



WINNIE • THE • POOH

By A. A. Milne

A Play
for Teachers and Students

Adapted for a Large Cast
of Young Performers

By
Kathryn Schultz Miller

ArtReach Children's Theatre Plays

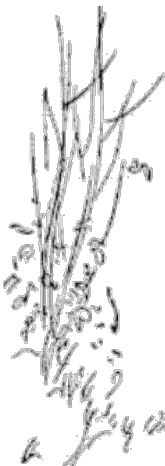
4047 Pro Am Ave. East

Bradenton, FL 34203

Phone: 941-753-3222 Fax: 941-827-2451

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WINNIE-THE-POOH

A Large Cast Play
For Young Performers and Young Audiences

Soundtrack: A soundtrack CD is available from
ArtReach Children's Theatre Plays. Please request if interested.

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**Kathryn Schultz Miller
ArtReach Children's Theatre Plays
4047 Pro Am Ave. East
Bradenton, FL 34203
Phone: 941-753-3222 Fax: 941-827-2451
Email: kschultzmiller@mindspring.com
Website: ChildrensTheatrePlays.com**

WINNIE-THE-POOH

Characters: Flexible Cast of 33, Every Character M/F
Easily Adapted for Larger or Smaller Cast
Setting: The Hundred Acre Wood

STORYTELLERS (M/F, 18 lines together.)

AKA: Rabbit's Friends & Relations

FERRET (M/F, 12 lines)

TINY MOUSE (M/F, 10 lines)

COUSIN MOUSE (M/F, 14 lines)

HEDGEHOG (M/F, 10 lines)

ALEXANDER BEETLE (M/F, 12 lines)

DRAGONFLY (M/F, 10 lines)

BUTTERFLY (M/F, 9 lines)

CUCKOO-BIRD (M/F, 14 lines)

WOOD-PIGEON (M/F, 12 lines)

FROG (M/F, 12 lines)

MR. MILNE (M/F, 19 lines)

MR. SHEPARD (M/F, 11 lines)

CHRISTOPHER ROBIN (M/F, 53 lines total.)

CHRISTOPHER #1 (M/F, 16 lines)

CHRISTOPHER #2 (M/F, 10 lines.)

CHRISTOPHER #3 (M/F, 9 lines)

CHRISTOPHER #4 (M/F, 18 lines)

WINNIE-THE-POOH (M/F, 121 lines total)

POOH #1 (M/F, 26 lines)

POOH #2 (M/F, 22 lines)

POOH #3 (M/F, 28 lines)

POOH #4 (M/F, 21 lines)

POOH #5 (M/F, 15 lines)

POOH #6 (M/F, 9 lines)

RABBIT (M/F, 40 lines total)

RABBIT #1 (M/F, 20 lines)

RABBIT #2 (M/F, 20 lines)

PIGLET (M/F, 54 lines total)

PIGLET #1 (M/F, 25 lines)

PIGLET #2 (M/F, 29 lines)

EEYORE (M/F, 22 lines total)

EEYORE #1 (M/F, 16 lines)

EEYORE #2 (M/F, 6 lines)

OWL (M/F, 25 lines total)

OWL #1 (M/F, 7 lines)

OWL #2 (M/F, 14 lines)

OWL #3 (M/F, 4 lines)

KANGA (M/F, 24 lines)

ROO (M/F, 6 lines)

STORIES

1. Once Upon a Time
(Introducing Pooh & Some Bees)

2. Rabbit's House
(Pooh Gets into a Tight Place)

3. Piglet's House
(Pooh & Piglet Nearly Catch a Heffalump)

4. Eeyore's Tail
(Pooh Finds a Tail)

5. A Very Strange Creature
(Kanga & Roo Come to the Forest)

6. Time to Party
(Christopher Robin Gives a Party & We Say Goodbye)



CASTING NOTES

For a Smaller Cast: It is easy to make this cast smaller by reducing the number of STORYTELLERS, distributing more lines to each one. You may also have the multiple roles (i.e., POOH #1, POOH #2, etc.) played by just one performer.

For a Larger Cast: There are so many ways you can add performers to the cast beyond what is listed already! You can add STORYTELLERS and divide their roles according to what you think each child can handle. Some of the STORYTELLERS play other roles such as the BEES, OWL's doorknocker, POOH's tummy, etc. I think it's most fun for the STORYTELLERS to move out of narration and into a character or action that lasts for a very short duration. But you may absolutely divide these out and give these small performances to other actors.

Male/Female Roles: Every role in this play (even Kanga!) may be performed by male or female performers.

Kids with Disabilities: Don't hesitate to include kids with disabilities of every kind to the cast! I love to see wheelchairs incorporated into the blocking. Why not consider them as an extra dimension to the show? POOH can slide into a scene just as well, and OWL can "fly" down the aisle with his wide wings in the air. If anyone needs a helper to push a chair, give that helper ears and a tail and make it part of the show! Any child that has trouble memorizing lines may carry a book or have a nearby performer help them. Give every kid a chance and you will be amazed at how you will be rewarded.

Multi-generational: Kids may play the parts of MR. MILNE and MR. SHEPARD but it might be fun to put an adult in one or both parts. How about the school principal or the custodian? How about your most recent "Teacher of the Year" or the English teacher? Also, adults or older kids can play any of the parts with the younger children. It's a great experience for both age groups!

STAGING NOTES

For many years, Winnie-the-Pooh has been a favorite sleepy-time story pleasure for children and the grownups who love them. A. A. Milne's endearing stories about Christopher Robin tickle the funny bone and touch the heart. Our Bear of Very Little Brain is a big figure in most kids' lives and we are delighted to finally adapt it for the stage and young performers.

Playing Area: This play is best staged in a large room such as a gymnasium/cafeteria, fellowship hall or church basement. The audience is seated in a horseshoe shape on three sides around the playing area with one wide aisle in the center. Keep that center aisle wide because performers will use this as a playing area as indicated throughout the script. In each story there is a need for performance out in the audience (POOH flies balloon; a train of animals pulls POOH from the RABBIT hole; EYORE shows off his tail; PIGLET wallows in dirt; etc.) The terms "playing area" or "stage" refer to the main space of the stage or of the floor in the center of the horseshoe.

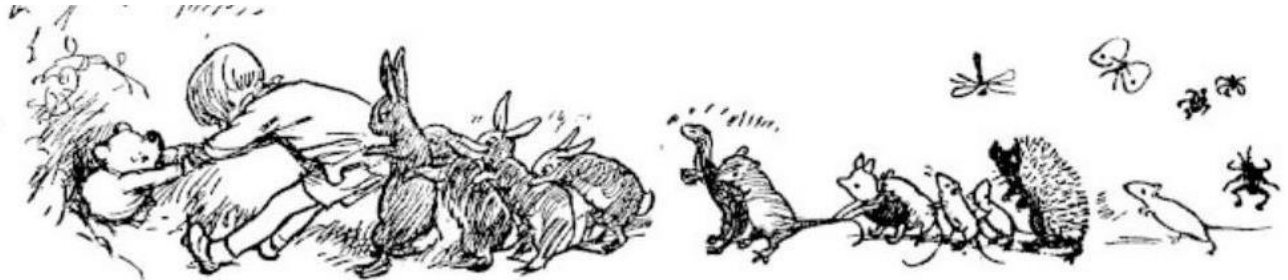
Use a stage if you must! A stage certainly may be used. If so, it is suggested that you provide a safe way for the performers to step off the stage and into the audience at suggested points in the action. This script calls for lots of audience interaction so the aisle is almost a second playing area that needs to be considered and used during blocking.

Storytellers: STORYTELLERS will remain in the upstage playing area or on the stage throughout the performance. Position each STORYTELLER so that they are comfortable during the times they are not performing. Look at all your options while arranging them on the stage. Consider your options on the stage the way you might look at arranging objects on a shelf for a pleasing composition. You may have stools of different heights, you have a ladder when not in use, you have cubes and a trunk for props, etc. So, STORYTELLERS may sit or stand, lean, stand with one foot up on a cube, making their positions a pleasing, casual composition.

When the script indicates an action or line from a STORYTELLER it may be delivered from their position upstage or while they are involved in the middle of the action. When one of them speaks during a transition from one story to another, it's a nice technique to have them move the set piece or sign that will be needed for the next scene as they speak. When the script indicates that they "exit" or move out of the action they will go back to their position. It is not necessary that they maintain their same position throughout but may move to a new place when the action naturally takes them there.

The script sometimes indicates the name of a specific STORYTELLER for a specific action. That is usually because they have an upcoming line that refers to a current or upcoming action. However, you may feel free to have any STORYTELLER perform an action if it makes sense for your particular staging.

In case you're wondering, the choice of animals for STORYTELLERS comes from the Shepard drawing of everyone pulling POOH from RABBIT's door/hole. Other names (such as CUCKOO-BIRD and WOOD-PIGEON are mentioned in narrative in the original book.



ALEXANDER BEETLE is introduced in a story not used in this script (perhaps the next!). STORYTELLERS may indicate their animal in the beginning as they don their costume pieces but it is not necessary that they continue indicating the animal throughout the performance.

Percussion Instruments: The script suggests the use of slide-whistles, bells, triangles, kazoos, rhythm sticks, etc. for making comical noises during the performance. Don't hesitate to look for other places in the script to include these and anything else you might have.

These add to the fun of the concept of storytelling and always get a delighted laugh from the audience. Each performer may keep their percussion nearby to use as needed.

Preparation: The best preparation for the play is to read the book! Suggest to your students and their parents that they read these stories together to get a feeling for the mood and tone set by A. A. Milne and Ernest Shepard. Enjoying the work as it is written will enhance their understanding and appreciation of their own dramatic experience.

COSTUMES

The temptation is to go out and buy costumes that conform to what is in the famous, popular movies. There is nothing wrong with wanting to replicate your favorite characters' appearance as you have grown to love them! However, don't forget these original characters lived in readers' imaginations and Shepard's drawings for many years before they became movie stars. You and your kids have the opportunity to use your own imagination as much as you like!

Costume Creation: Never forget to involve your young performers in the creation of their own costumes. Their experience and fun of the creative process is always most important.

Storytellers: I suggest these performers wear ordinary, colorful clothes and put on ears and tails in front of the audience as indicated in the beginning of the script. By doing this they are telling the audience that they are only play-acting and pretending; they are just kids like Christopher Robin and all of this comes from childhood imagination. So, ears on headbands and tails on Velcro waistbands work for most. Your FROG may need to be more creative!

All Famous Characters: Again, you may shoot for the most famous image or choose to present these characters in a different way. It is entirely up to you. If you choose to stray, I suggest colorful clothing with the usual ears and tails to indicate character. When more than one young performer is playing the same character, they must have at least one article of clothing or accessory in common. KANGA will need a special apron with a slit in it that looks like a pocket: ROO & PIGLET will stick their heads out of it when appropriate. OWL may have large wings that are built on two sticks that he can hold out to spread his wings.



A NOTE FROM THE PLAYWRIGHT

What a delight it has been to spend time wandering around the '100 Aker Wood'. During the writing of this script the old Kenny Loggins tune rolled around in my noggin: *"I've wandered much further today than I should, and I can't seem to find my way back to the wood..."* That's what growing up will do to you. I really did need to get back to the days of Pooh.

It's hard to think of better literature to adapt for young performers than A. A. Milne's great book, *Winnie-the-Pooh*. It is all about childhood exploration, the dreaminess of play and that careful, thoughtful, tentative business of growing up. Christopher Robin is working it all out in his head. How will he handle life's mysteries and mishaps? What will he love and cherish in that faraway adult-land? And most importantly what kind of human being does he want to be? Occupation, fortune and all those grown-up values mean little to Christopher Robin. What seems to matter most is in Eeyore's tender words: *"A little Consideration, a little Thought for Others, makes all the difference."*

My goal is always to tap into the natural impulse that all children have for imaginative play. Mr. Milne has given us the best possible material for that. While directing this play with your young friends, remember that they are experts on childhood and they may very well know how this goes better than you do! Let them guide you in their world of dreams; give them space and encouragement to laugh and play their way through the rehearsal process. Don't let stress or worry about how the play will turn out bother you. Trust those kids; they know what to do. And don't forget to laugh and love the silly, old world of Pooh!

If you haven't taken a long walk in the 'Wood' for a while, don't worry, it will all come back to you. I hope you enjoy this journey as much as I have.

KSM
1/8/22



. WINNIE-THE-POOH

CD Sound Cues

CD soundtrack available from ArtReach Children's Theatre Plays
All music is from simple traditional children's songs.

| CUE | TIME | DESCRIPTION* | PAGE CUE LINE / ACTION |
|-----|------|-----------------------------|--|
| 1 | 0:27 | Intro music | Pg 9, <i>Starts the show.</i> |
| 2 | 0:37 | Story time music | Pg 13, "I think it's time to begin." |
| 3 | 0:52 | Windy balloon takeoff, etc. | Pg 16, "...in the forest huffed and puffed." |
| 4 | 0:27 | Transition music | Pg 19, "Oh, bother." |
| 5 | 0:18 | Transition music (short) | Pg 23, "Silly old Bear!" |
| 6 | 0:18 | Transition music (short) | Pg 29, "It's almost time for lunch!" |
| 7 | 0:31 | Transition music (fade out) | Pg 34, "It was me! I found the tail." |
| 8 | 0:18 | Transition music (short) | Pg 40, "Am I ever glad I'm a pig!" |
| 9 | 0:55 | Ending, party music | Pg 42, "...the Hundred Acre Wood..." |
| 10 | 0:37 | Pooh & Piglet walking off | Pg 44, "It's the same thing." |
| 11 | 3:41 | Curtain Call music | Pg 45, <i>Ends the Show.</i> |

Cues have ½ second of silence at the beginning and 10 seconds at the end. Times shown include silence. Some cues may be longer than needed so they can play through your particular staging and fade out at the end of the action or when the scene changes.

Start the play with Cue 1, then use Pause/Fwd/Play controls for each cue:

- Press PAUSE at the end of the cue or fade out VOLUME then PAUSE.
- Press FWD (or SKIP, right arrows) to set at next cue.
- Press PLAY to start the next cue at the appropriate line or action as indicated above.

WINNIE-THE-POOH

AT RISE: The play may be performed on the floor of a gym or large room with chairs arranged in a horseshoe around the playing area. A stage may also be used. When the script refers to “stage” or “playing area” it refers to either kind of space. The following will be seen scattered in the playing area: chairs, stools of various heights, a ladder, a chest to keep props in, square cubes for standing on and “sleeping” on that can be easily moved. There may also be hat racks festooned with various costume pieces such as head bands with ears, belts with tails, wings that can be donned like a backpack, floppy antennas, frog feet and whatever you and your performers’ hearts desire. Noise makers such as triangles, kazoos, rhythm sticks and slide whistles may be placed conveniently around the area to be used to punctuate action during the stories. There will be poles upstage at the ready on which to hang a large map, painted on a large piece of fabric or canvas. There is also an easel waiting to be used for displaying signs.)

(SOUND CUE #1: Intro music.

MR. MILNE enters, involved in his book in hand, writing, thinking and scratching his brilliant head.

SOUND CUE ENDS.)

MR. MILNE: Once there was a giraffe... Wait, maybe a swan... Named Edward... No. *(Scratching out something in his book.)* No, no. That’s not right. A bear is better, I think. A big bear named Richard. No. King Richardson the Baron of Bear Street! No. Not right at all! *(Scratching again.)* And stories must begin with much more excitement than this. Oh, bother. *(Tears out page and wads it up, throws away.)* If only someone would come along and tell me how to...

(STORYTELLERS begin to enter. FERRET picks up the wadded paper and puts it in his pocket.)

FERRET: Hello, Mr. Milne!

MR. MILNE: Oh, hello, Ferret, if that’s what you are.

(FERRET gets his ears and tail from the hat rack, puts them on.)

FERRET: Now I am.

MR. MILNE: Yes, I thought you looked familiar.

(TINY MOUSE and COUSIN MOUSE enter holding hands. They wiggle fingers at him and squiggle “Hello”.)

And so do you.

(TINY MOUSE & COUSIN MOUSE get their props as other STORYTELLERS enter and do the same. They may wave and say "Hello." Etc. ALL get dressed as they speak these lines.)

I say, where did you all come from?

HEDGEHOG: Us? We've always been here, Mr. Milne.

ALEXANDER BEETLE: Right there in your book.

MR. MILNE: But I've only just begun...

DRAGONFLY: We'll be happy to help you out.

BUTTERFLY: After all, we've always been fluttering...

WOOD-PIGEON: And flying...

CUCKOO-BIRD: And coo-cooing through your pages. Coo. Coo. Like that, you know.

MR. MILNE: But if you don't mind my asking. Where exactly do you come from?

FROG: Croak! Why don't you ask *him*?

(STORYTELLERS blow a breeze for MR. SHEPARD as he enters, twirling around as if blown in by wind, hair, glasses etc. askance, a little confused.)

MR. MILNE: Mr. Shepard? What are you doing here?

MR. SHEPARD: Your guess is as good as mine, old boy. I was sitting by my cozy fire and then all of a sudden, I felt a great gust of...

(STORYTELLERS blow again.)

Yes, just like that! Oh, what was it now?

STORYTELLERS: Imagination!

MR. SHEPARD: *(Straightening his glasses.)* Well, I don't know exactly what Imagination *feels* like, do I? At first, I thought it was a draft...

FERRET: Mr. Shepard, these wooden floors are quite uncomfortable for my paws and claws.

TINY MOUSE: Yes, and I think we all need some fresh air!

COUSIN MOUSE: Could you give us the Hundred Acre Wood, please?

MR. SHEPARD: I'm not sure how exactly how to...

MR. MILNE: May I ask, must it have a hundred acres? I'm not sure we can fit that many in here, do you see?

(MR. MILNE gestures to the audience. STORYTELLERS all laugh.)

HEDGEHOG: Silly Old Author! It doesn't take any space at all! You just dream it up and let us go there.

ALEXANDER BEETLE: Here, try this.

(STORYTELLERS unroll the map, a large cloth, fluff it in the air and hang it on the poles upstage. STORYTELLER hands MR. SHEPARD a pointer. RABBIT #1 is entering right.)

MR. SHEPARD: Oh, yes, I see now. Here's the Rather Gloomy Place and here is Rabbit's house.

RABBIT: No, it isn't.

MR. SHEPARD: Yes, it is.

RABBIT: Are you sure?

MR. SHEPARD: Quite sure. It says so right here.

RABBIT: Oh, well in that case. Be sure to make my house big! I have many Friends and Relations, you know.

STORYTELLERS: That's us!

(RABBIT exits, crossing stage and exiting left.)

MR. MILNE: Mr. Shephard, I think the Six Pine Trees are in this area over here...

STORYTELLERS: *(Flying wings, looking up.)* Whop! Whop! A-whop, a-whop, a-whop...

MR. SHEPARD: *(Looking up.)* Good heavens, what could that be?

(OWL #1 has entered flying his great wings over the heads of the audience. He lands on stage or playing area.)

OWL: Sir, if you intend to continue with this frivy-less exercise, I must insist...

MR. SHEPARD: Who are you?

OWL: I am the Wood's Chief of Geography and Putter-of-Places-on-the-Maps!
It is my job to put them all in their Correct Petitions!

(PIGLET #1 enters left, running right and looking behind him.)

PIGLET: Help! Hurry, Owl, the heffalumps are coming!

OWL: Come now, Piglet, we've gone over this a hundred times. In our neck of the woods there is no such thing as...

PIGLET: *(Running off.)* Hellppp!

(PIGLET exits. ROO runs left in following him.)

ROO: Heffalumps! Heffalumps!

(ROO runs off, exiting right, arms extended trying to catch up with PIGLET.)

OWL: Tut-tut, Roo, I must take except-shee-nation! While we often experience the odd Woozel during the Winter Months...

(KANGA runs in with wash cloth in her hand.)

Kanga!

KANGA: Oh, good morning, Owl. I can't stop to talk now. I must wash Roo's ears, you see! Roo, come back here with those ears this very instant!

(KANGA exits, running after ROO.)

OWL: Of course, I entirely understand. And who is this now?

(EEYORE #1 enters left, slumping slowly across the stage.)

EEYORE: *(Sadly.)* It's Eeyore. I'd wish you a good morning if it was a good morning which I doubt.

OWL: Really, Eeyore, is anything the matter?

EEYORE: I shouldn't complain. But the authors started in the wrong place.

MR. MILNE & MR. SHEPARD: We did?

EEYORE: Everything begins with Christopher Robin, of course.

(EEYORE continues slumping on his way, exiting right.)

OWL: Ah! Indeed, it does.

MR. MILNE: And where might that jolly little fellow be?

FROG: Christopher Robin lives in the house at the top of the wood, of course.
Everyone knows that!

(CHRISTOPHER ROBIN #1 enters, hiding among STORYTELLERS and giggling).

CHRISTOPHER ROBIN: *(Waving above the STORYTELLERS.)* Here I am!

(TWO STORYTELLERS stand shoulder to shoulder making a “door” in front of him.)

Behind the green door!

(STORYTELLER knocks on “door”.)

STORYTELLERS: Knock, knock, knock.

(CHRISTOPHER ROBIN pushes the door as “door” STORYTELLERS make hinge sounds [“EEE-ring-kk!”] and move to “open” as green doors will do. CHRISTOPHER ROBIN steps out, he is holding a stuffed bear by the paw.)

(In awe.) There he is!

MR. MILNE: *(Lovingly.)* Christopher Robin.

CHRISTOPHER ROBIN: *(Holding up the bear.)* What about a story?

MR. MILNE: Would you like one now, Christopher?

CHRISTOPHER ROBIN: Yes. And Winnie-the-Pooh would like one too, please.

MR. MILNE: Very well. Are you ready, Mr. Shepard?

MR. SHEPARD: Of course.

(They smile and shake hands.)

Storytellers?

STORYTELLERS: Ready!

MR. MILNE: Very well. Enough with the introductions! I think it is time to begin.

(SOUND CUE #2: Story time music, ‘Once Upon a Time...’)

MR. MILNE sits CHRISTOPHER ROBIN down on a chair. OWL #1 flies off down the aisle, exiting. STORYTELLERS take their places, scattered around on stools and ladders, sitting, standing, etc. and begin to tell the story. MR. MILNE puts up a sign that reads: "Once Upon a Time".)

Once upon a time...

MR. SHEPARD: A very long time ago now...

(MR. MILNE and MR. SHEPARD exit through the green "door".)

CHRISTOPHER ROBIN: *(Scratching his head.)* I think it was last Friday.

ALEXANDER BEETLE: Winnie-the-Pooh lived all by himself in the forest.

(POOH #1 enters. SOUND CUE FADES & ENDS.)

DRAGONFLY: One day he was out walking and he came to a large oak-tree.

BUTTERFLY: And from the top of the tree, he heard...

STORYTELLERS: Buzzzzzzzzzzzz!

POOH: That buzzing noise means something. And the only reason for making a buzzing-noise that I know of is because you're a bee.

STORYTELLERS: *(As if seeing one.)* A bee!

(They pull back as if a bee is flying in their faces and swat at the air.)

POOH: And the only reason for being a bee that I know of is making honey.

(STORYTELLERS relax and think of delicious honey.)

STORYTELLERS: Mmmm...

POOH: And the only reason for making honey is so I can eat it.

(CUCKOO-BIRD and WOOD-PIGEON bring ladder downstage and place it in front of POOH, speaking as they move it.)

CUCKOO-BIRD: And so, he decided to climb the tree.

POOH: *(To CUCKOO-BIRD.)* He did?

CUCKOO-BIRD: He did.

POOH: All the way up there?

CUCKOO-BIRD: Yep.

WOOD-PIGEON: So, he started climbing...

(POOH puts foot on ladder.)

POOH: Seems sturdy enough. *(Begins to climb slowly.)*

CUCKOO-BIRD: He climbed and climbed...

WOOD-PIGEON: And he climbed and climbed ...

CUCKOO-BIRD: And he climbed...

POOH: Bother. All this climbing calls for a little song. *(POOH makes up a little tune, singing...)* Isn't it funny how a bear likes honey? Buzz! Buzz! Buzz! I wonder why he does.

STORYTELLERS: *(Singing.)* It's a very funny thought that if Bears were Bees, They'd build their nests at the bottom of trees.

POOH: Yes, that's how it goes. *(Singing.)* Isn't it funny la-dee-da-da-la-dee...

FROG: But then...

POOH: But then?

FERRET: He heard the branch make a sound.

POOH: A sound?

STORYTELLERS: Krrrrrrrrrrrr...

(STORYTELLERS hold on to ladder and shake it according to the sounds they make.)

POOH: *(Looking down.)* Oh dear.

STORYTELLERS: Krrrrrrrrrrr...

POOH: Oh help.

STORYTELLERS: Krrrr-rack-ack-ack-ack-ack-ackkkkkk!

(POOH tumbles down the ladder and does somersaults at the bottom.)

Bump-bump-bump-bump-bump-bump-bump!

POOH: *(Pulling himself up, dusting himself off.)* It all comes of liking honey so much.

(CHRISTOPHER ROBIN enters the playing area.)

CHRISTOPHER ROBIN: Good morning, Winnie-the-Pooh.

POOH: Oh, Christopher Robin! I wonder if you've got such a thing as a balloon about you?

CHRISTOPHER ROBIN: What do you want a balloon for?

POOH: Honey!

CHRISTOPHER ROBIN: But you don't get honey from balloons!

POOH: / do!

COUSIN MOUSE: Now, it just so happened that Christopher Robin had been to a party and he had a left-over balloon in his pocket.

POOH: Is it blue?

CHRISTOPHER ROBIN: It is!

(CHRISTOPHER ROBIN pulls an imaginary limp balloon from his pocket and dangles it.)

But that's a big balloon. I don't think either one of us has enough air to blow it up.

TINY MOUSE: / do!

COUSIN MOUSE: I think you'll need some help.

HEDGEHOG: So, all the animals in the forest huffed and puffed...

(TINY MOUSE holds the "balloon" to his lips. STORYTELLERS blow with him. Blowing: "Who, who, who!" When the "balloon" is growing CHRISTOPHER ROBIN and POOH hold their hands up as if their palms are on the sides of the "balloon." They expand their hold as the "balloon" grows bigger and bigger and bigger until it seems to be many feet wide and floating above their heads... STORYTELLERS give it one last "WHOOOSHHH!" and the "balloon" flies...)

SOUND CUE #3: *Windy take off; cue continues through scene...*

CHRISTOPHER ROBIN: Hurry Pooh, catch it before it blows away!

(POOH grabs the “string” of the “balloon” and “floats” on wobbly tip-toes as it nearly carries him away.)

POOH: You see, Christopher Robin. Since the balloon is blue the bees won't notice me because they'll think it is the sky.

CHRISTOPHER ROBIN: Won't they notice you beneath the balloon?

POOH: You never can tell with bees! Here I *gooooooooooooooooo*...

CHRISTOPHER ROBIN & STORYTELLERS: Hooray!!!!

(Flying, soaring sounds continue. POOH “flies” all around, behind the map and out again, down into the audience and back into the playing area.)

POOH: Isn't this fine? What do I look like?

CHRISTOPHER ROBIN: *(Hands cupped around mouth, calling.)* You look like a bear holding onto the balloon!

POOH: Now if I could just reach that honey...

HEDGEHOG: But just then, the bees got suspicious.

*(ALEXANDER BEETLE, DRAGONFLY, and BUTTERFLY become BEES making little wings by putting with hands under their arm pits, buzzing angrily around POOH. They may use kazooos for buzzing. **SOUND CUE ENDS.**)*

ALEXANDER BEETLE: *(As BEE, buzzing)* Hey, budzzzz. You tryin' to get our honey, buddy?

DRAGONFLY: *(As BEE, buzzing)* I'm very suspiciouszzzzzzz!

BUTTERFLY: *(As BEE, buzzing)* Zzzzzzo am !!

ALEXANDER BEETLE & DRAGONFLY & BUTTERFLY: *(As BEES, buzzing)*
Very, very Suspiciouszzzzzzz!

(They buzz angrily around and end up in the audience.)

POOH: The Important Thing is to distract them.

ALEXANDER BEETLE & DRAGONFLY & BUTTERFLY: *(As BEES.)* Save our honey! Save our honey! *(To AUDIENCE.)* Everybody!

CUCKOO-BIRD: And with that the story came to an end because...

CHRISTOPHER ROBIN: I have to go home now and take a bath.

(CHRISTOPHER ROBIN #1 runs off, exiting. POOH remains sitting with his arms in the air.)

POOH: Oh, bother.

(SOUND CUE #4: Transition music.

STORYTELLERS come to POOH and push his arms down. He responds ["Ow! Oh! Bother."] and take him away, **POOH #1** exits, as other **STORYTELLERS** take away the ladder and set up for next story. They put up a sign that reads: "Rabbit's House". **STORYTELLERS** may set a small free-standing flat like a dressing screen to represent **RABBIT'S** house with a little cupboard with food stuffs and dishes on it. **RABBIT #1** enters hopping, carrying groceries and sets them down in this home, on a cube as **WOOD-PIGEON** places it in front of him as a table.

SOUND CUE ENDS.)

RABBIT: *(To WOOD-PIGEON.)* Thank you. Very thoughtful.

(RABBIT busies himself with cooking. WOOD-PIGEON speaks to audience.)

WOOD-PIGEON: Later that morning sometime after breakfast, Winnie-the-Pooh was taking a nice long walk through the forest.

(POOH #2 enters from behind the audience, strolling through the aisle or anywhere he can find to stroll. If he runs into audience members, he might move their feet or give their knees a gentle shove ["Pardon. Excuse me."] as he makes his way toward the playing area.)

FROG: He liked to hum as he went along and today his little hum went like this...

POOH: Tra-la-la, Tra-la-la, Tra-la-la, Tra-la-la. Rum-tum-tiddle-um-tum. Tiddle-iddle, tiddle-iddle, Tiddle-iddle, tiddle-iddle, Rum-tum-tum-tiddle-um.

(This can go on as long as you like or less if you don't.)

FERRET: Pooh went on this way until he came upon a sandy bank, and in that bank was a hole.

(FERRET and TINY MOUSE make a hole with their arms, that is they hold hands and arch them into a round circle. They hold up their "hole" like a picture on a wall. They are at the edge of the playing area as POOH approaches.)

POOH: Aha! If I know anything about anything, that hole means Rabbit! (*Cups a hand to his mouth.*) Hello! Is anybody home?

(RABBIT stops with spoon in hand.)

RABBIT: No!

POOH: Bother. (*Starts to go.*) Wait a minute. I said is anybody home?

RABBIT: Nobody!

(POOH thinks. STORYTELLERS might make “thinking” sounds with Xylaphone.)

POOH: There must be somebody because somebody must have said nobody. Hello, again! Rabbit, isn't that you?

RABBIT: Nope! No, no, no! Rabbit has gone to visit Pooh.

POOH: Oh! (*Thinks.*) But I'm Pooh.

RABBIT: Are you sure?

POOH: Quite sure.

RABBIT: Oh, well then, come in.

(POOH climbs thru the hole and tumbles, somersaulting into RABBIT'S house.)

TINY MOUSE: It was eleven o'clock and Pooh always liked to have a little something at eleven o'clock.

POOH: Say, Rabbit. Might you have a little something, hmmm?

RABBIT: Bread?

POOH: (*Disappointed.*) Hmm.

RABBIT: Condensed milk?

POOH: (*Doubtful.*) Hmm.

RABBIT: Would like some honey perhaps?

POOH: Ah!

COUSIN MOUSE: Rabbit took great pride in his hospitality.

(RABBIT gives him a honey jar marked "Hunny". POOH buries his head in it loudly slurping it up.)

POOH: Say Rabbit. You wouldn't have any more, would you? Just a little something?

RABBIT: Why of course.

(RABBIT gives him another jar, POOH slurps it up. Gives him back the jar.)

POOH: Thank you, Rabbit. I must be going.

RABBIT: Must you?

POOH: I must. *(Thinks.)* Unless of course you have any more of that honey. Just a little something more?

RABBIT: There is *ONE* more. *(Holds out jar to POOH.)*

POOH: Just one! For me! Oh, thank you Rabbit. *(Slurps it up.)*

RABBIT: And now you really must be going.

(POOH starts to go but looks longingly at the painting of Rabbit's food stuffs on the wall.)

POOH: Yes, yes, unless of course...

RABBIT: Now.

HEDGEHOG: After all, Rabbit had many friends and relatives to think of.

ALEXANDER BEETLE: So, Pooh started to climb out of the hole.

(FERRET and TINY MOUSE close the hole around POOH each time he tries to shove himself out. STORYTELLERS move down and look around the situation.)

DRAGONFLY: He pulled with his front paws...

BUTTERFLY: And pushed with his back paws...

CUCKOO-BIRD: And his ears popped out...

WOOD-PIGEON: Then his shoulders...

FROG: And then...

POOH: *(Lets out an explosive sigh.)* Oh help! I better go back! *(He tries it, he can't.)*

I better go forward! *(He tries it, he can't.)* Oh! Bother! I can't do either!
Oh, help and bother.

RABBIT: It all comes of eating too much!

POOH: It all comes of not having doors that are big enough!

FERRET: It wasn't long before Christopher Robin showed up.

(CHRISTOPHER ROBIN #2 enters.)

CHRISTOPHER ROBIN: Silly Old Bear! You're stuck!

TINY MOUSE: Christopher Robin was very smart like that.

CHRISTOPHER ROBIN: There's only one thing to be done. You'll just have to wait until you're thin again.

POOH: How long does that take?

CHRISTOPHER ROBIN: About a week, I think. I'll read to you to help pass the time.

RABBIT: I'll use your back paws to dry my kitchen towels on. *(Puts towel over POOH's rear.)*

CHRISTOPHER ROBIN: Very good idea, Rabbit.

POOH: A week! But what about meals?

CHRISTOPHER ROBIN: No meals for you Pooh until you are thin again.

COUSIN MOUSE: And with that, a tear rolled down Pooh's little eye. All the forest animals were sorry to see Pooh in such a state.

(A STORYTELLER at the end of the lines cries and produces a big red handkerchief to dry his eyes. He passes it to the next STORYTELLER who cries, hands it to the next and so on. At last, it comes to RABBIT who cries and hands it to CHRISTOPHER ROBIN who dabs at POOH'S tears.)

HEDGEHOG: At the end of one week Christopher Robin said...

CHRISTOPHER ROBIN: Now! I'll take Pooh's front paws.

RABBIT: I'll take hold of you, Christopher Robin.

ALEXANDER BEETLE: And all of Rabbits Friends and Relations took up the rear...

(ALL line up, pulling on the one ahead. This long line-up can extend out into the aisle among the audience. The STORYTELLER at the end may ask an audience member to help. "Oh dear, we need help. Can any of you pull at the end of our line?" They do. When all are in place...)

CHRISTOPHER ROBIN: All together now! One...

POOH: Ow!

CHRISTOPHER ROBIN: Two!

POOH: Oh!

DRAGONFLY: Then all of a sudden...

ALL: Pop!

(POOH pops out! ALL jump! Tumble back and fall all over each other.)

CHRISTOPHER ROBIN: Hooray!

ALL: Hooray!

(The last in line might congratulate the participating audience member. "We couldn't do it without you. – hooray for you." That sort of thing.)

BUTTERFLY: So, everyone dusted themselves off and went home for dinner feeling very satisfied indeed.

*(STORYTELLERS go back to their places. **RABBIT #1** exits.)*

POOH: Thank you everyone. Now where was I? Oh yes!

(Begins to stroll back the way he entered, through the audience aisles, singing and humming.)

Tra-la-la, Tra-la-la, Tra-la-la, Tra-la-la. Rum-tum-tiddle-um-tum. Tiddle-iddle, tiddle-iddle, Tiddle-iddle, tiddle-iddle, Rum-tum-tum-tiddle-um.

*(CHRISTOPHER ROBIN watches as he goes. **POOH #2** exits.)*

CHRISTOPHER ROBIN: Silly old Bear!

(CHRISTOPHER ROBIN #2 exits.)

SOUND CUE #5: Transition music.

STORYTELLERS put up a sign that reads: "Piglet's House". Piglet's house may be a small freestanding flat with a tree with a door painted on it.

SOUND CUE ENDS.)

CUCKOO-BIRD: One day Pooh was walking along...

(POOH #3 enters, humming distractedly.)

And he decided...

(STORYTELLER hits a triangle: "ding", POOH holds a finger up.)

POOH: I have decided!

STORYTELLERS: Yes?

POOH: *(Thinks.)* Oh, what was it now?

WOOD-PIGEON: *(Coaxing.)* To go visit his very good friend Piglet.

POOH: Yes, that's it. To go visit my very good friend Piglet.

(PIGLET #1 enters.)

PIGLET: *(Proudly, to audience.)* That's me!

POOH: Hello Piglet, I have decided something Very Important.

PIGLET: What is that, Pooh?

POOH: I have decided to catch a Heffalump.

PIGLET: Oh! I wish I'd thought of that.

POOH: You're not afraid of Heffalumps are you, Piglet?

PIGLET: Oh, no, Pooh. Not me. You're not afraid of Heffalumps are you, Pooh?

POOH: Oh, no not me.

(They both turn away from each other and show a terrified face to the audience.)

PIGLET: H-h-h-how will you do it, Pooh?

POOH: I shall do it with a trap. A Very Cunning Trap.

FIGLET: Aha!

POOH: First we shall dig a Very Deep Pit. And then the Heffalump will come along and fall into the Pit and...

FIGLET: Why?

POOH: Why what?

FIGLET: Why would he fall in?

POOH: Perhaps the Heffalump will be walking along like this, you see...
(Demonstrates walking carelessly, humming.) Minding his business... Tra-la-la, Tra-la-la... and looking up at the sky to see if it will rain and he won't see the pit and he will fall in... like this...

(POOH falls flat. STORYTELLER uses drum to make a "ta-dum" for the fall.)

And then he will be trapped in the pit, you see.

FIGLET: But what if it is raining already?

POOH: In that case he may be looking at the sky wondering if it will clear up, you see, so he won't see the pit and he will fall in... like this.

(POOH and STORYTELLER repeat fall.)

FIGLET: That is a Very Cunning Trap, Pooh.

POOH: Yes, I thought so too.

FIGLET: We'll need bait, of course.

POOH: Of course. Why?

FIGLET: To lure him into the pit. Haycorns should do nicely.

POOH: I think honey would do better. I have some at home. But I was saving it for supper.

FIGLET: Do you want to catch a Heffalump or not? I'll dig the pit while you get the honey.

(POOH and FIGLET exit in opposite directions.)

FROG: When Pooh got home he looked in all the cupboards...

(POOH looks as FERRET climbs up on a stool and holds a jar marked “Hunny” up high. POOH “opens” cupboard doors and reaches for the shelves.)

POOH: Bother. If only I could read, I could make sure it was honey.

(POOH climbs up on a lower stool and swipes it at as FERRET swings it to and fro out of his grasp. At last, FERRET lets him have the jar. POOH stumbles down to the floor.)

I'll just take a lick to make sure. *(Licks.)* Mmmm.

(TINY MOUSE crouches behind POOH, speaks into his ear.)

TINY MOUSE: Pooh's tummy approved.

POOH: What's that you say, tummy?

TINY MOUSE: *(As tummy.)* More please! More!

POOH: Oh, all right. Must be good to the tummy.

TINY MOUSE: More please! More!

(POOH noisily slurps it up.)

POOH: *(Smacking his lips.)* Ha! Now I can be sure it is honey all the way down!

COUSIN MOUSE: But Piglet was waiting for him!

POOH: *(Suddenly remembering.)* Piglet!

(PIGLET enters as 3 STORYTELLERS [CUCKOO-BIRD, WOOD-PIGEON and FROG] come to kneel around him, making the pit. Piglet hides his head in the center.)

HEDGEHOG: And off he went to find Piglet who was now at the bottom of The Very Deep Pit.

POOH: *(Calling into “pit”.)* Helloooooo...

CUCKOO-BIRD, WOOD-PIGEON, FROG: *(As echo.)* Hello, oh, oh, oh, oh, oh...

POOH: Piglet?

CUCKOO-BIRD, WOOD-PIGEON, FROG: *(As echo.)* Piglet, let, let, let, let, let...

PIGLET: *(Popping up.)* Did you get the honey?

POOH: Here it is!

(PIGLET takes the jar.)

PIGLET: It's empty.

POOH: No, it isn't! There's a little smear at the bottom. Let me help you out.

(STORYTELLERS push PIGLET out as POOH pulls on him. They tumble to the ground and STORYTELLERS tumble in a heap over the honey jar.)

PIGLET: There now. With that honey for bait at the bottom of our Very Deep Pit, we should have our Heffalump trapped by morning.

(They turn away from each other and show a terrified face to the audience.)

FERRET: And so, they both went home to bed...

(STORYTELLERS bring cubes or other furniture for PIGLET and POOH to rest on and put a cover over each. FERRET and COUSIN MOUSE speak to audience, fingers to lips.)

COUSIN MOUSE: *(Finger to lips.)* Shhhhh... *(Whispering.)* But they couldn't sleep.

FERRET: First they tried counting sheep...

(FERRET and COUSIN MOUSE become sheep hopping around PIGLET and POOH. They "baa" as POOH & PIGLET count.)

FERRET & COUSIN MOUSE: Baa, baa, baa, baa...

PIGLET & POOH: One, two, three, four...

(POOH & PIGLET begin to get their numbers out of sync ["eighteen, fifteen, four..."] as FERRET and COUSIN MOUSE move scarily as in a bad dream and whisper ominously around their covered heads.)

FERRET & COUSIN MOUSE: Two or three or maybe seven, How many Heffalumps are in heaven? Fifteen seventeen, three or twenty, How much does a Heffalump care for honey?

(POOH groans dreamily... TINY MOUSE as tummy goes to POOH, lifts one of his ears and whispers.)

TINY MOUSE: More please...

(POOH sits up!)

POOH: Honey! There's still a smear at the bottom of that jar and that jar is at the bottom of the Very Deep Pit!

HEDGEHOG: And off he went in the night...

(CUCKOO-BIRD, WOOD-PIGEON, FROG roll back into position as the Very Deep Pit. POOH comes to them. They wave the jar above them as POOH tries to grasp it. They call to him as part of his dream)

CUCKOO-BIRD: Ohhhhhh, Pooh Bear, here's your honey.

FERRET: Was he dreaming? Was it real?

WOOD-PIGEON: Over here you silly old bear.

FROG: Delicious, lickety, stickety honey...

(POOH chases dreamily around trying to get jar.)

TINY MOUSE: At last, he got his hands on that jar!

(POOH grabs the jar.)

COUSIN MOUSE: He licked it all the way...

CUCKOO-BIRD, WOOD-PIGEON, FROG: Way, way, way...

COUSIN MOUSE: To very bottom...

(ALL STORYTELLERS roll away from him taking their places upstage.)

HEDGEHOG: And suddenly... he woke up!

(STORYTELLERS clap their hands! POOH lifts his head, the jar is stuck on his head. PIGLET wakes up, runs to POOH, sees only the head and is terrified.)

PIGLET: Heffalump!

(Runs away out into audience, yelling in terror, hysterical. He runs right up the aisle and just about out of the room!)

Hefalump! Hoorbile Hefalump! Horrible Hofalump! Hoff, hoff! A Hellible Horalump...

*(This may go on as long as you please. **CHRISTOPHER ROBIN #3** runs in, entering, from out in the audience.)*

CHRISTOPHER ROBIN: Whatever's the matter, Piglet?

PIGLET: Heff! Heff! Heffalump! It has the biggest head you ever saw. A big enormous head like a big enormous jar or something. Heff! Heff!

CHRISTOPHER ROBIN: Take me to it!

(PIGLET grabs him and takes him to the stage where POOH is wandering around with the jar on his head bumping into things and crying ["Help! Bother"])

PIGLET: There! There! Isn't it awful?

ALEXANDER BEETLE: Just then Pooh bumped his head against a tree branch and...

(STORYTELLERS use slide whistle up as ALEXANDER BEETLE lifts the jar from Pooh's head and...)

STORYTELLERS: Pop!

POOH: Where am I?

PIGLET: *(Suddenly calm and ashamed.)* Oh. It's only Pooh.

(CHRISTOPHER ROBIN and STORYTELLERS laugh uproariously. POOH and PIGLET stand sheepish and foolish.)

CHRISTOPHER ROBIN: *(Hugging them both.)* Oh, Piglet! Oh, Bear! How I do love you so!

POOH: Me too.

PIGLET: Me three.

DRAGONFLY: And that is the end of that story because...

CHRISTOPHER ROBIN: Hurry now, follow me! It's almost time for lunch!

*(CHRISTOPHER ROBIN leads **POOH #3** and **PIGLET #1** exiting down the aisle and through a back door.)*

SOUND CUE #6: *Transition music.*

*BUTTERFLY enters and replaces "Piglet's House" sign with a new one that reads: "Eeyore's Tail". **EYORE #1** enters, sees sign.*

SOUND CUE ENDS.)

EEYORE: *(Doleful.)* There's only one problem with that sign.

(POOH #4 enters.)

POOH: Why, Eeyore! What's happened to your tail?

EEYORE: I don't know, what has happened to it?

POOH: It isn't there.

EEYORE: Are you sure?

POOH: Well either a tail is there or it isn't. And yours isn't.

EEYORE: Well, let's have a look.

(EEYORE tries to see his backside. He tries turning one way and then the other. He turns himself in circles until he's dizzy and frustrated and gives up and sighs.)

I believe you're right.

POOH: You must have left it somewhere. Or...

EEYORE: Somebody must have taken it. How like them.

POOH: Don't worry, Eeyore. I, Winnie-the-Pooh, will find your tail.

EEYORE: Thank you Pooh, you're a real friend. Not like some.

(EEYORE galumphs off, exiting.)

CUCKOO-BIRD: Pooh knew just who to go to for help.

POOH: If anyone knows anything about anything it's Owl who knows something about something or my name's not Winnie-the-Pooh.

WOOD-PIGEON: So, he marched up to Owl's house and just as he was about to knock on the door, he heard...

STORYTELLERS: Whop-awhop-awhop- awhop!

(OWL #2 has entered from behind the audience and is flying down the aisle.)

OWL: WHOOOOOOOoooooo is there?

POOH: It's me, Owl. Pooh Bear.

(OWL lands on stage.)

OWL: Hooooowwww's things?

POOH: Terrible and Sad. You see Eeyore has lost his tail and he's moping about it. So, could you kindly tell me how to find it for him?

OWL: Certainly! The customary procedure is as follows!

POOH: The Crusty-money Pro-seedcake?

OWL: First we must issue a reward.

POOH: Bless you.

OWL: Whatever for?

POOH: You sneezed.

OWL: You! Are a Bear of Very Little Brain. I did not sneeze. Now, first we must issue...

POOH: Bless you. There must be a bug going around.

OWL: What I said was we must write up a reward and put notices all around the woods. We will say that if anyone finds the tail in question they must come to Owl's house and present their Evey-dance...

POOH: Excuse me. But how will they know which house is yours?

OWL: Why my house is plainly Dis-stink-able by two features of Ee-normal-osity and Hysterical Import.

(WOOD-PIGEON becomes OWL's door, holding props.)

POOH: Which are?

OWL: A kah-nocker here...

(WOOD-PIGEON holds up a piece of wood.)

Try it.

(POOH knocks on wood. STORYTELLER uses rhythm sticks to make knocking sound.)

And a bell-rope here.

(WOOD-PIGEON holds up Eeyore's tail.)

(To POOH.) Pull please.

(POOH pulls on tail, STORYTELLER makes bell sound, like a bicycle bell.)

These two important features will make it quite clear to the average woods creature...

POOH: Hmm. *(Thinking about bell-rope.)* It reminds me of something but I can't think what. Where did you get it?

OWL: I found it in the forest. Nobody seemed to want it so I took it home.

POOH: Owl, you made a mistake. Somebody did want it.

OWL: Whooo? Whooo? Whooo?

POOH: Eeyore. He was fond of it.

OWL: He was?

POOH: You might say he was attached to it.

OWL: In that case.

(WOOD-PIGEON gives POOH the tail.)

He shall have it.

(OWL #2 takes off flying down the aisle, exits. EEYORE enters slumping along.)

POOH: *(Calling after OWL.)* Thank you, Owl.

OWL: Don't say I never did anything for you-hoo-hooooooooooooooooo!

POOH: *(To Eeyore.)* Say Eeyore, does this remind you of anything?

EEYORE: My tail!

FROG: Just then Christopher Robin was coming along with a nail and hammer...

(CHRISTOPHER ROBIN enters with knapsack and crouches to take out the hammer and nail.)

EEYORE: How thoughtful of you, Christopher Robin.

CHRISTOPHER ROBIN: I was hoping I'd be needing this. Now stay still, Eeyore.
This won't hurt a bit.

(CHRISTOPHER ROBIN takes tail and starts to nail on EEYORE's rear end.)

EEYORE: Yoweeeeee!!!

CHRISTOPHER ROBIN: But I didn't touch you yet.

EEYORE: I was just warming up.

CHRISTOPHER ROBIN: Now, here you go...

(Nails it on. EEYORE doesn't feel a thing.)

EEYORE: Is it on?

CHRISTOPHER ROBIN: Right where it should be.

EEYORE: That's really all you can ask of a tail, isn't it? A little consideration, a little thought for others, makes all the difference.

CHRISTOPHER ROBIN: Wear it proudly, Eeyore.

(CHRISTOPHER ROBIN #3 exits.)

FERRET: Eeyore was never happier and went around the forest for hours showing it off.

(EEYORE begins to exit down thru the audience commenting to them and stopping every now and then to show it off. He tries to stay glum but can't help showing his pride.)

EEYORE: It's nothing really. Just a tail. Swish, swish, that's what tails do. Just swish around back there. Not much really.

(EEYORE #1 exits.)

TINY MOUSE: And Pooh went home singing to himself...

POOH: *(Sing-songy.)* I found the tail, I found the tail, I found the tail...

(POOH begins to exit upstage happily, turns back to audience.)

It was me! I found the tail.

(POOH #4 exits.)

SOUND CUE #7: *Transition music; continues & fades during scene...*

COUSIN MOUSE begins to replace “Eeyore’s Tail” sign with a new sign, speaking as he does.)

COUSIN MOUSE: And now for our next story...

(PIGLET #2 enters running up to COUSIN MOUSE.)

PIGLET: Oh please, Cousin Mouse, you have to cancel this story right now!

COUSIN MOUSE: Whyever for, Piglet?

PIGLET: It’s terrible! Just terrible! A Very Strange Creature has come to the forest!

COUSIN MOUSE: But, Piglet, it’s in the book.

(COUSIN MOUSE puts up sign. It says “A Very Strange Creature”.

SOUND CUE ENDS.)

PIGLET: *(To audience.)* I’m doomed.

(RABBIT #2 enters.)

Oh, Rabbit! Thank goodness you’re here! A Very Strange Animal is coming to the Hundred Acre Woods.

RABBIT: Strange you say?

PIGLET: Yes, yes! It hops around like this. It’s a Kanga they say and it keeps its baby Roo in its pocket!

RABBIT: *(Thinks.)* Sounds like one of the Fiercer Animals.

(PIGLET gives a little yelp!)

PIGLET: R-r-r-rabbit. I’m only one of the Very Small Animals. It’s hard to be brave when you are a Very Small Animal. We better call in Pooh.

RABBIT: Well, here he comes now.

(POOH #5 enters.)

Pooh Bear, have you heard tell of this Strange Creature who has come to the wood?

POOH: *(Thoughtfully stroking his chin.)* I've heard rumors. Very disturbing rumors.

RABBIT: And what do you have to say about it?

POOH: I say, Aha!

RABBIT: Quite right.

PIGLET: Aha!

RABBIT: Very good.

POOH & PIGLET: Aha!

RABBIT: Hold that thought. This will become very useful for us in our upcoming adventure. Everyone, sit!

(STORYTELLERS bring stools for PIGLET and POOH to sit as if in class. STORYTELLER gives RABBIT a pointer as another hangs up a sign that is a black board. There is a numbered list on it with misspelled words beside them on the list.)

Ahem. According to my diagram... *(Uses pointer.)* Number one! The Kanga is a very fast runner. Number two: Faster than me. Number three: Therefore, we must sneak up on her when she isn't looking.

POOH: And that's when we say Aha!

PIGLET: Aha!

RABBIT: No, no, no. We must capture baby Roo and replace her with Piglet.

PIGLET: I didn't see that coming.

RABBIT: Number four! Pooh must talk to Kanga and distract her.

POOH: I'll read her a poem. Poetry is very distracting.

RABBIT: Perfect. Number six! I run away with Roo. *(Imagines worldly greatness, bows.)* Thank you, thank you, it was nothing really.

(PIGLET and POOH are silent. POOH raises his hand.)

Pooh.

POOH: What if the Kanga notices that Piglet isn't Roo?

RABBIT: *(Importantly.)* We shall cross that bridge when we come to it.

PIGLET: And after the bridge, we say Aha?

RABBIT: Yes. We say it all together like this: Aha!

RABBIT, PIGLET & POOH: Aha!

RABBIT: Exactly right.

(HEDGEHOG points down the aisle where KANGA will enter.)

HEDGEHOG: Just then they saw Kanga hopping over the sandy pit!

RABBIT, PIGLET & POOH: Yipes!

(RABBIT, PIGLET & POOH nearly jump in each other's arms. KANGA and ROO enter.)

RABBIT: Act natural.

KANGA: Oh, hello there, forest neighbors.

(PIGLET hides behind POOH.)

POOH: Good afternoon, Kanga.

KANGA: We're just practicing our jumps this morning. Aren't we, Roo?

ROO: Ya wanna see me jump real high?

RABBIT: That sort of thing rarely impresses me.

KANGA: I understand. It's a delicate subject among the Jumping Animals.

ROO: Watch me!

(ROO goes jumping across the stage as STORYTELLER make "Doiing! Doiing! Doiing!" sounds with a mouth harp or slide whistle.)

RABBIT: *(Crosses arms.)* Humph.

KANGA: Well, we were just getting ready to go home. In your pocket, Roo.

(ROO jumps in KANGA'S pocket. ROO sticks his head out of a hole in KANGA'S apron. ROO giggles uproariously. RABBIT pushes POOH forward. ["Go on!"])

POOH: Say, Kanga. Are you interested in poetry at all?

KANGA: Hardly at all.

(RABBIT pushes POOH to go on.)

POOH: Oh. Well. There's a tree over here you might like.

KANGA: I don't like them either. Stop giggling, Roo.

POOH: It's really quite interesting. There seems to be a bird up there.

PIGLET: A starling!

RABBIT: A blackbird!

POOH: Or is it a fish?

ROO: A fish? Let me see!

(ROO jumps out of pocket and goes to POOH looking up. KANGA looks too and turns just her head, not watching her pouch.)

KANGA: It is very rare to see a fish in that sort of tree.

(KANGA keeps looking as RABBIT encourages PIGLET, whispering.)

RABBIT: Here's our chance!

(RABBIT grabs ROO who giggles and is having fun. PIGLET jumps into ROO'S pocket. RABBIT exits with a delighted ROO.)

PIGLET: *(Going in.)* Oh, no. *(Buries head in pocket or covers face with hands.)*

KANGA: Roo! Stop wriggling. *(Gives "pocket" a tap.)*

POOH: Yes, very rare indeed.

KANGA: Where did Rabbit go? Oh well. We must be getting home.

POOH: Yes, you must.

(KANGA takes off hopping down the aisle, PIGLET in her pocket. They exit. POOH watches and waves.)

Ta-ta!

(POOH #5 exits.)

ALEXANDER BEETLE: What Rabbit and Pooh didn't realize is that Kanga had quite a sense of humor.

(KANGA with PIGLET in pocket, turns around and hops toward stage.)

KANGA: *(To audience.)* If they are having a joke on me, I shall have a joke on them.

(PIGLET sticks her head up.)

PIGLET: What does that mean?

DRAGONFLY: When Kanga got home...

(PIGLET scrambles out of pocket.)

KANGA: Oh Roo, you got yourself so dirty out there today. I think you need a bath.

PIGLET: A bath?

KANGA: Yes, a good scrub-a-dub-dub!

(STORYTELLERS bring big tub and brush down to KANGA. The tub may be a real tub or a short flat with a tub painted on it, KANGA behind it.)

PIGLET: What's that for?

KANGA: It's to clean you up, Roo dear. You don't want to go around looking like a little piggy, do you?

PIGLET: What's wrong with that?

(KANGA struggles to get PIGLET in tub.)

KANGA: Jump right in. That's it. Now let me get at those ears.

PIGLET: I think this has gone too far...

KANGA: Close your mouth Roo, don't want to get in soap in there.

PIGLET: Hey! Knock it off!

KANGA: No complaining, it's not polite.

PIGLET: Kangahhhh... glub, glub, gub.

KANGA: What's that you say, Roo? Speak more clearly, please. It sounds like

you said glub, glub, glub.

(PIGLET shakes herself free jumps out of tub, spitting and hacking.)

PIGLET: I'm not Roo! I'm Piglet! Can't you see?

KANGA: Oh, I see you just fine, Roo! *(Rubs PIGLET all over with towel.)* Now don't forget what I told you about making faces. If you do that your face will freeze like that and then think how sorry you'll be.

PIGLET: But I'm not Roo!

KANGA: Time for your medicine.

PIGLET: Medicine?

(KANGA pops a spoon in PIGLET's open mouth.)

Glop?

(PIGLET looks up surprised and outraged. She spits out the spoon! She spits and hacks, falling all over the playing area with indignation and yuckfullness, coughing in misery.)

BUTTERFLY: Just then there was a knock at the door.

(STORYTELLERS make door knock sound.)

KANGA: Come in.

(CHRISTOPHER ROBIN #4 pushes "door" open and enters.)

PIGLET: *(Running to CHRISTOPHER ROBIN.)* Christopher Robin! Christopher Robin! Tell Kanga who I am! She keeps saying I'm Roo! I'm not Roo, am I?

CHRISTOPHER ROBIN: Kanga, that is not Roo.

KANGA: *(Not surprised at all.)* Really? Fancy that! Fancy my making a mistake like that.

PIGLET: See I told you!

(ROO enters behind CHRISTOPHER ROBIN.)

ROO: Oh, Mama! I've been having so much fun with all the other animals. We've been playing all day!

EEYORE: Of course, it is, can't you see all the presents I have? Look at the birthday cake with all the candles on it.

POOH: What are you talking about? I don't see anything.

EEYORE: It's a joke. Don't you get it?

POOH: No, I don't.

EEYORE: Neither do I.

(EEYORE exits sadly.)

CUCKOO-BIRD: As Eeyore walked away, Pooh bear got a wonderful idea!

(STORYTELLERS strike a "ding!" with triangle.)

POOH: Christopher Robin! Oh, Christopher Robin!

(CHRISTOPHER ROBIN enters.)

CHRISTOPHER ROBIN: Why, Pooh, what's the matter?

POOH: I'm afraid everything is Terrible and Sad again.

CHRISTOPHER ROBIN: But why?

(POOH whispers in CHRISTOPHER ROBIN'S ear.)

Don't worry, Pooh. Leave everything to me!

(POOH exits. CHRISTOPHER ROBIN calls out.)

Owl! Oh, Owwwwllllll!

(OWL #3 enters, whooshing down the aisle, STORYTELLERS "whop, whop" as he flies in.)

OWL: Here I am, Christopher Robin. What can I do for you?

CHRISTOPHER ROBIN: I am giving a party! It is to be the greatest party of all time!

OWL: A party! Whoooooo is it for?

CHRISTOPHER ROBIN: It is for everybody because of everything they ever did!

OWL: So precise of you.

CHRISTOPHER ROBIN: I want you to spread the word, Owl. Everyone is invited! *(Points to audience.)* Even them!

WOOD-PIGEON: And word spread throughout the Hundred Acre Wood...

(SOUND CUE #9: Exciting music, like the beginning of the play.

OWL whooshes throughout the audience)

OWL: Party! Party! Everyone invited!

(ALL CHARACTERS enter from different areas throughout the performance space. They are all whispering to each other and audience, and excited about the party. [“Christopher Robin’s is having a party! I’m invited! I’m invited! Everybody! Such a party!”] CHRISTOPHER ROBIN helps STORYTELLERS set up the table for the party putting cubes together and swooshing a table cloth on top. Some of them carry presents. Others bring a birthday cake with candles. Music and movement throughout the space until all are assembled artfully in the playing area. CHRISTOPHER ROBIN bangs on the table with a spoon.

SOUND CUE ENDS.)

CHRISTOPHER ROBIN: I have called you all here today for a party of Very Great Importance! It is for Eeyore...

EEYORE: *(Sadly.)* It’s my birthday.

(Others present him with birthday cake. They sing “Happy birthday.” inviting all the audience to join in. EEYORE blows out the candles.)

CHRISTOPHER ROBIN: This party is also for Owl.

(Each CHARACTER may stand and bow as they are named.)

And Rabbit. And Piglet. And Kanga. And Roo.

(ROO burps loudly and then hiccups.)

KANGA: Roo!

ROO: *(Burps and hiccups.)* I can’t help it, Mama. *(Giggles and hiccups and burps.)* Hick-hick-hick-up! *(Giggles.)*

CHRISTOPHER ROBIN: And for all of Rabbit’s Friends and Relations! Three cheers for one and all. Hip-hip-hooray!

ALL: Hip-hip-hooray!

(CHRISTOPHER ROBIN gestures to the STORYTELLERS who whoop and holler and hit all their noisemakers! They throw their tails and ears in the air! They high-five each other! They go crazy! They turn the sign on the easel around and on the other side it says "Applause". They run around with the applause sign, basking in the attention!)

CHRISTOPHER ROBIN: But listen to me, everyone!

(When all has finally calmed down...)

This party is also for Winnie-the-Pooh. The great bear of our forest. A Bear of Very Little Brain and Very Big Heart.

Winnie-the-Pooh. This is for you.

(CHRISTOPHER ROBIN hands POOH a gift. He opens it.)

POOH: A Pencil Case.

(ALL gasp with hushed amazement at this extraordinary honor.)

Just what I always wanted.

(ALL are hushed dramatically, hands over hearts, heads bowed, solemn.)

CHRISTOPHER ROBIN: I have to go home now and be a little boy. It's Terribly Important for me Have a Bath and Go to Bed so they can Tuck Me In. So Happy Birthday everyone! I love you all very much.

(ALL whisper and nod that they love him too. They pat each other in love for each other too. ALL CHARACTERS exit slowly and STORYTELLERS turn away quietly, exiting one by one. CHRISTOPHER ROBIN gives POOH a hug and exits. ALL STORYTELLERS have exited now, only FROG remains before he goes.)

FROG: When everyone had gone home and all the forest animals were snug in their beds...

(FROG exits. Everyone is gone except PIGLET who has lagged behind. She goes to POOH.)

PIGLET: Say, Pooh. When you wake up in the morning what's the first thing you say to yourself?

POOH: I say: What's for breakfast?

PIGLET: I always say, what exciting thing will happen today?

POOH: It's the same thing, Piglet. It's the same thing.

(SOUND CUE #10: Quiet, dreamy music.

POOH #6 and PIGLET #2 hold hands and exit, walking slowly up the aisle through the audience. When they are gone, CHRISTOPHER ROBIN enters playing area upstage, holding the stuffed bear by his paw. MR. MILNE enters from the other side of the playing area.

SOUND CUE ENDS.)

CHRISTOPHER ROBIN: I gave him my pencil case because I like it so very much. Do you think Pooh liked it too?

MR. MILNE: I'm sure he did.

CHRISTOPHER ROBIN: That's not the end of the story is it, Mr. Milne? I'll always have adventures, won't I?

MR. MILNE: Yes, of course, you will.

CHRISTOPHER ROBIN: Will Winne-the-Pooh always be with me?

MR. MILNE: Sometimes you might have to look around for him. He might be hiding in your suitcase or perhaps on your bookshelf.

CHRISTOPHER ROBIN: But if I call his name he will come to me, right?

MR. MILNE: Yes, he will come to you, Christopher Robin. Any time you call.

CHRISTOPHER ROBIN: Goodnight, Mr. Milne.

MR. MILNE: Goodnight, Christopher Robin.

(CHRISTOPHER ROBIN #4 runs off, exiting. MR. SHEPARD enters and shakes MR. MILNE's hand. They turn to the audience and bow.)

END

(SOUND CUE #11: Curtain Call...

MR. MILNE & MR. SHEPARD stand to the side and gesture toward the STORYTELLERS who enter. They may whoop and holler and high five each other. They may push BEES forward to buzz around and take a bow. Next, they may push TINY MOUSE forward to bow. If anyone among the STORYTELLERS has had a special moment, they push that performer forward for their little bow. Then they hold hands up and down and bow together. They stand back and gesture to the RABBITS who enter with “Hunny” jars and bow. EEYORES enter and shake their tails at the audience. One EEYORE snatches the other’s tail which causes them to chase around each other in circles. They bow. PIGLETS enter very proud and delighted, bowing elaborately. KANGA and ROO enter, PIGLETS hide behind others in fear. ROO jumps “Doiing! Doiing! Doiing!” across the stage, giggling and delighted with himself until KANGA pulls him back in line and they bow. OWLS enter from behind the audience calling “Whoooo!”, on three sides (if you have just one pair of wings, the others can use their arms). OWLS bow.

Music changes into intro for “Happy Birthday”. ALL stop and see CHRISTOPHER ROBINS out in the audience at the end of the aisle. ALL call out “Christopher Robin!”. CHRISTOPHER ROBINS enter carrying a big prop birthday cake above their heads and lead ALL and AUDIENCE in song: “Happy Birthday to us! Happy Birthday to us! Happy Birthday Everybody! Happy Birthday to us!” Once they reach playing area they may blow out candles and then bow together.

Music changes to sound heard during the balloon flight in first story. POOHS enter from behind audience, each carrying a real helium balloon. One by one they “float” down the aisle, on tiptoes, twirling and drifting, seeming to be led by the balloons, until they land on stage. CHRISTOPHER ROBIN #1 shouts out “Hooray for Pooh! Hip-Hip-Hooray! Everybody!” AUDIENCE joins in. “Hooray for Pooh! Hip-Hip-Hooray!” POOHS bow bashfully. As ALL exit, POOHS give their balloons to children in the audience. RABBITS become impatient that POOHS are not exiting. They entice them with the “Hunny” jars. POOHS become distracted by jars, sniffing, letting their noses lead them off, exiting.

SOUND CUE ENDS.)

NOW IT’S REALLY THE END!

PROPS

Book & pencil
 Map of Hundred Acre Wood
 Pointer (used by Mr. Shepard)
 Wash cloth
 Stuffed bear (Winnie-the-Pooh)
 Bag of groceries
 Wooden spoon
 2 honey jars (marked "Hunny") for Rabbit
 Kitchen towel
 Large red handkerchief
 Honey jar (Marked "Hunny") for Ferret
 Must fit on Pooh's head
 Covers (for Piglet & Pooh)
 Piece of wood for knocking on (knocker)
 Eeyore's tail (To eventually stay on with Velcro)
 Knapsack (Christopher Robin)
 Hammer & nail (Christopher Robin)
 Blackboard with Rabbit's list
 Pointer (for Rabbit)
 Apron with hole/pocket for Kanga and Roo
 Washing bath tub
 Brush
 Medicine bottle with spoon
 Tablecloth
 Birthday cake with candles
 Wooden spoon (for Christopher Robin)
 Pencil Case

SIGNS

"Once Upon a Time"
 "Rabbit's House"
 "Piglet's House"
 "Eeyore's Tail"
 "A Very Strange Creature"
 "Time to Party" On back: "Applause!"

PERCUSSION INSTRUMENTS

You may use whatever you choose and are encouraged to experiment with different sounds. Whatever you choose, these are mentioned in the script.

Rhythm sticks (for knocking)
 Slide whistle – Xylophone – Triangle – Bicycle bell
 Mouth harp (also called Juice Harp)

A. A. Milne

A. A. Milne, in full: Alan Alexander Milne, (1882-1956), English humorist, the originator of the immensely popular stories of Christopher Robin and his toy bear, Winnie-the-Pooh.

Milne's father ran a private school, where one of the boy's teachers was a young H.G. Wells. Milne went on to attend Westminster School, London, and Trinity College, Cambridge, the latter on a mathematics scholarship. While at Cambridge, he edited and wrote for *Granta* magazine (then called *The Granta*, for Cambridge's other river). He took a degree in mathematics in 1903 and thereafter moved to London to make a living as a freelance writer. In 1906 he joined the staff of *Punch* (where he worked until 1914), writing humorous verse and whimsical essays. He was married in 1913, and in 1915, though a pacifist, he joined the service during World War I as a signalling officer. He served briefly in France, but he became ill and was sent home. He was discharged in 1919.

When he was not rehired by *Punch*, Milne turned his attention to playwriting. He achieved considerable success with a series of light comedies, including *Mr. Pim Passes By* (1921) and *Michael and Mary* (1930). Milne also wrote one memorable detective novel, *The Red House Mystery* (1922), and a children's play, *Make-Believe* (1918), before stumbling upon his true literary métier with some verses written for his son, Christopher Robin. These grew into the collections *When We Were Very Young* (1924) and *Now We Are Six* (1927). These remain classics of light verse for children.

Despite Milne's success as a playwright, only these verses and his two sets of stories about the adventures of Christopher Robin and his toy animals – Pooh, Piglet, Eeyore, Kanga, Roo, Rabbit and Owl – as told in *Winnie-the-Pooh* [and Tigger, later in *The House at Pooh Corner*] endured into the 21st century. Illustrations by Ernest Shepard added to their considerable charm. In 1929 Milne adapted another children's classic, *The Wind in the Willows*, by Kenneth Grahame, for the stage as *Toad of Toad Hall*. A decade later he wrote his autobiography, *It's Too Late Now*.

Kathryn Schultz Miller

Kathy co-founded the professional ArtReach Touring Theatre in Cincinnati and served as Artistic Director and Playwright for over 20 years. Many of her 75+ plays have been published, including *A Thousand Cranes* which was performed at the Kennedy Center, the Sundance Institute, the International Fringe Festival, and thousands of times the world over. She has won numerous awards including three prestigious National Endowment for the Arts Playwrights Awards, six Ohio Arts Council Playwriting Fellowships, and the Post-Corbett Foundation Excellence in Playwriting Award. Kathy lives in Florida with her husband Barry who creates soundtracks, processes orders, and maintains website design for ArtReach Children's Theatre Plays.

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*SM=SMall cast (touring), EX=EXpanded (medium) cast, SPP=School Play Package (large cast)



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