



SHREK

THE MUSICAL KIDS

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welcome to the theater

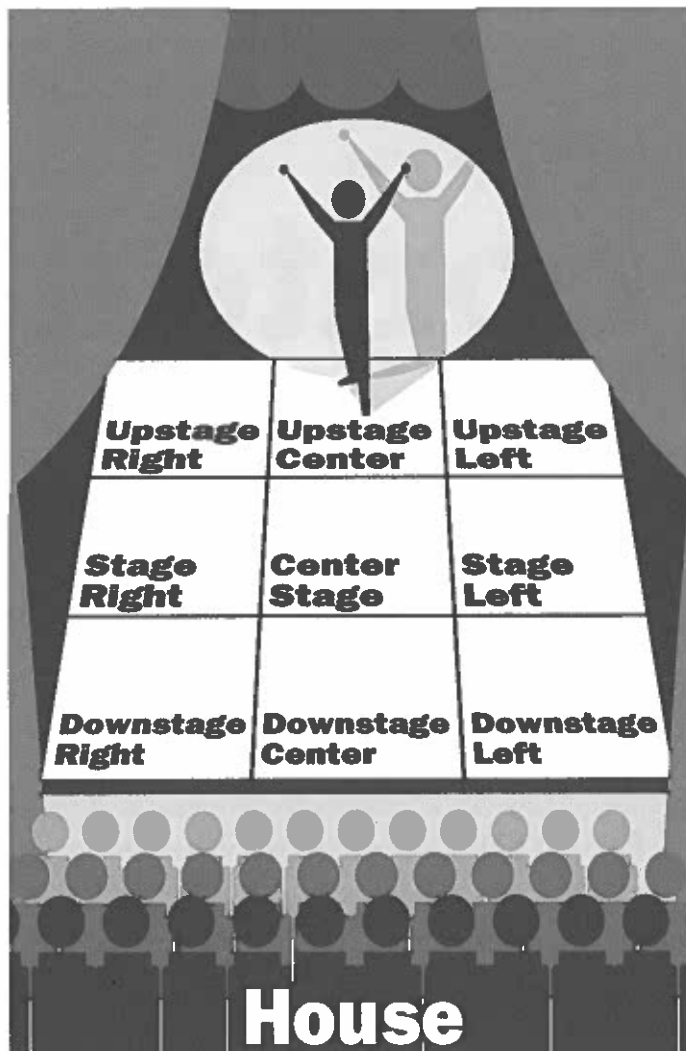
CONGRATULATIONS!

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 farthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. The diagram above shows how to use these terms to label nine different parts of the stage.



what to expect during rehearsals

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

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

music:

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

choreography:

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

blocking & scene work:

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

make the script your own

- 1** Always write your name legibly, either in the space provided on the cover of your script or on the title page. Scripts have a way of getting lost or changing hands during rehearsals!
- 2** Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.
- 3** Underline important stage directions, lines, lyrics, and individual words. For example, if your line reads, “Listen up, ogre!” and your director wants you to stress the words “Listen up,” underline them in your script.
- 4** Save time and space by using the following standard abbreviations:

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

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

- 5** Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a table, you might draw a box to represent the table, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.
- 6** Draw stick figures to help you remember your choreography. Remember, the simpler the better.
- 7** Mark your music with large commas to remind yourself where to take breaths while singing.
- 8** Although you should feel free to mark up your script, be careful it doesn't become so cluttered with notes that you have a hard time finding your lines on the page!

1 **Actor's Script**
 Name: LEE A. LEASEBURGE
 Character: GINGY

DONKEY
 Ohhh, now he's interested. Two minutes ago he was all, "Don't talk to me! Go away! I don't need anybody!"

2 **SHREK**
 (genuinely)
 Look, I'm sorry. I guess I am just a big stupid ogre. Which is why the princess and I can never be together.

3 Listen up, ogre!
 (#22 - FREAK FLAG begins.)

4
 XDSR

FREAK FLAG

Freely

(GINGY:)

Musical notation for the first line of the song 'Freak Flag'. It is in G major (one sharp) and 4/4 time. The melody starts on G4 and moves up stepwise to D5.

5 We spend our whole lives wish - ing

Musical notation for the second line of the song. It features a triplet of eighth notes on the first half of the line.

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

Musical notation for the third line of the song. It features a triplet of eighth notes on the first half of the line.

7

6 made us feel that way, But it's

Musical notation for the fourth line of the song. It features a triplet of eighth notes on the first half of the line.

8 they who need to change.

DICTION

some tips for the theater

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

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

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

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

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

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

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

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

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

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

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

HAVE FUN!

Shrek KIDS synopsis

STORYTELLER 1, STORYTELLER 2, and **STORYTELLER 3** emerge to tell a fairy tale, which begins with **MAMA OGRE** and **PAPA OGRE** telling seven-year-old **YOUNG SHREK** that it's time to leave the house and grow up. **SHREK** leaves his parents and makes



"Story Of My Life"
Shrek KIDS pilot production, Riverside Theatre, Vero Beach, FL

his new home in a swamp. He cuts off society and decides that his own company is all he needs (*Big Bright Beautiful World*).

Shrek's isolation is interrupted when the **CAPTAIN OF THE GUARDS** brings on the **FAIRY-TALE CREATURES**, including **PINOCCHIO**, **BIG BAD WOLF**, **PIG #1**, **PIG #2**, **PIG #3**, **WICKED WITCH**, the **THREE BEARS**, **PETER PAN**, **UGLY DUCKLING**, and **FAIRY GODMOTHER**, to dump them in the swamp; **LORD FARQUAAD** has banished them from the Kingdom of Duloc. The Fairy-Tale Creatures are lamenting their lives (*Story Of My Life*) when Shrek returns from an errand to find his swamp full of outcasts. Shrek decides to find Farquaad and demand he remove the creatures from his home.

Shrek is struggling to find Duloc

when **DONKEY** runs onstage, avoiding the **GUARDS** from Duloc. Shrek scares away the Guards, and Donkey pledges he will help Shrek find Duloc since Shrek saved Donkey's life.

Donkey and Shrek arrive at their destination, where they are greeted by the **DULOC PERFORMERS** (*What's Up, Duloc?*). **PERFORMER** introduces them to Lord Farquaad, who calls in **GINGY** for questioning about the whereabouts of **FIONA**, a princess Farquaad intends to marry. Gingy, scared of Farquaad's threats, reveals Fiona's location. Farquaad shares his plan to find Fiona and make her his bride, thus making him a king. Farquaad calls in the **DULOCIANS** for the raffle drawing of who will be



"Be prepared to have your mind blown."
Shrek KIDS pilot production, Riverside Theatre, Vero Beach, FL

tasked with rescuing Fiona from her dragon-guarded tower. Right as Farquaad is about to announce a name, Shrek and Donkey arrive. Shrek insists Farquaad remove the Fairy-Tale Creatures from his swamp, and Farquaad guarantees he'll meet Shrek's demand once Shrek brings Fiona to Farquaad. Shrek agrees, and a **GUARD** hands him a file of all of the

information he'll need to accomplish his task.

Meanwhile, in the dragon-guarded tower, **YOUNG FIONA**, **TEEN FIONA**, and **FIONA** sing about the day they've been dreaming of: being rescued by a prince (*I Know It's Today*).

Shrek and Donkey approach the tower and smell the **DRAGON**. Shrek puts on a helmet he finds and charges forward. Donkey decides to wait for Shrek, but after hearing the Dragon's roar, Donkey changes his mind about being alone and runs to find his ogre friend.

When she realizes the day has arrived, Fiona panics, running to prepare herself for rescue, and poses in bed, pretending to be asleep. Shrek finishes climbing the tower and shakes Fiona awake. Fiona is upset by her broken expectations of rescue, but the Dragon's roar interrupts the moment. Fiona, Shrek, and Donkey flee into the woods.

Fiona celebrates Shrek's victory



"I Know It's Today"

Shrek KIDS pilot production, Riverside Theatre, Vero Beach, FL

and asks if Shrek will take off his helmet so that the two can share in "true love's first kiss." Shrek finally



The Guards have Gingy locked up.
Shrek KIDS pilot production, Riverside Theatre, Vero Beach, FL

reveals his face, and Fiona is shocked and disappointed: she admits she expected someone different. Shrek reminds Fiona she'll meet the real person responsible for her rescue the next day, and jokes about Farquaad's small stature, which irritates Fiona. Before their conversation gets too heated, Shrek passes gas, causing Fiona to smile. Fiona burps in response, and the two carry on in a call-and-response fashion. They laugh and smile at each other, and Donkey notices the romance between them (*Make A Move*). Fiona realizes it's sunset and flees into a barn to sleep.

The **STORYTELLERS** then share Fiona's secret: A curse was placed on her that turns her into something different at night. This curse will only be broken when she experiences true love's kiss, at which time she will take her true form.

Donkey confronts Shrek about Shrek's feelings for Fiona, and Shrek insists a princess could never love an

ogre. Donkey, frustrated, leaves for firewood. When Donkey returns to find Shrek gone, he checks the barn and runs into Fiona in her cursed state: an ogress. Fiona explains the history of her curse to Donkey, who realizes that Shrek and Fiona are truly the perfect match. Shrek brings Fiona a sunflower at the very moment Fiona expresses that she is desperate for her true love's kiss, believing herself



"That's the story of my life."
Shrek KIDS pilot production, Riverside Theatre, Vero Beach, FL

unlovable as someone who is "ugly." Shrek, overhearing this conversation from outside the barn, mistakes the person she's talking about to be himself and is deeply hurt. He believes his fate is clear and leaves the sunflower, hopeless to be with Fiona.

As the **ROOSTER** crows the next morning, Fiona emerges from the barn, finds the sunflower, and sings about pondering true love (*The Next Morning*). Shrek approaches, and Fiona is just about to confess her feelings for Shrek when he loses his temper about the hurtful things Fiona said the night before. Fiona mistakenly thinks he's confirming that he could never love her because of the way she looks as an ogre. Believing that she has no future with Shrek, Fiona commands she and Farquaad be married that very day.

Donkey is prodding Shrek to go after Fiona when the Fairy-Tale Creatures trudge onstage, having been evicted from Shrek's swamp. The Fairy-Tale Creatures encourage Shrek by telling him to be himself in the boldest of ways (*Freak Flag*). Shrek accepts himself for who he is and decides to go after the princess.

In Duloc, the **BISHOP** is marrying Farquaad and Fiona when Shrek, Donkey, and the Fairy-Tale Creatures interrupt. Fiona, upset, rushes off, and the Fairy-Tale Creatures demand their homes back from Farquaad. When he refuses to meet their requirement, Pinocchio brings on **DWARF**, Farquaad's long-lost father. The **CROWD** is shocked that Farquaad is half-dwarf, and Farquaad throws a tantrum, insisting he's a real king. Fiona, interrupting Farquaad's meltdown, returns in her ogress form. Farquaad threatens to lock Fiona away, but the Dragon enters



"Freak Flag"
Shrek KIDS pilot production, Riverside Theatre, Vero Beach, FL

and torches Farquaad, allowing the wedding to proceed. Shrek kisses Fiona, and she takes her true form: an ogre, just like her true love, Shrek. Everyone sings about how being special, and together, is what makes us strong (*Finale*).

Shrek KIDS

characters

(in order of appearance)

Storyteller 1
Storyteller 2
Storyteller 3
Mama Ogre
Papa Ogre
Young Shrek
Shrek
Captain of the Guards
Pinocchio
Big Bad Wolf
Pig #3
Pig #2
Pig #1
Wicked Witch
Peter Pan
Ugly Duckling
Fairy Godmother
Papa Bear
Mama Bear
Baby Bear
Donkey
Performer
Lord Farquaad
Gingy
Young Fiona
Teen Fiona
Fiona
Dragon
Rooster
Bishop
Dwarf

Ensemble Groups:
Storytellers
Guards
Fairy-Tale Creatures
Duloc Performers
Dulocians
Crowd

Shrek the Musical KIDS

Icon Notes Key

Notice 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 Videos by offering additional information and support on how best to choreograph the show and when to use the videos.



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.



LIGHTING

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.

NOTES



MUSIC CUE

Track #1 – “Big Bright Beautiful World”
CUE - ***House lights down.***



STAGING

Create an interesting stage picture prominently featuring Storytellers 1, 2, and 3 downstage.



DIRECTING

For further guidance on all aspects of creating musical theatre with young people, check out *The iTheatrics Method: The Quintessential Guide to Creating Quality Musical Theatre Programs!*

FOOTNOTE

The abbreviations below are useful as quick notations when blocking your show.

- X – Cross
- US – Upstage
- DS – Downstage
- SL – Stage Left
- SR – Stage Right
- CS – Center Stage

DREAMWORKS THEATRICALS
SHREK
 THE MUSICAL KIDS

SCENE ONE

(MAMA OGRE and PAPA OGRE to YOUNG SHREK. #1 - BIG BRIGHT BEAUTIFUL WORLD begins.)

**BIG BRIGHT
 BEAUTIFUL WORLD**

Gently 2

STORYTELLER 1: Once upon a time, there was little ogre named Shrek, who lived with his parents in a bog by a tree.
STORYTELLER 2: It was a pretty nasty place, but he was happy because ogres *like* nasty.
STORYTELLER 3: On his birthday, the little ogre's parents sat him down to talk, just as all ogre parents had for hundreds of years before.

³ 6x 2

NOTES



STAGING

Your cast is often your best scenic element. Use them like a curtain by presetting Mama, Papa and Young Shrek upstage and behind the cast of Storytellers. Have the Storytellers split in the middle and cross, clearing center, to seamlessly reveal Mama Ogre, Papa Ogre, and Young Shrek.



SET

Seat Mama, Papa, and Young Shrek on a bench.



MUSIC

The rhythms in this song can be difficult to master. Take a little extra time to make sure the rhythms are correct.

NOTES

**DIRECTING**

The lyrics “to go away” come as a surprise and, if properly delivered, should get a laugh. Encourage your actors to play this pleasantly rather than angrily, to further enhance the comedy.

**MUSIC**

Be sure to assign strong singers in both Storytellers Part 1 and Part 2. This will ensure each of the parts comes in at the correct time and are sung with confidence.

**PROP**

It's a nice touch for Mama Ogre to hand Young Shrek a lunch pail. Papa Ogre can then hand him a bindle (“hobo stick”), with boots sticking out of the top of the bag.

NOTES



STAGING

Building on the concept that your students are your best scenic element, place the Storytellers on stage so they form a pathway for Young Shrek to weave through as he begins his journey. (Think “corn maze,” with actors serving as the corn.)



STAGING

Have Young Shrek walk slowly and cautiously through the pathways created by the Storytellers.

STORYTELLERS
(PART 1):

23

You're
pa - pa packed your boots in case of snow. — You're

25

gon - na make us proud. No back - ing up all - owed.
gon - na make us proud. No back - ing up all - owed.

27

Just keep walk - ing, — and you'll find —
(Just keep walk - ing,) and you'll find —

NOTES



MUSIC

Encourage happy, smiley-faced, bright singing with crisp and clean diction.

30

— some-where to go. ————— It's a

— some-where to go. ————— It's a

33

big bright beau - ti - ful world ————— with

big bright beau - ti - ful world ————— with

35

hap - pi - ness ————— all a - round. It's

hap - pi - ness ————— all a - round. ————— It's

NOTES



STAGING

Direct Young Shrek to cross quickly back to Mama and Papa Ogre, showing he's not quite ready to leave. Ideally he'll cross back just in time for the lyric, "But not for you."



DIRECTING

The lyric, "But not for you" is meant to be funny. To enhance the comedy, encourage Mama Ogre and Papa Ogre to punch each lyric, and smile broadly as they sing.



STAGING

Be sure to change the stage picture at measure 40. For example, have Mama Ogre and Papa Ogre kneel on either side of Young Shrek. By doing this you'll keep the audience visually interested.



STAGING

Direct everyone to wave as the Young Shrek makes his journey offstage.

37



peach-es and cream and ev'-ry dream comes true.

peach-es and cream and ev'-ry dream comes true.

40

MAMA OGRE: But not for you.

STORYTELLERS (PART 1): Good - bye!_____

PAPA OGRE: But not for you.

STORYTELLERS (PART 2): Good-bye!



STORYTELLERS: Watch out_ for men____with pitch-forks!

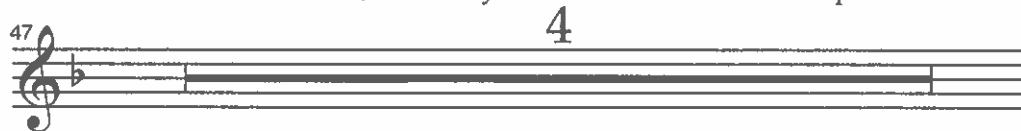
(MAMA OGRE and PAPA OGRE exit.)

44



STORYTELLER 1: And so the little ogre went off and found a muddy patch of swamp-land.
(YOUNG SHREK exits.)
STORYTELLER 2: Far, far away from the world that despised him.

47



4

NOTES



MUSIC

This dialogue contains very important information. Make sure the dialogue can be easily heard over the Performance Accompaniment Track by lowering the volume.



STAGING

To aid in making sure they are heard, place the Storytellers downstage, as close to the audience as possible.



STAGING

Shrek's entrance should be full of energy and all attention onstage should be focused on him.



SET

Shrek enters carrying a sign which reads, 'BEWARE OGRE.'

STORYTELLER 3: And there he stayed for many years, tucked away and all alone.

(SHREK enters.)

SHREK: Which is *just* the way I like it!

(SHREK:)

51 3

Keep your

55

big bright beau - ti - ful world!_____ I'm

57

hap - py where I am, — all a - lone. I

*(SHREK holds up
'BEWARE OGRE!'
sign.)*

59

got all I need, So read the stink - in' sign!

**STORYTELLERS,
SHREK:**

62

Keep your big bright beau - ti - ful world!-

NOTES



MUSIC

From measure 71 forward, the rhythm of the music drives. Match this energy by encouraging the cast to sing out with the forward vocal placement of a pop star, but the crisp diction of a Broadway star.

64 3
 He part-ies on his own
 (I part-y on my own)

66
 an-y-way... Do-in' what he can with a one-
 (I)

68
 - man con-ga line. And it's

(SHREK:)

71
 mine!

STORYTELLERS:

All his! All his!

(SHREK:)

73 3
 A-lone! It's mine! And it's

NOTES

**MUSIC**

At measure 75, place the cut-off on beat 4 by making sure the “z” sound of the lyric “his” precisely lands on beat 4. Think of these vocal lines as blaring trumpets as opposed to the more lyrical sound of a bowed violin.

**MUSIC**

Notice the pause (*fermata* and railroad tracks) in measure 77. Timing these to a pre-recorded track can be challenging, so allow extra rehearsal time to ensure everyone will be in sync with the track during the performance.

**STAGING**

Form a final visually interesting stage picture at the end of the number and hold for applause!

**MUSIC CUE**

Track #2 – “After Big Bright Beautiful World”
CUE – Segue from **No. 1 – “Big Bright Beautiful World”**

**DIRECTING**

Note that the Pigs’ lines are written with German accents.

(SHREK:)

75

mine! _____ All_

(STORYTELLERS:)

All his! All his!

78

mine! _____

Yeah! _____

(#2 – AFTER BIG BRIGHT BEAUTIFUL WORLD begins.)

SCENE TWO

(GUARDS lead on a group of FAIRY-TALE CREATURES.)

CAPTAIN OF THE GUARDS

Right this way. Don't mind the mud. You'll get used to it.

PINOCCHIO

This place is a dump!

BIG BAD WOLF

It's not fit for a pig!

PIG #3

(German accent)

Hello!

NOTES



MUSIC CUE

Track #3 - "Story Of My Life"

CUE - CAPTAIN OF THE GUARDS: Alright, when I call your name, step **forward**.



MUSIC

Carefully time this dialogue so that it is in sync with the Performance Accompaniment Track.



COSTUME

There are many ways to make Pinocchio's nose grow, however, the simplest is to have the actor pantomime the nose growing. Have the actor place his hand on his nose and simply move his hand away from his nose as if it is growing (all timed to the music, of course). The audience's imagination will fill in the image of the growing nose.



DIRECTING

The dialogue concerning the Gingerbread Man is important. The audience will find out later that while these Fairy-Tale Creatures are being evicted, Gingy is being held captive by the Guards.

FIG #2

(German accent)
Vee can hear you!

FIG #1

(German accent)
Vee are standing right here!

CAPTAIN OF THE GUARDS

Look, you all read Lord Farquaad's decree.

PINOCCHIO

Yeah, yeah, we read it. "All fairy-tale creatures have been banished from the Kingdom of Duloc. All fruitcakes and freaks are hereby evicted."

CAPTAIN OF THE GUARDS

Alright, when I call your name, step forward.

(#3 – STORY OF MY LIFE begins.)

STORY OF MY LIFE

(CAPTAIN OF THE GUARDS:) Pinocchio!

PINOCCHIO: Oh, I'm not a puppet, I'm a real boy.

(PINOCCHIO's nose grows — bwooooop — beat — awkward laugh.)



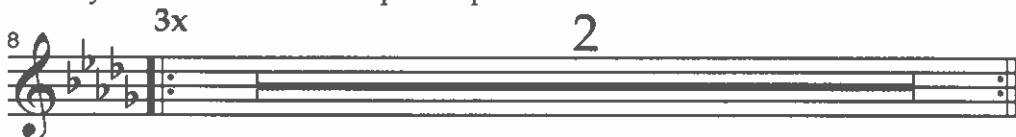
CAPTAIN OF THE GUARDS:
That's your patch of mud down there. (next on his list) Gingerbread Man? I said Gingerbread Man?

(CAPTAIN OF THE GUARDS:)
Anyone see the Gingerbread Man?
WICKED WITCH: He's been missing for days!



CAPTAIN OF THE GUARDS: Oh yes, that's right...
(Upstage, the CAPTAIN OF THE GUARDS can be seen going down the line of creatures to check his roster as PINOCCHIO takes his place down center.)

PINOCCHIO: Dumped on a swamp! Man, I tell ya, sometimes being a fairy-tale creature sucks pinesap!



NOTES



MUSIC

This song comes from a place of anger and despair. Explore different vocal placements and diction choices to find the perfect approach for these emotions.



STAGING

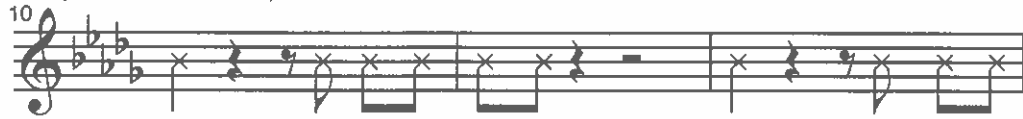
Keep the staging focused on the storytelling. Direct the Fairy-Tale Creatures to give their attention to Pinocchio while actively listening and responding with appropriate facial expressions.




MUSIC

Make sure the audience can clearly understand the lyrics even if the actor is singing in falsetto.

(PINOCCHIO:)

10  Life is dis-ap-poin-ting. Woe is what I

13  know, Out - ed by my nose,

15  that's just how it goes for poor Pi-

17  no - cchi - o. — Sto - ry of my life.

19  Al - ways doomed to fail. — Cheat-ed by a fox.

21  Swal-lowed by a whale. That's — the sto-ry of my life,

NOTES

**DIRECTING**

This is a great joke on the Three Bears. Have fun with the staging to help reinforce the comedy.

**DIRECTING**

It's important that the audience hears and understands the Captain of the Guards as he introduces the characters. Notice that his lines are placed during moments of rest in the music. Take time to make sure this dialogue is coordinated with the singing and the Performance Accompaniment Track.

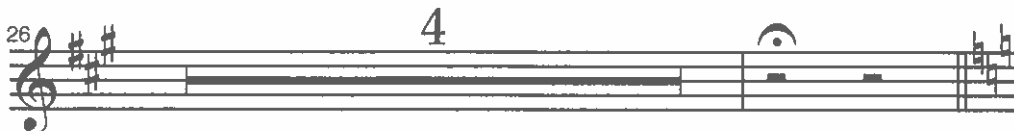
**STAGING**

Help the audience identify the Fairy-Tale Creatures by directing each character to cross when announced by the Captain of the Guards and make a unique gesture as they sing.



Oh yeah. That's—the sto-ry of my life.—

CAPTAIN OF THE GUARDS: Three Bears, take your spot over there by that sign. (*The THREE BEARS try to find it.*) No, that's too far. (*again*) Too close. (*again*) Ahh, just right. Wicked Witch!



CAPTAIN OF THE GUARDS:
Peter Pan!

WICKED WITCH:



Strife is ne - ver - end - ing,

CAPTAIN OF THE GUARDS:
Ugly Duckling! **UGLY DUCKLING:**

PETER PAN:



Ban - ished from the town. They

CAPTAIN OF THE GUARDS:
Three Pigs!

FAIRY GODMOTHER:



dragged me from the pond. They broke my mag-ic wand.

NOTES

**MUSIC**

Measure 42 is a reference to the song, "Rose's Turn," from the musical, *Gypsy*. This is an excellent opportunity to expand some young minds by introducing them to this musical theater masterpiece. Videos of the varied stars that have played the role are readily available online.

**DIRECTING**

Diction is the key to this number – without it the audience will miss these delightfully funny lyrics. Work with your actors to ensure they are always heard and understood by the audience.

37 **3 PIGS:**

Zey blew our con - dos down.

CAPTAIN OF THE GUARDS:
Mama Bear!

40 **WICKED WITCH:**

Life is but a witch hunt.

42 **MAMA BEAR:** **PETER PAN:**

Ma-ma's in the mud, Ma-ma's in dis-tress. They

44 **3 PIGS:** **BIG BAD WOLF:**

ri-di-culed— my hat. Zey said zat vee vere fat. They

46

lab - eled me a fash - ion mess be -

47 **CAPTAIN OF THE GUARDS:**

Park it there, Wolf!

cause I wore a gran-ny dress!

NOTES

**STAGING**

Measure 49 is a good place to transition the stage picture into something different. Up till then, the focus has been primarily on individual characters. At measure 49, it shifts onto the ensemble.


**MUSIC**

The Captain of the Guards' dialogue can be challenging to sync with the Performance Accompaniment Track. Be sure to allow time for the actor to get comfortable with the timing for a successful performance.


**MUSIC**


Starting at measure 61, the music should build in intensity and volume. Encourage your cast to sing with passion, drive, and energy.


ALL:
 49 
 Sto - ry of my life. Boot - ed from the ball. — The

PETER PAN:
 51 
 par - ty's off the hook. I flew in-to a wall. —

CAPTAIN OF THE GUARDS:
 And remember, if we find you back in
 the kingdom, you will be executed.

ALL:
 53 
 That's the sto-ry of my life.

ALL:
 57 
 That's the sto-ry of my life. —

59 
 I al-ways dreamed I'd get a hap - py end-ing.

WICKED WITCH:
 61 
 And this right here? — Not how it goes.

NOTES

**STAGING**

The staging should reflect the intensity of the music. This is a great place to transition the stage picture to something new and visually interesting.

**MUSIC**


At measure 68 the music continues to grow in intensity. In order to achieve this, make sure the cast doesn't start too big at measure 61, so their voices have some room to get louder and more intense at measure 68.


**DIRECTING**


Notice the lyric "always" is repeated several times. How can your cast emphasize this lyric in a way that is interesting? Remember, it's always a good idea to vary the delivery of repeated lyrics. An old directing adage says, "Never say a repeated line the same way twice!"

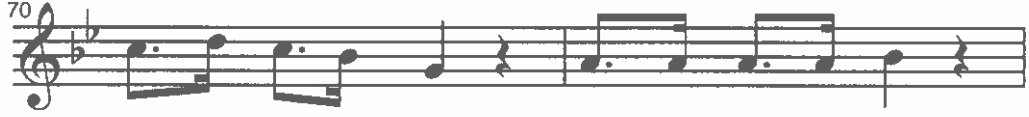
**MUSIC**

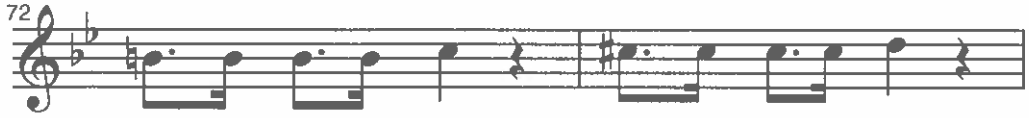
Notice the vocals split into three parts. Remember that when vocals transition from unison singing to multiple-part singing, the energy can wane. Avoid this challenge by bringing the cast as far downstage as possible and keeping them in tight formation. If the harmony proves too complex, modify the parts and have your entire cast sing the melody in unison.


63 ALL:

 I al - ways dreamed I'd get an e - ver af - ter.—

65

 If this is it, it blows.— It blows. It blows.—

68

 Sto - ry of my life. Al - ways dou - ble crossed.

70

 Al - ways in the woods. Al - ways get - ting lost.

72

 Al - ways on the ropes. Al - ways up a creek.

74

 Al - ways kicked a - round, And trea - ted like - a freak!

NOTES




STAGING


Be sure to end the number in a strong pose using levels, planes, and proximity, and hold for thunderous applause!




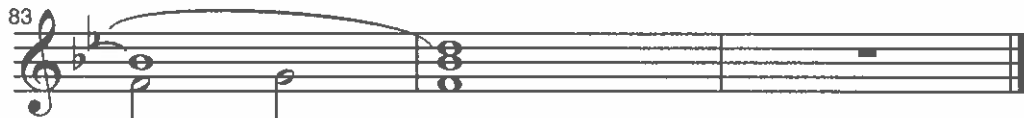
DIRECTING

It's important to keep the pacing of this scene as driving as the song that came before. Do this by encouraging tight cue pick-ups. Remind the cast that the stakes of this scene are high, as the Fairy-Tale Creatures are homeless and Shrek only wants one thing: to be left alone.

76 
 That's the sto-ry of my life, Yes sir.

78 
 That's the sto-ry of my life, Oy vey!—

80 
 That's the sto - ry of my life. _____

83 

(SHREK comes back from an errand and can't believe his eyes. He's confused and angry.)

SHREK

What are you doing in my swamp?

PINOCCHIO

Well gosh, we were forced to come here.

PIG #2

By Lord Farquaad! He hoofed und he poofed, und he signed an evection notice.

SHREK

Well, not my problem.

MAMA BEAR

We can't go back!

NOTES



MUSIC CUE

Track #4 – “Shrek Crossover”

CUE – SHREK: I’m gonna go see this Farquaad guy right now, and get you all off my land and back where you came **from!**



DIRECTING

Having Shrek leave the stage and then enter from a different location is a tempting way to show the audience that Shrek is on a journey. However, it is rarely a good idea to leave your stage empty of any characters, leaving the audience with nothing to visually track. Instead, direct Shrek to create his journey across the entire stage. If your unit set features levels, encourage Shrek to cross up and down the levels to show the audience that Shrek is traveling a great distance.



SET

A unit set is going to serve your production very nicely by allowing a seamless transition to Shrek’s journey.

PIG #1

Farquaad vill turn us into bratvurst!

BIG BAD WOLF

The guy's bad news.

PIG #3

Hey, maybe you could talk to him.

BABY BEAR

Yeah, he'll listen to you! You're big and scary.

SHREK

I'm also an ogre, which means I stay on my swamp and avoid large crowds.

WICKED WITCH

Look here, ogre, I'm gonna spell it out for ya. You're the only one tough enough to stand up to that no-good flim-flammer Farquaad.

SHREK

Okay, fine, I get it! Attention all... fairy-tale things! I'm gonna go see this Farquaad guy right now, and get you all off my land and back where you came from!

SCENE THREE

(#4 – SHREK CROSSOVER begins.)

(Forest. The FAIRY-TALE CREATURES exit as SHREK begins his journey to Duloc. SHREK soon finds himself lost and looks at a map.)

(SHREK)

Now this can't be right, I'm all turned around.

DONKEY

Ahhhhhhhhhhhhhhhhhhhhhhhhhhhh! I'm being chased by goons! Help a donkey out, wouldja?

(DONKEY hides behind the confused SHREK as a phalanx of armored GUARDS comes running on. The GUARDS stop in their tracks when they see SHREK.)

GUARDS

Ahhhhhhhhhhhhhhhh!

(The GUARDS draw their swords at the sight of SHREK.)

NOTES

**DIRECTING**

Shrek saying “Boo” is a classic comedy bit that harkens back to vaudeville and classic films featuring Abbott and Costello or The Three Stooges. Comedy is all about timing, so work with your Shrek to find the perfect timing to ensure this moment gets the laughs it deserves.

**STAGING**

This is the time to be over the top and silly. After Shrek says, “Boo,” encourage the Guards to strike the most ridiculous but sustainable pose they can manage. For example, one Guard could leap into the arms of another Guard. Once in their poses, all of the Guards should physically tremble with fear.

**PROP**

Shrek carries a map. Note that it should be small enough to fit into a pocket of Shrek’s costume.

**DIRECTING**

Donkey’s dialogue has a driving and frenetic energy that adds to the comedy. Encourage Donkey to have fun with the lines by varying the inflection, and to deliver the lines with energy and drive.

**MUSIC CUE**

Track #5 – “What’s Up, Duloc?”
CUE – DONKEY: Shrek and Donkey, two stalwart friends off on a whirlwind big-city **adventure!**

CAPTAIN OF THE GUARDS

(trying to muster the courage)

Shrek! Donkey! By the order of Lord Farquaad, I am authorized to place you both under arrest.

SHREK

Under arrest, eh?

(pause)

Boo.

(The GUARDS freeze in fear, knees shaking.)

GUARDS

Ahhhhhh!

SHREK

(whispers)

This is the part where you run away.

(The GUARDS do, screaming as they flee.)

And don't come back! Now, which way to Duloc...

(With that done, SHREK takes out the map and tries to figure out which way leads to Duloc. DONKEY smiles up at his new hero.)

DONKEY

Oh Duloc! I know Duloc! You gotta let me show you the way, because I am like a GPS with fur!

SHREK

Alright, look, only because I'm lost, you can come—

DONKEY

Yeah! Woo-hoo, alright—!

SHREK

On one condition! You keep the jabbering to a minimum.

DONKEY

You got it! No jabbering! Man, you will not regret this.

SHREK

Too late.

DONKEY

Now that's what I'm talking about! Shrek and Donkey, two stalwart friends off on a whirlwind big-city adventure!

NOTES



STAGING

Shrek exits, followed by Donkey. Shrek's exit should be fast and straightforward. Contrast this with Donkey's exit, which should be unfocused and energetic. This non-verbal moment instantaneously establishes these characters' differences.



CHOREOGRAPHY

The Choreography Video details this number, so be sure to check it out for added insight!

SCENE FOUR

(#5 - WHAT'S UP, DULOC? begins.)

WHAT'S UP, DULOC?

(SHREK and DONKEY walk off together.)

**DULOC
PERFORMERS:**

2

Wel-come

4

to Du - loc. Such a per - fect town. Here we

6

have some rules, Let us lay them down. Don't make

8

waves, stay in line, and we'll get a-long fine. Du-loc

10

is a per - fect place. Please keep

NOTES



MUSIC

Pay attention to the time signature change in measure 13. There is a rest to allow for a bit of comedy.



off of the grass. Shine your shoes, wipe your... face.



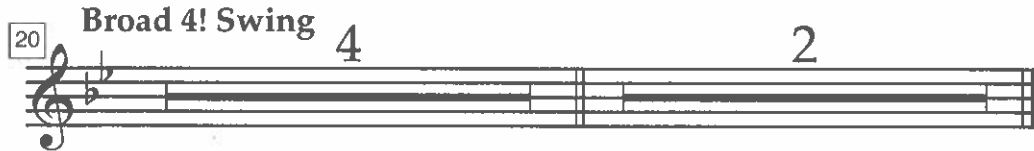
Du - loc is, Du - loc is, Du - loc is a

PERFORMER: And here's the man who made it happen!



per - fect place.

(PERFORMER:) That towering colossus of moxie!
Loooooooooord Farquaad!



FARQUAAD

Oh, it's you! What a terrific surprise! And lucky you, you're here at torture time! Bring in the cookie!

(Farquaad's GUARDS bring GINGY onstage.)

GINGY

No! No! I won't speak! I won't! You monster!

FARQUAAD

I'm not the monster here, you are. You and the rest of that fairy-tale trash poisoning my perfect kingdom.

GINGY

It's not a kingdom, because you're not a king!

FARQUAAD

Oh, but I will be. Just as soon as I find a princess to marry. And I hear you know of one. Tell me where she is!

NOTES



DIRECTING

Encourage Gingy to color the words “highest” and “tallest” to make them stand out from the other words. This line is classic fairy-tale storytelling, like “Far, far away...” and “Once upon a time...”



MUSIC CUE

Track #6 - “The Raffle”

CUE - FARQUAAD: And now good people of Duloc, the moment you’ve all been waiting **for!**



STAGING

Encourage Shrek and Donkey to anticipate their entrance so the action doesn’t lag.

(FARQUAAD reaches for GINGY's buttons.)

GINGY

(broken)

Okay!... I'll tell you. She's a day's walk from here. In a dragon-guarded castle, surrounded by hot, boiling lava. In the highest room in the tallest tower, you'll find a fiery redhead named Princess Fiona.

FARQUAAD

Ooo, Princess Fiona. She sounds perfect.

(thinking)

Except for that dragon and lava thing. I'll have to find someone else to go...

GINGY

Big surprise.

FARQUAAD

Captain, take the cookie to the swamp with the rest of the fairy-tale freaks!

GINGY

Swamp?! That's the thanks I get?!

(GUARDS take GINGY offstage.)

FARQUAAD

My loyal subjects! We're going to get a queen!

(DULOC PERFORMERS applaud.)

And now good people of Duloc, the moment you've all been waiting for!

(#6 – THE RAFFLE begins.)

(Other DULOCIANS enter.)

(FARQUAAD)

The raffle drawing to determine who will have the honor of setting forth to rescue the lovely Princess Fiona...

(fanfare)

From the fiery keep of the dragon!

(SHREK and DONKEY enter.)

SHREK

Uh, excuse me.

ALL

Ahhhh!

FARQUAAD

Who let this thing in here?!

NOTES



DIRECTING

Keep the pacing of this scene moving forward by ensuring Shrek and Farquaad are comfortable with their lines and pick up their line cues as quickly as possible.



PROP

The Guard carries a file which contains information on Princess Fiona.



MUSIC CUE

Track #7 - "What's Up, Duloc? (Reprise)"
 CUE - FARQUAAD: My people, I will make this Princess Fiona my queen, and Duloc will finally have the perfect **king!**



STAGING

It's helpful if Farquaad and the Dulocians can exit quickly. Direct them to exit with purpose.

SHREK

Look, I'll be out of your silky hair just as soon as you gimme my swamp back.

FARQUAAD

Your swamp?

SHREK

Yes, where you dumped those fairy-tale creatures.

FARQUAAD

Wait a minute. Wait... a... minute. Oh this is too perfect. People of Duloc, we have a winner!

ALL

Hooray!

FARQUAAD

Congratulations, ogre! You've won the honor of embarking on a great and noble quest!

DONKEY

But, we're already on a quest.

SHREK

To get my swamp back.

FARQUAAD

Yes, and you've nearly accomplished it! All you need to do is rescue Princess Fiona from the dragon, bring her to me to marry, and I'll hand over the deed to your swamp. Guard! Give him the file on Her Royal Highness!

(GUARD hands the confused SHREK a file.)

My people, I will make this Princess Fiona my queen, and Duloc will finally have the perfect king!

(#7 – WHAT'S UP, DULOC? (REPRISE) begins.)

(FARQUAAD and the DULOCIANS have all vanished. SHREK and DONKEY find themselves back outside the gates of Duloc.)

DONKEY

I don't get it. Why didn't you just make Farquaad give you your swamp back? You know, pull some of that ogre stuff on him?

SHREK

For your information, there's a lot more to ogres than people think... Ogres are like onions.

DONKEY

They stink? They make you cry?

NOTES

**MUSIC CUE**

Track #8 - "I Know It's Today"

CUE - SHREK: Come on. Let's go rescue the princess.

**SET**

All that is necessary to create this scene is a space on the unit set that appears to be high in the air. One way to achieve this is to bring on a lightweight façade painted to resemble a tower, placed in front of an existing raised platform.

**COSTUME**

It is important that the costumes for the three Fionas match as closely as possible so the audience understands that they are seeing Fiona at three different stages in her life.

**PROP**

Fiona refers to (and tears pages from) a book of fairy tales.

SHREK

No! Layers. Onions have layers. Ogres have layers. We both have layers!

DONKEY

Ohhhh, you both have layers. You know... not everybody likes onions.

SHREK

Come on. Let's go rescue the princess.

SCENE FIVE

(#8 – I KNOW IT'S TODAY begins.)

I KNOW IT'S TODAY

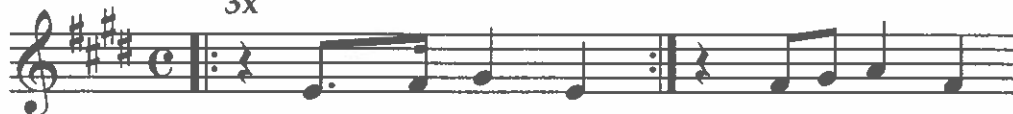
(They exit, and we transition to Fiona's tower. There are several fairy-tale books piled about the room. A seven-year-old YOUNG FIONA reads to her dolls.)

YOUNG FIONA: It's story time. Settle in, girls...

(YOUNG FIONA:)

(vocal last x)

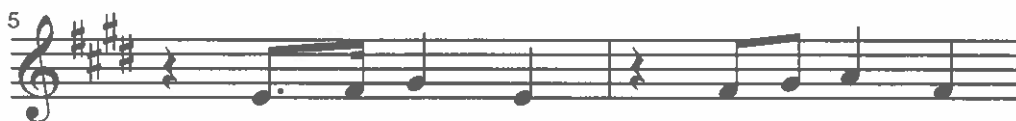
3x



"There's a prin - cess in a tow - er."



(Oh my gosh, that's just like me.)



"Poor Ra-pun - zel— needs a hair - cut,

NOTES



STAGING

This is a great song to work on a young person's ability to stand and sing with passion without extraneous movement.



7 but the witch won't set her free. She



9 pas - ses time by sing - ing" (like



10 some-one else— I know) "As

*(stops suddenly,
re-reads section)*



11 years go by she sits and waits" ("As

(reads on)



12 YEARS go by?" Uh - oh.) "A



13 tor - tu - rous— ex - ist - ence—" (I

NOTES



STAGING


If it works for your production, find a clever way to introduce Teen Fiona. Successful pilot productions used cast members carrying handheld clouds to mask the entrance of Teen Fiona. Bring on Teen Fiona behind the clouds, deposit her in the same location as Young Fiona, and have Young Fiona exit behind the clouds and the transition will be seamless and earn audible gasps of wonder from the audience.


SCRIPT


NOTES




Gentle Half-Time Feel (Joni Mitchell)


23  he'll ap-pear_____ and his

25  ar - mor will_ be blind - ing._____

27  As shin - ing as_____ his per - fect teeth

29  _____ and man - ly hose._____ He'll pro-pose

31  on one knee_____ and our

33  pre-nup will_ be bind - ing._____ A -

NOTES



MUSIC

Encourage crisp, clean diction by focusing on the consonants, especially final consonants like the “t” in “date.”



STAGING

You could repeat the clever staging mentioned earlier to transition from Teen Fiona to Adult Fiona (Fiona).

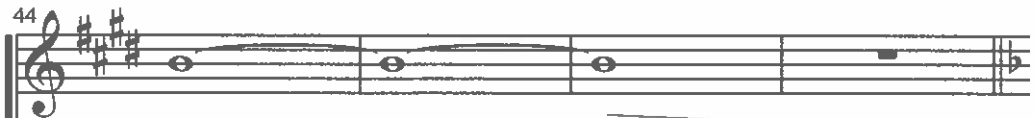
35 
 bout time— we— set a wed-ding date!—


37 
 _____ Day num - ber nine

39 
 hun - dred and fif - ty - eight.

41 
 I know it's to-day. _____ He'll show up— to-

*(She saunters off, and the ADULT FIONA saunters on singing the last part of "today."
 (TEEN FIONA:) She's stronger now, wiser, but still hopeful.)*

44 
 day. _____

ADULT FIONA: 
 (ay) _____

NOTES



MUSIC

At measure 48, increase the vocal energy and enthusiasm.



MUSIC

Again, good diction is the key to ensuring the audience can understand the lyrics.

(ADULT FIONA:)

48 

— There's a prin - cess, an - y prin - cess,

50 

take your pick, they're all like me. —

52 

— Not ex-act - ly, I'm still wait - ing.

54 

They're out liv - ing hap - pi - ly. Ev - er

56 

af - ter bet - ter get here, I want love in se - conds flat.

(rips out section of the book)

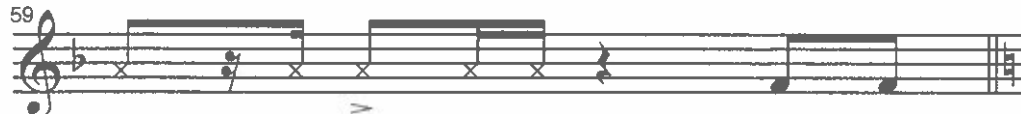
58 

No one needs these mid - dle bits.

SCRIPT

NOTES

59



Whoops, did I do that? Cut the

(A spark in her now. In an odd display of super-human strength, she starts to tear several books apart over the following...)

A Tempo Cresc. Poco A Poco

60



vil-lains, cut the vamp-ing, cut this fair-y tale. Cut the

62




per - il and the pit - falls! Cut the

63



pup - pet in the whale! Cut the

64



mon - sters, cut the curs - es! Keep the

65



in-tro, cut the vers-es! And the wait-ing, the wait-ing, the

NOTES



DIRECTING


Fiona's lyric at measure 74 is a teachable moment. Make yourself available if your young actor has questions and address the topic with sensitivity and compassion.



STAGING


It's helpful if Fiona can reference the torn page with the lyric "...and I'm a vandal now as well."

(more and more operatic)

67  wait - ing, the wait - ing, The wait -

A Tempo

(pulls it together in a snap)


69  ing! ————— But I know

72  ————— he'll ap-pear, ————— though I

74  seem a bit — bi - po - lar. —————

(re: ripped books)

76  And I'm a van - dal now — as well.

78  ————— Hope he won't mind. ————— I'm a find.

NOTES



DIRECTING

The lyric “Are you there, God?” is a reference and parody of the famous Judy Blume book, *Are You There God? It’s Me, Margaret*. Test your students’ knowledge to see how many of them know the reference. Don’t be surprised if you are introducing them to a classic!



STAGING

Bring Young Fiona and Teen Fiona onstage using the same clever technique as before.

80

I'm a catch_____ and a

82

ver - y gift - ed bowl - er._____ It

84

won't be_____ long - now, I guar-an - tee._____

87

Day num-ber— Are you there, God?

(YOUNG FIONA and TEEN FIONA
join ADULT FIONA onstage.)

**ALL THREE
FIONAS:**

90

It's me, Fi - o - na. It's me, Fi -

NOTES




STAGING

No need for complicated staging. Let these three young ladies stand and sing their faces off as the audience leans forward in their seats with excitement!

YOUNG FIONA:


93



o - na! _____ Now, I know

Musical notation for Young Fiona: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics "o - na!" are under the first four notes, and "Now, I know" are under the last four notes.

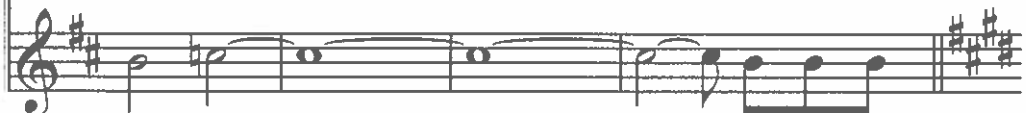
TEEN FIONA:



o - na! _____ Now, I know

Musical notation for Teen Fiona: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics "o - na!" are under the first four notes, and "Now, I know" are under the last four notes.


ADULT FIONA:



o - na! _____ Now, I know

Musical notation for Adult Fiona: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics "o - na!" are under the first four notes, and "Now, I know" are under the last four notes.

97




he'll ap-pear, _____ 'cause there are

Musical notation for Young Fiona: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics "he'll ap-pear," are under the first four notes, and "'cause there are" are under the last four notes.



he'll ap-pear, _____ 'cause there are

Musical notation for Teen Fiona: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics "he'll ap-pear," are under the first four notes, and "'cause there are" are under the last four notes.



he'll ap-pear, _____ 'cause there are

Musical notation for Adult Fiona: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lyrics "he'll ap-pear," are under the first four notes, and "'cause there are" are under the last four notes.

SCRIPT

NOTES

99

rules and there_ are strict - ures.____

rules and there_ are strict - ures.____

rules and there_ are strict - ures.____

101

I be-lieve the stor - y - books_ I read

I be-lieve the stor - y - books_ I read

I be-lieve the stor - y - books_ I read

SCRIPT

NOTES

103

— by can - dle-light. — My white—

— by can - dle-light. — My white—

— by can - dle-light. — My white—

105

knight, my knight and his steed,— will

knight, my knight and his steed,— will

knight, my knight and his steed,— will

SCRIPT

NOTES

107

look just like— these pic - tures.—— It

look just like— these pic - tures.—— It

look just like— these pic - tures.—— It

109

won't be—— long— now, I guar - an - tee.—

won't be—— long— now, I guar - an - tee.—

won't be—— long— now, I guar - an - tee.—

SCRIPT

NOTES

111

Day num-ber twen-ty-three,

Day num-ber

Musical notation for three staves in treble clef with a key signature of three sharps (F#, C#, G#). The first staff has lyrics 'Day num-ber twen-ty-three,'. The second staff has lyrics 'Day num-ber'. The third staff is empty.

114

nine fif - ty-eight,

Day num - ber eight thou - sand,

Musical notation for three staves in treble clef with a key signature of three sharps. The first staff has lyrics 'nine fif - ty-eight,'. The second staff has lyrics 'Day num - ber eight thou - sand,'. The third staff is empty.

(ADULT FIONA:) Rall.

116

four hun - dred and twen - ty-three.

Musical notation for one staff in treble clef with a key signature of three sharps. The staff has lyrics 'four hun - dred and twen - ty-three.' and ends with a double bar line.

SCRIPT

NOTES

A Tempo

YOUNG FIONA:

118

I know it's to-day. (oo

TEEN FIONA:

I know it's to-

ADULT FIONA:

I

120

I know it's to-day. (oo

day. (oo I know it's to-

know it's to-day. (oo I

NOTES

**STAGING**

Be sure to give the Fionas a final dramatic arm and hand gesture. Encourage them to perform this gesture at the same time. This will give the number a great physical button and telegraph to the audience that it's time to applaud wildly!

**MUSIC CUE**

Track #9 - "I Know It's Today (Playoff)"

CUE - Segue from **No. 8 - "I Know It's Today"**

**SET**

This musical playoff provides plenty of time to transition your set. Be sure to stage these transitions with the same care you would give to staging a scene. It's also helpful to practice the transition slowly, without music at first. Once the traffic patterns are set, add the music.

122

—) I know it's— to-day. I know it's— to-

day. (oo————) I know it's— to-

know it's— to-day—. I know it's— to-

124

day. day. day.

(#9 – I KNOW IT'S TODAY (PLAYOFF) begins.)
 (Lights down on the three FIONAS on the parapet.)
 (SHREK and DONKEY walk along.)

SHREK

Hey look, the dragon's keep! We're here.

DONKEY

Whew! Shrek! Was that you? Man! You gotta warn somebody before you just crack one off! My mouth was open and everything!

NOTES



PROP

Shrek finds a helmet. Make sure this helmet fits easily over Shrek's head, covering his face and ogre ears. It's also important that helmet doesn't interfere with his microphone.



MUSIC CUE

Track #10 - "Dragon Roar 1"
 CUE - DONKEY: **Shreeeeekkk...**



LIGHTING

This is a great place to use a break-up pattern, or "gobo," to create an eerie look onstage.



SET

It's helpful if Shrek has something to climb to reach Fiona. This could quite simply be a built-in ladder on the side of the raised platform.



SET

Ideally, Fiona's bed will be built into the raised platform. Simply cover this with fabric and add a pillow to create the bed. When the platform isn't serving as Fiona's tower, the undressed bed can become another great level for you to use.



STAGING

As is the case with all stage combat, Shrek shaking Fiona must be done safely. The best way to accomplish this is to have Shrek simply hold Fiona's shoulders, but not shake her. Fiona controls the movement. This keeps her in control and safe, and the audience won't know the difference.

SHREK

Believe me, Donkey, if it was me you'd be dead. It's brimstone.
(SHREK finds a helmet.)

Oh, hey, this'll come in handy. Hope it's fireproof. Alright, now you wait here and I'll be back in a bit.

(SHREK exits. DONKEY wanders farther into the Dragon's keep.)

DONKEY

Shreeeeekkk...

(#10 – DRAGON ROAR 1 begins.)

(DONKEY)

Dragon!? I'm outta here.

(DONKEY exits.)

SCENE SIX

(Fiona's tower. Like every day, FIONA's in the midst of singing her song of hope.)

FIONA

(singing)

I KNOW IT'S TODAY... OO-OO-OO-OOO

SHREK

Helloooo! Anyone up there?!

(FIONA stops and looks around, in a panic. Is this really it? After all these years? She runs around straightening up. SHREK, meanwhile, climbs up the side of the tower outside.)

Shouldn't you toss down some hair or something? No? All right, oh well.

(FIONA leaps into her bed and grabs a flower and strikes a Sleeping Beauty pose. SHREK climbs in her window.)

Phew.

(And then SHREK sees FIONA lying in her bed, eyes closed.)

Aw great, I got one of the snoozers.

(SHREK approaches the bed, visor lowered. FIONA puckers her lips slightly. SHREK bends over her... grabs her by the shoulders and shakes her.)

Wake up!

FIONA

(being shaken)

Uhl-uhl-uhl!

SHREK

Are you Princess Fiona?

FIONA

I am. Awaiting a knight so bold as to rescue me.

NOTES



DIRECTING

At this point in the story Shrek has no interest in Fiona romantically. Therefore, Donkey's laugh doesn't hurt his feelings.



STAGING

Explore with your Fiona the perfect pose that will elicit giggles from the audience. This is a great place to go over the top!



DIRECTING

Fiona speaks in a formal and heightened manner when she first addresses Shrek. Remember, she has read about and imagined this moment for a long time.



MUSIC CUE

Track #11 - "Dragon Roar 2"
 CUE - SHREK: Um... Shrek.
 FIONA: Sir **Shrek...**



MUSIC CUE

Track #12 - "Dragon Chase"
 CUE - FIONA: Dragon!
 ALL: **Run!**



CHOREOGRAPHY

This bit of stage action needs to be carefully timed. As Shrek is helping Fiona down from the tower, Donkey enters running. Shrek sees Donkey and calls his name, which causes Donkey to stop running, see Shrek, and call out his name. At that exact moment, Dragon enters the stage in pursuit of Donkey. Fiona sees Dragon and calls her name and then everybody runs. This is inspired by vaudeville routines and classic comedy.



CHOREOGRAPHY

Play with classic comedy tropes, like vaudeville, in this sequence. For example, stage the Dragon directly behind the characters - meaning, in real time, the Dragon could absolutely catch them - however, Shrek, Fiona, and Donkey run in slow motion, and their expressions show that they are running for their lives. The slow-motion run is in direct juxtaposition to the up-tempo music, which creates a comedic moment.

SHREK

Ah, that's nice. Now let's go.

FIONA

But wait, Sir Knight! I have long awaited this day! And I would'st first like to knowest the name of my champion.

SHREK

Um... Shrek.

FIONA

Sir Shrek...

(#11 – DRAGON ROAR 2 begins. We hear the Dragon roar.)

(FIONA)

You didn't slay the dragon?

SHREK

It's on my to-do list. Come on!

(FIONA and SHREK climb down from the tower. DONKEY runs across the stage.)

Donkey!

DONKEY

Shrek!

FIONA

Dragon!

ALL

Run!

(#12 – DRAGON CHASE begins.)

(SHREK, DONKEY, and FIONA run in slow motion as the DRAGON chases them from behind. The three escape the DRAGON and are left alone onstage.)

DONKEY

Did you see that?

FIONA

You did it! You-did-it-you-did-it-you-did-it.

(SHREK enjoys the attention. DONKEY, however, feels slighted.)

Sir Shrek, the battle is won. A princess is rescued by a brave knight and then they share love's first kiss.

DONKEY

Hahahahaha!

FIONA

What is so funny? Take off the helmet.

NOTES



DIRECTING

Fiona completely drops the heightened language and formal posture, revealing another side of her personality, which is straightforward and forceful.



STAGING

To augment the timing of Fiona commanding Shrek to take off the helmet, have her take one step towards Shrek on each of her lines. Space this so that by the time Fiona barks her final "Now!" she is face to face with Shrek.



DIRECTING

Fiona's reaction isn't comedic, it's heartbreaking and truthful. Work with Fiona to find the perfect delivery that expresses her disappointment and makes the audience feel sorry for her.



DIRECTING

Shrek finds himself very clever as he subtly insults Farquaad. Encourage Shrek to emphasize the key word, "short," to add to the comedy.

I'm not going to. **SHREK**

Take it off! **FIONA**

No! **SHREK**

Now! **FIONA**

Okay! Easy. As you command, Your Highness...
(SHREK removes his helmet. FIONA stares at him blankly, confused but not frightened. SHREK smiles.)

You're... an ogre? **FIONA**

Oh, you were expecting Prince Charming? **SHREK**

Well... yes actually. Oh, no! I'm supposed to be rescued by my true love! Not by some ogre and his... pet. **FIONA**

Princess, I was sent to rescue you by Lord Farquaad, okay? He's the one who wants to marry you. **SHREK**

Oh. So, tell me about my groom-to-be, Lord Farquaad. What's he like? **FIONA**

Well, let me put it this way, Princess – men of Farquaad's stature are in short supply. **SHREK**

(SHREK laughs.)

Alright, yuck it up. Doesn't bother me. Not today. After a lifetime of misery, things are finally going my way. **FIONA**

I'm sure it was very difficult living in a dragon-guarded tower. **SHREK**

It was. **FIONA**

It must've been nice to have a roof and a cozy bed. Which is more than I had when I left home. **SHREK**

NOTES



DIRECTING

Both Shrek and Fiona are impressed with each other's mastery of gaseous expression to the point that it becomes clear to the audience that they are falling in love.



SET

Assign a few Storytellers to bring the barn and campfire onstage at the top of this number. This will ensure everything is ready for the following scene.



MUSIC CUE

Track #13 - "Shrek Farts"

CUE - SHREK: I'm just saying you don't corner the market on unhappy childhoods.



DIRECTING

The moment comes as a total surprise and will delight and disgust audiences of all ages. Be sure to add the appropriate body gestures in sync with the sound effects on the Performance Accompaniment Track.



MUSIC CUE

Track #14 - "Fiona Burp 1"

CUE - SHREK: Oopsy! Ah well, better out than in, I always say.



MUSIC CUE

Track #15 - "Shrek Burp 1"

CUE - Segue from No. 14 - "Fiona Burp 1"



MUSIC CUE

Track #16 - "Fiona Burp 2"

CUE - Segue from No. 15 - "Shrek Burp 1"



MUSIC CUE

Track #17 - "Make A Move"

CUE - Segue from No. 16 - "Fiona Burp 2"

FIONA

You're not actually comparing yourself to what I endured?

SHREK

I'm just saying you don't corner the market on unhappy childhoods.

(#13 – **SHREK FARTS** begins. *SHREK farts.*)

(SHREK)

Oopsy! Ah well, better out than in, I always say.

(#14 – **FIONA BURP 1** begins. *FIONA burps then smiles.*

#15 – **SHREK BURP 1** begins. *SHREK burps then smiles.*

#16 – **FIONA BURP 2** begins. *FIONA giggles and then burps louder and longer than either of them had until now. They both start laughing and smiling at each other.*

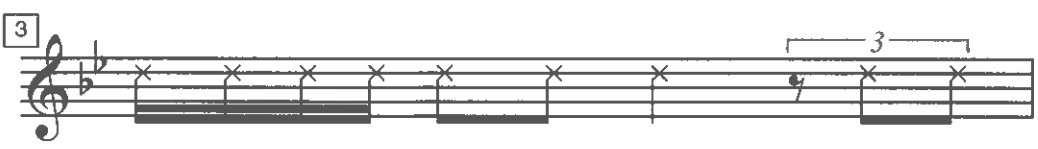
(#17 – **MAKE A MOVE** begins.)

MAKE A MOVE

DONKEY:



There is



some-thin' go - in' on 'round here; I've been



wat-chin' and the sig-nals are clear. A ner-vous



laugh when she brush-es his skin; The swea-ty

NOTES



STAGING

Think of the ensemble as a gospel choir backing up Donkey. Remember, this number takes place in Donkey's imagination and imaginations have no limits!

6

palms, the big do - pey grin.

7

ALL: **DONKEY:**

Hmm. With a

9

gig - gle and a flip of her hair, I smell the

10

pher - o - mones in the air. Ma - kin'

11

goo - goo eyes o - ver their food, they need my help -

12

ALL:

—here in set - ting the mood. You got - ta

NOTES



CHOREOGRAPHY

This is a great place to direct your kids to dance freestyle. Encourage them to dance like nobody is watching.



MUSIC

At measure 19, the song builds in intensity. A great way to accomplish this is to start softer at measure 19 and increase the vocal volume steadily through measure 21.



turn up the heat. You got-ta but-ter the pan. You got-ta



make a move— and don't be a-fraid.



Reach for her hand. May-be give her a kiss. She's



wait - in' for a move to be made. You

PART 1:



got-ta got-ta got-ta You got-ta make a move.

PART 2:



got-ta got-ta got-ta, yeah.

NOTES



STAGING

The ensemble and Donkey should freeze with Shrek's line, "Donkey," striking the most over-the-top, and silly poses possible.



STAGING

The Storytellers exit as quickly as possible. This should happen while Donkey is saying his line, "Oh, sorry..."



DIRECTING

It's important that Fiona is absolutely panicked when she realizes it's nearly sunset. Her energy should drive the scene forward. Encourage your actor to pick up cue lines quickly and speak her lines with forward momentum. Explore with your actors what would happen if Fiona doesn't find a private place.

20 **ALL:**

You got - ta make a move.

(Song abruptly ends.)

21

You got - ta make a

SHREK

Donkey!!!

DONKEY

Oh, sorry, I just got caught up in the magic of the night! The fireflies, that beautiful sunset...

FIONA

Sunset?! Oh my gosh! Sunset! Oh no!! I mean... it's late. It's very late.

SHREK

What?

(FIONA looks back at the sunset with concern; SHREK follows her glance.)

FIONA

I'm sorry, but I have to go.

SHREK

Oh. Alright.

FIONA

Good night.

SHREK

Good night.

(FIONA looks back at SHREK, then enters the barn, closing the door behind her.)

DONKEY

Uh-uh. No, sir. I'm sorry, but I did not come this whole way, puttin' up with you and your body odor, just so you can let her walk away like that!

NOTES



DIRECTING

This is Shrek's time to let down his guard. Find an honest and sincere delivery of the line, "Yeah. An ogre," that conveys to the audience that Shrek is a nice guy deep inside.



MUSIC CUE

Track #18 - "Sunset"

CUE - SHREK: Where are you going?

DONKEY: To get more firewood. Before your fire **dies.**



STAGING

It's a nice touch to show the audience Fiona's transformation as the Storytellers narrate. This can be accomplished by having Fiona enter the stage with the Storytellers. Place Fiona upstage with her back towards the audience. Bring the lights up to reveal Fiona in silhouette, wearing her ears. After the narration is completed, take the silhouette lights out and have Fiona exit and remove the ears offstage.



MUSIC

Listen to the vocal track to get a feel for the timing of when Storyteller 1 begins to speak.



LIGHTING

To create the effect of a silhouette, focus one light directly upstage of Fiona, shining back at the audience. Put an "x" on the stage using colored tape indicating the exact spot on which Fiona should stand.

SHREK

I'm just bringing her back to Farquaad.

DONKEY

Uh-huh. So you don't have any feelings for her at all?

SHREK

Look, even if I did... and I'm not saying I do, 'cause I don't. She's a princess and I'm...

DONKEY

An ogre?

SHREK

Yeah. An ogre.

DONKEY

She needs to know what you're feelin'...

*(SHREK returns his attention to the fire, poking it with a stick.
DONKEY sighs and turns to head off.)*

SHREK

Where are you going?

DONKEY

To get more firewood. Before your fire dies.

(#18 – SUNSET begins.)

(DONKEY exits. SHREK, left alone, ponders his options and then exits.)

(STORYTELLERS enter.)

STORYTELLER 1

But wait, there's more to the story! Princess Fiona had a secret.

STORYTELLER 2

A curse had been placed upon her!

STORYTELLER 3

"By day, one way, by night another – this shall be the norm, until you find true love's first kiss and then take love's true form." Shhh...

(STORYTELLERS exit. DONKEY enters with firewood.)

DONKEY

Shrek, did you see that sunset. Man, it's dark out here. Shrek? Ooooh! Maybe he's talking to the princess? I'll just see if they're in the barn... together. Shrek? Princess Fiona? It's very spooky in here, I ain't playing no games...

(Suddenly, DONKEY comes face to face with a frightening ogress – FIONA.)

NOTES



STAGING

Keep the staging of the scene simple. There's a lot of important dialogue and the characters are discussing emotional topics.



DIRECTING

Donkey realizes that Shrek and Fiona are meant to be together. Now he must convince Fiona.



STAGING

The timing of Shrek's entrance has to be spot-on to ensure that he hears this dialogue out of context. This is a major plot point.



PROP

Shrek enters carrying a sunflower.



DIRECTING

Shrek's reaction to Fiona's statement must be silent, but still convey to the audience that he is devastated. Encourage your actor to explore this moment.



MUSIC CUE

Track #19 - "The Next Morning"
 CUE - FIONA: My only chance to live happily ever after is to marry my one true love.

FIONA*(speaking over each other)*

Ahhhhhhhhhhhhhhhhhhhh!
 Shhhhh! No! No!
 It's okay! Shhhh! Donkey,
 it's okay!

(DONKEY)

Ahhhhhhhhhhhhhhhhhhhh!
 Oh no! Help! Shrek! Help
 me, Shrek!

(DONKEY)

Princess...? What happened to you?

FIONA

It's a curse. I've had it since I was a girl.

DONKEY

A curse?

FIONA

A witch cast a spell on me. So now every night, when the sun goes down, I become this... this horrible, ugly beast!

DONKEY

Wait a second, this is perfect!

FIONA

Perfect?! Donkey, if Lord Farquaad finds out I look like this, he'll never marry me!

DONKEY

So?

FIONA

So, I have to kiss my true love! The kiss is the only thing that will break the spell and make me beautiful.

DONKEY

But you know... umm, you're kind of an ogre, and Shrek... well, you've got a lot in common.

FIONA

Shrek?

(SHREK enters with a sunflower and crosses to the barn. SHREK stops at the door to knock but then overhears FIONA talking.)

I can't think about Shrek. Not now. I'm a princess, after all, and look at me! I mean really... who could ever love a beast so hideous and ugly? Princess and ugly don't go together. My only chance to live happily ever after is to marry my one true love.

NOTES



MUSIC

Make sure your Rooster knows the precise timing of when to crow so as to not interfere with the song.



STAGING

This is a great place to direct Fiona to sit and sing, allowing the lyrics to take focus.

SCENE SEVEN

(#19 - THE NEXT MORNING begins.)

THE NEXT MORNING

(His fate sealed, SHREK drops the sunflower at the doorstep and exits.)

Freely - In 3 (Or In 1) 3

ROOSTER: Cock-a-doodle-doo!
 (The sun rises. FIONA enters looking for SHREK. She finds his sunflower instead. She picks it up and ponders her future.)

In 4 - Pressing Forward 4

11 **FIONA:** In 2

Good mor-ning, dawn. — Good mor-ning, day. —

13

— Good mor-ning, mour-ning dove. — I

NOTES



MUSIC

At measure 19, the dialogue is timed out to be completed over the next eight measures.



STAGING

Time Shrek's entrance so that he enters in time to cut off Fiona's song.



DIRECTING

This scene's plot centers around a classic misunderstanding. Encourage your actors to examine situations in their own lives when they have misunderstood something. How did they resolve their situation? How might their experience enhance this scene?



MUSIC CUE

Track #20 - "Fanfare!"

CUE - FIONA: But... I thought that wouldn't matter to you.

SHREK: Yeah, well it **does**.



PROP

Farquaad enters riding a broomstick.



STAGING

Encourage Donkey to anticipate his entrance so that it is perfectly timed.

15

had a long and sleep - less night,

17

pon - der - ing true love.

(SHREK approaches, upset. FIONA runs to him, happy.)

FIONA: Shrek! Thank goodness! There's something I have to tell you...

SHREK: You don't have to tell me anything. I heard enough last night.

FIONA: Oh. You... you heard what I said?

19

8

SHREK

Every word. Especially "who could love such a hideous, ugly beast?!"

FIONA

But... I thought that wouldn't matter to you.

SHREK

Yeah, well it does.

(#20 – FANFARE! begins.)

(FARQUAAD enters, riding a broomstick horse.)

(SHREK)

Ah, right on time. Princess, I've brought you a little something.

FARQUAAD

(rears his horse)

Whooooo, Broomstick Horse! Princess Fiona?

SHREK

As promised... now about my swamp—

FARQUAAD

Cleared off, as agreed.

NOTES



MUSIC CUE

Track #21 – “Fare Thee Well Ogre”
CUE – FIONA: Fare thee well, ogre.



DIRECTING

The misunderstanding continues, causing Shrek to be quite harsh with Donkey. Encourage Shrek and Donkey to explore the drama of this scene fully.



DIRECTING

Shrek is at his absolute bottom. How can this be reflected in his voice and in his body language?



DIRECTING

Anatevka is the village in which the musical *Fiddler On The Roof* takes place. It is also a song with classic staging by the great Jerome Robbins.



PROP

The Fairy-Tale Creatures should have suitcases and bags.

(FARQUAAD)

(to FIONA)

I am Lord Farquaad. Princess Fiona, I ask your hand in marriage. Will you be the perfect bride for the perfect groom?

FIONA

Lord Farquaad... I accept. Let's get married today. Before sunset.

(SHREK scowls and turns away.)

FARQUAAD

Oh! Anxious, are we? You're right. The sooner the better. We'll be married by sunset!

(DONKEY enters, stretching.)

DONKEY

Oh man, there's nothing like a good night's sleep.

(finishes stretch)

What I miss?

FIONA

Fare thee well, ogre.

(#21 – FARE THEE WELL OGRE begins.)

(FIONA and FARQUAAD exit.)

DONKEY

Shrek! What are you doing? You're letting her get away! Look! There's something you don't know. I – I – talked to her last night and—

SHREK

Yeah. I know you talked to her last night. You two are great pals, aren't ya? So why don't you follow her home.

DONKEY

But Shrek, I want to go home with you.

SHREK

Me? No! I live alone! My swamp, me. Nobody else, understand? Nobody! Especially useless – pathetic – annoying – talking donkeys!

DONKEY

But – I thought—

SHREK

Yeah, well you know what? You thought wrong.

(The FAIRY-TALE CREATURES file on Anatevka-like, carrying suitcases and their belongings. They are miserable.)

NOTES



DIRECTING

Donkey finds his voice and once again stands up to Shrek. How can this also be reflected in his voice and body language?

PINOCCHIO

Just when ya think life can't get any worse, ya get evicted from a swamp!

BIG BAD WOLF

(seeing SHREK)

Well, look who it is!

MAMA BEAR

I thought you were going to help us.

BABY BEAR

Instead, you had us kicked out!

SHREK

Well, what did you expect from an ogre?!

PETER PAN

We believed in you!

SHREK

Aw, grow up!

PETER PAN

I won't grow up!

SHREK

Then get out of my way.

DONKEY

Well, there he goes again. Pushing everyone away. Just like he did to me. Just like he did to Fiona. You're so wrapped up in layers, onion boy, you're afraid of your own feelings!

UGLY DUCKLING

Who's Fiona?

SHREK

Mind your business, Duckie.

DONKEY

She's the princess who loves him.

SHREK

Loves me? She said I was ugly! A hideous creature! I heard you two talking.

DONKEY

She wasn't talking about you!

SHREK

She wasn't talking about me? Well then who was she talking about?

NOTES



DIRECTING

Shrek's apology is heartfelt and genuine.



MUSIC CUE

Track #22 - "Freak Flag "
CUE - GINGY: Listen up, **ogre!**



CHOREOGRAPHY

This number is fully realized on the Choreography Video that is included in your ShowKit®. Be sure to check it out!



MUSIC

The song begins under tempo and is sung freely. Allow additional rehearsal time to ensure Gingy and the entire company are comfortable with the tempo changes.

DONKEY

Ohhh, now he's interested. Two minutes ago he was all, "Don't talk to me! Go away! I don't need anybody!"

SHREK

(genuinely)

Look, I'm sorry. I guess I am just a big stupid ogre. Which is why the princess and I can never be together.

GINGY

Listen up, ogre!

(#22 - FREAK FLAG begins.)

FREAK FLAG

Freely

(GINGY:)



We spend— our whole— lives wish - ing



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



made us feel—— that way, But it's



they who need to change.——

NOTES



DIRECTING

Make sure Big Bad Wolf and Baby Bear time their dialogue precisely with the Performance Accompaniment Track.



DIRECTING

The key action of this number is Shrek's resistance to join in with the other "freaks." This is accomplished not only through dialogue, but also through Shrek's body language.

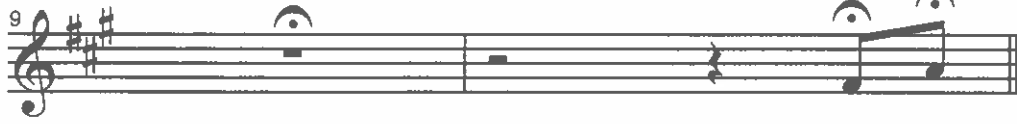


CHOREOGRAPHY

Measure 10, when the chorus begins, it should be clear that all Fairy-Tale "freaks" are beginning to join together. This is a good point to change the stage picture into a united group.

BIG BAD WOLF: The way they think, that is.
BABY BEAR: That's right, Wolfie!

ALL:



Let your

Rhythm

SHREK: My what?



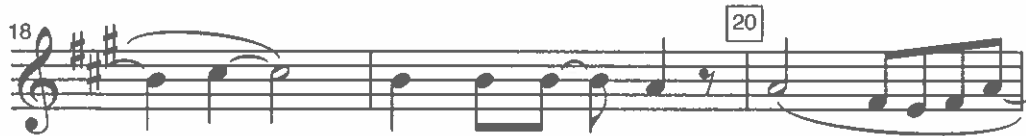
freak flag wave. — Let your freak flag fly!



Ne - ver take it down, ne - ver



take it down. Raise it way — up high!



Let your freak- flag

fly!



Let it fly... —

fly...

NOTES



MUSIC

If Pinocchio is singing in falsetto, make sure he can be easily heard and understood by the audience.



MUSIC

Make sure the backup vocals don't overpower the solos.

24 (ALL:)

fly.

PINOCCHIO:

It's hard to be a pup - pet,

Detailed description: This block contains the musical notation for measure 24. It features two staves. The top staff is for the vocal line, starting with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a whole note chord (F#4, C#5) followed by a whole rest. The bottom staff is for Pinocchio's vocal line, also in treble clef with the same key signature and time signature. It contains a quarter note (F#4), an eighth note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), an eighth note (A4), and a quarter rest.

26 UGLY DUCKLING:

But it's

(PINOCCHIO:)

So ma - ny strings at - tached.

Detailed description: This block contains the musical notation for measure 26. It features two staves. The top staff is for the Ugly Duckling's vocal line, starting with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains a whole rest followed by a quarter note (F#4), an eighth note (G4), and a quarter note (A4). The bottom staff is for Pinocchio's vocal line, also in treble clef with the same key signature and time signature. It contains a quarter note (F#4), an eighth note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), an eighth note (A4), and a quarter rest.

28 (UGLY DUCKLING:)

not a choice you made. _____ It's

ALL:

Ooh. _____ No, no!

Detailed description: This block contains the musical notation for measure 28. It features two staves. The top staff is for the Ugly Duckling's vocal line, starting with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains a quarter note (F#4), a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). The bottom staff is for the All's vocal line, also in treble clef with the same key signature and time signature. It contains a whole note chord (F#4, C#5), a whole rest, a quarter note (F#4), a quarter note (G4), a quarter note (A4), and a quarter note (B4).

30 (UGLY DUCKLING:)

just how you were hatched. Let your

ALL:

Detailed description: This block contains the musical notation for measure 30. It features two staves. The top staff is for the Ugly Duckling's vocal line, starting with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains a quarter note (F#4), a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). The bottom staff is for the All's vocal line, also in treble clef with the same key signature and time signature. It contains a quarter note (F#4), a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4).

NOTES



MUSIC

Be sure to color the repeat of the lyric “never” differently each time. Notice that the rhythms are different. The first “never” is sung longer than the second “never.” How can this be emphasized by your singers?




MUSIC

The song shifts in style with Mama Bear’s solo. This is her time to shine!

32 
 freak flag wave. — Let your freak flag fly! —

35 
 — Ne - ver take it down, ne - ver

37 
 take it down. Raise it way — up high! —

40 
 Let your freak flag fly! —

43 **MAMA BEAR:** 
 We've got ma - gic. We've got pow - er.

45 
 Who are they to say we're wrong? —

NOTES



MUSIC

The song begins to build at measure 47. Explore vocal dynamics to add to the excitement of this build by encouraging your cast to sing softly and gradually increase their volume.

47 (MAMA BEAR:)

What makes us spe - cial...

PINOCCHIO:

What makes us spe -

(MAMA BEAR:)

49

... makes us

(PINOCCHIO:)

- cial... makes us

ALL:

What makes us spe - cial... makes us

NOTES



DIRECTING

On the lyric “strong,” Shrek joins the group of freaks. This is a huge plot point demonstrating that Shrek has changed and no longer wants to be left alone.



MUSIC

At measure 52, it’s time to pull all the stops out vocally! Sing out, Louise!



STAGING

Make it clear to the audience when Shrek joins the Fairy-Tale Creatures. It’s important to the storytelling that the audience understands that he’s made this choice.

51

strong! _____ Let your

strong! _____ Let your

strong! _____ Let your

53 (ALL:)

freak flag wave. _____ Let your freak flag fly!

56

_____ Ne - ver take it down, ne - ver

58

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

61

Let your freak flag fly... _____

NOTES



MUSIC

Respect the rests after each “fly” lyric by ensuring the entire cast cuts off at precisely the same time.



STAGING

Form a fantastic stage picture for the end of the number and remind your cast to hold for thunderous applause!



SET

Use this wedding procession both to exit the Fairy-Tale Creatures and to transition the set to the cathedral.



MUSIC CUE

Track #23 – “Wedding Procession”
CUE – DONKEY: Ha! I have a plan. Gather around!
ALL: To **Duloc!**



STAGING

Use the classic wedding step-touch march for Fiona as she enters the Cathedral.



COSTUME

Fiona wears a wedding dress with a veil.



STAGING

Consider having Shrek and the Fairy-Tale Creatures enter through the audience (the house). This will both surprise the audience as well as make them feel included in the drama.

64

Fly..... Fly

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

67

Fly Fly Fly!

(SHREK)

Donkey! The wedding!

DONKEY

Ha! I have a plan! Gather around!

ALL

To Duloc!

SCENE EIGHT

(#23 – WEDDING PROCESSION begins.)

(Cathedral. BISHOP, GUARDS, DULOCIANS, STORYTELLERS, FIONA, and FARQUAAD enter.)

BISHOP

People of Duloc, we gather here today to bear witness to the union of our new king and queen—

FIONA

Um... Excuse me... ah... Could we just skip to the "I do's"?

BISHOP

Right, well then. Uh, do you, Lord Farquaad, take Princess Fiona?

FARQUAAD

I do.

(SHREK comes down the aisle, joined by the FAIRY-TALE CREATURES.)

NOTES



COSTUME

Fiona exits her to transition into her ogre form. There is time here to do a robust transition including make-up, if properly rehearsed. However, the simple addition of ogre ears will also convey to the audience that she's taken on her other form.

SHREK

Stop the wedding!
(FIONA reacts in shock and hope.)
 Fiona – I need to talk to you.

FIONA

Oh, now you want to talk? Well it's a little late for that.

SHREK

You can't marry him!

FIONA

And why not?

SHREK

He's not your true love. I—

FARQUAAD

Booooooooooooooooooooooooooooo!
(turns to FIONA)
 Are we ready, darling?

FIONA

I can't.
(FIONA rushes off.)

PINOCCHIO

That's it! We've taken your abuse for the last time, Farquaad!
 We demand our homes back!

FAIRY-TALE CREATURES

(ad-libbed)
 Yeah! The guy is a sham! He'll pay! Up with fairies! Power to
 the cookies! *(etc.)*

FARQUAAD

It'll be a dark day before I let you freaks ruin my wedding!

PINOCCHIO

Freaks, eh? Well, I guess it takes one to know one.

FARQUAAD

What?

PINOCCHIO

Be prepared to have your mind blown.
*(PINOCCHIO gestures. The FAIRY-TALE CREATURES part, and
 a very grumpy DWARF steps forward.)*

DWARF

Hiiiiii-hoooooooooh!

NOTES



DIRECTING

Mother Bear's line "Which is a lovely thing to be!" is an important summation and a great talking point for you and the cast. Explore why she says this line and what it means. How might this notion apply to your students' lives?



MUSIC CUE

Track #24 - "Cathedral Sunset (Part 1)"
CUE - FIONA: Stop the **wedding!**



DIRECTING

These next few lines are underscored. Once again, take time to ensure the actors are comfortable and in sync with the underscoring.

FARQUAAD

(reels a bit)
Daddy?

(The CROWD gasps.)

DWARF

I suppose my invitation was lost in the mail?

FARQUAAD

Well maybe if you hadn't abandoned me in the woods?

DWARF

Abandoned you? You were twenty-eight, and living in my basement!

PINOCCHIO

People of Duloc, your leader is a Halfling!

MAMA BEAR

Which is a lovely thing to be!

FARQUAAD

(tantrum)

I'm a king! I'm a big man! A big, tall, giant man with a kingdom! Not-a-freak! Not a freak! I have a castle!

FIONA

(enters with a lantern, which illuminates her face)

Stop the wedding!

(#24 – CATHEDRAL SUNSET (PART 1) begins.)

(Everyone turns and gasps! FIONA has transformed into an ogress. Neither FARQUAAD nor SHREK are quite sure who it is.)

SHREK

Fiona?

FIONA

I wanted to show you before.

SHREK

Well, ah... that explains a lot.

FARQUAAD

(backs away, horrified)

Ew. Ew-ew-ew-ewww! It's disgusting!

(FARQUAAD grabs his crown from the podium and dons it.)

All this hocus pocus alters nothing! I have my crown. This marriage is binding, and that makes me king! See! See!

(to FIONA)

As for you, my wife! I'll have you locked back in that tower for the rest of your days!!!

NOTES



MUSIC CUE

Track #25 – “Cathedral Sunset (Part 2)”

CUE: SHREK: No actually, you won't. I'd like you to meet a friend of mine.



STAGING

For this moment, the audience does not have to see the full Dragon. Try staging all actors to look in one direction, suggesting the location of the Dragon to the audience. Then, using simple stage magic, with the assistance of actors and red fabric, make Farquaad vanish, leaving only his crown.



MUSIC CUE

Track #26 – “Transformation (Part 1)”

CUE – ALL: YAY! To the dragon!



PROP

The Guards carry a sign reading 'TRUE LOVE'S KISS.' They use the sign to block the audience's view of Shrek and Fiona kissing. This is a great way to avoid the dreaded onstage kiss!



MUSIC CUE

Track #27 – “Transformation (Part 2)”

CUE – DONKEY: Tell 'em the poetry – tell 'em the poetry!



STAGING

Direct the entire company to turn and cross towards Fiona, thereby blocking the audience's view of her.

SHREK

No actually, you won't. I'd like you to meet a friend of mine.

(#25 – CATHEDRAL SUNSET (PART 2) begins.)

(Suddenly, DRAGON enters.)

ALL

Dragon!

FARQUAAD

Arrrgggh!

(DRAGON heaves a burst of flames represented by flaming red silk fabric carried by actors. The fabric flames circle FARQUAAD, shake, and then drop to the ground. FARQUAAD is gone; the only thing remaining is his charred crown.)

(DONKEY rushes in.)

DONKEY

All hail the dragon!

ALL

Yay! To the dragon!

(#26 – TRANSFORMATION (PART 1) begins. SHREK moves in close to FIONA now.)

FIONA

You were saying?

SHREK

I'm your true love, Fiona.

FIONA

Yeah I know, and I'm yours.

(SHREK leans in and kisses her as GUARDS hold up 'TRUE LOVE'S KISS' signs so the audience can't see the kiss.)

ALL

Awwww!

DONKEY

Oooh! Y'all got to watch this! Now that she and Shrek kissed, she's gonna change back into a beautiful princess. You just wait and see. This is gonna be crazy!!! Tell 'em the poetry – tell 'em the poetry!

(#27 – TRANSFORMATION (PART 2) begins.)

(The CROWD gathers around FIONA, blocking her from the audience's view. The STORYTELLERS step forward.)

STORYTELLER 1

"By day one way, by night another – this shall be the norm—

NOTES



DIRECTING

The audience (and Fiona) are expecting that she transitions into a classic fairy-tale princess. Be sure to keep the momentum of this dramatic tension moving forward by slightly delaying Fiona's reveal.



STAGING

While saying "true form," direct the Crowd to clear, revealing Fiona centerstage. She remains an ogre, which for her, is true love's true form!



MUSIC CUE

Track #28 - "Finale"

CUE - FIONA: Well, yes... but... I don't understand. I'm supposed to be beautiful.

SHREK: But you are **beautiful**.



MUSIC

This is great place to have your actors rehearse by reading the lyrics out loud as if reading a monologue.

STORYTELLER 2

Until you find true love's first kiss—

STORYTELLER 3

And then take love's true form!"

ALL

True form... true form... true form...

(The CROWD reveals FIONA, still an ogress.)

SHREK

Fiona... are you alright?

(FIONA looks at herself, dismayed.)

FIONA

Well, yes... but... I don't understand. I'm supposed to be beautiful.

SHREK

But you are beautiful.

(#28 – FINALE begins.)

FINALE

Half-Time Feel In 2

3

2

FIONA:



I wai- ted all— my



life, lived it by— the book.



Now I know that's not my sto - ry.

NOTES



STAGING

Make sure the entire company's focus is on Fiona.



MUSIC

Don't lose sight of the importance of diction. Remember, the audience is hearing these awesome lyrics for the first time.



MUSIC


At measure 19, the music builds in intensity. If three parts diffuses the energy, have your cast sing in unison on the melody (the top line of the music).

11



You take me as— I am.——

14



Love me as— I look, Stan-ding here in

(FIONA:)

17



all my glo - ry. We are o -

SHREK:




We are o -

In 4


(FIONA:)

19




- gres, we are sca - ry, we are don -

(SHREK:)



- gres, we are sca - ry, we are don -

DONKEY:



We are don -

NOTES



DIRECTING

At measure 22, the focus shifts from Shrek, Fiona, and Donkey to the entire company of misfits at measure 51.

21 **ALL:**

- keys, we are hai - ry. We have

ALL:

- keys, we are hai - ry. We have

ALL:

- keys, we are hai - ry. We have

23

bold and brand - new sto - ries to be told..

bold and brand - new sto - ries to be told..

bold and brand - new sto - ries to be told..

NOTES



MUSIC

Encourage your cast to pace themselves vocally. This song must continue to build.



STAGING

As the full company joins in the song, form a visually interesting stage picture with Shrek and Fiona out front as the primary focus, and everyone else posed behind them. Don't forget to use levels, planes, and proximity in your staging.

25

We will write—

We will write

We will write—

27

— them, we will tell— them. You will hear—

— them, we will tell— them. You will hear—

— them, we will tell— them. You will hear—

NOTES



STAGING

Direct Shrek to step downstage and address the audience with his narration.



STAGING

As each Fairy-Tale Creature says their line, have them cross to Shrek, forming an uncomfortably tight, but loving misfit family.

29

— them, you will smell — them.

— them, you will smell them.

— them, you will smell — them.

Half-Time Feel In 2

31 (ALL:)

This is our sto - ry.

SHREK: And that is how the little ogre came to live on the swamp with a beautiful princess.

DONKEY: And his best friend.

SHREK: And his best friend.

GINGY: And a Gingerbread Man!

35

8

PINOCCHIO: And a very handsome puppet!

SHREK: Okay...

UGLY DUCKLING: And an Ugly Duckling!

In 4

43

4

NOTES



MUSIC

Mama Bear's vocal line once again drives the song forward. Encourage her to sing out with glee!



MUSIC

Measures 51 through 56 build vocally. This will happen naturally as more voices are added. However, you can enhance this vocal build by encouraging the actors to sing gradually and gradually louder, or "crescendo."

WICKED WITCH: And a Witch!
BIG BAD WOLF: And a Big Bad Wolf!
3 PIGS: The Three Pigs!

47 4

MAMA BEAR:

51

What makes us spe - cial..._____

(PINOCCHIO:)

What makes us spe -

(MAMA BEAR:)

53

_____ makes us

(PINOCCHIO:)

- cial..._____ makes us

ALL:


What makes us spe - cial makes us


NOTES




MUSIC

At measure 69, the music becomes much more lyrical. Notice that this phrase is repeated three times. Make sure your cast has room to build vocally with each repeat. The best way to achieve this is to sing the first one softly, the second one louder and pull out all the stops for the final phrase.

55 (ALL:) 
 strong! _____ We are


57 
 pup - pets, we are rab - bits, we are hob -

59 
 - bits, with bad ha - bits. We're a screw-y but de -

62 
 light - ed cra - zy stew. _____ We are diff -

65 
 - 'rent, and u - ni - ted. You are us

Half-Time Feel In 2

67 
 and we are you. _____ This

NOTES

**DIRECTING**

Gingy's lines are a reference to and parody of the classic Tiny Tim line from Charles Dickens' *A Christmas Carol*.

**MUSIC**

Make sure your cast paces themselves to the final cut off! Also, set exactly how many counts the cast will hold the final note to avoid a sloppy ending.

**MUSIC CUE**

Track #29 - "Bows"

CUE - Segue from **No. 28 - "Finale"**

**STAGING**

The following sequence could be used to stage your bows: Start by having the Storytellers bow along with the Guards and Dragon. Next, have the Dulocians bow. Follow with the Fairy-Tale Creatures. And then Farquaad, followed by Donkey, and finally Fiona and Shrek. Take a company bow and then consider creating a great stage picture as a final button. Think about a wedding reception photo featuring all of your friends having the time of their lives. Be sure to end with a big gesture and hold for thunderous applause.

**MUSIC CUE**

Track #30 - "Exit Music"

CUE - Segue from **No. 29 - "Bows"**

70

is our sto - ry. _____ This

74

is our sto - ry. _____ This

78

is our sto - ry. _____

GINGY: God bless us!
Every one!

82

ALL:

The End!

THE END

(#29 - BOWS begins.)

(#30 - EXIT MUSIC begins.)

words to know from Shrek KIDS

Anatevka is the village in which the musical *Fiddler On The Roof* place. It is also a song with classic staging by the great Jerome Robbins.

banished: Sent away from a place by a higher authority.

bog: A patch of land that is moist, muddy, and spongy.

decree: An official order declared by a person or persons of power.

evicted: Having been forced to leave a place, often a home.

moxie: Determination or courage.

parapet: A low railing or wall protecting the edge of a platform.

phalanx: A large group of people, animals, or things in close array.

pheromones: A chemical substance produced by an animal designed to attract other animals.

stalwart: Unwavering; loyal; dedicated.

stature: The natural height of a person.

glossary

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

author: A writer of a play or musical, also known as a playwright. A musical's authors include the book writer, a composer, and a lyricist.

blocking: The actors' movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.

book writer: One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.

cast: The performers in a show.

cheating out: Turning oneself slightly toward the house when performing so the audience may better see one's face and hear one's lines.

choreographer: A person who creates and teaches the dance numbers in a musical.

composer: A person who writes music for a musical.

creative team: The author(s), director, choreographer, music director and designers for a play or musical.

cross: When an actor onstage moves toward or away from another actor or object.

dialogue: A conversation between two or more characters.

director: A person who provides the artistic vision, coordinates the creative elements, and stages the play.

downstage: The portion of the stage closest to the audience. The opposite of upstage.

house: The area of the theater where the audience sits to watch the show.

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

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

lines: The dialogue spoken by the actors.

lyricist: A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.

lyrics: The words of a song.

monologue: A dramatic speech by one actor.

music director: A person who is in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score.

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

objective: A goal or purpose to be achieved.

off-book: The actor's ability to perform his or her memorized lines without holding the script.

offstage: Any area out of view of the audience. Also called backstage.

onstage: Anything on the stage and within view of the audience is said to be onstage.

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

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

protagonist: The main character in a musical. The action centers around this character.

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

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

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

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

stage directions: Words in the script that describe the actions of the characters.

stage left: The left side of the stage, from the actor's perspective. The same side of the theater as house right.

stage manager: A person who is responsible for keeping all rehearsals and performances on schedule.

stage right: The right side of the stage, from the actor's perspective. The same side of the theater as house left.

theater: when theater is spelled with "er," it is often referring to the physical space where theatre is performed.

theatre: when theatre is spelled with "re," it is commonly referring to theatre as an art form.

upstage: The part of the stage farthest from the audience. The opposite of downstage.

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

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