

“Honk Jr” tells the story of Ugly, a duckling who is different from his siblings. While his brothers and sisters are cute and charming, Ugly is less attractive, leading to feelings of inadequacy and rejection. The story is filled with humor and touching messages about embracing one’s differences, self-acceptance. “Honk Jr” is a celebration of diversity and the idea that true beauty comes from within.

The story begins on a sunny farm where Ida, a mother duck is anxiously waiting for her eggs to hatch. When the eggs finally crack open, her adorable ducklings emerge, but one egg produces Ugly who looks quite different from the rest. The other animals on the farm quickly notice Ugly’s unusual appearance and tease him, making him feel out of place and unwanted. Feeling rejected, Ugly embarks on an adventure of self-discovery. During his journey he encounters various characters, including a hungry Cat who sees Ugly as a potential meal. Despite the challenges he faces, Ugly learns valuable lessons about acceptance and the importance of being true to oneself. Along the way, he discovers that being different is not a flaw but a unique trait that makes him special.

## CHARACTERS

### LEAD

Ugly (M) 13-18 Yr: Innocent Impressionable Misfit “Duckling”

Ida (F) 13-18 Yr: Strong Protective Mother-Duck

Cat (M) 13-18 Yr: The Sly Comedic Villain- Cat

### SUPPORTING

Drake (M) 13-18 Yr: Sarcastic Uninvolved Father- Duck

Maureen (F) 12-18 Yr: Gossipy Friend overly affectionate “aunt”- Moorhen

Greylag (M) 10-18 Yr: Pompous Over the Top Head of the Goose Squad- Goose

Barnacles (M/F) 10-18 Yr: Goose Squad

Snowy (M/F) 10-18 Yr: Goose Squad

Pinkfoot (M/F) 10-18 Yr: Goose Squad

Dot wife to Greylag (F) 12-18 Yr: Motherly- Goose

The Bullfrog (M/F) 10-18 Yr: Optimistic Laid Back Comedic- Frog

Penny (F) 10-18 Yr: Young Graceful Beautiful- Swan

Turkey (M) 10-18Yr : Duckling School Headmaster snobbish- Turkey

### FEATURED

Father Swan to Penny (M) 13-18 Yr: Swan

Mother Swan to Penny (F) 13-18 Yr: Swan

Grace (F) 10-18 Yr: Aristocratic “ Queen of the duck yard”- Duck

Henrietta (F) 10-18 Yr: Gossip- Hen

Jay Bird (M) 10-18 Yr (Non-Singer, Non-Dancer) Aggressive TV Reporter- Bird

Berwick (M) 10-18 Yr (Non-Singer, Non-Dancer)- Swan

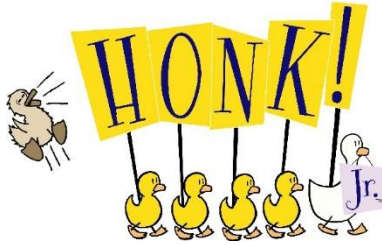
### ENSEMBLE Some roles may be doubled

Ducklings (M/F) 10-13 Yr: (younger children will be considered with previous musical stage experience)

Featured Ducklings: Beaky, Fluff, Billy and Downy (Ugly’s siblings)

Tadpoles/Various Animals (M/F) 10-13 Yr: (younger children will be considered with previous musical Stage experience)

Goose Squad (M/F) 10-13 Yr: (younger children will be considered with previous musical stage experience)



## Character Breakdown

### **BARNACLES, SNOWY, PINKFOOT**

The geese in Greylag's "squad." They join in singing "Wild Goose Chase." Good singers.

**DOT** A motherly type, she is genuinely concerned with helping Ugly find his mother. Dot doesn't think that Greylag, her husband, is an entirely capable leader, but she kindly humors his "over the top" actions. She sings solo as well as with Greylag in "Wild Goose Chase."

**DRAKE** Ida's husband. Drake is a sarcastic character. He is the stereotypical sitcom father – often shirking his parental duties. Drake finds Ugly quite repulsive and isn't afraid to say it to anyone, including his wife. Drake opens the show singing "A Poultry Tale."

**ENSEMBLE** The remaining actors in the company play a number of different roles. Throughout the action of the play they take on roles as barn yard animals, geese, children at play, froglets, and part of the Blizzard scene.

**FATHER SWAN, MOTHER SWAN & BERWICK** Penny's family. They help to console Ida when she thinks her son has died, and they offer to take Ugly with them when they migrate.

**GRACE** "The most distinguished duck on the lake." Very aristocratic, she is considered the queen of the duck yard. All of the other animals look up to Grace and respect her. She, of course, is quite aware of this and is therefore a little bit haughty.

**GREYLAG** A somewhat pompous goose and washed-up British military type, Greylag tends to over glorify his mundane activities (i.e. migrating South) to the level of military operation status. Only his wife, Dot, truly knows how to handle him.

**HENRIETTA** A hen and another of Maureen's friends. Henrietta and Maureen gossip about the goings on in the duck yard. She takes great pleasure in making fun of Ugly.

**IDA** Ugly's mom. Ida is extremely protective of her son and committed to his safety. She is sweet but feisty, and she knows how to handle her husband, Drake. After Ugly is lured away from the barnyard by the Cat, Ida is determined to find him. Ida and Ugly's relationship is a key ingredient of the show. She is the one who teaches him that it is OK to be different.

**JAY BIRD** An investigative reporter. A very "in your face" bird, all she/he cares about is getting a good story. She/He is the typical TV news personality who one would find on a reality TV show like "America's Most Wanted." She/He reports a story about Ugly's disappearance.

**MAUREEN** A moorhen and Ida's best friend. (Originally found on the moors, a moorhen is a hen that lives near the water.) Maureen genuinely loves Ida, but she can't resist a bit of good gossip. To the little ducklings, she is the typical annoying and overly affectionate "aunt."

**PENNY** The young, beautiful swan that Ugly saves from a tangled fishing net. She is able to see beyond Ugly's looks and she loves him for who he is. She does not sing solo.

**THE BULLFROG** A laidback, self-confident frog with whom Ugly comes into contact in the second half of the show. The frog cheers Ugly up with his/her song, "Warts and All." Optimistic and funny, he/she is a stand-up comedian type of character. This role can be played by a male or female.

**THE CAT** The sly, cunning villain of the show. All of the other animals are deathly afraid of him. He is manipulative, cunning, witty and above all, HUNGRY. The Cat pretends to be Ugly's friend so he can eat him. The actor playing this role (which could be played by a male or a female) should bring a sense of fun to the character and have a good sense of comic timing.

**THE DUCKLINGS** Beaky, Fluff, Billy, Downy are Ugly's siblings – cute little kid types. They are among the "popular" ones in the duck yard who enjoy making Ugly feel left out. They sing as a group.

**THE FARMER, BOY & GIRL** The only humans in the show. They are never seen by the audience, only their voices are heard.

**THE TURKEY** The headmaster of the ducklings' school. The Turkey is a bit snobbish and joins in the fun of teasing Ugly. There is of course one word that send shivers down his spine – THANKSGIVING!

**UGLY** The ugly duckling and the main character of HONK! JR. Innocent, easily confused and very impressionable, Ugly doesn't understand why it is wrong being different. However, his insecurities melt away as his character gradually changes from a gullible duckling to a wise swan, filled with self-esteem.

# AUDITION FORM "Honk!, JR"

## For Actors Ages 10-18 (INCLUDING 2026 GRADUATES)

Younger actors with previous musical stage experience will be considered for chorus roles.

Name: (as you'd like it to appear in the Program) \_\_\_\_\_

Male \_\_\_\_\_ Female \_\_\_\_\_ Age: \_\_\_\_\_ Height: \_\_\_\_\_ Hair Color: \_\_\_\_\_ T-Shirt Size: \_\_\_\_\_

Parent/Guardian: \_\_\_\_\_ Parent/Guardian Phone: \_\_\_\_\_

Actor Mobile (if applicable) \_\_\_\_\_ May we TEXT this phone? **Yes No**

Email address: \_\_\_\_\_ May we TEXT you? **Yes No**

Vocal Range: (circle) **SOPRANO ALTO TENOR BASS** Do you sing Harmony? **Yes No** Do you read music? **Yes No**

Past Theatre Experience: \_\_\_\_\_

Dance Experience: \_\_\_\_\_

Special skills: (Juggling, gymnastics, etc.) \_\_\_\_\_

Do you have any physical limitations? If yes, describe: \_\_\_\_\_

Role(s) Auditioning for: \_\_\_\_\_

Will you accept any role, including chorus? **Yes No**

Will you accept multiple roles/double casting? **Yes No**

If auditioning with family members, will you accept a role if others in your family are not cast? **Yes No**

### Casting Agreement:

I agree to play any role assigned to me without complaint. In doing so, I also agree to wear the costumes, wig, and hairstyle of the director's choosing. I agree to abide by all theatre rules while at rehearsals and performances.

Actor Signature: \_\_\_\_\_

Date: \_\_\_\_\_

### Attendance Agreement:

By accepting a role, I agree to attend all mandatory rehearsals and performances as defined by the rehearsal schedule, unless previously excused.

Actor Signature: \_\_\_\_\_

Date: \_\_\_\_\_

### Parent Agreement:

I understand the commitments required from my child to participate, including attendance at all mandatory rehearsals and performances as defined by the rehearsal schedule, and agree to support my child's involvement in this activity by ensuring that they are in attendance when necessary.

Parent Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Please List any conflicts that you may have between 02/20/2026 and 5/29/2026. Starting 05/31/2026 all rehearsals and performances will be mandatory and will be full cast. The proposed rehearsal schedule will be Tuesday evenings 6:00 PM - 8:30 PM and Sunday afternoons 1:00 PM - 4:00 PM. A third weekly rehearsal will be added in April, day TBD at this time but it will be a weeknight from 6:00 PM - 8:30 PM. Please note that there will be no rehearsal scheduled on 05/17/2026 due to High School Graduation. We will also do our best to accommodate those with conflicts during the MCSD Spring break 4/7-4/11. We will schedule rehearsals geared around who is available and what we can accomplish. As we wish to be respectful of everyone's time, every actor may not be required at every rehearsal prior to 05/31/2026 or may only be required for a portion of a rehearsal. We will hold a parent meeting prior to our first rehearsal during which time a lot of information will be covered and detailed schedules will be given. A detailed schedule will also be given to each actor at our first rehearsal with their script and/or musical score.

CONFLICTS

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**By signing below, I acknowledge that I have read the entire form and understand the commitment that I am making if I am cast. I also commit that I will be available for rehearsals and show dates as explained above. \_\_\_\_\_ Initial**

**CONFLICTS REPORTED AFTER CASTING MAY REQUIRE THAT YOU WITHDRAW FROM THE SHOW.  
READ CAREFULLY AND SIGN (A PARENT/GUARDIAN *MUST* SIGN).\***

**Signature: \_\_\_\_\_ Date: \_\_\_\_\_**

**Parent/Guardian Signature: \_\_\_\_\_**

THANK YOU FOR AUDITIONING.  
Dru Weaver-Director  
Cori Smith- Assistant Director  
Patti Scriffany- Musical Director  
Derek Smith- Co-Musical Director

*(IDA turns to her nest full of DUCKLINGS.)*

**IDA**

My babies!

*(The four DUCKLINGS – BILLY, BEAKY, DOWNY and FLUFF – hop down from the nest. Initially, they look confused, not sure which of the two adult birds is 'Mom' – but MAUREEN points enthusiastically at IDA.)*

Quack! Quack!

**DUCKLINGS**

Quack! Quack!

**MAUREEN**

Oh, Ida. They're the loveliest little ducklings I have ever set my eyes on. They're the image of their father.

**IDA**

Thanks! Speaking of Daddy, Maureen would you be a dear and try to find him for me? He's probably making waves down at the local watering hole.



**MAUREEN**

Alright.

(to DUCKLINGS)

Auntie Maur-Maur is off now, I'll see you later.

(MAUREEN exits.)

**BEAKY**

Auntie Maur-Maur? What a weird name.

**FLUFF**

What a big world it is.

**BILLY**

Yeah, far out.

**DOWNY**

I was getting scrambled inside that egg.

**IDA**

Don't go thinking that this is the whole world! It stretches far beyond the other side of the lake right into the churchyard – though I've never been that far myself.

**BEAKY**

Wicked – let's explore.

**IDA**

Wait, wait, wait, wait, wait, wait, wait. There are one or two nest rules before you paddle off. Number one, no wet webbed feet in the nest; number two, you must feather your own nest every morning; number three, no quacking after sunset; number four, no plankton between meals; number f... wait a minute, you're not all here.

**BEAKY**

Hey guys, there's going to be another member of the gang.

**IDA**

(peering into the nest)

Oh, quack! And it's the big one.

**BILLY**

Look at the shell on that!

**FLUFF**

Egg-cellent!

**BILLY**

How come he got such a big egg?





**BEAKY**

Yeah, we all got cramped into a regular shell, but that one got a queen-sized ostrich job.

**DOWNY**

It's not fair, Mama.

**DUCKLINGS**

No, Mama, it's not fair.

*(A general commotion breaks out. IDA climbs back onto the big egg. DRAKE re-enters.)*

**DRAKE**

Hi, kids. I'm your Dad.

**IDA**

Take a good look at him because you probably won't see him that often. Well, true to form you missed it, the pitter-patter of petite paddles.

**DRAKE**

Well I'm here now. Okay kids, who's for a swim?

*(DRAKE issues each of the DUCKLINGS a rubber ring, each bearing a 'STUDENT DRIVER' sign.)*

**(DRAKE)**

*(to IDA)*

What's the matter? All that sitting around taken it out of you?

**IDA**

There's still one to hatch, dumb-cluck. The big one.

**DRAKE**

Let me see that egg again.

*(IDA moves so DRAKE can see the egg.)*

It's definitely a turkey. You'll never get it to go in the water. Just leave it.

*(turns to the DUCKLINGS who are messing around)*

Oy, cut that out.

*(back to IDA)*

Come and teach the other ones to swim properly.

**IDA**

You teach the other ones to swim properly. I might as well sit for a bit longer. I've sat for so long a few days more won't make any difference.

**DRAKE**

Whatever you say, dear.



**(DRAKE)**

*(to the DUCKLINGS)*

Come on, last one to the lake's a coot!

*(The DUCKLINGS rush off.)*

Hey, wait for me!



**SCENE SIX**

*(#17 – SCENE CHANGE begins. We catch up with UGLY, who is back in the open fields. He has started to molt and hurries along, looking nervously over his shoulder to check that the CAT is not pursuing him. He stops short when he hears a plaintive cry. UGLY turns to where the sound is coming from and discovers a beautiful young female swan, PENNY, tangled in fishing line in a ditch.)*

**PENNY**

Help me! Please, help me! I'm caught.



**UGLY**

Who... who are you?

**PENNY**

I'm Penny. Please, do you think you can untangle me?

**UGLY**

*(self-conscious)*

I'll, I'll try.

*(UGLY bashfully tries to find an end to the fishing line.  
He is still mesmerized.)*

Wh... what are you?

**PENNY**

*(surprised at the question)*

A swan. Ooh, mind you don't hurt yourself on that hook. No point in us both getting damaged.

**UGLY**

*(entranced)*

A swan.

**PENNY**

Typical me, my first migration and what happens... ?

**UGLY**

Your first what?

**PENNY**

Migration. The cold weather is setting in and we are leaving today for the warm lands.

**UGLY**

Leaving?

**PENNY**

You're a funny one, all these questions.

**UGLY**

Sorry.

**PENNY**

What's your name?

**UGLY**

Everyone calls me Ugly.

**PENNY**

Oh, don't listen to them, it's a stage we all go through. You should hear some of the things they called me before the molt.



**UGLY**

How could anyone call you names?

**PENNY**

Well... like I say it's just a stage we all have to go through.

**UGLY**

*(bashfully resuming his task)*

Excuse me...

*(circles her waist)*

... Could you lift your wing up?

**PENNY**

My mother always warned me to avoid the fishing line the people leave behind.

**UGLY**

*(suddenly enthusiastic)*

So did mine. She used to tell me when we were out swimming.

*(completing his task)*

There... just one more loop around your leg.

**PENNY**

*(hugging UGLY)*

Oh thank you. I thought I was going to be left behind and this is no place to spend the winter alone.

*(pause)*

Where's your flock?

**UGLY**

I don't know. I'm lost. I was separated from my family and the more I look for them the further it seems I wander away.

**PENNY**

That's dreadful, when did you last see them?

**UGLY**

In the spring.

**PENNY**

In the spring! You've been lost since the spring? You poor thing, you can't stay here for the winter, you'll freeze.

**UGLY**

No, I'll be alright.

**MOTHER SWAN**

*(offstage)*

Penny!

*(Suddenly PENNY has an idea.)*



**PENNY**

Come with me! The others won't mind and then next spring we'll return together and I'll help you find your family.

**UGLY**

Oh, I couldn't possibly...

**PENNY**

Of course you could. Come on or we'll never catch up.

**UGLY**

Oh Penny, I'd love to, I'd really love to, but I can't... I can't fly, at least not well enough to go with you.

**PENNY**

It doesn't matter if you're not as strong as the others, I'll stay back with you and fly at your pace.

**UGLY**

It sounds wonderful, but I must keep going, I have to find my mother. I'm sure she can't be far away. Maybe when you come back in the spring we can meet up again.

**PENNY**

I'd like that. Are you sure you will be alright?

**UGLY**

I'm sure.

*(MOTHER SWAN and BEWICK enter majestically.)*

**MOTHER SWAN**

Penny, come along darling, we'll be late.

**PENNY**

I don't like to leave you here like this but I really have to go now. Goodbye and thank you again, I won't forget you.

*(PENNY hugs UGLY and then leaves in the direction of the other SWANS. As she leaves, UGLY hears her honk.)*

Honk!

*(UGLY does a double take and looks confused.)*

**UGLY**

Honk?

*(UGLY becomes despondent as the thought dawns on him that someone as beautiful as PENNY will not want to have anything to do with someone as ugly as him.)*

She won't remember me. I bet she doesn't even come back. Why would she want to have anything to do with me?



*(#13 – GOOSE MARCH begins. Lights up on the marshlands.)*

#### **SCENE FOUR**

*(UGLY has hidden in a ditch of cattails. Two GEESE enter. GREYLAG has obviously had a glorious military career. DOT, who is rather gentler, humors him sweetly. They walk with a military "goose step.")*

#### **GREYLAG**

Now where have they got to? Shabby flock. I do wish they would keep up. No discipline, that's the trouble with the goslings of today.

#### **DOT**

They're probably tired, dear. We have been marching for an awfully long time.

#### **GREYLAG**

Poppycock. Would you prefer that we fly? With a shoot on the marsh? I think not my sweet. This way.



*(Their way is suddenly blocked by the emergence of UGLY from his hiding place in the ditch.)*

**UGLY**

Excuse me. I wonder if you could help.

**GREYLAG**

Keep walking, dear. Eyes front. U.F.O. at four o'clock.

**UGLY**

You see I'm lost.

*(The GEESE continue to walk past.)*

**GREYLAG**

No excuse for bad navigation. A bird who gets off his flight path doesn't deserve his wings, that's what I always say isn't it, dear?

**DOT**

*(with feeling)*

Always, dear.

**UGLY**

But I can't even fly yet, I've got lost on foot.

**GREYLAG**

Bah! Infantry, eh? Messy business.

**DOT**

He's only a youngster. Maybe we should direct him.

*(remembering)*

Give him his marching orders.

**GREYLAG**

Bah! Very well. We're geese, migrants, you know, birds of passage. Run a tight fleet. Wouldn't do for us to lose our way, what?

**DOT**

Where were you trying to get to?

**UGLY**

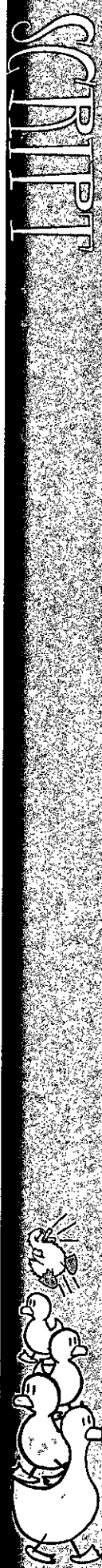
Back to my mother, on the lake. I think it must be in that direction. I saw some ducks flying over a few minutes ago.

**GREYLAG**

Well if you did it was probably their last flying mission, what?

**UGLY**

What do you mean?





**DOT**

There's a shoot on the marsh, dear. It's very dangerous.

**UGLY**

What is a shoot?

**DOT**

Well, it's a people sport. One group of men move through the marsh scaring ducks into the air, while a second group, with guns, shoot them back out of the air again.

*(All three look at one another and shrug as if to say, "What's the point of that?")*

**UGLY**

The Cat warned me about people.

**GREYLAG**

The Cat?

**UGLY**

Yes, you see I went off with this cat.

**DOT**

Didn't your mother tell you how dangerous a cat is?

**UGLY**

Well, yes she did, but the Cat said he was my friend.

**DOT**

You don't want friends like that, dear. Your mother was right to warn you.

**UGLY**

She was?

*(Gun dogs bark nearby. UGLY is frightened.)*

**GREYLAG**

Gun dogs. They must be starting the shoot again. Time for maneuvers. I had hoped it wouldn't come to this, but I have no option. Alright, at ease.

*(DOT and UGLY sit to one side.)*

Company fall in!

*(The motley GOOSE SQUADRON arrives. BARNACLES, PINK FOOT and SNOWY literally fall on to the stage. They wear old-fashioned aviator goggles.)*

I didn't mean literally. Alright, eyes front. Now, we are about to take part in an exercise, the likes of which we have not faced before. Our task is one of reconnaissance and reunification.



**DOT**

*(explaining to the confused GOOSE SQUADRON)*

This duckling's lost his mom, bless him, and we're going to find her.

**GREYLAG**

You are a fine body of geese and I know you will give of your best. Good luck, men.

SUPPI



**SCENE THREE**

*(Lights up on IDA and DRAKE in the duckyard. A CAMERA CREW enters, led by TV presenter JAY BIRD.)*

**JAY BIRD**

And rolling. So tell me, Ida, it has been a week now since your son went missing. How are you bearing up? Can you manage a tear for the camera?

**IDA**

Wh... what?

*(DRAKE rushes forward, clearly having called the TV unit.)*

**DRAKE**

This, dear, is Jay Bird from "America's Most Feathered." They're doing a feature. Now, which do you think is my best side?

*(JAY BIRD ignores DRAKE and goes in for the kill with IDA.)*

**JAY BIRD**

Ida, there have been rumors of farmyard bullying – do you believe your son was abducted, or is it possible that he ran away to escape his persecutors?

**IDA**

What are you saying?

**JAY BIRD**

That's good. I'll buy that. Defensive yet emotional. Just a hint of anger. I'm filling up here.

**DRAKE**

What about me? Does no one care about what I think?

**JAY BIRD**

Sorry, sir, coming to the end of transmission.

*(into the camera)*

I'm going to leave the final word with Ida, just in case her son is out there watching, but for now this is Jay Bird for "America's Most Feathered" saying that if you see anything suspicious – from thieving magpies to lost ducklings – the chicks on the switchboard are waiting to take your call.

*(#12 – EVERY TEAR A MOTHER CRIES begins.)*



**CAT**

Mmm. *A l'orange*. Do you mean to say that they didn't let you have any?

**UGLY**

Not a crumb.

**CAT**

Well that settles it then. Lunch is in... on me.

**UGLY**

Do you mean it? You really are a friend.

**CAT**

Of course I am. Now, just follow me.

**UGLY**

I'd better tell my mother.

**CAT**

Oh no, you mustn't.

**UGLY**

I really think I should.

**CAT**

Listen. We won't be gone for long. What harm can it do? And you're hungry aren't you?

**UGLY**

Yes, I am.

**CAT**

Well that makes two of us.

**UGLY**

Well... if you're sure.

**CAT**

I'm quite sure.

*(The CAT leads UGLY away. We pick up on a conversation between MAUREEN, HENRIETTA, TURKEY and the rest of the poultry as they return from the croissant expedition.)*

**MAUREEN**

It's Ida I feel sorry for. How she managed to lay the egg I'll never know.

**HENRIETTA**

Makes my eyes water just thinking about it.



**TURKEY**

Gobble, gobble...

*(referring to UGLY)*

I wouldn't use that to stuff a duvet with!

**IDA**

*(overhearing)*

Talking of stuffing, I don't suppose you will be quite so full of yourself come Thanksgiving!

**TURKEY**

Ooh, I hate that word.

*(IDA turns to the MEMBERS OF THE DUCKYARD in general.)*

**IDA**

There is nothing wrong with my son. He just looks a bit different, that's all. I think that makes him someone rather special.

**GRACE**

Well said, Ida. I agree with you. And if I agree then everybody agrees. I think an apology is in order from you two.

*(#9 – DO TELL MAMA begins.)*

**IDA**

Wait a minute, where's he gone?

**DRAKE**

I thought he was with you.

**IDA**

He was, just a moment ago.

**DRAKE**

Well, if he's got any sense he'll have gone to find a bag to put over his head.

**IDA**

Drake! That's enough!

**DRAKE**

Calm down, love, he's probably just wandered back to the lake, you know how he loves swimming.

**IDA**

Not without telling me he wouldn't.

*(panic)*

Where's he gone?



**DRAKE**

Oh, for goodness sake. Alright, Turkey you go that way and look along by the milking shed; Maureen and Henrietta check around the henhouse. Ida, we'll take the ducklings down to the lake.

**GRACE**

And I'll coordinate operations from the grainstore.

*(Amid various cries of "Ugly," and with much fluffing of feathers and screaming of feet, everyone searches in vain for UGLY.)*

**SCENE TWO**

*(Lights come up to reveal the CAT, with UGLY, in his lair. The lair includes various utensils and cooking ingredients.)*

**CAT**

Welcome to the kitty-cat snack shack. Fast food for famished felines. Now... let me see...

*(The CAT produces a recipe book and starts to thumb through the pages.)*

...Casserole of Duck. Duck with Cherries. Peking Duck, ah, here we are, *Duck a l'Orange*.

**UGLY**

What are we having?

**CAT**

I'm having you for lunch.

**UGLY**

Yes, I know you are. I mean what are we going to eat?

**CAT**

Oh, I'll whip something up. A surprise.

**UGLY**

My mother must have been thinking of someone else. She told me to beware of the cat.

**CAT**

Ah, ha, ha... bless her. Mothers are all the same, for some reason they seem to think it's part of their job description to stop us from having fun. Not my mother though, oh no, she was different. Do you know what she used to say to me?

(#10 – PLAY WITH YOUR FOOD begins.)



HONK! JR.  
**Different**

7

CUE:

UGLY: Qu..onk! ... Qu..onk!

**Colla voce**

(Failing miserably,  
he gives up trying.)

(UGLY:)

If they knew— just how dear-ly I would love to qu...ONK!

*poco rall.*

**Gently moving**

3 But it's true— I'm a bird who seems to lack the knack

6 I'm just diff'-rent— I'm just diff'-rent from the rest— And

*poco rit.* *a tempo*

9

who can blame them want - ing me to find an-oth-er nest? But

11

diff - rent is - n't naugh - ty Diff - rent is - n't bad So

Più mosso

13

why should be - ing diff - rent make me sad? I'm just

*poco rit.*

16

diff - rent They're like peas from the same pod, No wond-er they make fun of me Life's

*a tempo*



#7 - Different

19

hard - er when you're odd But diff' - rent is - n't scar - y

*poco rit.*

This musical score is for a song titled "#7 - Different". It begins at measure 19. The vocal melody is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "hard - er when you're odd But diff' - rent is - n't scar - y". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The tempo instruction "poco rit." is placed above the piano part. The score shows the vocal line and piano accompaniment for the first two measures of this section.

# The Joy Of Motherhood

3

CUE:

DRAKE: Anyway, must fly. I promised the Rooster that I'd help him count his chickens.

(DRAKE:) Shall I see you back here?

IDA: Well where else do you suppose I'm going to be?

(DRAKE exits. IDA resumes sitting on her eggs, resigned to her lot.)

Bright but steady ♩ = 114

As a

*mp*

*rall.* (IDA:)

5 *a tempo* *poco rall.*

duck when you're stuck sat sit-ting in the mid-dle of your nest then at best you get

*a tempo*

8 *a tempo*

bored There goes Drake on the lake I can see him through the rush-es all the

*rall.* Freely

time feel - ing I'm just ig - nored. I don't pre - tend — that this is all his

*dolce* *rall.*

do - ing. — I'm a suck - er for the bil - ling and the coo - ing. But

**Starting steady**

when you hear that pit - ter pat - ter of tin - y feet it does - n't mat - ter how

*accel. poco a poco*

long I've had to sit here mind - ing my brood. — Those lit - tle heads so

26

soft and down-y their ba - by bods all gold - en brown - y The beaks con-stant-ly

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the voice staff. The piano accompaniment consists of two staves, a treble and a bass clef, with a key signature of one sharp. The piano part features chords and single notes in both hands, providing a harmonic background for the voice. A triplet of eighth notes is marked with a '3' and a bracket in the final measure of the voice line.

HONK! JR.  
**A Poultry Tale**

1

CUE:

*Take cue from Director or Stage Manager.*

Pastoral  $\text{♩} = 90$

The first system of the musical score is in 4/4 time, marked 'Pastoral' with a tempo of 90 beats per minute. It features a piano introduction with a treble clef staff containing sustained chords and a bass clef staff with a melodic line. The key signature has two flats. The piano part is marked with a 'p' (piano) dynamic.

The second system continues the piano introduction. It includes a treble clef staff with a melodic line and a bass clef staff with a supporting line. The piano part is marked with a 'p' (piano) dynamic.

The third system begins with a vocal entry for 'DRAKE:'. The vocal line is in the treble clef, starting with the lyrics 'In our'. The piano accompaniment is in the bass clef, marked 'rit.' (ritardando) and then 'a tempo'. The piano part is marked with a 'p' (piano) dynamic.

The fourth system continues the vocal line for 'DRAKE:'. The vocal line is in the treble clef, with lyrics 'patch be - hind the farm - house Where the pace of life is slow there's a'. The piano accompaniment is in the bass clef, marked 'a tempo'. The piano part is marked with a 'p' (piano) dynamic.

13

web - site where just re - al webs are used we spend

This system contains measures 13 and 14. The vocal melody is in G major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

15

days the way ducks ough - ta eat-ing bread thrown on the wa - ter in a

This system contains measures 15 and 16. The vocal melody continues with a similar eighth-note pattern. The piano accompaniment maintains the same rhythmic texture.

17

way that keeps the young - er kids a - mused In our

This system contains measures 17 and 18. The vocal melody has a slight change in rhythm. The piano accompaniment introduces a more complex texture with chords in the right hand and a moving bass line.

19

land both green and pleas-ant— Ev - 'ry ban - tam duck and pheas-ant— If they

This system contains measures 19 and 20. The vocal melody concludes with a final note. The piano accompaniment provides harmonic support with sustained chords and a simple bass line.

had them would be walk - ing arm in arm. For our

74

(CAT:)

*mf* How they flat-ter them-selves. I

Measures 74-75: The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a continuous eighth-note pattern in the right hand and rests in the left hand.

76

nev-er show— much in - t'rest in— this— group. I ad -

Measures 76-77: The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with the eighth-note pattern.

78

mit I'm quite a glut-ton, But this feath-ered form of mut-ton would-n't

Measures 78-79: The vocal line includes a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the eighth-note pattern.

Slowly

80

ev - en make a pal - at - a - ble soup! *p* But when those

Measures 80-81: The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a continuous eighth-note pattern in the right hand and rests in the left hand.



#1 - A Poultry Tale

*accel. poco a poco*

82

lit - tle duck - - lings hatch That's a

*p* *mp*

*poco accel.*

*mf*

84

flav - or you - - won't match. They're de - li-cious and - - I just -

*p* *mp*

87

can't get - - e-nough - - *f* As a

90

fel - on who is fe - line You will see me make a bee - line For those

*sfz*

*sfz*

This musical score block contains measures 90 through 93. The vocal line (treble clef) features a melody in G major with lyrics: "fel - on who is fe - line You will see me make a bee - line For those". The piano accompaniment (grand staff) consists of a series of chords in the right hand and single notes in the left hand. The first two measures (90-91) are marked with a forte dynamic (*sfz*).

This block contains measures 94 through 97. The vocal line continues with a sustained note. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

Really steady funk

GROUP 1:

98



GROUP 2:



100

moor-hen fond of chat - ter And a man-dar-in— with or - i - en - tal

moor-hen fond of chat - ter And a man-dar-in— with or - i - en - tal

(GRACE enters.)

GRACE:

102

charm. You'll find ev' - ry goose or gan - der *mp* Though of

charm. You'll find ev' - ry goose or gan - der

(GRACE:)

GROUP 1:

104

course I'm rath-er grand-er It's a poul-try tale of folk down on the farm.

(GROUP 2:)

It's a poul-try tale of folk down on the farm

*p* *f*

107

**ff** Come on down and don't be stran - gers In our duck-yard of free-rang-

**ff** Come on down and don't be stran - gers In our duck-yard of free-rang-

**ff**

*poco più mosso*

110

ers— **pp** It's a poul-try tale It's a

ers— **pp** It's a poul-try tale It's a

**pp** *cresc. poco a poco*

*rall.*

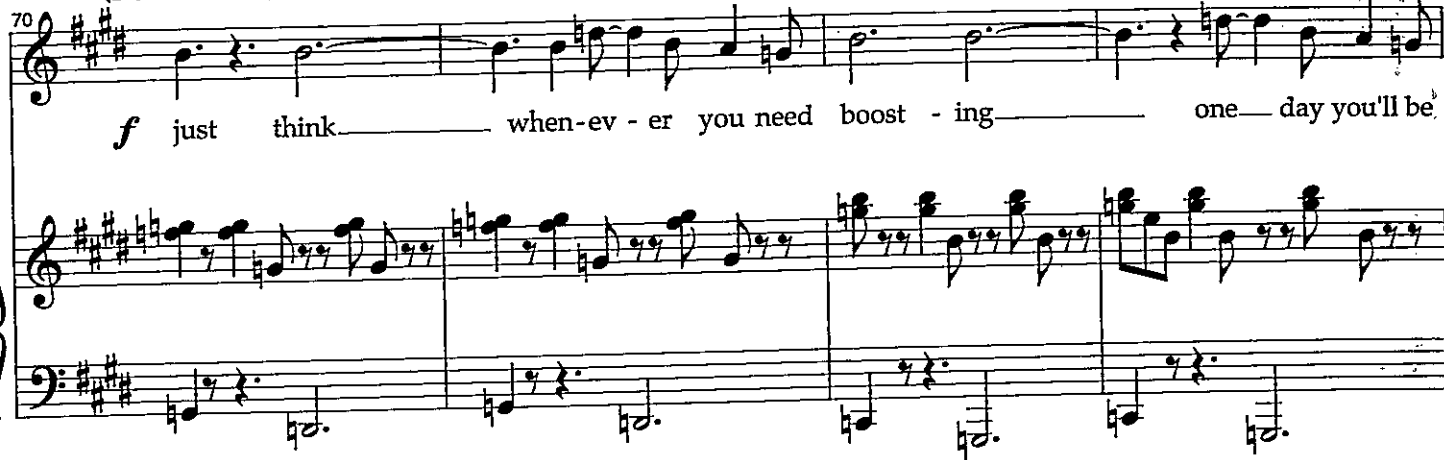
113

**mf** poul - try tale It's a

**mf** poul - try tale It's a

## (BULLFROG:)

70 *f* just think \_\_\_\_\_ when-ev - er you need boost - ing \_\_\_\_\_ one day you'll be




## (BULLFROG:)

74 roost - ing \_\_\_\_\_ with a \_\_\_\_\_ mate

FROGLET:

soon you'll be roost - ing \_\_\_\_\_

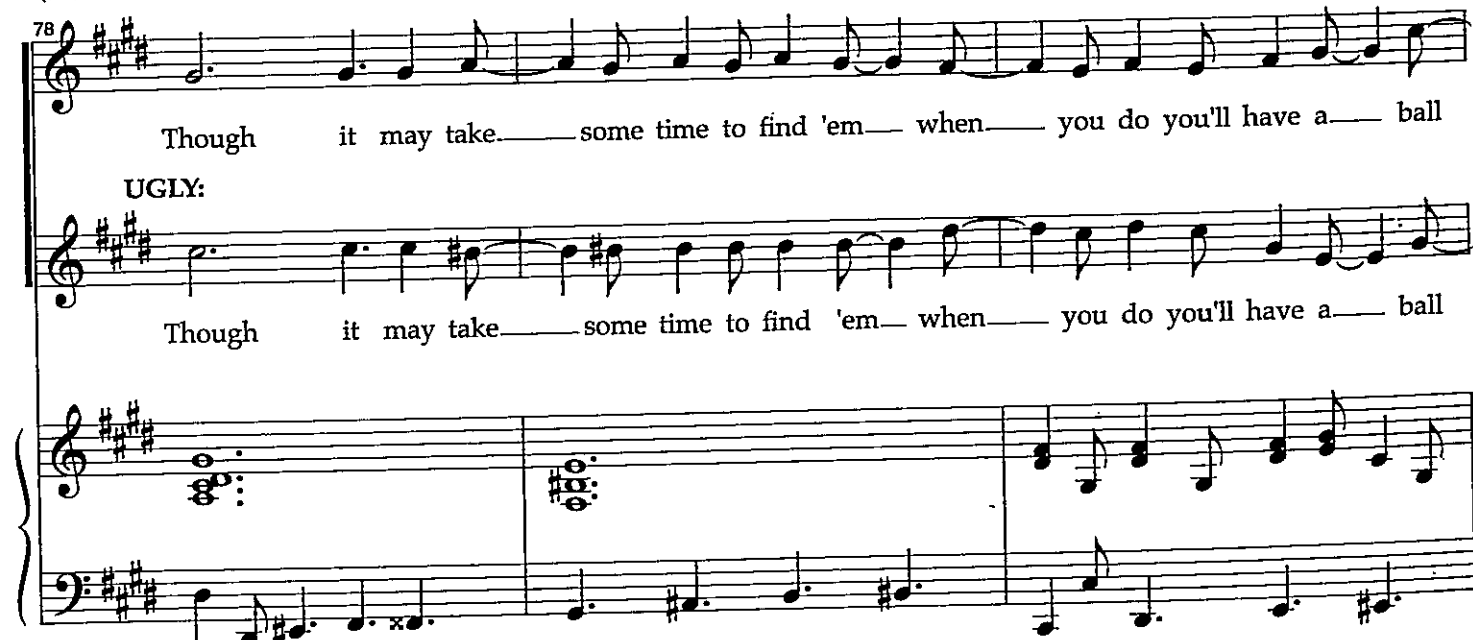


## (BULLFROG:)

78 Though it may take \_\_\_\_\_ some time to find 'em \_\_\_\_\_ when \_\_\_\_\_ you do you'll have a \_\_\_\_\_ ball

UGLY:

Though it may take \_\_\_\_\_ some time to find 'em \_\_\_\_\_ when \_\_\_\_\_ you do you'll have a \_\_\_\_\_ ball



Start to wind it up slowly

FROGLET'S:

54

Some-where out there We don't know where

*mp*

This system contains measures 54 through 57. The vocal melody is in B-flat major (two flats) and 4/4 time. The lyrics are "Some-where out there We don't know where". The piano accompaniment features a steady eighth-note chordal pattern in the right hand and a more active bass line in the left hand. The dynamic is marked *mp* (mezzo-piano).

58

Some - one will care\_\_\_\_\_ *f* They're gon-na love yer warts and all\_\_\_\_\_

*f*

This system contains measures 58 through 61. The vocal melody continues with the lyrics "Some - one will care\_\_\_\_\_ *f* They're gon-na love yer warts and all\_\_\_\_\_". The piano accompaniment continues with the same pattern, with a dynamic increase to *f* (forte) in measure 60. The system ends with a double bar line and a key signature change to D major (two sharps).

62

Some-where out there We can't say where but

*sub. mp*

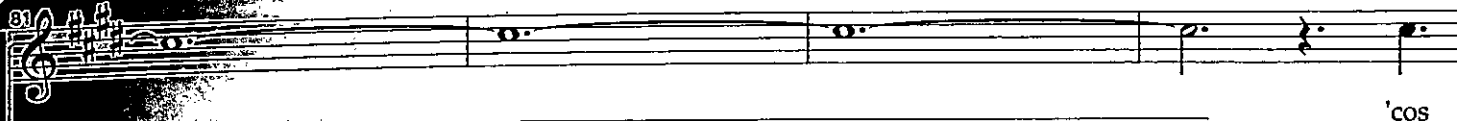
This system contains measures 62 through 65. The key signature has changed to D major (two sharps). The vocal melody continues with the lyrics "Some-where out there We can't say where but". The piano accompaniment continues with the same pattern, with a dynamic of *sub. mp* (sub-mezzo-piano).

66

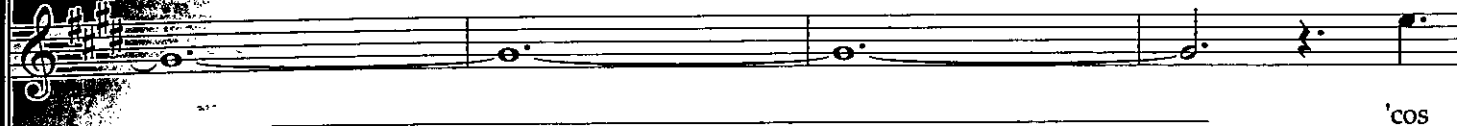
Some - one\_\_\_\_\_ is gon - na fall for you

This system contains measures 66 through 69. The vocal melody continues with the lyrics "Some - one\_\_\_\_\_ is gon - na fall for you". The piano accompaniment continues with the same pattern, with a dynamic of *sub. mp*.

(BULLFROG:)



(UGLY:)



FROGLETS:

