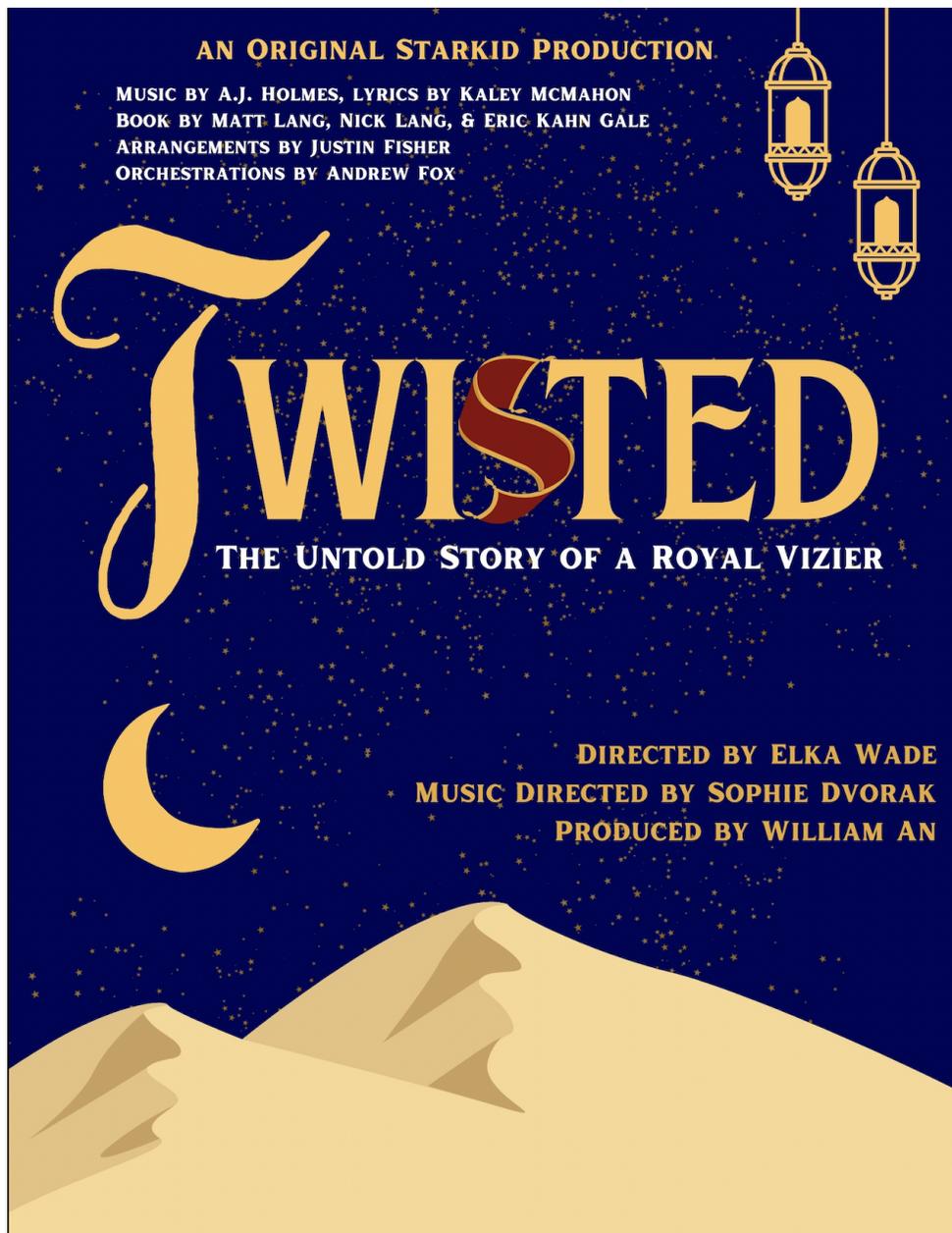


Twisted: The Untold Story of a Royal Vizier
Audition Packet

Twisted is a side-splitting, toe-tapping musical that tells the story of Ja'far, a kind-hearted yet misunderstood royal vizier who is trying his best to return the Magic Kingdom to an age of prosperity. From the creators of *A Very Potter Musical* and *The Trail to Oregon!* comes a hilariously heartfelt tale about love, lust, and legacy. The crazy cast of characters features Ja'far, a beautiful maiden with endless stories to tell, a princess who longs for an exciting adventure (the kind that comes with servants and security), a callous street rat, and a *really funny* wish-granting Djinn. Hopefully we're not forgetting anyone, especially not a vengeful prince with a powerful army...



What Will The Audition Look Like?

Auditions will take place from Thursday, September 1st to Saturday, September 3rd, in a location TBD. Please prepare:

- (1) A 32-bar cut of a musical theatre song of your choosing. We've included a list of possible pieces at the end of this packet — feel free to use one of those! If you would like to be accompanied at the audition, please either bring a printed copy of your sheet music or email a digital copy to our music director Sophie at sophie.dvorak@yale.edu.
- (2) One of the audition sides (on our YCA page, and at the bottom of the packet. We will also have printed copies of the sides at the audition — don't worry about memorization!). Pick a side, and a role to read. One of our team members in the room will read the scene with you during the audition. Try to pick a role that showcases your strengths, and make big choices!
- (3) The [audition form](#)! Please fill this out *before* the audition — it will give us some basic background information and valuable insight into how we can make the audition process run smoothly for each individual.

If, for any reason, you are unable to attend any of the scheduled audition times, please reach out to our producer William at william.an@yale.edu! We are happy to work with you to find an alternate time.

A Note on Casting

We encourage students of all genders, races, ethnicities, and abilities to audition for any and all roles. This production is far removed from its original source material, and is meant to be embodied by a diverse cast. Our goal is for the characters to be representative of the actors playing them, and our team is excited to mold the original script into a work that embraces the individual attributes of each member of our cast. We especially encourage LGBTQIA+, BIPOC, and first-time theatremakers to join our team.

Character Descriptions

Roles marked with an asterisk () may also be part of the ensemble*

JA'FAR

Vocal Range: B2 - A4

This role involves choreographed violence.

The hero of this story, JA'FAR is virtuous and down-to-earth. He tries his best to be kind to everyone that he comes across, but his efforts often go unnoticed due to his unattractive appearance. Unlike the other citizens of the Magic Kingdom, Ja'far is disillusioned about the state of the world and believes that it will take an extraordinary amount of effort to bring prosperity back to the kingdom. He is practical and intelligent, and despite the fact that the entire world seems to be against him, all he wants to do is make that world a better place. Should have a powerful belt, strong comedic instincts, and dramatic acting skills.

ALADDIN

Vocal Range: A2 - G#4

This role involves choreographed violence.

Sleazy and manipulative, ALADDIN is a thirty-three-year-old thief with absolutely no regard for the people around him. He has no appreciation for hard work of any kind, and his main desire is to seduce as many women as possible, And currently? He's got his eye on the Princess. Strong comedic acting. May join the ensemble for some group numbers.

PRINCESS

Vocal Range: G3- E5

The PRINCESS has always lived a very sheltered and privileged life, and claims to want to leave the palace behind for a world of adventure. However, she doesn't seem to be ready to face the real-world consequences of her actions. Over the course of the show, she learns her own inner strength and how to be true to herself while also helping others.

NOTE: This role has been pre-cast, so we will not be auditioning for PRINCESS.

SHERAZADE*

This role involves choreographed violence.

Vocal Range: Ab3 - D5

Our narrator of sorts, SHERAZADE is a natural storyteller and entertainer for the royal court. After meeting Ja'far outside the palace, she teaches him to see the world in a more optimistic light. She is the heart & soul of the story. Can join the ensemble for group numbers / may take on some ensemble roles.

Strong mezzo-soprano.

PRINCE ACHMED*

Vocal Range: G3 - A4

Prince Achmed is the ruler of the sovereign nation Pixar... and he has feelings, too. Self-important, self-involved, a “swaggering peacock,” with tactical and political skill. Tired of being forgotten and taken advantage of, and needs constant validation from his followers.

CAPTAIN OF THE ROYAL GUARD*

Speaking Role.

The CAPTAIN is extremely stoic. They have to deal with everything that’s falling apart in the kingdom, which they believe is all Ja’far’s fault. The Captain and Ja’far have a long and contentious work relationship.

DJINN*

Speaking Role.

The DJINN is a shapeshifter and jokester who does impressions and makes cultural references at a rapid pace. They don’t take anything seriously, not even deadly battles where they are the main tactical asset.

ROYAL VIZIER*

Vocal Range: C3 - A4

The ROYAL VIZIER is a foreboding figure who dissuades Ja’far from trying to make any meaningful changes in the kingdom. A corrupt official who only cares about lining their (and their assistant Viziers’) pockets, all while feigning undying loyalty to the Sultan.

May be double cast with Prince Achmed.

SULTAN*

Speaking Role

The SULTAN is childlike and unintimidating. He may have been the one who taught the Princess to be demanding, entitled, and self-absorbed.

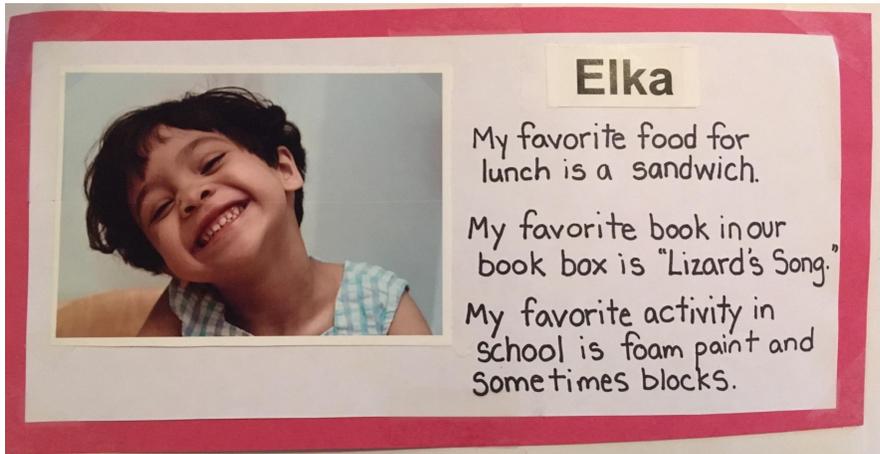
ENSEMBLE

We are hoping to build a strong ensemble of singers, dancers, and comedians!

The ensemble will be asked to play a huge variety of roles, including townspeople, angry marketplace vendors, orphaned children, royal guards and soldiers, servants, evil assistant viziers, and other named roles (including those listed with an asterisk* above). Also includes the following Disney characters: Belle, Ursula, Scar, Gaston, Maleficent, Captain Hook, and Cruella de Vil. Several opportunities for prominent vocal solos, and may even entail some basic puppetry!

Meet (some of) our team!

DIRECTOR: Elka Wade (she/they)



Elka is a junior in Silliman College majoring in Theater and Performance Studies! Her favorite food for lunch is a sandwich. Elka is from NYC and would love to talk to you about movies, plays, musicals, SNL skits, video essays, video games, and classical music. Her biggest secret is that she's a huge Hamilton fan. Very excited to see you all audition!!!!!!

MUSIC DIRECTOR: Sophie Dvorak (she/her)



Sophie is a sophomore in Trumbull College planning to double major in Cognitive Science and Music! Sophie hails from Latham, NY and can be found dashing between rehearsals for the Yale Glee Club, the Opera Theatre of Yale College, and jazz a cappella group Proof of the Pudding. She is so excited to be making her ~MD debut~ with *Twisted* and knows that the process will be “everything and more!”

PRODUCER: William An (he/him)



William (BR '24) is an English and MCDB double major from Florida. Within theatre, he has experience as a producer, director, stage manager, and dramaturg. Outside of theatre, he is involved with Dwight Hall, virus research, and the *Yale Lit Mag* (don't get him started on poetry :').

STAGE MANAGER: Selma Mazioud (she/her)



Selma is a sophomore in Morse planning to double major in Computer Science and Philosophy! To the delicate question “where are you from,” she mechanically answers she was born in France to Tunisian parents and grew up in Rabat, Morocco – don't get her started on Moroccan cuisine or French literature. You might find her walking around New Haven at 2 am, pretending to do work at Koffee!, or curating the weirdest yet most amazing playlist you'll ever listen to. Selma is so excited to meet you!

Audition Timeline

We're going to be casting in the Yale Drama Coalition's September casting cycle, which means that we'll start holding auditions on Thursday, September 1st. You'll be able to book a time that works for you by clicking the tab with our show name on it on the 'Auditions' page on the Yale College Arts website (<https://collegearts.yale.edu/opportunities/auditions>), although please note that you have to create a YCA profile to be able to book audition slots. If you have any questions about how to do so, please don't hesitate to contact our producer William at william.an@yale.edu, and he will gladly walk you through it.

Here is a general outline of what our audition/callback schedule will look like:

Sunday, August 28, 2022 @ 5:00: Season Preview

This is a fun and informative event held by the Yale Drama Coalition in which every show casting this semester has a chance to pitch their show, before chatting with interested parties about how to get involved! You can expect to meet our team and hear our elevator pitch at this event, held in the **Off-Broadway Theatre**.

Tuesday, August 30, 2022 @ 7:00: Audition workshop

An audition workshop is a chance to meet more of the production/creative team of the show, hear more about the show, the audition process, and the rehearsal/performance schedule, all in an informal and supportive environment. You'll also be able to hear more about what specifically we'll be looking for during the audition process, as well as to ask us any questions you have about auditioning, rehearsals, or the show itself. This is also a chance for us to give *you* more information about why you should want to be a part of our show - throughout the whole casting process, we're also auditioning for you as well, in a way! You can expect to meet the director, producer, and possibly the stage manager and members of the design team. Although the session will primarily be focused on what to expect when auditioning to act in the show, feel free to also attend this workshop if you're interested in working on the show in a production capacity, and would like to hear more about us! Our meet & greet will be held in **LC 105**.

September 1st, 6:00–8:00: Auditions

September 2nd, 6:00–8:00: Auditions

September 3rd, 3:00–5:00: Auditions

September 4th, 6:00–8:00: Callbacks

September 11th, 12:00: September Casting Day!

All shows casting in the September casting cycle will gather at 12:00 and begin calling actors to offer them roles.

Other Opportunities

We on the production team want to provide as many opportunities as possible for people to get involved, and there are a variety of ways to do so with this show. We're currently recruiting an Assistant Director, multiple Assistant Producers, a Choreographer, a Sound Designer, a Set Designer, and a Lightning Designer, as well as possibly assistants for other roles - feel free to reach out if there's a specific role you'd be interested in learning more about. If you don't end up getting cast in the show, but are still interested in the project, we strongly encourage you to reach out to either elka.wade@yale.edu or william.an@yale.edu about any of the roles that you're interested in - any level of experience is welcome :) All that we're looking for is excitement, positivity and enthusiasm for this production - if this sounds like you, we'd love to hear from you!

Hope to see you soon!
Elka, Sophie, William, and Selma <3

Possible Audition Songs

Below are possible musical theatre songs to use for your audition, along with recordings and sheet music.

“Dust and Ashes” from *Natasha, Pierre, and the Great Comet of 1812*

[Recording](#)

[Sheet Music](#)

“The Starry Night” from *Starry*

[Recording](#)

[Sheet Music](#)

“The Innkeeper's Song” from *Les Miserables*

[Recording](#)

[Sheet Music](#)

“I Don't Need A Roof” from *Big Fish*

[Recording](#)

[Sheet Music](#)

“Mama Who Bore Me” from *Spring Awakening*

[Recording](#)

[Sheet Music](#)

“I Don't Know How To Love Him” from *Jesus Christ Superstar*

[Recording](#)

[Sheet Music](#)

“Hard To Be The Bard” from *Something Rotten*

[Recording](#)

[Sheet Music](#)

Audition Side #1: ALADDIN / PRINCESS

(Aladdin leads the Princess into his penthouse apartment; the place is a pigsty, but clearly a prime piece of real estate with a great view.)

ALADDIN: Right this way, babe.

PRINCESS: I want to thank you again for saving me back in the marketplace. I can't believe that man tried to reprimand me just for taking some of his apples.

ALADDIN: Yeah, those merchants are real dicks about that kind of stuff. It's like, is he really gonna eat all those apples? And did you know the ones he doesn't eat, he's trying to sell? For money? So greedy.

PRINCESS: But you're so generous. Sticking your neck out for a young girl you just met while expecting absolutely nothing in return. And then insisting that I stay with you tonight.

ALADDIN: No prob. I do it all the time.

PRINCESS: (taking a look around) Oh wow. You live here?!

ALADDIN: Well, I'm squatting here.

PRINCESS: It's beautiful.

ALADDIN: Yeah, it's kind of a mess right now. It's hard to keep a big place like this clean.

PRINCESS: Don't you have anybody to clean it for you, like a slave?

ALADDIN: Well, I've got a monkey, but he only cleans his side of the room.

PRINCESS: This is so unfair! Poor people need slaves just as much as rich people! Maybe even a little bit more. And the sad part is that the people in charge probably don't even know how bad things really are out here.

ALADDIN: Totally. Did you know the city's crime rates are at an all time high? **PRINCESS:** And the people in power aren't doing anything to change that. Change scares old people.

ALADDIN: Yeah. Grown-ups don't get us. It's like, you're sixteen and I'm... (Aladdin counts in his head.) Yeah, wow, I'm only thirty-three. I think I've seen it all, but I forget how young I am sometimes.

PRINCESS: I love how raw this conversation is. You're so mature and deep. Of course a free thinker like you is struggling to get by. And all because of our totally corrupt class system.

ALADDIN: I hate the class system. That's why I said, fuck it, I'm never going to school again!

PRINCESS: So you abandoned everything, to be free? That's so brave.

ALADDIN: Brave? Me? Yeah.

Audition Side #2: CAPTAIN / JA'FAR

(The CAPTAIN of the royal guards enters. He is covered in poop.)

CAPTAIN: Ja'far. You won't believe the morning I've just had.

JA'FAR: Wha... Why is my Captain of the Royal Guard covered in shit?!

CAPTAIN: Well, my men and I just jumped out of a window into a cart of Crazy Hakim's discount fertilizer.

JA'FAR: Why?!

CAPTAIN: We were chasing a man, no, a devil I say. A thief who every day robs the honest folk of bread, watermelons, laundry off of clothes lines. We try to catch him but he's always just one jump ahead. Today things got a little out of hand and ... a lot of people are dead.

JA'FAR: Explain!

CAPTAIN: The sword swallower slit his throat from the inside when the thief's pet monkey ripped the sword right out of it. So he's dead. And you know that guy that lays on the bed of nails? A fat guard fell on him. He's dead too. Then when we fell into that fertilizer... Kabal snapped his neck on impact. Two more choked on shit. I was one of the lucky ones. And all this, for a loaf of bread. This is all your fault, Ja'far.

JA'FAR: My fault?! How is this my fault and not that thief's?!

CAPTAIN: Maybe there wouldn't be any thieves if you fixed the socioeconomic inequality, like you promised. Why do you even bother visiting us commoners anymore, you aristocat?

JA'FAR: Oh, why don't you go apprehend that thief! What's his name?

CAPTAIN: There are whispers. Rumors only. They say he's called... Aladdin.

JA'FAR: Then we must find this one. This Aladdin.

Audition Side #3: ACHMED / JA'FAR

(PRINCE ACHMED storms onstage)

ACHMED: Good luck marrying her off!

JA'FAR: Prince Achmed! Your Excellency!

ACHMED: Is this how your kingdom treats its guests?! Take a look at this, Ja'far. *(He twists his waist around, exposing his backside to Ja'far. His pants are torn away.)* Tell me what you see.

JA'FAR: Your... ass cheeks, my lord.

ACHMED: That's right, my ass cheeks. They are hanging out, Ja'far. *(He touches his fingers to his ass cheeks and they come up bloody.)* And what's this? Blood! Blood on my ass cheeks! Tell me, Ja'far, how the fuck did it get there!?

JA'FAR: Is it because...?

ACHMED: It is because your Princess sicked a Bengal Tiger upon my ass! I'm lucky it is so pert and small.

JA'FAR: I am grateful for your tiny ass, my lord.

ACHMED: I can't believe she thought she could feed a Prince to a tiger and that there would be no political consequences! This is really an act of war, Ja'far! And she treated it like it was a throw away joke! As if I were some silly side character, only here to illustrate her reluctance to get married! Well, not only am I the leader of a sovereign nation, but I have feelings too! And people who care about me!

JA'FAR: You must forgive our Princess. She is youthful but... well meaning.

ACHMED: Do not feed me shit and call it couscous, Ja'far. This is yet another insult that your Kingdom has heaped upon mine. But you can no longer afford such arrogance. I had considered extending our alliance, but now, because of your Princess, that's out of the question! The next time I visit this so-called "Magic" Kingdom, it shall be with an army. Prepare for war. *(Achmed starts to leave.)*

JA'FAR: Achmed, wait!

ACHMED: No! No one makes a fool of Prince Achmed! *(Achmed exits.)*

Audition Side #4: PRINCESS / JA'FAR

(Lights up on the Princess's room. She lies on a pillow looking melancholy.)

JA'FAR: Knock knock.

PRINCESS: *(noticing Ja'far)* Oh, you. Aren't you busy ruining my life?

JA'FAR: I noticed you weren't at dinner, but I saw you tried to poison my wine. Usually when that happens... It means you want to talk. What's up? Are you mad at me? *(The Princess doesn't respond)* All right, well, I have to go find the antidote... *(Ja'far starts to leave.)*

PRINCESS: Where are you going!?

JA'FAR: There she is. So... what's wrong?

PRINCESS: Sigh. Everything. You ripped out my heart, and you smashed it to a million pieces. Don't act like you don't know what I'm talking about!

JA'FAR: Uhhh...

PRINCESS: That innocent boy from the marketplace! The one that you sentenced to death. You know... Uh... uh...

JA'FAR: Aladdin?

PRINCESS: Yeah. Aladdin. The name that will be forever burned into my soul.

JA'FAR: Well, first off, I'd hardly call him a boy. He was well into his thirties.

PRINCESS: He was perfect. Like if you cobbled together all the best features from all the best guys and gave him a tragic back-story. It's like he was designed specifically to appeal to me.

JA'FAR: Princess, he was not a nice kind of fellow.

PRINCESS: You just didn't know him like I did.

JA'FAR: No, I don't think you knew him like I did.

PRINCESS: I knew everything about him. He was my soul mate. My...Ali.. uh... I'm fucking flaking out! What was his name!?

JA'FAR: Aladdin.

PRINCESS: I'm writing that down. *(She writes the name down on a note.)* Aladdin, that's weird.

JA'FAR: Yeah, it's weird.