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*Dramatic Publishing*

# Gooney Bird Greene

and Her Fabulous Animal Parade



Based on the book *Gooney the Fabulous*  
by Lois Lowry  
Comedy by Kent R. Brown



# Gooney Bird Greene

## and Her Fabulous Animal Parade

*Based on the book Gooney the Fabulous by Lois Lowry.  
Comedy by Kent R. Brown.*

*Cast: 4m., 7w., 2 either gender. May be expanded up to 8m., 12w., 36 either gender.* Mrs. Pidgeon is beginning a unit on *Aesop's Fables* when Gooney Bird Greene bursts into the classroom and announces, "The Watertower Animal Shelter is about to close its doors. No more funds!" The class asks who will feed and care for the poor little dogs and cats? "I know how we can help," says Gooney Bird. "Let's create our own fables and then perform them as a fundraiser for the animal shelter." Mrs. Pidgeon agrees and Gooney Bird and her classmates set about creating their own delightfully flamboyant fables. Chelsea reveals what happens when a Chihuahua takes for granted the kindness of the lady who loves her; Beanie tells the thrilling tale of a bear cub who courageously rescues her brother caught in a trap; Keiko becomes a mama kangaroo in search of her lost baby who learns to never stray far from home; Tyrone raps the "Tale of Tyrannosaurus Rex," a young dinosaur who learns how important it is to stay in school; and in "Two Gnus Are Better Than One," Gooney Bird and Nicholas launch into a series of high jinks on the grassy plains of Africa. And there's more as each of the students—and even Mrs. Pidgeon and the school principal—join in the fun by portraying a deer, a stop sign, a wallaby, a giraffe, a lion, a swarm of buzzing bees, a koala bear, a moldy old vulture, and a television crew! *Props and costumes may be as minimal or elaborate as desired. Area staging. Approximate running time: 80 minutes. Code: G90.*

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# **GOONEY BIRD GREENE** **And Her Fabulous Animal Parade**

Adapted by  
KENT R. BROWN

Based upon the book  
*Gooney the Fabulous* by  
Lois Lowry



**Dramatic Publishing**

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KENT R. BROWN

Based on the book *Gooney the Fabulous*

by LOIS LOWRY

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(GOONEY BIRD GREENE and Her Fabulous Animal Parade)

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# **GOONEY BIRD GREENE**

## **And Her Fabulous Animal Parade**

### **ACTORS REQUIRED**

**IF CASTING A SEPARATE ACTOR FOR EACH ROLE:** 55-56 ACTORS (8m, 12w, 35-36 either)

### **IF DOUBLING:**

*Option #1:* 27 ACTORS (7m, 10w, 10 either) This option creates a core of classroom actors, a core of fable actors and a core of transition vignette actors.

*Option #2:* 23 ACTORS (6m, 9w, 8 either) This option creates a core of classroom actors, and a core of actors who play fable and transition vignette characters.

*Option #3:* 13 ACTORS (4m, 7w, 2 either) This option requires some core classroom actors to play roles in the fables and the transition vignettes as well as in the classroom.

See **SCENE and TRANSITION VIGNETTE BREAK-DOWN** for specific requirements.



## **CLASSROOM ENSEMBLE**

13 ACTORS (4m, 7w, 2 either)

Mrs. Pidgeon

Gooney Bird Greene

Felicia Ann

Malcolm

Chelsea

Tyrone/Tanya \*

Ben

Beanie

Tricia

Keiko \*\*

Barry

Nicholas

Mr. Leroy/Ms. Leroy \*\*\*

\* Although Tyrone is clearly identified as an African-American male in the original picture book, there may be instances where male African-American actors are not available for a production of the play. Since rap is a universal art form and has been rendered by male and female artists of varied heritages, the casting of non-African-American actors is acceptable.

\*\* While Keiko is a name that suggests the character is of Asian descent, directors may make character-name adjustments to represent the ethnic diversity of the region.

\*\*\* If possible, a school director is encouraged to cast the actual principal of the school.

Note: The Classroom Ensemble, with the exception of Mr./Ms. Leroy, is in full view of the audience throughout the play and frequently interacts with fable characters.

## **FABLE ENSEMBLE**

**IF CASTING A SEPARATE ACTOR FOR EACH FABLE ROLE:** 36-37 ACTORS (2m, 3w, 31-32 either)  
**WITH DOUBLING:** 8 ACTORS (1m, 1w, 6 either)

The Fable Ensemble is comprised of actors who dramatize the fables. These actors are in addition to the featured actor who is telling the fable.

## **TRANSITION VIGNETTE ENSEMBLE**

**IF CASTING A SEPARATE ACTOR FOR EACH ROLE:** 6 ACTORS (2m, 2w, 2 either) or the fable actors could double all vignette roles

The Transition Vignette Ensemble is comprised of actors who dramatize the transition vignettes. Some vignettes feature selected classroom actors in addition to actors who appear only in the vignettes.

Note: Transition Vignettes are intended to provide texture, indicate the passage of time and provide an opportunity for Gooney Bird to make her costume changes. Directors are free to shorten or lengthen these vignette segments to accommodate their production needs.

## **SCENE and TRANSITION VIGNETTE BREAKDOWN**

### **ACT ONE**

#### **Scene #1 – Gooney Bird’s Big Surprise**

– Gooney Bird + Bush, Stop Sign, Classroom Ensemble  
(2 either)

**Transition Vignette #1** – Classroom Student, Dad (1m)

**Transition Vignette #2** – Mrs. Pidgeon, Mr./Ms. Leroy

#### **Scene #2 – The Panda in the Bamboo Grove**

– Mrs. Pidgeon + Panda, Bamboo, Deer, Rhododendron  
Bush, Classroom Ensemble (4 either)

#### **Scene #3 – The Kangaroo Who Came Home**

– Keiko + Baby Kangaroo, Koala Bear, Dingo, Wallaby,  
Two Prop Actors, Classroom Ensemble (6 either)

**Transition Vignette #3** – Two Classroom Students, Mom (1w)

**Transition Vignette #4** – Nicholas, Mom, Dad (1m, 1w)

#### **Scene #4 – The Very Small Bear**

– Beanie + Big Cub, Little Cub, Two Prop Actors,  
Classroom Ensemble (4 either)

#### **Scene #5 – The Fable of the Flamingo**

– Felicia Ann + Classroom Ensemble

#### **Scene #6 – The Tale of Tyrannosaurus Rex**

– Tyrone + Mr./Ms. Leroy, Classroom Ensemble

## **ACT TWO**

**Transition Vignette #5** – Two-Three Classroom Students,  
TV Crew (**2 either**)

**Transition Vignette #6** – Mr./Ms. Leroy

### **Scene #1 – Nicholas Has a Problem**

– Nicholas, Gooney Bird, Mrs. Pidgeon, Selected Classroom Students

### **Scene #2 – The Story of the Bison**

– Barry + Young Bison, Older Bison #1, Older Bison #2, Hunter #1, Hunter #2, Classroom Ensemble (**1m, 4 either**)

### **Scene #3 – Woof the Chihuahua**

– Chelsea + Woof, Rich Lady, Two-Three Big Dogs, Prop Actor, Classroom Ensemble (**1w, 4-5 either**)

### **Scene #4 – The Mandrill and Its Young**

– Malcolm + Mother Mandrill, Three Baby Mandrills, Wildebeest, Giraffe, Classroom Ensemble (**1w, 5 either**)

### **Scene #5 – Two Gnus Are Better Than One**

– Nicholas and Gooney Bird + Female Lion, Male Lion, Green Snake, Vulture, Classroom Ensemble (**1m, 1w, 2 either**)

**Transition Vignette #7** – Mr./Ms. Leroy

## **Scene #6 – The Parade at Last**

– Classroom Ensemble, Fable Ensemble, Transition Vignette Ensemble, Extras as desired

### **DIALOGUE DISTRIBUTION**

Since the play may be produced by casts of varying sizes, dialogue has been assigned to the generic category of CLASS ADLIBS, as well as to specific characters. This allows the director to distribute the dialogue depending on the actual composition of the cast. The CLASS ADLIBS may be augmented by slang interjections that actors would use in the community where the play is performed.

### **RAP LINES**

***Lines printed in this font indicate lines that should be rapped.***

### **SETTING**

The setting consists of two distinct performance areas. The first is the “classroom area” requiring desks, chairs, chalkboard and a bookcase or two. Generic cubes may serve as desks if necessary. The second performance area is the general “story area” where the students’ fables are performed. No set pieces are required for the “story area.”

### **LIGHTING**

Other than the capacity to help shift focus from the “classroom area” to the “story area,” no special lighting effects

are required. The “classroom area” remains lighted throughout the play except during the transition vignettes.

## **COSTUMES and PROPS**

While Gooney Bird’s costumes are decidedly imaginative and flamboyant, the costume palette for her fellow students should reflect contemporary wardrobe choices. The costumes for the animal fables may be simple or complex depending on the resources available.

Props may be as numerous or as few as the size of the cast and the production budget dictate. The use of a Prop Actor or two to bring items on and off stage might help maintain the up-tempo momentum of the production.

Costumes and props can be preset, or a costume-prop rack could be utilized to make costume and prop items quickly accessible to the actors.

Note: Gooney Bird’s flair for distinctive clothing extends from her first appearance in *Gooney Bird Greene* by Lois Lowry, and in the book’s stage adaptation *Gooney Bird Greene and Her True Life Adventures* by Kent R. Brown. Many in the audience, therefore, will be familiar with Gooney Bird’s exuberant energies.

## **BANNERS/SIGNS/SLIDES and PICTURES**

To visually enhance the production, a series of banners/signs/slides announcing scene titles might come into view. Colorful hand-drawn pictures or posters of the featured animals could also be introduced to great advantage through-

out the play. The performers should acknowledge these visual effects—adlibbing, applauding, and so on—as appropriate to the mood of the moment.

## **MUSIC and SOUND EFFECTS**

Music and Sound Effects (SFX) should punctuate suspenseful moments in the play, herald the arrival and exit of each fable, and underscore transition vignettes.

If at all possible, Music and Sound Effects (SFX) should be created by the performers themselves. It might even be great fun to have an on-stage cadre of musicians and sound effects technicians, all surrounded by the various items and instruments that will be utilized throughout the play. Some of the general classroom adlibs, either in the script or added by the director, could be assigned to these individuals as well, thereby integrating all participants into the ongoing energy of the production.

## **PRODUCTION NOTES**

Although directors should feel free to solve production challenges in any creative manner they see fit to match their resources, several suggestions about possible staging choices can be found at the end of the script.

# ACT ONE

## Scene #1 Gooney Bird's Big Surprise

*(PRESHOW MUSIC OUT. LIGHTS UP in the “classroom area” where we discover MRS. PIDGEON valiantly trying to interest the students in Aesop’s Fables. While some students seem mildly attentive, the majority are bored. Some even appear to be napping. MALCOLM is rolling paper into little balls.)*

MRS. PIDGEON. So that’s the famous Aesop’s fable *The Ant and the Grasshopper*. OK now, class, what’s the moral of the story?

*(A general groan or two can be heard.)*

MRS. PIDGEON *(cont’d)*. Come on now. Anyone? The ant worked very hard collecting and storing food for the winter while the grasshopper just chirped and—

*(MALCOLM throws a paper pellet at KEIKO.)*

KEIKO. Mrs. Pidgeon!

MRS. PIDGEON. Malcolm, I saw that.

MALCOLM. Yes, Mrs. Pidgeon. *(To KEIKO.)* Tattletale.



MRS. PIDGEON (*pushing forward*). Now, as I was saying, the grasshopper played all the time instead of—

BARRY. Sounds like fun to me, Mrs. Pidgeon.

MRS. PIDGEON. But the grasshopper didn't survive the winter, Barry. He died.

BARRY. Who cares? He shoulda gone to McDonald's. What's a moral anyway?

KEIKO. I do. I care about all animals.

CLASS ADLIBS. Me, too. I love my gerbil. I have three goldfish in my bathroom. My cat threw up last night.

MRS. PIDGEON. Class, this is all very interesting but I asked if anyone knows what the moral of—

*(Suddenly, GOONEY BIRD GREENE bursts through the door. Her eyes are gleaming; her face is alert and eager. She wears fingerless gloves and a long flannel dress—looking suspiciously like a nightgown—with a ruffle around the bottom. Each pigtail of her signature red hair is tied with multicolored polka dot bows. And on her feet? Why, basketball sneakers with bright orange laces! A jazzy-looking backpack is slung over one shoulder.)*

CLASS ADLIBS. Yeah, Gooney's here. Looks like you just got out of bed, Gooney Bird. I think you look nice.

GOONEY BIRD (*smiling and acknowledging all the comments. A little out of breath*). Sorry, everyone. I know I'm late but I have a really good excuse, Mrs. Pidgeon, I really do.

CHELSEA. You missed *The Ant and the Grasshopper*.

MALCOLM. Lucky you.

BARRY. And we don't know what a moral is.

BEN. Yeah, and Mrs. Pidgeon says we'll need lots and lots of morals for the next two weeks.

GOONEY BIRD. My grandmother and I read *Aesop's Fables* last summer. Morals are lessons we learn based on events in a story, Barry.

BARRY. Oh, no, not more lessons.

GOONEY BIRD. So we'll know how to behave and make good choices. Is that correct, Mrs. Pidgeon?

MRS. PIDGEON. Absolutely correct, Gooney Bird. Your grandmother taught you well. And I bet you have a story about why you're late this morning, don't you?

GOONEY BIRD. I sure do, Mrs. Pidgeon.

TYRONE. And is there a moral to your story?

GOONEY BIRD. I think so, Tyrone. And I have a big surprise, too.

CLASS ADLIBS. A big surprise? Oh, please, Mrs. Pidgeon? Can she tell it, please?

MRS. PIDGEON. All right, Gooney Bird. Let's all hear about your big surprise.

GOONEY BIRD. Thank you, Mrs. Pidgeon. OK, everybody, get ready!

*(MUSIC: A FANFARE/DRUM ROLL as a BANNER/SIGN appears, announcing **Gooney Bird's Big Surprise.***

*LIGHTS SHIFT FOCUS to the "story area" but still provide some illumination in the "classroom area.")*

GOONEY BIRD *(moving into the "story area")*. Well, this morning, as usual, I get up to do what I usually do.

CLASS ADLIBS. Get dressed. Eat your breakfast. Brush your teeth.

GOONEY BIRD. And say goodbye to my mom.

TRICIA, BEANIE & CHELSEA (*waving goodbye like GOONEY BIRD's mother*). Have a good day, Gooney, dear. Look both ways. Drink all your milk.

GOONEY BIRD (*waving back*). Bye, Mom. Then I'm down the steps and on my way.

*(GOONEY BIRD begins to walk in place.*

*MUSIC and SFX: Bouncy, going-to-school music with city sounds and chirping birds to spice up the story.*

*BUSH and STOP SIGN appear. STOP SIGN extends a hand—palm up—to caution GOONEY BIRD to look both ways before crossing a street.*

*Note: Two PROP ACTORS can serve a variety of needs by portraying a number of objects and fable characters throughout the play.)*

GOONEY BIRD (*cont'd*). Thanks, Stop Sign. (*To CLASS.*) So here I am, walking down the street all set for class, when *suddenly* I hear a meow-meow.

*(The CLASS responds with “oohs” and “aahs” whenever GOONEY BIRD says suddenly. BUSH and STOP SIGN react as well.)*

GOONEY BIRD (*cont'd*). So I follow the sound—

BARRY, BEN, NICHOLAS, MALCOLM & TYRONE.

Meow-meow!

GOONEY BIRD. And it gets louder and louder so I peek under some branches and guess what?

CLASS. What?

GOONEY BIRD. *Suddenly* out jumps a little kitten right into my arms.

*(GOONEY BIRD reveals a tiny kitten. She wraps it in her sweater. Note: A furry-looking toy animal should do nicely.)*

CLASS ADLIBS. Oh, how cute. So pretty. Did it bite you?

BEANIE. What did you do?

GOONEY BIRD. I can't see a mother cat anywhere, Beanie, so I wrap it up and run across the street and knock on Mrs. Johnson's door.

*(A front door—or sign—appears with **Mrs. Johnson's House** written on it. GOONEY BIRD runs to the door and knocks on it. BUSH and STOP SIGN run with her.)*

GOONEY BIRD *(cont'd)*. “Mrs. Johnson? Mrs. Johnson? Look what I found.” But no Mrs. Johnson. Then I get this idea.

CLASS, BUSH & STOP SIGN. What idea?

GOONEY BIRD. I'll take it to the animal shelter. They'll know what to do.

*(The front door disappears.)*

*MUSIC: Hopeful, upbeat.)*

GOONEY BIRD (*cont'd*). So I run four blocks to the animal shelter with the little kitten wrapped inside my sweater...but guess what?

CLASS. What?

GOONEY BIRD. There's a big sign on the door.

*(A SIGN appears reading **The Watertower Animal Shelter will close in four weeks due to lack of funds.**)*

GOONEY BIRD (*cont'd*). "The Watertower Animal Shelter will close in four weeks due to lack of funds."

KEIKO. What does lack of funds mean?

BEN. It means they don't have any money left.

*(MUSIC: The mood turns somber.)*

CLASS ADLIBS. No money left? Who's going to feed all the dogs? And the cats? What's going to happen if the shelter isn't open anymore, Mrs. Pidgeon?

*(Then, in unison, as the STUDENTS realize the consequences.)*

CLASS. Oh, no!

CHELSEA. What did you decide to do, Gooney Bird?

GOONEY BIRD. Well, since twelve heads are better than one, I decided to bring the kitty to class so we could all decide what to do.

*(GOONEY BIRD begins to move back to the "classroom area." The STUDENTS gather around GOONEY BIRD and the kitten.)*

CLASS ADLIBS. Oh, yeah! Wow. Way to go, Gooney Bird! Will it bite me?

GOONEY BIRD (*to BUSH and STOP SIGN*). Thanks for your support. Bye-bye. See you after school.

(*BUSH and STOP SIGN toss in a “Good luck there, Gooney Bird.” and a “Have a nice day.” The LIGHTS SHIFT FOCUS to the “classroom area.”*)

CLASS ADLIBS (*continuing as needed*). Oh, it’s so cute.

Let me see. Its eyes are so pretty. Is it hungry?

NICHOLAS. I have a peanut butter and jelly sandwich!

MRS. PIDGEON (*overlapping, trying to maintain order*).

Class, no petting the kitty yet. We have to take it to a veterinarian first.

FELICIA ANN. Why?

MRS. PIDGEON. It might be sick and need help to get healthy again.

BEN. But what if the veterinarian is all out of funds like the animal shelter, Mrs. Pidgeon?

KEIKO (*on the verge of tears*). Then the kitty will die like the poor grasshopper. (*She rises and moves quickly to the door.*)

MRS. PIDGEON. Keiko, is there anything wrong?

KEIKO. I have some money in my piggy bank, Mrs. Pidgeon. And based on the events in Gooney Bird’s story, I’m going home and get my piggy bank and give it to the animal shelter.

CLASS ADLIBS. Me, too. I can sell my brother, maybe.

TRICIA. I’ve got two dollars and thirty-seven cents.

TYRONE (*rising from his chair*). I’m going to knock on all the doors on my street and ask for—

GOONEY BIRD (*with great energy and enthusiasm*).

That's it! I've got it. Thanks, Tyrone. I know what we can do to help, Mrs. Pidgeon.

CLASS. What?

GOONEY BIRD. Let's create our own fables right here in class. And then perform them as a fundraiser for the animal shelter. We can each create an animal story using an animal that matches our own initial.

BEN. I could be a bull. "B" is for bull and "B" is for Ben.

TYRONE. I could be a tiger. "T" for Tyrone.

MRS. PIDGEON. They'd have to be as interesting as the animals in *Aesop's Fables*.

CLASS ADLIBS (*as some class members strike various animal poses*). That's easy, Mrs. Pidgeon, look at me! Me, too. Look at me, I'm really interesting!

TRICIA. And we'll make them really, really real.

*(The students put dynamic expressions on their faces and exaggerate their poses.)*

BARRY. And we'll make them talk about lots of interesting stuff.

*(The students start gesturing and talking all at the same time.)*

TYRONE (*feeling a rap moment come over him*). Oh, yeah, and don't you forget.

BARRY. What's that, Tyrone?

TYRONE. Just like Gooney Bird did, we gotta put a beginning in the front, and a middle—

CHELSEA. In the middle!

TYRONE. And an end—

CLASS. At the end!

MALCOLM. Oh, yeah, Tyroooooonnnne! Go! Go!

*(MUSIC: A rap underneath TYRONE's lyrics.)*

TYRONE. ***First you gotta start 'cuz you gotta have heart, and next you gotta middle 'cuz you feelin' like a fiddle, and when you gonna end everybody be yo' friend.***

*(The CLASS is moving to TYRONE's rhythm, even MRS. PIDGEON. They ALL repeat the last phrase: "everybody be yo' friend.")*

CLASS ADLIBS. So, can we do it, Mrs. Pidgeon? Please, please! Can we, can we?

GOONEY BIRD. We'll make every story have a moral, Mrs. Pidgeon. We promise.

MRS. PIDGEON. Well, if anyone can tell us what the moral of *The Ant and the Grasshopper* is, then I guess we can make time to put together a fundraiser for the animal shelter. Fair enough?

GOONEY BIRD. Fair enough. OK. Anybody? What's the moral of *The Ant and the Grasshopper*?

*(MUSIC: "Suspenseful Thinking Hard" music as the students think hard, very hard. A few students put their hands up in the air, then pull them down again.)*



MALCOLM (*blurting out*). Um...um...what about...clean up your crumbs after lunch or your kitchen will be full of ants?

*(The CLASS laughs.)*

MRS. PIDGEON. Well, that might be a good thing to do, Malcolm, but I don't think you were listening carefully to the story. Last chance, class. Anyone?

*(A moment passes. Just as MRS. PIDGEON is about to veto the project, FELICIA ANN raises her hand.)*

FELICIA ANN. M'ithes Pidgeon? I think I know.

*(MUSIC: Sudden silence.)*

MRS. PIDGEON. Go ahead, Felicia.

*(In addition to being the shyest student in the class, FELICIA ANN has recently lost her two front teeth. But she is determined to make a contribution.)*

FELICIA ANN. Um...work hard and don't play all the time. Plan ahead. Then you'll be ready for anything.

*(With greater confidence.)* A flood...or a blitherd.

BEANIE. What's a blitherd? I never heard of a blitherd before.

CHELSEA. She means blizzard, don't you, Felicia?

FELICIA ANN. Yeth I do. And that'th the moral of the story.

**Following pages contain production notes.**

## **PRODUCTION NOTES**

### **RESOURCE RESTRICTIONS**

A director may not have sufficient resources, both personnel and financial, to produce the play as fully described here. If doubling roles is required, colorful character name tags could be worn by actors around their necks, thereby allowing one actor to play several roles by flipping the name tag front-to-back, changing body position and creating each character's distinctive voice and attitude.

Create a wig box and place it on stage with actors donning an identifying hairpiece to help the audience distinguish each character.

If there is no wing space available, or if the production is scheduled in an all-purpose area such as a school cafeteria, consider placing all the fable actors in full view of the audience. While waiting to enter the action, they can enjoy the fables and the classroom antics along with the audience.

### **BANNERS/SIGNS/SLIDES/PICTURES**

The frequent use of visual prompts throughout the play can be executed in a variety of ways. If banners, signs or slides are not practical, consider having actors carry placards across the stage announcing the title of each story. Artist easels placed at either side of the performance space may be employed to similar advantage, with actors bringing on and taking off the story titles.

Regarding pictures of the featured animals, consider a friendly, spirited competition among art students to see whose work will be featured in the production. Create a lobby display to recognize and highlight all the creative work of each student artist involved in the project.

## **MUSIC and SOUND EFFECTS**

If on-stage music and sound-effects personnel will be integrated into the production, they should take the stage first. They might even have a brief “Warm-up Routine” that would serve to warm up the audience as well as their instruments.

## **ADDITIONAL TRANSITIONAL VIGNETTE**

In the event an additional vignette is required: Bring three students into the scene. They are holding up signs such as “Car Wash \$\$\$ for Shelter Animals.” A hose, a bucket and several rags are close by. The students are waving at passing cars. Perhaps each student could be dressed up in a dog or cat suit. Or maybe they are holding large cutouts of smiling cats and dogs. Consider involving teachers, custodians and personalities from the community.

## **IF A FUNDRAISER IS HELD IN CONJUNCTION WITH THE PRODUCTION**

Contact local animal shelter authorities to learn what they specifically need. In addition to food, they may need brooms and cleaning buckets, as well as some volunteers to devote time to caring for the animals, and so on. Involve

your town mayor and animal science experts from the local high school, college or university. Contact local television and/or radio personnel to solicit their support.

Consider bringing up the lights after the “freeze” and having actors and real members of the community enter the stage with “donations” and place them in the appropriate jars or bins. Then they can invite the audience to come on stage and make their donations. Actors could also announce that jars and bins are available in the auditorium lobby.