



MUSIC THEATRE
INTERNATIONAL

mti's
BROADWAY
JUNIOR[®]
revue

pure imagination

ACTOR'S SCRIPT

mti's BROADWAY JUNIOR[®] revue

pure imagination

MTI's Broadway Junior Revue:
Pure Imagination

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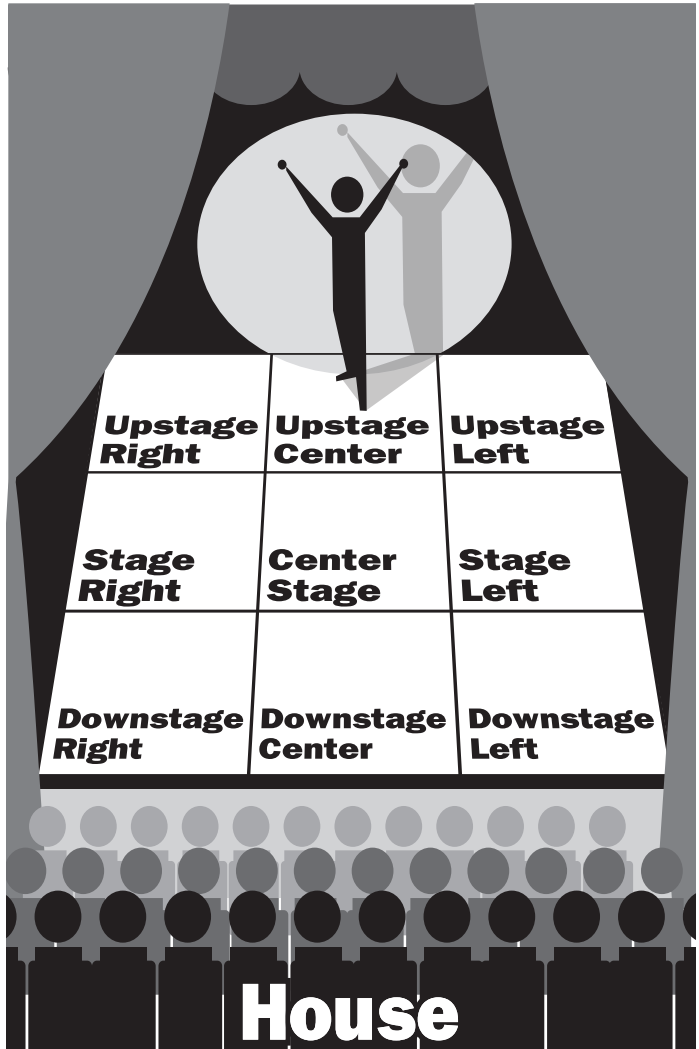
welcome to the theater

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 script contains some additional information like this introduction and a glossary. You can look up any bold words in the glossary at the back of this book. Be sure to take good care of your script, and use a pencil when taking notes in it, 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, 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. The diagram above 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 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, to 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 what 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 early on in 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:

After you've got the music down, you'll begin working on the choreography – or dance – in the show. 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 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.

make the script your own

1 Always write your name legibly, either in the space provided on the cover of your script or on the title page. 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 line reads, "Come on Junie B.!" and your director wants you to stress the words "Come on" underline them in your script.

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

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

You may use these abbreviations to modify other instructions (e.g., you could write "R hand up" to remind yourself to raise your right hand). You may also combine them in various ways (e.g., you could write "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 table, you might draw a box to represent the table, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.

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

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

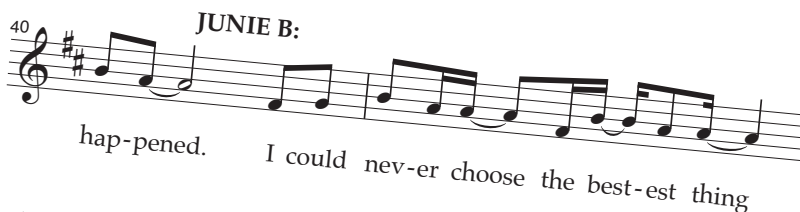
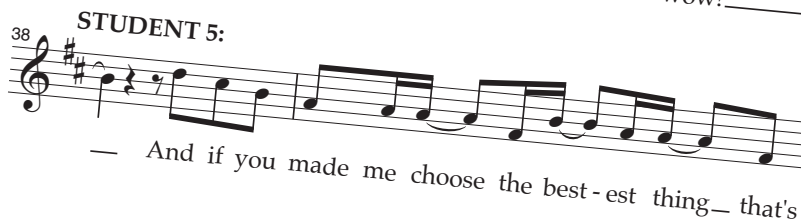
8 Although you should feel free to mark up your script, be careful it doesn't become so cluttered with notes that you have a hard time finding your lines on the page!

1

Actor's Script

Name: JAMES STREET

Character: HERB



2

(HERB returns onstage.)

HERB: Come on Junie B.!

The bus is waiting.

(HERB grabs her hand and starts taking her toward the bus.

JUNIE B. looks at their held hands.)

3

(JUNIE B. and HERB run to join the rest of the cast.)

4

XDSR

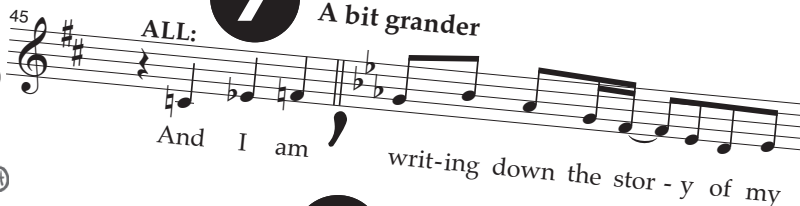


6



7

A bit grander



5



8

DICTION

some tips for the theater

Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.

Always arrive at rehearsal **on time** and ready to begin.

Keep going! If you forget a line or something unexpected happens, keep the scene moving forward. Chances are, the audience won't even notice.

Remember to **thank** the director and fellow cast and crew members.

It takes an **ensemble** to make a show; everyone's part is important.

Be **respectful** of others at all times.

If you are having trouble memorizing your lines, **try writing them down** or **speaking them aloud**.

Bring your script and a **pencil** to every rehearsal.

Be specific! Make clear choices about your character's background and motivation in the show.

Before the show, say "**break a leg**" – which means "good luck" in the theater.

Always be quiet **backstage**. And keep in mind, if you can see the audience, they can see you, so stay out of sight.

HAVE FUN!

what is a revue?

Congratulations! You've been cast in *MTI's Broadway Junior Revue: Pure Imagination*! A "revue" is a theatrical production made up of songs and dances. Remember, even though they sound the same, "revue" is different from "review," and only "revue" refers to a stage show.

While traditional musicals usually have the same characters telling the story throughout the show, with songs and scenes moving the plot forward, revues are made up of lots of different songs that may pull from different musical theatre composers rather than one source. While there will still be storytelling within the songs, there isn't an overarching plot connecting the songs to each other. This revue is a sampling of different songs from the Broadway Junior® collection chosen specifically to give you the biggest and best opportunities to shine!

Whether you're singing a solo as Mrs. Potts or giving it your all as an Elf in *Elf The Musical JR.*, it's important that you understand the storytelling in each song. Plot summaries are available on Music Theatre International's website

(www.mtishows.com) that will give you all the information you need to tell the story in each song. You may not be cast in every song, or you may have a solo in one song and be part of the ensemble in another, but be sure you read the plot summaries for each song in which you're performing. This will help you understand plot points, important moments, and inform your acting choices.

You may not be familiar with some of the songs you'll be presenting – that's great! Any opportunity to learn a new song from a musical is fun. Remember to check out www.mtishows.com for more information and keep new shows in mind for next year!

Now, go break a leg in *MTI's Broadway Junior Revue: Pure Imagination*!

MTI's Broadway Junior Revue: Pure Imagination characters

Roald Dahl's *Willy Wonka JR.*

Willy Wonka

Seussical KIDS

Cat in the Hat 1, Cat in the Hat 2,

Cat in the Hat 3

Child (Jojo)

Horton

Mr. Mayor

Mrs. Mayor

Gertrude

Mayzie

Sour Kangaroo

Ensemble includes Wickershams, Whos

Disney's *Beauty and the Beast JR.*

Mrs. Potts

Ensemble includes Belle, Beast, Lumiere,
Cogsworth

HONK! JR.

Ugly

Dear Edwina JR.

Edwina

Harry

Lola

Disney's *Frozen JR.*

Olaf

Sven

Kristoff

Anna

Ensemble includes the Summer Chorus

Elf The Musical JR.

Buddy

Macy's Employee #1

Manager

Jovie

Ensemble includes the Macy's Employees

Peter Pan JR.

Peter

Michael

John

The Twins

Curley

Slightly

Tootles

Nibs

Ensemble includes the Lost Boys

Annie JR.

Annie

Molly

Tessie

July

Duffy

Kate

Pepper

Ensemble includes additional Orphans

Disney's *Winnie The Pooh KIDS*

Pooh's Tummy

Pooh

Ensemble includes the Animal Chorus and

Bees

Elephant & Piggie's "We Are in a Play!" JR.

Piggie

Paulette the Pelican

Gerald

Sammi Squirrelle

Ice Cream Penguin

Delivery Dog

Ensemble includes the Squirrelles, Young

Penguins

Roald Dahl's *Matilda The Musical JR.*

Bruce

Tommy

Eric

Lavender

Hortensia

Nigel

Alice

Ensemble includes additional Kids

Junie B. Jones The Musical JR.

Herb

Junie

Shirley

Student #3

Student #4

Student #5

Lucille

Sheldon

May

José

Ensemble includes additional Students

Shrek The Musical JR.

Gingy

Big Bad Wolf

Baby Bear

Ugly Duckling

Pinocchio

Mama Bear

Shrek

Ensemble includes additional Fairly Tale

Creatures

Roald Dahl's *Willy Wonka JR.*

Pure Imagination

1

(WONKA appears in solo spotlight.)

Moderately 2

WONKA:

Come with

(During the number, CAST members assemble the set behind WONKA.)

4

me and you'll be in a world of pure im - a - gi -

7

na - tion! Take a look and you'll see in - to

Faster

10

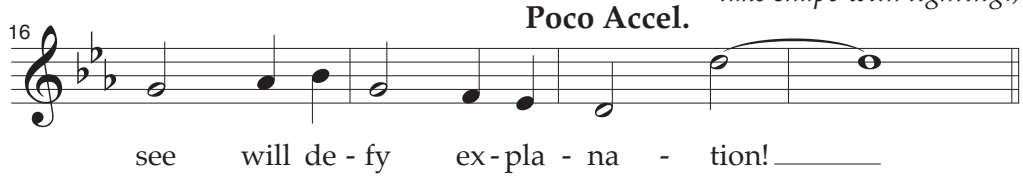
your im - a - gi - na - tion! _____ We'll be - gin with a

13

spin trav - 'ling in a world of my cre - a - tion! What we'll

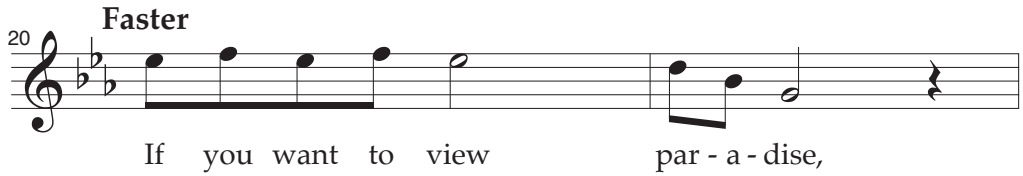
*(The stage now begins to
take shape with lighting.)*

Poco Accel.



16 see will de - fy ex - pla - na - tion! _____

Faster

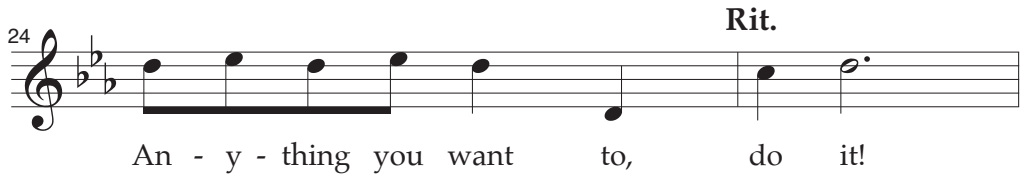


20 If you want to view par - a - dise,



22 simp - ly look a - round and view it!

Rit.



24 An - y - thing you want to, do it!

Molto Rit.



26 Want to change the world? There's no-thing to it! _____

Accel. **Slightly Faster**



28 — There is no place I know to com -

31 **Rit.**

pare with pure im - a - gi - na - tion! Liv - ing

33

there you'll be free, if you tru - ly

(WONKA:) I am Willy Wonka, the greatest candy maker of all time.

36 **Rit.** **3**

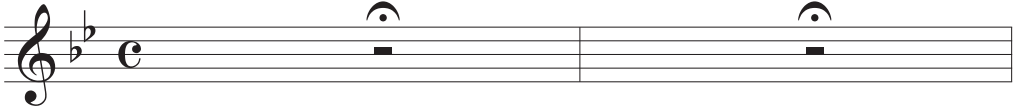
wish to be!

Oh, The Thinks You Can Think!

2

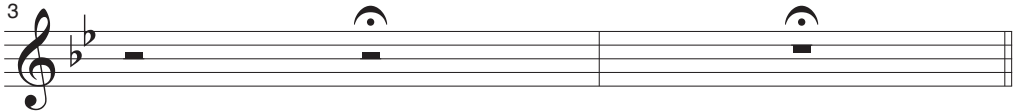
CAT 1: I can see
that you've got quite
a mind for your age!

CAT 2: Why, one Think
and you dragged me right
onto the stage!



CAT 3: Now, I'm here, there is
no telling what may ensue...

CATS: ... with a Cat such as
me and a Thinker like you!



*(The CATS begin to "create" the Seussian world of imagination for
the CHILD, who will enter this world and become JOJO.)*

Bright "4", With Mischief

(CATS:)



Oh, the thinks you can think! Oh, the thinks you can think



if you're wil - ling to try... —



Think in - vi - si - ble ink!

Or a Gink with a stink!


11 **CAT 3:**



Or a stair to the sky...

13 CATS:
— If you o-pen your mind, oh, the thinks you will find


15  li - ning up to get loose... —

17 

(Full COMPANY now enters.)

ALL: (*except CHILD*)


19



Seuss!

Seuss!

22



Seuss!



Seuss! Seuss! Seuss! Seuss! Seuss! ____



Oh, the thinks you can think! An-y think-er who thinks



can come up with a few! ____

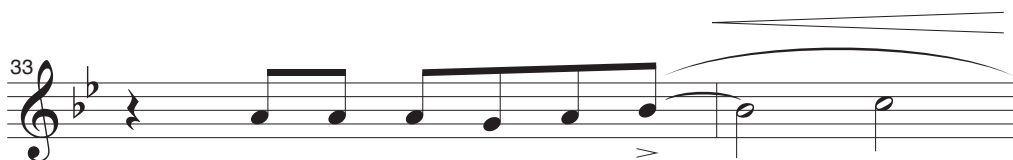


CATS:

Oh, the thinks you can think!



Think a trip on a ship to the Vip-per of Vipp



or to Sol - la Sol - lew! ____

35 **CATS:** **CHILD:**

— Think of beau-ti-ful schlopp with a cher-ry on top...

37 **ALL: (except CHILD)**

You don't need an ex - cuse! _____

39 **CATS, CHILD:** **ALL:**

Oh, the thinks you can think when you think a-bout

41

Seuss! Seuss! Seuss! Seuss! Seuss!!! _____

44

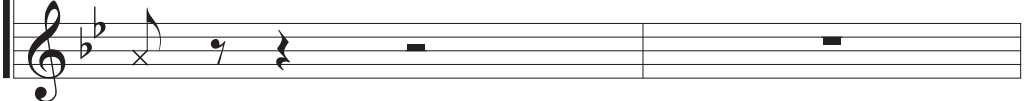
HORTON:

47



Think of an e - le - phant up in a tree! _

CATS:



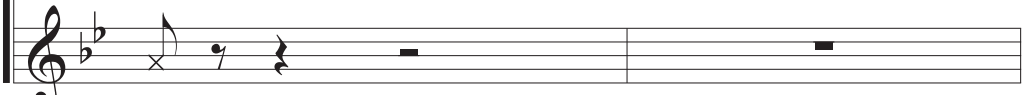
Think!

**MR. MAYOR,
MRS. MAYOR,
WHOS:**

49



Think of a per - son too ti - ny to see! _



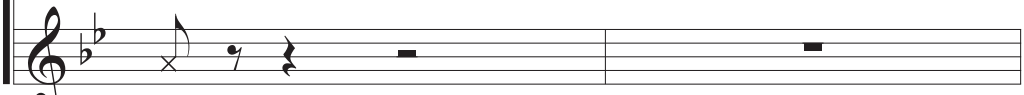
Think!

GERTRUDE:

51




Think of a bird _ with a one - feath - er tail! _



Think!

ALL:

53



Go - ing on ad - ven - ture down a dan - ger - ous trail! (scared) Aaagh!

MAYZIE:

55

Think of a bird — who flies off on a spree! —

CATS:

Think!

SOUR KANGAROO:
(riffing and growling)

57

Think of a kan - ga - roo, sour as can be! —

Think!

WICKERSHAMS:

59

Think of some mon - keys with trou-ble in store!

Think!

(CATS:)

61

Think of some - thing hor - ri - ble and

62 **ALL:**

hai - ry! Some - thing sin - is - ter and

63

sca - ry that you ne - ver dared to

64

think of be - fore! _____

L'Istesso, Menacing

66

Think of no - bo - dy here and the fee - ling of fear

(menacing, with much air)

68

and the dark - ness of night. Ooh... _____

71

All a - lone in your room as your fa - cing your doom,

73 **CATS:** **ALL:**
(with relief)

think a glim - mer of light! Ah! ____

75 **CATS:**

— But I hope you're pre-pared to be scared-er than scared!

77 **ALL:**

'Cause this ain't Moth - er Goose! ____

79 **CATS:** **ALL:**

Dan-ger's right on the brink when you think a-bout

81

When you think a-bout Seuss! When you think a-bout

GROUP 1:

84

Seuss! Seuss! Seuss! Seuss!

GROUP 2:

Seuss! Seuss! Seuss! Seuss! Seuss!

86

Seuss! Seuss! Seuss!

Seuss! Seuss! Seuss!

88

Seuss! Seuss! Seuss!

Seuss! Seuss!

CHILD:

90

Seuss!

Disney's *Beauty and the Beast JR.*

Beauty and the Beast

3

MRS. POTTS:

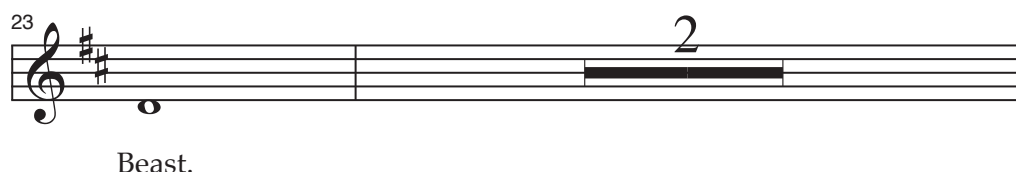


(BELLE crosses to the BEAST and holds out her hand.)

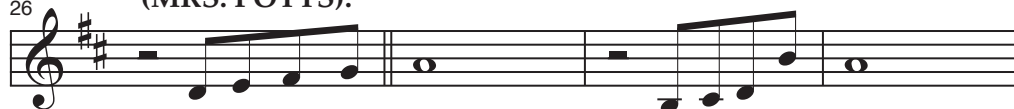
BELLE: Dance with me.

BEAST: No... I—

LUMIERE, COGSWORTH: Dance with her!



26 (MRS. POTTS):



Ev-er just the same, ev-er a sur-prise.

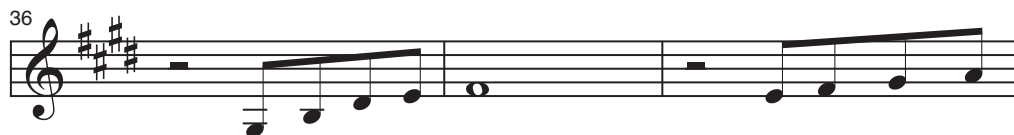


Ev-er as be-fore, ev-er just as sure as the sun will



rise.

Tale as old as time,



tune as old as song.

Bit-ter sweet and



strange... Find-ing you can change, learn-ing you were



wrong.

Cer-tain as the sun



ris - ing in the east. Tale as old as



time, song as old as rhyme... Beau-ty and the Beast.

49

Tale as old as time, song as old as

51

rhyme... Beau-ty and the Beast.

Different

4

Colla voce

(UGLY:)

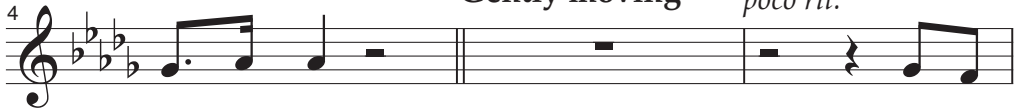


If they knew— just how dear-ly I would

poco rall.

love to qu...ONK! But it's true— I'm a bird who seems to

Gently moving

poco rit.

lack the knack

I'm just

a tempo

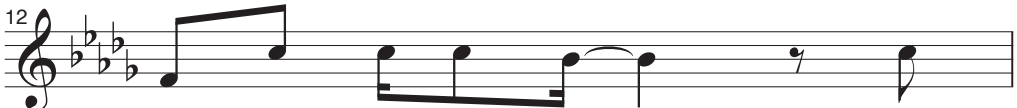
diff'-rent— I'm just diff'-rent from the rest— And



who can blame them want - ing me— to



find an-oth-er nest?— But diff'-rent is-n't naugh-ty

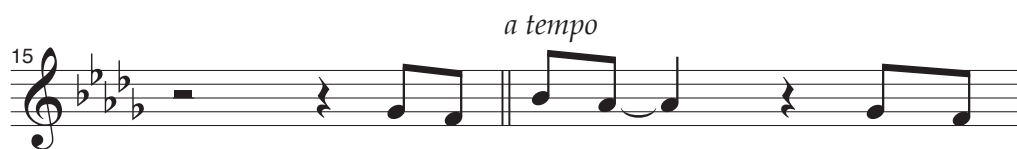


Diff' - rent is - n't bad—

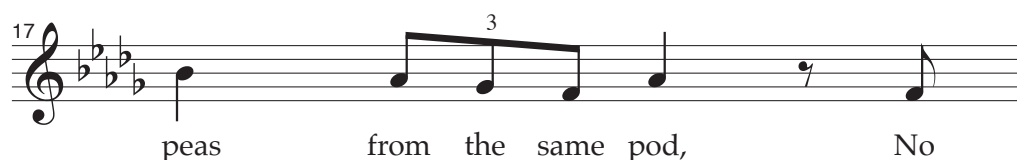
So



why should be-ing diff' - rent make me sad?



I'm just diff' - rent — They're like



peas from the same pod, No



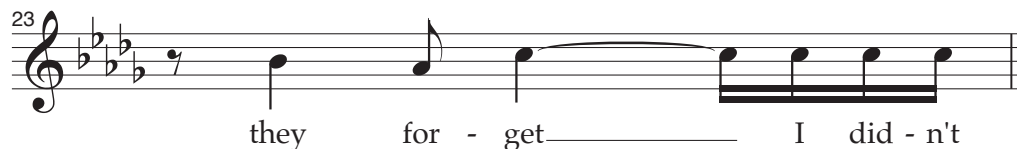
wond - er they — make fun of me Life's



hard - er when you're odd But diff' - rent is - n't scar - y

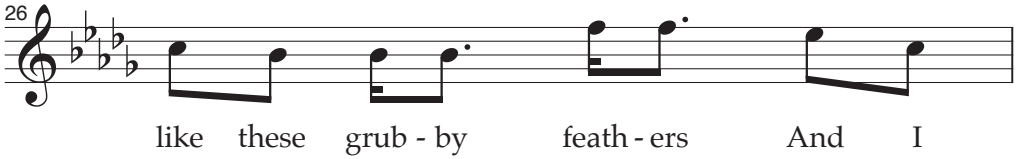


Diff' - rent is no threat And though I'm still their broth - er —



they for - get — I did - n't

Più mosso



More resolved

31 *a tempo* *rall.*



e - go takes a knock I'm just

33 *mf*



diff'-rent But I have a sense of pride My

35



looks may well be fun-ny But I hurt the same in-side

37



Diff' - rent is - n't spite - ful

38



Diff'-rent is-n't wrong So why is it so hard to get a -

40 *poco accel.* *rit.*



long? I on - ly want to get a -

(The DUCKLINGS run in and taunt UGLY – as if pretending they are going to play with him. They then run away laughing at him.)

Broadly

42

long

rit.

Slowly

46

Diff'-rent is-n't hate-ful Diff'-rent could be swell

molto rall.

48

Diff' - rent' is just... well...

Tenderly

50

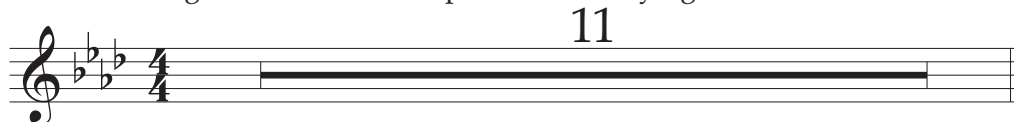
Diff' - rent'

Dear Edwina JR.

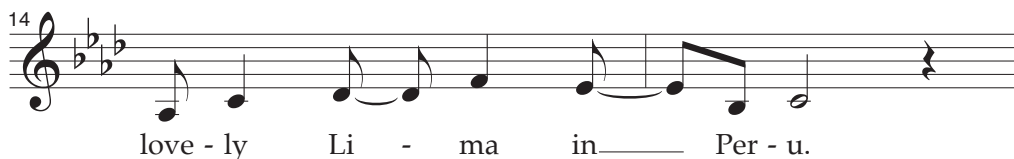
Hola, Lola

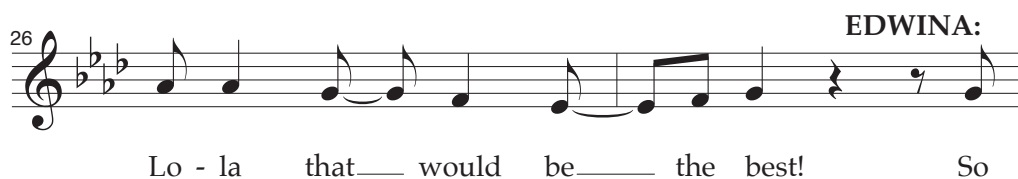
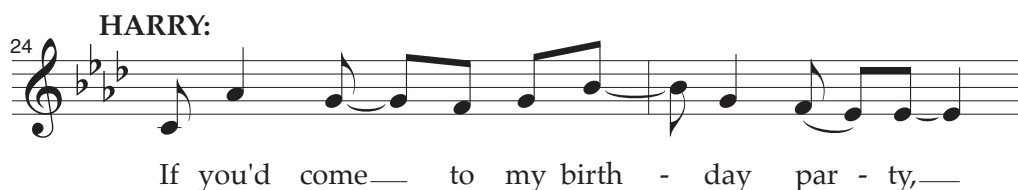
5

EDWINA: Don't be blue, Periwinkle Hurgen Burgen Yurrgensson!
I've got the perfect song for you about the importance of saying HELLO!
That's right! What's more important than saying HELLO????



12 (EDWINA:)





36

lu. And Har-ry's fam-'ly said.

38 **ALL:**

Ho-la, Lo-la! Lo-la, hel-lo!—

40

Ho-la, Lo-la, hel-lo.—

42

Ho-la, Lo-la! Lo-la, hel-lo!—

44

Ho-la, Lo-la, hel-lo.—

46 **EDWINA:**

There at Har-ry's birth-day par-ty—

48

as the chil-dren laughed— and played,

50

cake was served by Har - ry's mom, but

52

un - der a palm— tree Lo - la stayed.

54 **HARRY:**

Har - ry said— to Lo - la: Lo - la,—

56

why not come— and say— hel - lo?

58 **LOLA:**

Na - di - e a - qui ha - bla— m'i - dio - ma!

60 **EDWINA:**

They're all talk - ing words— I don't— know, And

62 **HARRY:**

Har - ry said:— Now don't— be shy.



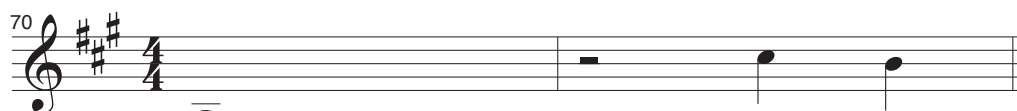
Come to the ta - ble for pine - ap-ple pie.



Ev - 'ry - one— will wel - come you,— sweet



Lo - la, from Li - ma to Hon - o - lu -



lu!

Just say:



Ho - la, Lo - la! Lo - la, hel - lo!—



Ho - la, Lo - la, hel - lo.——



Ho - la, Lo - la! Lo - la, hel - lo!—



92

all the kids took u - ku - le - les and

94  EDWINA:
ev-ry-one___ be-gan___ to strum.___ And they all sang:

97 ALL:

Ho - la, Lo - la! Lo - la, hel - lo! —

The musical notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics are written below the staff, aligned with the notes. The phrase 'hel - lo!' is followed by a long horizontal line, indicating a sustained note or a pause.

[illegible]

101

Ho - la, Lo - la! Lo - la, hel - lo! —

103

Ho - la, Lo - la, hel - lo. Al -

105

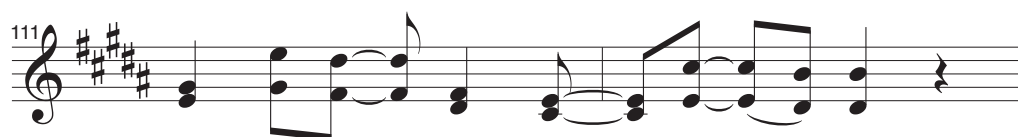
o - ha, Lo - la! Shal - om, Lo - la. Sa -



laam, Lo - la, cheer - i - o.



Ciao, Lo - la, — ni - hau, Lo - la. —



Jam - bo, anh - yeh ha - seh - yo!



So if you — meet some - one dif - fer - ent



and they seem — a lit - tle shy, —



you'll make friends in an - y lan - guage.



Think of Lo - la and just say

121 **EDWINA:**

hi _____ Ho - la

ALL:

Ho - la, Lo - la, Ho - la, Lo - la. —

123

Lo - la! — Lo - la, hel -

Ho - la, Lo - la, Ho - la, Lo - la! —

125

lo! _____ Ah _____

Ho - la, Lo - la, Ho -- la, Lo - la. —

127

Lo - la, — Lo - la, —

Ho - la, Lo - la, Ho -- la, Lo - la! —

129

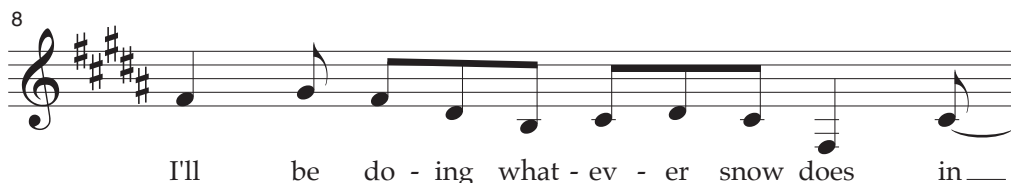
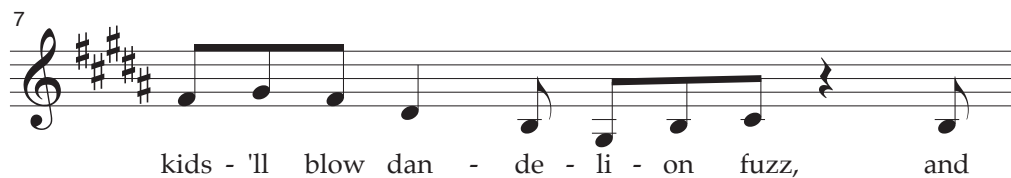
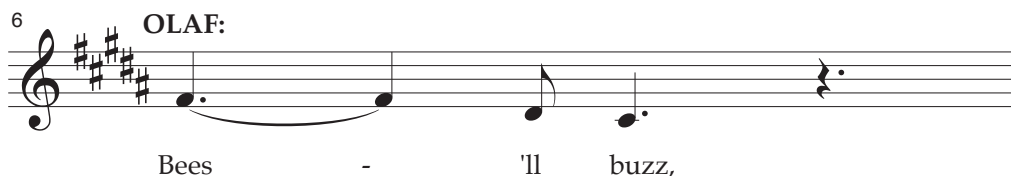
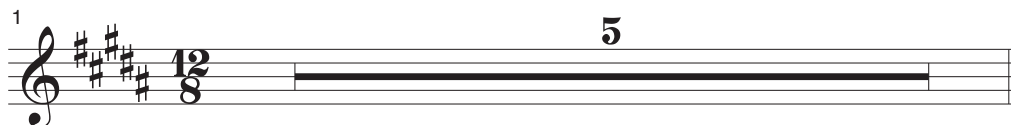
ho - la, Lo - la, hel - lo!

ho - la, Lo - la, hel - lo!

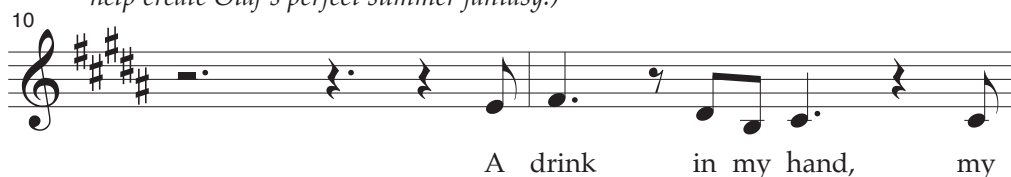
Disney's *Frozen JR.*
In Summer

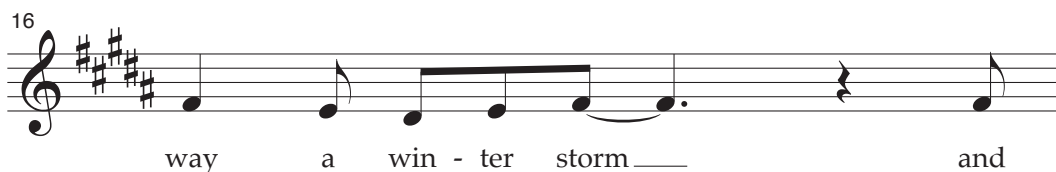
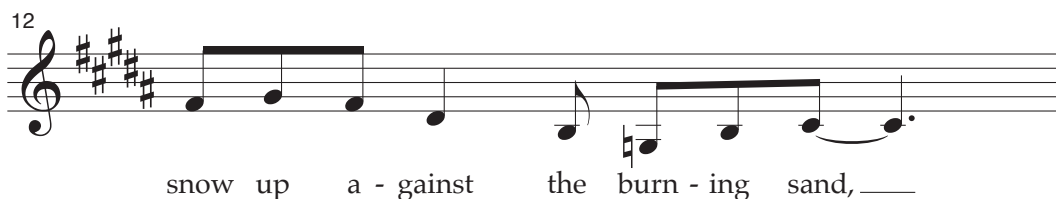
6

OLAF: Nope. But sometimes I like to close my eyes and imagine what it'd be like when summer does come!

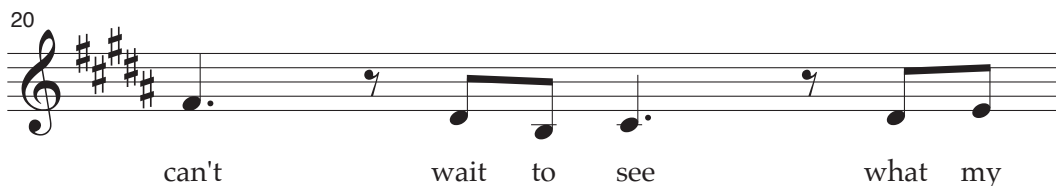
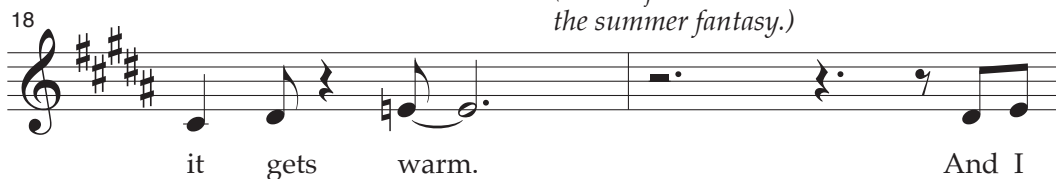


(A SUMMER CHORUS enters to help create Olaf's perfect summer fantasy.)





*(SVEN joins OLAF in
the summer fantasy.)*



21



bud - dies all think of me.

Just i -

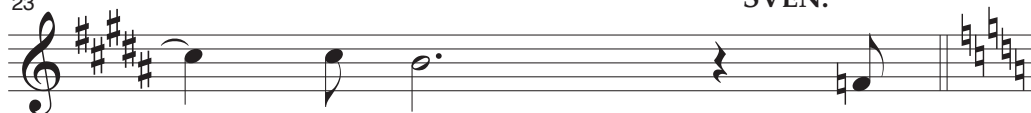
22



ma - gine how much cool - er I'll be in__

**SUMMER CHORUS,
SVEN:**

23



— sum - mer!

Da

24

**OLAF:**

da Da doo Bah bah bah ba ba - ba boo The

26



hot and the cold are both so in - tense,

27



put 'em to - ge - ther, it just makes sense!

28

**SUMMER CHORUS,
SVEN:**

Rat da dat da da da da__ da da doo...__

30 **OLAF:**

Win - ter's a good time to stay in and cud - dle, but

31

put me in sum - mer and

32 **Freely ALL: A Tempo**

I'll be a... hap - py snow - man!

**OLAF, SVEN,
SUMMER CHORUS:**

33

When life gets rough, I like to

34

hold on _____ to my dream of re -

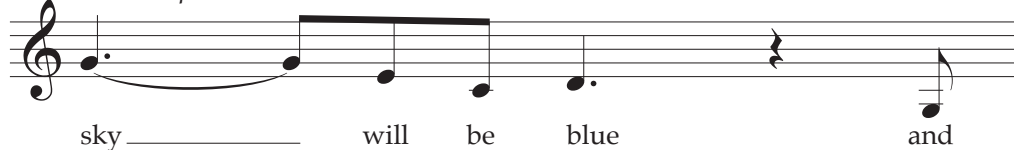
35

lax - ing in the sum - mer sun just

36 **SVEN:** *(sighing contentedly)* **OLAF:**

let - tin' off steam! _____ Ahhhhhh. Oh the

38 (OLAF puts arms around ANNA and KRISTOFF.)



KRISTOFF: I'm gonna say something.
ANNA: Don't you dare.



OLAF, SVEN,
SUMMER CHORUS:





When a room is gloom-y and its at-mos-phe-re has



called it quits Then you must re-mem-ber that Dec-



em-ber is a time for glitz Nev-er stop un-



til each limb on your Christ-mas tree_____ is



spark-le - jol - ly - twink - le - jing - le - y!_____



Pick up ev - 'ry or - na-ment that's sit-ting, wait-ing



on a shelf While you're bu-sy dec-o-rat-ing

39

why not dec - o - rate your-self? Soon you'll bring a

42

JOVIE:
(*unsure*)

smile to ev - 'ry per - son you see _____ I'm

45

BUDDY:

spark-le-twink-le - jol - ly-what? Close e-nough!

48

And if you're at a loss re -

51

mem-ber the phrase that says "To thine own

54

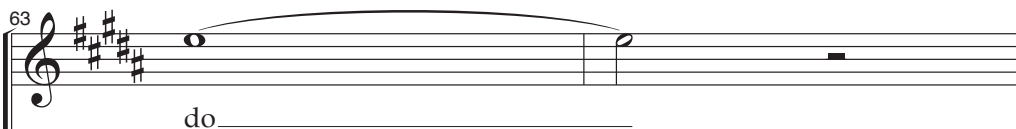
(BUDDY:)

elf be true" For

MACY'S EMPLOYEES:

To thine own elf be true!

57 (BUDDY:)



MACY'S
EMPLOYEES:



65 ALL:



74

77

80

Kickline tempo, in 4

105 (ALL:)

108

111

114

Double-Time swing feel (in 2)

117

spar-kle jol - ly twin-kle jin - gle shi - ny show - y

120

cheer - y krin - gle Raz - zle daz - zle ring - a - ling - le...

MANAGER:

123

I can't lie, it makes me ting - le!

ALL:

125

Spar - kle jol - ly twink - le jin - gle -

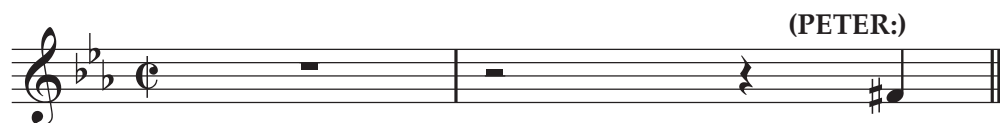
129

y! _____

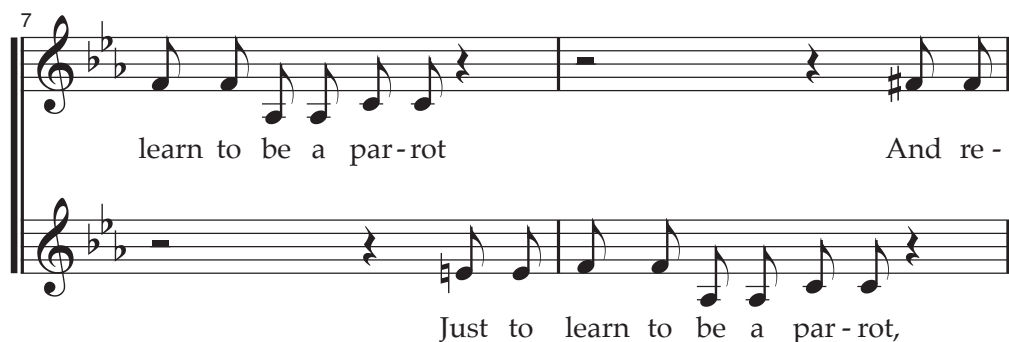
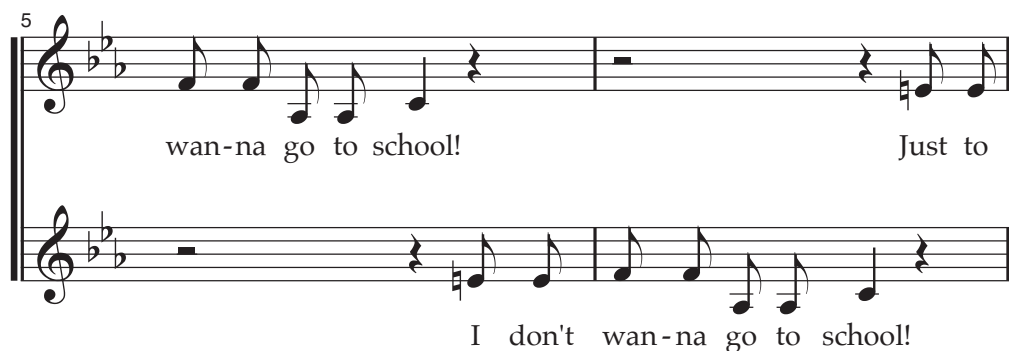
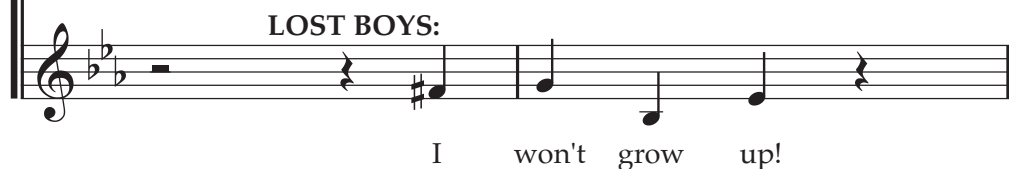
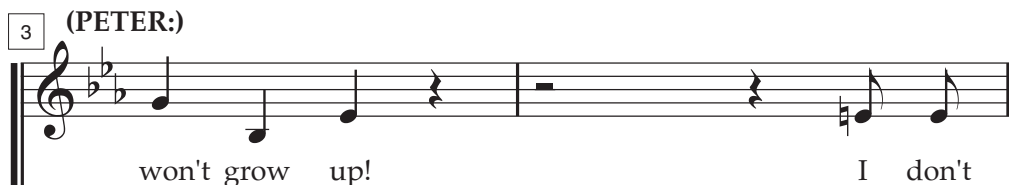
Peter Pan JR.

I Won't Grow Up

8



I



9

cite a sil - ly rule! If

And re - cite a sil - ly rule!

11 (PETER:)

grow-ing up means it would be Be - neath my dig - ni - ty to

14 (PETER:)

climb a tree I'll nev - er grow up, nev - er

(LOST BOYS:)

I'll nev - er grow up, nev - er

16

grow up, nev - er grow up, — Not me!

JOHN:

grow up, nev - er grow up, — Not me! Not

19

Not me. I

LOST BOYS:
(except JOHN)

I! *f* Not me!

22

won't grow up! Not a

LOST BOYS:

I won't grow up!

24

pen-ny will I pinch; I will

Not a pen-ny will I pinch!

26

nev-er grow a mous-tache Or a

I will nev-er grow a mous-tache

28

frac-tion of an inch. 'Cause

Or a frac-tion of an inch! 'Cause

30

grow - ing up is aw - ful - ler than

grow - ing up is aw - ful - ler than

32

all the aw - ful things that - ev - er were! I'll

all the aw - ful things that ev - er were! I'll

34

nev - er grow up, nev - er grow up, nev - er grow

nev - er grow up, nev - er grow up, nev - er grow

36

up, — No sir!

MICHAEL, JOHN: TWINS: **LOST BOYS:**
(except MICHAEL and JOHN)

up, — Not I! Not me! So there!

39

CURLEY:

I

41

(CURLEY:)

won't grow up! I will

LOST BOYS:

I won't grow up!

43

(spoken)

nev - er ev - en try; I will

I will nev - er ev - en try;

45

PETER: (*sung*)

do what Pe - ter tells me! And I'll

(*spoken*)

I will do what Pe - ter tells me!

47

TWINS:

nev - er ask him why! We

(*sung*)

And I'll nev - er ask him why!

49

won't grow up! We will

We won't grow up!

51

(*spoken*)

nev - er grow a day! And if

We will nev - er grow a day!

53

(sung)

some-one tries to make us We will

(spoken)

And if some-one tries to make us

55

SLIGHTLY: (growl)

simp-ly run a - way! I

(sung)

We will sim-ply run a - way!

Slower

57

(rip) (The LOST BOYS imitate SLIGHTLY.)

won't grow up! No, I

(growl) (rip)

I won't grow up!

59

(spoken)

pro-mise that I won't! I will

No, I pro-mise that I won't!

61 *(shouted)* **PETER: *(sung)***

stay a boy for - ev - er! And be

(spoken) *(shouted)*

I will stay a boy for ev - er!

Slower

63

ban-ished if I don't! And

(sung)

And be ban-ished if I don't! And

Slower, in 4

66

Nev - er - land will al - ways be the

Nev - er - land will al - ways be the

molto rall.

68

home of youth and joy and li - ber - ty!

home of youth and joy and li - ber - ty!

A tempo (in 2)

70

I'll nev - er grow up, nev - er

I'll nev - er grow up, nev - er

72

grow up, nev - er grow up, —

grow up, nev - er grow up, —

**MICHAEL,
JOHN:**

Not

74 (PETER:)

me! Not me! Not me! Not me!

TWINS: SLIGHTLY, TOOTLES: CURLEY, NIBS:

No, sir!

77 Faster (in 2)

Not me! _____

Not me! _____

Annie JR.

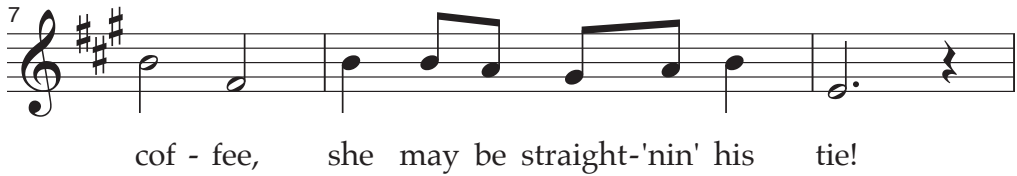
Maybe

9

ANNIE: (*fingering her locket*) I know.
(*ANNIE and MOLLY cuddle together
on the floor.*) Somewhere.

Sweetly

(ANNIE:)



10



13

MOLLY:



TESSIE:

16

he's sit - tin' pay - in' a bill!

ANNIE:

18

Bet - cha they're young. Bet - cha they're smart.

JULY:

DUFFY:

20

Bet they col-lect— things like ash-trays and art!—

KATE:

PEPPER:

22

Bet-cha they're good.— Why should-n't they be?—

**ANNIE,
ORPHANS:**

24

Their one mis-take was giv-in' up me!—

ANNIE:

27

26

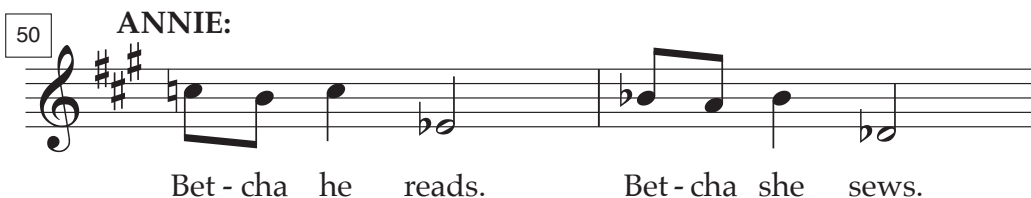
So, may - be now it's time, and



**ANNIE,
ORPHANS:**



(ANNIE carries MOLLY, who has fallen asleep, back to bed, and tucks her in as the ORPHANS, one by one, say goodnight. The music continues softly underneath. ANNIE is still thinking about her parents.)





May-be they're strict,— as straight as a line.—



Don't real-ly care, as long as they're mine!



So, may - be now this prayer's the

(at the foot of the bed)



last one of its kind:

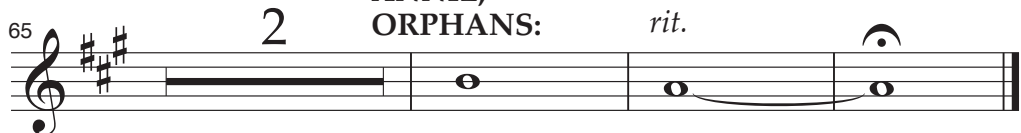


won't you please come get your "Ba - by,"

*(ANNIE climbs into bed
and tucks herself in.)*

**ANNIE,
ORPHANS:**

rit.



may - be?_____

Disney's *Winnie The Pooh* KIDS

The Tummy Song

10

Bubbly!

POOH'S TUMMY:

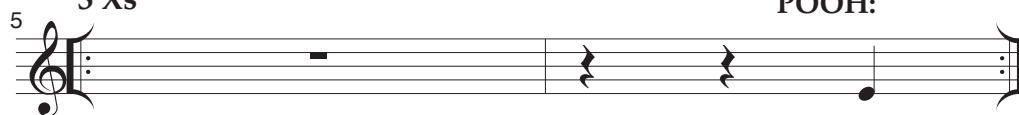


Blahp!

POOH: "Oh. It was you! Looks like it's about half past breakfast. I suppose it is time for a little snack." [GO ON]

3 Xs

POOH:



A



pooh bear takes care of his tum-my.---

He

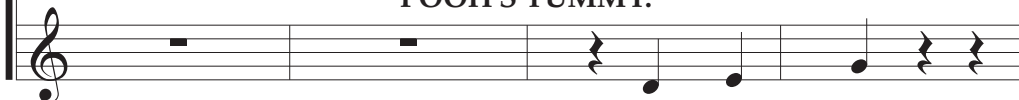
(POOH:)



fills it with things that are sweet.

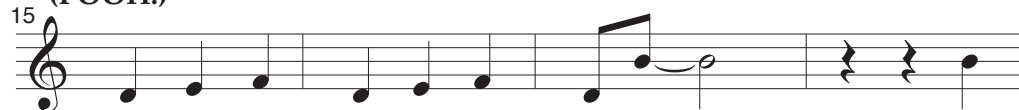
A

POOH'S TUMMY:



Blahp, blahp, blahp!

(POOH:)



pooh bear takes care of his tum-my,---

by

19 (POOH:) +ANIMAL CHORUS:

ne - ver for - get - ting to eat. He

POOH'S TUMMY:

Blahp, blahp, blahp!

(POOH, ANIMAL CHORUS:)

23

search-es for things that are yum-my, — in

POOH'S TUMMY:

Blahp, blahp, blahp!

(POOH, ANIMAL CHORUS:)

27

ev - er - y cup-board and shelf. He takes

POOH'S TUMMY:

Blahp, blahp, blahp!

(POOH, ANIMAL CHORUS:)

31

most big-gest care 'cause that tum-my down there is the

POOH'S TUMMY:

Blahp, blahp, blahp!

**(POOH,
ANIMAL CHORUS:)**

35

most big-gest part of him - self!

POOH'S TUMMY:

Blahp!

Hollywood Feel

39-40

BEEES:

Ho - ney, ho - ney, ho - ney!__

42

Ho-ney, ho-ney, ho - ney! Ho-ney, ho-ney, ho-ney!__

A Bit Brighter Than Before

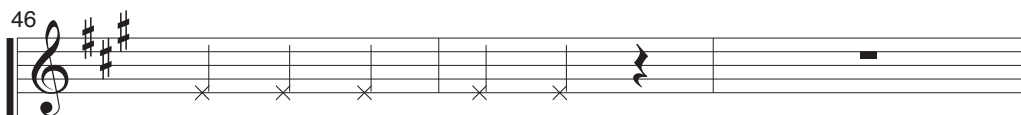
POOH: "Maybe I have some honey!"
[POOH FINDS AN EMPTY JAR] [GO ON]

44

Yeah!__

(POOH:)

46



60

Pooh takes the tum-my wher - e - ver the

Blahp! Blahp! Blahp!

63

ho - ney will be! _____ Wait!

Blahp! Blahp! Blahp!

Suddely Slower

66 **POOH:**

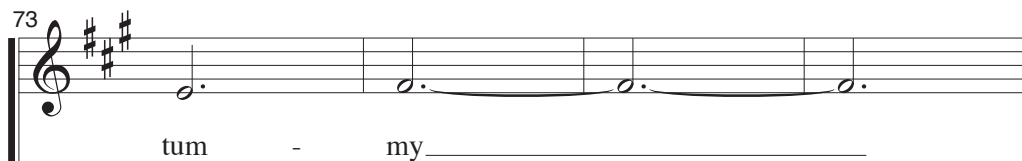
My friends are out there__ with ho-ney to

70 **accel. poco a poco**

spare__ and they will take care of my


(POOH:)

73



tum - my

POOH'S TUMMY:

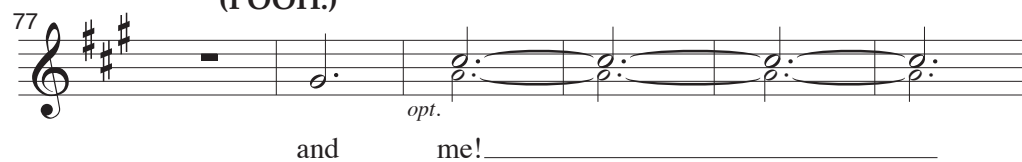


Blahp!

Blahp!

(POOH:)

77



and me!

opt.

POOH'S TUMMY:

83-85



Blahp!

Elephant & Piggie's "We Are in a Play!" JR.

We're In A Play

11

PIGGIE: You know what the best thing about having an audience is?

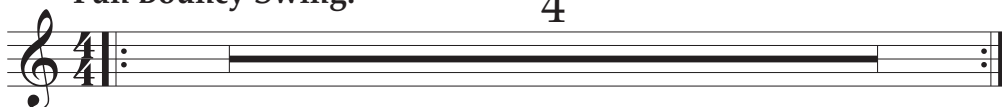
PAULETTE THE PELICAN: We can ask them to lend us money?

PIGGIE: No! We can make them do things!

SQUIRRELLES: (*agreeing*) Yeah! That's right! That's what I'm sayin'!

Fun Bouncy Swing!

4



GERALD: Make them do things? Like what things?

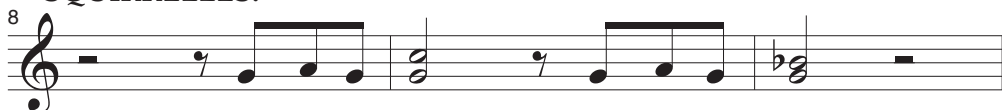
SAMMI SQUIRRELLE: Check it out:

(*SAMMI SQUIRRELLE whispers something to PIGGIE, who smiles and nods. They share the secret with the other SQUIRRELLES and then start to sing.*)

3



**PIGGIE,
SQUIRRELLES:**



We're in a play!

We're on a stage!

**SAMMI
SQUIRRELLE:**

**PIGGIE,
SQUIRRELLES:**



Things are pret - ty great!

We've got the



pow - er!

We've got these peo - ple! —

**SAMMI
SQUIRRELLE:**

GERALD: (*spoken, nervous*)
But, but... What are we gonna do?

15

To ma - nip - u - late!

**SAMMI
SQUIRRELLE:**

18

First on tap, let's make 'em clap!

**PIGGIE,
SQUIRRELLES:**

Ah one, two, three:

(*The SQUIRRELLES get the audience to clap.
PIGGIE gets everyone onstage to clap.*)

ALL:

21

Clap with me! Doot ba da ba da doot doot dah!__

[clapping]

24

Doot ba da ba da doot doot dah!__ Doot ba da ba da doot

27

doot dah! —

(The claps end, and they congratulate each other and the audience.)

SQUIRRELLES, PIGGIE: Wow! Great work! Love it! Wow! That was really amazing! *(etc.)*

GERALD: Did you see everybody clapping?

PIGGIE: Pretty cool, huh?

GERALD: I've never seen anything so incredible! I can feel all of the power rushing to my big elephantine head!

ICE CREAM PENGUIN: You know what, Gerald? I bet we can make them say a word!

30

8

GERALD: No!

ICE CREAM PENGUIN: Yes!

GERALD: Noooooo!

ALL: Yesssss!

38

(ALL:)

We're in a play! We're on a stage!

ICE CREAM PENGUIN:

Boy, this is great!

ICE CREAM PENGUIN:

42

Let's use our

(ALL:)

Check out the peo - ple! —

45

pow-er! ____ For this

'C-mon now, con-cen - trate!

(ICE CREAM PENGUIN:) Let's make 'em say...
(ICE CREAM PENGUIN looks around for help.)
PAULETTE THE PELICAN: Uh... Um... "Banana!"
ICE CREAM PENGUIN: Good one!

(ICE CREAM PENGUIN:) **ALL:** *(vocals last x only)*

48

au - di - ence - o - ra - ma Ah

3x

(ICE CREAM PENGUIN points to the audience when they are supposed to sing. GERALD and PART 2 sing with the audience.)

ICE CREAM PENGUIN:

51

Ba - nan - a af - ter me! Ba - nan - a ____

ALL: **GERALD, PART 2:**
(with the audience)

one two three: Ba -

ICE CREAM PENGUIN,
PART 1:

54

Ba - nan - a — Ba -

(GERALD, PART 2:)

nan - a — Ba - nan - a —

57

nan-a-nan-a-nan-a Ba-nan-a!

Ba - nan-a-nan-a-nan-a Ba-nan-a!

(The bananas end. And they congratulate the audience.)

ALL: Wow! Great work! Love it! *(etc.)*

PAULETTE THE PELICAN: *(laughs)* That was so funny! Everybody out there said, "Banana"!

DELIVERY DOG: Man, I just love tropical humor.

60

2

64

ALL:


We're in a play! We like this part!

67



Ev - 'ry-one's do - ing great! Let's make a

69




sound! And move a-round! Dance to cel-e - brate!

GERALD: Dance?!? What should we make them do?

SQUIRRELLES: We got it!

72

2 (SQUIRRELLES:)



Wave your arms all

ALL: Grown-ups, too!
It's obligatory!

75



flip-py flop-py floor-y! Ah

78



one two three's! Flip-py flop-py floor-y's please!

(They make crazy arm motions; the audience follows.)

80



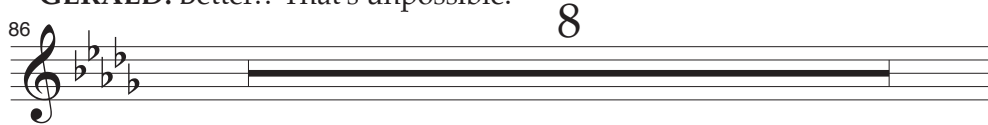
Flip - py flop - py floor - y Flip - py



GERALD: I cannot believe it! Grown-ups kind of doing the Flippy Floppy Floory!

PIGGIE: You know how we could make this even better?

GERALD: Better!? That's impossible!



PIGGIE: We could try to schmush this all together!

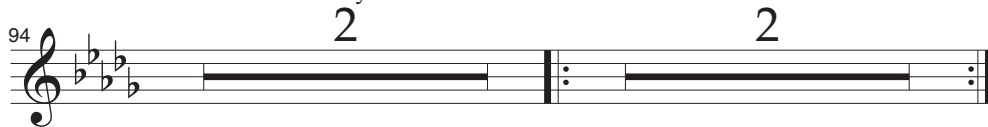
SQUIRRELLES: But that's nuts!

PIGGIE: I know! I know!

ICE CREAM PENGUIN: (*to audience*) What do you say guys!? Are you up for it!?

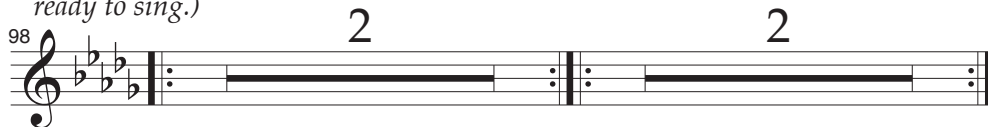
ALL: Let's do it!

PIGGIE: Sounds like they are.



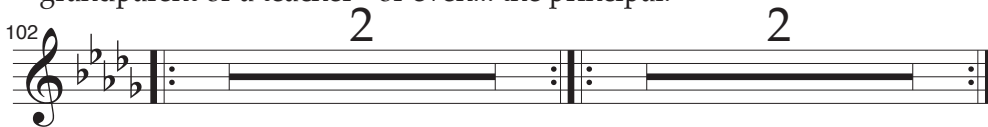
ICE CREAM PENGUIN: Okay, everyone in this section, you're with me and the other penguins! We're gonna clap our hands on this next round, okay? (*The YOUNG PENGUINS and some of the ENSEMBLE go out into the audience to get their section ready.*)

PIGGIE: Alright everyone in this section we'll show them how it's done! You "banana" with me and my friends. Okay? (*Another part of the ENSEMBLE goes out into the audience to get their section ready to sing.*)



SQUIRRELLES: Oh, people in the middle!

SAMMI SQUIRRELLE: You didn't think you could get away without doing more, did you? I don't care if you're a mother or a father or a grandparent or a teacher - or even... the principal!



GERALD: The Principal!?!
SQUIRRELLES: That's how we roll!
SAMMI SQUIRRELLE: You have to do the Flippy Floppy Floory arm thingie part!
(The final group of the ENSEMBLE goes into the middle section of the audience. SAMMI SQUIRRELLE demonstrates Flippy Floppy Floory arm motion.)

106 **3x** **2**

PIGGIE: Okay! Let's all do this thing!
(The only people left onstage are the ICE CREAM PENGUIN, PIGGIE, the SQUIRRELLES, and GERALD.)

108 **ALL:**

Ah one two three!

(ICE CREAM PENGUIN, YOUNG PENGUINS, and PART 1 clap, getting the audience to join in. They keep clapping.)

ICE CREAM PENGUIN: **ICE CREAM PENGUIN, PART 1:**

111

Clap with me! [clapping]

(PIGGIE and PART 2 keep singing "Banana" getting the audience to join in.)

113

PIGGIE: **PIGGIE, PART 2:**

Lets ba-nan-a! Ba - nan - a! Ba-

SQUIRRELLES: Hey middle people!

*(The SQUIRRELLES
start singing and doing
the arm motion.)*

116

nan - a! Ba - nan - a!

SQUIRRELLES:

Flip - py

*(The song continues as all three
parts of the audience participate.)*

119

Ba - nan - a! Ba-

flop - py floor - y Flip - py flop - py floor - y

Rock Out!

122

Musical score for measures 122-124. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The score consists of three staves. The first staff contains a rhythmic accompaniment of eighth notes with stems. The second staff contains the vocal melody with lyrics: "nan - a! Ba - nan - a!". The third staff contains a bass line with lyrics: "Flip - py flop - py floor - y Flip - py".

nan - a! Ba - nan - a!

Flip - py flop - py floor - y Flip - py

125

Musical score for measures 125-127. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The score consists of three staves. The first staff contains a rhythmic accompaniment of eighth notes with stems. The second staff contains the vocal melody with lyrics: "Ba - nan - a! Ba -". The third staff contains a bass line with lyrics: "flop - py floor - y Flip - py flop - py floor - y".

Ba - nan - a! Ba -

flop - py floor - y Flip - py flop - py floor - y

GERALD: Yes!
PIGGIE: You rocked it!
(The CAST returns to the stage.)

128

nan - a!
 Flip - py flop - py floor - y

131 **ALL:**

We're in a play _____ mess-ing with you!

134

Oh just be-cause But you were great so give your-

137

selves a big round of ap -

(The CAST applauds the audience.)

140

plause! _____

Revolting Children

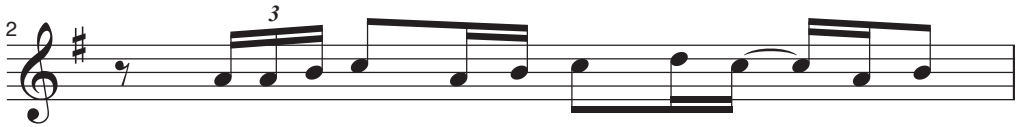
12

Freely / colla voce

BRUCE:



Woah! _____



Ne-ver a-gain will she get the best__ of me,



Ne-ver a-gain will she take a - way my free -



dom, And we won't for - get___ the day___ we

Poco a poco a tempo

(BRUCE:)



fought for the right to be a lit - tle bit naugh - ty!



For the right to be a lit - tle bit naugh - ty!

6

Ne-ver a-gain will the cho - key door

Ne-ver a - gain,

7

slam... ..will I be bull - ied

Ne-ver a - gain,

8

and... ..will I doubt it when

Ne-ver a - gain,

9

my mum-my says I'm a mi - ra - cle.

my mum-my says I'm a mi - ra - cle. Nev-er a-gain.

Fast

(KIDS:)



Ne-ver a-gain will we live be - hind — bars.



Ne-ver a-gain now that we know we are —



— Re - volt - ing child - ren Liv - ing in —



— Re-volt-ing times. We sing — Re-volt-ing songs Us-ing



— Re-volt-ing rhymes. We'll be — Re-volt-ing child - ren 'Til



our Re - volt - ing's done. And we'll

(Battle cry!)



have the Trunch-bull bolt-ing. We're re-volt-ing! Ahh! We are



___ Re-volt-ing child-ren Liv-ing in ___ Re-volt-ing times. We sing



___ Re-volt-ing songs Us-ing ___ Re-volt-ing rhymes. We'll be



___ Re-volt-ing child-ren 'Til our Re-volt-ing's done. And we'll



have the Trunch - bull bolt - ing. We're re -

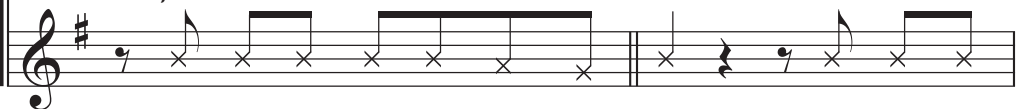
(KIDS:)



volt - ing!

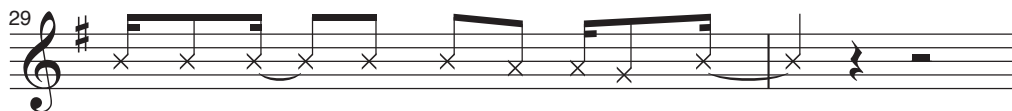
TOMMY, ERIC:

LAVENDER:

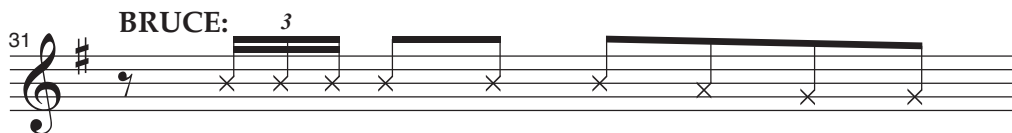


We will be-come a scream-ing horde! Take out your

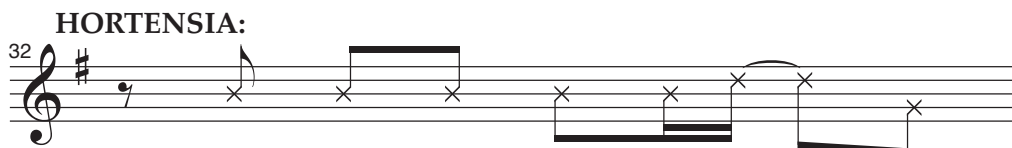
(LAVENDER:)



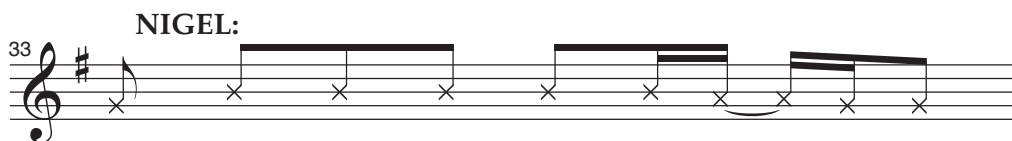
hoc-key stick and use it as a sword!___



Ne-ver a-gain will we be ig - nored,



We'll find out where the chalk___ is



stored! And draw rude pic - tures on___ the board!



It's not in - sult - ing, We're RE-VOLT-ING!



We can S - P - el how we

(GROUP 1:)

37

like!

GROUP 2:

If e - nough of us are wrong, wrong is

38

Ev - 'ry - one! N - O - R - T -

right!

39

Y. Cos we're a lit - tle bit naugh - ty!

Why? Cos we're a lit - tle bit naugh - ty!

(GROUP 1:)

40

So we got - ta stay in - side the

(GROUP 1:)

line,

(GROUP 2:)

If we dis - o - bey at the same

ALL KIDS:

42 **ALL KIDS:**


There is noth - ing that the Trunch - bull can

time,

do!

BRUCE:

BRUCE:



She can take her ham-mer and S - H -

(BRUCE covers his mouth, before saying a rude word.)

44

U

This musical score is for the song 'You didn't think you could push us too far'. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with the lyrics 'You didn't think you could push us too far' written below it. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The lyrics are written in a simple, sans-serif font. Below the staff, the letter 'U' is written, likely indicating a measure rest or a specific musical instruction.

45

But there's no go-ing back now we R-E-V-O-L-T-I-N

But there's no go-ing back now we R-E-V-O-L-T-I-N

47

We'll S - I - N - G U - S -

RE - VOL-TING TIMES! SONGS!

49

- I - N - G We'll be R-E-V - O-L-T - I - N - G. It is

RHYMES!

(ALL KIDS:)

52

2 L 8 4 U, 'E' R - E - vol - ting! We are

54



— Re-volt-ing child-ren Liv-ing in — Re-volt-ing times. We sing

(ALL KIDS:)



— Re-volt-ing songs Us-ing — Re-volt-ing rhymes. We'll be

BRUCE:



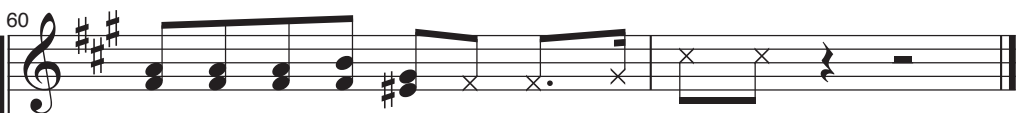
Woah, oh, oh _____



— Re-volt-ing child-ren 'Til our Re-volt-ing's done. It is



Down, down, down, down...



2 L - 8 - 4 - U, We are RE-VOL-TING!



We are RE-VOL-TING!

Junie B. Jones The Musical JR.

Writing Down the Story Of My Life

13

(The bus horn honks.)


HERB: Are you coming?
JUNIE B: I'll be right there.

3

(JUNIE B:)

The first staff of music is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a whole rest, followed by a double bar line. Then, there is a triplet of eighth notes, indicated by a '3' above the notes. This is followed by another whole rest, then a quarter rest, and finally a quarter note G5. The staff ends with a double bar line.

5



start-ed the year_ with a book of emp-ty pag-es. I

7
had no i-dea__ what the fut-ure would bring. But I

9 

11  good news! I learned the most a-maz-ing thing. In my

13



head there is__ a pile__ of dreams come true. And if there's



some - thing that__ I need__ to say,__ there's a



per-fect way__ to share__ my point of view. And so I'm



writ - ing down the stor - y of my life.



Don't know where__ I'm go - ing, but



I know where__ I've been. I am



writ-ing down the stor - y of my life. I've got



des - tin - y___ be - fore___ me and a



book to put___ it in. And so I'm



SHIRLEY:

writ-ing down the stor - y of my life. I



learned so much my head___ hurts. With my



STUDENT 3:

friends here in___ Room One. Like how



grow - ing up___ is sca - ry, but it's



STUDENT 4:

al - so kin - da fun.___ If you asked me how I'm

36

feel - ing I would have to tell_ you wow!____

STUDENT 5:

38

____ And if you made me choose the best - est thing_ that's

JUNIE B:

40

hap-pened. I could nev-er choose the best-est thing

(HERB returns onstage.)

HERB: Come on Junie B.!

The bus is waiting.

(HERB grabs her hand and starts taking her toward the bus.)

JUNIE B. looks at their held hands.)

(JUNIE B. and HERB run to join the rest of the cast.)

(JUNIE B:)

42

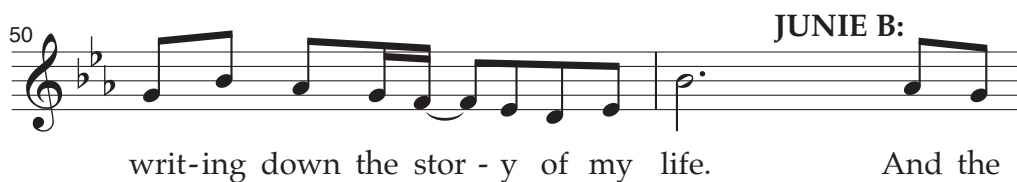
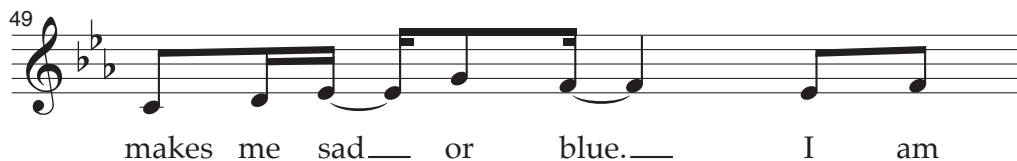
un - til now!

A bit grander

45

ALL:

And I am writ-ing down the stor - y of my



56 **HERB:**



much you love— your fam - 'ly. Or what

57 **JOSÉ:**



friend-ship means to you.— A

58 **ALL:**



pict - ure of— spa - ghet - ti. Or a

59




love - ly moun - tain view. No

60



mat - ter what you think or dream or

61



feel or say or do. Keep on

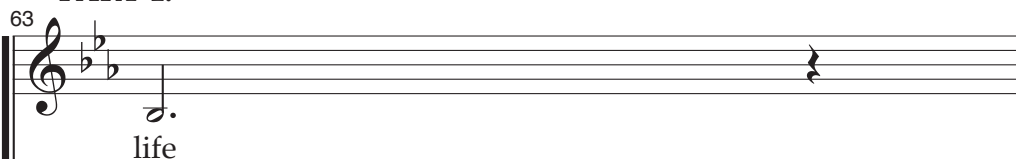
62



writ - ing down the stor - y of your

PART 1:

63



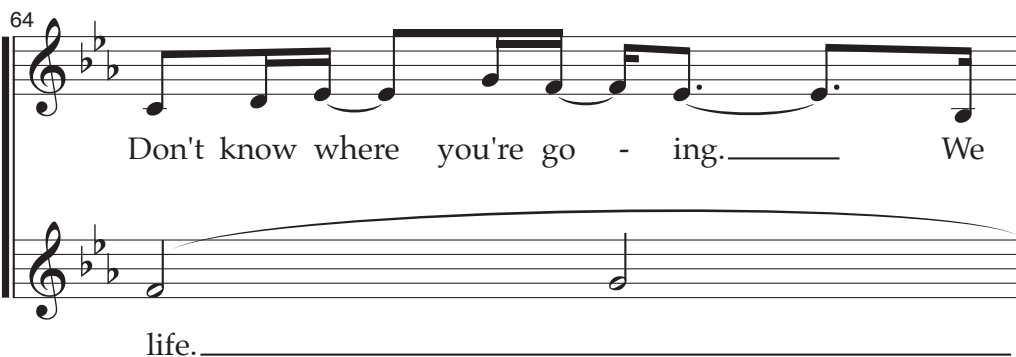
life

PART 2:



writ - ing down the stor - y of your

64



Don't know where you're go - ing. _____ We

life. _____

65



don't know what's in store. Keep on

_____ Keep on

66

writ - ing down the stor - y of your

writ - ing down the stor - y of your

67

life. And if

writ - ing down the stor - y of your

68

you run out of pap - er, have a

life.

(ALL:)

69

best friend bring you more and keep on

70

writ-ing down the stor - y. _____ Keep on

72

writ-ing down the stor - y. _____ Keep on

74

writ - ing down the stor - y of your

76

life! _____

Shrek JR.
Freak Flag

14

Freely

GINGY:

We spend — our whole — lives wish - ing

We weren't so freak - in' strange. They

made us feel — that way, But it's

BIG BAD WOLF: The way they think, that is.

BABY BEAR: That's right, Wolfie!

they who need to change. —

ALL:

Rhythm

SHREK: My what?

Let your freak flag wave. — Let your

freak flag fly! — Ne -

15



- ver take it down, ne-ver take it down. Raise it way

17



up high! Let your freak flag

20



fly! Let it fly...

(ALL:)

23



fly... fly.

PINOCCHIO:



It's hard to be a pup - pet,

(PINOCCHIO:)

26



So ma - ny strings at - tached. But it's

UGLY DUCKLING:

(UGLY DUCKLING:)

28

not a choice you made. It's

ALL:

Ooh. No, no!

(UGLY DUCKLING:)

ALL:

30

just how you were hatched. Let your

32

freak flag wave. Let your freak flag fly!

35

Ne - ver take it down, ne - ver

37

take it down. Raise it way up high!

39

ALL:

Let your freak flag

41

fly!_____

43 **MAMA BEAR:**

We've got ma - gic.

We've got pow - er.

45

Who are they_ to say we're wrong?_

47 **MAMA BEAR:**

What makes us spe - cial..._

PINOCCHIO:

What makes us spe -

(MAMA BEAR:)

49

makes us

(PINOCCHIO:)

- cial..._ makes us

ALL:

What_ makes us spe - cial..._ makes us

51

strong! _____

strong! _____

strong! _____ Let your

53 ALL:

freak flag wave. _____ Let your freak flag fly!

56

_____ Ne - ver take it down, ne - ver

58

take it down. Raise it way _____ up high! _____

61

Let your freak flag fly... _____

64

Fly... Fly Fly

SHREK: I'm green!
I'm mean! Get used to it!

68

Fly Fly!

Words To Know From

MTI's Broadway Junior Revue: Pure Imagination

Avalanche – a sudden great or overwhelming rush or accumulation of something

Banished – to drive out or remove from a home or place

Defy – to openly resist or challenge

Destiny – events a person will experience in the future; fate

Dignity – a formal or serious manner; a sense of pride in oneself

Ensnare – to take place afterward or as a result

Folderol – a showy but useless item

Glitz – extravagant showiness; to make flashy or extravagant in appearance

Grubby – dirty or grimy

Horde – a large unorganized group of individuals

Knack – an acquired or natural skill at performing a task

Manipulate – control or influence (a person or situation) cleverly or unfairly

Plea – a request made in an urgent and emotional manner

Ravenous – extremely hungry

Runt – an animal that is smaller than average, especially the smallest in a litter

Sinister – giving the impression that something harmful or evil is happening or will happen

Spiteful – having or showing a desire to harm, anger, or defeat someone or something

Spree – done or said in a natural and often sudden way without a lot of planning

Thine – an old-fashioned form of “yours”

Unfurled – to release, make, or become spread out from a rolled or folded state

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. If something is located "house left," it is to the left side of the audience as they are seated in the theater.

house right: The right side of the theater from the audience's perspective. If something is located "house right," it is to the right side of the audience as they are seated in the theater.

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 who is in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score.

musical: A play with songs that are used to tell a story.

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 and within view of the audience is said to be onstage.

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

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 musical. The action centers around this character.

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

rehearsal: A meeting during which 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 speak through 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 of the characters.

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 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 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.

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“Pure Imagination”

Roald Dahl's *Willy Wonka JR.*

Music and Lyrics by Leslie Bricusse and Anthony Newley

Adapted for the stage by Leslie Bricusse and Timothy Allen McDonald

Based on the book *Charlie and the Chocolate Factory* by Roald Dahl

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“Oh, The Things You Can Think”

Seussical KIDS

Music by Stephen Flaherty

Lyrics by Lynn Ahrens

Book by Lynn Ahrens and Stephen Flaherty

Co-conceived by Eric Idle

Based on the works of Dr. Seuss

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“Beauty and the Beast”

Disney's *Beauty and the Beast JR.*

Music by Alan Menken

Lyrics by Howard Ashman and Tim Rice

Book by Linda Woolverton

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“Different”

Honk JR.

Music by George Stiles

Book and Lyrics by Anthony Drewe

Based on Hans Christian Andersen's “The Ugly Duckling”

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“Hola, Lola”

Dear Edwina JR.

Music by Zina Goldrich

Book and Lyrics by Marcy Heisler

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“In Summer”

Disney's *Frozen JR.*

Music and Lyrics by Kristen Anderson-Lopez and Robert Lopez

Book by Jennifer Lee

Based on the Disney film written by Jennifer Lee and directed by Chris Buck and Jennifer Lee

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“Sparklejollytwinklejingley”

Elf The Musical JR.

Music by Matthew Sklar

Lyrics by Chad Beguelin

Book by Thomas Meehan and Bob Martin

Based on the New Line Cinema film written by David Berenbaum

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“I Won’t Grow Up”

Peter Pan JR.

Music by Morris “Moose” Charlap

Lyrics by Carolyn Leigh

Additional Music by Jule Styne

Additional Lyrics by Betty Comden and Adolph Green

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“Maybe”

Annie JR.

Music by Charles Strouse

Lyrics by Martin Charnin

Book by Thomas Meehan

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“The Tummy Song”

Disney’s *Winnie the Pooh KIDS*

Music and Lyrics by Richard M. Sherman, Robert B. Sherman, Robert Lopez and Kristen Anderson-Lopez

Music Adapted & Arranged and Additional Music & Lyrics by Will Van Dyke

Book and Additional Lyrics by Cheryl Davis

Based on the stories of A.A. Milne and the 2011 Disney Animated feature film

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“We’re In A Play”

Elephant & Piggie’s “We Are in a Play!” JR.

Music by Deborah Wicks La Puma

Book and Lyrics by Mo Willems

Based on the *Elephant & Piggie* books by Mo Willems

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“Revolting Children”

Roald Dahl’s *Matilda The Musical JR.*

Music and Lyrics by Tim Minchin

Book by Dennis Kelly

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“Writing Down the Story of My Life”

Junie B. Jones, The Musical JR.

Music by Zina Goldrich

Book and Lyrics by Marcy Heisler

Based on the book series by Barbara Park

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“Freak Flag”

Shrek JR.

Music by Jeanine Tesori

Book and Lyrics by David Lindsay-Abaire

Based on the DreamWorks Animation Motion Picture and the book by William Steig

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Designers

Kevin Johnson
Steven G. Kennedy

Music Layout

Rob Rokicki
Daniel J. Mertzlufft

Music Supervisor

Lindsay Lupi

Associate Editor

Laura Jo Schuster

Senior Managing Editor

Susan Fuller

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