



Name:

Character:

Disney

The
Jungle
Book KIDS

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**Based on the novel by
Rudyard Kipling
& the Disney film**

**Actor's
Script**

Disney

The Jungle Book

KIDS

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Actor's Script

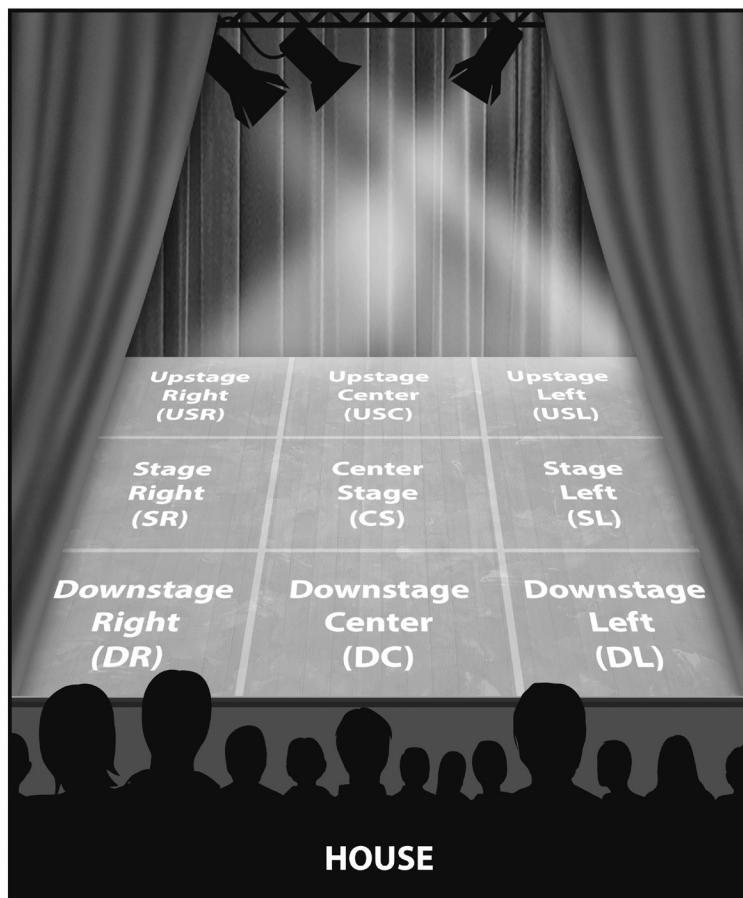
Table of Contents

Welcome to the Theater	ii
What to Expect During Rehearsals	iii
Marking Your Script	iv
Synopsis	vi
Theater Tips	vii
Characters	viii
<i>The Jungle Book KIDS Script</i>	1
<i>Jungle Prologue</i>	1
<i>Kaa the Snake</i>	9
<i>Trust in Me</i>	11
<i>Night into Day</i>	17
<i>Colonel Hathi's March</i>	19
<i>Baloo the Bear</i>	24
<i>The Bare Necessities</i>	27
<i>Monkey Business</i>	34
<i>I Wan'na Be Like You</i>	36
<i>I Wan'na Be Like You (Reprise)</i>	47
<i>Shere Khan the Tiger</i>	49
<i>Mowgli Runs</i>	51
<i>That's What Friends Are For (Part 1)</i>	54
<i>That's What Friends Are For (Part 2)</i>	59
<i>The Bare Necessities (Finale)</i>	64
<i>I Wan'na Be Like You (Bows)</i>	68
Actor's Glossary	72
Show Glossary	74
Credits and Copyrights	75

Welcome to the Theater

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

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



What to Expect During Rehearsals

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

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

Music

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

Choreography

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

Blocking & Scene Work

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



Marking Your Script

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

1 Always write your name legibly on your script. Scripts have a way of getting lost or changing hands during rehearsals!

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

3 Underline important stage directions, lines, lyrics, and individual words. For example, if your line reads, “but you’ve gotta understand,” and your director wants you to stress the word “gotta,” underline it 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 (for example, you could write “R hand up” to remind yourself to raise your right hand). You may also combine them in various ways (you could write “XD^{SR}” to remind yourself to cross downstage right).

5 Draw diagrams to help clarify your blocking. For example, if you are instructed to cross downstage as another character exits, you might draw your initial inside a circle with an arrow indicating the direction in which you are supposed to walk.

6 Write in the dance steps or 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

Jeff Metzler (Baloo)

2

BALOO
I promised he could stay here with me... But you're right, Bagheera. I'll tell him in the morning. We have no choice. He's got to leave the jungle.

MOWGLI
But you promised! You promised!!!

BALOO
I know, little buddy, but you've gotta understand—

BAGHEERA
You must leave the jungle before it's too late. It's for your own good!

MOWGLI
Nooo!!!

(MOWGLI runs off. BALOO is stunned.)

BAGHEERA
Well, don't just stand there! We've got to get Mowgli before Shere Khan does!

(#17 - MOWGLI RUNS. BAGHEERA runs off.)

BALOO
Oh, if anything happens to that little guy, I'll never forgive myself. He doesn't understand the danger he's in!

(BALOO runs off. SHANTI peeks out and looks at the audience.)



6

Mowgli Runs



4 SHANTI:
1-4 Search on high... Search on

8 JUNGLE:
low... What can hap-pen to the Man-cub Look at Audience



Synopsis

Deep in the heart of the Indian **JUNGLE**, a pack of **WOLVES** raises a beloved Man-cub named **MOWGLI**, until **SHERE KHAN** the tiger decides that the boy is no longer welcome in the jungle (***Jungle Prologue***).

BAGHEERA the panther plans to guide Mowgli to the safety of the Man village, but Mowgli is reluctant to leave his home. As Mowgli sets out, he is followed by the curious **SHANTI**, a shy girl from the Man village who hides herself from the Man-cub. Mowgli settles into the jungle to get some sleep when his peaceful night is interrupted by **CAA (Kaa the Snake)**, whose hypnotic **COILS** lull Mowgli into a deep slumber (***Trust in Me***). Bagheera wakes and chases off the snake (***Night into Day***).

As Bagheera and Mowgli begin their journey, a troupe of **ELEPHANTS** stampede toward them, led by the regimented **COLONEL HATHI (Colonel Hathi's March)**. Mowgli tries to fit in with the group, saluting his “trunk” like the **BABY ELEPHANT**, but Hathi refuses to let him join the brigade. As the elephants march off, Bagheera commands Mowgli to follow without any more argument.

Upset, Mowgli pouts by a large boulder, only to discover that the rock is actually the giant bear **BALOO (Baloo the Bear)**, who shares his philosophy on life (***The Bare Necessities***). Convinced he has everything he needs to survive – including a new friend – Mowgli happily adopts Baloo’s carefree outlook, when suddenly he is kidnapped by three **MONKEYS (Monkey Business)** and taken to their leader. **KING LOUIE** wants Mowgli to teach him how to be a man (***I Wan’na Be Like You***), but Bagheera rescues Mowgli while a disguised Baloo distracts the ape (***I Wan’na Be Like You – Reprise***) until his disguise falls off, and he makes a run for it. The monkeys try to follow in pursuit, but Shere Khan scares them off (***Shere Khan the Tiger***).

Speaking with Bagheera, Baloo accepts that the jungle is not safe for Mowgli, who overhears him and, dejected, runs away (***Mowgli Runs***). The jungle promises to protect Mowgli (***That’s What Friends Are For – Part 1***), but Shere Khan finds him before they can make a plan. Baloo, Mowgli, and the jungle work together to taunt and confuse the tiger (***That’s What Friends Are For – Part 2***). Shanti, with the jungle’s help, uses a net to catch Shere Khan, who runs off, frustrated and embarrassed. Shanti reveals herself to the group. Even though Mowgli is now safe, he decides to explore the Man village with Shanti – though he will always consider the jungle his home (***The Bare Necessities – Finale***).

Theater Tips

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



Characters

(in order of appearance)

BAGHEERA – a panther, Mowgli’s cautious guardian

BALOO – a bear, Mowgli’s fun-loving friend

JUNGLE – the main ensemble of Indian flora, including **JUNGLE THISTLE**, **JUNGLE LOTUS**, and **JUNGLE BANYAN**

MOWGLI – a trusting and playful boy known as the “Man-cub”

WOLVES – the pack that raises Mowgli

SHERE KHAN – a ruthless tiger who pursues Mowgli

SHANTI – a curious girl from the Man village

KAA – a mesmerizing python

COILS 1-5 – the five coils of Kaa’s slippery body

COLONEL HATHI (*HAH-tee*) – the pompous leader of the elephant herd

ELEPHANTS – the faithful troops who follow Colonel Hathi

BABY ELEPHANT – Colonel Hathi’s youngest recruit

BEES – These friendly insects help show Mowgli the bare necessities.

MONKEYS – the subjects of King Louie, including **SILLY MONKEY**, **SASSY MONKEY**, **GRUMPY MONKEY**, and **OLD MONKEY**

KING LOUIE – an orangutan, the raucous King of the Monkeys

DIZZY & ZIGGY – vultures who hope to make a meal of Mowgli

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(#1 – ORCHESTRA TUNE-UP. House lights remain up.
 #2 – JUNGLE PROLOGUE. BALOO the bear and BAGHEERA the panther enter dancing from the back of the auditorium and address the audience as they walk toward the stage.)

Jungle Prologue

19 **BAGHEERA:**

1-19 Now I'm the pan-ther Ba -

22 **BALOO:**

gheer - a, and I'm the big bear Ba -

24 **BAGHEERA,
 BALOO:**

loo, and we've got lots of

26

jun - gle friends we want to in - tro - duce to

28 **BAGHEERA:**

you. A - way we go to the
 30 jun - gle, o - ver hill and val - ley and

**BAGHEERA,
 BALOO:**

32 brook. We'll set the stage and

34 turn the page and o - pen up *The Jun - gle*

36 **BAGHEERA:** **BALOO:**

Book. So set the stage! And

39 **BAGHEERA,
 BALOO:**

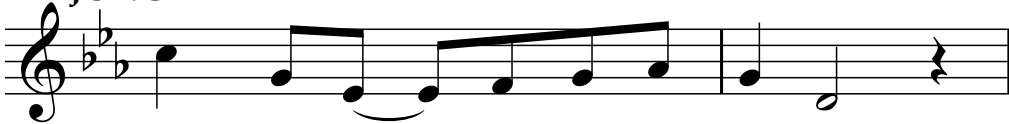
turn the page! And o - pen up *The*

42 *Jun - gle* *Book!* **8**

45-52

(Onstage, BALOO and BAGHEERA reveal a living, breathing JUNGLE awakening to the dawn. A sun rises in the sky. The JUNGLE addresses the audience.)

53 JUNGLE:



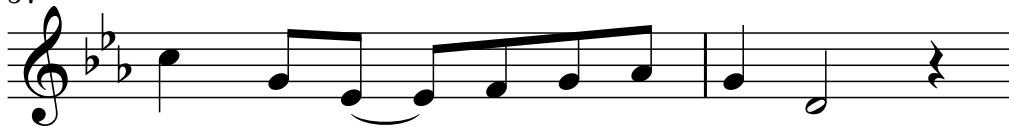
Come a - long and hear a sto - ry

55



strange and mar - ve - lous and true.

57



Let us take_ you to the jun - gle

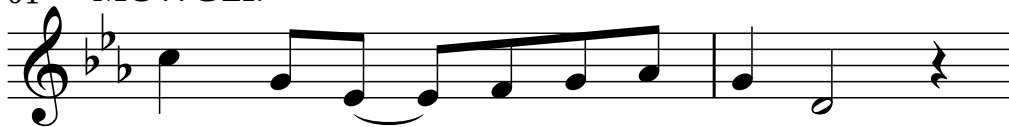
59



un - der skies of In - dian blue.

(MOWGLI enters, surrounded by a family of WOLVES.)

61 MOWGLI:



Deep - in - side_ this leaf - y jun - gle

63



lived a lit - tle or - phan boy.

65 WOLVES:




Wolves that raised_ him named him

66



Mow-gli. He grew up to be— their pride and

68 **JUNGLE 1:**



joy. Pride and joy,—


70 **JUNGLE 2:**



pride and joy...—


(MOWGLI happily interacts with the WOLVES and the JUNGLE.)

71 **MOWGLI,
JUNGLE:**



Hap - py was— the Man-cub Mow-gli,

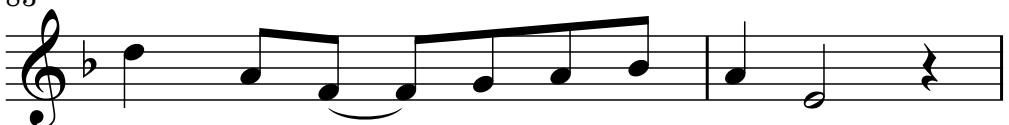
73



all the jun - gle's pride and joy. 8


75-82

83



Mow - gli lived well in the jun - gle

85 (SHERE KHAN the tiger enters.) **SHERE KHAN:**
Roar!!!



'til the ti - ger gave a roar.

87 **SHERE KHAN:**

Get that boy_ out of my jun - gle!

89

He can't stay_ here #* an - y - more!

(SHERE KHAN stares at MOWGLI from afar as the WOLVES signal for BAGHEERA to approach.)

91 **JUNGLE:**

Though his jun - gle fam - 'ly loved him,

93

loved him more than words can say,

95

they knew Mow - gli was in dan - ger;

97

Mow - gli must be sent a - way.

99 JUNGLE 1:

JUNGLE 2:



Sent a - way, sent a - way...

101 JUNGLE:



To pro - tect him from the ti - ger,

103



Mow-gli must be sent a - way.

105-108

(BAGHEERA leads MOWGLI away from the WOLVES.
ALL turn their attention to the audience.)

109 ALL:



If you're won - d'ring what will

110



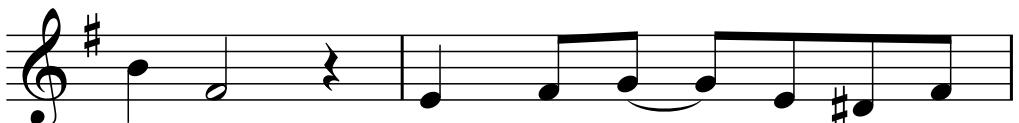
hap - pen, come a - long and take a

112



look. Come and lis - ten to the

114



sto - ry that we call The Jun - gle

116


GROUP 1: GROUP 2:



Book. Take a look, take a look,

119

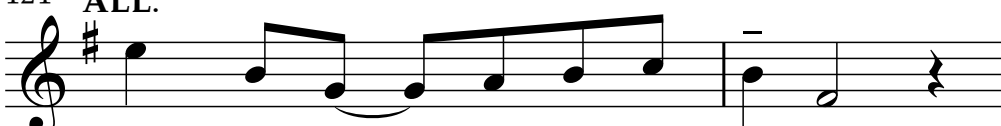
GROUP 1: GROUP 2:



take a look, _____ take a look.

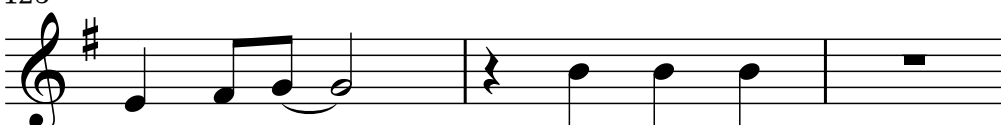
121

ALL:



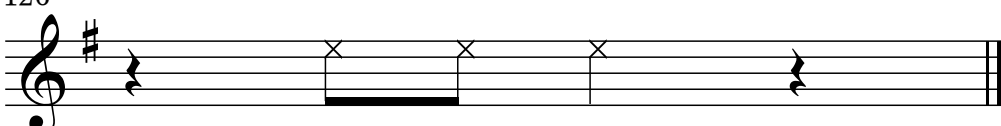
Come and lis - ten to the sto - ry,

123



and be-gin... The Jun - gle...

126



Jun - gle Book!

(#3 – EVENING FALLS. ALL take “storytelling” places to begin the tale. As the sun turns into the moon, SHANTI the human child enters the jungle. Curious but cautious, she hides as MOWGLI follows BAGHEERA through the jungle.)

MOWGLI

(stretching and yawning)

Bagheera, today has been a great adventure, but I’m getting a little sleepy. Shouldn’t we start back home to the wolf cave?

BAGHEERA

Mowgli, we’re not going back. I’m taking you to the Man village.

MOWGLI

But why?

BAGHEERA

Because Shere Khan has returned to this part of the jungle, and he wants to hurt you.

MOWGLI

Hurt me? I don't understand.

BAGHEERA

Mowgli, Shere Khan hates Man. Man makes fire and hunts tigers with guns.

MOWGLI

Really? Well... we'll just explain to him that I'd never do that.

BAGHEERA

You can't explain things to tigers. Shere Khan is spreading fear of Man through the jungle.

MOWGLI

But why be afraid of me? I don't even know him!

BAGHEERA

We often fear things we do not know. But the fact is that you are a Man-cub and must now go to the Man village.

MOWGLI

But I want to stay in the jungle! This is my home.

BAGHEERA

The jungle is not safe for a little Man-cub anymore.

MOWGLI

Oh, Bagheera, I'm a big Man-cub now. I can take care of myself!

BAGHEERA

(chuckling)

Alone? I don't think so.

(yawning)

Now, come lie down next to me and get some rest. You are going to need it.

(#4 – KAA THE SNAKE. BAGHEERA finds a comfortable spot and falls asleep. Frustrated, MOWGLI sits down far away from the panther.)

MOWGLI

The jungle not safe for me anymore? Ha!

(SHANTI peeks out and looks at MOWGLI, then addresses the audience.)

Kaa the Snake

4 SHANTI:

1-4

What a day_ for lit - tle

6 (SHANTI):

Mow-gli! Thoughts of home keep him a -

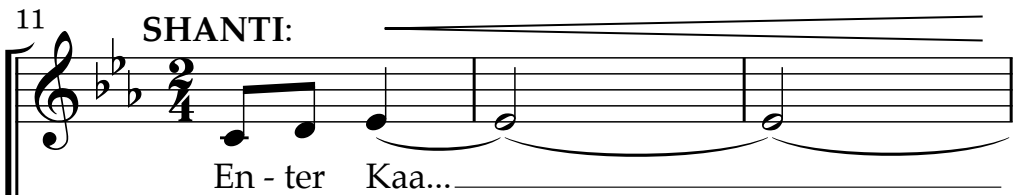
JUNGLE:

Mow - gli!


8

wake.

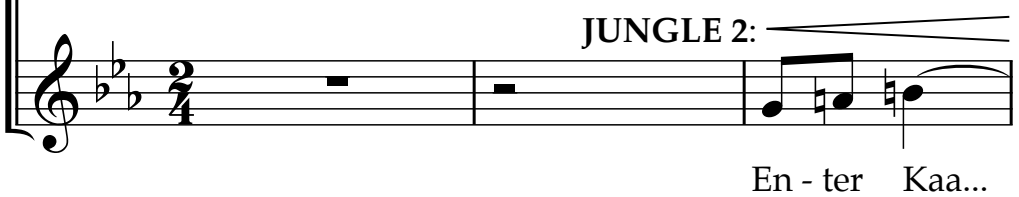
What could hurt him in the jun-gle?

11 SHANTI: 

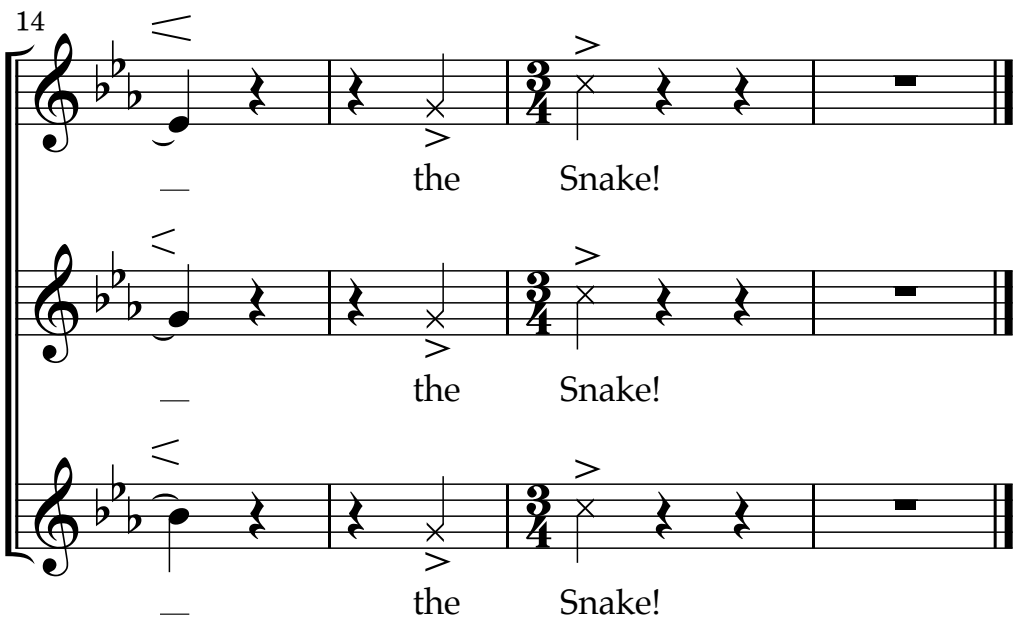
En - ter Kaa...

JUNGLE 1: 

En - ter Kaa...

JUNGLE 2: 

En - ter Kaa...

14 

the Snake!

the Snake!

the Snake!

(SHANTI hides. KAA appears with five COILS, all hissing and rattling, and slithers over to MOWGLI.)

KAA

Ssssay now. What have we here?

COIL 1

(giggles)

Oh, it's a Man-cub.

COIL 2

A delicioussss Man-cub.

MOWGLI

Who are you?

KAA, COILS

Why, I am Kaa.

COIL 3

Ssssooo nice to meet you.

COIL 4

I've been ssssooo hungry for visitors!

(KAA and COILS encircle MOWGLI, who stiffens, not sure what to do.)

MOWGLI

Let me go! That hurts!

COIL 5

Ssssilly Man-cub!

KAA, COILS

Don't you trust me?

MOWGLI

No!

(#5 – TRUST IN ME.)

Trust in Me

1 **COIL 4:**

3 **COIL 5:** But don't you un - der -

stand? **KAA,** I _____ don't want to hurt _____

5 **COILS:** _____ 3 _____ 3 _____

— you! I just want to give you a big

8

hug! Ssss! Ah...

13

Mmm...

(KAA hypnotizes MOWGLI.)

16

KAA:

Trust in me, _____ just in

COILS:

Trust, trust. _____

19

me. _____ Shut your

COILS:

Just, just. _____

21

eyes and trust in

COILS:

Shut your eyes. _____

23

me. Ssss! You can

Trusssss... t! Ssss!

Detailed description: This system contains measures 23 through 26. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note 'me.' followed by a half note 'Ssss!' with an accent (>) above it, and then the words 'You can'. The bottom staff is a piano accompaniment line in treble clef with the same key signature. It features a series of chords and some grace notes, with 'Trusssss... t!' and 'Ssss!' written below it.

27

sleep_____ safe and sound_____

Sleep, sleep._____ Shhh._____

Detailed description: This system contains measures 27 through 29. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features a long melisma over the word 'sleep' followed by the words 'safe and sound'. The bottom staff is a piano accompaniment line in treble clef with the same key signature, providing harmonic support with chords and grace notes.

30

_____ know-ing I_____ am a -

_____ know-ing I... am a -

Detailed description: This system contains measures 30 through 32. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It starts with a melisma '_____ know-ing' followed by a half note 'I' and a melisma '_____ am a -'. The bottom staff is a piano accompaniment line in treble clef with the same key signature, featuring chords and grace notes.

33

round._____

round and a - round and a -

Detailed description: This system contains measures 33 through 35. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a long melisma 'round.' followed by the words 'round and a - round and a -'. The bottom staff is a piano accompaniment line in treble clef with the same key signature, consisting of a series of chords and grace notes.



34

Slip in - to si - lent

round and a-round... Slip in - to si - lent

36

slum - ber, sail on a sil - ver

slum - ber, sail on a sil - ver

38

mi - sssss - t.

mi - sssss - t. Slow-ly and sure - ly your

40

Shhh!

sen - ses will cease to re - sist.

42 (MOWGLI has fallen asleep and snores.)

Oh!

Sor-ry. Oh!

46

Ooh! Yum!

Ooh! Yum!

50

Trust in me, _____ just in

Trust, trust. _____

53

me. _____ Shut your eyes

Just, just. _____ Shut your



56

and trust in...

eyes and trust in...

59

Trust in me, just in me.

Trust in me, just in me.

61

Trust in me!

Trust in me!

(KAA and COILS hiss and encircle MOWGLI. Seeing the danger, SHANTI steps forward and wakes BAGHEERA then darts back to her hiding place.)

BAGHEERA

Hmm? What's going on? Kaa! Hold it, Kaa!

(KAA is about to squeeze MOWGLI even harder, but BAGHEERA taps the snake's nose. KAA uncoils and falls away, releasing MOWGLI.)

KAA

(*moans*)

Ooh. My ssssinusses.

JUNGLE

(*giggling*)

Hee hee hee hee.

BAGHEERA

Find your dinner somewhere else, you sniveling sneak!

KAA, COILS

Sssoo sssorrrry.

(*slinking off*)

Ssstupid panther. You think you're sssooo sssmart...

BAGHEERA

(*to MOWGLI*)

Take care of yourself, can you?

MOWGLI

Aw, Bagheera, I almost had him!

BAGHEERA

Of course you did, Man-cub. It's nearly dawn. Time to go. Stay close.

(*BAGHEERA exits. MOWGLI gets distracted by KAA's retreat and lags behind. #6 – NIGHT INTO DAY. SHANTI pops her head out from behind a tree and addresses the audience. The moon turns back into the sun.*)

Night into Day

1

SHANTI:

Kaa, the snake,

JUNGLE:

Kaa, the

4

slinks a - way as the
snake, slinks a - way

7

night turns to day.
as the night turns to

10

And now what? What, in -
day. And now what?

13

deed? I can hear...
What, in - deed?

(Sound of thundering trumpets and gargantuan stomping.)

16

a stam - pede!

a stam - pede!

(#7 – COLONEL HATHI’S MARCH. SHANTI hides and the JUNGLE takes cover as COLONEL HATHI enters, leading ELEPHANTS in a march.)

Colonel Hathi’s March

8 HATHI:

1-8

Hup, two, three, four. Keep it

11 ELEPHANTS:

up, two, three, four. Hup, two,

14

three, four. Keep it up, two,

(MOWGLI stretches and leaps up to get a better view as the ELEPHANTS approach him.)




16



three, four. Oh, the aim of our pa - trol is a

19



ques - tion rath - er droll. For to

21



march and drill o-ver field and hill

24 **HATHI:** **ELEPHANTS:**



is a mil - i - tar - y goal, is a

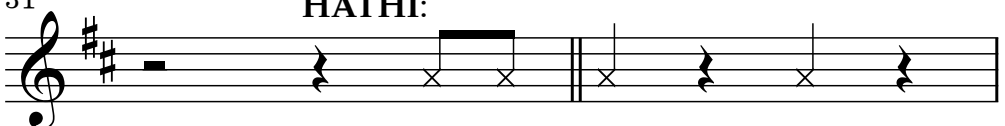
27



mil - i - tar - y goal. **2**
29-30

(The JUNGLE, captivated by the rhythm, keeps time with the formation.)

31 **HATHI:**



And a hup, two,

33



three, four. Dress it up, two,

35 **ELEPHANTS:**

three, four. By the ranks or sin - gle

37

file, o-ver ev - 'ry jun-gle mile, oh, we

40

stamp and crush through the un - der-brush

(A BABY ELEPHANT brings up the rear, trumpeting.)

42 **BABY ELEPHANT:**

in a mil - i - tar - y

45 **ELEPHANTS:**

style, in a mil - i - tar - y style!

49 **HATHI:**

Com-pan - y... halt!

(The ELEPHANTS halt. MOWGLI catches up with the BABY ELEPHANT at the end of the line.)

HATHI

Inspection!



(The ELEPHANTS stand at attention and salute. MOWGLI does the same. COLONEL HATHI walks down the line inspecting trunks.)

(HATHI)

Well, a new recruit, eh?
(pokes MOWGLI's nose)
 I say, what happened to your trunk?

MOWGLI

Hey! Stop that!

HATHI

(sputters)
 A Man-cub! This is treason! Sabotage! I'll have no Man-cub in my jungle!

MOWGLI

It's not your jungle!
(BAGHEERA enters.)

BAGHEERA

There you are, Mowgli! Colonel Hathi, I can explain. I'm taking the Man-cub to the Man village.

HATHI

To stay?

BAGHEERA

You have my word.

HATHI

Good. That's where he belongs.
(to MOWGLI)
 Remember, an elephant never forgets! Forward... march!

*(#8 – **HATHI FORGETS.** COLONEL HATHI turns and marches off with his TROOPS. Until... crash! The JUNGLE looks offstage in surprise.)*

MOWGLI

I think he forgot to say "Halt!"

ELEPHANTS

(offstage)
 We're okay!

JUNGLE

(giggling)

Hee hee hee hee.

(MOWGLI laughs heartily.)

BAGHEERA

Now, enough playing around! This is becoming a very dangerous place for a Man-cub. You're going to the Man village right now.

MOWGLI

Am not!

BAGHEERA

Are too!

MOWGLI

Am not!

BAGHEERA

Are too! That does it! Now, I am going to walk, and you are going to follow me. Make no mistake about it, you are going home.

(BAGHEERA exits emphatically. MOWGLI does not follow, but rather sits and pouts.)

MOWGLI

I am home, you mean old cat! And who needs you? I can take care of myself!!

(pause)

Can't I?

(#9 – BALOO THE BEAR. MOWGLI leans against a big, gray boulder. SHANTI peeks out and shakes her head.)



Baloo the Bear

3 SHANTI:

1-3 Mow-gli is so sad and

6

blue; does n't know what he should

8 JUNGLE 1: JUNGLE 2:

do. But that rock - y wall is - n't

10

rock at all...

(Suddenly the boulder rolls over and speaks – it's BALOO.)

BALOO

Hey man, get off my back!

12 SHANTI,
JUNGLE:

But the great big bear Ba - loo!

MOWGLI

(pushing away)

Hey! You're not a rock!

BALOO

(fending him off)

Easy, man...

MOWGLI

(preparing to punch)

Get outta my way!

(MOWGLI grunts and groans as he tries to punch BALOO, but the bear holds the Man-cub at a distance with one arm so nothing lands.)

BALOO

(laughing)

Well, now. That's pretty big talk, little britches.

MOWGLI

I'm warning you. You're asking for it!

BALOO

You want to fight like a bear? Go ahead, give me a big bear growl. Scare me.

MOWGLI

(gritting his teeth "ferociously")

Rrrr.

BALOO

Oh, boy. I'm talkin' about a big bear. Right from your toes.

MOWGLI

(trying again)

Grrrrrrraaaaaaaaaaaaaaaaaaah.

BALOO

No, silly. Like this: GRRRRRRRRRRRRRAAAAAAAAAAAAAAAAAAAH!!!!

(BALOO sends out a roar that shakes the whole JUNGLE, sending MOWGLI reeling into the vegetation, which catches him.)

JUNGLE

(giggling)

Hee hee hee hee.

(BAGHEERA runs on.)

BAGHEERA

Mowgli?? You were supposed to stay right behind me!



MOWGLI

I'm not hurt.

BALOO

Let me help you, there...

(BALOO picks up MOWGLI.)

MOWGLI

I'm a lot tougher than people think!

(Suddenly, MOWGLI tickles BALOO mercilessly.)

BALOO

Hey! That's not fair!

(giggles)

No, no, now, that—

(laughs)

Ooh, you win. You win! Hey, you're all right. What's your name, kid?

MOWGLI

Mowgli.

BAGHEERA

And he's going to the Man village right now.

BALOO

Man village? They'll ruin him. They'll make a man out of him.

MOWGLI

Oh Baloo, I want to stay here with you.

BALOO

Of course you do.

BAGHEERA

And just how do you think he will survive?

BALOO

How will he survive?

(to the JUNGLE)

How will he survive? Why, it's easy! All you need are the bare necessities, right?

JUNGLE

Right!

(# 10 – THE BARE NECESSITIES.)

The Bare Necessities

BALOO,
JUNGLE:



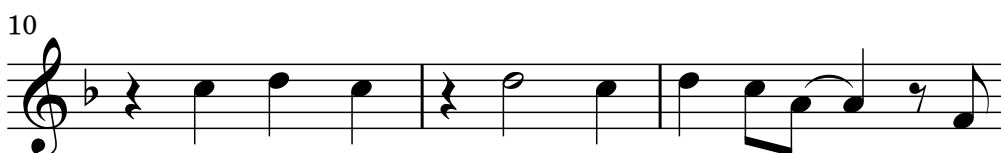
Look for the bare ne -



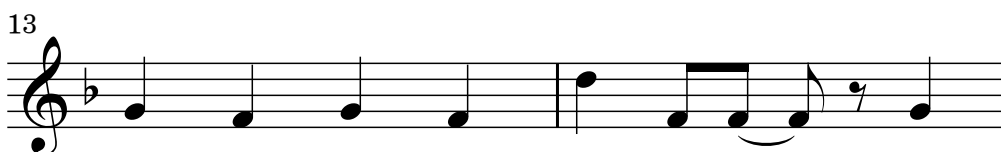
ces-si-ties, the sim-ple bare ne - ces-si-ties. For



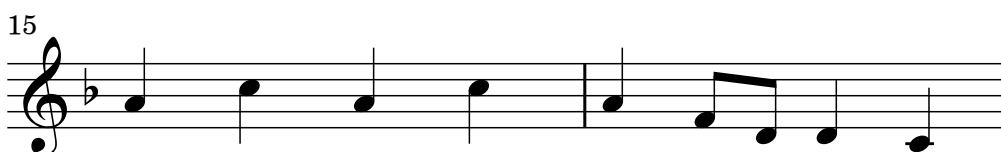
get a - bout your wor-ries and your strife.



I mean the bare ne - ces - si - ties, or



Moth - er Na - ture's re - ci - pes, that



bring the bare ne - ces - si - ties — of



17 **BALOO:**

life! Wher-ev - er I

19 **MOWGLI: BALOO:**

wan - der, Ooh! wher-ev - er I roam,

22

I could - n't be fon - der of my big

25 **JUNGLE 1:**

home. The bees are buzz-in' in the

28

tree to make some hon-ey just for me.

31 **JUNGLE 2:**

You look un-der the rocks and plants and

33

take a glance at the fan - cy ants, then

35 **MOWGLI:** **BALOO, JUNGLE:**

may-be try a few. Eeeew!

38 **BALOO, JUNGLE:**

ces-si-ties of life will come to you.

41 **BALOO, JUNGLE:**

They'll come to you. **16**

43-58

(BAGHEERA observes the dancing, disgusted, and tries to pull MOWGLI away.)

BAGHEERA

Of all the ridiculous—

(noticing tracks on the ground)

Oh, no. Baloo, do you see these tiger tracks? Shere Khan is near and could be on our trail! I need to find out.

BALOO

Don't you worry, Baggy! Go on ahead. Little buddy's safe with me!

BAGHEERA

(skeptical, to MOWGLI)

Don't move.

(BAGHEERA exits.)

BALOO

(to MOWGLI)

We won't move... but we can groove! C'mon, little buddy... let's show 'em how it's done!



59 **BALOO:** **JUNGLE:**

Wher-ev - er I wan-der, wher-ev - er I

62 **MOWGLI:**

roam, I could - n't be fon - der

65 **JUNGLE:** **MOWGLI, BALOO:**

of my big home. The bees are

68

buzz-in' in the tree to make some hon-ey just for

BEES:

Bzz bzz bzz bzz bzz bzz

71 **BALOO, JUNGLE:**

me. You look un - der the

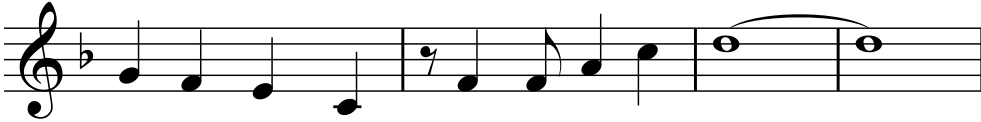
bzz bzz

73 (BALOO,
JUNGLE):



rocks and plants and take a glance at the

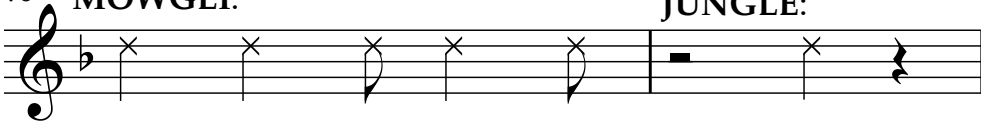
75



fan-cy ants, then may-be try a few. _____

79 MOWGLI:

JUNGLE:



Don't mind if I do! Yeah!!!

(Unseen by BALOO and the JUNGLE, three shifty MONKEYS – SILLY MONKEY, SASSY MONKEY, and GRUMPY MONKEY – sneak on and approach MOWGLI.)

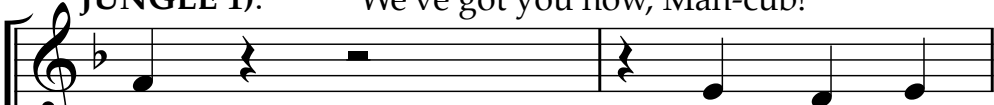
81 BALOO,
JUNGLE 1:



The bare ne - ce - si - ties of life will come to

84 (BALOO,
JUNGLE 1):

GRUMPY MONKEY: *(grabbing MOWGLI)*
We've got you now, Man-cub!



you!

They'll come to

MOWGLI,
JUNGLE 2:



They'll come to you!



86 **MOWGLI:** (*struggling*) Hey, let go! **JUNGLE 1:**

you! They'll come to

They'll come to you!

88 **BALOO:** (*lost in the groove*) Yeah man – let go! **JUNGLE:**

you! They'll come to

JUNGLE 2:

They'll come to you!

90 **BALOO, JUNGLE:** (*The MONKEYS run off with MOWGLI.*)

you! you! you! you!

The bare ne - ces - si - ties of

94 life! Oh, yeah!

BALOO

Beautiful, beautiful! Now that's what I call some bouncin' jungle beat, eh, Mowgli?

(BALOO and the JUNGLE look around.)

Mowgli? Mowgli??

(The MONKEYS re-enter and stick out their tongues.)

SILLY MONKEY

Ha ha!

SASSY MONKEY

Catch you later, grizzly bear!

GRUMPY MONKEY

He's King Louie's Man-cub now!

(The MONKEYS run off, laughing.)

BALOO

Bagheeraaa!!

*(BALOO runs off. #11 – **MONKEY BUSINESS**. SHANTI peeks out. She and the JUNGLE look after BALOO, then back to the audience.)*

Monkey Business

**SHANTI,
JUNGLE:**

3

1-3

Looks like they took our

6

jun - gle friend. The mon - keys took our

8

jun - gle friend! — Bag - hee - ra needs to

10

come and help us out. Let's go to

13

SHANTI:

where the mon-keys play. — We'd

15

bet - ter hur - ry on our way; see

17

what this mon-key bus-'ness is a - bout.

20 **JUNGLE 1:**

See what this mon-key bus-'ness is a -

23 **JUNGLE 2:**

bout. See what this mon-key

26

bus-'ness is a - bout.

**SHANTI,
JUNGLE:**

29

What's it all a - bout?

(*MONKEYS enter with MOWGLI. An OLD MONKEY enters and addresses the crowd. #12 – KING LOUIE FANFARE.*)

OLD MONKEY

Presenting... Louie... King of the Monkeys!!!

(*KING LOUIE enters. MONKEYS applaud wildly and bring MOWGLI near.*)

KING LOUIE

So you're the Man-cub.

(*laughs*)

Crazy.

MOWGLI

What do you want me for?

KING LOUIE

Well, cousin, have a banana.

(*to MONKEYS*)

How do we explain it, monkeys?

(*#13 – I WAN'NA BE LIKE YOU.*)

I Wan'na Be Like You

1 **KING LOUIE:**

Now, I'm the king of the

4 **MONKEYS:**

swing-ers, the jun-gle V. I. P. He's

7 **KING LOUIE:**

reached the top and had to stop. And

9

that's what's both-er-in' me. I

11

want to be a man, Man-cub, and

13

stroll right in-to town and

15 **MONKEYS:**

be just like the oth-er men. We're

17 **KING LOUIE,
MONKEYS:**

tired of mon-keyin' a - round. Oh,

19

21 ooh, ooh, ooh! I wan-na be like

you, ooh, ooh! I wan-na

23

walk like you, talk like you,

25

ooh, ooh, ooh! You see it's

27 **KING LOUIE,
MONKEYS 1:**

true, ooh, ooh! An ape like

29 **KING LOUIE:**

me, ee, ee... And me! can

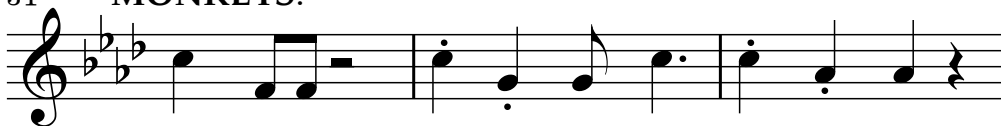
MONKEYS 2: **ALL MONKEYS:**

And me! And me! can



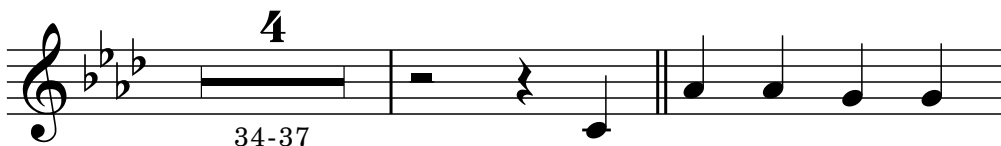
**KING LOUIE,
MONKEYS:**

31



learn to be hu-ooh-ooh-man too, ooh ooh.

*(BAGHEERA and BALOO sneak on and observe the action.
MOWGLI sees them but can't get away.)*



Now lis - ten close - ly,

40



Man - cub. We've got some plans for

42



you! The choice is clear; we

44



need you here to make our dreams come

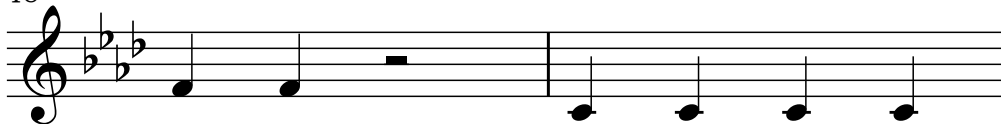
46

KING LOUIE:



true. Now give us the se - cret,

48



Man - cub. Teach us ev - 'ry

50



rule and you can be the

52



mas - ter of our how-to - be - a - Man - cub

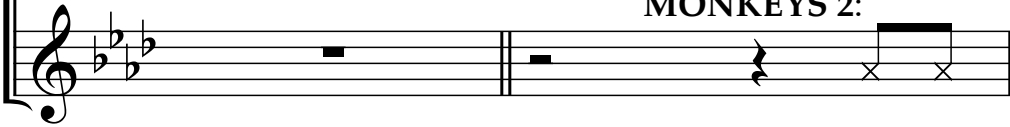
54

**KING LOUIE,
MONKEYS 1:**



school! Oh, ooh, ooh, ooh!

MONKEYS 2:

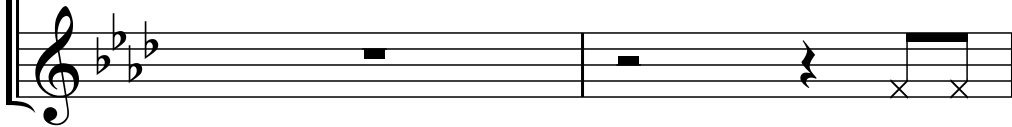


ee - ee!

56



I wan-na be like you, ooh, ooh!

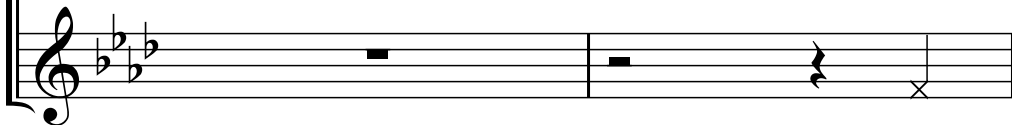


ee - ee!

58



I wan-na walk like you,

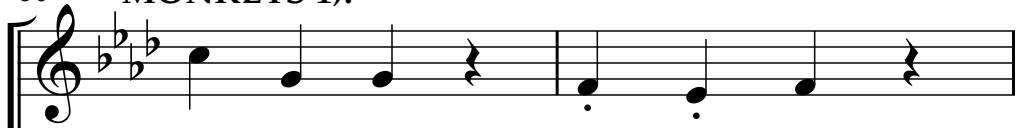


ooh!



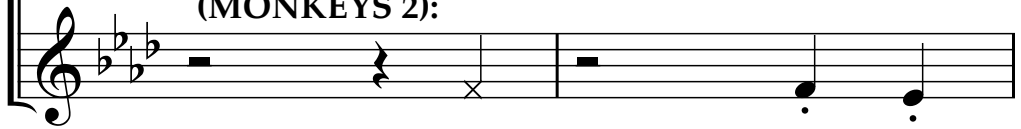
(KING LOUIE,
MONKEYS 1):

60



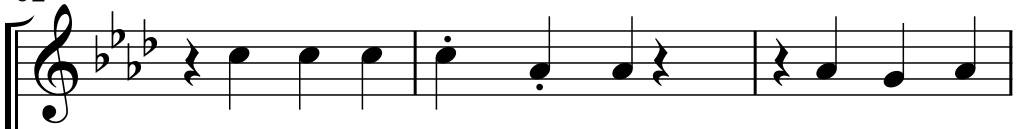
talk like you, ooh, ooh, ooh!

(MONKEYS 2):

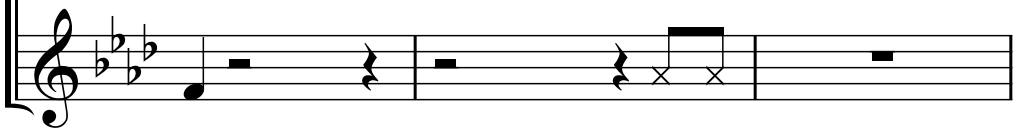


ooh! ooh! ooh!

62



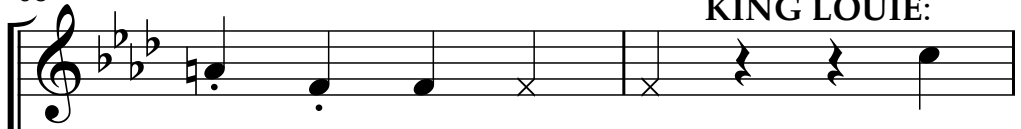
You see it's true, ooh, ooh! An ape like



ooh! ee-ee!

65

KING LOUIE:



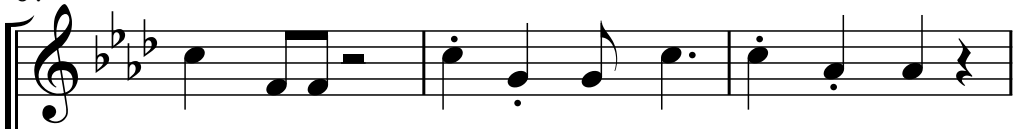
me, ee, ee... And me! can

ALL MONKEYS:

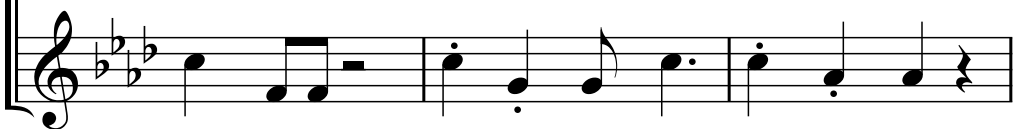


And me! And me! can

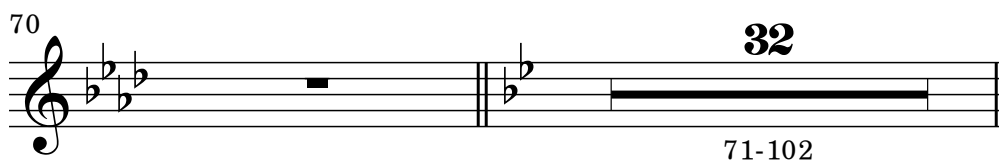
67



learn to be hu-ooh-ooh-man too, ooh ooh.



learn to be hu-ooh-ooh-man too, ooh ooh.



(BALOO can't help himself from dancing. BAGHEERA has been busy constructing something.)

BALOO

Man, what a beat!

BAGHEERA

Will you stop that silly "beat" business and come here?

BALOO

Oh, yeah, yeah.

(While BALOO dances, BAGHEERA ties a grass skirt around the bear's waist and straps monkey ears to his head.)

BAGHEERA

Now, you distract the monkeys, and I'll rescue Mowgli. Got that?

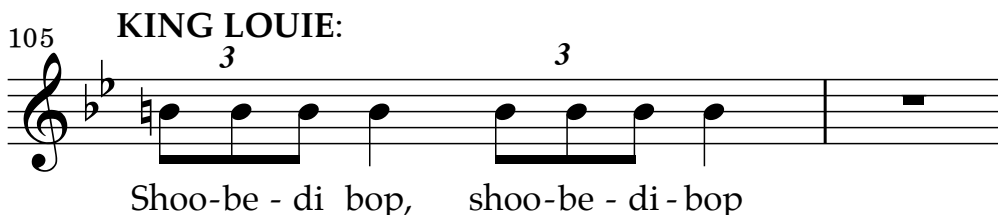
BALOO

You bet!

(BAGHEERA moves through the scene undetected and tries to get to MOWGLI while BALOO bursts in and joins the dance.)

BALOO

Hey!



107 **BALOO:**

Za - ba - doo - ba - di - ba za - ba - di - ba - doo - ba

109 **KING LOUIE:**

ooh! ooh! ooh! ooh!

BALOO:

111

ha! ha! ha! ha!

Grrrr!

Get mad, ba - by!

113 **BALOO:**

Hod - dle odd - le odd - le odd - le

114 **KING LOUIE:**

Hod - dle odd - le odd - le odd - le

115 **BALOO:**

Zee - ba - da - dah ha - ba - da - dah

116 KING LOUIE:

Zee - ba - da - dah ha - ba - da - dah

117 BALOO:

Zoot zoot zoot zoot

118 KING LOUIE: KING LOUIE,
LOUIE: MONKEYS 1:

Rat-ta - tat! Oh, ooh, ooh, ooh!

BALOO,
MONKEYS 2:

Scoob-e - di

120

I wan-na be like you, ooh, ooh!

doo Shoo-bi -

122

I wan-na walk like you,

doo-bi - doo-bi - doo Yeah!



124

talk like you, ooh, ooh, ooh! You see it's

Yeah! ooh, ooh, ooh!

127

true, ooh, ooh! An ape like

Scoo-be - di - doo

129

me, ee, ee, can

Shoo-bi - doo-bi-doo-bi - doo can

131

learn to be like some - one like

learn to be like some - one like

133

me! Can learn to be

me! Can learn to be

Detailed description: This block contains two systems of musical notation for measures 133-135. Each system consists of a vocal line and a piano accompaniment line. The vocal line starts with a whole note 'me!' followed by a quarter rest, then a quarter note, and finally a quarter note followed by a quarter rest. The piano accompaniment line has a whole rest for the first two measures, followed by a quarter note, and finally a quarter note followed by a quarter rest.

136

like some - one like you!

like some - one like you!

Detailed description: This block contains two systems of musical notation for measures 136-137. The vocal line has a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter rest. The piano accompaniment line has a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter rest.

138

Can learn to be

Detailed description: This block contains two systems of musical notation for measures 138-139. The vocal line has a quarter rest, a quarter note, a quarter note, and a quarter note followed by a quarter rest. The piano accompaniment line has a whole rest for the first measure and a whole rest for the second measure.

140

like some - one like me! _____

Some - one like

Detailed description: This block contains two systems of musical notation for measures 140-141. The vocal line has a quarter note, a quarter note, a quarter note, a quarter note, and a half note with a fermata. The piano accompaniment line has a whole rest for the first measure, followed by a quarter note, a quarter note, and a quarter note.



142

Like me! _____
me (ee - ee) Some - one like

144

Like me! _____
me (hoo-hoo) Some - one like

146

Like me! _____ Like me!
me (ha-ha) Some-one like... Like me!

(BALOO insists on an encore so BAGHEERA can exit with MOWGLI.)

BALOO

I gotta have some more of that swingin' jungle rhythm! Hit it!

(#14 – I WAN'NA BE LIKE YOU – REPRISE.)

I Wan'na Be Like You (Reprise)

1 **BALOO:**

You see it's

3

true hoo hoo (woo-hoo), an ape like

5

me hee hee (twee-dle-ee dee) can

7

learn to be__ hu - hoo - man__

9

too hoo hoo hoo hoo hoo! Can

11 *(BALOO's disguise falls off, but he doesn't notice.)*

learn to be__ like some - one like

13

me hee hee hee hee hee (Big fin - ish!) Can



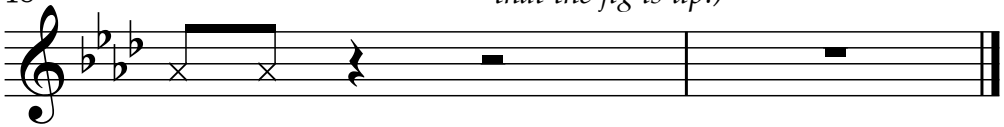
15



learn to be__ like some - one like...

(BALOO sees his disguise on the ground and realizes that the jig is up.)

18



Uh - oh.

SILLY MONKEY

It's Baloo the bear!

GRUMPY MONKEY

Yeah, that's him!

SASSY MONKEY

How'd that square get in here?!

BALOO

Yikes!

(BALOO runs off. The MONKEYS follow him, but are intercepted by SHERE KHAN.)

SHERE KHAN

(deadpan)

Boo.

(# 15 – SHERE KHAN THE TIGER.)

MONKEYS

AAAHHHHHHH!!!

(The MONKEYS scatter and exit with KING LOUIE, leaving SHERE KHAN with the terrified JUNGLE trembling onstage.)

SHERE KHAN

(deadpan)

So nice to see you, too.

(SHERE KHAN sharpens claws.)

Shere Khan the Tiger

3 **SHERE KHAN:**

1-3
Now I'm the king of the

6 **JUNGLE:**

jun-gle, not some con-found-ed ape! Ob-

9

serve his claws and from his paws no

11 **SHERE KHAN:**

Man-cub can es-cape. Yes, I could end this

14

sto-ry, but that would make me yawn. It's

17

much more fun to let him run from

19 **JUNGLE 1:**

might - y me: Shere___



21 **JUNGLE 2:** **JUNGLE:**

Khan! Shere Khan! Shere

23 **SHERE KHAN:**

Khan! Roar!!!_____

(The JUNGLE trembles as SHERE KHAN stalks about.)

SHERE KHAN

Now... let's see. Where can that Man-cub be?

(SHERE KHAN casually struts, then pounces:)

Could he be... here?

(Nothing. SHERE KHAN pounces again:)

Could he be... here??

(Nothing.)

Surely someone saw something???

(The JUNGLE remains silent, but trembling.)

He can't hide forever, you know. And rest assured, Man-cub, I'll find you, wherever you are...

*(#16 – **BEDTIME**. SHERE KHAN exits. The JUNGLE breathes a sigh of relief. The sun turns into the moon. BALOO and BAGHEERA enter and put MOWGLI down to sleep.)*

BALOO

Well, looks like he's finally asleep. That was close, Baggy!

BAGHEERA

Too close, Baloo! Too close!! That's why we've got to get him to the Man village, where he'll be safe.

(MOWGLI wakes up, overhearing.)

BALOO

I promised he could stay here with me... But you're right, Bagheera. I'll tell him in the morning. We have no choice. He's got to leave the jungle.

MOWGLI

But you promised! You promised!!

BALOO

I know, little buddy, but you've gotta understand—

BAGHEERA

You must leave the jungle before it's too late. It's for your own good!

MOWGLI

Nooo!!

(MOWGLI runs off. BALOO is stunned.)

BAGHEERA

Well, don't just stand there! We've got to get Mowgli before Shere Khan does!

(#17 – MOWGLI RUNS. BAGHEERA runs off.)

BALOO

Oh, if anything happens to that little guy, I'll never forgive myself. He doesn't understand the danger he's in!

(BALOO runs off. SHANTI peeks out and looks at the audience.)

Mowgli Runs

4 SHANTI:

1-4 Search on high... Search on

8 JUNGLE:

low... What can hap-pen to the Man-cub

11

with-out an - y place to go?

(MOWGLI runs through the JUNGLE.)

16 **SHANTI,
JUNGLE:**

Wher - ev - er you wan - der,

18

wher - ev - er you roam, you could-n't be

21

fond - er of your big home...

24 **MOWGLI:**

26

The bees are buzz - ing in the tree to make some ho-ney just for...

(MOWGLI collapses, exhausted. Two VULTURES appear and begin to peck at him.)

MOWGLI

Hey!

DIZZY VULTURE

Oh, he's alive...

ZIGGY VULTURE

Unfortunately...

DIZZY VULTURE

But just look at him, scrawny thing...

ZIGGY VULTURE

He won't last long...

(The VULTURES laugh and walk off.)

MOWGLI

Go ahead, laugh. I don't care.

JUNGLE THISTLE

Aw, come on.

JUNGLE BANYAN

What's wrong?

JUNGLE LOTUS

You know, you look like you haven't got a friend in the world.

MOWGLI

I haven't.

(The JUNGLE gathers around MOWGLI.)

JUNGLE BANYAN

Hey... who protected you when Shere Khan came looking for you?

JUNGLE

We did!

JUNGLE THISTLE

You have lots of friends in the jungle!

MOWGLI

Really?

(# 18 – THAT'S WHAT FRIENDS ARE FOR – PART 1.)



That's What Friends Are For (Part 1)

1 **JUNGLE:**

When you're a -

4

lone, who comes a - round to pick you

6

up when you are

7

down? And when you're

8

out - side look - ing in, who's there to

9

o - pen the door? That's what friends are

11 **JUNGLE 1:**

for. And when you're

12 (JUNGLE 1):

lost, in

JUNGLE 2:

And when you're lost,

13

dire need, who's at your

14

side at

who's at your side,

15

light - 'ning speed? We're

light - 'ning speed? We're



16 **JUNGLE:**

friends with ev - 'ry crea - ture com - in'

17

down the pike. In fact, we've

18

nev - er met a Man - cub that we

19 **JUNGLE 1:**

did - n't like. So you can

21 **(JUNGLE 1):**

see, we're friends in -

JUNGLE 2:

So you can see,

22

deed and friends in -
we're friends in - deed

23

deed help friends in
and friends in - deed

24

need. We'll keep you
help friends in need. We'll keep you

25

(SHERE KHAN sneaks on.) //

safe in the jun - gle for e - ver - more...
safe in the jun - gle for e - ver - more... //

27 **SHERE KAHN:** *a tempo*

That's what friends are for! Roar!!!

(The JUNGLE trembles.)

SHERE KHAN

Hmm. To think he was here in the jungle all along. And no one said anything! Your friends are very loyal, little Man-cub.

JUNGLE

Run, Mowgli, run!

MOWGLI

(remains next to SHERE KHAN)

You don't scare me. I don't run from anyone.

(BALOO enters, quietly.)

SHERE KHAN

Ah, you have spirit for one so small. I'm going to close my eyes and count to ten. It makes the chase more interesting for me... One ... two ...

(As SHERE KHAN walks away and counts, MOWGLI sees and runs to BALOO.)

MOWGLI

Baloo!

BALOO

(pointing to SHERE KHAN)

Shhh!

MOWGLI

(whispering)

Oh, Baloo... what should I do?

BALOO

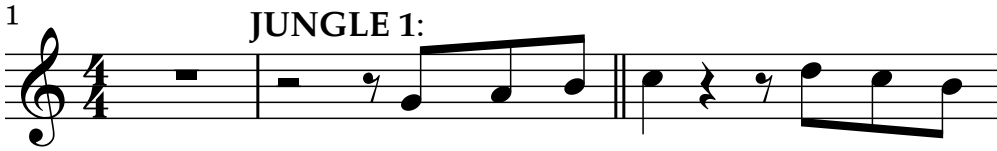
(to JUNGLE)

Come on, everybody! If we put our heads together, we can stand up to Shere Khan and keep Mowgli here in the jungle!

(# 19 – THAT'S WHAT FRIENDS ARE FOR – PART 2.)

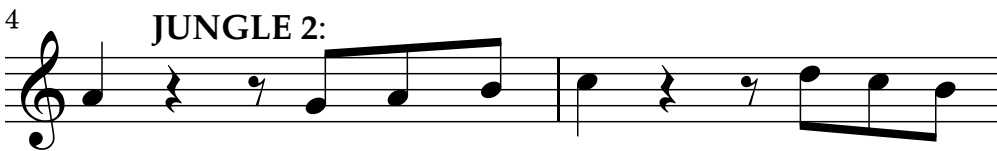
That's What Friends Are For (Part 2)

1 **JUNGLE 1:**



We'll grab his tail and tug like

4 **JUNGLE 2:**



so! We have some vines that we can

6 **JUNGLE:**



throw. We've got to put our heads to-gether for the

8



boy we a-dore... That's what friends are for!

11 **JUNGLE 1:**



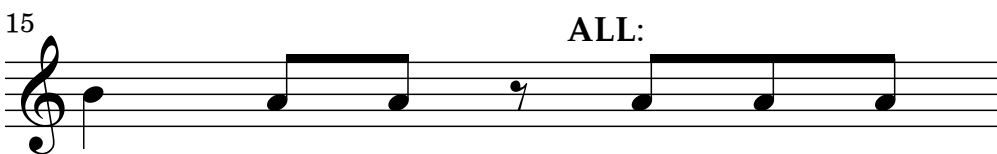
And with our thorns, his

13 **JUNGLE 2:**



paws we'll scratch! A-gainst our smarts, he'll

15 **ALL:**



meet his match. We'll get the



16

ti - ger by the tail and then he's

17 **MOWGLI:**

gon - na pay. Some - bod - y's

18

got to show this bul - ly he can't have his way.

20 **ALL:**

We'll spin him 'round. We make a

23

vow. We'll show Shere Khan who's sor - ry

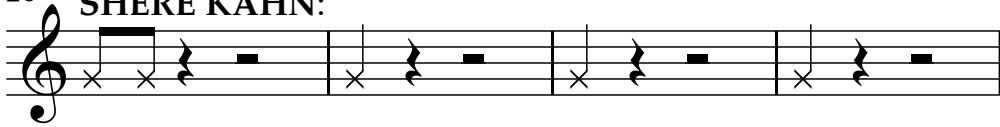
25

now. And then he'll run out of the for - est with a

27

ter - ri - fied roar...

29 **SHERE KAHN:**

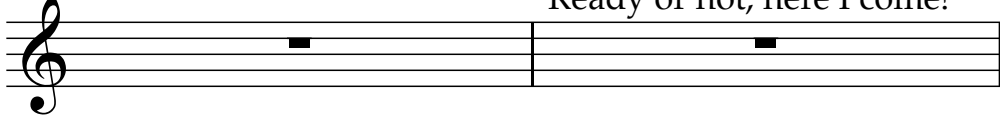


Sev-en... eight... nine... ten!

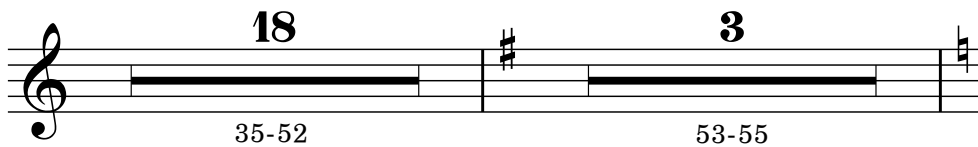
SHERE KHAN:

Ready or not, here I come!

33



(As SHERE KHAN emerges and looks around, the JUNGLE hides MOWGLI, who taunts the tiger from behind various vegetation. SHERE KHAN follows MOWGLI through a series of JUNGLE obstacles. At the end, the JUNGLE spins SHERE KHAN down a line and SHANTI tosses a vine-net she has woven over his head. SHERE KHAN begins to hop away.)



56 **JUNGLE:**



And Shere Khan ran out of the for-est with a

(SHERE KAHN meows and exits.)

58



ter - ri - fied roar...

60



That's what friends are...

62

JUNGLE 1:

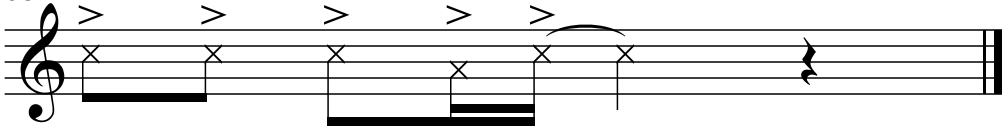


That's what friends are for!—



63 **JUNGLE 2:**

That's that friends are for!__

65 **ALL:**

That's what friends are for!__

(The JUNGLE cheers. BAGHEERA enters and surveys the scene, amazed.)

BAGHEERA

What happened here? Where is Shere Khan?

BALOO

We did it, little buddy! I'm pretty sure we won't see that tiger around here for a while.

MOWGLI

And now I don't have to go to the Man village!

(SHANTI emerges from the JUNGLE and gives a little wave.)

SHANTI

Hello.

(The JUNGLE gasps.)

MOWGLI

Who are you?

SHANTI

My name is Shanti. I live in the village over the river.

MOWGLI

You mean... the Man village?

SHANTI

Is that what you call it here? Well, it's not just a "Man" village. There are women and children just like me... and you.

BALOO

Hey, have you been here all this time?

SHANTI

Sometimes I sneak into the jungle to have an adventure.

SHANTI'S FAMILY

(from offstage)

Shanti! Shanti! Where are you? You know you aren't allowed to play in the jungle! It's not safe out there!

SHANTI

Well... I'd better go.

MOWGLI

(stopping her)

What does the village look like?

BALOO

Nothing you need to know about—

BAGHEERA

Quiet, Baloo.

SHANTI

Would you like to come with me and see?

(MOWGLI looks back at the JUNGLE, not sure what to do.)

BALOO

Don't go, little buddy!

BAGHEERA

Go ahead, Mowgli.

MOWGLI

Don't worry, Baloo. I'll just go for a little while... okay?

BALOO

(considers)

Okay, little buddy.

BAGHEERA

And Mowgli...

MOWGLI

Yes?



BAGHEERA

(trying to hide emotion)

You... you may belong in the village...

ALL

But you always have a home in the jungle!!

(# 20 – THE BARE NECESSITIES – FINALE.)

The Bare Necessities (Finale)

1 **ALL:**

Look for the bare ne -

4 ces - si - ties, the sim - ple bare ne -

6 ces - si - ties. For get a - bout your

8 wor - ries and your strife.

10 I mean the bare ne - ces - si - ties, or

13 Moth - er Na - ture's re - ci - pes, that

Detailed description: The musical score is written for a single voice part in 4/4 time, key of B-flat major. It consists of six lines of music. The first line starts with a whole rest followed by a half note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, and a quarter rest. The second line continues with quarter notes G4, F4, E4, D4, quarter rest, quarter note C4, quarter note Bb3, quarter note A3, quarter note G3. The third line continues with quarter notes G3, F3, E3, D3, quarter rest, quarter note C3, quarter note Bb2, quarter note A2, quarter note G2. The fourth line continues with quarter notes G2, F2, E2, D2, quarter rest, quarter note C2, quarter note Bb1, quarter note A1, quarter note G1. The fifth line continues with quarter notes G1, F1, E1, D1, quarter rest, quarter note C1, quarter note Bb0, quarter note A0, quarter note G0. The sixth line continues with quarter notes G0, F0, E0, D0, quarter rest, quarter note C0, quarter note Bb-1, quarter note A-1, quarter note G-1.

15

bring the bare ne - ces - si - ties of life!

18 **BALOO:** **JUNGLE:**

Wher-ev - er I wan-der, wher-ev - er I

21 **MOWGLI:**

roam, I could - n't be fon - der

24 **JUNGLE:**

of my big home.

26 **ALL (except BEES):**

The bees are buzz - in' in the

BEES:

28 Bzz bzz

tree to make some hon-ey just for me.

bzz bzz bzz bzz bzz bzz



31 **ALL:**



You look un-der the rocks and plants and

33



take a glance at the fan - cy ants, then

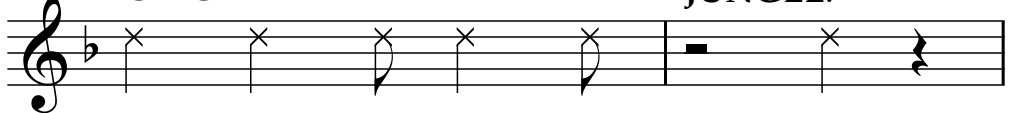
35



may - be try a few. _____

38 **MOWGLI:**

JUNGLE:



Don't mind if I do! Yeah!

40 **JUNGLE 1:**



The bare ne - ce - si - ties__ of

42 **(JUNGLE 1):**



life will come to you!

JUNGLE 2:



They'll come to you!

44

They'll come to you!

They'll come to you!

46

They'll come to you!

They'll come to you!

48 **ALL:**

They'll come to you! you! you! you!

51

The bare ne - ces - si - ties of

53

life! Oh, yeah!

(THE END. #21 – I WANNA BE LIKE YOU – BOWS.)



I Wan'na Be Like You (Bows)

35 GROUP 1:

1-35 Oh, ooh, ooh, ooh!

35 GROUP 2:

Scoob-e-di

38

I wan-na be like you, ooh, ooh!

doo Shoo-bi -

40

I wan-na walk like you,

doo-bi-doo-bi - doo Yeah!

42

talk like you, ooh, ooh, ooh!

Yeah! ooh, ooh,

44

You see it's true, ooh, ooh!

ooh! Scoo-be - di -

46

An ape like me, ee, ee,

doo Shoo-bi -

48

can

doo - bi - doo - bi - doo can

49

learn to be like some - one like

learn to be like some - one like



51

me! Can learn to be

me! Can learn to be

54

like some-one like you! Can

like some-one like you!

57

learn to be like some - one like

59

me! _____ Like me! _____

Some-one like me (ee-ee!) Some-one like

62

Like me! _____

me (hoo-hoo!) Some - one like

64

Like me! Like me!

me (ha-ha!) Some-one like... Like me!

(# 22 – EXIT MUSIC.)



Actor's Glossary

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

antagonist: A person who actively opposes the protagonist.

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

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

book writer: One of the authors of a musical. The book writer writes the lines of dialogue and the stage directions. A book writer can be called a librettist if she writes the lyrics as well.

cast: The performers in a show.

cheating out: Turning yourself slightly toward the house when performing so the audience can better see your face and hear your lines.

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

choreography: The dances in a musical that are often used to help tell the story.

composer: A person who writes music for a musical.

creative team: The director, choreographer, music director, and designers working on a production. The original creative team for a musical also includes the author(s) and orchestrator.

cross: An actor's movement to a new position onstage.

dialogue: A conversation between two or more characters.

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

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

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

house left: The left side of the theater from the audience's perspective.

house right: The right side of the theater from the audience's perspective.

librettist: The person who writes both dialogue and lyrics for a musical. Can also be referred to separately as the book writer and lyricist.

libretto: A term referring to the book (dialogue and stage directions) and lyrics together.

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

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

objective: What a character wants to do or achieve.

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

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

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

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

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

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

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

read-through: An early rehearsal of a play at which actors read their dialogue from scripts.

rehearsal: A meeting where the cast learns and practices the show.

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

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

stage directions: Words in the script that describe the action.

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 orderly and on schedule.

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

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

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

Show Glossary

assured: Certain or sure.

britches: Knee-length pants.

cease: To stop.

coil: A ring or spiral, or to gather into loops or rings.

Colonel (pronounced *KUR-nul*): A military officer of high ranking.

come down the pike: To appear or come forward.

confounded: Confused.

droll: Funny.

emerge: To appear or come out.

fend: To resist or avoid.

ferocious: Very fierce or wild.

fond: To have a liking for.

intercept: To stop someone or something on the way from one place to another.

marvelous: Great or surprising.

mercilessly: Repeatedly or without end.

patrol: A military group.

ranks: Positions in the armed forces.

recruit: A new member of the armed forces.

reel: To move or swing back and forth, and nearly fall.

resist: To fight or oppose.

sabotage: To destroy or hurt something in a sneaky way.

scrawny: Very skinny.

shifty: Tricky or sneaky.

sinuses: Areas in the skull connected to the nose.

skeptical: Doubtful.

slink: To move in a sneaky way.

slumber: Sleep.

sniveling: To cry or whine while sniffing.

square: An old-fashioned or traditional person.

stalk: To walk or march with purpose.

strife: Struggle or conflict.

treason: An act of betrayal against a person or government.

taunt: To irritate or anger.

underbrush: Bushes or other plants growing under the large trees in a jungle or forest.

Music Credits

All music is adapted and arranged by Bryan Louiselle

Jungle Prologue* – Music (“I Wan’na Be Like You” and “My Own Home”) by Richard M. Sherman and Robert B. Sherman, lyrics by Marcy Heisler

Evening Falls* – Music (“My Own Home”) by Richard M. Sherman and Robert B. Sherman

Kaa the Snake* – Music (“My Own Home”) by Richard M. Sherman and Robert B. Sherman, lyrics by Marcy Heisler

Trust in Me*, Colonel Hathi’s March*, I Wan’na Be Like You*, I Wan’na Be Like You (Reprise)*, That’s What Friends Are For (Part 1)^, I Wan’na Be Like You (Bows)* – Music and lyrics by Richard M. Sherman and Robert B. Sherman

Night into Day* – Music (“Trust in Me”) by Richard M. Sherman and Robert B. Sherman, lyrics by Marcy Heisler

Hathi Forgets* – Music by Richard M. Sherman and Robert B. Sherman

Baloo the Bear* – Music (“Colonel Hathi’s March”) by Richard M. Sherman and Robert B. Sherman, lyrics by Marcy Heisler

The Bear Necessities†, The Bear Necessities (Finale)† – Music and lyrics by Terry Gilkyson

Monkey Business† – Music (“The Bare Necessities”) by Terry Gilkyson, lyrics by Marcy Heisler

King Louie Fanfare* – Music (“I Wan’na Be Like You”) by Richard M. Sherman and Robert B. Sherman

Shere Khan the Tiger* – Music (“I Wan’na Be Like You”) by Richard M. Sherman and Robert B. Sherman, lyrics by Marcy Heisler

Bedtime** – Music (“I Wan’na Be Like You”) by Richard M. Sherman and Robert B. Sherman, music (“The Bare Necessities”) by Terry Gilkyson

Mowgli Runs** – Music (“My Own Home”) by Richard M. Sherman and Robert B. Sherman, music and lyrics (“The Bare Necessities”) by Terry Gilkyson, additional lyrics by Marcy Heisler

That’s What Friends Are For (Part 2)^ – Music by Richard M. Sherman and Robert B. Sherman, lyrics by Marcy Heisler

That’s What Friends Are For (Exit Music)^ – Music by Richard M. Sherman and Robert B. Sherman

*† Music copyright information can be found on the following page.

Credits

Disney Theatrical Group: Ken Cerniglia, Lauren Chapman, Matt Hagmeier Curtis, Andrew Hanley, Julie Haverkate, Sarah Kenny, Jeff Kurtti, Timothy Maynes, Lisa Mitchell, Colleen McCormack, Gabriella Nasjletti, Sarah Roach, David Redman Scott

iTheatrics: Susan Fuller, Timothy Allen McDonald

Designer

Chad Hornberger

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