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STUDENT BOOK

Name: ____________________________
Character: _________________________

Music by Alan Menken
Lyrics by Howard Ashman and Tim Rice
Book Adapted and Additional lyrics by Jim Luigs
Music Adapted and Arranged by Bryan Louiselle
Based on the Screenplay by Ron Clements, John Musker, Ted Elliott and Terry Rossio
# Table of Contents

Memory Pages ................................................................. 3  
To the Actor ................................................................. 5  
How to Talk Like an Actor ..................................................... 6  
Make Your Script Your Own ................................................... 9  
What to Expect in Rehearsals .................................................. 12  
A Final Word ........................................................................ 14  
About Disney’s *Aladdin* ......................................................... 14  
Plot Summary ........................................................................ 16  
Characters ............................................................................ 18  

*Aladdin JR.* ........................................................................ 19  
Arabian Nights (Part 1) ............................................................ 19  
Arabian Nights (Part 2) ............................................................ 21  
Arabian Nights (Part 3) ............................................................ 23  
Arabian Nights (Part 7) ............................................................ 26  
One Jump Ahead (Part 1) ......................................................... 29  
One Jump Ahead (Part 2) ......................................................... 32  
One Jump Ahead (Reprise) ....................................................... 40  
Arabian Nights (Reprise 1) ....................................................... 41  
Why Me? ............................................................................. 44  
Arabian Nights (Reprise 2) ....................................................... 47  
Friend Like Me ...................................................................... 50  
Prince Ali ............................................................................. 60  
A Whole New World ............................................................... 76  
Why Me? (Reprise) .............................................................. 84  
Prince Ali (Reprise 1) ............................................................ 87  
Prince Ali (Reprise 2) ............................................................ 89  
A Whole New World (Finale) ................................................... 97  
Friend Like Me (Bows) ........................................................... 101  

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Disney’s *Aladdin JR.* Student Book  
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Music by
Alan Menken

Lyrics by
Howard Ashman and Tim Rice

Book Adapted and Additional Lyrics by
Jim Luigs

Music Adapted and Arranged by
Bryan Louiselle

Based on the Screenplay by
Ron Clements and John Musker
Ted Elliott and Terry Rossio

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THIS SCRIPT BELONGS TO

___________________________________________________
Address ____________________________________________

___________________________________________________
Phone Number _____________________________________

I am playing the part of

___________________________________________________
My teacher/director's name is

___________________________________________________
Our performance space is

___________________________________________________
Our performance dates are
PRODUCTION PHOTOS

Here is a picture of me in my costume.

PASTE A PICTURE OF YOU IN YOUR COSTUME HERE

Here is a picture of my entire cast.

PASTE A CAST PICTURE HERE
To The Actor
You are about to begin rehearsals for a production of Disney's *Aladdin JR.* "Rehearsing" refers to the process of learning and practicing a dramatic work (such as a play or musical) in order to perform it for an audience. It involves a great deal of time, hard work and commitment, and is far from easy. Because a musical uses dialogue (spoken words), songs and dances to tell a story, you may be called upon to act, sing and dance in your production – that’s a lot to rehearse! But there’s nothing more exciting than opening night, when all that effort pays off in front of a cheering audience.

The process begins with this Student Book, which is similar to the scripts professional actors use to rehearse. It will be your most important resource as you prepare for your production, and you should always bring it to rehearsals, even after you have memorized your part. You never know when you might forget a line and need to look it up!

The main section of the book contains the dialogue, music, lyrics and stage directions for the musical.

- **Dialogue** refers to the words the characters speak, also known as *lines*.
- **Lyrics** are the words the characters sing in the show.
- **Music** indicates the notes and timing for the songs.
- **Stage directions** describe how the show will look to your audience, including the physical appearance of the stage, the location and position of each character onstage, and any important physical actions performed by the characters. Sometimes stage directions also help the actors and the **director** (the person responsible for guiding the entire production) understand why characters say and do certain things. The reason for a character’s actions is called **motivation**.

The dialogue, lyrics and stage directions make up the *libretto* (or *script*) of the show. The script is usually divided into two main sections called **acts**, which are in turn divided into **scenes**, each scene usually taking place in a different location (or *setting*). In performance, acts are often separated by a brief **intermission**, during which audience members can get up, stretch their legs, visit the restroom, and get refreshments. Your production of *Aladdin JR.* will consist of only one act, so your performance won’t include an intermission.

Refer to the "How to Make Your Script Your Own" section to find a sample page where each of the show’s elements is represented. You’ll see that your lyrics appear in **sheet music** (printed musical notes) of your **vocal part**.
(singers’ music without instrumental accompaniment). Your musical
director has the Piano/Vocal Book for Aladdin JR., which contains the
complete piano music and song lyrics of the entire show; this is also
known as a score.

How to Talk Like an Actor
As you read and rehearse Aladdin JR., you will encounter unfamiliar
theatrical terms. Every profession has its own language. People who work
in the theatre have coined many words and phrases to describe every
aspect of their craft. Learn and use these terms – rehearsals are much
easier when everyone speaks the same language.

The term theatre (sometimes spelled "theater") can be used in many
different ways. It may refer to a play or musical, a performance of a play
or musical, the quality of such a performance, a building in which plays
and musicals are presented, a room in which plays and musicals are
presented, or the community of people who work to create and perform
plays or musicals. In order to help clarify these meanings in print, we
sometimes refer to "theatre" as the activity and "theater" as the place
where that activity is done. This means you can go to a theater to see a
piece of theatre that is very good theatre and represents the best theatre
has to offer!

Curtain is another word with multiple uses. Usually, it refers to the
heavy curtain that can be lowered across the front of the stage to hide the
set from the audience in traditional proscenium theaters (theaters with
seats all facing toward a large, "framed" stage). “Curtain” may also refer to
the time a show begins (“Curtain is at 8pm”) or the end of a show (when
the curtain closes for the last time). “Curtain” can even refer to the
beginning and end of a show in theaters without curtains!

The stage is, of course, the area where actors perform for an audience.
The house is where the audience sits to watch the performance.
Anything on the stage and within view of the audience is said to be
onstage; anything outside the view of the audience is said to be onstage.
The entire area off and behind the stage is the backstage area. "Stage" is
also used to describe how the director chooses to handle the action in a
show. A director “stages” each scene by planning where and how the
actors will move and interact onstage.

The various onstage, offstage and backstage areas vary from theater to
theater. Some theaters have an apron, a section of the stage that extends
forward in front of the main curtain. Some theaters have a sunken area in
front of the stage called the orchestra pit, where musicians involved in
the production perform.
Most theaters have wings, which are areas to the side of the stage, just out of the audience's view. Actors who are about to come onstage are often said to be "waiting in the wings." Also hidden from the audience is the area above the stage, called the fly space, or "flies." Sometimes long black curtains called legs hang from above the stage and at its sides, to further hide the wings and fly space.

Just beyond the backstage area are the dressing rooms, where the actors change into and out of their costumes before, during and after the performance. Most theaters also have a green room close by, where actors can rest while waiting for their scenes.

The areas of the house, where the audience sits, also vary from theater to theater. Most theaters have a house consisting of one level, called the orchestra section (because it sits on the same level as the orchestra pit). Larger theaters may have a house with two or more levels (or tiers). The second tier is usually called the mezzanine, the third the balcony.

In addition to learning the names of the different areas in a theater, you should familiarize yourself with the various theatrical equipment that will surround you onstage and offstage. Backdrops are large pieces of painted paper, cloth or other material which hang behind acting areas to represent different locations. They usually hang from metal pipes suspended overhead called battens. Cycloramas or cycs (pronounced "sykes") are special backdrops that hang at the back of the stage and are often lit to represent the sky. Sometimes backdrops and cycloramas are supplemented with flats, wooden frames with material stretched across them. These, too, are painted to represent different settings. The entire physical environment onstage in any given scene is known as a set, and may include backdrops, flats, furniture and props (onstage objects used by the actors during the show).

The set is usually lit by floodlights and other types of theatrical lighting equipment, which hang from the battens and from the sides of the house. These lights are controlled by a master lighting board at the back of the theater. Some theater lights are fixed on certain areas of the stage. Spotlights, or follow spots, on the other hand, can be used to follow a person who is moving around onstage. These powerful lights are usually located at (and operated from) the back of the house.

Microphones may also hang from the battens, to amplify the sound of the actors' voices. Special types of microphones that may be used include foot mics (flat microphones which are arranged along the front edge of the stage) and lavaliier or body mics (portable microphones strapped to
the actors' bodies). Like the lights, the microphones are controlled from the back of the theater by a sound board, or mixing board (so-called because it is used to "mix" the sounds from the various microphones onstage into one sound, which is then played through speakers in the house). Sometimes onstage actors want to hear the "mixed" sound the audience is hearing, so they can adjust their volume onstage accordingly. A speaker placed onstage to allow actors to hear what the audience hears is called a monitor. Sometimes monitors are also placed in the dressing rooms and in the green room, so actors backstage can keep track of what is happening onstage.

The most important terms you must learn are the ones theatre professionals use to describe the position of people and things onstage. Each section of the stage has a specific name. When you stand at the center of the stage and face the audience:

- **upstage** is the area behind you;
- **downstage** is the area in front of you;
- **stage right** is the area to your right;
- **stage left** is the area to your left; and
- **centerstage** is where you are standing.

These terms can be combined; for example, the area to your right and behind you is upstage right (sometimes shortened to "up right"). Stage locations remain the same no matter what direction you face or where you are located onstage or in the theater; for example, the section of the stage closest to the audience and to its right is always downstage left.

These terms are also used to describe the relative position of people and things onstage; for example, if Jafar's desk is placed centerstage right and Jafar is blocked up center, the table would be referred to as "down right" of Jafar.

Another useful set of terms describes what happens onstage during the show:

- an actor enters or makes an entrance when that actor steps onstage;
- an actor exits or makes an exit when that actor leaves the stage;
- an actor crosses when that actor moves from one place onstage to another;
- an actor counters when that actor moves to fill the space left by an actor who has just crossed; and
- a cue is any line or action that triggers another line or action.

Last (but not least), there are terms given to the various people with whom you will work. The actors in a show are collectively known as the
cast. (“Cast” can also be used to refer to the process of choosing a cast for a show.) The people who work backstage during a show are known as the crew. Together, the cast and the crew are known as the company. The company is headed by the creative team, which consists of the people “in charge”: the producer (who oversees the budget, calendar and staffing), the director (who provides the artistic vision for the show and coordinates all of the creative elements), the music director (who is in charge of teaching the music and maintaining its quality), the choreographer (who creates and teaches the dances), the designers (who design and/or create the sets, costumes, sound and lighting), the technical director (who coordinates the construction and painting of the sets, the hanging of the lights and the set-up of the sound system) and the stage manager (who is responsible for making sure rehearsals and performances run smoothly and on schedule).

There are three very important members of the creative team you will never see at rehearsals: the writers of the musical. Although their contribution to the show was completed long ago, you will be working with them by bringing their words and music to life onstage. These writers include the composer (who wrote the music), the lyricist (who wrote the lyrics) and the librettist or bookwriter (who wrote the book). Libretto often refers to the book of the show, but sometimes to the show’s book and lyrics. Words with varied meanings can be confusing at first, but you’ll get the hang of all this vocabulary soon enough!

Make Your Script Your Own
Many professional actors feel that scripts aren’t really valuable until they are marked up, underlined and run-through with a highlighting pen. The reason for this will become clear once you begin rehearsals.

While your script has dialogue, music, lyrics and basic stage directions, it leaves countless details for you and your director to fill in with your imagination. This is part of the excitement of live theatre. In movies and television, once the story is filmed or taped and then edited for viewing, performances, sets, costumes and camera shots cannot change. The great thing about live theatre is that words, music and staging may be interpreted in many different ways. Every production is unique, and shows change with each performance. It is up to your director to decide how to interpret the musical for your production. To this end, your director will give you notes (or instructions) on your blocking (where, when and how you move onstage), stage business (the action you perform onstage) and character development (how you interpret your lines and lyrics). Your director will also help you understand your character (or role), why your character does certain things (your character’s
**motivation**, how your character interacts with other characters, and the significance of your character within the entire musical.

Meanwhile, your music director and choreographer will teach you your character's songs and **choreography** (the dances in a show) and give notes on how to perform them.

You will be responsible for remembering all of these notes and carrying them out in rehearsal and performance!

The best way to do this is to copy any notes you are given right into your script. In marking up your student book, you are "completing" the script of the show as it is interpreted by your director, music director and choreographer, and creating a guide to which you can refer if you should forget what to do during rehearsals. So don't feel bashful about writing in your book – that's what it's there for.

The illustrations below show suggestions of how to mark your script; explanations can be found on the following pages.
Always write your name legibly, either on the cover of your script or in the space provided on the title page. Student Books have a way of getting lost or changing hands during rehearsals!

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.

Underline important stage directions, lines, lyrics and individual words. For example, if your line reads “So long, street rat” and your director wants you to stress the words “So long,” underline those words in your script.

Save time and space by using the following standard abbreviations:

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>ON:</td>
<td>onstage</td>
</tr>
<tr>
<td>OFF:</td>
<td>offstage</td>
</tr>
<tr>
<td>CS:</td>
<td>centerstage</td>
</tr>
<tr>
<td>SR:</td>
<td>stage right</td>
</tr>
<tr>
<td>SL:</td>
<td>stage left</td>
</tr>
<tr>
<td>US:</td>
<td>upstage</td>
</tr>
<tr>
<td>DS:</td>
<td>downstage</td>
</tr>
<tr>
<td>CSR:</td>
<td>centerstage right</td>
</tr>
<tr>
<td>CSL:</td>
<td>centerstage left</td>
</tr>
<tr>
<td>USC:</td>
<td>upstage center</td>
</tr>
<tr>
<td>USR:</td>
<td>upstage right</td>
</tr>
<tr>
<td>USL:</td>
<td>upstage left</td>
</tr>
<tr>
<td>DSC:</td>
<td>downstage center</td>
</tr>
<tr>
<td>DSR:</td>
<td>downstage right</td>
</tr>
<tr>
<td>DSL:</td>
<td>downstage left</td>
</tr>
<tr>
<td>X:</td>
<td>cross</td>
</tr>
</tbody>
</table>

You may use these abbreviations to modify other instructions (e.g., you could write “R hand up” to remind yourself to raise your right hand). You may also combine them in various ways (e.g., you could write “X DSR” to remind yourself to cross downstage right).

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

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

Draw tiny pairs of glasses in your script to indicate moments at which you need to pay special attention.

Draw stick figures to help you remember your choreography.

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! Don’t get carried away with writing long, detailed notes or drawing elaborate pictures and diagrams. In most cases, a word or phrase will help you remember your notes. For
example, if your director wants you to deliver a speech more deliberately, write the word “slower” next to the speech in the script. If the director complains of not being able to hear one of your lines, write “louder” or “volume” next to the line. If the director complains of not being able to understand what you are saying or singing, write “diction” next to the appropriate word or phrase to indicate you must improve your diction (the clarity and distinctness of each word you speak or sing).

Every good director, music director and choreographer likes actors to ask questions and come up with ideas. Don't hesitate to write down thoughts, questions and suggestions about your blocking, stage business, line readings, motivation, musical interpretation and choreography. But while you may be encouraged to make your character “your own,” remember that final decisions about the performance are made by the director.

**What to Expect in Rehearsals**

It is important to know a little about the rehearsal process, so you can plan ahead and make the most of your time. Although your exact rehearsal schedule will be determined by your director, music director and choreographer, there is a general rehearsal plan which is followed by almost every production:

1. At the first rehearsal, the cast sits together and reads the script aloud.
2. The cast learns the music, choreography and blocking for the show, usually in that order.
3. The cast rehearses the book, songs and dances separately. Each song and dance is rehearsed individually, as is each scene in the book.
4. The cast rehearses each scene complete with all its components (book, songs and dances).
5. The cast rehearse the show in its entirety. A rehearsal in which you rehearse the entire show is called a run-through.
6. The cast moves its rehearsals into the theater, if it has not already done so (earlier rehearsals are often held in smaller rehearsal rooms).
7. The cast members try on their costumes for the director and costume designer’s approval. This is known as a costume parade.
8. The cast rehearses "in costume." These rehearsals are known as dress rehearsals.
9. The cast rehearses with the lights, sets and sound equipment. These rehearsals are known as technical rehearsals or techs.
10. The director stages the curtain call at the final dress rehearsal. The curtain call is the last moment of the evening (after the show is over), when the cast members return onstage to take their bows.
The structure of each rehearsal is the same. The process begins with a warm-up led by a member of the creative team who takes you through exercises to prepare your muscles – including your voice – for the work ahead. Next you learn the scene, song or dance on that day’s rehearsal schedule. The director, music director or choreographer gives you notes on your performance. Then you practice the scene, song or dance again, keeping those notes in mind. The first few rehearsals will be on-book, meaning you rehearse with the script in your hand. Later, as you memorize the lines, music, lyrics, choreography and blocking, you’ll rehearse without your script or off-book. The sooner you get off book, the better; it’s much easier to act when you don’t have to carry a script. Don’t be afraid to rehearse from memory as soon as you feel ready. The stage manager always has a script ready to remind – or prompt – you on lines or blocking. If you forget your dialogue, simply call, “Line!”

When you rehearse, stay alert. The theater can be a dangerous place, especially when the lights, sets and props are in place. The typical performance space is filled with heavy equipment, rope, wires and potentially hazardous electronic equipment. It is not a place for goofing around, or for food or drink. Working on a show can be tiring. Make sure you eat a healthy meal before rehearsal and get enough sleep so you will have the energy to perform well. Tell someone in charge if you are not feeling well at rehearsal. You will probably be able to watch, go home or simply mark your scenes, which means to rehearse with less energy than usual.

As a cast member of a show, you have an enormous responsibility to the creative team, the crew and to yourself. Every member of the company is vital to the success of the show. All actors, whether they’re supporting players or the lead, rely on their fellow cast members to speak each line and perform each stage action as rehearsed. Everyone depends on the crew members to change the set, provide the props and help backstage. Likewise, each crew member relies on the actors, for without them there would be no performance. Because each person’s actions affect the entire company, it is essential that you arrive on time for every rehearsal. The time you are expected at rehearsals, or at the theater before a performance, is known as your call time. Once you arrive, you must focus and follow instructions. Create a calendar with all your call times, what you need to prepare for each rehearsal, and any other important information.
A Final Word...

This Student Book contains a lot of information. You may feel overwhelmed by how complicated it seems to stage a show. Don't worry. Once rehearsals start, you'll be amazed how quickly you learn. Remember, the most important thing is to have fun. So get out there and “break a leg!” (This odd phrase is theater slang for “good luck.” Theater people have a long history of superstition. Many superstitious folk believe if you wish for something aloud, the opposite will occur. So to avoid saying anything to jinx a performance, performers wish each other harm rather than luck to bring about the opposite result.)

About Disney’s Aladdin

The story of Aladdin originates in the tales of Asia, Arabia and Persia. The Arabian Nights, or The Tales of a Thousand and One Nights, first appeared in its Arabic form around the year 850. In English, the most famous version was translated by Sir Richard Francis Burton in 1855. Gallant translated The Arabian Nights into French and made the book more widely known throughout Europe. The compilation presents many different tales, the most famous of which are "Sindbad the Sailor," "Ali Baba and the Forty Thieves," and "Aladdin, or The Wonderful Lamp."

In The Arabian Nights, the once-betrayed mythical king Shahryyar believes that all women are inherently unfaithful. In anger, he begins to marry brides for a single night and execute them the following morning! After three years, the clever and beautiful Scheherazade volunteers to be the king's next wife, striking a bargain with him that he will not put her to death until she has told him a story. Her story, however, does not end by morning. Instead, night after night, Scheherazade's mesmerizing
storytelling captivates the king. The fantastic tales, filled with vivid characters, mysterious deeds and majestic heroism, finally compels the king – after 1001 nights – to spare the life of the wise and courageous Scheherazade.

Howard Ashman proposed adapting the story of Aladdin as a Disney animated musical in 1988, during the time that he and Alan Menken were working on *The Little Mermaid* and before they started *Beauty and the Beast*. Ashman penned a script treatment and wrote six songs with Menken. They developed the story as a fast-paced comic adventure about a young boy trying to prove his worth to his parents. But in 1991, Ashman died, causing a great loss to the *Aladdin* team. When story problems stalled the movie, the plot was revamped. Aladdin became a teenager seeking self-respect instead of the approval of others, and award-winning lyricist Tim Rice joined Menken to finish the film's songs. Disney's *Aladdin* premiered in New York and Los Angeles on November 25, 1992, and was a huge hit – the musical score and "A Whole New World" won Academy Awards®. Aladdin's story continues in *The Return of Jafar* (1994) and *Aladdin and the King of Thieves* (1996).
Plot Summary

Inside the Royal Palace gates in the faraway city of Agrabah, Princess Jasmine prepares to choose a husband ("Arabian Nights"). Against Jasmine's wishes, her father, the Sultan, insists that she pick from among three visiting Princes by tomorrow. The Princes' public introduction is interrupted by a fleeing bread thief. Wandering among the crowd, the poor street urchin Aladdin suddenly finds himself holding the stolen bread and pursued by Guards. Amidst the commotion, Jasmine adopts a disguise and seizes the opportunity to escape into the bustling marketplace, where she bumps into Aladdin ("One Jump Ahead"). The two runaways share their experience of feeling "trapped" and become attracted to one another. The chase ends when Razoul, head of the Royal Guard and the Vizier Jafar's right-hand man, corners them. Princess Jasmine removes her disguise and demands Aladdin's release, but Razoul takes Aladdin into custody anyway ("One Jump Ahead" – Reprise).

In Jafar's chambers ("Arabian Nights" – Reprise 1) the villainous Vizier and his sidekick parrot Iago secretly rewrite the law so that the Princess will have to marry the Sultan's highest-ranking official – Jafar – if she fails to choose a husband within the time allotted ("Why Me?"). With the dungeons all full of prisoners, Razoul and the Guards take Aladdin to one of Jafar's caves on the outskirts of Agrabah ("Arabian Nights" – Reprise 2). There Aladdin finds an old lamp and rubs it, releasing Genie ("Friend Like Me"), who helps his new master escape the cave on a Magic Carpet. Genie then grants the first of Aladdin's three wishes by turning him into Prince Ali Ababwa, which Aladdin hopes will help him woo Jasmine. Prince Ali enters with fanfare and impresses the Sultan ("Prince Ali"), but Jasmine remains reticent to follow anyone's orders. Informed by Razoul about Aladdin's escape from the cave, Jafar and Iago suspect that Prince Ali may be a fake – and in possession of a genie.

In another part of the palace, Prince Ali gains Jasmine's trust and invites her to ride the Magic Carpet ("A Whole New World"). Returning to the Princess's chamber, they agree to marry in the morning and bid farewell. As Aladdin revels in his success, Razoul's Guards seize him. Aladdin uses his second wish to freeze the Guards, then runs to hug Genie, accidentally leaving behind the lamp. The Genie confesses that he longs to be free himself. Iago finds the lamp and shows it to the elated Jafar ("Why Me?" – Reprise). The next morning at the wedding, Prince Ali confesses his true identity. Jafar seizes the opportunity to reveal the law that he forged and claim Jasmine as his bride and himself as Sultan ("Prince Ali" – Reprise). With Jafar in possession of the Lamp, Aladdin tricks him into wishing to become the most powerful genie of all time – and forever trapped! Aladdin then uses his last wish to free Genie and promises to give all his love to Princess Jasmine, if she'll have him. The initially reluctant Sultan now grants his consent, and everyone lives happily, and freely, ever after ("A Whole New World" – Finale, "Friend Like Me" – Bows).
Characters (in alphabetical order)

Aladdin
Attendants
Genie
Guards
Iago
Jafar
Magic Carpet
Narrators
Prince Baba of Ganoush
Prince Dahdú Rahn-Rahn
(The) Prince Formerly Known as the Artist
Princess Jasmine
Razoul
Sultan
Townspeople
PROLOGUE

(Dim light. Five NARRATORS enter.)

Arabian Nights (part 1)

(with intensity and wonder)

Oh, I come from a land, from a far-away place where the caravan camels roam. It's all flat and immense and the heat is intense. It's a furnace! But, hey, it's home. When the wind's from the east and the sun's from the west and the sand in the glass is right, come on down, stop on by, hop a carpet and fly to another Arabian night!

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(Lights come up to reveal:)

SCENE 1

(AGRABAH – THE PALACE GATES. TOWNSPEOPLE assemble expectantly. NARRATORS pull out microphones and announce/interview à la "the red carpet.")

NARRATOR 1
Welcome to Agrabah, City of Enchantment!

NARRATOR 2
Where every beggar has a story and every camel has a tail!

NARRATOR 3
The big day has finally arrived, and you're all just in time to join the festivities.

NARRATOR 4
Yes, friends, this is the day when we finally find out who Princess Jasmine's future husband will be!

NARRATOR 5
While we wait for the Royal Family to take their places in the Royal Box, let's get the mood on the street. You!
ALADDIN

Who me?

NARRATOR 5

What's your name?

ALADDIN

Aladdin.

NARRATOR 5

Anything you want to say to all the nice people out there, Aladdin?

ALADDIN

I'm hungry, I'm miserable, and my life is like one bad dream—

NARRATOR 5

(cutting him off)

Thank you!

(GONG! The ROYAL GUARD enters.)

Arabian Nights (part 2)
NARRATOR 1
It won't be long now, folks. There's the Grand Vizier, Jafar, the Sultan's right-hand man. Renowned for saying: "Ask not what your country can do for you. Ask what you can do for me."

NARRATOR 2
And there's Razoul, Jafar's right-hand man, Captain of the Royal Guard despite being dropped on his head as a baby.

NARRATOR 3
And there's Iago, Jafar's right-hand... parrot. And believe me, folks, this bird's verbal skills are off the chart.

IAGO
Verbal, schmerbal. A parrot never gets any respect.

NARRATOR 1
Jafar! Jafar! Is it true that since you've been Vizier, the local crime rate has plummeted?

JAFAR
No kidding.

NARRATOR 2
Jafar! Jafar! Any predictions about Princess Jasmine's future husband?

JAFAR
No contest.

NARRATOR 3
Jafar! Jafar! Any truth to the rumor you'd like to be Sultan yourself one day?

JAFAR
No comment.

(GONG! The ROYAL FAMILY enters.)
23

Arabian Nights (part 3)

NARRATOR 4
Ah, the main event. The moment we've all been waiting for. There's the Sultan: ruler of all he surveys... and anything else that happens to be lying around.

NARRATOR 5
And next to him, for a very special, very limited engagement, the beautiful Princess Jasmine!

NARRATOR 4
And now, it appears the Sultan is about to address the crowd.

SULTAN
People of Agrabah, my loyal subjects! Today is a great day in our history!

ALL
Yay!
SULTAN
Today is the day your very own Princess Jasmine will choose a prince to marry!

ALL
Yay!

SULTAN
Three excellent candidates have journeyed through the desert from afar... for the privilege of winning her hand. Would you like to meet them?

ALL
Yay!

NARRATOR 1
Bachelor Number One: Prince Baba of Ganoush!

(The TOWNSPEOPLE applaud as a handsome PRINCE enters with his ATTENDANTS. The PRINCE stops when he reaches the SULTAN, salaams and then continues across the stage and off. The TOWNSPEOPLE applaud.)

SULTAN
A very suitable candidate for my daughter's hand. Wouldn't you agree, Jafar?

JAFAR
I would agree, Your Majesty, but the Princess seems unhappy.

IAGO
Well, duh. Who wants to be told she has to—

JAFAR
Not now, Iago. Not here.

IAGO
Sure, fine, whatever. Man, the only thing worse than being treated like a parrot is being treated like a kid.
(IAGO leaves JAFAR's side and sits on lip of stage, addressing the audience for the rest of the scene.)

NARRATOR 2
And next we have the very handsome, the very charming...
Prince Dahdú Rahn-Rahn!

(A second PRINCE enters with his ATTENDANTS. They parade past the ROYAL PARTY, stopping to salaam to the SULTAN before exiting. The TOWNSPEOPLE applaud, as before.)

SULTAN
(to JASMINE)
This must be your lucky day, Daughter. Such an impressive collection of worthy suitors!

JASMINE
No girl wants one of the most important decisions of her life made for her.

IAGO
Every father should know that.

JASMINE
Every father should know that!

IAGO
You tell him, sister.

SULTAN
I'm not just your father, Jasmine. I am Sultan. And we all have rules to obey.

IAGO
He has a point.

NARRATOR 3
And our final contestant is... The Prince formerly known as "The Artist!"
(A third PRINCE, wearing purple robes, enters with his ATTENDANTS and makes his way past the ROYAL PARTY. He salaams and then exits in the same manner as the others. TOWNSPEOPLE applaud.)

Arabian Nights (part 7)

Cool swing $\frac{\text{J}=132}{\text{J}=132}$

When the wind’s from the east and the sun’s from the west and the sand in the glass is right, come on down, step on by, hop a carpet and fly to another Arabian night!

Arabian nights like Arabian days more often than not are hotter than hot in a lot-a good ways... Arabian nights 'neath Arabian moons, a fool off his guard could fall and fall hard out there on the
(to JASMINE)
Now, Jasmine: which of these worthy princes will you keep, and which will you vote off the island?

JASMINE
Father, you're not listening to me.

JAFAR
(to JASMINE)
If you'll permit me to say so, Your Highness, I am listening to you. And I must remind you that only one day remains until—

JASMINE
Please! You wouldn't make me...
(to SULTAN)
Can't you just be my father for once, instead of Sultan?

SULTAN
Jasmine, the law is the law. It's been the law for a thousand years.

JASMINE
But the law's unfair! I should be able to marry when I want and whom I want.

SULTAN
You don't have that choice. You're a princess.

JASMINE
A princess who feels like a prisoner.

SULTAN
Jasmine, don't be so dramatic. Now, come inside the Palace.
(The ROYAL PARTY leaves the Royal Box and moves upstage toward the Palace.)

**JASMINE**

I want my freedom, Father. Just like everybody else.

*(POLICE WHISTLE! The crowd looks offstage toward the commotion.)*

**BAKER**

(from offstage)

Thief! Thief!

*(A hungry, frantic THIEF enters with a loaf of bread. JASMINE recognizes an opportunity to escape and carefully moves away from the ROYAL PARTY. A BAKER enters.)*

Someone stole my bread!

*(ALADDIN enters casually and surveys the scene. JASMINE moves further away.)*

**TOWNSPERSON**

(to RAZOUL)

Someone stole his bread!

*(The THIEF tosses the bread to a surprised ALADDIN and runs off. JASMINE moves further off.)*

**ALADDIN**

(smells bread)

Mmm, sourdough!

*(POLICE WHISTLE! Several GUARDS enter.)*

**ALADDIN, JASMINE**

Gotta go!

*(ALADDIN and JASMINE run off in opposite directions. TOWNSPEOPLE move off in disarray. RAZOUL tries to maintain order. The ROYAL PARTY seeks safety behind the Palace gates. ALADDIN re-enters.)*
One Jump Ahead (part 1)

Tense $\frac{3}{4}$=140

Moderate swing

One jump ahead of the bread line, one swing ahead of the sword. I steal only what I can't afford.

ALADDIN: That's everything!

One jump ahead of the lawmen.

That's all and that's no joke. Most guys

(shopkeepers: (opt. shouted)

don't appreciate I'm broke.

Riff raff!

ALADDIN:

Street rat! Scoundrel! Take that!

© Disney
(ALADDIN backs away from the SHOPKEEPERS as TOWNSPEOPLE enter from the opposite direction, effectively trapping ALADDIN.)

TOWNSPEOPLE:

little snack, guys? Rip him o-pen, take it back, guys! I can take a hint, got-ta face the facts.

(A trio of HAREM GIRLS enters)

HAREM GIRLS:

Now you see what I go through! Ooh! Oh, it's sad A-laddin hit the bot-tom. He's be-come a one-man rise in crime. I'd blame par-ents ex-cept he has-n't got 'em.

ALADDIN:

Got-ta eat to live, got-ta steal to eat, tell you all a-bout it when I got the time!

MATRON:

(ALADDIN tosses the bread to the GIRLS, but it ends up back in his hands. A MATRON steps out of the crowd.)
(ALADDIN ducks in and out of the crowd, trying to lose his pursuers.)

SULTAN
(expansive)
You see, Jasmine? Outside the palace it’s a different world, and that’s precisely why you must marry someone who... Jasmine? Where is Princess Jasmine? The Princess is missing!

RAZOUL
She was right behind us. Wasn’t she?

IAGO
Well, she’s not here now!

SULTAN
Well, she’s not here now! Jafar! Do something!

JAFAR
(to RAZOUL)
Find the Princess, you fool! Immediately!

RAZOUL
(to GUARDS)
Find the Princess, you fools! Immediately!

(GUARDS dash off, followed by RAZOUL. The ROYAL PARTY exits in the opposite direction. NARRATOR 3 addresses the audience.)

NARRATOR 3
Please, worthy friends, you are not to be alarmed. The crime rate here in Agrabah has been declining steadily for years...

(ALADDIN and JASMINE, in scarf and sunglasses, enter upstage from opposite sides, crossing backwards until they knock into each other.)

ALADDIN, JASMINE
Sorry.

(POLICE WHISTLE!)
They’re after me! They’re after you?
(POLICE WHISTLE! ALADDIN grabs JASMINE by the wrist.)

ALADDIN

Come on!

(ALADDIN and JASMINE run, in "slo-mo," downstage center, as RAZOUL and GUARDS enter upstage, running "after them.")

One Jump Ahead (part 2)

1.2  

Tempo:

TOWNSPEOPLE:

Stop thief! Van - dal! Out - rage!

ALADDIN:

Scan - dal! Let's not be too has - ty.

GIRL:

Still, I think he's rather tas - ty. Gotta eat to live, gotta

GUARDS:

steal to eat, oth - er wise we'd get a - long. Wrong!

(ALADDIN throws up the bread and dives away from the GUARD. JASMINE catches it.)

GROUP 1:  

ALADDIN:

One jump a - head of the hoof - beats. One hop a-

GROUP 2: (sung or shouted)

ff Van - dal!
TOWNSPEOPLE disperse. The NARRATORS remain. NARRATOR 2 points out two CLOAKED FIGURES who have entered. NARRATOR 1 now sees them.)

NARRATOR 1
Ahhhh! Two cloaked figures in 110-degree heat.

Thief!

(GUIRDS run off in pursuit and the TOWNSPEOPLE disperse. The NARRATORS remain. NARRATOR 2 points out two CLOAKED FIGURES who have entered. NARRATOR 1 now sees them.)
NARRATOR 2
(to audience)
Somewhat suspicious, wouldn’t you say?

NARRATOR 3
Yes, but stranger still are the events about to unfold...

NARRATORS 4, 5
Here in the marketplace of Agrabah...

(The NARRATORS salaam and exit.)

SCENE 2

(THE MARKETPLACE. Realizing the coast is clear, the two cloaked figures turn downstage and remove their hoods: they are ALADDIN and JASMINE. JASMINE reaches under her cloak and withdraws the loaf of bread, which she extends to ALADDIN.)

JASMINE
I don't understand. Why would anybody steal a loaf of bread?

ALADDIN
Gee, I dunno. Acute hunger pangs? Lightness of head? Rude growling noises from the stomach? All of the above?

JASMINE
Hunger pangs? What's that?

ALADDIN
You're not from around here, are you?

JASMINE
Of course I'm from around here!

ALADDIN
Nah. You're too nice. And too scared.

JASMINE
Well, sure I'm scared. Those people chasing us were so angry!
ALADDIN
That’s Agrabah: hungry and angry. But when you're trapped here, you get used to it.

JASMINE
Believe me, you’re not trapped. You're free to go anywhere you want. Do anything you want.

ALADDIN
Tell me the truth. This is your first time in the marketplace, isn’t it?

JASMINE
(looks around, cagey)
Well, my first time in this particular marketplace.

ALADDIN
It's the only marketplace we have.

JASMINE
(caught)
Oops.

(ALADDIN and JASMINE laugh.)

ALADDIN
So you don’t wanna tell me where you're from. Fine. But I bet wherever it is, it’s – well, it's gotta be—

Boring?

JASMINE
Beautiful.

(ALADDIN is pleased, but she looks away. ALADDIN changes the subject.)

Wow! The Palace looks amazing from here, doesn’t it?

JASMINE
(bored)
Oh, yes, it’s wonderful. Always perfectly wonderful.
ALADDIN
Imagine what it would be like to live there. No worries. Never hungry. And all those servants!

JASMINE
(disgusted)
And the servants of the servants.

Cool!

JASMINE
"Cool?" Someone always watching you? Telling you where to go and who to see?
(covering)
Well, anyway, that’s how I imagine it would be.

ALADDIN
Yeah? Well, I think I could handle it.

JASMINE
Not if you weren’t free to live your own life!
(ALADDIN studies her for a moment.)

ALADDIN
You’re not going back to wherever you came from, are you?

JASMINE
Not if I can help it.
(leveling with him)
If I do, the Sult— uh, my father will force me to get married.

ALADDIN
Force you? Whoa.

JASMINE
And to someone I don’t even know!

ALADDIN
You shouldn’t have to do that!
JASMINE
Exactly!

ALADDIN
Exactly!

(ALADDIN and JASMINE smile at one another.)

JASMINE
So how come you can understand what I'm feeling? Why can't the people who actually know me?

ALADDIN
Maybe they just don't see you the way... the way, um...

JASMINE
The "way"?

ALADDIN
The way I do.

(ALADDIN and JASMINE regard one another for a few beats. POLICE WHISTLE!)

RAZOUL
(from offstage)
This way!

(ALADDIN takes JASMINE's hand as she dons her hood.)

ALADDIN
This way!

(As ALADDIN and JASMINE attempt to exit, GUARDS enter from both sides of the stage, trapping them. RAZOUL enters.)

RAZOUL
(to GUARDS)
Seize him!
(to ALADDIN)
You're going straight to the dungeon, kid.

(The GUARDS seize ALADDIN.)
JASMINE
He didn't do anything!

ALADDIN
(to JASMINE)
Run!

(RAZOUL turns to JASMINE.)

RAZOUL
My, my, my. Who's your pretty young friend?

JASMINE
Let him go. Now.

(RAZOUL and GUARDS laugh. JASMINE removes her hood and veil, revealing a diadem crowning her head.)

By order of the Princess.

RAZOUL
Princess Jasmine!

(RAZOUL and GUARDS salaam before JASMINE.)

ALADDIN
(stunned)
Princess?

RAZOUL
Your Highness, what are you doing outside the palace? And with this riff-raff?

JASMINE
He is not "riff-raff!" He's...

ALADDIN
Aladdin.
(exends hand to RAZOUL)
How ya doin'?
(GUARDS grab his arms.)
JASMINE

Don’t!
(to RAZOUL)
That’s an order.

RAZOUL

My orders come only from Jafar.

JASMINE

Newsflash: Jafar doesn’t rule this kingdom! And you, Captain, better remember that you serve the Sultan first.

RAZOUL

Princess, if you want to have this street rat released, you better take it up with Jafar. In the meantime, he stays in my custody.
(to GUARDS)
Let’s go!

(GUARDS exit with ALADDIN. RAZOUL turns back to JASMINE.)

If I were you, I’d get back to the Palace. It’s not safe for you to be here alone. Good day, Princess.

(RAZOUL exits as JASMINE watches in anger.)
One Jump Ahead (reprise)

Slowly, sweetly \( \text{4} \) \( \frac{96}{1-4} \) Somewhat freely

JASMINE:

Riff-raff, street rat, I don't buy that! If

only they'd look closer, would they see a poor boy?

No-sir-reel! He's a prince! At least he was to me!

(JASMINE exits.)

SCENE 3

(JAFAR'S CHAMBER. JAFAR sits hunched over a desk, scratching away at a document with a quill pen. The NARRATORS enter.)
Arabian Nights (reprise 1)

(The NARRATORS exit as IAGO enters. JAFAR continues to work on the document.)
JAFAR
You have news?

IAGO
The Princess is back. Not a scratch on her.

JAFAR
And that thieving boy from the marketplace?

IAGO
In custody – with several scratches.

Excellent.

JAFAR

IAGO
Yeah, I thought you'd be pleased.

"Pleased?"

JAFAR
Yeah! Ever heard of it?

IAGO

(beat)
"Pleased" to be playing nursemaid to a spoiled Princess?
"Pleased" to be keeping tabs on every petty thief in Agrabah? While day in and day out that blithering idiot remains Sultan!

IAGO
(changing the subject)
What'cha workin' on there, boss?

JAFAR
(sarcastic)
My penmanship.

IAGO
Looks like one very old, very important document.
(JAFAR blows to dry the ink.)

JAFAR
With a nice, new paragraph I just added. Listen to this: "Should an unmarried Royal Princess, who is sole heir to the throne, fail to choose a husband within the time allotted for such selection, the Sultan's highest-ranking official—"

IAGO
That would be you.

JAFAR
Let me finish! (continuing) "... the Sultan's highest-ranking official" – that would be me – "will immediately become betrothed to the Princess and will himself inherit all the rights, privileges, and powers of the Sultan."

IAGO
So now all we gotta do is make sure she doesn't fall for anybody before tomorrow.

JAFAR
And if she does, we make sure he has...

IAGO
A freakish, tragic accident.

JAFAR
A freakish, tragic accident.

(JAFAR and IAGO laugh wickedly.)

IAGO
As you wish, my "Sultan-to-be."

JAFAR
"As I wish!" When have things ever been as I wished?
Why Me?

Why me? Why me? Why me? For a man of your charisma and mystique, you have taken far too long to reach your peak. Why is my status always quo? Why does no-one want to know? Poor me? Why me? Why am I so unable to fulfill my true potential?

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(JAFAR and IAGO laugh wickedly and exit as the NARRATORS enter and address the audience.)
NARRATOR 4
Well folks, by now you must be getting curious about Aladdin. How is he? Where is he?

NARRATOR 5
Let's check in with our hero – in a cave on the outskirts of Agrabah...

SCENE 4
(A CAVE ON THE OUTSKIRTS OF AGRABAH. Two GUARDS enter a dimly lit space with ALADDIN, who struggles to free himself from their grip. RAZOUL enters.)

RAZOUL
Here we are. Make yourself uncomfortable.

GUARD 1
Hey, Boss? How come we had to drag him all the way out here to this cave?

GUARD 2
Yeah, Boss. Jafar said to put him in the dungeon.

RAZOUL
Jafar forgets that all the dungeons are full of prisoners already.

GUARD 1
So now he's filling up caves?

RAZOUL
This kid's a special case.

ALADDIN
I'm not special. I don't need a cave.

RAZOUL
You won't need it for long, that's for sure.

ALADDIN
Really? Where am I going?
(RAZOUL and GUARDS laugh. RAZOUL nods to GUARDS, who tighten their grip on ALADDIN.)

RAZOUL

Don’t ask so many questions.

(GUARDS throw ALADDIN to the ground.)

So long, street rat.

(RAZOUL and GUARDS exit as lights come up further to reveal that ALADDIN has been thrown into a cave filled with piles of cast-off junk: brass tchotchkes, rolled-up rugs, etc.)

Arabian Nights (reprise 2)

Steadily, clocklike $\cdot 128$

NARR. 1:

1-3

What a room! What a stink! This is
doom; don’t you think? As the hours of the night crawl past

7

NARR. 2:

There are rats in his cell And he’ll live with the smell till the

9

ALADDIN: Hey! Where are you getting this information? NARR. 3:

dawn; when he breathes his last. Ev-’ry tick of the clock says, “Get
(ALADDIN stands and dusts himself off.)

ALADDIN

But I do like Jasmine. I mean, "The Princess!" Ugh! I must've sounded so stupid! Then again, what does it matter? I'm never gonna see her again. Me, the "street rat"!

(beat)

Besides, she deserves a prince. Or at least someone better than me. Oh why did I ever meet her?

(beat)

Boy, I'm glad I met her!

(ALADDIN collapses to a sitting position. For the first time, he takes notice of all the objects around him.)

Look at all this junk! I bet no one's been in here for years.

(A small lamp catches ALADDIN's eye. He picks it up.)

Something's written on this thing. Let's see here...

(ALADDIN rubs the lamp with his sleeve. Lights flicker. Smoke fills the air. Lights snap to black. When lights are restored, a GENIE stands before ALADDIN.)
GENIE
Oy! Ten thousand years in a tin can'll give you such a crick in the neck!
(cracks his neck)
Okay, that's better!
(to ALADDIN)
Now then, "Your wish is my command," yadda yadda, you know the drill, so shoot...

(ALADDIN is too astonished to speak. He looks from GENIE to the lamp and back to GENIE.)

C'mon, kid, what's it gonna be? Cash, camels, Casbahs?

(ALADDIN still can't form words.)

You must want something...

(GENIE claps his hands in ALADDIN's face.)

Hey! What'd you say your name was?

ALADDIN

(wary)
Aladdin.

GENIE
"Aladdin." He speaks! Okay! This is gonna be a snap! May I call you "Al"? You know, Al, you're a lot smaller than my last master. Either that, or I'm getting bigger. Do these harem pants make me look fat?

ALADDIN

(amazed)
Wait a minute – I'm your "master?"

GENIE
Hello? "Direct from the lamp?" It's the Genie with the light brown hair!

ALADDIN
You mean I, like, get to make a wish and everything?
GENIE

Yeah, Al, like three wishes!

ALADDIN

Awesome!

GENIE

But no wishing for more wishes, okay? 'Cuz that is just so yesterday. But otherwise, you're the boss. This is your lucky day. All your dreams are coming true.

(beat)

Maybe I should explain? Fine.

(as if to a musical conductor)

Maestro? What key are we in?

(A bell tone sounds. ALADDIN is completely bewildered.)

It's a musical!

Friend Like Me

© Disney
corner now, some heavy ammunition in your camp._

You got some punch, pizzazz, yahoo and how, see, all you

(GENIE gestures to the wings as a few CHORUS members enter and take up the song.)

CHORUS:

gotta do is rub that lamp. And I'll say: Mis-ter A -

GENIE: It's a big musical!

(Full CHORUS now enters.)

A tempo

ALL:

laddin, sir, what will your pleasure be?

Let me take your order— jot it down, you ain't never had a friend like me.

GENIE:

No, no, no. Life is your res-taur-ant and

ALL:

I'm your maître d'. C'mon whisper what it is_

GENIE: (whispered)

you want. You ain't never had a friend like me. Yes, sir, we
pride ourselves on service. You’re the boss, the king, the shah.

Say what you wish. It’s yours! True dish, how bout a little more bak-la-va? I have some of column “A”. Try all of column “B”. I’m in the mood to help you, dude, you ain’t never had a friend like me.

Oh my! Waah - ah No no!

Wah ah ah Na na na! Oh! Oh! Oh! Oh!

Can your friends do this? Can your friends pull this out their little hat!!
83-90

**ALL:**

Mister Aladdin, sir, have a wish or two or three.

94

**GENIE:**

I'm on the job, you big nobob. You ain't

97

**GROUP 1:**

never had a friend, never had a friend. You ain't

98

**GROUP 2:**

never had a friend, never had a friend. You ain't never

100

had a friend like

103

**GROUP 1:**

Like me. Like me.

105

**GROUP 2:**

Wah-ah ah. Oh, my! Wah-ah ah. No, no!

109

(shouted)

Like me. You ain't never had a friend like me!

Wah ah ah. Na na na! You ain't never had a friend like me!

(CHORUS exits.)
GENIE
So what's it gonna be, Master?

ALADDIN
Okay, this is gonna be great! I know exactly what I want! There's this incredible girl, see, and—

GENIE
Stop!

ALADDIN
Why?

GENIE
Two seconds. I gotta tell ya the rules.

ALADDIN
(skeptical)
What "rules"?

GENIE
Three wishes, three rules. One: I can't kill anybody. Two: I can't bring anyone back from the dead. And three: I can't make anybody fall in love with anybody.

ALADDIN
Why not?

GENIE
So forget the girl already!

ALADDIN
Some all-powerful genie! Can't bring people back from the dead, can't do this... can't do that.

GENIE
(aside)
Can you believe this guy?

ALADDIN
(scheming)
Probably can't even get us out of this cave.
GENIE
Excuse me? Did you rub my lamp? Did I not offer you the standard three-wish package? And all of a sudden you're telling me what I can and cannot do? Step over here!

(ALADDIN crosses to stand on a spot indicated by GENIE. GENIE whistles as if hailing a cab. A MAGIC CARPET enters and comes to a stop by ALADDIN.)

ALADDIN
Totally awesome!

GENIE
(mimicking ALADDIN)
"Can't do this. Can't do that. Can't get us out of here."
(gruff)
Have a seat.

(ALADDIN gets on the CARPET.)

And scoot over.

(ALADDIN adjusts his position as GENIE climbs aboard.)

All right, in case of emergency, the exits are here, here, here, and back there somewhere. So keep your hands and arms inside the Carpet at all times because we... are... outta here!

(The CARPET whirls about the stage. ALADDIN and GENIE hold on tightly. Eventually, the CARPET comes to rest. Lights brighten.)

And there we are: welcome back to the desert. We do realize you have a choice when it comes to air travel...
(aside)
Not!
(to ALADDIN)
... so thank you for choosing Magic Carpet Airlines. Thank you. Watch your head. B'bye now. G'bye. Have a nice day. B'bye.
(beat)
Ha! You thought I couldn't get us out of a lousy cave?
ALADDIN
Yeah, Genie old boy, you sure showed me. Now then, about my three wishes.

GENIE
Three?!?
(aside)
Did I hear someone say "three"?

ALADDIN
Yeah, your Master just did.

GENIE
Hey! You are down to two wishes, Mister.

ALADDIN
Actually, that would be three because I never actually wished to get out of that cave.

GENIE
Now just a...
(realizing)
You're bad.
(aside)
He's bad.
(to ALADDIN)
You're good.

(ALADDIN hops off the CARPET.)

ALADDIN
Okay, let's get down to it: I want to be a prince.

GENIE
The girl again.
(sighs)
So wish it already!

ALADDIN
You mean it? You can really make me a prince?
GENIE
Not until you wish it!

ALADDIN
All right then, Genie: I wish for you to make me a prince!

GENIE
You're sure.

ALADDIN
I'm sure.

GENIE
You're sure you're sure?

ALADDIN
Make me a prince!

GENIE
Why, sure.

(GENIE waves his hands at ALADDIN. Lights flicker and snap to black. When lights are restored, ALADDIN has been transformed into a prince, but with a turban that's too large, covering his face.)

Sorry kid, we'll work on the hat. But in the meantime: "All hail, Prince Ali!"

(GENIE salaams to ALADDIN. They both exit.)

SCENE 5

(THE PALACE. JASMINE confronts the SULTAN.)

JASMINE
Razoul arrested a boy in the marketplace today. On Jafar's orders.

SULTAN
What boy?
JASMINE
His name is Aladdin. He's being held somewhere, and you have to release him.

SULTAN
Is this "boy" someone you met while you were roaming the streets?

(JASMINE is silent.)

Jasmine! Members of this family do not consort with the common people.

JASMINE
But we should! You should! How else are you going to know what's going on? Did you know that your "common people" are hungry?

SULTAN
Jasmine, my concern is what's "going on" with you.

JASMINE
I've never been happier.

SULTAN
You ran away today, Jasmine! And now that you're back, all you want to talk about is some boy—

JASMINE
Father, please just listen—

SULTAN
You are a Princess! A Princess who must be wed tomorrow!

JASMINE
No!

SULTAN
Your time is up, Jasmine! You will choose one of the princes you've already met, or I will be forced to choose for you.

(JAFAR and IAGO enter.)

What's the news, Jafar?
JAFAR
Does Your Majesty know a certain Prince Ali Ababwa?

IAGO
Who cares? Show him in!

JAFAR
Not here, Iago. Not now.

(IAGO sits on the edge of the stage.)

SULTAN
Who cares? Show him in! His timing is perfect. Jasmine, you're in luck!

(JASMINE turns and sits defiantly by IAGO.)

JAFAR
But we don't even know him, Sire!

SULTAN
We'll know him when we meet him. Show him in. Now!

(A group of DRUMMERS enters at the head of a parade which will cross past the ROYAL PARTY.)
Proudly $3 = 96$

Make way for Prince Ali!

Say (An entourage of DANCERS, HAREM GIRLS and ATTENDANTS enters.)

GROUP 1:

Hey, it's Prince Ali! Hey! Clear the way in the ol' bazaar! Hey you! Let us through! It's a bright new star! Oh come! Be the first on your block to meet his eye! Make

(GENIE enters, followed by ALADDIN on the MAGIC CARPET) (sung or shouted)

way, here he comes, ring bells, bang the drums! Are you gonna love this guy! Prince Ali! Fabulous he! Ali Ababwa:

Gen-u-flect! Show some respect! Down on one knee!

© Disney
Now try your best to stay calm. Brush up your Sunday salam. Then come and meet his spectacular coterie! Prince Ali! Mighty is he! Ali Baba! Strong as ten regular mendacious ly? He faced the galloping hoards! A hundred bad guys with swords! Who sent those goons to their lords? Why, Prince Ali! He's got seventy-five golden camels. Purple peacocks, he's got fifty-three. When it comes to exotic type
mammals, has he got a zoo? I'm telling you, it's a

world class menagerie! Prince Ali! Handsome is

There's no question this Ali, Ali Baba!

That physique! How can I speak? Weak at the knee.

Everything about the man just plain impresses.

Well, get out in that square. Also,

He's a winner, he's a whiz, a wonder!
just your veil and prepare to gawk and grovel and

He's about to pull my heart a-sunder! And I absolutely

stare at Prince Al-jil! He's got ninety-five

love the way he dresses!

white Persian monkeys

GROUP 2:

He's got the monkeys, and to view them he charges no

Let's see the monkeys!

fee. He's got slaves, he's got

He's generous, so generous!
GENIE and CROWD:

servants and flunkies proud to work for him,

bow to his whim, love serving him, they're just lousy with loyalty.

Molto rall.

GENIE, BAND, and CROWD:

Monumental, in 4

li! Amorous he! Ali A-babwah! Heard your princess was a sight lovely to see! And

that, good people is why he got dolled up and dropped by with sixty elephants, llamas galore, with his bears and lions, a brass band and more, with his forty fakirs, his cooks, his bakers, his birds that warble on key. Make way for Prince Ali!
(ALADDIN dismounts the MAGIC CARPET and salaams before the SULTAN.)

ALADDIN

Your Majesty.

(in a deeper voice)
Prince Ali Ababwa at your service.

SULTAN

"Ali Ababwa." Let's see, I must know some of your people. Don't they come from somewhere near Abu Dabi?

(JAFAR)

(skeptical)
Abu Dabi Ababwas?

ALADDIN

Distant cousins.

(beat)
Your Majesty, I have journeyed from a-hand to seek your daughter's far—

(GENIE elbows ALADDIN.)
I mean, I have journeyed from afar to seek your daughter's hand.

SULTAN

Of course you have, and we're delighted.

(to JAFAR)
Aren't we, Jafar?

IAGO

Tickled pink.

SULTAN

(to ALADDIN)
My Royal Vizier. And Iago.

ALADDIN

Greetings, Royal Vizier. And Iago.

(The SULTAN moves downstage to where JASMINE is sitting.)
SULTAN
And *this* is my daughter, the Princess Jasmine.

JAFAR
I'm afraid, Prince Abooboo...

IAGO
Ababwa!

JAFAR
Whatever. I'm afraid there are a few questions that I must—

SULTAN
What questions? He's young! He's rich! *(regards the MAGIC CARPET)*
And he certainly knows how to travel.
*(to ALADDIN)*
Young man, I'm quite certain my daughter will like you.

ALADDIN
And I'm certain that I'll like her.
*(The SULTAN puts his hand on ALADDIN's shoulder.)*

SULTAN
I think we've found our son-in-law!

JASMINE
*(unable to keep silent any longer)*
I can't believe this! All of you standing around, deciding my future! I am not a prize to be won!
*(JASMINE turns on her heel and strides out.)*

ALADDIN
Princess, wait!

SULTAN
*(to ALADDIN)*
Don't despair, young man. In fact, come and join me for tea. We'll wait for Jasmine to cool down a little. And bring that amazing Carpet with you.
(All exit except JAFAR and IAGO.)

IAGO
There's something funny about that guy.

JAFAR
Agreed. Keep your eyes on this "Prince Ali."

(RAZOUL enters.)

RAZOUL
Hey Boss, that boy we found with Princess Jasmine? The boy from the marketplace?

IAGO
(light bulb, aside)
The boy from the marketplace?

JAFAR
Yes, yes, what about him?

RAZOUL
He's escaped.

JAFAR
How exactly does a boy "escape" from a dungeon, Captain?

RAZOUL
Um, well, Boss – he wasn't exactly in a dungeon...

JAFAR
I'm waiting.

RAZOUL
The dungeons were all full, so I thought it would be best to put him in your cave.

IAGO
The cave with all your treasures!

JAFAR
He's in my cave? With all my treasures?
RAZOUL
"Treasures?" Nuh-uh, Boss – that cave with all the old junk.

JAFAR
Idiot! Those are precious items I've been stealing – I mean "collecting" – throughout my long career in public service. That filthy urchin could have stolen a fortune!

(beat)
Razoul! Why are you standing there? Go and find that boy! And this time bring him to me.

RAZOUL
Right away, Boss! Right away!

(RAZOUL exits.)

JAFAR
That fool! There's no telling where that street rat is by now! He could be anywhere, passing himself off as a sheik, or a maharajah...

IAGO
Or a prince.

(JAFAR and IAGO lock eyes.)

JAFAR
"Prince Ali!" Of course!

IAGO
(aside)
"Thank you, Iago. That was brilliant!" Aw, shucks, Boss, just doin' my job.

JAFAR
The insolence! The gall of him! Right here under our noses, taunting us! But we’ll have the last laugh!

IAGO
Or maybe not.

JAFAR
Why "not"?
IAGO
The guy with the earring.

JAFAR
Who? His musical sidekick? A thoroughly ridiculous person!

But powerful.

JAFAR
In what way "powerful?"

IAGO
Ten to one, he's behind that carpet trick.

Because you suspect he's what exactly? A wizard?

Better than that.

JAFAR
A sorcerer?

Better than that.

JAFAR
What is this? "Three questions"?

IAGO
Nope. Three wishes.

(Comprehending)
A genie!

Bingo.

IAGO
A genie, of course!

JAFAR
A genie, of course!
IAGO

(aside)
"Of course! How obvious!"

JAFAR
All right, we'll forget about arresting Prince Ali. We'll simply have to keep our eyes on him – and his powerful friend. Because where there's a genie...

There's a lamp.

JAFAR
And I shall have it! And once I do, I won't ever have to bow to anyone again!

(JAFAR laughs his wicked laugh then disappears with IAGO. ALADDIN and GENIE enter from the other direction.)

ALADDIN
I don't get it. Everything was going great, and then the Princess walked out. What did I do wrong?

GENIE
You lied.

ALADDIN
Oh, right.

GENIE
Say kid, why don't you give it another shot? And this time—

ALADDIN
And this time, maybe I'll be a Sultan instead of a prince. Maybe I'll be... what's higher than a Sultan?

GENIE
That's not what I meant, Al.

ALADDIN
Well, I'm your master and you have to do whatever I say.
GENIE
Yeah. This sure is a great gig. Obeying masters – what a kick!

ALADDIN
(not listening)
But if Jasmine doesn't want me as a prince, what am I supposed to do?

GENIE
Well, you could always try being yourself.

ALADDIN
But...

GENIE
Be yourself.

ALADDIN
Are you kidding?

GENIE
Trust me, will ya? Just be yourself.

ALADDIN
That's the last thing I wanna be. I wish... I wish...

GENIE
I'm waiting.

ALADDIN
Okay, I need some advice. If you had three wishes, what would you wish for?

GENIE
I'd only need one, 'cuz I only want one thing.

ALADDIN
What's that?

GENIE
To be free.
ALADDIN
You are free.

GENIE
Sure, free to be ordered around by anybody who happens to be holding my lamp.

*(showing his bracelets)*

As long as I wear these shackles, I'm definitely not what you'd call "free."

ALADDIN
*(finally understanding)*

Oh.

*(beat)*

Well, cheer up. Maybe I'll fix that for you, soon as we get the Princess to notice me.

GENIE
Yeah right, Pinocchio.

ALADDIN
If I could just get some time alone with her...

*(looks at CARPET – light bulb)*

Come on, Genie. Prince Ali has a new plan.

*(ALADDIN marches off confidently. GENIE follows, shaking his head. NARRATORS enter to address the audience.)*

NARRATOR 1
Boy, this is one busy night in Agrabah!

NARRATOR 2
... where the Casbah never sleeps!

NARRATOR 3
... and where, in another part of the palace, a beautiful young girl on a balcony is wondering...

*(Scene dissolves to:)*
SCENE 6

(JASMINE’S TERRACE. JASMINE wonders aloud.)

JASMINE
O Aladdin, Aladdin! wherefore art thou Aladdin?

(ALADDIN enters aboard the CARPET.)

ALADDIN
Princess Jasmine?

(JASMINE looks out her window.)

Aladdin?

ALADDIN
Yeah... uh, no. It's me, Prince Ali...
(lowering his voice)
... Prince Ali Ababwa.

JASMINE
You have no right to come here!

ALADDIN
Please, Princess, just give me a chance to—

JASMINE
Leave me alone, or I'll call the Guard.

ALADDIN
No, wait! Don't do that!

(ALADDIN raises his hand to stop JASMINE and inadvertently knocks off his turban. JASMINE peers at him closely.)

JASMINE
Do I know you?

(ALADDIN puts the turban back on.)
ALADDIN

(lowering his voice again)
No, no. That is not possible.

(JASMINE looks more closely.)

JASMINE
You remind me of someone I met in the marketplace.

(ALADDIN strikes a casual pose.)

ALADDIN
"The marketplace?" That is also impossible. I have servants who go to the marketplace for me. In fact, I have servants who go to the market for my servants.

(beat)
Oops.

(recovering)
Princess Jasmine, you are very, uh... you are most extremely, um... beautiful.

JASMINE
I'm rich, too. A fine prize for any prince to marry.

ALADDIN
You mean, "Any prince whom the Princess chooses."

JASMINE
And what if the Princess doesn't want to choose?

ALADDIN
But you have to, right? Isn't that the law?

JASMINE
Oh, you're just like all the others! Go... go fly a Carpet!

ALADDIN

(in his own voice)
I'm sorry. I am. I understand how you feel.
JASMINE  
(livid)  
Really? And how do I feel?

ALADDIN  
(genuinely)  
Trapped. When what you want most is to be free. To make your own choices. In your own time.  
(beat)  
Thank you for seeing me. Good night.  

(ALADDIN turns to leave.)

JASMINE  
No! Please. Stay.  
(beat)  
You really do remind me of someone.

ALADDIN  
(carefully)  
What happened to him?

JASMINE  
He was arrested. The one thing he had was his freedom. And he lost that, thanks to me.

ALADDIN  
Maybe he'll come back one day. And surprise you.

JASMINE  
Nobody escapes from Jafar. And even if he did, it would mean death if he ever showed his face around here.

ALADDIN  
"Death!" I hadn't really thought about that.  
(covering)  
Would you, um, like to go for a ride? You'd be away from the palace for a while. See the world a bit. You know, just be...  

ALADDIN, JASMINE  
... free.
(ALADDIN and JASMINE lock eyes.)

JASMINE

I'd love to!

(ALADDIN takes JASMINE's hand and pulls her onto the MAGIC CARPET.)

Where are we going?

ALADDIN

Where would you like?

JASMINE

Anywhere. Everywhere!

ALADDIN

Funny, that's exactly what I had in mind.

A Whole New World

Freely

I can show you the world,

Sweetly \( \frac{1}{2} \) \( \frac{3}{2} \)

shining, shimmering, splendid.

Tell me, Princess, now

when did you last let your heart decide?

eyes, take you wonder by wonder over, sideways and

© Disney
A whole new under on a magic carpet ride.
world, a new fantastic point of view. No one to
tell us "no" or where to go or say we're only dreaming.

A whole new world, a dazzling place I never knew.

But when I'm way up here, it's crystal clear that now I'm in a whole new world with you.

whole new world with... Now I'm in a whole new world with
Un-believ-a ble sights, in - de-scrib-a ble feel - ing.

you.

Soaring, tumb - ling, free-wheeling through an end-less dia - mond sky.

A whole new world, a hun - dred

Don’t you dare close your eyes.

A whole new world, a hun - dred

thou-sand things to see I’m like a shoot - ing star. I’ve

Hold your breath, it gets better!

thou-sand things to see...
JASMINE:

come so far, I can't go back to where I used to be.

ALADDIN:

A whole new

ahn

MEN:

A whole new

Ev'ry turn a surprise,

Ev'ry moment red-

world with new horizons to pursue...

world with new horizons to pursue...

letter. I'll chase them any-where. There's time to spare.

I'll chase them any-where, there's time to spare.
JASMINE:

Let me share this whole new world with you.

ALADDIN:

Let me share this whole new world with you.

ENSEMBLE:

(ALADDIN and JASMINE return to JASMINE’s terrace. Let me share this
JASMINE takes ALADDIN’s hand.)

A whole new world.

That’s where we’ll

A whole new world.

That’s where we’ll

whole new world with you. A whole new world.

be...

A won-drous

be...

A thrill-ing chase...

That’s where we’ll be...
(ALADDIN and JASMINE look at one another for several moments before JASMINE speaks.)

JASMINE

Should I tell my father there’s going to be a wedding tomorrow after all?

ALADDIN

It's up to you.

JASMINE

Then I will, thank you.  

(beat)

Are you sure about this?

ALADDIN

(drawn JASMINE into his arms)

Very sure.

JASMINE

So am I. Good night, my handsome Prince.
(JASMINE turns and enters her chamber. ALADDIN falls backward dreamily onto the CARPET. Then he punches a fist into the air.)

ALADDIN

Yes!

(JAFAR enters with RAZOUL and GUARDS.)

JAFAR

Good evening, street rat.

ALADDIN

Oh boy.

JAFAR

(to Razoul)
Now this time, don’t let him get away. Take care of him once and for all. And get rid of that Carpet!

(JAFAR exits.)

RAZOUL

(to Guards)
You heard what he said! Get to it!

(RAZOUL exits. GUARD 1 grabs ALADDIN and moves him upstage. GUARD 2 removes the CARPET, which falls limp in his hands.)

GUARD 1

Okay street rat, you’re going on a little trip...

GUARD 2

(laughing)
Yeah, over the cliff!

GUARD 1

This is the last time you make us look stupid.

GUARD 2

Yeah, stupid!
ALADDIN

I doubt it.

(GUARDS celebrate with high-fives. As they let go of ALADDIN, he grabs the lamp from his vest, rubs it, and wishes.)

Genie, I wish these guys would stop!

(GENIE appears, and mid-high-five, GUARDS freeze. ALADDIN admires GENIE’s spell, then runs to hug him, leaving the lamp behind on the ground.)

Man, that was fast! Thanks, Genie.

GENIE

It was nothin’, kid – all in a days work. Now, we better get out of here before they snap out of it!

(ALADDIN and GENIE exit as JAFAR, RAZOUL and IAGO enter from the opposite direction. JAFAR sees the frozen GUARDS.)

JAFAR

(to RAZOUL)

You fool!

RAZOUL

(to GUARDS)

You fools!

(GUARDS snap out of it.)

GUARD 1

Uh, sorry, Boss.

GUARD 2

All he did was rub a lamp and then...

(IAGO spots the lamp and grabs it.)

IAGO

Not just any lamp. A magic lamp.
JAFAR
Not just any lamp, you fools. A magic lamp. And now we've lost it forever!

IAGO
Oh, Boss... ah, Boss...

JAFAR
What is it, Iago?

IAGO
Looking for... this!

(IAGO produces the lamp from behind his back with a toothy grin. JAFAR ignores IAGO's expression and grabs the lamp.)

IAGO
"Good job, Iago!" "Way to go, Iago." "Thanks for finding the lamp!" Nothing. I get nothing here!

(JAFAR thrusts the magic lamp into the air.)

JAFAR
At last, the lamp is mine!

Why Me (reprise)

© Disney
me. Yes, sir! and your opinions. Jafar the First!

JAFAR: Sing it, boys!

Oh, I could burst! Go, Jafar! Go, Jafar! Go, Jafar! Go, Jafar!

You'll be pow-er! You'll be clout per-son-i-fied! With a genie and sheer mag-ic by your side. It's a com-bi-na-tion which works me up to fe-ver pitch. Big "G"... and me! Who's the Titan? Who's the champ? Who's the master of the lamp? Who's the one who'll take up pages in Who's Who?

JAFAR: Now, let's go ruin a wedding!

Who? Why me!

(JAFAR, IAGO, RAZOUL and GUARDS laugh malevolently as they exit.)
SCENE 7

(THE THRONE ROOM. The wedding is in progress. ALADDIN and JASMINE stand hand-in-hand before the SULTAN, who addresses the assembled TOWNSPEOPLE.)

SULTAN

Before I pronounce them man and wife, is there anyone here who knows any reason why Princess Jasmine and Prince Ali should not be joined in marriage?

(beat)

Wonderful! Now then...

ALADDIN

Wait.

JASMINE

Ali?

ALADDIN

I do.

SULTAN

(charmed)

My boy, we know you "do."

(to TOWNSPEOPLE)

Wedding-day jitters.

(The TOWNSPEOPLE laugh.)

ALADDIN

I'm sorry, Jasmine, but I'm not...

JASMINE

Not what?

JAFAR

He's not a prince!

TOWNSPEOPLE

Huh?
JAFAR
He's a fake! A common street rat!

SULTAN
I don't understand.

IAGO
(to JAFAR)
Perhaps you should say it with music.

Prince Ali (reprise 1)

© Disney
JAFAR

Yes, indeed, folks!

JASMINE

(delighted)
Aladdin! So it was you in the marketplace!

SULTAN

You’re the boy from the marketplace?

ALADDIN

Yes. Yes, Your Majesty. Sir.

SULTAN

Jasmine, this wedding cannot take place. A princess cannot marry anything less than a prince.

JASMINE

But, Father...

SULTAN

The wedding is off!

JAFAR

Not quite, ex-Sultan. Citizens! In accordance with the ancient laws of Agrabah, the Princess Jasmine must now be wed... to me!

TOWNSPEOPLE

No!

IAGO

(to JAFAR)
Read the scroll, read the scroll.

JASMINE

I will never marry you, Jafar! Never!

JAFAR

Never say never, my dear.

(beat)
Razoul! Unroll the ancient scroll.
RAZOL

Unrolling the scroll, Boss.

(*RAZOL unfurls a scroll and holds it up for viewing.*)

JAFAR

*(quoting)*

"Should the Princess fail to marry a Prince in the time allotted, the Sultan's highest-ranking official" – that would be me –

*(now paraphrasing)*

"becomes her husband and the next Sultan."

TOWNSPEOPLE

Oh!

JAFAR

*(to TOWNSPEOPLE)*

Exactly.

(*JASMINE clutches the SULTAN.*)

Prince Ali (reprise 2)
JAFAR
Now, my dear little Princess, what do you have to say to that?

JASMINE
Actually, I didn't understand a single word you just sang.

JAFAR
I'm going to have your friend Aladdin killed. Now! Guards!!

(GUARDS seize JASMINE and ALADDIN.)

SULTAN
Jafar, get a hold of yourself!

JAFAR
(to GUARDS)
Seize the old man, too.

(GUARDS seize the SULTAN.)

SULTAN
What is the meaning— I am the Sultan!
JAFAR
Not anymore! Now I have all the power!

(JAFAR produces the magic lamp from the folds of his robe.)

Behold!

ALADDIN
The lamp!

IAGO
I'd start rubbing now, if I were you.

(JAFAR rubs the lamp with his sleeve.)

JAFAR
Genie of the lamp! Appear!

(Lights flicker. GENIE appears and salaams before JAFAR.)

GENIE
Your wish is my command... Master.

ALADDIN
Genie! No!

IAGO
Genie, yes!

ALADDIN
But, Genie, you can't!

GENIE
Sorry, kid. I have a new master now.

(JAFAR laughs gleefully.)
JAFAR
He who is in possession of the lamp is the genie's master.
That would be me.
(to ALADDIN, JASMINE, SULTAN)
And now, you miserable wretches, bow before my awesome power!

JASMINE
We will never bow to you!

ALADDIN
(scheming)
We don't have to. The fact is, Jafar, you're not really all that powerful.

JAFAR
I'm more powerful than—

ALADDIN
Big deal.
(pointing to GENIE)
He's the one with the real power. You need the Genie to grant your wishes. Without him, you're not so hot.

GENIE
I'm not following you, Al.

JAFAR
But I am! Thank you, street rat, for telling me exactly what to wish for!

IAGO
Let's think this through for a second, okay?

JAFAR
(to IAGO)
Not here, Iago. Not now.

IAGO
Fine, but don't say I didn't warn you.

JAFAR
(to GENIE)
Here's my wish, slave! I wish to be the most powerful genie of all time!
GENIE
(to JAFAR)
But if I do that, you'll—
(light bulb – to ALADDIN)
Oh, I get it! You're good!
(to JAFAR)
Master, your wish is my command.

JAFAR
At last! Absolute power is... mine!
(As lights begin to flicker, JAFAR is seized by violent tremors.)

IAGO
I have a very bad feeling about this.

JAFAR
What! What is happening?
(JAFAR drops the lamp.)

IAGO
A very, very bad feeling.
(IAGO's eyes bulge, and he lets out a rising squawk.)
One of my all-time worst feelings!
(ALADDIN picks up the lamp and holds it in front of JAFAR.)

ALADDIN
Hey, Jafar! There's no place like home.
(JAFAR yells. Lights snap to black. Silence. When they are restored, JAFAR has vanished. ALADDIN speaks into the lamp.)
Well, Jafar, buddy, you got your wish: phenomenal cosmic powers, itty-bitty living space.
(ALADDIN hands the lamp to GENIE.)
Better bury this a thousand miles underground, so no one will ever rub it and release Jafar back into the world.
GENIE
Is this kid a genius, or is this kid a genius?

JASMINE
Yes! You were wonderful.

ALADDIN
Jasmine, I'm sorry I lied to you... about being a prince. It wasn't fair to you.

JASMINE
No, it's the law that isn't fair.
(to SULTAN)
Father, please give us your consent.

SULTAN
I'm sorry, Jasmine, but—

GENIE
Hold it!
(to SULTAN)
Pardon me, Your Majesty, but the kid's my master again, and he's still got one wish left.
(to ALADDIN)
Al, just say the word, and I'll turn you back into a prince, and all your problems will be over.

ALADDIN
Hold it – you told me to be myself. I am who I am, right? And that's good enough.

GENIE
(not listening)
Stand back everybody: one bona fide prince coming up!

ALADDIN
Genie, you're not listening.

GENIE
You mean, that's not what you want?
ALADDIN
(to JASMINE)
Jasmine, I won't wish to be something I'm not. Not anymore. Not even for you.

JASMINE
You never had to.

(ALADDIN smiles and turns to GENIE.)

ALADDIN
I think it's time for the street rat to play genie for a change.
(beat)
Poof. You're free.

GENIE
Free? Yeah, right. Nobody'd ever waste a wish on...
(realizes that ALADDIN isn't kidding)
Whoa. You'd do that for me?

ALADDIN
That's what friends are for.

GENIE
Friends?

ALADDIN
Friends! You got your wish, pal! You're free!

GENIE
Free!
(tears off his bracelets)
Look, everybody: I'm free!

TOWNSPEOPLE
Yay!

GENIE
(to ALADDIN)
Quick! Wish for something! Anything! Something really big!
ALADDIN
A penthouse on the Euphrates, river view?

(Beat.)

GENIE
You can't have it!!! Wahoo! I'm free!
(laughs triumphantly)
Oh, boy! Does that feel good! Thank you, Al!

(GENIE embraces ALADDIN.)

ALADDIN
Hey, that was the easy part.
(turns to JASMINE)
Princess, I have nothing to offer you. No money, no
jewels, no lands. No special powers, no important friends.
But I will stand by you, and with you, no matter what.
That's the only offer I can make.
(deep breath)
Whew!
(to GENIE)
Now that was hard.

SULTAN
Young man, that's the best offer any father could ask for.
You've taught me something important today.
(to JASMINE)
It's time for me to be a better father... and a better ruler.

JASMINE
Then we have your permission?

SULTAN
Well, am I Sultan, or not?
(to TOWNSPEOPLE)
From this day forth, the Princess of Agrabah shall marry
whomever she chooses, whenever she chooses!

TOWNSPEOPLE
Yay!

(JASMINE hugs the SULTAN.)
JASMINE
(to ALADDIN)
I choose you, Aladdin.

ALADDIN
Call me "Al."

JASMINE
"Al"!
(ALADDIN and JASMINE embrace.)

GENIE
Well, looky here: now we're all free.

Free.

ALADDIN
Free.

JASMINE
Free.

ALL
Free!

(All cheer as the GENIE hurls his bracelets into the crowd of TOWNSPEOPLE. JASMINE and ALADDIN race off.)

A Whole New World (Finale)

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11
say we’re only dreaming, a whole new world,

14
a dazzling place I never knew. But when I’m

17
WAY UP HERE, it’s crystal clear that now I’m in a

MEN:
way up here, it’s crystal clear that now I’m in a

20
whole new world with you.

23
whole new world with... Now I’m in a whole new world with

Unbelievable sights, indescribable feeling.

you.

27
Soaring, tumbling, free-wheeling through an endless diamond sky.
A whole new world, a hundred

Don’t you dare close your eyes.

A thousand things to see.

Hold your breath, it gets better! I’m like a shooting star, I’ve come so far, I can’t go back to where I used to be...

A whole new world with new horizons to pursue.

Every turn a surprise. Every moment.

I’ll chase them anywhere, there’s time to spare.

I’ll chase them anywhere, there’s time to spare.
Let me share this whole new world with you. A whole new world, that's where we'll be...

A thrilling chase... for you and me.

A wondrous place... for you and me.

THE END.
Friend Like Me (Bows)

Bright swing = 194

ALL:

Mister Aladdin, sir, have a wish or two or three. I'm

on the job, you big nabob. You ain't never had a friend, never

had a friend. You ain't never had a friend, never had a friend. You ain't

never had a friend like me.

GROUP 1:

GROUP 2:

ALL:

Wah-ah-sh— Oh, my! Wah-ah-sh— No, no!

(shouted)

You ain't never had a friend like me!

Wah ah al— Na na na! You ain't never had a friend like me!

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STUDENT BOOK CREDITS

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Music by Alan Menken
Lyrics by Howard Ashman and Tim Rice
Book Adapted and Additional lyrics by Jim Luigs
Music Adapted and Arranged by Bryan Louiselle
Based on the Screenplay by Ron Clements, John Musker, Ted Elliott and Terry Rossio

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