



MUSIC THEATRE INTERNATIONAL
**BROADWAY
JUNIOR®**
30 MINUTES

Name: _____

Character: _____

Disney
Aladdin



Book by
David Simpatico

Music by
Alan Menken

Lyrics by
Howard Ashman and Tim Rice

Music Adapted, Arranged & Orchestrated and Additional Lyrics by
Bryan Louiselle

Based on the 1992 Disney film *Aladdin*

Actor's Script



Actor's Script

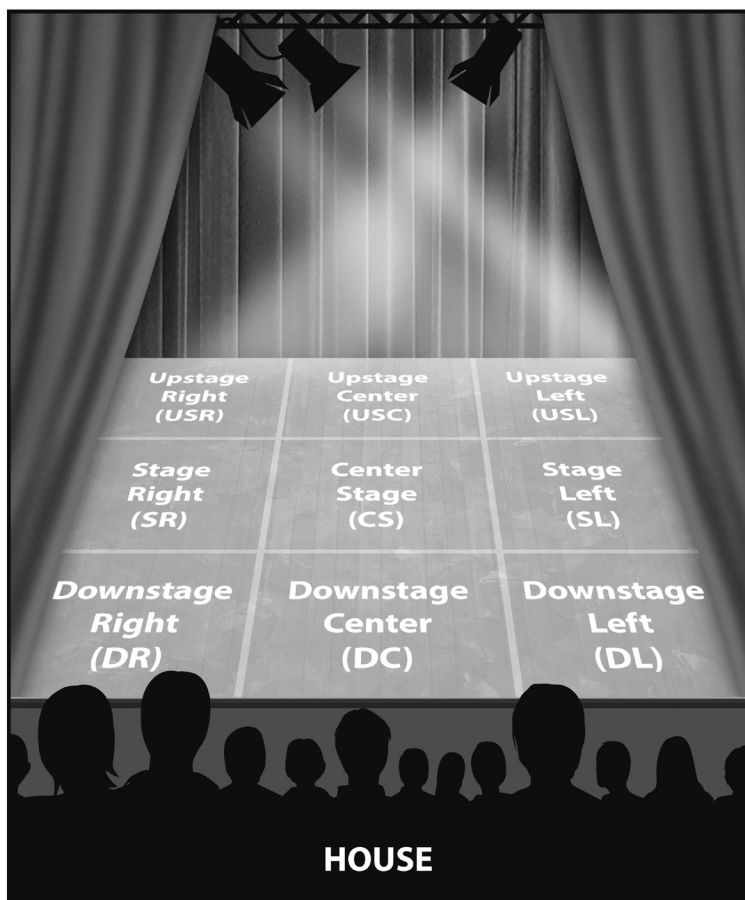
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Welcome to the Theater

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

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



What to Expect During Rehearsals

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

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

Music

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

Choreography

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


Blocking & Scene Work


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





Marking Your Script

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

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

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

 **3** Underline important stage directions, lines, lyrics, and individual words. For example, if your director wants you to stress a word, underline it in your script.

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

ON: onstage

OFF: offstage

US: upstage

DS: downstage


SL: stage left

SR: stage right


CS: center stage


X: cross

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

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

 **6** Draw stick figures to help you remember your choreography.

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

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



Defnaaz Irani (Jafar)

JAFAR

Seriously? Perhaps this would be a good time for wish number two!
Genie, I wish to be a powerful sorcerer!

GENIE

Yes, Your Awfulness— I mean, Your Magnificence. Your wish is my command.

(GENIE gestures. #22 – **JAFAR TRANSFORMATION 1**.
DJINN swirl around JAFAR and transform him into a mighty sorcerer.)



JAFAR

(extends a magical gesture toward AGRABAHNS, who cower)
Bow to me!



XDSR

(turns his anger on ALADDIN)

Now... bring it on, Prince Ali... or should I say... Aladdin?



Aladdin??

JASMINE

ALADDIN

Jasmine, I'm sorry. This is all my fault.

(#23 – **PRINCE ALI – REPRISE 1**. DJINN transform ALADDIN
back into a street rat. JAFAR uses sorcerer's magic to toy with
ALADDIN, who fights back valiantly.)

Prince Ali (Reprise 1)

1 **GUARDS,
JAFAR, IAGO:**

look toward Aladdin Prince A - li turns out to

4 **JAFAR:**

be mere - ly A - lad - din. Read my



Synopsis

A **LAMP VENDOR** appears in a marketplace conjured by **DJINN**, theatrical “spirits of the lamp.” A group of **AGRABAHNS** help him introduce the city of Agrabah (*Arabian Nights – Part 1*) and the story of a dusty old lamp that changed a young man’s life:

JASMINE, Princess of Agrabah, argues with the **SULTAN** over the ancient law requiring that she marry a prince immediately. **JAFAR**, the scheming Royal Vizier, and **IAGO**, his parrot sidekick, welcome **PRINCE ABDULLAH**, **PRINCE HASSIM**, and **PRINCE MALIK**, who are interested in Jasmine’s hand in marriage. Jasmine sends them away, and Jafar reminds her that if she doesn’t choose a husband she will have to marry him.

Jafar, eager to claim the throne, goes to the Cave of Wonders to seek the magic lamp (*Arabian Nights – Part 2*). But the **CAVE GUARDIAN** denies him; only **ALADDIN**, the Diamond in the Rough, may enter.

Meanwhile, in the marketplace, Aladdin weaves through vendors, **BEGGARS**, and other citizens of Agrabah trying to avoid getting caught for stealing a loaf of bread (*One Jump Ahead*). He bumps into Jasmine in disguise, who has run away from the palace. They are both caught by the **GUARDS** (*One Jump Ahead – Reprise*), and Aladdin is thrown into a **SKELETON**-filled dungeon (*Dungeon Ditty*).

Jafar tricks Aladdin into entering the cave to retrieve the lamp, but Aladdin gets trapped inside. When he rubs the lamp, a magical **GENIE** appears with his magic carpet, **AVIS** (*Friend Like Me*). Genie explains that Aladdin can make three wishes. For his first two, Aladdin wishes get out of the cave and to become a prince so he can see Jasmine again.

Aladdin – as Prince Ali – and his entourage make a grand entrance at the palace (*Prince Ali*). Jasmine remains unimpressed, so Aladdin decides to be himself and speak from the heart while taking her on a magic carpet ride (*A Whole New World*).

However, Jafar and Iago deviously steal the magic lamp and Jafar becomes Genie’s new boss. With his first two wishes, he becomes Sultan of Agrabah and a powerful sorcerer. Jafar also reveals that Prince Ali has merely been Aladdin in disguise (*Prince Ali – Reprise 1*) and orders his arrest (*Prince Ali – Reprise 2*). Before getting captured, Aladdin tricks Jafar into wishing to become a genie. In a flash, Jafar ends up trapped inside his own magic lamp (*Jafar’s Demise*).

For his final wish, Aladdin frees Genie. Jasmine remains hopeful that she and Aladdin can change the world together; the Sultan then alters the law so that she can marry whomever she wants and so that she herself will one day she will become ruler of Agrabah! All rejoice (*Finale & Bows*)!

Theater Tips

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



Characters

(in order of appearance)

LAMP VENDOR – a vendor with a story to share

ENSEMBLE – includes **DJINN**, magical theatrical spirits of the lamp;
AGRABAHNS, citizens of Agrabah; palace **GUARDS**; hungry **BEGGARS**
 in the marketplace; **SKELETONS** of past prisoners of the royal
 dungeon; and Prince Ali's **ENTOURAGE**

JASMINE – independent and ambitious Princess of Agrabah

SULTAN – warmhearted ruler of Agrabah

JAFAR – the Sultan's villainous Royal Vizier

IAGO – Jafar's wise-cracking sidekick parrot

PRINCE ABDULLAH, PRINCE HASSIM, and PRINCE MALIK – royal suitors
 hoping to marry Jasmine

CAVE GUARDIAN – magical guardian of the Cave of Wonders

ALADDIN – good-hearted, diamond-in-the-rough street urchin

BREAD VENDOR – burglarized vendor in the marketplace

FRUIT VENDOR – a vendor who is fond of Aladdin

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

AVIS – a flying carpet

Disney Aladdin © Disney KIDS

(The LAMP VENDOR enters and rubs a dusty golden lamp.

#1 – ARABIAN NIGHTS – PART 1. DJINN – theatrical “spirits of the lamp” – appear and reveal the marketplace as AGRABAHNS enter and address the audience.)

Arabian Nights (Part 1)

Majestic $\text{♩} = 77$

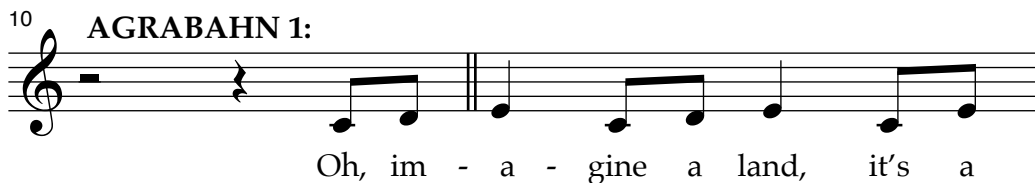
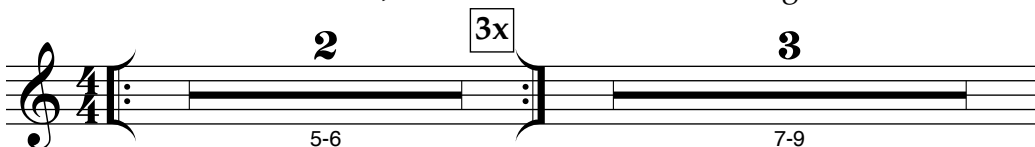


LAMP VENDOR: Salaam and good evening to you, worthy friends! Welcome to Agrabah, city of mystery—

AGRABAHN 1: Land of Enchantment—

AGRABAHN 2: An oasis of rest and wonder for those in search of something...

LAMP VENDOR, AGRABAHNS 1 & 2: ... magical!



14 **AGRABAHN 3:**

roam, where you wan - der a - mong ev - 'ry

16 **AGRABAHN 4:**

cul - ture and tongue. It's cha - o - tic, but hey, it's

18 **AGRABAHNS**
1, 2, 3, 4:

home. When the wind's from the East and the

20

sun's from the West... and the sand in the glass is

22 **LAMP VENDOR:** **AGRABAHN 5:** **AGRABAHN 6:**

right... come on down! Stop on by! Hop a

24 **ALL:**

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

27 **ff**

Ar - a - bi - an nights like Ar - a - bi - an

30

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

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

36 nights _____ with A - ra - bi - an dreams,

39 where what you will see may not, in fact,

41 be the thing that it seems... _____

LAMP VENDOR

Yes, my friends, welcome to Agrabah, land of eternal bliss, magical mysteries, and home of the hottest half-price bargains this side of the River Nile! Take, for example, this dusty old lamp.

AGRABAHN 5

Look beneath the dust, and you will discover that this lamp once changed a young man's life...

AGRABAHN 6

... as well as the life of an ambitious young princess who was being forced to marry against her will.

(Fanfare! DJINN reveal Princess JASMINE; the SULTAN; and the Royal Vizier, JAFAR, and his parrot, IAGO, in the royal palace.)

JASMINE

But Father, what if I don't want to get married? What if I want to race camels... or study economics... or end poverty instead?

SULTAN

Jasmine, the ancient law demands that you marry one of royal birth by the full moon before your next birthday. Your responsibility is to choose wisely, for your husband shall be the future Sultan!

JASMINE

Why can't I rule Agrabah myself?

SULTAN

Oh, Jasmine... the ancient law—

JAFAR

My liege, the final three princely suitors are here, and await the word to woo.

SULTAN

Just in time! Send them in.

JAFAR

(calling offstage)

Enter!

(IAGO ushers in three pompous PRINCES, who address JASMINE.)

IAGO

Woo-woo!

PRINCE ABDULLAH

Hey.

PRINCE HASSIM

Howdy.

PRINCE MALIK

How you doin'?

JASMINE

Dear Princes... I'm sorry, but I have no interest in being wooed. Goodbye!

(The PRINCES are shocked.)

PRINCE ABDULLAH

Really?

PRINCE HASSIM

Whatever.

PRINCE MALIK

Can I still get reimbursed for my travel?

JAFAR

(to PRINCES)

Exit!

PRINCE MALIK

(pulling papers from his pocket)

But I have receipts!

(IAGO ushers the PRINCES out of the palace.)

IAGO

Boo-hoo!

JAFAR

(insincere)

Oh dear – what a quandary! Mighty Sultan, it is my duty to remind you that if the Princess fails to select a suitable suitor, by law, she must marry... the Royal Vizier.

SULTAN

Who?

JASMINE

You?!

IAGO

Woo-woo!

JASMINE

Ew!

JAFAR

I'm afraid it's true. I don't make the laws – I merely work here.

JASMINE

(in JAFAR's face)

Let me be very clear, "Royal Vizier." I... will never... marry... you!

(to SULTAN)

Father, the ancient laws are making this palace a prison!

(JASMINE exits emphatically.)

SULTAN

Jasmine, wait!

(The SULTAN runs out after JASMINE. JAFAR paces. IAGO follows. #2 – ARABIAN NIGHTS – PART 2.)



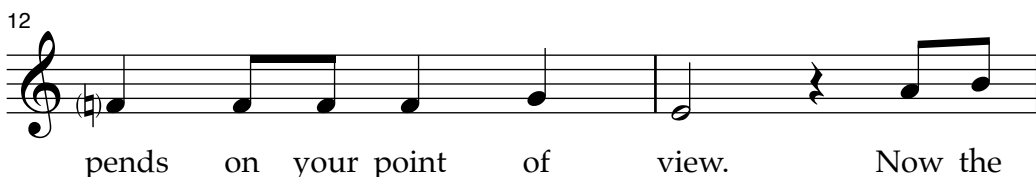
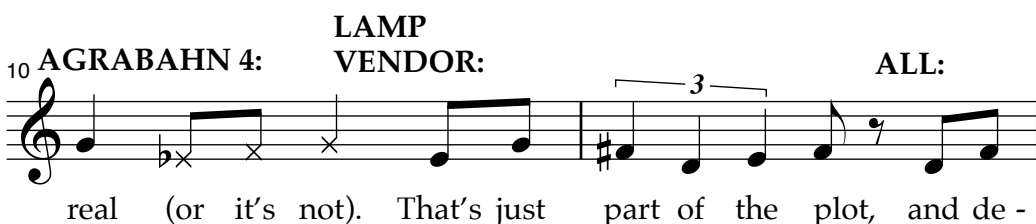
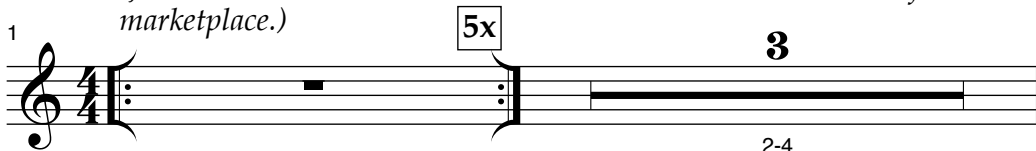
Arabian Nights (Part 2)

JAFAR: I must have that throne by any means, and there's one sure-fire way to get it.

IAGO: The lamp, boss?

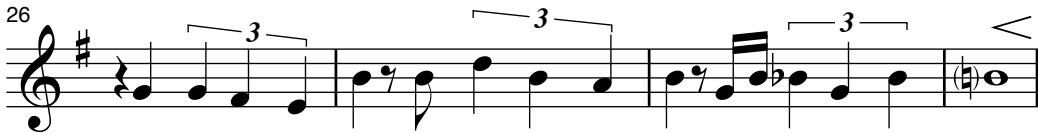
JAFAR: The lamp! Once I have it, the world will be mine! Hurry, to the Cave of Wonders!

(JAFAR and IAGO exits. AGRABAHNS address the audience from the marketplace.)




19 
mo-ment and spend an - oth-er Ar - a - bi - an night!

22 
Ar - a - bi - an nights _____ like A - ra - bi - an days

26 
more of-ten than not are hot-ter than hot in a lot-ta good ways!

30 
A - ra - bi - an nights _____ 'neath A - ra - bi - an moons.

34 
A fool off his guard could fall and fall hard out here _____

38 **GROUP 1:** 
on the dunes! _____

GROUP 2: 
ah! _____

41

dunes! _____

43-44

2

ah! _____

43-44

2

(#3 – TO THE DESERT 1. *As the AGRABAHNS exit, the DJINN reveal the dunes of the desert. The CAVE GUARDIAN appears at the entrance to the Cave of Wonders. JAFAR and IAGO approach and bow. The LAMP VENDOR steps forward and addresses the audience.)*

LAMP VENDOR

Jafar tried to enter the Cave of Wonders, but was he in for a surprise!

CAVE GUARDIAN

Who dares disturb the Cave of Wonders?!

JAFAR

'Tis but I, Jafar the Humble!

IAGO

And I, Iago... Pride of Parrots... and Sidekick Superstar!

JAFAR

Mighty Cave Guardian, I beg you... allow me to enter and retrieve the magical lamp!

(JAFAR tries to enter the cave. #4 – SHOCKING.)

Ow!

CAVE GUARDIAN

Only the Diamond in the Rough may enter the Cave of Wonders.

JAFAR

Diamond in the Rough?

IAGO

What's that?

CAVE GUARDIAN

One whose worth lies deep within... the Diamond in the Rough...

(#5 – **DIAMOND IN THE ROUGH**. *DJINN* reveal an image of *ALADDIN*.)

IAGO

The Diamond in the Rough is a common street rat?

JAFAR

Then that street rat must get the lamp for us!

IAGO

And then you can become Sultan and rule Agrabah!

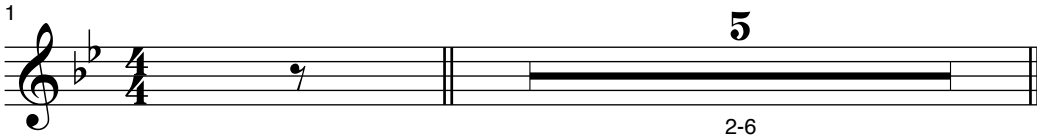
JAFAR

Bingo, bird-brain! The moon is nearly full. There's no time to lose!

(#6 – **ONE JUMP AHEAD**. *JAFAR* and *IAGO* exit. *DJINN* reveal the marketplace. *AGRABAHNS* enter as *ALADDIN* sneaks in and steals a loaf of bread.)

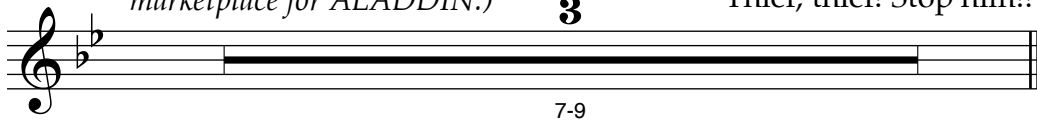
One Jump Ahead

BREAD VENDOR: Stop, thief!



(*BREAD VENDOR* searches the marketplace for *ALADDIN*.)

BREAD VENDOR:
Thief, thief! Stop him!!

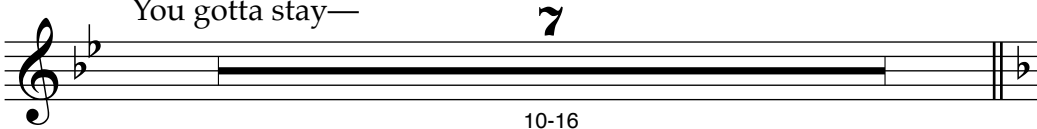


(*ALADDIN* ducks behind the *FRUIT VENDOR* as the *BREAD VENDOR* exits, searching.)

ALADDIN: Morning.

FRUIT VENDOR: In trouble again, Aladdin?

ALADDIN: Me? No way, it's only trouble if you get caught.
You gotta stay—



17 **AGRABAHNS**
GROUP 1: **AGRABAHNS**
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 **GROUP 1:**

ford. That's ev-'ry-thing! One jump a - head of the law - men,

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

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

30 **GROUP 1:**

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

34 **GROUP 2:** **GROUP 1:** **GROUP 2:**

Street rat!— Scoun - drel! Take that!

37 **ALADDIN:** **AGRABAHNS:**

Just a lit - tle snack, guys.— Rip him o - pen,

43 **ALADDIN:**

take it back, guys! I can take a hint, got - ta

46



face the facts. What's a guy like me to do?

(DJINN reveal JAFAR and IAGO in the royal palace, looking into the marketplace.)

IAGO: There he is, boss!

JAFAR: Ah, the Diamond in the Rough!

(The SULTAN enters, accompanied by GUARDS.)

SULTAN: Jasmine has run away! Hurry, we must find her before something terrible happens!

8



49-56

JAFAR: *(thinking fast)* Guards, that street rat has kidnapped the Princess! Bring him to me, alive!

GUARDS: Yes, Jafar!

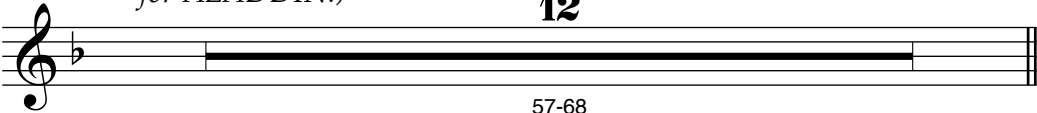
(GUARDS exit, followed by the SULTAN.)

IAGO: *(to JAFAR)* Oh, you're good! And by "good," I mean bad!

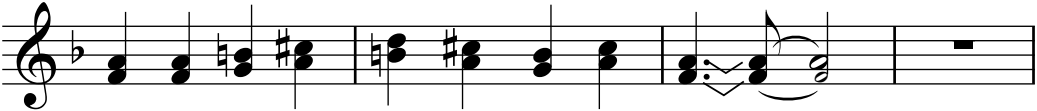
JAFAR: Ain't it the truth?

(JAFAR and IAGO exit. In the marketplace, JASMINE enters in disguise, with a scarf around her head. GUARDS enter and search for ALADDIN.)

12



57-68

69 **AGRABAHNS:**

Oh, it's sad A - lad-din's hit the bot - tom.

73



He's be - come a one-man rise in crime.

77 **FRUIT VENDOR:**

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

81 ALADDIN:



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

83

(ALADDIN bumps into JASMINE.)



bout it when I've got the time...

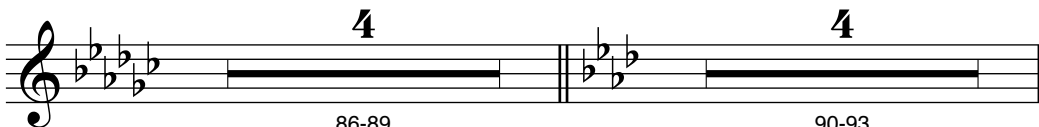
ALADDIN: Hi.

JASMINE: Hi.

ALADDIN: I'm Aladdin.

JASMINE: I'm... um... Pashmina. I'm running away from those creepy guards.

ALADDIN: Hey, me too!



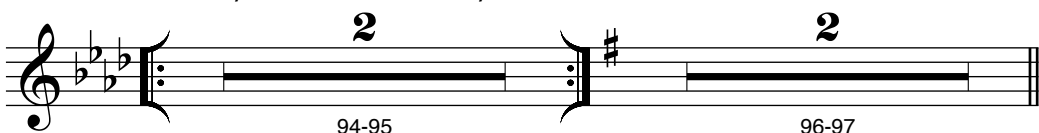
86-89

90-93

JASMINE: Where can we hide?

ALADDIN: Follow me. I have a plan.

(With bread still in hand, ALADDIN leads JASMINE through the marketplace as GUARDS pursue them.)



94-95

96-97

98 GUARD 1: GUARD 2: GUARD 3: GUARD 4:



Stop thief!

Van-dal!

Out-rage!

Scan-dal!

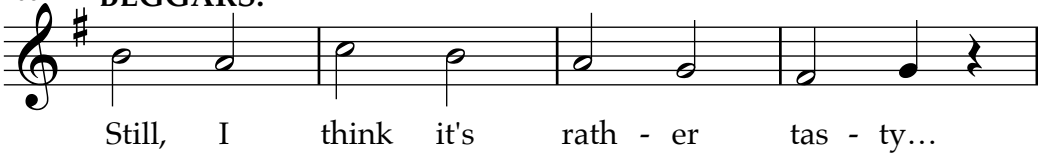
(Some BEGGARS appear. ALADDIN holds up one hand to the GUARDS.)

(ALADDIN gives the bread to the BEGGARS.)

102 ALADDIN:



Let's not be too has - ty!_____

106 **BEGGARS:**

*(JASMINE, impressed, watches the
BEGGARS gratefully devour the bread.)*

110 **ALADDIN:**

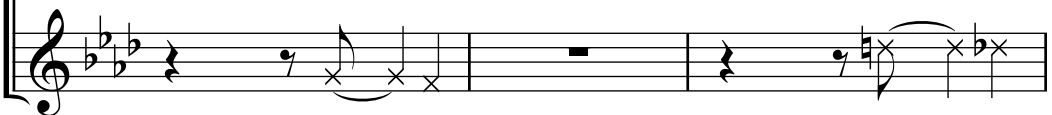
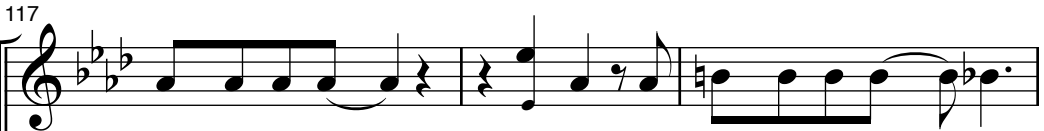
*(The GUARDS startle ALADDIN
and JASMINE, who run away.)*

112 **GUARDS:**

**ALADDIN,
JASMINE:**



AGRABAHNS, GUARDS:



120

they're quick but I'm much fast - er!

Take that!

122 **ALADDIN:** **JASMINE:** **ALADDIN:**

Here goes... Bet - ter throw my hand in... Hope

124

— it's hap - py land - in'! All — ya got - ta do is...

ALADDIN: Do you trust me?

JASMINE: Yes!

3

126-128

129 **ALADDIN:** **ALADDIN, JASMINE:**

All we got - ta do is... Jump!!!

(ALADDIN and JASMINE hold hands and jump away from the GUARDS.)

132 **AGRABAHNS:**

Thief!

(#7 – **ALADDIN'S HOME**. *DJINN* reveal Aladdin's home, a dusty yet tidy hideaway. **ALADDIN** and **JASMINE** run on laughing.)

JASMINE

Wow, you live here?

ALADDIN

It's not the palace... but hey, it's home.

JASMINE

From what I hear, the palace is more like a prison than a home. At least for the Princess, anyway.

ALADDIN

Really? I hear that Princess Jasmine is so spoiled, she can't even blow her own nose. She has a Royal Nose-Blower do it for her!

JASMINE

That is ridiculous—! Um, I mean... it can't be easy when people only see the "Princess" and not the real person inside.

ALADDIN

Hey, I can see the person inside you, Pashmina. You're smart and sensitive. I think that's pretty cool.

JASMINE

Wow... thanks, Aladdin. I think you're cool, too, like when you gave your bread to those beggars.

ALADDIN

Well... it wasn't exactly my bread. But if I don't help those who are starving, who will? The ancient law makes it tough to be poor.

JASMINE

Don't get me started on the ancient law... Just because it's tradition doesn't mean it's right!

(gets an idea)

Hey, why don't we tell the Sultan to change the law so that everyone in Agrabah has a chance to be happy?

ALADDIN

Pffft. How are we going to do that? We're just a couple of nobodies.

JASMINE

No, Aladdin. You and I... we're the future. We can change the world.

ALADDIN

You really think so?

(GUARDS burst in.)

GUARD 1

Seize him!

(GUARDS seize ALADDIN.)

JASMINE

Leave him alone!

GUARD 2

(to JASMINE)

Get lost, street mouse, before I chop your tail off!

(JASMINE reveals her royal tiara.)

JASMINE

I command you to release him, now!

GUARDS

Princess Jasmine?

ALADDIN

Princess Jasmine?!?

GUARD 3

We have strict orders from Jafar, Princess.

GUARD 4

(to ALADDIN)

It's the chopping block for you, street rat. Move it!

(GUARDS exit with ALADDIN. JASMINE clenches her fists.)

JASMINE

Oh, when I get my hands on Jafar... ugh!

(# 8 – ONE JUMP AHEAD – REPRISE.)

(JASMINE): Poor Aladdin – he has more courage and nobility than all those other dumb suitors combined!

12

He's a prince! At least he is to me...—

(JASMINE exits. The LAMP VENDOR steps forward.
#9 – DUNGEON DITTY. DJINN reveal the royal dungeon,
 with SKELETONS of past prisoners. GUARDS enter and deposit
 ALADDIN in chains then exit.)

Dungeon Ditty

LAMP VENDOR: Meanwhile, Aladdin found himself thrown into the deepest, darkest corner of the royal dungeon.

3 **SKELETON 1:**

1-3

What a

5 **SKELETON 2:** **SKELETON 3:**

room! What a stink! This is doom, don't you think? As the

7 **SKELETON 1:**

hours of the night crawl past. There are

10 **SKELETON 2:** **SKELETON 3:**

rats in his cell, and he'll live with the smell 'til the

12 **SKELETONS:**

dawn when he breathes his last. Ev-'ry

15

tick of the clock says, "Get set for the block," and the

17

shock of his aw - ful [>]plight. He looks

20 **ALADDIN:** **SKELETONS:**

pale... No, I don't! ...'cause he knows that he won't see an -

22

oth - er A - ra - bi - an night...

(JAFAR and IAGO enter.)

JAFAR

The law is the law: Pickpockets must be punished, the hungry must starve, and if you're a street rat, don't even think about looking at the Princess!

ALADDIN

So... maybe the law – which is so not fair, by the way – needs to be changed, huh?

JAFAR

Oh, so true. But looking around this dungeon, it doesn't seem like you'll live to see that happen.

IAGO

Sad!

JAFAR

Unless...

ALADDIN

(perks up)

Unless...?

JAFAR

Well, if you could help me retrieve this one unimportant little lamp, I might be able to set you free.

ALADDIN

Throw in something to eat and you got a deal. I'm starving!

JAFAR

Get me that lamp and I'll make sure you get your... just deserts!

(laughs deviously)

To the Cave of Wonders!

(#10 – TO THE DESERT 2. JAFAR and IAGO exit with ALADDIN as DJINN reveal the entrance to the Cave of Wonders. Just inside, the CAVE GUARDIAN holds a golden lamp. ALADDIN enters and approaches the entrance, followed by JAFAR and IAGO.)

CAVE GUARDIAN

You are the Diamond in the Rough... Enter... and touch only the lamp...

(ALADDIN gingerly enters the cave and sees treasures, held aloft by DJINN.)

ALADDIN

Wow... with just one of these diamonds, I could buy enough food for all the beggars in Agrabah!

JAFAR

No dawdling! Fetch the lamp and hand it to me!

(ALADDIN carefully takes the lamp from the CAVE GUARDIAN and hands one end through the entrance to JAFAR. ALADDIN looks down to secure his footing on the rough cave floor.)

ALADDIN

Take the handle... and pull me out.

JAFAR

The lamp is mine... mine... all mine!

IAGO

All yours, boss!

ALADDIN

Oh, I'm so hungry, I could eat a whole camel!

(DJINN dangle bananas in front of ALADDIN.)

But a banana will do for now.

(While keeping a tight grip on the lamp spout, ALADDIN takes a banana with his other hand.)

CAVE GUARDIAN

Thief!

ALADDIN

Oh, come on, it's just a banana!

CAVE GUARDIAN

Bananas count!

(#11 – CAVE CLOSES. DJINN begin to close the cave entrance.)

ALADDIN

Jafar, help! Pull me out!

JAFAR

I'll help you meet your doom, boy! Just give me that lamp!!

(DJINN pull ALADDIN back into the cave. JAFAR loses his grip on the lamp.)

No! Curse you, street rat!

JAFAR, IAGO

No!!!

(JAFAR and IAGO vanish with the cave entrance as DJINN create the vast interior of the Cave of Wonders. ALADDIN is trapped.)

ALADDIN

Sure is dark in here. Wish I had some light. Hey, what about this lamp?

(ALADDIN rubs the lamp. #12 – HELLO, GENIE. The lamp starts to shake in his hands. ALADDIN puts it down and backs away in awe. GENIE appears in grand fashion.)

GENIE

(to audience)

Thank you! Thank you very much! Boy, it's good to be back. Let me tell you, ten thousand years inside a tin can can give you such a crick in the neck!

(to ALADDIN, pointing a "mic" in his face)

Hi, here on business? Having a good time? Where you from? Waiter, another bowl of hummus for table number two, compliments of Mr. Lucky!

(ALADDIN stares, dumbfounded.)

So, what's your name— No. Wait. Don't tell me. Let me guess... Sinbad? Hercules? Bruce? Come on, kid, work with me here – people are watching.

ALADDIN

Al— Aladdin.

GENIE

Nice to meet you, Al Aladdin. Gee, you're a lot smaller than my last master. Or maybe it's me, tell me the truth: Do these earrings make me look taller?



ALADDIN

Wait a minute. You mean, I'm in charge of you?

GENIE

Ladies and gentlemen, he can be taught! Yep, I obey the master of the lamp. So, what would you wish of me?

(nothing)

That's your cue, Al.

(to the audience)

Ha ha, it's like pulling teeth here, folks.

ALADDIN

Um, you mean, I get a wish?

GENIE

Three, count 'em, three wishes! No substitutions, exchanges, or refunds!

ALADDIN

Now I know I'm dreaming!

GENIE

(pulls out a wishes manual)

Read the owner's manual while I blow the roof off this joint!

(to an offstage "conductor")

Maestro, give me four for nothing!

(#13 – FRIEND LIKE ME. DJINN take their places for their big production number!)

Friend Like Me

1 **GENIE:**

Well, A-li Ba-ba had them

4

for-ty thieves, Sche-her-a - za-de had a thou-sand tales.



— But mis-ter, you're in luck, 'cause



up your sleeves you got a



brand of ma-gic nev-er fails.—— You got some



pow - er in your cor - ner now, some hea - vy



am-mu-ni-tion in your camp.—— You got some



punch, pi - zazz, ya - hoo and how, see, all you



got - ta do is rub that lamp. And I'll—— say:

**GENIE,
DJINN:**



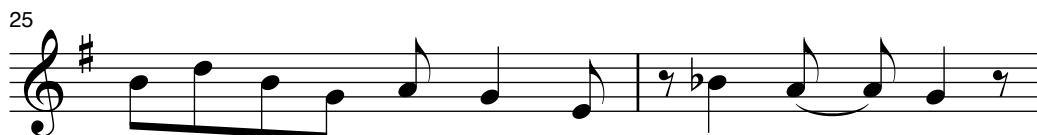
Mis - ter A - lad - din, sir,—— what



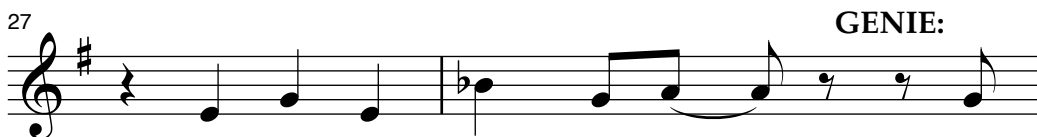
will your plea-sure be?—— Let me



take your or - der, jot it down, you ain't



nev - er had a friend like me. No, no, — no.



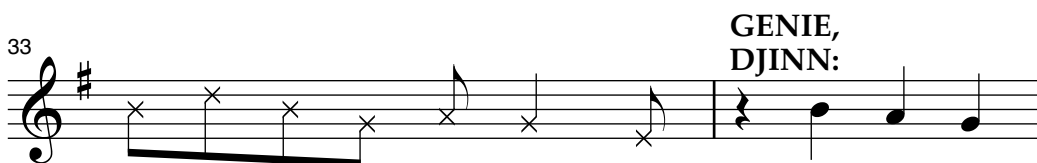
Life is your res - tau - rant — and



I'm your *maî - tre* d'. — C'-mon,



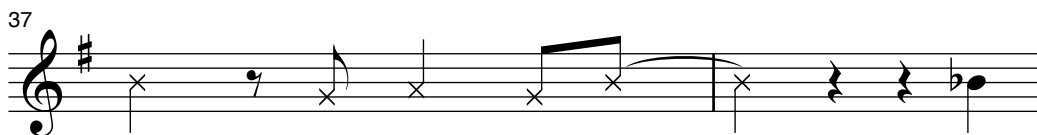
whis - per what it is — you want. You ain't



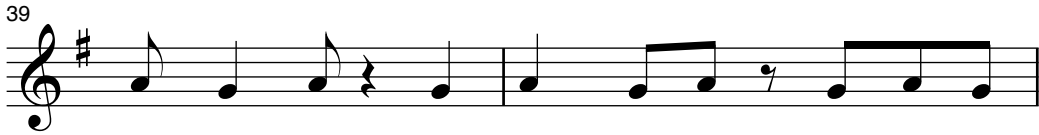
nev - er had a friend like me. Yes, sir, we



pride our - selves on ser - vice. You're the



boss, the king, the shah. — Say



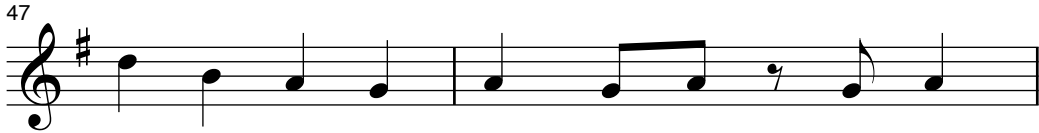
what you wish, it's yours! True dish! How 'bout a



lit-tle more bak-la-va?_____ Have some of



col-umn "A." Try all of col-umn "B."_____ I'm



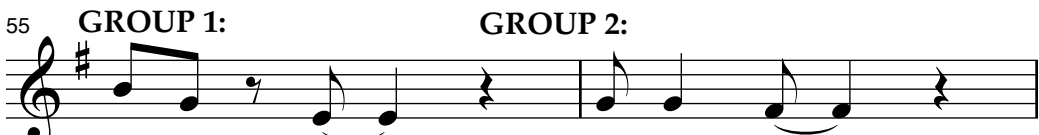
in the mood to help you, dude, you ain't



nev-er had a friend like me. Wa-ah - ah!_____



Oh, my!_____ Wa - ah - ah!_____ No, no!_____



Wah - ah - ah!_____ Na, na, na!_____



Lah-bah-dah-bah-doo-bah! Can your friends do this?

60

Can your friends do that? Can your friends pull

63

this out their lit - tle hat? 65-72

**GENIE,
DJINN:**

73

Mis - ter A - lad - din, sir, have a

75

wish or two or three. We're

GROUP 1:

77

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

GROUP 2: **GROUP 1:**

79

nev-er had a friend, nev-er had a friend, you ain't

GROUP 2: **ALL:**

81

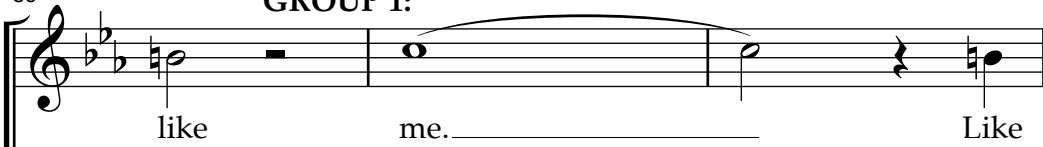
nev-er had a friend, nev-er had a friend, you ain't

83

nev-er had a friend

86

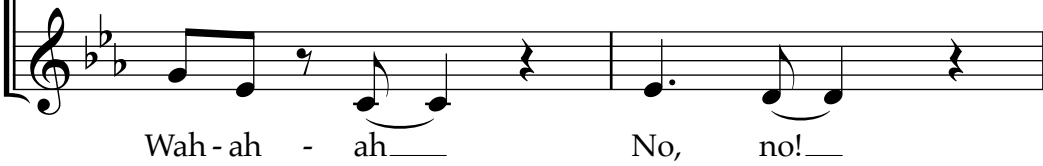
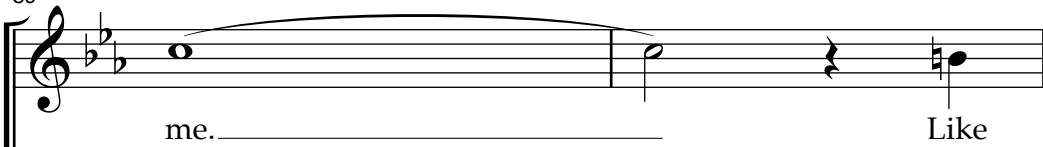
GROUP 1:



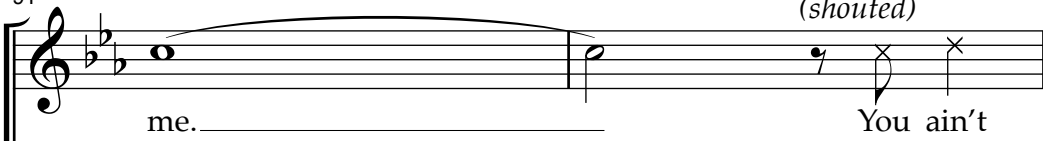
GROUP 2:



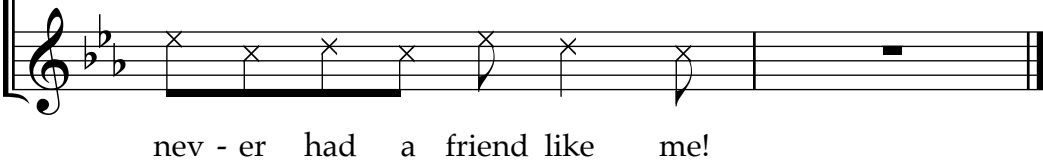
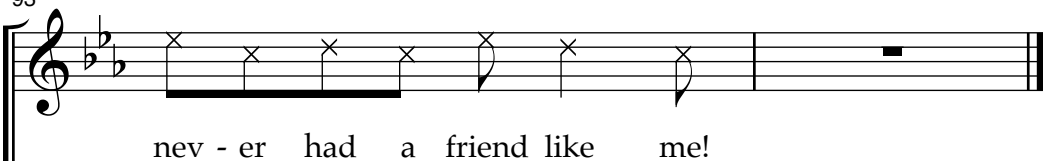
89



91



93



(#14 – FRIEND LIKE ME – TAG. DJINN exit.)

ALADDIN

Hey that's pretty cool. So you can make me... anything??

GENIE

I could even make you a ham sandwich!

(with no response from ALADDIN, turns to the audience)

A ham sandwich. Is this mic working?

ALADDIN

Hmm... what would you wish for, Genie?

GENIE

Huh. Nobody's ever asked me before... but that's easy: my freedom.

ALADDIN

You're a prisoner?

GENIE

(holds up servitude bracelets)

Sure am. Phenomenal cosmic powers...

(points to the lamp)

... itty-bitty living space.

ALADDIN

Well, I can fix that.

GENIE

Oh yeah?

ALADDIN

I have three wishes, don't I? But first... I wish you to make me a prince, so I can see the Princess again! And second... I wish you to get me out of this cave so we can get to the palace!

GENIE

Oooo, a one-two wish-punch! Now we're cooking with gas! A prince it is!

(GENIE winds up, then casts a whopper of a spell on ALADDIN.

#15 – ALADDIN TRANSFORMATION. *DJINN transform ALADDIN into Prince Ali Ababwa.)*

ALADDIN

Wow! Look at me! I'm a prince!

GENIE

Well... duh! And to help us bust outta this joint and arrive in style...

(GENIE signals. #16 – HELLO, AVIS. AVIS, a flying carpet, enters.)

ALADDIN

Wow, a real magic carpet!

GENIE

Avis, Aladdin. Aladdin, Avis. Now, let's fly the friendly skies. We have a princess to impress!

(#17 – TO THE PALACE. ALADDIN and GENIE soar off with AVIS in an elaborate, victorious display. DJINN reveal the royal palace. The LAMP VENDOR steps forward.)

LAMP VENDOR

Back at the palace, Princess Jasmine was still upset about Aladdin's arrest and gave the Royal Vizier a giant piece of her mind!

(The LAMP VENDOR exits. The SULTAN enters, attended by JAFAR and IAGO, and sits on his throne. JASMINE storms in and heads straight to JAFAR.)

JASMINE

You have no right to throw that poor young man in the royal dungeon!

SULTAN

Jafar, what's going on here? What young man?

JAFAR

Well, it seems a common street rat kidnapped the Princess in the marketplace. Luckily, my guards saved your daughter from certain death.

JASMINE

He didn't kidnap me, Father. Aladdin saved my life.

IAGO

Details, details!

JASMINE

(to JAFAR)

I demand you free him immediately!



JAFAR

I'm afraid it's too late. The street rat is... no more.

JASMINE

What? No! How could you?!

SULTAN

But Jasmine, why were you out in the marketplace? The ancient law forbids it!

JASMINE

Father, the ancient law just took away an innocent person's life!

SULTAN

Jasmine...

JAFAR

Speaking of the law, look up. The moon is full, and there's not another suitor in sight.

JASMINE

Father, please, do something—

IAGO

Tick-tock!

SULTAN

But, Jasmine, the ancient law is... well—

(Commotion emerges from outside.)

JAFAR

What's that?

*(#18 – **PRINCE ALI**. An **ENTOURAGE** appears.)*

Prince Ali

9 ENTOURAGE:



55 **GROUP 2:**
 faced the gal - lop - ing hordes: A

57 **GROUP 3:**
 hun - dred bad — guys with swords! Who

59 **GENIE,
ENTOURAGE:**
 sent those goons to their lords? Why, Prince A - li!

62 **GROUP 1:**
 He's got se - ven - ty - five gol - den ca - mels.

66 **GROUP 2:**
 Pur - ple pea - cocks, he's got fif - ty - three.

70 **GENIE:**
 When it comes to — ex - o - tic — type

73 **GENIE,
ENTOURAGE:**
 mam - mals, has he got a zoo! I'm

76 **GENIE:**
 tell - ing you, it's a world - class me - na - ge - rie!

79 **ENTOURAGE:**

There's no ques-tion this A - li's al - lur - ing.

81

Ne - ver or - din - a - ry, ne - ver bor - ing.

83

Ev'-ry-thing a-bout the man just plain im - press-es.---

86

He's a won-der, he's a whiz, a win-ner!

89

Eats the com - pe - ti - tion up for din - ner!

91 **GENIE:**

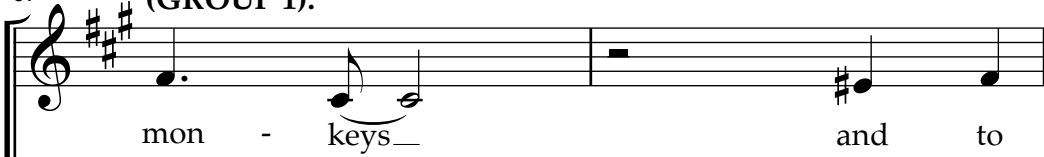
And I ab-so-lute-ly love the way he dress-es!---

94 **GROUP 1:**

He's got nine - ty - five white per - sian

97

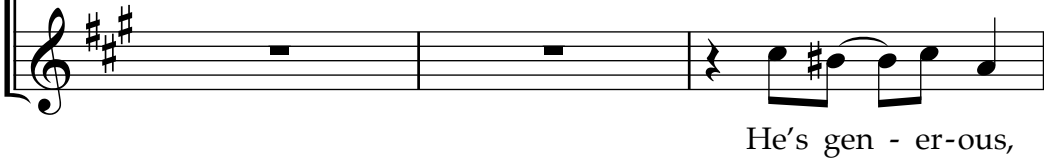
(GROUP 1):



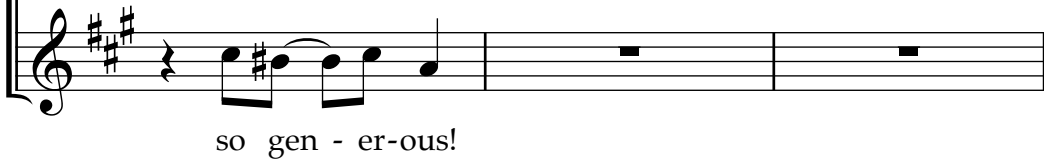
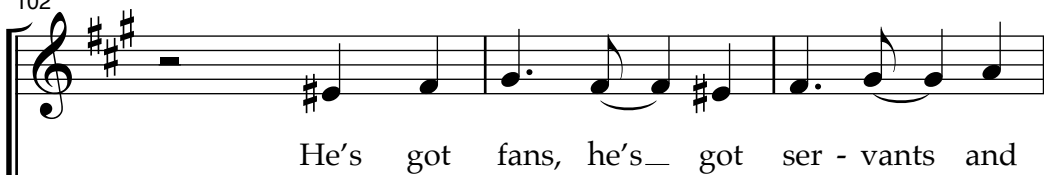
GROUP 2:



99



102



105

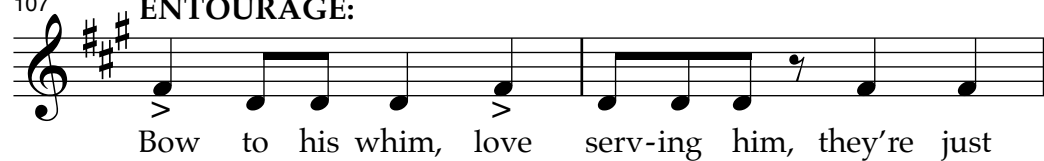
(GROUP 1):

GROUP 2:

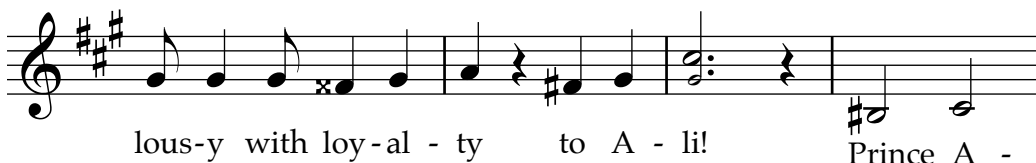


GENIE,
ENTOURAGE:

107



109



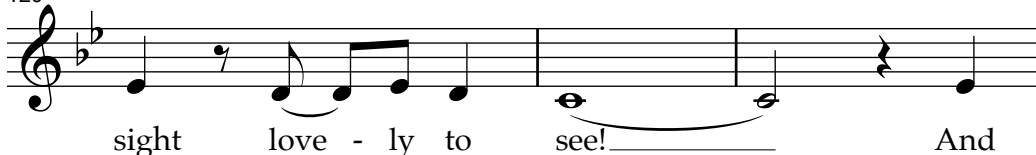
113



117



120



123



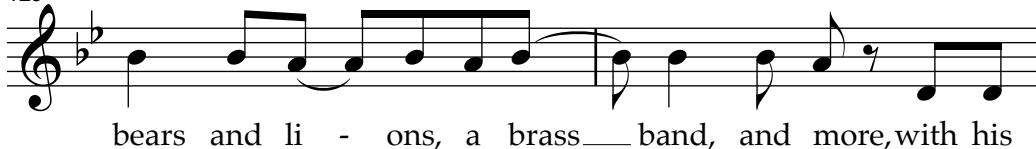
125



127



129





for - ty fa - kirs, his cooks, his bak - ers, his



birds that war - ble on key. Make



way for Prince A—

(ALADDIN presents himself pompously as "Prince Ali" to the SULTAN and JASMINE.)

JAFAR: We've got to get rid of him, and fast!

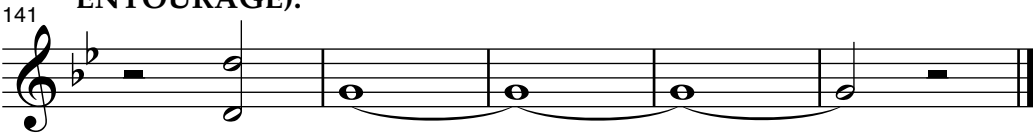
SULTAN: Now that's what I call a prince!

JASMINE: Then you marry him!

SULTAN: (to ALADDIN) I think she likes you.



(GENIE,
ENTOURAGE):



A - li! _____

(#19 – **BALCONY.** ALADDIN exits with GENIE in pursuit of JASMINE. Distrusting, JAFAR and IAGO follow. The ENTOURAGE disperses. The LAMP VENDOR steps forward as DJINN reveal Jasmine's balcony.)

LAMP VENDOR

If Aladdin was going to impress Princess Jasmine, he had to convince her that he was really Prince Ali Ababwa. His future, and the future of Agrabah, depended on it!

(ALADDIN enters with the lamp. GENIE follows. JAFAR and IAGO enter unseen and spy.)



ALADDIN

All I have to do is keep acting princely and I'm home free. Right, Genie?

GENIE

Not so fast, Al. This Prince Ali wish was your ticket into the palace. Now just be yourself and speak from your heart!

(GENIE pats ALADDIN on the shoulder and exits.)

IAGO

Boss, he's not a prince. It's the street rat!

JAFAR

Yes, and he's got the magical lamp! Here comes the Princess. Hide!

*(JAFAR and IAGO duck out of view as JASMINE enters.
ALADDIN quickly sets the lamp down behind him.)*

JASMINE

So, Prince Ali Abooboo—

ALADDIN

Um, that's Ababwa.

JASMINE

Whatever. So, if you were Sultan, what is the biggest problem you would fix in Agrabah?

ALADDIN

Well, Princess, the beggars are the biggest problem in Agrabah.

(As if on cue, JAFAR and IAGO begin a slow, silent approach toward the lamp without being seen or heard.)

JASMINE

Oh, sure, blame the poor, homeless beggars! You're just like all the other princes—

ALADDIN

Let me finish! I'd use my wealth to give the beggars jobs so they could earn their food and a place to live. They wouldn't have to beg, and everyone could be happy.

JASMINE

(surprised)

Exactly!

(As if sharing one mind, ALADDIN and JASMINE begin to finish each other's sentences.)

ALADDIN

Totally! We have to make the world—

JASMINE

—our own! We can do things differently.

ALADDIN

And if it's that ancient law—

JASMINE

—that keeps the people impoverished—

ALADDIN

—or makes them marry someone they don't want to—

JASMINE

—when someone they really like is standing right in front of them...

(ALADDIN and JASMINE gaze at each other, lost in thought, as IAGO reaches down and snatches the lamp. JAFAR and IAGO silently yet victoriously exit. ALADDIN and JASMINE have a simultaneous realization:)

ALADDIN, JASMINE

We have to change the ancient law!

JASMINE

Prince Ali Ababwa, you're too good to be true! Do you ever get lonely being a prince?

ALADDIN

Only every day. Until now, that is.

JASMINE

There's got to be more to life than what's inside the walls of a palace.

(ALADDIN signals. AVIS enters. #20 –A WHOLE NEW WORLD.)



A Whole New World

ALADDIN: There's a whole new world out there, just waiting for us.

(ALADDIN holds out his hand. JASMINE takes it and they fly off with AVIS. DJINN reveal the night sky.)



I can show you the world: shin-ing, shim-mer-ing,



splen-did. Tell me, Prin-cess, now when did you last



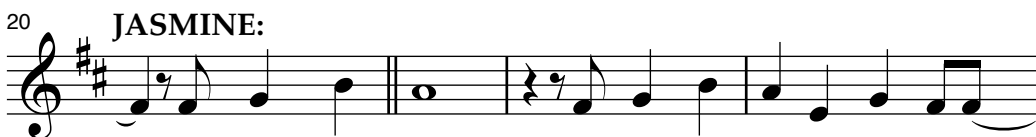
let your heart de-cide? I can o-pen your



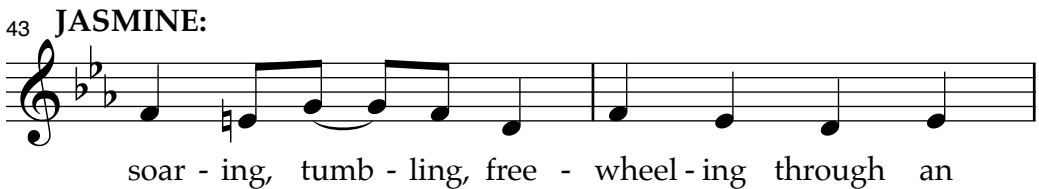
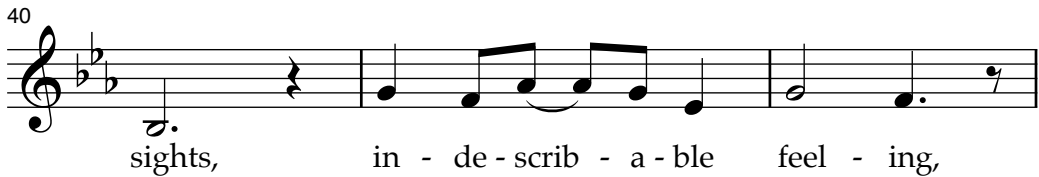
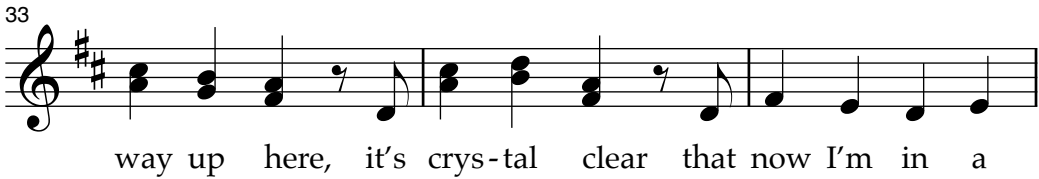
eyes, take you won-der by won-der,

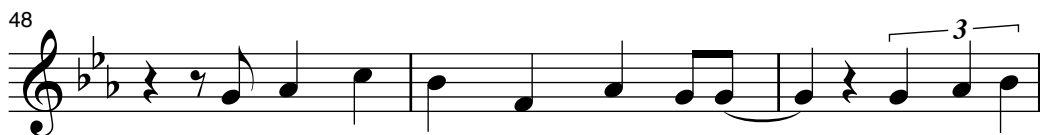


o-ver, side-ways, and un-der, on a mag-ic car-pet ride.



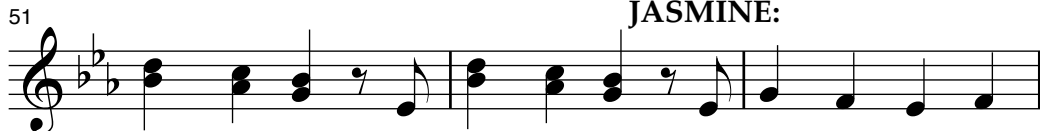
— A whole new world, a new fan-tas-tic point of view.





a hun-dred thou-sand things to see.____ I'm like a

**ALADDIN,
JASMINE:**



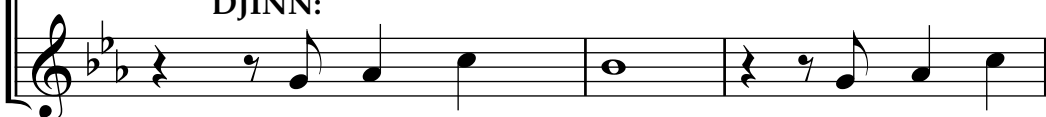
shoot-ing star, I've come so far, I can't go back to

**(ALADDIN,
JASMINE):**



where I used to be...____ with new hor -

DJINN:



A whole new world, with new hor -



i - zons to pur - sue.____ I'll chase them



i - zons to pur - sue.____ I'll chase them



an - y - where, there's time to spare. Let me share this



an - y - where, there's time to spare. Let me share this

62



whole new world with you. A whole new
whole new world with you.

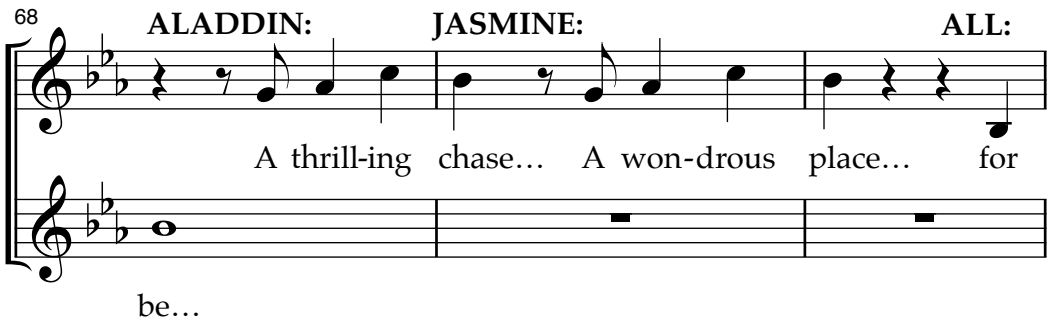
65



world, that's where we'll be...
A whole new world, that's where we'll

68

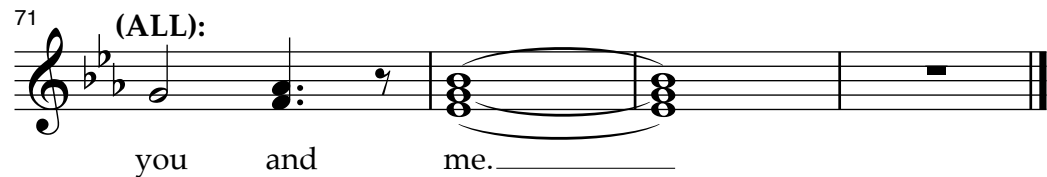
ALADDIN: JASMINE: ALL:



A thrill-ing chase... A won-drous place... for
be...

71

(ALL):



you and me.

(#21 – BACK TO REALITY. DJINN reveal the royal palace. The LAMP VENDOR steps forward.)

LAMP VENDOR

While Jasmine and Aladdin were seeing a whole new world, Jafar, with magic lamp in hand, started creating a whole new Agrabah...

(JASMINE and ALADDIN return with AVIS to find JAFAR sitting on the throne with the lamp in his hands, GENIE at his side, and AGRABAHNS assembled as his subjects. GUARDS have seized the SULTAN.)

JAFAR

Ah, welcome back, kiddies. I've made a few changes while you were gone.

IAGO

Cha-cha-changes!

JASMINE

Father, what's happened??

JAFAR

I'm the new Sultan. Isn't that right, Genie?

GENIE

Yeah, that's right...

(gulps)

... Your Majesty. And you have two wishes left.

ALADDIN

But I'm the master of the lamp.

GENIE

Not anymore, Al. Sorry.

JAFAR

I have the lamp now. Guards, seize him!

IAGO

Seize him, seize him! Squawk!

(GUARDS seize ALADDIN.)

JASMINE

Father, I'll free you.

JAFAR

No talking with prisoners, Princess.

(GUARDS seize JASMINE.)

We have a wedding to go to... our own!

JASMINE

Never!

ALADDIN

Jafar! I challenge you, man to man!

JAFAR

Seriously? Perhaps this would be a good time for wish number two!
Genie, I wish to be a powerful sorcerer!

GENIE

Yes, Your Awfulness— I mean, Your Magnificence. Your wish is my command.

(GENIE gestures. #22 – JAFAR TRANSFORMATION 1. DJINN swirl around JAFAR and transform him into a mighty sorcerer.)

JAFAR

(extends a magical gesture toward AGRABAHNS, who cower)

Bow to me!

(turns his anger on ALADDIN)

Now... bring it on, Prince Ali... or should I say... Aladdin?

JASMINE

Aladdin??

ALADDIN

Jasmine, I'm sorry. This is all my fault.

(#23 – PRINCE ALI – REPRISE 1. DJINN transform ALADDIN back into a street rat. JAFAR uses sorcerer's magic to toy with ALADDIN, who fights back valiantly.)

Prince Ali (Reprise 1)

**GUARDS,
JAFAR, IAGO:**

1 Prince A - li turns___ out to

JAFAR:

4 be mere - ly A - lad - din. 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.

**GUARDS,
JAFAR, IAGO:**



Say "hel-lo" ___ to your pre-cious "Prince A - li!"

JASMINE

I thought you were dead.

ALADDIN

I was going to tell you.

JASMINE

Why did you lie to me?

ALADDIN

The only way I could see you was if I was a prince. And I had to see you again.

JAFAR

Isn't that sweet. And me with one more verse to go. Hit it, boys!

*(# 24 – PRINCE ALI – REPRISE 2. JAFAR and the GUARDS
now easily vanquish ALADDIN.)*

Prince Ali (Reprise 2)

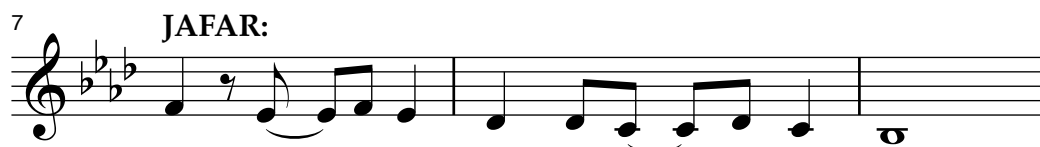


Now let's see, what is to



be - come of A - lad - din?

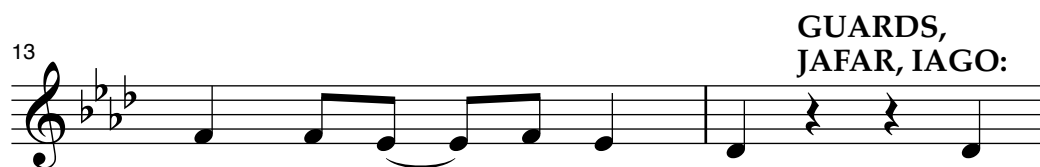
Will he



live? Can_ I for - give his slick trick - er - y?

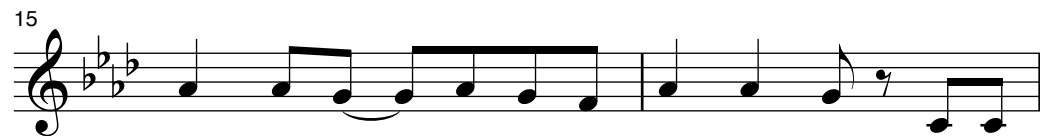


His per - son - al - i - ty flaws



give you ad - e - quate cause

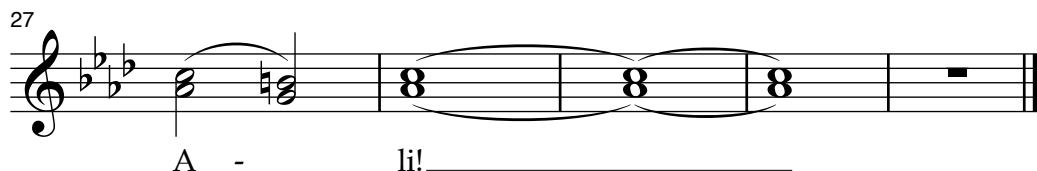
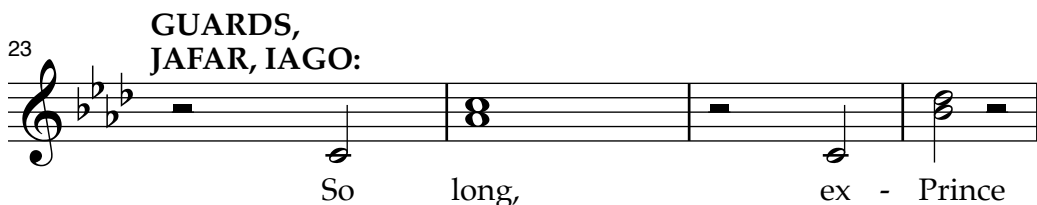
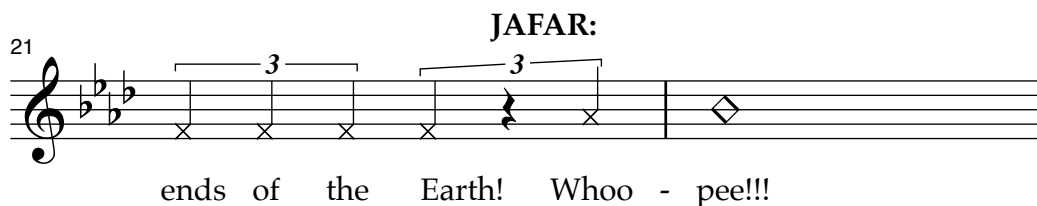
to



send him pack - ing on a one - way trip so his



pro - spects take a ter - mi - nal dip. His



(GUARDS prepare to take the defeated ALADDIN out of the palace.)

GENIE

Come on, Al, use your smarts.

ALADDIN

What can I do?

GENIE

Just tell the truth.

ALADDIN

(hangs and shakes his head)

The truth...

(gets an idea)

Genie, that's just what I'll do!

JAFAR

(laughing evilly)

Nothing can stop me now!

IAGO

Nothing, nothing! Squawk!

ALADDIN

You're wrong, Jafar. Even with sorcerer's power, there is one who is still mightier than you.

IAGO

Squawk?

JAFAR

Curses, the street rat is right! Genie, for my final wish, I command you to make me a genie!

GENIE

Are you absolutely sure this is what you want, Sorcerer Supreme?

JAFAR

How dare you question me!

IAGO

(to GENIE)

Boy, are you gonna get it!

GENIE

(to ALADDIN)

Great plan, Al.

ALADDIN

Trust me.

JAFAR

Do it now!

(GENIE gestures. #25 – JAFAR TRANSFORMATION 2. JAFAR releases the golden lamp. DJINN transform JAFAR into a mighty genie and place a black lamp at his feet. AGRABAHNS cower in fear.)

AGRABAHNS

Aaahhh!!!

JAFAR

The power of the universe flows through my very veins! After all these years, I shall finally get what I deserve!

(JAFAR spreads his arms wide, about to cast a spell.)

ALADDIN

Yep, you'll get what you deserve, all right. As a genie, you serve the master of the lamp!



(JASMINE grabs the black lamp and tosses it to ALADDIN.)

JASMINE

Here, Aladdin!

ALADDIN

Hey, Jafar, hope you like the new jewelry.

(As ALADDIN holds up the lamp, DJINN slap servitude bracelets onto JAFAR's wrists.)

JAFAR

No, no, how can this be?

ALADDIN

Phenomenal cosmic power....

(opens the lid of the black lamp)

... itty-bitty living space!

(# 26 – **JAFAR'S DEMISE**. DJINN swirl around JAFAR, who grabs IAGO for comfort.)

Jafar's Demise

JAFAR: What a world, what a world—

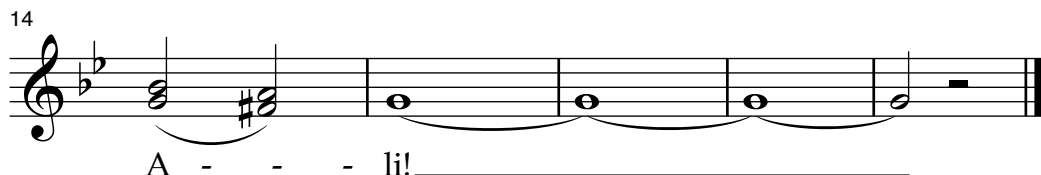
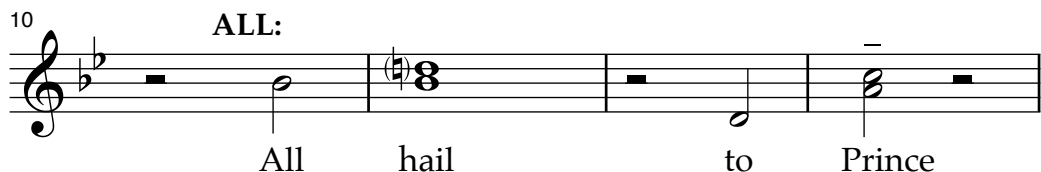
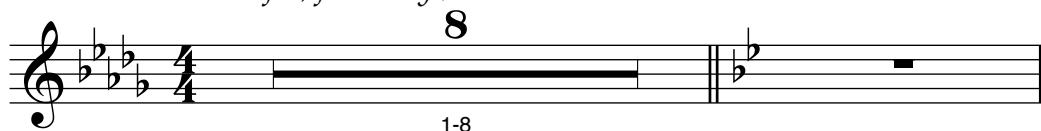
IAGO: What a world... squawk!

JAFAR: Why me? Aaaaaaahhh!

(JAFAR and IAGO disappear into the lamp.)

ALADDIN: See ya... wouldn't wanna be ya!

(ALADDIN closes the lid and hands the black lamp to the DJINN, who take it far, far away.)



(The SULTAN assumes his rightful place on the throne. ALADDIN picks up the golden lamp and approaches JASMINE.)

ALADDIN

Jasmine, I'm no prince. I'm just a street rat.

JASMINE

You're not "just" anything, Aladdin. You're a generous dreamer of great things. When I met you in the marketplace, you inspired me.

AGRABAHNS

Aw...

ALADDIN

And you inspired me... "Pashmina."

(JASMINE laughs. ALADDIN smiles and turns to GENIE.)

Genie, for my third and final wish—

GENIE

Yeah, boss, make it a whopper! A golden egg? All the money in the world?

ALADDIN

I wish to set you free.

(AGRABAHNS gasp!)

GENIE

Free...? Really? Are you sure you want to do this? It's your last wish.

ALADDIN

Genie, you need to be your own master. I made you a promise, and now I'm going to keep it.

GENIE

Well, then, all I can say is... your wish is my command!

(GENIE makes a great magical gesture. #27 – GENIE IS FREE. DJINN remove the servitude bracelets from GENIE's wrists.)

Free! I'm really free... Thank you, Al. You're a real friend.

ALADDIN

And I'll never have another one like you. Thank you for keeping me honest, Genie.



(ALADDIN)

(turns to JASMINE, sadly)

Jasmine, I'll never forget how we could have changed the world together.

JASMINE

We still can... someday. You've given me hope.

(The SULTAN steps forward decisively. #28 – FINALE & BOWS.)

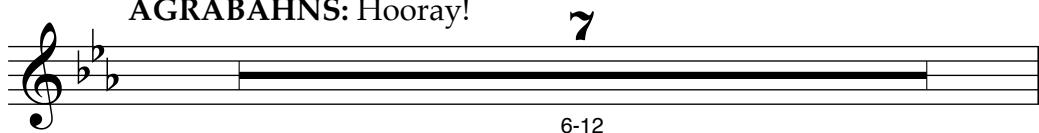
Finale & Bows

SULTAN: Aladdin, your courage has taught me that the ancient law is meant to guide us, but only love can change the world.



(SULTAN): I hereby declare that the Princess shall be free to marry whomever she chooses, whenever she chooses, and that one day she shall rule Agrabah with wisdom and grace!

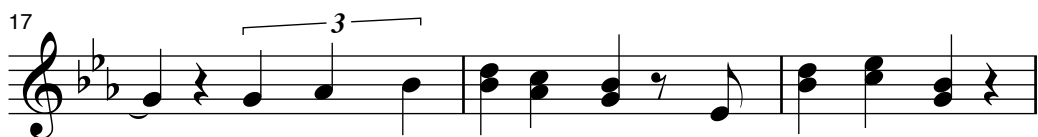
AGRABAHNS: Hooray!



(JASMINE hugs the SULTAN, then turns to ALADDIN and takes his hand. The LAMP VENDOR steps forward and takes the golden lamp from ALADDIN and DJINN gather around. ALL turn to the audience.)



A whole new world, with new hor - i-zons to pur-sue.

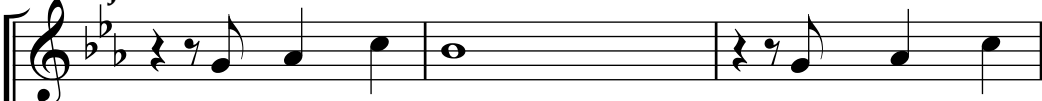


I'll chase them an - y-where, there's time to spare.



Let me share this whole new world with you.

23 ALADDIN,
JASMINE:



A whole new world,

That's where we'll

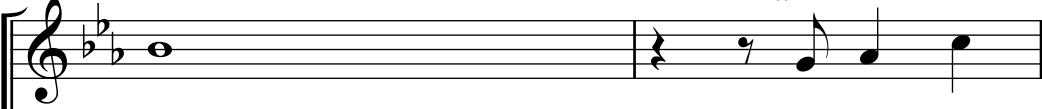
AGRABAHNS:



A whole new world,

26

ALADDIN:



be...

A thrill - ing



That's where we'll be...

28

JASMINE:

ALL:



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

32

AGRABAHN 1:

AGRABAHN 2:



So it goes, short and sweet. Now our

34

AGRABAHN 3:



stor - y's com - plete, for A - lad - din's a prince at

36

AGRABAHN 4:

AGRABAHN 5:



last.

Hap-py end to the tale, and to -

38 **AGRABAHN 6:**

mor-row's a sale, and the best deals are go - ing

40 **ALL:** **LAMP VENDOR:**

fast! Yes, A - lad - din's the champ! Sure you

42

don't need a lamp? I as - sure you the price is

44 **JASMINE:** **ALADDIN:**

right! So sa - laam, worth - y friend! Come back

46 **GENIE:** **ALL:**

soon! That's the end! 'Til an - oth - er Ar - a - bi - an night!

49

Ar - a - bi - an nights _____ like Ar - a - bi - an

52

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

55

hot in a lot - ta good ways...

58 **GROUP 1:** **GROUP 2:** **GROUP 1:**

Wa-ah - ah___ Oh, my!___ Wa-ah - ah___

61 **GROUP 2:** **GROUP 1:** **GROUP 2:**

No, no!___ Wah-ah - ah___ Na, na, na!___

64 **ALL:**

Lah-bah-dah-bah-doo-bah! Can your friends do

66

this? Can your friends do that?

69

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

8 **ALL:**

72-79 Mis-ter A-lad-din, sir, have a

82

wish or two or three. We're on the job, you

85 **GROUP 1:** **GROUP 2:**

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

87 **GROUP 1:** **GROUP 2:**

had a friend, you ain't nev-er had a friend, nev-er

89 **ALL:**

had a friend, you ain't nev-er— had a—

92 **GROUP 1:**

friend like me._____ Like

GROUP 2:

Wah-ah - ah— Oh, my!—

96

me._____ Like me._____

Wah-ah - ah— No, no!— Wah-ah - ah—

99 *(shouted)*

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

Na, na, na! You ain't nev-er had a friend like me!

(DJINN make EVERYONE disappear! #29 – EXIT MUSIC.)

Actor's Glossary

- actor:** A person who performs as a character in a play or musical.
- antagonist:** A person who actively opposes the protagonist.
- author:** A writer of a play; also known as a playwright. A musical's authors include a book writer, a composer, and a lyricist.
- blocking:** The actors' movements around the stage in a play or musical, not including the choreography. The director usually "blocks" the show (or assigns blocking) during rehearsals.
- book writer:** One of the authors of a musical. The book writer writes the lines of dialogue and the stage directions. A book writer can be called a librettist if she writes the lyrics as well.
- cast:** The performers in a show.
- cheating out:** Turning slightly toward the house when performing so the audience can better see one's face and hear one's lines.
- choreographer:** A person who creates and teaches the dance numbers in a musical.
- choreography:** The dances in a musical that are often used to help tell the story.
- composer:** A person who writes music for a musical.
- creative team:** The director, choreographer, music director, and designers working on a production. The original creative team for a musical also includes the author(s) and orchestrator.
- cross:** An actor's movement to a new position onstage.
- dialogue:** A conversation between two or more characters.
- director:** A person who provides the artistic vision, coordinates the creative elements, and stages the play.
- downstage:** The portion of the stage closest to the audience; the opposite of upstage.
- house:** The area of the theater where the audience sits to watch the show.
- house left:** The left side of the theater from the audience's perspective.
- house right:** The right side of the theater from the audience's perspective.
- librettist:** The person who writes both dialogue and lyrics for a musical. Can also be referred to separately as the book writer and lyricist.
- libretto:** A term referring to the script (dialogue and stage directions) and lyrics together.
- lines:** The dialogue spoken by the actors.
- lyricist:** A person who writes the lyrics, or sung words, of a musical. The lyricist works with a composer to create songs.

lyrics: The words of a song.

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

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

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

objective: What a character wants to do or achieve.

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

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

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

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

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

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

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

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

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

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

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

speed-through: To perform the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines and infuses energy into the pacing of a scene.

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

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

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

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

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

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

Show Glossary

Agrabah: A fictional Arabian city.

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

alluring: Fascinating.

amorous: Expressing love.

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

assets: Money and belongings.

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

bazaar: A marketplace, especially in the Middle East.

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

cosmic: Vast; extended through time and space.

coterie: An exclusive group; clique.

disperse: To separate and move apart.

djinn: Supernatural creatures within Islamic mythology that can appear in human or animal form and can influence people either for good or evil.

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

economics: The production and transfer of wealth.

entourage: A group of attendants.

fakir: A wandering Hindu holy person who performs feats of magic.

flunkies: Assistants who do small, often unimportant tasks.

four for nothing: A way of indicating the tempo of a song.

free-wheeling: Moving in an unrestrained way.

genie: A spirit in Islamic mythology that when summoned, carries out the wishes of the person who summoned it.

genuflect: To kneel on the ground in a display of respect.

hordes: Large groups of people.

horizons: The visual boundary line between the earth and the sky; the limits of knowledge or understanding.

impoverished: Poor.

just deserts: What one deserves; pronounced “desserts”.

lousy with: Filled with.

maestro: A conductor.

maitre d’: The manager or head waiter at a restaurant or hotel.



menagerie: A collection of wild animals for exhibition.

mirage: An optical illusion caused by environmental conditions, often in the desert.

my liege: A term of respect toward a monarch.

nabob: A term for a wealthy person who made their fortune in Asia, usually India.

nobility: Goodness.

oasis: A pleasant spot in the midst of a difficult place.

Persian: From Persia, now known as Iran.

pickpockets: Thieves.

pompous: Self-important.

poverty: The state of being poor.

reimbursed: Paid back.

riff-raff: Undesirable people.

River Nile: A major river that runs through multiple African countries, terminating in Egypt.

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

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

Scheherazade marries Sultan Shahrayar and, in an effort to save her own life, tells him a story that night that ends with a cliffhanger, leaving him wanting more. The next evening, she finishes that story and begins another, and she continues that pattern for 1,001 nights. All of the stories she tells make up the collection in *One Thousand and One Nights*.

servitude: The state of being subject to someone more powerful

shah: The former title for the king of Iran.

suitor: Someone who pursues a romantic relationship with a particular person.

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

terminal: Final and concluding.

vandal: A person who purposefully destroys or damages property.

vizier: A high official in some Muslim countries.

warble: Sing or chirp.

whopper: Something extremely large.

Music Credits

All music by Alan Menken

1. **Arabian Nights (Part 1)** – Lyrics by Howard Ashman
2. **Arabian Nights (Part 2)** – Lyrics by Howard Ashman, additional lyrics by Bryan Louiselle
3. **To the Desert 1**
4. **Shocking** – Sound effect
5. **Diamond in the Rough**
6. **One Jump Ahead** – Lyrics by Tim Rice
7. **Aladdin's Home**
8. **One Jump Ahead (Reprise)** – Lyrics by Tim Rice
9. **Dungeon Ditty** – Lyrics by Howard Ashman, additional lyrics by Bryan Louiselle
10. **To the Desert 2**
11. **Cave Closes**
12. **Hello, Genie**
13. **Friend Like Me** – Lyrics by Howard Ashman
14. **Friend Like Me (Tag)**
15. **Aladdin's Transformation**
16. **Hello, Avis**
17. **To the Palace**
18. **Prince Ali** – Lyrics by Howard Ashman
19. **Balcony**
20. **A Whole New World** – Lyrics by Tim Rice
21. **Back to Reality**
22. **Jafar Transformation 1**
23. **Prince Ali (Reprise 1)** – Lyrics by Tim Rice
24. **Prince Ali (Reprise 2)** – Lyrics by Tim Rice
25. **Jafar Transformation 2**
26. **Jafar's Demise**
27. **Genie is Free**
28. **Finale & Bows** – Lyrics by Tim Rice and Howard Ashman, additional lyrics by Bryan Louiselle
29. **Exit Music**

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