





BOOK BY Thomas AND Bob Matthew Chad Meehan Martin Sklar Beguelin

MUSIC BY

LYRICS BY

BASED ON THE NEW LINE CINEMA FILM WRITTEN BY **David Berenbaum**

Name:_

Character:

Actor's Script



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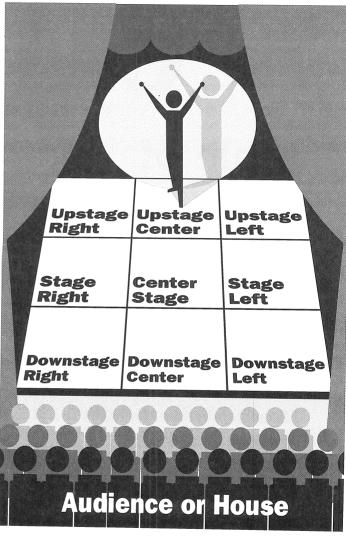
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welcome to the theater

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 а school production or rehearsing 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

ou 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 Ivrics, 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 gotten 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

yourown

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!

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

Underline important stage directions, lines, lyrics and individual words. For example, if your line reads, "But don't worry, I ain't gonna let them get you or me," and your director wants you to stress the words "you or me," underline those words in your script.

Save time and space by using the following standard abbreviations:

ON: onstage
US: upstage
SL: stage left
OFF: offstage
DS: downstage
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).

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.

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

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

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!



Actor's Script ALLISON CANNING

Name:__ ANNIE

Character: _



Why not? Nobody's buying 'em anyway.

Gee thanks, Mister.

ANNIE

APPLE SELLER Say kid, when is the orphan's picnic?

ANNIE

Soon as I take a bite.

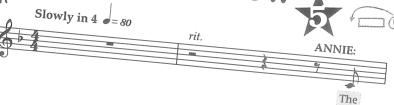
(ANNIE takes a bite of the apple. The APPLE SELLER exits as SANDY enters from the other side.)



Hey there. The dogcatchers are after you, ain't they? Well, they're after me, too. But don't worry, I ain't gonna let them get you or me. Everything's gonna be fine. For the both of us. If not today, well...



TOMORROW







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some tips for the

theater

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

Assistat

Always arrive at réhearsal 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.

avs gone 6

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.

ork that hare

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. makes you u - nique---

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

HAVEFUN

Elf The Musical JR. **synopsis**

The story begins at the North Pole as SANTA **CLAUS** and his **ELVES** sing a Christmas carol in his shop (Happy All The Time). Their song is interrupted by the arrival of **BUDDY** the Elf, who, despite an abundance of enthusiasm, falls short in his toy-making abilities. CHARLIE, the boss, expresses disappointment, but the Elves quickly chime in to make Buddy feel better. Charlie tells Buddy to take a break and asks SHAWANDA to pick up the extra slack. Unaware that Buddy is listening, they reveal that Buddy is in fact a human, not an elf. Buddy approaches Santa for confirmation and Santa reveals that Buddy, as an orphaned baby, had crawled into his toy sack and was accidentally taken back to the North Pole, where he was raised by the Elves. Handing Buddy a New York City snow globe, Santa explains that Buddy's father works in the Empire State Building and doesn't know about Buddy's existence, and is on the "Naughty List" for his lack of Christmas spirit. Buddy sets off from the North Pole to New York City to find his father (World's Greatest Dad).

Upon arrival in Manhattan, Buddy is surrounded by the sights and sounds of the city: a BUSINESS WOMAN yells for a taxi, a JOGGER in a red suit, two FLYER GUYS, and lots of NEW YORKERS rush by. Asking a passing TEENAGER where to find the Empire State Building, Buddy sets off to meet his father. Meanwhile, WALTER HOBBS and SAM are discussing the unfortunate situation with their latest book title, Jingles The Jolly Christmas Puppy, from which the last two pages are missing. Secretary **DEB** shows in Walter's wife, EMILY, and his 12-yearold son, MICHAEL, who want to go Christmas shopping. Suddenly, Buddy bursts in, excited to meet his father for the first time. Stunned with Buddy's declaration that he is Walter's son, Walter demands that the SECURITY GUARDS escort Buddy out, dropping him at Macy's Christmas department.

At Macy's, a SALESWOMAN greets Buddy, and the MANAGER mistakes Buddy for a corporate employee sent to check on the store. Buddy falls in love at first sight with Macy's elf JOVIE and inspires the other MACY'S **EMPLOYEES** to decorate with some Christmas spirit (Sparklejollytwinklejingley). Jovie agrees to go on a date with Buddy just as SANTA'S **HELPER** announces the arrival of **FAKE SANTA**. CHILDREN and PARENTS line up, but just as a MOTHER leads her CHILD to see Santa, Buddy announces to everyone that it is not the real Santa. The two fight, and Buddy is escorted away by POLICEMEN, who take him to the Hobbs' apartment, where Michael is trying to build a science project. Buddy agrees to help him if Michael and Emily will write letters to Santa Claus (I'll Believe In You). When Walter

arrives home, Emily reveals that Buddy is in fact Walter's son, as the results of a DNA test have proven.

The next day, Walter takes Buddy with him to work. OFFICE STAFF, including SARAH, are bustling around as MR. GREENWAY demands a Christmas book to replace Jingles The Jolly Christmas Puppy. Deb entertains Buddy, telling him the shredder makes snow. Later, Buddy takes Jovie to a souvlaki stand for their dinner date, where she confesses she's always wanted to see snow. Buddy promises to take her to Christmas Eve dinner at Tavern on the Green (A Christmas Song). Back at the office, Walter and CHADWICK desperately try to come up with ideas for a new children's Christmas story. MATTHEWS claims to have found a lost manuscript that could save their jobs. Buddy bursts in to tell Walter he's in love, and while Walter talks with colleagues, Buddy decides to make "snow" by putting the manuscript through the shredder. With the manuscript destroyed, Walter explodes with anger and tells Buddy to get out of his life (World's Greatest Dad -Reprise). A group of CAROLERS pass as Buddy leaves a goodbye note for the Hobbs.

Buddy realizes he forgot all about Jovie. She's been waiting for hours at Tavern on the Green (Never Fall In Love - With An Elf). He arrives and apologizes, giving her the snow globe Santa gave him when he left the North Pole. Still upset, Jovie leaves.

Meanwhile, Michael and Emily see Santa out the window while reading Buddy's note (*There Is A Santa Claus*). They go to Walter's office to tell him, but he's preoccupied with trying to think up a story for Mr. Greenway. Suddenly, Buddy returns and suggests his own story (*The Story Of Buddy*). Mr. Greenway loves the idea, but is rude to Michael and Buddy, demanding Walter work on Christmas Day. In response, Walter quits his job in order to finally spend time with his family.

When Michael tells Buddy about seeing Santa, everyone rushes to Central Park to help Santa gather the Christmas spirit he needs to make his now-broken sleigh fly. A large crowd gathers around Santa's broken sleigh, including New York One reporter **CHARLOTTE DENNON**. To prove to the crowd that it's actually Santa Claus, Buddy reveals what **DARLENE LAMBERT** and **EMMA VAN BROCKLIN** received as gifts on past Christmases. Buddy urges everyone to get into the Christmas spirit, and Jovie arrives to help him (*A Christmas Song - Reprise*). The New Yorkers sing, Santa's sleigh rises into the air, Christmas spirit is restored, and everyone gets what they want for Christmas!

Elf The Musical JR.

characters

Santa Claus

Buddy

Elf #1, Elf #2, Elf #3, Elf #4, and Elf #5

Charlie

Shawanda

Business Woman

Flyer Guy #1 and Flyer Guy #2

Comforting New Yorker

Jogger

Teenager

Sam

Walter Hobbs

Deb

Emily Hobbs

Michael Hobbs

Security Guard #1 and Security Guard #2

Saleswoman

Manager

Jovie

Santa's Helper

Fake Santa

Policeman #1 and Policeman #2

Sarah

Mr. Greenway

Chadwick

Matthews

Charlotte Dennon

Darlene Lambert

Emma Van Brocklin

Passerby

Finale Soloist #1, Finale Soloist #2, Finale Soloist #3, Finale Soloist #4

Ensemble:

Elves

Mother

Children

Child

Parents

New Yorkers

Macy's Employees

Macy's Employee #1

Rockefeller Crowd

Office Staff

Carolers



SCENE ONE

(#1 - HAPPY ALL THE TIME begins. We are in Santa's Toy Shop. On the side of the stage, SANTA CLAUS is discovered sitting in a chair holding a large book.)

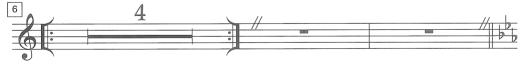
HAPPY ALL THE TIME





SANTA: Our story begins once upon a time, in a little village here at the North Pole called Christmas Town. Now this town is unique for two reasons: One, there's no Starbucks; and two: here is an elf.

everyone who lives

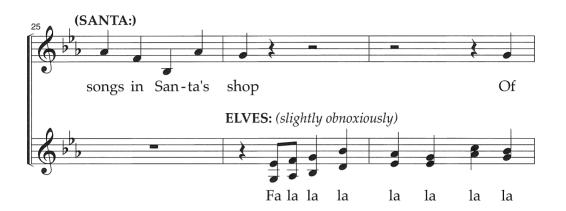


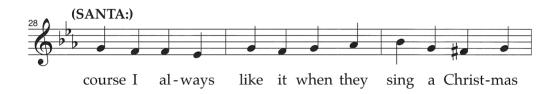
(The ELVES enter and begin getting ready for their day.)



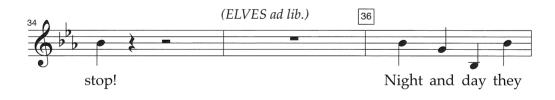
Christ-mas elves en - joy them-selves by



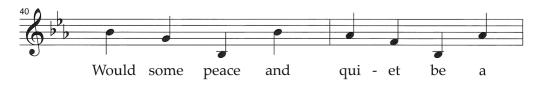




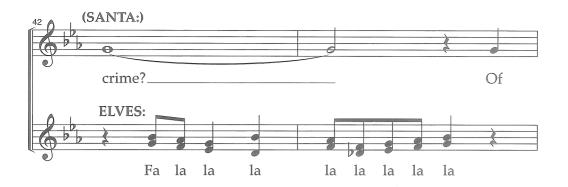




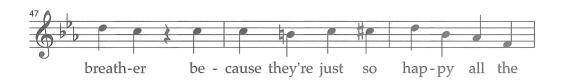




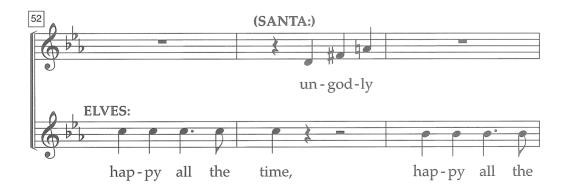
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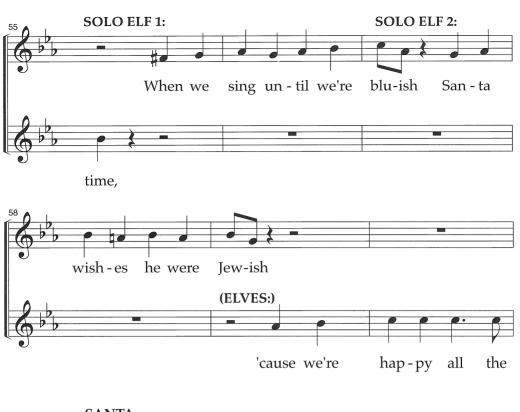




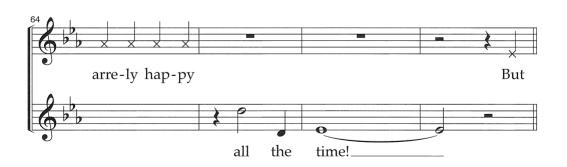


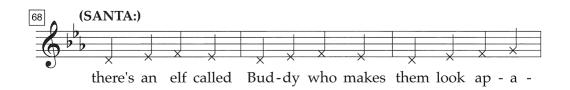


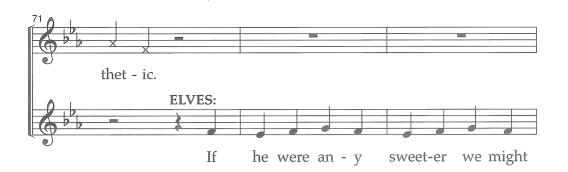


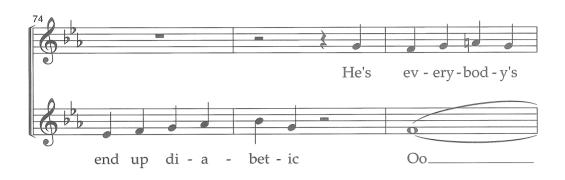


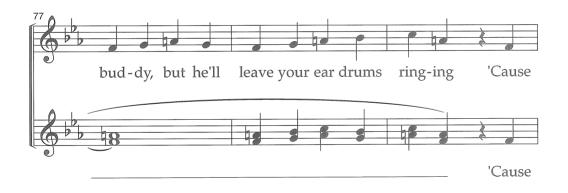






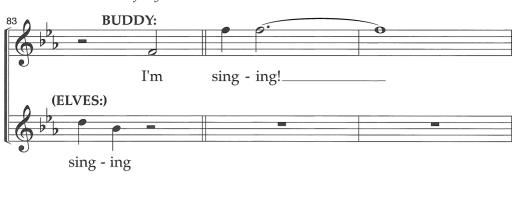


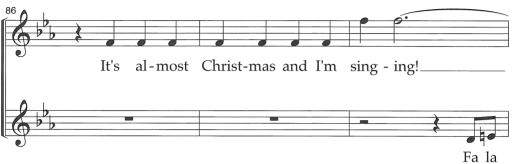


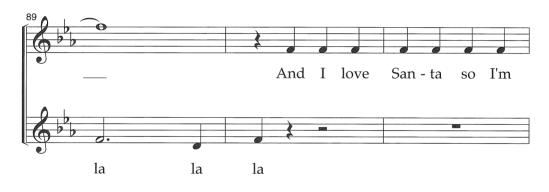


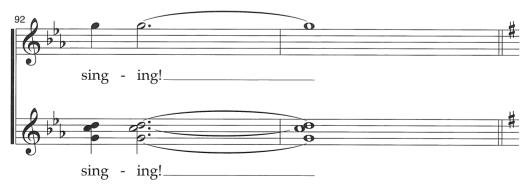


(BUDDY bursts cheerfully on.)









BUDDY: (running to Santa) Santa!

SANTA: You know Buddy, that just cuts through my brain like a knife.

BUDDY: I'm sorry. (hugs him hard) Can I give you a hug?

SANTA: You ask first, then hug. Remember?

BUDDY: Sorry.

SANTA: Just... (*gestures for him to step away*) ...personal space. Take a breath.



BUDDY: (takes a breath) Can I sing now?

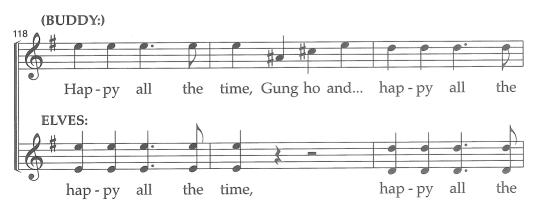
SANTA: Sure.

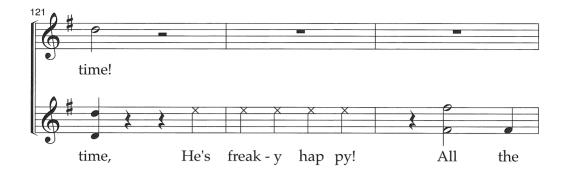












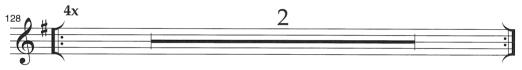


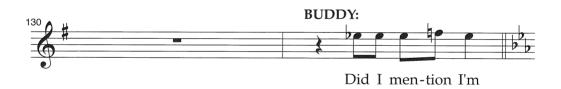
(The toy factory whistle goes off.)

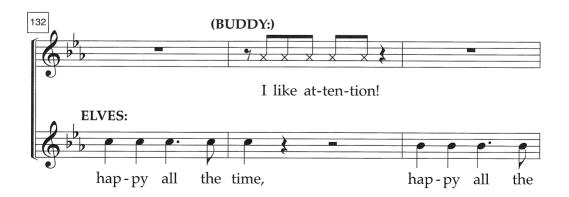
BUDDY: Yay! Time to go to work! Yay!!

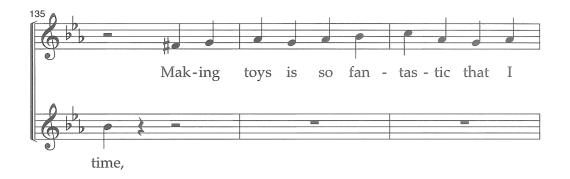
SANTA: Buddy. Enough. You've got toys to make. The big day is only two weeks away.

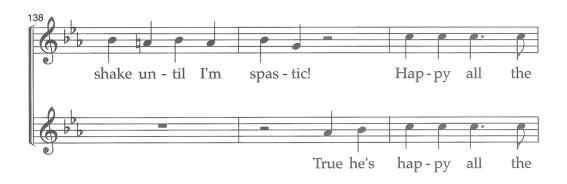
(The ELVEŚ begin to work. BUDDY can't contain himself and starts singing again.)



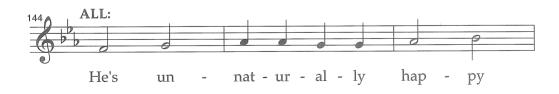




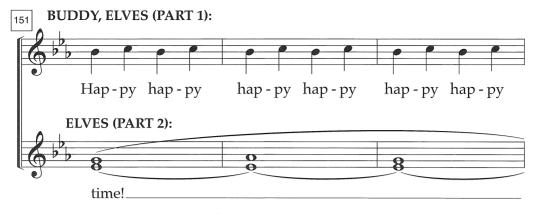


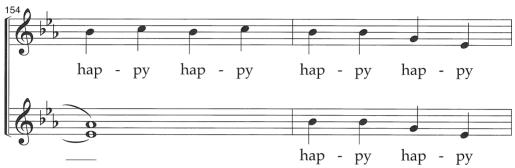


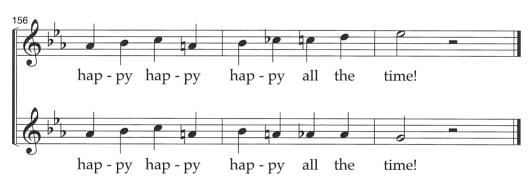












(The ELVES go back to work. BUDDY starts making an Etch A Sketch® clumsily. CHARLIE walks along the line.)

CHARLIE

How you doing, Buddy?

BUDDY

Um, fine Charlie, but... I guess I'm gonna be a little short on today's quota.

CHARLIE

That's all right, Buddy. Just tell me, how many Etch A Sketches® did you get finished?

BUDDY

I made, uh, eighty-five!

CHARLIE

Eighty-five? It's ten a.m. and you've only made eighty-five?

BUDDY

Why don't you just say it? I'm the worst toy maker in the whole wide world. I'm a Cotton-Headed-Ninny-Muggins.

CHARLIE

You're not a Cotton-Headed-Ninny-Muggins. You have lots of talents, uh, special talents in fact, like, uh...

ELF #1

You're the best basketball player in the whole North Pole!

ELF #2

Even better than Santa!

ELF #3

And you're the only baritone in the Jinglesingers!

ELF #4

You bring us down a whole octave.

ELF #5

In a good way!

CHARLIE

See, Buddy? Hey, these elves are getting pretty thirsty. Would you mind doing a round with the cocoa cart?

BUDDY

Yay! Cocoa cart! Cocoa cart!

(BUDDY leaves. CHARLIE motions to SHAWANDA to join him.)

CHARLIE

Hey, Shawanda.

SHAWANDA

Yeah, Charlie?

CHARLIE

I hate to do this to you, but do you think you could pick up the slack with those Etch A Sketches®?

(BUDDY returns. He listens, unnoticed.)

SHAWANDA

No problem.

CHARLIE

I appreciate it. I feel bad for the big guy. I just hope he doesn't get wise.

SHAWANDA

Well, if he hasn't figured out by now that he's a human I don't think he ever will.

BUDDY

Human?!? I'm human?

(Beat.)

CHARLIE

(desperately whispering to ELF #1)
Get Santa!

(ELF #1 runs off to get SANTA.)

BUDDY

You said I'm human!

CHARLIE

No. No.

SHAWANDA

No, not you Buddy. We we're talking about some other Buddy. Some Buddy... else.

BUDDY

No you weren't!

(SANTA arrives, accompanied by a now panicking ELF #1.)

SANTA

Buddy...

BUDDY

Santa? Is it true what they said? Am I human?

SANTA

Good question.

(#2 – SIT ON SANTA'S LAP begins. SANTA walks over to BUDDY.)

Once upon a time there was this young woman, Susan Welles, she had a baby, but she passed away soon after he was born. That baby was put in an orphanage, and one Christmas night he crawled into my toy sack, and I brought him back here by mistake. The elves took him in, raised him as one of their own.

12 Elf The Musical JR.

BUDDY

Really? Where is he? Is it Charlie?

SANTA

Buddy, it's you! It's your story!

BUDDY

I'm not an elf; I'm a human. And I'm an orphan. Just like Annie.

SANTA

Not exactly. You have a human father, but he never knew that you were born. He lives in a faraway land called New York City.

(SANTA takes out a New York City snow globe and hands it to BUDDY.)

And he works—

(pointing to the globe)

Right there, in the Empire State Building.

(BUDDY tries to give the snow globe back, but SANTA stops him.)

SANTA

Keep it. It's a gift from me.

BUDDY

Thank you, Santa. What's my dad like?

SANTA

He's an executive. He publishes children's books.

BUDDY

Oh!

SANTA

But I should tell you, he, uh... well, he's on the Naughty List.

BUDDY

No! What did he do? Did he wet the bed?

SANTA

No, he just doesn't believe in me anymore. He's lost the Christmas spirit.

BUDDY

But Christmas spirit is what makes your sleigh fly!

SANTA

I know. Buddy, it's time you went there to meet him.

BUDDY

Okay. Which direction is New York?

SANTA

It's south. We're at the North Pole, Buddy; everything is south.

(BUDDY starts to leave.)

BUDDY

Oh, hey, what's my dad's name?

SANTA

Hobbs. Walter Hobbs.

BUDDY

Hobbs? Then I must be Buddy Hobbs! *(uncertain)*Yay!

(#3 – WORLD'S GREATEST DAD begins.)

WORLD'S GREATEST DAD

SANTA, ELVES: Bye, Buddy. Take care. (etc.)







14 Elf The Musical JR.











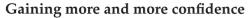






Him and me in suits of match-ing plaid

and when





peo-ple see us walk-ing they'll be goo-gle-eyed and gawk-ing as



SCENE TWO

(The music continues as BUDDY travels from the North Pole to Midtown Manhattan. BUDDY exits as the stage erupts with people walking through Midtown Manhattan. After the hustle and bustle is established, BUDDY enters, walks around, and takes everything in.)



uau:

(BUDDY sees a BUSINESS WOMAN hailing a cab.)

BUSINESS WOMAN: Taxi! Taxi!

(BUDDY waves at her. She looks confused as a large JOGGER in red passes, who BUDDY mistakes for Santa.)

BUDDY: Santa! Santa!

(The JOGGER turns around and gives BUDDY a nasty look.)

Not Santa. Sorry.

FLYER GUY #1, FLYER GUY #2: Check it out! Check it out.

(BUDDY looks at the flyers. He spots a souvlaki cart.) **BUDDY:** (reading the sign) World's best souvlaki!



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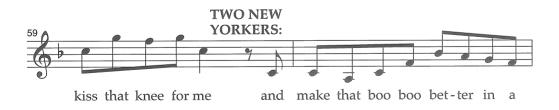


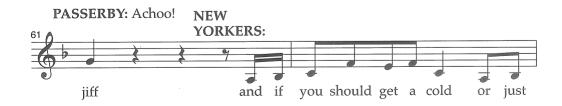














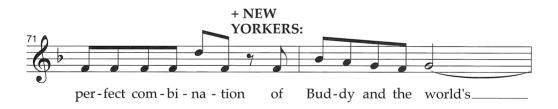
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know that there's a room-ful $\,\,$ of $\,$ hugs and jokes to make it seem less









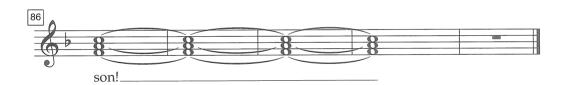
18











(#4 – WHATTA YA THINK THAT IS? (PART 1)

begins. After the applause, the NEW YORKERS begin to exit. BUDDY stops a TEENAGER in the crowd.)

BUDDY

Can you tell me how to get to the Empire State Building?

TEENAGER

Whatta ya think that is?

(TEENAGER points at the Empire State Building, which looms in front of them.)

BUDDY

Wow! That's where my Dad works! Dad!!!

(#5 – WHATTA YA THINK THAT IS? (PART 2) begins as BUDDY rushes offstage.)

SCENE THREE

(The Greenway Press offices are on an upper floor of the Empire State Building. A secretary, DEB, is seated at a reception desk. WALTER HOBBS is talking to SAM, a member of the OFFICE STAFF.)

SAM

We got a problem, Mr. Hobbs. *Jingles The Jolly Christmas Puppy* is tanking in every bookstore in the country.

WALTER

Why?

SAM

Because two whole pages are missing from the last chapter.

WALTER

What?

SAM

Without them the end of the book makes no sense.

WALTER

(calling to DEB)

Deb!

DEB

Yes, Mr. Hobbs.

WALTER

Coffee! Now!

DEB

Right away.

(EMILY and twelve-year-old MICHAEL enter.)

EMILY

Hi, darling.

MICHAEL

Hi, Dad.

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EMILY

Ready to go?

WALTER

Go where?

EMILY

Christmas shopping, remember?

WALTER

I can't. I'm swamped.

MICHAEL

Dad, it is well documented that the children of workaholics are prone to self-esteem issues.

(WALTER stares at EMILY, baffled. DEB stifles a laugh.)

WALTER

Could we please continue this delightful conversation over here?

(MICHAEL, EMILY and WALTER move away from Deb's desk. BUDDY enters.)

BUDDY

Excuse me? I'm here to see a Walter Hobbs. I'm Buddy the Elf.

DEB

Buddy the Elf? Oh, what a riot! Who sent you?

BUDDY

Santa.

DEB

Santa?!

BUDDY

Uh-huh, from the North Pole.

DEB

I'm sure Mr. Hobbs will be delighted to meet you, but he's in a meeting right now. Would you mind waiting for a few minutes?

BUDDY

Sure.

(BUDDY sits.)

DEB

Can I get you anything? A coffee?

BUDDY

Chocolate milk would be fantastic...

WALTER

You're making it sound like it's my fault. Today is impossible. *(crosses back toward DEB)*

Isn't it Deb?

DEB

Oh, yes, Mr. Hobbs.

BUDDY

(standing)

Dad!!!

WALTER

Who are you?

DEB

Looks like someone sent you a Christmas Gram, Mr. Hobbs.

WALTER

What?

DEB

Meet Buddy the Elf.

WALTER

Well, aren't you going to sing a song or something?

BUDDY

A song? Uh, yeah. Anything for you Dad.

(singing off-pitch)

I'm here with my dad and we never met, and, um, you didn't know I was born, so I'm here now... I found you... Daddy. And guess what? I love you, I love you!

WALTER

(whisper to DEB)

Call security.

(DEB picks up a phone and whispers into it. BUDDY stops singing.)

BUDDY

Susan Welles had me and she didn't tell you, but now I'm here.

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WALTER

Susan Welles?

EMILY

Isn't she the girl you went with in college?

WALTER

Susan passed away years ago.

EMILY

Deb, who sent this Christmas Gram?

DEB

I don't know, Mrs. Hobbs, he came without a gift card.

BUDDY

Mrs. Hobbs! Are you married to my Dad?

EMILY

I'm married to Mr. Hobbs.

BUDDY

Then you're my step-mommy! Would you like a hug?

EMILY

No, thanks.

MICHAEL

Wait. He's my brother?

WALTER

Listen, Buddy, some nice men are going to take you away from here.

BUDDY

But I want to stay with you, Dad.

(EMILY yanks a strand of BUDDY's hair.)

BUDDY

Ouch, Mom! You pulled my hair.

EMILY

I did? Oh, sorry.

(EMILY takes an envelope from Deb's desk and carefully places the hair inside. She puts the envelope in her purse. Two SECURITY GUARDS enter.)

SECURITY GUARD #1

You got a problem here, Mr. Hobbs?

WALTER

Yes! Get this elf out of here!

SECURITY GUARD #2

Will do, sir. Let's go, buddy.

BUDDY

That's me!

SECURITY GUARD #1

Where do you want us to take him?

WALTER

I don't know. Take him to the North Pole.

SECURITY GUARD #1

Sure thing.
(to SECURITY GUARD #2)
The North Pole?

SECURITY GUARD #2

No problem. They got one at Macy's.

BUDDY

I just came from the North Pole. I walked. It's 3,408 miles. I took the Lincoln Tunnel but if you take the George Washington Bridge it's a mile shorter.

(#6 – BUDDY GOES TO MACY'S begins. They lead him out.)

SCENE FOUR

(The Christmas department at Macy's. Minimally decorated for Christmas, with a large sign saying, 'THE NORTH POLE.' A large, sparsely decorated Christmas tree stands nearby. MACY'S EMPLOYEES dressed as elves are onstage as the scene begins. A SALESWOMAN greets people as they pass.)

SALESWOMAN

Welcome to Macy's! How are you today?

BUDDY

I'm great! I just met my human dad!

SALESWOMAN

That's fabulous!

(holding up a perfume spray bottle)

Jungle Passion fruit spray?

BUDDY

Fruit spray? Sure.

(BUDDY takes the bottle from her and sprays it into his mouth. He instantly goes into a childlike fit. The SALESWOMAN takes the bottle away from him, gives a look and hurries off. The department MANAGER comes up to BUDDY.)

MANAGER

Hey you! Get back to work! What section I assign you to?

BUDDY

I don't know.

MANAGER

All right, you work right over there, the North Pole.

BUDDY

That's not the North Pole.

MANAGER

Yes, it is.

BUDDY

No, it's not.

MANAGER

Yes, it is.

BUDDY

No, it's not.

MANAGER

Yes, it is.

BUDDY

No, it isn't.

MANAGER

Yes, it is.

BUDDY

No it's not. Where's the snow?!

(BUDDY grins happily, and the MANAGER scowls.)

MANAGER

Why you smilin' like that?

BUDDY

I just like to smile. Smiling's my favorite.

MANAGER

Make work your favorite.

BUDDY

Yay! I love to work.

MANAGER

Good.

BUDDY

Nothing makes the big guy happier than to see all his little people working hard.

MANAGER

Wait a minute. The big guy from up north?

BUDDY

That's the one.

MANAGER

Corporate! Always checking up on me. Okay. Fine. We'll work together, me and you, be good pals, okay?

BUDDY

Okay!

MANAGER

(loudly to all)

Attention Macy's shoppers! Santa will be arriving in thirty minutes. In thirty minutes, Santa Claus is comin' to town!

BUDDY

Santa!!! Oh, my gosh! Santa's here? I know him! I know him!

MANAGER

You. Go help that girl over there decorate that tree.

BUDDY

Yay!

(seeing JOVIE for the first time) Oh! She's beautiful!

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MANAGER

Yeah, but try talkin' to her, she's nuts.

BUDDY

She is? I love nuts!

(The MANAGER exits shaking his head as BUDDY walks over to JOVIE.)

BUDDY

Hi. I'm Buddy the Elf and we're going to have fun together.

JOVIE

Hi. I'm Jovie the Elf, and I seriously doubt it.

BUDDY

You're very pretty. Like a glittery angel.

JOVIE

Classy. You know what? I'm not a Christmas person, so dial down the elf-speak, okay?

BUDDY

Uh-oh. Sounds like someone needs to sing a Christmas carol! Don't you know, the best way to spread Christmas cheer is singing loud for all to hear!

JOVIE

I don't sing.

BUDDY

Oh, come on. It's fun!

(singing)

I'M SINGING!

I'M IN A STORE AND I'M SINGING!

(The MACY'S EMPLOYEES are now staring at BUDDY. The MANAGER re-enters.)

MANAGER

All right, listen up everybody. You all gotta finish decorating this place because Santa is on his way. No more standing around. Get to work.

(The MACY'S EMPLOYEES grumble as they continue to hastily and sloppily toss around decorations. BUDDY looks around in horror.)

Wait! Stop! This isn't the right way to decorate for Christmas!!! You just have to get into the Christmas spirit!

(#7 – SPARKLEJOLLYTWINKLEJINGLEY begins.)

SPARKLEJOLLYTWINKLEJINGLEY

(The MACY'S EMPLOYEES grumble a bit more.) (BUDDY:) We can do it, all of us together!

Bright and cheery!











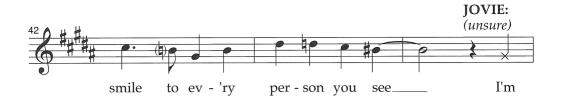
MACY'S EMPLOYEE #1: What the heck's that s'posed to mean?

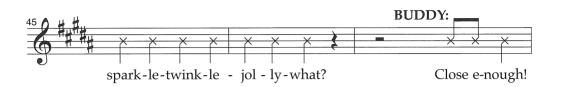
MANAGER: Just more of the usual home office baloney.



28 Elf The Musical JR.

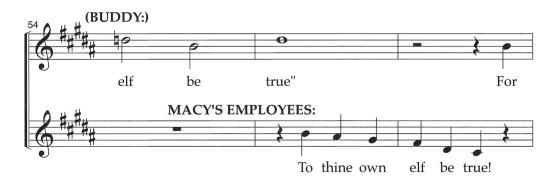








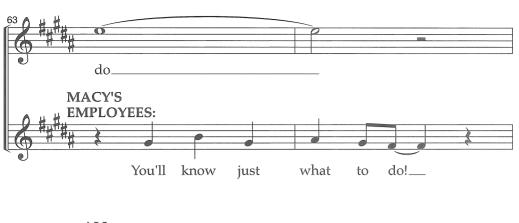








Elf The Musical JR.















Kickline tempo, in 4



Put some cheer-y fol - der-ol____ on ev' - ry wall and



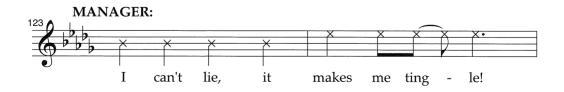




Double-Time swing feel (in 2)











(When the number ends, the entire area is amazingly decorated.)

MANAGER

You all did one heckuva good job. Nice work.

(The MACY'S EMPLOYEES all ad lib, "All right," "Yes," etc. The MACY'S EMPLOYEES set up the receiving line for SANTA.)

BUDDY

(staring at JOVIE) Gee, she's so pretty.

MANAGER

Well, why don't you ask her out?

BUDDY

Out?

MANAGER

On a date. Take her to dinner...

BUDDY

Eat food with her?
(MANAGER shakes his head and exits. BUDDY heads over to JOVIE.)

Hi, would somebody like a hug?

JOVIE

No, would somebody like a punch in the throat?

BUDDY

No. Do you... wanna eat food?

JOVIE

Do I want to eat food?

BUDDY

Um-hmm. You know...

IOVIE

Are you asking me out on a date?

Yes, right, that's it. A date!

JOVIE

Oh, you don't want to go out with me.

BUDDY

Yes, I do!

JOVIE

No, you don't.

BUDDY

Yes, I do!

JOVIE

Why?

BUDDY

Well, because I like you. I feel really good when I'm around you. And, um, my tongue swells up.

JOVIE

Your tongue swells up?

BUDDY

(with a swollen tongue) Yeth, it doth. See?

JOVIE

Well, it's weirdly nice that I make your tongue swell up. What the heck. I'm free Thursday.

BUDDY

Thursday? Thursday! Yessss!!! This is going to be the best Thursday ever in the history of Thursdays!

JOVIE

You know what? I find if you lower your expectations in life, you avoid a lot of disappointment.

(SANTA'S HELPER, dressed as an elf, enters.)

SANTA'S HELPER

Santa! Santa's here!

(CHILDREN and PARENTS stream into the toy department, guided by the other MACY'S EMPLOYEES, and line up in the receiving line to see Santa. A department store FAKE SANTA enters and takes his place in Santa's big red chair.)

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FAKE SANTA

(in a heavy New York accent)
Ho, ho, ho! Merry Christmas! Merry Christmas!

(The first MOTHER in line leads a small CHILD to FAKE SANTA as BUDDY rushes over.)

BUDDY

Santa! Yeah! Yeah! It's me, Buddy! It's me!

FAKE SANTA

Yo, Buddy, how ya doin'?

(SANTA'S HELPER places the CHILD on FAKE SANTA's lap.)

BUDDY

It's me! Who the heck are you?

FAKE SANTA

Whadda ya talkin' about? I'm Santa Claus.

BUDDY

No, you're not.

FAKE SANTA

Yes, I am.

BUDDY

No, you're not.

FAKE SANTA

(to the CHILD)

What can I get you for Christmas?

BUDDY

(whispers to CHILD)

Don't tell him what you want, he's a liar!

FAKE SANTA

Let the kid talk.

CHILD

I want Grand Theft Auto: Chinatown Wars.

BUDDY

(to FAKE SANTA)

You don't smell like Santa. You smell like beef and cheese.

FAKE SANTA

Just cool it, Zippy.

You're a fake.

FAKE SANTA

I'm a fake? How'd you like to be dead?

(#8 - FAKE SANTA FIGHT begins.)

BUDDY

(pulling off FAKE SANTA's hat with the white hair attached)

Look, he's not really Santa!

(BUDDY holds the hat high in the air and begins to run.) Santa's a fake! Santa's a fake!

(FAKE SANTA chases BUDDY, trying to get his hat back. The CHILDREN scream as their PARENTS try to comfort them.)

MOTHER

Help! Somebody please help Santa Claus!

(Two POLICEMEN appear. They grab BUDDY's arms to stop him and return the hat to FAKE SANTA.)

BUDDY

Santa's a fake.

POLICEMAN #1

Calm down. Tell us your name.

BUDDY

Buddy the Elf.

POLICEMAN #2

You got a last name, Buddy the Elf?

BUDDY

Hey I do! I'm Buddy Hobbs. Do you know my dad, Walter Hobbs?

POLICEMAN #1

No, but we'll locate him while you're sitting in a cell cooling your heels.

BUDDY

Thanks. My heels are incredibly sweaty. How did you know?

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(#9 - TRANSITION TO HOME begins.)

SCENE FIVE

(The living room of the Hobbs' Central Park West apartment. MICHAEL and EMILY are in the living room working on a science project – a large, weird-looking contraption that's supposed to be a model of a turbine electricity-producing wind machine.)

MICHAEL

It still doesn't work. Dad said he'd help me but he's not around. Again.

EMILY

Michael, don't talk like that. Your father loves you. He's a caring man, but he—

(#10 – DOORBELL CHIMES. EMILY opens the door, and we see BUDDY standing between two POLICEMEN.)

BUDDY

(arms outstretched to hug EMILY) Hi, Mom, I'm home!

EMILY

Excuse me?

POLICEMAN #1

This the Walter Hobbs residence?

EMILY

Yes?

POLICEMAN #2

Good.

(They let go of BUDDY. POLICEMAN #2 looks at POLICEMAN #1.)

Let's go.

EMILY

Wait a second...

POLICEMAN #1

Hey lady, have a heart. It's almost Christmas, and he's homeless.

EMILY

Well...

POLICEMAN #2

Okay, bye Buddy.

BUDDY

(as he hugs the two POLICEMEN)
Bye, Vinny. Bye, Doug! Thanks a whole lot. And Merry
Christmas!

POLICEMAN #1, POLICEMAN #2

Merry Christmas!

(The POLICEMEN exit with a wave.)

BUDDY

Oh, wow, a model of a turbine wind machine!

MICHAEL

You know what it is?

BUDDY

Sure. I've built a few of them at Santa's workshop.

EMILY

So, you know Santa pretty well, do you?

BUDDY

Yes! Santa's, like, my best friend!

MICHAEL

You still believe in all that flying reindeer stuff?

BUDDY

No! Of course not. Santa hasn't used reindeer for years and years. Nowadays the sleigh is powered by Christmas spirit alone. Which is a problem because of people like you. I mean, look at this place; no tinsel, no tree – have you even written your letter to Santa Claus yet?

EMILY

Buddy, I'm sorry, but I'm too old to write to Santa Claus.

MICHAEL

Me, too. Way too old. Anyhow... (indicating the contraption)
I'm gonna flunk if I can't get this stupid science project working.

BUDDY

Tell you what, if you get into the Christmas spirit and write that letter to Santa right now, I'll fix your wind machine.

Elf The Musical JR.

MICHAEL

Okay, it's a deal.

BUDDY goes upstage to the contraption and begins fiddling with it. EMILY and MICHAEL sit down together. EMILY takes out a pen and paper.

EMILY

So, how do we do this?

MICHAEL

You're asking your 12-year-old son how to write a letter to Santa Claus?

EMILY

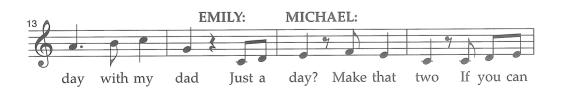
Well, what do you want for Christmas?

(#11 – I'LL BELIEVE IN YOU begins.)

I'LL BELIEVE IN YOU

MICHAEL: I don't know. I know what I *don't* want for Christmas.





















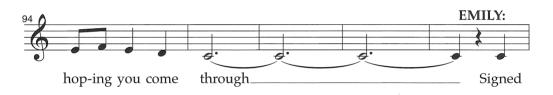


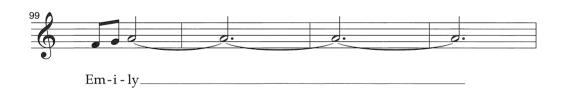
















(On the button of the song, BUDDY turns on the electric fan, and the wind machine springs to life.)

BUDDY

All fixed!

MICHAEL

Yay, Buddy!
(hugs BUDDY)
You're the man!

EMILY

Nice going, Buddy.

(EMILY hugs BUDDY too. The door opens, and WALTER enters. WALTER stops short upon seeing BUDDY, MICHAEL and EMILY all happily hugging each other.)

WALTER

What in the devil is going on here?!

BUDDY

Hi, Dad!

MICHAEL

Look, Buddy fixed my wind machine!

EMILY

He's stayin' with us!

WALTER

Staying with us? What do you mean, Emily, he's staying with us?

(EMILY grabs WALTER's arm and moves him away from BUDDY and MICHAEL. EMILY picks up an envelope from the table.)

EMILY

Walter, I've been, uh, very busy the last couple of days. You see, I took a strand of Buddy's hair, and a few strands of your hair from the sink, then I had my cousin at Beth Israel Hospital compare the two and...

WALTER

(worried)

And?

EMILY

(hands WALTER the envelope with a DNA report) You have an elf for a son.

WALTER

Oh, no.

(During the above, we see BUDDY and MICHAEL move closer to eavesdrop. BUDDY races to hug WALTER. MICHAEL follows right behind BUDDY.)

BUDDY

Yay! I knew it! I knew it! Dad!!! Dad!!! Dad!!!

MICHAEL

I got a big brother! This is so cool! I can't believe it!

BUDDY

I planned out our whole first day, Dad. Just you and me. Tomorrow we will...

WALTER

Tomorrow I've got to go to work...

EMILY

(interrupting)

Tomorrow, your father will take you to work with him.

WALTER

All right, but if you're coming with me you'll have to lose that costume. We'll stop at Brooks Brothers on the way and get you a suit.

BUDDY

Oh! Can it be red like Santa's?

WALTER

No.

(#12 - BUDDY AND WALTER begins.)

SCENE SIX

(The next morning at Walter Hobbs' office in the Empire State Building. SARAH is talking to DEB who is seated at her desk. Other OFFICE STAFF are bustling about the office.)

WALTER

Sarah.

SARAH

Oh, good morning, Mr. Hobbs.

BUDDY

Good morning, Sarah. That's a nice purple dress. Very purplie.

DEB

Buddy! Congratulations! I hear it turns out you really are Mr. Hobbs' son.

BUDDY

Hi, Deb! Yes, I am! And you have such a pretty face. You should be on a Christmas card!

DEB

Oh, stop it! I hardly recognize you!

BUDDY

That's because I'm wearing human work clothes. Isn't it exciting?

DEB

Yes it is. Mr. Hobbs, Mr. Greenway got in from Chicago an hour ago and should be here any minute.

WALTER

Sit down there...

(BUDDY sits in a chair.)

I've got a lot of work to do.

BUDDY

Dad?

WALTER

What?

BUDDY

Why is the sky blue?

WALTER

I don't know. It has something to do with the sun, and ultraviolet... I don't know.

BUDDY

Dad?

WALTER

What?

BUDDY

What does a rainbow feel like?

WALTER

I don't know. Soft...

BUDDY

Dad?

WALTER

Buddy!

BUDDY

What was my mom like?

WALTER

That was a long time ago, Buddy.

(BUDDY looks dejected. WALTER softens.)

Susan was fun, full of life. You would have liked her.

(MR. GREENWAY, a gruff, elderly businessman, enters.)

DEB

Mr. Greenway, sir.

BUDDY

(standing up)

Hi, Mr. Greenway, I'm Buddy the Elf!

MR. GREENWAY

What? Who the devil is that?

WALTER

Well, he's, uh, he's my, son.

MR. GREENWAY

What?!

WALTER

Deb! Buddy needs a break.

DEB

(to BUDDY)

Buddy, why don't you come help me put these documents through the shredder?

What's a shredder?

DEB

It's a machine that makes snow.

BUDDY

No way!

(BUDDY and DEB leave the office.)

MR. GREENWAY

Hobbs! My phone has been ringing off the hook. Angry mothers, kids crying, "What happened to Jingles, the jolly Christmas puppy?"

WALTER

It was an unfortunate oversight, Mr—

MR. GREENWAY

Hobbs, you're out of a job unless you can come up with a blockbuster idea for a new Christmas book. I mean a throughthe-roof national bestseller!

WALTER

Well, sir, that's easier said than done—

MR. GREENWAY

Yes, it is. So you better get your top writers on it, because I will be back in New York on the evening of December twenty-fourth. At that time, you will present to me, in exact detail, your plans for the book! Happy holidays, Hobbs.

(MR. GREENWAY exits. WALTER waits until MR. GREENWAY is gone and then explodes, yelling offstage in the direction where MR. GREENWAY just exited.)

WALTER

Exact details? For a brand new book? Seriously? Do you have any idea how hard I...

(Suddenly, BUDDY runs back in and throws shredded paper in the air over WALTER's head around the office. He is followed by DEB.)

BUDDY

Snow! Snow! Snow!

(#13 - ROCKEFLLER CENTER SKATING MUSIC

begins. DEB stares at WALTER, covered in shredded paper, looking miserable.)

SCENE SEVEN

(Rockefeller Center. A CROWD of people shopping, drinking cocoa, etc. JOVIE strolls on with BUDDY. They are both finishing their souvlaki on a stick.)

BUDDY

How did you like your dinner?

JOVIE

Greasy souvlaki on a stick is not dinner.

BUDDY

But it's the world's best souvlaki...

JOVIE

Look, how about we just call it a night?

BUDDY

No! We've still got so much to do on our date. It's too early to take you home. Hey, did I tell you? You look miraculous.

JOVIE

Miraculous, huh? Okay, well you look miraculous too. That elf getup made you look incredibly dorky.

BUDDY

Thanks!

JOVIE

That wasn't a compli—

BUDDY

I know! Let's do something Christmas-y! Oh! Let's go skating!

JOVIE

I'm not a very good skater

BUDDY

That's okay, neither am I. Santa says I'm a hazard. He calls me "Edward Scissorfeet."

JOVIE

Stop. Let's make a pact. If you try to be less elf-y, I'll try to be less witchy.

48

Okay. I'd like it if you'd be less witchy.

JOVIE

I came to Rockefeller Center last year too, my first Christmas in New York.

BUDDY

Oh, where'd you come from?

JOVIE

L.A. Christmases there are surreal. No snow.

BUDDY

No snow?!?

JOVIE

I've never even seen snow. I've always wanted to.

BUDDY

That's the saddest thing I've ever heard.

JOVIE

Yeah, I've been here for almost two years and it hasn't snowed once. You know, when I was a kid I dreamed of having a snowy Christmas Eve dinner at Tavern on the Green with Billy Crystal. That sounds so stupid.

BUDDY

No it doesn't! Who's Billy Crystal? He sounds magical.

JOVIE

He's an actor.

BUDDY

You know what? We are going to have Christmas Eve dinner at Tavern on the Green!

JOVIE

I don't think so. For one thing, it's been closed for months. It just re-opened, now it's even harder to get in.

BUDDY

My dad can get us a table! He can do anything!

IOVIE

Buddy, don't promise things you can't deliver.

Jovie, I will make your dream come true. I promise.

JOVIE

Wow, I might actually have a real Christmas.

BUDDY

You see? You do have Christmas spirit!

JOVIE

I guess I do. A little.

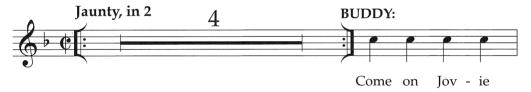
BUDDY

Now you have to spread it around and remember the best way to spread Christmas cheer is singing loud for all to hear.

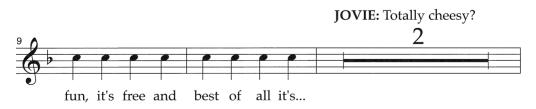
(#14 - A CHRISTMAS SONG begins.)

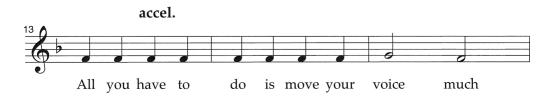
A CHRISTMAS SONG

JOVIE: I told you I don't sing. For anyone, at anytime, including birthdays, Bar Mitzvahs, and especially Christmas.

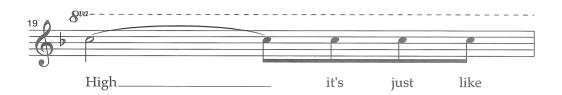












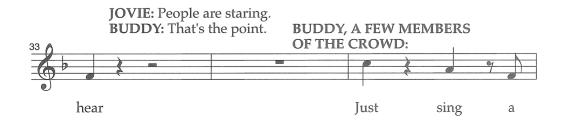


talk-ing on-ly you sus-tain it and make it sound pret-ty_____











Christ - mas song and keep on sing-ing all seas - on long

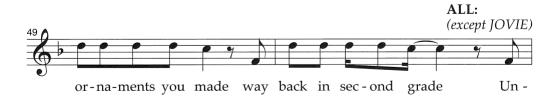


Think of the joy you'll bring if you just close your eyes_











tang-l-ing the Christ-mas lights took your fath-er seve-ral nights Your



moth-er claimed that she had proof there were rein-deer on the roof Re-

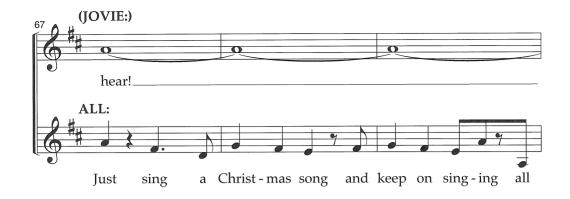




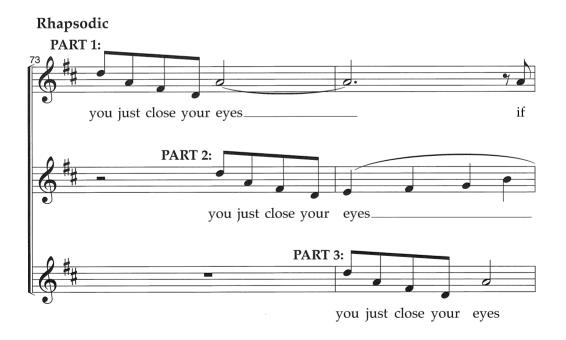


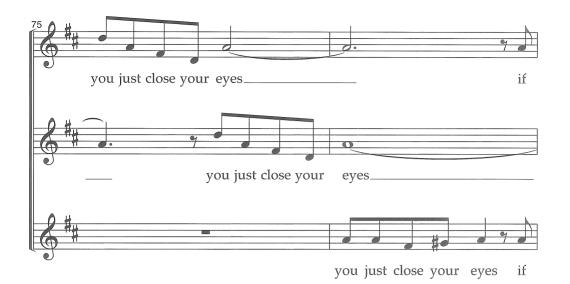


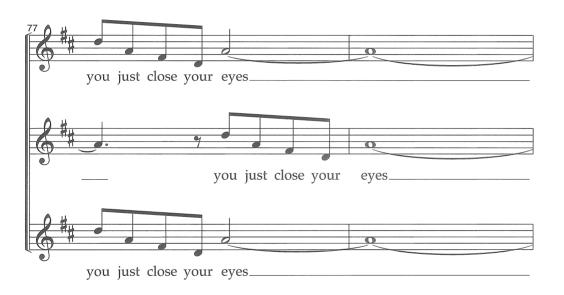


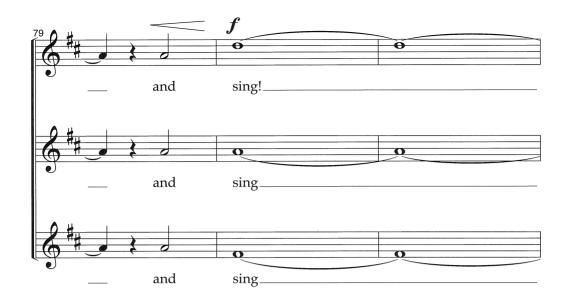




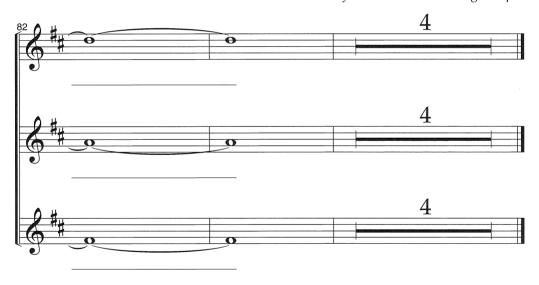








(JOVIE kisses BUDDY on the cheek, and the Rockefeller Christmas Tree lights up.)



(#15 – BACK TO THE OFFICE begins.)

SCENE EIGHT

(Walter Hobbs' office. WALTER is talking with CHADWICK.)

CHADWICK

Okay. How about this: a town populated only by tomatoes—

WALTER

Tomatoes.

CHADWICK

Little tomato people. They are busily preparing for Christmas, but little do they know, the mean tomato who lives on top of the mountain is planning to steal Christmas this year.

WALTER

You are describing the Grinch.

CHADWICK

But with tomatoes!

WALTER

Greenway is going to fire us all if we don't come up with something good, you understand that?

(MATTHEWS bursts in, carrying a small manuscript.)

MATTHEWS

I got it! You are familiar, of course, with Christopher Smith.

WALTER

Are you kidding? Christopher Smith was the greatest writer of Christmas stories who ever lived.

MATTHEWS

Mr. Hobbs, I met this guy who recently acquired a desk once owned by one Christopher Smith and in a secret drawer he finds a manuscript.

WALTER

A lost Chris Smith Christmas story?

MATTHEWS

A lost Chris Smith Christmas story!

(MATTHEWS hands WALTER a small, yellowing manuscript.)

MATTHEWS

Be careful. It's the only copy.

(Suddenly, BUDDY, in his business suit, bursts into the conference room, having just come from his date.)

BUDDY

I'm in love! And I don't care who knows it!

WAITER

Buddy, please. We're very busy.

Dad, I need a table for two at Tavern on the Green, seven o'clock, Christmas Eve. And four hundred dollars.

MATTHEWS

The guy's waiting in the lobby, Mr. Hobbs.

WALTER

(to BUDDY)

Buddy. We'll talk about this in a minute. Just, do me a favor and sit there in that chair. Amuse yourself.

BUDDY

Oh, okay, Dad.

WALTER

(to MATTHEWS)

Well, bring the guy up here. I want to thank him personally.

MATTHEWS

He's not waiting for a thank you. He's waiting for \$300,000.

(WALTER puts down the manuscript.)

WALTER

What?

CHADWICK

Mr. Hobbs, we've been trying to come up with an idea for a story but we got nothing.

MATTHEWS

We're idiots!

CHADWICK

And then this comes along: It's a gift from God!

MATTHEWS

And God gets mad when you don't accept his gifts.

WALTER

Fine. I'll write the guy a check.

(WALTER walks behind his desk and takes out his checkbook. CHADWICK and MATTHEWS congratulate each other. BUDDY notices the manuscript on the desk. BUDDY wanders over to it and picks it up.)

58 Elf The Musical JR.

Amuse myself.

(BUDDY walks offstage in the same direction he left in the previous scene. WALTER comes back in and preps to write the check.)

WALTER

Greenway will understand, right? In fact he'll be thrilled! There'll be Christmas bonuses for everyone! I mean, this is going to make us millions!

(WALTER looks around and notices BUDDY is no longer in the room.)

(WALTER)

Where's Buddy?

(#16 – PAPER SHREDDER 1 begins. We hear the noise of a shredder offstage. WALTER, MATTHEWS and CHADWICK freeze when they hear the sound.)

(WALTER)

What's that noise?

(#17 – PAPER SHREDDER 2 begins. We hear the shredder again. WALTER, MATTHEWS and CHADWICK look at each other. Pause. They look back at the top of the desk.)

(WALTER)

Where's the manuscript?

(BUDDY runs onstage and throws the shredded manuscript in the air.)

BUDDY

Snow! Snow! Snow!

(MATTHEWS and CHADWICK scramble to pick up the shredded pieces of paper.)

WALTER

(to BUDDY)
That was the only copy!

BUDDY

(scared)

What?

WALTER

I cannot deal with this anymore. Just go back to the apartment, get your things and leave!

BUDDY

For where?

WALTER

I don't care! I don't care where you go! I don't care that you're an elf! I don't care that you're my son! Just get out of my life! Forever!

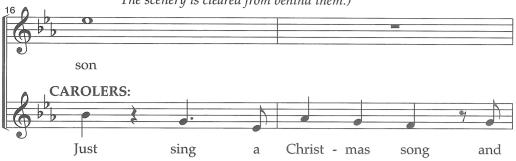
(#18 – WORLD'S GREATEST DAD (REPRISE) begins.)

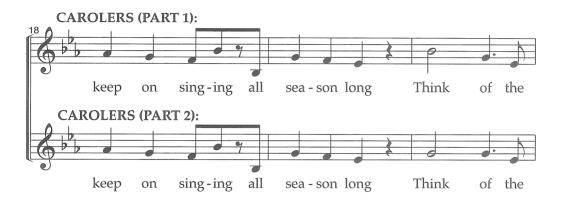
WORLD'S GREATEST DAD (REPRISE)

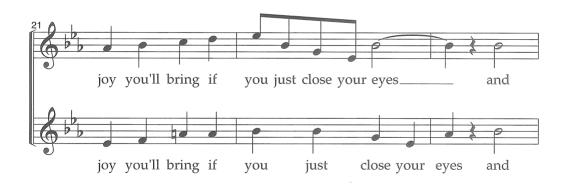
(WALTER, CHADWICK and MATTHEWS exit, leaving BUDDY all alone. BUDDY crosses downstage as he begins to sing.)



(A group of CAROLERS enter and form a choir centerstage. The scenery is cleared from behind them.)







(The CAROLERS continue to sing. BUDDY, now in his elf suit, is revealed behind them. He talks over the "las.")

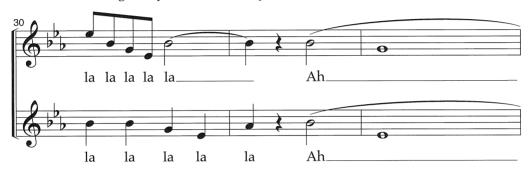
BUDDY: (*speaking the words as he writes a note on an Etch A Sketch* ®) Dear Dad and Mom and Michael: I'm sorry I ruined your lives...

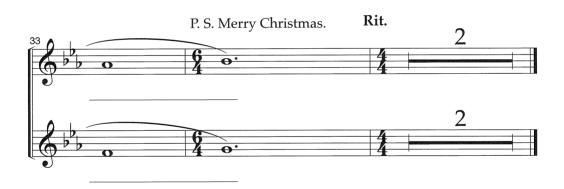


and I also feel real upset about pouring that bottle of maple syrup into your DVD player. My bad. I don't belong here with you.



I don't belong at the North Pole, either. I'll never forget you, love and goodbye forever, Buddy.





(BUDDY is now alone onstage. He sits forlornly on a bench.)

MANAGER

Buddy?

BUDDY

Hello, Mr. Macy's Manager.

MANAGER

What are you doing out here?

BUDDY

I had a fight with my dad. He said he never wants to see me again.

MANAGER

Ah, forget about it. Christmas is all about fighting with your family. That's what presents are for. Making up.

BUDDY

Presents?

MANAGER

Sure. That's the thing about Christmas. When you're a kid, it's all about what you're gonna get, but when you grow up, well, it's about giving people stuff. It's the one day a year everybody gets to be Santa Claus.

BUDDY

A present?

MANAGER

That reminds me. It's Christmas Eve, and I got to get something for the wife. I hope the drugstore's still open.

BUDDY

Christmas Eve! Oh, my gosh! Jovie! I forgot all about Jovie! *(jumping to his feet)*Merry Christmas!

(#19 – NEVER FALL IN LOVE (WITH AN ELF) begins.)

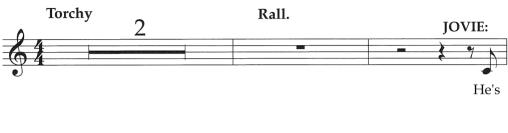
MANAGER

Merry Christmas!

(BUDDY rushes out.)

NEVER FALL IN LOVE (WITH AN ELF)

(JOVIE, dressed to the nines, stands forlornly in front of what is now "Trump's Tavern on the Green." JOVIE looks at her watch, sighs and sings.)













guy who stole my cre-dit cards the guy who tried on my clothes







(At the end of the song, on the applause, BUDDY enters and runs up to JOVIE.)

BUDDY

Jovie! I know you are super mad right now. (noticing her dress)

Wow. You look more miraculous than ever.

JOVIE

And you look... seasonally appropriate.

BUDDY

Thanks!

JOVIE

You are two and a half hours late.

BUDDY

I have a really good explanation.

JOVIE

Go ahead.

BUDDY

I forgot about our date.

JOVIE

That's your explanation? You forgot?

BUDDY

I remembered it eventually, but for a long time I forgot, which is why I'm late. Oh! Is this Tavern on the Green? With all the lights? Pretty.

JOVIE

Yes, I'm sure some lucky couple had a wonderful evening sitting at our table.

BUDDY

No they didn't.

JOVIE

Why not?

BUDDY

Because we didn't have a table. I was going to ask my dad to get us one—

JOVIE

But you forgot.

BUDDY

No. I remembered, but he got really mad at me for making it snow in his office—

JOVIE

Stop. Just. Stop. I can't take any more of your crazy stories.

BUDDY

But it's true! And, oh, Jovie, I am so, so sorry I ruined your Christmas dream.

JOVIE

Forget it. It's my fault. I just thought that if anyone could give me a real Christmas it would be you.

BUDDY

Jovie I feel so bad about this, sick in my stomach, like I swallowed a zillion sticks of Juicy Fruit.

JOVIE

I don't want to talk about it anymore.

BUDDY

Can I just give you a Christmas present?

JOVIE

This is the worst possible time—

(BUDDY takes out the snow globe.)

BUDDY

Here. This is what New York City looks like when it snows. (He hands it to her.)

Shake it.

(JOVIE takes the globe and shakes it.)

Pretty, huh? Real snowflakes are smaller than buildings.

(JOVIE tries to hand it back to him.)

Keep it, and look at it later when you're not furious. It's real special. I mean, I know you're not going to believe me, but Santa Claus gave it to me when I left the North Pole. Bye Jovie.

(BUDDY exits, and JOVIE is alone onstage.)

IOVIE

Oh, Buddy. I so, so wish that were true.

(#20 - GOODBYE begins. JOVIE exits.)

Elf The Musical JR.

SCENE TEN

(The living room in the Hobbs' apartment, as in Scene Five. MICHAEL and EMILY are reading Buddy's note on the Etch A Sketch®.)

EMILY

(reading the note)

" ... I don't belong at the North Pole, either. Nobody wants me, Nobody needs me." Poor thing, wandering the streets in that dorky elf suit.

MICHAEL

We have to find him! We have to bring him home!

EMILY

This really is amazing. I can barely draw a straight line on one of these things.

MICHAEL

(standing up and looking out the window) Oh Buddy. Where did you go?

(#21 – THERE IS A SANTA CLAUS begins.)

THERE IS A SANTA CLAUS

(Suddenly, a bright flash of light appears outside their window. MICHAEL stares in disbelief.)

MICHAEL: Mom! Mom! EMILY: What?

Brisk, excited, and magical







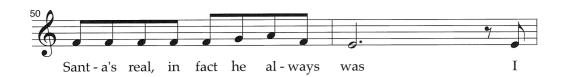




ev-'ry-thing I thought I thought is tan-gled up in one big knot the



So why don't we make a pact a sol-emn pledge to be ex-act that











(#22 – INTO THE ASPARAGUS PATCH begins.)

SCENE ELEVEN

(Walter Hobbs' office. Christmas Eve.)

WALTER

You have to work on Christmas Eve, tough luck, so do I. Get it through your heads, Greenway's on his way and if he doesn't buy our pitch, we're all fired.

DEB

May I make a suggestion?

WALTER

Anything.

DEB

Whenever we visited my grammy in Budapest, she would tell us the story of little Palko, the one-legged boy. He wished and he wished every year for a leg and then one Christmas morning there it was, under the tree. From Santa.

WALTER

A leg?

DEB

Yes. A leg.

WALTER

A human leg?

DEB

Yes, because he'd been a very good boy.

WALTER

That's the most disgusting story I've ever heard.

DEB

Well, it's incredibly touching when you hear it in Hungarian.

(EMILY and MICHAEL burst in.)

MICHAEL

Dad. You're not gonna believe what we just saw—

EMILY

We have to talk, Walter. Right now.

WALTER

Deb, keep an eye out for Greenway, will you? (DEB steps out of the office.)

What?

EMILY

First of all, Buddy is missing.

MICHAEL

He ran away. He left a note on an Etch A Sketch®.

WALTER

Michael, you don't understand...

MICHAEL

No, you don't understand! It's not just Buddy. Me and Mom both saw—

(DEB speaks loudly from outside the office.)

DEB

Oh! Mr. Greenway, how lovely to see you.

WALTER

(to EMILY)

Please. I'm begging you. Just give me ten minutes to make this pitch, and then I'll look for Buddy with you.

(MR. GREENWAY enters.)

MR. GREENWAY

Okay. Make it quick. I've got to catch a plane back to Chicago.

WALTER

Christmas party?

MR. GREENWAY

Hardly. Gotta fire somebody. You remember Marczenko in acquisitions? He gave some con artist 300,000 dollars of company money for a fake Chris Smith Christmas story.

(WALTER looks to CHADWICK and MATTHEWS.)

MR. GREENWAY

Now, let's hear your pitch, Hobbs! And it better be good!

WALTER

Okay. Okay. Picture this: under a Christmas tree, a little boy's leg...

(BUDDY enters.)

BUDDY

Hi, Dad. Everybody. I'm sorry that I...

MICHAEL

Buddy!

EMILY

Oh, we were so worried! Are you okay?

BUDDY

Well, I think I just broke up with my girlfriend.

MICHAEL

You have a girlfriend??

BUDDY

Dad, I know you're mad at me, and I want to fix that.

MR. GREENWAY

Hobbs, What is your family doing here? This is a business meeting.

BUDDY

(ignoring MR. GREENWAY and going on)

I want to give you a Christmas present, but I don't have any money, so which would you prefer: a thousand butterfly kisses or a bracelet made of my hair?

WALTER

Neither. You want to give me a Christmas present? Give me a story to pitch!

MR. GREENWAY

What? Are you telling me, Hobbs, that you don't have a story to pitch?

WALTER

Oh, no, sir. Of course I have a story to pitch. It's about, uh, little Palko, a one-legged boy who...

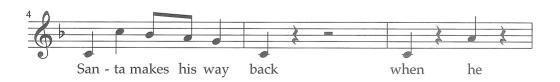
BUDDY

Dad! I have a great story! It starts on Christmas morning...

(#23 – THE STORY OF BUDDY begins.)

THE STORY OF BUDDY









hears a small noise

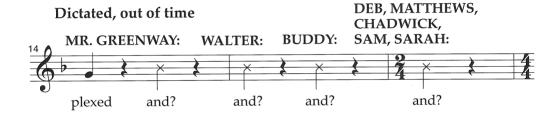
from in-side of his

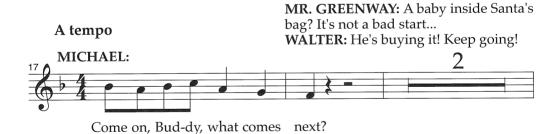
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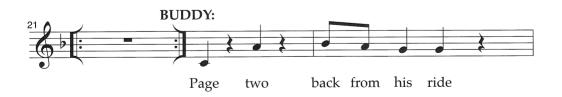
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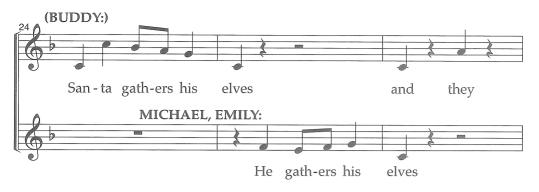








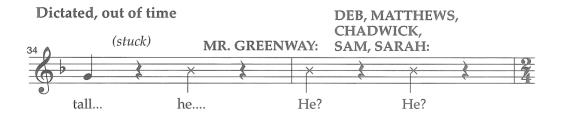


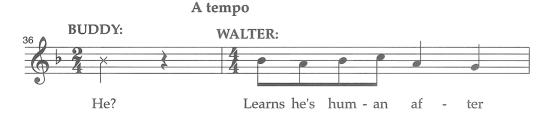












Swing it!

BUDDY, MICHAEL, EMILY, WALTER, DEB, CHADWICK, SAM,

SARAH, MATTHEWS:







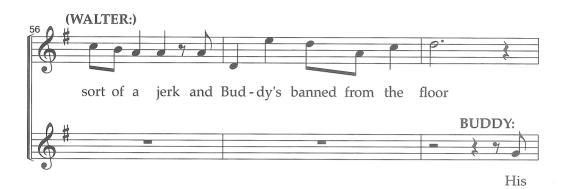




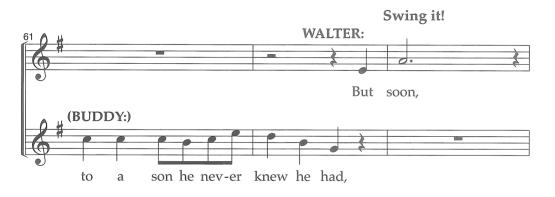
BUDDY: Well, uh, he goes to New York, and, uh...

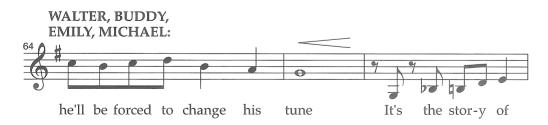






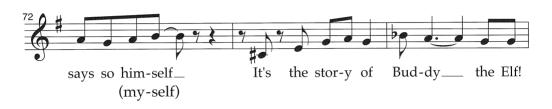


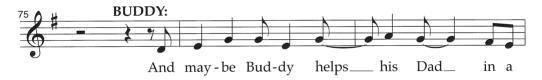


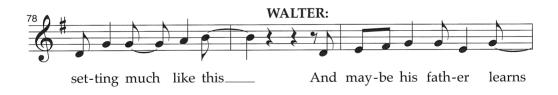






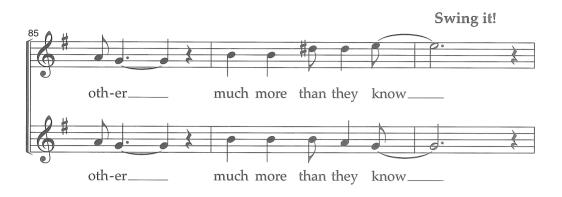






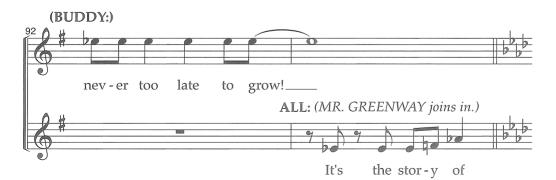




















(The song ends.)

MR. GREENWAY

I love it! It's perfect!

(The OFFICE STAFF all ad lib happily.)

WALTER

Thanks, Mr. Greenway. Thanks a lot.

MR. GREENWAY

Just one little thing. Instead of an elf, let's make it a horse.

WALTER

Excuse me?

MR. GREENWAY

I want to make it a horse instead of an elf.

WALTER

So, you want our Christmas story to be about a horse who grows up at the North Pole...

Elf The Musical JR.

MICHAEL

That's the stupidest thing I've ever heard!

WALTER

Michael...

MICHAEL

You're an idiot.

MR. GREENWAY

That's it. Hobbs, what's up with these sons of yours?

MICHAEL

Oh, come on. Buddy the Christmas horse?

BUDDY

Sir, I am not a horse.

MR. GREENWAY

I've had enough of this. I don't need to be lectured by kids on how to sell kids books to kids!

(to MICHAEL and BUDDY)

You two, take your smart remarks and get out of here!

MICHAEL

Sorry.

BUDDY

Sorry.

WALTER

Wait.

(to MR. GREENWAY)

Mr. Greenway, Michael and Buddy are my sons. I'd prefer that you didn't insult them.

MR. GREENWAY

And I'd prefer that you keep your wife and your whole weirdo family out of the office and do your job! Now you got a good idea here, Hobbs. So this is what we're going to do: I'm going to cancel my flight, we're going to work all night and all day tomorrow until we—

WALTER

(interrupting him)

Tomorrow? Tomorrow's Christmas.

MR. GREENWAY

You got a problem with that?

WALTER

Yes. Mr. Greenway? I quit.

MR. GREENWAY

What?

WALTER

I quit.

MR. GREENWAY

You want to spend Christmas on the unemployment line?

WALTER

No, I want to spend Christmas with my family.

MR. GREENWAY

(packing up his things and storming out)
You're weak, Hobbs! I haven't spent Christmas with my family
in thirty years!

(MR. GREENWAY is at the door ready to leave when BUDDY stops him with his voice.)

BUDDY

Mr. Greenway?

MR. GREENWAY

What?

BUDDY

Merry Christmas!

(MR. GREENWAY exits.)

WALTER

I quit. I actually quit my job.

EMILY

I've never been more proud of you, Walter.

MICHAEL

Buddy! We saw him! We saw Santa Claus!

BUDDY

You did?

EMILY

He was flying around in his sleigh, and then he landed in Central Park! Walter, it was the most incredible—

BUDDY

Why would he do that? Unless... the sleigh couldn't fly anymore! Oh, Santa was afraid this would happen! We have to go help him! Come on!

(#24 – THE STORY OF BUDDY (PLAYOFF) begins. BUDDY and MICHAEL rush off. WALTER runs after them.)

WALTER

Buddy! Michael! Wait for your dad!

(EMILY hesitates, touched by Walter's transformation, and hurries after them.)

SCENE TWELVE

(Central Park. SANTA CLAUS stands glumly beside his sleigh.)

BUDDY

Santa!

SANTA

Buddy, am I ever glad to see you! The sleigh won't fly.

BUDDY

I know!

SANTA

In this whole city, there's not enough Christmas spirit? Eight million people who don't believe in me. A guy can't help but take that personally.

BUDDY

Santa, I have so much to tell you—

(WALTER, MICHAEL and EMILY appear.)

WALTER

Buddy, you shouldn't have run off—

(They stop and stare in stunned silence.)

BUDDY

Dad, Mom, Michael? I'd like you to meet my really, really good friend, Santa Claus.

WALTER

Oh, my goodness.

EMILY

(to WALTER)

That's the guy! That's the guy we saw in the sleigh!

MICHAEL

Santa Claus!

SANTA

Hello, Michael. I got your letter.

MICHAEL

You did?!

SANTA

Sure.

(retrieving his iPad)

It's in my iPad. I used to schlepp around this huge book of Christmas wishes. Not anymore.

(stabbing at the iPad)

Let's see... No, that's "Angry Birds." Okay, here we are... Michael Hobbs: "All I want for Christmas is a day with my dad."

EMILY

(grabbing his hand, flustered)

Mr. Claus? I have to tell you, I'm a huge, huge fan. At least I was. And now I am again! I loved you in *Miracle on 34th Street*.

BUDDY

And... this is my dad.

(SANTA turns to WALTER.)

SANTA

So, Walter. Can I take you off the Naughty List, or not?

(Everyone stares at him.)

WALTER

You know what? It's been a crazy week. I found out I have a son, who was raised by elves; I told off my boss, I quit my job... I'm a little disoriented right now.

BUDDY

Come on, Dad! Santa's standing right in front of you!

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WALTER

I'm just saying... it doesn't matter if I can't wrap my head around all of this. The important thing is: Buddy, if you believe in Santa Claus, then I believe in Santa Claus.

SANTA

That's good enough for me. You're off the Naughty List.

BUDDY

Yes!

(#25 – SANTA'S SLEIGH begins. The sleigh slightly rises.)

MICHAEL

Look! Look at the sleigh! It started to lift off the ground.

(The sleigh falls back on the ground.)

SANTA

It's not enough. Well, that's it.

BUDDY

What do you mean?

SANTA

I mean it's over. No more Christmas.

BUDDY

Santa!

SANTA

Don't look at me like that. If nobody believes in Santa anymore, what can I do?

BUDDY

I'm not gonna give up. I know I can get you all the Christmas spirit you need.

(grabbing SANTA's iPad)

I have to borrow your iPad!

(#26 - THANK YOU SANTA begins. BUDDY, MICHAEL, EMILY and WALTER hurry off.)

SCENE THIRTEEN

(Just outside Central Park. A few minutes later. A New York One remote news telecast is on the air live. CHARLOTTE DENNON stands in the midst of a large crowd of onlookers. BUDDY runs on, followed by MICHAEL, EMILY and WALTER.)

CHARLOTTE DENNON

Charlotte Dennon, New York One, continuing our live coverage from Central Park. No evidence has yet been found of the UFO that apparently crashed in the park earlier this evening. Perhaps what you millions of New York One viewers saw was Santa Claus making his rounds...

BUDDY

(grabbing the microphone and looking into the camera) That's exactly what people saw, only the sleigh crashed because there isn't enough Christmas spirit.

CHARLOTTE DENNON

It seems that one of Santa's elves has joined us.

BUDDY

Look! I have Santa's iPad right here! (pointing to a woman in the crowd) You, ma'am, what's your name?

DARLENE LAMBERT

Darlene Lambert.

BUDDY

(leafing through the book)

Darlene Lambert. On Christmas 1979, Santa brought you a red bicycle with a bell shaped like Miss Piggy.

DARLENE LAMBERT

What? How did you know that?

BUDDY

And you are, ma'am?

EMMA VAN BROCKLIN

Emma Van Brocklin.

BUDDY

Christmas. 1960. A Bobby Rydell lunchbox.

EMMA VAN BROCKLIN

I loved Bobby Rydell!

CHARLOTTE DENNON

What is this, some kind of a trick?

BUDDY

What's your name?

CHARLOTTE DENNON

Charlotte Dennon, New York One.

BUDDY

Charlotte Dennon, New York One. Yeah, right, here you are. This year you want a Tiffany engagement ring and your boyfriend Dwayne to stop dragging his feet and pop the question.

CHARLOTTE DENNON

Who told you to say that? My mother?

BUDDY

No, it's right here!

CHARLOTTE DENNON

Okay. That's it. I don't know how you're doing this, but I'm not an idiot. Everybody knows that there is no Santa Claus. (realizing what she has just said)

Omigosh! I ruined Christmas.

BUDDY

You didn't ruin Christmas. No one can! (turning to the crowd)

Oh, I could stand here all night reading names out of this thing and you still wouldn't believe in him, would you? Well, it doesn't matter, because Christmas is a lot more than just Santa Claus. Christmas is... is... eating souvlaki with your girlfriend and getting your first kiss under a big, glittery Christmas tree. It's travelling miles and miles to be with your family and walking through the Lincoln Tunnel with cars blowing their horns and truck drivers yelling things that no person should say. It's hoping that when you wake up on Christmas morning all the cars, and all the big grey office buildings, and all the piles of garbage will be covered in snow.

(#27 – SNOW MUSIC begins. A light snow begins to fall.)

BUDDY

You see? Snow!! You can't ruin Christmas! It's all around you. You just got to get into the spirit of it. And the best way to spread Christmas cheer is singing loud for all to hear! Everybody! Sing! Sing! Anybody?

(Silence. #28 – A CHRISTMAS SONG (REPRISE) begins.)

A CHRISTMAS SONG (REPRISE)

IOVIE:

(stepping out of the crowd and singing)





it's like mag-ic if things go wrong

Just spread some

(JOVIE:) Come on people! Get into it! BUDDY: Jovie? You're here! I thought you were mad at me.

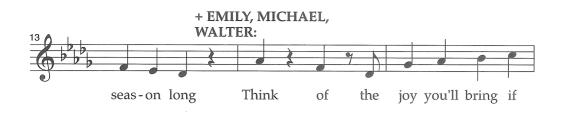
JOVIE: I was, but then you made it snow!



Christ-mas cheer by sing-ing loud for all to hear



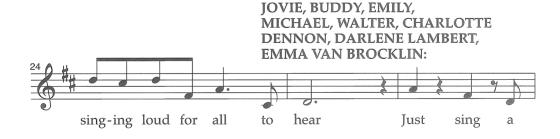
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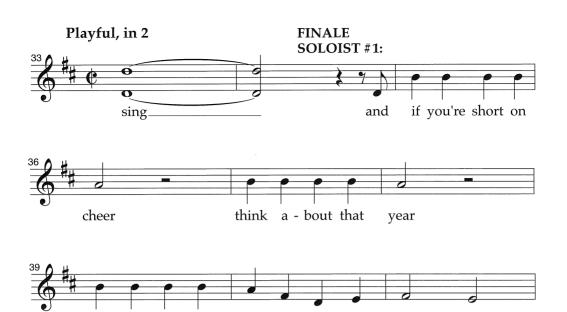














a brand new

had

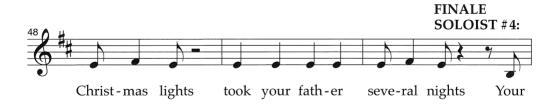
snow

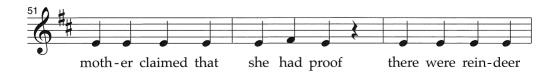
you woke up

to

find





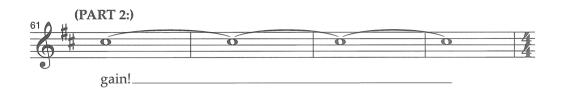


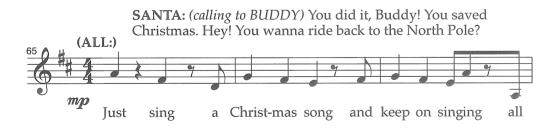


(A cutout of SANTA CLAUS and his sleigh slowly begins to rise upstage in the midst of the falling snow. We see the sleigh begin to move across the upstage sky.)



Let those mom-ents live a - gain_____

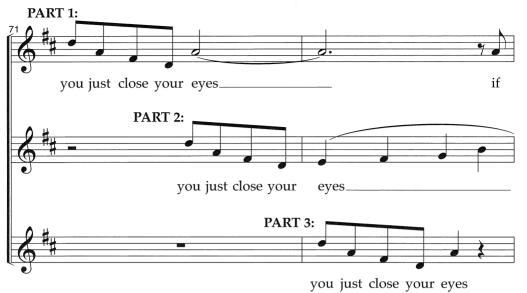


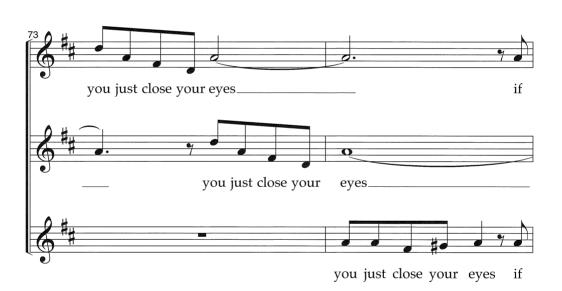


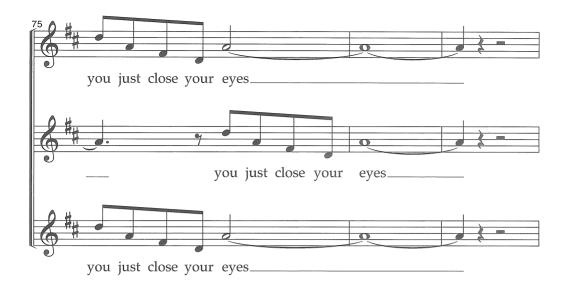
BUDDY: No, thanks Santa. I'm happy right here.



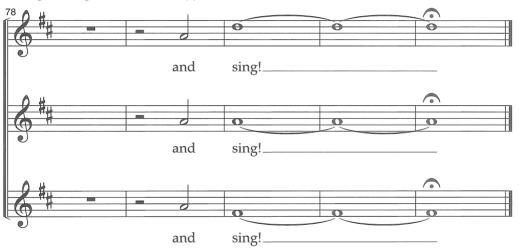








SANTA: Merry Christmas to all, and to all a good night! (*SANTA disappears.*)



THE END

(#29 – SPARKLEJOLLYTWINKLEJINGLEY (REPRISE) begins.)

SPARKLEJOLLYTWINKLEJINGLEY (REPRISE)



Kickline tempo, in 4









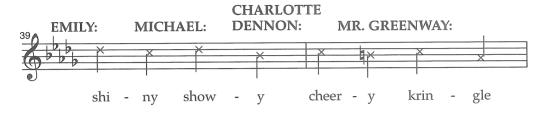


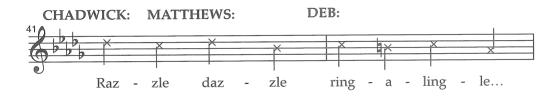
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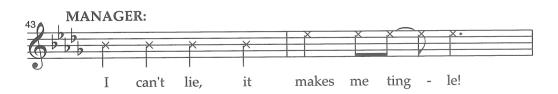


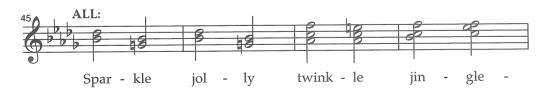
Double-Time swing feel (in 2)













(#30 - BOWS begins.)

(#31 – EXIT MUSIC begins.)

Words To Know from Elf The Musical JR.

Bar Mitzvah: a Jewish coming-of-age ritual for boys.

Beth Israel Hospital: a large medical center in New York City.

Billy Crystal: an American actor, writer, film producer, director, comedian

and television host.

Bobby Rydell: a 1960's singer and teen idol.

Brooks Brothers: a high-end men's clothing store, specifically well known

for suiting.

Budapest: the capital of Hungary.

Diabetes: disease that results in too much sugar in the blood, or high blood glucose.

Edward Scissorfeet: a reference to the 1990 film *Edward Scissorhands*, where the shy, clumsy main character has scissors instead of hands.

Empire State Building: a famous, 103-story skyscraper in New York City.

Etch A Sketch[®]: a children's drawing toy.

Folderol: an ornament or accessory; a trifle.

Gazoontite: gesundheit; a German phrase used to wish good health after a sneeze.

George Washington Bridge: a double-decked suspension bridge that connects Upper Manhattan to Fort Lee, New Jersey.

Gung ho: enthusiastic or overzealous.

Lincoln Tunnel: a 3.5-mile tunnel connecting Midtown Manhattan to Weehawken, New Jersey.

Miracle on 34th Street: a classic Christmas film.

New York One: a local cable news station dedicated to New York City, its boroughs and the surrounding area.

Orphan Annie: *Little Orphan Annie* was a daily American comic strip that began in the 1920s, spawning the Broadway musical *Annie* and multiple film adaptations.

Rockefeller Center: a famous collection of 19 commercial buildings in Midtown Manhattan that is a popular tourist destination, especially at Christmastime.

Schlepp: to haul or move something.

Souvlaki: a popular Greek fast food, usually skewered and grilled meat. **Tavern on the Green:** a famous restaurant on the edge of Central Park. **Tiffany's:** Tiffany & Co. is a luxury jewelry retailer headquartered in New York City.

Wind Turbine: machines used to generate electricity from the kinetic power of wind.

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glossary

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

aside: When a character speaks away from a group of people.

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 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.

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Actor's Script Credits

Designers

Kevin Johnson Steven G. Kennedy

Music Supervisor

Lindsay Weiner Lupi

Contributing Editors

Vichet Chum

Matt Hagmeier Curtis

Marianne Miller

Rob Rokicki

Associate Editor

Laura Jo Schuster

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