

Arlyn & Bellamy

A Musical Play in One Act

Book, Music & Lyrics by

Jonathan Talmadge

Inspired by "The Frog Prince" by

the Brothers Grimm



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Author's Note

Please note that every part in "Arlyn & Bellamy" can be portrayed by either a boy or a girl. At Opening Act we strongly believe in casting according to ability, and not letting other external factors (race, gender, appearance, etc) have undue influence.

Since our founding in the summer of 2012, Opening Act Theatre Company has produced "A Little Bit of Kindness", "Our Troubles Are Over", "Gruff", "Keeper of The Stories", "Nobody's Perfect", "The Artisans & The Dragon", "The Journey of The Noble Gnarble" and "Unsung Heroes." There is one actor who appeared in every single one of those shows, and this was our first production without her.

"Arlyn & Bellamy" is dedicated to Josie Norman, Opening Act MVP, with love and respect. We know that wherever her path takes her, she will travel upon it with style and grace.

Good luck and Godspeed, Josie. Thanks for everything.

Jonathan Talmadge

December 12, 2015

"Arlyn & Bellamy" premiered at Mattawan Elementary School on December 12, 2015. Arlyn was played by Leah Farmer and Bellamy was played by Eliana Hapner. The production was directed by Jonathan Talmadge and choreographed and produced by Angela Talmadge.

Cast of Characters

<u>Arlyn Bryant:</u>	A Kid
<u>Bellamy:</u>	A Frog
<u>Flo Bryant:</u>	Arlyn's mother.
<u>Bob Bryant:</u>	Arlyn's father.
<u>Perry:</u>	A pizza maker.
<u>Haleigh:</u>	Doo Wop Crew/Hornet
<u>Bailey:</u>	Doo Wop Crew/Hornet
<u>Kailey:</u>	Doo Wop Crew/Hornet
<u>Queenie/Quentin:</u>	A Storyteller/Hornet
<u>Valencia/Valentino:</u>	A Storyteller/Hornet
<u>Michelle/Marcelle:</u>	A Storyteller/Hornet
<u>Winnie/Winston:</u>	A Storyteller/Hornet
<u>Gina/Gino:</u>	A Storyteller/Titan
<u>Shannon:</u>	A Storyteller/Titan
<u>Debbie/Dennis:</u>	A Storyteller/Titan
<u>Olive/Oliver:</u>	A Storyteller/Titan
<u>Yasmin/Yuri:</u>	A Storyteller/Titan
<u>Cynthia/Caesar:</u>	A Storyteller/Titan
<u>Eartha/Earle:</u>	A Storyteller/Titan
<u>Lennon:</u>	A Storyteller/Titan
<u>Justice:</u>	A Storyteller/Titan
<u>Zara/Zane:</u>	A Storyteller/Umpire
<u>Uma:</u>	A Storyteller
<u>Tanner:</u>	A Storyteller
<u>Phoenix:</u>	A Storyteller

Scene

Mattawan, MI - A Front yard, a Pizza Parlor, a Baseball Field, a House

Time

About six months ago.

Songs

	Song Title	Sung by...	Script Page #	Vocal Track #	Instrumental Track #
1.	Kind of a Normal Story	Company, Arlyn Bellamy, Michelle, Winnie	1	1	11
2.	Bring Me My Ball	Arlyn, Gina, Doo Wop Crew, Company	3	2	12
3.	Let's Be Friends	Bellamy, Shannon, Debbie, Yasmin, Valencia, Company	7	3	13
4.	When You Make A Promise	Mrs. Bryant, Mr. Bryant, Arlyn, Olive, Queenie, Michelle, Winnie, Doo Wop Crew, Company	15	4	14
5.	Bug Buffet	Perry, Bellamy, Doo Wop Crew, Company	19	5	15
6.	I Love Baseball	Arlyn	25	6	16
7.	A Base Hit	Gina, Shannon, Winnie, Debbie, Company	27	7	17
8.	A Base Hit (Reprise)	Arlyn	31	8	18
9.	Slumber Party	Company	32	9	19
10.	Finale	Arlyn, Bellamy, Company	35	10	20

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 #5 “Ludington March”</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><u>Track</u> Vocal #5 Instr. # 15</p>
--

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:

0:32 ²¹ **COMPANY:**

We've got a web to weave to-day; We've got a spiel to speed you.

The image shows a musical staff with a treble clef. Above the staff, the number '21' is written, followed by 'COMPANY:'. Below the staff, the lyrics 'We've got a web to weave to-day; We've got a spiel to speed you.' are written. To the left of the staff, a box contains the time stamp '0:32'.

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

²¹ **COMPANY:**

The image shows a musical staff with a treble clef. Above the staff, the number '21' is written, followed by 'COMPANY:'. The staff is empty.

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.

²¹

The image shows a musical staff with a treble clef. Above the staff, the number '21' is written. An arrow points to the number '21'.

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 staffs is a time.

0:32 ²¹

The image shows a musical staff with a treble clef. To the left of the staff, a box contains the time stamp '0:32'. Above the staff, the number '21' is written.

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 0:32 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 front yard of ARLYN'S house. It is a big grassy front yard with a medium sized pond in the middle.

AT RISE: ARLYN is playing with a baseball in her yard. The CHORUS enters and begins to sing.

Song # 1
"Kind of a Normal Story"

Track
Vocal # 1
Instr. # 11

$\text{♩} = 144$ 8

9 **COMPANY:**
0:11 Once u-pon a time, not so long a - go, Less than a year, but

14
0:18 more than a week, a - bout six months or so, there was a prin-cess.

(ARLYN stops playing ball and gives the CHORUS a look.)

19 3
0:24 Well, she was - n't real-ly a prin - cess.

25
0:34 Though she had her own room, and a prin-cess cos - tume,

29
0:40 and she sometimes got her way, it was - n't like that eve-ry day. —

35 **ARLYN:**
0:49 I was kind of a nor-mal kid, and I nor-mally kind of did

39
0:55 what my pa - rents said to do in a small town west of

42
CHORUS: She was kind of a nor - mal
0:59 Kal - a - ma - zoo.

44
1:02 kid, and she nor-mal-ly kind of did what her pa-rents said to

48
1:08 do in a small town west of Ka - la - ma - zoo.

51
1:14 8

59
MICHELLE
1:30 When you're in her front yard, you should be on your guard.


63
1:42 There's a kind of mar-shy pond with a fo - est just be-yond.

67
1:53 Green and filled with al - gae, un - der a big shad-y tree, _____

72
WINNIE:
2:08 dark and gooey, filled with bugs, min - nows, tur-tles, mud and slugs.

76
2:19 It's a kind of mur-ky bog where there lived a per-ky frog. 2

82
BELLAMY:
2:34 I was a normal kind of frog li - ving un - der a nor-mal log,

86 **2:39**  and I did what most frogs do in a small town west of

CHORUS:

89 **2:43**  She was kind of a nor - mal
Kal - a - ma - zoo.

91 **2:45**  frog li-ving un - der a nor-mal log, and she did what most frogs

95 **2:51**  do in a small town west of Ka-la-ma - zoo. *rit.* **5**

(ARLYN throws her ball in the air and it lands in the pond.)

ARLYN

Oh no! My ball! I lost my ball in the pond! It's gooey and wet. I might get stuck in there.

(To Bellamy)

Excuse me, Frog? Excuse me.

BELLAMY

My name is Bellamy.

ARLYN


How do you do?

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.


Song # 2
"Bring Me My Ball"

Track
Vocal # 2
Instr. # 12

$\text{♩} = 72$

2 **GINA:**  Life is some-times quite sur-pri - sing

0:06

4 **0:09**  when your plans don't work out right. You find your-self just im-provi - sing,

6

0:14 

as-kingeve-ry-one in sight for help.

BELLAMY

What can I do for you?

10

0:26  **ARLYN:**

Bring me my ball, bring me my ball,

12

0:31 

I will give you a - ny - thing you want.

14

0:37 


Bring me my ball, bring me ball,

16

0:42 


I will give you a - ny - thing you want.

18

0:48 

Do you like mo - ney? I got lots of mo - ney!

20

0:54 

Do you like jew - el - ry? I got gems ga - lore!

22

0:59 

Do you want to meet a ce - le - bri - ty?

24

1:05 

Eve - ry sin - gle one comes knock - ing at my door.

26
1:11 ARLYN:
 Bring me ball, bring me ball,
 DOO WOP CREW:
 Sha ka-la-ka dig gy dow, Sha ka-la-ka dig gy dow,

28
1:16 ARLYN:
 I will give you a - ny - thing you want.
 DOO WOP CREW:
 dig-gy dig-gy doo,

30
1:22 ARLYN:
 Bring me my ball, bring me ball,
 DOO WOP CREW:
 Sha ka la ka dig gy dow, Sha ka-la-ka-dig-gy dow,

32
1:27 ARLYN:
 I will give you a - ny - thing you want.

34
1:34 ARLYN:
 I can get you food, and fan-cy clothes.
 DOO WOP CREW:
 She's got her own chef! She's got her own

36
1:39 ARLYN:
 I know a dude with tickets for shows.
 DOO WOP CREW:
 tai-lor. She's got con - nections! They ne - ver

38 **ARLYN:**

1:44 I'll do a-ny thing you want meto.

DOO WOP CREW:

fail her! Look, des - pe - ra - tion is in her

40 **ARLYN:**

1:50 You name your price, I will come through.

DOO WOP CREW:

eyes. Make your move now. Get your

42 **ARLYN:**

1:55 Bring me ball, bring me my ball,

DOO WOP CREW:

prize! Sha-ka-la-ka-dig-gy dow,

44 **ARLYN:**

2:01 I will give you a - ny - thing you

DOO WOP CREW:

Sha ka la ka dig gy dow,

46 **ARLYN:**

2:07 want. Bring me my ball,

DOO WOP CREW:

dig - gy dig - gy doo,

47 **ARLYN:**

2:10 bring me my ball, I will

DOO WOP CREW:

Sha ka-la-ka-dig-gy dow, Sha ka-la-ka dig gy dow,

49

ARLYN:

2:16



give you a - ny - thing you want.

BELLAMY
I will be glad to help you.

ARLYN
You will?

BELLAMY
But I want something from you.

Song # 3
"Let's Be Friends"

Track
Vocal # 3
Instr. # 13

$\text{♩} = 120$



5

BELLAMY:

0:07



You e-ver felt, like all a-lone, no one there to care?—

9

0:16



and wished for some-one next to you; a pair to share the air?

14

$\text{♩} = 144$

0:24



Let's be friends, let's be al-lies, Let's be pals,— Let's be chums,—

19

0:32



Let's have bat - tles with our thumbs, let's make mud pies.

23

SHANNON:

0:39



You can build a blan - ket fort, u - sing cu - shions for sup - port.

25 **DEBBIE:**
0:43 Use a to - wel for a cape; make a su - per powered es - cape!

27 **YASMIN:**
0:46 In the win - ter you'll go sled - ding, in the sum - mer you can swim.

29 **VALENCIA:**
0:49 You can play a game of horse, shoo - ting bas - kets in the gym.

31 **BELLAMY & CHORUS:**
0:52 Let's be friends, let's be al - lies, Let's be pals, — Let's be chums, —

36
1:01 Let's have bat - tles with our thumbs, let's make mud pies. Let's be

40
1:07 friends, let's be al - lies, Let's be pals, — Let's be chums, —

44
1:14 Let's have bat - tles with our thumbs, let's make mud pies.

48
1:21 **10**

ARLYN

Wait! You are asking for a lot, here. Can we boil it down to the bare essentials, just to get started?

BELLAMY


Alright. I'm sorry. It's just that I've never had a friend before.

58 **BELLAMY:**
1:37 
 One thing friends will do: They sit down and chew on some bread and stew.

61
1:43 
 I would like to have a meal with you.

65 **BELLAMY & CHORUS:**
1:49 
 Let's be friends, let's have din-ner. We'll eat food, drink some pop.

70
1:57 
 for des-ert, a le-mon drop. We'll be the op-po-site of thin-ner.

74
2:04 
 5


ARLYN

Ok, fine. We'll eat some food. Can you get my ball now?

BELLAMY

I'm not done.

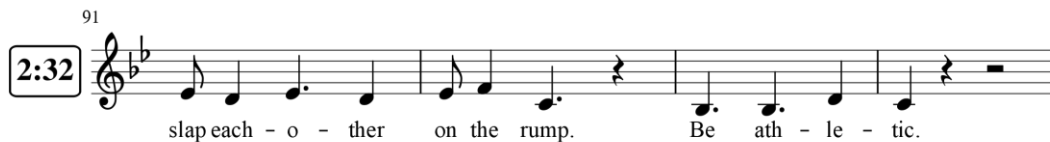
79 **BELLAMY:**
2:13 
 Some-thing friends will try, be-neath a sun-ny sky: mak-ing base-balls fly

82
2:18 
 I would like to play a game near - by.

86 **BELLAMY & CHORUS:**
2:23 
 Let's be friends, be e - ner - ge-tic. We can run, we can jump.

91

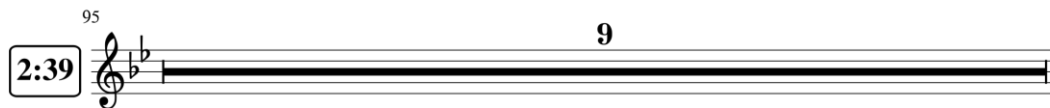
2:32



slap each - o - ther on the rump. Be ath - le - tic.

95

2:39



9

ARLYN

(aside)

Pathetic.

(to Bellamy)

I like to play baseball. Do you like baseball?

BELLAMY

Sure!

ARLYN

Do you know how to play?

BELLAMY

(really excited)

No! Not even a little bit!

ARLYN

Great. Can you get me my ball now?

BELLAMY

One more thing:

104

2:54

BELLAMY:



One more fact I know: Friends drink hot co-coa, play the ste-re-o,

107

2:59



stay up ve-ry late; a slum-ber par-ty!

111

3:06

BELLAMY & CHORUS:



Let's be friends, call our ma-mas. We will have a pil-low fight,

116
3:14 stay a - wake all through the night, wear pa - ja - mas.

120
3:22 Let's be friends, let's be al - lies, Let's be pals, — Let's be chums, —

125
3:29 Let's have bat - tles with our thumbs, let's make mud pies. Let's

129
3:36 do the stuff friends like to do, like you like me and I like you.

133
3:42 Let's be friends, Let's be friends, Let's be friends,

ARLYN

(aside)

I don't want to do any of those things. I don't want to be friends with a frog. But I do want my ball. Ah, who cares? I'll tell her what she wants to hear, she'll get my ball, and I'll have what I want. It's not like she can force me to be her friend.

(to BELLAMY)

Fine, Barnaby,

BELLAMY

Bellamy.

ARLYN

I'll be your friend.

(They shake hands)

BELLAMY

I'll get your ball.

(BELLAMY jumps in the pond and retrieves the ball. She gives it to ARLYN.)

ARLYN

Thanks, sucker!

(ARLYN runs away
laughing.)

BELLAMY

You're welcome, sucker!

(aside)

I love that we already have nicknames for each other!

(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 Poola Cheesa Cooler Pizza Pavilion. It is a pizza restaurant Center stage there is a table with four chairs.

AT RISE

ARLYN enters with her parents, MR. & MRS. BRYANT. PERRY the Pizzaneer welcomes them.

PERRY

Hello and welcome to Poola Cheesa Cooler Pizza Pavilion. My name is Perry. I will be your Pizzaneer this evening. Table for three?

MRS. BRYANT

Yes, thank you.

(PERRY leads them to the table center stage. As they are sitting, BELLAMY pops up, also sitting at the table. The other characters don't notice her at first.)

ACTOR TIP:
Perry is very proud of her Pizzeria. She is loud and friendly.

MR. BRYANT

What kind of pizza should we get?

ARLYN

Pepperoni and pineapple.

BELLAMY

Do you have grasshoppers?

(ARLYN and her PARENTS are surprised.)

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.

PERRY

Excuse me?

BELLAMY

Hi, I'm Bellamy.

MR. BRYANT

Arlyn, is this frog a friend of yours?

ARLYN

Sort of?

MRS. BRYANT

Can you introduce us?

ARLYN

Mom, Dad this is Beyoncé.

BELLAMY

Bellamy.

ARLYN

This is my mom and dad, Flo and Bob Bryant.

MR. BRYANT

It's a pleasure to meet you. How did you two become friends?

BELLAMY

I helped her get her ball out of the pond.

MRS. BRYANT

How kind of you.

ARLYN

Can I talk to you for a second?

(ARLYN and her PARENTS step away from the table. BELLAMY stays seated, then walks over to where the three of them are talking. They don't notice.)

ARLYN

This frog is crazy. I don't want her eating with us.

MR. BRYANT

I thought you were friends.

ARLYN

I only said that to get my ball. I didn't mean it.

MR. BRYANT

Excuse me?

ARLYN

My ball went in the pond. I didn't want to get wet,
so I promised Bartholomew-

BELLAMY

Bellamy.

ARLYN

Will you go sit down?

(BELLAMY returns to the
table.)

I promised the frog I would eat a meal with her, play a game of baseball with her, and have a slumber party with her. But I didn't mean it. And I don't think I should have to. She's a frog.

MRS. BRYANT

Are you kidding me?

MR. BRYANT

Is this our daughter talking like this?

Song # 4
"When You Make A Promise"

Track
Vocal # 4
Instr. # 14

♩ = 220

4

5

0:04 MRS. BRYANT:

When you make a pro - mise, you've got to keep it.

9

0:08

De - cent peo - ple al - ways keep their word.

15

0:15 MR. BRYANT

De - als must be hon - ored, Who - e - ver they're with,

19

0:19

Hu - man, hip - po, crick - et, dog, or bird.

25 **OLIVE:**
0:26 If you tell a fish, "I will grant your wish," You'd

29
0:30 bet - ter be a wish - grant - ing gen - ie,

33 **QUEENIE:**
0:35 If you tell some pood - les, "I will cook your fav' - rite

36
0:38 nood - les," You'd bet - ter start boil - ing some lin - gui - ni!

40 **PARENTS & CHORUS:**
0:43 When you make a pro - mise, you've got to keep it. De-cent peo-ple

45 **DOO WOP CREW:** Sha la la la la__ Sha la la la la__
0:49 al - ways keep their word.

50 **PARENTS & CHORUS:**
0:54 De-als must be hon - ored, Who-e - ver they're with, Hu-man, hip - po,

55 **DOO WOP CREW:** Sha la la la la__ Sha la la la la__
1:00 crick-et, dog, or bird.

61 **MICHELLE:**
1:05 If you tell a blue - jay, "I'll take you to the bal - let," you'd

65
1:10 bet - ter buy your tick - ets to the dance.

68 **WINNIE:**
1:14 If you tell a bum - ble - bee you'll bring him flow - ers from Par -

72
1:17 ee, you'd bet-ter get your-self a map of France!

77
1:23 PARENTS & CHORUS:
When you make a pro-mise, you've got to keep it. De-cent peo-ple

82
1:28 DOO WOP CREW: Sha la la la la— Sha la la la la—
al-ways keep their word.

87
1:33 PARENTS & CHORUS:
De-als must be hon-ored, Who-e-ver they're with, Hu-man, hip-po,

92
1:39 DOO WOP CREW: Sha la la la la— Sha la la la la—
crick-et, dog, or bird.

97
1:45 ARLYN:
She's just a frog. What's the big deal? It's

101
1:45 not as if her feel-ings mat-ter. Does she e-ven feel?

105 $\text{♩} = 80$
1:53 MRS. BRYANT:
She's just a frog? How can you talk that way? I can't be-lieve my

110
2:08 DOO WOP CREW:
on-ly child could go so far a-stray. Oh, so far a-stray.

ARLYN
(to Doo Wop Crew)
Who asked you?

♩ = 220

115 **PARENTS & CHORUS:**
2:23 When you make a pro-mise, you've got to keep it. De-cent peo-ple

121 **DOO WOP CREW:** Sha la la la la— Sha la la la la—
2:30 al-ways keep their word.

126 **PARENTS & CHORUS:**
2:35 De-als must be hon-ored, Who-e-ver they're with, Hu-man, hip-po,

131 **PARENTS & CHORUS:** Sha la la la la— Sha la la la la—
2:40 crick-et, dog, or bird.

136 **MR. BRYANT:**
2:46 So, if you did pre-tend to be this frog-gy's friend just to serve your

142
2:51 own sel-fish needs, I am tell-ing you, you're gon-na fol-low

148
2:58 through on eve-ry sing-le thing you guar-an-teed.

153 **PARENTS & CHORUS:**
3:03 When you make a pro-mise, you've got to keep it. De-cent peo-ple

158 **DOO WOP CREW:** Sha la la la la— Sha la la la la—
3:09 al-ways keep their word.

163 **PARENTS & CHORUS:**
3:14 De-als must be hon-ored, Who-e-ver they're with,

167
3:19 Hu-man, hip-po, crick-et, dog, or goose or moose or grub-by hog, or

171 **3:23**  **3**
 in - con - ven - ient friend - ly frog.

177 **3:30**  **3**
 De - cent peo - ple al - ways keep their word. _____

ARLYN
 You can stay.

BELLAMY
 Oh, good. I just have one problem. Pardon me? Perry?
 (PERRY approaches the table.)

I am on an insect-only diet, and it looks like your menu doesn't accommodate my needs.

PERRY
 Insect only.


BELLAMY
 Yes, just about anything with six legs is good for me.


Song # 5
 "Bug Buffet"

Track
 Vocal # 5
 Instr. # 15

$\text{♩} = 96$

PERRY:

0:02  We have pep - pe - ro - ni, we have sau - sage too,

0:06  we have a - ba - lo - ne and ground up kan - ga - roo. We have pan - seared pea snaps,

0:14  green o - lives and kale, you can e - ven get the knee caps of a smo - ky gar - den snail.


ARLYN


Snails don't have kneecaps.


MRS. BRYANT


Quiet, dear, she's on a roll.


11 **PERRY:**

0:24  I can top your pie with spi-nach, much-rooms, on - ions, or blue cheese,

13 **0:29**  like down in the vil - lage Green-wich I can serve Wa - sa - bi peas.
(PRONOUNCED "GREN-NICH")

15 **0:34**  You can have it made with ba - con. I can serve your food with hugs,

17 **0:39**  but you are mis-ta-ken, to think, sir, you can eat, sir, a piz-za made with bugs!

21 **0:48**  **6**

BELLAMY

Why not?

PERRY

Why not? Because they are bugs. Nobody eats bugs.

BELLAMY

I'm somebody. I eat bugs.

PEERY

You're a frog. People don't eat bugs.

BELLAMY

That's simply not true.

27 $\text{♩} = 112$ **BELLAMY:**

1:02 The bi - ble says that John the Bap - tist liked to dine on lo - cust. He

30 topped them off with ho - ney, per - haps they helped his fo - cus. A

32 **1:12** moth that's quite o - ri - gi - nal found on the Witch - et - ty shrub: En -

34 **1:16** joyed by A - bo - ri - gi - nals is called a Witch - et - ty grub. In Bot -

36 **1:20** swa - na and Zim - bab - we, (a - mong o - ther pla - ces) a

38 **1:25** worm that's called mo - pa - ne they stuff in - to their fa - ces.

41 $\text{♩} = 72$ *legato* **DOO WOP CREW:**

1:32 And in Van - cou - ver there's a piz - za piz - za piz - za

BELLAMY

That's right, I said pizza.

1:41 **BELLAMY:** **DOO WOP CREW:** **BELLAMY:**

at a res - taurant called Ran - go - li. Ran - go - li, Ran - go - li, It's

47 **DOO WOP CREW:** **BELLAMY:**

1:47 real - ly quite a treat, sir, treat, sir, treat, sir, made with crick - ets, eat it slow - ly.

51 $\text{♩} = 80$

2:01 Bug buf - fet! bug buf - fet! The en - tire globe is a de - li - cious ar - ray!

54
2:10 Bug buf - fet! Bug buf - fet! A bel - ly full of in - sects is a glo - ri - ous day.

56
2:16 Bug buf - fet! Bug buf - fet! Serve 'em hot or cold, I will ne - ver say nay.

58
2:22 Bug buf - fet! Bug buf - fet! I love to eat 'em all, a - ny old way.

60
2:28 **BELLAMY & CHORUS:**
Bug buf - fet! bug buf - fet! The en - tire globe is a de - li - cious ar - ray!

62
2:34 Bug buf - fet! Bug buf - fet! A bel - ly full of in - sects is a glo - ri - ous day.

64
2:40 Bug buf - fet! Bug buf - fet! Serve 'em hot or cold, I will ne - ver say nay.

66
2:46 Bug buf - fet! Bug buf - fet! I love to eat 'em all, a - ny old way. **2**

(MR. BRYANT gives PERRY
some money from his
wallet.)

MR. BRYANT

Perry, I need you to go across the street to the pet store and buy some crickets. We need one small cricket pizza and one large pepperoni and pineapple. Keep the change.

PERRY

Yes, sir!

(PERRY exits.)

ARLYN

Dad, why are you doing this?

MR. BRYANT

Bellamy is our guest. This is how you treat guests.

BELLAMY

Thank you, Bob. Thank you Flo.

MRS. BRYANT

You are welcome.

BELLAMY

Thanks, pal.

ARLYN

Hmmf.

(BLACKOUT)

(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.

SAMPLE

Scene 3

SETTING The Baseball Field. There is a bench stage left, with a bat leaning on it and a home plate stage right. If the rest of a baseball diamond were in place, second base would be house right.

AT RISE ARLYN and BELLAMY enter, wearing baseball caps and gloves.

BELLAMY
I'm excited! I have never played baseball before.

ARLYN
But you know the rules, right?

BELLAMY
There are rules? What's this thing?

ARLYN
That's the bat.

BELLAMY
Doesn't look like a bat. Bats are furry and they fly around.

ARLYN
Yeah. This kind of bat we use to hit the baseball.

BELLAMY
Oh, I see.
(BELLAMY puts a baseball on the ground and starts whacking at it like she's trying to pound a stake into the ground.)

ARLYN
No, no. Not like that. Oofta.

BELLAMY
Do you like baseball?

ARLYN
No. I love it.

Song # 6
"I Love Baseball"

Track
Vocal # 6
Instr. # 16

♩ = 120

4 ARLYN:

0:07 I love_____ the sto - ry sum - mer tells,

7

0:11 I love_____ the way the lea - ther smells,

9

0:15 I love_____ to hear when the crowd_____ yells._____

13

0:23 I love_____ grass stains on my knee,

15

0:27 I love_____ team cama - ra - de - rie,

17

0:31 No - thing_____ bad can bo - ther_____ me._____

21

0:39 I love the crack of the bat.

25

0:47 I love_____ warm sun on my_____ hat._____

28

0:55 I love to win, I hate to lose.

33

1:03 Ei - ther way, I al - ways choose this game._____

40
1:16

I love base - ball.

44
1:26

I love base - ball.

(HALEIGH, KAILEY, & BAILEY enter. They are also wearing baseball caps & gloves. They are on the same team as Arlyn)

HALEIGH
Hey, Arlyn, who is this?

ARLYN
This is Beauregard.

BELLAMY
Bellamy. I'm a frog.

BAILEY
You're a frog.

BELLAMY
I'm here to play babesall!

KAILEY
You mean baseball?

BELLAMY
That's what I said.

BASEBALL TEAM
Oofta.

Song # 7
"A Base Hit"

Track
Vocal # 7
Instr. # 17

accel...

GINA:

$\text{♩} = 130$ $\text{♩} = 150$ $\text{♩} = 170$

Ar - lyn and her team - mates thought that clear - ly this weird

4 $\text{♩} = 190$ $\text{♩} = 210$ $\text{♩} = 230$

0:04 frog could not quite match the skill that they had brought to - day.

8 $\text{♩} = 132$

ARLYN:

Why won't she go a - way?

10 $\text{♩} = 130$ $\text{♩} = 150$ $\text{♩} = 170$

SHANNON:

But they were one play - er short and if this frog could

13 $\text{♩} = 190$ $\text{♩} = 210$ $\text{♩} = 230$

0:17 add sup - port, they just might win their fa - vorite sport No way!

17 $\text{♩} = 132$ $\text{♩} = 112$

BELLAMY:

I'm rea - dy now, let's play!

19 **16**

0:25

VALENCIA

Hey, batter, hey batter, hey batter, Swing!

BELLAMY

Why is she yelling that?

ARLYN

It's what you do. You yell stuff. To psych them out.

BELLAMY

Hey, spectator, hey spectator, hey spectator, Eat that hot dog!

ARLYN

No, you goofy frog, you yell stuff at the other team!


BELLAMY


Ohhhhh! Hey kid standing in the dugout, hey kid standing in the dugout, hey kid standing in the dugout, Spit out those sunflower seeds!

ARLYN


Oofta.


35 **WINNIE:**

0:59  Soon the pit - cher struck out three. Ar - lyn's team and Bel - la - my


37  hit the bench to o - ver - see their own turn at bat.

39 **DEBBIE:**

1:08  Now that she had prac - ticed some, proud of just how far she'd come,

41  Bel - la - my yelled with her chum, she had this stuff down pat.

43 **16**

1:17 

QUEENIE

We need a pitcher, not a belly itcher.

BELLAMY

What's a belly itcher? You mean a rash?

ARLYN

(ARLYN demonstrates by scratching her own belly.)

No, you know, a belly itcher.

BELLAMY

Wouldn't that be a belly scratcher?

ARLYN

No, it's not supposed to make sense. Just forget it.

BELLAMY

What's wrong with scratching your belly anyway? Is that against the rules?

ARLYN

Could you stand, like, over there please?

BASEBALL TEAM

We need a pitcher, not a belly itcher!

BELLAMY

We need an umpire, not a pancake!

ARLYN

Oofta!

59 **1:51** **CHORUS:**

Though it was un - or - tho - dox for she was - n't wear - ing socks,

61 **1:55**

next up in the bat - ter's box was Bel - la - my the frog. The

63 **1:59**

pit - cher threw a per - fect strike, which Ar - lyn's team mates did not like. They

65 **2:04** $\text{♩} = 96$ *rit.*

hoped the frog would take a hike, but then they were a - gog.

67 **2:09** $\text{♩} = 120$

For she got a hit! A base hit! She's got grit! Look at

71 **2:16**

it, she got a hit! A base hit! She's got grit! A base hit!

76
 2:27 I thought she was un - fit. Now I see I must ad - mit;

80
 2:35 Bel-la - my's no coun - ter-feit, Don't call me a hy - po - crite.

82
 2:39 Go and eat a spi - cy chi-li, jump the moon and call me Bil-ly, —

84
 2:44 — That real-ly sil-ly wil-ly nil-ly frog — got a base hit.

90
 2:55 Go and eat a spi-cy chi-li, jump the moon and call me Bil-ly, —

93
 3:00 That real-ly sil-ly wil-ly nil-ly frog — got a base hit. **4**

BELLAMY

Arlyn, I'm sorry I didn't score any points. When you said to steal a base, I thought I was supposed to pick it up and run away with it.

ARLYN

I know. It's alright. Hey, you got on base. That's not nothin' That's somethin'.

BELLAMY

It is?

ARLYN

(Shaking hands)
 Good game, Bellamy.

BELLAMY

Thanks!

ARLYN

See you tonight?

BELLAMY

You bet, Sucker!

Song # 8
“A Base Hit (Reprise)”

Track
 Vocal # 8
 Instr. # 18

♩ = 72

2

0:07 Go and eat a spi-cy chi-li, jump the moon and call me Bil-ly, ——— That

6

0:16

real-ly sil-ly wil-ly nil-ly frog ——— got a base hit.

(BLACKOUT)

(END OF SCENE)

Scene 4

SETTING Arlyn's house. The living room.

AT RISE We hear a doorbell. Mrs. Bryant answers the door.

MRS. BRYANT

Hello, are you here for your sleepover?

BELLAMY

Yes, I am!

ARLYN

Bellamy!

(They hug.)

What do you want to do first?

BELLAMY

What don't I want to do?

Song # 9
"Slumber Party"

Track
Vocal # 9
Instr. # 19

$\text{♩} = 132$



8 **COMPANY:**

0:12 Slum-ber par - ty! Slum-ber par - ty! It's time for a slum-ber par - ty!

12 Slum-ber par-ty! Slum-ber par-ty! It's time for a slum-ber par-ty!

18 **SHANNON:** **DEBBIE:** **COMPANY:**

0:30 Let's pop some corn, play truth or dare, Let's sing some songs with crazy hair!

22 Slum-ber par - ty! Slum-ber par - ty! It's time for a slum-ber par - ty!

26
0:45 Slum-ber par-ty! Slum-ber par-ty! It's time for a slum-ber par-ty!

31
0:54 MICHELLE:
I will take a flash - light, put it un-der-neath my chin.

34
0:59 Tell a sca-ry sto - ry all a-bout my e - vil twin.

37
1:05 You don't want her to find you. She'll use a rope to bind you!

41
1:12 VALENCIA:
She's right be - hind you! Boo!

43
1:16 COMPANY:
Slum-ber par-ty! Slum-ber par-ty! It's time for a slum-ber par-ty!

47
1:23 Slum-ber par-ty! Slum-ber par-ty! It's time for a slum-ber par-ty!

52
1:31 17

(The SLUMBER PARTY
DANCERS dance)

69
2:03 VALENCIA: OLIVE:
Put on our fa-vo-rite pa - ja - mas, act out some me - lo - dra - mas

73
2:10 YASMIN: QUEENIE:
time to climb in-to your sleep-ing bag, take a quiz out of a fash-ion mag.

78 **COMPANY:**
2:19 Slum-ber par - ty! Slum-ber par - ty! It's time for a slum-ber par - ty!

82
2:26 Slum-ber par-ty! Slum-ber par-ty! It's time for a slum-ber par - ty!

87 **HALEIGH:** **DEBBIE:** **KAILEY:**
2:35 Let's play Twis-ter, and te - le-phone, Mo-no-po-ly,

90 **OLIVE:** **QUEENIE:** **BAILEY:**
2:41 let's play M.A.S.H.! Give me more coo-kies, an ice cream cone.

93 **YASMIN:** **COMPANY:**
2:47 Don't go to sleep: Stay up 'til we crash! _____

96
2:51 Slum ber par - ty! Slum-ber par - ty! It's time for a slum-ber par - ty!

100
2:58 Slum-ber par-ty! Slum-ber par-ty! It's time for a slum-ber par - ty!

106 **GINA:**
3:09 You hide your eyes and do not peek. It's time to play some hide and seek.

112
3:20 You'd bet-ter be on your mark, 'cause we are play-ing in the dark!

117 **COMPANY:**
3:29 Slum-ber par - ty! Slum-ber par - ty! It's time for a slum-ber par - ty!

121
3:37 Slum-ber par - ty! Slum-ber par - ty! It's time for a slum-ber par - ty!

125
3:44 
 Slum-ber par - ty! Slum-ber par - ty! It's time for a slum-ber par - ty!

129
3:51 
 Slum-ber par - ty! Slum-ber par - ty! It's time for a slum-ber par - ty!

Bellamy?

ARLYN

Yeah?

BELLAMY

This is really fun.

ARLYN

Yeah.

BELLAMY

I was really mean to you. I'm sorry.

ARLYN

"Sucker" isn't a nickname, is it.

BELLAMY

For us it is.

ARLYN


Sounds good.

BELLAMY

Song # 10
"Finale"

Track
 Vocal # 10
 Instr. # 20

$\text{♩} = 144$

ARLYN: BELLAMY: BELLAMY & ARLYN:

 We are friends, we are al lies, We are pals,___ We are chums,___

6
0:07 
 We have bat - tles with our thumbs, We make mud pies.

10 **COMPANY:**
0:13 We are friends, we are al lies, We are pals,— We are chums,—

15
0:21 We have bat - tles with our thumbs, We make mud pies.

19 **2**
0:28 Once u-pon a time, not so long a - go, Less than a year, but

26
0:38 more than a week a - bout six months or so, a frog and a kid

30 **2**
0:44 be - came best friends.

35 **ARLYN & BELLAMY:**
0:51 We are kind of these nor-mal pals, who nor-mal-ly share the same lo-cales,

39
0:57 We do stuff friends like to do in a small town west of

42 **COMPANY:**
1:02 They are kind of these nor - mal
 Ka - la - ma - zoo.

44
1:05 pals, who nor - mal-ly share the same lo - cales, They do stuff friends like to

48
1:11 do in a small town west of Ka - la - ma - zoo. **7**

(End of play)