

Big

Big

Music: David Shire

Lyrics: Richard Maltby, Jr.

Book: John Weidman

Premiere: Sunday, April 28, 1996

ACT ONE

Scene One: The Neighborhood, New Jersey

Can't Wait Josh, Mrs. Baskin, Billy, Kids and Parents

Talk to Her..... Billy, Young Josh

The Carnival The Company

Scene Two: The Baskin Home

This Isn't Me Josh

Scene Three: Port Authority Bus Terminal

I Want To Go Home Josh

Scene Four: F.A.O. Schwarz

The Time Of Your Life The Kids

Fun MacMillan, Josh and Company

Scene Five: The Offices of MacMillan Toys

Dr. Deathstar The Deathstarettes

Josh's Welcome Susan, Paul and Executives

Here We Go Again Susan

Scene Six: Josh's Loft

Stars, Stars, Stars Josh, Susan

Scene Seven: A New York Restaurant

Tavern Foxtrot Paul and Company

Cross the Line Josh, Kids and Company

ACT TWO

Scene One: The Mall

It's Time Billy, The Kids

Stop, Time Mrs. Baskin

Happy Birthday, Josh The Kids

Scene Two: Susan's Office

Dancing All the Time Susan

I Want to Know Young Josh

Scene Three: The Offices of MacMillan Toys

Coffee, Black Josh, MacMillan, Miss Watson,

Birnbaum, Barrett, Lipton, Executives and Staff

Scene Four: An Eastside Apartment

The Real Thing Nick, Tom, Diane, Abigail

Scene Five: The Roof Terrace

One Special Man Susan

Scene Six: The Neighborhood

When You're Big Josh

Skateboard Romance The Kids

Scene Seven: A Warehouse

I Want to Go Home/Stars, Stars, Stars (reprise) Josh, Susan

"Big" Song by Song

This is a list of the songs as they developed in Detroit. The listing of scenes/musical

numbers is directly from the Fisher Theatre

(Detroit) program.

Click on a scene number to go to a description / development of the songs in that scene.

Any opinions are my own, and not

official.

ACT ONE

Scene One: The Neighborhood, New Jersey

Thirteen.....Mrs. Baskin, Kids and

Parents

Talk to Her.....Billy, Young Josh

The Carnival.....The Company

Scene Two: The Baskin Home

Big.....Josh, Mrs. Baskin

Scene Three: Port Authority Bus Terminal

I Want To Go Home.....Josh

Scene Four: F.A.O. Schwarz

The Time of Your Life.....F.A.O. Clock

Fun.....MacMillan, Josh and
Company

Scene Five: The Offices of MacMillan Toys

Dr. Deathstar.....The Deathstarettes

I'll Think About It Later.....Susan, Paul and Executives

Scene Six: Josh's Loft

Isn't It Magic?.....Susan, Josh

Scene Seven: A New York Restaurant

Dish At The Dance.....Paul and Company

Your Wish Is Granted.....Cynthia Benson and Company

ACT TWO

Scene One: The Mall

It's Time.....Billy, The Kids

Stop, Time.....Mrs. Baskin

Happy Birthday, Josh.....The Kids

Scene Two: Susan's Office

Dancing All The Time.....Susan

I Want To Know.....Young Josh

Scene Three: The Offices of MacMillan Toys

Coffee, Black.....Josh, MacMillan, Miss Watson,

Birnbaum,

.....Barrett, Lipton,

Executives and Staff

Scene Four: An Eastside Apartment

The Real Thing.....Nick, Tom, Diane, Abigail

Scene Five: The Roof Terrace

One Special Man.....Susan

Scene Six: The Neighborhood

Big (reprise).....Josh, Billy

Skateboard Romance.....The Kids

Scene Seven: A Warehouse

I Want to Know/One Special Man (reprise)..Josh, Susan

Scene Eight: F.A.O. Schwarz

Finale.....Company

Act I

Scene 1

The show begins with a short musical Prelude (which originally was the tune for "The Time

of Your Life," but is now "I Want to

Know") and goes into a dance sequence featuring the kids. The effect of telling the story

through dance is almost reminiscent of

West Side Story. The first person to sing is Josh's mother (Barbara Walsh,) and the song

has a catchy tune which shows up

throughout the show during other dance sections. Basically, it's about teenagers who don't

take the garbage out because they're

too busy playing video games and talking on the phone. This goes into Billy trying to

persuade Josh to talk to a cute girl,

Cynthia Benson. ("Talk to Her".) They go to the carnival to meet up with Cynthia, but Josh

just gets his heart broken. He

skateboards off, and finds a machine called Zoltar Speaks where he makes his fateful wish.

This scene features virtually continuous music from the beginning of the show to the end

of the scene. One of the more

spectacular visuals is a roller-coaster drop which has cars on tracks that actually drop

down into view and then rush back up.

This drop was not used, for some reason, since Thursday or Friday night (2/15 or 2/16.)

There have been some growing pains

with many of the set pieces and set shifts, causing stops in about 5 of the performances

so far.

Scene 2

This scene at first began without music, with Mrs. Baskin greeting the new day and waking

up Josh, who discovers he's big. On

March 1st, a musical piece called "Say Good Morning to Mom" was added, which is a small

amount of singing, but mostly

underscoring accompanying essentially the same scene. The next day, the 2nd half of this

music (all underscoring) was cut.

The musical number "Big" went through many changes during the Detroit run. The 'routine'

of the number, or basically sequence

of events, was totally redone (and orchestra parts rewritten) before orchestra rehearsals

even began. Minor orchestration

changes happened almost nightly, and eventually yet another routine was used beginning

March 1, with full orchestration for the

new routine on March 5. This latest version incorporated into the end of the number a

quick dialogue exchange with Billy which

had been directly after the number. ("Man, you look terrible." "I'm Big!")

Watch for more changes to this scene.

Scene 3

Music segues directly from the end of "Big" into underscoring called "Port Authority."

Susan Stroman choreographs bus

passengers hurrying through the terminal. Billy and Josh begin looking for a 'Zoltar

Speaks' machine, then realize it is late, and

Billy leaves Josh alone to sing "I Want to Go Home." This is a simple yet effective ballad, and one of the more memorable

points of the show.

Scene 4

"The Time of Your Life" was originally a song on tape, coming from the FAO Schwarz clock.

The opening of this scene was

changed several times, eventually ending up with the kids singing the song. At the end of

the run, they also came back singing a

few bars of "Fun." The way they sing it is more like the original version of "Fun," with

7- or 10- bar phrases (depending on how

you look at it,) instead of standard 4 or 8 bar phrases, which is how the song ended up.

As for the book, the scene itself underwent many changes, as did the whole act. It originally started with Susan and Paul, but

sometimes Susan and Paul didn't even appear until the next scene. "Fun" was

presented in

two totally different versions, starting

out differently on Feb. 27, then being totally revised (lyrics, dance arrangement,

choreography, styles, etc -- even the tune is

improved, but still recognizable) by the last few days. The flow of the number was

significantly improved with the newer

version. Interspersed dialogue was changed and moved around, also.

Scene 5

Scene 5 originally began with a fanfare and bombastic voice-over introduction of "Dr.

Deathstar," going into a pre-recorded

commercial jingle for the new toy. Accompanying this was a giant prototype of the

robot/rocket descending from above,

complete with smoke, and a pair of dancers. The dancers' original costumes were ditched

before the first preview. Among the

many changes to this scene was that the introduction became a sickly "Okay, here we go"

kind of thing, and the descending

model was cut to leave only an actor in a robot costume. The reasoning seemed to be to let

people know where this was

happening, who the characters were, etc. Look for more changes to come.

"I'll Think About it Later" was a jaunty patter song in 6/8 time. On Feb. 28, the

song was

essentially cut, except that some of

Paul's and the executives' lines remained as a short sung monologue for Paul. A new song

for Susan was introduced, "You

Don't Want to Know." It was a slower song, in legato cut time. The words and melody didn't

seem to fit together very well,

though; it seemed that the words were hard to get out. This song was replaced on March 7

by "Here We Go Again." This is a

steadily moving 4/4. The intro/verse from "You Don't Want to Know" was kept.

Scene 6

"Isn't it Magic" is perhaps the best tune of the show. There seem to be problems with the

length and flow of the number, but the

tune itself is a masterpiece, and a favorite of many of the musicians. It begins with

underscoring beneath the self-inflating Magic

Castle, which Josh and Susan jump up and down on (compare with the trampoline in the

movie,) and ends with them looking at

the stars projected on Josh's walls in the dark.

Scene 7

"Dish at the Dance" is underscoring beneath Paul's discussion of his suspicions of

Josh.

In the orchestra parts, it's called "Dance

at the Tavern." Paul gets drunk and fights with Josh, and Susan breaks up with Paul,

demanding his keys to her apartment. Mac

announces his choice for a new toy.

The Act I Finale, mostly underscoring, originally began with the tune for "Fun", but as of

Feb. 28, begins with a smooth, flowing

version of "Talk to Her." Josh is seeing that he is becoming more and more an adult, and

that means having to give up being a

kid (and giving up Cynthia Benson.)

Act II

Scene 1

"It's Time" brings us into Act II with an energetic quasi-hiphop number featuring Billy

and the kids. Changes in this number

included an addition of 8 bars or so of dance music towards the end of the number, and the

transposition of everything after

that music up a step.

"Stop, Time" is a very beautiful song, sung movingly by Josh's mom (Barbara Walsh.) It

ends with the lines: "Stop, time, don't

rush life so / Bring him back and then I'll let him go."

Immediately following this, we go into "The Nightmare." Josh's nightmare includes the kids

singing "Happy Birthday Josh" and

Zoltar's recurring "Make Your Wish." As the music gets more and more chaotic, an

interesting thing to note is that the orchestra

joins in with the kids in their clapping rhythms.

Scene 2

Josh wakes up in Susan's office. They play a game, falling into each other's arms, but

Josh quickly chickens out. Susan talks

about when she was young, "Dancing All the Time." In this number, there were minor

orchestration changes in the first half of

the song, along with a section being cut. This cut would not be noticeable -- it didn't

disturb the form of the song at all. It just

made the song 8 or 10 bars shorter before the dance section.

"Dancing All the Time" segues directly into "I Want to Know." While Susan and Josh are

dancing, they turn to reveal Young

Josh, who steps back out of the situation to sing the song. It is an effective moment, and

a simple, touching song. Notice the

bassoon solo at the end is similar to that in the beginning of "Dancing." At first, Josh

and Susan laid on the couch which went off

right at the end of Young Josh's song, which was very effective, and fit the words well.

Later, when changes were made to the

next scene, the couch was made to go off earlier in the song.

Scene 3

This scene originally began with toy company executives trying in vain to come up with a

new toy, complete with exploding

toys. Underscoring this was a quirky "Time of Your Life" in 5/8 time. This part of the

scene was cut, so now the scene opens

going right into "Coffee, Black!" A short exchange between Paul and Mac was moved from

just before the number to in the

middle of the number. This was where Paul introduced his latest (insane) idea.

"Coffee, Black!" is the first number not orchestrated by Doug Besterman. It was done by

Billy Byers (City of Angels, Will

Rogers Follies, Victor/Victoria etc.) After a while, the first 50 or so bars were taken up

a step for Josh. This is everything

before the first dialogue underscoring.

Scene 4

"The Real Thing" is orchestrated by Bill Brohn (Secret Garden, Miss Saigon, Crazy For You

etc.) Small changes in dialogue

and cuts in the music occurred. The largest changes came to the end of the scene and the

music going to the next scene. There

was a music cue which started with music from "The Real Thing," going into "Happy Birthday

to You", where Susan brought

out a lit birthday cake and they started singing Zoltar's menacing "Make Your Wish" in

harmony, causing Josh to run out onto

the terrace. This whole cue was cut. Instead, Susan just comes out with the cake, and Josh

runs out, with a little bit of

underscoring.

Scene 5

"One Special Man" is where Susan tells Josh that she loves him, and why. It is a simple,

tender ballad, and very lyrical. It ends

quietly, which doesn't seem to get a healthy round of applause. Some people leave the show

wishing they could have had a big

number from Susan to really bang their hands together for.

Scene 6

The reprise of "Big" goes into a dance section for the kids. The symbolism in this is

great; almost to be compared with the ballet

sequence from West Side Story. The choreography is exceptional, if not amazing. Josh sings

again at the end, and the music

quotes "I Want to Go Home."

At the beginning of previews, this went directly into a reprise of "Big" for Billy, where

he is throwing all of his possessions that

remind him of Josh out of his bedroom window. This reprise for Billy was eliminated, and

various transitions into scene 7 were

tried.

Scene 7

The program must have contained a misprint. Josh's song here is a reprise of the bridge of

"I Want to Go Home," not "I Want

to Know." This goes directly into Susan's short reprise of "One Special Man," and Josh's

wish to the Zoltar machine. Originally,

there was a diversion from Josh to his mother, and when our eyes came back to Josh, it was

Young Josh with his legs

shortening (hydraulic supports under his feet.) The shrinking effect was cut towards the

end of the Detroit run. When our eyes

go back to Josh, the older Josh is behind him, backing off the stage, reminiscent of how

Young Josh backed out of his older

body at the beginning of "I Want to Know."

Josh's mother comes and holds young Josh, and the music which segued directly into scene

Eight, now just ends triumphantly,

since scene 8 was cut.

Scene 8

This scene originally started with another pre-recording of "The Time of Your Life," this

time accompanied by the live

orchestra, going into underscoring. Included in this scene was MacMillan as Santa Claus;

Paul coming into FAO, totally flipped

out, trying to sell hand-made toys (including his latest invention from the "Coffee,

Black!" scene;) and Josh's mother asking him

if he wanted the new MacMillan toy, a miniature version of Zoltar Speaks. Billy pulled it

away from him, saying, "Not on your

life!", and the curtain came down.

This entire scene was eventually cut. The bows which follow, which at first started

in

FAO, now start outside in the

neighborhood of New Jersey, and the FAO set (with the giant piano) comes on in the middle

of the bows. This music ends the

same as the original version of "Fun," with the chorus singing and the giant kick-line.

Watch for this to possibly change. The exit

music consisted of the orchestra playing the bows music again, starting at the quote of

"Coffee, Black." Listen for this to also

possibly change.

The Songs of "Big" -- Broadway previews

ACT ONE

Scene One: The Neighborhood, New Jersey

CAN'T WAIT Josh, Mrs. Baskin, Billy, Kids and Parents

JOSH:

How come I couldn't cross my own street

Why was I scared to get to my door

Just 'cause I knew that I have to meet Cynthia Benson

I wish I knew what's happ'ning to me

She's just a girl I know since I'm four

Why do I sweat the moment I see Cynthia Benson

What's the big deal about Cynthia Benson

I wish mom wouldn't bug me

I wish I'd start to grow

I wish mom wouldn't tug me

In front of kids I know

Can't wait till I get older

MRS. BASKIN:

I used to have this sweet little kid

Now there's an alien up in his room

He used to talk now everything's hid

Something is changing

Here's where a stage of parenthood ends

We were so close then suddenly boom

All that he talks to now are his friends

Something is changing

Something he's not gonna tell me

MRS. BASKIN AND PARENTS:

I wish kids were less wearing

I wish they'd change their jeans

I wish I wasn't staring

At seven years of teens

Can't wait until it's over

Josh!

Billy!

Soon as his chores and homework are done

Carnival's on, please don't make me shout

Never forget before you have fun

You have to take the garbage out

Hey, Billy, take the garbage out

You have to take the garbage out!

BILLY:

Why don't you do it?

FATHER:

What did you say?

BILLY:

I said I'll be right down!

PARENTS:

I wish the teens were over

I wish they'd never start

Wish kids could get to grown-up

Without the growing part

Can't wait till I stop wishing

KIDS:

Why can't I just do things on my own?

PARENTS:

Can't wait until they're older!

KIDS:

(???)

PARENTS:

Can't wait until they're neater!

Can't wait until they're older!

Can't wait until they're neater!

The teen will soon be over!

Can't WAIT!

TALK TO HER..... Billy, Young Josh

BILLY:

Well, they tell you, men. Cynthia Benson can hardly keep her hands off you. All you have

to do is make your move and talk to her.

JOSH:

What can I say to her?

BILLY:

Talk about high school, the weather, whatever,

Talk to her!

Here's how you blade to her

Say you like Seinfeld

JOSH:

And she'll think I'm cool

I'll tell her last night I woke up saying her name

Yeah, yeah!

She'll like that.

She'll hate that!

She'll think I'm a dork

Like Benjamin Rubenstein

BILLY:

Talk to her!

JOSH:

Right! I'll sound ok to her stammering though like a geek.

BILLY:

Close your eyes. Move 'er close.

Swallow hard and speak!

Move! Move! Move! Move! Yeah!

Move it! Move it! Ah!

Carnival time

CARNIVAL.....Orchestra and Company

CYNTHIA:

Hi, Josh!

BILLY:

Talk to her!

JOSH:

Mmm... huh...

BILLY:

How about "Hi, Cynthia"?

JOSH:

Hi, Cynthia!

BILLY:

That was a masterpiece. Now keep it going.

CYNTHIA:

Have you been on this ride before?

JOSH:

This? No...

BILLY:

Yes!

JOSH:

Yes!

BILLY:

talk to her!

CYNTHIA:

Is this scary?

JOSH:

Yes!

BILLY:

No!

JOSH:

No!

BILLY:

Say something, anything!

[Children screaming]

CYNTHIA:

I'd be afraid going in a ride like this alone.

JOSH:

You would?

BILLY:

How can you stand there and squeak?

Here's your chance. Grab it now!

Reach your teeth and...

JOSH:

Well, if you'd like some company, Cynthia, I could...

DARIN:

Here's your popcorn, babe.

CYNTHIA:

This is Darin. He drives!

JOSH:

Why does disaster follow me?

BILLY:

You are a total curse.

JOSH:

I wish the earth would swallow me.

BILLY:

Hey, you blew it. It's not the end of the world.

JOSH:

How could this be worse?

MEN:

Sorry, kid, Read this sign. You must be at least this big to ride this ride!

Kid, come on, you're holding up the line!

CYNTHIA:

See ya, Josh!

ZOLTAR SPEAKS.... Josh and Zoltar

JOSH:

Zoltar speaks? Insert a coin on top of the ramp.

ZOLTAR:

Make your wish!

JOSH:

What?

ZOLTAR:

Make your wish!

JOSH:

I wish I was big!

ZOLTAR:

Your wish is granted!

Your wish is granted!

Granted!

THIS ISN'T ME Josh, Mother

JOSH:

Oh, my God! It isn't true.

What did somebody do?

This isn't me!

What's this foot?

I know my foot.

And this is not my foot,

This isn't me!

I'm too tall to fit my bunk

And my favorite shirt has shrunk

What I'm looking at is grosse!

This isn't me!

Oh, my God! There's nothing here that I can wear.

And where did I get all this...HAIR!

I've gotten BIG!

Everything I see

My arm, my hand, my wrist, my knee

Look every part of me has gotten... oh!

There is something here that's wrong

It's a joke going on too long

How'd this nightmare come to be?

This isn't me!

Zoltar!

I didn't mean it!

I didn't mean it!

JOSH:

Ma!

MOTHER:

Yes, Josh!

JOSH:

Don't turn around!

MOTHER:

Yes.

JOSH:

Now when you turn around,

MOTHER:

What?

JOSH:

Don't scream!

MOTHER:

Why would I scream?

JOSH:

Don't turn!...

Mom!

MOTHER:

Why are you talking like that?

JOSH:

What you are gonna see-

MOTHER:

What?

JOSH:

if it doesn't look like me,

MOTHER:

What?

JOSH:

Don't scream!

MOTHER:

Why would I... [She Screams]

JOSH:

Mom oh mom, I said don't scream!

MOTHER:

[SCREAMING]

JOSH:

I am in some awful dream-

MOTHER:

[SCREAMING]

JOSH:

I'm still Josh, but what you see

This isn't me!

MOTHER:

Please! Please!

Pleeeeeeeaaaaaaase!!!

JOSH:

Billy, look! Don't be scared. Get yourself prepared!

I'm Josh.

BILLY:

Josh who?

JOSH:

Billy, quick! I kinda grew. This wish I made came true!

I'm Josh!

BILLY:

Could you hang on a minute?

I'm gonna get some...

Help! Help!

JOSH:

Billy, please, you're all I've got!

BILLY:

Let me go!

JOSH:

But be calm, my friend(???)

BILLY:

Help!

JOSH:

I have got to make you see

This isn't me!

BILLY:

Josh?

JOSH:

Yes!

BILLY:

Man, you look terrible!

JOSH:

I'm a kid not what you see,

Oh Billy!

Carnival's gone!

Where? I don't know!

You have to help.

You have to know!

Where do I go

To get back me!

SCENE THREE: PORT AUTHORITY BUS TERMINAL

I Want To Go Home Josh

JOSH:

This is exciting, an adventure,

I get to see some things that most kids never do.

This guy just took a knife out of his shoe.

I want to go home.

I'm meeting people, they all seem friendly.

So I don't need to feel as lonely as I feared.

That girl who stopped to help me has a beard.

I want to go home.

I made a wish like people do.

The fickle finger of fate

And who it picked was me.

I'd won a prize

Out of the blue

And I feel really special

So now, can I go now?

And I'll just think Startrek,

I'm on a mission.

It's like I'm starring in some 3-D CD-ROM,

So why should I feel anything but calm?

I want to go home.

I want my room,

I want my bed.

I want my mom,

I want to go home.

I want my room,

I want my bed.

I want my mom,

I want to go home...

SCENE FOUR: F.A.O. SCHWARZ

THE TIME OF YOUR LIFE The Kids

KIDS:

Come in, come in for the time of your life!

We promise you the time of your life.

'Cause every day is the time of your life.

When it's time to play!

Come in, come in for the time of your life!

We promise you the time of your life.

'Cause every day is the time of your life.

When it's time for fun!

FUN MacMillan, Josh and Company

JOSH:

Fun!

You know the trick when you're small.

Fun!

A paper airplane, a ball.

Fun! You simply have it, that's all.

Fun is doing a puzzle

Staying up till it's done.

What I wouldn't give to be

A kid again and have fun!

MACMILLAN:

Fun!

It's what a kid seems to know.

Fun!

It's when you go with the flow.

Fun!

It's what I had long ago.

Fun is going out fishing,

When you hunt with a gun.

What I wouldn't give to be

A kid again and have fun!

JOSH:

A kid can take a paper clip,

A plastic tube,

A pencil tip,

And all at once it's a rocket ship

That's the way they play!

MACMILLAN:

A grown-up sits there on his butt

He's (???) open and the window shut

Sickening feeling in his gut

Life has slipped away

MACMILLAN, JOSH AND COMPANY:

Fun!

You want jump when you're cold.

Fun!

And it's a secret I'm told.

I'm getting big but not old.

You can have it alone but

Two are better than one,

What I wouldn't give to be-

A kid until eternity-

What I wouldn't give to be

A kid again and have fun!

Fun!

It's got a rhythm, a sound,

Fun!

And when the rhythm gets found,

Fun!

You want to spread it around,

Fun was follow the leader

Starting when I was one, right!

What I wouldn't give to be

A kid again and have fun!

Fun!

It's when they start a parade.

Fun!

It's a piano you played.

Fun!

It takes me back to first grade.

JOSH:

Look! It's playing by itself!

[INTERLUDE]

COMPANY:

What I wouldn't give to be-

A kid until eternity-

You're not wrong, I want to be

A kid who's having Fun!

FUN!

SCENE FIVE: THE OFFICES OF MACMILLAN TOYS

DR. DEATHSTAR The Deathstarettes

JOSH'S WELCOME Susan, Paul and Executives

SUSAN, PAUL AND EXECUTIVES:

You're gonna love working here.

Welcome to our little group!

Clever the way that he killed off our toy

And our bonus in one perfect scoop!

He thinks he's playing a game.

You wait how quickly he'll see!

He's gonna learn how I deal with a sneak,

He would be (???) inside of a week

He isn't fighting some kid,

He's fighting me!

HERE WE GO AGAIN Susan

SUSAN:

I've seen nine months work

Going down the drain

It's been one more day

That's at best insane,

Here we go again.

After all my vows

And my lofty aims

That I'd no get caught

Playing quartered games

Here we go again.

I wish my life were simpler,

I wish these walls weren't gray,

I wish that I were standing

On a beach in Caneo Bay,

With a drink that has umbrellas

And a novel by Jane Austin

Being eyed by two young fellows

Who run marathons in Boston...

All that romantic hocus-pocus

Like a movie in soft focus...

But my life is not

Like a movie is

And its doomed to stand

Here in (???)

When it's crisis time

And (???)

Here we go again...

It has just come clear

Well, it's basic psyche

That the man I'm with

I don't even like!

Here we go again...

I wish I felt connected,

I wish I felt inspired,

I wish I felt no interest

In that guy who just got hired.

Can someone take me walking

Far from crowds and cars?

And in one perfect moment

Beneath a dome of stars

Change my life...

But a childish wish

Is a thing best hid,

And I love my job

And I'm not a kid.

So I'll keep on saying

As I always did

Here we go again...

SCENE SIX: JOSH'S LOFT

DO YOU WANT TO PLAY GAMES Josh

JOSH:

[NOT AVAILABLE]

STARS, STARS, STARS Josh, Susan

JOSH:

Stars, I can give you stars

A hundred billion stars in the sky

We can watch them float by

Suns, that's what stars are - suns

With planets by the tons

Where there may be two creatures like us

Gazing back at a million stars

Isn't that a thought that's awesome?

Let me give you stars, stars, stars

Stars, how'd you like your stars?

SUSAN

Very nice.

JOSH

How'd you like to rocket around

SUSAN

With my feet on the ground

JOSH

Stars!

SUSAN

Stars!

JOSH

You and me in stars

SUSAN

Well...!

JOSH

All the while the earth is still spinning

We're spending tonight gazing up

SUSAN

Gazing up

JOSH

At a million stars

SUSAN

At a million stars

JOSH (in counterpoint)

Happy, that's a thought that's awesome

Let me give you stars, stars, stars

SUSAN (in counterpoint)

Don't remember the last time I looked

Well I... all right... okay... give me...

Stars, stars, stars

SUSAN

Stars, here I am in stars

Floating in a warm kind of funk

Out in space in a bunk

In stars, he just gave me stars

I've been looking down for too long

But since I've left the ground

All around are a million stars

I have had a night that's awesome

Thank you for the fun...

And the ring...

And the stars...

SCENE SEVEN: A NEW YORK RESTAURANT

Tavern Foxtrot Paul and Company

Cross the Line Josh, Kids and Company

ACT TWO

Scene One: The Mall

It's Time Billy, The Kids

Stop, Time Mrs. Baskin

Happy Birthday, Josh The Kids

Scene Two: Susan's Office

Dancing All the Time Susan

I WANT TO KNOW..... Young Josh

YOUNG JOSH

Girls smell like girls, women wear perfume

That's one of their female glories

What do I do when I'm in her room?

I just think I want to know

I've heard the jokes, seen the magazines

Laughed when all my friends told stories

Talked all the talk, I don't know what it means

Now I think I want to know

I want to know how love feels

What kind of lightning strikes you?

How does a woman kiss you
When she likes you?
She's very close, I can feel her breath
Tickling just above my collar
What happens next scares me half to death
Now's my chance to learn
Where these feelings come
All that's what I want to know
She's very close, now she's closer still
I can feel our bodies touching
I cannot move but somehow I will
Now her mouth is close
Close enough to kiss
This is what I want to know

Scene Three: The Offices of MacMillan Toys

Coffee, Black Josh, MacMillan, Miss Watson,
Birnbaum, Barrett, Lipton, Executives and Staff

Scene Four: An Eastside Apartment

The Real Thing Nick, Tom, Diane, Abigail

Scene Five: The Roof Terrace

One Special Man Susan

Scene Six: The Neighborhood

When You're Big Josh

Skateboard Romance The Kids

Scene Seven: A Warehouse

I Want to Go Home/Stars, Stars, Stars (reprise) Josh, Susan