

Elroy the Great

**A new musical based on an original poem,
"The City Bug and the Country Bug,"
by Alfred H. Davis**

**Book by Al Davis and Bob Rusting
Music and Lyrics by Bob Rusting**

The copying or duplicating of a play, or any part of play, by hand or by any other process, is an infringement of the copyright and strictly forbidden by law. All production rights to this play or its contents, including music and lyrics, are controlled by MiddleSchoolMusicals.com to whom all inquiries should be addressed

MiddleSchoolMusicals.com
PO Box 604550
Bayside, NY 11360-4550.
718-423-5111

© 2003-2007 All rights reserved.

ELROY THE GREAT

Cast of Characters In Order of Appearance

BOY.....	Grandma, I spilled the goulash.....	7
GRANDMA.....	Bugs be gone.....	13
GIRL.....	An eight-year-old know-it-all.....	8
GRANDPA.....	Don't worry, children, it's only a story.....	42
ROACH ONE.....	Proud to be a cockroach.....	28
ROACHTWO.....	Ditto.....	14
ELROY.....	Refuses to accept things as they are.....	200
DADDY ROACH.....	Wise, sensible and afraid of everybody.....	34
BELLEROY.....	Shy, pretty, and determined.....	10
THE DRIVER.....	A hearty eater.....	Sings Only
LEM LEAPER.....	Lots of friends; little loyalty.....	51
THE PIG.....	A hearty eater.....	12
THE HEN.....	Knows chick feed when she sees it.....	14
LORENZO LOCUST.....	Is everybody happy?.....	23
PHIL FLEA.....	Quick to take offense.....	12
FANNIE FLEA.....	Quick to cause offense.....	5
THE BEETLE.....	Mr. Bad News.....	9
THE DRAGONFLY.....	Wise, sensible, and terrified of spiders.....	42
SAM SPIDER.....	Proud to be a predator.....	12
STANSPIDER.....	Ditto.....	3
THE SERGEANT.....	Loyal to the end.....	7
THE COLONEL.....	Believes in discipline, except this one time.....	29
A HONEY BEE.....	Just this once, let's unite.....	1
A HORNET.....	Ditto.....	2
A WASP.....	Ditto.....	1

CHORUS/EXTRAS....As ROACHES in the wall, GRASSHOPPERS in the "Country Breakfast" number; LADYBUG singers/dancers; INSECT PATRONS of the Grasshopper Club; SOLDIERS in the Red Ant Army; Spider VICTIMS.

SCENES. SONGS, MUSIC CUES

Scene One: Kitchen, Den, Wall Space of City Apartment

MC 1: Overture

Instrumental

MC 2: "The Other Side of the Wall"

Chorus: The Roaches

MC 3: "I Need More Elbow Room"

1. Solo: Elroy

2. Chorus: The Roaches

MC 4: "We'll Still Be Here."

1. Duet: Roach Number One and
Roach Number Two

2. Chorus: The Roaches

3. Duet: Roach Number One and
Roach Number Two

MC 5: "That One False Step"

1. Solo: Daddy Roach

2. Dance instrumental

MC 6: "I've Been Watching You."

1. Solo: Belleroy

2. Underscore instrumental

3. Solo: Elroy

MC 7: "There Must Be Something More Than This For Me"

1. Solo: Elroy

2. Exit instrumental.

Scene Two: Outside a Country Diner

MC 8: "There's Nothing Like A Country Breakfast"

1. Solo: The Driver

2. Solo: Lem Leaper

3. Dance

4. Solo: Elroy

5. Trio: The Driver, Lem, Elroy

Scene Three: A Barnyard: Pig Pen, Hen Coop

MC 9: "True Friends."

1. Solo: Elroy

2. Dance instrumental

3. Exit Instrumental

SCENES. SONGS, MUSIC CUES (Continued.)

Scene Four: The Grasshopper Club

MC 10: "Insects on Parade"

1. Chorus: Lorenzo Locust and the Laybugs
2. Dance instrumental

MC 11: "The Kookie Roach"

1. Solo: Elroy
2. Dance instrumental

Scene Five: Staging Area of the Red Ant Army

MC 12: "March of the Red Ants"

1. March instrumental
2. Chorus: Red Ant Soldiers

Scene Six: The Barnyard

MC 13: "I Don't Like What I Smell"

Solo: The Colonel

Scene Seven: The Grasshopper Club

MC 14: "The Danger's Gone"

1. Solo: The Dragonfly
2. Chorus: Entertainers and Patrons

MC 15: "Just This Once Let's Do It."

1. Solo: Elroy
2. Underscore and exit instrumental

Scene Eight: Web City

MC 16: "Things Will Be Different"

1. Solo: Lem Leaper
2. Instrumental
3. Solo: Len leaper
4. Exit instrumental

Scene Nine: Den and Wall Space of City Apartment

MC 17: "I've Been Watching You" --Reprise

Solo: Belleroy

MC 18: "There's Nothing Like Suburban Living"

Chorus: The Roaches

SETTING

Elroy The Great is a single set play with additional settings added in Scenes One and Nine. Basic throughout the play are a *platform* or raised surface, located UP CENTER flanked by *sign holders*. The platform, approximately 8' wide by 4' deep and 2 1/2' high, should be accessed by steps at each end, in front, and in its rear. The sign holders can be stanchions or display easels, or, if a curtain borders the rear of the stage, the signs can be affixed to it. The platform performs many essential and useful functions during the course of the musical. In Scene One, ELROY makes his first appearance on it, announcing his need for more elbow room to the other roaches--and the audience. In Scene Two, it holds the garbage cans from which ELROY emerges. In Scene Three, THE PIG and THE HEN appear on the platform, hovering over ELROY and establishing their size superiority. In Scene Four, it can be used to seat patrons of the Grasshopper Club. In Scene Five, it is used by THE COLONEL to address his troops. In Scene Six, it once more holds THE PIG and THE HEN. In Scene Seven it is used by THE BEETLE to announce the latest emergency. In the final scene, it is the site of ELROY's reappearance in the wall on his return from the country.

In Scene One, the dining area of an apartment kitchen is already in place located DOWN CENTER, taking up approximately 8' x 8'. The action moves to an adjoining den area, DOWN RIGHT, approximately 6'x 6', which can be separated from the kitchen by a cutaway wall. When the roaches enter, all of the kitchen furniture--table, chairs, trash can, serving cart, dishes, etc. is carried off. A section of the wall can be moved to DOWN LEFT, signifying that the whole stage, except for the den area, is now the space between walls. The den area, which consists of an armchair and a tall reading lamp, will not be needed again until the final scene. Depending on the size of the stage and storage space available, its contents can be removed and not restored until the end of Scene Eight, making the entire stage area usable during the rest of the show.

PRODUCTION NOTES

STAGING

In every scene, except Scene Two--the country breakfast scene, which ends in a blackout--the action moves to the FORESTAGE at the end of the scene with the curtain closing behind the action. This allows scenery changes to be made for a smooth transition into the next scene. However, since not all stages are created equal in size, layout, and apparatus, some adjustments may have to be made. A FORESTAGE depth of 8-10 feet will be necessary in some scenes, requiring footage to be added from DOWNSTAGE. The front curtain in this case will have to remain open and a traveler curtain used. If this is not possible, lighting can be employed to divide the action from the scene change activity.

PROPERTIES

SCENE ONE: Kitchen Dining Area: A kitchen table with four chairs. Set for four. Tablecloth, glasses, utensils, half-empty dishes. A large trash can. Serving cart with spray can and dish towels on top shelf. **Den:** Armchair, rug, tall reading lamp, several picture books. Armchair can be on casters for easy removal and resetting. **Cutaway Wall Section.** About three-feet high, six-inches wide, four feet long with one side detachable, between kitchen and den. **Bed of Mould:** Green painted wrapping paper mixed with clay or putty. **Platform, Steps, Sign Holders. Signs:** Drawings or photos of pipes, beams and crossbeams.

SCENE TWO: In Front of Platform: Wide seat of truck cab, steering wheel. **On Platform, Behind Truck:** 2-4 tall metal garbage cans. **DOWNCENTER:** 8-10 shrubs, green-painted leaves attached to branches by Velcro for easy removal. **Driver Brings On:** Thermos, huge takeout food carton. **Signs:** "Country Diner," "Open 24 Hours."

SCENE THREE: Signs: "Pigs R' Us," and "Fresh Eggs." **In Front of Platform:** Garbage scraps. **STAGE RIGHT:** Fence about four feet high with section that can be popped open to allow ELROY and LEM to crawl through.

SCENE FOUR: Signs: "Welcome To The Grasshopper Club," and "(Arrow) This Way To The Flea Circus." **In Front of Platform:** Six to 10 painted table boxes about 1' x 1' x 1' around which insects are seated on floor. Plastic cups and bowls containing berries. **SAM and STAN SPIDER Carry On:** Spool of white rope.

SCENE FIVE: Signs: "Be Afraid. Be Very Afraid." And "We're Number One."

SCENE SIX: Restore signs and fence as in Scene Three.

SCENE SEVEN: Restore signs as in Scene Four except that they are a bit askew. Tables are overturned, Cups and bowls are on floor. **SCENE EIGHT: Signs:** Large spider webs illustrate each sign. **In Front of Platform:** Insects, bound in cord, in web fashion. **Brought On:** Masking tape to bind wrists and mouths of two spider prisoners.

SCENE NINE: Restore den and wall, bed of mould as in Scene One. **Brought On:** Small suitcases, backpacks.

SOUND EFFECTS

Beginning of SCENE THREE: The sounds of trucks unloading garbage cans are provided on the rehearsal CD.

Beginning of SCENE FOUR: A trumpet fanfare is provided on the Rehearsal CD.

VOICEOVERS

It is suggested that the two voiceovers by GRANDPA at the **beginning of SCENE THREE** and the **end of SCENE SEVEN** be recorded both for quality and to allow the actor to more easily double in another role,.

COSTUMES

Character roles can be quickly established as recommended below. This enables chorus members and cast members who are doubling to make quick costume changes. **The "Good Guy"**

Insects: Roaches, Grasshoppers, Bees, Hornets, Wasps, Fleas, Locusts, etc. in the original production wore metal headbands with two "antennae" wires with cotton balls inserted at the ends; T-shirts the color of the insects--i.e. roaches-brown, grasshoppers--green--with large drawings of the insect in front; and dark colored shorts. The roaches also wore light brown vests to represent their carapaces. **The "Bad Guy" Insects:** Red Ants and Spiders. Instead of antennae the ants wore red caps in addition to their red shirts with an ant pictured on the cap as well as the T-shirt. The spiders also wore matching caps, shirts, and pants with spider motifs on cap and shirt. **THE PIG** and **THE HEN** also can wear T-shirts with appropriate portraits featured in front as well as face masks.

FLEXIBLE CASTING

The size of the cast and chorus can range from 15 to 30. In smaller casts with chorus members doubling as roaches, grasshoppers, ants etc., costume switches can be kept simple, requiring only a change in T-shirt and headgear. Many of the featured parts can be double-cast, or more. Following is one suggestion for multiple casting:

Grandpa/The Driver/The Pig/The Dragonfly

Grandma/The Hen

Daddy Roach/Lem Leaper

Belleroy/Fannie Flea

Roach One/Lorenzo/Stan Spider/The Colonel

Roach Two/Phil Flea/Sam Spider/The Sergeant

Boy and Girl can join the chorus and one can play The Beetle.

Where there is an m/f casting problem, many of the characters can be female--i.e. The Driver, The Dragonfly, Roach One and Roach Two, Lorenzo (Lulu), Stan (Charlotte) and Sam (Cissie) Spider, The Colonel, The Sergeant, The Beetle. The two grandchildren can be female, leaving three males--Elroy; Daddy Roach/Lem Leaper; Grandpa/The Pig/Phil.

ELROY THE GREAT

Scene One

Music

(**MUSIC 1.** Overture.) Overture commences AT RISE. LIGHTS ON the dining area of a kitchen of a city apartment DOWN CENTER. The rest of the stage is dark. The kitchen includes a table with four chairs, a trash can and serving cart, On the cart are a spray can and dish towels. GRANDPA and two children, BOY and GIRL, age seven and eight, are seated at the table. GRANDMA is up facing them. During the overture, GRANDPA and BOY are eating dessert. GIRL sits primly with hands folded. As overture ends, BOY pushes chair back and stands. GRANDMA begins clearing the table.)

BOY: That was good, Grandma. I never ate galoshes before.

GRANDMA: (*Smiles.*) Goulash dear. Not galoshes. It's one of my favorite recipes. I'm glad you like it. (*She continues clearing the table.*)

BOY: And those fried potatoes were really, really good.

GIRL: We don't eat fried foods at home, only natural foods with lots of vegetables.

GRANDPA: Don't worry, children. Grandma doesn't serve anything healthy here.

GRANDMA: (*Glares at GRANDPA. Then turns to GIRL.*) A little solid food once in a while wouldn't hurt anyone, I'm sure. (*As GRANDMA speaks, BOY takes large plate and spoon, heads for the trash can, and begins scooping out contents into the can.*) Children, thank you. I'll clear the table.

GIRL: That's one of our chores at home. We get points for it.

BOY: (*Accidentally spills some food on floor.*) Oh. Oh.

(*Takes a dish towel from the counter and starts wiping up the spill.*)

GRANDMA: (*Gently takes the towel from BOY.*) Oh, let me do that, sweetheart. Why doesn't everybody go into the next room while I finish up? (*Looks at husband, pointedly.*) Grandpa, I'm sure, will be happy to read you a story. I have to do my special cleaning job. (*Reaches for a spray can*)

GIRL: Why?

GRANDMA: So we don't get bugs.

GIRL: My mom says bugs are part of nature.

GRANDMA: I'm sure they are. But I don't want them part of my kitchen.

GRANDPA: Well, I haven't seen any for months. I stomped on one, but the other one got away. You know, children, there's a story about an apartment bug in one of the books I took out of the library today. Want to hear it? (*BOY and GIRL look at each other.*)

GIRL: (*Resignedly*) Sure, Grandpa. (*GRANDPA, BOY, and GIRL EXIT. DOWN RIGHT of the kitchen, separated by a cutaway wall, is a portion of a den showing an armchair and floor lamp. LIGHTS ON den. LIGHTS FADE and OUT on GRANDMA as she resumes cleaning. GRANDPA puts on floor lamp and settles into chair. He takes a book from a pile alongside. BOY and GIRL sit on the floor on either side of him*)

GRANDPA: All right, let me see. (*Turns page and reads*) "The City Bug and The Country Bug by Alfred H. Davis."

"Elroy was a city bug. He was used to city ways.

And city days.

He lived in the wall of a big old apartment house

That he shared with a big old apartment mouse,

Along with six hundred-sixty-six brothers,

And seven hundred-seventy-seven sisters, among others.

(*BOY AND GIRL look around uncomfortably.*) Oh, don't worry, children. It's only a story. (*While GRANDPA reads, the ROACHES enter in the dark and take over the rest of the stage, which represents the wall space between the kitchen and den, removing the kitchen furniture and props. LIGHTS ON roaches, FADE and OFF in den. LIGHTS reveal flats or signs depicting wall studs and plumbing, as well as platform UP CENTER. DADDY ROACH lies in a bed of mould LEFT CENTER. ROACHES mill around aimlessly in front of the platform. They talk and laugh, push and shove. ROACH NUMBER ONE and ROACH NUMBER TWO listen by the den wall.*)

(**MUSIC CUE 2:** "The Other Side of the Wall.")

ROACH NUMBER ONE: He's telling a story.

ROACH NUMBER TWO: I hope it has a happy ending.

(The ROACHES, still pushing and shoving, form a chorus line on the FORESTAGE.)

THE ROACHES:

(Sing.)

THERE'S AN AWFUL LOT OF LIVING.
ON THE OTHER SIDE OF THE WALL.
INCHES AWAY. WE HEAR WHAT YOU SAY.

(Cup their ears)

NOT VERY INT'RESTING AT ALL.

THERE'S AN AWFUL LOT OF DANCING.

(Do the Twist or other dance movements briefly.)

ON THE OTHER SIDE OF THE WALL.
PARALLEL VIBES FROM PARALLEL LIVES.
ANSWERING AN AGE-OLD CALL.

THIS EARTH'S AN ENDLESS MAZE OF WALLS.
BEHIND WHICH WE CAN HIDE.
AND ENJOY OUR SEP'RATE DREAMS.
LIVING SIDE BY SIDE.

THERE'S A LOT OF NERVOUS LAUGHING
ON BOTH SIDES OF THE WALL.

(Some of the roaches say: "heh-heh-heh")

HIDING THE FEAR, YEAR AFTER YEAR,
THAT SOMEDAY WE'LL MEET AFTER ALL.
ON THE OTHER SIDE OF THE WALL.

(The ROACHES resume their prior activities as LIGHTS FADE and OFF. LIGHTS ON the

den.)

BOY AND GIRL: *(Continue to look around.)* Heh-heh-heh

GRANDPA: *(Reads.)*

“Small wonder Elroy sometimes felt so darn crowded.

His judgment got clouded.

And he would say something a tad indiscreet.

And then wind up getting his carapace beat.”

(Puts book down.) A carapace, children, is the shell that protects insects. *(Resumes reading. As he reads, LIGHTS FADE and OUT on the den. LIGHTS UP on the other side of the wall.)*

““I need more elbow room”” young Elroy complained’.”

(MUSIC CUE 3: "I Need More Elbow Room.")

ELROY: *(Standing atop platform, repeats loudly.)* I need more elbow room! *(Descends, elbowing protesting roaches aside, and pushes to DOWN CENTER.)*

(Sings.)

I NEED MORE ELBOW ROOM.

GIVE ME MORE ELBOW ROOM.

I WANT TO LEAVE THIS CROWD.

AND LOOK UP AT A CLOUD.

I NEED MORE ELBOW ROOM.

A LOT MORE BREATHING ROOM.

I WANT TO SPREAD MY WINGS.

AND HEAR CICADAS SING.

WHY CAN'T I SMELL CLEAN COUNTRY AIR?

(Scoots like a cockroach.)

NOSE AROUND A COUNTRY FAIR?

(Scoots.)

SCOOT DOWN A COUNTRY LANE?

(Scoots.)

OR TASTE A COUNTRY RAIN?

I NEED MORE ELBOW ROOM.

I'LL LOOK FOR ELBOW ROOM.

WHERE THERE'S MORE OPEN SPACE

GIVE ME A COUNTRY PLACE.

THE ROACHES: *(Jeer at him, push him back, and reprise the melody. singing derisively.)*

HE NEEDS MORE ELBOW ROOM.

GIVE HIM MORE BOOM, BOOM, BOOM

(Bang on his carapace.)

HE WANTS A LIFE THAT'S FREE.

(Sneer.) HE WANTS SOME PRIVACY!!

HE NEEDS MORE ELBOW ROOM

WHERE PRETTY FLOWERS BLOOM.

SO WE'RE NOT GOOD ENOUGH.

LET'S KICK HIS COCKROACH DUFF.

WHAT'S WITH HIS SUDDEN FANCY AIRS?

(One of the roaches mimics Elroy's scoots in an exaggerated manner.)

INTEREST IN ANTIQUE WARES?

(Scoot.)

PASSION FOR FREQUENT BATHS?

(Scoot.) OR YEN FOR HIDDEN PATHS?

HE NEEDS MORE ELBOW ROOM.

HE'LL FIND HIS CERTAIN DOOM.

OUT THERE IN OPEN SPACE.

BANG ON HIS CARAPACE.

(Do so.)

ROACH NUMBER ONE: Who's that?

ROACH NUMBER TWO: Who else? That wise guy squirt, Elroy.

ROACH NUMBER ONE: Elroy, those beatings must have affected your brain.

ELROY: Am I wrong? This wall is always crowded. It's damp. And it smells. Is that all I have to look forward to?

ROACH NUMBER ONE: Well, yes.

ELROY: Why?

ROACH NUMBER TWO: It's simple, stupid. In here, we live. Out there, we die.

ELROY: How do we know if we never go out there?

ROACH NUMBER TWO: History. We roaches have survived for millions of years...in spite of the fact that from day one, every other living creature has hated us. Some want to kill us. Some want to eat us. The rest want to kill us and eat us.

(MUSIC CUE 4: "We'll Still Be Here.")

ROACH NUMBER ONE: No matter, Elroy. We roaches still have plenty to be proud about.

ROACH NUMBER ONE AND NUMBER TWO:

(Sing.)

WE WERE HERE AT THE DAWN OF TIME.
LOVED TO BATHE IN PRIMORDIAL SLIME.
BEFORE NIAG'RA HAD ITS FALLS.
OR MEN WALKED LIKE NEANDERTHALS.
WE WERE HERE. WE WERE HERE. WE WERE HERE.
WE SIDESTEPED MIGHTY DINOSAURS.
SURVIVED BOMBS, BIRDS, AND METEORS.
WE'LL STILL BE DANCING ON THESE TWO BY FOURS.
IN THE YEARS TO COME.
IN THE YEARS TO COME,
WE'LL STILL BE HERE.

THE ROACHES:

SO HAIL, HAIL, HAIL, FOR THE GANG'S STILL HERE.
BECAUSE TOMORROW WE WON'T DISAPPEAR.
NO NOT US. NO NOT US.
NOT US ARTHROPODS.
WE'LL ANNOY THOSE HUMANS
AND THEIR SIZE TWELVE CLOUDS.
WE'LL BE HERE. WE'LL BE HERE.
IN THE YEARS TO COME
IN THE YEARS TO COME
WE'LL STILL BE HERE.

ROACH ONE and ROACH TWO:

WE WERE HERE WHEN THE WORLD WAS DARK.
THAT'S US LOUNGING ON NOAH'S ARK
AND WHEN DRY LAND CAME INTO VIEW
THERE WERE LOTS MORE OF US THAN TWO.
WE WERE HERE. WE WERE HERE. WE WERE HERE.
MAN'S FUTURE IS JUST A MIRAGE.
THERE'S NO FUTURE IN BEING LARGE.
THE FUTURE WILL BE HIDING IN THEIR GAHR-BAHGE
IN THE YEARS TO COME
IN THE YEARS TO COME,
WE'LL STILL BE HERE.

ELROY: I'm sorry, but I still think that just surviving... in this wall... is no way to live. Maybe if the other insects got to know us better, they wouldn't dislike us. (*The roaches laugh and point at him. DADDY ROACH groans.*)

ROACH NUMBER ONE: (*Scolding.*) You woke up Daddy. He'll set you straight. Daddy, Elroy thinks it's too crowded in here and wants to go to the country and make friends with the other insects.

DADDY ROACH: (*Gets up from his bed and staggers forward, supported by BELLEROY and other roaches.*) Son, you may be a very clever roach, but you won't last an hour outside. Now listen to me. I've lived a long time--many, many months--but once--I may not look it--I was like you, just a young city bug wanting to leave this wall.

ELROY: Did you?

DADDY ROACH: Oh, yes. I scooted and slid about in the dark on the kitchen floor. What fun it was...that is...until something huge put on the light and there was this shoe coming at me. Some poor bug was mashed flat on its sole. (*The other roaches cringe and moan.*) "Curse your kidneys, cruel human," I cried. Of course he didn't hear me. Their ears are as gross as their footwear. Well, so much for philosophy. I did what all bugs do at such a time. I scooted as fast as I could and just made it to the top of a trash can. (*Pauses, out of breath.*)

ELROY: What happened next, daddy?

DADDY ROACH: I burrowed through garbage and goo for dear life, and I stayed there for hours, afraid to move. Well, I must have fallen asleep, because when I woke up, I was in a country dump.

ELROY: (*Excitedly.*) You were? Did you meet other bugs there?

DADDY ROACH: Bugs, spiders, scorpions, birds--you name 'em. And they all wanted a piece of me. Let me tell you, there was no time for formal introductions. I was lucky to make it back alive to the safety of this wall. (*Elroy starts to turn away. DADDY ROACH stops and looks at him.*) Elroy, have you been paying attention to what I've been saying?

ELROY: I sure have. You hide in the garbage!

DADDY ROACH: So, you haven't listened to anything else I told you..

(MUSIC CUE 5: "That One False Step.")

(*Resignedly.*) Well, if you're foolish enough to go, here's some advice to help you stay alive. Keep your eyes and ears open and watch your legs--all six of them.

ELROY: My legs?

DADDY ROACH:

(Sings.)

IT'S THAT ONE FALSE STEP.

THAT ONE FALSE STEP

THAT GETS YOU INTO TROUBLE.

TOO MUCH TO THE LEFT.

TOO MUCH TO THE RIGHT.

THAT COULD BE YOUR TIME TO SAY NIGHTY, NIGHT.

WATCH OUT FOR

THAT ONE FALSE STEP.

(Takes a few dance steps.)

IT'S THAT ONE FALSE STEP.

THAT ONE FALSE STEP.

THAT MAKES YOUR WORRIES DOUBLE.

DON'T LAND ON YOUR TOES.

DON'T STAND ON YOUR HEELS.

OR YOU MIGHT BECOME SOME BIRD'S HAPPY MEAL

WATCH OUT FOR

THAT ONE FALSE STEP.

(Takes a few dance steps)

IT'S THAT ONE FALSE STEP.

THAT ONE FALSE STEP

THE ONE THAT BURSTS YOUR BUBBLE.

SLIP INSTEAD OF SLIDE.

BUCK INSTEAD OF WING.

YOU'RE ON THE MENU OF A BUGGO KING.

WATCH OUT FOR

THAT ONE FALSE STEP.

(DADDY ROACH tries a few additional dance steps, trips over his feet, and doesn't get up. The other roaches carry him to his bed.)

ROACH NUMBER ONE: Shame, Elroy. Tiring our old man.

ALL: Shame! *(Move UPSTAGE shaking their heads.)*

ELROY: *(moving to FORESTAGE excitedly)* OK, Elroy, let's find the garbage. *(He looks LEFT and RIGHT.)*

BELLEROY: *(Leaves the others, runs up to ELROY and taps him on the shoulder.)* Hi. *(Close curtain.)*

ELROY: *(Surprised, but not displeased.)* Hi.

BELLEROY: Hi. *(pauses.)* I thought it was about time I said "hi."

ELROY: Hi, again.

BELLEROY: My name is Belleroy.

ELROY: I'm Elroy. I've seen you around.

BELLEROY: Are you really going to leave?

ELROY: Oh, yes. I was just on my way to the garbage.

(MUSIC CUE 6 : "I've Been Watching You.")

BELLEROY: That's what I was afraid of. *(Hurriedly.)* There's something I have to tell you before you go.

ELROY: *(Confused.)* I don't understand.

BELLEROY: I'm not sure I do, either.

(Sings.)

I'VE BEEN WATCHING YOU
OUT OF THE CORNER OF MY EYE.
TRYING HARD NOT TO STARE
WHENEVER YOU PASS BY.
I HOPED YOU'D NOTICE ME
SMILE AT ME AND SAY "HI."
THEN I'D LOOK RIGHT AT YOU.

NOT FROM THE CORNER OF MY EYE.

I KNOW IT'S FOOLISH
TO ADMIRE
SOMEONE FROM AFAR.
SOMEONE YOU DON'T
REALLY KNOW.
AND THEN TO TELL HIM
HOW MUCH YOU LIKE HIM
WHEN ALL HE WANTS TO DO
IS TO GO.

I HAD TO STOP YOU.
AND TELL YOU MY REASON WHY
I WANT YOU TO KNOW THAT SOMEONE CARED
BUT BECAUSE SHE WAS SO SHY.
ALL SHE COULD DO
WAS LOOK AT YOU
OUT OF THE CORNER OF HER EYE.

(She walks towards EXIT. ELROY runs after her.)

ELROY: Belleroy, wait. I also have a confession to make. I wanted to say "hi" so many times, but you were always busy looking somewhere else. I didn't think such a pretty roach like you would be interested in a squirt like me.

(Sings.)

I'VE BEEN WATCHING YOU
OUT OF THE CORNER OF MY EYE.
TRYING HARD NOT TO STARE
WHENEVER YOU PASS BY.

I HOPED YOU'D NOTICE ME
SMILE AT ME AND SAY "HI."
THEN I'D LOOK RIGHT AT YOU.
NO MORE CORNER OF THE EYE.

I KNOW IT'S FOOLISH
TO ADMIRE
SOMEONE FROM AFAR.
SOMEONE YOU DON'T
REALLY KNOW.
AND THEN TO TELL HER
HOW MUCH YOU LIKE HER
WHEN YOU'RE GETTING
READY TO GO.

I'M GLAD YOU STOPPED ME
AND TOLD ME YOU'RE REASON WHY
I WANT YOU TO KNOW THAT I DO CARE
BUT BECAUSE I WAS SO SHY.
ALL I COULD DO
WAS LOOK AT YOU
OUT OF THE CORNER OF MY EYE.

(Pauses, confusedly). Belleroy, talking to you like this makes it so much tougher to go.

BELLEROY: *(Softly.)* Then why go? What will you find out there that will be better than in here?

(MUSIC CUE 7: "There Must Be Something More Than This For Me.")

ELROY: I really don't know. *(Pauses.)* But, I have to find out. And if I don't go now, I won't have the courage, ever.

(Sings.)

THERE MUST BE SOMETHING
MORE THAN THIS FOR ME.
THIS CAN'T BE ALL
THAT LIFE IS GOING TO BE.
IT ISN'T RIGHT.
IT ISN'T FAIR.
IT ISN'T JUST.
NO.
THERE MUST BE SOME BIG BUG ABOVE...
OR BELOW.
WHO WON'T CONDEMN SUCH A CLEVER ROACH
TO THIS BORING...OH, YOU KNOW.
GEE, BELLEROY, I HOPE YOU CAN SEE.
THERE MUST BE SOMETHING MORE THAN THIS..
THERE MUST BE SOMETHING MORE THAN THIS..
THERE'S JUST *GOT TO BE* SOMETHING MORE THAN THIS...FOR ME!

Belleroy, you've given me the greatest reason to try to make it back. I will, honest. (*They move as if to embrace, but he stops short*). Good-bye. (*turns and scoots to EXIT.*)

BELLEROY: (*Almost to herself.*) If you do make it back, I may not be here. (*She walks slowly to EXIT.*)

Scene Two

Curtain up. LIGHTS ON platform. Platform step at UP CENTER can serve as driver's seat in cab of truck with a steering wheel placed in front of it. Behind the cab atop platform are tall garbage cans. Signs say "Country Diner." And "Open 24 Hours." Small bushes dot the stage. THE DRIVER enters from LEFT carrying take-out food and a thermos which he places on the seat next to him as he slides behind the wheel.

(MUSIC CUE 8: "There's Nothing Like A Country Breakfast.")