

The Musical Adventures of Freddie The Frog

By

Sharon Burch

The Freddie the Frog book series written by Sharon Burch,
illustrated by Tiffany Harris
Original compositions by Grant Wood and Jonathan White
Music arrangements/composition by Bryce Inman

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Cast of Characters

<u>Red Brass Army Ant 1-4:</u>	Large roles.
<u>Freddie the Frog:</u>	Large role.
<u>Eli the Elephant:</u>	Large role.
<u>Red Brass Army Ant Ensemble:</u>	6-18, double or triple roles, serving as stage crew, puppeteers, and the following various roles.
<u>Freddie's Dad & Mom:</u>	Scene 1 and 3
<u>Catherine the Crocodile:</u>	Scene 1
<u>Tika Tika Birds 2 or 3:</u>	Scene 2
<u>Purple Elephant:</u>	Scene 2
<u>Bobaloo Baboon:</u>	Scene 2
<u>Orangutan-tang:</u>	Scene 2
<u>Female French Bee:</u>	Scene 3
<u>Derwood the Dragon:</u>	Scene 3
<u>Evila the Elephant:</u>	Scene 3
<u>Annie the Ant:</u>	Scene 3
<u>Bass Clef Monster:</u>	Scene 3
<u>Damselflies 1-4:</u>	Scene 4
<u>Blue Beetle Bugs 1-4:</u>	Scene 4
<u>Geckos, Nigel & Dudley:</u>	Scene 4
<u>Jamaican Dolphins 1 & 2:</u>	Scene 4
<u>Flying Jazz Kitten & Jazz Cats:</u>	Scene 5 (5,6, or 8 Jazz Cat Musicians)

(MORE)

Cast of Characters (cont'd)

ABOUT THE MUSICAL ADVENTURES OF FREDDIE THE FROG

THE MUSICAL ADVENTURES OF FREDDIE THE FROG's premiere performance was produced by the 2012-2013 Niles West Theatre in Skokie, Illinois on December 6, 2012. It was directed by Andy Sinclair; the set design was by Steven George; the costume design was by Kimberly Morris; the lighting design was by Charlotte Rathke; the sound design was by Adam Rosenthal; the original music was by Jonathan White, Grant Wood, and Bryce Inman; arrangements were by Bryce Inman; the rehearsal pianist/vocal coach was Julie Crossen, and the musical director was Mary Jo Papich. The cast was as follows:

FREDDIE THE FROG.....Cameron Broderick
ELI THE ELEPHANT.....Alex Wood
RED ARMY ANT NARRATOR 1.....Surdeep Chauhan
RED ARMY ANT NARRATOR 2.....Sherlina Chauhan
RED ARMY ANT NARRATOR 3.....Andre Eramia
RED ARMY ANT NARRATOR 4.....Thea Gonzales
RED ARMY ANTS ENSEMBLE (and various roles)

Sebastian Achettu, Scott Albaum, Mira Berkson, J.T. Fontelera, Peter Garbis, Elissa Hoffman, Rosebud Johnson, Merrick McWherter, Susy Montoya Quinchia, Rudy Newman, Samantha-Abbie Padillo, Sharon Pasia, Barry Ruderman, Brian R. Sands, Sarah Jane Schierbeek, Hannah Williams, Rhiannon Yalowitz, Emma Zivkovic.

The student production staff crew were as follows: Stage manager, Lila Gilbert, assistant stage manager was Daniel Bedoya; the assistant costume designer by Caleigh Havansek; the costume head was Sarah Meehan; the head carpenter was Aria Caldwell; the master electrician was Samantha Elkin; the paint lead was Becca Gratch; the prop mistress was Maria Coss. The production crew was Renee Castillo-Ralon, Katie Doherty, Mikey Edelstein, Nichole Hanusiak, Kelsey Ledford, Asha Lodhia, Nicole Miller, Negin Motlagh, Amanda Pusateri, Angella Ress, Emma Ryan, Elisabeth Schapmann, Earnest Soriano, Teresa Vargas, Rachel Weisbecker, Tommy Baltazar, Joerlyn Manalang, Cynthia Ruberry, Nikki Emmett, Drake Nickell, A.J. Sclessinger, and Carly Tennes.

The pit orchestra musicians were as follows: drumset by Lorenze Cordova, trumpet by Nathan Fox, piano by Max Greene, alto saxophone by Wesley Healy, Auxiliary percussion by Zach Hiyama, bass guitar by Kye Quentin McHugh, guitar by Merrill Miller, and trombone by Johnny Wengerski.

A NOTE FROM THE ORIGINAL DIRECTOR: Andrew Sinclair

The biggest lesson I learned from Freddie the Frog is to trust the material.

It is that simple - trust the text. This play works with an audience - young and old - just as the original books continue to work for millions of budding musicians across the country. Kids will fall in love with Freddie and from there the possibilities are endless.

As Sharon Burch and I began to put this production together, my first instinct was to smooth out the edges of the script. I had major concerns about the transitions and I wanted this to feel more like a well-polished play. I felt the need to downplay Red Ant Narrators and I feared the ramifications of audience interaction. I began to question simple fundamentals: Would the audience get it? Would the moments with the Red Ants' reviewing the notes/symbols of the story feel clunky in performance?

I couldn't have been more wrong.

Yes, the audiences get it.

Yes, the transitions work because they rely on the audience to move the story forward.

Yes, the audience needs the transitions to center themselves for the next story in the production.

And yes, the audiences of all age levels need the songs to become members of the story, rather than passive listeners.

One of my fondest memories of this production was watching over 1,000 patrons - all of various age levels - rising as one to dance Eli's Hokey Pokey or the Tempo Island Conga. They did this because they were a part of the story and they trusted the Red Ants enough to take them on this journey. It was in that moment that I realized my best decision was to do the same and to trust the text and the power of theatre. This play should not feel like other plays - it is its own beast. If I trusted the text, these audiences were not only entertained - they were now educated.

Please be warned that it is easy to get lost in the magnitude of this production. My best advice for directors and designers is to embrace simplicity and to allow your audience to fill in the gaps. Children are not only the most honest audience you will have, but also the most creative. If you tell the story, the audience will create the world. If Freddie sees it, they will see it too.

The Musical Adventures of Freddie the Frog is one of most successful plays for young audiences that I have encountered. It was a great challenge for my actors, technicians, designers and musicians. The response to our production was phenomenal and the power of music, theatre and audience participation left our audiences thirsty for more. I know that your company will receive the same reaction.

I leave you with three final missions when encountering this text:

Trust the text.

Trust the message.

Trust the power of Freddie.

If you can follow these rules, the rest of the process is golden.

[U+2043] Andy Sinclair, Original Director

A NOTE FROM THE AUTHOR: Sharon Burch

The Freddie the Frog book series and puppet are known and loved by millions of children through their elementary music teacher. The stories are interactive, engaging children in learning music as they listen and read. The onstage adaptation brings the storybooks to life in a new medium, but continues to engage through interaction and entertaining education. For a full understanding of this unique play with music, experience reading the Freddie the Frog Books with a child at your side while listening to the dramatized CD.

The transitions between scenes are intentionally designed to establish control of the house. In reading through the script, transitions sometimes seem abrupt, but in practice, they work, proven repeatedly with hundreds of children of all ages, in the classroom and on the stage. Establishing that the RED BRASS ARMY ANTS are in control of the house effectively manages fun interaction between a child audience and the characters.

He who leads movement, controls the house. The key to incorporating interaction while maintaining control, is to conduct, or lead, the movement. If the house leads (runaway clapping), the house controls. If the RED BRASS ARMY ANTS lead, everyone engages, interacts, and enjoys on stage and off.

Trust the script. It works.

ACT IScene Overview**Scene 1: Freddie the Frog and the Thump in the Night**

Lighting: Sunny, day time. Night time. Sunny, day time.

Setting: Treble Clef Island (frog treehouse, Crocodile River, azalea patch, bridge, Eli's hut, possible swing

SCENE 2: Freddie the Frog and the MYSTERIOUS WAHOOOOO

Lighting: Sunny, day time.

Setting: Tempo Island (ocean, beach, jungle)

SCENE 3: Freddie the Frog and the Bass Clef Monster

Lighting: Dark, night time, eery. End is in bright, sunny, day time.

Setting: Dark eery place (deep purple/navy lighting, apple trees, wall of bees, cocoon garden, frog log, oversized tall grass, cocoon wrap, return to Treble Clef Island with bright, sunny lighting at end)

SCENE 4: Freddie the Frog and the Secret of Crater Island

Lighting: Bright sunny day time.

Setting: Treble Clef Island (Crocodile River, azaleas, beach, raft, Crater Island, shooting blowhole)

SCENE 5: Freddie the Frog and the Flying Jazz Kitten

Lighting: Bright, Sunny day time. Inside plane, artificial lighting. Night time, city lighting/street lights. Colored spots inside jazz club. Bright, sunny morning lighting at the end.

Setting: Treble Clef Island, Scat Cat "Night time City" Island, Treble Clef Island (Crocodile River, Jet Plane, Inside Jet Plane, Night time City Scape and street, Jazz Club lighting, Treble Clef Island)

The below cast of characters include all visible at some time throughout the play, but only those listed previously include speaking lines.

RED BRASS ARMY ANTS 1-4 serve as narrators and carry the weight of the show. Freddie and Eli are dedicated roles, as well. The balance of the characters may be doubled as scenes dictate.

CAST OF CHARACTERS

Cast of 12-24. (6 dedicated roles: Red Brass Army Ants 1-4, Freddie the Frog,

(CONTINUED)

and Eli the Elephant. 6-18 may double or triple roles.)

RED BRASS ARMY ANT 1

RED BRASS ARMY ANT 2

RED BRASS ARMY ANT 3

RED BRASS ARMY ANT 4

FREDDIE THE FROG

ELI THE ELEPHANT

FREDDIE'S MOM

FREDDIE'S DAD

ELI THE ELEPHANT'S DAD) - Non-speaking. May be implied rather than seen.

ELI THE ELEPHANT'S MOM)- Non-speaking. May be implied rather than seen.

CATHERINE THE CROCODILE

2 or 3 TIKA TIKA BIRDS

PURPLE ELEPHANT

BOBALOO BABOON

ORANGUTAN-TANG

FEMALE FRENCH BEE

FRENCH BEES, SEVERAL) - Non-speaking. May be visual rather than actual characters. Buzzing sound effects to indicate massive amount of bees forming a "wall of bees."

(COCOONS) - Non-speaking. One "live," others visual.

DERWOOD THE DRAGON

EVILA THE ELEPHANT

ANNIE THE ANT (RED ANT)

BASS CLEF MONSTER

DAMSELFLY 1

DAMSELFLY 2

(CONTINUED)

DAMSELFLY 3

DAMSELFLY 4

BEAUFORT THE BLUE BEETLE BUG

BERT THE BLUE BEETLE BUG

BUBBA THE BLUE BEETLE BUG

B.J. THE BLUE BEETLE BUG

NIGEL THE GECKO

DUDLEY THE GECKO

JAMAICAN DOLPHIN 1

JAMAICAN DOLPHIN 2

JAZZMINE THE FLYING JAZZ KITTEN

BASS JAZZ CAT

DRUMMER JAZZ CAT

PIANO JAZZ CAT

TRUMPET JAZZ CAT

TROMBONE JAZZ CAT

SAXOPHONE JAZZ CAT

GUITAR JAZZ CAT

PERCUSSION JAZZ CAT

OVERTURE

Director's Note. The Red Brass Army Ants serve as narrators throughout the show. The number of Red Brass Army Ants can be what works best with your cast. Four ants are included in the original script. Ant 3 is the fun-loving, easily-distracted ant. Distribute numbers or personalize with names to fit your cast.

SCENE 1: Freddie the Frog and the
Thump in the Night

(Four RED BRASS ARMY ANTS enter stage in line formation, chanting. This is a exaggeration of how real ants follow each other in ant lines when traveling. Stop at attention facing the audience. RED BRASS ARMY ANT 3 is easily distracted and "out of form," gawking at the audience.)

(whistle from RED BRASS ARMY ANT 1 is heard offstage or from the back of the house)

RED BRASS ARMY ANT 1

Left ... left ... left, right, left.

(one or two lines of RED BRASS ARMY ANTS enter, lead by the ANTS 1, 2, 3 and 4.)

ALL RED BRASS ARMY ANTS

Left..left... left, right, left. Left... left...left, right, left. ...

(until arriving at destination to face audience)

RED BRASS ARMY ANT 1

Company, halt.

(RED BRASS ARMY ANT 3 marches out of formation and realizes his mistake after ANT 1's line. He tries to correct himself, but is always opposite the rest of the group until ANT 1 relieves him with the next line.)

About face. At ease.

(RED BRASS ARMY ANT 3 obviously relieved.)

RED BRASS ARMY ANT 3

Whew!

((Relieved not to be at attention or formation. Then waves excitedly to the audience.)

RED BRASS ARMY ANT 1

(Addressing the audience.)

Welcome to the Musical Adventures of Freddie the Frog!
We're the Brass Army Ants from ...

ALL RED BRASS ARMY ANTS

(in unison)

Treble Clef Island!

(CONTINUED)

RED BRASS ARMY ANT 4

We work in the Brass Mine making all the brass instruments.

RED BRASS ARMY ANT 2

The Mighty Meter Gnome keeps us working together to the beat of music. We are good at keeping things on time.

RED BRASS ARMY ANT 3

(Blurts out in excitement.) Yes. And that's why we're here, to have a good time.

RED BRASS ARMY ANTS

Ughhhhhhhh ...
(playful groan)

RED BRASS ARMY ANT 2

We love to sing and play games while we work.

RED BRASS ARMY ANT 4

Would you like to play one of our favorite games?

RED BRASS ARMY ANT 3

Great!

RED BRASS ARMY ANT 1

(Speaking to audience)

It's called the "Mirror Game." Here's how you play. You...all of you...are my GIANT mirror, and I'm looking in my mirror. Now, a couple of questions before we begin. Do mirrors talk?

ALL RED BRASS ARMY ANTS

(in unison)

No!

RED BRASS ARMY ANT 1

Do mirrors echo?

ALL RED BRASS ARMY ANTS

(in unison)

No!

RED BRASS ARMY ANT 1

Of course not! And, the better you are, the more I try to trick you.

RED BRASS ARMY ANT 3

(Breaking in excitedly, speaking to RED BRASS ARMY ANT 1.)

Can we play, too?

(CONTINUED)

RED BRASS ARMY ANT 1

Of course! Let's begin.

Other three army ants turn to face RED BRASS ARMY ANT 1 and play, too, modeling for the audience as they play. Be careful to not distract or pull attention away from RED ANT 1. RED ANT 1 raises both hands in front and waits for the audience to do the same. Slowly lean to the right, then the left, silently waiting for the audience to follow. Continue to play the mirror game, increasing the complexity based on the audience's success. As they become comfortable, slowly mirror preparations to clap, but instead of clapping pass your hands pass the other one. Typically, a few will anticipate the clap and will be the lone "clappers." RED BRASS ARMY ANT 3 should be one that claps instead of passing by. RED BRASS ARMY ANT playfully and silently indicate that you "tricked them." Do it again. Play a bit more, and then lead the audience to thumping with two fingers four times into the other hand. Stop suddenly. Do the four thumps again. Quietly mirror resting hands on their laps to end.

Wow! Great job! You are difficult to trick! Throughout the stories, there will be times that we will suddenly play the mirror game right in the middle of the story! Just silently play along.

(Addressing the other three ants.)

Company, ready! March!

RED BRASS ARMY ANTS 1, 2, & 4 Quickly get into ant follow-the-leader line ready to go to their designated blocking spot. Rather than each going in independent directions, the captain, RED BRASS ARMY ANT 1, should the company line to each spot, dropping off each ant at its blocking designation, beginning with RED BRASS ARMY ANT 4, then RED BRASS ARMY ANT 3, then RED BRASS ARMY ANT 2.

RED BRASS ARMY ANTS 1, 2, & 4

Left..left... left, right, left. Left... left...left, right, left. ...

(until RED BRASS ARMY ANT 1 arrives at destination to face audience)

RED BRASS ARMY ANT 3

Refer to musical score for clarification. RED BRASS ARMY ANT 3 begins singing and marching while others chant and march until arriving at destination to face audience and RED BRASS ARMY ANT 1 yells halt command. If RED BRASS ARMY ANT 3

(CONTINUED)

arrives at the blocking destination before the command is given, march in a circle at destination spot. At the halt command, stop and face the audience in position ready for the show to begin. Immediately stop singing, no matter at where the RED BRASS ARMY ANT 3 is in the song.

THE ANTS GO MARCHING FOUR BY FOUR, HURRAH, HURRAH.

THE ANTS GO MARCHING FOUR BY FOUR, HURRAH, HURRAH.

THE ANTS GO MARCHING FOUR BY FOUR,

THE LITTLE ONE STOPS AT A MARK ON THE FLOOR,

AND THEY ALL GO MARCHING ROUND AND AROUND AND AROUND

AND AROUND AND...

RED BRASS ARMY ANT 1
Company, halt! Begin.

As a general rule throughout the show, the three RED BRASS ARMY ANTS that are not speaking faces the one RED BRASS ARMY ANT that is speaking. This visually helps cue the audience where to look and minimizes distraction from the speaker.

Opening introductory music to SCENE 1 (same as storybook track 1)

Suggested Scene 1 Set: Jungle gym in the jungle to represent main structure of most scenes throughout all scenes.

RED BRASS ARMY ANT 2
This is Freddie.

(Freddie the Frog enters with leaps and handsprings and stops to sing.)

Freddie loved to sing. Not the usual croaking noises that frogs make, but songs like,

FREDDIE THE FROG

(Cheerfully singing stage center--refer to musical score for number of measures of introduction lead in.)

TWINKLE, TWINKLE, LITTLE STAR, HOW I WONDER WHAT YOU ARE. UP ABOVE...

RED BRASS ARMY ANT 2

(Cutting off Freddie's singing. FREDDIE looks slightly annoyed and disappointed at the ant for cutting him off.)

and...

(CONTINUED)

FREDDIE THE FROG

(FREDDIE listens and grins, ready to sing again.)

FROGGY WENT A-COURTIN' AND HE DID RIDE,

UH-HUH, UH-HUH.

FROGGY WENT A-COURTIN' AND HE DID RIDE WITH A ...

RED BRASS ARMY ANT 3

(Interrupts again. FREDDIE THE FROG is again disappointed. But quickly lights up when the RED ANT NARRATOR begins to describe Treble Clef Island. Like a two-year-old, quickly forgetting what was bothering him.)

Thank you, Freddie.

Music was very alive where Freddie lived, because...
...Freddie lived on the far north side of Treble Clef Island.

(FREDDIE THE FROG reacts to all of the following comments with nods or shakes of his head and facial expression reactions.)

RED BRASS ARMY ANT 4

This map of Treble Clef Island is called a staff.
Freddie lives here with his parents.

FREDDIE'S MOM AND DAD enter LEAPING. Keep the frog leaping minimal to the destination to keep the flow of the show.

FREDDIE'S MOM

Hello!

FREDDIE'S DAD

Good day!

(All three frogs searching for bugs on the ground and in the sky.)

RED BRASS ARMY ANT 1

Freddie and his parents live where the top line is.

RED BRASS ARMY ANT 2

They live in a deep, tall forest filled with ferns and fireflies. Usually the forest was a great place for a frog to live, but one very hot summer no rain fell.

(FROGS silently indicate disappointment at not finding them and watching them fly away.)

(CONTINUED)

RED BRASS ARMY ANT 3

All the tasty bugs buzzed away to find cooler places.
(FREDDIE waves goodbye to the pretend bugs in the air.)

RED BRASS ARMY ANT 4

Freddie's parents knew they had to find bugs or the family would starve. It was too dangerous for Freddie to travel with them, so he had to stay at home. This was the first time they had left Freddie alone overnight.

FREDDIE'S DAD

Now, Freddie, I know how much you like to catch bugs, but not this time. It's just too far for young frog legs to keep up and be able to stay out of danger.

FREDDIE'S MOM

Remember to take a bath, brush your gums, and make sure to go to bed on time.

FREDDIE'S DAD

We'll be back by dinnertime tomorrow with a bag full of crunchy bugs.

FREDDIE'S MOM

We love you, Freddie.

FREDDIE'S MOM and DAD exit.

RED BRASS ARMY ANT 1

With farewell hugs and kisses, Freddie's mom and dad started on their journey to find food--without their son.

RED BRASS ARMY ANT 2

At first, Freddie felt a little scared and lonely.

FREDDIE THE FROG

What if a burglar broke into my house?

(MUSIC Underscore 1)

Or what if I can't figure out how to toast my toadster waffle?

(Music underscore 2)

Or, what if...

(Music underscore "ding")

wait, I can do whatever I want! No one will tell me to take out the trash or turn down my music.

(Freddie grins.)

This could be great!

(CONTINUED)

RED BRASS ARMY ANT 3

He hopped over to the stereo and pumped up the music so loud the leaves on his tree house started to shake wildly.

MUSIC: INTRODUCTION TO HOP-N-FLOP SHUFFLE STARTS.

RED BRASS ARMY ANTS are playing the air guitar and drums and rockin' to the music.

FREDDIE THE FROG

(Rockin' out.)

BUM, BUM, BUM, BA, BUM, BUM, BUM, BA, BUM....YEAH!

RED BRASS ARMY ANT 4

Freddie finally tuckered out. He flopped into bed and did not bother to take a bath or brush his gums.

OTHER THREE RED BRASS ARMY ANTS

Ewwwww...

(with disgusted wrinkled noses)

RED BRASS ARMY ANT 1

Suddenly, in the middle of the night, a four loud thumping noises jolted Freddie out of his sleep.

RED BRASS ARMY ANTS and BASS DRUM

Bass drum thumps FOUR times along with the chanted words.

RED BRASS ARMY ANTS look at the audience, raise two fingers ready to bring them down on the other palm for a tap, and indicate for the audience to do the same, playing the mirror game. Hold up four fingers with the other hand before beginning to indicate four thumps. Indicate to stop after four thumps.

THUMP....THUMP....THUMP....THUMP.

Bass Drum continues to play a pattern of FOUR THUMPS followed by FOUR RESTS in the background.

FREDDIE THE FROG

Oh, no! Someone's coming to get me!

RED BRASS ARMY ANT 2

Freddie's heart thumped now! Terrified, Freddie huddled under his blanket.

FREDDIE THE FROG

Please go away, please go away.

(CONTINUED)

RED BRASS ARMY ANT 3

He whimpered. But it didn't.

RED BRASS ARMY ANTS and BASS DRUM

Tympani or Bass Drum plays FOUR THUMPS in the background.

RED BRASS ARMY ANTS look at the audience, raise two fingers ready to bring them down on the other palm for a tap, and indicate for the audience to do the same, playing the mirror game. Hold up four fingers with the other hand before beginning to indicate four thumps. Stop after four thumps.

THUMP...THUMP....THUMP...THUMP.

RED BRASS ARMY ANT 4

All night it thumped.

FREDDIE tiptoes creeping across bedroom floor.

RED BRASS ARMY ANT 1

As dawn peeked through the windows, Freddie could not stand it anymore.

RED BRASS ARMY ANTS and BASS DRUM (BASS DRUM plays FOUR THUMPS in the background.)

RED BRASS ARMY ANTS look at the audience, raise two fingers ready to bring them down on the other palm for a tap, and indicate for the audience to do the same, playing the mirror game. Hold up four fingers with the other hand before beginning to indicate four thumps. Stop after four thumps.

THUMP...THUMP...THUMP...THUMP.

RED BRASS ARMY ANT 2

He felt a bit curious. He felt a little brave.

RED BRASS ARMY ANT 3

Slowly Freddie crept to the front door.

RED BRASS ARMY ANT 4

The sound grew even louder when he opened the door.

OTHER THREE RED BRASS ARMY ANTS and BASS DRUM

RED BRASS ARMY ANTS look at the audience, raise two fingers ready to bring them down on the other palm for a tap, and indicate for the audience to do the same, playing the mirror game. Hold up four fingers with the other hand before beginning to indicate four thumps. Stop after four thumps.

(CONTINUED)

BASS DRUM plays FOUR LOUD THUMPS, then returns to playing the pattern softly in the background until Eli "charges."

THUMP...THUMP...THUMP...THUMP.

FREDDIE THE FROG

What is it?

(FREDDIE wondered. FREDDIE tiptoes to the door to peek outside.)

RED BRASS ARMY ANT 1

The sound echoed from across the river.

RED BRASS ARMY ANT 2

The Crocodile River flowed through the middle of Treble Clef Island, and frog-eating crocodiles swam in it and basked on the sandy banks.

FREDDIE THE FROG

Yikes! How can I get across without becoming breakfast?

RED BRASS ARMY ANT 3

He began to climb down the tree. Freddie paused and peered across the river.

RED BRASS ARMY ANT 4

He had heard stories about humongous gray monsters that lived beyond Crocodile River.

RED BRASS ARMY ANT 1

In the distance, he saw a gray lump moving back and forth.

(FREDDIE pretends to see ELI in the distance offstage from where ELI will later make his entrance.)

RED BRASS ARMY ANT 2

Freddie had heard the gray monsters could squish frogs in a single step!

RED BRASS ARMY ANT 3

Just then, he saw what he had been looking for...a bridge!

RED BRASS ARMY ANT 4

Made from huge logs and ropes, it swayed and creaked in the breeze.

RED BRASS ARMY ANT 1

Freddie scurried down to the river. He gulped.

(CONTINUED)

FREDDIE THE FROG

I must be brave.

RED BRASS ARMY ANT 1

And with that one simple phrase, the little green frog hopped to the bridge.

RED BRASS ARMY ANT 2

Somehow, he got ON the swinging thing.

RED BRASS ARMY ANT 3

Freddie quickly grabbed hold of the rope railing to keep from bouncing into Crocodile River.

RED BRASS ARMY ANT 4

Between the logs, he could see the water swirling far below him.

OTHER THREE RED BRASS ARMY ANTS and BASS DRUM

RED BRASS ARMY ANTS look at the audience, raise two fingers ready to bring them down on the other palm for a tap, and indicate for the audience to do the same, playing the mirror game. Hold up four fingers with the other hand before beginning to indicate four thumps. Stop after four thumps. Continue this pattern each time the THUMP CHANT is written in the script, otherwise, let the bass drum play it in the background.)

THUMP... THUMP...THUMP...THUMP.

RED BRASS ARMY ANT 1

The bridge shook violently with every thump.

FREDDIE THE FROG

Hang on, Freddie!

(Speaking to himself.)

RED BRASS ARMY ANT 2

Freddie knew he should not look down anymore.

RED BRASS ARMY ANT 3

He fixed his eyes on the other side of the river, where acres of Azaleas covered the ground.

RED BRASS ARMY ANT 4

As far as he could see, the pink flowers grew beside the river like a soft, rippling ribbon.

RED BRASS ARMY ANT 1

As he struggled to the end of the moving bridge, the thumping grew even louder.

(CONTINUED)

RED BRASS ARMY ANT 2

Each terrible thump bounced Freddie off his feet.

ALL RED BRASS ARMY ANTS

THUMP...THUMP...THUMP...THUMP.

RED BRASS ARMY ANT 3

Then he saw IT--an enormous monster was walking away from him on huge thumping feet!

RED BRASS ARMY ANT 4

It made the earth shake.

RED BRASS ARMY ANT 1

The monster turned around....

RED BRASS ARMY ANT 2

It saw Freddie....

RED BRASS ARMY ANT 3

It charged at Freddie!

ALL FOUR RED BRASS ARMY ANTS AND TYMPANI

ELI THE ELEPHANT enters stage at a "gallop." Stops directly in front of FREDDIE'S face.

Double-time TYMPANI or BASS DRUM and thump chanting.

THUMP, THUMP, THUMP, THUMP, THUMP, THUMP, THUMP, THUMP!

End of thumping by BASS DRUM and chanting.

FREDDIE THE FROG

AHHHHHHH!

RED BRASS ARMY ANT 4

Freddie lost his footing. Dangling from the rope, Freddie froze in fear.

RED BRASS ARMY ANT 1

The monster looked at Freddie with its beady black eyes.

FREDDIE THE FROG

AHHHHHHH!

(Falling to the ground in fear.)

ELI THE ELEPHANT

Hey, there. Are you okay?

(CONTINUED)