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A MUSICAL COMEDY IN TWO ACTS

A. A. MILNE'S

Winnie-the-Pooh

LYRICS BY A. A. MILNE and KRISTIN SERGEL

MUSIC BY ALLAN JAY FRIEDMAN.

BOOK BY KRISTIN SERGEL



THE DRAMATIC PUBLISHING COMPANY

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WINNIE-THE-POOH

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Winnie-the-Pooh

A Musical Play in Two Acts

FOR THIRTEEN CHARACTERS

CAST OF CHARACTERS

CHRISTOPHER ROBIN	.....	<i>a small boy</i>
WINNIE-THE-POOH	.....	<i>a teddy bear</i>
PIGLET	.....	<i>a small pig</i>
OWL	.....	<i>an owl</i>
EYORE	.....	<i>a donkey</i>
KANGA	.....	<i>a mother kangaroo</i>
ROO	.....	<i>her child</i>
RABBIT	.....	<i>a rabbit</i>
ANIMAL 1	.....	<i>a small rabbit</i>
ANIMAL 2	.....	<i>a little skunk</i>
ANIMAL 3	}	<i>two more small rabbits</i>
ANIMAL 4		
VOICE	.....	<i>the narrator</i>
EXTRAS (<i>other residents of the forest</i>) may be added		

NOTES ON CHARACTERS AND COSTUMES

CHRISTOPHER ROBIN: He should, if possible, be a little larger than the other characters in the play. He is dressed, however, as a young boy. No special costume is called for as long as he is neatly dressed in very young clothing.

VOICE: The voice should be identified with the orchestra leader or pianist and should be a deep voice, if possible. The Voice may stand in the orchestra pit or speak through a mike.

All of the animals have purely representational make-up. They wear normal, inconspicuous clothing. Their heads are covered with close-fitting cloth caps which should be painted to represent the animals, with appropriate ears attached. Their facial make-up should carry out the animal theme wherever possible. If more elaborate or complete-animal costumes are desired, they will, of course, further dress the show. However, they are not necessary to an effective production of this work.

WINNIE-THE-POOH: He should have a cloth head covering with small bear ears, and a short tail.

PIGLET: A suggested costume for Piglet in Act One is a leotard (with tights) of a dirty gray color, over which is put an empty pillow ticking with holes cut for arms and head, etc. In Act Two the leotard is bright pink, the pillow ticking new, and a large red bow is tied around his neck.

OWL: He should have owl ears and carefully painted cardboard wings extending from his shoulders to below his knees, operated by his arms, which should not show.

EEYORE: The donkey should have donkey ears and a donkey tail.

KANGA: She should be as tall as possible. She should have a grey kangaroo-like cloth cap with ears, and a long thick tail. An apron with a pouch in it would be effective for Kanga.

ROO: Roo is a smaller version of Kanga.

RABBIT: He has white rabbit ears and a little “powder-puff” rabbit tail.

ANIMALS 1, 3 and 4: These animals are rabbits, but they may be easily changed (with minor line changes) to other animals, if so desired.

ANIMAL 2: He is a skunk and should have a white line running from the hair line on his forehead, over the top of his head, down the back of his neck, and running from the base to the tip of his tail.

Miscellaneous extra animals may be added, if available, in the places indicated in the script.

PRODUCTION NOTES

The scene is a bare stage with a neutral curtain or an exterior backing, or a line of flats painted in a neutral color, along the upstage wall. At **D R**, painted on a flat or on a piece of canvas and serving as a wing, is a tree. There is another tree at **D L**. A third tree is at **U R C**. The location of this tree (**U R C**) is moved before Act Two, and an aerial root is added to make a rabbit hole.

While exits and entrances have been indicated in the appropriate spots, these, for the most part, are arbitrary and may be changed if necessary because of any particular staging problems.

The various stage movements given in the script are general in character. They will be influenced by the size of the stage and the amount of space available. It should be borne in mind that in a play of this sort, particularly on a stage that is almost bare, the action and movements must fill the stage. The absence of scenery and complicated properties must be replaced by movement of the characters. Where there is space, the characters will find that three steps are better than two, and four better than three.

SONGS

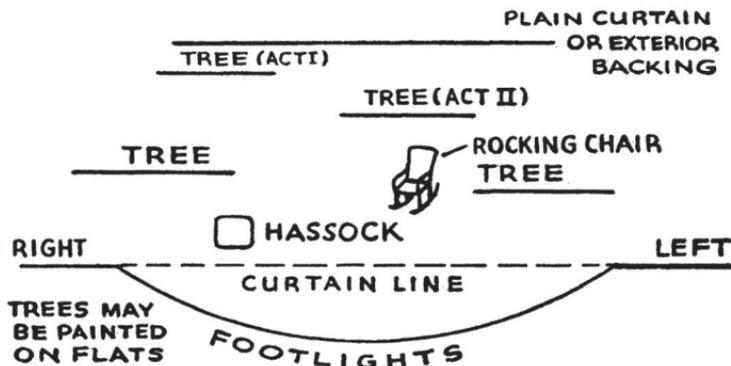
ACT ONE

- Isn't It Funny How a Bear
Likes Honey* WINNIE-THE-POOH
- Friends and Relations* RABBIT
- Cottleston Pie* POOH, RABBIT, PIGLET, and EYORE
- Isn't It Funny How a Bear Likes
Honey (Reprise)* POOH and PIGLET

ACT TWO

- Rockabye, Rockabye, Roo* KANGA
- Sing Ho! for the Life of a Bear* POOH and EYORE
- Piglet's Song* PIGLET
- Happy Birthday* { CHRISTOPHER ROBIN,
PIGLET, OWL, and
COMPANY

STAGE CHART



PROPERTIES

GENERAL: Nursery-size rocking chair; hassock; tree trunk and sign reading "Sanders"; a looped aerial root (entrance to Rabbit Hole); sign reading "Rabbit Hole"; cupboard containing two pots of honey, a pot of marmalade, two boxes of candy, a spoon, and an empty oatmeal carton. Optional: Owl's tree with sign, "W O L."

CHRISTOPHER ROBIN: Teddy bear; large blue balloon; popgun; wagon containing birthday cake with candles on it and assorted wrapped candies in basket.

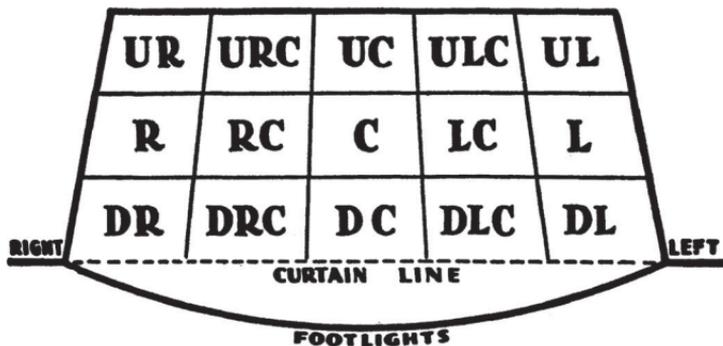
KANGA: Round tin washtub containing a soapy washrag, bottle of iodine, another washrag, bottle of cough medicine, two teaspoons.

ROO: Pitcher of water.

POOH: Spoon, bath towel.

RABBIT: Carrot on string, watch, small paper bag of jelly beans.

CHART OF STAGE POSITIONS



STAGE POSITIONS

Upstage means away from the footlights, *downstage* means toward the footlights, and *right* and *left* are used with reference to the actor as he faces the audience. **R** means *right*, **L** means *left*, **U** means *up*, **D** means *down*, **C** means *center*, and these abbreviations are used in combination, as: **UR** for *up right*, **RC** for *right center*, **DLC** for *down left center*, etc. One will note that a position designated on the stage refers to a general territory, rather than to a given point.

NOTE: Before starting rehearsals, chalk off your stage or rehearsal space as indicated above in the *Chart of Stage Positions*. Then teach your actors the meanings and positions of these fundamental terms of stage movement by having them walk from one position to another until they are familiar with them. The use of these abbreviated terms in directing the play saves time, speeds up rehearsals, and reduces the amount of explanation the director has to give to his actors.

ACT ONE

OVERTURE

Toward the end of the overture and before rise of curtain CHRISTOPHER ROBIN enters in front of the curtain D R. He is pulling a Teddy bear along by one paw. He stops D R C, near a hassock, and says something to the bear which is inaudible. He waits for an answer, but can't hear what it is because of the music. After this happens twice, he looks in the direction of the orchestra leader or piano player and makes a polite gesture requesting silence. The music continues. He tries once more to no avail.

CHRISTOPHER ROBIN

(Very polite request)

Could you please--very kindly----

(Music continues; finally he raises his voice in desperation)

Could you very kindly stop now----

(The music ends before he knows it and he shouts in the silence)

PLEASE!

(He is then terribly embarrassed at making so much noise and apologizes)

Excuse me! I'm terribly sorry. . . .

(NOTE: The NARRATOR'S VOICE should be identified with the orchestra leader or pianist and should be a deep voice, if possible. The VOICE may stand in the orchestra pit or speak through a mike)

VOICE

That's perfectly all right.

CHRISTOPHER ROBIN

Thank you very much. It's just that Winnie-the-Pooh would like to spend a quiet evening.

(To the bear)

That is what you'd like?

(He sits down, as he waits for the answer)

How about a game of some sort?

(Apparently the answer is negative.

CHRISTOPHER ROBIN speaks to the audience)

Winnie-the-Pooh doesn't feel like playing a game. He wants to sit quietly and----

(Looks at the bear again, then in the direction of the VOICE)

What about a story?

VOICE

(Tone of one who is being asked to work)

What about a story?

CHRISTOPHER ROBIN

(Cajoling tone)

Couldn't you very kindly tell him one? Please?

VOICE

(After a slight pause)

What sort of story does he like?

CHRISTOPHER ROBIN

About himself. He's that sort of bear.

VOICE

I suppose he has a great many adventures?

CHRISTOPHER ROBIN

(Nodding eagerly)

Yes. The only thing he likes better than adventure is eating honey.

VOICE

(Surprised emphasis)

Eating honey?

CHRISTOPHER ROBIN

(Taking his cue from the bear)

Honey--and marmalade.

VOICE

Very well, then. I'll tell you a story about adventure and eating honey.

(The VOICE grows ominous)

A story about how a frightening animal came to the forest--and the terrible things that happened afterward.

CHRISTOPHER ROBIN

(Reacting with happy fright)

A frightening animal--is it a scary story? Will Winnie-the-Pooh be able to sleep tonight?

VOICE

That depends. Let's get to the story.

(Pause, as CHRISTOPHER ROBIN settles

down on hassock in happy anticipation)
Once upon a time, a very long time ago----

CHRISTOPHER ROBIN

How long?

VOICE

About last Friday.

CHRISTOPHER ROBIN

Oh.

VOICE

Winnie-the-Pooh lived in the forest under the name of Sanders.

CHRISTOPHER ROBIN

What does that mean--"under the name"?

VOICE

It means he had the name over his door in gold letters, and he lived under it.

CHRISTOPHER ROBIN

(Nodding, to indicate it was Pooh's question)

He wasn't quite sure.

VOICE

One day he was out walking in the forest, when he came to an open place. Right on the edge of it he saw a large oak tree. He stopped to listen. . . .
(Pause)

CHRISTOPHER ROBIN

What was he listening to?

VOICE

A strange buzzing noise was coming from the top of the tree.

CHRISTOPHER ROBIN

A buzzing noise? That's a funny thing to listen to----

VOICE

If you'd stop interrupting, you'd be able to hear it.
(The sound of buzzing starts offstage, softly at first)

CHRISTOPHER ROBIN

I can! I wonder what it is?

VOICE

So did Winnie-the-Pooh.

(MUSIC CUE: ISN'T IT FUNNY HOW A BEAR
LIKES HONEY)

Music begins as the curtain rises.

The scene for the play is a bare stage with a curtain or neutrally painted background of flats against the back wall of the stage. At D L, protruding from the wings, is part of the trunk of a tree. This may be painted on the edge of a flat. A painted branch with perhaps some leaves on it should show just before the tree disappears behind the proscenium. Attached well up on the tree is a sign with gold lettering on it saying "Sanders." Underneath it is a nursery-size rocking chair if such an

item is available. If not, any small straight chair will do. It should definitely be a child's chair, however. D R is another similar tree, but without the sign. U R C, against the back wall of the stage, is another tree. The stage should be well-lighted. CHRISTOPHER ROBIN goes out R as the curtain rises. Onstage, WINNIE-THE-POOH, at D R, is staring intensely upward at something. Then he begins to sing.

Song: ISN'T IT FUNNY HOW A BEAR
LIKES HONEY

(Winnie-the-Pooh)

Isn't it funny how a bear likes honey?
Buzz, buzz, buzz,
I wonder why he does.

Isn't it funny how a bear likes honey?
I wonder
Why he does.

It's a very funny thought that, if bears
were bees,
They'd build their nests at the bottom
of trees.
And that being so (if the bees were
bears)
We shouldn't have to climb up all these
stairs.

VOICE

Then Winnie-the-Pooh sat down, put his head between his paws and began to think. The question was----

POOH

(After a pause for heavy thinking)

The question is--how do I get to the honey? First I'll have to climb the tree--

(Another upward look)

--which will be a problem. And once I get to the top of the tree----

(He notices the hassock vacated by Christopher Robin, fetches it, places it under the tree and reaches upward. When this doesn't work, he tumbles it over toward U R C).

(The buzzing gets quite loud for a moment--an angry tone about it. POOH is rather startled by this and backs away from the tree toward D C. As he is thinking it over, PIGLET enters from D L, looking rather excited)

PIGLET

(Calling to him)

There you are, Pooh!

POOH

(Preoccupied with the honey problem)

Hello, Piglet.

PIGLET

(Importantly, pausing at D L C)

I've got some news----

(Expecting a big reaction)

A strange animal is coming to the forest.

POOH

(Abstractedly, still looking at the tree)

Piglet, old friend . . .

PIGLET

(Upset, moving to D C)

I said, a strange animal is coming to the forest!

POOH

(Still not paying attention)

Yes, it's a strange thing about bees . . .

PIGLET

(Going up close behind POOH and insisting on a reaction)

Aren't you going to ask questions?

POOH

(Finally turning around to PIGLET)

About what?

PIGLET

(Rather wounded)

You weren't listening.

POOH

But I was listening. . . .

(Pointing up at the tree)

That's why I know where it is.

PIGLET

(Looking upward with a mystified expression)

What is?

POOH

(Looking at PIGLET)

Honey.

(He looks up at the tree again)

PIGLET

I don't see honey. Just a lot of bees flying around.

POOH

Exactly. A great many bees.

PIGLET

(Catching on)

Oh-h-h-h.

POOH

There must be lots of honey.

(In a frenzy of hungry anticipation)

Freshly made!

PIGLET

(A tone of gentle warning)

Pooh--you're forgetting.

POOH

(Carried away)

One delicious mouthful after another . . .

PIGLET

(Tugging at his arm)

Pooh--your diet!

POOH

(Pausing beside PIGLET, his tone flattening a bit)

My what? . . .

PIGLET

I thought you were going on a diet.

POOH

I am going on a diet. But not now.

(Resumes his hungry pacing)

PIGLET

Why not?

POOH

(Lamely)

Because--right now I'm hungry.

(More firmly)

That's not a good time to go on a diet.

PIGLET

(Dubious)

Oh.

(Then, since he is a true friend who says what POOH would like to hear)

I suppose tomorrow--after a good night's rest?

POOH

(Agreeing, with relief)

And a good breakfast.

(He pauses again under the tree, looking upward)

PIGLET

Yes.

(Crosses to D R and looks up at the tree)

How are you going to get up there?

POOH

If I could just reach one of those branches----

PIGLET

(Pointing upward; the branches are very far away)

One of those branches?

POOH

You don't happen to have a ladder with you, Piglet?

(He looks again at PIGLET, hopefully, and then realizes the question is rather silly)

Of course you don't.

PIGLET

I might give you a boost----

(POOH looks hopeful)

Maybe if you stood on my shoulders . . .

(POOH looks down at PIGLET and PIGLET looks up at POOH. Both shake their heads sadly)

POOH

Thank you for offering, Piglet. You're a true friend.

(As PIGLET beams with pleasure, POOH pats his arm fondly)

(Then RABBIT enters, bustling in from D L looking agitated. NOTE: This is effective if Rabbit can actually hop-- both feet, of course. He wears a carrot around his neck attached to a piece of string, and munches it occasionally)

RABBIT

(Muttering)

I don't like it. I don't like the sound of it.

(RABBIT is followed by several FRIENDS and RELATIONS, who are dogging his steps)

RABBIT

(Hailing them briskly from C)

Pooh! Piglet!

POOH

Hello, Rabbit. . . .

(When RABBIT stops walking, the youngsters behind him bump into each other. He turns to them)

RABBIT

Now, run along and play.
(They all clamor)

ANIMAL 1

But, Uncle Rabbit----

ANIMAL 2

You said you'd play a game----

ANIMAL 3

You promised . . .

RABBIT

Later, later. There's an important matter I'll have to attend----

ANIMAL 4

But you said----

RABBIT

(Shaking finger and raising his tone)
I said--I'm busy. Run along and play! Scat!
(Protesting, they turn and start off)

(MUSIC CUE: FRIENDS AND RELATIONS)

(RABBIT looks after them with exasperation, then turns front)

Song: FRIENDS AND RELATIONS
(Rabbit)

Once I had a nephew,
Just one nephew,
He lived at the bottom of the hill.
Then he had a visitor,
Just one visitor,
Who moved to the hollow near the hill.

Several weeks passed,
Springtime came at last,
I seemed to have relations by the score.

Friends and relations--
Friendly relations--
Relatives and friends galore.

Once I had a cousin,
Just one cousin,
We got along very, very well.
Then there was another,
Just one other,
Who liked to kick and scream and fight
and yell.

(Repeat both verses of chorus)

(Back to important business)

Now then.

(Crosses to R C)

I suppose you've heard?

POOH

(From D R)

I'm not sure.

RABBIT

That a strange animal is coming to the forest?

PIGLET

(At D C)

I've heard.

RABBIT

(Disappointed)

Oh, you have.

PIGLET

(Pouring it out)

I've been trying to tell Pooh----

(Closing in on POOH)

A strange animal is coming. Her name is Kanga----

(Building this)

She's one of the Fiercer Animals----

RABBIT

Very tall----

PIGLET

Enormous!

POOH

(Thinking this over very calmly)

Any family?

RABBIT

(Reckoning)

I believe she has one offspring.

PIGLET

Just one?

RABBIT

(Nodding)

Its name is Roo.

(After a pause--a tone of scornful

incredulity)
Imagine having a family of one!

POOH
How many in yours, Rabbit?

RABBIT
(Rather hesitantly)
Sixteen, I think.

PIGLET
I thought it was seventeen.

RABBIT
Perhaps. It's hard to keep exact count.
(He drops the subject)
The important thing is--Kanga is coming to live in
the forest.

PIGLET
Yes!

RABBIT
(All are grim at the possibilities except
POOH, who has wandered over to the
tree)
Kanga is coming, and she's bringing an offspring
named Roo.
(RABBIT notices POOH'S lack of atten-
tion and calls to him sharply)
This is no time to be staring at the sky!

PIGLET
Pooh, for goodness' sake----

POOH
(Turning to pick up the train of thought)

Hm?

(To RABBIT)

I wasn't staring at the sky----

(RABBIT hops up and down with frustration)

What's all the excitement about?

RABBIT

Kanga is coming to the forest, bringing Roo--but that isn't all she's bringing!

PIGLET

(Fearfully)

What else?

POOH

(Hopefully)

Groceries?

RABBIT

(Hushed and horrified tone, after looking back over his shoulder)

A bathtub.

PIGLET

(Stuttering with fright)

A b-bath--bathtub?

(He, too, looks nervously over his shoulder, then back to RABBIT)

What for?

RABBIT

(A patronizing tone)

Surely you know what a bathtub is for? You fill it with water--you get in----

PIGLET

(Outraged)

I do not!

RABBIT

(Rather enjoying PIGLET'S nervous state)

We hope not, Piglet. We hope not.

(He calmly takes a bite of carrot and chews it slowly)

PIGLET

(A pathetic tone as he crosses to POOH)

You wouldn't let that happen to me, would you?

POOH

(Firmly)

You can count on me.

(PIGLET looks relieved as POOH staunchly pats his shoulder)

RABBIT

Now you see what the excitement is about. You see the necessity for taking action.

POOH

(Finally facing things squarely)

When is Kanga supposed to arrive?

RABBIT

(Pausing; he hasn't any idea)

Presently.

POOH

(Puzzled by the word "presently")

Does that mean she isn't here yet?

RABBIT

Yes.