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*Dramatic Publishing*

*Cummins and Scoullar's*

*The Little Prince*<sup>☆</sup>  
*the musical*  
*~large-cast version~*

|                     |                        |
|---------------------|------------------------|
| <i>Music</i>        | <i>Book and Lyrics</i> |
| <i>by</i>           | <i>by</i>              |
| <i>Rick Cummins</i> | <i>John Scoullar</i>   |

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



*Dramatic Publishing*  
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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 musical, large-cast version)

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The musical version was 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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## AUTHORS' NOTE

This large-cast version of *The Little Prince* utilizes a special stage ensemble of 6-8 actors. We envision these actors dressed inconspicuously (e.g., in black unitards and head coverings), moving in subtle stylized fashion, and using various simple props. The ensemble should become "human scenery," inspiring the audience to see the illusions they create without drawing attention to themselves as individuals. As indicated in the script, they can help create the illusion of flight, glorious sunsets, starry skies, and wind-swept sand dunes. They can facilitate the appearance of volcanoes, baobabs, trees, and wheat fields. The script indications are our staging suggestions. Use them as they are or elaborate on them if you wish. When used tastefully and sparingly, they can be effective and fun. Remember, less is more. Have fun and "break a leg!"

# **THE LITTLE PRINCE**

A Musical in Two Acts

For up to 32 actors

## **CHARACTERS**

Aviator

Little Prince

Rose

King

Conceited Man

Businessman

Lamplighter

Geographer

Snake

Desert Flower

Fox

Sketch Artist

Special Stage Ensemble (6-8)

Optional extra roses for the Wall of Roses (12)

Note: Whereas the music calls for 3 pit voices and 3 instrumentalists, it is possible to add up to 3 additional pit voices and additional instrumentalists if the musical director has the ability to organize this.

# ACT ONE

## PROLOGUE

*[Music Cue #1: Prologue/I Fly]*

AT RISE: *Music is heard. Lights up on AVIATOR who has a drawing pad and pencil. He addresses the audience as though imparting a great confidence.*

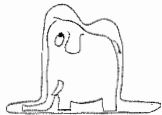
AVIATOR. When I was six years old, once upon a very long time ago, I made this drawing.

*(As AVIATOR draws, the projection screen fades up and the hand of the offstage sketch artist is seen making Illustration B. See music to coordinate timing. AVIATOR and artist's movements should be synchronized.)*



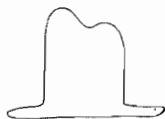
I showed my masterpiece to the grown-ups and asked, “Does it frighten you?” But they said, “Why should anyone be frightened by a hat?” It was not a hat. So I drew it for them more clearly. *(AVIATOR flips page of pad as sketch artist changes gel.)* Grown-ups always need to have things explained to them.

*(Illustration C is drawn by AVIATOR/ARTIST. See music to coordinate timing.)*



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.

*(Illustration C is taken away. Illustration B reappears, as AVIATOR flips back to first page of pad.)*



AVIATOR. But no matter who I showed it to, they would always say, “That is a hat.” So I threw it away, (*AVIATOR tears drawing out of pad.*) and I never again spoke to them about boa constrictors, or primeval forests, or stars. And I never again made another drawing. (*AVIATOR crumples drawing in fist. Illustration B off.*) I learned to pilot airplanes. And I lived my life alone until I was nearly forty years old. And this is the tale of how I learned to draw again.

*(By now the AVIATOR has donned a scarf and aviator’s hat. If no set piece is used for plane, see Illustration D. He gets in plane, revs engine, and takes off. Lights change. The ENSEMBLE appears and creates a starry sky, perhaps by holding multi-branched sticks dotted with small lights or “stars” of different sizes. Coordinated movement of the stars may help create the illusion of flight. They remain on stage throughout the song and the storm that follows.)*

**WHO NEEDS THE CROWDS  
AND THE NOISE DOWN BELOW?  
HIGH IN THE CLOUDS**



**THAT'S WHERE I'D RATHER GO  
HERE IN THE AIR  
WITH THE STARS SPEEDING BY  
I FLY**

**THEIRS IS A WORLD  
WHERE THE IDIOTS REIGN  
WHO NEEDS THE GRIEF?  
TELL ME, WHO NEEDS THE PAIN?  
GIVE ME THE CHOICE  
OF THE GROUND OR THE SKY  
I FLY**

**A LIFE ON THE EARTH COULD SMOTHER  
ANY MAN WITH THE SENSE TO CARE  
SO LET THEM ANNOY EACH OTHER  
I'M OFF TO THE SKY FOR SOME BREATHABLE AIR**

**SO AS I RIDE  
ON THE WINDS OF THE NIGHT  
STARS AT MY SIDE  
AND THE MOON FOR MY LIGHT  
HERE I CAN BID  
ALL THE FOOLS OF THE WORLD  
GOODBYE**

*(Thunder and lightning. An offstage voice is heard on his radio.)*

**MAN** *(offstage)*. Solitaire, come in Solitaire. This is Tangiers, Solitaire. Come in.  
**AVIATOR**. This is Solitaire.

MAN (*offstage*). What do you think you're doing up there in that airplane?

AVIATOR. Why, delivering the mail, of course. That is my job. That's why they call it *air mail*.

MAN (*offstage*). You know perfectly well what I mean. This is the third unauthorized flight you've taken this month and—in case you don't remember, three strikes and you're out.

AVIATOR. But—

MAN (*offstage*). You are grounded—effective immediately.

AVIATOR. GROUNDED!

MAN (*offstage*). You've always been a malcontent and a misfit, but now you're being reckless as well. You're headed directly into a storm.

AVIATOR. GROUNDED!

MAN (*offstage*). So turn that plane around and get back here immediately.

AVIATOR. ENOUGH! (*AVIATOR pulls radio mike violently, disconnecting it. The wire dangles. He sees it and throws it down, speaking to plane.*) What do they know? We'll be just fine. Right, my friend? (*The plane soars.*)

**THE YEARS THAT I SPENT AROUND THEM  
EVERYONE THAT I'VE EVER MET  
CONFIRMS HOW I'VE ALWAYS FOUND THEM  
THE CLOSER THEY COME THE MORE DISTANT  
I GET**

**SO AS I RIDE  
ON THE WINDS OF THE NIGHT  
STARS AT MY SIDE  
AND THE MOON FOR MY LIGHT**

**SAFE IN THE AIR  
JUST MY STEEL-STUDED FRIEND AND I  
ALL ALONE  
I'M AT HOME AGAIN  
I FLY**

*(He is interrupted by loud thunder and lightning. [Music Cue #2: The Storm] The AVIATOR is in a storm.)*

AVIATOR. Hold on there, my friend. This is not a problem. 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.)* Solitaire going down for emergency landing! Making emergency landing approximately ... *(AVIATOR sees dangling radio cord and drops it. Engine stops. Plane begins to descend.)* Woooo— *(He force lands in a confusion of lights. ENSEMBLE exits. Music continues.)*

## BLACKOUT

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

LITTLE PRINCE. Please, sir, draw me a sheep.

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. 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—over the desert, the idiots— (*He goes to use radio, discovers it is unattached. Smacks his head.*) Idiot!

*(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 kn—?

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 the AVIATOR's first drawing, Illustration B. [Music Cue #3] The 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.

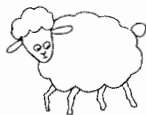
*(AVIATOR is shocked. As he flips page of pad up, artist removes Illustration B. AVIATOR reluctantly begins to draw again. See Illustration E. [Music Cue #4])*



*(AVIATOR hands drawing to LITTLE PRINCE.)*

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

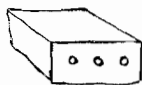
*(AVIATOR, annoyed, flips page, same as before. Artist removes Illustration E. AVIATOR tries again. See Illustration F. [Music Cue #5])*



*(AVIATOR hands it to him.)*

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.)*  
**[Music Cue #6]**



**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. Music ends.)*

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

**[Music Cue #7] The AVIATOR goes to his plane.)**

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

*(LITTLE PRINCE enters and freezes until the end of the AVIATOR's next line.)*

**AVIATOR.** 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. LITTLE PRINCE 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, highly amused. 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 finally holds his laughter in check.*)

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. I've got to get out of here.

*([Music Cue #8: 44 Sunsets] AVIATOR goes back to plane.)*

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

AVIATOR. I'm losing my mind.

LITTLE PRINCE.

**ONE DAY, ONE NIGHT**

**I SAW FORTY-FOUR SUNSETS**

**SO MANY SUNSETS ALL IN A ROW**

**FROM DUSK TO DAWN**

**WATCHING FORTY-FOUR SUNSETS**

**MAKING THE SADDEST MOST BEAUTIFUL SHOW**

**ONE DAY, ONE NIGHT**

**I ASKED EACH OF THOSE SUNSETS**

**YELLOW AND ORANGE, LOVELY AND GRAND**

**FROM DUSK TO DAWN**

**ASKING FORTY-FOUR SUNSETS**

**WHAT IS THIS FEELING I DON'T UNDERSTAND?**

AVIATOR *(condescendingly)*. You know it's dangerous to try to understand your feelings.



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## IMPORTANT: READ CAREFULLY

### NOTES ON THE SKETCH ARTIST

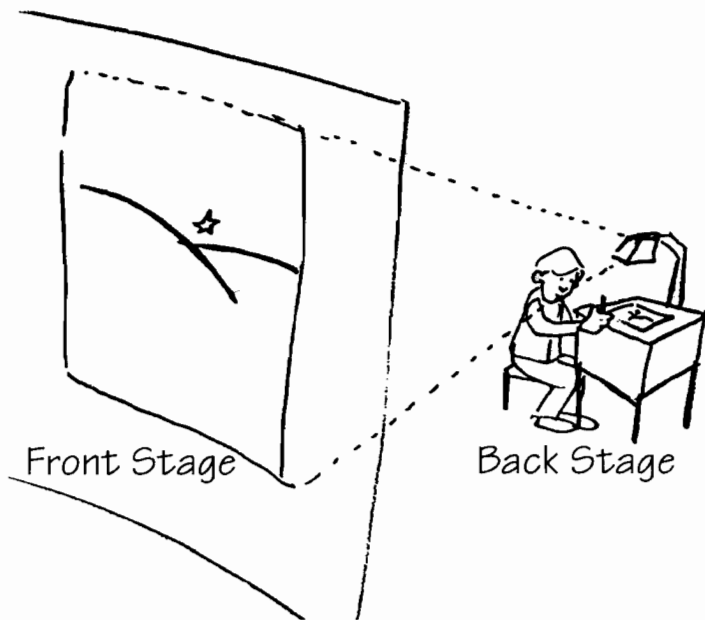
The role of the off-stage sketch artist is an important one but it need not be difficult. The drawings displayed in this table are very simple and many of them appear in the show already partially or entirely pre-drawn. They are presented here with a numerical key which indicates the order in which the 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 score.

## ILLUSTRATION A.

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

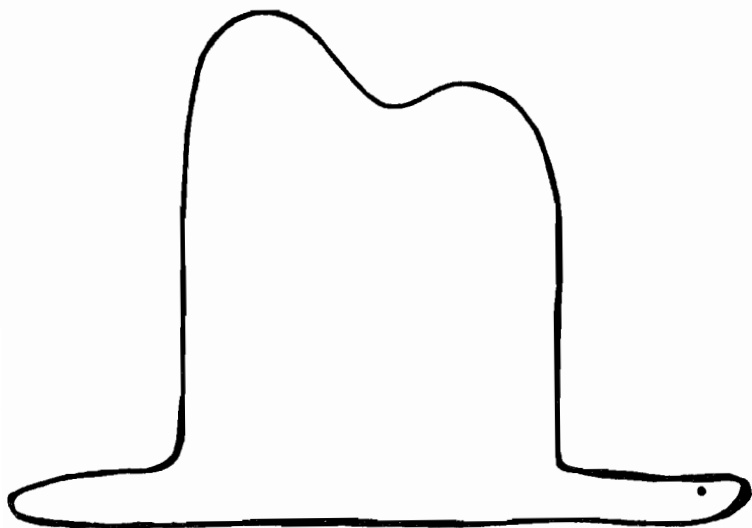


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ILLUSTRATION B.

Drawing sequence:

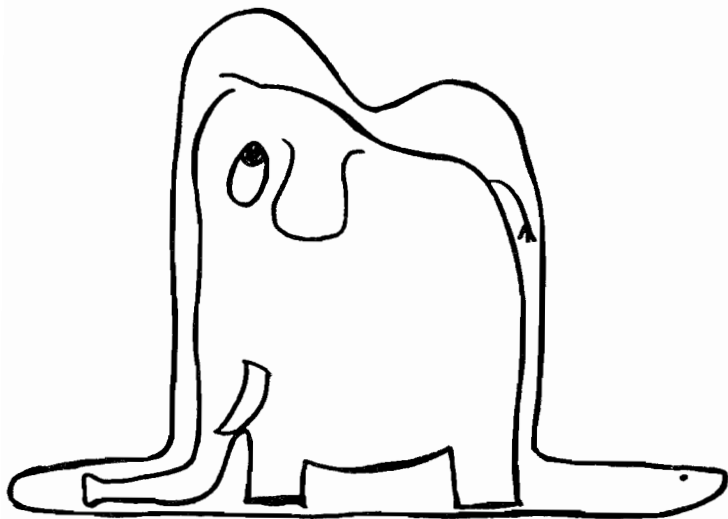
1. Draw Outline.
2. Draw eye last.



## 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.

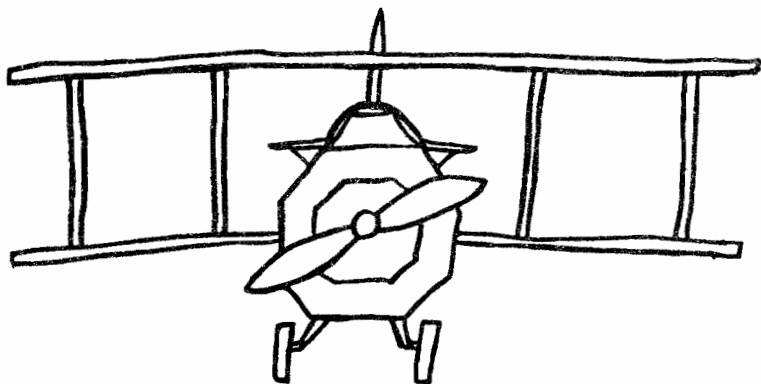


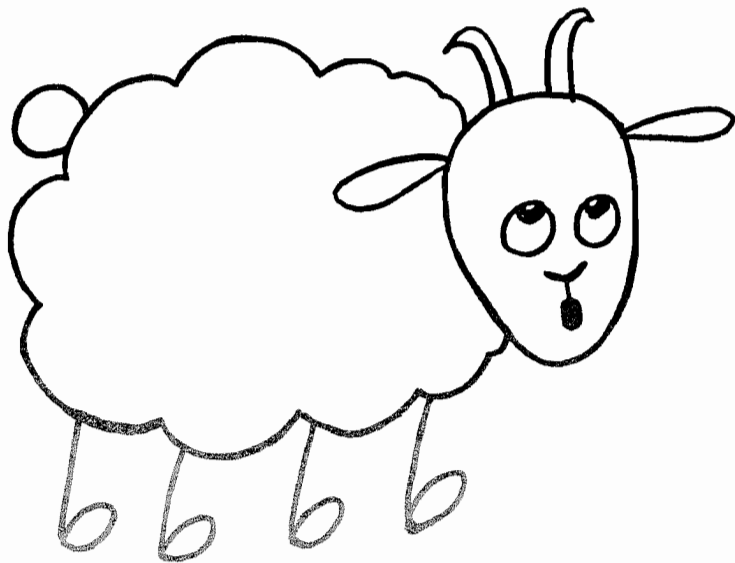
ILLUSTRATION E.

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.

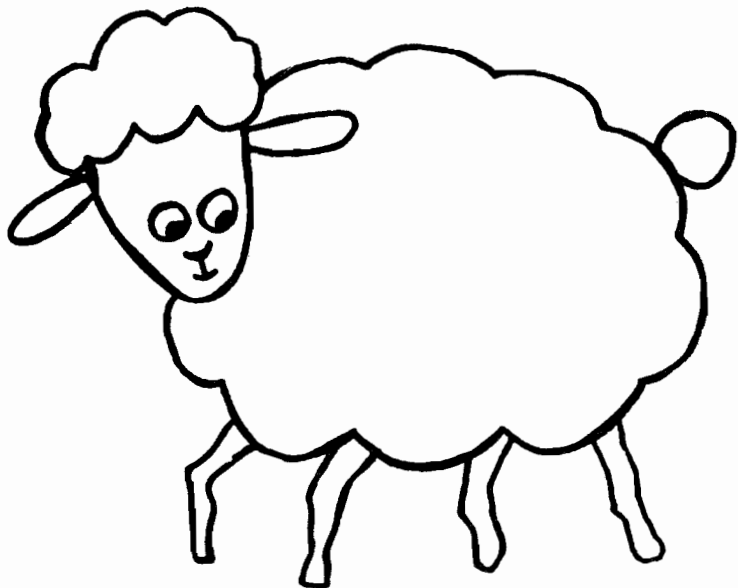




ILLUSTRATION G.

Drawing direction:  
BOX - drawn fast as if angry.

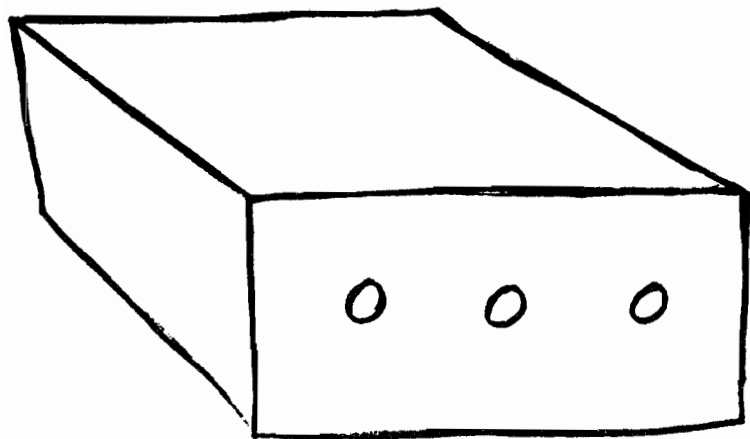


ILLUSTRATION H.

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

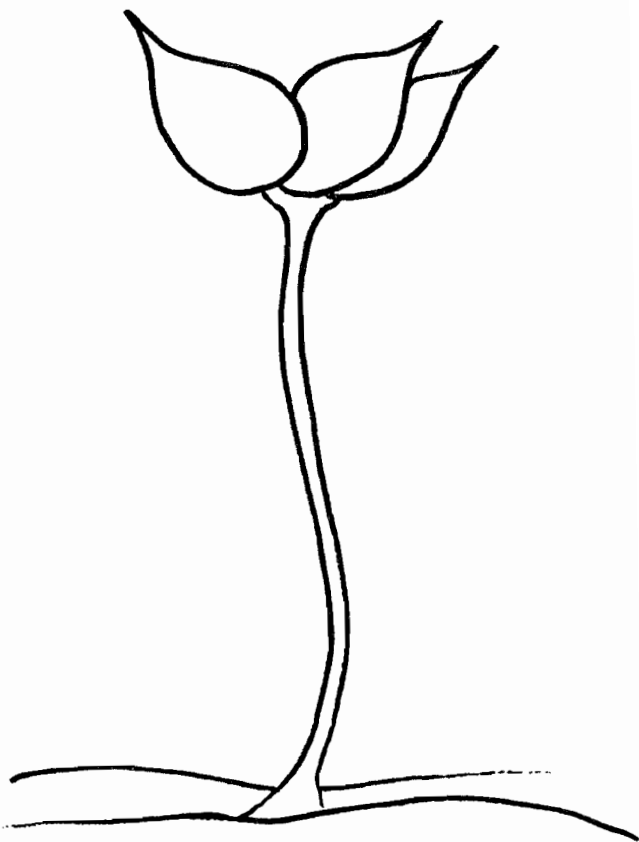


ILLUSTRATION 1.

Projector comes up— ROSE is finished.

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

Tear is drawn on last note of song.

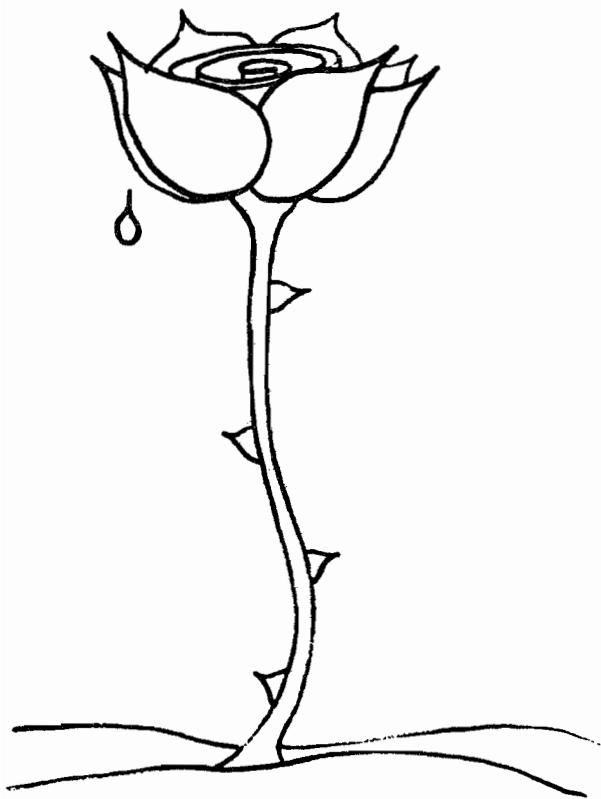


ILLUSTRATION J.

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

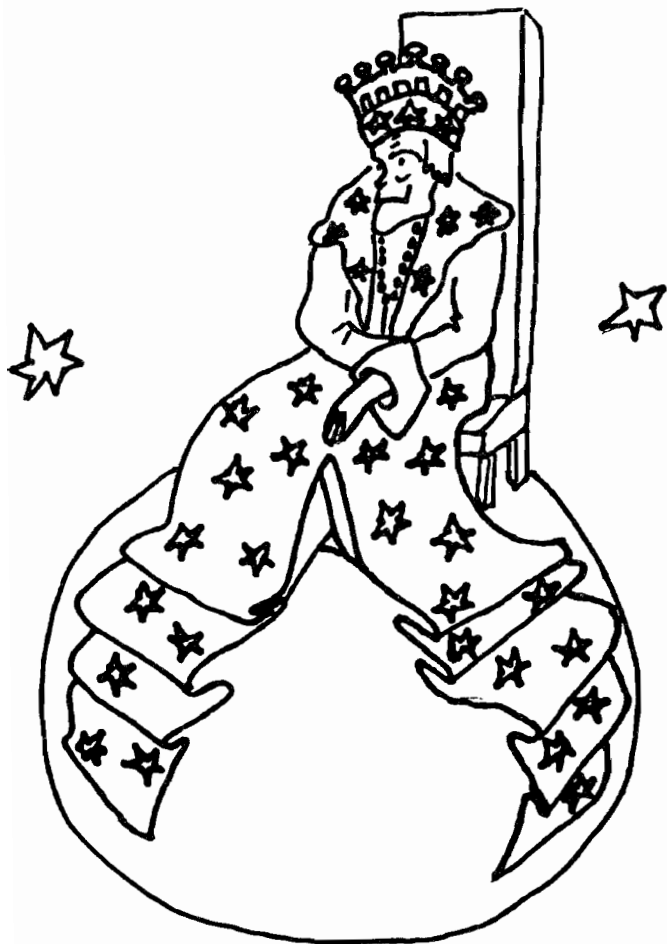


ILLUSTRATION K

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.

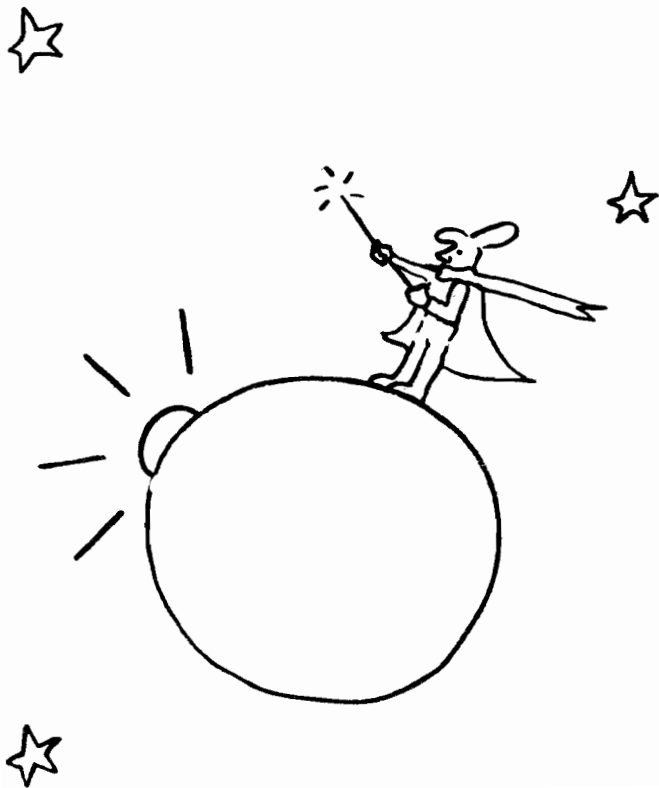
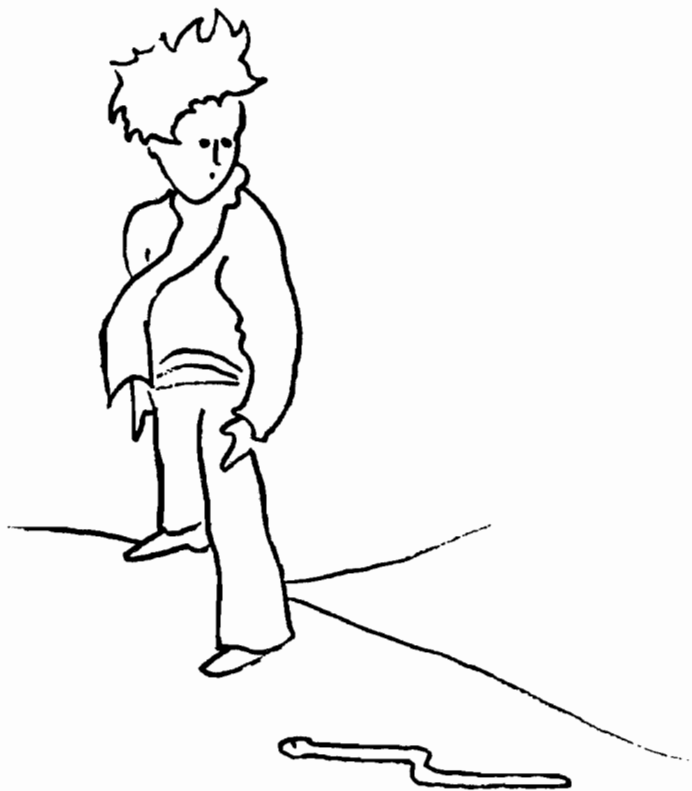


ILLUSTRATION M.

Drawing sequence:  
Projector comes up. PRINCE already drawn.

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



## ILLUSTRATION N.

Drawing sequence:  
Muzzle— Drawn very fast!

1. Large end.
2. Small end.
3. Connector strips.

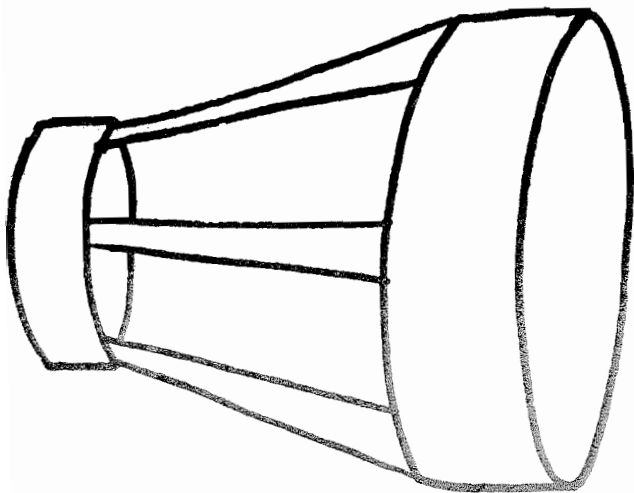




ILLUSTRATION 0.

- Drawing sequence: 1. Start with ground on  
CUE: "After I crossed the desert..."  
2. Continue upwards drawing flower.

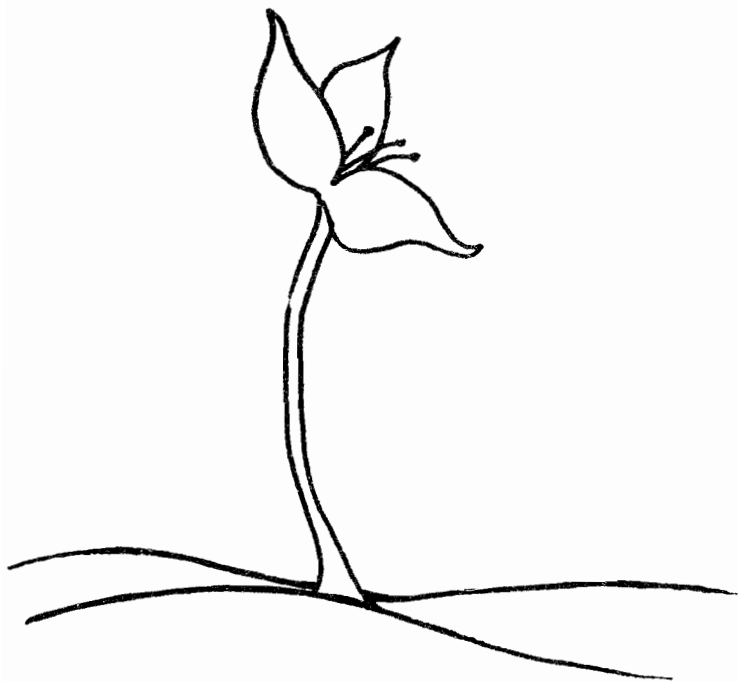


ILLUSTRATION P.

Drawing sequence: 1. Start with mountain on...

CUE: "After that, I climbed a high mountain!"

2. Continue with sun.

3. Pointy rocks.

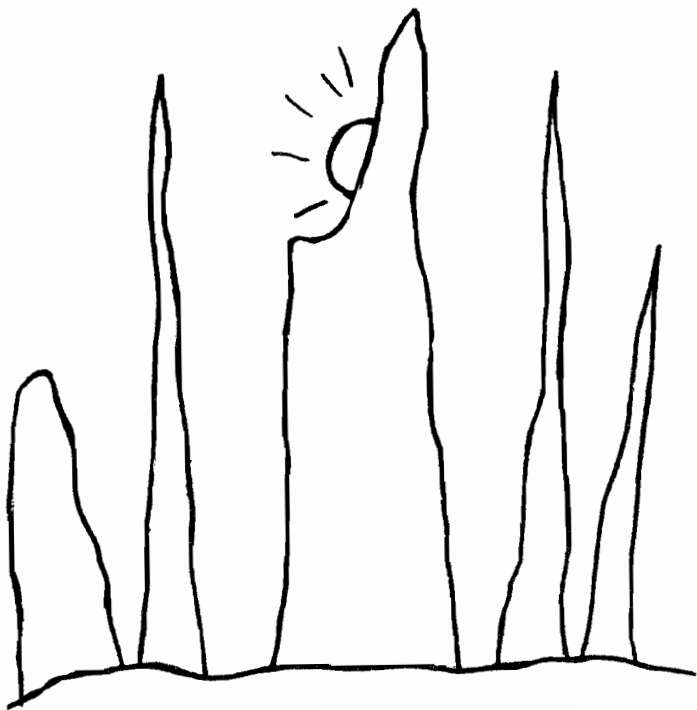


ILLUSTRATION Q.

Drawing sequence: 1. Ground. 2. Mountains. 3. Road.



ILLUSTRATION R.

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

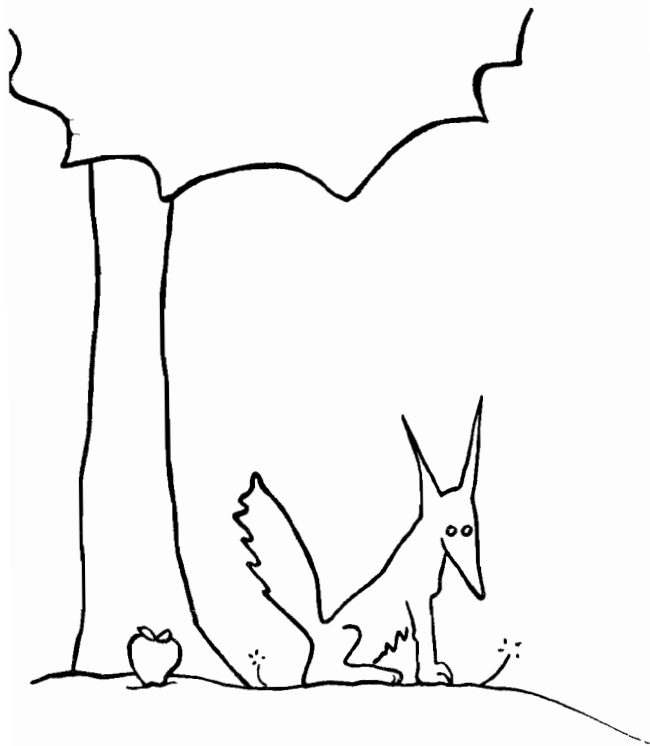


ILLUSTRATION 5.

Drawing sequence:

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

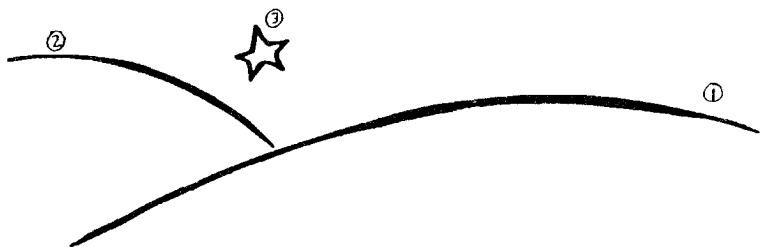


ILLUSTRATION T.

Comes up fully drawn in full color.



ILLUSTRATION U.

Blank template to be colored as shown in illustration T.

