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*Dramatic Publishing*

*Judith Viorst's*

# **Alexander, Who's Not Not Not Not Not Not Going to Move**

— A Musical —

Based on the book by  
JUDITH VIORST

Book and Lyrics by  
JUDITH VIORST

Music by  
SHELLY MARKHAM

Directed by  
NICK OLCOTT

**Dramatic Publishing**

Woodstock, Illinois • England • Australia • New Zealand

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Music by SHELLY MARKHAM

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(ALEXANDER, WHO'S NOT NOT NOT NOT NOT  
GOING TO MOVE)

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ALEXANDER, WHO'S NOT NOT NOT NOT NOT NOT GOING TO MOVE was first produced at the Kennedy Center for the Performing Arts in 2003 with the following artists:

Audrey, Rachel, et al . . . . . A.K. BRINK  
Alexander . . . . . JEREMY GOLDMAN  
Paul, Swoozie, et al . . . . . WENDELL JORDAN  
Mom, Mrs. Badwin, Mrs. Oberdorfer, et al . . . KATE KILEY  
Nick, Albert, et al . . . . . SHERRI LINTON  
Dad, et al . . . . . JEFFERSON A. RUSSELL  
Anthony, et al. . . . . R. SCOTT THOMPSON

Understudies . . . . MAGGIE MARLIN, STEPHAWN STEPHENS

Director . . . . . NICK OLCOTT  
Set Designer . . . . . JOSEPH B. MUSUMECI  
Costume Designer . . . . . ROSEMARY PARDEE  
Lighting Designer . . . . . DANIEL MACLEAN WAGNER  
Musical Director . . . . . DEBBIE WICKS LA PUMA  
Music Arranged by . . . . . GEOFF STRADLING  
Sound Designer . . . . . KEVIN HILL  
Choreography . . . . . MICHAEL BOBBIT  
Properties Artisan . . . . . DREAMA J. GREAVES  
Production Stage Manager . . . KRISTIN CAPUANO CULLARI  
Casting Director . . . . . ELI DAWSON  
Associate Costume Designer . . . . . KATHLEEN FARASY

# **Alexander, Who's Not Not Not Not Not Not Going to Move**

A Musical in One Act  
For 4 Men and 3 Women playing several roles.

## **CHARACTERS**

**ALEXANDER:** 6 years old (can go up to 7, with his brothers growing younger or older accordingly)

**NICK:** 9 years old; also Albert (Alexander's age); also Joanne Rooney and Melanie Rooney

**ANTHONY:** 11 years old; also Christine Rooney and Andrea Rooney

**MOTHER:** also Mrs. Baldwin; also offstage voice of Mrs. Oberdorfer

**FATHER:** also Mr. Baldwin; also Mr. Rooney; also Seymour the Cleaners; also Mr. Friendly

**PAUL:** same age as Alexander; also Swoozie (a hyperactive dog); also Moving Man

**AUDREY:** same age as Alexander; also Samantha Rooney and Louise Rooney; also Rachel; also Moving Man

**NOTE:** Nick should be played by a young woman to give us three female and four male actors.

**ABOUT THE THREE BROTHERS:** Alexander often feels indignant, even outraged, when things don't go his way, but he's not a whiner. Nick and Anthony, although they amuse themselves and each other getting a rise out of their little brother, are only teasing—never torturing, never cruel.

## MUSICAL NUMBERS

- #1A. Not Going to Move - Prologue
- #1B. Not Going to Move - Part 1 - Alexander and entire cast
- #1C. Not Going to Move - Part 2 - Alexander and entire cast
- #1D. Scene Change - Walking Music #1
- #1E. Walking Music #2
- #2. Girls Can Do Anything - Mr. Rooney & the Rooney girls
- #2A. Walking Music #3
- #2B. Walking Music #4
- #2C. Zombie Cue
- #2D. Goblin Cue
- #3. What Will They Say - Nick and Anthony
- #4. They'll Make You - Audrey, with some help from Paul and Albert
- #4A. Running Music - Part 1
- #4B. Counting Sequence
- #4C. Running Music - Part 2
- #4D. Counting Sequence #2
- #5. When I'm Big and They're Small - Alexander, with some help from Audrey
- #5A. Leaving Underscore
- #6. A Dog's Best Friend Is Her Boy - Swoozie, with some help from Alexander
- #7A. And We Call It Home - Mother, with some help from Father and entire cast
- #7B. And We Call It Home - Part 2 - Mother, Father and Alexander
- #8. Not Going to Move - Finale - Alexander and entire cast

# Alexander, Who's Not Not Not Not Not Not Going to Move

*(Lights up on the three tall moving boxes marked "Fragile" and "This End Up" and "Handle With Care," plus the two chairs, at left and right. Nobody is onstage.)*

**MUSIC STARTS (#1A), NOT GOING TO MOVE PROLOGUE.** *It underscores dialogue and action. ALEXANDER enters, running across the stage. He is escaping his PARENTS, who want him to start packing, and he is looking around for his pals, PAUL and AUDREY, to commiserate with him on the bad news about moving. He stops at center stage. PAUL and AUDREY enter, running in from each side, and join ALEXANDER. They mime conversation.)*

MOTHER *(calling from offstage)*. Alexander!

*(PAUL and AUDREY hide by the left and right moving boxes, eavesdropping. MOTHER and FATHER enter together from R, ANTHONY from upstage, and NICK from L. All of ALEXANDER's escape routes are now blocked. ALEXANDER, running from place to place across and around the stage, tries to get past the four members of*



*his family who, in turn, keep blocking his escape. MOTHER and FATHER take a step toward him.)*

ALEXANDER (*in response to their blocking him*). No!

*(ALEXANDER runs across and around the stage again, dodging NICK and ANTHONY, who try to stop him, and turning back toward his MOTHER and FATHER, who once more block his escape.)*

ALEXANDER. No!

*(PAUL and AUDREY exit, running. Once offstage, they get into ALEXANDER's box—the lid off, his bedroom door attached. Some of his precious possessions [his “I Love Dinosaurs” sweatshirt, jeans, stuffed pig] are draped over the sides of the box; his baseball mitt is on the bottom. PAUL and AUDREY crouch down in the box, completely hidden. Meanwhile, ALEXANDER runs across and around the stage once more. This time his escape is blocked by ANTHONY.)*

ALEXANDER. No!

*(ALEXANDER exits, running, followed by his MOTHER, FATHER, NICK and ANTHONY.)*

MOTHER & FATHER (*calling as they exit*). Alexander!

*(Once offstage, ALEXANDER gets into his box, joining the hidden PAUL and AUDREY. He is crouching, but his head, upper torso and arms—folded defiantly across his*

*chest—are visible. NICK and ANTHONY push/pull ALEXANDER's box back onto the stage. MOTHER and FATHER enter.)*

ALEXANDER (*in the box, facing the audience, his bedroom door behind him*). Noooooooooooooo!!!!

*(MUSIC STOPS. NICK and ANTHONY spin his box so that the bedroom door is facing the audience. ALEXANDER now has his back to us.)*

MOTHER. Alexander, come out of there. Come out of your room, get your boxes, and start packing.

*(MUSIC RESUMES. (#1B) NOT GOING TO MOVE—PART 1.)*

ALEXANDER (*in box*). Uh-uh. (*NICK and ANTHONY spin his box around so he faces the audience. Sings.*)

**I'm not going anywhere.**

*(Stands up in box, singing.)*

**You could tickle me to pieces.**

**You could pull out all my hair.**

**You could throw me in the water**

**With a sharp-toothed shark.**

*(NICK and ANTHONY spin his box around so his bedroom door faces the audience.)*

FATHER. This minute, Alexander. I mean it.

ALEXANDER (*in box*). I mean it, too. No! (*NICK and ANTHONY spin his box around so he faces the audience. Sings.*)

**You could turn off all the lights and**

**Leave me in the scary dark.**

**You could drop a spider down my underwear.**

(*Says.*) (Oh, yuck!)

(*NICK and ANTHONY spin his box around so his bedroom door faces the audience. NICK and ANTHONY stand outside the door.*)

ANTHONY. You're being a dorkhead. Hey, Nick, isn't he being a dorkhead?

NICK. And a pukeface. (*Makes gagging sounds.*)

MOTHER & FATHER. Boys!

(*NICK and ANTHONY spin his box around so he faces the audience.*)

ALEXANDER (*sings*).

**But I'm not—**

**Do you hear me?**

**I mean it!—**

**Going to move.**

(*NICK and ANTHONY spin his box around so his door faces the audience.*)

MOTHER. No name calling, Anthony. And you too, Nick. Now come out of there, Alexander. You're being a little...

ANTHONY. Dorkhead.

NICK. Pukeface.

MOTHER. ...difficult.

FATHER (*warningly*). Boys! (**MUSIC STOPS**. *Knocking, to the closed door:*) We need you to start packing your stuff, Alexander. I'm sorry you don't like it, but like it or not, you better get used to it.

MOTHER & FATHER (*facing audience*). Tomorrow, we are going to move.

*(NICK and ANTHONY remove ALEXANDER's door from his box and exit, taking it off the stage. ALEXANDER, still crouching in his box, has turned so he is facing the audience when the door is gone. PAUL and AUDREY are still hidden in the box. MUSIC RESUMES. (#1C) NOT GOING TO MOVE—PART 2. It is sung individually, all together, and in various combinations, by ALEXANDER and the REST OF THE CAST. During this number there is lively choreographed movement, with ALEXANDER still trying to escape his PARENTS—helped by PAUL and AUDREY and hindered by his BROTHERS.)*

PAUL & AUDREY (*surprising ALEXANDER and audience by popping up from the box, sing*).

**He's not—**

**Do you hear him?**

ALEXANDER (*standing up in box, sings*).

**Do you hear me?**

PAUL & AUDREY (*sing*).

**He means it!—**

ALEXANDER (*sings*).

**I swear!**

**I'm not not not not not not**

**Going to move.**

*(MOTHER and FATHER approach the box to apprehend ALEXANDER. PAUL and AUDREY, protective, wave them off. ALEXANDER jumps out of his box. Then PAUL jumps out. Then AUDREY. There is dodging and feinting as ALEXANDER [helped by PAUL and AUDREY] runs across and around the stage, trying to escape his PARENTS. He jumps up on one of the chairs.)*

PAUL (*sings*).

**He's not going someplace new.**

AUDREY (*sings*).

**You could stuff him in a closet.**

PAUL & AUDREY (*sing*).

**You could sell him to the zoo.**

*(NICK and ANTHONY enter. ALEXANDER runs across the stage, and NICK and ANTHONY grab him.)*

NICK (*sings*).

**You could make him kiss a monkey,**

ANTHONY (*sings*).

**Make him wear girl's clothes.**

*(ALEXANDER escapes from NICK and ANTHONY. He runs, then jumps into the arms of his PARENTS, who hold him stretched out horizontally, belly down, butt up.)*

ALL BUT ALEXANDER (*sing*).

**You could hang him by his ears  
And glue his finger to his nose,**

AUDREY (*sings*).

**And rub poison ivy on his derriere.**

*(EVERYONE points at his butt.)*

ALL BUT ALEXANDER (*say*). (That means BUTT!)

*(MOTHER and FATHER dump ALEXANDER on the floor.)*

ALL BUT ALEXANDER (*sing*).

**But he's not— Do you hear him? He means it!—  
Going to move.**

*(ALEXANDER gets up and runs across the stage.)*

ALL BUT ALEXANDER (*sing*).

**He's not—  
Do you hear him?**

*(ALEXANDER jumps up on the other chair.)*

ALEXANDER (*sings*).

**Do you hear me?**

ALL BUT ALEXANDER (*sing*).

**He means it!—**

ALEXANDER (*sings*).

**I swear**

**I'm not not not not not not**

**Going to move.**

*(The family goes into a huddle. PAUL and AUDREY climb into ALEXANDER's box and hide. They will emerge as SWOOZIE and RACHEL.)*

ALEXANDER (*still standing on chair and surrounded by NICK, ANTHONY, MOTHER and FATHER, sings*).

**So sometimes I say I'm moving to Australia.**

**That's only when my day's a no-good day.**

*(Jumps off chair.)*

**But when it isn't terrible**

**And horrible**

**And bad,**

**Right here is where I want to stay.**

MOTHER & ANTHONY (*sing*).

**He has to stay!**

FATHER & NICK (*sing*).

**He's gonna stay!**

ALEXANDER (*sings*).

**With my friends and my school  
And my soccer team and Swoozie,**

MOTHER, FATHER, NICK, ANTHONY (*say*). Who?

*(PAUL, having put on his dog ears in the box, now pops up from the box as SWOOZIE.)*

ALEXANDER (*sings*).

**She's the dog who lives across the street.**

SWOOZIE (*says*). Woof!

*(SWOOZIE hides down in the box again, where he changes back into PAUL.)*

ALEXANDER (*sings*).

**And my super baby sitter**

*(AUDREY has put on her RACHEL THE SITTER wig and whatever, while hiding in the box, and will be RACHEL for the rest of this number. She now pops up and waves, then jumps out of the box.)*

ALEXANDER (*sings*).

**And my cleaners and my car pool,**

*(PAUL jumps out of the box. PAUL and RACHEL, standing on each side of ALEXANDER, squish him the way he is squished in the car pool. There is also some choreographed movement around "like a brother" and "stinky*



*feet.” And ALL the actors point up, down and sideways on “house,” “room,” etc.)*

ALEXANDER (*sings*).

**(Even though I always get the middle seat.)  
And Paul, who's like a brother,  
Only better than a brother.  
He would never tell me I have stinky feet.  
And my house and my room  
And my walls and floor and ceiling.  
You could give me only lima beans to eat.**

ALL BUT ALEXANDER (*say*). (Double yuck!)

ALEXANDER (*sings*).

**But, I'm not going any time.**

*(AUDREY/RACHEL pushes ALEXANDER's box UR.)*

NICK (*sings*).

**You could pay him seven quarters,**

ANTHONY (*sings*).

**And three nickels and a dime.**

MOTHER (*sings*).

**You could buy him his own cell phone.**

FATHER (*sings*).

**And his own TV.**

AUDREY/RACHEL (*sings*).

**You could pretty pretty please him,**

ALEXANDER (*sings*).

**But I'm still the boss of me.**

**And I'm saying that I'm staying—I don't care.**

(*Says.*) (Uh! Uh!)

(*Sings.*)

**'Cause I'm not—**

**Do you hear me? I mean it!—**

**Going to move.**

(*Starting with “'Cause I'm not,” AUDREY/RACHEL and PAUL grab one side of ALEXANDER and the PARENTS and BROTHERS grab the other side. They get into a tug-of-war formation and pivot once around in a circle, noisily. Then they let go, doing some moves as they sing.*)

ALL BUT ALEXANDER (*sing*).

**He's not—**

**Do you hear him?**

ALEXANDER (*sings*).

**Do you hear me?**

ALL BUT ALEXANDER (*sing*).

**He means it!—**

ALEXANDER (*sings*).

**I swear**

ALL BUT ALEXANDER (*sing*).

**Aah. Aah. Aah. Aah. Aah. Aah.**

*(EVERYONE gets into another tug-of-war formation across the stage, pulls in one direction, then lets go.)*

ALEXANDER (*sings*).

**I'm not,**

PAUL (*says*). Not ever?

ALEXANDER (*says*). Never never. N.O. No way.

*(EVERYONE gets into a third tug-of-war formation across the stage, pulling ALEXANDER first to one side...)*

ALEXANDER (*sings*).

**I'm not not not not**

*(Then pulling him to the other side...)*

ALL BUT ALEXANDER (*sing*).

**Not not not not**

*(Then pulling him to the other side...)*

ALEXANDER (*sings*).

**Not Not**

*(Says.)* Come on, you guys.

*(EVERYONE lines up side by side across the stage for the semi-finale of this number.)*

ALL (*sing*).

**I'm/He's not not not not not not  
Going to move.**

*(ALEXANDER breaks away and jumps up on a chair. EVERYONE chases him, and he jumps off the chair and into his box. EVERYONE surrounds the box, which they push/pull back to the center of the stage, gathering around it for the finale.)*

ALL (*sing*).

**I/He won't move.**

*(NOT GOING TO MOVE NUMBER ENDS. MOTHER, FATHER, NICK and ANTHONY exit. ALEXANDER remains in his box, with AUDREY/RACHEL and PAUL holding onto it and reacting to his defiant soliloquy with "poor deluded fool" looks. ALEXANDER, standing in his box and addressing the audience, picks up and clutches to him—as he mentions them—the baseball mitt, the sweatshirt, the jeans and the stuffed pig.)*

ALEXANDER. They can't make me pack my baseball mitt or my "I Love Dinosaurs" sweatshirt or my cowboy boots. They can't make me pack my ice skates, my jeans with eight zippers, my compass, my radio or my stuffed pig. My dad is packing. My mom is packing. My brothers Nick and Anthony are packing. I'm not packing. I'm not going to move.

MOTHER (*offstage*). Anthony, Nick, Alexander.

*(ALEXANDER drops his stuff into his box, then climbs out.)*

MOTHER *(offstage)*. Come in here, please. Your father has something really important to tell you.

*(Scene change. AUDREY/RACHEL and PAUL turn the box at an angle and exit. [Once offstage, RACHEL changes back into her AUDREY wig and whatever.] NICK and ANTHONY enter, bringing in the lid of ALEXANDER's box and putting it on the top of the box to make a table in what is now their kitchen, then arrange the two chairs around it. During this scene, they'll sit and stand on the chairs; ALEXANDER will stand. MOTHER and FATHER enter, FATHER carrying a big pizza box containing sliced pizza, which he puts on the table. During this scene the BOYS will be eating the pizza, which is hot.)*

ALEXANDER. It all began ten, ten *(holds up both hands, fingers splayed to demonstrate)* days ago.

FATHER. So...some big news, boys. I'm going to be starting a wonderful new job soon and that means that I'm going to have to move— *(The KIDS stop eating, freeze, concerned. FATHER's moving?)* we're ALL of us going to have to move—to a whole new city.

*(Relieved, the KIDS unfreeze. The next several questions come fast and furious.)*

NICK. What's the city?

ANTHONY. How far is it from here?

NICK. Do we have to change schools?

ANTHONY. Are we selling our house?

NICK. Do we have a new house?

ANTHONY. Will I get my own room?

NICK. Who are we going to play with?

ALEXANDER *(to the audience. The family action freezes when he starts to speak)*. My dad says we have to move to where his new job is. That job is a thousand miles away. *(His BROTHERS react with shock, then freeze.)* My mom says we have to move to where our new house is. That house is a thousand miles away. *(His brothers react with shock, then freeze.)* Right next door to the new house there's a boy who is Anthony's age. *(ANTHONY gestures triumphantly, then freezes.)* Down the street there's a boy the same age as Nick. *(NICK gestures triumphantly, then freezes.)* There's no one next door or down the street or maybe for a thousand miles who is my age.

*(Family action resumes.)*

FATHER. Well, Alexander, you haven't said anything. What do YOU think of the big news.

ALEXANDER. That's not BIG news. That's BAD news!

MOTHER. It could be GOOD news, sweetie. It could be... it could be an adventure. You'll get to see different places, meet different people, do different things. You wait. You'll like it.

ALEXANDER. I don't have to wait. I already know I hate it. I know because I'll never have a best friend like Paul again. I'll never have a great sitter like Rachel again. I'll never have my soccer team or my car pool again. I'll

never have kids who know me, except my brothers, and sometimes THEY don't want to know me.

ANTHONY. That's for sure.

ALEXANDER. I'm not— DO YOU HEAR ME? I MEAN IT!—going to move.

*(MOTHER and FATHER go off to the side, miming a what-do-we-do-with-Alexander conversation, while the BROTHERS sit on the chairs with ALEXANDER standing between them.)*

NICK. You are a FOOL. You have scrambled eggs for brains. You need to go to the hospital and get some REAL brains, get yourself a brain transplant.

ALEXANDER. I do too have brains. I can count from twenty backwards.

NICK. Yeah, right. *(Jumping off chair and turning his back to ALEXANDER.)* One, two, three...see, I'm counting backwards, I'm counting backwards.

ALEXANDER. Not funny, Nick.

ANTHONY. Actually, you're not being a fool. You're being immature. You know what immature is, Alexander? Immature is acting like a wah-wah change-my-diaper, wah-wah where's-my-bottle crybaby.

ALEXANDER. Not funny, Anthony.

*(MOTHER and FATHER return to the table to intervene.)*

MOTHER. Not funny, boys. Look, Alexander, even if you don't like it at first, I promise you'll get used to it after a while.

ALEXANDER. I'll get used to living a thousand miles from everything? Never. Not ever. No way. Uh-uh. N.O.

MOTHER (*grabbing a piece of pizza and eating it as she exits*). You'll change your mind. (*MOTHER exits.*)

NICK. You'll change your mind after you get a brain transplant.

FATHER. You'll be fine. (*FATHER exits, pushing off ALEXANDER's box and everything on it.*)

ANTHONY. You'll be fine after you stop being immature.

*(NICK and ANTHONY exit, removing the chairs.)*

ALEXANDER. I don't want to be fine. I don't want to change my mind. I don't want to move. (*Calling to his family.*) Do you hear me? (*Addressing his audience, and urging them to join in.*) Come on, help me out. I'm not— Do you hear me? I mean it!—going to move. I'm not— Do you hear me? I mean it!—going to move. I'm not— Do you hear me? I mean it!—going to move. (*ALEXANDER puts his fingers to his lips to silence the audience, who we hope are enthusiastically joining him in the chant and now need to be silenced.*) Shhh. (*He listens for an "I hear you" response from his exited family, doesn't get any response at all, and shrugs. To himself.*) How can I fix it so I don't have to move?

**(#1D) SCENE CHANGE—WALKING MUSIC #1 STARTS**, as ALEXANDER walks back and forth across the stage, thinking. The scene is changed to the Baldwins' house. The center box is turned to become the front of a house, with a door that opens and closes. A sign that reads "The Baldwins" is hung. The R box is



## SET

—Three tall, large, multipurpose boxes which will stay on-stage throughout the play. These boxes can be turned to display different sides which, marked appropriately, represent different locations: the brick front of the Baldwins, Rooneys and Oberdorfers houses, with a door that opens and closes; an additional plain brick façade (to double the width of the houses); the interior of Seymour’s Cleaners (“In by Seven, Out by Five,” etc.); and Friendly’s Market (“Yes, we have no bananas, today,” etc.) plus shelves; and a vacant lot (“Stay Out” and “For Sale”). They also represent the moving boxes (“Fragile,” “Handle With Care,” etc.) that will transport the family’s possessions to their new home.

—Alexander’s box, a medium-height square box he can climb into and be moved around in. It will serve as a moving box with “Fragile” and “We-schlep-it,” etc., markings; as his bedroom (with a removable bedroom door attached to one side); and, with a lid on it, as a place where he can sit and stand and as a table for the family to eat on.

—two chairs

—a clothing rack with clothes, many in plastic wrappings

—a store counter—one side saying Seymour’s Cleaners, the other side saying Friendly’s Market

—a picket fence that can be attached to, and removed from, the counter

—a large pickle barrel

—optionals: a trellis, a basketball hoop, a window, and a window box, used to distinguish the three houses

Available actors will bring on, take off, and move scenery and then exit if not needed for the scene.

## PROPS

- Alexander’s baseball mitt, “I Love Dinosaurs” sweatshirt, jeans with eight zippers, and stuffed pig.
- oversized pizza box, oversized pizza
- three signs, with the names “The Baldwins,” “The Rooneys,” and “The Oberdorfers”
- soccer ball, calculator, basketball, yo-yo, handheld computer, whistle
- tent equipment: tent fabric (rigged), hammer, poles
- pickle container, pickles, cans of food, box for the cans
- a “Best Friend” baseball cap
- a big black rubber spider
- oversized dog bone, oversized dog dish, frisbees
- a backpack with Alexander’s name on it