# Table of Contents

Welcome to the Theater .......................................................................................................................... ii
What to Expect During Rehearsals ...................................................................................................... iii
Marking Your Script ................................................................................................................................. iv
Synopsis ..................................................................................................................................................... vi
Theater Tips ................................................................................................................................................ vii
Characters ................................................................................................................................................ viii

**Aladdin JR. Script** .................................................................................................................................. 1

- Overture / Arabian Nights .................................................................................................................. 1
- One Jump Ahead ........................................................................................................................................ 7
- One Jump Ahead (Reprise) / Proud of Your Boy .................................................................................. 14
- These Palace Walls ................................................................................................................................. 19
- Babkak, Omar, Aladdin, Kassim ............................................................................................................ 25
- Friend Like Me ......................................................................................................................................... 41
- Prince Ali ................................................................................................................................................ 51
- A Whole New World ............................................................................................................................... 64
- High Adventure ....................................................................................................................................... 73
- Prince Ali (Reprise) ................................................................................................................................. 85
- Finale ....................................................................................................................................................... 92

Actor’s Glossary ....................................................................................................................................... 95
Show Glossary .......................................................................................................................................... 97
Credits and Copyrights .............................................................................................................................. 99
Welcome to the Theater

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

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

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

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

**Music**

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

**Choreography**

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

**Blocking & Scene Work**

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

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

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

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

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

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

- **ON**: onstage
- **OFF**: onstage
- **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!
What did the Sultan say?

JASMINE

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

ISIR

Uh-oh.

XDSR

Yeah… I don’t see that going well.

MANAL

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

RAJAH

(looks around)

In a really, really nice prison!

JASMINE

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

#8 – THESE PALACE WALLS

These Palace Walls

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

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

JASMINE, RAJAH: You do?

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

Music Theatre International - Broadway Junior™ - Actor’s Script
Synopsis

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

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

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

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

Later, on the Princess’s balcony, Prince Ali gains Jasmine’s trust and invites her on a magic carpet ride (A Whole New World). After bidding her farewell, Aladdin is arrested by Jafar for trespassing in the Princess’s private chambers.
Omar, returning to help Aladdin, witnesses his arrest and runs to tell his pals, who pledge to help him (*High Adventure*), but they too are detained as they storm the palace. Aladdin uses his second wish, and Genie frees them all.

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

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

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**Theater Tips**

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

(in order of appearance)

GENIE – all-powerful, fast-talking wisecracker and prisoner of the lamp
ENSEMBLE – includes AGRABAHNS, the citizens of Agrabah; Genie’s magical
ENSEMBLE in “Friend Like Me;” and Prince Ali’s ENTOURAGE
ALADDIN – charismatic, poor street urchin; longs to make his mother proud
BABKAK, OMAR, and KASSIM – Aladdin’s devoted and penniless pals
JASMINE – Princess of Agrabah; craves the freedom to make her own choices
SULTAN – warmhearted ruler of Agrabah
JAFAR – the Sultan’s villainous Grand Vizier
IAGO – Jafar’s lackey; always over-eager to assist in an evil plan
SHOP OWNER – marketplace vendor from whom Aladdin steals bread
RAZOUL – head of the Guards
GUARDS (2) – work for Razoul
BEGGARS (3) – hungry Agrabahns in the marketplace
APPLE VENDOR – a merchant in the marketplace
FORTUNE TELLER – unintentionally helps Aladdin escape from the guards
ATTENDANTS (2) – accompany Prince Abdullah on his journey to Agrabah
PRINCE ABDULLAH – one of Princess Jasmine’s arrogant suitors
ISIR, MANAL, and RAJAH – Jasmine’s loyal, encouraging attendants
SPOOKY VOICE – reveals the location of the lamp
CAVE OF WONDERS – voice of the magical cave; declares Aladdin to be the
“Diamond in the Rough”
SCENE 1: MARKETPLACE

(#1 – OVERTURE / ARABIAN NIGHTS)

Overture / Arabian Nights

1

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

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

18

Oh, I

25

come from a land, from a far - a - way place where the

car-a-van cam-els roam. Where it’s flat and im-mense and the
(Assorted AGRABAHNS emerge and likewise address the audience.)

**SOLOISTS:**

heat is intense. It's barbaric, but hey, it's home. When the

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

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

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

**GENIE:**

carpet and fly to another Arabian night!

**GENIE, AGRABAHNS:**

African nights,_______ like Arabian days,

**AGRABAHNS:**

more often than not are hotter than

**GENIE:**

...in a lotta good ways. Arabian

AGRABAHNS:

hot... Ah Arabian
GENIE, AGRABAHDNS:

nights ______ 'neath A-ra-bi-an moons...

A fool off his guard could fall and fall hard out there on the dunes.

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

AGRABAHNS:

A-ra-bi-an nights.

A-ra-bi-an nights!

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

A-ra-bi-an nights!
(JASMINE and SULTAN appear and freeze.)

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

Ara-bi-an nights!

(JAFAR and IAGO appear and freeze.)

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

ALL:

Ara-bi-an nights, like Ara-bi-an days, more of-ten than not are hot-ter than hot in a lot-ta good ways. Ara-bi-an nights, ‘neath Ara-bi-an moons... A fool off his
guard could fall and fall hard out there on the dunes.


(#2 - ARABIAN NIGHTS - PLAYOFF.)

GENIE

(to audience)

Catch you later!

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

ALADDIN

Ow!

SHOP OWNER

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

ALADDIN

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

SHOP OWNER

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

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

KASSIM

So, what did you steal this time?

ALADDIN

Steal? I don’t know what you’re talking about, Kassim.
BABKAK
Come on, Aladdin. You’ve taught us every swindle we know.

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

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

KASSIM
(pulls a loaf of bread out of ALADDIN’s satchel)
So what’s this?

ALADDIN
(grabs the bread back)
Food doesn’t count. A guy’s gotta eat.

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

BABKAK
Falafel? Did somebody say falafel?

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

ALADDIN
I don’t know, Kassim. When people see me, I don’t want the first thing they think to be “thief.”

KASSIM
People don’t think that.

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

RAZOUL
Thief!

KASSIM
Of course, I could be wrong.
(to ALADDIN)
Time to run!

(#3 – ONE JUMP AHEAD.)
One Jump Ahead

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

KASSIM,
BABKAK,
OMAR:

Got-ta keep

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

ALADDIN:

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

OMAR:

But that’s ev-’ry-thing! One jump a-

head of the law-men. That’s all, and that’s no joke.

KASSIM, BABKAK,
OMAR, ALADDIN:

These guys don’t ap- pre-ciate we’re broke...

GUARD 1:

Riff - raff!
GUARD 2: RAZOUL: GUARDS:
Street rat! Scoundrel! Take that!

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

ALADDIN: (holds up the bread)

Just a little snack, guys.

GUARDS:
— Rip him open, take it

ALADDIN:
back, guys. I can take a hint, gotta

face the facts. I could use a friend or

(ALADDIN slips through a group of BEGGARS.)

BEGGARS:
two! True! Oh, it’s sad A-lad-din’s hit the

bottom. He’s become a

one-man rise in crime.
BEGGAR 1:

I'd blame parents, 'cept he hasn't got 'em.

ALADDIN:

Gotta eat to live, gotta steal to eat. Tell you all about it when I got the time!

One jump ahead of the hit men.

One hit ahead of the flock.

I think I'll take a stroll around the block.

STOP, THIEF!

RAZOUR:

APPLE VENDOR: GROUP 1: GROUP 2:

Van dal! O ut rage! Scand al!
ALADDIN:

Let's not be too hasty.

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

FORTUNE TELLER:

Still, I think he's rather tasty.

ALADDIN:

Gotta eat to live, gotta steal to eat.

AGRABAHNS:

Otherwise we'd get along. Wrong!

KASSIM, BABBKAK,
OMAR, ALADDIN:

One jump ahead of the hoof-beats.

AGRABAHNS:

Vandal!

One hop ahead of the hump.

Street rat!
One trick ahead of disaster.

Scoundrel!

They're quick, but I'm much faster!

Take that!

Here goes, better throw my hand in, wish—

— me happy land-in'. All I gotta do is

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

jump!

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

ALADDIN

Sometimes it's just way too easy!

OMAR

For you, maybe. I gotta work on my cardio!
KASSIM
So how ’bout you share the wealth?

ALADDIN
The wealth?

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

ALADDIN
Sure.

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

APPLE VENDOR
Go away, filthy beggars!

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

ALADDIN
Go ahead. Take it. I wasn’t that hungry anyway.

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

BEGGAR 2
Thanks, Aladdin!

BEGGAR 3
We can always count on you.

(The BEGGARS move away.)

OMAR
There goes lunch!

(OMAR exits.)

KASSIM
You and your stupid heart of gold!

(KASSIM exits.)

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

(BABKAK exits.)
ALADDIN
Sorry, guys. I’ll make it up to you next time…

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

ATTENDANT 1
Out of the way! Prince Abdullah approaches.

(ALADDIN steps in and shields the BEGGARS.)

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

ATTENDANT 2
Silence, riff-raff! And step aside, if you value your life…

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

PRINCE ABDULLAH
Leave him be. He’s too insignificant to kill. On to the palace.

ATTENDANT 1
You best watch yourself, street rat.

(PRINCE ABDULLAH and the ATTENDANTS exit. #6 – ONE JUMP AHEAD – REPRISE / PROUD OF YOUR BOY.)
One Jump Ahead (Reprise) / Proud of Your Boy

ALADDIN: (to himself)
Riff-raff, street rat,

I don’t buy that. If only they’d look closer.

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

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

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

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

Be-lieve me, bad as I’ve been, Ma, you’re in for a pleas-ant sur-
prise. I've wasted time, I've wasted me. So say I'm slow for my age, a late bloomer, okay, I agree, but someday and soon, I'll make you proud of your boy. Though I can't make myself taller or smarter or handsome or wise. I'll do my best, what else can I do? Since I wasn't born perfect like Dad or you, Mom, I will try to, try hard to make you proud of your boy!_____

(ALADDIN exits. 77 – TRANSITION TO PALACE.)
SCENE 2: PALACE

(IAGO and JAFAR enter from opposite directions.)

IAGO
We’ve got problems, sire! Major problems!

JAFAR
Have you forgotten how to address me, Iago?!

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

JAFAR
Better. Now, what were you squawking about?

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

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

IAGO
That’s why I said we got problems!!

(The SULTAN enters, pacing nervously.)

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

JAFAR
(bowing)
Nothing yet, Your Majesty.

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

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

Prince Abdullah!

PRINCE ABDULLAH
I’ve never encountered such impertinence in all my life!

(JAFAR and IAGO are relieved.)
SULTAN
What did she do?

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

SULTAN
She is very amiable.

PRINCE ABDULLAH
I was told she is very charming.

SULTAN
She is very charming.

PRINCE ABDULLAH
I was told she is very obedient.

SULTAN
She is very charming.

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

(PRINCE ABDULLAH exits.)

IAGO
(aside)
Good riddance, chump!

JAFAR
(feigning concern for the SULTAN’s benefit)
Oh dear. What will you do, sire?

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

(JASMINE enters.)

JASMINE
Father?

SULTAN
(instantly doting)
Yes, pumpkin?
(SULTAN)
(catches himself)
What did you say to that poor prince?

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

IAGO
(aside)
Talk about living in a fairy tale!

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

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

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

JASMINE
I can take care of myself, thank you!

(JASMINE exits.)

SULTAN
(flustered, following JASMINE)
Jasmine, if you don’t choose a husband tomorrow, I will choose one for you!

(SULTAN exits.)

IAGO
But sire, if he forces her to marry—

JAFAR
Time for a backup plan! Come, Iago…

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

**JASMINE**

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

**ISIR**

Uh-oh.

**MANAL**

Yeah… I don’t see that going well.

**JASMINE**

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

(looks around)

**RAJAH**

In a really, really nice prison!

**JASMINE**

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

(\#8 – THESE PALACE WALLS.)

These Palace Walls

**RAJAH:** Princess, the outside world might be overwhelming for someone like you.  
**MANAL:** Oh, I think a little excursion would do her some good.

**JASMINE, RAJAH:** You do?  
**ISIR:** Sure! A taste of what’s beyond these palace walls could be just what a princess needs.

Told to show devotion every day, and not second-
JASMINE:

guess it. If a new emotion comes my way...

RAJAH:  JASMINE:

You suppress it. What would be your sug-

MANAL:  MANAL,

ges tion? Stand on your own two feet. And

ISIR:

ask why a certain question keeps repeating.

JASMINE:

(to RAJAH)

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

I know the girl I might become here.

Follow your heart or you might end up

(RAJAH gets on board with the plan.)

cold and callous.

20 Disney's Aladdin JR.
MANAL, ISIR, RAJAH:

Love comes to those who go and find it.

If you've a dream, then stand behind it.

JASMINE:

May be there's more beyond these palace walls.

What if I dared? What if I tried?

Am I prepared for what's outside?

Why shouldn't I fly so far from here?

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

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

JASMINE, MANAL, ISIR, RAJAH:

Something awaits beyond these
77

pal - ace walls.

MANAL,
ISIR, RAJAH:

Ah!

81

Ah!

83

Some-thing waits be-yond_ these pal-ace walls!

Some-thing waits be-yond_ these pal-ace walls!

86

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

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

IAGO
How do we get our hands on this lamp?

(JAFAR opens the book, using IAGO as a lectern, and reads.
#9 – INCANTATION.)

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

(A SPOOKY VOICE fills the air.)

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

IAGO
Simple enough! Thank you, Spooky Voice!

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

JAFAR
And who is this Diamond in the Rough?

(A vision of ALADDIN appears.)

IAGO
He’s the Diamond in the Rough? That guy?

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

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

(JAFAR and IAGO laugh wickedly and exit. #10 – TRANSITION TO MARKETPLACE.)
SCENE 3: MARKETPLACE

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

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

OMAR
They just give us the money?

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

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

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

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

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

ALADDIN
You can sing lead.

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

(#11 – BABKAK, OMAR, ALADDIN, KASSIM.)
Babkak, Omar, Aladdin, Kassim

(AGRABAHNS begin to gather around the show.)

KASSIM:

True friends,

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

BABKAK: OMAR: ALADDIN: KASSIM:

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

OMAR:

Four friends, none clos-er.

BABKAK, OMAR, ALADDIN, KASSIM:

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

strong, a per-ma-nent team.

Four friends out pound-in’ the pave-ments of
Ag - ra - bah.

Poor pals with one A - ra - bi-an dream:

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

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

Four bums,

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

un-mo-ti - vated in the ex - treme.

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

26 Disney’s Aladdin JR.
KASSIM:  +BABKAK, OMAR, ALADDIN:

Ag - ra - bah!"  Grow up! Go

earn the ci - ty's es - teem!"

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

AGRABAHNS:

(won over)

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

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

(Suddenly, ALADDIN and JASMINE
appear and joins the dance.)

Four friends out

pass-ing the tur - ban in Ag - ra - bah. Ag - ra - bah.
Four letting off some musical steam.

ALL:

Oh! That's our final. 'Kay pals, let's blow this alley!

BABKAK, OMAR, ALADDIN, KASSIM:

Bab-kak, Omar, A-ladin, and... How'zat so

AGRABAHNS:

Bab-kak, Omar, A-ladin, and...

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

Not bad!— eight eyes with
(Half yelled)

Bab-kak! Omar, Aladdin, Kasim!

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

BABKAK

Donations, please! We’ll take anything from spare change to spare ribs!
(The AGRABAHNS disperse.)

Now, let’s see what we got.
(BABKAK, OMAR, and KASSIM dump out their hats. One item falls out. BABKAK picks it up.)

A pita chip!

(Disappointed, but now consoled, BABKAK eats the chip.)
OMAR
I don’t get it. What happened?

KASSIM
I’ll tell you what happened: We did all that “honest work” for nothing! Come on.

(BABKAK, OMAR, and KASSIM exit.)

ALADDIN
First time in the marketplace, right?

JASMINE
What makes you think it’s my first time here?

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

JASMINE
I guess it is kind of obvious.

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

JASMINE
(see some jewelry)
Oooh!

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

JASMINE
(surprised)
What was that?

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

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

APPLE VENDOR
You’d better be able to pay for that!
JASMINE

Pay?

(The APPLE VENDOR steps menacingly toward JASMINE.)

ALADDIN

(improvising)
Wait! My sister didn’t mean any harm! She’s… uh… she’s not feeling herself today.

APPLE VENDOR
She seems perfectly healthy to me.

JASMINE

(acting along, points to APPLE VENDOR)
Why is that camel talking to us?

ALADDIN
What camel?

JASMINE
The one in the turban.

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

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

RAZOUL
Street rat!

APPLE VENDOR
She stole from me!

JASMINE
The camel is mad!

(#12 – CHASE 1.)

ALADDIN
This way!

(ALADDIN and JASMINE run offstage, followed by RAZOUL. Out of breath, ALADDIN and JASMINE re-enter and find shelter in a corner of the marketplace where Aladdin makes his “home.”)
JASMINE
Do you think we lost them?

ALADDIN
Don’t worry. They’ll never find us up here. So... where you from?

JASMINE
I thought you had me all figured out.

ALADDIN
Well… you’re definitely not a local girl… which means you must be on the run from something.

JASMINE
My father.

ALADDIN
Running away from home?

JASMINE
Running away from life. He’s trying to force me to marry against my will.

ALADDIN
That’s terrible. You should be free to make your own choices, right?

JASMINE
Right.
(looks around, shocked by the poverty)
Do you live here?

ALADDIN
Oh, I know it’s not much to look at. But how about the view? Look how beautiful the palace is.

JASMINE
(deadpan)
Spectacular.

ALADDIN
Not impressed?

JASMINE
It’s beautiful, but why should some people get to live in such splendor, when others...
(looks around again)
... don’t? That’s not fair.
ALADDIN
Welcome to my life!
(looks out at the palace)
I wonder what it would be like to live there, to have servants and valets... and a bed.

JASMINE
And people who keep you locked behind walls and then tell you what to do and who to love.

ALADDIN
It's better than here. Always scraping for food and dodging the guards.

JASMINE
You're not free to make your own choices.

ALADDIN
Sometimes you feel so...

JASMINE
You're just...

ALADDIN, JASMINE
Trapped.

(ALADDIN and JASMINE smile as they look out toward the horizon.)

ALADDIN
Have you ever imagined what it would be like to take off and never look back?

JASMINE
Only every hour of every day.

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

(ALADDIN and JASMINE smile. Two GUARDS approach.)

GUARD 1
This way!

ALADDIN, JASMINE
They're after me! They're after you?
GUARD 2
Search over there!

ALADDIN
Do you trust me?

(#13 – CHASE 2.)

JASMINE
What did you say?

ALADDIN
(reaches his out to JASMINE)
Do you trust me?

JASMINE
(hesitates, then takes ALADDIN’s hand)
I’m not sure why, but... yes.

ALADDIN
Then come on!

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

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

(The GUARDS re-enter and detain JASMINE.)

ALADDIN
Let her go. She didn’t do anything wrong.

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

JASMINE
Wait! I command you to stop!

(JASMINE lowers her hood to reveal her tiara.)

RAZOUL
Princess Jasmine?!

(RAZOUL and the GUARDS bow.)
ALADDIN
Princess? You’re the Princess?!

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

IAGO
Found him!

JAFAR
The Diamond in the Rough!

IAGO
What’s he doing with Princess Jasmine?

JAFAR
Quiet!

JASMINE
(to RAZOUL)
You will release Aladdin immediately.

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

JASMINE
(to ALADDIN)
Everything’s going to be all right. The Sultan will straighten this out!

ALADDIN
I didn’t know you were the Princess.

JASMINE
I know you didn’t. And it was wonderful.

RAZOUL
(to a GUARD)
Escort the Princess to the palace!

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

Now you will pay for your crimes, boy!

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

JAFAR
I can pay for his crimes!
RAZOUL

Who are you?

JAFAR

The boy’s uncle!

ALADDIN

(surprised, but improvising)
Oh, yeah! Hey, Uncle! It’s been so long, I hardly recognized you!

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

RAZOUL

(to ALADDIN)
Consider this your final warning, street rat.

(RAZOUL and GUARD 2 exit.)

ALADDIN

(to JAFAR)
So, who are you, and why did you help me?

JAFAR

Follow me, and all will be revealed…

ALADDIN

(suspicious)
Okay…

(#14 – INTO THE DESERT.)
SCENE 4: JOURNEY INTO THE DESERT

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

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

ALADDIN
Special talents, huh? What kind of help?

JAFAR
There is an enchanted cave that contains many wonders.

IAGO
We call it “The Cave of Wonders”!

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

ALADDIN
What do you want with a lamp?

JAFAR
Sentimental value. We’ll make it worth your while.

(Shakes another bag of coins)
You’ve heard of the golden rule, haven’t you? Whoever has the gold, makes the rules.

ALADDIN
But why me?

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

ALADDIN
Well…

IAGO
(aside to JAFAR)
You’ve almost got him. Mention the girl!

JAFAR
And perhaps impress a certain… princess?
ALADDIN
(remembers JASMINE)
Which way is this cave of yours?

JAFAR
That’s the spirit! And here we are…

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

(JAFAR)
Step forward, boy!

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

CAVE OF WONDERS
Who disturbs my slumber?!

ALADDIN
Uh, it is I... Aladdin.

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

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

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

IAGO
Good luuu-uuck!

(ALADDIN enters the cave.)

JAFAR
At last!

(JAFAR and IAGO begin their devious laughter. #16 – THE CAVE OF WONDERS.)
SCENE 5: THE CAVE OF WONDERS

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

ALADDIN
Whoa! Would you look at all this treasure! Okay, if I were a lamp, where would I…
(see the lamp)
That couldn’t be it.
(shouts toward the entrance)
There’s a lamp down here, but it’s not much to look at!

JAFAR
(outside the entrance)
That’s it! Bring it to me now!

ALADDIN
(gingerly lifting the lamp)
All right, I’ve got it.
(see a necklace like one in the marketplace)
Egyptian jade… fit for a princess.

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

CAVE OF WONDERS
You have touched the forbidden treasures!

ALADDIN
(stepping back)
I wasn’t going to take it!

CAVE OF WONDERS
You shall never see the light of day again!
(The cave entrance collapses.)

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

ALADDIN
Oh, my head. Hello? Help! Anybody? Hello?
(to lamp)
What’s so great about this thing anyway? Hey, I think it says something.
(ALADDIN rubs the lamp. In a flash, GENIE appears. 

**#18 – GENIE APPEARS 1.**

**GENIE**

(to audience)
Hello… everybody! Did ya miss me?!

**ALADDIN**

I think I might be hallucinating...

**GENIE**

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

**ALADDIN**

Who are you?

**GENIE**

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

**ALADDIN**

So you’re from inside the lamp?

**GENIE**

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

**ALADDIN**

You’re gonna give me three wishes?

**GENIE**

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

**ALADDIN**

You mean… I can wish for anything I want?

**GENIE**

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

**ALADDIN**

Aladdin.

**GENIE**

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

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

1. Hit it!

2. Wa-wa-wa._ Oh, my!_ Wa-wa-wa._ No, no!_

3. Wa-wa-wa._ Ha! Ha! Ha! Well, Al-

4. ba-ba had them forty thieves; She-

5. re-

6. za-de had a thousand tales._ But Mas-

7. ter;

8. you’re in luck ‘cause up your sleeves you got a

9. brand of magic never fails._ You got some pow-

10. er in your

11. corner now, some heavy ammunition in your camp.

Music Theatre International • Broadway Junior™ • Actor’s Script 41
— You got some punch, piz-zazz, ya-hoo, and how! See all you
genie, ensemble:
got-ta do is rub that lamp, and I’ll say, Mis-ter A-

Genie:
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.
genie, ensemble:
No, no, no!
life is your res-tau- rant, and
genie, ensemble:
I’m your mai-tre d’, C’mon, whis-per what it is—

ensemble:
— 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 little more bak-la-va? Have some of column “A.” Try

all of column “B.” I’m in the mood to

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

Oh, my! Wa-wa-wa.

(like muted trombones)

Oo wah

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

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

Can your friends do this? Can your friends do
that? Can your friends pull this

GENIE: Gimme a doggie bag. Genie’s taking it home!

out their lit- tle hat?

GENIE,
ENSEMBLE GROUP 1:

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

ENSEMBLE GROUP 2:
(like muted trumpets)

Wah wah wah wah Wah wah wah wah

GENIE:

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

Wahwah wah wah Wah wah wah wah

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

ENSEMBLE:

You ain’t
(GENIE):

Never!

(ENSEMBLE):

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

Had a friend like...

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

GENIE, ENSEMBLE GROUP 1:

me!

ENSEMBLE GROUP 2:

Oo wah Wah wah wah Oo wah Wah wah wah.

Ne- ver had a friend like me! Yeah!

Oo wah Ne- ver had a friend like me! Yeah!
(#20 – FRIEND LIKE ME – PLAYOFF. The ENSEMBLE magically disappears.)

GENIE

(to audience)
Thank you! Thank you very much. Thank you.
(to ALADDIN)
So, what do you say we put the focus on the hocus pocus? What do you want, kid?

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

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

ALADDIN
Got it.

GENIE

Good.

ALADDIN

(gets an idea)
Some all-powerful genie you are. You probably couldn’t even get us out of this cave.

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

(#21 – CAVE OPENS. GENIE opens the cave entrance. ALADDIN exits the cave with the lamp. GENIE follows.)
SCENE 6: JOURNEY OUT OF THE DESERT

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

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

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

GENIE
(yelps, to audience)
He tricked the Genie!

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

ALADDIN
Three whole wishes… What would you wish for, Genie?

GENIE
Wow. No one’s ever asked me that before.

ALADDIN
Well, now I am.

GENIE
Freedom.

ALADDIN
Freedom?

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

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

GENIE
Now, don’t go and get my hopes up if you don’t mean it.
ALADDIN
(looks right in GENIE’s eyes)
I promise, Genie.

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

ALADDIN
Well, there is this girl—

GENIE
(makes a buzzer noise)
Wrong! I can’t make anyone fall in love.

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

GENIE
You have to make it official. No more freebies!

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

(#22 – ALADDIN’S FIRST WISH.)

GENIE
At last, it’s wish-fulfillment time!

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

ALADDIN
(looks up)
Now I’m really gonna make something of myself, Ma. You’ll see.

(holds lamp, to GENIE)
Wait till my pals get a load of this! Come on, Genie!

GENIE
Get ready to look fabulous!!

(GENIE runs after ALADDIN.)
SCENE 7: PALACE

(SULTAN and JASMINE enter.)

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

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

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

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

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

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

JASMINE
Aladdin didn’t kidnap me. I ran away—

You ran away?!

SULTAN

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

What sentence?

JASMINE

JAFAR
Why, death, of course.

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

(JASMINE is so angry that she tries her best not to cry.)
SULTAN
Jafar, this is an outrage! From now on, you are to discuss sentencing of prisoners with me!

JASMINE
At least some good will come from me being forced to marry.
(to JAFAR)
When I am Queen, I will have the power to get rid of you!

(JASMINE exits, followed by the SULTAN.)

SULTAN
Jasmine...

JAFAR
(calls after SULTAN)
My most abject apologies, Your Majesty.

IAGO
(imitating JASMINE)
“When I am Queen, I will have the power to get rid of you!”

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

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

KASSIM, BABKAK, OMAR
(offstage)
Think again!

(#23 – PRINCE ALI.)
Prince Ali

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

JAFAR: Who do you think you are, barging in like this?
OMAR: We're in the Prince's royal entourage!

JAFAR: Prince?! What prince?
IAGO: This is a disaster!

(ENGLAND and Prince Ali enter as JAFAR and IAGO take cover.)

ENTOURAGE:

way for Prince Ali!

Hey, hey, hey, for Prince Ali!

(half-yelled)

Say hey!

Hey! Clear the way in the old baazaar! Hey, you! Let us through! It's a bright new star! Oh,

come! Be the first on your block to meet his eye!
Make way! Here he comes! Ring bells! Bang the drums! Are you gonna love this guy! Prince Ali! Fabulous he! Ali Ababwa._ Genu-
Reflect, show some respect, down on one knee!
Now, try your best to stay calm. Brush up your Sunday salaam. Then come and meet his spectacular coterie._ Prince Ali! Mighty is he! Ali Ababwa._

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GROUP 1:
Strong as ten regular men! Definitely!

GROUP 2:
He faced the galloping hoards, a hundred bad guys with swords. Who

ALL:

GROUP 1:

GROUP 2:

sent the goons to their lords? Prince, Prince Ali!

Why, PrinceAli!

GENIE, GROUP 1:

Prince, Prince Ali! He's got

Prince Ali!

(GENIE, GROUP 1):

ninety-five white Persian monkeys.

BABKAK, OMAR, KASSIM, GROUP 2:

He's got the mon-keys, let's.
And to view them, he charges no
see the monkeys!

fee. He's got fans, he's got
He's generous, so generous!

servants and flunkies. They
Proud to work for him.

bow to his whim. They're just lousy with loyalty
Love serving him.
ty to Ali!

Ah!  Ah

All:

Prince Ali!

Genie:
(freely, after the beat)

Prince Ali! Amorous he!

Ensemble:

Prince Ali! Amorous he! Ali Ababwa. Heard your princess was a

bab wa.

Ali Ababwa.

(Genie):

All:

sight lovely to see! And

that, good people, is why he got dolled up and dropped
by... with sixty elephants, llamas galore, with his bears and lions, a brass band and more, with his forty fakirs, his cooks, his bakers, and birds that warble on key! Make way for Prince...

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

GENIE:

Prince Ali! Prince Ali!

ENTOURAGE:

Say hey to Prince Ali!

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

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

JAFAR

(seething)
Yes, we heard the song.

IAGO

(dancing)
Catchy, wasn’t it?

JAFAR

(to IAGO)
Quiet!

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

(JASMINE enters unseen.)

JAFAR
Let me tell you, Prince Abooboo—

ALADDIN
Ababwa.

JAFAR
Whatever. As the Sultan’s Grand Vizier – someone who has known the
Princess her entire life – I can assure you that you are not her type.
ALADDIN
Oh really? Rich, charming, and handsome? That’s everybody’s type. The Princess will fall for me on the spot, or my name isn’t Prince Ali of Ababwa—

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

ALADDIN
I was only saying that—

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

ALADDIN
I didn’t mean—

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

(JASMINE exits.)

ALADDIN
Wait, Princess!

KASSIM
Well, that went well.

SULTAN
(to ALADDIN)
She’ll calm down. You’ll stay the night. Perhaps we’ll all be better off with a fresh start!

JAFAR
(aside, to SULTAN)
Are you sure, Your Majesty? I don’t trust him.

SULTAN
Nonsense. One thing I pride myself on, Jafar – I’m an excellent judge of character.
(SULTAN pats JAFAR on the shoulder and exits.)

JAFAR

Of course, Your Majesty...

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

ALADDIN

What did I do wrong?

BABKAK

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

OMAR

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

KASSIM

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

ALADDIN

It's not a scam!

BABKAK

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

ALADDIN

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

OMAR

That's so romantic...

KASSIM

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

ALADDIN

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

KASSIM

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

(KASSIM exits.)
OMAR
You’re acting like bullies. Don’t you know it’s not right to bully?

(OMAR exits.)

BABKAK
Tabbouleh? Did somebody say tabbouleh?

(BABKAK exits.)

ALADDIN
(regretful)
Hey guys, I didn’t mean— Oh, boy…
(realizes he’s alone, calls out)
Genie? Genie?!

(GENIE appears, admiring the palace.)

GENIE
Man, is this some classy joint! So how’s it going, “Prince Ali”!

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

GENIE
Now, wait a minute, Al. I dolled you up with all the bells and whistles – the swanky clothes, the magic carpet…
(removes ALADDIN’s turban)
… but the main event is you! It’s time you put the “Al” back in “Ali”!
Just be yourself.

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

(ALADDIN puts his turban on and exits.)

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

(GENIE exits in the opposite direction. #25 – TRANSITION TO JASMINE’S BALCONY.)
SCENE 8: PALACE – JASMINE’S BALCONY

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

MANAL
But Jasmine, you can’t just leave!

RAJAH
Remember what happened the last time…

ISIR
Where will you go?

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

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

RAJAH
(to ALADDIN)
So, what exactly are your intentions with our Princess?

MANAL
(backing ALADDIN up)
You know she makes princes cry without even trying!

ALADDIN
(getting scared)
So I’ve heard…

JASMINE
(chuckles)
It’s all right, ladies. I can handle him.

ISIR
We’ll be right outside if you need anything.
(to RAJAH and MANAL)
Come on.
(aside, to ALADDIN)
Do you have a brother?
Whew! Alone at last.

Save your breath, Prince Ali—

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

Wait a moment. Have we met before?

Uh…

That’s impossible!

You remind me of someone I met in the marketplace.

The marketplace?

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

No, you couldn’t be him.

Did I mention how beautiful you look tonight?

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

Right. A prince like me.
JASMINE
(disgusted)
You’re just like the rest, only after my fortune!

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

(ALADDIN turns and leaps over the balcony.)

JASMINE
Wait! No! Ali, I didn’t mean—

(ALADDIN rises up over the balcony railing.)

ALADDIN
You called?

JASMINE
How... how are you doing that?

ALADDIN
It’s a magic carpet.

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

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

JASMINE
Will it be safe?

ALADDIN
Do you trust me?

JASMINE
What did you say?

ALADDIN
(reaches out to JASMINE)
Do you trust me?

JASMINE
I’m not sure why, but yes.

(#26 – A WHOLE NEW WORLD.)
A Whole New World

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

ALADDIN: I can show you the world, shining, shimmering, splendid.

Tell me, Princess, now when did you last let your heart decide? I can open your eyes, take you wonder by wonder, over, sideways, and under on a magic carpet ride. A whole new world, a new fantastic point of view.

64 Disney's Aladdin JR.
No one to tell us no, or where to go, or

A whole new world, say we’re only dreaming.

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

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

Now I’m in a whole new world with
Unbelievable sights, indescribable feeling,

you.

JASMINE,
GROUP 1:

soaring, tumbling, free-wheeling through an

endless diamond sky. A whole new

world, a hundred

ALADDIN,
GROUP 2:

Don’t you dare close your eyes.

thousand things to see. I’m like a

Hold your breath, it gets better. I’m like a

Disney's Aladdin JR.
(JASMINE):

shoot-ing star.  I've come so far.  I

(ALADDIN):

shoot-ing star.  I've come so far.

GROUP 1:

GROUP 2:

Ah

can't go back to where I used to be.

A whole new

can't go back to where I used to be.

A whole new
JASMINE, GROUP 1:

Ev’ry turn a surprise.

ALADDIN, GROUP 2:

world with new horizons to pursue. I’ll chase them anywhere; there’s
time to spare. Let me share this whole new world with you. A whole new world,

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

that's where we'll be. A thrilling

A wondrous place for you and me.

chase for you and me.

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

ALADDIN

There you are. Back safe and sound.

JASMINE

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

ALADDIN

(gazing at JASMINE)

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

JASMINE

Even better than the night we planned to run away together.
ALADDIN

Well, that was pretty great, too!

(catches himself)
I—I mean—I didn’t fool you for a second, did I?

JASMINE

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

ALADDIN

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

JASMINE

(blushes)
Maybe…

ALADDIN

So, will I see you again?

JASMINE

As soon as I speak to my father.

ALADDIN

What do you mean?

JASMINE

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

(JASMINE runs offstage. ALADDIN is stunned.)

ALADDIN

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

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

JAFAR

I believe that’s my cue.

(to RAZOUL)
Seize him!

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

ALADDIN

Wait— what?
JAFAR
It is against the law for a suitor to trespass in the Princess’s private chambers.

IAGO
Section 4, paragraph 12. Busted!

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

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

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

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

ALADDIN
Omar! Help!

OMAR
Oh, no! What do I do?! What do I do?! Babkak! Kasiim!!

(OMAR runs off.)
SCENE 9: MARKETPLACE

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

BABKAK
Turbans! Get your red-hot turbans here! We hate to sell them, but we’ve fallen on hungry times!
(to KASSIM)
This is so much better than living in the palace!

KASSIM
I don’t stay where I’m not appreciated.

(OMAR runs on, hyperventilating.)

OMAR
Kassim! Babkak! Help!!!

What’s wrong?

KASSIM
Aladdin! Trouble! Arrested! Palace!

BABKAK
We’ve got to do something!

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

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

KASSIM
He said he didn’t need us.

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

KASSIM
Okay, okay, you’re right.

OMAR
So what are we gonna do?
KASSIM
(light bulb)
Storm the palace! Who’s up for a little high adventure?

(#28 – HIGH ADVENTURE.)

High Adventure

BABKAK: That’s the spirit!
OMAR: Are you kidding??
KASSIM: Not even a little.
OMAR: Couldn’t we just send a strongly worded letter?!
BABKAK: You’re not afraid, are you?

These tests of brawn I do not master. But you think

OMAR: Isn’t "storming the palace" just a little dramatic?

faster, fear be gone!

In wasting time we court disaster. Must-er your

OMAR: (tentatively)

courage and come on! Fate blows her

BABKAK, KASSIM:
(sealing the deal)

kiss, chills your heart, takes your hand. Fate feels like
BABBKAK, OMAR, KASSIM:
(making preparations, to AGRABAHNS)

this, play your part, this was planned. And

lo, before you know, you grab your

horse, you grab your gear. Your moment’s

(AGRABAHNS join the storming.)

+AGRABAHNS:

now, your moment’s here! It’s time for

(ALL):

high high high ad

venture! You’re off and riding, saber

flash - ing! Your banner high, your molars

Disney’s Aladdin JR.
gnashing. You feel so dash-in on a
high high high ad-

BABKAK, OMAR, KASSIM:

venture! Get set to give some guy a

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

KASSIM: To the palace!
BABKAK, OMAR: To the palace!
AGRABAHNS: To the palace!
(BABKAK, OMAR, KASSIM, and the AGRABAHNS
begin to run in slow motion.)

air.

SCENE 10: JOURNEY TO THE PALACE

KASSIM:

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

Some-one's out there, guys, some-one
OMAR: bad. Are we there yet? No. Are we there yet?

BABKAK, KASSIM: No. Are we there yet?

OMAR: We’re not moving!

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

BABKAK: Guys! Guys! It’s this way!

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

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

Plots it for Bab-kak, O-mar, and Kas-sim. And so, we three will go, un-til it's through, un-til it ends. Here comes A-lad-din’s on-ly friends off on a
SCENE 11: PALACE

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

72 (ALL):

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

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

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

high high high ad - ven - ture!

83 Feel that a - dren - a - line ig -
nit - ing, 'cause high ad - ven - ture's in the

Music Theatre International • Broadway Junior™ • Actor's Script
(Confrontations between AGRABAHNS and GUARDS escalate.)

air!

BABKAK, OMAR, KASSIM, AGRABAHNS:

High——— High——— High

BABKAK, OMAR, KASSIM:

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

ny — ing the kind of thrills that its sup —

ply — ing. And the ef-fect's elec — tri —

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

air!

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

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

ALADDIN
What are you guys doing here?

KASSIM
Rescuing you, can’t you tell?

OMAR
They’re not gonna torture us, are they?

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

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

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

Oh, okay – both times.

OMAR
(to RAZOUL)
What are you going to do with us?

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

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

ALADDIN
I gotta do something. Genie? Genie??

(ALADDIN rubs the lamp.)

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

You rang?

ALADDIN
Genie, I’m sorry. I’ve gone about this all wrong. But now I wish for you to set us free so I can make things right.
GENIE
That’s your second wish, you know!

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

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

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

BABKAK, OMAR, KASSIM
Hooray!

ALADDIN
Thanks, Genie!

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

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

(ALADDIN runs off.)

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

(GENIE exits with the lamp.)

OMAR
(excited)
C’mon, we’ve got to keep those guards away from Aladdin!

(OMAR runs off.)

BABKAK
Who is he now, the mighty Sinbad?

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

(KASSIM runs off.)
BABKAK
I hope there are snacks soon. Bravery makes me hungry!

(BABKAK runs off. RAZOUL and GUARDS enter.)

GUARD 1
What—?

GUARD 2
They’re gone!

RAZOUL
You better find them before Jafar does! Move!

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

SULTAN
I can’t tell you how happy I am, Jasmine.

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

RAJAH
(shaking her head, to MANAL and ISIR)
I can’t say that I saw this one coming…

(ALADDIN enters.)

ALADDIN
Your Majesty, Princess Jasmine – there’s something you need to know…

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

ALADDIN
Sultan? Me?

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

(SULTAN exits.)
(gulps)
Moral character??

JASMINE
Is anything wrong, Ali?

ALADDIN
What? Oh, no, of course not!

MANAL
Come on, Princess.

ISIR
We’ve got lots to do!

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

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

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

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

IAGO
How did Prince Abooboo escape the guards?

JAFAR
Quiet!

GENIE
(pause, deeply hurt)
Okay... I understand. Hey, after all, you’ve lied to everyone else – I was starting to feel left out. Now, if you’ll excuse me, I’ll be in my prison cell.
(sincerely)
Have a nice wedding, Al.

(GENIE disappears into the lamp, which then sits on the ground.)
ALADDIN
Genie, wait! I’m sorry! Really! I’m just under a lot of pressure and— You know what? Fine! Stay in there! See if I care!

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

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

IAGO
And there’s the lamp!

(# 30 – WEDDING PROCESSION.)

ALADDIN
(to himself)
Tell the truth, lose the Princess. Keep the Princess, live a lie.
(looks up)
I want you to be proud of me, Ma.
(looks at his clothes)
But this isn’t it.

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

IAGO
Looks like Prince Abooboo made a boo-boo.

JAFAR
At last!

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

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

AGRABAHNS
Hooray!

(ALADDIN runs in.)

ALADDIN
Wait! I’m sorry, but there’s something I have to tell Jasmine, that I have to tell all of you—
(JAFAR and IAGO enter.)

JAFAR
Maybe I can help break the good news!

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

AGRABAHNS
(gasp)
Oh!

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

JAFAR
All will be revealed, “Your Majesty.”

ALADDIN
Genie! What are you doing?

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

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

IAGO
Finders keepers!

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

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

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

KASSIM
Sorry, pal.

BABKAK
Rescuing you is a lot harder than we thought.
OMAR
Some heroes we are...

ALADDIN
You guys are braver than I ever was--

(#32 – PRINCE ALI – REPRISE)

Prince Ali (Reprise)

JAFAR: Indeed.

Prince A - li, yes__ it is
he, but not__ as you know him.
Read my
lips and come to grips with re - a - li - ty.

IAGO:

Yes, meet a blast__ from your past, whose

JAFAR,

IAGO:

lies were too__ good to last. Say hel-lo__ to your

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

prec__ cious Prince A - li!
So Ali turns out to be merely Aladdin?
Just a con, need I go on? Take it from me.
His personality flaws give me adequate cause to send him packing on a one way trip, so his prospects take a terminal dip. His assets frozen, the venue chosen. It's the end of the road, whoopee! So long, ex-Prince Ali!
SULTAN
Jafar, enough! I am Sultan, and I will—

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

GENIE
Oh, boy…

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

JAFAR
I give the orders now! Seize them!

(GUARDS detain SULTAN and ALADDIN.)
The game is over! Without the genie, you’re nothing!

ALADDIN
(gets an idea)
You’re right, Jafar. Maybe I am just a guy who rubbed a lamp. But you know what? So are you!

JASMINE
What are you doing?

(#33 – JAFAR’S THIRD WISH.)

JAFAR
Am I not Sultan – ruler of the entire kingdom?

GENIE
(whispers to ALADDIN)
Al… don’t poke the angry!

ALADDIN
(to JAFAR)
Maybe you are. Or maybe it’s just an illusion. Either way, the genie has more power than you’ll ever have.

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

GENIE
It was nice knowing you, Al.
(GENIE rubs hands together and points at JAFAR, who laughs wildly. A black lamp appears.)

JAFAR
At last! All the power belongs to me!
(feels a downward pull)
Wait... wait, what’s happening!? Nooooooooooo!

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

ALADDIN
Jafar wanted to be a genie and he got it! And everything that goes with it! Phenomenal cosmic powers...
(holds up the black lamp)
... itty-bitty living space!

AGRABAHNS
Hooray!

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

SULTAN
Guards, have that lamp locked in the royal vault, and throw away the key!
(GUARDS take the black lamp. IAGO tries to sneak away.)
And take that one to the dungeon!

IAGO
(backing away)
You know, Jafar and I were never really what you’d call “close.” He was more of a “work friend.” And I’m allergic to mildew. Nooooooooo!!!

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

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

JASMINE
So was trying to run away when I had a responsibility to the people of Agrabah.
ALADDIN
Well, I guess this is goodbye.

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

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

(#34 – SOMEONE MAKES GOOD.)

GENIE
(rubs hands together)
Okay, here we go... Wait— What did you say?

ALADDIN
Your wish is my command.
(hands GENIE the golden lamp)
I set you free. You are your own master now.

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

ALADDIN
I wish for the Nile.

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

ALADDIN
Genie! I’m... I’m gonna miss you.

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

(GENIE hugs ALADDIN.)

SULTAN
I couldn’t agree more. It’s the law that’s the problem... and it’s taken your courage, young man – and my daughter’s wisdom – to help me see it.
(SULTAN)  
(looks JASMINE in the eyes, then turns to AGRABAHNS)  
Well, am I Sultan or am I Sultan? From this day forth, the Princess shall marry whomever she deems worthy.

AGRABAHNS  
Hooray!

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

JASMINE  
Really, Father?

SULTAN  
Yes, my dear.

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

JASMINE  
(turns to ALADDIN and extends her hand)  
Do you trust me... Aladdin?

ALADDIN  
What did you say?

JASMINE  
Do you trust me?

ALADDIN  
(smiles, takes JASMINE's hand)  
Call me Al.

KASSIM  
(to ALADDIN, a little weepy)  
I knew you had it in you to turn this whole thing around!

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

JASMINE  
(stepping in, to KASSIM)  
What do you say to being our Royal Advisor?
KASSIM
I’d be honored…
(bowing)
…Your Highness.

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

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

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

ALADDIN
Of course!

OMAR
And a Royal… a Royal… what can I be?

ALADDIN
How about a Royal… Friend?

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

GENIE
(feigning jealousy)
Hey…!

BABKAK
Looks like we’re going legit, guys!

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

GENIE, AGRABAHNS:

So it goes, short and sweet. Now they live down the street, doing.

JASMINE, SULTAN:

just what they all do best. Laws get

BABKAK, OMAR, KASSIM:

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

(GENIE bows and exits.) ALL:

Ge-nie, a well-earned rest. It’s the

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

chang-es we made were slight. So, sa-
laam, worth-y friend. Come back soon! That’s the end! Till an-
other Ara-bi-an night!

ALADDIN,
JASMINE:

A whole new world,

— a new fantastic point of view. No one to
tell us no, or where to go, or

ALL:

say we’re on ly dream ing. A whole new

world, with new hori-zons to pursue!

I’ll chase them any-where, there’s
time to spare. Let me share this whole new world with you. 

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

A whole new world, that's where I'll be! A thrilling chase, a wondrous place... for you and me!

GENIE: I just love a happy ending!

Ah Ah Ah Ah Ah

(#36 – BOWS. #37 – 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.

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

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

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

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

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

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

lines: The dialogue spoken by the actors.
**lyricist:** A person who writes the lyrics, or sung words, of a musical. The lyricist works with a composer to create songs.

**lyrics:** The words of a song.

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

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

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

**objective:** What a character wants to do or achieve.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**abject:** Shamelessly obedient.

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

**amiable:** Good-natured; pleasant.

**amorous:** Showing or being in love.

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

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

**barbaric:** Uncivilized.

**brawn:** Physical stength.

**callous:** Hard; unsympathetic.

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

**confer:** To discuss or exchange opinions.

**coterie:** An exclusive group; clique.

**cronies:** Close friends.

**deadpan:** Showing no emotion.

**detain:** To keep someone from proceeding.

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

**disperse:** To separate and move apart.

**dubious:** Doubtful.

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

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

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

**feigning:** Pretending.

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

**gingerly:** In a careful or cautious manner.

**hawk:** To advertise or offer for sale by shouting.

**impertinenence:** Lack of respect; rudeness.

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

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

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

**nimble:** Quick and light in movement.

**preposterous:** Ridiculous.
red-letter: Significant or memorable.
River Jordan: A river in southwestern Asia in the Middle East region.
ruminant: To think deeply about something.
saber: A heavy sword with a curved blade.
salaam: A greeting in many Arabic-speaking countries meaning “peace.”
Scheherazade: A character and storyteller in One Thousand and One Nights.
To prevent his wife’s potential betrayal, the Sultan Shahrayar swears to marry a different woman each night before killing her the next morning. To stop this from happening, Scheherazade marries him and begins to tell him a story that night that ends with a cliffhanger, leaving him wanting more. The next evening, she finishes that story and begins another, and she continues that pattern for 1,001 nights until Shahrayar has a change of heart. All of the stories she tells make up the collection in One Thousand and One Nights.

sentimental: Dealing with exaggerated feelings of love, sadness, or tenderness.
shah: The former title for the king of Iran.
Sinbad: A character in One Thousand and One Nights. Sinbad the Sailor recounts his adventures on seven voyages, which include shipwrecks, cannibals, and fantastical animals.
stealthy: Cautious or sneaky, so as not to be heard or seen.
stickler: A person who insists on a certain quality or type of behavior.
sultan: The historical name used in certain parts of the Middle East and North Africa for an absolute ruler.
swindle: A plan to cheat or trick someone for money.
tabbouleh: Pronounced “tuh-BOO-lee.” A Middle Eastern dish made of bulgar (a whole wheat grain), tomatoes, parsley, mint, and onion, and seasoned with olive oil, lemon juice, and salt.
terminal: Final and concluding.
thick as thieves: Very close or friendly.
unfounded: Having no base in fact.
unimpeachable: Not able to be doubted or criticized; totally trustworthy.
vandal: A person who purposefully destroys or damages property.
Music Credits & Copyrights

All Music by Alan Menken

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


Credits

Aladdin JR. is based on the 2014 Broadway production of Aladdin, produced by Disney Theatrical Productions and directed and choreographed by Casey Nicholaw.

**Original Broadway Orchestrations by**
Daniel Troob

**Original Broadway Incidental Music and Vocal Arrangements by**
Michael Kosarin

**Original Broadway Dance Music Arrangements by**
Glen Kelly

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

**Aladdin JR. Script Adapted by**
Ken Cerniglia

**ShowKit® Content**
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**Designer**
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