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# welcome to the theater

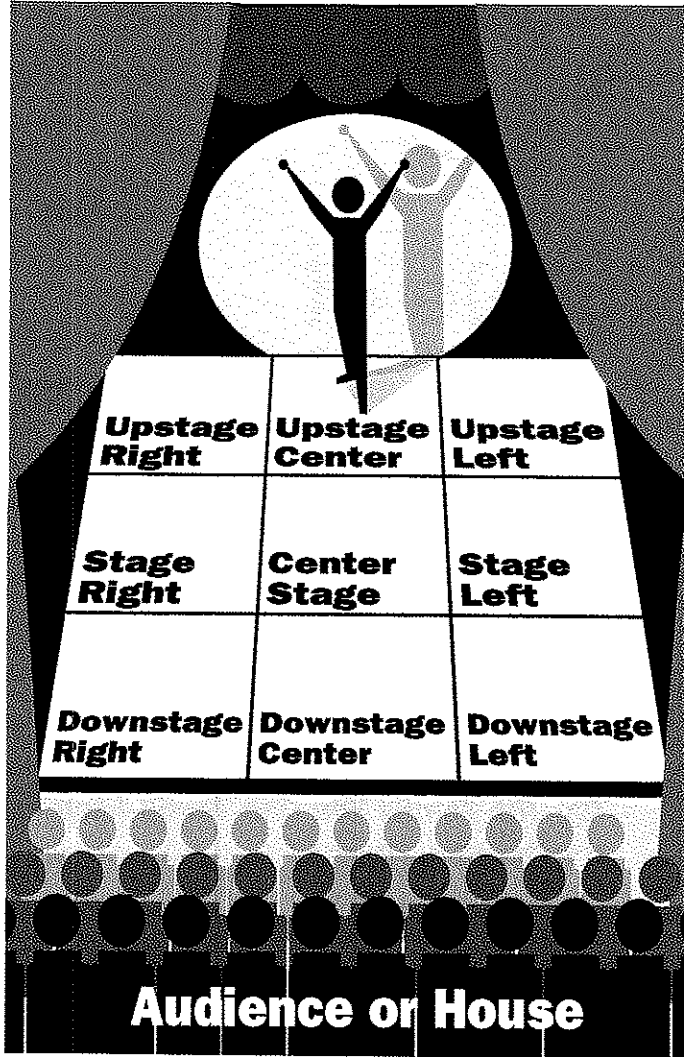
## CONGRATULATIONS!

You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know.

This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor**, **director** and **stage manager** works from a script. Your script contains some additional information like this introduction and a glossary. You can look up any bold words in the glossary at the back of this book. Be sure to take good care of your script, and use a pencil when taking notes in it, since what you'll be

doing onstage can change during rehearsals.

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



# what to expect during rehearsals

**Y**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 **lyrics**, or words, to the songs. The **book writer** writes the **dialogue** (spoken words, or **lines**) and the **stage directions**, which tell the actors what to do onstage and what music cues to listen for.

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

## music:

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

## choreography:

After you've got the music down, you'll begin working on the choreography – or dance – in the show. Your **choreographer** will create the dances and teach them to the cast. The music and the choreography help tell the story.

## blocking & scene work:

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

# make the script your own

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

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

**3** Underline important stage directions, lines, lyrics and individual words. For example, if your line reads, "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.

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

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

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

**5** Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a table, you might draw a box to represent the table, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.

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

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

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

Name: ALLISON CANNING  
Character: ANNIE

Name: ALLISON CANNING

Name: \_\_\_\_\_  
Character: ANNIE

## APPLE SELLER

**APPLE SELLER**  
Why not? Nobody's buying 'em anyway.

**ANNIE**

Gee thanks, Mister.

## APPLE SELLER

**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

XDSR

Slowly in 4  $\bullet = 80$

*rit.*

ANNIE:

The

sun'll come out to-mor-row. Bet your bot-tom dol-lar that to-

mor-row, \_\_\_\_\_ there'll be sun! Just

think-in' a-bout to-mor-row clears a-way the cob-webs and the

# DICTION

MTI's Broadway Junior Collection® Actor's Script • [broadwayjr.com](http://broadwayjr.com)

**This example is from Annie KIDS**

# some tips for the theater

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

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

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

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

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

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

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

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

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

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

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

# HAVE FUN!



# Seussical™ KIDS

## synopsis

As a **CHILD** stumbles upon a lone red-and-white-striped hat, its curious owners, the **CATS IN THE HATS (CAT 1, 2 and 3)** appear and introduce the boy to the wondrous world of Seuss (*Oh, The Things You Can Think!*). The Cats begin their tales with the story of **HORTON** the Elephant who lives in the Jungle of Nool with **JUNGLE CITIZENS (1, 2, 3, 4 and 5)** and several other unique creatures. One day, Horton is enjoying his bath when he hears a voice on a speck of dust asking for help (*Horton Hears A Who*). Though puzzled, Horton delicately places the speck onto a clover just as **SOUR KANGAROO** and **YOUNG KANGAROO** bounce along. They “humpf” at the idea that there could be a person on the speck. The **WICKERSHAM BROTHERS (1, 2 and 3)**, a trio of monkeys, join in on teasing Horton for believing such nonsense. A **TALK SHOW HOST** interviews **GERTRUDE MCFUZZ** and **MAYZIE LABIRD** on the topic of “Psychic Elephants Who Hear Voices.” The cries for help return, and this time **MR. MAYOR** and **MRS. MAYOR** reveal themselves to Horton as citizens of a tiny place called Whoville, along with the rest of the **WHOS (Here On Who)**. At this point, the Child from the beginning becomes **JOJO**, their son, and is blamed for what are actually the Cats’ mischievous ways. JoJo is left to take his bath, but the Cats aren’t done leading the boy into greater adventures (*Oh, The Things You Can Think! – Reprise*). The Cats and JoJo are swept underwater with **FISH** all around in McElligot’s Pool (*It’s Possible – Part 1 and Part 2*).

Meanwhile, Horton guards the clover and believes in the Whos despite the other animals’ judgments (*Alone In The Universe*). Horton and JoJo bond

in their imaginations, and just as JoJo begins to fall asleep, the Cats wake him to tell him the story of Gertrude McFuzz (*The One Feather Tail Of Miss Gertrude McFuzz*). Gertrude tries everything to impress Horton, self-conscious of her small, plain tail. He never notices, and as she concludes her sad tale, the Wickersham Brothers return to steal the clover away (*Monkey Around/Chasing The Whos*). Horton chases them through great stretches of jungles, beaches and sand, but the monkeys hand over the clover to **VLAD VLADIKOFF**, who drops the Whos into a field of clovers. Mayzie reappears and asks Horton if he would consider sitting on her egg. Horton agrees (*Horton Sits On The Egg/Dilemma*).

Finally, after fifty-one weeks, Mayzie returns. Horton pleads with Mayzie to take her egg back, but Mayzie relinquishes her responsibility. Horton tells the egg that he’ll protect it and sings the egg a lullaby (*Solla Sollew*). Just as things seem hopeless, Gertrude McFuzz appears with the clover and the Whos intact (*The Whos Return*).

As Horton is reunited with the Whos, he is taken to court for “talking with a speck, disturbing the peace, and loitering... on an egg.” **JUDGE YERTLE** remands Horton to the Nool Asylum and decides that the dust speck be boiled in a kettle of beezlenut oil. JoJo saves the day (*Yopp!*), and is honored as “Thinker Nonstop.” Horton’s egg hatches and an Elephant Bird emerges.

As the adventure comes to an end (*Oh, The Things You Can Think – Finale*), JoJo reappears with the Cats’ hat and pulls it over his eyes, ending this story with one last reprise (*Green Eggs And Ham – Bows*).

*Seussical™ KIDS*

# characters

Child/JoJo

Cat 1

Cat 2

Cat 3

Horton

The Whos

Gertrude McFuzz

Mayzie LaBird

Sour Kangaroo

Wickersham 1

Wickersham 2

Wickersham 3

Jungle Citizen 1

Jungle Citizen 2

Jungle Citizen 3

Jungle Citizen 4

Jungle Citizen 5

Mr. Mayor

Mrs. Mayor

Young Kangaroo

Talk Show Host

Vlad Vladikoff

Marshal

Judge Yertle

**Ensemble:**

The Whos

Wickershams

Jungle Citizens

Fish



# Seussical™ KIDS

## Icon Notes Key

**N**otice that we have included notes on the left side of each page, called “icon notes.” These notes are based on our experience directing this show with age-appropriate performers. They are designed to provide you with insider information from someone who has successfully completed the task you are currently undertaking: directing this musical. Read them for expert strategies and specific insights on producing a successful musical.

The icon notes are broken into the following categories, described below:



### CHOREOGRAPHY

Choreography notes augment the Choreography DVD by offering additional information and support on how best to choreograph the show and when to use the DVD.



### COSTUME

Costume notes suggest specific costume needs or challenges.



### DIRECTING

Directing notes provide special insight and professional tips on how to effectively direct the show.



### DIRECTING

Lighting notes offer ideas on how to light the show on any budget.



### MUSIC

Music notes provide insight, hints and troubleshooting suggestions specific to the music direction of the show.



### MUSIC CUE

Music cues inform when the music of a given song or underscoring should begin. Note, this information is also provided as a reproducible form called the “Sound Cue Sheet” and is located in the Resources section of this guide.



### PROP

Prop notes offer insight into the props required for the show.



### SET

Set notes offer suggestions and insight concerning the scenery and furniture used in the show.



### STAGING

Staging notes offer suggestions regarding the placement of the actors on the stage. This may include reminders as to which character should be the focus of a given scene, detailing any complex stage action or offering blocking suggestions.



(#1 – OVERTURE begins. A red-and-white-striped hat sits on a very empty stage. A CHILD (JOJO) enters and notices it.)

**CHILD**

Now that is a very unusual hat.  
I wonder what's under a hat such as that.  
It could be a creature they call the Ga-Zat  
Or a sort of a kind of a hat-wearing...

*(The CHILD picks up the hat, and CAT 1, CAT 2 and CAT 3 suddenly appear.)*

**CATS, CHILD**

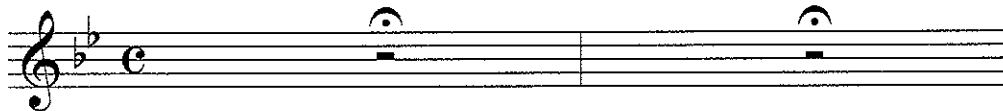
Cat!

(#2 – OH, THE THINKS YOU CAN THINK! begins.)

# OH, THE THINKS YOU CAN THINK!

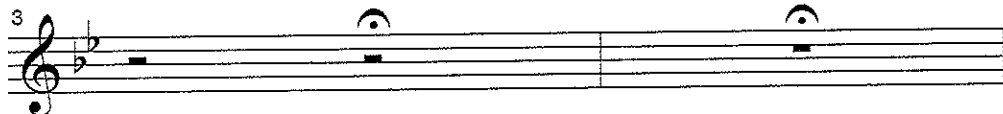
CAT 1: I can see  
that you've got quite  
a mind for your age!

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



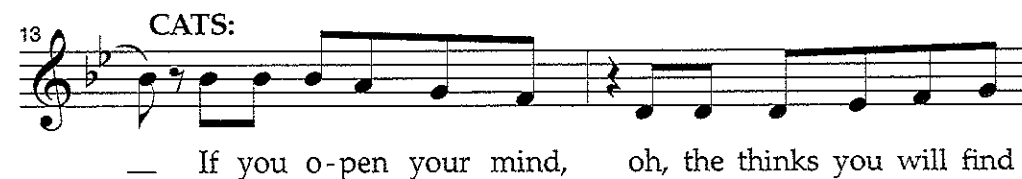
CAT 3: Now, I'm here, there is  
no telling what may ensue...

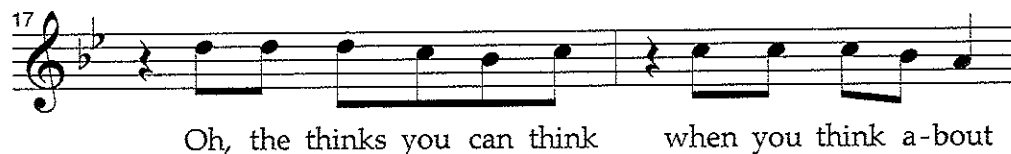
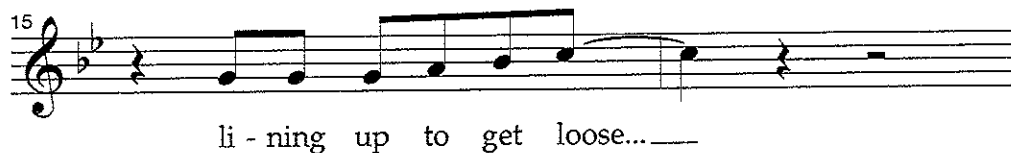
CATS: ... with a Cat such as  
me and a Thinker like you!



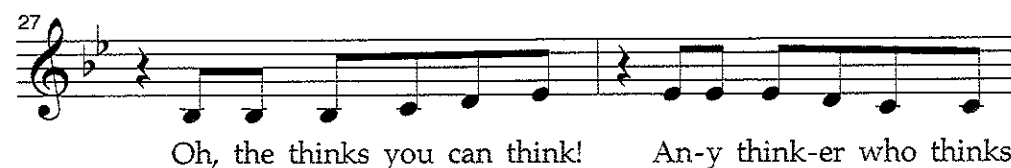
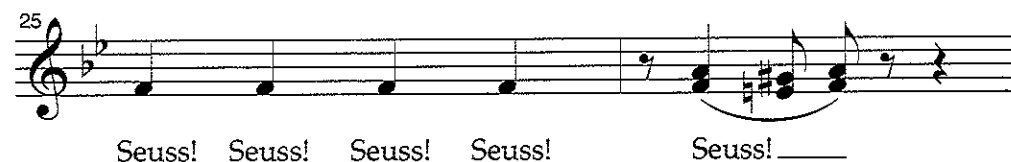
*(The CATS begin to "create" the Seussian world of imagination for the CHILD, who will enter this world and become JOJO.)*

**Bright "4", With Mischief**





(Full COMPANY now enters.)  
ALL: (except CHILD)



(ALL:) (except CHILD)

29

can come up with a few! —

CATS:

Oh, the thinks you can think!

(ALL:) (except CHILD)

31

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

33

or to Sol - la Sol - lew! —

CATS:

35

— Think of beau-ti-ful schlopp

CHILD:

with a cher-ry on top...

ALL: (except CHILD)

37

You don't need an ex - cuse! —

CATS, CHILD:

39

Oh, the thinks you can think

ALL:

when you think a-bout

41

Seuss! Seuss! Seuss! Seuss! Seuss!!!

44

HORTON:

47

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

CATS:

Think!

MR. MAYOR,  
MRS. MAYOR,  
WHOS:

49

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

Think!

GERTRUDE:

51

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

Think!

ALL:

53

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

MAYZIE:

55

Think of a bird\_ who flies off on a spree!\_

CATS:

Think!

SOUR KANGAROO:

*(riffing and growling)*

57

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

Think!



## WICKERSHAMS:

59

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

Think!

## (CATS:)

61

Think of some - thing hor - ri - ble and

## ALL:

62

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

63

sca - ry that you ne - ver dared to

64

think of be - fore! \_\_\_\_\_

## L'Istesso, Menacing

66

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

(menacing, with much air)

68

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

71

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

CATS:

73

think a glim-mer of light! Ah!

ALL:  
(with relief)

CATS:

75

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

ALL:

77

'Cause this ain't Moth-er Goose!

CATS:

79

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

ALL:

81

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

84

**GROUP 1:**

Seuss! Seuss! Seuss! Seuss!

**GROUP 2:**

Seuss! Seuss! Seuss! Seuss!

86

Seuss! Seuss! Seuss!

Seuss! Seuss! Seuss!

88

Seuss! Seuss! Seuss!

Seuss! Seuss!

**CAT 1**

An unusual story will soon be unfurled...

**CAT 2**

Of an elephant trying to save a small world...

**CAT 3**

Our story begins with a very strange sound:

**CAT 1**

The drums of a jungle beginning to pound!

*(The COMPANY begins drumming.)*

**CAT 2**

Now, think of an elephant lumbering through.

**CHILD**

Horton.

**CAT 3**

Yes, Horton!  
Horton hears a Who!

*(The COMPANY creates the Jungle of Nool. The COMPANY becomes the JUNGLE CITIZENS and makes the sounds of a jungle.)*

**JUNGLE CITIZEN 1**

On the fifteenth of May in the Jungle of Nool—

**JUNGLE CITIZEN 2**

In the heat of the day in the cool of the pool—

**JUNGLE CITIZEN 3**

He was splashing.

**ALL**

Splash!!!!

**JUNGLE CITIZEN 4**

Enjoying the jungle's great joys—

**JUNGLE CITIZEN 5**

When Horton the Elephant heard a small noise.

**MR. MAYOR, MRS. MAYOR**

*(offstage)*  
Help! Help!

*(HORTON notices a floating speck of dust.)*

**HORTON**

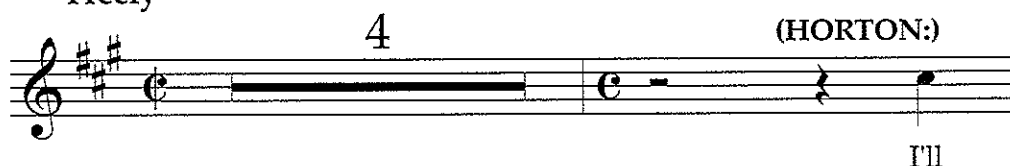
Look! A small speck of dust  
Blowing past, through the air.  
I say! How confusing! I've never heard tell  
Of a small speck of dust that is able to yell.  
So you know what I think? I think that there must  
Be someone on top of that small speck of dust.

*(#3 – HORTON HEARS A WHO begins.)*

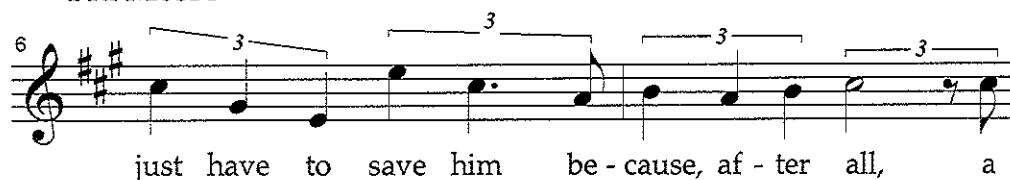
**HORTON HEARS A WHO**

*(HORTON:)* He's alone in the universe.

Freely

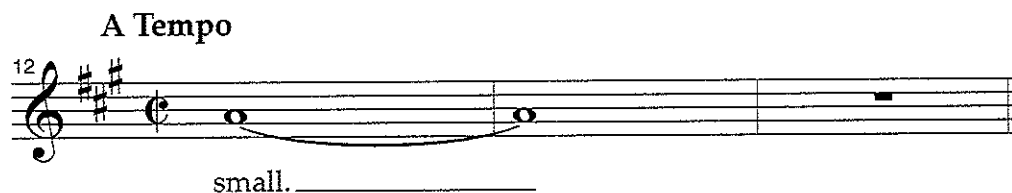
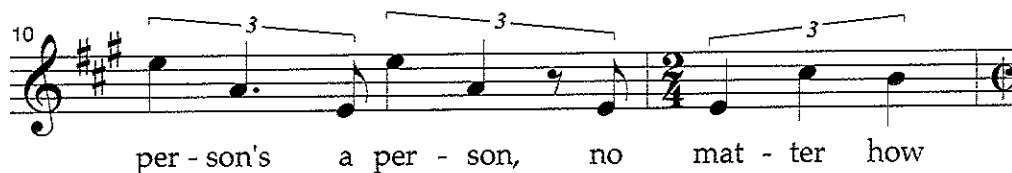


Più Mosso



Freely





### **JUNGLE CITIZEN 1**

So, gently, and using the greatest of care

### **JUNGLE CITIZEN 2**

The elephant stretched his great trunk through the air

### **JUNGLE CITIZEN 3**

And he lifted the dust speck and carried it over

### **JUNGLE CITIZEN 4**

And placed it down safely on a very soft clover.

*(The SOUR KANGAROO and the YOUNG KANGAROO enter.)*

### **SOUR KANGAROO**

Humpf!... humped a voice. 'Twas the Sour Kangaroo.  
And the Young Kangaroo in her pouch said:

### **YOUNG KANGAROO**

"Humpf!" too!

### **SOUR KANGAROO**

Why, that speck is as small as the head of a pin.  
A person on that? Why, there never has been!

### **YOUNG KANGAROO**

Humpf!

*(The WICKERSHAM BROTHERS enter. They are a group of monkeys.)*

### **WICKERSHAM 1**

Ha! Laughed a voice!

**WICKERSHAM 2**

Ha! Laughed some others!

**WICKERSHAMS**

Ha! Ha! Ha!

Laughed the Wickersham Brothers!

*(The WICKERSHAM BROTHERS, SOUR KANGAROO and YOUNG KANGAROO all point at HORTON and laugh. They whisper to the JUNGLE CITIZENS.)*

**JUNGLE CITIZEN 5**

Through the jungle, the news quickly flew!  
He talks to a dust speck!

**CHILD**

It's on Channel Two!

*(The CHILD (JOJO) instantly envisions the whole scene on TV.)*

**TALK SHOW HOST**

Our topic today is "Psychic Elephants Who Hear Voices."  
Whaddaya think, folks? Is the elephant off his trunk?

*(GERTRUDE is now speaking on camera.)*

**GERTRUDE**

I'm Gertrude McFuzz, and I live right next door.  
He's never done anything crazy before.  
He's always been friendly and loyal and kind.  
I just don't believe Horton's out of his mind!

*(MAYZIE interrupts.)*

**MAYZIE**

I'm Mayzie LaBird  
And I live in that tree.  
Enough about Horton. Let's talk about me!

*(HORTON now pleads his case.)*

**HORTON**

I just have to save them, because after all  
A person's a person no matter how small.

**HORTON, GERTRUDE**

A person's a person no matter how...



*(Everyone laughs at HORTON and GERTRUDE.)*

## JUNGLE CITIZENS

Ha! Ha! Ha! Ha!

*(Everyone exits laughing, leaving HORTON alone. The CATS and the CHILD (JOJO) are off to one side of the stage.)*

### MR. MAYOR

*(offstage)*

Help! Help!

### CAT 1

Horton soon heard a voice,  
Calling over and over—

### MR. MAYOR

*(offstage)*

Help!

### CAT 2

So he tried to think  
Who might be down on that clover.

### CAT 3

An invisible world! Amazing but true!  
And guess who now enters the story?

### CHILD

Who?

*(The CHILD becomes JOJO. JOJO joins the WHOS who have entered the stage.)*

### CATS

You!

(#4 – HERE ON WHO begins.)

# HERE ON WHO

HORTON: Hello?  
Is anyone there?  
Who are you?

L'istesso 3 MR. MAYOR: WHOS:

Well, We're

5

Who's\_\_ here.\_\_ We\_\_ are\_\_ Who's here,

7

smal-ler than the eye can\_\_ see.\_\_ It's

9

true,\_\_ sir.\_\_ We're\_\_ Who's\_\_ who, sir.

MR. MAYOR,  
MRS. MAYOR: WHOS:

11

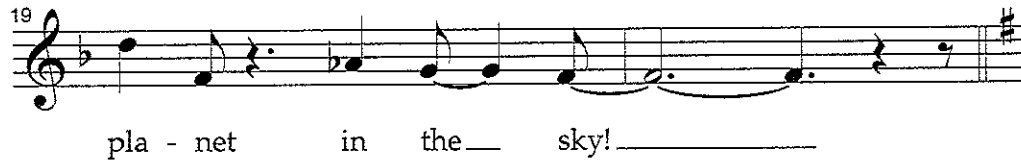
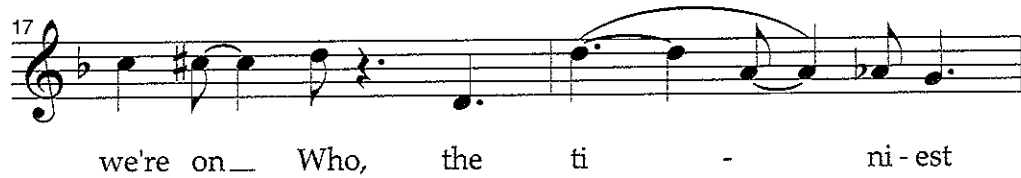
I'm a Who. And so are\_\_ we.\_\_ We're

13

ti - ny lit - tle peo - ple blow - ing by in the air,\_\_

15

won - der-ing how\_\_ and why\_\_

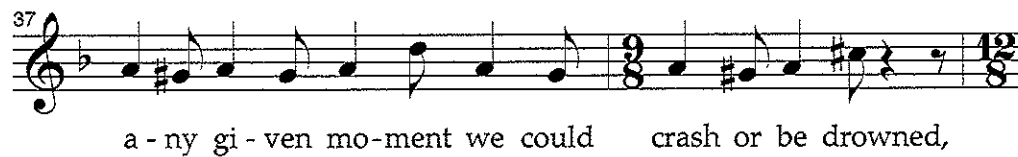
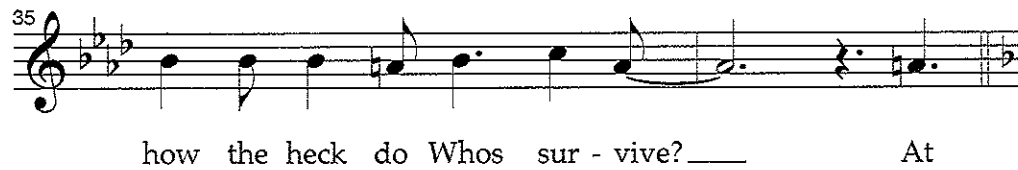
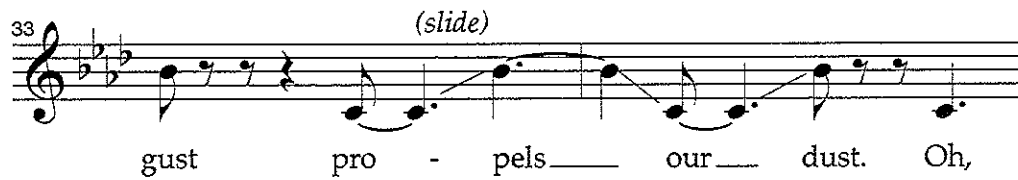


MR. MAYOR,  
MRS. MAYOR:



WHOS:





(JOJO comes forward, imploring HORTON.)

43 

45 **JOJO,**  
**WHOS:** *Slowly* *(sincerely)*

It's up to you, \_\_\_ sir. \_\_\_ Please

47



— help — Who, sir. You're the on - ly one who — hears.


49   
 — You must, sir! — Save — our — dust, sir!

52   
Now that we have reached your ears! — We're

54



ti - ny lit - tle peo - ple say - ing thanks in ad - vance,

56 


58



Here on\_\_\_ Who, the ti - ni - est

60

*rit.*

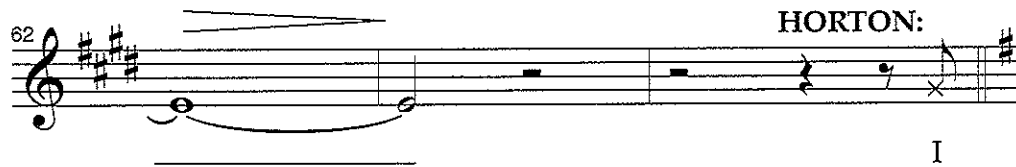


pla - net in the sky...\_

(We see HORTON in the jungle, listening to the clover.)

62

**HORTON:**



I

65



won't let you down. No I won't let you fall. A

**Freely**

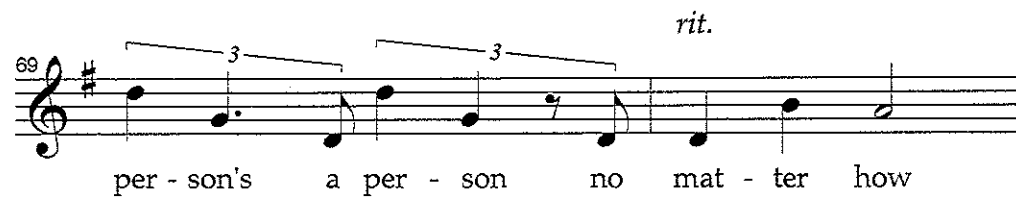
67



per - son's a per - son no mat - ter how small. A

69

*rit.*



per - son's a per - son no mat - ter how

71

small. \_\_\_\_\_

WHOS:  
(gratefully)

*p*

Whooo! \_\_\_\_\_

*(HORTON lumbers offstage. MR. MAYOR and MRS. MAYOR step away from the crowd toward JOJO.)*

**MR. MAYOR**

JoJo!  
I'm the Mayor of Who. Why, I've just been elected.  
And upright behavior is thus forth expected.

**MRS. MAYOR**

We've just had a talk with your teachers today—  
And they didn't have one single good thing to say!

**MR. MAYOR**

Your Thinks were so wild they disrupted your classes.

**MRS. MAYOR**

And made Mrs. Mackel-Who drop her new glasses.

**MR. MAYOR**

Now Horton has found us. We're safe on a clover.  
But clearly our troubles are far, far from over.

**MRS. MAYOR**

We don't mean to scold you. We love you, oh, yes, dear.  
But couldn't you try thinking just a bit less, dear?

*(MR. MAYOR and MRS. MAYOR exit, leaving JOJO alone to take his bath. He turns to the CATS. #5 – OH, THE THINKS YOU CAN THINK! (REPRISE) begins.)*




2/16

Simply, & narrative

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody consists of a single note on the G line (G5) held for a long duration, indicated by a horizontal line with a '3' above it, suggesting a triplet or a long note. The staff ends with a double bar line and a repeat sign.

5 (CATS:)



9

11 

21



Think of pipes in the floor—— lead-ing off to a shore



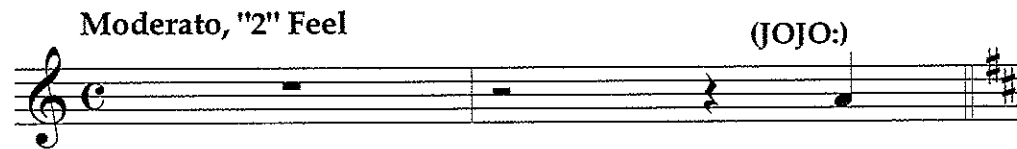
— where the wa - ter is cool...



Soon your tub's not a tub,

*(The CATS run and hide. #6 – IT'S POSSIBLE (PART 1) begins.)*


## IT'S POSSIBLE (PART 1)



This




might be a pool— like I've read of in books, con-

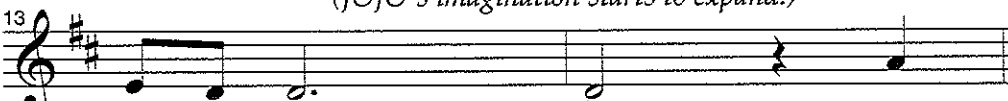
5   
nec-ted to one— of those un-der-ground brooks! An

7   
un-der-ground ri - ver that starts here and flows right

9   
un-der this bath - tub! And then, who knows! It's

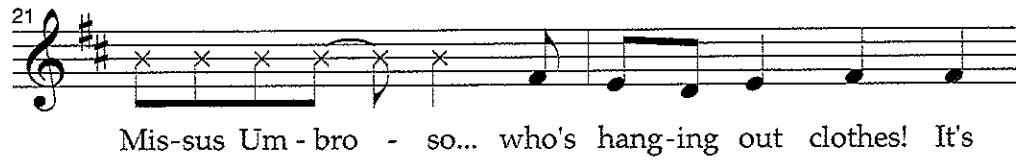
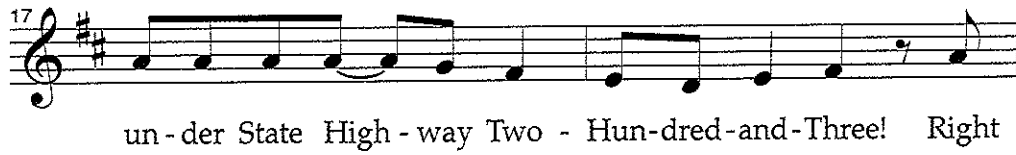
JOJO,  
CATS:


11   
pos - si - ble! \_\_\_\_\_ A - ny-thing's

13   
pos - si - ble! \_\_\_\_\_ It


(JOJO's imagination starts to expand.)

15   
might go a-long,— down where no one can see, right




33 

may-be some fish— might be swim-ming... swim-ming toward

37 

*(We are suddenly underwater. Strange FISH appear, all shapes and sizes, wildly colored and wildly improbable. The FISH dance and swoop through the water.)*

39 **Gently** *uncle and swoop through the water.*



(a la the Beach Boys)

57 **FISH (PART 1):**

Oo wee! \_\_\_\_\_ Ooh!

**FISH (PART 2):**

Ah! \_\_\_\_\_ It's pos - si - ble! It's

60

Oo wee! \_\_\_\_\_

pos-si - ble... \_\_\_\_\_ Ah! \_\_\_\_\_

63

Ooh! \_\_\_\_\_

\_\_\_\_\_ It's pos - si - ble! It's pos-si - ble... \_\_\_\_\_

(ALL:) JOJO, GROUP 1:

65

*p* Ah! \_\_\_\_\_ *ff* Oh, the

(JOJO, GROUP 1:)

69

sea is so full\_ of a num-ber of fish. If a

GROUP 2:

oo Wah oo





77 **PART 1:**

pos - si - ble. A - ny-thing's

**PART 2:**

It's pos - si - ble... A - ny-thing's

**PART 3:**

It's pos - si - ble! A - ny-thing's

79

pos - si - ble. It's pos - si - ble. pos - si - ble!

pos - si - ble! It's pos - si - ble... pos - si - ble! It's

82 JOJO:

A - ny - thing's pos - si - ble. It's  
A - ny - thing's pos - si - ble!  
pos - si - ble! A - ny - thing's pos - si - ble!

85 (JOJO:)

pos - si - ble... A - ny - thing... A - ny - thing...

*(MR. MAYOR and MRS. MAYOR enter, bearing mops.)*

**MR. MAYOR**

JoJo! The tub's overflowed on the floor!  
The water is running right under the door!

**MRS. MAYOR**

The ceiling is peeling! You've flooded the den!  
Oh, JoJo, I think you've been Thinking again!

**MR. MAYOR**

I say this with firmness and terrible sorrow.  
Young man, we will deal with you come tomorrow!

*(#7 – IT'S POSSIBLE (PART 2) begins.)*

# IT'S POSSIBLE (PART 2)

(MR. MAYOR and  
MRS. MAYOR exit.)

A Bit Slower

4 JOJO:

I still think that I'm

Freely

6

not such a fool when I sit here and fish in Mc-

JOJO, CATS,  
FISH:

8

El - li - got's Pool! It's

Slower

11

pos - si - ble! A - ny-thing's...

Maestoso

13

pos - si - ble!

(The scene shifts to HORTON, alone, guarding his clover.  
Night falls.)

**HORTON**

I've been guarding this clover  
For over a week,  
Getting laughed at  
For thinking a dust speck can speak.

(#8 – ALONE IN THE UNIVERSE *begins.*)

**ALONE IN THE UNIVERSE**

(HORTON:) Well let them all laugh, I'll try not to mind,  
For I have found something that they'll never find!

A Tempo (with Wonder)

8 (HORTON:)

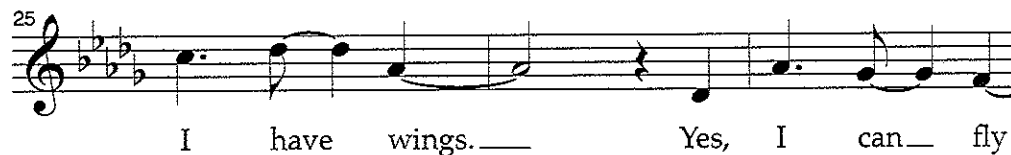
I'm a -

lone in the u - ni-verse. So A -

lone in the u - ni-verse. I've found

ma-gic but they won't see it. \_\_\_

They all call me a lun - a-tic. O-kay



42 HORTON,  
JOJO:

Who be - lies in me...

**(HORTON:)** *(casually, to his clover)* Hello... hello?

JOJO: (*startled*) Hello?

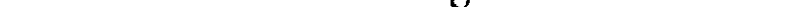
HORTON: Who's there?

**JOJO:** It's me, JoJo. The Mayor's son.

**HORTON:** I'm Horton. The Elephant.

**JOJO:** Are you real, or are you a very large Think?


45 8



A musical staff with a treble clef and a key signature of one flat (B-flat). A whole rest is placed on the staff, spanning the entire width of the staff. The number '45' is written above the staff on the left, and the number '8' is written above the staff in the middle.

**HORTON:** Oh, I'm real, all right. I would state that in ink.

**JOJO:** In my Thinks, I imagine a lot of strange things,  
and I go to strange places, as if I had wings!  
I love a good Think!

53 


**HORTON:** Well, for me that goes double.

**JOJO:** Sometimes my Thinks are what get me in trouble.

**HORTON:** When you think, do you dream?

**JOJO:** In bright colors!

**HORTON:** Me, too.

61  8

(HORTON:) And I go to strange places. Like Solla Sollew!

**JOJO:** When you think, do you think you could fly to the stars?

**HORTON:** Little friend, no one else could have Thinks such as ours!

69 7



A musical staff with a treble clef. A thick black horizontal bar, representing a whole rest, spans the entire width of the staff. Above the staff, the number '7' is centered.

(HORTON:)

76

Yes, I have wings\_\_\_ and

JOJO:

I have wings

79

I can\_\_\_ fly\_\_\_ a - round the\_\_\_ moon

I can\_\_\_ fly\_\_\_\_\_

82

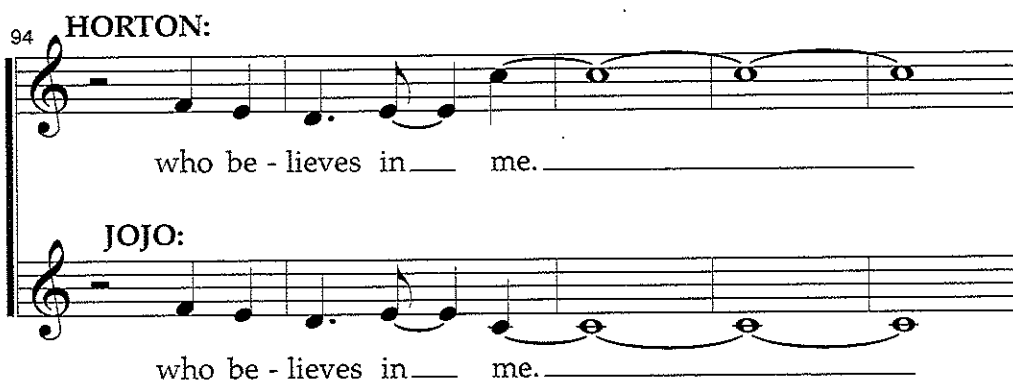
\_\_\_ and far be - yond the\_\_\_ sky. \_\_\_ You

\_\_\_ be - yond the\_\_\_ sky. \_\_\_

(HORTON:)

85

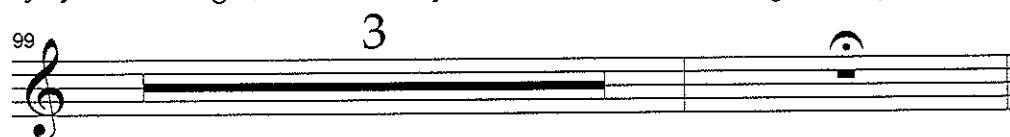
called my\_\_\_ name\_\_\_ and you set me\_\_\_ free...



**HORTON:** Goodnight, JoJo.

**JOJO:** Goodnight, Horton. See you in Solla Sollew.

*(JOJO starts to go to sleep.)*



*(Suddenly, the CATS appear and shake him awake.)*

**CAT 1**

Wake up! The scene's over!

**CAT 2**

There's more to be heard.

*(HORTON lumbers offstage. CAT 3 points at HORTON.)*



**CAT 3**

There goes our hero. Who enters?

**CATS**

The bird!

**GERTRUDE**

"Song for Horton," Number Four Hundred and Thirty-Seven.

*(GERTRUDE enters with a guitar. She begins to play and sing. #9 – THE ONE FEATHER TAIL OF MISS GERTRUDE MCFUZZ begins.)*

# THE ONE FEATHER TAIL OF MISS GERTRUDE MCFUZZ

*(GERTRUDE strums the guitar.)*

Folky 8 *(GERTRUDE:)*

Doo

10

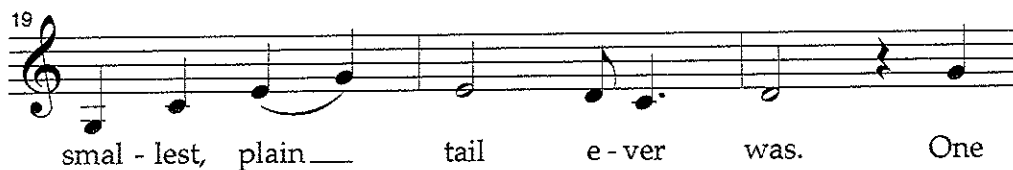
doo Doo doo Doo doo do do do

13

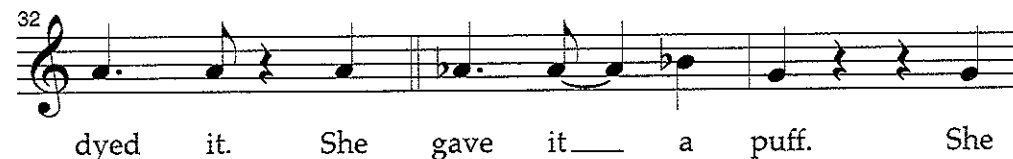
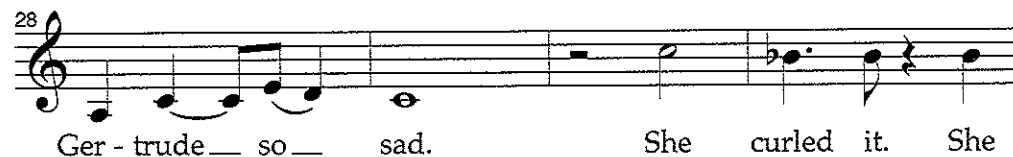
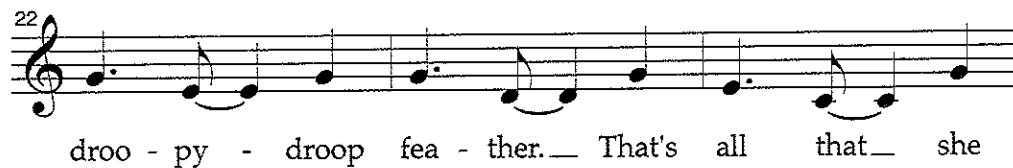
do There once was a girl - bird named

16

Ger - trude Mc - Fuzz and she had the




**Rit.**



## Più Mosso

41 was what it was— A tail that simp - ly

44   
was-n't meant to catch the eye\_ of an e-le-phant... the

## A Tempo

47   
one fea-ther tail of—Miss Ger-trude Mc - Fuzz.

**JOJO**

Well, Gertrude seems lonely, but she sang a nice song.


(#10 – MONKEY AROUND/CHASING THE WHOS  
begins.)

# MONKEY AROUND/ CHASING THE WHOS

**CATS:** Kid, fasten your seat belt. 'Cause now things go wrong!

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a common time signature 'C'. The first measure contains a half note on G4. The second measure contains a half note on A4. The third measure contains a whole note on B4, with a '2' written above it. The fourth measure contains a whole note on A4. The staff ends with a double bar line and a key signature change to one flat (Bb).

*(Music kicks in as GERTRUDE exits. We hear percussion and vocal jungle noises. Lights come up on the jungle at night. It's dark and menacing. The JUNGLE CITIZENS are there. The WICKERSHAM BROTHERS appear, looking for trouble.)*

4  11

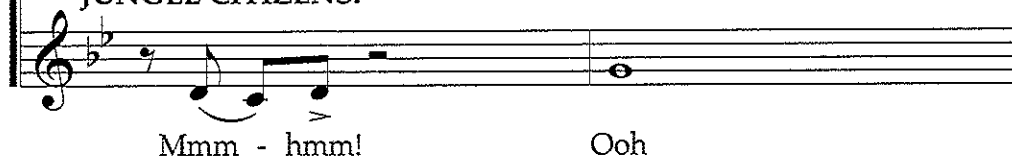
WICKERSHAM 3: WICKERSHAMS,  
JUNGLE CITIZENS:



WICKERSHAMS:



JUNGLE CITIZENS:



25

Some-thin' big is com-in' through.

Mmm - hmm! Ooh

27

Got some mon-key bus-'ness. That's

Mmm - hmm! Ah That's

29

what we in-tend to do. Come on!

*fp*

what we in-tend to do. Come on!

32 (ALL:)

I wan-na mon-key, mon-key a-round. Come on!

34

I got-ta mon-key, mon-key a-round. Come on!

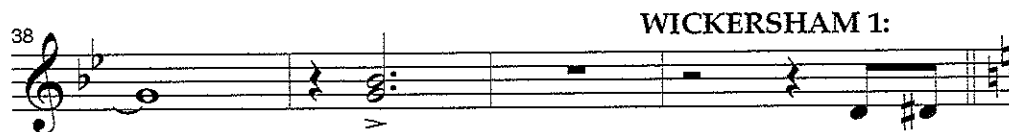


We're gon-na mon-key. Ooh, — we're gon-na mon-key a-round!

*(HORTON enters, whistling, clutching his clover.)*

**HORTON:** The Wickershams. Uh, hello.

*(The WICKERSHAM BROTHERS circle HORTON.)*



**WICKERSHAM 1:**

Ooh!

Well, it's

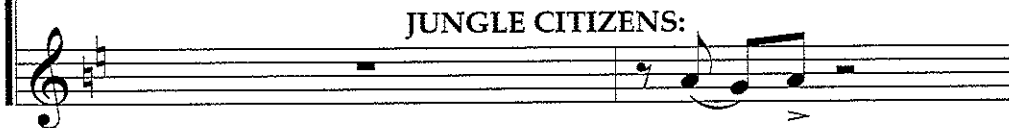


**(WICKERSHAM 1:)**

**WICKERSHAM 2:**

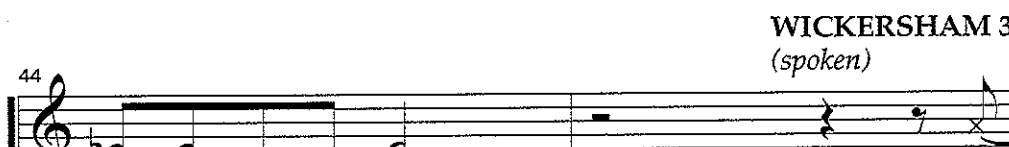
big-ger than a bread-box!

Hey, it's



**JUNGLE CITIZENS:**

Mm - hmm!



**WICKERSHAM 3:**

*(spoken)*

wi-der than a whale!

Pea -



Mmm - hmm!

WICKERSHAMS,  
JUNGLE CITIZENS:

(sung)

cresc.

46

- nut but-ter breath and scared to death from head to tail!

48

WICKERSHAM 1: (spoken)

WICKERSHAM 2:

50

So you're still talk-in' to dust. Oh, that's hot! A

WICKERSHAM 3:

52

dust speck that's all full of Whos who are not! There

WICKERSHAMS,  
JUNGLE CITIZENS:

54

aren't a - ny Whos Why, I don't hear a sound! Come on!

(The WICKERSHAM BROTHERS  
grab the clover and run.)

56

We got - ta mon-key... mon-key a - round!

(HORTON follows them. The chase is on!

The whole world begins to rush by.)

HORTON: Hey! Give that back! Stop!

**Fast Rhythmic Groove**

**Marcato**

**7**

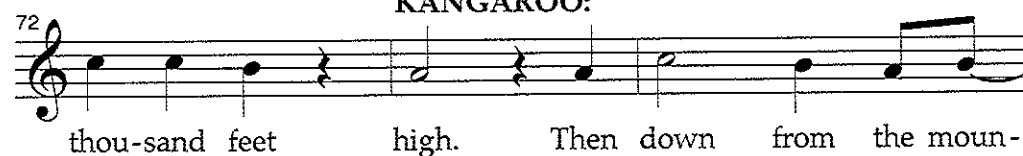
**SOUR KANGAROO:**



**+ JUNGLE  
CITIZENS:**



**SOUR  
KANGAROO:**



**+ JUNGLE  
CITIZENS:**





80 **PART 1:** **PART 2:**

Whos! Cha - sing the Whos! Cha - sing the Whos!

(The CATS appear in a news helicopter.)

**CAT 2:** This is the Cat in the Hat  
Live from Skycam Five,  
Folks, the Jungle of Nool  
Is one heck of a drive.  
We've got monkeys backed up  
To the Three-Oh-Two...

83

4

... I'd find alternate routes if I were you!

**SOUR KANGAROOO,  
WICKERSHAMS,  
JUNGLE CITIZENS:**

88

5

Then

94

o - ver the de - sert, the De - sert of Dreeze!

97

— and in - to the fo - rest with

100

thou-sands of trees, past Sneetch-es on beach -

(SOUR KANGAROOO:) ALL:  
(growling) (except HORTON)

103

es and sour kan - ga - roos! Went

PART 1:

106

Hor-ton the e-le-phant, cha-sing the Whos!

PART 2:

Hor-ton the e-le-phant Cha - sing the Whos!

109

Cha - sing the Whos!

Cha - sing the Whos!

(The WICKERSHAM BROTHERS stop running and face the out-of-breath HORTON.)

3 WICKERSHAM 1:

112

Still

116

cha-sin' your dust? Why, it's safe as can be.

119 **WICKERSHAM 2:**

We're mon-keys to trust or

122 **WICKERSHAM 3:**

don't you a - gree? Well,

124

just to be\_ sure, we are hand-ing it\_ off

127 **ALL:**

to a black - bot-tomed ea - gle named—

130 **VLAD VLADIKOFF:** *(VLAD swoops in and grabs the clover.)* **HORTON:** No! Please! Wait!!

Vlad Vlad - i - koff!

*(The clover drops, and the WHOS scream.  
HORTON tries to catch it, but it's too late.  
They are lost in a huge field of clover.)*

132 **WHOS:**

Aaah! \_\_\_\_\_

*(HORTON now stands alone.)*

**HORTON**

That bird let that clover drop somewhere inside  
Of a great patch of clovers, a hundred miles wide!  
I'll find it. I'll find it! I'll find it or bust!  
I shall find my friends on their small speck of dust.  
*(A noise is heard overhead.)*  
Who's there?

**MAYZIE**

It's me. Mayzie. Up here.

**HORTON**

Mayzie... Are you on a nest?

**MAYZIE**

Yeah. You wanna make something of it?

**HORTON**

No, I just never thought I'd see you on a nest.

**MAYZIE**

Neither did I, Hort. Neither did I.  
Hey, Horton, would you maybe like to sit on my nest?

**HORTON**

Why, Mayzie, I couldn't. Of all silly things!  
I haven't got feathers. I haven't got wings.  
And not only that, but I'm here on a search.  
I just couldn't leave my poor Whos in the lurch!

**MAYZIE**

I won't be gone long, kid. I give you my word.  
I'll hurry right back, 'cause I'm that sort of bird!

*(MAYZIE exits. A beat as HORTON considers this.)*

**HORTON**

*(relenting)*

Well... we all need vacations.  
All right, go on, take it.  
I'll sit on your egg  
And I'll try not to break it.

**(HORTON)**

But please come back quickly—  
 One hour, maybe two.  
 I need to find JoJo.  
 I've got to save Who!

**(#11 – HORTON SITS ON THE EGG/DILEMMA  
 begins.)**

## HORTON SITS ON THE EGG/DILEMMA

*(JUNGLE CITIZENS enter. HORTON  
 climbs the tree and gets into the nest.)*

**Slower, "2" Groove  
 (Jungle Drums!)**

**3** **JUNGLE  
CITIZENS:**

Then — care - ful - ly, ten -

6 - der - ly, gent - ly he crept up the

9 trunk to the nest where the lit - tle egg

12 slept. Then — Hor - ton the E - le - phant smiled.



(HORTON sneezes.)

39

- ing the flu\_\_\_\_ Oh, May - zie,\_\_\_\_ please

42

hur - ry!\_\_\_\_ I've got to\_\_\_\_ save Who! Oh,

45

May - zie,\_\_\_\_ please hur - ry!\_\_\_\_ I've got to\_\_\_\_ save

(HORTON shivers as the CATS toss autumn leaves at him. GERTRUDE enters.)

L'Istesso

48

Who!\_\_\_\_

GERTRUDE: Horton, I brought you a scarf.  
 HORTON: Thank you, Gertrude. Have you heard from Mayzie?  
 GERTRUDE: She sent a card from Palm Beach.  
 HORTON: Palm Beach! Gertrude, what if she never comes back?

52

GERTRUDE: Don't worry, she will.  
 (GERTRUDE exits.)

60

JUNGLE CITIZENS:

And

64

then came the win - ter... the snow... and the sleet

67

and i - ci - cles hung from his trunk

(The CATS hurl buckets  
of snow at HORTON.)

70

and his feet!

HORTON: (resolute)

74

I can't leave this nest. No, I

77

meant what I said. This egg might get fro -

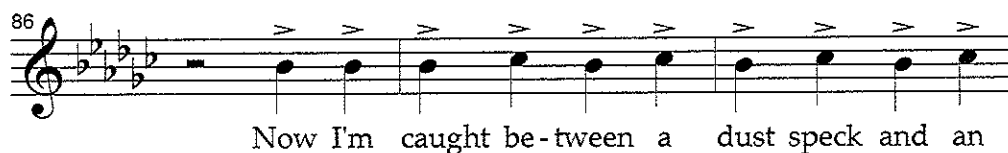
80

- zen. But the Whos might be dead! I





**Dramatico**



*(MAYZIE enters with souvenirs from her trip.)*

**MAYZIE**

Good gracious! I've seen you before. Now, let's see...

**HORTON**

Why, Mayzie, it's Horton! Remember? It's me!  
I've sat on your egg now for fifty-one weeks!

**MAYZIE**

I may be unreliable, fancy free,  
Irresponsible, crazy me,  
But seeing you gives me true delight  
Just for once I've done something right.

The egg is all yours!

*(dramatically)*

No, don't thank me.

I'll cry!!!

*(and now, very sincerely)*

Good luck when it hatches

Good luck... And goodbye.

*(MAYZIE exits hastily. The JUNGLE CITIZENS look at HORTON with sympathy.)*

**HORTON**

I meant what I said,  
And I said what I meant.  
An elephant's faithful,  
One hundred percent.

*(HORTON talks to the egg.)*

I'll protect you from harm.  
Yes, I'll do it or die!  
So rest now, Young Egg,  
And I'll sing you a lullabye.

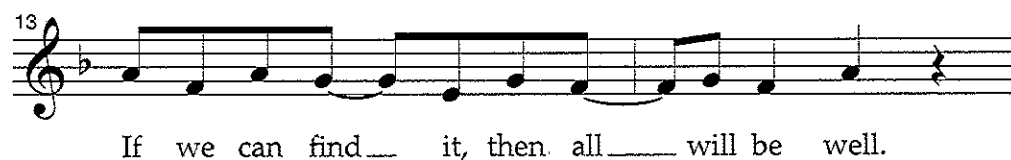
*(#12 – SOLLA SOLLEW begins.)*

**SOLLA SOLLEW**

*(HORTON sings the egg a lullabye.)*

**Gentle Lullabye**

7

**(HORTON:)**

15



Trou - bles there are few. Some-day, we'll go —

18



— to... Sol - la Sol - lew, —

21

ALL:



— Sol - la — Sol-lew — Sol - la Sol -

24



lew, — Sol - la — Sol -

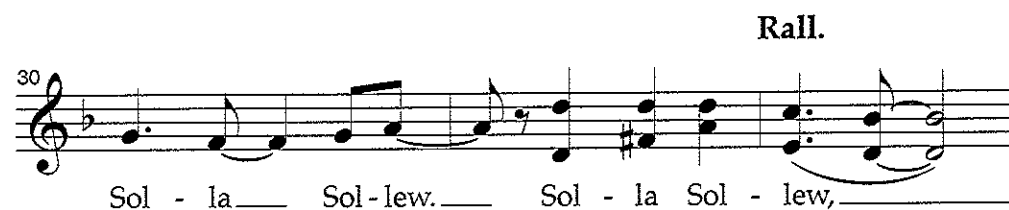
27



lew. Sol - la Sol - lew, —

30

Rall.



Sol - la — Sol-lew. — Sol - la Sol - lew, —

33

Freely

HORTON:



— I'll be home... — with

**A Tempo** **Poco rit.**

(HORTON:)

36

you. \_\_\_\_\_

**ALL:**

*p* Sol - la \_\_\_\_\_ Sol -

(ALL:)

39

lew. \_\_\_\_\_

*(In the darkness, we see a figure carrying a flashlight. It is GERTRUDE.)*

**GERTRUDE**

Psst! Horton! Horton, are you there?

**HORTON**

What? Who is it?

**GERTRUDE**

It's me, Gertrude! Horton! Oh, Horton! There's nothing that I wouldn't and I couldn't and I haven't gone through. And Horton... it took me seven weeks but I found your clover.

*(HORTON eagerly takes the clover from GERTRUDE.)*

**HORTON**

Gertrude... I never noticed... you're... amazing!

**GERTRUDE**

Aw, it was nothing.

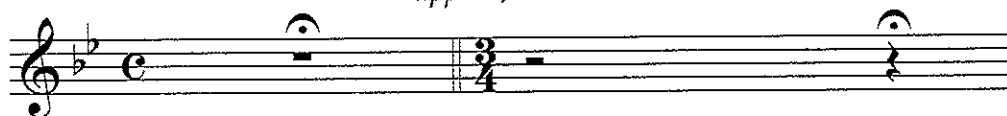
(#13 – THE WHOS RETURN begins.)

# THE WHOS RETURN

**HORTON:**  
Hello, Whos, hello!  
Is anyone there?

*(HORTON holds the  
clover to his ear and  
gets an answer as  
MR. MAYOR and  
MRS. MAYOR  
appear.)*

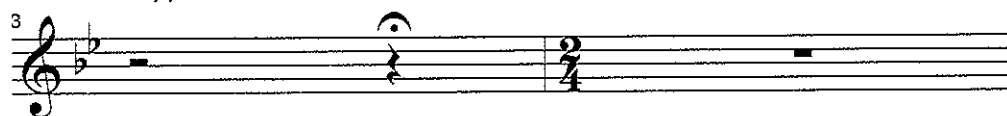
**MR. MAYOR,**  
**MRS. MAYOR:** Hello!!  
**HORTON:** Oh, what a  
relief! Why, hello, Mr.  
Mayor! Is JoJo all right?



*(JOJO  
appears.)*

**JOJO:** Hi,  
Horton!  
**HORTON:**  
Oh, Jojo!

**(HORTON:)** ... Hello! Kid, now  
that I've got you. I won't let you  
go! I'll shelter and guard you,  
because after all...



**(HORTON:)** Gently



**HORTON,**  
**GERTRUDE,**  
**THE WHOS:**

**Rit.**

**A Tempo**



(The WICKERSHAM BROTHERS,  
SOUR KANGAROO and YOUNG  
KANGAROO appear.)

WICKERSHAM 1:

mat - ter how... Ha!

WICKERSHAM 2,  
WICKERSHAM 3:

SOUR KANGAROO:

Ha! Humph!

### GERTRUDE

How did you get here?!

(The WICKERSHAM BROTHERS, SOUR KANGAROO  
and YOUNG KANGAROO begin to cart HORTON away.)

### HORTON

Wait! Stop! Where are you taking me?

### SOUR KANGAROO

Horton, we're taking you back.

### WICKERSHAM 1

You're gonna be goin' in style.

### WICKERSHAM 2

For talkin' to a speck—

### WICKERSHAM 3

And sittin' on an egg.

### SOUR KANGAROO, WICKERSHAMS

You're gonna be put on trial!

(The WICKERSHAMS and SOUR KANGAROO laugh as  
they lead HORTON to the courtroom.)

(When they arrive, all of the JUNGLE CITIZENS are there  
to watch the trial.)

**MARSHAL**

This is the case of the People versus Horton the Elephant. Judge Yertle the Turtle presiding. The defendant is charged with talking to a speck, disturbing the peace and loitering... on an egg.

**HORTON**

Your honor, this clover is Exhibit A.  
They're Whos here smaller than the eyes can see  
It's true sir! He's a Who and so is she.

*(HORTON shows JUDGE YERTLE the clover. JUDGE YERTLE stares at it as the crowd anxiously awaits a verdict.)*

Mr. Mayor, Mr. Mayor! Oh, please, Mr. Mayor!  
You've got to prove now that you really are there!

*(The JUNGLE CITIZENS all lean in to "listen" to the clover. No sound is heard.)*

**JUDGE YERTLE**

Based on the evidence, I have no choice but to order the defendant, Horton the Elephant, remanded to the Nool Asylum for the criminally insane. And as for the dust speck... it will boil in a hot steaming kettle of beezlenut oil.

**HORTON, MR. MAYOR, MRS. MAYOR**

JoJo, think of something!

*(All freeze except the CATS and JOJO.)*

**CATS**

Now just for a moment, young JoJo looked grim.  
The fate of the Whos rested squarely on him!  
But then came a Think:  
A peculiar new word.  
The kind of a word no one ever had heard!

*(Time is suspended for a moment as JOJO clears his throat and opens his mouth.)*

**JOJO**

Yopp!

(JOJO's voice reverberates loudly through the universe, and the WHOS are heard. The JUNGLE CITIZENS gasp. The WHOS breathe a sigh of relief. #14 – YOPP! begins.)

# YOPP!

**HORTON:** Do you hear what I hear? Do you see what I mean?

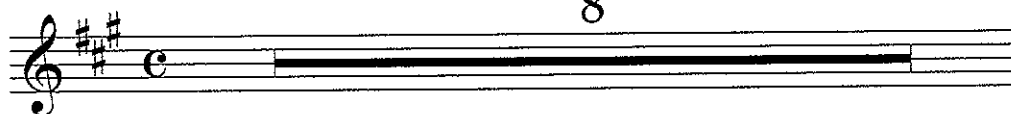
They made themselves heard though they still can't be seen!

**GERTRUDE:** They've proved they ARE persons, no matter how small.

**HORTON:** And their whole world was saved by the Smallest of All.

**Moderato**

8



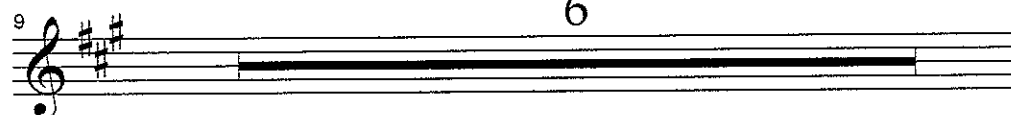
**SOUR KANGAROO:** (*grudgingly*) How true! Yes, how true!

Said the Sour Kangaroo.

And, from now on, you know what I'm planning to do?

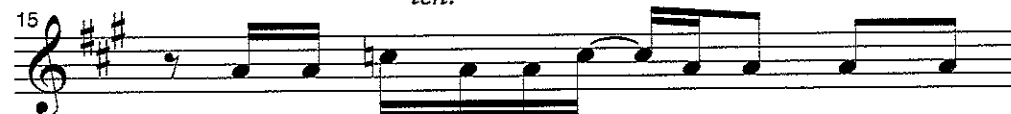
From now on, I'm going to protect them with you!

6



(**SOUR KANGAROO:**)

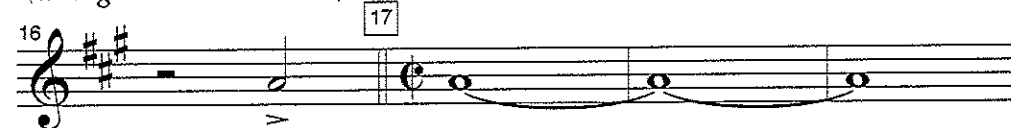
*ten.*



And the young kan - ga - roo\_\_ in her pouch said:

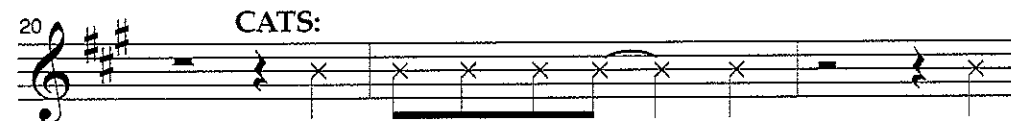
**YOUNG KANGAROO:**

(*with genuine enthusiasm*)



Me,

too! \_\_\_\_\_



**CATS:**

Their trou-bles were end - ed.

They



23 **ALL:** **CATS:**

hailed his great... YOPP! And Jo-Jo was ho -

26 **MR. MAYOR,**  
**MRS. MAYOR:**

- nored as "Think-er Non - Stop." Now

29

all Jo-Jo's Thinks would for -

31 **CATS:**

e-ver be heard. In-cluding this

(GERTRUDE dashes over to HORTON with the egg in a basket, and they watch it hatch.)

34

Think...

(We hear the sound of a giant egg cracking.) **ALL:** **Freely**  
(in wonder and amazement)

43

An E-lephant Bird!

**CAT 1**

The adventures were over.

**CAT 2**

The sky became...

**JOJO**

Pink!

**CAT 3**

And then, guess what happened?

**CATS, JOJO**

*(to audience)*

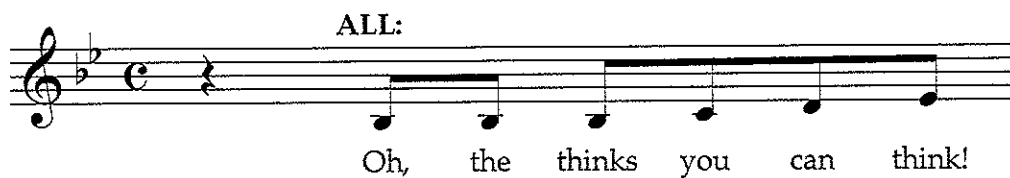
Well, what do you think?!

(#15 – OH, THE THINKS YOU CAN THINK!

(FINALE) begins.)

# OH, THE THINKS YOU CAN THINK! (FINALE)

Moderato – Warmly





When your thinks have run dry, in the blink of an eye



there's an - oth - er think

there! \_\_\_\_\_



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



lin-ing up to get

loose... \_\_\_\_\_

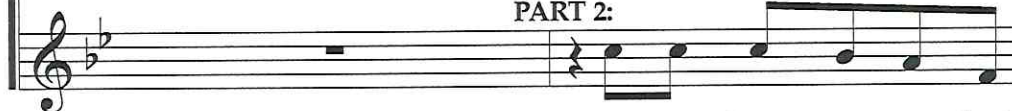
### A Tempo of "Opening"

#### 14 PART 1:



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

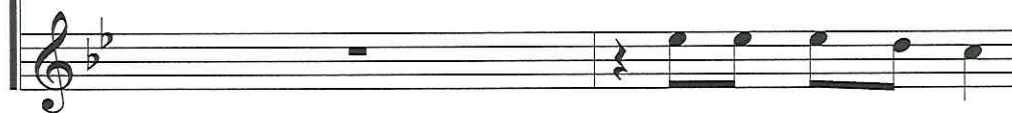
#### PART 2:



Oh, the thinks you can think



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



Oh, the things you can



think! Oh, the thinks you can think! When you think a-bout

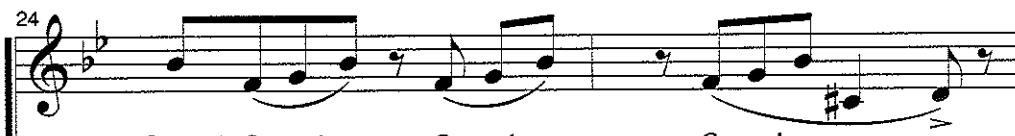


Seuss! \_\_\_\_\_ When you think a - bout



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

*(The COMPANY dances off, fades away,  
disappears, one by one. Last to go are the CATS.)*



Seuss! Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_



Seuss! Seuss! \_\_\_\_\_ Seuss! Seuss! Seuss! \_\_\_\_\_

*poco a poco decresc.*



Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_ Seuss! \_\_\_\_\_



Seuss! \_\_\_\_\_ Seuss! Seuss! Seuss! \_\_\_\_\_

28

Seuss! Seuss! Seuss!

Seuss! Seuss! Seuss!

(Finally, JOJO stands on an empty stage, holding the red-and-white striped hat.)

(JOJO puts the hat on, down over his eyes, causing a... Blackout!)

30

4 JOJO:

4 Seuss!

(Lights up. #16 – GREEN EGGS AND HAM (BOWS) begins.)

## GREEN EGGS AND HAM (BOWS)

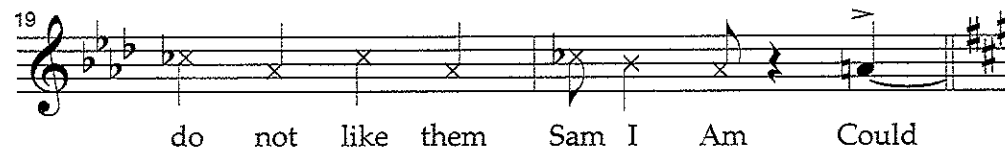
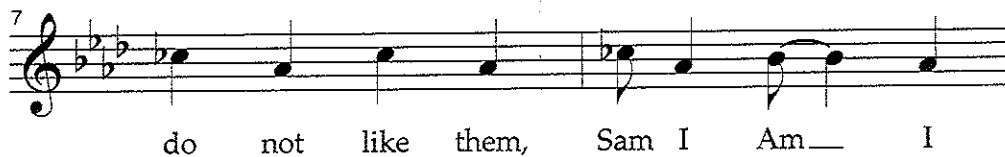
Bright Swing!

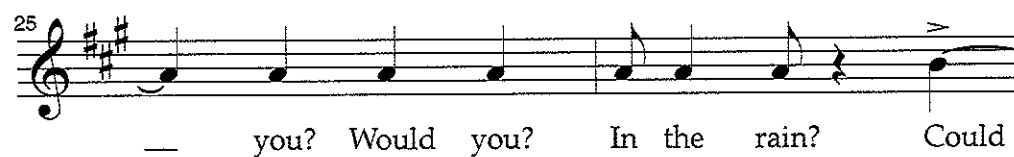
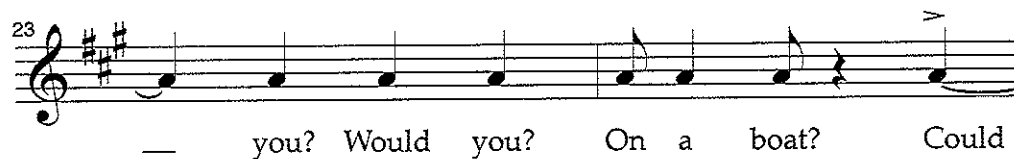
3 ALL:

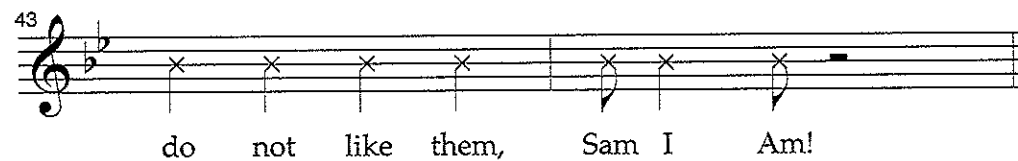
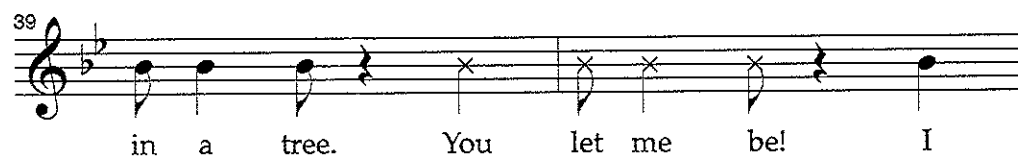
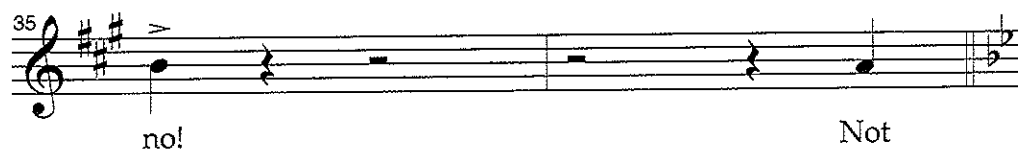
I

5

do not like green eggs and ham. I







(#17 – EXIT MUSIC *begins.*)

**THE END**



# 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.

# Actor's Script Credits

## **Contributing Editors**

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Marianne Phelps

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