



Over the Moon: A Musical Play

By Jodi Picoult, Jake van Leer, Ellen Wilber

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Master storyteller and bestselling author Jodi Picoult teams up with Jake van Leer and Ellen Wilber to bring you an original musical, sure to breathe life into any middle-school and high school drama curriculum. Part Shakespearean comedy and part Fractured Fairy Tales, *Over the Moon* is all fun. Narrated by a cross-dressing Hairy Godmother (no, that's not a typo), the story begins when Luna (the moon) descends to a small town on earth disguised as a boy, and sets out to help humans find love. But Luna herself falls in love with Prince Jack... who's in love with Felicity... who has fallen for Luna. On the way to happily ever after are a steady stream of clever puns and topical jokes about American Idol, universal health care, Bernie Madoff, and just about every fairy tale creature you've ever heard of! With nineteen original hum-worthy songs and plenty of spots to tailor the play to any city or town, *Over the Moon* is the perfect choice for every school looking to perform an energetic show that's fresh, funny, and timeless.

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Editorial Review

Review

Begin with Cinderella, Pinocchio, Humpty Dumpty and myriad other fairy-tale and nursery-rhyme figures. Add an athletic princess pretending to be dainty, a moon hiding her light and dressed as a boy, a shy prince and a scary, lonely giant who all have crushes on the obviously wrong match. There's also an evil queen and a "hairy godmother." Place them in odd variations on typical fairy-tale plots and mix with music and a moral. Designed specifically to be performed by a large cast of middle- and high-school students, the authors (the novelist and her teenage son) pepper the script with snappy one-liners, local and pop-culture references, as well as social and political issues, some left of center (the narrator/hairy godmother is a cross-dressing male; there is a gay-marriage reference in a faux news report).... The play is fast paced and full of fun, with the overlying theme of staying true to oneself handled with a light touch. Sheet music for all the songs is provided. Applause, applause.

About the Author

Jodi Picoult received an AB in creative writing from Princeton and a master's degree in education from Harvard. The recipient of the 2003 New England Book Award for her entire body of work, she is the author of twenty-one novels, including the #1 *New York Times* bestsellers *House Rules*, *Handle With Care*, *Change of Heart*, and *My Sister's Keeper*, for which she received the American Library Association's Margaret Alexander Edwards Award. She lives in New Hampshire with her husband and three children. Visit her website at JodiPicoult.com.

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AUTHOR'S NOTE

I am fourteen years old and the boy sitting opposite me is feeding me marbles. "The rain in Spain," I say, in a thick Cockney accent, "stays mainly in the plain." I am Eliza Doolittle for the next two hours, and a few scenes later when I reappear, elegant, wearing a bottle-green velvet gown, I hear the collective gasp of the audience.

When I was growing up, theater was a big part of my life. It gave me a chance to be someone I wasn't; it taught me how to succeed at public speaking; it gave me an instant group of friends. My very first kiss, in fact, came from a boy playing the Artful Dodger in a production of *Oliver!* So perhaps it isn't surprising that when my own kids were in middle school, I wanted them to have the same experience I did onstage. The only problem? The theater program in their school didn't offer many opportunities. My solution? To create my own theater program instead. I wrote a short play that was fun and funny and age-appropriate—and that play, unlike most of my novels, actually had a happy ending. My children were too young at the time to read my books, and this was a way to share my writing with them.

The Trumbull Hall Troupe was born with ten kids on a tiny stage in a community hall attached to a local church. A friend, Marjorie Rose, was our director. Our modus operandi was twofold: to raise money for charity so that our kids realized that even at a young age they could make a difference in the world, and to provide a theater experience to the kids who might otherwise be crushed by a traditional audition process—those who were quiet, or who had no stage experience. If you were invited to be in the troupe, you had a part, and that was that. The father of one cast member could play Beatles songs on the guitar, so I rewrote the lyrics to some of those songs and peppered the play with them. We teamed up with the Zienzele Foundation, a group that provides help to HIV/AIDS orphans in Zimbabwe. The kids over there became pen pals with our cast, so there was an immediate and real connection that the work they were doing onstage was benefiting children half a world away.

To say our theater program experiment was successful would be an understatement. As the program grew, so did the production staff. My son, Jake van Leer, began cowriting the plays, which grew more complex and accommodated larger casts. My friend Ellen Wilber, a veteran musical performer and longtime music teacher, came on board to write original music for the plays and to serve as music director. Alexandra Lovejoy and I started codirecting the shows, and Allyson Weiner Sawyer became our choreographer. We began working with Dan Cragan to transcribe the music. We quickly outgrew our space and moved our performance venue to the middle school auditorium. Now, seven years into it, the Trumbull Hall Troupe has forty kids performing onstage and working behind the scenes. Ellen and I have written the music and lyrics to more than one hundred songs. Our plays have raised more than forty thousand dollars for charity. And yet our mission is still the same: to create an original musical that can be performed by kids ages twelve to eighteen (many of whom are on a stage for the first time), the ticket revenue from which is used to benefit children whose lives are less fortunate than the troupe's own.

I have heard from many drama teachers who bemoan the fact that their kids perform the same old chestnuts over and over, that few are really age appropriate, and that only a limited number of musicals accommodates a good-sized cast. *Over the Moon* is the antidote to those problems. In the spirit of inclusiveness, we have a tradition at the troupe of awarding stickers at the end of each rehearsal to three kids who have worked exceptionally hard. You'd think that high school kids would scoff at the thought of receiving a princess sticker, but they loved it (so much so that they'd yell at us if we forgot to give out the stickers at the end of rehearsal), and their scripts became dotted with the proof of positive feedback. We've provided stickers here, just in case you'd like to incorporate this tradition into your own theater program.

I am proud of how far the Trumbull Hall Troupe has come, and of the money we've raised for charity—but most of all, I'm struck by the tools we have given our cast members to carry with them through the rest of their lives. I've watched the ease our cast members have when it comes to speaking in public; I've seen children who were quiet as mice get up two years later and belt out a song; I've watched shy kids shrug themselves into a character and become someone completely different. I've witnessed upperclassmen mentoring underclassmen; I've seen how kids from different school districts learn how to collaborate instead of compete. I have watched kids take risks and exceed even their own expectations. The most magical thing happens in drama: By trying on another persona for size, these young actors learn more about themselves.

It has been thirty years since I played Eliza Doolittle, but if you beg me, I can still sing "Wouldn't It Be Lovely" in a full-out Cockney accent. Every time I speak at a book signing, I am reminded of the first time I stepped onstage as a teenager, heart pounding, and looked out at an audience. I loved musical theater then, and I love it now, because drama brings back that childhood moment when the world is full of possibility and you can be anything and anyone you want. It's no coincidence that the art form you'll see here is called a "play." To that end, I believe that theater for kids should be fun, energetic, and enjoyable. But I also believe Shakespeare when he wrote "all the world's a stage." What if a silly fractured fairy tale does not just

entertain, but makes one shy kid who's watching think, *I'd like to be a part of that one day?* What if the message in *Over the Moon*—to be yourself and be proud of it—is absorbed by the audience and taken back into the real world? Frankly, I cannot think of a better way for life to imitate art.

Jodi Picoult

August 2010

CAST (IN ORDER OF APPEARANCE)

Hairy Godmother A hairy, masculine godmother; narrator Johnny Nova Radio show host Stella A star, and friend to Luna Bella A star, and friend to Luna Luna The moon; disguised as a boy named Leo when in Hanoveria; in love with Prince Jack Newsboy Newspaper salesperson in the town Baker Baker in the town Fishmonger Fishmonger in the town Flower Lady Flower lady in the town Butcher Butcher in the town Ferocia Queen of Hanoveria, sister of Hugo Gertrude Princess of Hanoveria, daughter of Ferocia Eunice Princess of Hanoveria, daughter of Ferocia Felicity A young lady of noble birth who is a bit of a tomboy; smitten with Leo Felicity Prince Jack Prince of Hanoveria, nephew of Ferocia and son of Hugo; in love with Felicity Mama Bear Bear who lives with Papa Bear, Baby Bear, Jean-Claude, and Hugo Papa Bear Bear on the outskirts of Hanoveria Baby Bear Bear on the outskirts of Hanoveria Jean-Claude Servant to Hugo; was cast out of Hanoveria Hugo King of Hanoveria; was cast out after Ferocia's spell turned him into a giant Pinocchio A wooden puppet, servant to Ferocia Cinderella A princess married to Prince Charming Grumpy Son of Snow White Sneezzy Daughter of Snow White Snow White A princess married to a different Prince Charming Sleeping Beauty A princess with narcolepsy, married to a prince Tree 1 A talking tree in the Enchanted Forest Tree 2 A talking tree in the Enchanted Forest Humpty Dumpty A big egg traveling the country on a Harley Wolves Wolves of Hanoveria that attack Felicity Li'l Red From The Hood Young hip-hop girl; interested in Jack Goldilocks Young girl with blond hair; interested in Jack Old Woman Who Lives In A Shoe Older woman; interested in Jack Porky One of three pigs; construction worker Hamlet One of three pigs; construction worker Francis Bacon One of three pigs; construction worker Blitzler Wolf who is foreman of a construction company Rapunzel Girl who escapes from her tower Prince Sheldon Prince who was supposed to rescue Rapunzel from her tower Mickey One of three blind mice Minnie One of three blind mice Algernon One of three blind mice

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SCENE 1

A cross-dressed HAIRY GODMOTHER enters, holding a book.

HAIRY GODMOTHER

(opening book)

Once upon a time. . .

(beat)

What? What's the matter? You've never seen a hairy godmother before?

(beat)

Maybe you were expecting someone -- a little different? Someone with a little less testosterone? Some sweet old grandma type with a blue cloak and a magic wand? A FAIRY godmother?

(beat)

Well, news flash: that was a TYPO!

(beat)

You can't believe everything you read in fairy tales. Jack and the magic beanstalk? We're talking genetically modified plants, here. And the three little pigs? They went on to become [Insert name of local development company].

(beat)

I hear what you're saying: the whole point of a fairy tale is that everyone knows the story. Sure as the moon's in the sky every night, Cinderella's always gonna lose her glass slipper and Rapunzel's always gonna have a grooming problem, and me, well, I'm gonna wave the wand around and sing "Bibbidi-Bobbidi-Boo."

(beat)

But what if the moon WASN'T in the sky? Because THAT'S a story I bet you've never heard. . .

He walks off, revealing:

SCENE 2

LUNA, the moon, and her friends, STELLA and BELLA, are up in the sky, listening to the radio.

JOHNNY NOVA

Howdy folks, welcome back to the number one satellite radio show in the galaxy. I'm Johnny Nova, comin' at you so bright you better keep your shades on!

STELLA

Guys, guys! It's on again!!!

JOHNNY NOVA

Now, let's get back to some of those hit Nep-Tunes. . .

STELLA

Hey, Bella, does this dress make my asteroid look fat?

BELLA

Honestly, Stella, you KNOW you're a heavenly body.

LUNA

People down there just don't get it!

STELLA

Don't tell me you're spying again.

BELLA

Oh, stop being such a blue moon! Humans mess everything up.

LUNA

Seeing them throw away love makes me want to just stop glowing! Seriously, girls, why else are we here?

Bella and Stella look at each other and shrug.

BELLA

The universal health care plan?

LUNA

No! All those wishes on a falling star. All those kisses in the moonlight. But each night I see humans throwing away true love.

SONG 1: OVER THE MOON

LUNA:

When it comes to love, you shoot for the stars.

When it comes to love, no journey's too far.

Love is worth waiting for.

Love conquers all

right from the moment you fall.

LUNA WITH STELLA AND BELLA:

Someday I will find the guy of my dreams.

Someday I will find a fella who seems

like he was meant for me,

a perfect pair,

and then a lifetime we'll share!

CHORUS:

Every word he whispers

is a secret tune.

Every one of his kisses, I know,

will send me over the moon!

*Maybe one day I will walk down a street,
and, by chance, our eyes will happen to meet.*

And we will know right then

we're meant to be,

forever after happily!

And we will know right then

we're meant to be,

forever after happily!

JOHNNY NOVA

This one's going out to all you lovers. . .

LUNA

That's it! Girls, I'm leaving. If people on Earth can't find true love, I'm going to find it for them!

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Users Review

From reader reviews:

Celia Robertson:

Reading a reserve can be one of a lot of action that everyone in the world adores. Do you like reading book so. There are a lot of reasons why people love it. First reading a guide will give you a lot of new details. When you read a e-book you will get new information simply because book is one of several ways to share the information or even their idea. Second, studying a book will make you more imaginative. When you reading a book especially hype book the author will bring that you imagine the story how the personas do it anything. Third, you could share your knowledge to other people. When you read this Over the Moon: A Musical Play, you can tells your family, friends and soon about yours guide. Your knowledge can inspire the others, make them reading a publication.

Fred Martinez:

The actual book Over the Moon: A Musical Play has a lot of information on it. So when you read this book you can get a lot of help. The book was authored by the very famous author. Mcdougal makes some research prior to write this book. This particular book very easy to read you can find the point easily after perusing this book.

George McDaniel:

Precisely why? Because this *Over the Moon: A Musical Play* is an unordinary book that the inside of the book waiting for you to snap this but latter it will zap you with the secret the idea inside. Reading this book beside it was fantastic author who write the book in such remarkable way makes the content on the inside easier to understand, entertaining technique but still convey the meaning fully. So , it is good for you for not hesitating having this anymore or you going to regret it. This phenomenal book will give you a lot of positive aspects than the other book have such as help improving your ability and your critical thinking approach. So , still want to hold off having that book? If I were you I will go to the book store hurriedly.

Nancy Soto:

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