



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

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

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



## ACTOR'S SCRIPT

### MUSIC & LYRICS BY

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BASED ON THE NOVEL BY DODIE SMITH & THE DISNEY FILMS

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# ACTOR'S SCRIPT

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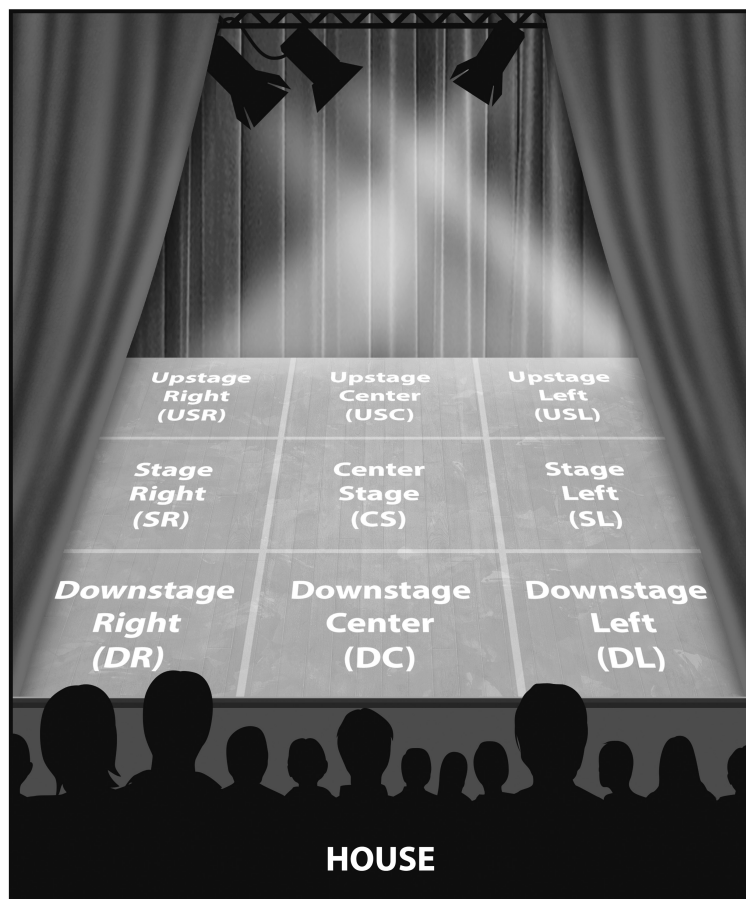
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# WELCOME TO THE THEATER

Congratulations! You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know. This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor**, **director**, and **stage manager** works from a script. Your Actor's Script contains additional information for this musical, like this introduction and two glossaries. You can look up any bold words in the Actor's Glossary at the back of this book. Be sure to take good care of your script, and take notes with a pencil since what you'll be doing onstage can change during rehearsals.

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



# WHAT TO EXPECT DURING REHEARSALS

You will be performing a musical, a type of **play** that tells a story through music, **choreography**, and **dialogue**. Because there are so many parts of a musical, most shows have more than one **author**. The **composer** writes the music and usually works with a **lyricist**, who writes the **lyrics**, or words, for the songs. The **book writer** writes the dialogue (spoken words, or **lines**) and the **stage directions**, which tell the actors what to do onstage and which music cues to listen for. If the book writer and lyricist are the same person, they are often referred to as the **librettist**, since the book and lyrics together are referred to as the **libretto**.

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

## Music

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

## Choreography

Since most musicals include some movement or dance, you'll also be rehearsing choreography. Your **choreographer** will create the dances and teach them to the cast. The music and the choreography help tell the story.

## Blocking & Scene Work

Your director will determine where everyone in the cast stands and how they move around the stage. You'll use theater **blocking** 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.



# MARKING YOUR SCRIPT

Notating your script can help you to remember important blocking and direction. Below are some tips to keep you on track.

**1** Always write your name legibly on your script. 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, "Exactly, you nincompoop!" and your director wants you to stress the word "nincompoop," underline it 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 (you could write "R hand up" to remind yourself to raise your right hand). You may also combine them in various ways (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.

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

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

1 Alisha Flowers (Cruella)

2

CRUELLA  
What do you mean we've run out of fur! We can't have run out of fur!  
My pattern calls for a muff and boots! I want my matching muff and boots!

HORACE  
Blimey, Cruella! We've bought up every Dalmatian puppy in all of London!

JASPER  
And there are no more for sale in a hundred miles of here!

CRUELLA *Look at Jasper*  
*(laughing wickedly)*  
Who said anything about a sale? My muff and boots are living right next door...

8

HORACE  
But I thought that artsy couple with all the dogs was living next door.

CRUELLA  
Exactly, you nincompoop!

XDSR 4

You mean... 3 JASPER

That's right! CRUELLA

5

(#8 - CRUELLA'S SCHEME.)

6

CRUELLA'S SCHEME

(CRUELLA): ... I think it's time we pay dear Roger and Anita another visit. Come along, boys. It's time to make our plans...

4

5 CRUELLA: 7 1-4

Just think how eas - y it will be... to

# SYNOPSIS

The Dalmatians **PONGO** and **PERDITA** happily raise their **PUPPIES** – **PENNY**, **PEPPER**, **LUCKY**, and **PATCH** – in a small, loving home on the edge of Regent’s Park in the city of London (*Dalmatian Conga*). As the **DOGS OF LONDON** narrate, **NANNY** cares for all the Dalmatians, including their human “pets”: **ROGER**, a composer, and **ANITA**, an artist. Part of the family’s cherished routine is watching their favorite TV program (*Thunderbolt Adventure Hour*) and singing along to the super-catchy commercial theme song for their favorite snack (*Kanine Krunchies*).

One day, their wealthy neighbor, **CRUELLA DE VIL**, stops by and, admiring the spotted puppies, realizes they are just what she needs to complete her fabulous fur collection. When Roger refuses to sell the Dalmatian pups, Cruella storms off (*Cruella De Vil*) and plots with **HORACE** and **JASPER** to steal them (*Cruella’s Scheme*).

With Nanny and Anita out of the house and Roger asleep in front of the TV, Cruella’s henchmen lure the puppies away to her fur vault using Kanine Krunchies as bait (*Kanine Krunchies – Reprise, The Fur Vault*). Realizing their beloved puppies were stolen, Pongo and Perdita appeal to the Dogs of London for help (*Twilight Bark*).

Meanwhile, the puppies discover they are not alone in the fur vault. **OTHER PUPPIES**, including **FRECKLES** and **SPOTTY**, explain to the Dalmatian pups where they are and what’s to become of them. Despite being surrounded by police, Cruella is determined to get her new fur (*My Beautiful Coat*), even as the Dogs of London – headed by the resourceful cat, **SERGEANT TIBBS** – rescue all the puppies from the fur vault (*The Chase*). As a **POLICE OFFICER** and **DOG CATCHER** capture the three thieves, Roger, Anita, and Nanny imagine a puppy-filled happily ever after (*Dalmatian Vacation & Finale*) with their adopted 101 Dalmatians!





# CHARACTERS

*(in order of appearance)*

**LUCKY, PATCH, PENNY, and PEPPER** – four happy Dalmatian puppies; offspring of Perdita and Pongo

**PERDITA and PONGO** – Dalmatians, loving parents to the puppies

**ROGER** – a softspoken composer, Anita’s husband, and owner of the Dalmatians

**ANITA** – a kind-hearted painter, Roger’s wife, and owner of the Dalmatians

**CRUELLA DE VIL** – Roger and Anita’s horrible, wealthy neighbor who dognaps the puppies

**BOXER NARRATOR, SCOTTIE NARRATOR, POODLE NARRATOR, and CORGI NARRATOR** – these four dogs represent the vast array of dogs in London and keep the story moving forward

**DOGS OF LONDON** – the various other Boxers, Scotties, Poodles, and Corgis that assist Perdita and Pongo in saving the puppies

**NANNY** – Roger and Anita’s housekeeper

**HORACE and JASPER** – Cruella’s loyal henchmen that dognap the puppies

**SERGEANT TIBBS** – a cat that helps the puppies escape the fur vault

**OTHER PUPPIES** – all the other Dalmatian puppies stolen by Cruella, including **FRECKLES** and **SPOTTY**

**POLICE OFFICER** – the cop who arrests the dognappers

**DOG CATCHER** – assists the Police Officer in the arrest

## THEATER TIPS

- It takes an ensemble to make a show; everyone's part is important.
- Be respectful of others at all times.
- Bring your script and a pencil to every rehearsal.
- Arrive at rehearsal on time and ready to begin.
- Be specific! Make clear choices about your character's background and motivation for each line and action.
- To help memorize your lines, write them down or speak them aloud to yourself in a mirror.
- Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.
- Before each performance, tell everyone to "break a leg" – which is theater talk for "good luck"!
- Be quiet backstage and remember: if you can see the audience, they can see you – so stay out of sight.
- If you forget a line or something unexpected happens onstage, keep going! When you remain confident and in character, it's unlikely that the audience will notice anything is wrong.
- Remember to thank your director and fellow cast and crew.
- **HAVE FUN!**



(#1 – DALMATIAN CONGA. The COMPANY enters and addresses the audience.)

## DALMATIAN CONGA

20 ALL:

1-20

Lis-ten to our pup-py al - le - go - ry.

23

That's an - oth - er word for fun - ny sto - ry.

25

27-28

Such Dal-ma-tian bra-ver-y and glo - ry!

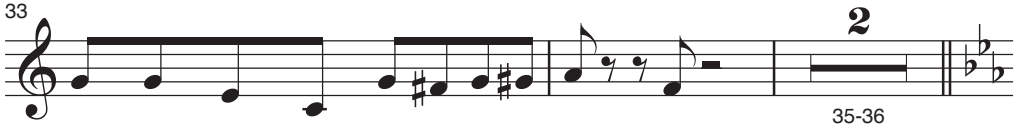
29 PUPPIES:

Meet our par - ents Pon - go and Per - di - ta.

31

Meet their pets called Rog - er and An - i - ta.



33  **2**  
35-36

Life with them could not be an-y sweet - a!

37 **(PUPPIES):** 

Mean Cru-el-la, she tried to take us a-way!—

41 **ALL:** 

Mean Cru-el-la, she tried to ru-in the day!—

45 

Mean Cru-el-la, she real-ly gives us a chill...— Brrrr!

49 **CRUELLA:** 

Call me "Miss De Vil"!

55 **ROGER:** 

Wait right there, we should - n't get a - head, now!

57 **ANITA:** 

They don't un - der - stand a thing we've said, now!

59 **ALL:** 

Let's not tell... let's act it out in - stead, now! We'll

61

all have some fun! You'll count when you're done a

65

hun - dred and one \_\_\_\_\_ Dal - ma - tians!

**(#2 – DALMATIAN CONGA – PLAYOFF.** *Transition to Roger and Anita's home. Four CANINE NARRATORS – a BOXER, a SCOTTIE, a POODLE, and a CORGI – enter.*)

#### **BOXER NARRATOR**

Once upon a time, in a small but lovely home beside Regent's Park in London, there lived a Dalmatian family...

#### **SCOTTIE NARRATOR**

... who had two lovely pets, Roger and Anita.

#### **POODLE NARRATOR**

Every day, Roger wrote wonderful songs and Anita painted wonderful pictures. Meanwhile, Nanny kept the house in order.

*(NANNY sings the "Kanine Krunchies" tune as she dusts and tidies up. She even dusts the PUPPIES – LUCKY, PATCH, PENNY, and PEPPER.)*

#### **NANNY**

LALALALALALALA...

#### **CORGI NARRATOR**

Every night, as Anita and Roger continued working and Nanny tidied up, the puppies gathered in front of the television to watch their favorite program: *Thunderbolt the Wonderdog*.

**(#3 – THUNDERBOLT ADVENTURE HOUR.** *The PUPPIES sing along with the theme song as it emanates from the television.*)

# THUNDERBOLT ADVENTURE HOUR

1

CHORUS 2:

Hound-ing

CHORUS 1:

Thun-der - bolt!

4

ruff-ians with a howl, bad no-good-niks hear his growl.

Thun-der-

6

Des-per - a - does cringe in fear; might - y

bolt!

8

Thun-der-bolt is here. Right-ing wrongs and do-ing right,

Right-ing wrongs and do-ing right,



10 **ALL:**

bark-ing bold-ly in the night, the one-of-a-kind won-der-

12

dog! Ahooo!

*(As the Thunderbolt episode begins, the PUPPIES watch intently.)*

**PENNY**

Go get him, Thunder.

*(LUCKY barks.)*

**PEPPER**

After him, boy!

**BOXER NARRATOR**

But the puppies' favorite part of the program was the commercial for their favorite treat!

**LUCKY**

Here it comes, everybody! Are you ready?

**PUPPIES**

Ready!

*(The CANINE NARRATORS assume the formal posture and voices of television announcers.)*

**SCOTTIE NARRATOR**

And now, a word from our sponsor...

**POODLE NARRATOR**

... Kanine Krunchies...

**CORGI NARRATOR**

... the champion of all dog biscuits!

*(#4 – **KANINE KRUNCHIES**. The PUPPIES act out the commercial.)*

# KANINE KRUNCHIES

PUPPIES:

4  
1-4

Ka - nine Krunch - ies can't be beat; they

7

make each meal a spe - cial treat. Hap - py dogs are

10

those who eat nu - tri - tious Ka - nine Krunch - ies.

13

Ka - nine Krunch - ies all con - tain se - lect - ed meat and

16

whole - some grain. Small Chi - hua - hua or Great Dane... all

19

dogs love Ka - nine Krunch - ies! So...

22

do what all the smart dogs do and you'll feel great the

25

whole day through. You can be a cham - pion too if

28

you eat Ka - nine Krunch - ies!

(ROGER, ANITA, PONGO, and PERDITA hear the commotion and enter.)

**ANITA:** (to PUPPIES) Darlings, please! Shh... You'll wake the neighborhood!

**ROGER:** They can't help it, Anita – it really is a catchy tune!

(ROGER grabs ANITA and dances along with the PUPPIES. Even NANNY gets swept away and joins the dance.)

8  
30-37

38 **ALL:** (PUPPIES bark "woof," "arf," "yip," etc. instead of "la")

La la la la la la la la la la la la la la la la la

42

La la la la la la la De - li-cious Ka-nine Krunch-ies!

46

La la la la la la la la la la la la la la la la la

50

La la la la la la la De - li - cious

(CRUELLEA DE VIL, their horrible, horribly wealthy neighbor, storms in wearing a big fur coat.)

54 **CRUELLEA:**

Ka - nine... Aaarrggh!!!



*(At this intrusion, PONGO and PERDITA stand at attention with a low growl in front of their PUPPIES.)*

**ROGER**

Well, if it isn't our neighbor Cruella De Vil come to pay us a visit!

**CRUELLA**

What on earth is all that racket? How am I ever going to get my beauty sleep?

**PEPPER**

Beauty sleep?

**PATCH**

Did she say beauty sleep?

**LUCKY**

That's a laugh!

*(The PUPPIES snicker.)*

**PERDITA**

Quiet, little ones.

**PONGO**

Well, they have a point...

**ANITA**

Why Cruella, what a lovely fur!

**CRUELLA**

*(preening)*

Do you like it? It's a genuine one-of-a-kind – and cost ooooooles of pounds! Now I have nearly completed my collection of every kind of fur coat in the entire world!

**ANITA**

It's... lovely. And I am terribly sorry about the noise.

**ROGER**

The puppies mean no harm.

**CRUELLA**

Well, just be sure the puppies don't do it again! I don't want the yowls and growls of little furry spotted creatures...

*(inspiration dawns)*

Little furry spotted creatures...

**(CRUELLA)**

*(inspects the PUPPIES more closely)*

Why, I don't think I've quite seen anything like them. Look at the depth! Look at the patterns! Why, they're practically works of art!

*(aside)*

And just what I need to complete my collection!

*(to ROGER and ANITA)*

You know what? I've changed my mind. I've been without a pet long enough. No one to play with. I can't wait to wear—I mean, care for all the little puppies. I'll buy the whole litter! How much?

**ANITA**

Oh, I'm afraid we can't give them up. Poor Perdita and Pongo would be heartbroken!

**CRUELLA**

Anita, don't be ridiculous. You can't possibly afford to keep them.

*(looks around)*

You can scarcely afford to feed yourselves.

*(chuckles, ripping off a check from her checkbook)*

Here's a hundred for the lot.

**ROGER**

*(indignant)*

Cruella, we're not selling the puppies.

**CRUELLA**

Oh, surely, you must be joking.

*(rips another check)*

Two hundred!

**ROGER**

*(intimidated)*

No, no, no. I—I—I mean it.

**CRUELLA**

All right, you've forced my hand.

*(rips another check)*

Three zillion pounds. And that's my final offer!

**ROGER**

I'm sorry, Cruella.

*(takes a breath, mustering his resolve)*

We are not selling a single one.

*(ROGER rips the checks and hands them back to CRUELLA.)*

**CRUELLA**

Why, you horrid man. You... you... All right. Keep the little beasts for all I care. But I warn you, I'll get even. Just wait. You'll be sorry! You fools! You... you... nincompoops!

(#5 – **YOU'LL BE SORRY**. CRUELLA storms out. The DALMATIANS bark after her.)

**ANITA**

Oh Roger! You were magnificent, darling.

(PERDITA continues growling. ROGER pats her head.)

**ROGER**

No need to worry, Perdita. She's gone now.

**PERDITA**

She's horrible, Pongo! Absolutely horrible!

**PONGO**

She is the worst pet I've ever seen!

**NANNY**

(sighing)

Really. Why does that woman have to be so mean?

(#6 – **CRUELLA DE VIL**. ROGER, ANITA, and NANNY take turns pretending to be Cruella De Vil as they sing.)

**CRUELLA DE VIL**

**3** **ROGER:**

1-3 Cru - el - la De Vil, Cru-

6 el - la De Vil, if she does - n't scare you no

The musical notation consists of two staves in G major (one sharp) and 4/4 time. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a triplet of three eighth notes (G4, A4, B4) marked '1-3' below. This is followed by a quarter rest, then a quarter note G4 with a fermata, and a quarter note F#4. The melody continues with quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, and a quarter note F#4. The lyrics 'Cru - el - la De Vil, Cru-' are aligned under the notes. The second staff begins with a measure number '6' above the first note. It starts with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a quarter note F#4. The lyrics 'el - la De Vil, if she does - n't scare you no' are aligned under the notes.

8

ev - il thing will. To see her is to take a sud - den

10

chill. — Cru - el - la, Cru - el - la De Vil. **ALL:** The

13

curl of her lips, the ice in her stare; all

15

in - no - cent chil - dren had bet - ter be - ware. She's

17

like a spi - der wait - ing for the kill. — Look

19

out for Cru - el - la De Vil! At

21

first you think Cru - el - la is the dev - il, — but

23

af - ter time has worn a - way the shock, you

25

come to re - a - lize you've seen her kind of eyes





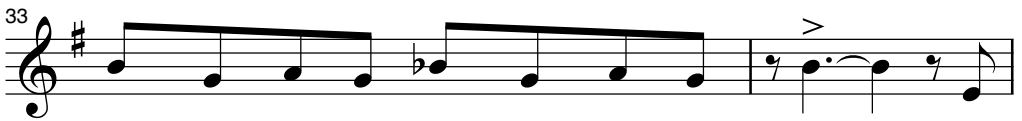
watch-ing you from un - der-neath a rock. This



vam-pi - re bat, — this in - hu-man beast, she



ought to be locked up and nev-er re - leased. The



world was such a whole-some place un - til — Cru-



el-la, — Cru - el-la — De Vil. — Oh yeah!

(#7 – **LIFE WENT ON / EVIL PLANS.** ALL exit. The CANINE NARRATORS step forward. Transition away from Roger and Anita's home.)

#### BOXER NARRATOR

So life went on at Roger and Anita's house, and everyone was happy.

#### SCOTTIE NARRATOR

They thought they had seen the last of their mean and awful neighbor.

#### POODLE NARRATOR

But what they didn't know was that she was busy making plans...

#### CORGI NARRATOR

Evil plans... with her two evil henchmen, Horace and Jasper.

(CRUELLA storms on with HORACE and JASPER.)

**CRUELLA**

What do you mean we've run out of fur! We can't have run out of fur! My pattern calls for a muff and boots! I want my matching muff and boots!

**HORACE**

Blimey, Cruella! We've bought up every Dalmatian puppy in all of London!

**JASPER**

And there are no more for sale in a hundred miles of here!

**CRUELLA**

*(laughing wickedly)*

Who said anything about a sale? My muff and boots are living right next door...

**HORACE**

But I thought that artsy couple with all the dogs was living next door.

**CRUELLA**

Exactly, you nincompoop!

**JASPER**

You mean...

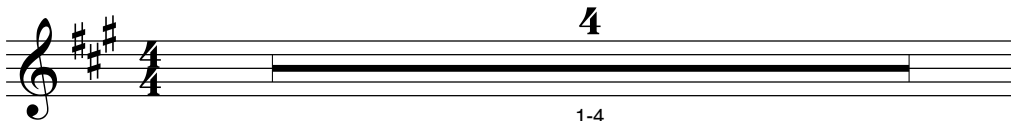
**CRUELLA**

That's right!

(#8 – CRUELLA'S SCHEME.)

## CRUELLA'S SCHEME

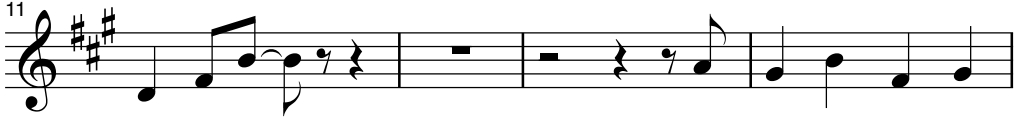
**(CRUELLA):** ... I think it's time we pay dear Roger and Anita another visit. Come along, boys. It's time to make our plans...





bring those pup-pies straight to me. To nab them all, we've

*(CRUELLA reveals a box of Kanine Krunchies, shakes it, and motions for HORACE and JASPER to finish the song, but they just stare blankly.)*

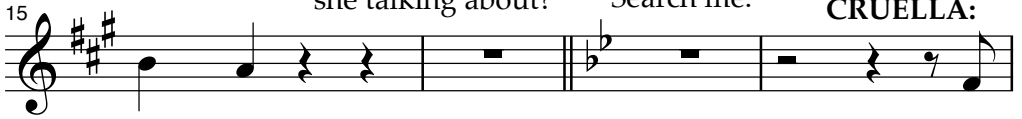


got the key... De li-cious Ka-nine

**HORACE:** What's she talking about?

**JASPER:** Search me.

**CRUELLA:**



Krunch-ies!

The



grown-ups will go out and then, we'll dress up like de-



li-v'ry men and tempt them with a bag or ten...

**JASPER:** "Baggorten"?

What's a "baggorten"?

**HORACE:** Ask *her*.

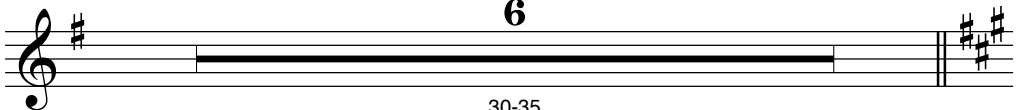
**(CRUELLA):**

*(exasperated)*



...Of de - li-cious Ka-nine Krunch-ies!

**CRUELLA:** Don't you nincompoops get it? The puppies are supposed to stay safe inside. But how can they resist, once they hear their favorite song...?



30-35

**HORACE:** "Row, Row, Row Your Boat"?

**JASPER:** "Happy Birthday to You"?

**CRUELLA:** No, no, no – you dolts!

*(holds the Krunchies up to HORACE and JASPER) Hellloooo!*

*(HORACE and JASPER finally figure it out.)*

**6**

36-41

**CRUELLA,  
HORACE,  
JASPER:**

42

De - li - cious Ka - nine Krunch - ies!      La la la la

46

la la la la la la la la la la la la

49

la la la la la la la De - li - cious

53

Ka - nine      Krunch - ies Ka - nine Krunch - ies, Ka - nine

57

Krunch - ies,      Ka - nine      Krunch - ies!

*(CRUELLA, HORACE, and JASPER exit, laughing wickedly.  
The CANINE NARRATORS step forward. Transition to Roger  
and Anita's home.)*



**BOXER NARRATOR**

The next day, Anita and Nanny took Pongo and Perdita for a walk, leaving Roger with the puppies.

**SCOTTIE NARRATOR**

Roger put them all in front of the television...

**POODLE NARRATOR**

... and then fell soundly asleep!

**(#9 – DANGER!)**

**CORGI NARRATOR**

Little did anyone know the danger that lie ahead!

*(CRUELLA, HORACE, and JASPER appear disguised as Kanine Krunchies deliverymen.)*

**CRUELLA**

All right, boys. Now, go on in there and get me those puppies!

*(HORACE and JASPER sneak into the house, followed by CRUELLA, each with a box of Kanine Krunchies.)*

**HORACE**

Hellooooo, little puppies! Look what we have for you!

**JASPER**

A whole truck full of Kanine Krunchies!

*(The PUPPIES' ears prick up. HORACE and JASPER notice ROGER sleeping.)*

**HORACE**

Be very quiet, though...

**JASPAR**

We don't want to wake the nice man up, do we?

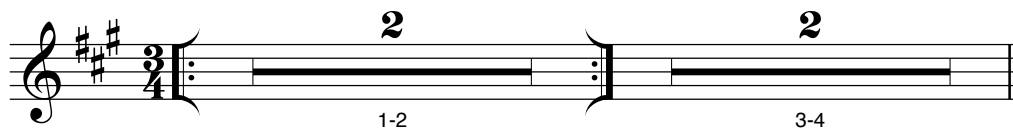
**HORACE**

Come out to the truck with me, and pick your favorite flavor!

**(#10 – KANINE KRUNCHIES – REPRISE.** *PATCH looks back at the sleeping ROGER.*)

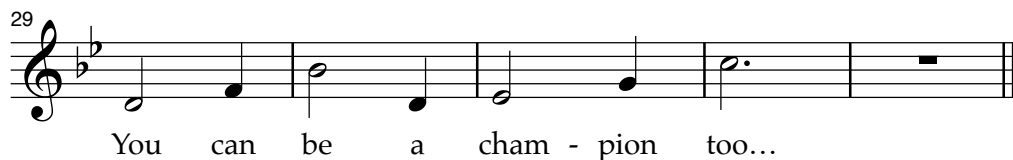
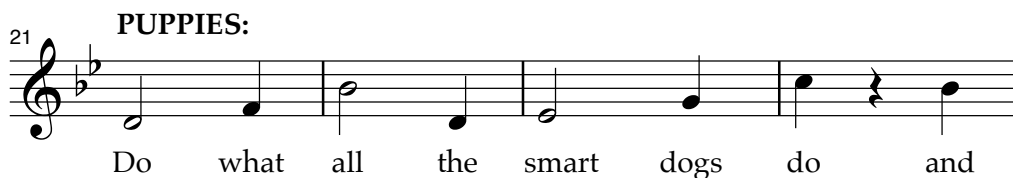
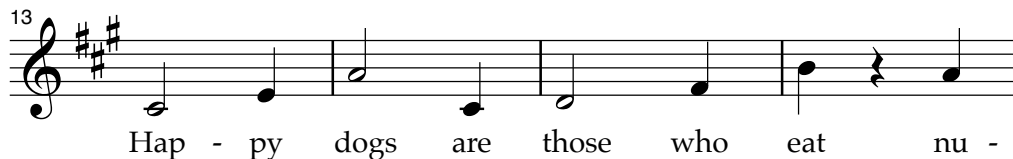
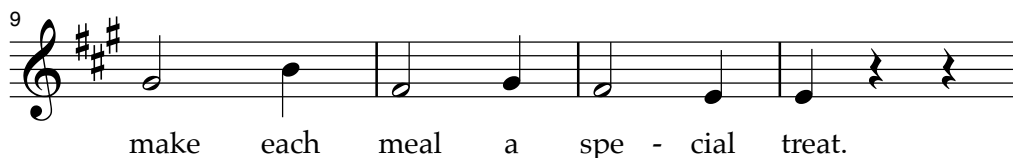
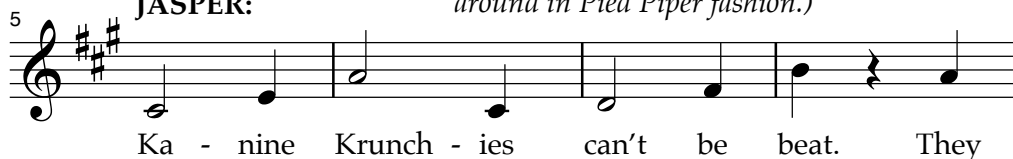
# KANINE KRUNCHIES (REPRISE)

**CRUELLA:** Don't worry about him!  
We'll just be gone an itty bitty little minute...



**CRUELLA,  
HORACE,  
JASPER:**

*(CRUELLA, HORACE, and JASPER woo the PUPPIES with the jingle, and they parade around in Pied Piper fashion.)*



(HORACE and JASPER exit, followed by the PUPPIES.)

### CRUELLA

Ha, ha, ha! You're all mine now! To the fur vault!

(CRUELLA exits. #11 – THE FUR VAULT. The CANINE NARRATORS step forward. ANITA, NANNY, PONGO, and PERDITA enter and wake up ROGER, who is startled to find the puppies gone. They split up and begin searching everywhere. Transition to the streets of London.)

## THE FUR VAULT

1 NARRATORS:

Cru - el - la took the pup-pies to her

4

fur vault and locked them all a-way with-out a key.

7

No food or light, no help in sight. Just

9

how com-plete - ly aw - ful can a per - son be? Cru-

11

el - la De Vil, Cru - el - la De Vil, if

13

she does-n't scare you, no e - vil thing will. If

15

you do not be - lieve that looks can kill, you

17

don't know Cru - el - la De Vil! \_\_\_\_\_

### BOXER NARRATOR

No one could believe what had happened.

### SCOTTIE NARRATOR

Pongo and Perdita searched and searched, but the puppies were nowhere to be found!

### POODLE NARRATOR

Roger and Anita ran off to get the police, wondering who could have done such an awful thing.

### CORGI NARRATOR

But Perdita knew that only one person could be behind her missing puppies.

*(PONGO and PERDITA enter.)*

### PERDITA

Cruella! Cruella De Vil has stolen our puppies! Oh, Pongo, do you think our pets will ever find them?

### PONGO

I don't know, Perdita.

### PERDITA

We can't let down our puppies. Surely there must be a way to save them!

### PONGO

Well, yes. There's the Twilight Bark.

### PERDITA

The Twilight Bark? But, dear, that's only a gossip chain.

**PONGO**

Darling, it's the very fastest way to send news. And if our puppies are anywhere in the city, the London dogs will know.

**PERDITA**

All right, dear. Let's try it. There's no time to lose!

(#12 – TWILIGHT BARK.)

**TWILIGHT BARK**

**PONGO:** Woof! Woof! Woof! Woof! Woof! Woof!

**PONGO, PERDITA:** Woof! Woof! Woof! Woof! Woof! Woof!

**BOXER 1:** What is it? What's on the telegraph?

**BOXER 2:** It's Pongo. Regent's Park. It's an all-dog alert!

**BOXER 1:** An all-dog alert?!

**15** **BOXERS:**

An all - dog a -

18

ler! An all - dog a - ler! Has

21

some - one been cap-tured? Has some - one been

24

hurt? Per - di - ta's pups were car-ried off,

27 **BOXER 1:** **BOXERS:**

I say! Get word to the



30

Scot - ties right a - way!

33 **BOXERS:**

Woof! Woof! Woof! Woof!

37

Woof! Woof! Woof! Woof!

**SCOTTIE 1:** Gather 'round, everyone!  
 It looks like we're getting a message from Regent's Park!  
**SCOTTIE 2:** A message from Regent's Park?  
**SCOTTIE 1:** Yes!

41 **SCOTTIES:**

A

49

dog S. O. S! A dog S. O. S! What

53

hap - pened, what hap-pened? You nev - er will

56

guess! Per - di - ta's pups were car-ried off!



Oh no! We'd bet - ter tell the

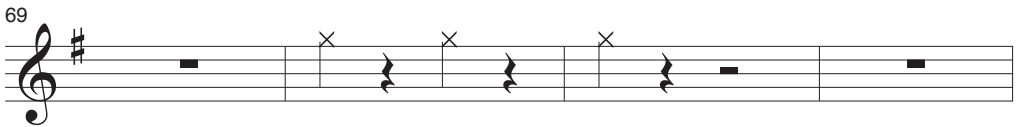


poo - dles! Come on, let's go!

**SCOTTIES:**



Woof! Woof! Woof! Woof!

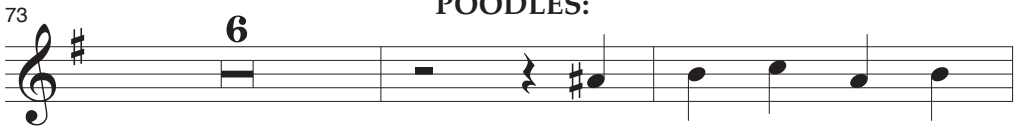


Woof! Woof! Woof!

**POODLE 1:** Perdita's puppies stolen?

**POODLE 2:** Let's get word to  
Buckingham Palace!

**POODLES:**



It's time to tell the



Queen's be - lov - ed cor - gis. The



roy - al dogs will know just what to do!



We'll call them right a - way. There's



no time to de - lay. To - geth - er we will



try to get the mess - age through.

**POODLES:**



Woof! Woof! Woof! Woof! Woof! Woof!

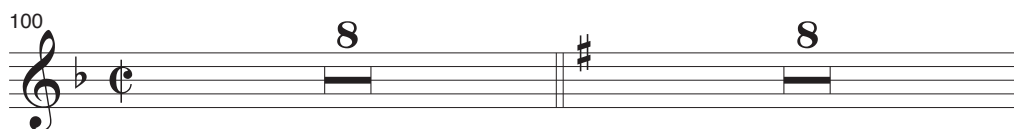
**CORGI 1:** You will not believe what I am hearing!

The puppies are lost!

**CORGI 2:** The puppies are lost? Oh, no!

**CORGI 1:** Wait! Didn't we just see a lot  
of puppies in the Kanine Krunchies truck?

**CORGI 2:** We did!



Spots! Ma - ny spots! On the pup - pies there were



lots. Tell the Roy - al Guard Per - di - ta's pups are

122 **ALL:** **CORGIS:**

found! Pups, in a truck. Dogs of

126

Lon-don, we're in luck! And it's time to get this

129

res - cue off the ground!

132 **ALL:**

Where did they go? To Cru - el - la's vault, oh

135

no! Could she be the one be - hind this e - vil

138

plan? Pups! Nev-er fear, for your

142

help is draw-ing near and if an - y - one can

145

res-cue you, the dogs of Lon - don can!

149

Cru -

152

el - la De Vil!\_\_ Cru - el - la De Vil!\_\_ We've

154

all got to stop\_\_ her and stop her we will!\_\_ Cru -

156

el - la's nev - er gon - na get her way! The

158

dogs\_\_ will save\_\_ the day!\_\_\_\_\_ Woof!

*(SERGEANT TIBBS, a cat, enters and salutes the DOGS.)*

### SERGEANT TIBBS

Sergeant Tibbs reporting for duty!

### SCOTTIES

Cruella stole Perdita's puppies and took them to her fur vault!

### POODLES

We must get them out before it is too late!

### CORGIS

Let's go!

### SERGEANT TIBBS

Never fear, everyone! If we work together, we'll get those puppies in no time! Now follow me(ow)...



(#13 – **TWILIGHT BARK – PLAYOFF.** *The DOGS OF LONDON exit with SERGEANT TIBBS. The CANINE NARRATORS step forward. Transition to Cruella’s fur vault.*)

**BOXER NARRATOR**

Meanwhile...

**SCOTTIE NARRATOR**

... in Cruella’s fur vault...

**POODLE NARRATOR**

.... far away from the safety of their home in Regent’s Park...

**CORGI NARRATOR**

... Pongo and Perdita’s puppies learned they weren’t the only ones in trouble!

*(LUCKY, PATCH, PENNY, and PEPPER shiver in the cold vault, with other PUPPIES, including FRECKLES and SPOTTY.)*

**PENNY**

What’s going on? Where are we?

**FRECKLES**

Cruella’s fur vault.

**SPOTTY**

They brought us here.

**PEPPER**

*(gesturing to all the PUPPIES offstage)*

Gee, what do you suppose she could want with all of us?

**CRUELLA**

*(offstage)*

Watch where you’re going, you nincompoops!

**PENNY**


Looks like we’re about to find out!

**PATCH**

Quick, hide!


(#14 – **CRUELLA ENTERS.** *The PUPPIES scatter as CRUELLA, HORACE, and JASPER appear.*)

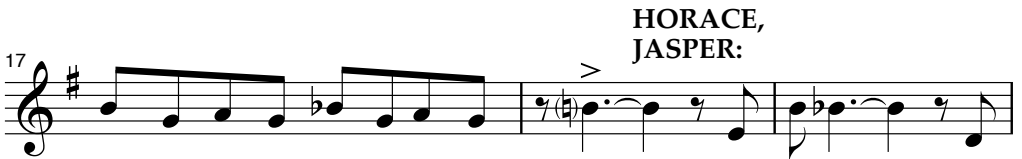


8   
 lump in my throat. A spot-ted fur sen - sa - tion I will

10 **HORACE, JASPER:** **CRUELLA:**   
 be: \_\_\_\_\_ Cru - el - la, \_\_\_\_\_ Cru - el - la. \_\_\_\_\_ My


13 **HORACE, JASPER:**   
 mit-tens will warm with warmth that's un - matched, made

15 **CRUELLA:**   
 out of the skins of the pup-pies we snatched. No

17 **HORACE, JASPER:**   
 toast-er will be toast-i-er than me... Cru - el - la, \_\_\_\_\_ Cru-

*(SERGEANT TIBBS sneaks into the fur vault through a window.)*

**SERGEANT TIBBS:**  
 Look at all these puppies!  
 What does she want with all of you?

20   
 el - la. \_\_\_\_\_ 2  
21-22

23 **PUPPIES:**   
 Cru - el-la wants to turn us in-to muf-flers! How

## SERGEANT TIBBS:



hor - ri - ble can some-one real - ly be? Please



take it from this cat, — no time to sit and chat! To



save your skins please shake a leg and fol-low me! —

*(As CRUELLEA, HORACE, and JASPER get lost in Cruella's reverie, SERGEANT TIBBS begins to lead the PUPPIES through the window to safety. As they file out, the line of PUPPIES coming from deep inside the vault seems endless.)*

HORACE,  
JASPER:

## CRUELLEA:



My beau-ti-ful coat of black and white fur. She'll

## CRUELLEA:



walk down the street, they'll shout, "Hey, look at her!" The



fluff - y cuffs will add a spe - cial thrill! — It's

40 **(CRUELLA):**

spots for Cru - el - la... It's

**HORACE, JASPER:**

It's spots for Cru - el - la...

42

spots for Cru-el-la De Vil! \_\_\_\_\_

Cru - el-la De Vil! Cru - el-la De Vil!

45

Spots for Cru - el - la De Vil!

Spots for Cru - el - la De Vil!

### CRUELLA

*(realizes that the PUPPIES have escaped)*  
Aaaaaaaah! My puppies! My puppies!!!

### JASPER

Hey, Horace! Look... they're gone.

### HORACE

*(looks around)*  
Hey, you're right, Jasper. They flew the coop. All of 'em!

### CRUELLA

Well, don't just stand there, you nincompoops! After them!!!



(#16 – **THE CHASE**. Transition to the streets of London. SERGEANT TIBBS and the PUPPIES run through the auditorium aisles with CRUELLELLA, HORACE, and JASPER in pursuit.)

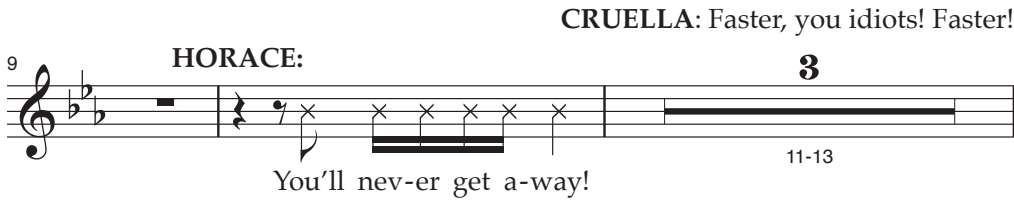
# THE CHASE

4 JASPER: PUPPIES:



1-4 Get 'em! Run!

9 HORACE: CRUELLELLA: Faster, you idiots! Faster!



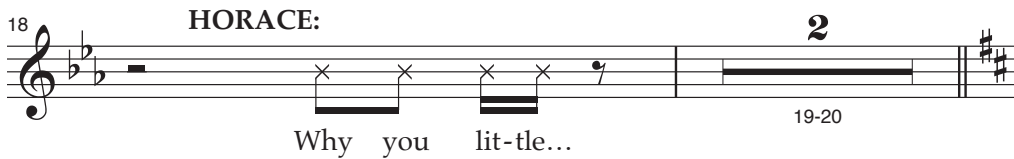
11-13 You'll nev-er get a-way! Faster, you idiots! Faster!

14 JASPER: PUPPIES:



Oh, no you don't! Oh, yes we do!

18 HORACE:



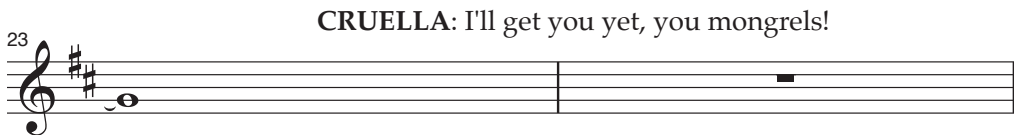
19-20 Why you lit-tle... Faster, you idiots! Faster!

21 PUPPIES:



Mean Cru-el - la, you'll nev - er take us a - way!

23 CRUELLELLA: I'll get you yet, you mongrels!



I'll get you yet, you mongrels!

25 **(PUPPIES):**

Mean Cru-el - la, you'll learn that crime does - n't pay!

27 **JASPER:** Come back here, you little beasts!

29 **(PUPPIES):**

Mean Cru-el - la, you'll learn that e - vil can hurt. —

32 **CRUELLA:** **PUPPIES:**

Ow!!! Here's your just

36

de - sert!

*(PONGO, PERDITA, and the DOGS OF LONDON enter, baring their teeth and snarling at CRUELLA, HORACE, and JASPER.)*

**ALL DOGS:**

Got - cha!

*(CRUELLA growls back at the DOGS. ROGER, ANITA, and NANNY arrive with a POLICE OFFICER.)*

### CRUELLA

*(changing her tune)*

Why, hello neighbors! Fancy seeing you out on a night like this!

### POLICE OFFICER

What's going on here?

**CRUELLA**

Why... we were just playing! Weren't we, cute, little puppies?

*(moves to pet PEPPER, who growls and lunges at her)*

Aaaaaaaaah!

*(LUCKY, PATCH, PENNY, and PEPPER run to PONGO and PERDITA.)*

**LUCKY**

*(to PERDITA)*

She's gonna make a coat out of us.

**PENNY, PEPPER**

Muff and boots, too!

**PATCH**

*(to PONGO, indicating HORACE and JASPER)*

And those guys were gonna bonk us on the head!

*(The DOGS and PUPPIES resume their growling at CRUELLA, HORACE, and JASPER.)*

**ROGER**

The game is over, Cruella.

**NANNY**

We're on to your evil scheme!

**HORACE**

That's right, you evil woman! How could you be so mean to such cute, defenseless, little—

*(PENNY growls and lunges at HORACE.)*

Aaaaaaah!

**JASPER**

Come off it, Horace! It was you two's idea all along.

*(to POLICE OFFICER)*

I tried to stop them, officer, but—

*(LUCKY growls and lunges at JASPER.)*

Aaaaaaah!

**POLICE OFFICER**

Enough of this! Down to the station, all three of you!

*(As the POLICE OFFICER takes HORACE and JASPER by the arms, a DOGCATCHER enters with a large net.)*

**DOGS OF LONDON, SERGEANT TIBBS**

Yikes!

*(Afraid of being sent to the pound, the DOGS OF LONDON and SERGEANT TIBBS run and hide.)*

**DOGCATCHER**

Need some help here, officer?

**ROGER**

*(eyeing PONGO and PERDITA with the many, many PUPPIES)*

Um, no, no! These Dalmatians are... ours.

**POLICE OFFICER**

*(both hands occupied with HORACE and JASPER, indicating CRUELLA)*

I could use a little assistance, if you don't mind.

**DOGCATCHER**

Well, we don't want a good net to go to waste, do we?

*(The DOGCATCHER puts the net over CRUELLA's head.)*

**CRUELLA**

Why, you nincompoops!

**POLICE OFFICER**

*(to DOGCATCHER)*

Much obliged.

**CRUELLA**

You fools!

**DOGCATCHER**

*(to POLICE OFFICER)*

Happy to help!

**POLICE OFFICER**

*(to HORACE and JASPER)*

Off we go!

*(The POLICE OFFICER exits with HORACE and JASPER.)*

**DOGCATCHER**

*(to CRUELLA)*

Come on!

**CRUELLA**

Watch the hair! Watch the hair!!!

*(The DOGCATCHER exits with CRUELLA. ROGER, ANITA, and NANNY look at their expanded brood of PUPPIES.)*

**ROGER**

My goodness. How many of them are there, anyway?

*(ROGER, ANITA, and NANNY begin to count silently. The CANINE NARRATORS step forward.)*

**CORGI NARRATOR**

As Roger, Anita, and Nanny began to count and count...

**POODLE NARRATOR**

... and count and count all of the Dalmatian puppies...

**SCOTTIE NARRATOR**

... Sergeant Tibbs and the Dogs of London emerged from their hiding places.

**BOXER NARRATOR**

The coast was clear!

*(SERGEANT TIBBS and the DOGS OF LONDON come out from hiding.)*

**ROGER**

*(finishes counting)*

... ninety-nine! And with Pongo and Perdita that makes...

**NARRATORS**

A hundred and one Dalmatians!

**ANITA**

A hundred and one Dalmatians!

**NANNY**

But what will we do with them all?

**ROGER**

We'll keep 'em.

**ANITA**

In our little house?



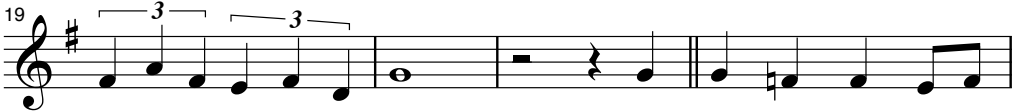


9  
  
 peace and the qui - et will i - den - ti - fy it as

11  
  
 our lit - tle dream that's come true. I - ma - gine that rus - tic lo -

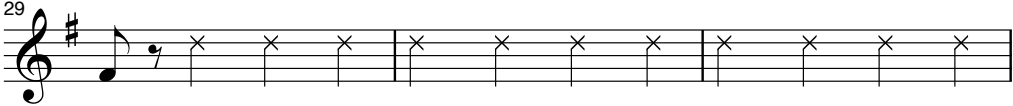
14  
  
 ca - tion. The sta - tion seems tru - ly sub - lime. And

17  
  
 on my va - ca - tion, I'll feel in - spi - ra - tion with


19  
  
 no ob - li - ga - tion to time. We'll snug - gle close in the

23  
  
 eve - ning in the glow of burn - ing logs, — and


26  
  
 all night long we'll hear the song of crick - ets and


29  
  
 frogs. And dogs! And dogs! And dogs! And dogs! And dogs! And


32  
  
 dogs! We'll take a Dal - ma - tian va - ca - tion where

35    
 our pop-u - la - tion can roam. In this new lo - ca - tion, our

38    
 whole ag - gre - ga - tion will love our Dal - ma - tian home: Va -


41    
 ca - tion, Dal - ma - tian home! And so we'll


45    
 take a Dal - ma - tian va - ca - tion where

47    
 our pop - u - la - tion can roam. In this new lo - ca - tion, our

50    
 whole ag - gre - ga - tion will love our Dal - ma - tian

52    
 home: Va - ca - tion, Dal - ma - tian home!

57    
 Now we'll end with lots of love and laugh - ter.

59    
 Ev - 'ry - one lives hap - py ev - er af - ter.



Take a bow and shout it to the raf - ters. We hope you\_ had



fun, but now we\_ are done: a hun - dred and



one\_ Dal - ma - tians!\_ Dal - ma - tians!\_



\_ Dal - ma - tians!\_ (Bark!)

(#18 – BOW-WOWS.)

## BOW-WOWS



Cru - el - la De Vil, Cru-



el - la De Vil, \_ if she does - n't scare you no



ev - il thing will. To see her is to take a sud - den



33

vam-pi - re bat, — this in - hu-man beast, she

35

ought to be locked up and nev-er re - leased. The

37

world was such a whole-some place un - til — Cru-

39

el-la, — Cru - el-la — De Vil. — Oh yeah!

(#19 – CRUELLA DE VIL – EXIT MUSIC.)

# ACTOR'S GLOSSARY

- actor:** A person who performs as a character in a play or musical.
- antagonist:** A person who actively opposes the protagonist.
- author:** A writer of a play; also known as a playwright. A musical's authors include a book writer, a composer, and a lyricist.
- blocking:** The actors' movements around the stage in a play or musical, not including the choreography. The director usually "blocks" the show (or assigns blocking) during rehearsals.
- book writer:** One of the authors of a musical. The book writer writes the lines of dialogue and the stage directions. A book writer can be called a librettist if they write the lyrics as well.
- cast:** The performers in a show.
- cheating out:** Turning slightly toward the house when performing so the audience can better see one's face and hear one's lines.
- choreographer:** A person who creates and teaches the dance numbers in a musical.
- choreography:** The dances in a musical that are often used to help tell the story.
- composer:** A person who writes music for a musical.
- creative team:** The director, choreographer, music director, and designers working on a production. The original creative team for a musical also includes the author(s) and orchestrator.
- cross:** An actor's movement to a new position onstage.
- dialogue:** A conversation between two or more characters.
- director:** A person who provides the artistic vision, coordinates the creative elements, and stages the play.
- downstage:** The portion of the stage closest to the audience; the opposite of upstage.
- house:** The area of the theater where the audience sits to watch the show.
- house left:** The left side of the theater from the audience's perspective.
- house right:** The right side of the theater from the audience's perspective.
- librettist:** The person who writes both dialogue and lyrics for a musical. Can also be referred to separately as the book writer and lyricist.
- libretto:** A term referring to the script (dialogue and stage directions) and lyrics together.
- lines:** The dialogue spoken by the actors.
- lyricist:** A person who writes the lyrics, or sung words, of a musical. The lyricist works with a composer to create songs.



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

**monologue:** A large block of lines spoken by a single character.

**music director:** A person in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score. The music director may also conduct a live orchestra during performances.

**musical:** A play that incorporates music and choreography to tell a story.

**objective:** What a character wants to do or achieve.

**off-book:** An actor's ability to perform memorized lines without holding the script.

**offstage:** Any area out of view of the audience; also called backstage.

**onstage:** Anything on the stage within view of the audience.

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

**play:** A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

**protagonist:** The main character of a story on which the action is centered.

**raked stage:** A stage that is raised slightly upstage so that it slants toward the audience.

**read-through:** An early rehearsal of a play at which actors read their dialogue from scripts without blocking or memorized lines.

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

**score:** All musical elements of a show, including songs and underscoring.

**script:** 1) The written words that make up a show, including dialogue, stage directions, and lyrics. 2) The book that contains those words.

**speed-through:** To perform the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines and infuses energy into the pacing of a scene.

**stage directions:** Words in the script that describe character actions that are not part of the dialogue.

**stage left:** The left side of the stage, from the actor's perspective.

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

**stage right:** The right side of the stage, from the actor's perspective.

**upstage:** The part of the stage furthest from the audience; the opposite of downstage.

**warm-ups:** Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.

# SHOW GLOSSARY

- aggregation:** A group of people or things.
- allegory:** A story in which characters and events are symbols that stand for ideas about human life or history.
- blimey:** A word used by the British to express surprise.
- boomerang:** A curved piece of wood used as a throwing club.
- boulder:** A very large, detached rock.
- desperado:** A fearless, careless criminal or outlaw.
- dolt:** An unintelligent person.
- emerge:** To come into view.
- exasperated:** Very annoyed.
- expand:** To increase in number.
- henchmen:** Dishonest followers.
- inhuman:** Cruel or brutal.
- just desert** (pronounced like “dessert”): A punishment or reward received based on one’s behavior.
- mongrel:** A dog of mixed breed.
- muff:** A tubular accessory, made of fur or fabric, with an opening at each end for keeping hands warm.
- muffler:** A scarf or wrap worn around the neck for warmth.
- nab:** To steal or take suddenly.
- nincompoop:** A fool.
- no-goodnik:** A bad person.
- nutritious:** Healthy.
- obliged:** To feel gratitude, usually for a favor.
- pound:** A monetary unit in England.
- racket:** A loud or confusing noise.
- rafters:** The beams that support a roof.
- rambling:** Spread out in various directions.
- Regent’s Park:** One of the Royal Parks of London that contains Regent’s University London and the London Zoo.
- ruffian:** A tough or brutal person; a bully.
- rustic:** Simple or country.
- S.O.S.:** A call for help.
- scheme:** A sneaky plan.
- sensation:** A cause for excitement or great interest.
- shake a leg:** To get moving.

**sponsor:** A person or company that provides the money for a project or activity.

**telegraph:** A message sent from a long distance along a wire.

**twilight:** The soft, glowing light from the sky when the sun is below the horizon.

**vault:** A large room, often underground, used for storage.

**vocation:** A job or profession.

**wholesome:** Healthy or good.

# CREDITS & COPYRIGHTS

All music adapted and arranged by Bryan Louiselle  
Additional orchestrations by Patrick Sulken

1. **Dalmatian Conga\*** – Music by Richard Gibbs, Lyrics by Marcy Heisler
2. **Dalmatian Conga (Playoff)\*** – Music by Richard Gibbs
3. **Thunderbolt Adventure Hour\*** – Music by Richard Gibbs, Lyrics by Martin Fuller, Dan Root, and Brian Smith
4. **Kanine Krunchies^** – Music and Lyrics by Mel Leven
5. **You'll Be Sorry^** – Music by Mel Leven
6. **Cruella De Vil^** – Music and Lyrics by Mel Leven
7. **Life Went On^ / Evil Plans\*** – Music by Mel Leven (“Cruella De Vil”) and Randy Rogel (“I See Spots”)
8. **Cruella's Scheme^** – Music and Lyrics by Mel Leven (“Kanine Krunchies”), Additional Lyrics by Marcy Heisler
9. **Danger!^** – Music by Mel Leven (“Cruella De Vil”)
10. **Kanine Krunchies (Reprise)^** – Music and Lyrics by Mel Leven
11. **The Fur Vault\*\*** – Music and Lyrics by Mel Leven (“Cruella De Vil”), Additional Lyrics by Marcy Heisler
12. **Twilight Bark\*\*†** – Music by Mel Leven (“Kanine Krunchies”), Music and Lyrics by Randy Rogel (“I See Spots”), Additional Lyrics by Marcy Heisler, Additional Orchestrations by Patrick Sulken
13. **Twilight Bark (Playoff)\*** – Music by Randy Rogel
14. **Cruella Enters^** – Music by Mel Leven
15. **My Beautiful Coat^** – Music and Lyrics by Mel Leven (“Cruella De Vil”), Additional Lyrics by Marcy Heisler
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19. **Cruella De Vil (Exit Music)^** – Music by Mel Leven

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