

(House lights fade to black. TOM enters wearing a bathrobe over his street clothes and begins practicing what he'll say to his students on the first day of school.)

TOM

Good morning, class. I'm your new teacher, Mr. Mizer. No that's terrible. I don't know why I am so nervous this morning. I mean—

(One at a time, the ENSEMBLE enters speaking Tom's thoughts.)

GEORGE

I mean, I have a degree. I love children. There's no reason why I won't be a great teacher.

(After speaking his or her line, each actor freezes, forming a tableau.)

DORI

They're gonna laugh at me. I hope they don't think I'm goofy.

SHULIE

I'll be fine. They're only eight-year-olds. I remember what it was like to be an eight-year-old... I think...

JOE

Those little monsters are going to eat me alive.

DINA

I got up early. I have plenty of time.



GEORGE

I'll just look over my lesson plan.

DORI

Ugh! It's too early!

SHULIE

I wish I could just go back to bed.

JOE

I'm not a morning person.

TOM

Maybe if I just watch a little TV, I'll be able to relax.

(TOM turns on the TV. #1 – SCHOOLHOUSE ROCKY begins.)

SCHOOLHOUSE ROCKY

(We hear the "SCHOOLHOUSE ROCK" theme music. The ENSEMBLE sings along.)

With Anticipation

ALL:

As your bo - dy grows big - ger, your

Detailed description: This is the first line of musical notation for the song. It is written on a single staff in G major (one sharp) and 4/4 time. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. There are three triplet markings over the notes G4-A4-B4, B4-C5-B4, and A4-G4-F#4. The piece ends with a double bar line and a 3/4 time signature.

mind must flow - er, it's

Detailed description: This is the second line of musical notation. It starts with a '2' above the staff, indicating a second ending. The melody continues with a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are three triplet markings over the notes F#4-G4-A4, A4-B4-C5, and B4-A4-G4. The piece ends with a double bar line and a 4/4 time signature.

Much faster

great to learn- 'Cause know-ledge is pow-er! It's

Detailed description: This is the third line of musical notation. It starts with a '3' above the staff, indicating a third ending. The melody continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. There are three triplet markings over the notes G4-A4-B4, A4-B4-C5, and B4-A4-G4. The piece ends with a double bar line and a 4/4 time signature.





School - house Rock-y, a chip off the block of your



fav - or - ite school - house, School-house Rock!

TOM

Hey, I didn't know these *Schoolhouse Rock* things were back on. I guess I have a little time to watch.

GEORGE

Hey, welcome to *Schoolhouse Rock*!

ALL (EXCEPT TOM)

Live!... JR.!

(The ENSEMBLE comes to life, ending their tableau.)

GEORGE

Where this is the schoolhouse, and you—
(pointing to TOM)
 Are rockin' it!

TOM

Who are you, and what are you doing in my rec room?!
(TOM feigns a karate stance, trying to scare them away.)

GEORGE

(finding this humorous)
 We're you, Tom.

TOM

(confused)
 Well, that's enough TV for one morning. I'm going crazy.

SHULIE

(attempting to stop TOM)
 No, no, don't turn off the TV. Leave the TV on... please?



TOM

You want the TV? Take the TV. The TV's yours. Just leave me alone.

GEORGE

Relax, Tom. We're just different parts of you. We are all the ideas in your head.

DINA

And not just us, Tom. Do you realize how many ideas you have in your head? Just look around you.

ALL (EXCEPT TOM)

(to audience, ad-lib greetings)

Hi. Hello. *(etc.)*

(TOM looks around and sees the audience for the first time.)

TOM

I don't understand this!

SHULIE

Don't you see, Tom? We're every person you've ever met.

(SHULIE removes Tom's robe, revealing Tom's work clothes.)

JOE

We're every place you've ever been.

DORI

We're every thing you've ever known!

SHULIE

Feel better?

TOM

No.

JOE

You look great!

(#2 – A NOUN IS A PERSON, PLACE, OR THING begins.)



A NOUN IS A PERSON, PLACE, OR THING

Country 2-beat 3 DORI:

Well, ev - 'ry

5

per - son you can know, and ev - 'ry

7

place that you can go, and a - ny

9

thing that you can show, you know they're

11 ALL:

nouns. A noun's a spe - cial kind of word,

14

— it's an-y name you ev - er heard, I find it





quite in - ter-est - ing. A noun's a per-son, place or

(During this section, DORI becomes part of a train with DINA, JOE, and TOM. GEORGE and SHULIE are the bandits.)



thing. Oh, I took a train, took a train to an - oth-er



state. The flo-ra and the fau-na that I



saw were real - ly great. But when I



saw some ban - dits chas-in' the train I was



wish-in' I was back home a-gain. I took a train, took a



34 **ALL:**
 train to an-oth-er state. Well, ev - 'ry

SHULIE: Like a bandit!
JOE: Or an engineer!
 37
 per-son you can know, Doo-dle oo-dle oo doo.

GEORGE: Like a state!
 40
 — And ev - 'ry place that you can go,

TOM: Or a home!
 43
 Doo-dle oo - dle oo doo. — And an - y -

DINA: Like animals!
SHULIE: Plants!
JOE: Or a train!
 45
 thing that you can show, Doo-dle oo-dle oo doo.

48
 — You know they're nouns, you know they're



51 **SOLO 1** 53

nouns. Oh, I took a fer-ry to the

(During this section, JOE, TOM, and SHULIE make the ferry, DINA is the Statue of Liberty, and GEORGE is the best friend.)

SOLO 1

54

Sta-tue of Lib-er - ty.

ALL:

Doo, doo, doo, doo.

SOLO 1

57

My best friend was wait-in' there_ for

SOLO 1

59

me. We went for a walk on the


ALL:


...He took an ear-ly fer-ry.



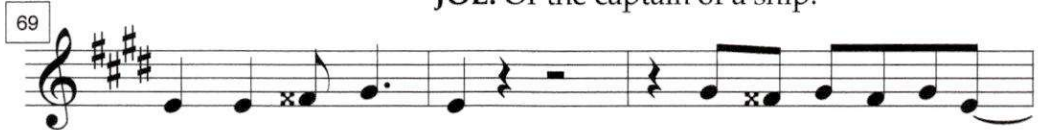
SOLO 1


62 
 is-land, you know, and in the mid-dle of sum-mer, it

64 
 start-ed to snow, when I took a fer-ry to the

66  **ALL:**
 Sta-tue of Lib-er - ty. Well, ev - 'ry

GEORGE: Like a friend!
JOE: Or the captain of a ship!

69 
 per-son you can know, Doo-dle oo-dle oo doo.

72 **DORI:**  **SHULIE:** Like an island!
 — And ev - 'ry place that you can go,

TOM: Or the sea!

75 **ALL:**  **DORI:**
 Doo-dle oo-dle oo doo. — And an - y - thing that you can



DINA: Like a statue! JOE: A ferry! GEORGE: Or snow!

78 ALL: DORI:

show, Doo-dle oo-dle oo doo. — You know they're

81 ALL:

nouns, you know they're nouns. Oh,

(During this section, everyone forms the record machine. TOM is Chubby Checker; JOE is a Beatle; SHULIE, GEORGE, and DINA are The Monkees.)

Rock & Roll

85

I put a dime in the drug - store re - cord ma - chine.

87 DORI:

Put a dime in the re - cord ma - chine!

(ALL:)

89 (ALL:)

Old - ie gold - ies start - ed play - in', if you know what I mean.



91 **DORI:**

If you know what I mean! I heard—

(ALL:)

93 **ALL:**

Chub-by Check-er, he was do-in' the Twist, and The

95

Beat-les and The Monk-ees, it goes like this! Yeah!

97 **DORI:**

I put a dime in the drug-store rec-ord ma - chine.

100 **2** **ALL:** **Country 2-beat** **103** **JOE: The Beatles!**

Well, ev-'ry per-son you can know,



GEORGE: And The Monkees!
TOM: Chubby Checker!



Doo-dle oo-dle oo doo. — And ev-'ry place that you can

SHULIE: Like a neighborhood!
DINA: Or a store!



go, Doo-dle oo-dle oo doo. — And an - y -

JOE: Like a dime!
SMALL GROUP:
 Or a record machine!



thing that you can show, Doo-dle oo-dle oo doo.




— You know they're nouns. A noun's a

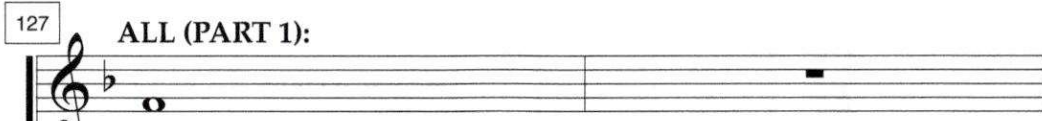


spe - cial kind of word, — it's an-y name you ev-er



120 
 heard, I find it quite in - ter - est - ing. A noun's a

123 
 per-son, place or thing. A noun is a per-son, place, or

127 **ALL (PART 1):**

 thing.

ALL (PART 2):

 Doo-dle, oo - dle oo doo. — Doo-dle oo - dle oo doo.

129 
 — Doo-dle oo - dle oo doo. — Doo-dle oo - dle oo doo.

131 
 — Doo-dle oo - dle oo doo. — Doo-dle oo - dle oo doo.



133

— Doo - dle oo - dle oo doo. —

TOM

(still a little confused)

Okay guys, I usually enjoy a good morning hallucination, but I have to get ready to teach my first day of classes today – so I'd appreciate it if you would all just scoot.

GEORGE

Tom, we know today is your first day of teaching. That's why we're here. We are here to help you.

(to audience)

Right?

TOM

What would really help is if I look over my lesson plan. It's going to be tough enough already.

GEORGE

Tom, it's not going to be tough. It's going to be easy. Why, when we get through with you, it'll be as easy as...

(#3 – THREE IS A MAGIC NUMBER begins.)

THREE IS A MAGIC NUMBER

Ad-Lib

2 ALL: One, two, three...

SOLO 2

5 Three is a mag-ic num-ber. Yes, it is,



9 12

— it's a mag - ic num - ber.

13 **ALL:**

Some - where in the veil of an - cient his - to - ry, —

SOLO 2

16

you get three as a mag - ic num - ber.

SOLO 3

20

The past and the pres - ent and the fu - ture,

23

faith and hope — and char - i - ty, the

25

heart and the brain and the bo - dy give you three,

SOLO 4

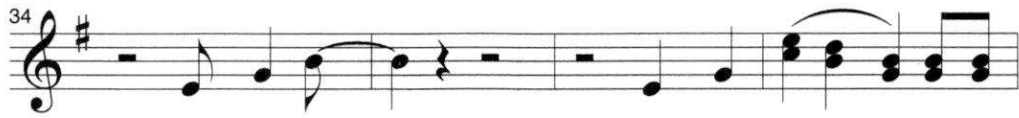
28

as a mag - ic num - ber. A

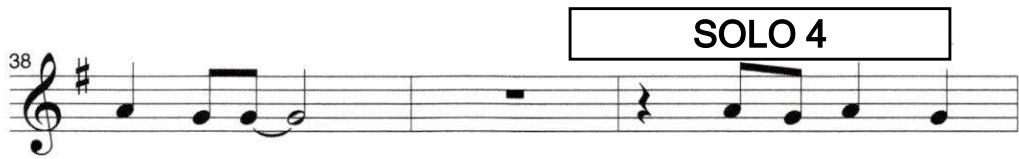




man and a wo - man had ___ a lit-tle ba - by.

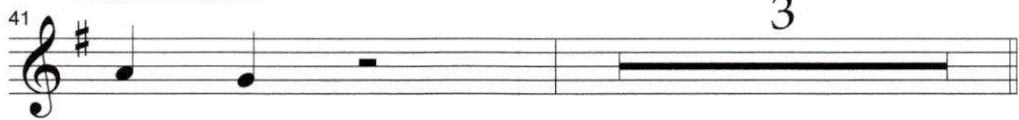


Yes, they did. ___ They had three ___ in the



fam - i - ly. ___ That's a mag - ic

Rock Harder



num - ber.



Three, six, nine, twelve, fif - teen, eight - een,



___ twen-ty - one, twen - ty - four, twen - ty -



SOLO 5: Do that with me!

50

sev - en, thir - ty.

53 **ALL:**

Three, six, nine, twelve, fif - teen, eight - een,

56

— twen-ty - one, twen-ty-four, twen-ty - sev-en,

SOLO 6

59

thir - ty. Now Mul - ti - ply back-wards from

62 **ALL:**

three times ten: Three times ten is? Thir - ty!

SOLO 6

65 **ALL:**

Three times nine is? Twen-ty - sev - en!



SOLO 6

ALL:

67

Three times eight is? Twen-ty - four!

SOLO 6

ALL:

69

Three times sev - en is? Twen-ty - one!

71

Three times six is eight - een, three times five is

74

fif-teen, three times four is twelve, and three times

77

three is nine, and three times two is six.

SOLO 6

SOLO 6: What is it?

TOM: Three!

2

80

And three times one?



SOLO 6

84 

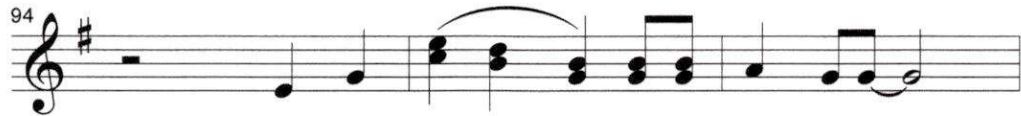
That's a mag - ic num - ber.

88 **ALL:** 89 

A man and a wo - man had ___ a lit - tle ba - by.

91 

Yes, they did. ___

94 

They had three _____ in the fam - i - ly. ___

Rall.
97 

That's a mag - ic num - ber. _____













TOM

Okay, I think I'm starting to get the idea here. I can teach math
if I use a little imagination.

GEORGE

Right!



TOM

But I'm not just going to be teaching math I also have to teach grammar and science and social studies....

GEORGE

(interrupting)

Ah-ha... social studies. Okay, I think I understand your problem, and I believe I can help. Follow me.

(GEORGE crosses and sits; TOM follows and also sits. A beat.)

TOM

What are we waiting for? George?

GEORGE

My name's not George. It's Bill!

(#5 – JUST A BILL begins.)

JUST A BILL

Honkytonk

The musical score is written on three staves in G major (one sharp) and 4/4 time. The first staff starts with a treble clef and a key signature of one sharp. It includes a box with the number '7' above the staff. The lyrics 'I'm just a bill. Yes, I'm' are written below the first staff. The second staff begins at measure 8 and has the lyrics 'on-ly a bill, and I'm sit-tin' here on Cap-i-tol Hill.' below it. The third staff begins at measure 10 and has the lyrics 'Well, it's a long, long jour-ney to the' below it.

7

6 (GEORGE:)

I'm just a bill. Yes, I'm

8


on-ly a bill, and I'm sit-tin' here on Cap-i-tol Hill.

10


Well, it's a long, long jour-ney to the



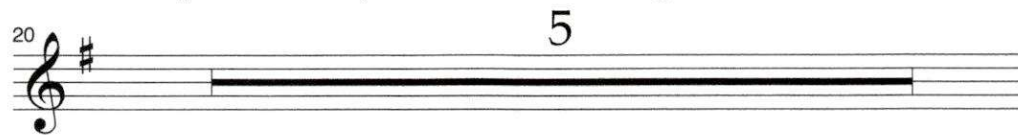
12 
 cap - i - tal ci - ty, it's a long, long wait while I'm

14 
 sit-tin' in com-mit-tee, but I know I'll be a law some-day!

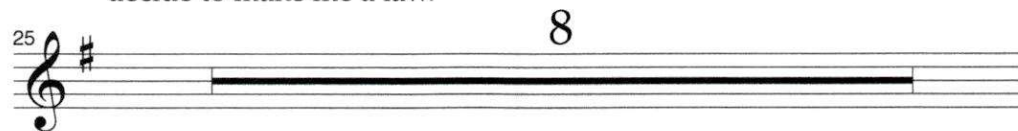
16 
 — At least I hope and pray — that I will, — but to - day

18 
 — I am still — just a bill. —

TOM: Gee, Bill, you certainly have a lot of patience and courage.
GEORGE: Yeah. And when I started out, I wasn't even a bill.
 I was just an idea. Some folks back home decided they wanted
 a law passed, so they called their local congressman, and he said:

20 
 5

JOE: "You're right! There ought to be a law!"
GEORGE: Then he sat down, wrote me out, and introduced me
 to Congress, and I became a bill. And I'll remain a bill until they
 decide to make me a law.

25 
 8



33 (GEORGE:)

I'm just a bill. — Yes, I'm on - ly a bill, — and I

35

got as far as Cap - i - tol Hill. — Well, now I'm

37

stuck in com-mit-tee and I'll sit here and wait... while a

39

few key con-gress-men dis - cuss and de - bate wheth-er

41

they should let me be a law. — How I hope and pray

43

— that they will, — but to - day, — I am still — just a bill.

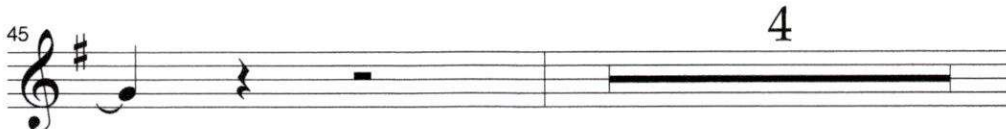


(The ENSEMBLE imitate congressmen arguing.)

TOM: Listen to all those congressmen arguing! Is all that discussion and debate about you?

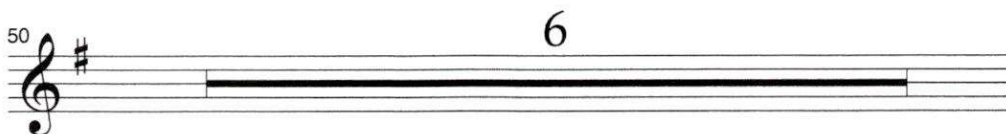
GEORGE: Yeah, and I'm one of the lucky ones. Most bills never even get this far. I hope they decide to report on me favorably. Otherwise I may die.

TOM: Die?

45  4

GEORGE: Yeah, die in committee. Oh, but it looks like I'm gonna live! Now I go to the House of Representatives and they vote on me.

TOM: What happens if they say, "yes"?

50  6


GEORGE: Then I go to the Senate and the whole thing starts all over again!

TOM: Oh no!


GEORGE: Oh, yes!

56  3 (GEORGE:) 59

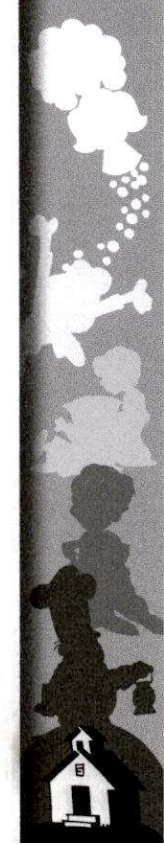
I'm just a bill. — Yes, I'm

60 

on-ly a bill, — and if they vote for me on Cap-i - tol Hill,

62 

— well, then, I'm off to the White House where I'll





wait in a line with a lot of oth - er bills for the



pres-i-dent to sign. And if he signs me then I'll be a law.



— How I hope and pray — that he will, — but to - day

TOM: You mean even if the whole Congress says you should be a law, the president can still say "no"?

GEORGE: Yes, that's called a—



— I am still — just a bill. —

ENSEMBLE: Veto!

GEORGE: If the president—

ENSEMBLE: Vetoes!

GEORGE: —me, then I have to go back to Congress and they vote on me again. But by that time—

TOM: By that time it's very unlikely that you'll become a law. It's not easy to become a law, is it?



GEORGE:

But how I hope and pray — that I will, — but to - day,

TOM: He signed ya, Bill.
Now you're a law!
GEORGE: Oh, yeah!

— I am still — just a bill. —

TOM

That was one of my favorite ones! I've forgotten how much I learned on Saturday mornings between bowls of Cocoa Puffs.

SHULIE

Don't forget, Tom— It was a *Schoolhouse Rock* song that helped us pass Mr. Down's Constitution exam—

TOM

That's right! An entire classroom full of people singing...

(#6 – THE PREAMBLE begins.)

THE PREAMBLE

Ad-lib

GIRLS:

Hey, do you know a - bout the





U.-S. - A.? ___ Do you know a-bout the gov-ern-ment?



Can you tell me 'bout the Con-sti-tu-tion? ___



Hey, ___ learn a-bout the U. - S. - A.!

Country Swing

5

18

SOLO 7



In sev - en - teen eight - y -



se - ven, I'm told, ___ our Found - ing Fa - thers



did ___ a - gree ___ to write a list of



prin - ci - ples ___ for keep-in' peo-ple free.





The U - S. - A. was just start-ing out, a



whole brand new coun - try, and so our peo-ple spelled

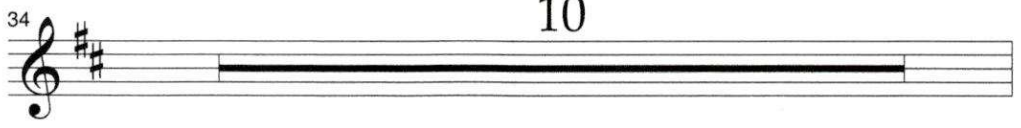


— it out, the things that we should be. —

SOLO 8:

And they put those principles down on paper and called it the Constitution. And it's been helping us run our country ever since then. The first part of the Constitution is called the "Preamble" and tells what those Founding Fathers set out to do.

10



We the peo - ple in or - der to form a more per-



- fect un - ion, es - tab - lish jus - tice, in - sure





— do - mes - tic tran - quil - i - ty, —



pro - vide — for the com - mon de - fense, —



pro - mote the gen - er - al wel - fare, and —



se - cure the bles - sings of lib - er - ty —



to our - selves and our pos - ter - i - ty, — do or - dain



— and es - ta - blish — this —



Con - sti - tu - tion — for the U -



65

ni - ted States of _____ A - mer - i - ca. _____

68

SOLO 9

99

se - cure the bles-sings of lib - er - ty__

101

to our - selves and our pos - ter - i - ty, __ do or - dain

103

__ and es - tab - lish __ this __

105

Con - sti - tu - tion __ for __ the U -

108

ni - ted States of __ A - mer - i - ca. __ For __

111

__ the __ U - ni - ted States of A - mer - i - ca. __



TOM

You know, in all my years of serious training to be a teacher, they forgot one important thing.

ALL

(ad-lib)
What? What Tom? *(etc.)*

TOM

That learning should be fun! It should be like a game.

JOE

You're right!

DINA

Whew! That one really wore me out, and I am ready for a nap!

TOM

No naps! We have to keep our blood moving!

(#7 – DO THE CIRCULATION begins.)

DO THE CIRCULATION

Rock-a-billy

4 5 **ELVIS:** *(à la Elvis)*

The first line of musical notation is on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note chord, followed by a quarter rest, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. Above the staff, the number '4' is written above the first measure, and a box containing the number '5' is placed above the second measure.

Well, there's a great new craze that's

7 **ALL:**

The second line of musical notation continues on a treble clef staff with a key signature of one sharp (F#). It starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Above the staff, the number '7' is written above the first measure, and the text 'ALL:' is written above the second measure.

sweep-in' the na - tion, come on, — do the

9 **ELVIS:**

The third line of musical notation continues on a treble clef staff with a key signature of one sharp (F#). It starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. Above the staff, the number '9' is written above the first measure, and the text 'ELVIS:' is written above the second measure.

Cir - cu - la - tion. It starts with your heart, what a



11 **ALL:**

great sen - sa - tion! Come on, — do the

13 **ELVIS:**

Cir - cu - la - tion. Out through your ar - ter - ies,

15

in through your veins, your heart pumps the blood, then it

17 **ALL:**

does it a - gain. — So come on, — ev - 'ry - one, get it

19

on, ev - 'ry - one! Cir - cu - la - tion! — So come on,

22 **ELVIS:**

— ev - 'ry - bo - dy, ex - er - cise your bo - dy



24 **ALL:** 26

for Cir - cu - la - tion! Cir - cu - la - tion, ev -

27 **ELVIS:**

- 'ry - bo - dy form a cir - cle now. — Uh - huh. —

30 **ALL:** **ELVIS:**

Cir - cu - la - tion, like your blood, you

32

just start mo - vin' a - round. —

34 **ALL:**

Cir - cu - la - tion, it's a func - tion that's

36 **ELVIS:**

so out - ta sight. — And if your



38 **ALL:**

feet fall a - sleep then you're not cir - cu - la - tin'

Detailed description: Musical notation for measure 38. It starts with a treble clef and a key signature of one sharp (F#). The first five notes are rests, each marked with an 'x'. The sixth note is a quarter rest. The rest of the measure contains a melodic line: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4.

40 **ELVIS:** 42

right. — You got four heart parts to

Detailed description: Musical notation for measure 40. It starts with a treble clef and a key signature of one sharp (F#). The first two notes are quarter notes G4 and A4, followed by a quarter rest. The rest of the measure contains a melodic line: a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

43 **ALL:**

pump the blood. Lub - dub! Yeah, that's cir - cu - la - tion.

Detailed description: Musical notation for measure 43. It starts with a treble clef and a key signature of one sharp (F#). The first two notes are quarter notes G4 and A4, followed by a quarter rest. The rest of the measure contains a melodic line: a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

46 **ELVIS:**

Left and right ven - tri - cle, left and right a - tri - um.

Detailed description: Musical notation for measure 46. It starts with a treble clef and a key signature of one sharp (F#). The first two notes are quarter notes G4 and A4, followed by a quarter rest. The rest of the measure contains a melodic line: a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

48 **ALL:** **ELVIS:**

Yeah! They do it, they cir - cu - late. They pump

Detailed description: Musical notation for measure 48. It starts with a treble clef and a key signature of one sharp (F#). The first two notes are quarter notes G4 and A4, followed by a quarter rest. The rest of the measure contains a melodic line: a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

50 **ALL:**

blood through your lungs for ox - y - gen, — and then your

Detailed description: Musical notation for measure 50. It starts with a treble clef and a key signature of one sharp (F#). The first two notes are quarter notes G4 and A4, followed by a quarter rest. The rest of the measure contains a melodic line: a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.



52

ar - ter - ies take it through to your bo - dy, and your

54

veins bring the old blood back to be re - newed. _____

57

58

— Cir - cu - la - tion! Takes nu - tri - tion

60

to your cells. _____ And gets rid of _____

63

car - bon di - ox - ide and waste as well. _____

66

Cir - cu - la - tion! It's a func - tion that's

68

ELVIS:

so out - ta sight. _____ And if your



70 ALL:
hands are cold then you're not cir - cu - la - tin' right. —

73 ELVIS: 74
Well, your blood is such a life giv - in'

75
po - tion. Like a ri - ver, it's al - ways in

77
mo - tion, from your head to your toes, — do - in'

79
good as it goes, — it's a big, — red,

81
beau - ti - ful o - cean! — Well, there's a

84
great new craze that's sweep - in' the na - tion,



86 **ALL:** **ELVIS:**

come on, — do the Cir - cu - la - tion. It

88

starts with your heart, what a great sen - sa - tion!

90 **ALL:**

Yeah! Come do it, cir - cu - late!

92 **ELVIS:**

Out through your ar - ter - ies, in through your veins, your

94 **ALL:**

heart pumps the blood, then it does it a - gain. So come on,

96

ev - 'ry - bo - dy, get it on, ev - 'ry - bo - dy!

98

Cir - cu - la - tion! So come on, ev - 'ry - bo - dy, get it



101

on, ev-ry-bo-dy! Cir - cu-la - tion! The

104

Slower

Cir - cu-la - tion! Yeah!

JOE

Criminy, George, that one just plum wore me out.

TOM

That was a really fun song!

DORI

And?

TOM

And it was very informative.

DINA

But?

TOM

But it wore me out a bit.

SHULIE

Or?

TOM

Or, hey, what's up with all the conjunctions?

DORI, DINA, SHULIE

You tell us, Tom.

(#8 - CONJUNCTION JUNCTION *begins.*)



CONJUNCTION JUNCTION

Swing! 4

5 **ALL:**

Con - juc - tion Junc - tion, what's ___ your func - tion?

7 **JOE:**

Hook - in' up words and phras - es and claus - es

9 **ALL:** **JOE:**

Con - juc - tion Junc - tion, how's ___ that func - tion? I got

11

three fav - 'rite cars ___ that get most ___ of my job ___ done.

13 **ALL:** **JOE:**

Con - juc - tion Junc - tion, what's ___ their func - tion? I got



15

AND, BUT, 'n' OR, — they'll take you — pret-ty far. —

(JOE:) "And," that's an additive. Like this **AND** that. And then there's "but." That's sort of the opposite. Not this **BUT** that. And then there's "or" **O-R**. When you have a choice like this **OR** that. "And," "but," and "or" gets you pretty far!

17

8

25

ALL:

Con - juc - tion Junc - tion, what's — your func - tion?

27

JOE:

Hook-in' up two box-cars and mak-in' 'em run — right.

29

Milk and hon - ey, bread and but - ter,

30

peas and rice... — Hey, that's nice!



SOLO 10

31 

Dir - ty but hap - py, dig - gin' and scratch - in',

32 

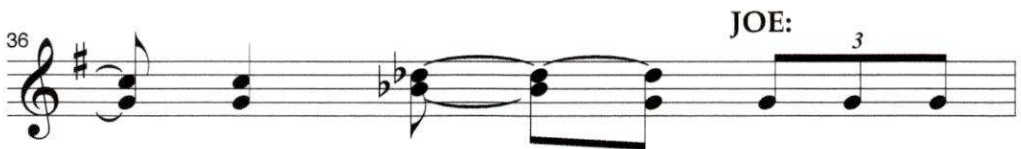
los - in' your shoe and a but - ton or two. He's

33 

poor but hon - est, sad, but true! Boo hoo hoo hoo hoo hoo

35 **ALL:** 

hoo! Con - junc - tion Junc - tion, what's _

36 **JOE:** 

_ your func - tion? Hook - in' up

37 

two cars to one when you say some - thin' like this _ choice:





Out of the fry-in' pan_ and in-to the fire._



He cut loose the sand - bags but the bal -



loon would - n't go an - y high - er. Let's go



up to the moun - tains_ or_



down to the seas._ You should



al - ways say, "Thank you" or at least say, "Please!"_

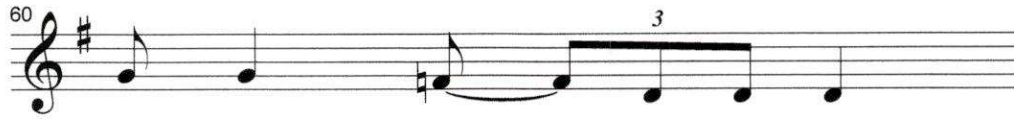


Con - juc - tion Junc - tion, what's_ your func - tion? I'm



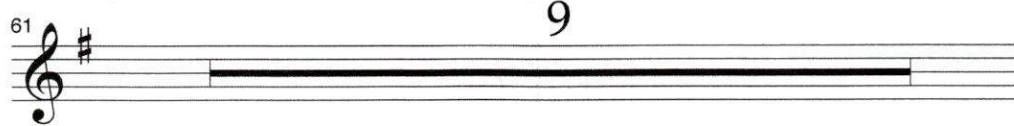


hook - in' up words and phras - es and claus - es in



com - plex sen - ten - ces like:

(JOE:) In the mornings, when I'm usually wide awake, I love to take a walk through the gardens **AND** down by the lake, where I often see a duck **AND** a drake; **AND** I wonder as I walk by just what they'd say if they could speak. Although I know that's an absurd thought!



Con - juc - tion Junc - tion, what's ___ your func - tion?



Hook-in' up cars ___ and mak - in' 'em func - tion.



Con - juc - tion Junc - tion, how's ___ that func - tion? I like



76

ty - in' up words and phras - es and claus - es.

78

ALL:

Con-juc-tion Junc-tion, watch ___ that func - tion! I'm gon-na

JOE: 3

80

get you there ___ if you're ver - y care - ful! _

82

ALL:

Con-juc-tion Junc-tion, what's ___ your func - tion? I'm gon-na

JOE: 3

84

Rall.

Cakewalk

get you there. Oh, yeah!

ALL:

TOM

After that song, I think I am ready to teach me some English.

JOE

(noticing the grammatical error)

Good Tom, good. But don't forget that English isn't the first language of many of your new students.



TOM

That's true. I have a lot of students from other countries and cultures. I am going to be very important in their transition to America.

JOE

That's right! But that is what's so exciting. You have as much to learn from them as they have to learn from you. That's one of the great things about growing up in the United States.

(#9 - GREAT AMERICAN MELTING POT begins.)

GREAT AMERICAN MELTING POT

Moderately 3 4 SOLO 13


My grand-moth-er came from Rus-


- sia, a satch-el on her knee. My


grand-fath-er had his fa-ther's cap he


brought from It-a-ly. They'd





13

 heard a - bout ___ a coun - try ___ where

15

 life might let them ___ win. They paid the fare ___ to A-

18

 mer - i - ca and there they melt - ed in. ___

21 **ALL:**

 Love - ly La - dy Li - ber - ty ___

23

 with her book of re - ci - pes, ___

25

 and the fin - est one she's got ___

28

 is the Great A - mer - i - can Melt - ing ___ Pot.



SOLO 14

30

The Great A-mer-i-can Melt-ing Pot. A-

33

mer-i-ca was found-ed by the Eng-lish, but

35

al-so by the Span-ish, Dutch, and French. The

37

prin-ci-ple still sticks: Our her-i-tage is mixed, so

39

ALL:

an-y kid can be the pres-i-dent! You sim-ply

41

melt right in. It does-n't mat-ter

43

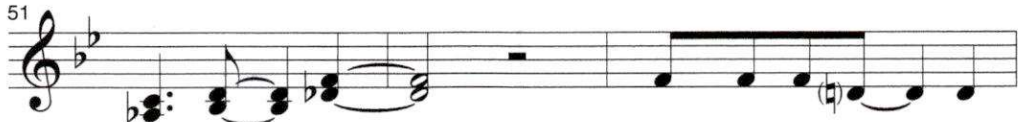
what your skin. It does-n't mat-ter



45  where you're from, or your re - li - gion, You

47  jump right in, — to the Great A - mer - i - can

49  Melt - ing — Pot. The Great A - mer - i - can

51  Melt - ing — Pot. — Ooo, what a stew: — Red,

SOLO 15

54  white, and blue! — A - mer - i - ca was the New


57  — World and Eu - rope was — the old. — A -

60  mer - i - ca was — the land — of hope, — or




62 
 so the leg - end told. — On steam-boats by the mil-

65 
 - lions, — in search of hon - est pay, — those

68 
 nine-teenth cen - tury im - mi - grants sailed to

70 
 reach the U. - S. - A. — Love - ly La - dy

72 ALL:

73 
 Li-ber - ty — with her book of re - ci - pes, —

76 
 and the fin - est one she's got —

79 
 is the Great A - mer - i - can Melt - ing — Pot.

81 
 The Great A - mer - i - can Melt - ing — Pot. —




84



What good in - gre - di - ents, li - ber - ty and im - mi - grants!


86

DINA: 87



— They brought their coun - try's cus -

88



- toms, — their lan - guage, and — their ways. They


91



filled the fac - t'ries, tilled — the soil, helped


93

DORI, DINA:



build the U. - S. - A. — Go

95



on and ask your grand - ma, hear

97



what she has — to tell: — How great to be — A -



100

mer - i - can and some - thing else — as well! —

103 **ALL:**

Love - ly La - dy Li - ber - ty —

105

with her book of re - ci - pes, —

107

and the fin - est one she's got —

110

is the Great A - mer - i - can Melt - ing — Pot.

112

The Great A - mer - i - can Melt - ing — Pot.

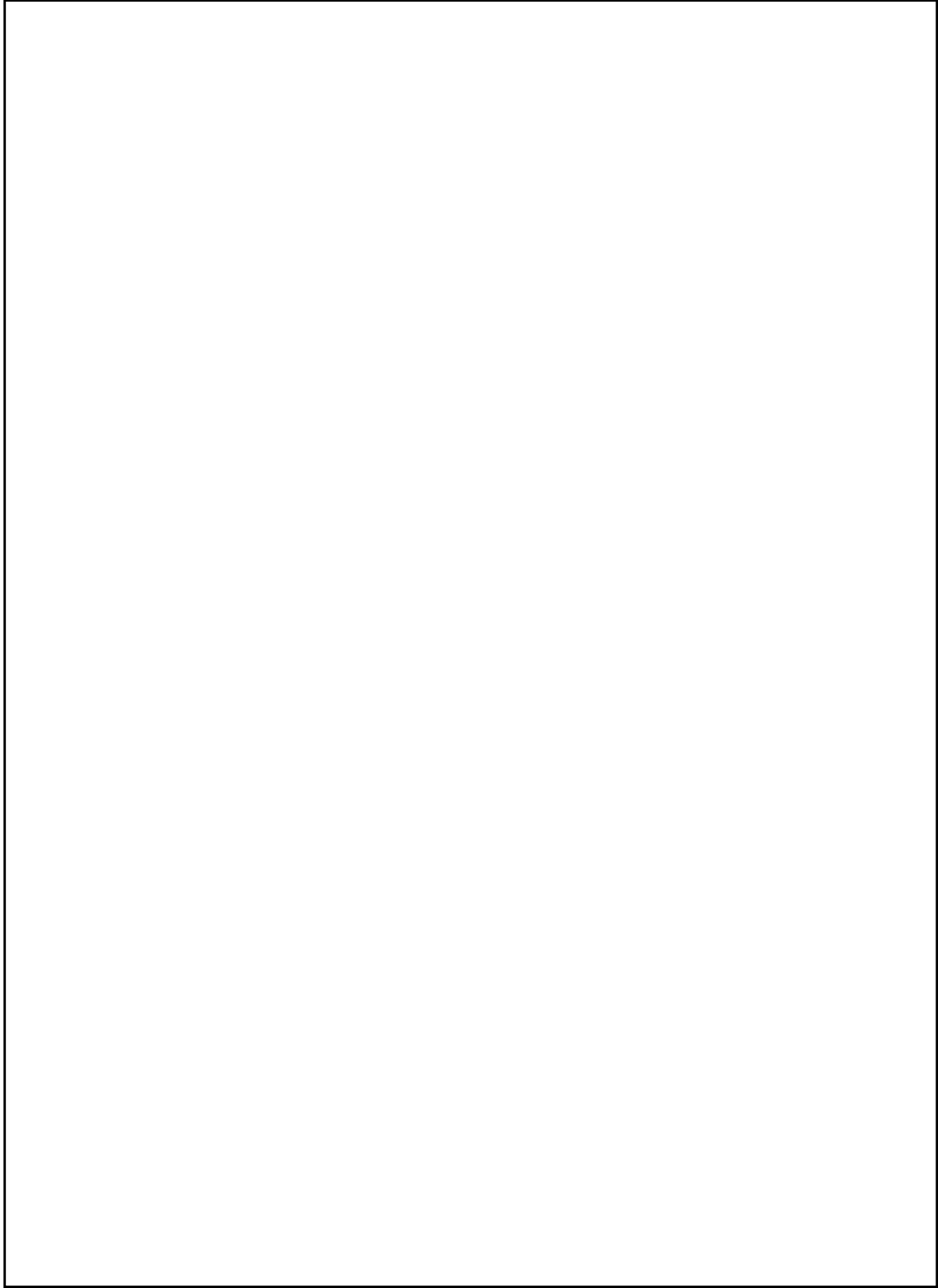
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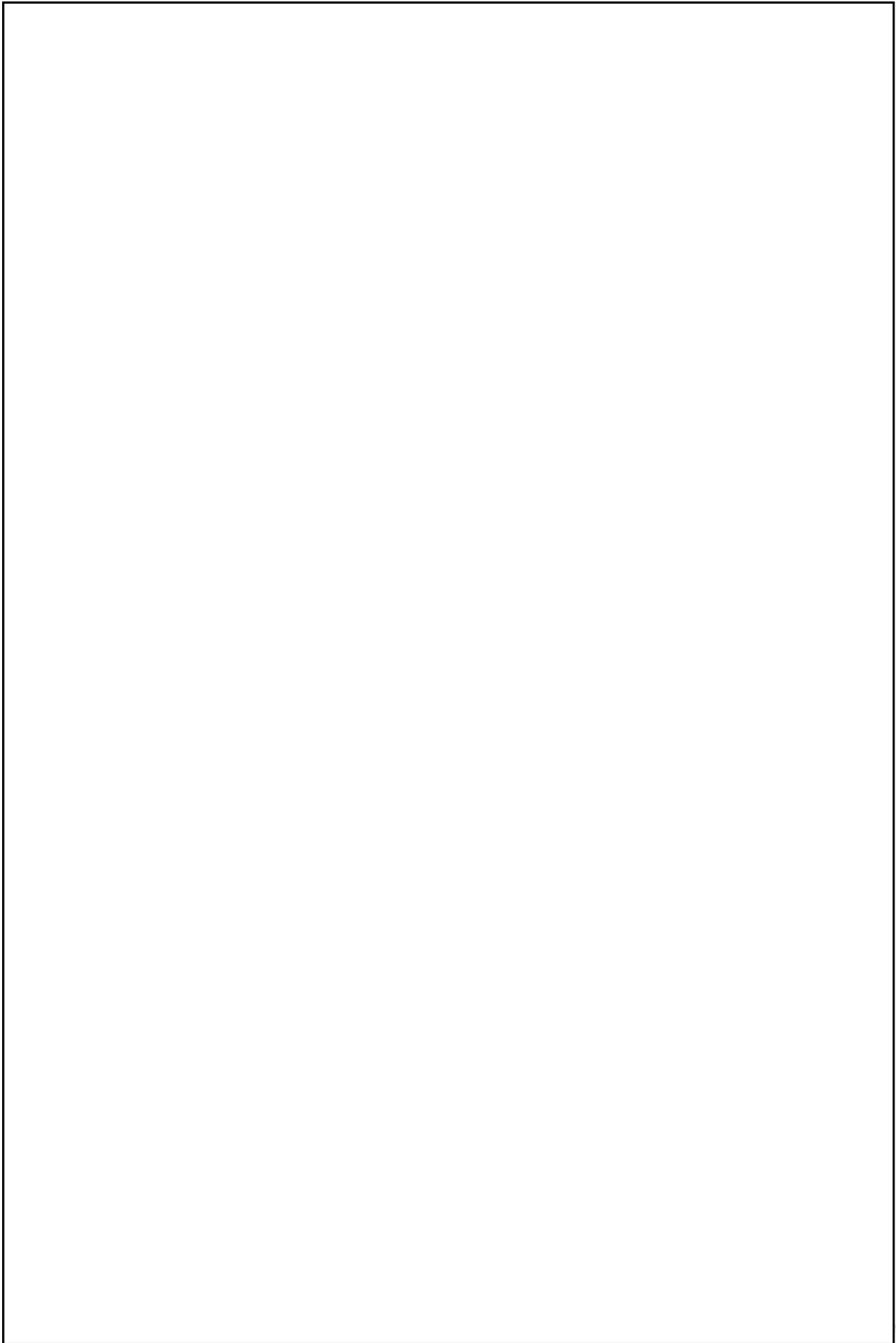
The Great A - mer - i - can Melt -

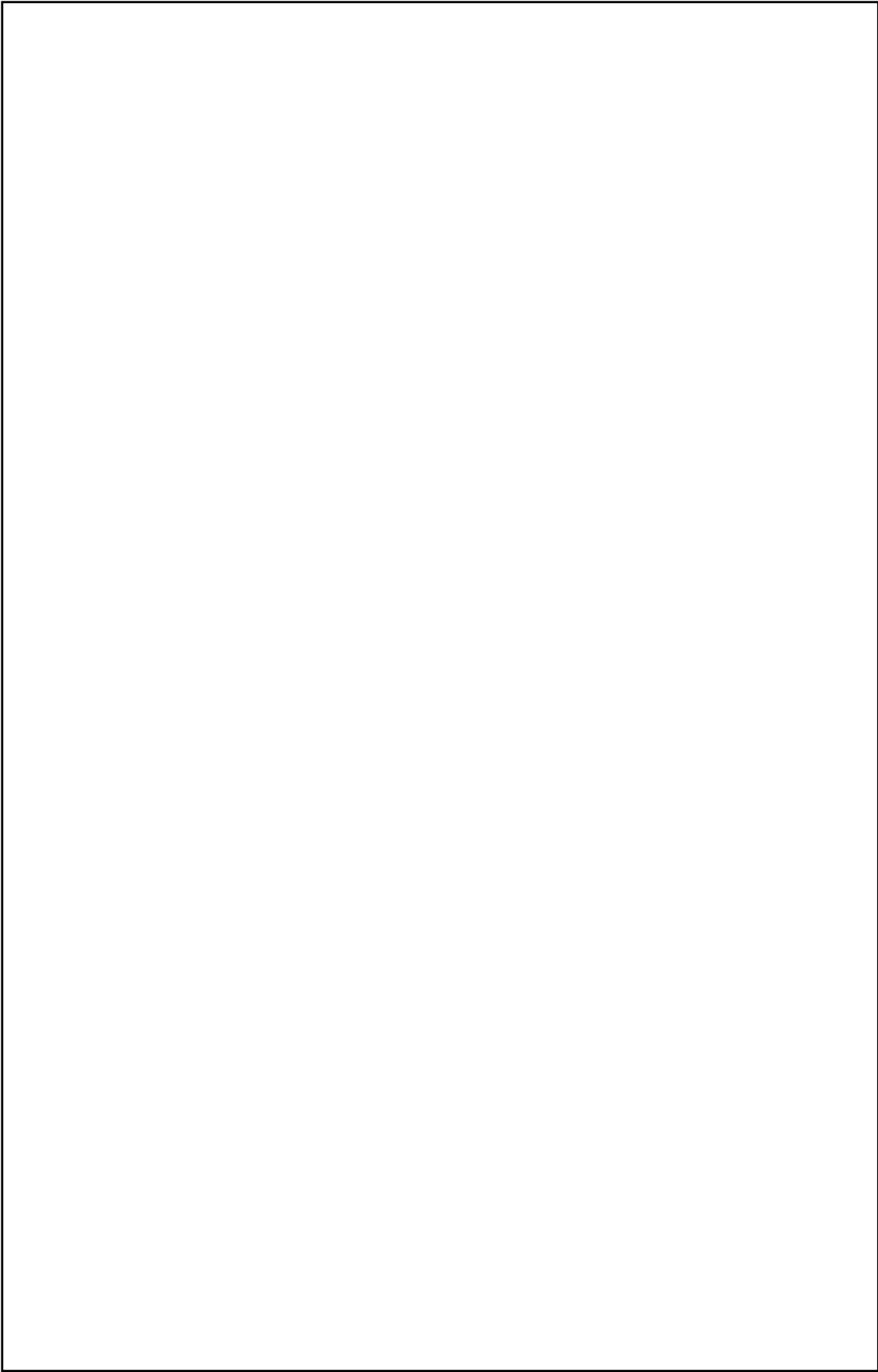


116

ing Pot. _____

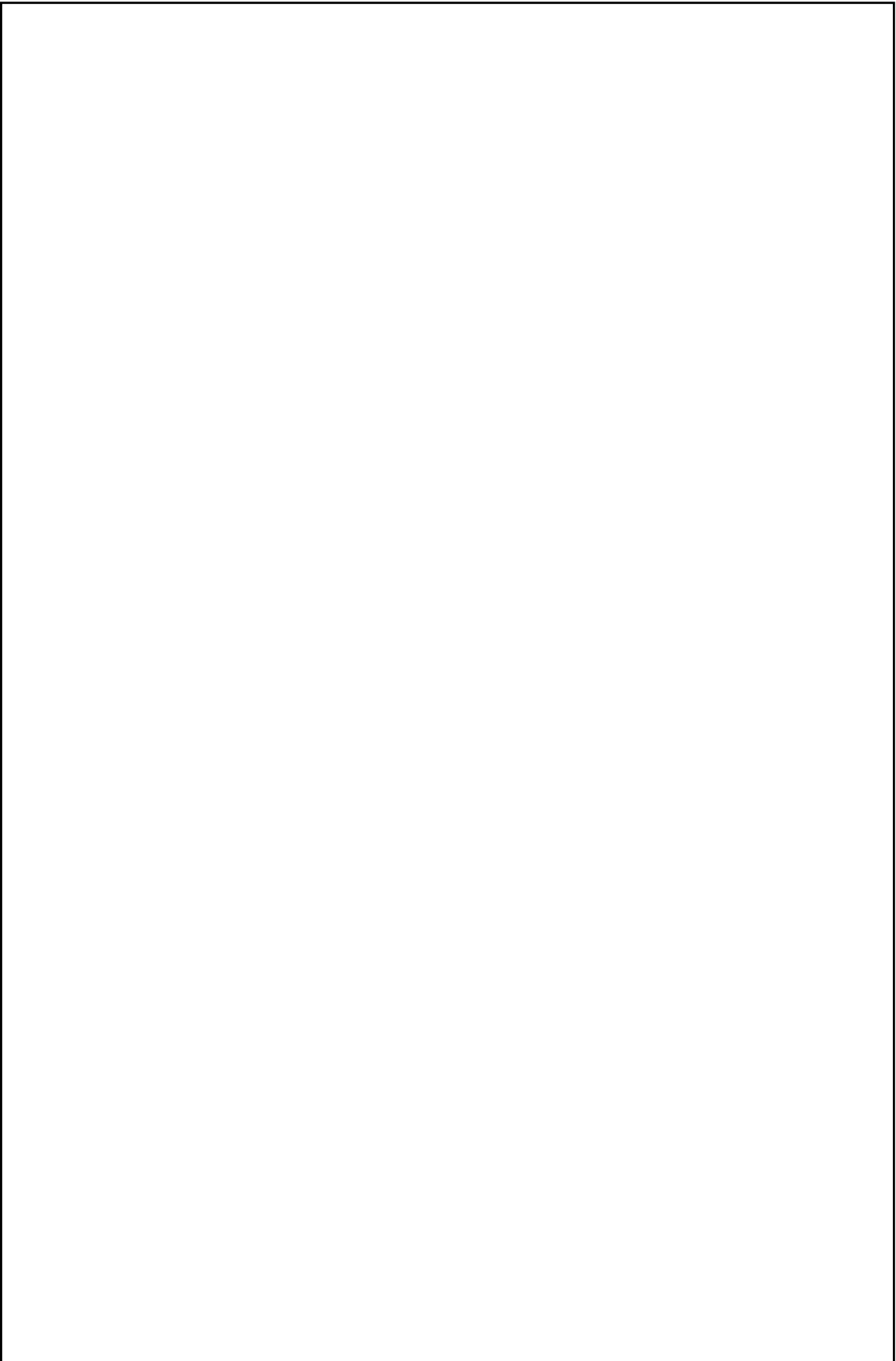


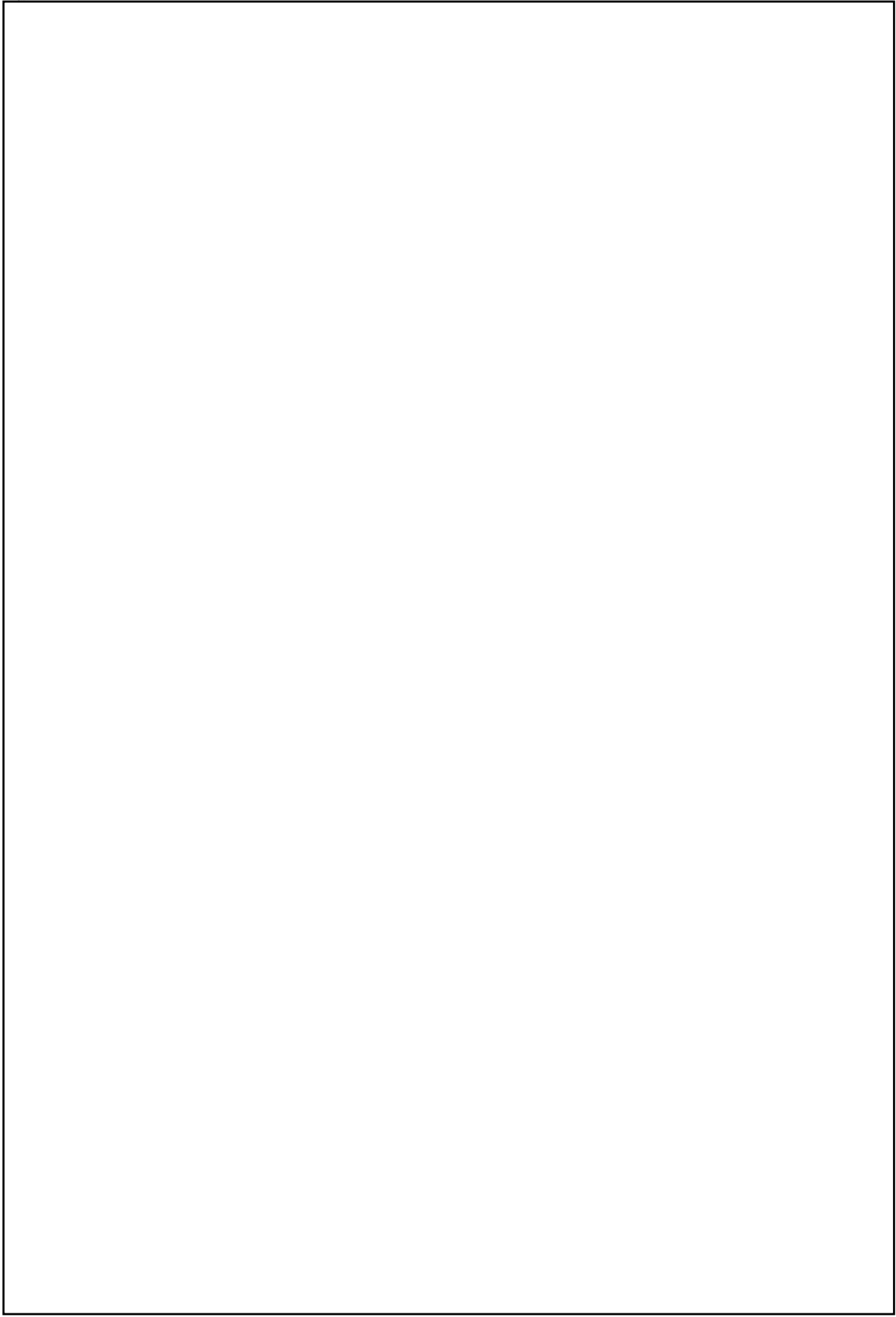


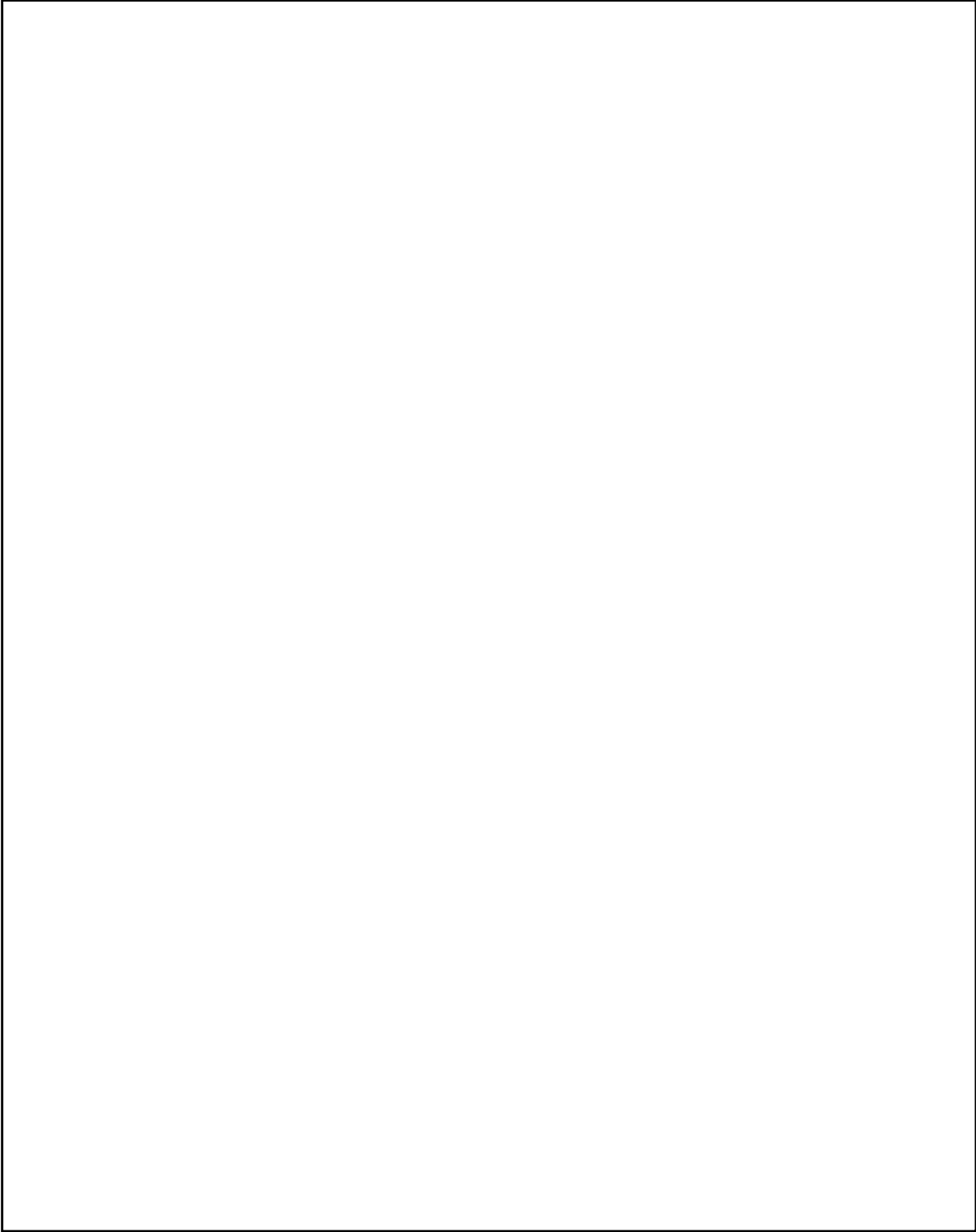












SHULIE

Do you think we'll ever colonize on the moon someday?

DINA

There's a whole universe of possibilities.



TOM

And my students are the ones who are gonna take us there.
Wow, that's a great song. It reminds me of when I was a kid.
I used to love riding on trains.

DINA

Well, have you ever traveled by plane?

TOM

Yes.

DINA

Have you ever traveled by boat?

TOM

Yes.

DINA

How about by spaceship?

TOM

I don't know anyone who has ever traveled in space.

SHULIE

I know someone who has!

(#11 – INTERPLANET JANET begins.)

INTERPLANET JANET

Moderato


3 (JANET enters.)


JANET:

They


6
say our sol - ar sys - tem is cen - tered a - round the sun.




9 
— Nine plan - ets, large and small, pa-rad - ing by.

13 
But — some-where out in space, there's an -

16 
oth-er shin - ing face that you might see some

19 
night up in the sky, wav-ing "Hi"! —

22 **ALL (PART 1):** 
In - ter-plan - et Jan - et, she's a gal-ax - y girl, — a

ALL (PART 2): 
In - ter-plan - et Jan - et, she's a gal-ax - y girl, —



24

so - lar sys - tem Ms. from a fu - ture world. — She

so - lar sys - tem Ms. from a fu - ture world. — She

Detailed description: This block contains two staves of music for measures 24 and 25. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment line in treble clef with chords. The lyrics are: "so - lar sys - tem Ms. from a fu - ture world. — She".

26

trav - els like a rock - et with her com - et team, — and there's

trav - els like a rock - et with her com - et team.

Detailed description: This block contains two staves of music for measures 26 and 27. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment line in treble clef with chords. The lyrics are: "trav - els like a rock - et with her com - et team, — and there's" and "trav - els like a rock - et with her com - et team.".

28

nev - er been a plan - et Jan - et has - n't seen. No, there's

nev - er been a plan - et Jan - et has - n't seen.

Detailed description: This block contains two staves of music for measures 28 and 29. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment line in treble clef with chords. The lyrics are: "nev - er been a plan - et Jan - et has - n't seen. No, there's" and "nev - er been a plan - et Jan - et has - n't seen.".

30

SHULIE:

nev - er been a plan - et Jan - et has - n't seen. — She's

Nev - er been a plan - et Jan - et has - n't seen. —

Detailed description: This block contains two staves of music for measures 30 and 31. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment line in treble clef with chords. The lyrics are: "nev - er been a plan - et Jan - et has - n't seen. — She's" and "Nev - er been a plan - et Jan - et has - n't seen. —".



(An actor portrays the SUN.)

32 (SHULIE:)

been to the sun, it's a lot of fun! It's a

ALL:

Hi!

34 (SHULIE:)

hot spot, it's a gas. — Hy - dro - gen and

37

he - li - um in a big, bright, glow - ing mass.

JANET:

39

— It's a star, — it's a star, — so

ALL:

Oo - wee oo - wee!



42 44

Ja-net got an au-to - graph! ___ Uh, huh! ___

au - to - graph! ___ Uh, huh! ___

(An actor enters as MERCURY.)

JANET

45

Mer-cu-ry was near the sun, so Ja-net stopped by. ___ But the

47

mer - cu - ry on Mer - cu - ry was much too high, so

(An actor enters as VENUS.)

49

Jan - et split for Ve - nus, but on Ve-nus she found ___ she

(An actor enters as EARTH.)

51

could-n't see a thing for all the clouds a - round. ___

53

Earth looked ex - ci - ting, kind of green and in - vi - ting, so



ALL (PART 1):

65

In - ter - plan - et Jan - et, she's a gal - ax - y girl, — a

ALL (PART 2):

In - ter - plan - et Jan - et, she's a gal - ax - y girl, —

67

so - lar sys - tem Ms. from a fu - ture world. — She

so - lar sys - tem Ms. from a fu - ture world. — She

69

trav - els like a rock - et with her com - et team, — and there's

trav - els like a rock - et with her com - et team.



71

nev - er been a plan - et Jan - et has - n't seen. No, there's

nev - er been a plan - et Jan - et has - n't seen.

73

(An actor enters as MARS.)

nev - er been a plan - et Jan - et has - n't seen. —

Nev - er been a plan - et Jan - et has - n't seen. —

75

SOLO 16

(An actor enters as JUPITER.)

Mars is red, and Ju - pi - ter's big, — and

(An actor enters as SATURN.)

(As actor enters as URANUS.)

77

Sat - urn shows off — its rings. — U - ra - nus is built on a



(An actor enters
as NEPTUNE.)

(An actor enters
as PLUTO.)

80

fun-ny tilt, — and Nep-tune is — its twin. — And

83

Plu-to, not a planet, but Janet thought it looked like one.

85

ALL:

Oo —

88

JANET: They say our solar system is not alone in space.

Oo —

92

(JANET:) The universe has endless mystery.

(JANET:)

Some —

95

fu-ture as-tro-naut — may find out that what she thought



98

— a shoot-ing star — in - stead turned out to

101

be, _____

103 **ALL (PART 1):**

In - ter - plan - et Jan - et, she's a gal - ax - y girl, — a

ALL (PART 2):

In - ter - plan - et Jan - et, she's a gal - ax - y girl, —

105

so - lar sys - tem Ms. from a fu - ture world. — She

so - lar sys - tem Ms. from a fu - ture world. — She



107

trav-els like a rock-et with her com-et team, — and there's

trav-els like a rock-et with her com-et team.

109

nev-er been a plan-et Jan-et has-n't seen. No, there's

nev-er been a plan-et Jan-et has-n't seen.

111

nev-er been a plan-et Jan-et has - - -

Nev-er been a plan-et Jan-et, In-ter-plan-et Jan-et, In-ter-



JOE

Good luck, big guy!

DORI

Goodbye, Tom. And remember, you learn something new every day – look out for it!

ALL

(ad-lib)

Bye, Tom. *(etc.)*

TOM

Wait, wait, wait. First of all I want to thank you for all of your help this morning. I am definitely ready to teach.

ALL

(ad-lib)

Excellent! We knew you'd get it. *(etc.)*

TOM

But, I have a little more time before I have to be at school. Do you think we could do just one more song? That way I will know I'm ready.

ALL (EXCEPT TOM)

(ad-lib)

Sure, Tom! Great! *(etc.)*

DINA

Which one do you want to do?

TOM

Hey! My personal favorite!

ALL

Interjections!!!

(#12 – INTERJECTIONS begins.)



INTERJECTIONS

(An actor begins coughing and sneezing.
Another actor plays the DOCTOR.)

With Energy 3 DINA:

When

5

Reg - i - nald was home with the flu, uh - huh. The

7

doc - tor knew just what to do. She

9

cured the in - fec - tion with one small in - jec - tion, while

11 ALL:

Reg - i - nald ut - tered some in - ter - jec - tions!

GEORGE: Hey! That smarts! Ouch!
That hurts! Yow! That's not fair, givin'
a guy a shot down there!

13 4 17 ALL:

In - ter - jec - tions (Hey!) show ex -



18 DINA:

cite - ment (Ouch!) or e - mo - tion. (Yow!) They're

19

gen - er - al - ly set a - part from a sen - tence

20

by an ex - cla - ma - tion point,

21

or by a com - ma when the feel - ing's not as strong.

(Actors play GERALDINE and GERALDO.)

23 24

Though Ger - ald - ine played hard__ to get

25

__ uh - huh.__ Ger - al - do knew he'd woo__ her





yet. — He showed his af - fec - tion des -



pite her ob - jec - tion, and Ger - ald - ine hol - lered some

SHULIE: Well! You've got some nerve!
Oh! I've never been so insulted in all
my life! Hey! You're kinda cute!



31 **ALL:**

in - ter - jec - tions!



36 **ALL:**

In - ter - jec - tions (Well!) show ex -



37

cite - ment (Oh!) or e - mo - tion. (Hey!) They're



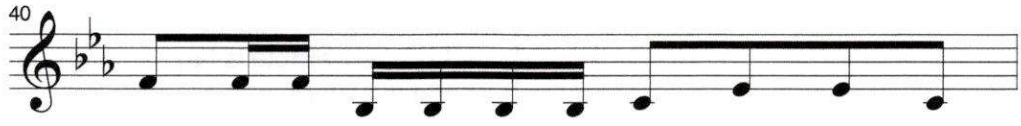
38

gen - er - al - ly set a - part from a sen - tence

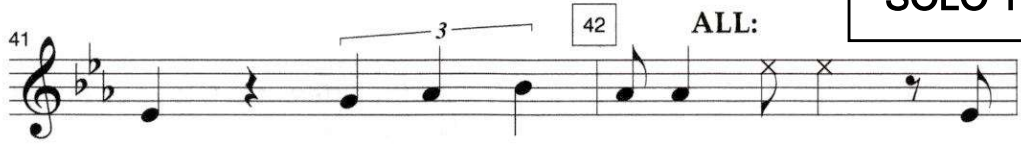




by an ex - cla - ma - tion point,

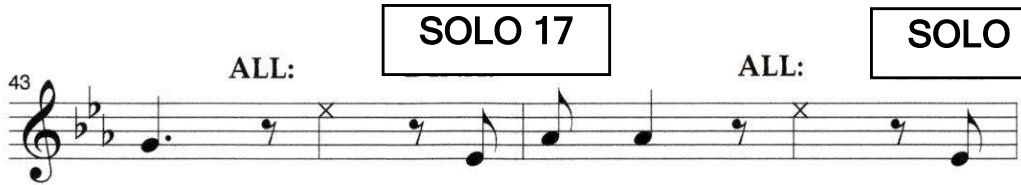


or by a com - ma when the feel - ing's not as



strong. So when you're hap - py, (Hur - ray!) or

SOLO 17



sad, (Aw!) or fright - ened, (Eek!) or

SOLO 17

SOLO 17



mad, (Rats!) or ex - ci - ted, (Wow!) or glad, (Hey!) an

SOLO 17

SOLO 17

SOLO 17



in - ter - jec - tion starts a sen - tence right!



(Actors play FRANKLIN, the TEAM, and the CROWD.)

SOLO 18

50 2 53

The game was tied at sev-en all,

54

— uh - huh, — when Frank-lin found he had — the

(DORI hikes the ball to TOM, who then begins to run in place.)

SHULIE: Yoo hoo!

56

ball. — He made a con - nec - tion in the

58

o-ther di-rec - tion, the crowd start-ed shout-in' out

JOE: Aw! You threw the wrong way!

GEORGE: Darn! You just lost the game!

SHULIE: Hooray! I'm for the other team!

60 ALL: 4

in - ter - jec - tions!




65 ALL:



In - ter - jec - tions (Aw!) show ex -

66



SOLO 19

cite - ment (Darn!) or e - mo - tion. (H'ray!) They're

67




gen - er - al - ly set a - part from a sen - tence

68




by an ex - cla - ma - tion point,

69



or by a com - ma when the feel - ing's not as

70



SOLO 19

strong. So when you're hap - py, (Hur - ray!) or

71 ALL:



72 ALL: SOLO 19 ALL: SOLO 19

sad, (Aw!) or fright-ened, (Eek!) or

Detailed description: This block contains the first line of musical notation, starting at measure 72. It features a treble clef and a key signature of two flats. The melody consists of quarter notes and eighth notes. Above the staff, there are three boxes: 'ALL:' above measure 72, 'SOLO 19' above measure 73, and 'ALL: SOLO 19' above measure 74. The lyrics 'sad, (Aw!) or fright-ened, (Eek!) or' are written below the staff.

74 ALL: SOLO 19 ALL: SOLO 19 ALL: SOLO 19

mad, (Rats!) or ex - ci - ted, (Wow!) or glad, (Hey!) an

Detailed description: This block contains the second line of musical notation, starting at measure 74. It features a treble clef and a key signature of two flats. The melody continues with quarter notes and eighth notes. Above the staff, there are four boxes: 'ALL:' above measure 74, 'SOLO 19' above measure 75, 'ALL: SOLO 19' above measure 76, and 'ALL: SOLO 19' above measure 77. The lyrics 'mad, (Rats!) or ex - ci - ted, (Wow!) or glad, (Hey!) an' are written below the staff.

77

in - ter - jec - tion starts a sen - tence right!

Detailed description: This block contains the third line of musical notation, starting at measure 77. It features a treble clef and a key signature of two flats. The melody consists of quarter notes and a half note. The lyrics 'in - ter - jec - tion starts a sen - tence right!' are written below the staff.

79 ALL: SOLO 20

In - ter - jec - tions show ex - cite - ment or e - mo - tion. They're

Detailed description: This block contains the fourth line of musical notation, starting at measure 79. It features a treble clef and a key signature of two flats. The melody consists of eighth notes. Above the staff, there are two boxes: 'ALL:' above measure 79 and 'SOLO 20' above measure 80. The lyrics 'In - ter - jec - tions show ex - cite - ment or e - mo - tion. They're' are written below the staff.

81

gen - er - al - ly set a - part from a sen - tence

Detailed description: This block contains the fifth line of musical notation, starting at measure 81. It features a treble clef and a key signature of two flats. The melody consists of quarter notes and eighth notes. The lyrics 'gen - er - al - ly set a - part from a sen - tence' are written below the staff.

82

by an ex - cla - ma - tion point,

Detailed description: This block contains the sixth line of musical notation, starting at measure 82. It features a treble clef and a key signature of two flats. The melody consists of quarter notes and eighth notes. The lyrics 'by an ex - cla - ma - tion point,' are written below the staff.





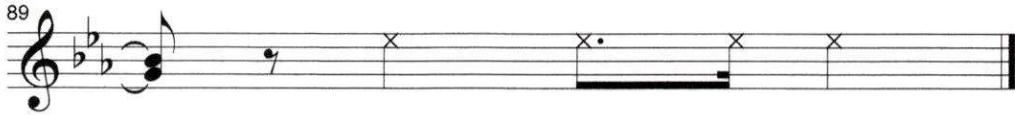
or by a com-ma when the feel-ing's not as strong.



In - ter-jec-tions show ex-cite-ment or e-mo-tion. Hal-le-



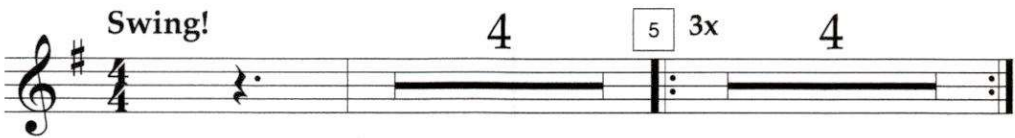
lu - jah! Hal-le-lu - jah! Hal-le - lu - jah! Yeah! —



— Darn! That's the end!

(#13 – BOWS begins.)

BOWS



20 Cakewalk 4 ALL:
Oh, yeah!

A musical score for a vocal line. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The first measure contains a whole rest. The second measure contains a whole note G4. The third measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The fourth measure contains a half note C5 with a fermata. The piece ends with a double bar line.

THE END

