



MUSIC THEATRE INTERNATIONAL
**BROADWAY
JUNIOR™**
60 MINUTES

NAME: _____

CHARACTER: _____



Disney *Aladdin* JR.

MUSIC BY
ALAN MENKEN

LYRICS BY
HOWARD ASHMAN, TIM RICE AND CHAD BEGUELIN

BOOK BY
CHAD BEGUELIN

BASED ON THE DISNEY FILM WRITTEN BY RON CLEMENTS, JOHN MUSKER, TED ELLIOTT
& TERRY ROSSIO AND DIRECTED AND PRODUCED BY JOHN MUSKER & RON CLEMENTS



ACTOR'S SCRIPT



ACTOR'S SCRIPT

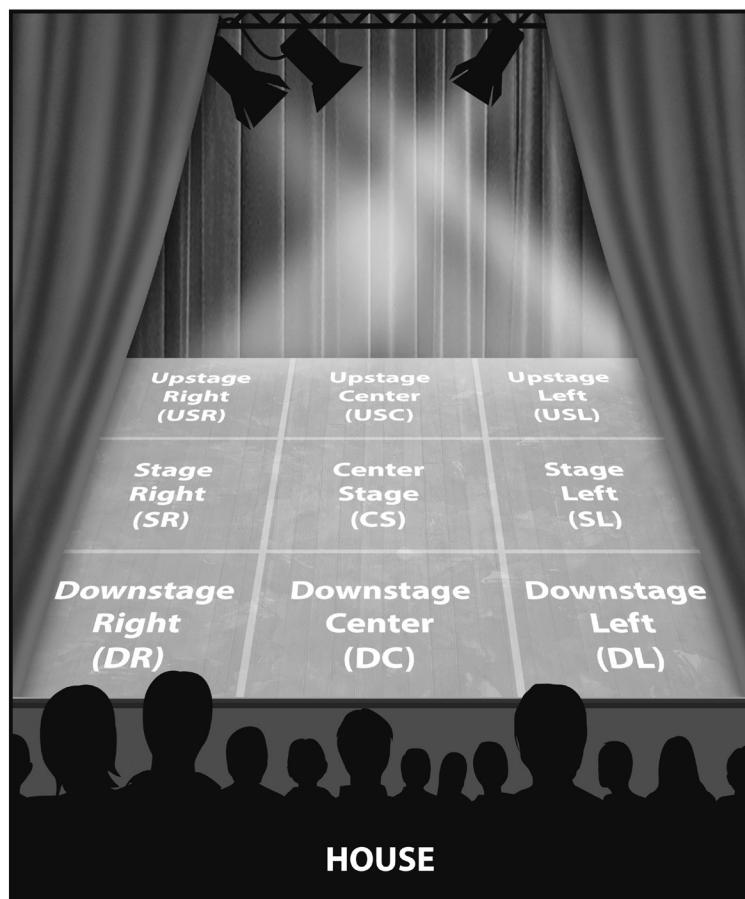
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Welcome to the Theater

Congratulations! You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know. This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor**, **director**, and **stage manager** works from a script. Your Actor's Script contains additional information for this musical, like this introduction and two glossaries. You can look up any bold words in the Actor's Glossary at the back of this book. Be sure to take good care of your script and take notes with a pencil since what you'll be doing onstage can change during rehearsals.

One of the first things you'll need to learn is what to call the various areas of the stage. Since most stages used to be **raked**, or tilted down toward the **house** where the audience sits, the term **downstage** is still used to refer to the area closest to the audience, and **upstage** is used to refer to the area farthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. This diagram shows how to use these terms to label nine different parts of the stage.



What to Expect During Rehearsals

You will be performing a musical, a type of **play** that tells a story through music, **choreography**, and **dialogue**. Because there are so many parts of a musical, most shows have more than one **author**. The **composer** writes the music and usually works with a **lyricist**, who writes the **lyrics**, or words, for the songs. The **book writer** writes the dialogue (spoken words, or **lines**) and the **stage directions**, which tell the actors what to do onstage and which music cues to listen for. If the book writer and lyricist are the same person, she is often referred to as the **librettist**, since the book and lyrics together are referred to as the **libretto**.

Your director will plan rehearsals so that the cast is ready to give its best performance on **opening night!** Remember to warm up before each rehearsal so that your mind, body, and voice are ready to go. Every rehearsal process is a little bit different, but here is an idea of what you can expect as you begin to work on your show:

Music

Since you're performing a musical, it is important to learn the music during the rehearsal process. Your **music director** will teach the cast all the songs in the show and tell you what to practice at home.

Choreography

Since most musicals include some movement or dance, you'll also be rehearsing choreography. Your **choreographer** will create the dances and teach them to the cast. The music and the choreography help tell the story.

Blocking & Scene Work

Your director will determine where everyone in the cast stands and how they move around the stage. You'll use theater **blocking** terms (downstage left, upstage right, etc.) a lot during this portion of the rehearsal process. You will also practice speaking your lines and work on memorizing them. Rehearsing your part from memory is called being **off-book**. Your director will help you understand the important action in each scene so you can make the best choices for your character's **objective**, or what your character wants.

Marking Your Script

Notating your script can help you to remember important blocking and direction. Below are some tips to keep you on track.



1 Always write your name legibly on your script. Scripts have a way of getting lost or changing hands during rehearsals.



2 Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.



3 Underline important stage directions, lines, lyrics, and individual words. For example, if your director wants you to stress the word "Uh-oh," underline it in your script.



4 Save time and space by using the following standard abbreviations:

ON: onstage

OFF: offstage

US: upstage

DS: downstage

SL: stage left

SR: stage right

CS: center stage

X: cross

You may use these abbreviations to modify other instructions (you could write "R hand up" to remind yourself to raise your right hand). You may also combine them in various ways (you could write "XDSR" to remind yourself to cross downstage right).



5 Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a bench, you might draw a box to represent the bench, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.



6 Draw stick figures to help you remember your choreography.



7 Mark your music with large commas to remind yourself where to take breaths while singing.



8 Although you should feel free to mark up your script, be careful it doesn't become so cluttered with notes that you have a hard time finding your lines on the page!



Tia Armanson (Isir)



What did the Sultan say?

ISIR

That if I don't pick a suitor, he will choose a husband for me.

JASMINE



Uh-oh.



ISIR

XDSR

Yeah... I don't see that going well.

MANAL

All my life he surrounds me with knowledge of the world and then he walls me up inside this palace! It's like I'm a prisoner.

JASMINE

(looks around)

In a really, really nice prison!

RAJAH

Having riches doesn't mean you have happiness. More than anything I want to see the world... find love... live my own life. But Father cares more about ancient laws than his own daughter.

JASMINE

(#8 - THESE PALACE WALLS.)

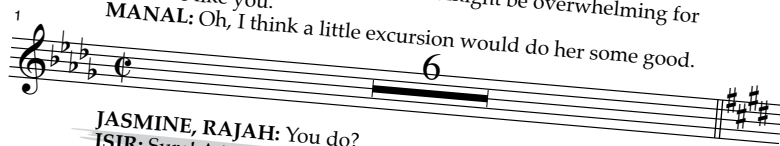
Look at Manal



These Palace Walls

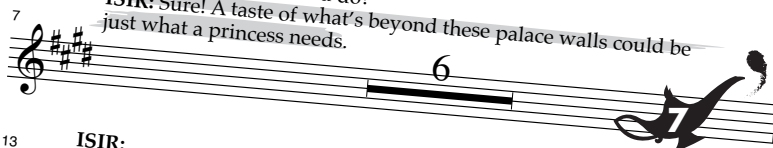
RAJAH: Princess, the outside world might be overwhelming for someone like you.

MANAL: Oh, I think a little excursion would do her some good.



JASMINE, RAJAH: You do?

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



13 ISIR:

MANAL:

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

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Synopsis

GENIE and the **AGRABAHNS** welcome us to Agrabah, introducing **ALADDIN** and his penniless pals, **BABKAK**, **OMAR**, and **KASSIM**; Princess **JASMINE** and her doting father, the **SULTAN**; and the evil **JAFAR** and **IAGO** (*Overture/Arabian Nights*). Inside the marketplace, a **SHOP OWNER** berates the hungry Aladdin for stealing a loaf of bread, causing **RAZOUL** and his **GUARDS** to chase after him and his pals (*One Jump Ahead*) until they escape. Afterward, when an **APPLE VENDOR** reviles two **BEGGARS**, Aladdin offers them his bread and defends them when **PRINCE ABDULLAH** shoves them out of his way (*One Jump Ahead – Reprise / Proud of Your Boy*).

In the palace, Jafar plots with Iago to become Sultan as Jasmine rejects Prince Abdullah and the Sultan declares that she must marry by the next moon. Frustrated, Jasmine confides in her attendants – **ISIR**, **MANAL**, and **RAJAH** – who encourage her to open up to experiences beyond the palace (*These Palace Walls*). As Jasmine disguises herself and takes off to heed their advice, Jafar and Iago invoke an incantation, and a **SPOOKY VOICE** reveals that Aladdin is the key to finding a magic lamp that will grant Jafar the power to become Sultan.

In the marketplace, Aladdin and his friends put on a show in hope of earning some money (*Babkak, Omar, Aladdin, Kassim*). When Aladdin notices the seemingly out-of-place Jasmine and offers to show her around the marketplace, Jasmine unthinkingly takes an apple from a vendor, catching the attention of the guards. The two escape together and share their mutual experience of feeling “trapped.” When the guards discover and detain them, Jasmine reveals herself to be the Princess and is escorted back to the palace, vowing to get Aladdin released. In disguise, Jafar and Iago pay off the guards and lead Aladdin to the **CAVE OF WONDERS**, where he is instructed to fetch *only* the lamp. Distracted by the treasures, Aladdin becomes trapped within the cave until he rubs the lamp and releases the all-powerful Genie (*Friend Like Me*), who helps him escape. Granting the first of Aladdin’s three wishes, Genie transforms him into Prince Ali Ababwa, which Aladdin hopes will help him to woo Jasmine.

Back at the palace, Jafar, thinking that Aladdin is still trapped in the cave, informs a despondent Jasmine that the boy’s sentence has already been carried out. Just then, Aladdin and his friends make a grand entrance as Prince Ali with his **ENTOURAGE** (*Prince Ali*), but his demeanor offends Jasmine, who storms off. Frustrated, Aladdin lashes out at his friends, who in turn abandon him and leave the palace.

Later, on the Princess’s balcony, Prince Ali gains Jasmine’s trust and invites her on a magic carpet ride (*A Whole New World*). After bidding her farewell, Aladdin is arrested by Jafar for trespassing in the Princess’s private chambers.

Omar, returning to help Aladdin, witnesses his arrest and runs to tell his pals, who pledge to help him (**High Adventure**), but they too are detained as they storm the palace. Aladdin uses his second wish, and Genie frees them all.

Aladdin vows to tell Jasmine the truth, but changes his mind when she tells him he is to become Sultan after they wed. Unsure of his own moral character and ability, Aladdin fears he may need his third wish to succeed as a ruler. After a disappointed Genie turns his back on Aladdin and retreats into the lamp, Aladdin weighs his options, and ultimately runs off to tell Jasmine the truth. He leaves behind the lamp, which Jafar and Iago gleefully take.

At the wedding, Jafar reveals Prince Ali's real identity (**Prince Ali – Reprise**) and demands that Genie make him Sultan. Aladdin then tricks him into wishing to become the most powerful genie of all time – forever trapping him inside his own lamp. Using his last wish, Aladdin frees Genie; and the Sultan, moved by Aladdin's courage and Jasmine's wisdom, alters the law so that the Princess can rule Agrabah and marry whomever she chooses. Picking Aladdin, Jasmine and all of Agrabah live happily, and freely, ever after (**Finale**).

Theater Tips

- It takes an ensemble to make a show; everyone's part is important.
- Be respectful of others at all times.
- Bring your script and a pencil to every rehearsal.
- Arrive at rehearsal on time and ready to begin.
- Be specific! Make clear choices about your character's background and motivation for each line and action.
- To help memorize your lines, write them down or speak them aloud to yourself in a mirror.
- Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.
- Before each performance, tell everyone to "break a leg" – which is theater talk for "good luck"!
- Be quiet backstage and remember: if you can see the audience, they can see you – so stay out of sight.
- If you forget a line or something unexpected happens onstage, keep going! When you remain confident and in character, it's unlikely that the audience will notice anything is wrong.
- Remember to thank your director and fellow cast and crew.
- **HAVE FUN!**



Characters

(in order of appearance)

GENIE – all-powerful, fast-talking wisecracker and prisoner of the lamp

ENSEMBLE – includes **AGRABAHNS**, the citizens of Agrabah; Genie’s magical **ENSEMBLE** in “Friend Like Me;” and Prince Ali’s **ENTOURAGE**

ALADDIN – charismatic, poor street urchin; longs to make his mother proud

BABKAK, OMAR, and KASSIM – Aladdin’s devoted and penniless pals

JASMINE – Princess of Agrabah; craves the freedom to make her own choices

SULTAN – warmhearted ruler of Agrabah

JAFAR – the Sultan’s villainous Grand Vizier

IAGO – Jafar’s lackey; always over-eager to assist in an evil plan

SHOP OWNER – marketplace vendor from whom Aladdin steals bread

RAZOUL – head of the guards

GUARDS (2) – work for Razoul

BEGGARS (3) – hungry Agrabahns in the marketplace

APPLE VENDOR – a merchant in the marketplace

FORTUNE TELLER – unintentionally helps Aladdin escape from the guards

ATTENDANTS (2) – accompany Prince Abdullah on his journey to Agrabah

PRINCE ABDULLAH – one of Princess Jasmine’s arrogant suitors

ISIR, MANAL, and RAJAH – Jasmine’s loyal, encouraging attendants

SPOOKY VOICE – reveals the location of the lamp

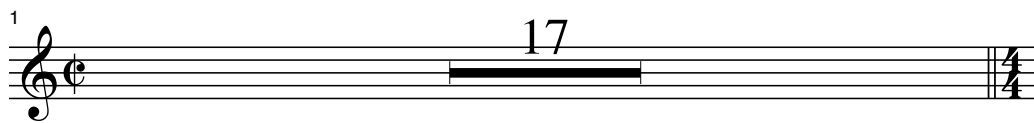
CAVE OF WONDERS – voice of the magical cave; declares Aladdin to be the “Diamond in the Rough”

Disney Aladdin JR. ©Disney

SCENE 1: MARKETPLACE

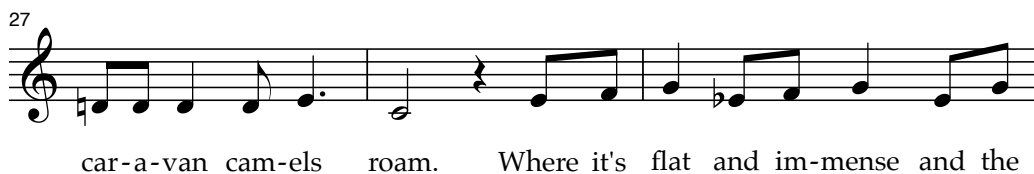
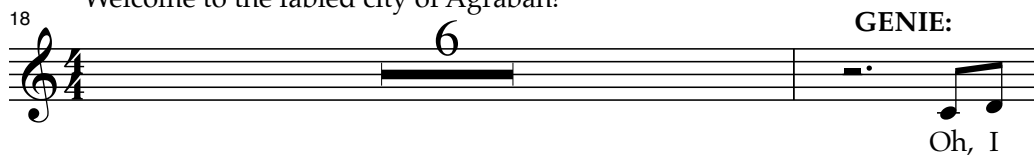
(#1 – OVERTURE / ARABIAN NIGHTS.)

Overture / Arabian Nights



(The actor playing GENIE enters, perhaps in disguise, and addresses the audience.)

GENIE: Salaam and good evening to you, worthy friends!
Welcome to the fabled city of Agrabah!



(Assorted AGRABAHNS emerge and likewise address the audience.)

SOLOISTS:

30
heat is in-tense. It's bar - bar-ic, but hey, it's home. When the

33
wind's from the east, and the sun's from the west, and the

35
sand in the glass is right, come on down, stop on by, hop a

(With a wave of GENIE's hands, the vibrant marketplace comes alive.)

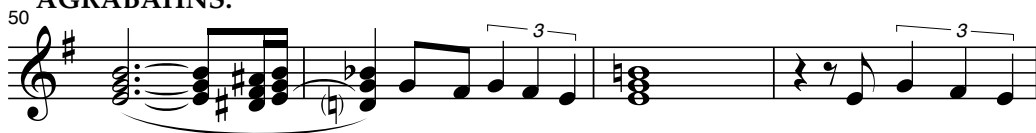
38 **GENIE:**
car - pet and fly to a - no - ther A - ra - bi-an night!

GENIE,
AGRABAHNS:
41 *f* A - ra-bi-an nights, like A-ra-bi-an days,

45 **AGRABAHNS:**
more of - ten than not are hot - ter than

47 **GENIE:** ...in a lot - ta good ways. A - ra-bi-an
(AGRABAHNS): hot... Ah A - ra-bi-an

GENIE,
AGRABAHNS:

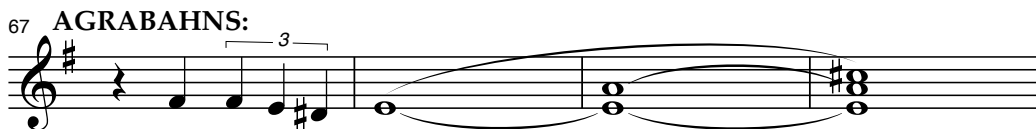
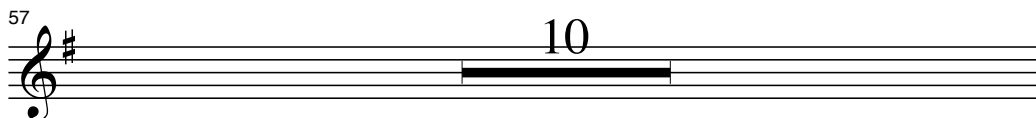


nights ————— 'neath A-ra-bi-an moons... A fool off his



guard could fall and fall hard out there on the dunes.

GENIE: Now, you know what Agrabah is famous for, right? The lamp...
(*reveals a lamp*) Don't be fooled by its commonplace appearance. Like so many things, it is not what is outside, but what is inside that counts.

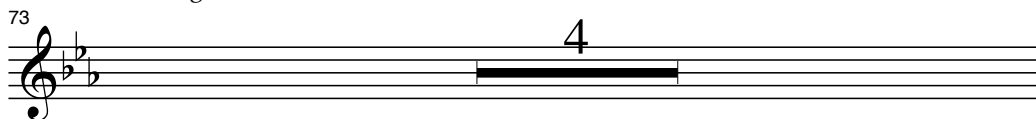


A - ra-bi-an nights. —————



A - ra - bi - an nights!

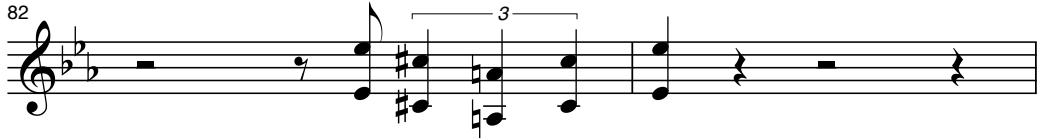
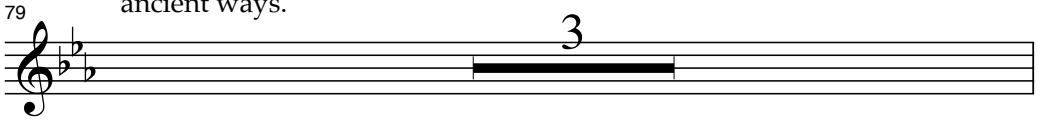
GENIE: You see, Agrabah is a city where a penniless nobody... (*ALADDIN appears and freezes.*) ... can turn out to be a noble somebody! Even if his pals... (*BABKAK, OMAR, and KASSIM appear by ALADDIN and freeze. GENIE gives a dubious look.*) ... are as thick as thieves.



A - ra - bi - an nights!

(JASMINE and SULTAN appear and freeze.)

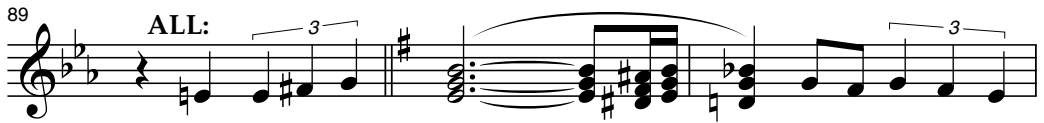
GENIE: Agrabah is a place where a princess would give up her crown for true love. Except that her father, the Sultan, is a stickler for the ancient ways.



A - ra - bi - an nights!

(JAFAR and IAGO appear and freeze.)

GENIE: Here it's wise to watch your step, But most importantly, Agrabah is for danger lurks around every corner. a place where everybody sings!



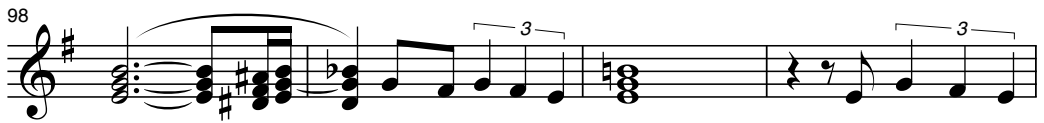
A - ra-bi-an nights, _____ like A - ra - bi - an



days, more of - ten than not are hot - ter than



hot in a lot - ta good ways. A - ra - bi - an



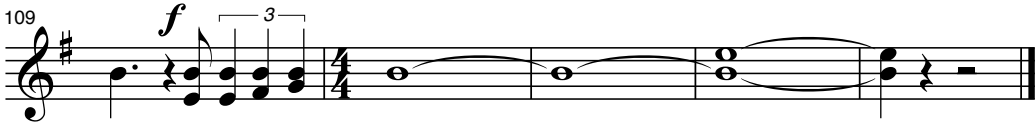
nights, _____ 'neath A-ra-bi-an moons... A fool off his



guard could fall and fall hard out there on the dunes.____



A-ra-bi-an nights!____ A-ra-bi-an nights! A-ra-bi-an



nights! A-ra-bi-an nights!_____

(#2 – ARABIAN NIGHTS – PLAYOFF.)

GENIE

(to audience)

Catch you later!

(GENIE exits. AGRABAHNS go about their business in the marketplace. ALADDIN is pushed onstage by an angry SHOP OWNER.)

ALADDIN

Ow!

SHOP OWNER

I catch you trying to steal from my shop again, and you'll pay with your life!

ALADDIN

If this is how you treat your customers, I'll take my business elsewhere!

SHOP OWNER

Ha! You're nothing but a thieving, flea-bitten, street rat!

(The SHOP OWNER exits. BABKAK, OMAR, and KASSIM enter.)

KASSIM

So, what did you steal this time?

ALADDIN

Steal? I don't know what you're talking about, Kassim.

BABKAK

Come on, Aladdin. You've taught us every swindle we know.

OMAR

Babkak's right. You're the best thief this side of the River Jordan.

ALADDIN

That's all behind me now, Omar. I promised my parents before they died that I'd never steal again.

KASSIM

(pulls a loaf of bread out of ALADDIN's satchel)

So what's this?

ALADDIN

(grabs the bread back)

Food doesn't count. A guy's gotta eat.

OMAR

Maybe we should all clean up our act. Every time I pick a pocket, I feel awful.

BABKAK

Falafel? Did somebody say falafel?

KASSIM

The way I see it, we're just stealing from the rich and giving to the poor. It just so happens that we're the poor.

ALADDIN

I don't know, Kassim. When people see me, I don't want the first thing they think to be "thief."

KASSIM

People don't think that.

(The SHOP OWNER leads RAZOUL and GUARDS into the marketplace and points to ALADDIN, still holding the bread.)

RAZOUL

Thief!

KASSIM

Of course, I could be wrong.

(to ALADDIN)

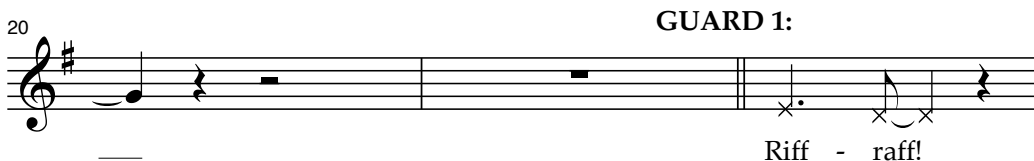
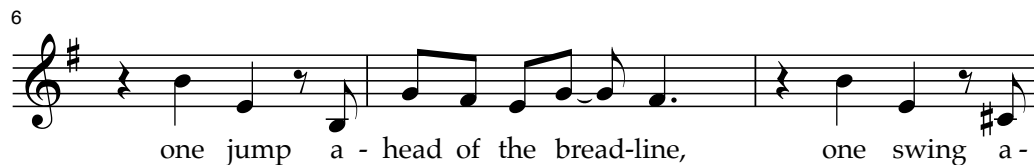
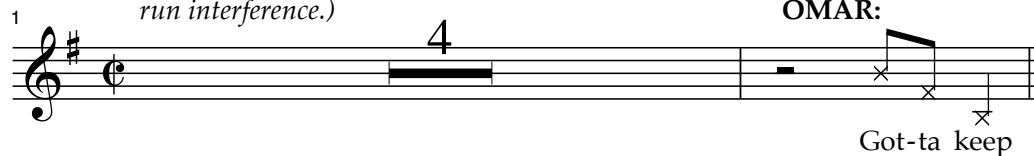
Time to run!

(#3 – ONE JUMP AHEAD.)

One Jump Ahead

(ALADDIN tries to escape.
BABKAK, OMAR, and KASSIM
run interference.)

KASSIM,
BABKAK,
OMAR:



23 **GUARD 2:** **RAZOUL:** **GUARDS:**

Street rat!— Scoun - drel! Take that!

(BABKAK, OMAR, and KASSIM exit to escape the GUARDS, leaving ALADDIN alone.)

26 **ALADDIN:**
(holds up the bread)

Just a lit - tle snack, guys.——

29 **GUARDS:**

— Rip him o - pen, take it

33 **ALADDIN:**

back, guys. I can take a hint, got - ta

35

face the facts. I could use a friend or

(ALADDIN slips through a group of BEGGARS.)

37 **BEGGARS:**

two! True! Oh, it's sad A - lad-din's hit the

40

bot - tom. He's be - come a

43

one-man rise in crime.——

46 **BEGGAR 1:**

I'd blame par - ents, 'cept he has - n't got 'em. —

49 **ALADDIN:**

— Got - ta eat to live, got - ta

51

steal to eat. Tell you all a - bout it when I got the time!

54

One jump a - head of the hit — men.

56

One hit a - head of the flock.

58

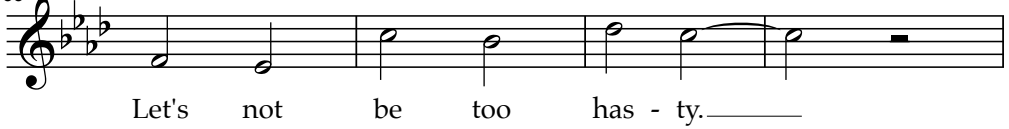
I think I'll take a stroll a - round the

60 **RAZOUL:**

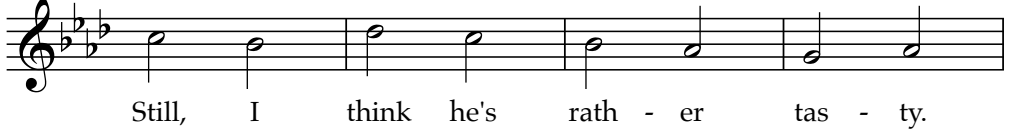
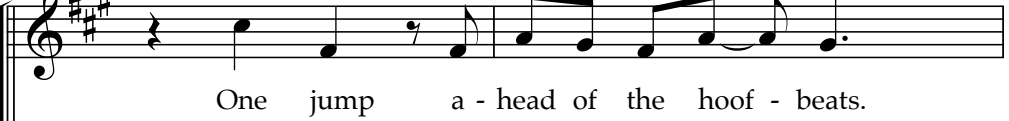
block. Stop, thief!

63 **APPLE VENDOR:** **GROUP 1:** **GROUP 2:**

Van - dal! Out - rage! Scan - dal!

66 **ALADDIN:**

(A FORTUNE TELLER grabs ALADDIN
just as the GUARDS are about to pounce.)

70 **FORTUNE TELLER:**74 **ALADDIN:**76 **AGRABAHNS:**78 **KASSIM, BABKAK,
OMAR, ALADDIN:****AGRABAHNS:**80 **Van - dal!****Street rat!**

82

One trick a - head of dis - as - ter.

Scoun - drel!

84

ALADDIN:

They're quick, but I'm much fast - er!

Take that!

86

(ALADDIN):

Here goes, bet - ter throw my hand in, wish—

88

— me hap - py land - in'. All I got - ta do is

90

(ALADDIN leaps out of sight.) **RAZOUL:** Don't let him get away! *(RAZOUL and the GUARDS exit.)*

jump!

(ALADDIN enters and reunites with BABKAK, OMAR, and KASSIM, all out of breath.)

ALADDIN

Sometimes it's just way too easy!

OMAR

For you, maybe. I gotta work on my cardio!

KASSIM

So how 'bout you share the wealth?

ALADDIN

The wealth?

BABKAK

The dough. The kind that's been formed into a loaf and baked.

ALADDIN

Sure.

(ALADDIN begins to tear the bread when two young BEGGARS approach an APPLE VENDOR. #4 – BEGGARS.)

APPLE VENDOR

Go away, filthy beggars!

(The BEGGARS start to leave, but ALADDIN stops them. He holds out the bread.)

ALADDIN

Go ahead. Take it. I wasn't that hungry anyway.

(The BEGGARS take the bread and begin devouring it, gratefully.)

BEGGAR 2

Thanks, Aladdin!

BEGGAR 3

We can always count on you.

(The BEGGARS move away.)

OMAR

There goes lunch!

(OMAR exits.)

KASSIM

You and your stupid heart of gold!

(KASSIM exits.)

BABKAK

If you need us, we'll be looking for a place to starve to death!

(BABKAK exits.)

ALADDIN

Sorry, guys. I'll make it up to you next time...

*(Two ATTENDANTS enter and shove the BEGGARS aside.
#5 – PRINCE ABDULLAH.)*

ATTENDANT 1

Out of the way! Prince Abdullah approaches.

(ALADDIN steps in and shields the BEGGARS.)

ALADDIN

Hey, they're just kids! If I were as rich as you, I could afford some manners!

ATTENDANT 2

Silence, riff-raff! And step aside, if you value your life...

*(The ATTENDANTS draw their swords. ALADDIN does not move.
The BEGGARS run off as PRINCE ABDULLAH enters and looks
at ALADDIN with disdain.)*

PRINCE ABDULLAH

Leave him be. He's too insignificant to kill. On to the palace.

ATTENDANT 1

You best watch yourself, street rat.

*(PRINCE ABDULLAH and the ATTENDANTS exit. #6 – ONE
JUMP AHEAD – REPRISE / PROUD OF YOUR BOY.)*

One Jump Ahead (Reprise) / Proud of Your Boy

1 ALADDIN:
(to himself)

Riff-raff, street rat,

4

I don't buy that. If on - ly they'd look clos - er.

7

Would they see a poor boy? No sir - ee.

10

They'd find out there's so much more to me.

14

ALADDIN: (*looks up*) I'm gonna become somebody,
Ma. I don't know how exactly, but I will.

19

Proud of your boy, I'll make you proud of your boy.

22

Be-lieve me, bad as I've been, Ma, you're in for a plea-sant sur-

25



prise. I've was - ted time, I've was - ted

29

A musical staff showing measure 29. The melody begins with a half note G4, followed by a whole rest. After a bar line, there is a quarter rest, then eighth notes A4 and B4, followed by quarter notes C5, D5, E5, F#5, and G5.


me. So say I'm slow for my age, a late

[illegible]

36

I'll make you proud of your boy. Though I can't

Detailed description: This musical staff contains measure 36. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes G4, A4, Bb4, C5, D5, E5, F#5, and G5. There are two chords: a triad of G4, Bb4, and D5 in the second measure, and a dyad of G4 and Bb4 in the fourth measure. The lyrics "I'll make you proud of your boy." are aligned under the first four notes, and "Though I can't" is aligned under the last three notes.

39 

42 

45

per-fect like Dad or you, Mom, I will try to, try hard to

48 
make you proud of your boy!_____

(ALADDIN exits. #7 – TRANSITION TO PALACE.)

SCENE 2: PALACE

(IAGO and JAFAR enter from opposite directions.)

IAGO

We've got problems, sire! Major problems!

JAFAR

Have you forgotten how to address me, Iago?!

IAGO

Oh, Wonderful One! Oh, Fantastic and Powerful One!

JAFAR

Better. Now, what were you squawking about?

IAGO

Princess Jasmine has been talking with Prince Abdullah for over an hour.

JAFAR

An hour?? But if she chooses a suitor, he becomes the next sultan... instead of me!

IAGO

That's why I said we got problems!!

(The SULTAN enters, pacing nervously.)

SULTAN

Jafar, my most trusted advisor, there you are! Any word on how it's going?

JAFAR

(bowing)

Nothing yet, Your Majesty.

SULTAN

I do hope this prince is a winner. We're running out of suitors!

(JAFAR nods, obediently. IAGO shakes head. PRINCE ABDULLAH enters, upset.)

Prince Abdullah!

PRINCE ABDULLAH

I've never encountered such impertinence in all my life!

(JAFAR and IAGO are relieved.)

SULTAN

What did she do?

PRINCE ABDULLAH

The rumors about your daughter are completely unfounded. I was told she is very amiable!

SULTAN

She is very amiable.

PRINCE ABDULLAH

I was told she is very charming.

SULTAN

She is very charming.

PRINCE ABDULLAH

I was told she is very obedient.

SULTAN

She is very charming.

PRINCE ABDULLAH

I'm sorry, but marriage is simply out of the question! Good day, sir!

(PRINCE ABDULLAH exits.)

IAGO

(aside)

Good riddance, chump!

JAFAR

(feigning concern for the SULTAN's benefit)

Oh dear. What will you do, sire?

SULTAN

This is preposterous! Clearly I've spoiled the girl. Well, all that's going to change. From now on, I intend to reign over her with an iron fist!

(JASMINE enters.)

JASMINE

Father?

SULTAN

(instantly doting)

Yes, pumpkin?

(SULTAN)

(catches himself)

What did you say to that poor prince?

JASMINE

I just told him the truth: that if he marries me, he'll get an equal partner with an equal say. Why do I even have to marry at all? What's wrong with a woman running the kingdom?

IAGO

(aside)

Talk about living in a fairy tale!

SULTAN

Jasmine, you're a princess. The law states that you must marry a prince by the next moon. We must uphold the ancient ways, dearest.

JASMINE

If I have to marry someone I don't love, then maybe I don't want to be a princess anymore.

SULTAN

It's not just the law. I won't be around forever, and I want to make sure you're taken care of.

JASMINE

I can take care of myself, thank you!

(JASMINE exits.)

SULTAN

(flustered, following JASMINE)

Jasmine, if you don't choose a husband tomorrow, I will choose one for you!

(SULTAN exits.)

IAGO

But sire, if he forces her to marry—

JAFAR

Time for a backup plan! Come, Iago...

(JAFAR and IAGO exit as JASMINE enters from the opposite direction with her ATTENDANTS: RAJAH [hope], MANAL [achievement], and ISIR [inspiration].)

ISIR

What did the Sultan say?

JASMINE

That if I don't pick a suitor, he will choose a husband for me.

ISIR

Uh-oh.

MANAL

Yeah... I don't see that going well.

JASMINE

All my life he surrounds me with knowledge of the world and then he walls me up inside this palace! It's like I'm a prisoner.

RAJAH

(looks around)

In a really, really nice prison!

JASMINE

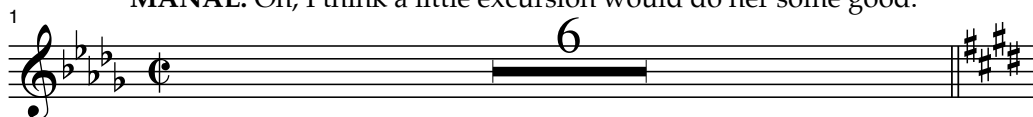
Having riches doesn't mean you have happiness. More than anything I want to see the world... find love... live my own life. But Father cares more about ancient laws than his own daughter.

(# 8 – THESE PALACE WALLS.)

These Palace Walls

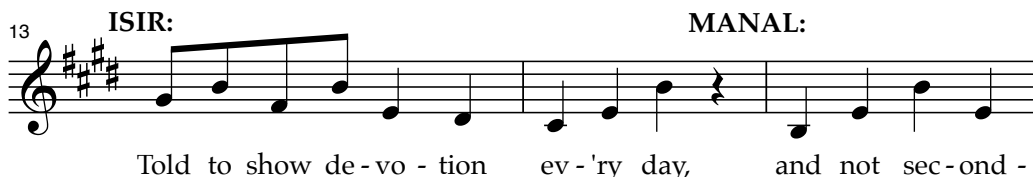
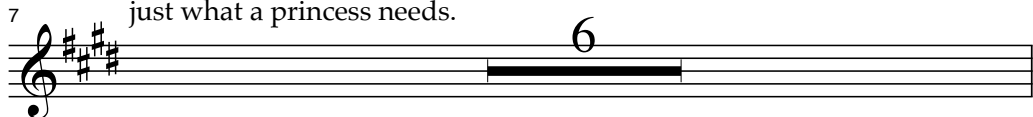
RAJAH: Princess, the outside world might be overwhelming for someone like you.

MANAL: Oh, I think a little excursion would do her some good.



JASMINE, RAJAH: You do?

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



16 **JASMINE:**

guess it. If a new e - mo - tion comes my way...

19 **RAJAH:** **JASMINE:**

You sup - press it. What would be your sug -

22 **MANAL:** **MANAL, ISIR:**

ges - tion? Stand on your own two feet. And

25

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

29 **JASMINE:**
(to RAJAH)

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

33

I know the girl I might be - come here.

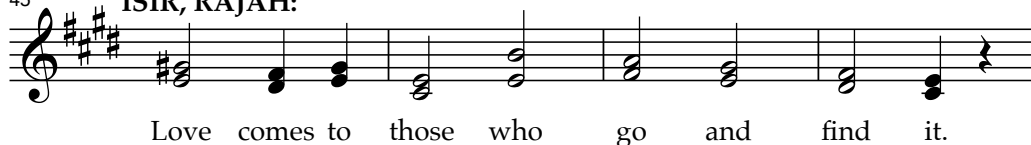
37

Fol - low your heart or you might end up

41 (RAJAH gets on board with the plan.)

cold and cal - lous.

45 MANAL,
ISIR, RAJAH:



Love comes to those who go and find it.



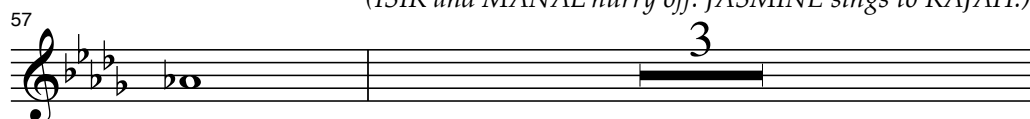
If you've a dream, then stand be - hind it.

53 JASMINE:

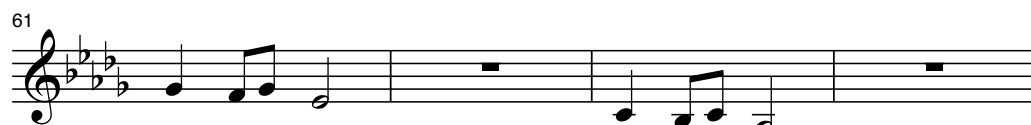


May - be there's more be - yond these pal - ace

(ISIR and MANAL hurry off. JASMINE sings to RAJAH.)



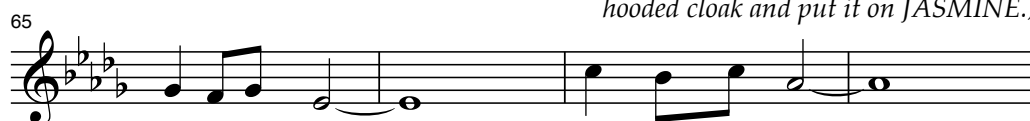
walls.



What if I dared?

What if I tried?

(ISIR and MANAL return with a
hooded cloak and put it on JASMINE.)



Am I pre-pared

for what's out-side?



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

73 JASMINE, MANAL,
ISIR, RAJAH:



Some - thing a - waits be - yond these

77 JASMINE:

pal - ace walls. _____

MANAL,
ISIR, RAJAH:

Ah! _____

81

Ah! _____

83

Some - thing waits be-yond — these pal - ace walls! _____

Some - thing waits be-yond — these pal - ace walls! _____

86

(JASMINE pulls the hood up and runs off, followed by RAJAH, MANAL, and ISIR. From the other direction, JAFAR storms on with a book of sorcery. IAGO is close behind.)

IAGO

What's in the book, oh Devious One?

JAFAR

The key to a lamp that contains an all-powerful genie! Once I have it in my grasp, worries about the Princess's suitors will be a distant memory. I'll have the entire kingdom at my mercy!

IAGO

How do we get our hands on this lamp?

(JAFAR opens the book, using IAGO as a lectern, and reads.

#9 – INCANTATION.)

JAFAR

Rulers of the darkest night,
Grant us now a second sight.
Guards of storms and angry tides,
Show us where the lamp resides!

(A SPOOKY VOICE fills the air.)

SPOOKY VOICE

The lamp you seek waits in the Cave of Wonders, beneath the Great Dune.

IAGO

Simple enough! Thank you, Spooky Voice!

SPOOKY VOICE

But be warned, only the Diamond in the Rough may enter – the one whose worth lies deep within!

JAFAR

And who is this Diamond in the Rough?

(A vision of ALADDIN appears.)

IAGO

He's the Diamond in the Rough? That guy?

SPOOKY VOICE

Find the Diamond in the Rough and make sure he touches only the lamp!

JAFAR

Once we've got that boy, we've got our lamp! And I will finally be Sultan of Agrabah!

(JAFAR and IAGO laugh wickedly and exit. #10 – TRANSITION TO MARKETPLACE.)

SCENE 3: MARKETPLACE

(Joining ALADDIN are BABKAK, OMAR, and KASSIM. AGRABAHNS go about their business in the marketplace.)

ALADDIN

It's simple: We gather a crowd, sing, dance, put on a little show. And then people give us money.

OMAR

They just give us the money?

BABKAK

We don't take it out of their pockets or swindle them or anything?

ALADDIN

I told you, we're turning over a new leaf. We're going to earn our money.

BABKAK

I dunno. People paying to watch other people sing and dance?
(to audience)

Who does that?

OMAR

It might be exciting to get some positive attention for once.

KASSIM

Exciting? Performing like dancing monkeys for loose change? It's embarrassing! It's degrading!

ALADDIN

You can sing lead.

KASSIM

It's show time! A-five, six, seven, eight!

(#11 – BABKAK, OMAR, ALADDIN, KASSIM.)

Babkak, Omar, Aladdin, Kassim

(AGRABAHNS begin to gather around the show.)



True friends,



no phon-ies, me and my cron-ies:



Bab - kak! O - mar! A - lad - din! Kas - sim!



Four friends, none clos-er.



Get mad? Heck no, sir! Not us, four -



strong, a per - ma-nent team.




Four friends out pound-in' the pave - ments of

Ag - ra - bah._____

Poor pals with

28



one A - ra - bi-an dream:

one A - ra - bi-an dream:

31 **BABKAK:** **OMAR:** **ALADDIN:** **KASSIM:**

To stay this la-zy, and play like cra-zy.

To stay this la-zy, and play_____ like cra-zy.


35 **BABKAK: OMAR: ALADDIN: KASSIM:**



Bab-kak! O - mar! A - lad - din! Kas - sim!

Bab-kak! O - mar! A - lad - din! Kas - sim!

38 **BABKAK, OMAR,
ALADDIN, KASSIM:**



Four bums,

Four bums,

42

none bet-ter, not one go - get-ter,


none bet-ter, not one go - get-ter,

45

un - mo - ti - vat - ed in the ex - tre.

un - mo - ti - vat - ed in__ the ex - treme.

48



Folks say, "Hey, go earn a liv-ing in

Folks say, "Hey, go earn a liv-ing in

51

KASSIM: +BABKAK, OMAR,
ALADDIN:

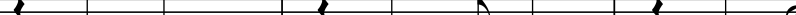
Ag - ra - bah!" _____ Grow up! Go

54

earn the ci - ty's es -

teem!"

57



We say, "Tough noo-gie! No way!

60 **AGRABAHNS:**
(won over)

Let's boo - gie!" Bab - kak, O -

Detailed description: This musical score is for the song 'AGRABAHNS: (won over)'. It begins at measure 60. The key signature has one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a dotted quarter note B4. After a bar line, there is a quarter rest, followed by three measures of whole rests, each marked with an 'x' above the staff. The lyrics 'Let's boo - gie!" Bab - kak, O -' are written below the notes and rests.

62

mar, A - lad - din, Kas - sim!

(Dance break. JASMINE appears and joins the dance.)

(Suddenly, ALADDIN and JASMINE encounter each other and share a spell-bound moment before getting dragged back into the dance.)

65 *back into the dance.)*



12 10

87 **BABKAK, OMAR,
ALADDIN, KASSIM:**



Four friends out

90 **AGRABAHNS:**

pass-ing the tur-ban in Ag-ra-bah. Ag-ra-bah.

96 **ALL:** **BABKAK, OMAR,**
ALADDIN, KASSIM:

Oh! That's our _____

our

98

fi - na-le. 'Kay pals, let's blow this al-ley!

'Kay pals, let's blow this al-ley!

101

ALADDIN, KASSIM:



Bab-kak, O - mar, A-lad - din, and... How'-zat so

AGRABAHNS:

Bab-kak, O - mar, A-lad - din, and...

How'-zat so

Bab-kak, O - mar, A-lad - din, and...

104

far? 'N' it's... eight eyes with

Not bad! — eight eyes with

'N' it's...

Not bad!—

eight eyes with

106

one im - per - ti - nent gleam! _____

one im - per - ti - nent gleam! _____

109

Bab - kak, O - mar, A - lad - din, Kas -

(half yelled)

Bab - kak! O - mar, A - lad - din, Kas -

111

sim! _____

sim! _____

(The AGRABAHNS applaud. BABKAK, OMAR, and KASSIM take off their hats to try to collect donations. Distracted, ALADDIN wanders over to JASMINE.)

BABKAK

Donations, please! We'll take anything from spare change to spare ribs!

(The AGRABAHNS disperse.)

Now, let's see what we got.

(BABKAK, OMAR, and KASSIM dump out their hats. One item falls out. BABKAK picks it up.)

A pita chip!

(Disappointed, but now consoled, BABKAK eats the chip.)

OMAR

I don't get it. What happened?

KASSIM

I'll tell you what happened: We did all that "honest work" for nothing! Come on.

(BABKAK, OMAR, and KASSIM exit.)

ALADDIN

First time in the marketplace, right?

JASMINE

What makes you think it's my first time here?

ALADDIN

Oh, I don't know... solid-gold earrings, fancy cloak, and not a speck of dust on your shoes.

JASMINE

I guess it is kind of obvious.

ALADDIN

Lucky for you, I know this place like the back of my hand! Let me show you around.

JASMINE

(sees some jewelry)

Oooh!

ALADDIN

Beautiful, huh? Egyptian jade. Fit for a princess!

JASMINE

(surprised)

What was that?

ALADDIN

Wear it and you'll feel like royalty. I would buy it for you, but I left all my gold coins in my other... life. What am I saying? A girl like you doesn't need jewelry. A girl like you doesn't need anything.

(JASMINE smiles and sees some apples. The APPLE VENDOR, wearing a turban, watches as she takes an apple.)

APPLE VENDOR

You'd better be able to pay for that!

JASMINE

Pay?

(The APPLE VENDOR steps menacingly towards JASMINE.)

ALADDIN

(improvising)

Wait! My sister didn't mean any harm! She's... uh... she's not feeling herself today.

APPLE VENDOR

She seems perfectly healthy to me.

JASMINE

(acting along, points to APPLE VENDOR)

Why is that camel talking to us?

ALADDIN

What camel?

JASMINE

The one in the turban.

ALADDIN

Uh-oh, she's getting worse. I'd better get her to the doctor.

(ALADDIN grabs JASMINE's hand and they walk away, right into RAZOUL and GUARDS.)

RAZOUL

Street rat!

APPLE VENDOR

She stole from me!

JASMINE

The camel is mad!

(# 12 – CHASE 1.)

ALADDIN

This way!

(ALADDIN and JASMINE run offstage, followed by RAZOUL. Out of breath, ALADDIN and JASMINE re-enter and find shelter in a corner of the marketplace where Aladdin makes his "home.")

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.

ALADDIN

What's stopping us? Why don't we leave tonight?!

(ALADDIN and JASMINE smile. Two GUARDS approach.)

GUARD 1

This way!

ALADDIN, JASMINE

They're after me! They're after you?

GUARD 2

Search over there!

ALADDIN

Do you trust me?

(#13 – CHASE 2.)

JASMINE

What did you say?

ALADDIN

(reaches his out to JASMINE)

Do you trust me?

JASMINE

(hesitates, then takes ALADDIN's hand)

I'm not sure why, but... yes.

ALADDIN

Then come on!

(ALADDIN and JASMINE dash off just as the GUARDS enter Aladdin's hovel, see nobody, then exit. JASMINE and ALADDIN re-enter, looking behind them, but run into RAZOUL, who takes ALADDIN by the arm.)

RAZOUL

I see you have a new partner in crime, street rat.

(The GUARDS re-enter and detain JASMINE.)

ALADDIN

Let her go. She didn't do anything wrong.

RAZOUL

Silence! Or I'll finish you both right here in the street!

JASMINE

Wait! I command you to stop!

(JASMINE lowers her hood to reveal her tiara.)

RAZOUL

Princess Jasmine?!

(RAZOUL and the GUARDS bow.)

ALADDIN

Princess? You're the Princess?!

(JAFAR and IAGO appear in the shadows and keep their voices low.)

IAGO

Found him!

JAFAR

The Diamond in the Rough!

IAGO

What's he doing with Princess Jasmine?

JAFAR

Quiet!

JASMINE

(to RAZOUL)

You will release Aladdin immediately.

RAZOUL

With all due respect, Princess, my orders come from Jafar, not you.

JASMINE

(to ALADDIN)

Everything's going to be all right. The Sultan will straighten this out!

ALADDIN

I didn't know you were the Princess.

JASMINE

I know you didn't. And it was wonderful.

RAZOUL

(to a GUARD)

Escort the Princess to the palace!

(JASMINE and GUARD 1 leave. RAZOUL and GUARD 2 turn on ALADDIN.)

Now you will pay for your crimes, boy!

(RAZOUL raises his sword. JAFAR steps forward, now in disguise as an old man, shaking a bag of coins. IAGO, also in disguise, follows silently.)

JAFAR

I can pay for his crimes!

RAZOUL

Who are you?

JAFAR

The boy's uncle!

ALADDIN

(surprised, but improvising)

Oh, yeah! Hey, Uncle! It's been so long, I hardly recognized you!

(JAFAR holds the coins in front of RAZOUL, who snatches them.)

RAZOUL

(to ALADDIN)

Consider this your final warning, street rat.

(RAZOUL and GUARD 2 exit.)

ALADDIN

(to JAFAR)

So, who are you, and why did you help me?

JAFAR

Follow me, and all will be revealed...

ALADDIN

(suspicious)

Okay...

(#14 – INTO THE DESERT.)

SCENE 4: JOURNEY INTO THE DESERT

(ALADDIN follows JAFAR out of the marketplace and into the desert. IAGO trails behind. They talk along the journey.)

JAFAR

I know you have special talents, boy, and I need your help.

ALADDIN

Special talents, huh? What kind of help?

JAFAR

There is an enchanted cave that contains many wonders.

IAGO

We call it "The Cave of Wonders"!

JAFAR

Deep within the cave there is a lamp I need you to fetch for me. But, you must be sure to touch only the lamp.

ALADDIN

What do you want with a lamp?

JAFAR

Sentimental value. We'll make it worth your while.

(shakes another bag of coins)

You've heard of the golden rule, haven't you? Whoever has the gold, makes the rules.

ALADDIN

But why me?

JAFAR

You're nimble... stealthy... skilled. Instead of thieving, wouldn't you like to use your talents to make a name for yourself? To do something that would make any mother proud?

ALADDIN

Well...

IAGO

(aside to JAFAR)

You've almost got him. Mention the girl!

JAFAR

And perhaps impress a certain... princess?

ALADDIN

(remembers JASMINE)

Which way is this cave of yours?

JAFAR

That's the spirit! And here we are...

(#15 – WHO DISTURBS MY SLUMBER. A cave entrance appears.)

(JAFAR)

Step forward, boy!

(ALADDIN approaches. The CAVE bellows. JAFAR and IAGO cower.)t

CAVE OF WONDERS

Who disturbs my slumber?!

ALADDIN

Uh, it is I... Aladdin.

CAVE OF WONDERS

You are the Diamond in the Rough – the one whose worth lies deep within. You may enter.

JAFAR

Now, fetch me the lamp! And touch nothing else!

ALADDIN

Right, only the lamp. Here goes nothing...

IAGO

Good luuu-uuck!

(ALADDIN enters the cave.)

JAFAR

At last!

(JAFAR and IAGO begin their devious laughter. #16 – THE CAVE OF WONDERS.)

SCENE 5: THE CAVE OF WONDERS

(Inside the cave, ALADDIN is stunned and amazed by the treasures that surround him. A simple lamp is prominently displayed among the riches.)

ALADDIN

Whoa! Would you look at all this treasure! Okay, if I were a lamp, where would I...

(sees the lamp)

That couldn't be it.

(shouts toward the entrance)

There's a lamp down here, but it's not much to look at!

JAFAR

(outside the entrance)

That's it! Bring it to me now!

ALADDIN

(gingerly lifting the lamp)

All right, I've got it.

(sees a necklace like one in the marketplace)

Egyptian jade... fit for a princess.

(Mesmerized, ALADDIN touches the necklace. #17 – CAVE COLLAPSES.)

CAVE OF WONDERS

You have touched the forbidden treasures!

ALADDIN

(stepping back)

I wasn't going to take it!

CAVE OF WONDERS

You shall never see the light of day again!

(The cave entrance collapses.)

ALADDIN, JAFAR, IAGO

Noooooo!

(Blackout. The lights come up dimly on ALADDIN, knocked to the ground.)

ALADDIN

Oh, my head. Hello? Help! Anybody? Hello?

(to lamp)

What's so great about this thing anyway? Hey, I think it says something.

(ALADDIN rubs the lamp. In a flash, GENIE appears.
#18 – GENIE APPEARS 1.)

GENIE

(to audience)

Hello... everybody! Did ya miss me?!

ALADDIN

I think I might be hallucinating...

GENIE

Hallucinating? Impossible! I may be dreamy, but I'm no hallucination.

ALADDIN

Who are you?

GENIE

Who am I? Who am I? Isn't it obvious? The Genie is here!

ALADDIN

So you're from inside the lamp?

GENIE

No, I'm from Cleveland. Of course I'm from inside the lamp! And you are the master of said lamp, so you get three wishes!

ALADDIN

You're gonna give me three wishes?

GENIE

And I thought the echo in the lamp was bad! Try to keep up, kid. I got a production number to get to!

ALADDIN

You mean... I can wish for anything I want?

GENIE

That's right! But ixnay on wishing for more wishes. You got a name, kid?

ALADDIN

Aladdin.

GENIE

Mind if I call you Al... Al? Why don't you just ruminate whilst I illuminate the poss-o-bilities!

(#19 – FRIEND LIKE ME. *The ENSEMBLE magically appears to aid GENIE.)*

Friend Like Me

1 GENIE:
3
Hit it!

5
Wa-wa - wa... Oh, my!- Wa-wa - wa... No, no!-

9
Wa-wa - wa... Ha! Ha! Ha!
Well, A - li-

13
ba - ba had them for - ty thieves; She - he - re -

15
za - de had a thou-sand tales... But Mas-ter,

17
you're in luck 'cause up your sleeves you got a

19
brand of ma-gic nev-er fails... You got some pow-er in your

22
cor - ner now, some heav - y am - mu - ni - tion in your camp.

GENIE, ENSEMBLE:

27 ENSEMBLE:

Musical notation for measure 27, marked "ENSEMBLE:". The staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. There is a double bar line in the middle of the measure, followed by a quarter rest, then an eighth note G4, an eighth note F#4, and a quarter note E4.

GENIE:

[illegible]

33

33

**GENIE,
ENSEMBLE:**

36 **ENSEMBLE:** **GENIE:**

The musical notation for measures 36-38 is as follows:

- Measure 36:** Ensemble part starts with a quarter rest, followed by a half note G4 (with a flat), and a quarter note A4. The Genie part starts with a quarter note G4 (with a flat), followed by a quarter note A4, and a quarter note B4.
- Measure 37:** The Ensemble part has a whole rest. The Genie part has a quarter note G4 (with a flat), followed by a quarter note A4, and a quarter note B4.
- Measure 38:** The Ensemble part has a whole rest. The Genie part has a quarter note G4 (with a flat), followed by a quarter note A4, and a quarter note B4.

GENIE, ENSEMBLE:

39 **ENSEMBLE:**



Musical notation for the Ensemble part, measures 39-40. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measure 39 contains the notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), and D5 (quarter). Measure 40 contains the notes: E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), and E6 (quarter).

ENSEMBLE:

42 **ENSEMBLE:**



Musical notation for the Ensemble part, measures 42-45. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measure 42 starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. Measure 43 starts with a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. Measure 44 starts with a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. Measure 45 starts with a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note A4. The notation includes various note values and rests, with some notes beamed together.

45

45

42 Disney's *Aladdin JR.*

48

Say what you wish, it's yours! True dish! How 'bout a

51

lit-tle more bak-la-va? Have some of co-lumn "A." Try

55

GENIE:

all of co-lumn "B." I'm in the mood to

58

GENIE: Now watch me sell it!

help you, dude. You ain't nev-er had a friend like me.

61

GENIE:

Wa-wa - wa. Oh, my! Wa-wa - wa.

ENSEMBLE:
(like muted trombones)

Oo wah Oo wah

64

No, no! Wa-wa - wa. Ah, ha ha!

Oo wah

68

GENIE:

(GENIE and the ENSEMBLE dance and perform magic tricks.)

Can your friends do this? Can your friends do

71

that? Can your friends pull this

74

GENIE: Gimme a doggie bag, Genie's taking it home!

out their lit - tle hat?—

79

GENIE,
ENSEMBLE GROUP 1:

Mis - ter A - lad - din, sir,— have a

ENSEMBLE GROUP 2:
(like muted trumpets)

Wah wah wah wah Wah wah wah wah—

81

GENIE:

wish or two or three.— I'm on the job,— you

Wahwah wah wah Wah wah wah wah—

84

big na - bob. You ain't nev - er had a friend, nev - er had a friend.

ENSEMBLE:

You ain't

87 (GENIE):

Nev-er!

(ENSEMBLE):

nev-er had a friend, nev-er had a friend. You ain't nev-er...

90

Had a friend like...

had a... *ff* a friend like... Wah wah wah-

94 GENIE,
ENSEMBLE GROUP 1:

me!

ENSEMBLE GROUP 2:

Oo wah Wah wah wah Oo wah Wah wah wah-

98

Nev - er had a friend like me! Yeah!

Oo wah Nev - er had a friend like me! Yeah!

(#20 – **FRIEND LIKE ME – PLAYOFF.** *The ENSEMBLE magically disappears.*)

GENIE

(to audience)

Thank you! Thank you very much. Thank you.

(to ALADDIN)

So, what do you say we put the focus on the hocus pocus? What do you want, kid?

ALADDIN

You're gonna grant me any three wishes I want, huh?

GENIE

That's right! But with the lamp comes great responsibility! So let's go over the rulebook, shall we? Rule Number One: I can't kill anybody. Rule Number Two: I can't bring anybody back from the dead. And Rule Number Three: I can't make anybody fall in love with anybody else. Get it?

ALADDIN

Got it.

GENIE

Good.

ALADDIN

(gets an idea)

Some all-powerful genie you are. You probably couldn't even get us out of this cave.

GENIE

Whoa there! So that's how it's gonna be? Well, watch this!

(#21 – **CAVE OPENS.** *GENIE opens the cave entrance. ALADDIN exits the cave with the lamp. GENIE follows.*)

SCENE 6: JOURNEY OUT OF THE DESERT

ALADDIN

Thanks, Genie! You're the best! Now you can start granting me my three wishes!

GENIE

Hold it, pal! You only have two wishes left.

ALADDIN

Not so! I never officially wished to get out of the cave. You did that on your own!

GENIE

(yelps, to audience)

He tricked the Genie!

(ALADDIN begins the journey back to Agrabah. GENIE follows, now keeping a closer eye on this tricky one.)

ALADDIN

Three whole wishes... What would you wish for, Genie?

GENIE

Wow. No one's ever asked me that before.

ALADDIN

Well, now I am.

GENIE

Freedom.

ALADDIN

Freedom?

GENIE

I'm trapped, Al. Phenomenal cosmic powers... itty-bitty living space. But oh, to be free... my own master... such a thing would be greater than all the magic in all the world! But who am I kidding? It's never gonna happen.

ALADDIN

I'll do it. After I make my first two wishes, I'll use my third wish to set you free.

GENIE

Now, don't go and get my hopes up if you don't mean it.

ALADDIN*(looks right in GENIE's eyes)*

I promise, Genie.

GENIE

Well, all right-y then! Let's get down to business. What are you going to wish for?

ALADDIN

Well, there is this girl—

GENIE*(makes a buzzer noise)*

Wrong! I can't make anyone fall in love.

ALADDIN

Oh, right. But, if you saw her, you'd understand. She's so smart and fun... and beautiful – inside and out. The only problem is: She's a princess. And to have any chance with her, I'd have to be a... prince! Hey, Genie, can you make me a prince?

GENIE

You have to make it official. No more freebies!

ALADDIN

Genie, I wish for you to make me a prince!

(# 22 – ALADDIN'S FIRST WISH.)

GENIE

At last, it's wish-fulfillment time!

(GENIE, rubbing hands together, prepares to whip up a princely makeover.)

ALADDIN*(looks up)*

Now I'm really gonna make something of myself, Ma. You'll see.

(holds lamp, to GENIE)

Wait till my pals get a load of this! Come on, Genie!

GENIE

Get ready to look fabulous!!

(GENIE runs after ALADDIN.)

SCENE 7: PALACE

(SULTAN and JASMINE enter.)

JASMINE

Father, do you have any idea how your subjects are living out in the streets?

SULTAN

Jasmine, you shouldn't have been out in the marketplace all by yourself!

JASMINE

I wasn't by myself. I told you, I was with a boy named Aladdin, and the guards—

(IAGO and JAFAR enter and stand on the other side of SULTAN, who ends up in the middle of a verbal tennis match between his advisor and his daughter.)

SULTAN

Ah, Jafar, there you are. Are you aware of a boy arrested in the marketplace?

JAFAR

Yes, Your Majesty. Razoul brought the Princess's kidnapper to me.

JASMINE

Aladdin didn't kidnap me. I ran away—

SULTAN

You ran away?!

JAFAR

Oh dear. I'm afraid the boy's sentence has already been carried out.

JASMINE

What sentence?

JAFAR

Why, death, of course.

JASMINE

What? How could you?!? He didn't do anything wrong!

(JASMINE is so angry that she tries her best not to cry.)

SULTAN

Jafar, this is an outrage! From now on, you are to discuss sentencing of prisoners with me!

JASMINE

At least some good will come from me being forced to marry.

(to JAFAR)

When I am Queen, I will have the power to get rid of you!

(JASMINE exits, followed by the SULTAN.)

SULTAN

Jasmine...

JAFAR

(calls after SULTAN)

My most abject apologies, Your Majesty.

IAGO

(imitating JASMINE)

"When I am Queen, I will have the power to get rid of you!"

JAFAR

If only I'd gotten that lamp, I could be finished with this constant humiliation once and for all!

IAGO

Well, at least you're still next in line for the throne, and there ain't another suitor in sight!

KASSIM, BABKAK, OMAR

(offstage)

Think again!

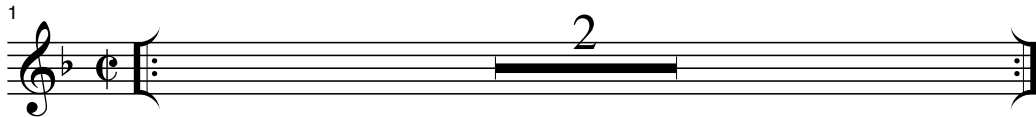
(# 23 – PRINCE ALI.)

Prince Ali

(KASSIM, OMAR, and BABKAK enter, dressed in fancy entourage clothes.)

JAFAR: Who do you think you are, barging in like this?

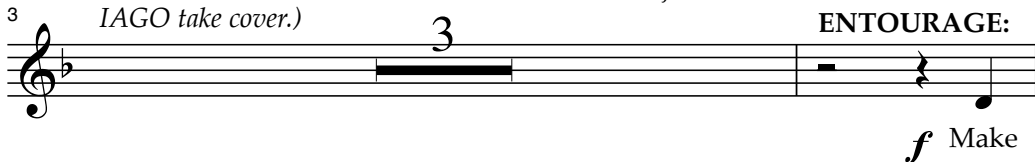
OMAR: We're in the Prince's royal entourage!



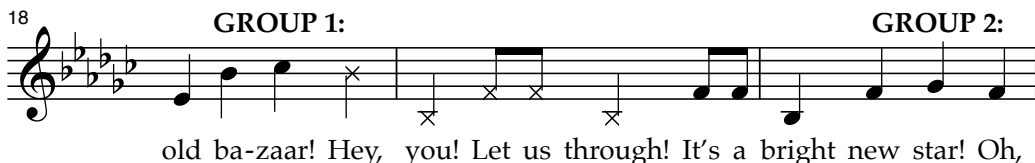
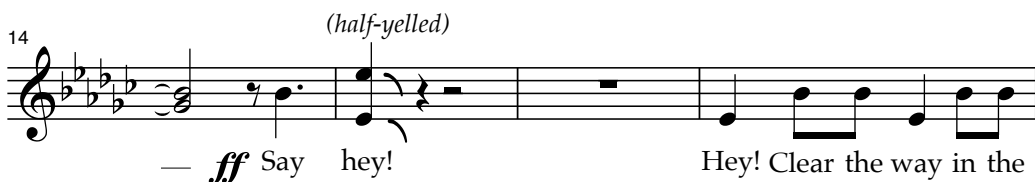
JAFAR: Prince?! What prince?

IAGO: This is a disaster!

(GENIE and Prince Ali's ENTOURAGE enter as JAFAR and IAGO take cover.)



f Make



24 **ALL:** **GENIE:**

Make way! Here he comes! Ring bells! Bang the drums! Are

27 **ENTOURAGE:**

you gon-na love this guy! Prince A - li! Fab - u-lous

30

he! A - li A - bab - wa. Gen - u -

33

flect, show - some re - spect, down on one knee!

36

Now, try your best - to stay calm. Brush

39

up your Sun-day sa - laam. Then come and meet his spec-tac-

42

- u-lar co - te - rie. Prince A -

45

li! Might - y is he! A - li A - bab - wa.

48 **GROUP 1:** **GROUP 2:**

— Strong as ten reg - u - lar men! Def - i - nite -

51 **GROUP 1:**

ly! He faced the gall - op - ing

54 **GROUP 2:** **ALL:**

hoards, a hun - dred bad - guys with swords. Who

57 **(ALL):** **GROUP 1:**

sent the goons to their lords? Prince, Prince A - li! -

GROUP 2:

Why, Prince A - li! _____

60 **GENIE, GROUP 1:**

— Prince, Prince A - li! — He's got

— Prince A - li!

63 **(GENIE, GROUP 1):**

nine - ty - five white Per - sian mon - keys. _____

BABKAK, OMAR, KASSIM, GROUP 2:

He's got the mon-keys, let's-

66

— And to view them, he charg - es — no

— see the mon-keys!

69

fee. ————— He's got fans, he's got

He's gen - er - ous, so gen - er - ous!

72

ser - vants and flunk - ies. ————— They

Proud to work — for him.

75

bow to his whim. They're just lou - sy with loy - al -

Love ser - ving him.

78

ty to A - li! _____

Ah! _____ Ah _____

82

ALL:

Prince A - li! _____

GENIE:

(freely, after the beat)

86

Prince A-li! A-mo-rous he!

ENSEMBLE:

Prince A - li! Am - o-rous he! A - li A -

89

A - li A - bab - wa. Heard your prin - cess - was a
bab - wa. _____

92

(GENIE):

ALL:

sight love - ly to see! _____ And

95

that, good peo-ple, is why he got dolled up - and dropped

98



by... with six-ty el - e-phants, lla-mas ga-lore, with his

101



bears and li - ons, a brass—band and more, with his for-ty fa - kirs, his

104



cooks, his bak-ers, and birds that war-ble on key! Make

107

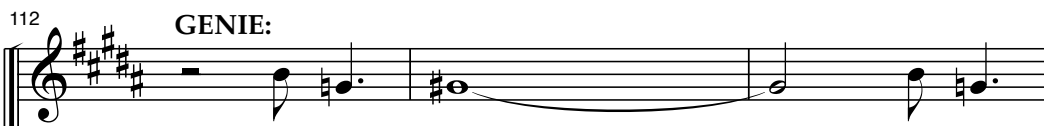


way for Prince...

(ALADDIN enters in a princely costume with an elaborate turban.)

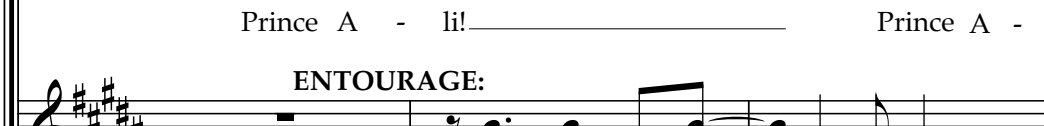
112

GENIE:




Prince A - li! Prince A -

ENTOURAGE:

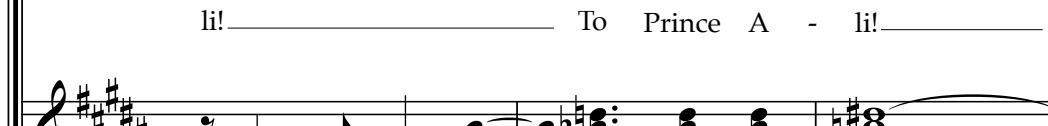


Say hey to Prince A - li

115



li! To Prince A - li!



Say hey, hey, hey to Prince A - li!

118



*(The ENTOURAGE bows to ALADDIN. #24 – **PRINCE ALI – PLAYOFF**. SULTAN enters as the ENTOURAGE exits with GENIE. BABKAK, OMAR, and KASSIM remain. ALADDIN approaches SULTAN and executes a deep bow.)*

ALADDIN

Your Majesty, it is a great pleasure to make your acquaintance. I have traveled many miles to seek the hand of your daughter. I am Prince Ali of Ababwa!

JAFAR

(seething)

Yes, we heard the song.

IAGO

(dancing)

Catchy, wasn't it?

JAFAR

(to IAGO)

Quiet!

SULTAN

Well, this is good news! I'm delighted to meet you, my boy.

(JASMINE enters unseen.)

JAFAR

Let me tell you, Prince Abooboo—

ALADDIN

Ababwa.

JAFAR

Whatever. As the Sultan's Grand Vizier – someone who has known the Princess her entire life – I can assure you that you are not her type.

ALADDIN

Oh really? Rich, charming, and handsome? That's everybody's type. The Princess will fall for me on the spot, or my name isn't Prince Ali of Ababwa—

JASMINE

(steps forward)

How dare you! All of you, standing around deciding my future! I am not a prize to be won!

ALADDIN

I was only saying that—

JASMINE

That I'd fall for you just because you're rich and handsome? Is that how you think I measure a person's worth? You know, there's much more to the world than princes and palaces.

ALADDIN

I didn't mean—

JASMINE

Goodbye, Prince Ali. I suggest you look for someone just as shallow as you are. But thanks for the parade and everything. You certainly know how to put on a show!

(JASMINE exits.)

ALADDIN

Wait, Princess!

KASSIM

Well, that went well.

SULTAN

(to ALADDIN)

She'll calm down. You'll stay the night. Perhaps we'll all be better off with a fresh start!

JAFAR

(aside, to SULTAN)

Are you sure, Your Majesty? I don't trust him.

SULTAN

Nonsense. One thing I pride myself on, Jafar – I'm an excellent judge of character.

(SULTAN pats JAFAR on the shoulder and exits.)

JAFAR

Of course, Your Majesty...

(JAFAR and IAGO exit. ALADDIN approaches BABKAK, OMAR, and KASSIM.)

ALADDIN

What did I do wrong?

BABKAK

Maybe you went a little overboard. I mean, ninety-five white Persian monkeys? Who wants to clean up after that?

OMAR

Maybe less is more. Some flowers. Or one of those heart-shaped boxes of baklava!

KASSIM

Look, Aladdin, these costumes and the parade are fun, but maybe this Prince Ali idea was all a mistake. You've never pulled off a scam this big.

ALADDIN

It's not a scam!

BABKAK

What else would you call it? Lies... plus phony identity... equals scam.

ALADDIN

It's a wish! I have to do whatever it takes to win the Princess's hand.

OMAR

That's so romantic...

KASSIM

Oh, please. You've never needed a girlfriend before—

ALADDIN

If you don't want to help me, you're free to leave.

KASSIM

Oh... that's right – Aladdin has a new best friend now. So I guess "Prince Ali" doesn't need us. We're so out of here!

(KASSIM exits.)

OMAR

You're acting like bullies. Don't you know it's not right to bully?

(OMAR exits.)

BABKAK

Tabbouleh? Did somebody say tabbouleh?

(BABKAK exits.)

ALADDIN

(regretful)

Hey guys, I didn't mean— Oh, boy...

(realizes he's alone, calls out)

Genie? Genie?!

(GENIE appears, admiring the palace.)

GENIE

Man, is this some classy joint! So how's it going, "Prince Ali"!

ALADDIN

Terrible. Genie, I completely blew it with the Princess. I've got to try even harder or she's going to figure out that I'm not really royalty!

GENIE

Now, wait a minute, Al. I dolled you up with all the bells and whistles – the swanky clothes, the magic carpet...

(removes ALADDIN's turban)

... but the main event is you! It's time you put the "Al" back in "Ali"! Just be yourself.

ALADDIN

That's the last thing I want to be. If Jasmine found out that I was just some nobody, she'd laugh in my face!

(ALADDIN puts his turban on and exits.)

GENIE

You walk away just when we're starting to bond?? Ugh, princes!

(GENIE exits in the opposite direction. #25 – TRANSITION TO JASMINE'S BALCONY.)

SCENE 8: PALACE – JASMINE’S BALCONY

(JASMINE paces furiously, followed by MANAL, RAJAH, and ISIR.)

MANAL

But Jasmine, you can’t just leave!

RAJAH

Remember what happened the last time...

ISIR

Where will you go?

JASMINE

It doesn’t matter. I will not be auctioned off to some self-centered show-off!

ALADDIN

(entering)

I hope you’re talking about some other self-centered show-off. Because if not, this would just be awkward—

RAJAH

(to ALADDIN)

So, what exactly are your intentions with our Princess?

MANAL

(backing ALADDIN up)

You know she makes princes cry without even trying!

ALADDIN

(getting scared)

So I’ve heard...

JASMINE

(chuckles)

It’s all right, ladies. I can handle him.

ISIR

We’ll be right outside if you need anything.

(to RAJAH and MANAL)

Come on.

(aside, to ALADDIN)

Do you have a brother?

(ISIR exits behind RAJAH and MANAL, who keep a threatening eye on ALADDIN.)

ALADDIN

Whew! Alone at last.

JASMINE

Save your breath, Prince Ali—

ALADDIN

Please, Princess. Obviously, I've offended you, which was not my intention. Whatever it is I've done, I humbly beg your forgiveness.

(ALADDIN removes his turban and bows. JASMINE sees something familiar.)

JASMINE

Wait a moment. Have we met before?

ALADDIN

Uh...

(quickly replaces his turban and turns away)

That's impossible!

JASMINE

You remind me of someone I met in the marketplace.

ALADDIN

The marketplace?

(quickly covering)

Oh, I have servants who go to the marketplace for me. Why, I even have servants who go to the marketplace for my servants. So it couldn't have been me you met.

JASMINE

No, you couldn't be him.

ALADDIN

Did I mention how beautiful you look tonight?

JASMINE

(egging him on)

And rich, too. A fine prize for any prince to marry.

ALADDIN

Right. A prince like me.

JASMINE

(disgusted)

You're just like the rest, only after my fortune!

ALADDIN

No. You're right! You aren't just some prize to be won. You should be free to make your own choice. I'll go now.

(ALADDIN turns and leaps over the balcony.)

JASMINE

Wait! No! Ali, I didn't mean—

(ALADDIN rises up over the balcony railing.)

ALADDIN

You called?

JASMINE

How... how are you doing that?

ALADDIN

It's a magic carpet.

JASMINE

I didn't know they really existed! Where did you find it?

ALADDIN

I know a guy. Care to go for a ride? We could get out of the palace.

JASMINE

Will it be safe?

ALADDIN

Do you trust me?

JASMINE

What did you say?

ALADDIN

(reaches out to JASMINE)

Do you trust me?

JASMINE

I'm not sure why, but yes.

(# 26 – A WHOLE NEW WORLD.)

A Whole New World

(ALADDIN helps JASMINE onto the magic carpet, which flies into the night sky. The ENSEMBLE magically appears to create the illusion of travel.)

1 4 ALADDIN:

I can show you the

6

world, shin - ing, shim - mer-ing, splen - did.

9

Tell me, Prin - cess, now when did you last let your heart de -

12

cide? I can o - pen your eyes,

15

take you won - der by won - der, o - ver, side - ways, and

18

un - der on a mag - ic car - pet ride. — A whole new

21

world, — a new fan - tas - tic point of view.

24 **JASMINE:**



No one to tell us no,— or where to go,—

(ALADDIN):



— No one to tell us no,— or where to go,— or

27



A whole new world,—




say we're on - ly dream - ing.

30 **(JASMINE):**



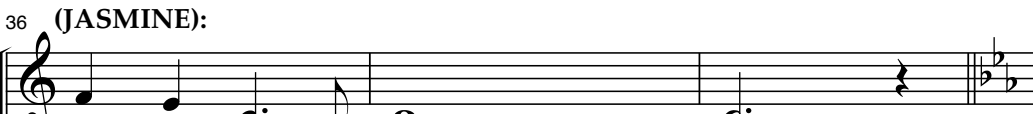
— a dazz - ling place I nev - er knew.— But when I'm

33



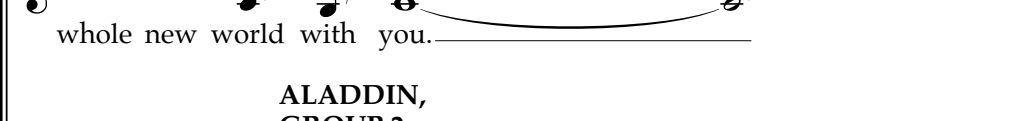
way up here,— it's crys - tal clear— that now I'm in a

36 **(JASMINE):**



whole new world with you.—

**ALADDIN,
GROUP 2:**



Now I'm in— a whole— new world with

39

Un-be-liev-a-ble sights, in-de-scrib-a-ble feel-ing,
you.

43
**JASMINE,
GROUP 1:**

soar-ing, tum-bling, free-wheel-ing through an

45

end-less dia-mond sky. A whole new

47
**(JASMINE,
GROUP 1):**

world, a hun-dred

**ALADDIN,
GROUP 2:**

Don't you dare close your eyes.

49

thou-sand things to see. I'm like a
Hold your breath, it gets bet-ter. I'm like a

51

(JASMINE):



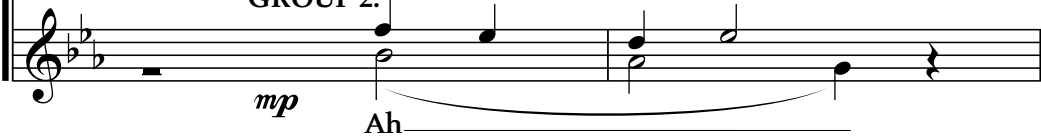
(ALADDIN):



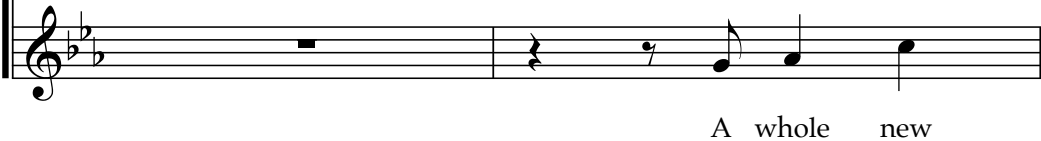
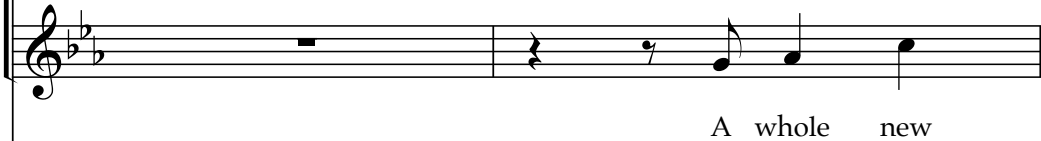
GROUP 1:



GROUP 2:



53



55 JASMINE,
GROUP 1:

— Ev - 'ry turn a sur - prise.

ALADDIN,
GROUP 2:

world _____ with new ho -

57

Ev - 'ry mo-ment, red let-ter. I'll chase them an - y-where; there's

ri-zons to _____ pur - sue. _____ I'll chase them an - y-where; there's

60

time to spare. Let me share this whole new world with

time to spare. Let me share this whole new world with

63

you. A whole new

you. A whole new world, _____

66

world, _____ that's where we'll be. _____

_____ that's where we'll be. _____ A thrill-ing

69

_____ A won-drous place for you and me. _____

chase _____ for you and me. _____

72

(ALADDIN returns JASMINE to her balcony. The ENSEMBLE magically disappears.)

ALADDIN

There you are. Back safe and sound.

JASMINE

Thank you for the ride. I've never seen a more amazing view.

ALADDIN

(gazing at JASMINE)

Then you should be standing where I am. You know, Princess, even if you don't choose me, I'll still remember this as the best night of my entire life.

JASMINE

Even better than the night we planned to run away together?

ALADDIN

Well, that was pretty great, too!

(catches himself)

I— I mean— I didn't fool you for a second, did I?

JASMINE

Did you think I'd really go on a magic carpet ride with a complete stranger? Why did you lie to me? The truth, this time.

ALADDIN

The truth? The truth is... I sometimes dress as a commoner and go out into the marketplace in disguise to experience how "real people" live. Sound familiar?

JASMINE

(blushes)

Maybe...

ALADDIN

So, will I see you again?

JASMINE

As soon as I speak to my father.

ALADDIN

What do you mean?

JASMINE

Well, I have to tell him I just might have found the perfect suitor, don't I?

(JASMINE runs offstage. ALADDIN is stunned.)

ALADDIN

I can't believe it! She's actually falling for me! Nothing can go wrong now!

(JAFAR enters, followed by IAGO, RAZOUL, and GUARDS.)

JAFAR

I believe that's my cue.

(to RAZOUL)

Seize him!

(# 27 – ALADDIN'S ARREST. GUARDS seize ALADDIN.)

ALADDIN

Wait— what?

JAFAR

It is against the law for a suitor to trespass in the Princess's private chambers.

IAGO

Section 4, paragraph 12. Busted!

JAFAR

A prince such as yourself surely knows the laws of the land. Take him away!

ALADDIN

No! Wait... this is all a mistake! No!!

(ALADDIN is escorted offstage by GUARDS. From the other direction, OMAR appears with a bouquet of flowers and a box of baklava.)

OMAR

Hey, Aladdin, I got you some baklava! The Princess will—

ALADDIN

Omar! Help!

OMAR

Oh, no! What do I do?! What do I do?! Babkak! Kasiiiiim!!

(OMAR runs off.)

SCENE 9: MARKETPLACE

(MERCHANTS hawk their wares. KASSIM and BABKAK are busy trying to sell their royal entourage turbans to AGRABAHNS.)

BABKAK

Turbans! Get your red-hot turbans here! We hate to sell them, but we've fallen on hungry times!

(to KASSIM)

This is so much better than living in the palace!

KASSIM

I don't stay where I'm not appreciated.

(OMAR runs on, hyperventilating.)

OMAR

Kassim! Babkak! Help!!!

KASSIM

What's wrong?

OMAR

Aladdin! Trouble! Arrested! Palace!

BABKAK

We've got to do something!

KASSIM

I told Aladdin this Prince Ali scam would blow up in his face and now it has.

OMAR

He might be a little mixed up right now, but is that any reason to betray a friend?

KASSIM

He said he didn't need us.

BABKAK

But if something terrible happens, we'll never forgive ourselves!

KASSIM

Okay, okay, you're right.

OMAR

So what are we gonna do?

KASSIM

(light bulb)

Storm the palace! Who's up for a little high adventure?

(#28 – HIGH ADVENTURE.)

High Adventure

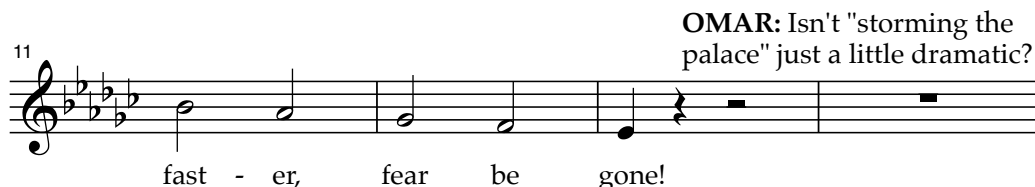
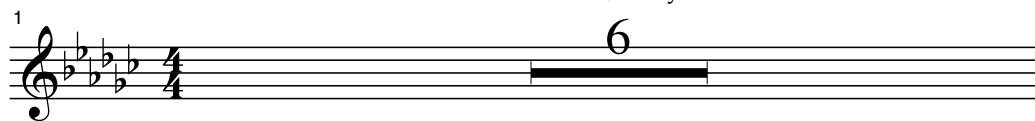
BABKAK: That's the spirit!

OMAR: Are you kidding??

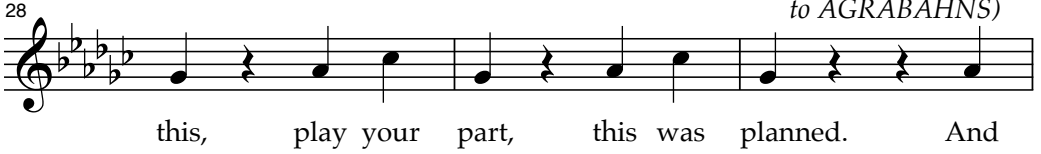
KASSIM: Not even a little.

OMAR: Couldn't we just send a strongly worded letter?!

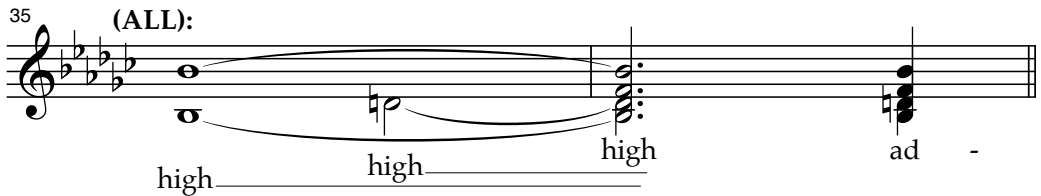
BABKAK: You're not afraid, are you?



**BABKAK,
OMAR, KASSIM:**
*(making preparations,
to AGRABAHNS)*



(AGRABAHNS join the storming.)
+AGRABAHNS:



41



gnash - ing. You feel so dash - ing on a

43



high high high ad -

45

**BABKAK,
OMAR, KASSIM:**



ven - ture! Get set to give some guy a

47

ALL:



thrash - ing, 'cause high ad - ven - ture's in the

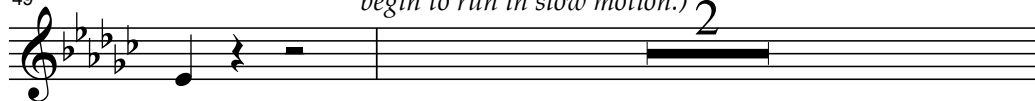
KASSIM: To the palace!

BABKAK, OMAR: To the palace!

AGRABAHNS: To the palace!

*(BABKAK, OMAR, KASSIM, and the AGRABAHNS
begin to run in slow motion.)*

49



air.

SCENE 10: JOURNEY TO THE PALACE

52

KASSIM:



There's high ad - ven - ture in the air, guys.

55



Some - one's out there, guys, some - one

58 **OMAR:** **BABKAK, KASSIM:** **OMAR:**

bad. Are we there yet? No. Are we there yet?

59 **BABKAK, KASSIM:** **OMAR:** **KASSIM:**

No. Are we there yet? We're not moving!

60 **BABKAK:** **KASSIM:** Guys! Guys! It's this way!

(KASSIM realizes they're now moving in the wrong direction.)

Fate blows her kiss, winks her eye, plots her scheme.

64 **BABKAK, OMAR, KASSIM:** *(BABKAK, OMAR, KASSIM, and AGRABAHNS change direction and approach the palace.)*

Plots it for Bab - kak, O - mar, and Kas - sim. And

68

so, we three will go, un - til it's

70 **+AGRABAHNS:**

through, un-til it ends. Here comes A - lad-din's on-ly friends off on a

SCENE 11: PALACE

(BABKAK, OMAR, KASSIM, and AGRABAHNS
confront GUARDS at the palace.)

72 (ALL):

high high high ad -

74

ven - ture to con - fron - ta - tions so ex -

76 *daintily*

cit - ing. They're play - ing mu - sic while we're

78 *fiercely*

fight - ing. Scratch-ing and bit - ing on a

80

high high high ad - ven - ture!

83

Feel that a - dren - a - line ig -

84

nit - ing, 'cause high ad - ven - ture's in the

86 *(Confrontations between AGRABAHNS and GUARDS escalate.)*

air!

95 **BABKAK, OMAR,
KASSIM, AGRABAHNS:**

High high high ad

97 **BABKAK,
OMAR, KASSIM:**

ven - ture! There's no ig - nor - ing or de -

99 **+ some
AGRABAHNS:**

ny - ing the kind of thrills that it's sup -

101 **ALL:**

ply - ing. And the ef - fect's e - lec - tri -

103

fy - ing... when high ad-ven-ture's in the

107

air!

(Finally outnumbered by GUARDS, AGRABAHNS desert BABKAK, OMAR, and KASSIM.)

AGRABAHNS

Aaaahhhh!!!!!!

(BABKAK, OMAR, and KASSIM are disarmed by RAZOUL and GUARDS and detained with ALADDIN.)

ALADDIN

What are you guys doing here?

KASSIM

Rescuing you, can't you tell?

OMAR

They're not gonna torture us, are they?

ALADDIN

I'm sorry, guys. This is all my fault. If we get out of here, I'm gonna come clean to Princess Jasmine. She deserves that, more than I deserve her.

BABKAK

I've only been in love twice in my life. And one of those times was with a flan.

(KASSIM, OMAR, and ALADDIN give BABKAK a dubious look.)

Oh, okay – both times.

OMAR

(to RAZOUL)

What are you going to do with us?

RAZOUL

That's up to Jafar. But my guess is that your days are numbered.

(RAZOUL and GUARDS laugh as they exit. OMAR starts crying.)

ALADDIN

I gotta do something. Genie? Genie??

(ALADDIN rubs the lamp.)

(#29 – GENIE APPEARS 2. *GENIE appears.*)

GENIE

You rang?

ALADDIN

Genie, I'm sorry. I've gone about this all wrong. But now I wish for you to set us free so I can make things right.

GENIE

That's your second wish, you know!

ALADDIN

I know. That means the next one's all yours!

GENIE

All mine? I like the sound of that!!!

(GENIE, rubbing hands together, frees ALADDIN, BABKAK, OMAR, and KASSIM.)

BABKAK, OMAR, KASSIM

Hooray!

ALADDIN

Thanks, Genie!

GENIE

Aw, just another day at the office, Al! And now for my wish?

ALADDIN

In a second! I've gotta make things right with Jasmine first! I'm gonna come clean, just like you told me to.

(ALADDIN runs off.)

GENIE

I totally understand. Go ahead and clear your conscience, first. I gotta pack up the lamp!

(GENIE exits with the lamp.)

OMAR

(excited)

C'mon, we've got to keep those guards away from Aladdin!

(OMAR runs off.)

BABKAK

Who is he now, the mighty Sinbad?

KASSIM

Aladdin's genie just saved us. This is the least we can do.

(KASSIM runs off.)

BABKAK

I hope there are snacks soon. Bravery makes me hungry!

(BABKAK runs off. RAZOUL and GUARDS enter.)

GUARD 1

What—?

GUARD 2

They're gone!

RAZOUL

You better find them before Jafar does! Move!

(GUARDS run off, followed by RAZOUL. SULTAN and JASMINE enter. MANAL, ISIR, and RAJAH eagerly follow behind.)

SULTAN

I can't tell you how happy I am, Jasmine.

JASMINE

I know it seems so sudden, but it's as if I've known him my whole life.

RAJAH

(shaking her head, to MANAL and ISIR)

I can't say that I saw this one coming...

(ALADDIN enters.)

ALADDIN

Your Majesty, Princess Jasmine – there's something you need to know...

SULTAN

Oh, she's already told me! Looks like we have a wedding to prepare for! There is much to be done! You're not only to become a husband – you're also to become Sultan.

ALADDIN

Sultan? Me?

SULTAN

Of course! A person of your unimpeachable moral character is just what this kingdom needs.

(SULTAN exits.)

ALADDIN

(gulps)
Moral character??

JASMINE

Is anything wrong, Ali?

ALADDIN

What? Oh, no, of course not!

MANAL

Come on, Princess.

ISIR

We've got lots to do!

(JASMINE exits with MANAL, RAJAH, and ISIR. GENIE enters with the lamp.)

GENIE

I'm all packed! How did it go with the Princess?

ALADDIN

(a flood of words and emotion)

I couldn't do it. She wants to marry Ali. And now they want to make him Sultan. How am I going to rule a kingdom? All of those people will be counting on me. The only reason anyone thinks I'm anything is because of you. Genie, I—I can't set you free. I might need that wish someday.

(JAFAR and IAGO enter unseen and eavesdrop, keeping their voices low.)

IAGO

How did Prince Abooboo escape the guards?

JAFAR

Quiet!

GENIE

(pause, deeply hurt)

Okay... I understand. Hey, after all, you've lied to everyone else – I was starting to feel left out. Now, if you'll excuse me, I'll be in my prison cell.

(sincerely)

Have a nice wedding, Al.

(GENIE disappears into the lamp, which then sits on the ground.)

ALADDIN

Genie, wait! I'm sorry! Really! I'm just under a lot of pressure and— You know what? Fine! Stay in there! See if I care!

(Flustered, ALADDIN paces away from the lamp as JAFAR and IAGO confer.)

JAFAR

Of course! He's not a prince at all – he's the Diamond in the Rough!

IAGO

And there's the lamp!

(# 30 – WEDDING PROCESSION.)

ALADDIN

(to himself)

Tell the truth, lose the Princess. Keep the Princess, live a lie.

(looks up)

I want you to be proud of me, Ma.

(looks at his clothes)

But this isn't it.

(ALADDIN bows his head and exits, forgetting the lamp. IAGO retrieves the lamp and gives it to JAFAR.)

IAGO

Looks like Prince Abooboo made a boo-boo.

JAFAR

At last!

(JAFAR and IAGO laugh deviously as they exit. From the other direction, AGRABAHNS file in for the wedding. SULTAN enters and addresses the audience.)

SULTAN

My royal subjects, we are gathered here today to wed our beloved Princess Jasmine to the noble Prince Ali of Ababwa!

AGRABAHNS

Hooray!

(ALADDIN runs in.)

ALADDIN

Wait! I'm sorry, but there's something I have to tell Jasmine, that I have to tell all of you—

(JAFAR and IAGO enter.)

JAFAR

Maybe I can help break the good news!

(#31 – JAFAR’S FIRST WISH. GENIE enters with JASMINE, MANAL, ISIR, and RAJAH in chains.)

AGRABAHNS

(gasp)

Oh!

SULTAN

Jafar, what is the meaning of this? Release my daughter this instant!

JAFAR

All will be revealed, “Your Majesty.”

ALADDIN

Genie! What are you doing?

GENIE

(whispering apologetically)

I’ve got no choice, Al! I’m no longer your genie. Ugly bad dude’s first wish was to make the Princess his prisoner.

(JAFAR shows off the lamp ALADDIN accidentally left behind.)

IAGO

Finders keepers!

ALADDIN

What? Oh, no. You won’t get away with this!

JAFAR

And who’s going to stop me? Your little friends?

(RAZOUL and GUARDS appear with BABKAK, OMAR, and KASSIM in chains.)

KASSIM

Sorry, pal.

BABKAK

Rescuing you is a lot harder than we thought.

OMAR

Some heroes we are...

ALADDIN

You guys are braver than I ever was—

(# 32 – PRINCE ALI – REPRISE.)

Prince Ali (Reprise)

1 JAFAR: Indeed.

2 JAFAR:

Prince A - li, yes— it is

5 he, but not— as you know him. Read my

8 lips and come to grips with re - a - li - ty.

11 IAGO:

Yes, meet a blast— from your past, whose

14 JAFAR,
IAGO:

lies were too— good to last. Say hel-lo— to your

17

pre - cious Prince A - li!

(IAGO removes ALADDIN's turban.
ALADDIN bows his head in shame.
The AGRABAHNS gasp in surprise.)

19 **AGRABAHNS:**

So A - li turns out to be mere - ly A -

22 **JAFAR:**

lad - din? Just a con, need I go on? Take it from

26

me. His per - son - al - i - ty flaws

30

give me ad - e - quate cause to send — him pack - ing on a

33 **IAGO:** **JAFAR:**

one way trip, so his pros - pects take a ter - min - al dip. His

36 **IAGO:** **JAFAR:**

as - sets fro - zen, the ven - ue cho - sen. It's the

38 **JAFAR,**
IAGO:

end of the road, whoo - pee! So long, —

42

— ex - Prince A - li! —

SULTAN

Jafar, enough! I am Sultan, and I will—

JAFAR

Not so fast. Genie, I wish to be Sultan of Agrabah!

GENIE

Oh, boy...

(GENIE rubs hands together and points at JAFAR. The SULTAN's turban magically moves to JAFAR's head.)

JAFAR

I give the orders now! Seize them!

(GUARDS detain SULTAN and ALADDIN.)

The game is over! Without the genie, you're nothing!

ALADDIN

(gets an idea)

You're right, Jafar. Maybe I am just a guy who rubbed a lamp. But you know what? So are you!

JASMINE

What are you doing?

(# 33 – JAFAR'S THIRD WISH.)

JAFAR

Am I not Sultan – ruler of the entire kingdom?

GENIE

(whispers to ALADDIN)

Al... don't poke the angry!

ALADDIN

(to JAFAR)

Maybe you are. Or maybe it's just an illusion. Either way, the genie has more power than you'll ever have.

JAFAR

I will not be outdone! Genie – for my final wish, I demand you make me an all-powerful genie!

GENIE

It was nice knowing you, Al.

(GENIE rubs hands together and points at JAFAR, who laughs wildly. A black lamp appears.)

JAFAR

At last! All the power belongs to me!

(feels a downward pull)

Wait... wait, what's happening!? Nooooooooooooo!

(JAFAR disappears into the black lamp, leaving the golden lamp by its side. Chains fall off BABKAK, OMAR, KASSIM, MANAL, ISIR, RAJAH, and JASMINE. GUARDS release ALADDIN and SULTAN. ALADDIN picks up both lamps.)

ALADDIN

Jafar wanted to be a genie and he got it! And everything that goes with it! Phenomenal cosmic powers...

(holds up the black lamp)

... itty-bitty living space!

AGRABAHNS

Hooray!

GENIE

I might be a genie, but Al, you are a genie-us!

SULTAN

Guards, have that lamp locked in the royal vault, and throw away the key!

(GUARDS take the black lamp. IAGO tries to sneak away.)

And take that one to the dungeon!

IAGO

(backing away)

You know, Jafar and I were never really what you'd call "close." He was more of a "work friend." And I'm allergic to mildew. Nooooooooo!!!

(GUARDS seize IAGO and exit. ALADDIN turns to JASMINE.)

ALADDIN

Jasmine, I never meant to hurt you. I thought being a prince would make me worthy of you. But lying was wrong.

JASMINE

So was trying to run away when I had a responsibility to the people of Agrabah.

ALADDIN

Well, I guess this is goodbye.

GENIE

Al, this doesn't have to end – you've still got one wish left!

ALADDIN

A wise friend once told me to be myself – and that's someone who keeps his promises. Genie, I wish for... your freedom.

(#34 – SOMEONE MAKES GOOD.)

GENIE

(rubs hands together)

Okay, here we go... Wait— What did you say?

ALADDIN

Your wish is my command.

(hands GENIE the golden lamp)

I set you free. You are your own master now.

GENIE

I'm free? Really free? Quick... wish for something outrageous. Wish for the Nile.

ALADDIN

I wish for the Nile.

GENIE

No way! Oh, does that feel good! I'm finally free! I'm out the door. I'm hitting the road—

ALADDIN

Genie! I'm... I'm gonna miss you.

GENIE

I'll never forget what you've done for me, Al. And no matter what anybody says, you'll always be a prince to me.

(GENIE hugs ALADDIN.)

SULTAN

I couldn't agree more. It's the law that's the problem... and it's taken your courage, young man – and my daughter's wisdom – to help me see it.

(SULTAN)

(looks JASMINE in the eyes, then turns to AGRABAHNS)

Well, am I Sultan or am I Sultan? From this day forth, the Princess shall marry whomever she deems worthy.

AGRABAHNS

Hooray!

SULTAN

And as ruler of Agrabah one day, she will lead us with justice and compassion.

JASMINE

Really, Father?

SULTAN

Yes, my dear.

(MANAL, ISIR, and RAJAH congratulate JASMINE with a group hug.)

JASMINE

(turns to ALADDIN and extends her hand)

Do you trust me... Aladdin?

ALADDIN

What did you say?

JASMINE

Do you trust me?

ALADDIN

(smiles, takes JASMINE's hand)

Call me Al.

KASSIM

(to ALADDIN, a little weepy)

I knew you had it in you to turn this whole thing around!

ALADDIN

I should have listened to you from the beginning, Kassim.

JASMINE

(stepping in, to KASSIM)

What do you say to being our Royal Advisor?

KASSIM

I'd be honored...
(*bowing*)
...Your Highness.

JASMINE

(*pulling up KASSIM and smiling*)
You can call me Jasmine.

BABKAK

And I'm sure you'll need a Royal Food Taster?

(*ALADDIN looks to JASMINE, MANAL, ISIR, and RAJAH for approval. They give a thumbs up.*)

ALADDIN

Of course!

OMAR

And a Royal... a Royal... what can I be?

ALADDIN

How about a Royal... Friend?

OMAR

Yes! I can do that! You've never had a friend like me!

GENIE

(*feigning jealousy*)
Hey...!

BABKAK

Looks like we're going legit, guys!

(*MANAL, ISIR, and RAJAH bring BABKAK, OMAR, and KASSIM into the palace fold. ALL reach out to include the rest of the AGRABAHNS in Agrabah's future. The COMPANY turns to address the audience. #35 – FINALE.*)

Finale

(#36 – BOWS. #37 – EXIT MUSIC.)

GENIE,
AGRABAHNS:

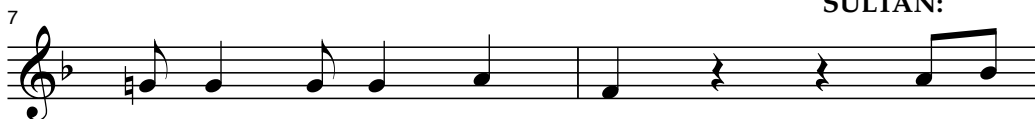


So it



goes, short and sweet. Now they live down the street, do-ing

JASMINE,
SULTAN:



just what they all do best. Laws get

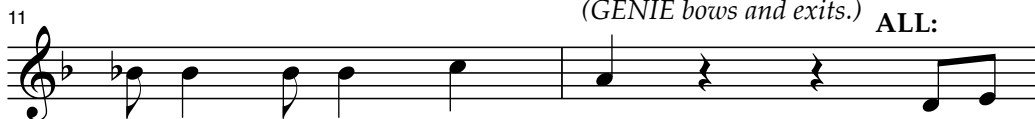
BABKAK,
OMAR,
KASSIM:

GENIE:



changed just in time. And for us no more crime! As for

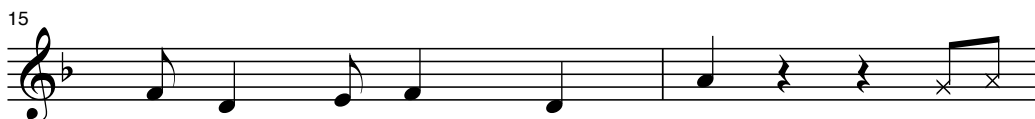
(GENIE bows and exits.) ALL:



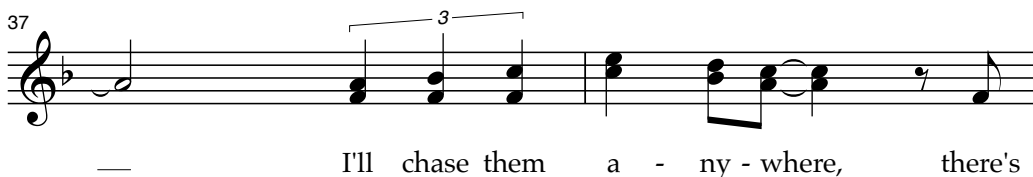
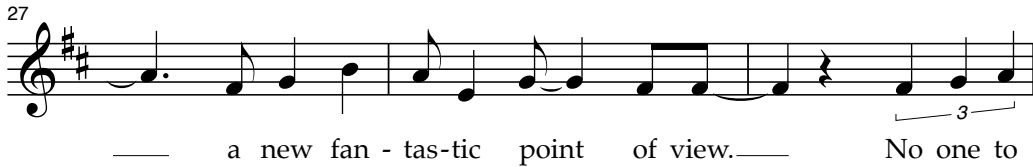
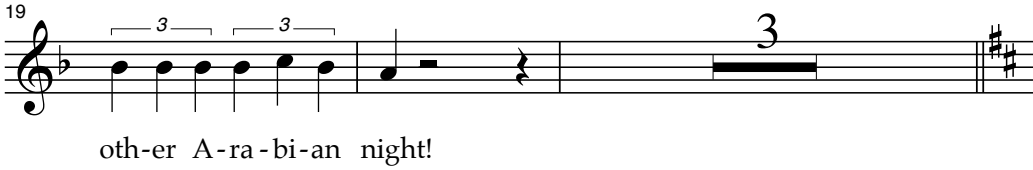
Ge-nie, a well - earned rest. It's the



plot that you knew, with a good twist or two. But the



chang-es we made were slight. So, sa -



39

time to spare. Let me share this

41

(GENIE re-enters in a Hawaiian shirt with a suitcase.)

whole new world with you.

43

GENIE:

A whole new world, that's where I'll

46

ALL:

be! A thrill - ing chase, a won-drous

49

GENIE: I just love a happy ending!

place... for you and me!

52

Ah Ah Ah

55

Actor's Glossary

actor: A person who performs as a character in a play or musical.

antagonist: A person who actively opposes the protagonist.

author: A writer of a play; also known as a playwright. A musical's authors include a book writer, a composer, and a lyricist.

blocking: The actors' movements around the stage in a play or musical, not including the choreography. The director usually "blocks" the show (or assigns blocking) during rehearsals.

book writer: One of the authors of a musical. The book writer writes the lines of dialogue and the stage directions. A book writer can be called a librettist if she writes the lyrics as well.

cast: The performers in a show.

cheating out: Turning slightly toward the house when performing so the audience can better see one's face and hear one's lines.

choreographer: A person who creates and teaches the dance numbers in a musical.

choreography: The dances in a musical that are often used to help tell the story.

composer: A person who writes music for a musical.

creative team: The director, choreographer, music director, and designers working on a production. The original creative team for a musical also includes the author(s) and orchestrator.

cross: An actor's movement to a new position onstage.

dialogue: A conversation between two or more characters.

director: A person who provides the artistic vision, coordinates the creative elements, and stages the play.

downstage: The portion of the stage closest to the audience; the opposite of upstage.

house: The area of the theater where the audience sits to watch the show.

house left: The left side of the theater from the audience's perspective.

house right: The right side of the theater from the audience's perspective.

librettist: The person who writes both dialogue and lyrics for a musical. Can also be referred to separately as the book writer and lyricist.

libretto: A term referring to the script (dialogue and stage directions) and lyrics together.

lines: The dialogue spoken by the actors.

lyricist: A person who writes the lyrics, or sung words, of a musical. The lyricist works with a composer to create songs.

lyrics: The words of a song.

monologue: A large block of lines spoken by a single character.

music director: A person in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score. The music director may also conduct a live orchestra during performances.

musical: A play that incorporates music and choreography to tell a story.

objective: What a character wants to do or achieve.

off-book: An actor's ability to perform memorized lines without holding the script.

offstage: Any area out of view of the audience; also called backstage.

onstage: Anything on the stage within view of the audience.

opening night: The first official performance of a production, after which the show is frozen, meaning no further changes are made.

play: A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

protagonist: The main character of a story on which the action is centered.

raked stage: A stage that is raised slightly upstage so that it slants toward the audience.

read-through: An early rehearsal of a play at which actors read their dialogue from scripts without blocking or memorized lines.

rehearsal: A meeting during which the cast learns and practices the show.

score: All musical elements of a show, including songs and underscoring.

script: 1) The written words that make up a show, including dialogue, stage directions, and lyrics. 2) The book that contains those words.

speed-through: To perform the dialogue of a scene as quickly as possible.

A speed-through rehearsal helps actors memorize their lines and infuses energy into the pacing of a scene.

stage directions: Words in the script that describe character actions that are not part of the dialogue.

stage left: The left side of the stage, from the actor's perspective.

stage manager: A person responsible for keeping all rehearsals and performances organized and on schedule.

stage right: The right side of the stage, from the actor's perspective.

upstage: The part of the stage farthest from the audience; the opposite of downstage.

warm-ups: Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.

Show Glossary

abject: Shamelessly obedient.

Ali Baba: A character in “Ali Baba and the Forty Thieves,” a folktale included in the famous collection of Middle Eastern stories, *One Thousand and One Nights*. Ali Baba is a poor woodcutter who discovers the secret of a thieves’ cave that is entered with the phrase “open sesame.”

amiable: Good-natured; pleasant.

amorous: Showing or being in love.

Arabian: Relating to Arabia, a peninsula in southwest Asia.

baklava: A dessert created in the Middle East made of pastry filled with chopped nuts and soaked in honey.

barbaric: Uncivilized.

brawn: Physical strength.

callous: Hard; unsympathetic.

caravan: A group journeying together for safety, often through a desert.

confer: To discuss or exchange opinions.

coterie: An exclusive group; clique.

cronies: Close friends.

deadpan: Showing no emotion.

detain: To keep someone from proceeding.

disdain: The feeling that some one or thing is unworthy of one’s respect.

disperse: To separate and move apart.

dubious: Doubtful.

dunes: Sand hills formed by the wind, usually in desert regions.

fakir: A person who is self-sufficient except for the spiritual need for God.

falafel: A Middle Eastern dish of spiced mashed chickpeas or fava beans formed into balls and deep-fried, usually eaten with or in pita bread.

feigning: Pretending.

flan: A baked dessert made of an open-topped pastry with a sweet or savory filling.

gingerly: In a careful or cautious manner.

hawk: To advertise or offer for sale by shouting.

impertinence: Lack of respect; rudeness.

incantation: A series of words said or chanted as a magic spell.

ixnay: Pig latin for “nix,” an exclamation expressing rejection.

lurk: To wait or move in a secret way so as not to be seen.

nimble: Quick and light in movement.

preposterous: Ridiculous.



red-letter: Significant or memorable.

River Jordan: A river in southwestern Asia in the Middle East region.

ruminate: To think deeply about something.

saber: A heavy sword with a curved blade.

salaam: A greeting in many Arabic-speaking countries meaning “peace.”

Scheherazade: A character and storyteller in *One Thousand and One Nights*.

To prevent his wife’s potential betrayal, the Sultan Shahrayar swears to marry a different woman each night before killing her the next morning.

To stop this from happening, Scheherazade marries him and begins to tell him a story that night that ends with a cliffhanger, leaving him wanting more. The next evening, she finishes that story and begins another, and she continues that pattern for 1,001 nights until Shahrayar has a change of heart. All of the stories she tells make up the collection in *One Thousand and One Nights*.

sentimental: Dealing with exaggerated feelings of love, sadness, or tenderness.

shah: The former title for the king of Iran.

Sinbad: A character in *One Thousand and One Nights*. Sinbad the Sailor recounts his adventures on seven voyages, which include shipwrecks, cannibals, and fantastical animals.

stealthy: Cautious or sneaky, so as not to be heard or seen.

stickler: A person who insists on a certain quality or type of behavior.

sultan: The historical name used in certain parts of the Middle East and North Africa for an absolute ruler.

swindle: A plan to cheat or trick someone for money.

tabbouleh: Pronounced “tuh-BOO-lee.” A Middle Eastern dish made of bulgar (a whole wheat grain), tomatoes, parsley, mint, and onion, and seasoned with olive oil, lemon juice, and salt.

terminal: Final and concluding.

“thick as thieves”: Very close or friendly.

unfounded: Having no base in fact.

unimpeachable: Not able to be doubted or criticized; totally trustworthy.

vandal: A person who purposefully destroys or damages property.

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All Music by Alan Menken

1. Overture / Arabian Nights – Lyrics by Howard Ashman
2. Arabian Nights (Playoff)
3. One Jump Ahead – Lyrics by Tim Rice
4. Beggars
5. Prince Abdullah
6. One Jump Ahead (Reprise) / Proud of Your Boy – Lyrics by Tim Rice / Howard Ashman
7. Transition to Palace
8. These Palace Walls – Lyrics by Chad Beguelin
9. Incantation
10. Transition to Marketplace
11. Babkak, Omar, Aladdin, Kassim – Lyrics by Howard Ashman
12. Chase 1
13. Chase 2
14. Into the Desert
15. Who Disturbs My Slumber
16. The Cave of Wonders
17. Cave Collapses
18. Genie Appears 1
19. Friend Like Me – Lyrics by Howard Ashman
20. Friend Like Me (Playoff)
21. Cave Opens
22. Aladdin's First Wish
23. Prince Ali – Lyrics by Howard Ashman
24. Prince Ali (Playoff)
25. Transition to Jasmine's Balcony
26. A Whole New World – Lyrics by Tim Rice
27. Aladdin's Arrest
28. High Adventure – Lyrics by Howard Ashman
29. Genie Appears 2
30. Wedding Procession
31. Jafar's First Wish
32. Prince Ali (Reprise) – Lyrics by Tim Rice
33. Jafar's Third Wish
34. Someone Makes Good
35. Finale – Lyrics by Howard Ashman, Tim Rice, and Chad Beguelin
36. Bows
37. Exit Music

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and directed and choreographed by Casey Nicholaw.

Original Broadway Orchestrations by

Daniel Troob

Original Broadway Incidental Music and Vocal Arrangements by

Michael Kosarin

Original Broadway Dance Music Arrangements by

Glen Kelly

***Aladdin JR.* Music Adapted and Arranged by**

Aron Accurso

***Aladdin JR.* Script Adapted by**

Ken Cerniglia

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