



## A Musical Play

A Little Bit of Kindness

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A Musical Play in One Act

Book, Music & Lyrics by  
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Story by  
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Based on  
"The Lion and The Mouse" by  
Aesop



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## Author's Note

Please note that almost every part in "A Little Bit of Kindness" can be portrayed by either a girl or a boy. 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.
- 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.
- 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.
- 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.

Cast of Characters (cont.)

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 #	Instr. Track #
1.	A Little Bit of Kindness - Prologue	Company	1	1	13
2.	Chunk-a-Monk	Casey, River, Taylor, Company	2	2	14
3.	Let It Bounce	Company	6	3	15
4.	We Are The Storytellers	Company	11	4	16
5.	Running, Running, Running	Elias, Kate, Beverly, Pinkney, Company	14	5	17
6.	Eatin's Satisfyin'	The Lion	19	6	18
7.	We Are The Storytellers (reprise)	Company	23	7	19
8.	We Are Hunters	Thompson, Ian, Bull, Freddy, Company	25	8	20
9.	We Are Hunters (reprise)	Company	27	9	21
10.	A Little Bit of Kindness	Company	32	10	22
11.	Be A Good Friend First	Mom, Taylor, Company	36	11	23
12.	Finale - A Little Bit of Kindness (reprise)	Company	38	12	24

## 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

At the beginning of every song, on the left, above the first music staff of the song, there is a rectangle that has the song title and song number, like this:

<p>Song #4 "We Are The Storytellers"</p>
--

On the right is a circle that has the CD Track numbers listed. There are two CD Tracks for every song. The Vocal Track number is the version of the song that has Fergus McGillicuddy demonstrating how to sing the song. The Instrumental Track just has the music, with no voices.

<p>Track Vocal #4 Instr. # 16</p>
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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:

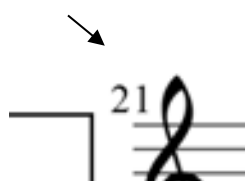


The name of who is singing is usually on the top of the staff at the beginning of the measure.



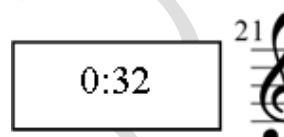
If it says "**Company**", that means everyone in the play. If it says, "**Chorus**", that means everyone in the play except the principal characters. If it says a character's name, just that person is singing.

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



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 #21 of "We Are The Storytellers" on page 10, you can find that quickly and be ready to sing, "We've got a web to weave today,".

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 #21 of "We Are The Storytellers" is 32 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.

### Song # 1 "A Little Bit of Kindness - Prologue"

**Track**  
Vocal # 1  
Instr. # 13

$\text{♩} = 200$   
**10** **COMPANY:**

The musical score is written in 4/4 time with a tempo of 200 beats per minute. It consists of four staves of music. The first staff starts at measure 10 and ends at measure 15. The second staff starts at measure 16 and ends at measure 21. The third staff starts at measure 22 and ends at measure 26. The fourth staff starts at measure 27 and ends at measure 31. The lyrics are: 'A lit-tle bit of kind-ness goes a long, long way. Help-ing o - thers is what's right, wise peo - ple say. It gets you where you're go - ing with a friend to say, "Hoo - ray!" Yes, a lit-tle bit of kind-ness goes a long, long way.' There are time markers in boxes: 0:11, 0:17, 0:22, and 0:27. A double bar line with a '2' above it appears at the end of the fourth staff.

0:11 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 0:22 gets you where you're go - ing with a friend to say, "Hoo - ray!"

24 0:27 Yes, a lit-tle bit of kind-ness goes a long, long way.

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

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

RIVER & SHANNON  
Yeah!

JAMIE  
Sure!

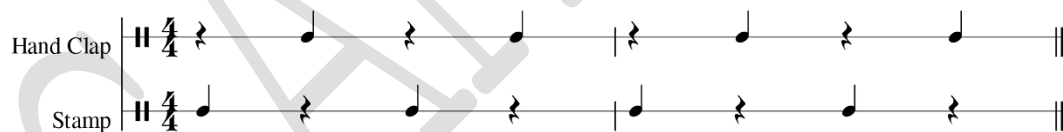
TAYLOR  
How do you play?

CASEY  
You start by clapping.

(CASEY begins stamping and clapping.)

Song # 2  
"Chunk-A-Monk"

Track  
Vocal # 2  
Instr. # 14



(This song is sung a cappella, meaning there is no music playing.)

CASEY  
Then you sing,

3 CASEY:

7 **CASEY:**

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

Clp.

Sta.

CASEY

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

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

10 **CASEY:**

Vo. Oooh! Oooh!

Clp.

Sta.

CASEY

Now everyone does what I did.

(Bit by bit, the rest of  
the COMPANY joins in.)

12

Vo.

Clp.

Sta.


13 **ALL FIVE:**

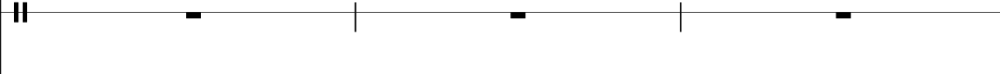
Vo. Rock the rhythm, feel the funk. This is how she chunk a monk: Oooh! Oooh!

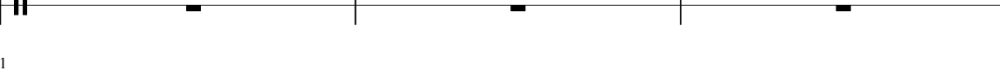
Clp.

Sta.


18

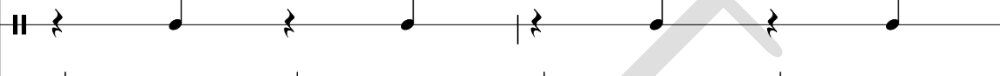
Vo. 

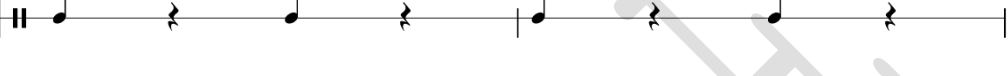
Clp. 

Sta. 

21

Vo. 

Clp. 

Sta. 

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.

23 **ALL FIVE:**


Vo. 

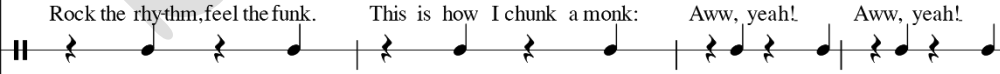
Clp. 


Sta. 

Chunk a monk, chunk, chunk, a monk, chunk a monk, chunk, chunk, a monk.

27 **RIVER:**

Vo. 

Clp. 

Sta. 

Rock the rhythm, feel the funk. This is how I chunk a monk: Aww, yeah! Aww, yeah!

31 **COMPANY:**

Vo.

Rock the rhythm, feel the funk. This is how she chunk a monk: Aww, yeah! Aww, yeah!

Clp.

Sta.

35

Vo.

Clp.

Sta.

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

JAMIE  
Go ahead Taylor.

38 **COMPANY:**

Vo.

Chunk a monk, chunk, chunk, a monk, chunk a monk, chunk, chunk, a monk.

Clp.

Sta.

43 **TAYLOR:**

Vo.

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

Clp.

Sta.

(TAYLOR makes a fart sound and shakes her bottom, and laughs at her own joke. The others stop and look at her.)

TAYLOR

Well? Do it! You do what I did!

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.)

**Song # 3**  
**"Let It Bounce"**

**Track**  
Vocal # 3  
Instr. # 15

♩ = 120

**COMPANY:**

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

5

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

The musical notation is written on two staves in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 120. The first staff contains the lyrics 'Let it bounce, let it bounce, Bounce and bounce and bounce.' and the second staff contains 'Bounce the ball, don't let it stall, Bounce and bounce and bounce.'.

(This song is sung a  
cappella, meaning there  
is no music playing.)

SHANNON


Taylor, would you like to play?

TAYLOR

Ok.


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

7 **3** **COMPANY:**



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

13



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.)

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.

JAMIE

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

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)

Scene 3

SETTING: The same.

AT RISE: TAYLOR crosses to the other side of the stage, where MOM is sitting on a box, reading a book of Aesop's Fables. When TAYLOR enters, MOM puts the book down.

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

MOM  
What's up sweetie?

TAYLOR  
Nothing.

MOM  
You seem sad. Is everything alright?

TAYLOR  
Everyone is mean.

MOM  
Everyone is mean?

TAYLOR  
They won't play with me.

MOM  
Oh.

TAYLOR  
I wanted to play but they wouldn't let me. It's not fair!

MOM  
That doesn't sound very kind.

TAYLOR  
What does kind mean?

Let me tell you a story. MOM

(END OF SCENE)

SAMPLE

# 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.

## Song # 4 "We Are The Story Tellers"

Track  
Vocal # 4  
Instr. # 16

$\text{♩} = 100$   
18

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

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

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

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

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

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

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

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

(There are four main  
STORYTELLERS:  
SCHEHERAZADE, HOMER, JO,  
and WILL.)

SCHEHERAZADE

Once,

HOMER

Upon,

JO

A,

WILL

Time,

SCHEHERAZADE

There was a lion.

HOMER

An enormous lion.

JO

And he was not what you might call a vegetarian.

WILL

He liked his food free range.

SCHEHERAZADE

And local.

HOMER

He was part of the raw food movement.

JO

You might even say he started the raw food movement.

HOMER

You might.

WILL

What you want to remember about this lion's eating  
habits,

**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.*

SCHEHERAZADE

The most important thing, in fact,

WILL

Is that if you lived in his neighborhood,

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.

Song # 5  
"Running, Running, Running"

Track  
Vocal # 5  
Instr. # 17

**Allegro** **6** **Vivace** **COMPANY:**

**0:19** We are mice and we run. We

**0:21** run be-cause we're mice. We're run-ning run-ning run-ning be-cause

**0:25** run-ning is so nice! We are mice and we run. We

**0:28** run be-cause we're mice. We're run-ning run-ning run-ning be-cause

**0:31** run-ning is so nice! We are mice and we run. We

**0:35** run be-cause we're mice. We're run-ning run-ning run-ning be-cause

20  
0:38 run-ning is so nice! We are mice and we run. We

22  
0:41 run be-cause we're mice. We're run-ning run-ning run-ning be-cause

24  
0:45 **ELIAS:** run-ning is so nice! I dash in a flash 'cause

26  
0:48 **KATE:** I'm bold and I'm brash! I tear through the air like the

28  
0:51 **BEVERLY:** **PINKNEY:** lick of a lash! I race like an ace light-er than a lark! It's

31  
0:56 **ALL:** sick just how quick I can dart through the dark! We are

33  
1:00 mice and we run. We run be-cause we're mice. We're

35  
1:03 run-ning run-ning run-ning be-cause run-ning is so nice! We are

37  
1:06 mice and we run. We run be-cause we're mice. We're

39  
1:10 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.)

ELIAS

It's a lion!

ALL MICE

A Lion!

KATE

I'm dyin'!

BEVERLY

Calm down!

KATE

I'm tryin'!

PINKNEY

Stop cryin'!

KATE

I'm tryin'!

BEVERLY

What's his name?

ELIAS

I think it's Brian.

BEVERLY

You're lyin'.

KATE

Where's he from?

**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.*

ELIAS

Maybe he's Hawaiian.

PINKNEY

Could be Mayan.

KATE

My eyes are dryin'

BEVERLY

Let's do some spyin'.

ELIAS, KATE, &amp; PINKNEY

On the lion?

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

**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.*

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.)

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:

**Song # 6**  
**“Eatin’s Satisfyin”**

**Track**  
Vocal # 6  
Instr. # 18

Andante  
**3**

LION:

**0:10** I'm a li-on and I eat. I eat 'cause I'm a li-on.

**0:15** cat and eat and eat and eat 'cause cat-in's sat-is - fy - in'. I'm a li-on and I eat. I

**0:23** cat 'cause I'm a li-on. I cat and cat and cat and cat 'cause cat-in's sat-is - fy -

**0:31** in'. For break-fast I like a ze-bra on a bike. For

**0:40** lunch I en-joy a sav - o - ry poor boy.

LION

And I don't mean the sandwich!

**0:48** At tea-time I go bat-ty for some pen-guin pa-té. For a snack to at-tack I'll

**0:57** have some ba-by back ribs. For din-ner I go for a

28  
1:07  go-pher and his chauffeur, or a la-dy in a blo-use in a ho-use with her spo-use, or

31  
1:14  some-times a gro-use while lis-ten-ing to Stra-uss, **3**

LION


But do you know what my favorite dessert is?


PINKNEY

Ice cream? Jelly beans? Crème Brûlée?

36  
1:27  Mouse! I'm a li-on and I eat. I eat 'cause I'm a li-on. I

40  
1:36  eat and eat and eat and eat 'cause ea-tin's sa-tis-fy - in'. I'm a li-on and I eat. I

43  
1:44  eat 'cause I'm a li-on. I eat and eat and eat and eat 'cause

45  
1:49  ea-tin's sa-tis-fy - in! **3**

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!

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.

**Song # 7**  
**“We Are The Story Tellers (Reprise)”**

**Track**  
Vocal # 7  
Instr. # 19

$\text{♩} = 200$

**10 STORYTELLERS:**

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

**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.

**Song # 8**  
**"We Are Hunters"**

**Track**  
 Vocal # 8  
 Instr. # 20

**Allegro** **12** HUNTERS:

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

17 **0:28** 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:

**0:51** 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:  
 1:06 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.

(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.)

**Song # 9**  
**"We Are Hunters (Reprise)"**

**Track**  
Vocal # 9  
Instr. # 21

**2** THOMPSON, IAN, BULL & FREDDIE:

**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  
0:18



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

15  
0:25



Left and right-ers up and down-ers, 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.)

**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.*

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:**

*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.)

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? Mouse? Mouse! Do you know who I am? You're gonna hear from my lawyer! You hear me? Mouse? What's going on? Ooh! Hey, stop that! Mouse? Mouse!!

(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 "wounds")

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.

## Song # 10 "A Little Bit of Kindness"

Track  
Vocal # 10  
Instr. # 23

**Prestissimo**  
2 STORYTELLERS:

0:03 He-ros all need lau-rels, O-ceans all need co-rals,

7  
0:08 Wed-dings all need flo-rals and sto-ries all need mo-rals.

11  
0:12 He - roes all need lau - rels, O - ceans all need co - rals,

15  
0:18 Wed-dings all need flo-rals and sto-ries all need mo-rals.

19  
0:22 Here is the mo - ral, take it to heart.

23  
0:27 If you've ne - ver tried it, now it's time to start.

27  
0:33 A lit-tle bit of sel - fish-ness is like a hea-vy weight.

32  
0:38 It gets hard to move, hin - dered in that state. A

36  
0:42 lit - tle bit of mean - ness is like mud on your shoe. It

40  
0:47 fol - lows where you go, leaves a track of ug - ly goo, but a

44  
0:52 lit - le bit of kind - ness goes a long, long way.

48  
0:57 Hel - ping o - thers is what's right, wise peo - ple say. It

52  
1:02 gets you where you're go - ing with a friend to say, "Hoo - ray!"

56  
1:07 Yes, a lit - tle bit of kind - ness goes a long, long way.

61  
1:14 A lit - tle bit of va - ni - ty keeps you tripping o - ver glass,

66  
1:19 crash - ing in - to mir - rors that will not let you pass. A

70  
1:23 small touch of im - pa - tience can make you trip and fall, it

74  
1:28 makes your jour - ney lon - ger than ta - king time to stall, but a

78  
1:33 lit - tle bit of kind - ness goes a long, long way.

82  
1:38 Hel - ping o - thers is what's right wise peo - ple say. It

86  
1:42 gets you where you're go - ing with a friend to say, "Hoo - ray!"

90  
1:47 Yes a lit - tle bit of kind - ness goes a long, long way. 2

97  
1:56 Yes, a lit - tle bit of kind - ness goes a

100  
1:59 long, long, way! 2

(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?

TAYLOR  
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.

TAYLOR  
Yeah. Why would she do that?

Song # 11  
**"Be A Good Friend First"**

**Track**  
 Vocal # 11  
 Instr. # 23

8 **MOM:**

0:10 Some-times the best way to eat a good meal is to

14

0:17 share your food with a guest and some-times the best way that

20

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

27 **COMPANY:**

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

35

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

43 **TAYLOR:**

0:56 Some - times the best way to win a bat - tle is to

48 **TAYLOR + MOM:**

1:03 help the one that you cursed, and

52

1:08 some - times the best way to make a good friend,

56

1:15 is to be a good friend first.

60 **COMPANY:**

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

65

**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 exits.)

(BLACKOUT)

(END OF SCENE)

## Scene 12

SETTING: The same.

AT RISE: TAYLOR picks up the ball. CASEY, RIVER, JAMIE, 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.

### Song # 12 "Finale - A Little Bit of Kindness (Reprise)"

**Track**  
Vocal # 12  
Instr. # 24

$\text{♩} = 230$   
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 enters.)

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