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*Dramatic Publishing*

*Cummins and Scoullar's*

# *The Little Prince<sup>☆</sup>*

*the play*

*by*  
*Rick Cummins and John Scoullar*

*Adapted from the book*  
*by*  
*Antoine de Saint-Exupéry*



*Dramatic Publishing*

*Woodstock, Illinois • London, England • Melbourne, Australia*

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RICK CUMMINS and JOHN SCOLLAR

Adapted from the book by  
ANTOINE DE SAINT-EXUPÉRY

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(THE LITTLE PRINCE, the play)

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Originally produced off-Broadway by Chrysalis Productions at the John Houseman Theatre Complex. Earlier version produced and directed by Michael Harron at Playhouse by the River, Mt. Bethel, Pa.

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## PRODUCTION NOTE

This adaptation has been designed to encourage, in fact, to require the audience to use its imagination. There is a great deal of room for directorial concepts to enhance this intention. Physically, the production is extremely simple, requiring only an overhead rear projector (the sort used in any elementary school) and an audio cassette player, for the pre-recorded incidental music. The roles may be doubled or not, using as many as ten actors or as few as four. The set can be as minimal as hand props or as elaborate as finances allow. However, we would hope that any concept would use imagination and always reflect the major theme contained in the fox's secret— "What is essential is invisible to the eye."

# THE LITTLE PRINCE

A Full-length Play With Optional Intermission  
For 4-10 actors (ideally, 2m., 2 w., 1 child)

## CHARACTERS

AVIATOR..... man in his early 40s

THE LITTLE PRINCE..... a small child, 8 to 12,  
or a short young woman

ROSE/SNAKE ..... attractive, off-beat female(s)

MEN ON THE PLANETS/FOX .. versatile character man/men

DESERT FLOWER/MOUNTAIN ECHOES/WALL OF ROSES  
offstage character voices

OFFSTAGE SKETCH ARTIST

## THE LITTLE PRINCE

*(Projection screen fades up. [Tape Cue #1] An ethereal solo voice sings as a hand is seen making a simple drawing. See Illustration B.)*



**AT RISE:** *When it is completed, lights come up on the AVIATOR, pencil in hand, admiring the drawing on his pad, which we are to assume is the same as the one on the screen. The AVIATOR addresses the audience as though imparting a great confidence.*

**AVIATOR.** When I was six years old, once upon a very long time ago, I made this drawing. I showed my masterpiece to the grown-ups and asked, "Does it frighten you?" But they said, "Why should anyone be frightened by a hat?" It was not a hat. So I drew it for them more clearly. Grown-ups always need to have things explained to them.

*([Tape Cue #2] As he draws, the hand in the projection sketches again. See Illustration C.)*



It was a boa constrictor having swallowed an elephant. But this time they said, "Put those crayons away and study arithmetic or geography or something *important*." So I did... but I always kept my first drawing with me as a test of true understanding.

*([Tape Cue #3] The first drawing re-appears. See Illustration B.)*



AVIATOR. But no matter who I showed it to, they would always say, “That is a hat.” So I threw it away and I never again spoke to them about boa constrictors, or primeval forests, or stars. And I never again made another drawing. I learned to pilot airplanes.

*([Tape Cue #4] Sound of plane is heard. Drawing of plane comes up. See Illustration D.)*

And I lived my life alone...until six years ago, when I had an accident with my plane in the Desert of Sahara.

*(Lights change, stars move. There is thunder and lightning. The AVIATOR is in a storm.)*

Whoa! Hold on there, my friend. Where are we? Somewhere over the Sahara, I imagine. *(More turbulence.)* Or some otherwhere. *(Engine sputters.)* What’s the matter with you? *(More sputtering.)* Looks like I’m going to have to take you down. *(Plane swoops. AVIATOR speaks into radio.)* Come in, Tangiers. Tangiers, come in. This is Solitaire. *(Storm escalates.)* Somebody! Anybody! Come in! Isn’t anybody there? Solitaire going down for emergency landing. Making emergency landing approximately— *(Engine stops. Plane begins to descend.)* Woooo— *(He force lands in a confusion of lights. Illustration D fades out. Music continues.)*

## BLACKOUT



*(Lights up slowly on AVIATOR asleep on the sand and then revealing the LITTLE PRINCE behind a scrim.)*

LITTLE PRINCE. Please, sir, draw me a sheep. *(Music ends.)*

AVIATOR *(sits up suddenly as if from a nightmare).*

What! *(He sees nothing. AVIATOR gets up slowly, walks around getting his bearings. He is confused. The LITTLE PRINCE appears again elsewhere behind scrim.)*

LITTLE PRINCE. Draw me a sheep.

AVIATOR *(turns, spots him, and heads toward him).*

Hello! Hello— Who are you?— Where— *(LITTLE PRINCE has vanished. AVIATOR is at a loss. He looks fearfully around him.)* Where are we? *(Standing in place, he winces as he feels sand in his boot. Removing it, he pours sand out. With understanding, and relieved, if cynical, resignation:)* Something tells me this isn't the Riviera. *(AVIATOR goes to plane, remembering.)* Ah yes, the storm...the engine trouble...the radio...*the radio!* *(He goes to the radio.)* Come in, Tangiers! Do you read me? Cairo, come in! Somebody! *(He discovers radio cord is severed and slams down headset.)* Damn!

*(LITTLE PRINCE has now entered, pad and pencil in hand, standing atop a dune.)*

LITTLE PRINCE. If you please, draw me a sheep.

AVIATOR *(taken back and totally confused).* You— there—here—in the desert— But who— *(LITTLE PRINCE approaches. AVIATOR sits in weakness.)*

LITTLE PRINCE. Draw me a sheep.

AVIATOR *(after a beat, blankly).* I don't draw!

LITTLE PRINCE. You used to.

AVIATOR. How would you know—

LITTLE PRINCE (*firmly*). Draw me a sheep.

AVIATOR (*to audience*). When a mystery is too overpowering, one dares not disobey.

*(Taking pad and pencil, the AVIATOR complies reluctantly. As he draws, the hand in the projection sketches AVIATOR's first drawing. See Illustration B. [Tape Cue #5] AVIATOR hands his drawing to the LITTLE PRINCE.)*



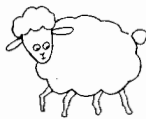
LITTLE PRINCE. No no no! I don't want an elephant inside a boa constrictor. A boa constrictor is very dangerous and an elephant is very large. I need a sheep. Draw me a sheep.

*(AVIATOR is shocked. As he flips page of pad up, artist removes Illustration B. AVIATOR reluctantly begins to draw again. See Illustration E. [Tape Cue #6] AVIATOR hands him the drawing.)*



LITTLE PRINCE. You can see for yourself that's not a sheep. It's a ram, see? It has horns.

*(AVIATOR, annoyed, flips page same as before. Artist removes Illustration E. AVIATOR tries again. See Illustration F. [Tape Cue #7] AVIATOR hands him another.)*



This one is too old. I want a sheep that will live a long time.

*(Frustrated, AVIATOR grabs pad out of LITTLE PRINCE's hand. He takes a deep breath, flips the page as before. Artist removes Illustration F. AVIATOR draws with finality. See Illustration G.)*



AVIATOR. This is a box. *(Handing drawing to LITTLE PRINCE.)* The sheep that you want is inside.

LITTLE PRINCE. That is exactly the way I wanted it! *(LITTLE PRINCE exits. Illustration G fades out.)*

AVIATOR *(to audience)*. And that was how I made the acquaintance of this strange little man.

*([Tape Cue #8] AVIATOR goes to his plane. Music ends.)*

The next day, just before sunset, as I worked on my plane a thousand miles from any human habitation ...

*(LITTLE PRINCE enters.)*

...he appeared again. It took me a long time to learn where he came from. This little person, who asked so many questions, never seemed to hear the ones I asked.

LITTLE PRINCE. It is true, isn't it? Sheep eat little bushes?

AVIATOR *(turns, startled)*. Where did you go yesterday?

LITTLE PRINCE. It is true, isn't it?

AVIATOR *(exasperated)*. Yes.

LITTLE PRINCE. Then it follows that they also eat baobabs, correct?

AVIATOR. Baobabs are not little bushes. They're trees as big as castles, and—

LITTLE PRINCE. But before they grow so big, the baobabs, they start out by being little?

AVIATOR. Strictly speaking, yes. Where is your family? Where do you come from? Why do you want the sheep to eat the little baobabs, anyway? (*LITTLE PRINCE doesn't answer, he has wandered over to plane.*) Don't you ever answer a question?

LITTLE PRINCE. What is this object?

AVIATOR (*turns, startled*). That is not an object. That is my airplane... my—friend. (*With irony.*)

LITTLE PRINCE (*investigates the plane*). Hello.

AVIATOR. It doesn't talk. It's true, I talk to it occasionally—but it doesn't answer back.

LITTLE PRINCE. That doesn't seem very satisfactory. (*LITTLE PRINCE is puzzled.*)

AVIATOR. It's an airplane! It flies!

LITTLE PRINCE. You dropped down from the sky?

AVIATOR. Yes. (*LITTLE PRINCE laughs. AVIATOR is miffed. LITTLE PRINCE tries to suppress his laughter.*) What's so funny?! (*LITTLE PRINCE bursts into laughter again. AVIATOR speaks to audience.*) His laughter irritated me. I liked my misfortunes taken seriously. (*With a look from the AVIATOR, LITTLE PRINCE contains his laughter.*)

LITTLE PRINCE. You too come from the sky. Which is your planet?

AVIATOR. What?

LITTLE PRINCE. Though it is true that on that airplane you couldn't have come very far.

AVIATOR. You come from another planet?

LITTLE PRINCE. Listen to that sunset. Do you hear the music?

AVIATOR. What music?

LITTLE PRINCE. It's wonderful that the sunset lasts such a long time here. Where I come from, the sunsets are much shorter, but there are so many more of them.

AVIATOR. It's clear I'm not going to get a straight answer out of you. I have to get back to my pl— (*AVIATOR heads back to plane.*)

LITTLE PRINCE. One day I watched the sun set forty-four times.

AVIATOR. Forty-four times?

LITTLE PRINCE (*takes his hand*). Come with me.

AVIATOR (*pulling his hand away*). Enough of this. I have important things to—

*(The lights abruptly change to a brilliant magenta sunset stopping the AVIATOR mid-sentence. [Tape Cue #9] LITTLE PRINCE offers his hand to the stunned AVIATOR.)*

LITTLE PRINCE. Come. (*AVIATOR takes his hand and follows in awe as they walk through the sunset.*) You see, where I come from, it is so small that all you need to do is move your chair a few steps and you can see the day end and the twilight fall as many times as you like. But here on your planet you can walk and walk and still be in the same magnificent sunset. (*They continue to walk.*) One loves the sunset when one is so sad.

AVIATOR. Were you so sad, then?

LITTLE PRINCE. I kept wondering what it was that I was missing and wishing I had. (*The stars come out.*) So far away from home it's good to have someone to watch the

sunset with. (*Music ends. LITTLE PRINCE is looking at his drawing.*) The thing that is so good about the box you've given me is that at night my sheep can use it as his house.

AVIATOR. And if you're good, I'll draw you a string and a post so you can tie him during the day.

LITTLE PRINCE. Tie him? What a strange idea!

AVIATOR. Well, he might run off.

LITTLE PRINCE. Run off? Where do you think he would go?

AVIATOR. Anywhere. Straight ahead.

LITTLE PRINCE (*laughs, pause*). Straight ahead, nobody can go very far. (*The AVIATOR is puzzled. LITTLE PRINCE is starting to leave.*) Look for me tomorrow—just at sunset.

AVIATOR. But—why do you come only at sunset? (*LITTLE PRINCE leaves.*) And where do you think you're going? (*LITTLE PRINCE is gone.*) Look, I really don't intend to be here all that long— (*Mumbling to himself.*) Straight ahead, nobody can go very far. (*Calling after LITTLE PRINCE.*) What's that supposed to mean? (*Going to plane, he frantically checks it all over for damage. To plane:.*) Come on, we'll find out what the matter is right now and leave this bizarre little episode behind us. We can do it. You can do it. You've never let me down before. (*Frustrated, he kicks the plane. He sits, perturbed and alone. [Tape Cue #10] The sound of a rattle is heard and we see the shadow of a snake.*)

## BLACKOUT

*(The sound trails off through the blackout. Lights come up on AVIATOR reviewing the supplies he takes from his knapsack.)*

AVIATOR. Let's see now— *(He takes out a pastry.)* One half-eaten croissant. *(He nibbles.)* Stale. *(He puts it down and takes out some cheese.)* Some lovely cheese— *(He sniffs it. It is powerful.)* Ripe. *(He retrieves an unidentifiable object and examines it from a number of angles.)* Some—other thing. I'm sure if I'm here long enough I'll find it delectable. But I'm equally as sure that it's not going to come to that. *(To plane.)* Today you are going to be more cooperative. Right, my friend?

*(LITTLE PRINCE appears. [Tape Cue #11] The sun begins to set.)*

LITTLE PRINCE. Talking again to your friend who doesn't answer back? *(AVIATOR turns to LITTLE PRINCE startled. Then turns away and feigns disinterest.)*

AVIATOR *(dryly)*. Sunset so soon?

LITTLE PRINCE *(picks up canteen)*. What is this? *(Examining canteen.)*

AVIATOR. It's water. It's my survival, thank you. *(AVIATOR snatches it back.)*

LITTLE PRINCE. On my journey, I met a man who sold pills to quench thirst. If you took one a week, you'd never need water.

AVIATOR. They could come in handy—you don't happen to have any, do you?

LITTLE PRINCE. If I were thirsty—I think I'd rather take a stroll to a spring of fresh water.

AVIATOR. That would be nice. (*Drinking, he stops, realizing he must ration.*) But, since there's no spring of fresh water here in the desert, and you don't have any of those pills with you, I'd— How long have you been on this journey?

LITTLE PRINCE (*turning to AVIATOR*). Have you always been alone?

AVIATOR (*reacts to the abrupt change of subject, then decides to answer*). No...but I prefer it that way. (*AVIATOR goes to work on plane.*)

LITTLE PRINCE. Do you?

AVIATOR. What about you—you live alone on your—planet, and—

LITTLE PRINCE. Do you hear the music?

AVIATOR (*notices LITTLE PRINCE watching the sunset*). Music? Oh, (*sarcastically*) do you mean am I “listening to the sunset”? No. I don't hear any music.

LITTLE PRINCE. I *did*.

AVIATOR. Yes, I know. *You* hear the music.

LITTLE PRINCE. No. I lived alone. Until the dawn— (*AVIATOR is puzzled.*) After the night of forty-four sunsets—you remember. I realize now that was the day my journey really began.

AVIATOR. What is this journey you keep talking about?

LITTLE PRINCE. Until then, I had led a very well-ordered life—

*(LITTLE PRINCE begins to mime the actions he is describing. We ultimately move to his planet through lighting, though he continues to narrate to AVIATOR.)*



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## IMPORTANT: READ CAREFULLY

### NOTES ON THE SKETCH ARTIST

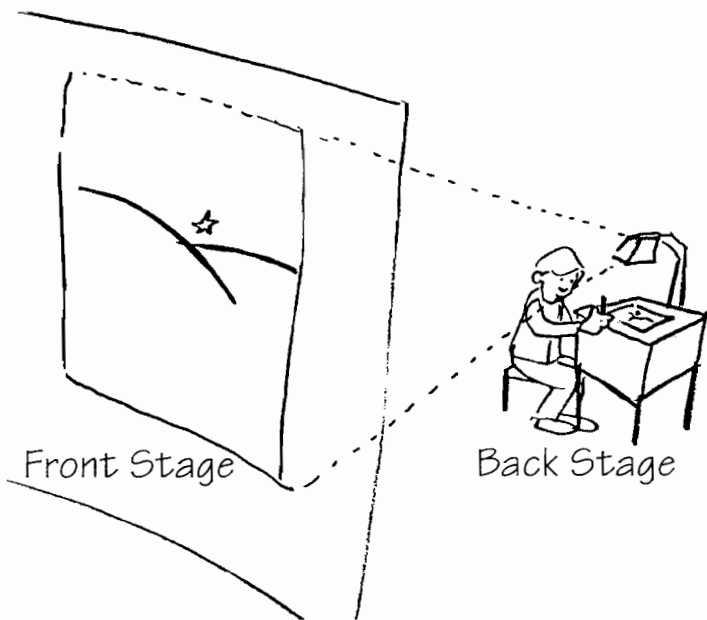
The role of the offstage sketch artist is an important one but it need not be difficult. The drawings displayed in this table are very simple and many of them appear in the show already partially or entirely pre-drawn. They are presented here with a numerical key which indicates the order in which the lines should be drawn. This is to simplify the task of synchronizing the strokes of the artist with those of the AVIATOR on stage. The effect is stunning but does require some rehearsal to be completely successful.

Although any number of methods can be used, the projection technique we suggest is that of an ordinary overhead projector, some acetates, and washable markers so that the acetates may be reused. It is easy and inexpensive. You should try, however, to install a dimmer to your projector so the drawings can fade up and down. Illustration A shows the setup of this rear projection method. Any fabric that will take light such as muslin or parachute fabric or rip-stop nylon can serve as a screen and backdrop.

As to the projection, the distance from the projector to the screen is approximately the same as the size of the image that will appear. For instance, if the projector is placed six feet behind the screen a six foot (measured diagonally) image will be thrown. Finally, attention should be paid to the fact that sometimes these cues are also coordinated with music as indicated in the script.

## ILLUSTRATION A.

NOTE: When drawing on the overhead projector, figures will be reversed, left to right, when they are projected.



The following 20 illustrations may be photocopied and enlarged for projection. This text is completely protected by copyright. These 20 illustrations are the only part of this text which may be copied in any way, and then only for use as projections in conjunction with productions of the play.

ILLUSTRATION B.

Drawing sequence:

1. Draw Outline.
2. Draw eye last.

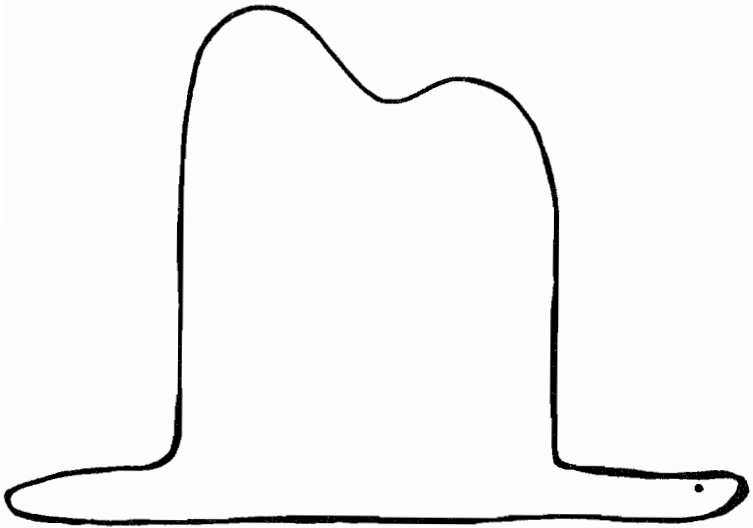
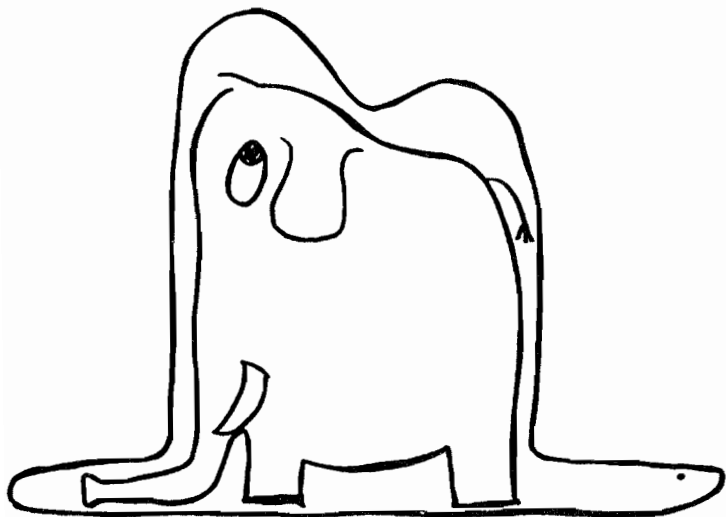


ILLUSTRATION C.

Drawing sequence:

1. Outline Snake.
2. Elephant
3. End on Elephant's tail.



## ILLUSTRATION D.

This drawing may be used if no set piece suggesting a plane is used.

The AVIATOR may sit on a stool in front of drawing and coordinate his movements with the backstage sketch artist who can simply move the acetate around to simulate flight.

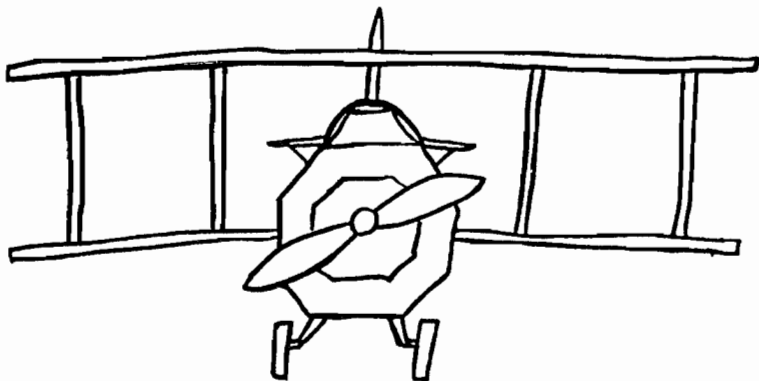


ILLUSTRATION E.

Drawing Sequence:

1. Head.
2. Body.
3. Tail.
4. Ears
5. Legs
6. Eyes without eyeballs.
7. Nose and Mouth.

PAUSE, then draw

8. Horns.
9. Eyeballs.

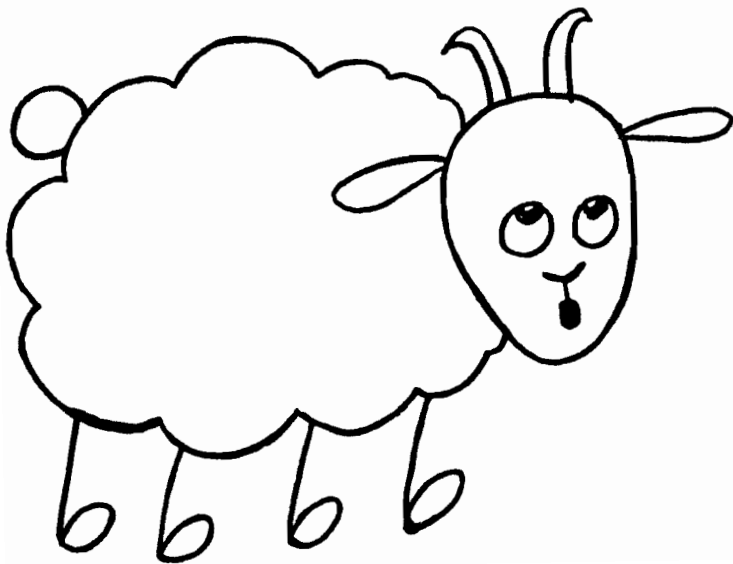


ILLUSTRATION F.

Drawing sequence:

1. Head.
2. Body.
3. Tail.
4. Ears.
5. Legs.
6. Eyes, Nose, Mouth
7. Eyeballs Last.

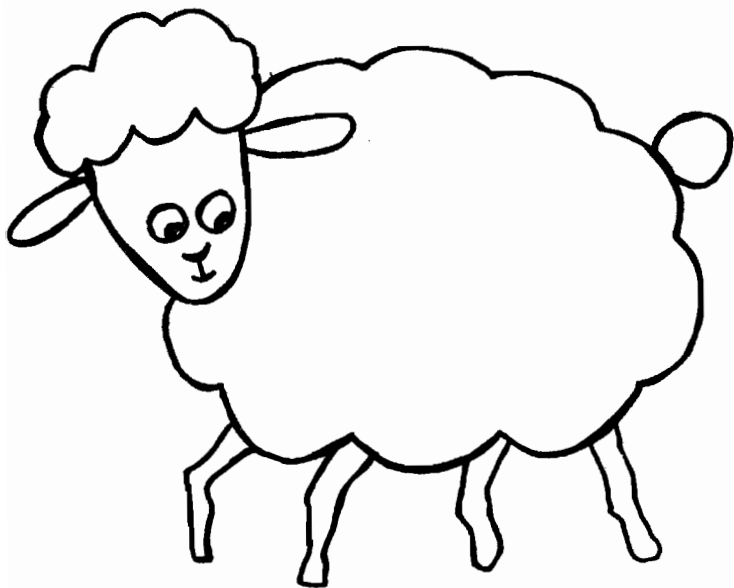




ILLUSTRATION G.

Drawing direction:  
BOX - drawn fast as if angry.

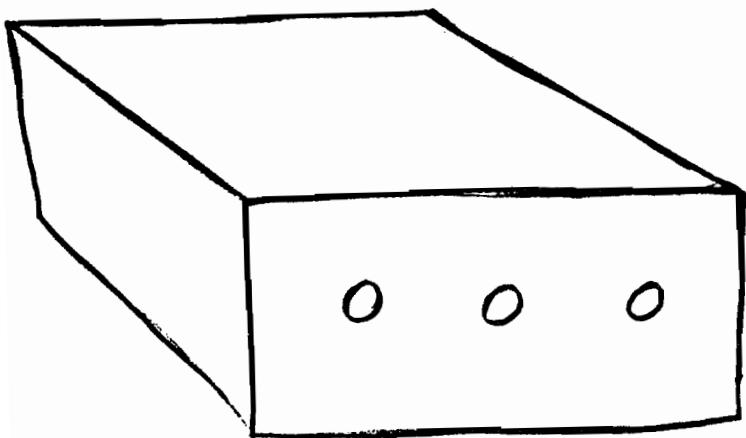
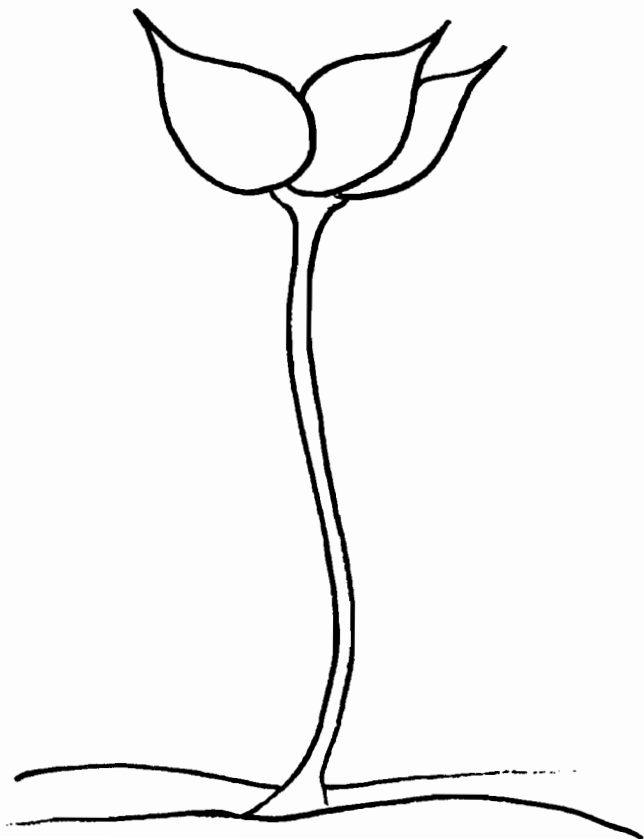


ILLUSTRATION H.

Drawing sequence: 1. Petals. 2. Stem. 3. Ground—  
Projector fades out.



## ILLUSTRATION I.

Projector comes up— ROSE is finished.

Add: 1. Thorns. 2. A couple of petals.

Tear is drawn on last note of song.

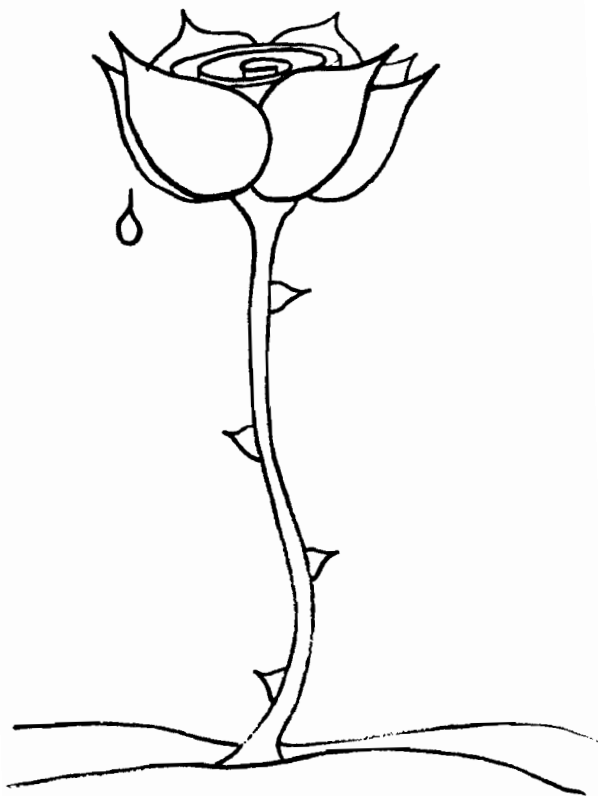


ILLUSTRATION J.

Drawing comes up fully drawn.  
Just add some stars on robe.

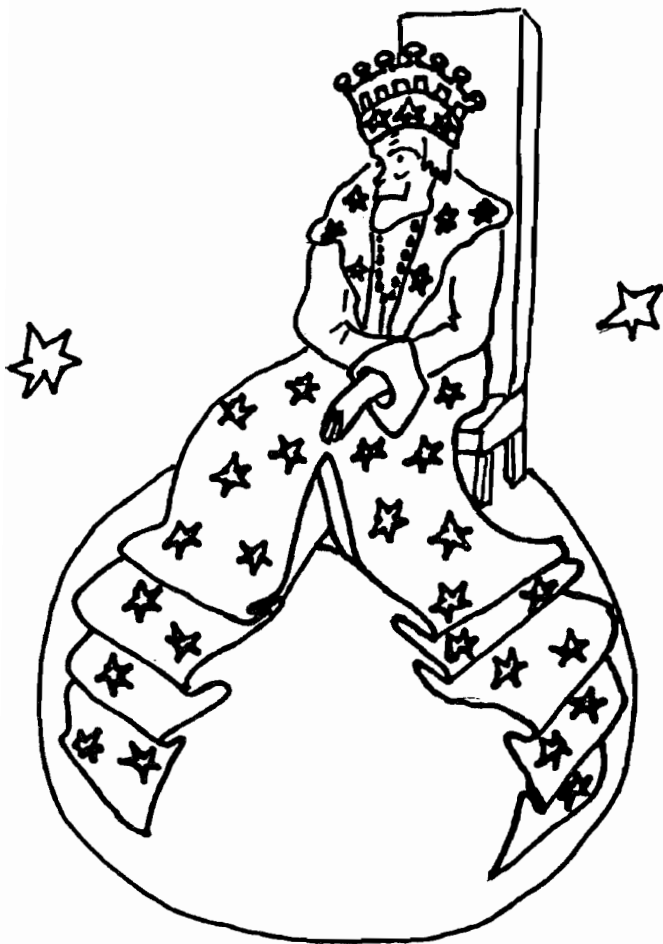


ILLUSTRATION K

Projector comes up.  
Man is drawn,  
just add hat.



## ILLUSTRATION L.

Drawing sequence:

Have 3 stars drawn before projector comes up.

1. Planet. 2. Sun. 3. Sparkle of light. 4. Man.

5. Connect Lamplighter's rod to sparkle  
on final note of song.

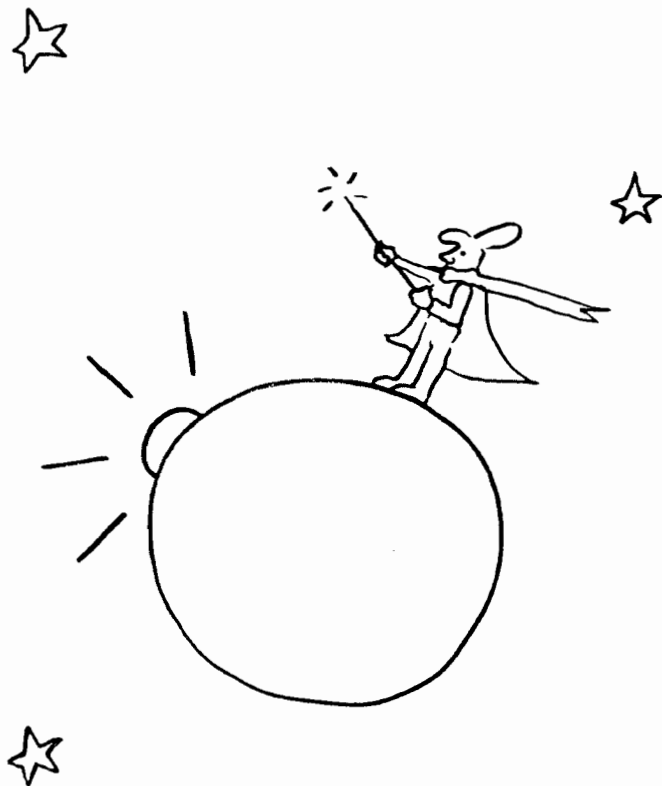


ILLUSTRATION M.

Drawing sequence:  
Projector comes up. PRINCE already drawn.

Just add SNAKE at:  
“you know, you shouldn’t talk to snakes...”

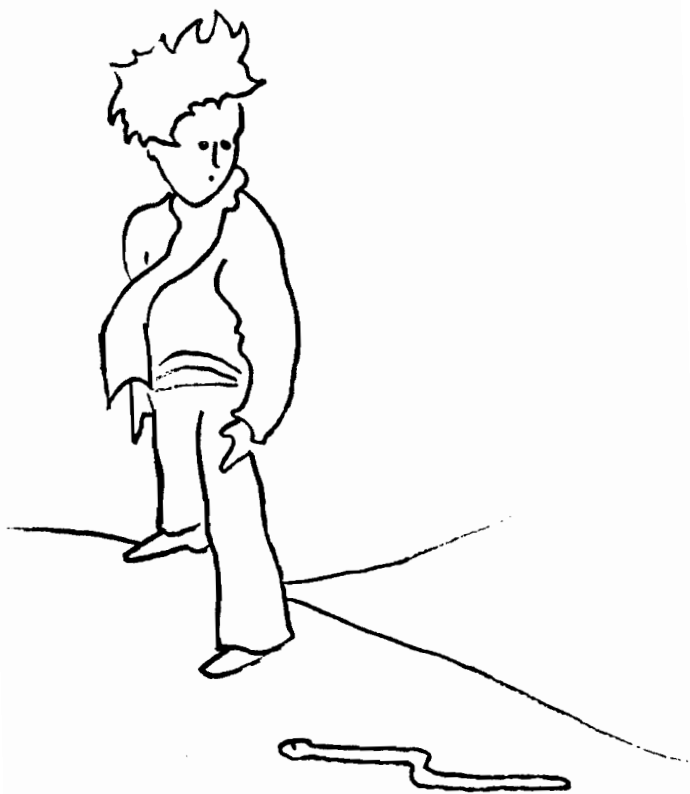
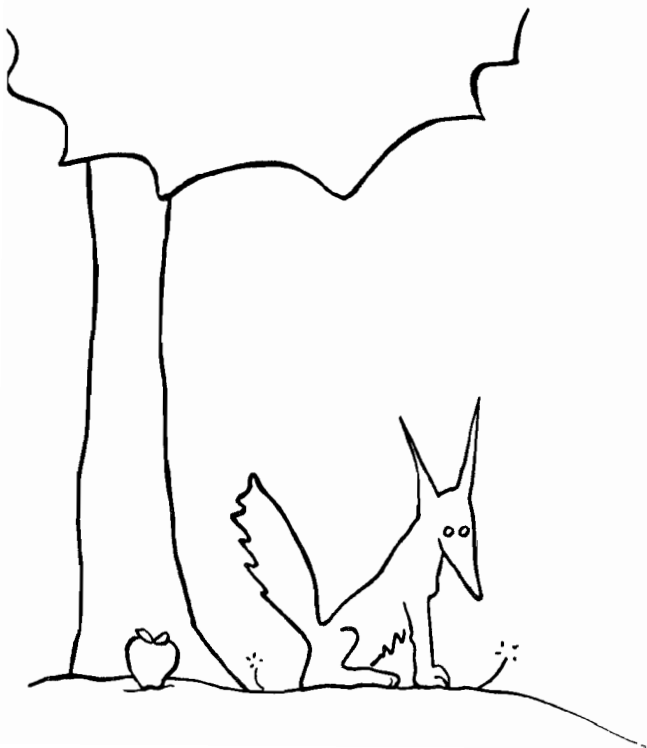


ILLUSTRATION R.

Projector comes up— everything is drawn.  
Just add apple.





## ILLUSTRATION 5.

Drawing sequence:

1. Long curve.
2. Short curve.
3. Star.

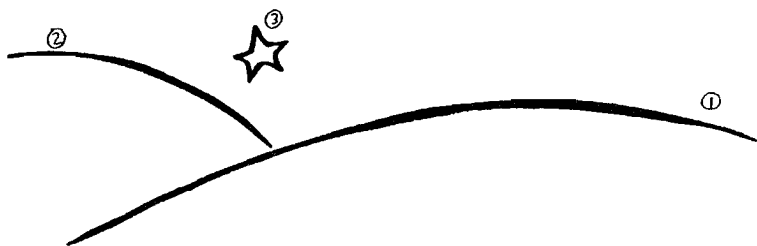


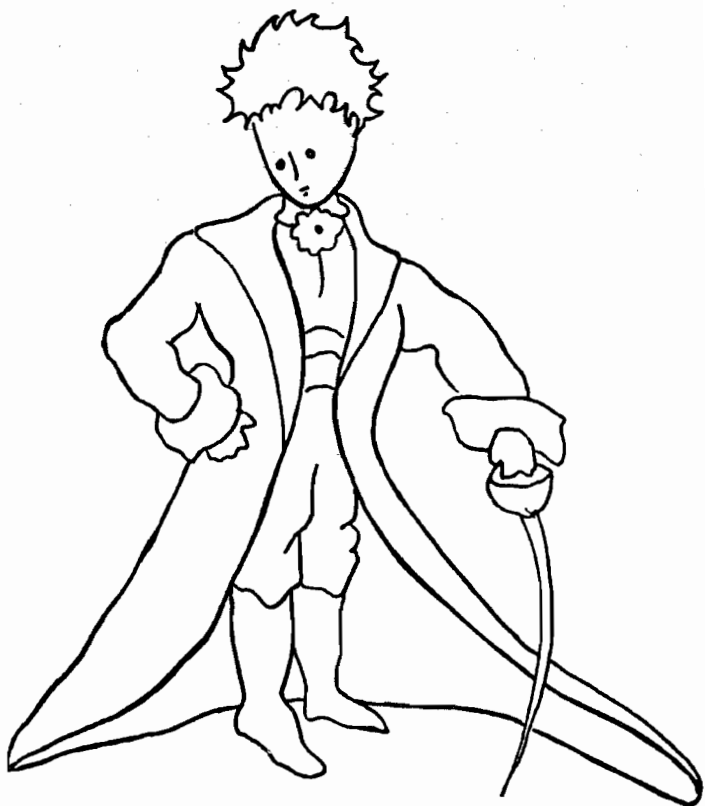
ILLUSTRATION T.

Comes up fully drawn in full color.



ILLUSTRATION U.

Blank template to be colored as shown in illustration T.



## **Incidental Music Tape Cues**

(All music composed and arranged by Rick Cummins)

1. Solo Voice (Prologue)
2. Solo Voice (Prologue)
3. Solo Voice (Prologue)
4. The Storm
5. Aviator Draws the "Hat"
6. Aviator Draws the Ram
7. Aviator Draws the Old Sheep
8. Scene Transition
9. Sunset Music
10. Snake Rattle
11. Little Prince Appears Again
12. Birth of the Rose
13. Fingers Touch
14. Underscore Rose and Little Prince Goodbye Scene
15. Aviator Angry, Then Begins to Draw Rose
16. Segue to King
17. Segue to Conceited Man
18. Segue to Businessman
19. Segue to Lamplighter
20. Segue to Geographer
21. The Snake
22. Snake Confronts Aviator/Little Prince Argues with Aviator
23. Little Prince Cries
24. Snake Rattle and Solo Voice
25. Underscore Aviator's Apology to Little Prince
26. Desert Flower/Mountain Echo/Wall of Roses/Segue to Fox
27. Fox Scampers Again
28. Little Prince Tames Fox
29. Little Prince Returns to Wall of Roses/Fox's Secret
30. Walk in the Desert
31. Little Prince Repeats Fox's Secret to Aviator
32. Aviator Carries Little Prince and Finds the Well
33. Plane Starts/Aviator Finds Little Prince with Snake
34. Little Prince Says Goodbye /Little Prince's Final Return to Snake
35. Epilogue