



A Musical Play

A Little Bit of Kindness

A Musical Play in One Act

Book, Music & Lyrics by
Jonathan Talmadge

Story by
Angela Talmadge and Jonathan Talmadge

Based on
"The Lion and The Mouse" by
Aesop



61268 County Road 657
Lawton, MI 49065
(714) 757-4969
office@openingactmi.com
www.openingactmi.com

Author's Note

Please note that almost every part in "A Little Bit of Kindness" can be portrayed by any gender. Even though most of the characters are referred to as "she", if a boy plays the part, just change the pronouns so that it makes sense. At Opening Act we strongly believe in casting according to ability, and not letting other external factors (race, gender, appearance, etc) have undue influence.

Sample

Cast of Characters

- Taylor: A mischievous kid who can be obnoxious. Taylor has a hard time knowing when to stop being goofy and doesn't realize when she is bothering others. Taylor is not mean, but does get mad and lashes out when she feels embarrassed and confused.
- Marcelle: Taylor's friend. Marcelle cares about Taylor, but she doesn't always want to go along with Taylor's ideas. Marcelle is a loyal friend.
- Drew: Marcelle's friend. Drew will play with Taylor if Marcelle is there, but Drew doesn't like Taylor very much.
- Casey: A friendly, high energy kid. A leader. Must be able to project & dance.
- River: A strong, cool kid. Must be able to project & dance.
- Shannon: A thoughtful, generous kid. Cares about other people's feelings.
- Jamie: A practical kid who just wants to have fun. Has a short temper.
- Lindley: Taylor's sister. Sometimes she is mean to Taylor, but she isn't a bad person.
- Mom: Warm and gentle. Must have a strong, lovely singing voice and be able to sing a long solo.
- Scheherezade: A Storyteller. Wise and mysterious. A good speaker.
- Homer: A Storyteller. Old and ornery. A good speaker.
- Jo: A Storyteller. Sassy and skeptical. Kind of a know-it-all. A good speaker.
- Will: A Storyteller. Enthusiastic and dramatic. A good speaker.

Cast of Characters (cont.)

- Lion: An intimidating, big, dangerous gangster. Has a dry sense of humor. Breathes loudly. Is afraid of nothing. The Lion sings an entire song by himself, has a long dialogue scene and a monologue.
- Elias: A wee Mouse. Is physically small with big eyes. Afraid of everything.
- Kate: A passionate Mouse. Melodramatic and self-involved. Must be high energy and cry in a funny way.
- Beverly: A bold Mouse. Seeks out danger. Loves the thrill.
- Pinkney: A nervous Mouse. A Woody Allen/Bob Hope type. Has a tendency to get into trouble but uses her wits to get out of it. Talks fast but can enunciate and project. Must have good comic timing and strong acting skills. Has a lot of dialogue to learn.
- Thompson: A sophisticated Hunter. The oldest of the hunters, Thompson is the leader and has the most common sense.
- Bull: An excited Hunter. When Bull talks, we always see a lot of teeth. Bull uses a lot of quick, large hand gestures.
- Ian: A confused Hunter. Ian always has a vacant expression on his face, and looks to Thompson to know what to do.
- Freddy: A pompous Hunter. Freddy is rich. He frowns a lot and tends to look down his nose at the others.

Additional Kids, Storytellers, Mice, Lions, and Hunters.

	Title	Sung by..	Page #	Vocal Track #	Instrumental Track #	Melody Track #
1.	Prologue - A Little Bit of Kindness	Company	1	1	17	33
2.	Chunk-a-Munk Part 1	Casey, River, Taylor, Company	3	2	18	34
3.	Chunk-a-Munk Part 2		5	3	19	35
4.	Chunk-a-Munk Part 3		6	4	20	36
5.	Let It Bounce Part 1	Company	8	5	21	37
6.	Let It Bounce Part 2		8	6	22	38
7.	Who Invented Sisters?	Lindley, Taylor, Company	12	7	23	39
8.	We Are The Storytellers	Company	17	8	24	40
9.	Running, Running, Running	Elias, Kate, Beverly, Pinkney, Company	20	9	25	41
10.	Eatin's Satisfyin'	The Lion	25	10	26	42
11.	We Are The Storytellers (Reprise)	Company	29	11	27	43
12.	We Are Hunters	Thompson, Ian, Bull, Freddy, Company	31	12	28	44
13.	We Are Hunters (Reprise)	Company	33	13	29	45

14 .	A Little Bit of Kindness	Company	37	14	30	46
15 .	Be A Good Friend First	Mom, Taylor, Company	41	15	31	47
16 .	Finale	Company	43	16	32	48

Sample

How to read this Script

Lines

The words under the names in the middle of the page in CAPITAL LETTERS are spoken by that character. If you are playing that part, those are your **lines**. When you are in a play, you need to memorize your lines. There is no way to do this other than hard work. One way to make it more fun is when you are saying the words over and over again to get them to stick in your head, try saying them in silly voices or with different accents. Doing this can also help your acting because you may discover an interesting way to say the line.

Please say the lines exactly the way they are written. When performing plays, it is usually considered disrespectful to change the words or make up your own.

Cues

The line before your line is called a **cue**. You need to memorize this as well, not because you are going to say it in the play, but because you need to know what to listen for so you can say your line at the right moment. In a play, you usually don't want pauses in between lines. Learn your cues really well so that you can speak instantly after the person before you is finished.

Stage Directions

There are many sentences inside parentheses. (This sentence is inside parentheses.) These are **Stage Directions**. These words are not spoken by the actors on stage. They are there to help everyone know where to go and what to do while they are talking or singing or listening. Sometimes directors will decide they need you to do something different than what the Stage Directions say. This is okay.

Sometimes Stage Directions will tell the actors what emotion they should have when saying a line. Experienced actors who have been in many plays usually ignore these kinds of Stage Directions, but less experienced actors find them very useful. It is okay to follow these kinds of Stage Directions, but it is also okay to make your own choices as long as your choices make sense for your character and the scene.

Setting & At Rise

At the beginning of every scene are SETTING and AT RISE. SETTING explains what the stage is supposed to look like. Some plays have different **sets** that change from scene to scene and some only have one set that is used for the whole play. Though the script might describe the set a certain way, your directors might decide to make the scenery different than what it says in the script. This is okay.

AT RISE explains what is going on when the scene begins.

Page Numbers

At the top right corner of every page are two numbers, like this:

1 - 5

The first number is the SCENE number, the second number is the PAGE number. So the above example would be from Scene 1, page 5.

Songs

There are three Tracks for every song, a **Vocal Track**, an **Instrumental Track** and a **Melody Track**. You can learn which number each version of the track is on page v.

The **Vocal Track** has Aubrey Rowekamp demonstrating how to sing the song.

The **Instrumental Track** is the music without any voices.

The **Melody Track** is a version of the song that has a piano playing the notes you are supposed to sing without any other instruments.

We find that when you are learning the song, it is useful to practice singing along to Fergus, but once you have it down, it is useful to practice without him.

A musical Staff means it is time to sing. Here is an example of a musical staff:

84

COMPANY:

1:32

but a lit - le bit of kind-ness goes a long, long way.

The name of who is singing is usually on the top of the staff at the beginning of the measure.



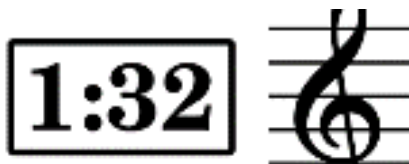
At this part of this song, the Company are all singing together. If it says only one name, that means only one person is singing. That's called a **solo**. It also may list several different names, which means that just those people listed are singing. If it says "Company", that means everyone in the play. If it says, "Chorus" that means everyone except the main singer.

You will also see little numbers at the beginning of every staff on the left side of the page.

84

These little numbers are measure numbers. They are a useful way for everyone to know what part of the song you are singing. If the Music Director says, "We are starting at measure #84 of "A Little Bit of Kindness" on page 38, you can find that quickly and be ready to sing, "But a little bit of kindness goes a long, long, way."

Also, on the left side of all the musical staves is a time.



This will help you to find that spot in the recorded music, in case you need to find a moment in the middle of the song that you need to practice. For example, measure #84 of "A Little bit of Kindness" is one minute and thirty-two seconds into the song.

RULES

This is an Opening Act Theatre Company play. At Opening Act we have some rules that help us to have good shows and good experiences. Please remember that this is a group project and we all need to care about each other and make good choices not just for ourselves, but for everyone involved in our play.

- Follow Directions
- Listen
- Keep Your Body to Yourself
- Use Kind Words
- Actors never tell other actors what to do
- Respect The Work
- Play Right
- Do Your Best

Scene 1

SETTING: The stage is bare, except for some boxes of various shapes and sizes. Hidden behind one of the boxes is a big bouncy ball.

AT RISE: The entire COMPANY enters and sings. They are dressed like contemporary children.

REHEARSAL TRACKS:
Vocal Track # 1
Instrumental Track # 17
Melody Track # 33

Prologue - A Little Bit of Kindness

①

$\text{♩} = 200$ 10 COMPANY:

0:12 A lit-tle bit of kind-ness goes a long, long way.

16 0:17 Help-ing o - thers is what's right, wise peo - ple say. It

20 0:21 gets you where you're go - ing with a friend to say, "Hoo - ray!"

24 0:26 Yes, a lit-tle bit of kind-ness goes a long, long way. 2

(BLACKOUT)

(END OF SCENE)

ACTOR TIP:

During rehearsal, when a scene or a song is over, some actors think it is okay to start talking to each other.

DO NOT START TALKING.

*When the song or scene is over, close your mouth and get in place **silently** for the next part of the play. If you are not sure what is next, wait quietly for your director or stage manager to tell you what is next.*

Scene 2

SETTING: The same.

AT RISE: The COMPANY become kids playing on a playground.

TAYLOR
So, like, let's pretend that we're wizards!

MARCELLE
It's not really my thing.

TAYLOR
No, I can be, like, the Wizard King, and you can be, like, my servants!

DREW
I don't want to be your servant.

TAYLOR
No, it'll be fun, listen-

MARCELLE
How about soccer?

DREW
We don't have enough people.

MARCELLE
(Gesturing to the other kids)
What about them?

TAYLOR
I'm no good at soccer. Let's play wizards.

DREW
Freeze tag?

MARCELLE
Eh.

TAYLOR
Wizards!

ACTOR TIP:
A play is not real life. In real life, you face the person you are talking to. In a play, you face the audience.

CASEY

Do you guys want to play chunk-a-munk?

RIVER & SHANNON

Yeah!

JAMIE

Sure!

DREW

What's that?

CASEY

It's like a dancing game.

MARCELLE

You might like it, Taylor. It's, like, creative.

TAYLOR

How do you play?

CASEY

You start by clapping.


(CASEY begins stamping
and clapping.)


REHEARSAL TRACKS:
Vocal Track # 2
Instrumental Track # 18
Melody Track # 34

Chunk-A-Munk Part 1

②

$\text{♩} = 120$

Hand Clap 

Stamp 

("Chunk-A-Munk" Parts 1,
2, & 3 are sung a
cappella, meaning there
is no music playing.)

CASEY

Then you sing,

3 CASEY:

0:03 Chunk a munk, chunk, chunk, a munk, chunk a munk, chunk chunk, a munk.

7 CASEY:

0:11 Rock the rhy-thm, feel the funk. This is how I chunk a munk:

CASEY
And then the leader makes up a move, like this:

(CASEY does a dance move
that is easily
imitated.)

10 CASEY:

0:17 Oooh! Oooh!

CASEY
Now everyone does what I did.

12

0:21

13 **ALL FIVE:**

0:23

Rock the rhy-thm, feel the funk. This is how she chunk a munk: Oooh! Oooh!

CASEY

Remember to make it something that everyone can do.
Who wants to go next?

RIVER

I'll go. So, I just make up a move?

CASEY

Yeah, and then everyone copies you.

REHEARSAL TRACKS:
Vocal Track # 3
Instrumental Track # 19
Melody Track # 35

Chunk-A-Munk Part 2

3

♩ = 120

0:03

ALL FIVE:

Chunk a munk, chunk, chunk, a munk,

0:07

chunk a munk, chunk, chunk, a munk.

0:11

RIVER:

Rock the rhy - thm, feel the funk. This is how I chunk a munk:

0:15

9

Aww, yeah!_____ Aww, yeah!_____

0:19

11 **COMPANY:**

Rock the rhy - thm, feel the funk. This is how she chunk a munk:

0:23

13

Aww, yeah!_____ Aww, yeah!_____

TAYLOR

I want a turn! I want a turn! What about me?

JAMIE

Go ahead Taylor.

REHEARSAL TRACKS:
 Vocal Track # 4
 Instrumental Track # 20
 Melody Track # 36

Chunk-A-Munk Part 3

4

♩ = 120

COMPANY:

0:03 Chunk a munk, chunk,___chunk,a munk,

Voice

Hand Clap

Stamp

5

0:07

chunk a munk, chunk— chunk, a munk.

7 TAYLOR:

0:11

Rock the rhy-thm, feel the funk. This is how I chunk a munk: ppthppth!

The musical score consists of two systems. The first system, starting at measure 5, features a vocal line with the lyrics 'chunk a munk, chunk— chunk, a munk.' and a piano accompaniment. The second system, starting at measure 7, is labeled 'TAYLOR:' and includes the lyrics 'Rock the rhy-thm, feel the funk. This is how I chunk a munk: ppthppth!'. The piano accompaniment for the second system includes rhythmic markings (asterisks) above the notes.

(TAYLOR makes a fart sound and shakes her bottom, and laughs at her own joke. MARCELLE Smiles, but no one else does. The others stop and look at her.)

TAYLOR
Well? Do it! You do what I did!

DREW
Dude.

SHANNON
We're not doing that!

TAYLOR
Why not? I did what you did.

CASEY
Forget it, Taylor.

JAMIE
Let's play ball.

(JAMIE picks up the bouncy ball.)

JAMIE

Pass the ball to each other and try to only let it bounce once.

(Everyone but TAYLOR starts bouncing the ball to each other while TAYLOR sulks.)

("Let it Bounce" Part 1 & 2 are sung a cappella, meaning there is no music playing.)

REHEARSAL TRACKS:

Vocal Track # 5
Instrumental Track # 21
Melody Track # 37

Let It Bounce Part 1

5

$\text{♩} = 120$
COMPANY:

Let it bounce, let it bounce, Bounce and bounce and bounce.

0:04 Bounce the ball, don't let it stall, Bounce and bounce and bounce.

MARCELLE

Taylor, would you like to play?

TAYLOR

Ok.

(TAYLOR joins in. All KIDS pass the ball.)

REHEARSAL TRACKS:

Vocal Track # 6
Instrumental Track # 22
Melody Track # 38

Let It Bounce Part 2

6

$\text{♩} = 120$
COMPANY:

Let it bounce, let it bounce, Bounce and bounce and bounce.

0:04 Bounce the ball, don't let it stall, Bounce and bounce and bounce.

(When TAYLOR gets the ball, TAYLOR runs away with it, trying to induce the others to chase. CASEY and RIVER start to chase TAYLOR.)

DREW

Knock it off!

CASEY

Taylor, give us the ball.

TAYLOR

Come and get it!

(TAYLOR thinks this is fun, but no one else does.)

RIVER

This is why no one likes to play with you.

MARCELLE

(to River)

That's not true.

JAMIE

Yeah, why can't you just play like a normal kid?

MARCELLE

Taylor, please.

TAYLOR

You want the ball? Here!

(TAYLOR throws the ball too hard right at SHANNON. It bounces off of SHANNON and rolls off stage. TAYLOR laughs as if this was supposed to be funny. The OTHERS all look at each other and then exit. TAYLOR starts to follow them but they stop and shake

their heads at TAYLOR,
then continue to exit.
TAYLOR is sad.)

(BLACKOUT)

(END OF SCENE)

Sample

Scene 3

SETTING: The same.

AT RISE: TAYLOR crosses to the other side of the stage, where her big sister LINDLEY is tying her shoelace.

LINDLEY
Hey, Stinkypoo.

TAYLOR
Don't call me that.

LINDLEY
Did you get a new name?

TAYLOR
My name is the same as its always been.

LINDLEY
Right. Stinkypoo.

TAYLOR
STOP IT!

(MOM enters, carrying a book of Aesop's Fables.)

MOM
What is going on?

LINDLEY
I was just saying hi to Taylor and she started screaming at me for no reason.

TAYLOR
That's a lie! You're a liar! I hate you!

MOM
Taylor, don't talk to your sister like that.

TAYLOR
She started it!

LINDLEY
What did I do? I didn't do anything.

MOM

Lindley, I thought you were going next door to
Audrey's. Can you do that please?

LINDLEY

Gladly.

REHEARSAL TRACKS:
Vocal Track # 7
Instrumental Track # 23
Melody Track # 39

Who Invented Sisters?

7

$\text{♩} = 140$
2 LINDLEY:

0:03 I used to have a fan-cy doll. She could laugh and

6 she could crawl. My Grand-ma bought her with me at the mall and

9 then my Grand-ma— passed a-way.—

13 That doll was my most pre-cious toy.

15 Kept her when we moved from Il-li-nois. To-ge-ther we would read

18 "Cor-du-roy", Grand-ma was still with us eve-ry day.

22 Un-til Tay-lor ripped her head off, Tay-lor ripped her head off!

25 Threw it in the lake.— Tay-lor ripped her head off,

28 Tay-lor ripped her head off, Laugh-ing at my heart-break.

33 **TAYLOR:**

0:54  We used to have a dog named Pete. He was good and he was sweet. I

37 **1:01**  scooped his poop off the street! I loved that goof-y dog that much.

43 **1:11**  We would take him to the park so he could play and he could bark.

47 **1:18**  We stayed 'til it was al-most dark. His fur was soft to touch.---

52 **1:27**  But then Lind-ley took his leash off, Lind-ley took his leash off!

55 **1:32**  Pete got hit by a truck. Lind-ley took his leash off,

58 **1:37**  Lind-ley took his leash off! Blamed it all on "Bad luck."

63 **LINDLEY & TAYLOR:**

1:45  Who in - ven - ted sis - ters? Who in - ven - ted bro - thers?

65 **1:49**  Who thought that would be a great plan?

67 **1:52**  Just one kid is plen - ty, you don't need an - y o - thers.---

69 **1:56**  Plus, you'd ne - ver have to drive a mi - ni - van!---

72 **COMPANY:**

2:01  Who in - ven - ted sis - ters? Who in - ven - ted bro - thers?

74
2:05  Who thought that would be a great plan?

76
2:08  Just one kid is plen - ty, you don't need an - y o - thers. —

78
2:11  Plus, you'd ne - ver have to drive a mi - ni - van! —

80
2:15 **LINDLEY:**  Who in - ven - ted sis - ters?
CHORUS:  mi - ni - van! — mi - ni - van! — mi - ni - van!

85
2:23 **TAYLOR:**  Who in - ven - ted — bro - thers? If you on - ly
CHORUS:  — mi - ni - van! — mi - ni - van! —

90
2:31 **LINDLEY:**  had one shor - ty — You could drive some - thing more spor - ty! —
CHORUS:  mi - ni - van! — mi - ni - van!

93
2:37 **TAYLOR:**  Life would be much more pleas - ant. I would get eve - ry pre - sent.
CHORUS:  — mi - ni - van! —

97
2:44 **COMPANY:**  Who in - ven - ted sis - ters? **2**

MOM

Hello, Taylor.

(TAYLOR doesn't answer,
but instead sits facing
away from MOM.)

MOM

What's up sweetie?

TAYLOR

Nothing.

MOM

You seem really upset. Is everything alright?

TAYLOR

Everyone is mean.

MOM

Everyone is mean?

TAYLOR

Lindley keeps calling me Stinkypoo.

MOM

I'm sorry. When we were kids, your Uncle Paul used to call me poop stain.

TAYLOR

Really?

MOM

For years. I never liked it. I will have talk with your sister. There are some weeds in the garden with her name on them. Ok? But it's not just Lindley. There's something else. Right?

TAYLOR

(Trying not to cry)

No one wants to play with me.

MOM

Oh.

TAYLOR

I wanted to play but they wouldn't let me. And no one ever wants to do what I want to do. It's not fair!

MOM
That doesn't sound very kind.

TAYLOR
What does kind mean?

(LINDLEY comes back in.)

LINDLEY
Audrey's not home.

MOM
I was about to read a story. I'd like you to join us.

LINDLEY
That's ok.

MOM
It's not a choice.

LINDLEY
Oh.

MOM
Sit down, please.

(LINDLEY sits down next
to MOM and TAYLOR)

(END OF SCENE)

Scene 4

SETTING: The same.

AT RISE: The STORYTELLERS enter. They are dressed in costume pieces from many different time periods. They start to sing.

REHEARSAL TRACKS:
Vocal Track # 8
Instrumental Track # 24
Melody Track # 40

We Are The Storytellers

8

$\text{♩} = 100$ **18**

0:20 Buy-ers all need sell-ers, Pea-nuts all need shell-ers

0:24 ²³ air - planes need pro - pell - ers, and sto - ries all need tell - ers.

0:28 ²⁷ We are the ma - gic spell - ers, We are the yarn yell - ers,

0:33 ³¹ We are the myth un-quell-ers, We are the sto - ry tell - ers. **2**

0:40 ³⁷ We've got a web to weave to-day; We've got a spiel to speed you.

0:45 ⁴¹ We've got a tale to heave your way; We've got a fa-ble to feed you.

0:49 ⁴⁵ We are the ma - gic spell - ers, We are the yarn yell - ers,

0:54 ⁴⁹ We are the myth un-quell-ers, We are the sto - ry tell - ers. **2**

Once,
Upon,
A,
Time,

SCHEHERAZADE
HOMER
JO
WILL

ACTOR TIP:
Start saying your
line as soon as
the person who
says your cue is
finished talking.
There should
usually be no
pauses between
lines.

There was a lion.
An enormous lion.
And he was not what you might call a vegetarian.
He liked his food free range.
And local.
He was part of the raw food movement.
You might even say he started the raw food movement.
You might.
What you want to remember about this lion's eating
habits,
The most important thing, in fact,
Is that if you lived in his neighborhood,

SCHEHERAZADE
HOMER
JO
WILL
SCHEHERAZADE
WILL

JO

You could think of yourself as Local.

HOMER

You could think of yourself as Free Range.

SCHEHERAZADE

But the lion only thought of you in one way:

ALL

Dinner.

(The LION enters, yawning. He looks like the toughest member of his local motorcycle club, who is also the bass player of a punk rock band. All STORYTELLERS put their index finger to their lips.)

STORYTELLERS

(To Audience)

Shhhhhhhh.

(The LION lies down and goes to sleep. Exit STORYTELLERS.)

(END OF SCENE)

Scene 5

SETTING: The same.

AT RISE: The LION snores. Enter the MICE. They are wearing gray tracks suits, mouse ears, and tails. There are certain mice that have solos. They are ELIAS, KATE, BEVERLY, and PINKNEY. The MICE scurry quickly, playing a tag-type game all around the LION. They sing.

REHEARSAL TRACKS:
Vocal Track # 9
Instrumental Track # 25
Melody Track # 41

Running, Running, Running

9

$\text{♩} = 96$
6

$\text{♩} = 144$ COMPANY:

0:19 We are mice and we run. We run be-cause we're mice. We're

0:22 run-ning run-ning run-ning be-cause run-ning is so nice! We are

0:26 mice and we run. We run be-cause we're mice. We're

0:29 run-ning run-ning run-ning be-cause run-ning is so nice! We are

0:32 mice and we run. We run be-cause we're mice. We're

0:36 run-ning run-ning run-ning be-cause run-ning is so nice! We are

0:39 mice and we run. We run be-cause we're mice. We're

0:42 run-ning run-ning run-ning be-cause run-ning is so nice!

25 **ELIAS:**
0:45 I dash in a flash 'cause I'm bold and I'm brash!

28 **KATE:**
0:49 I tear through the air like the lick of a lash!

31 **BEVERLY:**
0:52 I race like an ace light-er than a lark!

34 **PINKNEY:**
0:56 It's sick just how quick I can dart through the dark!

37 **COMPANY:**
0:59 We are mice and we run. We run be-cause we're mice. We're

40
1:03 run-ning run-ning run-ning be-cause run-ning is so nice! We are

42
1:06 mice and we run. We run be-cause we're mice. We're

44
1:09 run-ning run-ning run-ning be-cause run-ning is so nice! **2**

(The LION yawns. The MICE suddenly notice they are running around a sleeping lion.)

MICE

Squeak!

(ELIAS, KATE, BEVERLY and PINKNEY run to stage right. The rest of the MICE all run and hide upstage. All MICE look fearfully at the LION.)

It's a lion!

A Lion!

I'm dyin'!

Calm down!

I'm tryin'!

Stop cryin'!

I'm tryin'!

What's his name?

I think it's Brian.

You're lyin'.

Where's he from?

Maybe he's Hawaiian.

Could be Mayan.

My eyes are dryin'

Let's do some spyin'.

On the lion?

ELIAS

ALL MICE

KATE

BEVERLY

KATE

PINKNEY

KATE

BEVERLY

ELIAS

BEVERLY

KATE

ELIAS

PINKNEY

KATE

BEVERLY

ELIAS, KATE, & PINKNEY

ACTOR TIP:
The mice should be very energetic and excited. One thing that can help is to imagine something you are scared of, and pretend that the Lion is that thing.

KATE

I'm not complyin'!

ALL MICE

We're not complyin'!

(KATE hides with the other mice upstage. ELIAS, PINKNEY and BEVERLY sneak slowly over to the LION. He yawns. They squeak and run back to Stage Right. ELIAS sneaks back to the LION and tickles his nose. The LION sniffs and snorts, ELIAS scurries Stage Right. BEVERLY sneaks over, tickles the LION's nose again. The LION sniffs and snorts, and yawns. BEVERLY scurries Stage Right. PINKNEY sneaks over, stands facing the audience with the LION behind her. PINKNEY puts her thumbs in her ears, waggles her fingers, sticks out her tongue, and then shakes her bottom at the LION. The LION wakes up. PINKNEY doesn't notice. PINKNEY looks over at BEVERLY, ELIAS and KATE, who are shaking their heads and waving their arms. PINKNEY thinks they want more, so PINKNEY does it again. The LION growls. PINKNEY stops. PINKNEY reaches back and gingerly touches the LION's face.)

ACTOR TIP:

What makes this scene funny is the timing.

The actor playing Pinkney should think of every different thing she does as a separate action.

There's no need to rush this. Take the time to really experience each part.

PINKNEY

(To BEVERLY, ELIAS, and
KATE)

He's awake?

(They nod. PINKNEY looks
at the audience and
makes a sound of
terror.)

LION

Roar!

(The mice all scatter,
running every which way.
The LION grabs onto
PINKNEY's tail so that
PINKNEY is running in
place. Exit ALL MICE
except PINKNEY.)

(END OF SCENE)

Scene 6

SETTING: The same.

AT RISE: PINKNEY realizes she is alone with the LION and stops running. PINKNEY looks at the LION, trembling. The LION sings:

REHEARSAL TRACKS:
Vocal Track # 10
Instrumental Track # 26
Melody Track # 42

Eatin's Satisfyin'**10**

$\text{♩} = 96$ **3** LION:

0:09 I'm a li-on and I eat. I eat 'cause I'm a li-on.

0:14 eat and eat and eat and eat 'cause eat-in's sat-is-fy-in'. I'm a

0:19 li-on and I eat. I eat 'cause I'm a li-on. I eat and eat and eat and eat 'cause

0:27 eat-in's sat-is-fy-in'. For break-fast I like a

0:37 ze-bra on a bike. For lunch I en-joy a sav-o-ry poor boy.


LION

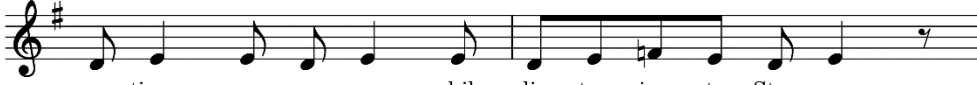
And I don't mean the sandwich!

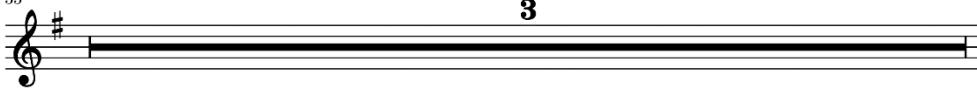
0:46 At tea-time I go bat-ty for some pen-guin pa-té. For a

0:53 snack to at-tack I'll have some ba-by back ribs.

1:00 For din-ner I go for a go-pher and his chauf-fer, or a


29
1:08  la - dy in a blo - use in a ho - use with her spo - use, or


31
1:13  some-times a gro - use while lis - ten - ing to Stra - uss,


33
1:18 


LION
 But do you know what my favorite dessert is?

PINKNEY
 Ice cream? Jelly beans? Crème Brûlée?

36
1:25  Mouse! I'm a li-on and I eat. I eat 'cause I'm a li-on. I

40
1:33  eat and eat and eat and eat 'cause ea - tin's sa - tis - fy - in'. I'm a

42
1:40  li-on and I eat. I eat 'cause I'm a li-on. I eat and eat and eat and eat 'cause

45
1:48  ea - tin's sa - tis - fy - in!

LION
 Now what am I going to do with you?

PINKNEY
 I've got an idea!

LION
 Oh yeah? Let's hear it.

PINKNEY
 Let me go!

ACTOR TIP:
 The Lion is powerful and Pinkney is powerless. Powerful people are often still and unhurried. They only say what they need to. Powerless people rush around nervously and talk a lot. The difference between how excited Pinkney is and how relaxed the Lion is will make this scene interesting.

LION

I don't like that one.

PINKNEY

Okay. How about, don't eat me!

LION

I'm not feeling it. What else you got?

PINKNEY

What about this? I go that way and you go this way and we'll send each other knick-knacks from our trip!

LION

No offense, but your ideas stink. I'm thinking more along the lines of ketchup or mustard.

PINKNEY

Ketchup's actually not that good for you. It's mostly corn syrup.

LION

Mustard it is.

PINKNEY

No, wait! Listen listen listen! Look at me. I'm skin and bones. I'm practically not even here. If I turn sideways you'd think I was a whisker. There's no way I could satisfy you. And not only that, maybe someday I could do you a solid.

LION

A solid.

PINKNEY

Yeah, you know: a favor.

(The LION begins to laugh.)

LION

You could do me a favor.

PINKNEY

Yeah, I could help you out sometime. I know people.

LION
(Laughing so hard it
hurts)
You know people! Ha ha ha hee hee!

PINKNEY
What's so funny?

LION
(Wiping tears from his
eyes)
How on earth could you, ever, help me?

PINKNEY
You never know.

LION
What does that mean?

PINKNEY
You never know.

LION
You never know what?

PINKNEY
You never know.

LION
You're an odd little rodent, aren't you?

PINKNEY
Very odd.

LION
Alright, get outta here. And don't bother me anymore.

PINKNEY
Sir, you are a gentleman and a scholar. I bid you a
hearty good day!

(PINKNEY exits on one
side of the stage, the
LION exits on the other
side.)

(BLACKOUT)
(END OF SCENE)

Scene 7

SETTING: The same.

AT RISE: The STORYTELLERS enter, watching carefully to make sure the LION is really gone.

REHEARSAL TRACKS:
Vocal Track # 11
Instrumental Track # 27
Melody Track # 43

We Are The Storytellers (Reprise)

11

$\text{♩} = 200$
10 STORYTELLERS:

0:11 We are the ma-gic spel-lers, We are the yarn yel-lers,

15 0:16 We are the myth un-quel-lers, We are the sto-ry tel-lers.

WILL

The lion wasn't sure why he let the mouse go.

SCHEHERAZADE

When the other lions would ask about it later, he would raise his eyebrows and say,

STORYTELLERS

You never know.

JO

And, oddly enough, when the mouse told her friends about it, she also said,

STORYTELLERS

You never know.

HOMER

The months passed. The mouse and the lion did not run into one another again. Then finally, it was the first day of lion hunting season.

SCHEHERAZADE

Lion hunting season?

WILL

Aren't lions endangered?

JO

You can't hunt lions.

HOMER

How do you think they got to be endangered?

JO, SCHEHERAZADE, & WILL

Oh.

(STORYTELLERS exit)

(END OF SCENE)

ACTOR TIP:

When you are waiting backstage for your cue, you must never talk. Actors backstage must be Super Silent Secret Ninja Spies. Who don't talk. Or make noise.

Also: When you say, "SHHHH!" to someone else, you are:

#1- Making Noise Yourself.

-and-

#2 - Telling Another Actor What to Do, which is never okay.

Your job is to be quiet. Let the adults tell other people to be quiet.

Scene 8

SETTING: The same.

AT RISE: The HUNTERS enter and begin to sing. They are wearing pith helmets and mustaches (both boys & girls) and are carrying butterfly nets. They are all very stuffy and very proper. There are certain Hunters who have solos. They are THOMPSON, BULL, IAN and FREDDIE.

REHEARSAL TRACKS:

Vocal Track # 12
Instrumental Track # 28
Melody Track # 44

We Are Hunters

12

$\text{♩} = 132$
12 HUNTERS:

0:21 We are hun-ters and we hunt. We hunt be-cause we're hun-ters.

17
0:29 Left and right-ers, up and dow-ners, bot-tom top-pers, back and fron-ters.

21
0:36 We are hun-ters and we hunt. We hunt be-cause we're hun-ters.

25
0:43 Left and righ-ters up and dow-ners, bot-tom top-pers, back and fron-ters.


29 THOMPSON:
0:50 I shoot in a suit with fi - nesse and skill to boot.


32 IAN:
0:55 I track and at - tack if it roar, call or quack.


35 BULL:
0:59 I trap in a snap all the crea - tures on my map.


38 FREDDIE:
1:03 I aim and I claim all the game you can name.

41 **HUNTERS:**

1:07  We are hun-ters and we hunt. We hunt be-cause we're hun-ters.

45 **1:14**  Left and righ-ters, up and dow-ners, bot-tom top-pers, back and fron-ters.

49 **1:21**  We are hun-ters and we hunt. We hunt be-cause we're hun-ters.

53 **1:28**  Left and righ-ters, up and dow-ners, bot-tom top-pers, back and fron-ters. **2**

(The HUNTERS all exit,
except for THOMPSON,
IAN, BULL & FREDDY)

THOMPSON

I say, old chaps, this looks like a fine place to trap
a lion.

IAN

Right you are, old bean.

BULL

Deelightful! I can already see his head mounted in my
drawing room.

FREDDY

You're drawing room? That's rich.

BULL

What's this?

FREDDY

Sir, if anyone is putting this lion's head in his
drawing room, it should be me.

IAN

This is a sticky wicket.

THOMPSON

Lads, lets catch the ruddy beast first, and then we'll
bother over who gets to put its head in whose drawing
room.

IAN

I've always preferred the parlour.

BULL

The parlour, sir? Ghastly.

THOMPSON

Let us set the trap.

(As they sing, the four
main HUNTERS open a
large net and set it on
the floor. They put a
teddy bear in the middle
of the net to serve as
bait.)

REHEARSAL TRACKS:

Vocal Track # 13

Instrumental Track # 29

Melody Track # 45

We Are Hunters (Reprise)

13

$\text{♩} = 132$
2 HUNTERS:

0:03 We are hun-ters and we hunt. We hunt be-cause we're hun-ters.

7
0:10 Left and right-ers, up and dow-ners, bot-tom top-pers, back and fron-ters.

11
0:17 We are hun-ters and we hunt. We hunt be-cause we're hun-ters.

15
0:25 Left and right-ers up and dow-ners, bot-tom top-pers, back and fron-ters.

(HUNTERS exit.)

(BLACKOUT)

(END OF SCENE)

Scene 9

SETTING: The net is stretched out on the floor. There is a teddy bear in the middle of it.

AT RISE: The LION enters, wiping his mouth with a napkin.

LION

What a delicious wildebeest that was. Mmmm. Right now, all I need is a little something to round out the meal.

(The LION sees the teddy bear.)

LION

What's this? My lucky day! Free food, just sitting here. Don't mind if I do.

(The LION grabs the teddy bear and falls down, pulling the net around himself like a blanket. He struggles, grunting and growling. As the LION is speaking, PINKNEY enters and stands, watching the LION struggle.)

LION

Rooooaaar! I have to get out of here. What'll I do? What'll I do? Maybe one of my friends will rescue me. Yeah. One of my... many... friends. I don't have any friends. Why don't I have any friends? I can't believe I forgot to make friends! Rooooaaar!

PINKNEY

Now what am I going to do with you?

LION

Who's that? Who's there?

PINKNEY

Just a mouse.

ACTOR TIP:

The Lion should take his/her time with this monologue. There is no need to rush through the words. When you ask a question as the Lion, really ask the question and think about what the answer might be. When the Lion says, "I can't believe I forgot to make friends" he should be really sad and whiny.

ACTOR TIP:

This is Pinkney's chance to be cool as a cucumber, which will give the audience a chance to see a different side of her personality.

LION

Listen, mouse, I'm a little busy right now.

PINKNEY

Clearly.

LION

Are you mocking me?

PINKNEY

No.

(PINKNEY looks off stage and make a beckoning signal. The other MICE enter and cross over to the lion. They put their faces near the net so that it looks to the audience like they are gnawing at the ropes.)

LION

What are you- What's going on? Hey, that tickles! Mouse? Mouse! You're playing with fire, here. What do you think you're doing?

(The MICE pull the net off of the LION. All the MICE exit, except PINKNEY, who stands looking at the LION. He stands.)

LION

Why- Why would you do that?

PINKNEY

You never know.

LION

You never know.

PINKNEY

You never know.

LION

Thank you, my friend.

(PINKNEY bows and exits.
The HUNTERS enter.)

IAN

I say, chums, do you suppose our trap has netted us a prize?

LION

ROOOOAAAAR!

(The hunters say these lines directly to the audience, with their eyes bugging out)

BULL

My word!

THOMPSON

Zounds!

(Rhymes with "tunes")

FREDDY

Mummy,

HUNTERS

Retreat!

(The HUNTERS exit,
pursued by the LION.)

(BLACKOUT)

(END OF SCENE)

Scene 10

SETTING: The net & teddy bear are gone.

AT RISE The STORYTELLERS enter. They sing.

REHEARSAL TRACKS:
Vocal Track # 14
Instrumental Track # 30
Melody Track # 46

A Little Bit of Kindness

14

$\text{♩} = 200$
2 STORYTELLERS:

0:02 He-roes all need lau-rals, Oc-ceans all need co-rals,

0:06 Wed-dings all need flo-rals and sto-ries all need mo-rals.

11 COMPANY:

0:11 He-roes all need lau-rals, Oc-ceans all need co-rals,

0:16 Wed-dings all need flo-rals and sto-ries all need mo-rals.

19 SOLO #1:

0:21 Here is the mo-ral, take it to heart.

23

0:26 If you've ne-ver tried it, now it's time to start.

27 SOLO #2:

0:31 A lit-tle bit of sel-fish-ness is like a hea-vy weight.

32

0:36 It gets hard to move, hin-dered in that state.

36 SOLO #3:

0:41 A lit-tle bit of mean-ness is like mud on your shoe.

41
0:46 It fol - lows where you go, leaves a track of ug - ly goo,

46 **COMPANY:**
0:51 but a lit - le bit of kind-ness goes a long, long way.

51
0:56 Hel - ping o - thers is what's right, wise peo - ple say.

55
1:00 It gets you where you're go - ing with a friend to say, "Hoo - ray!"

60
1:06 Yes, a lit - tle bit of kind-ness goes a long, long way.

65 **SOLO # 4:**
1:12 A lit - tle bit of va - ni - ty keeps you trip-ping o - ver glass,

70
1:17 crash - ing in - to mir - rors that will not let you pass.


74 **SOLO # 5**
1:22 A small touch of im - pa - tience can make you trip and fall,


79
1:27 it makes your jour - ney lon - ger than ta - king time to stall,


84 **COMPANY:**
1:32 but a lit - le bit of kind-ness goes a long, long way.

89
1:36 Hel - ping o - thers is what's right, wise peo - ple say.

93
1:41 It gets you where you're go - ing with a friend to say, "Hoo - ray!"

98 **1:46**  **2**
 Yes, a lit - tle bit of kind-ness goes a long, long way.

105 **1:54**  **2**
 Yes, a lit - tle bit of kind-ness goes a long,

110 **2:00**  **2**
 long, way!

(STORYTELLERS exit.)

(BLACKOUT)

(END OF SCENE)

Scene 11

SETTING: The same.

AT RISE: TAYLOR and MOM are sitting in the same spots they were in the last time we saw them.

MOM
...And so the LION and the Mouse were friends for the rest of their days.

TAYLOR
Is that story true?

MOM
What do you think?

TAYLOR
I don't know.

MOM
How did the Mouse become friends with the Lion?

TAYLOR
By being kind.

MOM
Was the Lion kind to the mouse?

LINDLEY
Not really.

MOM
When the Lion was in trouble, did he deserve the Mouse's help?

TAYLOR
No.

MOM
But the Mouse helped him anyway.

LINDLEY
Taylor? I'm sorry.

(TAYLOR & LINDLEY hug.)

REHEARSAL TRACKS:
 Vocal Track # 15
 Instrumental Track # 31
 Melody Track # 47

Be A Good Friend First

15

$\text{♩} = 132$ **8** **MOM:**

0:10 Some-times the best way to eat___ a good meal___ is to

0:17 share your food with a guest___ and some-times the best way___that

0:25 bro - ken hearts heal___ is to know how much we are blessed.

0:35 **COMPANY:**
 Love with all of your heart. Love a - bun - dant - ly.

0:45 hold back not one part: Ri-vers re - fill the sea.

0:56 **TAYLOR:**
 Some-times the best way to win___ a bat - tle___ is to


1:03 help the one that you cursed,___ and


1:08 some - times the best way___ to make___ a good friend,___

1:15 ___ is to be a good friend first.

1:20 **COMPANY:**
 Yes, some-times the best way to make a good friend

1:27 is to be a good friend first.

70
1:33  Love with all of your heart. Love a - bun - dant - ly.

78
1:44  hold back not one part: Ri-vers re - fill the sea. **6**

(MOM & LINDLEY exit)

(BLACKOUT)

(END OF SCENE)

Scene 12

SETTING: The same.

AT RISE: TAYLOR picks up the ball. CASEY, RIVER, JAMIE, MARCELLE, DREW and SHANNON enter Stage Left. TAYLOR walks over to them and slowly hands the ball to SHANNON. They all put a hand on TAYLOR's shoulder, welcoming TAYLOR back.

REHEARSAL TRACKS:

Vocal Track # 16
Instrumental Track # 32
Melody Track # 48

Finale

16

$\text{♩} = 205$

6 SHANNON & TAYLOR:

0:06 A lit - le bit of kind - ness goes a long, long way.

12 RIVER, JAMIE, & CASEY

0:10 Hel - ping o - thers is what's right, wise peo - ple say.

(MOM & LINDLEY enter.)

16 MOM:

0:15 It gets you where you're go - ing with a friend to say, "Hoo - ray!"

(STORYTELLERS enter.)

21 STORYTELLERS:

0:19 Yes, a lit - tle bit of kind - ness goes a long, long way.

(The LION with HUNTERS all tied up. As they sing, the LION lets them go free. The Hunters shake hands with the LION.)

26 LION:

0:25 A lit - le bit of kind - ness goes a long, long way.

31 HUNTERS:

0:31

Hel - ping o - thers is what's right, wise peo - ple say.

(Mice enter.)

35 MICE:

0:35

It gets you where you're go - ing with a friend to say, "Hoo - ray!"

40 COMPANY:

0:40

Yes, a lit - tle bit of kind-ness goes a long,

45

0:46

long, way!

(CURTAIN)

(END OF PLAY)

Abundantly - In large amounts. If you have an abundance of something, you have way more than you need.

Chauffer -Someone who drives a car for a single employer. Usually wears a uniform. (Usually you would pronounce it show-FUR, but in the song, the Lion should sing it like SHOW-fur so that it rhymes with gopher.)

Crème Brûlée - (krem broo-LAY) A sweet pudding that is baked, then has very high heat applied to the top so that when you eat it you must break the top with your spoon like a sheet of glass. (Some restaurants use a blow-torch to make the top of crème brûlée get that glass-like texture!).

Cursed - Said hurtful things. Sometimes the word curse can refer to magic, but not in this case. Here the word means attacked with mean words or wished for bad things to happen to someone you were angry with.

Drawing Room - A large fancy room in a big house where people can be entertained. Short for "Withdrawing Room", as in, after a fancy meal, some of the people would "withdraw" into another room to talk to just each other. Considered fancier than a parlour.

Endangered - If there are very few left of a certain kind of animal in the world, we call it "Endangered", and try to stop any people from hunting it.

Finesse - A smooth, stylish, expert way of doing something.

Florals - another word for flowers.

Hindered - slowed down, prevented from doing something.

Free Range - A way some farmers raise animals where the animals aren't locked up in tiny cages, but instead get to walk around outside. The Lion eats "free range" food in that he eats anything that is walking around.

Game - Animals that people hunt.

Grouse - A kind of bird that people hunt.

Heave - Throw, usually something heavy.

Impatience - Not being willing to wait for something.

Knick-Knacks - Small things that go on shelves, like little statues. Sometimes when people travel they buy knick-knacks to remember their trip.

Lick of a Lash - A Whip cracking. When someone cracks a whip, the reason it makes a loud sound is the tip goes so fast it breaks the sound barrier.

Lads - Guys, fellows, dudes.

Lark - A very small bird.

Laurels - The leaves of a certain tree that smell nice. In ancient times, someone who was being honored, like an Olympic champion or war hero, would be given a crown of laurel leaves as a sign of respect.

Moral - A lesson that a story teaches.

Myth - A story that isn't necessarily factual that tells us something true about what it means to be human.

Parlour - A small room in a house where people can have a private conversation. Not as fancy as a drawing room.

Paté - (pat-TAY) Kind of a dip or spread made of an animal's liver & other meat blended with spices. In real life there's no such thing as penguin paté.

Poor Boy - There is a sandwich called a Po' Boy that comes from the American South. It is made with meat and condiments and isn't expensive. When the Lion sings about it, though, he might mean an actual boy who is poor.

Ruddy - A British way of referring to something to show your frustration with it.

Strauss - Richard Strauss, a famous music composer who lived in the 1800's.

Sticky Wicket - A difficult situation. People in England and India (and other places) play a game called "Cricket". The ground where they play is called the "wicket" If the ground is too wet and soft from bad weather, it is hard to play the game. You're trying to play on a "sticky wicket"

Spiel - What a salesperson says to get you to buy what she is selling.

Unqueller - (This is not a real word.) Quell means to quiet something or stop something from happening. So, if you "Un-quell" something, instead of stopping it, you help it to happen.

Vanity - The condition of admiring yourself, thinking you are better than others, especially thinking you are more good-looking than others.

Wildebeest - a large four-legged mammal that comes from Africa

Yarn - A fun, unlikely story.

Zounds - (zounds) An old-fashioned expression, short for "God's Wounds". It's something a person says when surprised.