personable way with the audience.

ALADDIN: (m) A tailor's son. He is a lazy fellow who wants something for nothing. His lack of motivation and desire for instant gratification gets him into trouble.

MALIHA: (w) Aladdin's sister, a resourceful girl with a big heart and the courage to act on her convictions.

SORCERER HASAN: (m) The sorcerer is an unscrupulous, conniving individual with a definite temper. He is quick to take advantage of a situation from which he might profit.

SNAKE: (flexible) Reptile who proves to be an ally, and whose long, slender shape is a benefit.

GENIE OF THE RING: (flexible) An enormous and terrifying being who is capable of granting just three wishes to the one who wears his ring. When Maliha becomes the "wearer" of the ring, this genie is in for a surprise.

GENIE OF THE LAMP: (flexible) Even more powerful than the Genie of the Ring, proving that size isn't everything.

THE SULTAN: (m) Motivated by greed, a man who happens to be the father of a headstrong daughter.

THE PRINCESS, BADRA: (w) Badra is feisty and mercurial, the perfect woman to inspire Aladdin to become a better person.

DOUBLING: *The Snake can double as the Genie of the Lamp; the Sorcerer can double as the Sultan.*

SETTING

This story takes place in Persia, many centuries ago.

SCENE BREAKDOWN

Scene 1: A marketplace and surrounding dwellings.

Scene 2: A cavern.

Scene 3: Aladdin's house.

Scene 4: The Sultan's palace.

Scene 5: The Stranger's mansion.

PLAYWRIGHT'S PRODUCTION NOTES

The show can be performed using a relatively simple set and a minimum of props. Our main props consisted of the following: two chairs (an old, dilapidated one for Aladdin's home and one covered with a fancy gold piece of material for the sultan's throne); a basket bulged by rounded tea towels covered by another tea towel for the "meal" the stranger provides; a snake puppet; two trifolds draped with white material on each side of the stage (for a total of four trifolds); two Persian lamps (to avoid the necessity of transferring the lamp between actors); a jewelry box; an electric lamp; an empty spice container; a plastic drinking goblet; paper plates and plastic play food; and a small table.

Costumes were purchased from second-hand stores or sewn. We used clothes with a Persian flavor. East Indian garments are ideal for this purpose, as are colorful vests, bright shirts, and capri-style pants. Special items, such as turbans, were purchased at a hobby shop that deals in many costume items.

Lighting should be kept simple, but it is helpful to be able to dim lights and then bring them up again on various parts of the stage.

PLAYWRIGHT'S PRODUCTION NOTES – cont'd.

Our sound technician made the sound of the earth opening and closing.

The genies are integral to the play and should be played by strong actors or actresses. Genies do not have to be male, although we used boys for these parts. The Genie of the Ring was played by a tall, athletic, 15-year-old boy who utilized stilts to increase his height by a full two feet. The Genie of the Lamp was played by a shorter 13-year-old boy who practices martial arts. He was able to use innovative, athletic entries on stage to his advantage. A fog machine was turned on whenever the genies appeared and disappeared. The fog added to their mystique.

The Narrator may move around the stage, really working to engage the audience. It should be obvious that he admires Maliha.

Scene 1

(AT RISE: LIGHTS are focused on SR and CS. MALIHA, Aladdin's sister, is busy sewing a garment as she sits on the floor of their dilapidated dwelling SR. The dwelling is formed with two trifolds as a backdrop, both draped with plain material. There is one chair in the room, an old, dilapidated one. NARRATOR initially stands with back to the audience, CS, quiet and still. Abruptly, turns around and appears very happy to see his audience. Moves to front CS.)

NARRATOR: I'm so glad you've come to join me, for I have a wonderful tale to tell, a tale that concerns a certain friend of mine, and his sister. You see, once upon a time, in Persia, there lived a boy, Aladdin, and a girl, Maliha (*Gestures to MALIHA.*) whose parents were very, very poor. Their father, Mustapha, was a tailor, and tried to teach the boy his trade, but with very little success. Eventually, he and his wife died, leaving the boy and girl to carry on without them. The girl was industrious and intelligent, but had little education. She attempted to support herself and her brother by sewing, weaving, and spinning cotton. Aladdin, although he was bright, was reluctant to apply himself to work of any kind. Aladdin became my friend, and this is his story and his sister's story; for, had it not been for his sister, things would not have worked out as well as they did.

(ALADDIN enters his home, pulling open an imaginary door, with an air of studied nonchalance.)

MALIHA: *(Stands, and puts hands on hips.)* Aladdin, Aladdin, where have you been? All day, I have been working hard. Where were you?

ALADDIN: Maliha, in truth, you must learn to relax more. I have been out with some friends, and we have been telling each other the most marvellous stories, and we have been singing the funniest songs.

End of Freeview

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