



MUSIC THEATRE INTERNATIONAL  
**BROADWAY  
JUNIOR**<sup>®</sup>  
30 MINUTES

Disney  
**THE**

**LION KING**

**KIDS**

©Disney

MUSIC & LYRICS BY  
ELTON JOHN & TIM RICE

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BASED ON THE BROADWAY PRODUCTION DIRECTED BY  
JULIE TAYMOR

PART OF  
Disney  
**THE LION KING**  
EXPERIENCE

**ACTOR'S SCRIPT**

NAME: \_\_\_\_\_

CHARACTER: \_\_\_\_\_



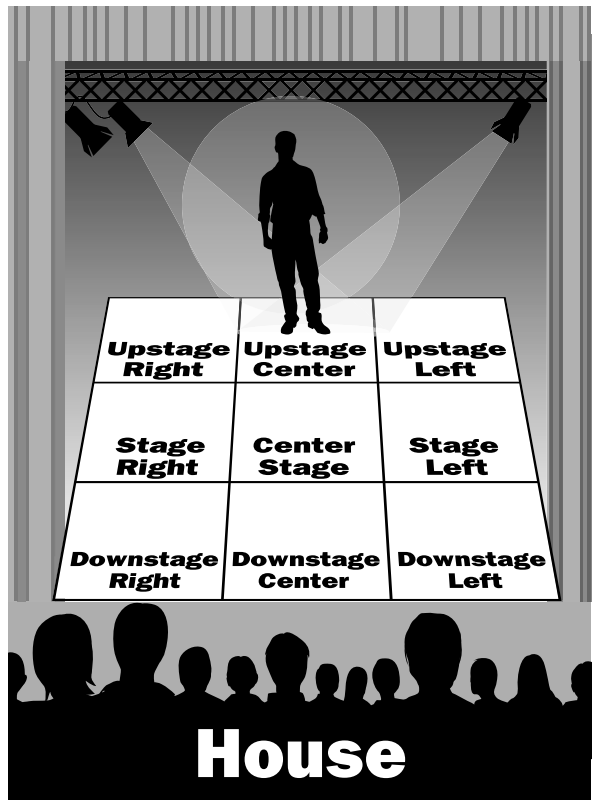
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# WELCOME TO THE THEATER

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 about this musical, like this introduction, and several glossaries. You can look up any bold words in the Theater 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 many indoor stages used to be **raked**, or tilted down toward the **house** where the audience sits, we still use the term **downstage** to refer to the area closest to the audience and **upstage** to refer to the area furthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. This diagram shows the 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 songs, dances, 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.

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 musicals include 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 **block** the show by telling the cast where to stand and how to move around the stage. You'll use your theater parts of the stage (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

**1** Always write your name legibly in the space provided on the cover of your script. Scripts have a way of getting lost or changing hands during rehearsals!

**2** Underline important stage directions, lines, lyrics, and individual words. For example, if your line reads "I'm surrounded by idiots," and your director wants you to stress the word "idiots," underline it in your script.

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

<b>ON:</b> onstage	<b>OFF:</b> offstage
<b>US:</b> upstage	<b>DS:</b> downstage
<b>SL:</b> stage left	<b>SR:</b> stage right
<b>CS:</b> center stage	<b>X:</b> cross

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

**4** 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.

**5** Draw stick figures to help you remember your choreography. Remember, the simpler the better.

**6** Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around Shenzi, Banzai, and Ed, you might draw a large "H" to represent the three hyenas, then draw an arrow around the "H" indicating the direction in which you are supposed to walk.

**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!

**1** **Actor's Script**  
 Name: Sadie Abramson  
 Character: Scar

**2** (The HYENAS laugh uncontrollably.)

**SCAR**

I'm surrounded by idiots. I practically gift-wrapped those cubs for you!

**SHENZI**

Well, ya know, it wasn't like they were exactly alone, Scar.

**BANZAI**

Yeah, what were we supposed to do, kill Mufasa? *XDSR*

**3**

**SCAR**

**4**

Precisely.

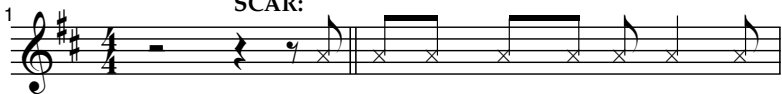
(#11 BE PREPARED. SCAR approaches ED, SHENZI, and BANZAI as other HYENAS enter, laughing.)

**BE PREPARED**

**5**



**SCAR:**



I ne - ver thought hy - e - nas es -

**6**



sen - tial; you're crude and un-speak - a - bly



plain. But may - be you've a glim - mer of po -

*Diction*

**7**



ten - tial if al - lied with my vi - sion and brain.

**8**

# SYNOPSIS

**VILLAGERS** enter (*One by One*) to share their favorite story. **RAFIKI** narrators gather all the animals to welcome the newborn cub of the king and queen of the Pridelands, **MUFASA** and **SARABI** (*Circle of Life with Nants' Ingonyama*). Mufasa's jealous brother **SCAR** refuses to attend the ceremony, which angers the king. As time passes, **YOUNG SIMBA** grows into a curious young lion. Mufasa explains the circle of life to his son and how one day he will become king of the Pridelands. Out for revenge, Scar encourages his nephew to visit the forbidden Elephant Graveyard. Young Simba takes his best friend **YOUNG NALA** there after ditching **ZAZU**, Mufasa's loyal advisor (*I Just Can't Wait to Be King*). At the graveyard, three hungry hyenas – **SHENZI**, **BANZAI**, and **ED** – corner the cubs, but Mufasa arrives and takes them home. Scar emerges to recruit the **HYENAS** in his murderous plan to become king himself (*Be Prepared*).

Back in the safety of the Pridelands, Mufasa reprimands Young Simba then tells him to look up at the stars: The great kings of the past will always be there to guide him. The next day, Young Simba gets trapped in a wildebeest stampede started by Scar. Mufasa rescues him but is pushed by Scar into the stampede, where he is trampled to death. Scar blames Young Simba and tells him to run away and never return. Scar then assumes the throne, uniting lions and hyenas under his dark reign. Lost in the desert, Young Simba meets **TIMON** and **PUMBAA**, who take him to their "worry-free" home in the jungle (*Hakuna Matata*).

Under Scar's rule, the Pridelands are nearly destroyed. **NALA**, now grown, leaves to get help and finds **SIMBA** alive in the jungle (*Can You Feel the Love Tonight*). She urges him to come back home to take his rightful place as king, but still ashamed, Simba refuses. Rafiki appears and helps him remember his father (*He Lives in You*). With newfound courage, Simba returns to the Pridelands. Timon and Pumbaa distract the hyenas (*Luuu Hawaiian Treat*) while Simba confronts his uncle. The truth of Mufasa's murder is revealed, and Scar runs away, pursued by angry hyenas. With peace restored in the Pridelands, Simba takes his place as king and the circle of life continues (*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.
  - Always arrive at rehearsal on time and ready to begin.
  - Bring your script and a pencil to every rehearsal.
  - Be specific! Make clear choices about your character's background and motivation for each line and action.
  - Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.
  - To help memorize your lines, try writing them down or speaking them aloud to yourself in a mirror.
  - Remember to thank your director and fellow cast and crew often.
  - Before each performance, wish everyone "break a leg" – which is theater talk for "good luck!"
  - Be quiet backstage. If you can see audience members, 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.
  - **HAVE FUN!**
-

# CHARACTERS

**VILLAGERS** – a company of storytellers who transform into the animals of the Pridelands, as well as the desert, jungle, and tricksters

**RAFIKIS** – five mysterious and wise mandrills; narrators of the story

**MUFASA** – a lion, king of the Pridelands, and Simba's father

**SARABI** – a lioness, queen of the Pridelands, and Simba's mother

**ZAZU** – a hornbill; Mufasa's loyal yet fretful attendant

**SCAR** – a lion; Mufasa's jealous brother

**YOUNG SIMBA / SIMBA** – a curious, eager lion who will one day be king

**YOUNG NALA / NALA** – a spunky, brave lioness and Simba's best friend

**BANZAI** – a scruffy male hyena who serves Scar

**SHENZI** – a tough female hyena who serves Scar

**ED** – a dimwitted male hyena who serves Scar

**HYENAS** – stinking, mangy animals who live outside the Pridelands

**TIMON** – a sarcastic, outgoing meerkat who lives in the jungle

**PUMBAA** – a gentle, kind-hearted warthog and Timon's best friend





(#1 ORCHESTRA TUNE-UP. A quiet performance space displays props, costumes, and masks of the African savanna on a storytelling rug. Suddenly, VILLAGERS enter from the back of the house with a joyful call and response. #2 ONE BY ONE.)

# ONE BY ONE

## Joyous Celebration!

1 **VILLAGERS 1:**

I - bam - be - - ni nja - lo, ba - ki - thi, ni - nga -

3

di - nwa! —

**VILLAGERS 2:**

Ni - nga - phe - le - lwa — nga -

4

Siya ba - bo - na nge - ke ba - lun - ge! Si - zo

ma - ndla! One by one.

6 (VILLAGERS 1):

nqo-ba! Nge-ke ba-lun-ge! Si-zo

(VILLAGERS 2):

One by one. One by one.

8

nqo-ba!— I-bam-be-

One by one.

10

- ni nja-lo, ba-ki-thi, ni-nga-

11

di-nwa! Siya ba-bo-na nge-ke ba-

VILLAGERS 2:

Ningaphe-le-lwa nga-ma-ndla!

13

lun-ge! Si-zo nqo-ba! Nge-ke ba-

One by one. One by one.

*(The VILLAGERS enter the performance space and form a half-circle facing the audience. They are all smiles.)*

**ALL VILLAGERS:**

15

lun-ge! Si-zo nqo-ba! Zo-bo-

One by one. One by one.

17

- na! Zo-bo - na! Zo-bo - na! Zo-bon!

20

Um-hla - ba wa ba - ntu, ga-zi la ba -

22

- ntu, si-ya zi - dla nga - lo!— Kum-

25

nan - di kwe - la ki - th'e A - fri - ca!

(Five VILLAGERS step forward, pick up props and costume pieces of the sangoma/storyteller mandrill, RAFIKI, and address the audience.)

**RAFIKI 1**

Welcome to our village!

**RAFIKI 2**

Today we will share with you our favorite story...

**RAFIKI 3**

... one of a young lion who becomes king.

**RAFIKI 4**

(indicates the rug under their feet)

Now, imagine right here the great African savanna...

**RAFIKI 5**

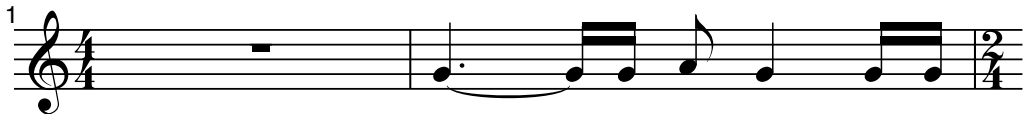
... where a wise, old mandrill announces wonderful news...

(The RAFIKIS take a deep breath and call out. **#3 CIRCLE OF LIFE WITH NANTS' INGONYAMA.**)

# CIRCLE OF LIFE

## WITH NANTS' INGONYAMA

**RAFIKIS:**



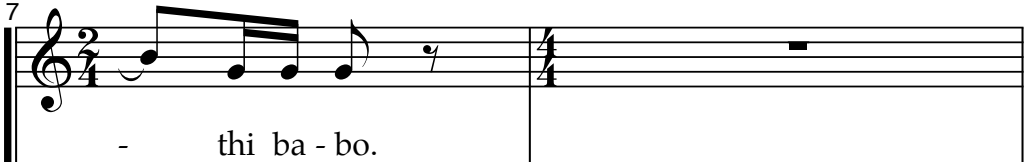
Nan——— ts'in-go - nya - ma, ba -

(As the sun rises, VILLAGERS transform into ANIMALS and respond.)

**RAFIKIS:**

6 

Nan ————— ts'in-go - nya — ma, ba - ki -

7 

- thi ba - bo.

**ENSEMBLE:**



Si - thi hu 'ngo-nya - ma.—

9 

— 'Ngo-nya - ma. — 'Ngo-nya - ma.—

11 

— 'Ngo-nya - ma. 'Ngo-nya - ma.

**RAFIKIS:**

13 

I - ngo-nya - ma neng - we 'na - ma - ba - la.

**ALL:**

14 

I - ngo-nya - ma neng - we 'na - ma - ba - la.



15 (ALL):

I - ngo-nya - ma neng - we 'na - ma - ba - la.

(ANIMALS journey to Pride Rock from far and wide.)

16 RAFIKI 1:

From the

ENSEMBLE:

I - ngo-nya - ma neng - we 'na - ma - ba - la.

17

day we ar - rive — on the

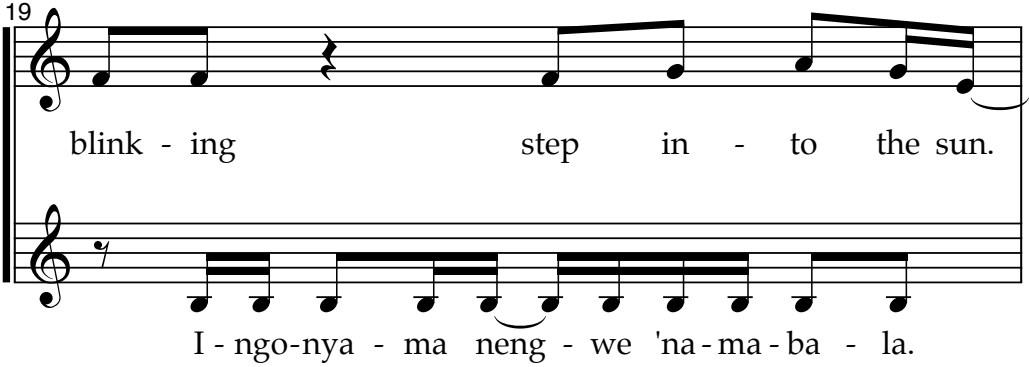
I - ngo-nya - ma neng - we 'na - ma - ba - la.

18

pla - net and

I - ngo-nya - ma neng - we 'na - ma - ba - la.

19



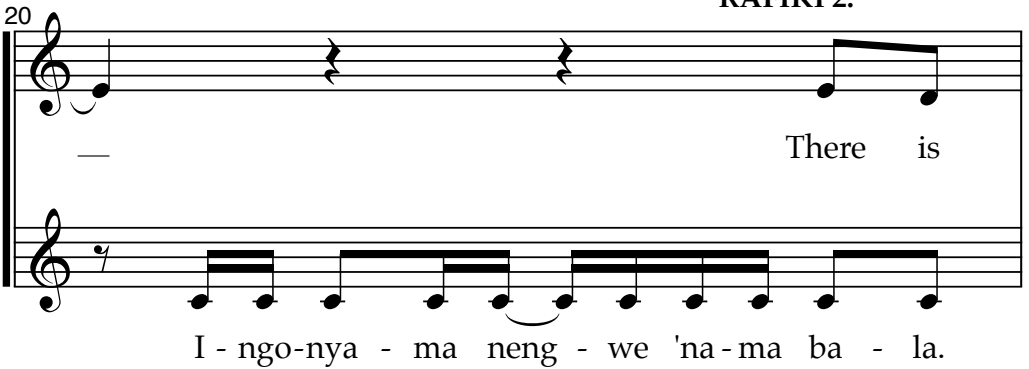
blink - ing                      step   in -   to   the sun.

I - ngo - nya - ma neng - we 'na - ma - ba - la.

Detailed description: This block contains the musical notation for measure 19. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 7/8 time signature. The lyrics 'blink - ing                      step   in -   to   the sun.' are written below the notes. The bottom staff is a piano accompaniment line in treble clef with the same key signature and time signature, providing a rhythmic accompaniment for the vocal line.

**RAFIKI 2:**

20

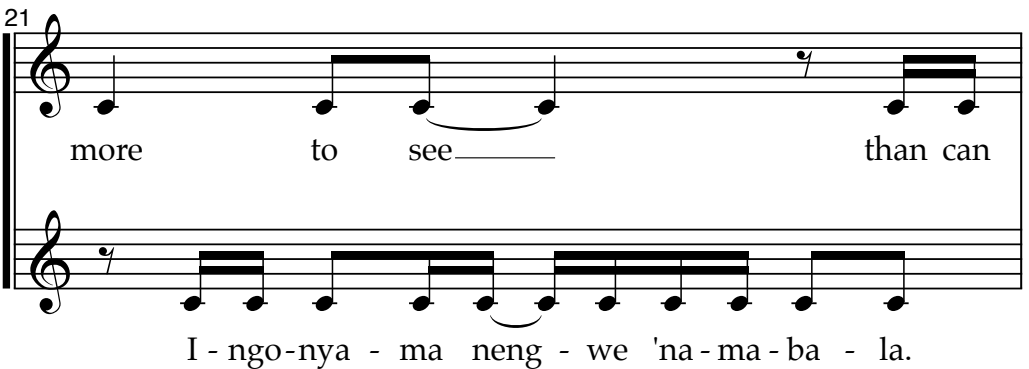


—    There   is

I - ngo - nya - ma neng - we 'na - ma ba - la.

Detailed description: This block contains the musical notation for measure 20, labeled 'RAFIKI 2:'. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 7/8 time signature. The lyrics '—    There   is' are written below the notes. The bottom staff is a piano accompaniment line in treble clef with the same key signature and time signature.

21



more              to   see ———                      than can

I - ngo - nya - ma neng - we 'na - ma - ba - la.

Detailed description: This block contains the musical notation for measure 21. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 7/8 time signature. The lyrics 'more              to   see ———                      than can' are written below the notes. The bottom staff is a piano accompaniment line in treble clef with the same key signature and time signature.

22



ev - er      be   seen, ———                      more   to

I - ngo - nya - ma neng - we 'na - ma - ba - la.

Detailed description: This block contains the musical notation for measure 22. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 7/8 time signature. The lyrics 'ev - er      be   seen, ———                      more   to' are written below the notes. The bottom staff is a piano accompaniment line in treble clef with the same key signature and time signature.

23 (RAFIKI 2):

do than can ev - er - be

(ENSEMBLE):

I - ngo-nya - ma neng - we 'na - ma - ba - la.

24 RAFIKI 3:

done. There is

I - ngo-nya - ma neng - we 'na - ma - ba - la.

25

far too much to take in -

I - ngo-nya - ma neng - we 'na - ma - ba - la.

26

- here, more to find

I - ngo-nya - ma neng - we 'na - ma - ba - la.

27

— than can ev - er be

I - ngo - nya - ma neng - we 'na - ma - ba - la.

28

**RAFIKI 4:**

found. But the

I - ngo - nya - ma neng - we 'na - ma - ba - la.

29

sun roll - ing high — through the

I - ngo - nya - ma neng - we 'na - ma - ba - la.

30

**RAFIKI 5:**

sap - phi - re sky — keeps great and

I - ngo - nya - ma neng - we 'na - ma - ba - la.

31 (RAFIKI 5):

small on the end - less

(ENSEMBLE):

I - ngo-nya - ma neng - we 'na - ma - ba - la.

32 RAFIKIS:

round. It's the cir - cle of

I - ngo-nya - ma neng - we 'na - ma - ba - la.

33

life

I - ngo-nya - ma neng - we we-ma.

*(Pride Rock is revealed. A hornbill, ZAZU, bows to a regal lion, MUFASA, and his mate, SARABI. The RAFIKIS hobble through the crowd and embrace MUFASA, who carries a royal symbol. SARABI has her newborn cub nestled in her paws. The RAFIKIS rattle gourds over the cub and smear nectar on his forehead. One RAFIKI gently lifts and presents baby Simba to his SUBJECTS, who react with jubilation.)*



34

and it moves us all—

I - ngo-nya - ma neng - we we-ma.

35

I - ngo-nya - ma neng - we we-ma.

36

through des - pair and—

I - ngo-nya - ma neng - we we-ma.

37

hope,

I - ngo-nya - ma neng - we we-ma.

38 (RAFIKIS):

through faith and

(ENSEMBLE):

I - ngo-nya - ma neng - we we-ma.

39

love. \_\_\_\_\_

I - ngo-nya - ma neng - we we-ma.

40

'Til we find our

I - ngo-nya - ma neng - we we-ma.

41

place \_\_\_\_\_

I - ngo-nya - ma neng - we we-ma.

42

on the path un - wind -

I - ngo-nya - ma neng - we we-ma.

43

- ing

I - ngo-nya - ma neng - we we-ma.

44

in the

I - ngo-nya - ma neng - we we-ma.

45

cir - cle,

I - ngo-nya - ma neng - we we-ma.

46 (RAFIKIS):

the cir - cle of

(ENSEMBLE):

I - ngo-nya - ma neng - we we-ma.

47

life!

I - ngo nya - ma neng - we 'na - ma - ba - la.

48 ENSEMBLE 1:

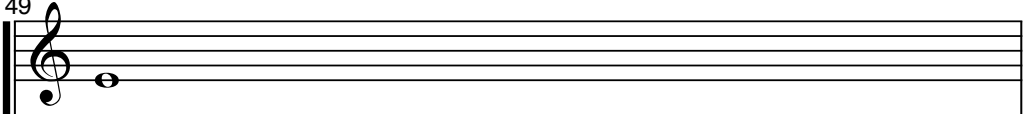
It's the cir - cle of

ENSEMBLE 2:

I - ngo-nya - ma neng - we 'na - ma - ba - la.

(ENSEMBLE 1):

49



life

(ENSEMBLE 2):



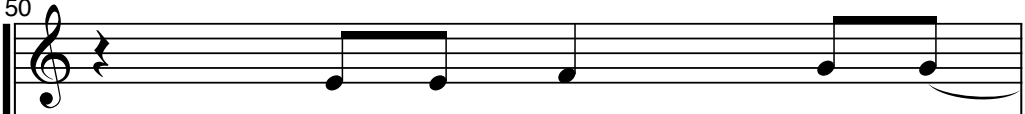
I - ngo-nya - ma neng - we we-ma.

SEVERAL VOICES:



Ba - le - k'in-gon-ya - m'i ya ga -

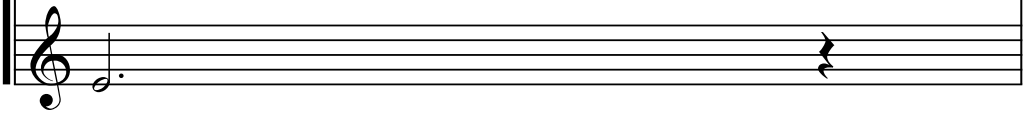
50



and it moves us all

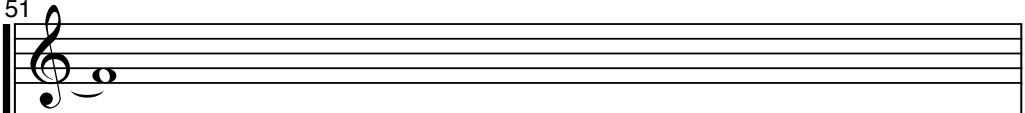


I - ngo-nya - ma neng - we we-ma.



le!

51



I - ngo-nya - ma neng - we we-ma.



(ENSEMBLE 1):

52

through des - pair and

(ENSEMBLE 2):

I - ngo-nya - ma neng - we we-ma.

53

hope,

I - ngo-nya - ma neng - we we-ma.

54

through faith and

I - ngo-nya - ma neng - we we-ma.

55

love.

I - ngo-nya - ma neng - we we-ma.

56

'Til we find our

I - ngo-nya - ma neng - we we-ma.

57

place

I - ngo-nya - ma neng - we we-ma.

58

on the path un - wind -

I - ngo-nya - ma neng - we we-ma.

59

- ing

I - ngo-nya - ma neng - we we-ma.

60 (ENSEMBLE 1):

(ENSEMBLE 2):

in the

I - ngo-nya - ma neng - we we-ma.

61

cir - cle,

I - ngo-nya - ma neng - we we-ma.

62

the cir-cle of life!

The cir-cle of life!

*(The ANIMALS "exit," i.e., the VILLAGERS remove their animal costume pieces and masks and return to the semi-circle. Nobody leaves the performance space. The RAFIKIS step forward.)*

**RAFIKI 3**

Under the rule of the great king Mufasa...

**RAFIKI 1**

... the Pridelands were a happy and prosperous place.

**RAFIKI 5**

However, there was one who was discontent.

**RAFIKI 4**

The king's brother had darkness in his soul...

**RAFIKI 2**

... and the news of the lion cub's birth made him terribly jealous.

*(#4 INTO SCAR'S CAVE. In his cave, SCAR catches a mouse and holds it by the tail.)*

**SCAR**

Life's not fair, is it? I shall never be king, and you shall not live to see another—

*(MUFASA enters.)*

**MUFASA**

Scar!

*(SCAR's lunch gets away, which annoys him. ZAZU flaps in behind MUFASA.)*

Sarabi and I didn't see you at the presentation of Simba.

**SCAR**

*(insincere)*

That was today? Oh, I feel simply awful. Must have slipped my mind.

*(ZAZU flaps up to SCAR.)*

**ZAZU**

As the king's brother, you should have been first in line!

**SCAR**

*(barking at ZAZU)*

I was first in line... until the little hairball was born.

**MUFASA**

That hairball is my son and your future king!

**SCAR**

Oh, I shall practice my curtsy.

*(SCAR turns to walk away.)*

**MUFASA**

Don't turn your back on me, Scar!

**SCAR**

Temper, temper. I wouldn't dream of it...

*(SCAR backs out in mock reverence and exits. MUFASA paces.)*

**MUFASA**

What am I going to do with him?

**ZAZU**

Well, sire...

*(gestures to the ground)*

... he'd make a very handsome throw rug.

**MUFASA**

Zazu!

**ZAZU**

And just think – whenever he gets dirty, you can take him out and beat him!

*(MUFASA laughs as he exits with ZAZU. #5 CLIMB TO PRIDE  
ROCK. The RAFIKIS step forward.)*

**RAFIKI 1**

Simba grew quickly into an eager young cub...

*(MUFASA marches through the grass, followed by YOUNG SIMBA.)*

**YOUNG SIMBA**

Hey, Dad – wait up!

**RAFIKI 2**

... with boundless energy...

**YOUNG SIMBA**

Where're we going?

**RAFIKI 3**

... who adored his father...

**YOUNG SIMBA**

Why'd we get up so early?

**RAFIKI 4**

... followed him everywhere...

**YOUNG SIMBA**

When do we eat?

**RAFIKI 5**

... and wanted to know everything about everything!

**YOUNG SIMBA**

Are we there yet!?!?

*(MUFASA climbs Pride Rock.)*

**MUFASA**

*(chuckling)*

Yes, we are. Come sit by me.

*(looks out over the Pridelands)*

Look, Simba: Everything the light touches is our kingdom.

**YOUNG SIMBA**

Wow...

**MUFASA**

A king's time as ruler rises and falls like the sun. One day, Simba, the sun will set on my time here and will rise with you as the new king.

**YOUNG SIMBA**

And this'll all be mine?

**MUFASA**

Everything.

**YOUNG SIMBA**

*(points in the distance)*

What about that shadowy place way out there?

**MUFASA**

That's beyond our borders. You must never go there, Simba.

**YOUNG SIMBA**

But I thought a king can do whatever he wants.

**MUFASA**

Well, there's a lot more to being king than getting your way all the time.

**YOUNG SIMBA**

*(pointing)*

Dad, what are those birds over there?

**MUFASA**

They're buzzards.

**YOUNG SIMBA**

They're scary. Why don't you chase 'em away?

**MUFASA**

They're doing what they're supposed to do. Everything exists in a delicate balance. As king, you need to respect all creatures – from the crawling ant to the leaping antelope.

**YOUNG SIMBA**

But don't we eat the antelope?

**MUFASA**

Yes, but when we die, our bodies become the grass, and the antelope eat the grass. Everything is connected in the great circle of life.

*(#6 HYENAS IN THE PRIDELANDS. The RAFIKIS step forward.)*

**RAFIKI 2**

Suddenly, Zazu flew in and reported seeing hyenas in the Pridelands!

**RAFIKI 4**

So Mufasa went to investigate...

**RAFIKI 5**

... leaving his son safely behind.

**RAFIKI 1**

Simba hated missing out on adventure...

**RAFIKI 3**

... but he loved thinking about being king!

*(SCAR enters.)*

**YOUNG SIMBA**

Hey, Uncle Scar! Guess what? I'm gonna be king of Pride Rock!

**SCAR**

Oh, goodie.

**YOUNG SIMBA**

My Dad just showed me the whole kingdom!

**SCAR**

*(scheming)*

Really...? Did he show you what's beyond that rise at the northern border?

**YOUNG SIMBA**

Well, no. He said I can't go there.

**SCAR**

And he's absolutely right! It's far too dangerous. Only the bravest of lions go there.

**YOUNG SIMBA**

Well, I'm brave.

**SCAR**

An elephant graveyard is no place for a young prince.

**YOUNG SIMBA**

An elephant what?

**SCAR**

Oh dear, I've said too much. Just promise me you'll never visit that dreadful place.

**YOUNG SIMBA**

No problem, Uncle Scar.

**SCAR**

There's a good lad. You run along now and have fun. And remember: It's our little secret.

*(#7 OUR LITTLE SECRET. SCAR laughs and exits. YOUNG NALA enters.)*

**YOUNG SIMBA**

Hey, Nala!

**YOUNG NALA**

Hi, Simba.

**YOUNG SIMBA**

I just heard about this great place. Come on!

**YOUNG NALA**

*(doubting)*

Better not be any place lame.

**YOUNG SIMBA**

*(sharing the best secret ever)*

An elephant graveyard!

**YOUNG NALA**

Wow!

*(YOUNG SIMBA and YOUNG NALA start off. ZAZU enters.)*

**ZAZU**

Oh, just look! Little seeds of romance blossoming in the savanna! And one day you two will be married!

**YOUNG SIMBA**

Yuck!



YOUNG NALA

Eewwww!

YOUNG SIMBA

I can't marry her. She's my friend.

YOUNG NALA

Yeah. It'd be too weird.

ZAZU

Well, sorry to burst your bubble, but it's a tradition going back generations.

YOUNG SIMBA

Well, when I'm king, that'll be the first thing to go.

ZAZU

Not so long as I'm around.

YOUNG SIMBA

In that case, you're fired!

*(#8 I JUST CAN'T WAIT TO BE KING. We enter Young Simba's imagination, populated by TRICKSTERS.)*

# I JUST CAN'T WAIT TO BE KING

Spirited Fun!

ENSEMBLE:

1 2

Hem! Hem!

6

Hem! Hem!

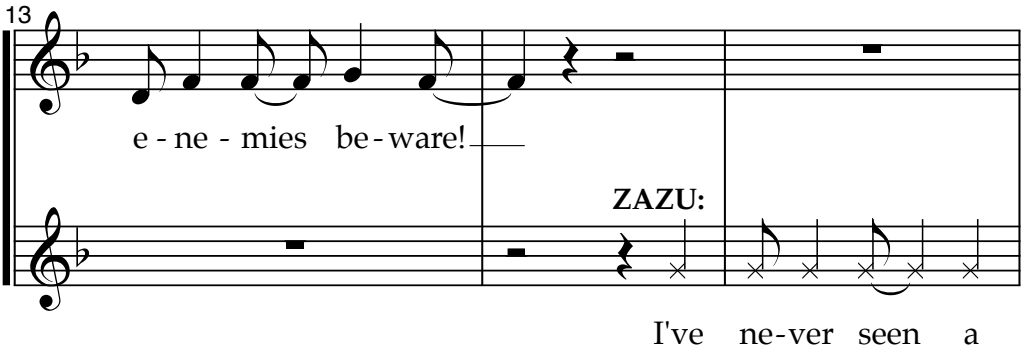
YOUNG SIMBA:

10



I'm gon-na be a migh - ty king so

13

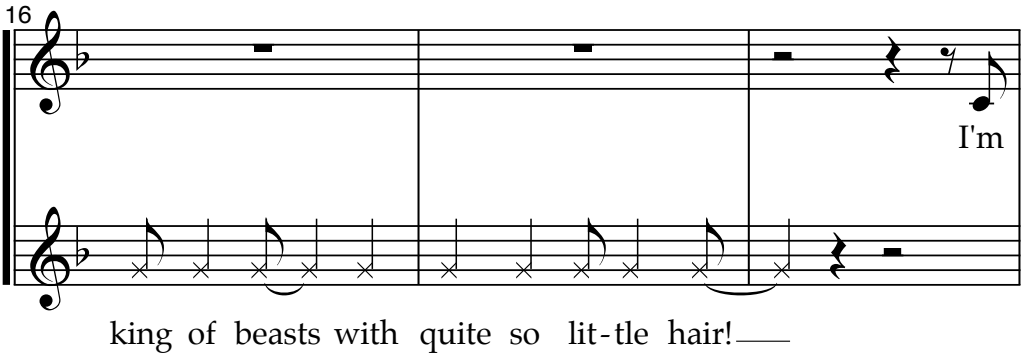


e - ne - mies be-ware!

ZAZU:

I've ne-ver seen a

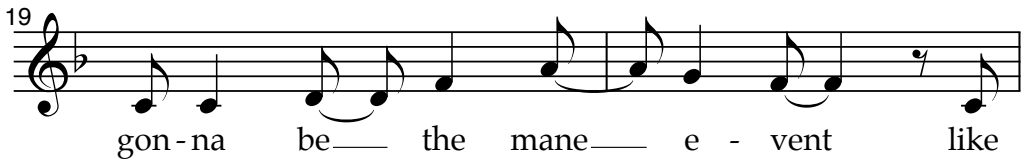
16



I'm

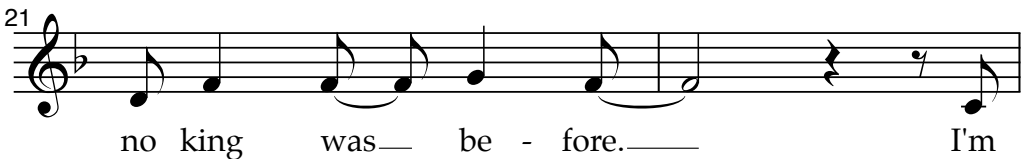
king of beasts with quite so lit-tle hair!

19



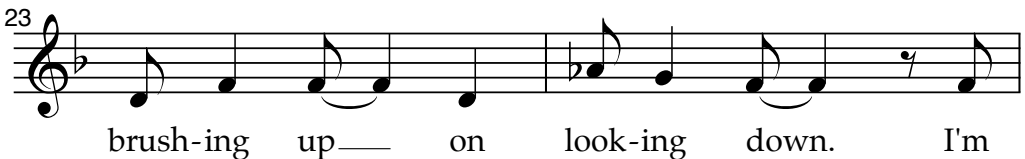
gon-na be the mane e - vent like

21



no king was be - fore. I'm

23



brush-ing up on look-ing down. I'm

(YOUNG SIMBA):

25

work-ing on— my roar!

ZAZU:

Thus far a ra-ther

28

ENSEMBLE:

YOUNG SIMBA:

Ha ha ha ha ha! Oh, I

un-in - spir - ing thing.

31

just can't— wait to be king!

YOUNG SIMBA,  
ENSEMBLE 1:

36

No one say - ing "do this."

YOUNG NALA,  
ENSEMBLE 2:

38

No one say - ing "be there."

YOUNG SIMBA,  
ENSEMBLE 1:

40

No one say - ing "stop that."

**YOUNG SIMBA,  
ENSEMBLE 1:**

**ZAZU:**

42

No one say-ing "see here!" Now see here!

**YOUNG NALA,  
ENSEMBLE 2:**

No one say-ing "see here!"

45 **ALL:**

Free to run a - round all— day.

49 **YOUNG SIMBA:**

Free to do it all my—

51

way!

**ENSEMBLE:**

Hem! Hem!

15

69 **YOUNG SIMBA,  
ENSEMBLE 1:**

Ev-'ry-bo-dy look left!

**YOUNG NALA,  
ENSEMBLE 2:**

Ev-'ry-bo-dy

72 **YOUNG SIMBA:**

(YOUNG NALA,  
ENSEMBLE 2):

Ev-ry-where you look I'm—

look right!

75 **YOUNG SIMBA, ENSEMBLE 1:** **ALL:**

stand-ing in the spot-light! Let

**ENSEMBLE 2:** **ZAZU:**

Stand-ing in the spot-light! Not yet!

78

ev-ry crea-ture go— for broke and sing.

81

Let's hear it in— the herd— and on the

84

wing. It's gon-na be— King

87 **YOUNG SIMBA:**

Sim-ba's fin - est fling! Oh, I

90

just can't— wait to be king!

93 **ALL:**

Oh, he just can't— wait to be

96 **YOUNG SIMBA:**

king! Oh, I just can't—

99

wait— to be

**ALL:**

Just can't— wait to be

103

king!—

king!—

*(YOUNG SIMBA and YOUNG NALA hide from ZAZU.)*

**ZAZU**

Simba! Nala! Oh, you're a royal pain in the tail feathers!

*(ZAZU exits. YOUNG SIMBA and YOUNG NALA enter laughing.)*

**YOUNG SIMBA**

All right! We lost him! I am a genius!

**YOUNG NALA**

Hey, genius – it was my idea!

**(#9 ELEPHANT GRAVEYARD.)**

**YOUNG SIMBA**

*(looks around)*

This is it! We made it to the elephant graveyard! Wow!

**YOUNG NALA**

Creepy! We could get in big trouble!

*(ZAZU swoops in.)*

**ZAZU**

Too late. You are in big trouble!

**YOUNG SIMBA, YOUNG NALA**

*(ugh, he found us)*

Zaaahhzuuu...

**ZAZU**

This is waaaay beyond the boundary of the Pridelands. Very dangerous!

**YOUNG SIMBA**

Danger? Ha! I walk on the wild side. I laugh in the face of danger.  
Ha-ha-ha-ha-ha!

**HYENA VOICES**

Hee-hee-hee-hee-hee!!!

*(YOUNG SIMBA is startled as three HYENAS slink out of hiding:  
BANZAI, SHENZI, and ED.)*

**SHENZI**

Well, well, well, Banzai. What have we got here?

**BANZAI**

Hmmm... I don't know, Shenzi. What do you think, Ed?

**ED**

Hee-hee-hee!

**BANZAI**

Just what I was thinkin': a trio of trespassers!

**ZAZU**

A simple navigational error, let me assure you. We'll be leaving now.

**BANZAI**

*(grabs ZAZU)*

Not so fast, food.

**SHENZI**

How about some take out?

*(grabs YOUNG NALA)*

Make mine a cub sandwich!

**BANZAI**

Time to chow down.

**SHENZI**

Heads or tails?

**ED**

Yum yum yum yum yum...

**YOUNG NALA**

Simba!

*(Trying to protect YOUNG NALA, YOUNG SIMBA musters all his courage and tries to roar.)*

**YOUNG SIMBA**

Rr-rr...

*(All that comes out is a pathetic squeak.)*

**SHENZI**

That was it!?! Ah-ha-ha-ha!!! Come on, do it again!

*(The HYENAS laugh menacingly.)*

**YOUNG SIMBA**

Rr-rr...

*(takes a deep breath, then)*

Rr-rr!

*(YOUNG SIMBA's tiny attempt is replaced by a deafening roar as MUFASA enters.)*

**MUFASA**

Roar! Roar!!!

*(MUFASA pummels the HYENAS.)*



**SHENZI, BANZAI**

*(variously)*

Ow! Hey! Ouch! Stop! Please! Uncle! We're sorry!

**MUFASA**

Roar!

*(The HYENAS scamper into the shadows, yipping. YOUNG SIMBA steps forward.)*

You deliberately disobeyed me!

**YOUNG SIMBA**

Dad, I'm... I'm sorry.

**MUFASA**

Let's go home!

*(MUFASA leads the way, ZAZU flapping behind him. YOUNG SIMBA follows, hanging his head.)*

**YOUNG NALA**

*(to YOUNG SIMBA)*

I thought you were very brave.

*(As they exit, SHENZI, BANZAI, and ED emerge, licking their wounds.)*

**BANZAI**

*(rubbing his hind quarters)*

That lousy Mufasa. I won't be able to sit for a week!

**SHENZI**

If it weren't for those pushy lions, we'd be running the joint!

**ED**

Hee-hee-hee....

**(#10 SCAR ENTERS.** *SCAR emerges from the shadows.)*

**SCAR**

Oh, surely we lions are not all that bad.

*(The HYENAS gasp... until they recognize SCAR and heave sighs of relief.)*

**BANZAI**

Oh, Scar. It's just you.

(The HYENAS laugh uncontrollably.)

**SCAR**

I'm surrounded by idiots. I practically gift-wrapped those cubs for you!

**SHENZI**

Well, ya know, it wasn't like they were exactly alone, Scar.

**BANZAI**

Yeah, what were we supposed to do, kill Mufasa?

**SCAR**

Precisely.

(#11 **BE PREPARED**. SCAR approaches ED, SHENZI, and BANZAI as other HYENAS enter, laughing.)

## BE PREPARED

Slowly

1 SCAR:

I ne - ver thought hy - e - nas es -

3

sen - tial; you're crude and un - speak - a - bly

5

plain. But may - be you've a glim - mer of po -

7

ten - tial if al - lied with my vi - sion and brain.

10 **A Tempo** **HYENAS:**

Hem— hem—

13 **SCAR:**

hem— hem.—

I

15

know that your pow'rs of re - ten - tion are as

17

wet as a wart-hog's back - side. But

19

thick as you are, pay at - ten-tion! My

21

words are a mat - ter of pride. It's

23

clear from your va-cant ex-pres-sions the

HYENAS:  
*fp* Ooo— hah hah hah.

25

lights are not all on up-stairs. But

*fp* Ooo— hah hah hah.

27

we're talk-ing kings and suc-ces-sions; e-ven

Hah hah hah hah hah hah

29

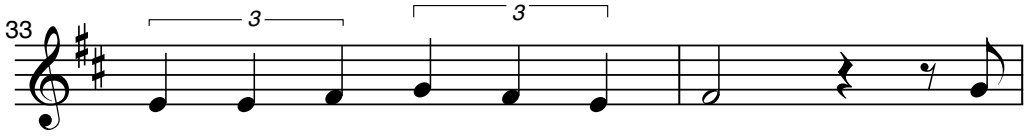
you can't be caught un-a-ware!

ALL:  
hah! Let's pre-

(ALL):

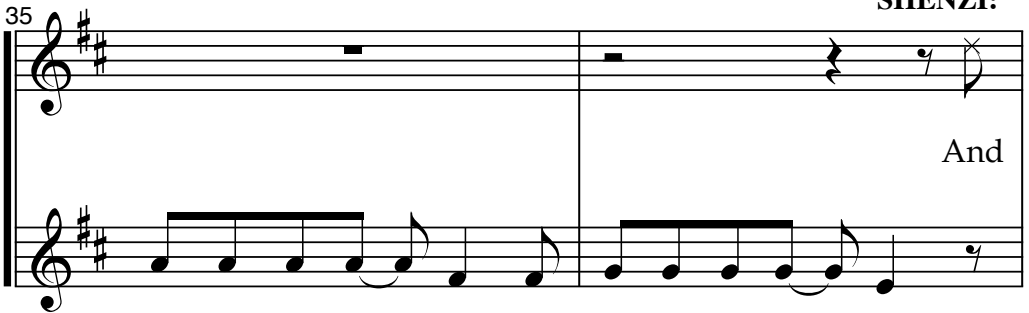


pare for the chance of a life - time. Be pre -



pared for sen - sa - tion - al news. A

**SHENZI:**



And

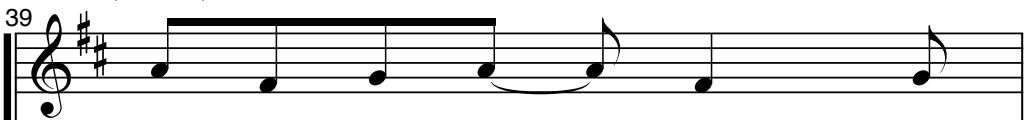
shin-ing new e - ra is tip-toe-ing near - er.

**SCAR:**



where do we fea-ture? Just lis-ten to teach-er! I

(SCAR):



know it sounds sor - did, but

(HYENAS):



*mp* Hah hah hah hah

40

you'll be re - ward - ed when at last I am giv - en my

hah hah hah hah hah hah hah hah

42

dues and in - jus - tice de - li - cious - ly

hah! And in - jus - tice de - li - cious - ly

44

squared. Be pre - pared!

squared. Be pre - pared!

**BANZAI**

*(confused)*

What are we preparing for?

**SCAR**

For the death of the king.

**BANZAI**

Is he sick?

### SCAR

No, fool! We're going to kill him. And Simba, too.

### SHENZI

Great idea! Who needs a king?

### SHENZI, BANZAI

*(chanting)*

No king, no king! La la la la la!

### SCAR

Idiots! I will be king! Stick with me, and you'll never go hungry again!

### BANZAI, SHENZI

Long live the king!

*(SCAR, the dictator, reviews his troops.)*

### HYENAS

Long live the king!!

58 **ALL:**

So pre - pare for the coup of the cen -  
- tury. Be pre - pared for the mur - ki - est  
scam. Me - ti - cu - lous plan - ning, te -  
na - ci - ty span - ning, de - cades of sup - pres - sion is  
why there's no ques - tion. He's king un - dis - put - ed, re -

68 **SCAR:**

And seen for the won - der I

spec - ted, sa - lut - ed.

70

am.

**ALL:**

Yes, our teeth and am - bi - tions are bared. Be pre -

73

pared! Yes, our teeth and am - bi - tions are

76 **rall.**

bared. Be pre - pared!

*(HYENAS laugh uncontrollably as ALL exit. Back in the Pridelands, night has fallen. MUFASA enters with YOUNG SIMBA.)*

**MUFASA**

Simba, I'm very disappointed. You and Nala could have been killed!

**YOUNG SIMBA**

I was just trying to be brave, like you.

**MUFASA**

I'm only brave when I have to be.



**YOUNG SIMBA**

But you're not scared of anything.

**MUFASA**

I was today. I thought I might lose you.

**YOUNG SIMBA**

*(considers what this means)*

Dad?

**MUFASA**

What?

**YOUNG SIMBA**

We'll always be together, right?

**MUFASA**

Simba, look up. The great kings of the past look down on us from those stars. So whenever you feel alone, just remember those kings will always be there to guide you. And so will I.

*(#12 NIGHTFALL. MUFASA and YOUNG SIMBA exit. The RAFIKIS step forward.)*

**RAFIKI 2**

Great kings of the past?

**RAFIKI 4**

Up in the stars?

**RAFIKI 3**

Young Simba had much to think about.

**RAFIKI 5**

And remember.

**RAFIKI 1**

But first, he had to prove that he could be king someday.

*(SCAR enters with YOUNG SIMBA.)*

**YOUNG SIMBA**

Uncle Scar, why did you bring me here to the gorge?

**SCAR**

Your father has a marvelous surprise for you. I'll go get him.  
*(sweetly)*

Just stay on this ledge. You wouldn't want to end up in another mess like you did with those hyenas.

**YOUNG SIMBA**

You know about that?

**SCAR**

Lucky “Daddy” was there to save you. So you might want to work on that little roar of yours.

**YOUNG SIMBA**

Oh... okay... Hey, Uncle Scar – will I like the surprise?

**SCAR**

Simba, it’s to die for.

*(SCAR exits.)*

**YOUNG SIMBA**

“Little roar.” Huh.  
*(practicing)*

Rrrr... RRrr... RRRr... Rrroarr!  
*(louder)*

Rrroarrrrrrrr!

*(#13 THE STAMPEDE. The RAFIKIS step forward. The VILLAGERS create the action.)*

**RAFIKI 5**

To Simba’s surprise, his roar echoed off the canyon walls.

**RAFIKI 4**

Then he heard a rumbling sound...

**RAFIKI 2**

... which grew...

**RAFIKI 1**

... and grew...

**RAFIKI 3**

... and grew!

**RAFIKI 1**

Hundreds of wildebeest were heading right toward him!

**RAFIKI 2**

Simba began to run as fast as he could.

**RAFIKI 3**

At that moment, Scar told the king that Simba was in danger!

**RAFIKI 4**

Mufasa dashed into the stampede and got his son to safety.

**RAFIKI 5**

However, the wildebeest carried the king deeper into the gorge...

**RAFIKI 1**

... until he saw his brother and leaped to grab a rocky ledge.

**MUFASA**

Scar! Brother – help me!

**RAFIKI 2**

Scar dug his claws into Mufasa’s great mane and whispered:

**SCAR**

Long live the king.

**RAFIKI 3**

And then... he let go!

*(MUFASA falls, disappearing beneath the river of wildebeest.)*

**MUFASA**

Aaaaaaah!

*(The RAFIKIS part to reveal Mufasa’s royal symbol on the ground.  
YOUNG SIMBA runs in.)*

**YOUNG SIMBA**

Dad! Dad?

*(rushes to the royal symbol and tries to be playful)*

Dad...? Come on. Dad.

*(panic at no response)*

Come on, Dad. You gotta get up. Please. Help! Somebody!  
Anybody? Please! Help me!

*(SCAR enters.)*

**SCAR**

Simba. What have you done?

**YOUNG SIMBA**

There were wildebeest... It was an accident. I didn’t mean for—

**SCAR**

Of course you didn’t. But the king is dead. And if it weren’t for you,  
he’d still be alive. Oh, what will your mother think?

## YOUNG SIMBA

*(guilty panic)*

What am I gonna do?

## SCAR

Run! Run away, Simba. Run away and never return.

*(YOUNG SIMBA looks one last time at the royal symbol, then runs off. YOUNG NALA, SARABI, and the LIONESSES enter, see that Mufasa has died, and cry out. HYENAS enter and encircle the LIONESSES as SCAR claims the royal symbol, and addresses them.)*

Mufasa's death is a terrible tragedy. But to lose Simba, too...?  
*(bows his head in mock grief, then takes a deep breath and continues)*  
So it is with a heavy heart that I assume the throne. Yet we shall rise to greet the dawning of a new era... in which lion and hyena come together in a great and glorious future!

*(A cacophony of HYENA laughter as SCAR, HYENAS, and LIONESSES exit. The grief-stricken YOUNG NALA and SARABI are the last to leave. The RAFIKIS step forward.)*

## RAFIKI 2

This was the saddest day the Pridelands had ever seen.

## RAFIKI 4

The great ruler Mufasa was gone...

## RAFIKI 5

... with his deceitful brother Scar now in his place.

## RAFIKI 1

And the lion cub who once wanted to be king...

## RAFIKI 3

... ran as far away as he could... into a desert!

*(The VILLAGERS create a desert. YOUNG SIMBA enters and collapses on the ground. PUMBAA and TIMON enter and approach SIMBA.)*

## TIMON

Yikes, it's a lion! Run, Pumbaa! Move it!

## PUMBAA

Aw, Timon – look at him. He's so cute and all alone. Can we keep him?

**TIMON**

Pumbaa, are you nuts? You're talking about a lion! Lions eat guys like us!

**PUMBAA**

*(gently pats YOUNG SIMBA)*

You okay, kid?

**YOUNG SIMBA**

*(disoriented, getting up)*

I... guess so.

**TIMON**

*(his fear decreasing)*

So... where ya from?

**YOUNG SIMBA**

Doesn't matter. I can't go back.

**TIMON**

Ah, you're an outcast! That's great! So're we!

**PUMBAA**

Whad'ja do, kid?

**YOUNG SIMBA**

Something terrible. But I don't want to talk about it.

**TIMON**

Okay... then just repeat after me: *Hakuna matata*.

**YOUNG SIMBA**

What?

**PUMBAA**

*Ha-ku-na ma-ta-ta*. It means "no worries."

**(#14 HAKUNA MATATA – PART 1.)**

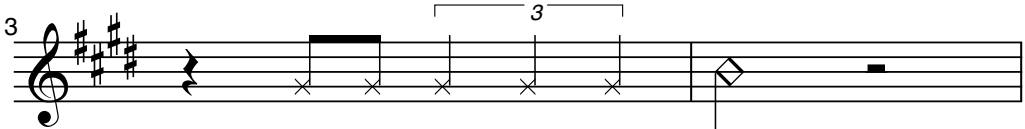
# HAKUNA MATATA

Slowly

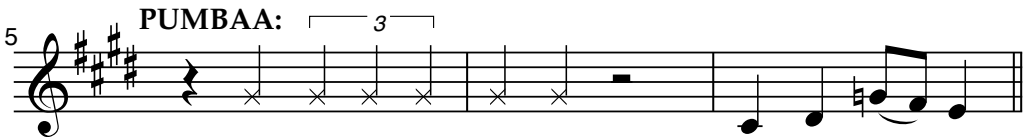
TIMON:

1 

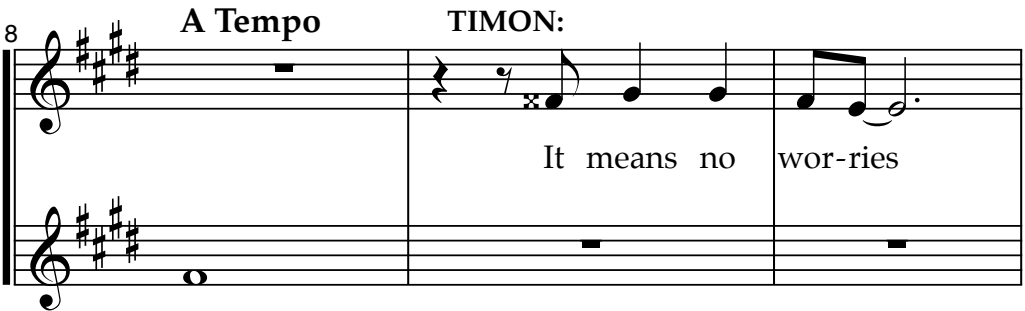
Ha - ku - na ma - ta - ta,

3 

what a won - der - ful phrase!

5 **PUMBAA:** 

Ha - ku - na ma - ta - ta, ain't no pass - ing

8 **A Tempo** **TIMON:** 

It means no wor - ries

craze!

11 **BOTH:** 

for the rest of your days.

It's our

14 

pro - blem free ————— phi - los - o - phy:

17 

Ha - ku - na ma - ta - ta. — 8

(As TIMON and PUMBAA take YOUNG SIMBA for a walk, the VILLAGERS transform the desert into a lush jungle.)

**YOUNG SIMBA**

*Hakuna matata?*

**PUMBAA**

Yeah. It's our motto!

**YOUNG SIMBA**

What's a motto?

**TIMON**

Nothin'! What's-a-motto with you?!

**PUMBAA**

*Hakuna matata:* These two words will solve all your problems.

**TIMON**

That's right. Take Pumbaa here...

**TIMON:**

Why, when he was a young wart -

hog.  
**PUMBAA:**  
*operatically*

When I was a young wart - hog!

**SOLO 1:**

Ve-ry nice. He found his a-ro-ma lacked a

Thanks.

35 **SOLO 2:**

cer-tain ap-peal. He could clear the sa-van-na af-ter

37 **PUMBAA:**

ev - 'ry meal! I'm a sen - si - tive soul,

39 **rall.**

though I seem thick-skinned. And it hurt that my

42

friends ne-ver stood down - wind! And, oh, the

*(Pumbaa's aroma causes plants to wilt.)*

45 **SOLO 3:** **PUMBAA:**

shame! He was a - shamed! Thought of chang-in' my

**ENSEMBLE:**

Ah! \_\_\_\_\_

47 **SOLO 4:** **PUMBAA:**

name! Oh, what's in a name? And I got down

Ah! \_\_\_\_\_



49 **SOLO 5:** **PUMBAA:**

heart-ed, How did you feel? — ev-ry time that I...

(ENSEMBLE):

Ah!

51 **TIMON:** **PUMBAA:**

Pum-baa, not in front of the pa-rents. Oh. Sor-ry.

53 **ALL:**

Ha-ku-na ma - ta-ta, what a won-der-ful

56

phrase! Ha-ku - na ma - ta - ta,

59


ain't no pass - ing craze.

*(As the plants recuperate and the jungle grows more lush, YOUNG SIMBA begins to accept this new lifestyle.)*


**YOUNG SIMBA:**

61

It means no wor - ries

63   
for the rest— of your days!—

65 **ALL:**   
It's our pro-blem free— phi -

68   
los - o-phy:— Ha-ku - na ma - ta-ta!—

**TIMON**

Welcome to our humble abode!

**PUMBAA**

Gee, I'm starved!

**YOUNG SIMBA**

I'm so hungry, I could eat a whole zebra!

**TIMON**

Yeesh! Listen kid, if you're gonna live with us, you gotta eat like us.

*(TIMON picks up a big grub.)*

**YOUNG SIMBA**

Ew. What's that?

**TIMON**

A grub.

**YOUNG SIMBA**

Gross.

*(TIMON pops the grub in his mouth. PUMBAA slurps a worm.  
YOUNG SIMBA is disgusted.)*

**PUMBAA**

Slimy, yet satisfying!

**TIMON**

I'm tellin' ya, kid – this is the great life. No rules, no responsibilities...  
And best of all, no worries!  
*(offers a bug to the reluctant cub)*  
One for you. Enjoy.

**YOUNG SIMBA**

*(thinks a moment, takes the plump grub, then eats and reacts)*  
Okay, here goes... *Hakuna matata*. Slimy, yet satisfying!

**TIMON, PUMBAA**

That's it!

**(#15 HAKUNA MATATA – PART 2.)**

**TIMON, PUMBAA,  
YOUNG SIMBA:**

1

Ha -

2

Ha -

**TIMON,  
PUMBAA:**

4

Ha -

(YOUNG SIMBA exits.)

6

ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -

ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -

ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -

(Time passes. An older SIMBA enters.)

8

**SIMBA:**

ku - na ma - ta - ta. Ha - ku - na! It means no

ku - na ma - ta - ta. Ha - ku - na!

ku - na ma - ta - ta. Ha - ku - na!

10

wor-ries— for the rest of your days!—

13 **ALL:**

It's our pro-blem free ————— phi -

16 **TIMON, PUMBAA,  
SIMBA, ENSEMBLE 1:**

los - o - phy:— Ha - ku - na ma -

**ENSEMBLE 2:**

Ha -

18

ta - ta!— Ha - ku - na ma -

ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -

20

ta - ta!— Ha - ku - na ma -

ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -

22

ta - ta! — Ha - ku - na ma -  
ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -

24

ta - ta! —  
ku - na ma - ta - ta. Ha - ku - na ma - ta - ta.

(TIMON, PUMBAA,  
SIMBA, ENSEMBLE 1):

26

We say ha - ku - na! Ha -  
(ENSEMBLE 2):  
We say ma - ta - ta!

28

ku - na! Ha - ku - na!  
Ma - ta - ta! Ma - ta - ta!



*(PUMBAA, TIMON, and SIMBA exit. The RAFIKIS step forward.)*

**RAFIKI 1**

As Simba grew up happy and healthy with Timon and Pumbaa in the jungle...

**RAFIKIS**

... the Pridelands fell into decay!

**RAFIKI 2**

The lionesses were forced to do all the hunting...

**RAFIKI 3**

... while the hyenas ate more than their fair share.

**RAFIKI 4**

Scar's reign as king was not as glorious as he had planned.

**RAFIKI 5**

And one particular lioness left the Pridelands to get help.

*(#16 SHE'S GONNA EAT ME. PUMBAA and TIMON run on, pursued by NALA.)*

**PUMBAA, TIMON**

She's gonna eat me!!!

*(SIMBA enters from the other direction and stops NALA. They square off to fight, but SIMBA recognizes her.)*

**SIMBA**

Nala? Is it really you?

**NALA**

Who are you?

**SIMBA**

It's me – Simba.

**NALA**

Simba...? Simba!

**SIMBA**

What are you doing here?

**NALA**

What are you doing here?

**TIMON**

What's goin' on here?!?

**SIMBA**

Timon, Pumbaa, this is Nala. She's my friend.

**TIMON**

Friend?!? But she wants to eat us!

**SIMBA**

Relax, Timon!

**NALA**

I can't believe this! Everybody thinks you're dead.

**SIMBA**

They do?

**NALA**

But you're alive! And that means... you're the king!

*(NALA bows in reverence. SIMBA is taken aback.)*

**TIMON**

"King"? Pffff! Lady, have you got your lions crossed!

**PUMBAA**

The king!

*(moves respectfully toward SIMBA and bows reverently)*

Your Majesty...

**SIMBA**

Maybe I was going to be... but that was a long time ago.

*(SIMBA drops his head and moves away. NALA follows him. TIMON and PUMBAA observe.)*

**NALA**

Simba, wait! I've missed you.

**SIMBA**

*(looks up and smiles)*

I've missed you too.



(SIMBA shows NALA around the jungle.)

TIMON

I tell ya, Pumbaa, this stinks.

PUMBAA

(embarrassed)

Oh. Sorry.

TIMON

Not you. Them. Him... her... alooone.

PUMBAA

What's wrong with that?

(#17 CAN YOU FEEL THE LOVE TONIGHT.)

# CAN YOU FEEL THE LOVE TONIGHT

1 **Slowly** TIMON:

I can see what's hap - p'ning, and  
PUMBAA:

What?

3

they don't have a clue. They'll

Who?

**rall.**

4

fall in love and here's the bot-tom line:

5

Our tri - o's down, to two. The

Oh.

6

(TIMON):

sweet ca - ress of twi - light; there's

7

ma - gic ev-'ry-where. And with all this ro -

9

**molto rit.**

man-tic at-mos-phere, dis - as-ter's in the air.

*(The jungle comes alive.)*

**A Tempo**

12 **ENSEMBLE:**



Can you feel the love— to-night,

15



the peace the eve - 'ning brings? The

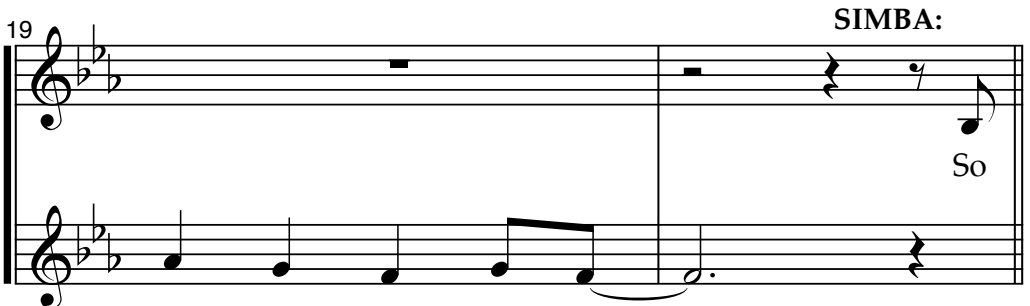
17



world, for once, in per - fect har-mo-ny with

*(SIMBA moves away from NALA.)*

19 **SIMBA:**



So

all its liv - ing things.—

21




ma-ny things to tell her, but how to make her see the

23




truth a - bout my past? Im-pos - si - ble.

24  <sup>3</sup>  
She'd turn a - way from me.——  
NALA:  
He's


25   
hold - ing back. He's hid - ing. But

26   
what? I can't de - cide. Why

27  <sup>3</sup>  
won't he be the king I know he is,

28   
the king I see in - side?

**ENSEMBLE:**

30   
Can you feel—— the love—— to - night,

32   
the peace the eve - 'ning brings? The

(ENSEMBLE):



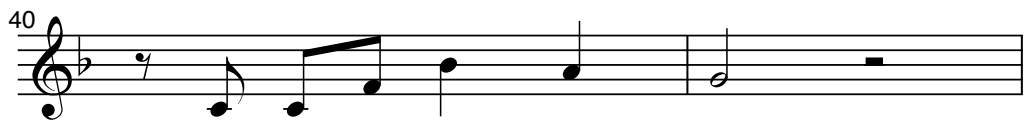
world, for once, in per - fect har-mo-ny with



all its liv - ing things. —



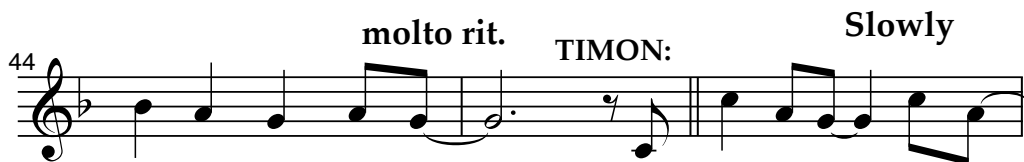
Can you feel — the love — to-night?



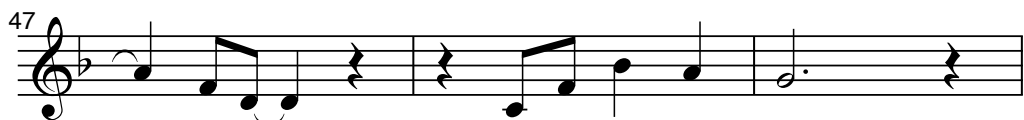
You need - n't look too far.



Steal - ing through the night's un - cer-tain-ties,

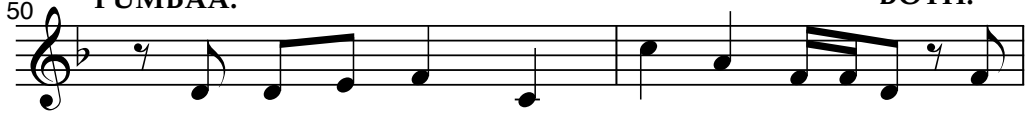


love is where we are! — And if he falls in love



— to-night, it can be as - sumed:

50 **PUMBAA:** **BOTH:**



His care-free days with us are his-to-ry. In

52



short our pal is doomed.

*(TIMON and PUMBAA shake their heads and exit. NALA approaches SIMBA.)*

**NALA**

You've been alive all this time. Why didn't you come back to Pride Rock?

**SIMBA**

And leave paradise?

**NALA**

Simba, Scar let the hyenas take over the Pridelands!

**SIMBA**

What?!?

**NALA**

Everything's destroyed. But if we go back together, we can do something about it.

**SIMBA**

I can't go back.

**NALA**

Why?

**SIMBA**

Look, sometimes bad things happen and there's nothing you can do about it. So why worry?

**NALA**

What's happened to you? You're not the Simba I remember.

**SIMBA**

You're right. I'm not. Satisfied?!?

**NALA**

No. Just disappointed.

**SIMBA**

You know, you're beginning to sound like my father.

**NALA**

Good! At least one of us does!

*(NALA exits. SIMBA paces.)*

**SIMBA**

She's wrong. I can't go back. What would it prove, anyway? It won't change anything.

*(SIMBA sits. The RAFIKIS step forward.)*

**RAFIKIS**

TAMATISO, A SO, A HELELE MA  
TAMATISO, A SO, A HELELE MA

**SIMBA**

Who are you?

**RAFIKI 1**

The question is: Who are you?

**SIMBA**

I thought I knew. Now I'm not so sure.

**RAFIKI 2**

I know who you are. You're Mufasa's boy.

**SIMBA**

You knew my father?

**RAFIKI 3**

Correction. I know your father.

**SIMBA**

I hate to tell you this, but my father died a long time ago.

**RAFIKI 4**

Nope. Wrong again! He's alive! I'll show him to you. Shhhh... Look down there, into the water.

*(SIMBA cautiously approaches a pool of water and sees the reflection of a lion.)*

# SIMBA

That's not my father. It's just my reflection.

# RAFIKI 5

No... Look harder...

(SIMBA looks deeply into the pool. #18 HE LIVES IN YOU.)

# HE LIVES IN YOU

## ENSEMBLE:

1  4

I - ngo-nya - ma

6 

ne - ngwe 'na - ma ba - la.

7 

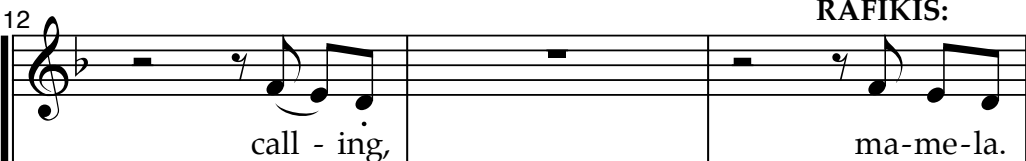
I-ngo-nya - ma ne-ngwe 'na-maba - la.

## RAFIKIS:

9 

Night and the spi - rit of life

## RAFIKIS:

12 

call - ing,

ma-me-la.

## ENSEMBLE:



Oh oh i - yo.



(RAFIKIS):

15

And a voice

(ENSEMBLE):

Oh oh i - yo.

18

with the fear of a child answers,

21

ai - ya, ma-me-la.

Oh oh i - yo. Oh oh i - yo.

24

Wait, there's no

Wait, wait, wait, wait...

27

moun-tain too great. Hear these

29

words and have faith. Oh oh oh,

Oh oh i - yo. Oh oh i - yo.

6Xs

32

have faith.

*(In the midst of the jungle, a vision of MUFASA appears.)*

**MUFASA**

Simba...

**SIMBA**

Father?

**MUFASA**

You have forgotten who you are, and so, you have forgotten me.

**SIMBA**

No! How could I?

**MUFASA**

Look inside yourself, Simba. You must take your place in the circle of life.

**SIMBA**

How can I go back? I'm not who I used to be.

**MUFASA**

Remember who you are... my son and the one true king.

*(The vision fades.)*

**ALL:** *crescendo*

He-la, hem ma-me - la. He-la, hem ma-me - la.

He - la, hem ma-me - la.

**ENSEMBLE 1:**

He-la. He lives in you.

**ENSEMBLE 2:**

He-la, hem ma-me - la.

He lives in me.

He-la. He-la, hem ma-me - la.

He watch - es o - ver

He-la. He-la, hem ma-me - la.

44

ev - 'ry thing we see.

He - la. He - la, hem ma - me - la.

46

In - to the wa - ter,

He - la. He - la, hem ma - me - la.

48

in - to the truth,

He - la. He - la, hem ma - me - la.

50

in your re - flec - tion,

He - la. He - la, hem ma - me - la.



*(Having made his decision, SIMBA takes a deep breath and runs off.)*

**RAFIKI 1**

Hey bo! Where are you going?

**SIMBA**

I'm going back!

**RAFIKI 2**

Good! Get out of here!

*(TIMON and PUMBAA enter followed by NALA.)*

**NALA**

Hey, guys.

**PUMBAA, TIMON**

*(frightened)*

Aaaaah!!!

**NALA**

It's okay. It's me. Have you seen Simba?

**TIMON**

No, and I couldn't care less!

**PUMBAA**

We thought he was with you.

**NALA**

He was. But now I can't find him.

**RAFIKI 3**

Ha-ha-ha!

**RAFIKI 4**

You won't find him here.

**RAFIKI 5**

The king has returned.

**NALA**

I can't believe it. Simba's gone back to the Pridelands! Come on!

**(#19 RETURN TO THE PRIDELANDS.** *NALA runs off. PUMBAA grabs a reluctant TIMON and exits. The jungle transitions to the Pridelands, which is now gray, parched, bleak, and silent. SIMBA enters and surveys the situation. NALA enters with PUMBAA and TIMON.*)

**NALA**

Simba!

**SIMBA**

Nala... Timon... Pumbaa!

**PUMBAA**

At your service, my liege.

*(ED, SHENZI, and BANZAI rouse from a nap.)*

**ED**

*(rousing)*

Huh?

**TIMON**

Hyenas! I hate hyenas!

**SIMBA**

You guys, create a distraction. Nala, come with me.

*(NALA and SIMBA exit.)*

**TIMON**

Create a distraction? What does he want me to do – put on a dress and do the hula?

*(ED, SHENZI, and BANZAI approach. PUMBAA pulls out a grass skirt and hands it to TIMON.)*

**PUMBAA**

Here!

**(#20 LUAU HAWAIIAN TREAT.** *As TIMON and PUMBAA perform, the HYENAS stare, transfixed.*)

# LUAU HAWAIIAN TREAT

Putting On A Show!

TIMON, PUMBAA,  
ENSEMBLE:

1 Are you

3 ti - red of feel - ing beat? — Are you

5 cra - ving some-thing to eat? — Come

7 for - get your trou - bles and

8 sink your teeth in - to a lu - au Ha - wai - ian

10 treat! —

*(SHENZI and BANZAI snap out of their trance.)*

12 SHENZI,  
BANZAI:  
Ahhh!!!!

Get 'em!

(SHENZI, BANZAI, and ED chase TIMON and PUMBAA off.  
SCAR enters with a pack of other HYENAS and climbs Pride Rock.)

**SCAR**

Sarabi!!!

(SARABI enters with head held high and walks the gantlet of hostile HYENAS.)

Where is your hunting party? They're not doing their job.

**SARABI**

Scar, there is no food. The herds have moved on. We must leave Pride Rock.

**SCAR**

We're not going anywhere.

**(#21 SCAR'S LAST STAND – PART 1.)**

**SARABI**

If you were half the king Mufasa was—

**SCAR**

I am ten times the king Mufasa was!

(SIMBA enters.)

**SIMBA**

No, Scar!

**SARABI**

Mufasa?

**SCAR**

It can't be. You're dead!

**SIMBA**

No, it's me, Mom. Simba.

**SARABI**

You're alive!

**SCAR**

(nervous laugh)

Simba? Simba! I'm surprised to see you here, given your... secret.

**SIMBA**

Step down, Scar.



**SCAR**

Oh... well I would, naturally. But all these hyenas think I'm king.

*(The HYENAS sneer and laugh. SHENZI, BANZAI, and ED rejoin the pack. NALA enters with PUMBAA, TIMON, and the LIONESSES.)*

**NALA**

Well, we don't. Simba is the rightful king.

**SCAR**

Really? Well, Simba, before I hand over Pride Rock, why don't you tell everyone who's responsible for Mufasa's death.

**SIMBA**

*(looks around, then bows his head)*

I am.

**SCAR**

Murderer!

**SIMBA**

*(backing up)*

No! It was an accident.

*(#22 SCAR'S LAST STAND – PART 2. SCAR backs SIMBA into the crowd of HYENAS.)*

**SCAR**

Simba, you're in trouble again. But this time, Daddy isn't here to save you. And now everybody knows why.

*(whispers)*

But here's my little secret: I killed Mufasa.

**SIMBA**

Noooooo!

*(SIMBA gets the upper paw and pushes SCAR against Pride Rock.)*

**SCAR**

No! Simba – please.

**SIMBA**

Tell them the truth.

*(SIMBA tightens his grasp as SCAR gasps.)*

**SCAR**

I killed Mufasa!

**SIMBA**

You don't deserve to live.

**SCAR**

But, Simba – I am family. The hyenas are the real enemy. It was their idea. You wouldn't kill your old uncle, would you?

**SIMBA**

*(releasing SCAR)*

No, Scar. I'm not like you.

**SCAR**

Oh, Simba, thank you. How can I make it up to you?

**SIMBA**

Run. Run away, Scar. Run away and never return.

**SCAR**

Yes. Of course. As you wish... Your Majesty.

*(SCAR hands over the royal symbol to SIMBA. As he exits, limping, he is surrounded by SHENZI, BANZAI, and ED.)*

Ah, my friends, help me...

**SHENZI**

Friends? Friends?!?

**BANZAI**

I thought he said we were the enemy.

**SHENZI, BANZAI**

Ed?

*(ED laughs maniacally. Gnashing their teeth, the HYENAS chase SCAR away.)*

**SCAR**

No! Let me explain! Noooooooooo!!!

*(#23 FINALE. SARABI runs to SIMBA and hugs him. TIMON and PUMBAA enter and greet SIMBA and SARABI ceremonially. SARABI steps aside as NALA approaches; the new king and queen stand together. The RAFIKIS step forward and honor SIMBA. ZAZU approaches.)*

**ZAZU**

*(bows)*

Your Majesty...

## RAFIKIS

It is time.

*(SIMBA, with royal symbol, climbs Pride Rock as king. ALL bow to him.)*

## MUFASA

Remember...

*(SIMBA looks up at the sky and roars. Herds of ANIMALS arrive.)*

# FINALE

Lively

ALL:

Bu - sa le li - zwe bo! Bu - sa le li - zwe bo!

Bu - sa le li - zwe bo! Bu - sa lom - hla-ba!

Bu - sa ngo than-do bo! Bu - sa ngo than-do bo!

Bu - sa ngo than-do bo! Bu - sa lom-hla-ba!

*(The RAFIKIS step forward to address the audience.)*

## RAFIKI 1

Thank you for visiting our village!

## RAFIKI 2

We hope you have enjoyed our favorite story...

**RAFIKI 3**

... of the young lion who became king.

**RAFIKI 4**

Under Simba's rule...

**RAFIKI 5**

... the delicate balance was restored...

**RAFIKIS**

... and the circle of life continued...



Oh, bu - sa Sim - ba iyo! Oh, bu - sa Sim - ba iyo!



Oh, bu - sa Sim - ba iyo! Oh, bu - sa Sim - ba iyo!



Oh, bu - sa Sim - ba iyo!

*(NALA joins SIMBA atop Pride Rock.)*



I - ngo-nya - ma neng - we 'na-ma ba - la.



I - ngo-nya - ma neng - we 'na-ma ba - la.

*(The RAFIKIS join SIMBA and NALA atop Pride Rock for the presentation of their newborn cub. The RAFIKIS holds up the cub for all to see.)*

(ALL):

36 "Til we find our place on the path un-wind-

39 - ing in the cir - cle,

42 the cir - cle of life.

44 — Cir-cle of life!

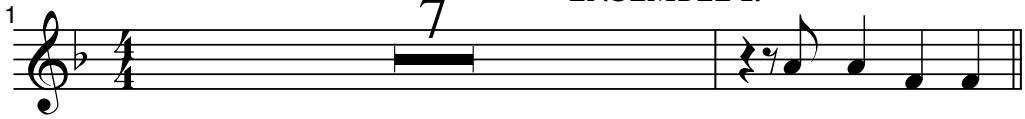
*(#24 BOWS. The VILLAGERS set down their costumes and props and assemble for their curtain call.)*

# BOWS

Pure Excitement!

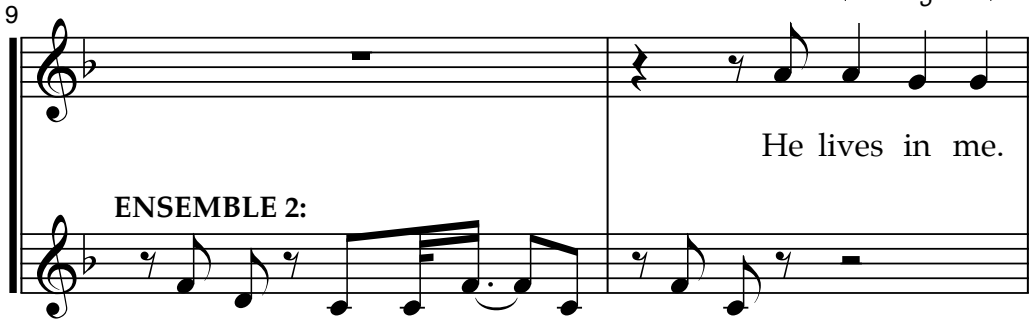
ENSEMBLE 1:

1



He lives in you.

9

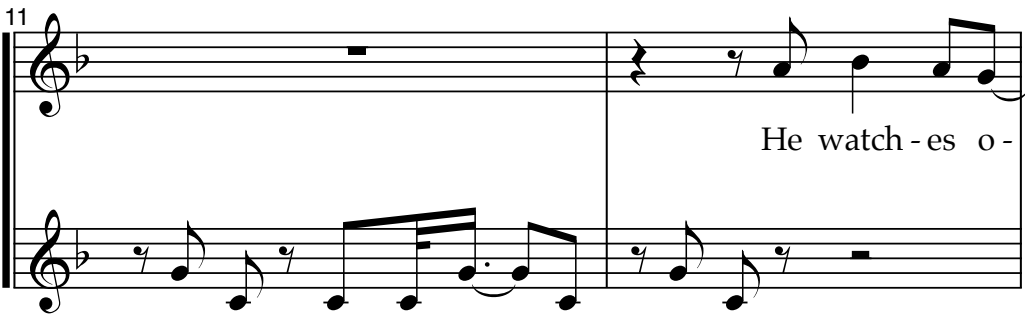


He lives in me.

ENSEMBLE 2:

He-la, hem ma-me - la. He-la.

11



He watch - es o -

He-la, hem ma-me - la. He-la.

13



- ver

ev - 'ry thing we see.

He-la, hem ma-me - la. He-la.

15 (ENSEMBLE 1):

In - to the wat-

(ENSEMBLE 2):

He-la, hem ma-me - la. He-la.

17

- er,

in - to the truth,

He-la, hem ma-me - la. He-la.

19

in your re-flec-

He-la, hem ma-me - la. He-la.

21

- tion,

he lives in you! —

He-la, hem ma-me - la. He lives in you! —

(#25 EXIT MUSIC.)

# THEATER GLOSSARY

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

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

**blocking:** The actors' movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.

**book writer:** One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.

**cast:** The performers in a show.

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

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

**composer:** A person who writes music for a musical.

**creative team:** The author(s), director, choreographer, music director, and designers for a play or musical.

**cross:** When an actor onstage moves toward or away from another actor or object.

**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.

**lines:** The dialogue spoken by the actors.

**lyricist:** A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.

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

**monologue:** A dramatic speech by one actor.

**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 with songs that are used to tell a story.



**objective:** What a character wants in a particular scene.

**off-book:** The actor's ability to perform his or her 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 in a story. The action centers on this character.

**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.

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

**script:** 1) The written words that make up a show, including spoken words, 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 it infuses energy into the pacing of a scene.

**stage directions:** Words in the script that describe the actions.

**stage left:** The left side of the stage, from the actor's perspective. The same side of the theater as house right.

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

**stage right:** The right side of the stage, from the actor's perspective. The same side of the theater as house left.

**upstage:** The part of the stage furthest 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

**abode:** Home.

**allied:** Joined together in agreement.

**ambitions:** Goals or desires for fame and power.

**aroma:** Smell.

**boundless:** Having no boundaries; unlimited.

**coup:** An impressive victory that is difficult or unexpected.

**crude:** Simple or rude.

**decay:** To rot or die.

**deceitful:** Sly or dishonest.

**djembe:** A West African drum made of wood and rawhide and played with bare hands.

**dues:** Something that is owed to someone.

**era:** An important period of time.

**hornbill:** An African bird with a long, curved bill that is often brightly colored.

**injustice:** An unfairness.

**isiXhosa (Xhosa):** A South African language with click consonants on "c," "x," and "q."

**isiZulu (Zulu):** The language of the Zulu people, an ethnic group in South Africa.

**kente cloth:** A silk and cotton fabric made of interwoven textile strips, native to the Ashanti region in South Ghana. Known for its bold multi-colored patterns of bright designs, it was once a royal fabric worn by kings.

**Kiswahili (Swahili):** The language spoken by the Swahili people in Southeast Africa.

**liege:** A lord or sovereign.

**majordomo:** A steward or butler who makes arrangements for another person.

**mandrill:** A monkey with a red and blue face and a yellow beard that is closely related to the baboon.

**meerkat:** A small, yellowish-brown or gray African mammal with light black markings.

**meticulous:** Very detailed and exact.

**motto:** A short sentence expressing a rule guiding the behavior of a person or group.

**murky:** Dark or unclear.

**outcast:** Someone who is rejected and banished from his home or community.

**prosperous:** Rich; successful.

**retention:** The ability to keep or remember something.

**savanna:** A large, flat area of land with very few trees.

**Serengeti:** An ecosystem in eastern Africa with diverse habitats including forests, swamps, grasslands, and woodlands. Home to over 70 large mammal species.

**sordid:** Evil.

**squared:** The product of a number, or thing, multiplied by itself.

**suppression:** An act of being excluded.

**tenacious:** Stubborn or forceful.

**trespassers:** Intruders in a forbidden location.

**undisputed:** Not challenged or arguable.

**warthog:** A wild African pig with two pairs of tusks.

# AFRICAN LANGUAGES GLOSSARY

## One by One (Zulu)

**Ibambeni njalo, bakithi** (ee-bam-BAH-nee DJAH-loh bah-KEE-tee): Hold on tight, my people.

**Ningadinwa** (NEEN-gah-DEEN-wah): Don't get weary.

**Ningaphelelwa ngamandla** (NEEN-gah-PEL-lel-wah gah-MAND-lah): Don't lose your strength.

**Siya babona ngeke balunge** (SEE-ya bah-BOH-nah GEH-keh-bah LOON-geh): We can see they will not succeed.

**Sizo nqoba** (SEE-zoh N<click>OH-bah): We will win.

**Ngeke balunge** (GEH-keh bah-LOON-geh): They will not succeed.

**Zobona** (zoh-BOH-nah): Come and see.

**Umlaba wa bantu:** (um-HHLAH-bah wah BAHN-too): This land of our people.

**Gazi la bantu** (GAH-zee lah BAHN-too): Blood of the people.

**Siya zidla ngalo** (SEE-yah ZEED-lah GAH-loh): We are proud of it.

**Kumnandi kwela kith'e Africa** (koom-NAHN-dee KWEH-lah KEE-theh AHF-ree-KAH): This beloved land, our beloved Africa.

## Circle of Life with Nants' Ingonyama (Xhosa)

**Nants' ingonyama, bakithi, baba** (NANTS een-GON-yah-mah bah-KEE-tee bah-BAH): Here comes the lion, my people, the father (of our nation).

**Sithi hu 'ngonyama** (SEE-tee WHOO GON-yah-mah): We hail this coming of the lion.

**'Ngonyama nengwe bo** (GON-yah-mah NEN-gway boh): The lion and the leopard.

**Nants' ingonyama, bakithi babo** (NANTS een-GON-yah-mah bah-KEE-tsee bah-BOH): Here comes the lion, my dear people.

**Ingonyama nengwe 'namabala** (een-gon-YAH-mah NEN-gweh nah-mah-BAH-lah): The lion wears the leopard spots. (*connotes royalty*)

**Ingonyama nengwe wema** (een-gon-YAH-mah NEN-gweh WEH-mah): The lion and the leopard, oh what a sight!

**Balek' ingonyam'i ya gale'** (BAH-lek een-gon-YAH-mee YAH gah-LEH): Run, the lion will attack!

## Hakuna Matata (Swahili)

**Hakuna matata** (hah-KOO-nah mah-TAH-tah): No worries.

## Tamatiso (Zulu)

**Tamatiso, a so, a helele ma** (tah-mah-tee-SOH ah SOH ah HEH-leh-leh MAH): A popular South African nursery rhyme underscoring children's fondness for ketchup, or tomato sauce.

## He Lives in You (Zulu)

**Ingonyama nengwe 'namabala** (een-gon-YAH-mah NEN-gweh nah-mah-BAH-lah): The lion wears the leopard spots. (*connotes royalty*)

**Oh oh iyo** (OH OH ee-YOH): (*ancestral echoes that imply "This is it!"*)

**Mamela** (MAH-meh-lah): Listen.

**Hela, hem mamela** (HEH-lah HEM mah-MEH-lah): Pay attention and experience this.

## Finale (Zulu)

**Busa le lizwe bo** (BOO-sah leh LEEZ-weh boh): Rule this precious land.

**Busa lomhlaba** (BOO-sah LOM-hhlah-bah): Rule this earth.

**Busa ngo thando bo** (BOO-san GO TAN-do boh): Rule with love.

**Oh, busa Simba iyo** (oh BOO-sah SEEM-bah YOH): Oh, rule, Simba.

# CREDITS

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**Disney's *The Lion King KIDS*** was adapted for young performers from the Broadway show by Ken Cerniglia (libretto) and Will Van Dyke (score).

"It's a Small World" written by Richard M. Sherman and Robert B. Sherman

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