


Disney's

Aladdin Jr.



STUDENT BOOK

Name: _____

Character: _____

PART OF



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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Disney's *Aladdin JR.*

Music by
Alan Menken

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Music Theatre International

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I am playing the part of

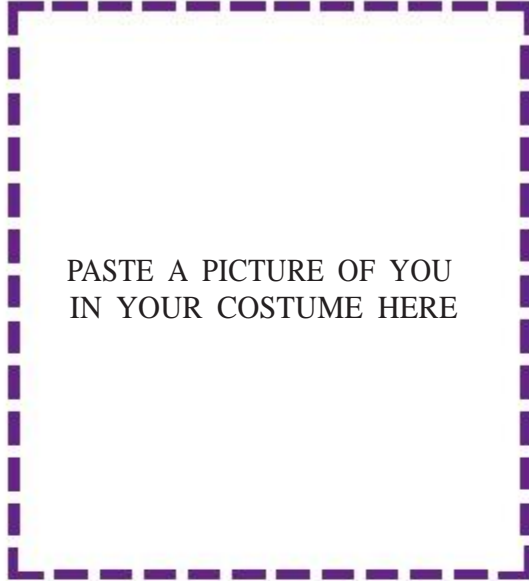
My teacher/director's name is

Our performance space is

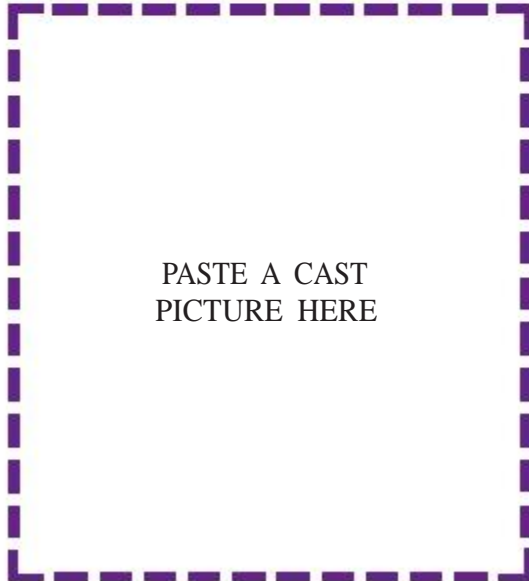
Our performance dates are

PRODUCTION PHOTOS

Here is a picture of me in my costume.



Here is a picture of my entire cast.



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**

6

(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 *offstage*. 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 lavalier 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.

Student Book
 Name Jeffrey D. Duncan
 Character Razoul

1

2 (RAZOUL and GUARDS laugh. RAZOUL nods to GUARDS, who tighten their grip on ALADDIN.)

3 Don't ask so many questions. XD SR

4 RAZOUL

5 (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.)

6

7

8

9

Arabian Nights (reprise 2)

1-3 Steady ♩, clocklike ♩=128 8 mf NARR. 1

What a room! What a stink! This is

doom; don't you think? As the hours of the night crawl past DICTION!

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 :

ON: onstage	CSL: centerstage left
OFF: offstage	USC: upstage center
CS: centerstage	USR: upstage right
SR: stage right	USL: upstage left
SL: stage left	DSC: downstage center
US: upstage	DSR: downstage right
DS: downstage	DSL: downstage left
CSR: centerstage right	X: cross

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 rehearses 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."



Photo © Disney

Directors Ron Clements, standing, and John Musker review scenes from Disney's *Aladdin*.

In *The Arabian Nights*, the once-betrayed mythical king Shahryar 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.



Photo © Disney

Linda Larkin, who recorded the speaking voice of Jasmine, poses with a *maquette*, or animation model.

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).



Photo © Disney

Animator Tina Price works on the Magic Carpet.

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**).

Disney's
Aladdin Jr.
© Disney

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)

1-7 $\text{♩} = 132$ *(with intensity and wonder)*

NARR. 1: **NARR. 2:**

mf Oh, I come from a land, from a

10 **NARR. 3:** **NARR. 4:**

far a - way place where the car - a - van cam - els roam. It's all

13 **NARR. 5:** **NARR. 1:** **NARR. 2:** **NARR. 3:**

flat and im - mense and the heat is in - tense. It's a fur - nace! But, hey, it's

16 **GROUP 1:** **GROUP 2:** **GROUP 3:**

home. When the wind's from the east and the sun's from the west and the

19 **ALADDIN:** **JASMINE:** **GENIE:**

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

22 **ALL:**

car - pet and fly to an - oth - er Ar - a - bi - an night!

© Disney

25 *ff* Ar - a - bi - an nights _____ like Ar - a - bi - an days

29 more of - ten than not are hot - ter than hot in a lot - ta good

32 ways... 33-51 19

The musical score consists of three staves. The first staff (measures 25-28) is in treble clef, 2/4 time, with a key signature of one sharp (F#). It begins with a forte (*ff*) dynamic and features triplet markings over the notes. The lyrics are 'Ar - a - bi - an nights _____ like Ar - a - bi - an days'. The second staff (measures 29-32) continues the melody with similar triplet markings. The lyrics are 'more of - ten than not are hot - ter than hot in a lot - ta good'. The third staff (measures 33-51) shows a long rest for 19 measures, with the lyrics 'ways...' written below it.

(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)

♩ = 132 **ALL:**
ff

1 Ar - a - bi - an nights like Ar - a - bi - an days

5 more of - ten than not are hot - ter than hot in a lot - ta good ways...

9-27 **19**

NARRATOR 1

It won't be long now, folks. There's the Grand Vizier, Jafar, the Sultan's right-hand man.

NARRATOR 2

And there's Razoul, Jafar's right-hand man, Captain of the Royal Guard.

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 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.)

Arabian Nights (part 3)

1 $\text{♩} = 132$ **ALL:** *ff*
Oh, I come from a land, where in - trigue is in style, and ad -

4
ven - ture is sta - tus quo. Where a daugh - ter must wed, hold her

7 **JAFAR:** 10-17 8
head up and smile. It's the law! Did I make it? No!

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 $\text{♩} = 132$

1 2-10 9 $\text{♩} = 132$ straight 8ths

GROUP 1: GROUP 2:

13 GROUP 3: ALADDIN:

16 JASMINE: GENIE: ALL:

20

25 *ff*

29

33

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 car-pet and fly to an-oth-er Ar-a-bi-an night!
 Ar-a-bi-an nights like Ar-a-bi-an days more of-ten than
 not are hot-ter than hot in a lot-ta good ways... Ar-a-bi-an
 nights 'neath Ar-a-bi-an moons, a fool off his
 guard could fall and fall hard out there on the

dunes..._____

SULTAN*(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 $\text{♩} = 140$ Moderate swing $\text{♩} = 212$

1-9 13-15 3

17 *f* **GROUP 1:** **GROUP 2:** **GROUP 1:** **GROUP 2:**

One jump a - head of the bread - line, one swing a -

20 **ALADDIN:**

head of the sword. I steal on - ly what I can't af -

23 **ALADDIN:** That's everything!

ford. **GROUP 1:** **GROUP 2:** One jump a - head of the law - men.

27 **GROUP 1:** **GROUP 2:** **ALADDIN:**

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

30 *(The BAKER, a BUTCHER, and a GROCER enter.)* **SHOPKEEPERS:** *(opt. shouted)*

don't ap-pre-ci-ate I'm broke. Riff - raff!

34 **ALADDIN:**

Street rat! Scoun - dre! Take that! Just a

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

38 **TOWNSPEOPLE:**

lit - tle snack, guys? Rip him o - pen, take it

44 **ALADDIN:**

back, guys! I can take a hint, got - ta face the facts.

47 (A trio of HAREM GIRLS enters.) **HAREM GIRLS:**

Now you see what I go through! Ooh! Oh, it's sad A -

50

lad-din's hit the bot - tom. He's be - come a one-man rise in

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

55 **MATRON:**

crime. I'd blame par - ents ex - cept he has - n't got 'em.

60 **ALADDIN:**

Got - ta eat to live, got - ta steal to eat, tell you all a -

63

bout it when I got the time!

74-83 **10** 7 times

(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.)

(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 I^o** **2** **TOWNSPEOPLE:**

Stop thief! Van - dal! Out - rage!

6 **ALADDIN:**

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

11 **GIRL:** **ALADDIN:**

Still, I think he's rath - er tas - ty. Got-ta eat to live, got-ta

16 **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.)

19 **GROUP 1:** **ALADDIN:** **GROUP 1:** **ALADDIN:**

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

GROUP 2: (sung or shouted)

ff Van - dal!

22 **GROUP 1: ALADDIN:**

head of the gun. — One trick a - head of dis - as - ter.

GROUP 1: **GROUP 2:**

Street - rat! Scoun - drel!

25

They're quick but I'm much fast - er. Here goes:

CROWD:

Take — that!

28

bet - ter throw my hand in. Wish — me hap - py land - in'. All —

(ALADDIN takes JASMINE by the hand and they jump offstage.)

30

— we got - ta do is... jump! —————

37 **CROWD, SHOPKEEPERS:**

Thief!

(GUARDS run off in pursuit and the TOWNSPEOPLE disperse.)

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—

JASMINE

Boring?

ALADDIN

Beautiful.

(JASMINE 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.

ALADDIN

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.

(extends 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.)



Aladdin JR.

North Shore Music Theatre, Beverly, MA
© Josh Weisgrau

One Jump Ahead (reprise)

Slowly, sweetly ♩=96 Somewhat freely

1-4 4 **JASMINE:**

♩=114 "Riff-raff," "street rat," I don't buy that! If

7 *piu mosso* With intensity warmer

on - ly they'd look clos-er, would they see a poor boy? No-sir-

11 *ritard.* *rall.* *calando*

ree! 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.)



Aladdin JR.
North Shore Music Theatre, Beverly, MA
© Josh Weisgrau

Arabian Nights (reprise 1)

Eerily $\text{♩} = 130$

1-3 **3** **NARR. 1:**
 Worth-y friends, we re - sume with Ja -

6 **NARR. 2:** **NARR. 3:**
 far in his room: the ad - vi - sor to Sul-tan Ha - med. Watch him

9 **NARR. 4:**
 gloat by the hour as vi - sions of pow'r race a - round in his e - vil

12 **NARR. 5:** **NARR. 1:**
 head. Though he's charm - ing and slick, he's un - peak - a - bly sick, this de -

15 **NARR. 2:** **NARR. 3:** **NARR. 1-5:** **NARR. 4:**
 spic - a - ble par - a - site. What a vil - lain - Boo! Hiss! who will

18 **NARR. 1-5:**
 scheme through all this and through ev - 'ry A - ra - - - bi - an

21 *ritard.*
 night.

The musical score is written on a single treble clef staff in 4/4 time. It begins with a tempo marking of 'Eerily' and a metronome setting of 130. The score is divided into measures 1-3, 6, 9, 12, 15, 18, and 21. Measures 1-3 contain a triplet of quarter notes. Measures 6, 9, 12, 15, and 18 contain various rhythmic patterns, including triplets and rests. Measures 21 and 22 show a ritardando effect with a long note and a fermata. The lyrics are written below the staff, with narrator numbers (NARR. 1-5) indicating which narrator is speaking in each measure.

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*(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.

JAFAR

Excellent.

IAGO

Yeah, I thought you'd be pleased.

JAFAR

"Pleased?"

IAGO

Yeah! Ever heard of it?

JAFAR

(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)

Just trying to earn my pen licence!

IAGO

Looks like one very old, very important document.

(JAFAR blows to dry the ink.)

JAFAR

Yes, it's Agrabah's ancient marriage laws for a Royal Princess, 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 ?

1-3 **3** **JAFAR:**

mf In my for-ma-tive and hun-gry years I was

7 un-ap-pre-ci-a-ted by my peers. As their slings and ar-rows flew, I would

10 **IAGO:**

pon-der-would-n't you?- Why me? Why me? For a

13 man of your char-is-sa and mys-tique, You have

15 **JAFAR:**

tak-en far too long to reach your peak. Why is my

17 **IAGO:** **JAFAR:**

stat-us al-ways quo? Why does no-one want to know? Poor me? Why

20 me? Why am I so un-ab-le to ful-fill my true po-ten-tial,—

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24 **IAGO:** **JAFAR:**
 — kept down by those you know are small-er fry- in-con-se-

27 **BOTH:** **Accel.**
 30-32 **3**
 quen-tial- What does it take to catch a break!

33 **JAFAR:** **Faster**
 Though it's a-gon-y to bide my time, I've got

36 **IAGO:**
 years and years and years be-fore my prime. Plus, there's

38 **JAFAR:**
 no-one on the scene as re-source-ful or as mean (tee-hee!) as

41 **IAGO:** **JAFAR:** **IAGO:**
 me! Who's the vic-tor? Who a-lone? Who will

43 **JAFAR:**
 o-ver-throw the throne? Who knows what to do and just how bad to be?

46 **IAGO:** **JAFAR:**
 Who's he? M - - E!

(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 tchotckes, rolled-up rugs, etc.)

Arabian Nights (reprise 2)

1-3 Steadily, clocklike $\text{♩} = 128$ **3** *mf* **NARR. 1:**

What a room! What a stink! This is

6 doom; don't you think? As the hours of the night crawl past

9 **NARR. 2:**

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

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

12 dawn when he breathes his last. Ev-'ry tick of the clock says, "Get

The musical score is written on four staves. The first staff (measures 1-3) is in 4/4 time with a 3-measure rest, followed by a melody. The second staff (measures 4-6) continues the melody. The third staff (measures 7-9) starts with a 3-measure rest, then continues the melody. The fourth staff (measures 10-12) continues the melody. The lyrics are placed below the notes.

16 **NARR. 4:** set for the block," and the shock of his aw-ful plight. **NARR. 5:** He looks

20 **ALADDIN:** pale... **NARR. 5:** No, I don't. 'cause he knows that he won't see an-oth-er A-ra-bi-an **NARR. 1-5:**

23 *(NARRATORS salaam and exit.)* 24-25 **ALADDIN:** I don't like those guys.
night...

(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.

(Magic Carpet comes on to stage)

Hey, are you trying to get out of here too? My name's Aladdin, pleased to meet you.

(Magic Carpet tries to draw Aladdin towards the lamp)

What are you doing? I don't understand. What are you saying? Does anyone out there speak carpet?

(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)

Hey, do I have lamp breath? Never mind! Okay, that's better! How have you been Carpet? I like your weave!

(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 long fair hair!

ALADDIN

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

GENIE

Yeah, Al, like three wishes!

ALADDIN

Awesome! So I get three wishes?

GENIE

Ten points for Gryffindor!

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. That's what we Genie's do. We spend our lives trapped in these lamps, for year after year... What am I talking about me for?

Maybe I should explain? Come on, it's a musical after all!

Friend Like Me

1 **Bright swing** ♩=194 **GENIE:**

Well, A - li Ba - ba had them

5 for-ty thieves, Sche-her-a - za-de had a thou-sand tales. — But mis-ter,


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

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

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13

 cor - ner now, some hea - vy am - mu - ni - tion in your camp. —

15

 — You got some punch, pi - zazz, ya - hoo and how, see, all you

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

18


 got - ta 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:

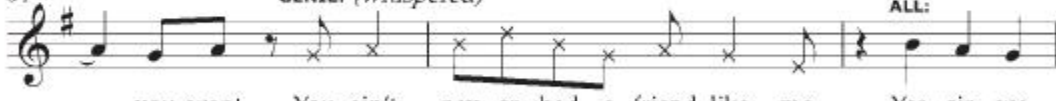
21

 lad - din, sir, — what will your plea - sure be? — Let me

25

 take your or - der - jot it down, you ain't nev - er had a friend like me.

28

 No, no, — no. Life is your res - tau - rant — and

31

 I'm your mai - tre d'. — C' - mon whis - per what it is —

34

 — you want. You ain't nev - er had a friend like me. Yes, sir, we

37 **SOLO 1:** **SOLO 2:** **SOLO 3:**
 pride our-selves on ser-vice. You're the boss, the king, the shah.—

40
 — Say what you wish. It's yours! True dish, how 'bout a

43
 lit-tle more bak-la-va? _____ Have some of column "A". Try

47 **GENIE:**
 all of col-umn "B"._____ I'm in the mood to help you, dude, you ain't

51 53-68 **16** **ALL:**
 nev-er had a friend like me. Wa-ah - ah—

70 **GENIE:** **ALL:** **GENIE:**
 Oh my!— Wa-ah - ah— No no!—

73 **ALL:** **GENIE:**
 Wah ah ah— Na na na!— Oh! Oh! Oh! Oh!

76
 Can your friends do this? Can your friends do

79
 that? Can your friends pull this out their lit-tle hat?!

The musical score is written on a grand staff (treble clef) in a key signature of one sharp (F#). It consists of ten staves of music. The first three staves (measures 37-43) feature three solo parts labeled SOLO 1, SOLO 2, and SOLO 3. The lyrics are: 'pride our-selves on ser-vice. You're the boss, the king, the shah.—', 'Say what you wish. It's yours! True dish, how 'bout a', and 'lit-tle more bak-la-va? _____ Have some of column "A". Try'. The fourth staff (measures 47-51) is for the GENIE, with lyrics: 'all of col-umn "B"._____ I'm in the mood to help you, dude, you ain't'. The fifth staff (measures 51-68) includes a double bar line, a repeat sign, and a section marked '16' with a key signature change to three flats (Bb). The lyrics are: 'nev-er had a friend like me. Wa-ah - ah—'. The sixth staff (measures 70-73) features three parts: GENIE ('Oh my!—'), ALL ('Wa-ah - ah—'), and GENIE ('No no!—'). The seventh staff (measures 73-76) features ALL ('Wah ah ah—') and GENIE ('Na na na!—'). The eighth staff (measures 76-79) features ALL ('Oh! Oh! Oh! Oh!'). The ninth and tenth staves (measures 76-79) feature ALL with the lyrics: 'Can your friends do this? Can your friends do that? Can your friends pull this out their lit-tle hat?!'. The score ends with a double bar line and a key signature change to two flats (Bb).

83-90 **8** **ALL:**

Mis-ter A - lad-din, sir, have a wish or two or three. —

94 **GENIE:** **GROUP 1:**

— I'm on the job, you big na - bob. You ain't

97 **GROUP 2:** **GROUP 1:**

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

99 **GROUP 2:** **ALL:**

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

102

had a — friend like

105 **GROUP 1:**

me. — Like me. — Like

GROUP 2:

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

109 *(shouted)*

me. — You ain't nev - er had a friend like me!

Wah ah ah — Na na na! You ain't nev - er 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: Like I said before, no wishing for more wishes!
Two: I can't make anyone fall in live with you. Trust me, my last master tried that with Taylor Swift and apparently they are never, ever, ever, ever getting back together! And three: You can't bring back the dead. Although one time I did manage to bring back Blue, Atomic Kitten, Bewitched, The Honeyz and even Five – which then became FOUR! Apparently they called it 'The Big Reunion'! I'd have called it 'The Big Disaster'!

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!

GENIE

Ladies and Gentlemen...presenting Prince Ali Ababwa

(A group of DRUMMERS enters at the head of a parade which will cross past the ROYAL PARTY.)

Prince Ali

1-9 Proudly $\text{♩} = 96$ **9** *ff* **ALL:**

Make way for Prince A - li! Say

(An entourage of DANCERS, HAREM GIRLS and ATTENDANTS enters.) **GROUP 1:**

15 hey, it's Prince A - li! Hey! Clear the way in the

20 **GROUP 2:** ol' ba-zaar! **GROUP 3:** Hey you! Let us through! It's a bright new star! Oh

23 **ALL:** come! Be the first on your block to meet his eye! Make

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

27 way, here he comes, ring bells, bang the drums! Are you gon-na love this

30 **ALL:** **Bright 4** guy! Prince A - li! Fab - u-lous he! A - li A - ba - bwa!

34 Gen-u - flect! Show some re - spect! Down on one knee!

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38 **GENIE:**
 Now try your best — to stay calm. Brush

41 **ALL:**
 up your Sun - day sa - laam. Then come and meet — his spec-tac -

44
 - u-lar co-ter - ie! Prince A - li! Might - y is he! A - li A -

49
 ba - bwa! — Strong as ten reg - u-lar men- de - fin-ite -

53 **SOLO 1:** **SOLO 2:**
 ly! He faced the gal - lop-ing hoards! A

57 **SOLO 3:**
 hun-dred bad — guys with swords! Who sent those goons — to their

60 **ALL:** **WOMEN:**
 lords? Why, Prince A - li! He's got sev - en - ty -

64 **MEN:**
 five gold - en cam - els. — Purple pea - cocks, — he's

68 **WOMEN:**
 got fif - ty - three. When it comes to — ex - o - tic — type

73 **ALL:** **GENIE:**
 mam - mals, — has he got a zoo? I'm tell-ing you, it's a

77 **MEN:** **WOMEN:**
 world class me-na-ge - rie! Prince A - li! Hand - some is
 There's no ques-tion this A-

80
 he, Al - i A - ba - bwa! — That phy -
 li's al - lur - ing. Nev - er or - di - nar - y, nev - er bor - ing.

83
 sique! How — can I speak? Weak — at the knee.
 Ev-'ry - thing a-bout the man just plain im - press - es. —

86
 Well, get on out — in that square. Ad -
 He's a win - ner, he's a whiz, a won - der!

89

just your veil — and pre - pare to gawk and gro - vel and
He's a - bout to pull my heart a-sun-der! And I ab-so-lute-ly

92

GROUP 1:

stare at Prince A - li! He's got nine - ty — five
love the way he dress - es! —

96

white Per - sian mon - - - keys —
He's got the mon - keys,

GROUP 2:

98

and to view them — he char - ges — no
Let's see the mon-keys!

101

fee. He's got slaves, he's — got
He's gen - er-ous, so gen - er-ous!

104 **GENIE and CROWD:**

ser - vants and flunk - ies proud to work for him,

107
bow to his whim, love serv - ing him, they're just lous - y with loy - al -

110 **Molto rall.** **GENIE, BAND, and CROWD:**

ty to A - li! Prince A - li! Prince A -

115 **Monumental, in 4** *accel.*

li! Am - or - ous he! A - li A - ba - bwa! Heard your

119
prin - cess was a sight love - ly to see! And

123
that, good peo - ple is why he got dolled up and dropped

126
by with six - ty el - e - phants, lla - mas ga - lore, with his

129
bears and li - ons, a brass band and more, with his for - ty fa - kirs, his

132
cooks, his bak - ers, his birds that war - ble on key. Make way

136
for Prince A - li!

The musical score is written in treble clef with a key signature of two sharps (F# and C#). It consists of nine staves of music. The first staff (104) is for 'GENIE and CROWD' and has a melody with lyrics 'ser - vants and flunk - ies proud to work for him,'. The second staff (107) continues the melody with lyrics 'bow to his whim, love serv - ing him, they're just lous - y with loy - al -'. The third staff (110) is marked 'Molto rall.' and 'GENIE, BAND, and CROWD:' and has lyrics 'ty to A - li! Prince A - li! Prince A -'. The fourth staff (115) is marked 'Monumental, in 4' and 'accel.' and has lyrics 'li! Am - or - ous he! A - li A - ba - bwa! Heard your'. The fifth staff (119) has lyrics 'prin - cess was a sight love - ly to see! And'. The sixth staff (123) has lyrics 'that, good peo - ple is why he got dolled up and dropped'. The seventh staff (126) has lyrics 'by with six - ty el - e - phants, lla - mas ga - lore, with his'. The eighth staff (129) has lyrics 'bears and li - ons, a brass band and more, with his for - ty fa - kirs, his'. The ninth staff (132) has lyrics 'cooks, his bak - ers, his birds that war - ble on key. Make way'. The tenth staff (136) has lyrics 'for Prince A - li!' and ends with a double bar line.

GENIE

I present to you Prince Ali Ababwa! Nothing more to see here!
 Wow, I haven't seen so many people leave a show since I saw
 A Justin Bieber concert!

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!

IAGO

But powerful.

JAFAR

In what way "powerful?"

IAGO

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

JAFAR

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

IAGO

Better than that.

JAFAR

A sorcerer?

IAGO

Better than that.

JAFAR

What is this? "Three questions"?

IAGO

Nope. Three wishes.

JAFAR

(comprehending)
A genie!

IAGO

Bingo.

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...

IAGO

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.)

GENIE

Be yourself AL, it's what's inside that counts! Be yourself Al! Be yourself! Use the force Luke! What does the fox say? Run, Forrest, run! I'm off to find my son Elmo, I mean Nemo!

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.)

JASMINE

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 1-5 Sweetly ♩=120 6-9 4 **ALADDIN:**

I can show — you the world,
shin - ing, shim - mer-ing, splen - did. Tell me, Prin - cess, now
when did you last let your heart de-cide? — I can o - pen your
eyes, take you won - der by won - der o - ver, side - ways and

© Disney

23 **JASMINE:**
A whole new
un - der on a mag - ic car - pet ride. —

26
world, a new fan - tas - tic point of view. — No-one to
30
tell us "no" or where to go or say we're on - ly dream -
33
ing.

ALADDIN:
A whole new world, a daz-zling place I nev - er knew. —

37 **JASMINE:**
that now I'm in a
— But when I'm way up here, it's crys-tal clear that now I'm in a
41
whole new world with you.

whole new world with... Now I'm in — a whole — new world — with

44

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

you.

48

JASMINE:

Soar - ing, tumb - ling, free - wheel - ing through an end - less dia - mond sky. —

51

— A whole new world, a hun - dred

ALADDIN:

Don't you dare close your eyes.

WOMEN:

A whole new world, a hun - dred

54

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

Hold your breath, it gets bet - ter!

thou - sand things to see. —

57 **JASMINE:**
 come so far, I can't go back to where I used to be.

ALADDIN:
 A whole new

ah

MEN:
 A whole new

60

— Ev-'ry turn a sur - prise, Ev-'ry mo - ment red -

world with new hor - i - zons to pur - sue. —

world with new hor - i - zons to pur - sue. —

63

let - ter. I'll chase them an - y - where. There's time to spare.

— I'll chase them an - y - where, there's time to spare.

66 **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. JASMINE takes ALADDIN's hand.) Let me share this

69



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.

72



be... A won-drous



be... A thrill-ing chase...



That's where we'll be...

75

JASMINE: A tempo

place... for you and me.

ALADDIN:

for you and me.

WOMEN:

for you and me.

MEN:

for you and me.

(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

(drawing 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)

1-3 **3** **GUARDS:** This san-dy lit-tle land will be the first of your do-

7 **JAFAR:** min - ions. Soon all the world will scrape and bow to

The musical score is written in 4/4 time. The first line (measures 1-3) is for the GUARDS and features a triplet of eighth notes. The second line (measures 7-9) is for JAFAR. The lyrics are: 'This sandy little land will be the first of your dominions. Soon all the world will scrape and bow to me.' The score ends with a double bar line.

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10 **GUARDS:**
 me Yes, sir! and your o - pin - ions — Ja - far the First!

13 **JAFAR:** **GUARDS:** **JAFAR:** Sing it, boys!
 Oh, I could burst! Go, Ja-far! Go, Ja-far! Go, Ja-far! Go, Ja-far!

17 **Slower** **GUARDS:** **Dramatic**
 You'll be pow - er! You'll be clout - per - son - i - fied! With a

20 **JAFAR:**
 ge - nie and sheer ma - gic by your side. It's a

22 **GUARDS:** **JAFAR:**
 com - bi - na - tion which works me up to fe - ver pitch: Big "G"... and

25 **GUARDS 1:** **GUARDS 2:**
 me! Who's the Ti - tan? Who's the champ? Who's the

27 **JAFAR:**
 mas - ter of the lamp? Who's the one who'll take up pa - ges in Who's Who?

30 **GUARDS:** **JAFAR:** *(mad laughter)* **JAFAR:** Now, let's go
 ruin a wedding!
 Who? Why me! 33-35 **3**

(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)

1 Jaunty 2 $\text{♩} = 94$ **CHORUS:**

Prince A - li turns out to be mere - ly A - lad - din.

6 **JAFAR:**

Read my lips, and come to grips with re - al - i - ty.

Yes, meet a blast from your past whose

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

pre - cious "Prince A - - - li."

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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.

RAZOUL

Unrolling the scroll, Boss.

(RAZOUL 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)

1 **Faster** **CROWD:**

Now let's see, what is to be - come of A - lad - din?

6 **JAFAR:**

Will he live? Can I for - give his slick - trick - er - y? His

11 **IAGO:**

per - son - al - i - ty flaws give me ad - e - quate cause to

15 **RAZOUL:**

send him pack - ing on a one - way trip so his pro - spects take a ter -

© Disney

18 **JAFAR:** - mi-nal dip. His as - sets are fro - zen, the ven - ue is cho - sen: the

21 ends of the Earth! Whoo - pee! **ALL:** So long, ex - Prince

27 A - li!

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

Erghh! It get's so dusty cramped up in here...I can't quite reach that corner, When I'm free I'll never have to dust again. Could you reach that bit for me Al...Aagghhh!

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. Put your hand up anybody who has got three
wishes. Ah, just me then! Genie, I wish to be a Sultan!
(*Genie throws glitter*)

GENIE

There you are boss, now you're a Sultan. It's a shame your surname isn't
'Peppershaker' – Get it, Sultan-Peppershaker, Sultan Peppershaker!
Awesome, they got it and I didn't even have to...Sorry boss! You look
really good ~~as a Sultan~~. You look great up close. But you'd look even better
from Jafar! Ring – Ring! It's Lady Ga Ga, she wants her costume back!
Are we through yet?

JAFAR

No, we're just getting started!
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 - Gangnam Dance!)

Better bury this a thousand miles underground, so no one will ever rub it and release Jafar back into the world.

(Genie throws lamp away)

GENIE

And now for that annoying bird...Parrot Pie anyone?

IAGO

I'm a good guy now! I'm a whole new bird...*(singing)*

GENIE

Two words...Chicken, nuggets.

(Goes to Aladdin) 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. Jasmine, I won't wish to be something I'm not. Not anymore. Not even for you.

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!

(JASMINE hugs the SULTAN.)

JASMINE

(to ALADDIN)

I choose you, Aladdin.

ALADDIN

Call me "Al."

JASMINE

"Al"!

(ALADDIN and JASMINE embrace.)

GENIE

(To Magic Carpet) Ah great, this is just how it ends on the DVD! Yay! There's so much to do to get ready for the wedding! We need something old, something new, something borrowed and...me!

ALADDIN

Do I still have one more wish?

GENIE

Yeah Al. My wedding gift to you! What shall it be?

ALADDIN

I wish for your freedom Genie!

GENIE

I can't believe it! You kept your promise. I'm finally FREE! Come on Carpie, we're off to Disneyland!

SULTAN

They're not the only ones facing a new future. Subjects of Agrabah, my daughter has finally made her choice!

- A Whole New World
- Bows to Friend Like Me music
- Finish singing Friend Like Me
- Everybody leaves the stage. GENIE: This is amazing, I'm free! I've got a plane to catch, get lost!

