

The University of North Carolina  
at Greensboro

JACKSON LIBRARY



CA  
no. 1387

UNIVERSITY ARCHIVES

MC GEE, CAROLE ANN. A Production of A. A. Milne's Winnie-the-Pooh. (1975)

Directed by: Mr. Tom Behm. Pp. 159,

The purpose of this study was to research, analyze, plan and direct a production of Kristin Sergel's adaptation of A. A. Milne's Winnie-the-Pooh. In addition to information pertaining to the life and writing style of A. A. Milne, much material was gathered from the study of the Milne originals, Winnie-the-Pooh and The House at Pooh Corner, study of the Sergel children's theatre adaptation and perusal of various sources on the subject of children's theatre production.

The presentation was carefully planned by its director in creative collaboration with scenery, lighting, costume and make-up designers. Ensuing casting of the play was a four-week rehearsal period and the opening production in W. Raymond Taylor Drama and Speech Building, Greensboro, North Carolina on October 20, 1974. During its week-long run, the play was presented to over five thousand young people.

A PRODUCTION OF A. A. MILNE'S

WINNIE-THE-POOH

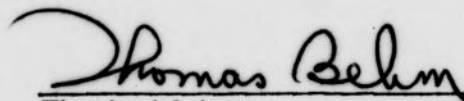
by

Carole Ann McGee

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
1975

Approved by

  
Thesis Adviser

This thesis has been approved by the following committee of the  
Faculty of the Graduate School at the University of North Carolina at  
Greensboro.

Thesis Adviser

Thomas Behm

Committee Members

Kathryn England  
Herman Middleton

December 9, 1975

Date of Acceptance by Committee



## TABLE OF CONTENTS

	Page
APPROVAL PAGE . . . . .	ii
LIST OF FIGURES . . . . .	v
LIST OF PLATES . . . . .	vi
INTRODUCTION . . . . .	1
 CHAPTER	
I. PREPRODUCTION ANALYSIS . . . . .	2
<u>Winnie-the-Pooh: The Novel</u> . . . . .	2
The Life of A. A. Milne . . . . .	2
The Author's Style . . . . .	5
The Birth and Impact of <u>Winnie-the-Pooh</u> . . . . .	7
<u>Winnie-the-Pooh: The Script</u> . . . . .	10
Choice of Script . . . . .	10
Summary of the Script . . . . .	13
Interpretation of the Script . . . . .	15
<u>Winnie-the-Pooh: The Characters</u> . . . . .	16
<u>Winnie-the-Pooh: The Setting</u> . . . . .	23
<u>Winnie-the-Pooh: Teacher's Study Guide</u> . . . . .	25
 II. PROMPT BOOK . . . . .	32
Act One . . . . .	32
Act Two . . . . .	83
Scene One . . . . .	83
Scene Two . . . . .	114
 III. CRITICAL EVALUATION . . . . .	142
Critique of the Production . . . . .	142
Actor-Director Relationships . . . . .	148
Audience Reaction to the Play . . . . .	153

# LIST OF FIGURES

	Page
BIBLIOGRAPHY . . . . .	154
APPENDIX I . . . . .	156
APPENDIX II . . . . .	158
APPENDIX III . . . . .	159

## LIST OF FIGURES

	Page
FIGURE 1 . . . . .	36
FIGURE 2 . . . . .	55
FIGURE 3 . . . . .	77
FIGURE 4 . . . . .	98
FIGURE 5 . . . . .	118
FIGURE 6 . . . . .	129

## LIST OF PLATES

	Page
INTRODUCTION	
PLATE 1 . . . . .	74
PLATE 2 . . . . .	82
PLATE 3 . . . . .	117
PLATE 4 . . . . .	139

## INTRODUCTION

A. A. Milne's Winnie-the-Pooh is a classic known the world over as a collection of delightfully appealing stories for children and adults alike. These stories have been adapted into play form for children by Kristin Sergel and set to music by Allan Jay Friedman. Within the contents of this thesis, the author purports to present a pre-production analysis of the play, a prompt book as a record of the production and a post-production evaluation and summary.

Discussion of the life of A. A. Milne, his writing style and pertinent critical comments about it, his creation of Winnie-the-Pooh and discussion of the Pooh books themselves is essential to an understanding of the play, Winnie-the-Pooh. Its characters, although well-defined, cannot be adequately assessed without study of the Milne originals. Therefore, a sizeable portion of Chapter I in this thesis is devoted to the aforesaid discussion and study.

## CHAPTER I

### PRE-PRODUCTION ANALYSIS

#### Winnie-the-Pooh: The Novel

#### The Life of A. A. Milne

Alan Alexander Milne was born in Kilburn, Middlesex, England on January 18, 1882 and had, as was not the case for many writers of his day, an unusually happy childhood. He had good parents, a kind governess and the excellent start of an education at his father's boys' school.

His favorite boyhood companion was his older brother, Kenneth John, with whom he shared nearly everything. He and Ken even attended Westminster College (a young men's preparatory institution) for awhile together, enjoying sports and studies alike.

When Ken graduated, leaving Alan behind, the two began collaborating on the writing of light poetry, signing the initials "A. K. M." to their work. Many of these poems were sold to Cambridge's Granta and this aroused Alan's interest in attending that university upon his own graduation from Westminster.

He did settle in at Cambridge and continued writing for the Granta, even though his brother's contribution to the poems had ceased. Eventually, he became editor of the Granta and

decided at last that he wanted to try his hand at professional writing.

Despite his parents' reservations, he moved to London after completing his B. A. degree at Cambridge and his free-lance career began. At the end of a discouraging year, he had earned a meager twenty pounds for his efforts. He slowly made his way into the world of newspapers and magazines with his articles, light verse and essays and in 1906 accepted the offer of the assistant editorship of Punch, wherein he made his first real reputation as "A. A. M."

In 1913, Milne married Dorothy de Selincourt (known to her friends as Daphne) and found in her from then on a wonderful companion as well as a talented collaborator and critic for his literary efforts.<sup>1</sup> He was separated from his bride and from Punch the following year, when he was drafted into military service.

Before World War I, Milne had become interested in playwriting and was encouraged by the renowned J. M. Barrie to pursue that interest. While in the British army, Milne did write his first three-act comedy, Wurzel-Flummery. When the war ended, he left his position at Punch and plunged into his playwriting. He was a rapid success, both with his plays and with a few novels he also produced.

In 1923, Rose Fyleman asked Milne to write a set of verses for a new children's magazine she was editing. He initially refused,

---

<sup>1</sup>Frank Swinnerton, The Georgian Scene: A Literary Panorama (New York: Farrar & Rinehart, 1934), P. 119.



then wrote and sent to her "The Dormouse and the Doctor." Miss Fyleman was delighted. She and Harry Rountree, who illustrated the poem for the magazine, encouraged Mr. Milne to produce more verses. His incredibly popular works for children began just in that off-hand way. Mr. Milne, referring to his son Christopher Robin as his child inspiration, explained:

...there in London were two people telling me what to write... and there on the other side of the lawn was a child with whom I had lived for three years...and here within me were unforgettable memories of my own childhood...what was I writing? A child's book of verses obviously.<sup>2</sup>

When We Were Very Young was published in 1924 and was followed in 1927 by a second book of verses, Now We Are Six. Winnie-the Pooh, a collection of tales adapted from bedtime stories told to Christopher Robin, appeared in 1926. Its sequel, The House at Pooh Corner, published in 1928, ended for the most part Milne's career in children's writing.

Mr. Milne did produce a few children's plays and stories after that, but found that the reputation afforded him by the Pooh books was hard to live down when concerning himself with adult material. Until his death on January 31, 1956, he continued to write successful novels and plays for adults, but even now he is best remembered for his four children's classics.

---

<sup>2</sup>A. A. Milne, Autobiography (New York: E. P. Dutton & Co., Inc., 1939), p. 280.



### The Author's Style

A foremost observation that must be made by any student or critic of A. A. Milne is that he was an exceptionally versatile writer. His successful works ranged from news articles and light, satiric fare to essays, both serious and comical; short stories; novels, including an excellent mystery thriller; adult plays; and finally to verse and prose for children, as well as a few short children's plays.

The primary concern of this writer is, of course, to analyze Milne's style in his works for children, particularly in the books which deal directly with Winnie-the-Pooh and his friends. However, one must not lose sight of the fact that these volumes were only a minute part of the author's great contribution to the literary world.

Milne's charming, witty, erudite style is evident in all his writings. The success of his novels and plays attests to the fact that he was a fine artist and craftsman in adult as well as children's literature. Yet, the magic of his craftsmanship is truly at its finest in his four children's classics. Not only does he allow his "warm and engaging verse" and "bland and agile prose"<sup>3</sup> to flow

---

<sup>3</sup> Stanley J. Kunitz and Vineta Colby, ed., Twentieth Century Authors: A Biographical Dictionary of Modern Literature, 1st suppl. (New York: H. W. Wilson Co., 1955), p. 675.

seemingly without effort over the pages, but he exhibits a tremendous capacity for understanding both the serious and frivolous moments of childhood. His choice words implant in the reader's mind indelible images to fit every mood and feeling.

Of course, Milne has been severely criticized as rather "sappy" in his writing, too. Many critics have given unfavorable reviews to his books, including the series for children.<sup>4</sup> He bemusedly recounts in his autobiography the Dorothy Parker "Constant Reader" review of the House at Pooh Corner. At page five, "Tonstant Weader fwowed up."<sup>5</sup>

The favorable criticism outweighs the bad, however, and popular acclaim speaks well for Milne's ability. Frederick Crews, in his casebook The Pooh Perplex,<sup>6</sup> severely and satirically chastises Milne's unfavorable critics and asserts that the charming Pooh stories are classics which aptly honor their talented creator.

Milne himself unwittingly describes the immortality of his own creation in his farewell to readers at the end of The House at Pooh Corner:

---

<sup>4</sup>Ruth Z. Temple and Martin Tucker, ed., A Library of Literary Criticism: Modern British Literature, 3 vols. (New York: Frederick Ungar Pub. Co., 1966), 2:317-320.

<sup>5</sup>Milne, Autobiography, p. 281.

<sup>6</sup>Frederick C. Crews, The Pooh Perplex (New York: E. P. Dutton & Co., Inc., 1963).

...wherever they go, and whatever happens to them on the way, in that enchanted place on the top of the forest, a little boy and his bear will always be playing.<sup>7</sup>

### The Birth and Impact of Winnie-the-Pooh

The original toy bear which was to become world-famous as Winnie-the-Pooh was purchased from Harrod's store in London and given to Christopher Robin Milne as a first birthday present.<sup>8</sup> He was introduced to readers first in When We Were Very Young. At that time, the name of "Pooh" belonged to a swan which Christopher Robin used to feed in the mornings and the future Pooh was known simply as "Edward Bear." He appears only in one poem entitled "Teddy Bear."<sup>9</sup>

The change of name was evolved from the name of the swan and the name of an American Black Bear ("Winnie") at the London Zoo who was a favorite attraction to Christopher Robin. Along with the new name came a new and wonderful book:

Well, you see, it's this way: There is Christopher Robin, who demands that stories be told to him every night after he has said

---

<sup>7</sup>A. A. Milne, The House at Pooh Corner (New York: E. P. Dutton & Co., Inc., 1928), pp. 179-80.

<sup>8</sup>Brian Doyle, ed., The Who's Who of Children's Literature (New York: Schocken Books, Inc., 1968), p. 201.

<sup>9</sup>A. A. Milne, When We Were Very Young (New York: E. P. Dutton Co., Inc., 1924).

his prayers---so there is nothing to be done but to tell them to him. My wife then suggested that I write them down---and I did.<sup>10</sup>

The stories were centered around the toys in the real Christopher Robin's nursery. Daphne gave them their individual voices and Christopher Robin "by constant affection gave them the twist in their features which denoted character."<sup>11</sup> When E. H. Shepard, after meeting and carefully studying the "live" models in the nursery, created his delicate pen-and-ink drawings for the text, the formula was complete.

The book was an immediate success. Demands for sequels began to accumulate by the thousands and, in 1927, a second book of verses, Now We Are Six, did follow. Pooh and his friends appeared quite often in the illustrations this time and in a few of the poems as well.<sup>12</sup>

Pooh, however, had enjoyed his taste of stardom and wanted another. One day he was missing from the nursery and Christopher Robin explained coldly that he had been placed behind the ottoman,

---

<sup>10</sup>Henry Albert Phillips, "Author of Winnie-the-Pooh," Mentor, December 1928, p. 49.

<sup>11</sup>Milne, Autobiography, p. 286.

<sup>12</sup>A. A. Milne, Now We Are Six (New York: E. P. Dutton & Co., Inc., 1927).

face downwards. His jealousy of the verse books had aroused Christopher Robin's chastising air.<sup>13</sup>

The House at Pooh Corner, published in 1928, seemed to appease the stout little bear and certainly appeased and delighted a public clamouring for another Milne/Shepard masterpiece. This book, which ended the series of Pooh tales, introduced a new character, Tigger, and several new adventures and lived up to every standard set by the previous volume.

Since its initial publication in 1926, Winnie-the-Pooh has been translated into twelve different languages and has sold over ten million copies.<sup>14</sup> It has been critically acclaimed by experts in children's literature the world over. Walt Disney Productions has based major film and record productions on the stories and Sears, Roebuck and Company has centered an entire million-dollar line of merchandise and advertising around the Pooh characters. Children delight still in re-creating the tales through various activities such as acting out the stories in costumes and sets which they create (Denver, Colorado), making cut-out toys of the characters (Los Angeles, California), and making maps of the Hundred Acre Wood (Chicago, Illinois).<sup>15</sup>

---

<sup>13</sup>Milne, Autobiography, p. 286.

<sup>14</sup>"World of Pooh Lives On," Life, 27 February 1956, pp. 115-20.

<sup>15</sup>Ibid.

In 1951, the original Pooh toys toured the United States and now reside in a glass case in the New York office of E. P. Dutton & Co., Inc., Milne's American publishers. These history-making playthings are insured for \$50,000.<sup>16</sup>

This writer, then, is not alone in her devotion to the stories which A. A. Milne created for his young son fifty years ago. As one reviewer for Independent magazine noted:

Mr. A. A. Milne's tale of Christopher Robin and his bear is one of those friendly genialities which all ages seem to want to read; everyone likes the good manners, the urbane humor and the story's gift of being little-boyish and merry in a civilized way.<sup>17</sup>

Another critic, writing in the Books section of the New York Herald Tribune comments on the inescapable appeal of the tales:

There are not so very many books that, sitting reading all alone, you must find yourself laughing aloud over. Here is nonsense in the best tradition; entirely plausible on the surface, as true nonsense always is, with good sense at its core, and the high seriousness about it that children and other wise people love.<sup>18</sup>

### Winnie-the-Pooh: The Script

#### Choice of Script

Since its inception in the early part of the twentieth century as a legitimate form of theatre art, Children's Theatre has grown in

---

<sup>16</sup>"Winnie-the-Pooh Tours U. S.," Life, 19 February 1951, pp. 75-9.

<sup>17</sup>H. Beston. Independent. 117:552. 13 November 1926.

<sup>18</sup>Marcia Dalphin. Books (N.Y. Herald Tribune) p. 8, 17 October 1926.



leaps and bounds. Educators, parents and artisans of the theatre have only just begun to realize the unlimited potential of this new theatre genre.

In his prologue to Producing Plays for Children, Richard Johnson explains how important a child's theatre experiences can be:

One of childhood's richest resources is imagination. There is no telling what heights a child might reach through imaginative experimentation if adults and adult institutions would cease to punish and discourage the free play of imagination. For one to achieve his maximum potential, he must retain the power to dream in all directions. He must be able imaginatively to recreate past knowledge and experiences, to involve his senses emphatically in the experiences of others, and to dream beyond what he knows and has observed.

The theatre experience is one important means of sharing moments of joy and giving direction to dreams. Empathizing with others in their sorrows and pleasures, sharing their hopes and struggles, and knowing with them the essential truths revealed by those shared experiences have a uniquely humanizing effect.<sup>19</sup>

The selection of a play for children is, then, not a simple nor an unimportant task. Several factors were considered in this director's selection of Winnie-the-Pooh as a thesis production in the opening slot of the 1974-75 Theatre for Young People's season. Of primary importance was the fact that a children's classic such as Winnie-the-Pooh promised to be a big drawing card for season ticket subscriptions.

---

<sup>19</sup>Richard C. Johnson, Producing Plays for Children (New York: Richard Rosen Press, Inc., 1971), pp. 24-25.

Secondly, Winnie-the-Pooh fits the requirements considered by children's theatre experts Winifred Ward,<sup>20</sup> Jed H. Davis and Mary Jane Watkins<sup>21</sup> to be of prime importance in a children's play. It is a story with which children are quite familiar. It has an interesting introduction which quickly captures audience attention. It has a strong plot line (although the ending is rather weak and will require some re-writing). It has moments of suspense alternating with moments of relaxation, exciting moments alternating with quiet ones, action alternating with conversation. It has strong, well-rounded characters who are believable and interesting. Its dialogue is distinctive, fitting of its characters, witty and vivid.

Production of Winnie-the-Pooh in W. Raymond Taylor Drama and Speech Building at the University of North Carolina - Greensboro is quite feasible. There is ample stage space and the necessary equipment accessible for building and producing the show in a superior manner. The budget allows generously for all necessary scenery, properties and costumes. Talented graduate designers are on hand to collaborate with the director in planning and staging the play and

---

<sup>20</sup>Winifred Ward, Theatre for Children (New York: D. Appleton-Century Co., 1939), pp. 123-140.

<sup>21</sup>Jed H. Davis and Mary Jane L. Watkins, Children's Theatre (New York: Harper, 1960), pp. 15-50.



a large staff of graduate and undergraduate technicians is available to provide the manpower necessary for putting the plans into operation.

### Summary of the Script

The Kristin Sergel adaptation of Milne's Winnie-the-Pooh encompasses several stories from the original work arranged in a presentational style for proscenium production. The main plot line deals with the arrival of a "Strange Animal" in the forest.

The tale is introduced by an unseen voice (interpreted by this director as the voice of A. A. Milne) who has been persuaded by Christopher Robin to tell an entertaining story about his teddy bear, Winnie-the-Pooh, and his friends in the forest. The curtain rises on Pooh Bear looking skyward, contemplating a beehive wherein he knows there is honey. Amidst Pooh's clumsy attempts to reach the hive, the forest animals bustle about, fearing the arrival of the fierce Kanga and her son, Roo. When Kanga does arrive, Pooh is suspended in the air on a balloon, trying to get to the honey, and he is unable to save his friend Piglet from Kanga's motherly clutches. Poor Piglet is plunged into a hot, soapy bath and the curtain falls on Act One.

A musical interlude and narration by the voice bridge into Act Two. Pooh is guiltily concerned over Piglet's predicament and tries to enlist the aid of the other animals in rescuing his friend. After

filling up with marmalade and honey at Rabbit's house, he sets out to save Piglet but finds himself stuck fast in Rabbit's doorway, too stout to move. After a week, he slims down enough to pop out of the hole and bravely confronts Kanga, demanding Piglet's release. When she refuses, he offers himself as a replacement and the challenge entices her. Piglet at last is free!

Breathlessly, the other animals await Pooh's fate at Kanga's mercy. He screws up his face for the first awful taste of her Strengthening Medicine, then licks his lips in delight, for it is honey-flavored and bears do love honey! Kanga is amazed when Pooh gulps down an entire bottle of the medicine and she decides that, after all, Roo is quite enough for one mother to take care of. Thus, the play ends happily, with the animals cheering Pooh's bravery and wishing him a Happy Birthday (for it is that special day).

A few of the songs in the script enhance the action and will be used in this staging. Four songs, however ("Friends and Relations," "Cottleston Pie," "Rockabye Roo" and "Happy Birthday to Winnie-the-Pooh"), have been cut from the show because, in the director's opinion, they are superfluous and rather poorly written. A musical finale to replace the birthday song was composed by Michael Childers for use in this production.

### Interpretation of the Script

A major objective in directing any play is, of course, for audience entertainment. A children's play should be a joyous, memorable experience. But, in addition, emotions should be aroused and ideas implanted, young imaginations stimulated.

That which is aroused, implanted, stimulated, should be worthy of consideration by the child in order for him to grow in sensitivity and understanding. Cheap sentimentality, false standards and coarse humor, although they may evoke immediate and apparently favorable response, are beneath him.<sup>22</sup>

Therefore, this director purports that in presenting Winnie-the-Pooh to child audiences, she and her cast and crew will convey many ideas. From the individual characters, children can learn about themselves and others around them, for each animal is endowed with personalities which are recognizably real and humanistic. From the events which take place, youngsters can learn 1) the value of having a mother who cares (even as they laugh at her over-protectiveness), 2) the problems which can arise when one is diverted from pursuing one's objectives and 3) the worth of a true friend. The play as a whole should help to instill in its audience a zest for life and spirit of adventure which is instilled by A. A. Milne into each of his Pooh characters.

---

<sup>22</sup>Ward, Theatre for Children, pp. 131.

The acting and production style will be basically realistic, for the characters and setting are well-sketched portraits of persons and places with whom almost any audience member can readily associate. The element of make-believe, however, is an important and ever-present part of the Milne originals and of the Sergel script. For this reason, a blend of certain theatricalistic touches with the realism will be appropriate.

#### Winnie-the-Pooh: The Characters

A. A. Milne's warm, witty, vivid and extremely true-to-life character sketches are by far his forte in the Pooh books. An intimate understanding of these personages by director and actors alike is, therefore, essential for the success of any production of the play, Winnie-the-Pooh.

Christopher Robin, who is both the listener and a participant in the Pooh tales, is a boy of approximately six years. Milne, who never lost his fascination for the magic realm of childhood, patterned the little boy in his books after his son, "Billy Moon" (as Christopher Robin Milne preferred to be called), after himself as a child and after all other children, making the storybook Christopher Robin indeed a "child of his imagination."<sup>23</sup>

---

<sup>23</sup>Stanley J. Kunitz and Howard Haycraft, The Junior Book of Authors, 2d. Ed., rev. (New York: H. W. Wilson Co., 1942), pp. 221-222.

Christopher Robin the listener represents the innocently self-centered nature of young children, for he constantly demands that a bedtime story be told before he climbs the stairs, bumping and dragging Pooh behind him. When he enters the adventures, however, he represents another side of early childhood entirely. He is the youngster who warms one's heart by taking charge of things, playing "daddy." In the very serious, all-important goings-on of the characters in the Hundred Acre Wood, he is a constant mediator, the wellspring of information and help for his very dear animal friends.

Winnie-the-Pooh, that lovable old plump, fuzzy teddy bear who lives in the forest "under the name of Sanders,"<sup>24</sup> is, as Eeyore rather bluntly points out, "a Bear with a Pleasing Manner but a Positively Startling Lack of Brain."<sup>25</sup>

Pooh, in the words of sixth-grade teacher Marion Lifka, is "the animal counterpart of that happy person who is singularly unruffled by life's problems, who maintains an almost constant good nature and whose biggest worry is satisfying that inner longing which occurs at eleven each morning."<sup>26</sup>

---

<sup>25</sup> Milne, Pooh Corner, p. 165.

<sup>26</sup> Marion Lifka, "Pooh to You!," Catholic World, December 1956, pp. 185-89.

Among his modest accomplishments may be listed his ability for composing, merely off the top of his head, verses and hums to amuse himself and his friends; his discovery of the North Pole and his Very Brave Rescue of Piglet from a great flood. Certainly his renown is much-celebrated by his friends in the forest and by Pooh himself in a few of the songs he sings.

Perhaps he is best remembered, however, for a few things which he did not accomplish. Readers laugh warmly at his clumsy attempts to get the honey from a suspended beehive high in an oak tree at the middle of the forest. No one---not even the bees---was fooled by his antics, yet Pooh had been so sure that each ruse would work! His endless supply of ne'er-do-well schemes is a constant source of entertainment to every reader.

Piglet, who is a Very Small Animal Indeed, makes up for his size in spunk and in largeness of heart. The typical "poor soul" character, he goes along with most of Pooh's schemes despite his wariness of their outcome.

The timid little fellow never falls short in kindness to others and as a result he often finds himself giving up things he would really like to have. The biggest of these sacrifices is the loss of his comfortable little house to Owl in The House at Pooh Corner. Who else but



Piglet would open his heart wide enough and close his mouth tight enough to let such a cherished home be given away to a needy friend?

Pessimists like Eeyore the donkey are common in the lives of Pooh readers: almost everyone knows a genuinely soft-hearted human being who masks his true emotions in sardonic, depressing comments and eternally long faces.

Eeyore is, like those folks, not as aloof and disdainful as he would have his friends believe. He is touched to the very soul at the meager gifts which Pooh and Piglet bring him on his birthday and he regrets as deeply as anyone the fact that Christopher Robin must, for some reason, leave his friends in the Hundred Acre Wood. He is a parallel, perhaps, to the dwarf "Grumpy" in the story of "Snow White," for underneath his gruff exterior he harbors emotions as real as the most effusive character one could meet.

Rabbit, with his numerous friends and relations, is necessarily a busy sort of fellow, an organizer, one who likes to be in charge of things. He often plunges so headlong into things that he exercises poor judgement in carrying them out.

As is typical (at least in the usual personification of the species), he is always bustling to- and-fro. He has little patience with sloth

or with those who simply relax and thereby waste their leisure time. An encounter with him tends to leave one rather breathless and often puzzled, wondering, "Who was that going past and what was it that he said?"

The typical absent-minded-professor type, Owl is not as wise as his literary brethren are reputed to be. He is old and well-respected about the Hundred Acre Wood for his brain, but he really "fakes his way through" most of the problems posed to him. As a matter of fact, he even misspells his own name.

As old men are wont to do, Owl often rambles on about one tale or another in his lifetime of memories. He easily finds a parallel to any situation in his repertoire of stories and puts his listeners quickly to sleep in recounting them.

Kanga, known about the forest before her arrival as "One of the Fiercer Animals,"<sup>27</sup> is a typical mother figure recognized and fondly remembered by all. Her devoted attention to her young son Roo keeps her always busy: he must have frequent baths and brushing, several spoonfuls of Strengthening Medicine daily and the constant care of her ever-watchful eye. When he is excited over

---

<sup>27</sup>Milne, Winnie-the-Pooh, p. 93.



some forest happening and ready for adventure, she often squelches his plans with a "We'll see, Roo," which immediately conveys that mommy has decided to veto his activities for she feels that too great a risk is involved.

Roo as depicted by Milne is an ideal counterpart to Kanga, for he is the epitome of mischievous boyhood. He detests his baths, forces a gag at his medicines and howls piercingly when having his mouth washed out with soap for saying bad words. No escapade is too much for his eager spirit to tackle; in fact, the more risky, the more novel his prospective adventures are, the better.

Besides Tigger, who does not make his appearance until The House at Pooh Corner and is therefore not included in the Winnie-the-Pooh script, Rabbit's Friends and Relations are the remaining characters in the stories. In the play script, four extra animals are written in, with the possibility of other extras to be added at the Director's discretion. This director has decided upon five Friends and Relations to be played by children between the ages of ten and twelve and to be characterized as follows:

- 1) Rabbit #1 is a rather quiet, sensible little rabbit who scampers about with her friends but tries to avoid trouble if she can.

2) Rabbit #2 is a trouble-maker, the youngster who always finds something to argue about and who loves a good tumble with anyone who's willing to take him on.

3) Rabbit #3 is an adventurous sort, too, not necessarily looking for trouble, but always ready for action when it comes along.

4) Squirrel is a chattery little animal that tries to be sensible, to make peace when trouble is brewing.

5) Skunk tries to keep his nose out of everyone's affairs, but often his straightforwardness and common sense overcome his reticence to interfere.

The Pooh characters are as real to most readers as the fairies in whom thousands of Peter Pan audiences have avowed belief for years. "By understanding Christopher Robin and his friends," says Marion Lifka, "the reader can come to a deeper understanding of the people around him and yet the learning is done in an amusing and entertaining manner."<sup>28</sup>

One of the greatest challenges which faces the director and cast of Winnie-the-Pooh is the re-creation of the characters in just such an amusing and entertaining manner. The familiarity of almost every English-speaking household with the characters in Pooh encourages these artists to employ every realm of their creative

---

<sup>28</sup>Lifka, "Pooh to You!," p. 187.

imagination and every ounce of their energy and craftsmanship to represent honestly and accurately those characters onstage.

### Winnie-the-Pooh: The Setting

According to Winifred Ward's text, Theatre for Children, the setting for a children's theatre production should be particularly attractive, with a variety of colors, shapes and compositions and it should meet the child's expectations of a vivid, realistic setting which enhances the action of the story being portrayed.<sup>29</sup> These requirements, along with the special problems inherent in the script of Winnie-the Pooh, should all be taken into consideration in planning a setting for the production.

The nature of the forest setting, with its functional trees and rabbit mound, suggests that fairly immobile scenery in a proscenium-style production would suit the play best. The simpler the scene changes to be made, the better.

In planning for Taylor stage, the Pooh set should have three or four large trees (one for Pooh, one for Owl, one for Rabbit and, perhaps, one for the honey bees). These trees should be staggered both in the upstage and downstage areas of the set to provide a variety of depth in the playing area.

---

<sup>29</sup>Ward, Theatre for Children, p. 136-7.

A variety of levels between the trees, with a five- or six- foot platform serving as the top of the mound beneath which is burrowed Rabbit's house, would also provide for diversity of movement and composition. The platforms and stage surface should be covered with a green or brown ground cloth to represent the forest floor. The depth and height of the picture could be broken up even more by the use of tree stumps and/or toadstools on or by which actors could sit and stand.

The entrance to Rabbit's house must be functional enough for Rabbit, Pooh and Roo to pass through it several times and for Pooh to become wedged there for awhile. It, and the inside of Rabbit's house as well, must be clearly visible to the audience so that they may quickly assess and understand Pooh's predicament.

The fast-paced comings and goings of the characters must be facilitated. Therefore, trees and wing maskings should allow for easy exits in several places. The set should be backed with a blue-lit cyclorama and enhanced with a ground row of bushes and rocks and a border row of foliage.

A special problem involved in producing the play is the handling of Pooh's flight on the balloon. As called for in the script, Pooh should simply run offstage with the balloon in his hands. However, several pages of dialogue follow (to be delivered toward the wings

to Pooh and from the wings by Pooh) and this director considers such a solution a poor theatrical device, particularly in children's theatre. Therefore, a simple rigging by which Pooh can hover in the air and fly offstage should be constructed.

The mood created by the setting should be a happy-go-lucky one. Bright colors and softened, friendly-looking lines should be employed throughout. This forest is a pleasant place which houses the fun-filled adventures of the delightful characters in Winnie-the-Pooh. It should, therefore, seem alive and inviting to the audience at the very moment the First Act curtain rises.

#### Winnie-the-Pooh: Teacher's Study Guide

A dedicated children's theatre director should be concerned not only with a child's immediate response to a play, but also with his preparation for the play before he sees it and with his meaningful use of the material after the play is over. A few children's theatre programs can provide in-service training for teachers, who of course have primary contact with the potential audience.

When in-service training is not possible, directors can supplement their productions with study guides for teachers to utilize in making the theatre experiences as worthwhile as possible. The study guide which follows has been composed by this writer for use with the

Theatre for Young People's production of Winnie-the-Pooh. The activities suggested therein are suitable for grades one through six.

### INTRODUCTION

When it was published in 1926, A. A. Milne's WINNIE-THE-POOH has delighted its little readers that has made it a favorite story. Christopher Robin and his friends in the Hundred Acre Wood, Eeyore, Piglet, Tigger, Rabbit, Owl, Kanga and Roo, and the other animals of the forest, have become a part of the lives of many children. The story is a simple one, but it is a story that has captured the hearts of many children and adults alike.

### THE CHARACTERS AND THE PLAY

All of Christopher Robin's favorite playmates are on hand for this play. Among the lovable Pooh Bear himself; happy, squishy little Piglet; grumpy-as-ever Eeyore; wise old Owl; free-hugger Rabbit; ever-watchful mother Kanga and mischievous Baby Roo. What better characters for a play than these? Each character provides a role for the children to play.

These characters come to life on the stage as a "story of a day" in the forest, as Pooh tries to get the honey from a suspended basket by climbing to the top of a hollow tree. Rabbit leads Pooh to a stream where they get stuck in Rabbit's mud. Pooh and Rabbit are then rescued by Eeyore. All these adventures will captivate and charm children just as the Milne books have for many years.



TYP Study Guide for WINNIE-THE-POOH  
a dramatization of the stories by A. A. Milne

INTRODUCTION

Since its publication in 1926, A. A. Milne's WINNIE-THE-POOH has delighted children and adult readers with its fanciful tales of Christopher Robin and his friends in the Hundred Acre Wood. Kristin Sergel's children's stage adaptation with snappy music by Allan Jay Friedman, is an excellent play which encompasses several of the favorite tales from the Milne original.

THE CHARACTERS AND THE PLAY

All of Christopher Robin's favorite playmates are on hand for this play: clumsy but lovable Pooh Bear himself; happy, squealy, little Piglet; grumpy-as-ever Eeyore; wise old Owl; fuss-budgety Rabbit; ever-watchful mother Kanga and mischievous Baby Roo. What better formula for entertainment could a cast of characters provide?

These characters come to life on the stage as a "strange animal" comes to the forest, as Pooh tries to get the honey from a suspended beehive by floating to the treetops in a balloon and as Rabbit feeds Pooh so much honey that the poor stout bear gets stuck in Rabbit's front doorway and can't be budged for a week! All these antics will excite and charm children just as the Milne books have for many years.

### WHY SHOULD CHILDREN ATTEND WINNIE-THE-POOH?

The purpose of Children's Theatre is to provide dramatic productions for the child audience which will do several things for the child. Some of these are:

1. Give children the joy of watching a story come alive.
2. Develop standards of taste.
3. Develop appreciation of the art of the theatre.
4. Encourage raising standards for their own creative dramatic experience.
5. Intensify understanding of life values by relating human experiences seen on the stage to their own.

WINNIE-THE-POOH provides excellent opportunity for child audiences to fulfill all the above needs while they are being delightfully entertained. The experience can be much richer, more meaningful, and more long-lasting for them if it is prefaced by innovative activities related to the story, characters, and/or meaning of the play.

The Theatre for Young People at UNC-G, in attempting to meet fully its artistic and educational aims, is concerned not only with tapping a child's creative energy during the play, but also with helping him to use it afterwards. For this purpose, the cooperation of the classroom teacher is essential.

The suggested activities which follow should be of help to each teacher in planning and executing worthwhile classroom activities for use before the play and particularly to use in enlarging and enriching the child's experience after the play.



## LANGUAGE ARTS AND CREATIVE WRITING

### Before the Play

1. Read to the class one, a few or all of the tales from A. A. Milne's children's books. (Winnie-the-Pooh and The House at Pooh Corner. New York: E. P. Dutton, Inc.)

2. Create as a class some new Pooh tales and illustrate them. (If ideas are slow in coming, the teacher can start the story and each child in turn can add an incident to the tale.) The completed fold-out book can be placed on display in the classroom or in the school.

### After the Play

1. Ask the children to write short stories, poems, letters or the like recounting one of the episodes in the play.

2. Ask the children to write news stories about the play, its characters and/or its events.

3. Read some of Milne's children's poetry and discuss the verses in class. Encourage the children to write their own light poetry.

(When We Were Very Young and Now We Are Six. New York: E. P. Dutton, Inc.)

4. Have the children write a review of the play, noting the parts they liked or disliked.

5. Discuss with the children important lessons they may have learned from the play. How did they react to each character and to the various situations and events?

## ART

### Before the Play

1. After reading a tale from one of the Pooh books, ask the children to draw pictures to tell the story.
2. Have the children make masks of the animal faces they will see in the play. These can be easily constructed of paper bags which fit over their heads or of paper plates secured in back with string.

### After the Play

1. Encourage the children to make puppets to represent the animals in the play. (See Creative Dramatics activities to expand upon this exercise.)
2. Have the children make toys from the Pooh characters.
3. Have the children make paper cut-outs of the characters from the play.
4. Have the children make a sawdust-and-starch diorama of the forest wherein the Pooh characters reside.
5. Let the children make a large map of the Hundred Acre Wood.
6. Let the children make drawings of their favorite scenes from the play.

## MUSIC AND CREATIVE DRAMATICS

In executing a unit in Creative Dramatics for children, the teacher should allow as much spontaneous, self-motivated expression from

each child as is possible. Her role is to prompt and stimulate the activities, not to dictate them strictly; the children, inspired by her creative guidance, do the rest.

#### Before the Play

1. Discuss the characteristics of the animals in the play --- the way they talk, walk, look, etc. Allow the children to "become" any one of the animals in the play.

2. Play snappy, happy music and have the children move, in their animal characterizations, to the beat of the music.

3. Dramatize one or two of the original Pooh stories.

#### After the Play

1. Have the children act out their favorite parts of the play.

2. For children who made hand puppets, the teacher can encourage her class to re-create some of the stories or to make up new ones into a puppet play.

## CHAPTER II

## PROMPT BOOK

## 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

## ACT ONE

(HOUSE LIGHTS ARE ON. AS OVERTURE BEGINS, HOUSE DIMS TO HALF. TOWARD THE END OF THE OVERTURE CHRISTOPHER ROBIN ENTERS DOWN RIGHT ON THE SIDE STAGE IN FRONT OF THE CURTAIN. SPOT UP ON CHRISTOPHER ROBIN, HOUSE OUT. HE IS HOLDING A TEDDY BEAR. HE CROSSES RIGHT A FEW STEPS AND ATTEMPTS TO QUIET THE ORCHESTRA.)

## CHRISTOPHER ROBIN

Could you please --- very kindly. (MUSIC CONTINUES. HE RAISES HIS VOICE.) Could you very kindly stop now --- PLEASE! (MUSIC OUT. HE CROSSES TO CENTER STAGE.) 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? How about a game of some sort? (TO THE AUDIENCE:) Winnie-the-Pooh doesn't feel like playing a game. He wants to sit quietly and --- (HE LOOKS AT THE BEAR AGAIN, THEN AT THE AUDIENCE.) What about a story?

(TO REPRESENT A. A. MILNE, CHRISTOPHER ROBIN'S FRIEND AND STORY-TELLER, THE VOICE OF AN UNSEEN ACTOR IS PROJECTED OVER A MICROPHONE.)

## VOICE

What about a story?

CHRISTOPHER ROBIN

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

VOICE

What sort of story does he like?

CHRISTOPHER ROBIN

About himself. He's that sort of bear. (HE CROSSES RIGHT TO THE SIDE STAGE.)

VOICE

I suppose he has a great many adventures?

CHRISTOPHER ROBIN

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

VOICE

Eating honey?

CHRISTOPHER ROBIN

Honey and marmalade.

VOICE

Very well then. I'll tell you a story about adventure and eating honey. A story about how a frightening animal came to the forest and the terrible things that happened afterward.

CHRISTOPHER ROBIN

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. (CHRISTOPHER ROBIN SITS DOWN ON THE SIDE STAGE.) 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

(HE INDICATES THE BEAR.) 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 ...

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 ON THE MICROPHONE, SOFTLY AT FIRST.)

## CHRISTOPHER ROBIN

I can! I wonder what it is?

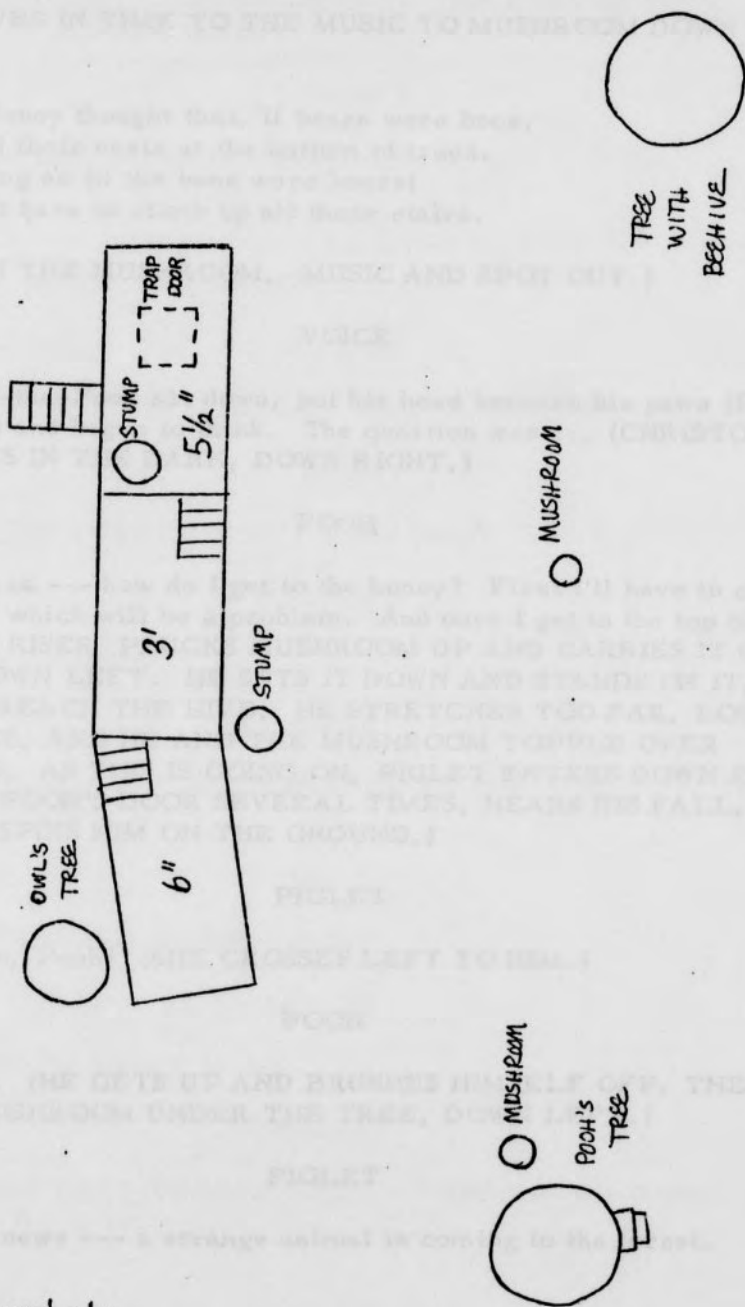
## VOICE

So did Winnie-the-Pooh.

(CURTAIN RISES. AT DOWN RIGHT IS POOH'S TREE WITH A SMALL DOORSTEP ON FRONT OF IT AND A LARGE MUSHROOM TO THE LEFT. ABOVE THE DOOR ON THE TREE IS A SIGN SAYING "SANDERS." UP RIGHT IS OWL'S TREE WITH A WINDOW IN IT AND A SIGN SAYING "WOL". IN FRONT OF OWL'S TREE IS A SIX-INCH PLATFORM WITH STEPS LEADING TO A THREE-FOOT PLATFORM UP CENTER AND FURTHER STEPS LEADING TO A FIVE-FOOT PLATFORM UP LEFT. THIS ENTIRE UNIT FUNCTIONS AS A TRI-LEVEL HILL IN THE FOREST AND IS DECORATED WITH ARTIFICIAL GRASS AND FLOWERS. AT UP RIGHT CENTER IN FRONT OF THE PLATFORMS IS A LARGE STUMP. ANOTHER STUMP IS LOCATED ON TOP OF THE FIVE-FOOT PLATFORM, UP LEFT CENTER. A MUSHROOM STANDS JUST TO LEFT OF DOWN CENTER AND ANOTHER TREE IS LOCATED AT DOWN LEFT WITH A LARGE BEEHIVE HANGING FROM ONE OF ITS BRANCHES. THE ENTIRE SCENE IS BACKED BY A LARGE WHITE CYCLORAMA LIT WITH BLUE TO REPRESENT THE SKY. THE SET IS LIT BY GENERAL WHITE LIGHTING THROUGHOUT. SEE FIGURE 1 FOR GROUND PLAN. MUSIC: "ISN'T IT FUNNY HOW A BEAR LIKES HONEY" BEGINS AS THE CURTAIN RISES. LIGHTS UP ON CYCLORAMA, THEN STAGE LIGHTS UP FULL. SPOT DOWN ON CHRISTOPHER ROBIN AND UP ON POOH, WHO STANDS DOWN LEFT, STARING UPWARD AT THE BEEHIVE. HE SINGS AND BUZZING NOISE FADES OUT DURING SONG:)

## POOH

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



Ground plan  
Scale:  $\frac{1}{4}" = 1'$

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

(POOH MOVES IN TIME TO THE MUSIC TO MUSHROOM DOWN LEFT CENTER.)

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.

(HE SITS ON THE MUSHROOM. MUSIC AND SPOT OUT.)

VOICE

Then Winnie-the-Pooh sat down, put his head between his paws (POOH DOES THIS.) and began to think. The question was ... (CHRISTOPHER ROBIN EXITS IN THE DARK, DOWN RIGHT.)

POOH

The question is --- how do I get to the honey? First I'll have to climb that tree --- which will be a problem. And once I get to the top of the tree --- (HE RISES, PLUCKS MUSHROOM UP AND CARRIES IT OVER TO TREE DOWN LEFT. HE SETS IT DOWN AND STANDS ON IT, TRYING TO REACH THE HIVE. HE STRETCHES TOO FAR, LOSES HIS BALANCE, AND HE AND THE MUSHROOM TOPPLE OVER BACKWARDS. AS THIS IS GOING ON, PIGLET ENTERS DOWN RIGHT, KNOCKS ON POOH'S DOOR SEVERAL TIMES, HEARS HIS FALL, TURNS AND SPIES HIM ON THE GROUND.)

PIGLET

There you are, Pooh! (SHE CROSSES LEFT TO HIM.)

POOH

Hello, Piglet. (HE GETS UP AND BRUSHES HIMSELF OFF, THEN SETS THE MUSHROOM UNDER THE TREE, DOWN LEFT.)

PIGLET

I've got some news --- a strange animal is coming to the forest.

POOH

Piglet, old friend ... (HE CROSSES UP TOWARD THE TREE,  
LOOKING UP AT THE HIVE.)

PIGIE T

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

POOH

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

PIGLET

Aren't you going to ask questions? (SHE CROSSES DOWN RIGHT.)

POOH

(AS HE TURNS TOWARD HER.) About what?

PIGLET

You weren't listening.

POOH

But I was listening ... (HE POINTS UP TO THE HIVE.) ... That's  
why I know where it is.

PIGLET

(LOOKING UPWARD) Where what is?

POOH

(HE CROSSES TO HER.) Honey.

PIGLET

(SHE CROSSES LEFT TOWARD TREE.) I don't see any honey. Just  
a lot of bees flying around.

POOH

(HE CROSSES AFTER HER.) Exactly. A great many bees.

PIGLET

Oh-h-h-h.

POOH

There must be lots of honey. Freshly made! (HE RUBS HIS STOMACH IN ANTICIPATION.)

PIGLET

(SHE TURNS TO POOH.) Pooh --- you're forgetting.

POOH

(HE EDGES TOWARD THE TREE.) One delicious mouthful after another ...

PIGLET

(SHE CROSSES TO POOH'S LEFT AND TUGS AT HIS ARM.) Pooh --- your diet!

POOH

My what?

PIGLET

I thought you were going on a diet.

POOH

(HE CROSSES RIGHT.) I am going on a diet. But not now.

PIGLET

(SHE CROSSES TO HIM.) Why not?

POOH

Because --- right now I'm hungry. That's not a good time to go on a diet.

PIGLET

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

POOH

And a good breakfast.

PIGLET

Yes. (SHE CROSSES DOWN LEFT AND LOOKS AT THE HIVE AGAIN.)  
How are you going to get up there?

POOH

(HE CROSSES TO HER.) If I could just reach one of those branches ...

PIGLET

(POINTING AND STRETCHING UP TOWARD THEM.) One of those  
branches?

POOH

You don't happen to have a ladder with you, Piglet? (SHE SEARCHES  
IN HER OVERALLS.) Of course you don't.

PIGLET

I might give you a boost --- Maybe if you stood on my shoulders ...  
(BOTH SHAKE THEIR HEADS.)

POOH

Thanks for offering, Piglet. You're a true friend.

(RABBIT AND HER FRIENDS AND RELATIONS --- THREE BABY  
RABBITS, A BABY SQUIRREL AND A BABY SKUNK --- ENTER FROM  
ESCAPE STEPS BEHIND FIVE-FOOT PLATFORM UP LEFT. RABBITS  
#2 AND #3 ARE FOLLOWING HER DIRECTLY, MOCKING HER EVERY



MOVE; RABBIT #1 AND SQUIRREL ARE CHATTERING TO EACH OTHER: SKUNK BRINGS UP THE REAR, DRAGGING ALONG SLOWLY.)

RABBIT

(SHE CROSSES DOWN TO CENTER PLATFORM.) I don't like it. I don't like the sound of it. (SHE CROSSES DOWN BETWEEN POOH AND PIGLET, STEPPING ON THE STUMP UP RIGHT AND THEN HEADING LEFT TOWARD THEM.)

POOH

Hello, Rabbit.

(RABBIT STOPS AND THE FRIENDS AND RELATIONS ALL PILE UP BEHIND HER, BUMPING INTO ONE ANOTHER. SHE TURNS TO THEM.)

RABBIT

Now, run along and play. (THE YOUNGSTERS ALL TUG AT HER FROM EVERY SIDE.)

RABBIT #1

But Auntie Rabbit ...

RABBIT #2

You said you'd play a game with us ...

RABBIT #3

You promised ...

RABBIT

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

RABBIT #2

But you said ...

## RABBIT

I said I'm busy. Now run along and play! Scat! (RABBIT #1, SQUIRREL AND SKUNK RUN OFF RIGHT, INTIMIDATED BY HER STERN AIR. RABBIT #2 AND #3 EXIT LEFT, ANGRY.) Now then, I suppose you've heard? (SHE CROSSES RIGHT TO POOH'S TREE.)

## POOH

(LOOKING TOWARD TREE DOWN LEFT.) I'm not sure.

## RABBIT

That a strange animal is coming to the forest?

## PIGLET

(SHE CROSSES TO RABBIT.) I've heard.

## RABBIT

Oh, you have.

## PIGLET

(SHE CROSSES UP LEFT OF POOH.) I've been trying to tell Pooh. (RABBIT CROSSES TO POOH'S RIGHT.) A strange animal is coming. (RABBIT AND PIGLET CLOSE IN ON POOH AND CREEP OMINOUSLY DOWNSTAGE, PULLING HIM ALONG.) Her name is Kanga. (THEY MOVE FURTHER DOWN.) She's one of the Fiercer Animals ...

## RABBIT

Very tall ...

## PIGLET

Enormous! (SHE REACHES UP AS HIGH AS SHE CAN TO SHOW THIS.)

## POOH

(THE GROUP STOPS STILL AS HE SAYS THIS.) Any family?

PIGLET

I believe she has one offspring.

RABBIT

Just one? (SHE TAKES A STEP DOWNSTAGE, AS DOES PIGLET ON HER NEXT LINE, AND THE TWO CONVERSE FOR A MINUTE ACROSS POOH, IGNORING HIM COMPLETELY.)

PIGLET

Its name is Roo.

RABBIT

Imagine having a family of one!

POOH

How many in yours, Rabbit?

RABBIT

Sixteen, I think.

PIGLET

I thought it was seventeen.

RABBIT

Perhaps. It's hard to keep an exact count. (RABBIT STEPS DOWN, PIGLET CROSSES TO HER, AND TOGETHER THEY CROSS RIGHT, CONVERSING, AS POOH MOVES UP TO THE TREE AT LEFT AGAIN.) The important thing is --- Kanga is coming to live in the forest.

PIGLET

Yes!

RABBIT

Kanga is coming, and she's bringing an offspring named Roo. (SHE AND PIGLET NOTICE THAT POOH IS NOT WITH THEM. THEY SPY HIM INDIGNANTLY.) This is no time to be staring at the sky!

PIGLET

Pooh, for goodness' sake ...

POOH

Hmm? Oh, I wasn't staring at the sky ... (HE SEES RABBIT, WHO IS HOPPING 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! (SHE CROSSES TO PIGLET'S LEFT.)

PIGLET

What else?

POOH

(HE CROSSES RIGHT TO THEM.) Groceries?

RABBIT

A bathtub.

PIGLET

A b-b-bathtub? What for?

RABBIT

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

PIGLET

I do not!

RABBIT

We hope not, Piglet. We hope not. (SHE CROSSES RIGHT.)

## FIGLET

(SHE COUNTERS LEFT TO POOH.) You wouldn't let that happen to me, would you?

## POOH

You can count on me.

## RABBIT

Now you see what all the excitement is about. You see the necessity for taking action. (SHE POINTS AT THEM EMPHATICALLY WITH THE CARROT TIED BY A STRING AROUND HER NECK.)

## POOH

When is Kanga supposed to arrive? (HE CROSSES TO RABBIT.)

## RABBIT

Presently.

## POOH

Does that mean that she isn't here yet?

## RABBIT

Yes.

## POOH

(HE STARTS TO CROSS LEFT TO THE TREE.) What a relief --- because there was another matter I was ...

(A LOUD MOAN IS HEARD FROM EYORE OFFSTAGE LEFT. FIGLET SQUEALS AND JUMPS INTO POOH'S ARMS.)

## FIGLET

Help!

EEYORE

(OFFSTAGE.) Miserable. Miserable!

RABBIT

Someone is saying "miserable."

POOH

It must be Eeyore. He generally is (PIGLET CLIMBS DOWN SHEEP-ISHLY.)

EEYORE

(HE ENTERS DOWN LEFT, UPSTAGE OF THE TREE, AND CROSSES TOWARD CENTER.) Utterly miserable.

POOH

(HE CROSSES UP CENTER TO EEYORE; PIGLET FOLLOWS.)  
Good morning, Eeyore.

EEYORE

Good morning, Pooh Bear. If it is a good morning --- which I doubt.

(OWL, UNSEEN BY THE OTHERS, OPENS HIS WINDOW UP RIGHT AND WATCHES AND LISTENS.)

RABBIT

(CROSSING UP TO THE GROUP AT CENTER.) Surely it isn't that bad.

EEYORE

Perhaps not now. But it will be --- when she gets here!

PIGLET

He must mean Kanga.



EEYORE

Ah -- you've heard.

RABBIT

About Kanga --- yes.

POOH

And Baby Roo ---

PIGLET

And the bathtub!

EEYORE

And the soap? (HE CROSSES TO RIGHT OF RABBIT. THE OTHERS CLUSTER AROUND, MURMURING EXCITEDLY TO ONE ANOTHER ABOUT THIS NEW DEVELOPMENT.) I found out by chance.

POOH

Soap?

EEYORE

No one would bother to tell me. (HE SITS ON STUMP UP RIGHT.)

PIGLET

Soap?

EEYORE

You didn't know about it?

RABBIT

What soap?

EEYORE

You didn't know she carries a cake of the stuff in her pocket? Well, none of us knows everything.

RABBIT

I'm afraid the time has come ... the Time Has Come.

POOH

What time is it, by the way?

RABBIT

(CONSULTING HER WRISTWATCH.) Eleven o'clock.

POOH

(HE STARTS LEFT TOWARD THE HONEY TREE.) Just as I thought. I generally have a little something around eleven ... (RABBIT CROSSES TO HIM AND JERKS HIM TO A HALT.)

RABBIT

When I say "The Time Has Come," I don't mean eleven o'clock. I mean that danger is threatening!

POOH

Danger?

PIGLET

The bathtub... the soap...

POOH

That sort of thing is unpleasant. But dangerous?

OWL

What about the bottle of poison?

## RABBIT

Yes, what about the ... (OWL'S FOUR FRIENDS LOOK AT ONE ANOTHER, THEN OUT AT THE AUDIENCE AND BACK TO ONE ANOTHER AGAIN.)

## PIGLET

Who said that?

## OWL

Who, indeed? (HE SHUTS HIS WINDOW. THE OTHERS TURN UP TO LOOK AT HIS TREE.)

## RABBIT AND POOH

Owl!

## EEYORE

I wish he wouldn't ... this barging in suddenly ...

## OWL

(HE ENTERS FROM BEHIND HIS TREE AND CROSSES DOWN RIGHT.)  
I didn't barge in. I've been here for some time.

## EEYORE

(CROSSING TO OWL.) Then why not speak up sooner?

## OWL

There was nothing to say.

## PIGLET

But you said "bottle of poison"! (SHE CROSSES TO OWL.)

## OWL

Possibly I had a reason to mention the subject. If you think the matter over seriously, you may be able to guess the reason.

PIGLET

I never know what he's talking about.

EEYORE

Hmph ... the question is, does he know himself?

PIGLET

Of course he does. After all, he knows how to read ...

POOH

And write ...

RABBIT

And spell ...

EEYORE

Spell his name perhaps ... W - O - L --- that's not so hard. He goes to pieces over words like "measles" or "buttered toast."

PIGLET

He's always talking in riddles, that's the trouble ...

OWL

Who?

PIGLET

I said --- (SHE CROSSES TO POOH AND RABBIT.) You see what I mean? Riddles.

POOH

Riddles ... Ask me a riddle and I reply --- Cottleston, Cottleston, Cottleston Pie ... (HE QUICK-STEPS DOWN LEFT.)

RABBIT

What?

POOH

Just a little song that popped into my head. (DOING THE SAME STEP FURTHER LEFT.) "Ask me a riddle and I reply --- Cottleston, Cottleston, Cottleston Pie."

RABBIT

Cottleston Pie! Pooh, we realize you are a bear of very little brain, but we'd hate to think you had none at all ...

EEYORE

It makes sense of a sort ... Perhaps what he's trying to say is: Those who ask stupid questions often get stupid answers.

OWL

I beg your pardon!

RABBIT

I see what you mean, Eeyore. I do indeed. (SHE CROSSES TO EEYORE.)

OWL

(HE, FLUSTERED, CROSSES DOWN LEFT.) Well, what about the bottle of poison?

PIGLET

The bottle of --- I'd forgotten about it.

RABBIT

So had I!

OWL

(HE SAUNTERS DOWN LEFT.) She has one, you know. A small bottle --- filled with brown stuff.

POOH

How do you know it's ...

OWL

(TURNING TO FACE POOH.) Clearly written on the label is the word "poison."

RABBIT

Written on the label ...

OWL

In addition to the word "poison," there's a picture on the label.

POOH

What sort of picture?

OWL

The bones of some dead creature.

RABBIT

Bones!

POOH

Who would want that sort of picture?

RABBIT

Who would want a bathtub?

EEYORE

Or soap ... (HE SITS ON STUMP UP RIGHT.)

OWL

Or a bottle of poison.



PIGLET

Kanga. She must be a terrible monster ...

OWL

The evidence clearly indicates that she is Up To No Good.

PIGLET

(TO RABBIT.) What shall we do?

RABBIT

(SHE HOPS IN AND OUT AMONG THE OTHERS.) Do? We must organize. Deal with the matter...

EEYORE

The worst is yet to come.

RABBIT

Take action ... We must ...

OWL

Stop! (THE OTHERS TURN TO HIM AND ARE STILL.) Listen to me. We shall follow the Customary Procedure. In other words ... (HE CROSSES RIGHT A BIT.) ... we'll have a Meeting. (HE SWOOPS TO THE CENTER, AMONG THEM.)

RABBIT

A Meeting?

OWL

One can't take Action without first having a Meeting.

RABBIT

(SHE STEPS CENTER, STARTING TO PROTEST.) I still think...

## OWL

As you all know. (HE CROSSES UP RIGHT TO THE STUMP, SHOOS EYORE OFF. EYORE FALLS SLOWLY TO THE GROUND AT LEFT AND OWL STANDS UPON THE STUMP.) We'll begin now. (RABBIT FLOUNCES BACK TO THE CENTER PLATFORM AND SITS ON ITS EDGE.) The Meeting will come to order!

## POOH

(WHISPERING TO PIGLET.) How?

## PIGLET

I think we sit down.

## POOH

Oh. (HE AND PIGLET SIT UP LEFT CENTER AND FACE AT AN ANGLE TOWARD OWL. SEE FIGURE 2.)

## OWL

Now then ... Let me see ... ahem ... (AS HE TALKS, RABBIT TAPS HER FOOT RESTLESSLY ON THE PLATFORM; EYORE MAKES A GROANING YAWN. IT IS OBVIOUS THAT OWL IS FULL OF FLUFF AND THE OTHERS ARE VERY BORED. HE TALKS ON, THE STAGE LIGHTS DIM AND A SMALL SPOTLIGHT PICKS UP POOH, WHO IS LOOKING LONGINGLY UP TO THE BEEHIVE. HE GETS UP AND CROSSES OFFSTAGE DOWN LEFT OF THE TREE, THE SPOT FOLLOWING HIM OFF. THE STAGE LIGHTS COME UP ON THE MEETING AGAIN, OWL'S BROKEN SPEECH STILL IN PROGRESS.) Whereas ... hum, I daresay we should start with the first order of business, which is ... (THE OTHER THREE HAVE SLUMPED INTO SLEEPING POSITIONS; EYORE SNORES LOUDLY.) And, as I was saying ...

## RABBIT

What were you saying? (SHE THUMPS HER FOOT IMPATIENTLY.)

(RABBIT #2 AND #3 ENTER AT LEFT, UPSTAGE OF THE TREE. THEY PEEK AROUND THE TREE AND EAVESDROP ON THE ADULTS.)

## OWL

As you all know. (HE CROSSES UP RIGHT TO THE STUMP, SHOOS EYORE OFF. EYORE FALLS SLOWLY TO THE GROUND AT LEFT AND OWL STANDS UPON THE STUMP.) We'll begin now. (RABBIT FLOUNCES BACK TO THE CENTER PLATFORM AND SITS ON ITS EDGE.) The Meeting will come to order!

## POOH

(WHISPERING TO PIGLET.) How?

## PIGLET

I think we sit down.

## POOH

Oh. (HE AND PIGLET SIT UP LEFT CENTER AND FACE AT AN ANGLE TOWARD OWL. SEE FIGURE 2.)

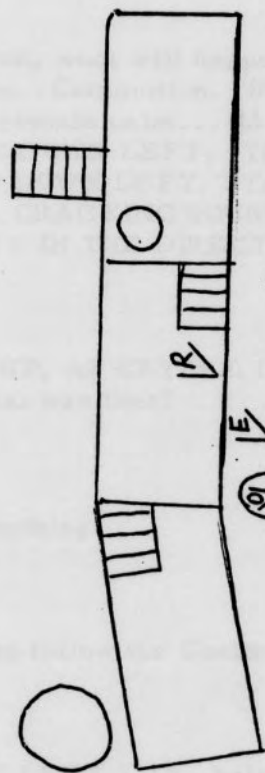
## OWL

Now then ... Let me see ... ahem ... (AS HE TALKS, RABBIT TAPS HER FOOT RESTLESSLY ON THE PLATFORM; EYORE MAKES A GROANING YAWN. IT IS OBVIOUS THAT OWL IS FULL OF FLUFF AND THE OTHERS ARE VERY BORED. HE TALKS ON, THE STAGE LIGHTS DIM AND A SMALL SPOTLIGHT PICKS UP POOH, WHO IS LOOKING LONGINGLY UP TO THE BEEHIVE. HE GETS UP AND CROSSES OFFSTAGE DOWN LEFT OF THE TREE, THE SPOT FOLLOWING HIM OFF. THE STAGE LIGHTS COME UP ON THE MEETING AGAIN, OWL'S BROKEN SPEECH STILL IN PROGRESS.) Whereas ... hum, I daresay we should start with the first order of business, which is ... (THE OTHER THREE HAVE SLUMPED INTO SLEEPING POSITIONS; EYORE SNORES LOUDLY.) And, as I was saying ...

## RABBIT

What were you saying? (SHE THUMPS HER FOOT IMPATIENTLY.)

(RABBIT #2 AND #3 ENTER AT LEFT, UPSTAGE OF THE TREE. THEY PEEK AROUND THE TREE AND EAVESDROP ON THE ADULTS.)



O = Owl  
E = Eeyore  
R = Rabbit

Pg = Piglet  
P = Pooh

Owl standing on stump.  
Other characters seated.



EEYORE

That's what I'd like to know.

RABBIT

(SHE HOPS UP AND DOWN, READY FOR ACTION, ON THE CENTER PLATFORM.) If you ask me ...

OWL

If we ask you, what will happen? Excitement. A good deal of hopping up and down. Commotion. (RABBIT STANDS STILL.) The important thing is to remain calm... (A FAINT CRACKING SOUND IS HEARD OFFSTAGE DOWN LEFT. THE TWO RABBITS LOOK AROUND THE TREE AND DOWN LEFT, STARTLED.) To keep our heads. (ANOTHER CRACKING SOUND IS HEARD. ONE OF THE RABBITS POINTS OFF IN THE DIRECTION OF THE SOUND.)

PIGLET

(JUMPING UP, AS EEYORE LUMBERS ALSO TO A STANDING POSITION.) What was that?

RABBIT

I heard something!

OWL

Above all, to follow the Customary Procedure ...

POOH

(FROM OFF LEFT.) Oh, help!

RABBIT

Help?

PIGLET

She's coming ... Kanga's coming!

OWL

She can't come now. We haven't finished the Meeting.

RABBIT

I suggest we finish it somewhere else!

OWL

A very good suggestion! (RABBIT HURRIES OFF RIGHT; OWL FOLLOWS.)

EEYORE

Aren't you coming, Piglet?

PIGLET

I can't ... I c-can't move ... (EEYORE EXITS RIGHT. THE TWO LITTLE RABBITS RUN ACROSS THE STAGE, BUMPING INTO PIGLET, CROSS UP TO THE PLATFORM UP LEFT AND HIDE BEHIND THE STUMP THERE. PIGLET HUDDLES ON THE FLOOR, HER HANDS OVER HER HEAD.)

POOH

(HE ENTERS DOWN LEFT, BRUSHING HIMSELF OFF.) Bother!

PIGLET

(UNCOVERING ONE EYE AND PEEKING OUT.) Is that you?

POOH

(HE CROSSES TO HER AT RIGHT CENTER.) Yes. At least most of me seems to be here.

PIGLET

(UNCOVERING THE OTHER EYE.) Wh-what happened?



POOH

A slight accident. (AS PIGLET STRUGGLES UP, POOH POINTS DOWN LEFT.) Do you notice that small tree over there ... growing very close to the large one ... the tree with the honey at the top ...

PIGLET

I don't see a small tree.

POOH

It fell over just now.

PIGLET

That dreadful noise ... was a small tree falling over?

POOH

I was in the small tree.

PIGLET

Oh!

POOH

I thought if I could get to the top, I might just reach over and ... (HE LEANS FAR TO THE RIGHT, LIFTING HIS ARM AND REACHING INTO THE AIR. THEN, HE STOPS STILL AS AN IDEA OCCURS TO HIM.) I wonder ... Could it?

PIGLET

Could what?

POOH

There's only one way to find out. Piglet, do you have such a thing as a balloon about you?

PIGLET

A balloon? No.

POOH

Bother ... Christopher ...! If I know anything at all, Christopher Robin will have a balloon! (HE STARTS OFF DOWN RIGHT.)

PIGLET

Wait! Where are you going?

POOH

To borrow it.

PIGLET

Now? Don't leave me here alone! I mean, I'm coming with you!

POOH

(HE TURNS TO HER.) That's very kind of you, Piglet. (MUSIC UP FOR "ISN'T IT FUNNY" REPRISE. SPOT UP ON POOH AND PIGLET.)

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.

PIGLET

Isn't it funny how a bear likes honey?  
My, my, my, I often wonder why. (SHE SKIPS AND DANCES AS  
POOH EXITS DOWN RIGHT.)  
It's a very funny thought that if Pooh were me,  
He wouldn't really need to climb that tree.

(SHE BEGINS TO SING THE VERSE AGAIN. POOH RE-ENTERS AND JERKS HER OFF DOWN RIGHT. MUSIC AND SPOT OUT.)

(RABBIT #1, SQUIRREL AND SKUNK ENTER AT RIGHT, LOOKING BACK OFFSTAGE. RABBITS #2 AND #3 ENTER FROM BEHIND STUMP UP LEFT CENTER.)

RABBIT #2

It's not fair. Auntie Rabbit said she was too busy to play a game with us ... (HE CROSSES DOWN THE STEPS TO THE CENTER PLATFORM.)

RABBIT #3

But she can't be very busy!

SQUIRREL

(HE RUNS TO THE PLATFORM AT RIGHT.) We just saw her running a race with Eeyore and Owl.

RABBIT #1

You should have seen them! I never saw Auntie Rabbit run so fast! (SHE CROSSES CENTER, MOCKING RABBIT'S RUNNING STEP.)

SKUNK

(HE CROSSES TO RABBIT #1.) And Eeyore ... I never saw him run at all.

RABBIT #2

(LEANING DOWN TO THEM.) Ha! They thought Kanga was chasing them.

SKUNK

Kanga?

SQUIRREL

(RUNNING TO SKUNK AND RABBIT #1.) Wh-what's that?

RABBIT #3

(CROSSING DOWN THE STEPS TO THE PLATFORM AT RIGHT.)  
Never Mind, I'll bet there's no such thing.

RABBIT #2

All that about soap --- and bathtubs --- and poison ---

RABBIT #3

(SITTING ON THE CENTER PLATFORM.) Who ever heard of stuff  
like that!

SQUIRREL

(TO RABBIT #1.) Did you?

RABBIT #1

No ...

RABBIT

(AS SHE ENTERS FROM RIGHT, FOLLOWED BY EEYORE.) We  
went the wrong way ...

EEYORE

Of course we did. What can you expect. (THEY CROSS UP ONTO THE  
PLATFORM UNIT; RABBIT EXITS DOWN THE HOLE INTO HER  
HUTCH; EEYORE EXITS DOWN ESCAPE STAIRS UP LEFT.)

SQUIRREL

What's the matter with them?

(OWL HURRIES ON FROM RIGHT, CROSSES UP TOWARD HIS TREE  
AND IS CONFRONTED BY A SCORNFUL RABBIT #2, WHO TAUNTS:)

RABBIT #2

Fraidy cats! (HE RISES, CROSSES TO OWL, WHO SCURRIES OFF  
BEHIND HIS TREE.)

SKUNK

(HE CROSSES FAR TO THE LEFT, LOOKING OFFSTAGE AND SNIFFING.) Something is coming ...

RABBIT #1

(FOLLOWING SKUNK.) What?

SKUNK

Something strange ...

RABBIT #3

(HE SWINGS DOWN TO GROUND LEVEL, CENTER.) How do you know?

SKUNK

I'm very sensitive to unpleasant smells. And I've never come across anything like this before ...

RABBIT #1

Is it a Kanga?

RABBIT #2

(CROSSING LEFT CENTER.) Oh sure! When there isn't any such thing?

SQUIRREL

(MOVING NERVOUSLY TO LEFT.) Maybe Rabbit wasn't fooling.

RABBIT #2

Sure she was --- she made the whole thing up.

RABBIT #1

She wouldn't do that.

RABBIT #3

She doesn't know everything ...

RABBIT #2

She knows more than you do!

RABBIT #3

You take that back! (HE DOUBLES UP HIS FISTS AND JUMPS UP AND DOWN, READY TO FIGHT.)

RABBIT #2

Make me! (THEY TUSSLE ON THE GROUND CENTER.)

SQUIRREL

(CROSSING A LITTLE WAY TOWARD THEM.) Shouldn't we stop them?

SKUNK

(CROSSING TO SQUIRREL.) Remember what Christopher Robin says: "Never interfere in other animals' business."

RABBIT #1

(POINTING OFF LEFT.) Uh - oh! L-L-L-Look! (SHE, SQUIRREL AND SKUNK RUN OFF RIGHT.)

(KANGA AND ROO ENTER AT LEFT, KANGA TUGGING A WASHTUB ON WHEELS WITH A ROPE IN HER RIGHT HAND, ROO AT HER LEFT. THEY STOP TO THE LEFT OF THE QUARRELING YOUNGSTERS, WHO FINALLY ROLL TO A HALT AT HER FEET.)

RABBIT #2

Give up?

RABBIT #3

(PANTING.) All right. What were we fighting about?



RABBIT #2

I forget.

RABBIT #3

(STANDING UP, HE SEES KANGA.) Something about a --- a --- (HE BACKS RIGHT AWAY FROM HER.)

RABBIT #2

Only there wasn't any such --- (GETTING UP ON HIS HANDS AND KNEES, HE SPIES KANGA'S FOOT.) any such --- (HIS GAZE FOLLOWS THE LENGTH OF HER TALL PERSONAGE UPWARDS. HE AND RABBIT #3 SCREAM AND RUN OFF RIGHT. ROO SLIPS BETWEEN KANGA'S LEGS TO WATCH THEM.)

KANGA

Well! Disgraceful. Perfectly disgraceful.

ROO

(STANDING UP AND GRABBING KANGA'S RIGHT HAND, DELIGHTED.) Mama, can I go play with them? (HE PULLS HER TO THE RIGHT A BIT.)

KANGA

(STANDING HER GROUND DESPITE THE TUGGING.) Certainly not, Roo.

ROO

But you said when we came to the forest, I'd have someone to play with. And I haven't seen anybody but them. Maybe nobody else lives here!

KANGA

(PULLING ROO AND THE WASHTUB, NOW IN HER LEFT HAND, DOWN CENTER.) Nonsense. There are plenty of animals in the forest.

ROO

Then where are they?

KANGA

I simply can't understand it. But never mind --- you wouldn't want to play with those two filthy creatures. (SHE LOOKS OFF RIGHT.)

ROO

Well ---

KANGA

Looking as if they've never had a bath in their lives!

ROO

Darn it!

KANGA

What did you say?

ROO

(DROPPING HER HAND AND CROSSING RIGHT.) Nothing.

KANGA

(DROPPING THE WASHTUB ROPE AND CROSSING RIGHT.) I heard it Roo. (SHE SETS HIM ON MUSHROOM AT RIGHT.) And you know what that means. (SHE PULLS A WASHRAG FROM ONE OF HER POCKETS, CROSSES CENTER TO THE TUB, DIPS THE RAG IN AND COMES BACK UP WITH A SOAPY-LOOKING RAG.) When our mouth says ugly things we must wash it. Mustn't we, Roo? (SHE CROSSES RIGHT TO HIM AND PROCEEDS TO DO THIS. HE SQUIRMS AND WAILS THROUGH THE SOAP.) There we are. (SHE NOTICES A SCRATCH ON HIS RIGHT KNEE.) My goodness, what did you do to your knee? (HE TRIES TO TURN AWAY AND BURBLES SOMETHING THROUGH THE SOAP. SHE CROSSES AROUND TO HIS RIGHT TO GET A CLOSER

LOOK.) A nasty scratch, dear. (SHE REACHES INTO ANOTHER POCKET AND PULLS OUT A BOTTLE OF IODINE. ROO SPOTS IT AND BEGINS TO BURBLE FRANTICALLY.) We'll have to put something on it. (SHE OPENS THE BOTTLE AMID PROTESTS FROM ROO.) We don't want it to get infected, do we?

ROO

Not iodine! Not ---

KANGA

(DABBING HIS KNEE WITH IODINE.) Just a touch ---

ROO

OUCH!!! (HE JUMPS UP AND DOWN AT RIGHT, SCREAMING AND BLOWING FRANTICALLY ON HIS KNEE.)

KANGA

(PUTTING THE BOTTLE AWAY.) There's a brave little Roo. Think how lucky you are. You wouldn't want to be like those poor creatures --- with no one to look after you properly. Aren't you thankful? (SHE CROSSES TO DOWN RIGHT CENTER. HE MUMBLES SOMETHING AS HE STOOPS TO EXAMINE HIS POOR KNEE.) What was that?

ROO

(STANDING UP AND FONDLING HIS TAIL INNOCENTLY.) Thankful.

KANGA

If only something could be done for them. If I could get hold of them for one day ...

ROO

(LOOKING UP AND OUT AT THE AUDIENCE, DEVILISHLY.) Would they have a bath?

KANGA

(ENRAPTURED WITH THE IDEA.) Plenty of soap and good hot water ...

ROO

Then could I play with them? (HE CROSSES TO HER.)

KANGA

After a touch of disinfectant powder.

ROO

Would they have oatmeal for breakfast?

KANGA

And a big spoonful of Strengthening Medicine! Oh, the things I could do with them!

ROO

Would they be thankful, too?

KANGA

Perhaps not at first. Not right away. But no use thinking about it. I couldn't take care of all the animals in the forest ... (SHE LOOKS AROUND.) ... wherever they are ...

ROO

How about just one?

KANGA

Dear little Roo, we'll see. (SHE STARTS TO SEARCH FOR SOMETHING, LOOKING AROUND UP CENTER, THEN LEFT AND DOWN LEFT.)

ROO

One my own size. It would be so nice ...

KANGA

(CROSSING LEFT.) We'll try to find a playmate for you, dear. (SHE STOPS AT TREE DOWN LEFT, LOOKING OFFSTAGE.) I think that will do nicely.

ROO

What will?

KANGA

For our new home.

ROO

(CROSSING LEFT TO HER AND LOOKING OFF.) Are we going to live there?

KANGA

Let's see ... It has shade, privacy, plenty of water in that stream ...

(THE SOUNDS OF POOH, CHRISTOPHER ROBIN AND PIGLET SINGING "ISN'T IT FUNNY" OFF RIGHT ARE HEARD. ROO TURNS AND LOOKS OFF IN THAT DIRECTION.)

ROO

Mama ...

KANGA

Don't bother me now, dear.

ROO

(TUGGING AT HER.) Somebody's coming!

KANGA

Really?

ROO

I hear them --- and that means somebody lives in the forest.

KANGA

I do believe you're right. Come with me, Roo. (SHE CROSSES RIGHT, GETS THE TUB AND CROSSES LEFT WITH IT.)

ROO

(HIS HEAD FOLLOWS HER AS SHE GOES RIGHT...) Why? (...AND AS SHE GOES LEFT.) Where?

KANGA

One must be patient and explain everything. (SHE TAKES HIS HAND AND LEADS HIM OFF LEFT AS SHE CONTINUES TO SPEAK.) Because if they see you, they'll know we live here. And if they know we live here, I shall have to invite them to tea. And I don't want to have company yet, because everything is a mess. And ---

ROO

(BEING PULLED OFF LEFT.) All right! I just asked...

(POOH, CHRISTOPHER ROBIN AND PIGLET ENTER DOWN RIGHT. CHRISTOPHER ROBIN CARRIES A POPGUN, AN UMBRELLA AND A LARGE BALLOON. PIGLET SCAMPERS UP CENTER, THEN LEFT. POOH AND CHRISTOPHER ROBIN CROSS LEFT, DIRECTLY TO THE HONEY TREE.)

PIGLET

I hope we didn't sing too loudly.

POOH

Why, Piglet?

PIGLET

(MOTIONING TOWARD THE BEEHIVE.) They seem to have heard us.

POOH

I doubt it. How could they hear us when they're buzzing like that?

CHRISTOPHER ROBIN

Silly old bear!



POOH

Are you still feeling jumpy, Piglet?

PIGLET

(SHE CROSSES RIGHT, LOOKING OFF.) I hate to be cowardly, but I couldn't help noticing --- as we were coming this way, (SHE CROSSES RIGHT ARM ACROSS CHEST, POINTING LEFT.) everybody else was going that way. (SHE CROSSES LEFT ARM ACROSS CHEST, POINTING RIGHT.)

POOH

I noticed, myself. (PIGLET DROPS HER ARMS.)

CHRISTOPHER ROBIN

They were, were they?

POOH

It's all this talk about Kanga.

CHRISTOPHER ROBIN

Where did you hear about Kanga?

(KANGA PEEKS OUT FROM DOWN LEFT AT THE MENTION OF HER NAME.)

POOH

(CROSSING TO CHRISTOPHER ROBIN AT CENTER.) Christopher Robin ---

CHRISTOPHER ROBIN

Yes?

PIGLET

Is there a Kanga coming to the forest?

## CHRISTOPHER ROBIN

You'll have to find out for yourself, Piglet.

## PIGLET

You mean ---

## POOH

(LOOKING AWAY FROM TREE TO PIGLET.) If Christopher Robin knows a secret, you don't expect him to tell, do you?

## PIGLET

Let's get out of here. Let's go that way! (SHE POINTS OFF RIGHT.)

## POOH

As soon as I reach that honey. After all, if we're going on a journey I've got to have a little something to sustain me. (HE CROSSES TO PIGLET.)

## PIGLET

If I weren't such a coward, I'd go alone!

## POOH

Stop worrying, Piglet. You're safe as long as you're with me. Don't I always keep you out of trouble?

(AS THEY CONVERSE, CHRISTOPHER ROBIN LOOKS UP AT THE TREE AND BEGINS TO CROSS AROUND BEHIND IT, SIZING UP THE SITUATION.)

## PIGLET

What about that time we ---

## POOH

Don't I usually keep you out of trouble?

PIGLET

Well ---

POOH

You can depend on me.

PIGLET

You're sure?

POOH

Quite sure. (HE CROSSES TO CHRISTOPHER ROBIN.) Now let me see ---

CHRISTOPHER ROBIN

Do you think it will really work?

POOH

I think --- when you go after honey, it's very important not to let the bees know you're coming. If you have a blue balloon, they might think you're part of the sky and not notice!

CHRISTOPHER ROBIN

Wouldn't they notice you underneath the balloon?

POOH

You never can tell, with bees ... (HE DOES A BACKWARD SOMERSAULT UP RIGHT.)

CHRISTOPHER ROBIN

What are you doing?

POOH

(RUBBING DIRT ON HIMSELF. KANGA SEES THIS AND EXITS LEFT, DISGUSTEDLY.) I'll try to look like a small black cloud. (HE GETS

UP, BRUSHES HIS HANDS AND LOOKS HIMSELF OVER.) That will deceive them. And then, with your help ...

CHRISTOPHER ROBIN

(INDICATING THE UMBRELLA.) I'll do what you asked me.

POOH

(STEPPING UP TO THE CENTER PLATFORM.) I'll take off from here. (HE REACHES DOWN FOR THE BALLOON. PIGLET STEPS ON THE PLATFORM AND HOOKS POOH TO THE FLYING CABLE VIA A HARNESS AND HOOK RIGGING INSIDE HIS COSTUME. OWL PEEKS OUT OF HIS WINDOW, THEN COMES DOWN ON THE PLATFORM TO GIVE POOH A KNAPSACK FILLED WITH POTS AND PANS TO CARRY THE HONEY DOWN. IN REALITY, THIS KNAPSACK IS USED TO MASK THE LARGE HOOK BY WHICH POOH IS ATTACHED TO THE CABLE. THE CHARACTERS AD-LIB THEIR FAREWELLS AND GOOD WISHES TO POOH AS THIS BUSINESS IS BEING PERFORMED.)

POOH

Here--- I --- go! (HE RISES INTO THE AIR. (See Plate 1).

CHRISTOPHER ROBIN

Hooray!

POOH

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

CHRISTOPHER ROBIN

You look like a bear holding onto a balloon.

POOH

Not like a small black cloud in a blue sky?

CHRISTOPHER ROBIN

Not very much.



## PIGLET

(CROSSING TO STUMP UP RIGHT AND LOOKING AROUND NERVOUSLY.)  
I wish he'd hurry up.

## POOH

Don't forget your part.

## CHRISTOPHER ROBIN

(HE OPENS THE UMBRELLA OVER HIS HEAD AND BEGINS PACING BACK AND FORTH, LOOKING UP IN THE SKY AND SAYING:) Tut, tut, it looks like rain. (AFTER TRYING THIS A FEW TIMES, HE STOPS TO TALK TO POOH.) Can't you get any closer to the tree? You're at least ten feet away from it --- and a bit too high.

## POOH

I'm trying ...

(OWL IS STANDING ON PLATFORM AT RIGHT TRYING TO BLOW POOH CLOSER TO THE TREE OR STIR UP A WIND WITH HIS WINGS. PIGLET PACES BACK AND FORTH FROM THE STUMP UP RIGHT TO THE MUSHROOM DOWN RIGHT, THEN TO CENTER STAGE, LOOKING AROUND NERVOUSLY AND GLANCING UP AT POOH. ROO ENTERS DOWN LEFT AND SPIES PIGLET AT CENTER. HE RUNS TO HER AND BEGINS TO SIZE HER UP AS A PLAYMATE.)

## CHRISTOPHER ROBIN

Maybe a breeze will come along and blow you closer.

## POOH

When?

## CHRISTOPHER ROBIN

You'll just have to be patient. (HE RESUMES HIS PACING AND MUR-MURING ABOUT THE RAIN, OCCASIONALLY HOLDING HIS HAND OUT UNDER THE UMBRELLA TO SEE IF THE DOWNPOUR HAS STARTED.)



ROO

(TUGGING AT PIGLET'S ARM.) What's your name? (SHE PAYS NO ATTENTION TO HIM AND CONTINUES LOOKING ANXIOUSLY UP AT POOH AND OFF RIGHT.) What's your name, please? (HE MOVES AROUND TO HER RIGHT.)

PIGLET

Piglet.

ROO

Piglet . . . Mama--- I've found a playmate!

CHRISTOPHER ROBIN

(WAVING AS HE PASSES BY ROO, CROSSING RIGHT.) Hallo there, Roo. (HE WATCHES POOH AGAIN.)

PIGLET

(LOOKING TOWARD THE AUDIENCE.) Roo? (TURNING TO ROO.)  
Roo?

KANGA

(ENTERING DOWN LEFT, DRYING HER HANDS ON HER APRON.) Well, isn't that nice? She's just the right size.

(CHRISTOPHER ROBIN CROSSES LEFT TOWARD KANGA, STILL WATCHING POOH. SEE FIGURE 3.)

PIGLET

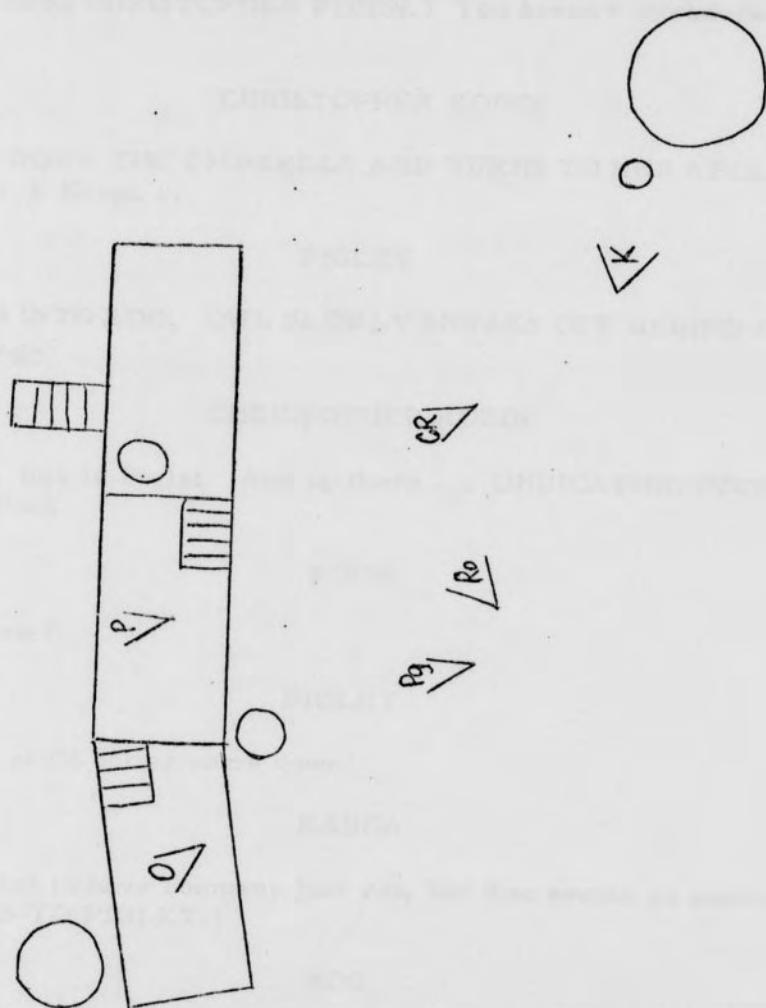
(LOOKING BACK AND FORTH FROM KANGA TO ROO.) Roo!

ROO

That's my name. .

PIGLET

But if you're Roo, she must be . . .



Ro = Roo  
 CR = Christopher Robin  
 K = Kanga

Roo is suspended several feet  
 above the platform.



KANGA.

(REPROACHING CHRISTOPHER ROBIN.) You haven't introduced us properly.

CHRISTOPHER ROBIN

(HE TAKES DOWN THE UMBRELLA AND TURNS TO HER APOLOGETICALLY.) Kanga ...

PIGLET

(SHE BACKS INTO ROO. OWL SLOWLY SNEAKS OFF BEHIND HIS TREE.) Kanga!

CHRISTOPHER ROBIN

... and Roo, this is Piglet. And up there ... (INDICATING POOH.) ... Winnie-the-Pooh.

POOH

Did you call me?

PIGLET

Pooh, I think you'd better come down!

KANGA

I hadn't intended to have company just yet, but Roo seems so anxious... (SHE CROSSES TO PIGLET.)

ROO

Give her a bath right now, Mama, so I can play with her! (HE PUSHES PIGLET TOWARD KANGA.)

KANGA

Very well. (SHE GETS A GOOD GRIP ON PIGLET, THEN SAYS TO ROO:) Run and get water, dear. (ROO HURRIES OFF DOWN LEFT.)

PIGLET

A bath? Me-- a bath ---

KANGA

The tub is all ready. What are you squirming for?

CHRISTOPHER ROBIN

(CROSSING TO KANGA.) She --- ah --- never had a bath before.

KANGA

Well! Then it's about time!

CHRISTOPHER ROBIN

It may be a shock. That is, she won't like it ...

KANGA

How do you know --- when she's never had one?

CHRISTOPHER ROBIN

I suppose you're right ...

(ROO RETURNS WITH TUB AND STOPS DOWN LEFT CENTER. KANGA  
CROSSES WITH PIGLET TO THE TUB. CHRISTOPHER ROBIN COUNTERS  
RIGHT.)

KANGA

We'll need more water, dear. (ROO EXITS DOWN LEFT TO GET SOME.)

PIGLET

Pooh! You've got to come down --- right now!

POOH

I know, Piglet --- but how can I get down?

PIGLET

Help! Let go of the balloon! (SHE STRUGGLES WITH KANGA TO KEEP FROM GOING INTO THE TUB.)

POOH

If I let go, I won't be much help to anyone ...

PIGLET

Christopher Robin, please! Can't you shoot the balloon? (SHE PULLS RIGHT TOWARD HIM.)

POOH

Yes --- if you shoot the balloon, I might float down gradually.

KANGA

(PULLING PIGLET BACK TOWARD THE TUB.) Honestly, such a time ...

CHRISTOPHER ROBIN

I don't have very good aim, but I'll try! (HE BACKS AND AIMS, THEN SHOOTS THE POPGUN.)

POOH

(LOOKING BACK TO HIS REAR END.) Ow!

CHRISTOPHER ROBIN

(TAKING A FEW STEPS IN TOWARD POOH.) Did I miss?

POOH

You didn't exactly miss, but you missed the balloon.

PIGLET

Try it again!

## CHRISTOPHER ROBIN

I'm out of ammunition. I'll go get some more. (HE RUNS OFF DOWN RIGHT.)

## PIGLET

Oh-h-h-h!

## KANGA

I've never seen anything like it!

## PIGLET

Pooh --- you've got to come down! You said you'd protect me --- you said you'd keep me out of trouble.

## POOH

But I can't! I can't get down!

(ROO ENTERS WITH A BUCKET OF WATER. KANGA GETS PIGLET INTO THE TUB AT LAST.)

## PIGLET

You promised --- you --- (ROO SPLASHES THE WATER ON PIGLET AND INTO THE TUB.)

## KANGA

Now stop wiggling or you'll get soap in your eyes. (SHE AND KANGA WASH PIGLET THOROUGHLY AS SHE STRUGGLES IN THE TUB. SEE PLATE 2.) This is just the beginning --- first the bath --- then the diet --- the Strengthening Medicine --- I certainly have my work cut out for me ...

## PIGLET

Pooh, this is your fault --- all your --- Pooh! Help! Help! (MUSIC SWELLS AND CURTAIN FALLS AS LIGHTS DIM OUT.)

(THERE IS A MUSICAL INTERLUDE BETWEEN ACTS WITH NO INTERMISSION. THE HOUSE REMAINS DARK.)





## ACT TWO

## Scene One

(CHRISTOPHER ROBIN ENTERS IN FRONT OF THE CURTAIN DOWN RIGHT, CARRYING THE TEDDY BEAR. SPOT COMES UP AND FOLLOWS HIM. HE SITS DOWN ON THE SIDE STAGE AND SWAYS TO AND FRO TO THE MUSIC, MAKING THE BEAR DANCE IN HIS LAP. MUSIC OUT.)

CHRISTOPHER ROBIN

(TO THE ORCHESTRA.) Do go on, please.

VOICE

I thought you wanted me to finish the story.

CHRISTOPHER ROBIN

Story?

VOICE

Don't you remember? You had gone home to look for more ammunition, while Pooh stayed up in the air holding onto a balloon ...

CHRISTOPHER ROBIN

Yes! And poor Piglet ...

VOICE

Yes, poor Piglet ... she'd never been clean before.

CHRISTOPHER ROBIN

Did it take me very long to get more ammunition?

VOICE

Quite a while. By the time you got back and shot the balloon ...

CHRISTOPHER ROBIN

I didn't miss next time?

VOICE

No.

CHRISTOPHER ROBIN

I'm glad of that.

VOICE

Pooh floated down to the ground --- but he'd been holding onto the balloon for such a long time that his arms stayed up in the air.

CHRISTOPHER ROBIN

Like this? (HE HOLDS THE TEDDY BEAR'S PAWS OVER ITS HEAD.)

VOICE

Like that.

CHRISTOPHER ROBIN

Wasn't he uncomfortable?

VOICE

Very uncomfortable. But after all, it was his own fault. There was his best friend --- in grave difficulty --- and where was Pooh? Up in the air. All because he wanted to eat honey. You'll have to admit it served him right.

CHRISTOPHER ROBIN

(TO THE BEAR.) I'm afraid it did serve you right.

(CURTAIN RISES AND STAGE LIGHTS UP. SPOT OUT ON CHRISTOPHER ROBIN. HE EXITS DOWN RIGHT. POOH IS ONSTAGE, SITTING ON HIS MUSHROOM DOWN RIGHT, HIS ARMS STILL POISED IN THE AIR. OWL IS IN HIS TREE, LOOKING OUT THE WINDOW AND CHIDING POOH.)

POOH

It serves me right! Pooh Bear, how could you do a thing like that?

OWL

How could you?

POOH

I don't know.

OWL

Of course, you were hungry ...

POOH

Yes, I was hungry ...

OWL

But being hungry is no excuse for Deserting Your Best Friend.

POOH

Not even if you're terribly hungry?

OWL

No excuse.

POOH

Practically starving!

OWL

At any rate, it's a very bad excuse. (HE SLAMS THE WINDOW SHUT.)

EEYORE

(ENTERING AT LEFT AND CROSSING DOWN RIGHT TO POOH.) A hard fall, was it?

POOH

(STANDING.) I beg your pardon, Eeyore?

EEYORE

One often talks to oneself after a bad fall. Landed on your head, perhaps?

POOH

I landed in a sitting position.

EEYORE

(CROSSING AROUND TO POOH'S RIGHT.) Any severe pain?

POOH

No.

EEYORE

I was afraid of that. The worst sort of injuries --- no severe pain --- no pain at all!

POOH

(CROSSING TO CENTER). The only trouble with me is, I can't get my paws back to where they belong. And I must get them down. Something has to be done about Piglet --- right away!

OWL

(COMING FROM BEHIND THE TREE, SHAKING HIS HEAD.) Piglet.

EEYORE

Poor little Piglet. (HE SITS ON MUSHROOM DOWN RIGHT.)

POOH

You see, Kanga captured her --- quite by accident --- and she's in a terrible predicament.

EEYORE

In hot water? (HE CROSSES LEFT TO POOH.)

POOH

How did you know?

EEYORE

A-ha.

POOH

She must be rescued, right away.

OWL

(MOVING IN TO THEM.) Immediately.

EEYORE

Without waiting a minute.

POOH

The question is, how shall we rescue her?

EEYORE

(HE AND OWL LOOK AT EACH OTHER, THEN BACK TO POOH.) We?

OWL

How shall you rescue her?

EEYORE

Yes, that's the question.

OWL

Since Piglet is your best friend, we know you want to be the one.

POOH

Oh. (HIS ARMS DROP AT LAST.)

EEYORE

Especially since the whole thing was your fault.

PIGLET

No! No-no-no-o-o! (FROM OFFSTAGE LEFT.) (ALL THREE ON-STAGE LOOK IN THE DIRECTION OF THE NOISE.)

OWL

(CROSSING TO POOH AND SHOOING HIM TO THE LEFT.) You'd better hurry.

EEYORE

If it isn't too late ... which it probably is. (HE CROSSES RIGHT A FEW STEPS.)

POOH

But how? What shall I do?

EEYORE

Much too late.

OWL

Why not go to Kanga --- explain the situation --- (HE PUSHES POOH FURTHER LEFT.)

POOH

How?

OWL

Just say, "Kanga, you have something that doesn't belong to you. That isn't your Piglet --- that's our Piglet." And then ...

POOH

Then?

OWL

She will have no alternative other than to let Piglet go. She'll have to. At least --- she ought to.

POOH

There's a difference between "ought to" and "have to."

EEYORE

And Kangas are generally regarded as one of the Fiercer Animals.

OWL

Quite true.

POOH

I wouldn't want to do anything foolish.

OWL

You've already done something foolish. And I just happened to remember --- that bears are also regarded as one of the Fiercer Animals.

POOH

Bears?

OWL

Very fierce.

POOH

Me?

OWL

They snarl, growl, do all sorts of nasty things. Can't you growl, Pooh? (EEYORE, INTERESTED, MOVES IN TOWARD THEM.)



POOH

I don't know.

OWL

Try.

POOH

(TIMIDLY.) Grr-rr-r. How was that?

EEYORE

It wasn't much.

POOH

(A LITTLE BOLDER.) Grr-rr-r.

OWL

Let's have just a little snarl.

POOH

(BARING HIS TEETH.) Grr-rr-r!

OWL

(TO EEYORE.) Better, don't you think?

EEYORE

Should be a little more bloodcurdling.

POOH

(LOUDLY AND STRONGLY.) Grrr-rrr-rr-r!!

OWL

Ah!

POOH

(AGAIN, EVEN LOUDER.) GRR-RRR-RR-RRR!!! (EEYORE AND OWL RECOIL. POOH RUNS UPSTAGE TO THE TREE DOWN LEFT.)

OWL

What's the matter?

POOH

(PEEKING OUT FROM BEHIND THE TREE.) I frightened myself.  
(EEYORE EDGES DOWNSTAGE AND PEERS OFF LEFT.)

OWL

That's a good sign.

POOH

(CROSSING TO OWL.) The question is, will I frighten Kanga?

OWL

There's no doubt about it.

EEYORE

And a good thing, too, 'cause here she comes! (HE POINTS OFF DOWN LEFT.)

POOH

Who?

OWL

Where?

EEYORE

Kanga. She's coming this way.

OWL

(CROSSING DOWNSTAGE AND PULLING EEYORE OFF RIGHT.)  
Come, Eeyore.

POOH

You aren't going?

EEYORE

We'll be around if you need us.

POOH

(HE STARTS TO FOLLOW THEM, THEN STOPS AT RIGHT CENTER  
AND BRACES HIMSELF FOR THE CONFRONTATION.) Where?

OWL

Somewhere.

KANGA

(ENTERING DOWN LEFT WITH ROO AND PIGLET IN HAND.) Now  
then, chins up, chests out --- make the most of every step. (THEY  
CROSS UP LEFT, THEN TO CENTER, MARCHING. PIGLET IS IN  
SPANKING CLEAN OVERALLS WITH A BIG BLUE BOW AROUND HER  
NECK.)

ROO

I can't go any faster.

KANGA.

Nonsense.

PIGLET

(STRUGGLING RIGHT TOWARD POOH.) Pooh --- it's Pooh!

KANGA

Why, so it is.

PIGLET

At last --- (POOH CROSSES TO CENTER AND ASSUMES A WIDE STANCE FACING KANGA.)

KANGA

Would you mind? You're blocking the path.

POOH

Er - um ...

KANGA

After all, it doesn't belong to you, does it?

POOH

That's what I wanted to explain. You have something that doesn't belong to you. I mean ...

KANGA

(PULLING A FEW STEPS TO THE LEFT.) Whatever is he talking about?

POOH

(HE FOLLOWS HER.) Piglet.

PIGLET

Poo-oo-h!

POOH

(PEERING INTO PIGLET'S FACE.) You are Piglet?

PIGLET

Of course I am!

POOH

I just wanted to be sure. You don't look like Piglet. (PIGLET TRIES TO PULL TOWARD HIM.)

KANGA

Now, now --- musn't let go of my hand.

POOH

But you ought to let her go. She isn't your Piglet. She's our Piglet.

KANGA

Well! No wonder she was in such a state. Your Piglet!

POOH

So if you'd kindly give her back ...

KANGA

I'll do no such thing! What an idea. The poor thing is having proper care for the first time in her life. Now move aside! (SHE STARTS TO CROSS RIGHT, BUT POOH STANDS SOLID.)

POOH

Grr-rr-r.

KANGA

(TRYING TO BUDGE HIM WITH HER CHEST, AS NO HANDS ARE FREE.) Out of the way!

POOH

Grr-rr-r!

KANGA

What was that?

POOH

(A HUGE GROWL.) GRR-RR-RR!!

KANGA

(BACKING UP LEFT.) Oh, dear ... oh, dear!

POOH

(ADVANCING PROUDLY.) Gr-rr-r --- (HE BEGINS TO COUGH.)

KANGA

(PULLING ROO AND PIGLET IN TO HER.) Now keep away from us!  
Don't you come any closer!

ROO

Oo-o-oh!

POOH

Frightening, isn't it?

KANGA

Dreadful. Simply dreadful!

POOH

Gr-r-row-w-w. (AGAIN HE COUGHS.)

KANGA

I've never heard anything like it.

POOH

And I'll keep it up until you let Piglet go.

KANGA

You'll keep it up until you do something about it. That's the worst cold  
I've ever seen.

POOH

Cold?

KANGA

(PULLING A BOTTLE FROM AN APRON POCKET.) If you've any sense at all, which you probably haven't --- you'll take some of this cough medicine. One spoonful every half hour.

POOH

(TURNING AWAY.) No thank you!

ROO

Drink it all! It tastes like poison.

(PIGLET AND ROO BOTH COUGH, TRYING TO CONCEAL IT FROM KANGA, BUT TO NO AVAIL. KANGA FILLS TWO SPOONS WITH MEDICINE AND ADVANCES. PIGLET AND ROO BACK ACROSS THE STAGE TO DOWN RIGHT. KANGA POPS THE SPOONS INTO THEIR MOUTHS, THEY MAKE GAGGING NOISES AND TURN TO THE AUDIENCE, STICKING OUT THEIR TONGUES AT THE AWFUL TASTE. KANGA STARTS TOWARD POOH, BUT HE BACKS AWAY, SHAKING HIS HEAD.)

KANGA

Foolish bear... (PUTTING THE BOTTLE BACK IN HER APRON.) But we can't help those who won't help themselves. (TAKING ROO'S HAND, THEN PIGLET'S.) Come, Roo. Come, Piglet. We'll finish our walk, then a nap and then another bath! (THEY EXIT RIGHT.)

POOH

Wait a minute ...

KANGA

Chin up, Piglet. One, two, one, two ...



POOH

(HE STARTS OFF AFTER THEM, THEN STOPS AND CRIES PITI-  
FULLY TO THE SURROUNDING FOREST:) Owl! Eeyore! Rab---

(AS HE IS DOING THIS, THE DOUBLE DOORS IN FRONT OF THE UP  
LEFT PLATFORM OPEN, REVEALING RABBIT'S HUTCH BENEATH  
THE HILL. SEE FIGURE 4. THERE IS A SMALL CUPBOARD UP LEFT,  
A ROCKING CHAIR, TABLE AND LAMP IN THE CORNER UP RIGHT, A  
LADDER UP CENTER LEADING DOWN FROM THE OPENING AT THE  
TOP, AND A TABLE AND CHAIR WHICH RABBIT PLACES IN THE  
DOWN LEFT CENTER AREA OF THE HUTCH. SHE THEN CLIMBS THE  
LADDER A FEW RUNGS, PEEKS OUT HER FRONT DOOR AND SPIES  
POOH. WHEN HE CALLS HER NAME, SHE REACTS, POPS BACK  
INTO THE HOLE AND LOOKS AROUND FOR A PLACE TO HIDE.  
FINALLY, SHE SCAMPERS UNDER THE KITCHEN TABLE.)

POOH

Well, why not? Rabbit talks a good deal about taking action. (HE  
CROSSES UP TO THE PLATFORM UP LEFT, KNEELS BY RABBIT'S  
DOOR AND KNOCKS.) Rabbit? Is anybody home? What I said was  
"is anybody home?"

RABBIT

(IN A DEEP, DISGUISED VOICE.) No!

POOH

Bother! Isn't there anybody there at all?

RABBIT

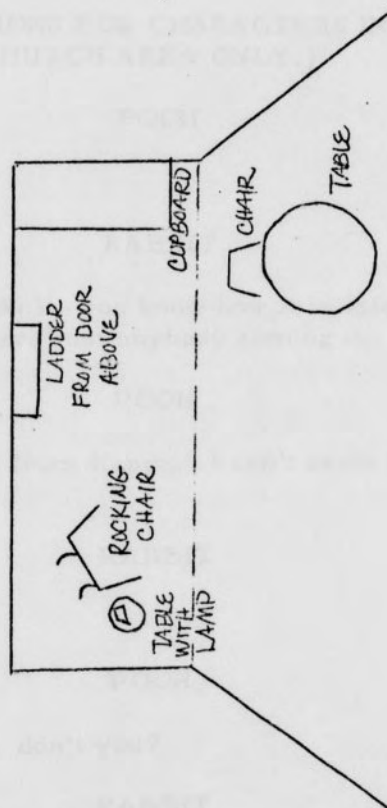
(SAME VOICE.) Nobody!

POOH

(THOUGHTFULLY, TO HIMSELF.) There must be somebody there,  
because somebody said "nobody." (HE CALLS DOWN AGAIN.) Hello.  
Could you kindly tell me where Rabbit is?

RABBIT

She's gone to see her friend, Pooh Bear.



Ground plan: Rabbit's hutch interior

Scale:  $\frac{1}{2}'' = 1'$

POOH

Oh. (HE STANDS, TURNS TO LEAVE, THEN TURNS BACK AND SHOUTS DOWN AGAIN.) But this is me! Pooh!

RABBIT

(RESUMING HER OWN VOICE.) Oh, well, then. Come in. (POOH COMES DOWN THE LADDER INTO THE HUTCH.) It is you. I'm glad. (SHE STANDS UP.)

(NOTE: STAGE DIRECTIONS FOR CHARACTERS IN THE HUTCH REFER TO THE SMALL HUTCH AREA ONLY.)

POOH

Who did you think it was?

RABBIT

(CROSSING TO POOH.) Well, you know how it is lately. You can't be too careful --- can't have just anybody coming in.

POOH

Piglet's got to be rescued from Kanga. I can't seem to do it alone. So if you'll help me ...

RABBIT

Right now?

POOH

You do like to take action, don't you?

RABBIT

Certainly! (DURING THE NEXT FEW SPEECHES, SHE MOVES TO RIGHT AND AROUND THE TABLE, DUSTING AND STALLING FOR TIME. POOH FOLLOWS HER EVERY MOVE.)

POOH

Owl and Eeyore won't do anything. They seem to be afraid of her.

RABBIT

A-ha!

POOH

Not like you...

RABBIT

Not at all!

POOH

Shall we start now? (HE STARTS TO CLIMB THE LADDER.)

RABBIT

Uh --- Pooh?

POOH

We don't want to waste time.

RABBIT

(CROSSING RIGHT, THINKING.) I nearly forgot ...

POOH

What?

RABBIT

Lunch.

POOH

No time for that.

RABBIT

Imagine forgetting to eat lunch. Won't you join me? (SHE CROSSES LEFT TO CUPBOARD, GETS A POT AND A SPOON.)

POOH

No, no!

RABBIT

(TURNING TO HIM WITH THE POT.) Fancy, I didn't know I had all this honey.

POOH

(EDGING DOWN RIGHT, AWAY FROM THE HONEY.) But Piglet ...

RABBIT

Nearly a full pot, wouldn't you say? (SHE CROSSES RIGHT AND WAVES THE POT UNDER POOH'S NOSE.)

POOH

Piglet --- Honey ---

RABBIT

Quite full, I'd say ...

POOH

Honey ...

RABBIT

(HANDING THE POT TO POOH.) Help yourself. Or would you prefer marmalade? (SHE GETS ANOTHER POT FROM THE CUPBOARD UP LEFT.)

POOH

Both! (RABBIT HANDS HIM A SPOON AND HE STARTS TO EAT, SITTING AT THE TABLE DOWN LEFT.)

RABBIT

(AS SHE SETS THE MARMALADE POT ON THE TABLE.) Here we are.

POOH

(BETWEEN MOUTHFULS.) I really shouldn't ... take the time ...  
Must rescue Piglet ...

RABBIT

(CROSSING TO RIGHT OF POOH.) One shouldn't skip lunch, Pooh.  
Life's too short and all that.

POOH

Much too short.

RABBIT

You're looking better already.

POOH

Feeling much better, too. (HE PUTS DOWN THE HONEY POT AND  
PICKS UP THE JAR OF MARMALADE.) Much better.

RABBIT

One needs strength.

POOH

I do feel stronger! Life certainly is too short to miss any lunches.

RABBIT

You're absolutely right.

POOH

(HE SITS BACK, SATISFIED.) I feel like a new bear. (HE SETS DOWN  
THE EMPTY JAR OF MARMALADE.)

(MUSIC: "SING HO! FOR THE LIFE OF A BEAR" BEGINS. POOH  
STANDS AND CROSSES TO RABBIT. SPOT PICKS THEM UP AND  
FOLLOWS THEM DURING THE SONG.)

## POOH

(HE AND RABBIT DANCE WITH FOOT SKUFFS AND ELBOW SWINGS.)  
 Sing ho! for the life of a bear,  
 Sing ho! for the life of a bear.  
 I don't much care if it rains or snows  
 'Cos I've got a lot of honey on my nice new nose.  
 I don't much care if it snows or thaws  
 'Cos I've got a lot of honey on my nice clean paws.  
 Sing Ho! for a bear. Sing Ho! for a Pooh.  
 And I'll have a little something in an hour or two.

(RABBIT SUPPLIES ANOTHER POT; POOH SITS DOWN AT THE TABLE TO EAT THE CONTENTS. SPOT OUT ON THEM AND UP ON EYORE AT RIGHT.)

## EYORE

(HE ENTERS RIGHT, SHUFFLING HIS FEET IN TIME WITH THE MUSIC AND PULLING SADLY ON HIS LONG, DROOPY EARS. HE CROSSES THE STAGE DURING THE VERSE AND EXITS LEFT AT THE END.)

Sing Woe! for the life of a donkey.  
 Sing Woe! for the life of a donkey.  
 It never rains, it always pours.  
 If I ask someone to whisper, he always roars.  
 Sing Woe! for a donkey.  
 Sing Woe! for a donkey.  
 And there won't be any left for Eeyore in an hour or so. (SPOT OUT.)

## POOH

And now ... for a second helping.

## RABBIT

Do have more.

## POOH

(LOOKING AT THE EMPTY POTS AND TURNING THEM UPSIDE DOWN.)  
 But there isn't any more.

## RABBIT

(CROSSING TO THE SHELF UP LEFT.) I have another, some place ...



(ROO RUNS ONSTAGE FROM RIGHT, LOOKING OVER HIS SHOULDER.)

POOH

No, thank you ...

RABBIT

(TURNING TO HIM WITH ANOTHER POT IN HAND.) Here it is.

POOH

I really couldn't ...

(ROO SEARCHES AROUND THE TREES DOWN RIGHT AND UP RIGHT, LOOKING FOR A PLACE TO HIDE.)

RABBIT

(WAVING THE OPEN POT UNDER POOH'S NOSE.) Just a nibble?

KANGA

(FROM OFFSTAGE RIGHT, CALLING ANXIOUSLY:) Roo! Roo, where are you? (ROO DARTS AROUND FRANTICALLY ON THE PLATFORMS.)

POOH

(TAKING THE POT.) Perhaps just a very tiny ... (HE BEGINS TO EAT.)

KANGA

Roo, come back here this minute! Do you hear me? Wait till I catch you, you naughty little thing. (ROO RUNS UP TO THE TOP PLATFORM AND ENTERS RABBIT'S HOUSE.)

RABBIT

(BACKING UP RIGHT.) Help!

POOH

(TURNING TO SEE ROO.) Why, it's Roo!

ROO .

(CROSSING DOWN TO POOH.) Hello.

## RABBIT

(ADVANCING A LITTLE.) Surely not --- Kanga's Roo?

(KANGA ENTERS FROM RIGHT, SEARCHING FOR ROO WILDLY AND DRAGGING PIGLET ALONG.)

## KANGA

Roo! Roo-oo-oo! Oh dear, is the little thing lost? Oh, dear me.  
(SHE AND PIGLET CROSS UP RIGHT.)

## ROO

(RUNS LEFT, HIS FINGER TO HIS LIPS.) Shhhhh!

## KANGA

(CROSSING DOWN LEFT WITH PIGLET.) Oh, the poor baby! What will become of him? We must find him!

## PIGLET

Yes, we must.

## KANGA

The things that might happen!

## PIGLET

I have an idea.

## KANGA

What is it?

## PIGLET

Why don't you look for Roo over there (POINTING OFF LEFT.) And I'll look for him over there. (POINTING OFF RIGHT.)

## KANGA

And have you getting lost, too? My goodness, no. I wouldn't dare let you out of my sight --- not for one minute! (SHE PULLS PIGLET OFF DOWN LEFT, CALLING:) Roo --- Roo my precious!

ROO

(CROSSING CENTER.) I'm not really lost. I ran away.

POOH

(STANDING.) You did?

ROO

I've always wanted to run away.

RABBIT

Youth will be youth.

ROO

Look! I'm all dirty! And I have germs all over me!

RABBIT

How about a piece of candy?

ROO

Candy!

RABBIT

(SHE GETS CANDY BOWL FROM TABLE UP RIGHT AND OFFERS IT TO ROO.) Have one.

ROO

I'm supposed never to eat candy before supper! (HE TAKES THE BOWL, CROSSES RIGHT AND SITS IN THE ROCKING CHAIR. HE TRIES A CANDY.) Can I have more?

RABBIT

Of course.

ROO

(EATING EAGERLY.) This is fun. I like it here! (RABBIT CROSSES WORRIEDLY TO POOH.)

POOH

Why are you frowning like that?

RABBIT

Sooner or later, she's going to find out.

POOH

Kanga?

RABBIT

And there will be a --- disturbance.

ROO

It's all gone!

RABBIT

(WAVING UP LEFT TOWARD THE CUPBOARD.) Have some more. It's on the shelf. (ROO GETS THE CANDY AND RETURNS TO THE ROCKING CHAIR.) "Where have you been?" she'll ask. "At Rabbit's house," he'll answer ... (SHE CROSSES DOWN LEFT, SHUDDERING IN FRIGHT.)

POOH

(FOLLOWING HER.) On the other hand, she'll be glad to see him.

RABBIT

Oh, yes.

POOH

She thinks he's lost. And losing one's offspring causes a good bit of worry ...

RABBIT

Perfect agony! I've been through it myself.

POOH

When he does turn up safe and sound, won't she be happy?

RABBIT

Terribly happy!

POOH

(THOUGHTFULLY CROSSING RIGHT.) Do you suppose she might offer a reward --- to somebody who brought Roo home safe and sound?

RABBIT

She might very well ...

POOH

And if that somebody were me ... and I could have a reward ... that reward might be ...

RABBIT

(CROSSING RIGHT TO POOH.) Piglet!

POOH

Piglet.

ROO

Who said anything about bringing me home?

POOH

After all, sooner or later ...

ROO

(STANDING UP.) I don't want to go home!

## RABBIT

(CROSSING UP TO ROO.) I'm glad to have you come and visit, of course. But your mother ... think how she misses you ...

## ROO

She has Piglet. She won't miss me so much. She has to give her so many baths! And that medicine ...

## POOH

What medicine?

## ROO

(CROSSING DOWN TO POOH.) You should have seen it. She had to try five spoonfuls before she got her to swallow it. And then Piglet said something ...

## RABBIT

What? (ROO CROSSES AND WHISPERS SOMETHING TO RABBIT, WHO LOOKS SHOCKED.)

## ROO

So then she had to wash out her mouth with soap. So I don't have to go home.

## POOH

(TRYING TO PUSH ROO BY THE SHOULDERS TO THE EXIT.) Come, Roo.

## ROO

But ...

## POOH

I hate to do it, but you're going home.

ROO

(SITTING STUBBORNLY IN CHAIR AT LEFT.) I am not!

RABBIT

(CROSSING LEFT TO ROO.) Go ahead, Pooh. We'll follow. Hurry!

POOH

There's not a moment to lose... (HE STARTS UP THE LADDER, BUT GETS STUCK IN THE DOORWAY.) ... to ... ooof!

RABBIT

(LOOKING AROUND.) What's the matter?

POOH

(STRUGGLING IN THE ENTRANCE.) Nothing ...

RABBIT

(CROSSING UP TO HIM.) Hurry up. You're blocking the door. You're not stuck, are you?

ROO

(LOOKING AROUND AT POOH.) He is stuck!

RABBIT

But we can't get out ...

ROO

(HE JUMPS UP AND STARTS TO DANCE AROUND.) We can't? Whee! I don't have to go home! Hurrah! (KANGA, HEARING THIS, ENTERS DOWN RIGHT WITH PIGLET. SHE CROSSES UP LEFT, THEN TO STUMP UP RIGHT AND TO THE CENTER PLATFORM, SEARCHING FOR ROO.)

POOH

Bother! It all comes of not having front doors big enough.



## RABBIT

It all comes ... (SHE CROSSES LEFT AND PICKS UP ONE OF THE EMPTY JARS OF HONEY.) ... of eating too much!

## ROO

Whee-eee-ee

## POOH

(AS HE SEES KANGA.) Shh-hh-h!

## KANGA

(LOOKING AROUND OWL'S TREE.) I heard him. I'm sure I heard him. Roo? Roo, dear? (ROO SETTLES HAPPILY IN ROCKING CHAIR WITH HIS CANDY.)

## PIGLET

I did, too. A squealing sound.

## KANGA

Roo? Where are you?

## PIGLET

(PULLING KANGA UP TO THE TOP PLATFORM.) It seemed to be coming from Rabbit's ... (SEEING POOH IN THE DOORWAY.) ... Rabbit's house ...

## KANGA

(LEANING DOWN TO SHOUT.) Roo? Are you in there?

## POOH

No. (ROO FINISHES CANDY, CROSSES TO CUPBOARD FOR MORE.)

## KANGA

What are you doing in the doorway?

POOH

(CASUALLY, CHIN ON HAND.) Oh, resting and thinking ...

ROO

Isn't there any more?

RABBIT

Shhh-hhh-hh!

ROO

I want more! MORE! M-m-m-- (RABBIT CUTS HIM OFF BY PUTTING HER PAW OVER ROO'S MOUTH.)

KANGA

It's Roo! He's in there! Roo ... Roooo? (SHE MOVES AROUND TO THE LEFT OF THE DOORWAY, AND PUSHES AT POOH FROM BEHIND.) Get out of the way, you absurd creature!

POOH

You see ...

KANGA

Hurry up!

POOH

That is to say ...

PIGLET

He's stuck.

KANGA

(CROSSING RIGHT AGAIN.) What? He can't be stuck in a doorway and my Roo inside! (SHE GRABS POOH'S EARS AND TRIES TO PULL HIM OUT.) My precious ... my baby!

RABBIT

(PULLING POOH'S FEET FROM INSIDE THE HUTCH.) I'll try to pull you back!

KANGA

(SHE PULLS AT POOH'S FOREPAWS, PIGLET HELPING.) We'll see about this ...

POOH

Let me go-o-o-o-o!

RABBIT

I'm trying to get you in somehow ...

KANGA

You wretched bear, I'll get you out!

POOH

But not both! (KANGA PULLS A WASHRAG OUT OF HER POCKET AND STARTS WHACKING POOH OVER THE HEAD WITH IT. FRANTICALLY, PIGLET TRIES TO STOP HER.)

KANGA

You're just doing this to be stubborn!

POOH

No --- Nooo!

KANGA

CONTINUING TO WHACK AT HIM WILDLY.) My Roo is in that dreadful place --- and you won't let him out --- nasty, stubborn thing! Take that --- and that --- and that! (LIGHTS OUT, CURTAIN DOWN AS MUSIC SWELLS.)

## ACT TWO

## Scene Two

(MUSIC CONTINUES AS CHRISTOPHER ROBIN ENTERS DOWN RIGHT AT THE SIDE STAGE AND CROSSES ANXIOUSLY LEFT TO THE EDGE OF THE CURTAIN. SPOT UP ON CHRISTOPHER ROBIN AND FOLLOWS HIM. MUSIC FADES OUT AS:)

## VOICE

And there they were --- Rabbit and Roo trapped inside Rabbit's house, Pooh stuck in the doorway, Kanga too upset to realize that it was no use whacking him over the head with a washrag ... My word.

## CHRISTOPHER ROBIN

Go on.

## VOICE

I didn't realize ... it's past your bedtime.

## CHRISTOPHER ROBIN

Oh, please!

## VOICE

Shall we finish another time?

## CHRISTOPHER ROBIN

But we can't possibly sleep unless you finish the story!

## VOICE

Suppose it has a bad ending?

## CHRISTOPHER ROBIN

It couldn't. Everything always comes out alright.

## VOICE

I wonder what Eeyore would say to that.

## CHRISTOPHER ROBIN

Doesn't it? I mean, somehow Pooh got out of Rabbit's doorway. He'd get thinner and thinner, and then ...

## VOICE

Who is telling this story?

## CHRISTOPHER ROBIN

Oh! I'm truly sorry.

## VOICE

As a matter of fact, he did get thinner. But it took time. To pass the days, Pooh had you read to him from a Sustaining Book.

## CHRISTOPHER ROBIN

Silly old bear.

## VOICE

After about a week, Pooh was thin enough to be pulled out. It was a great day!

## CHRISTOPHER ROBIN

I should think so!

(CURTAIN AND STAGE LIGHTS UP. POOH IS STILL STUCK IN THE DOORWAY OF RABBIT'S HUTCH WITH RABBIT AND ROO TRAPPED INSIDE. KANGA AND PIGLET ARE GONE. SPOT OUT ON CHRISTOPHER ROBIN, WHO STEPS INTO THE STAGE LIGHT DOWN RIGHT TO WATCH THE SCENE.)

## VOICE

It happened to be his birthday, too. Most of Rabbit's Friends and Relations had come 'round, hoping there'd be a party. (FRIENDS AND RELATIONS ENTER RIGHT; OWL ENTERS UP RIGHT FROM BEHIND HIS TREE; EYORE ENTERS LEFT AND CROSSES RIGHT.) They all helped pull. (EYORE CROSSES UP TO TOP PLATFORM AND

TAKES HOLD OF POOH'S FOREPAWS. BEHIND ARE RABBITS #2, #3, #1, SQUIRREL AND SKUNK, ALL HELPING TO PULL. OWL CONDUCTS THE OPERATION FROM PLATFORM, GROUND LEVEL AND STUMP UP RIGHT. RABBIT AND ROO PUSH POOH FROM BEHIND. SEE PLATE 3.) A long line of them. They waited for the signal ...

OWL

One --- two --- three ---

VOICE

And they pulled --- and pulled --- (OWL MOTIONS FOR CHRISTOPHER ROBIN TO JOIN THE LINE. HE CROSSES UP RIGHT TO BEHIND SKUNK AND HELP TO PULL.) --- and finally --- (THE ANIMALS FALL OVER BACKWARD, LANDING HELTER SKELTER ACROSS THE SET, AS POOH TUMBLES OUT OF THE DOORWAY ON TOP OF EYORE. SEE FIGURE 5. THE FRIENDS AND RELATIONS HOP UP AND BEGIN TO DANCE AND SKAMPER AROUND, CRYING "HURRAH," "WE DID IT," "HE'S OUT," ETC. RABBIT AND ROO CLOSE THE DOUBLE DOORS TO THE RABBIT HUTCH, REMAINING INSIDE.)

OWL

Hush! Hush! Not so much noise. (THE FRIENDS AND RELATIONS CLUSTER AROUND OWL, TUGGING AT HIS WINGS AND FEATHERS.)

RABBIT #3

Why?

RABBIT #1

We're celebrating!

RABBIT #2

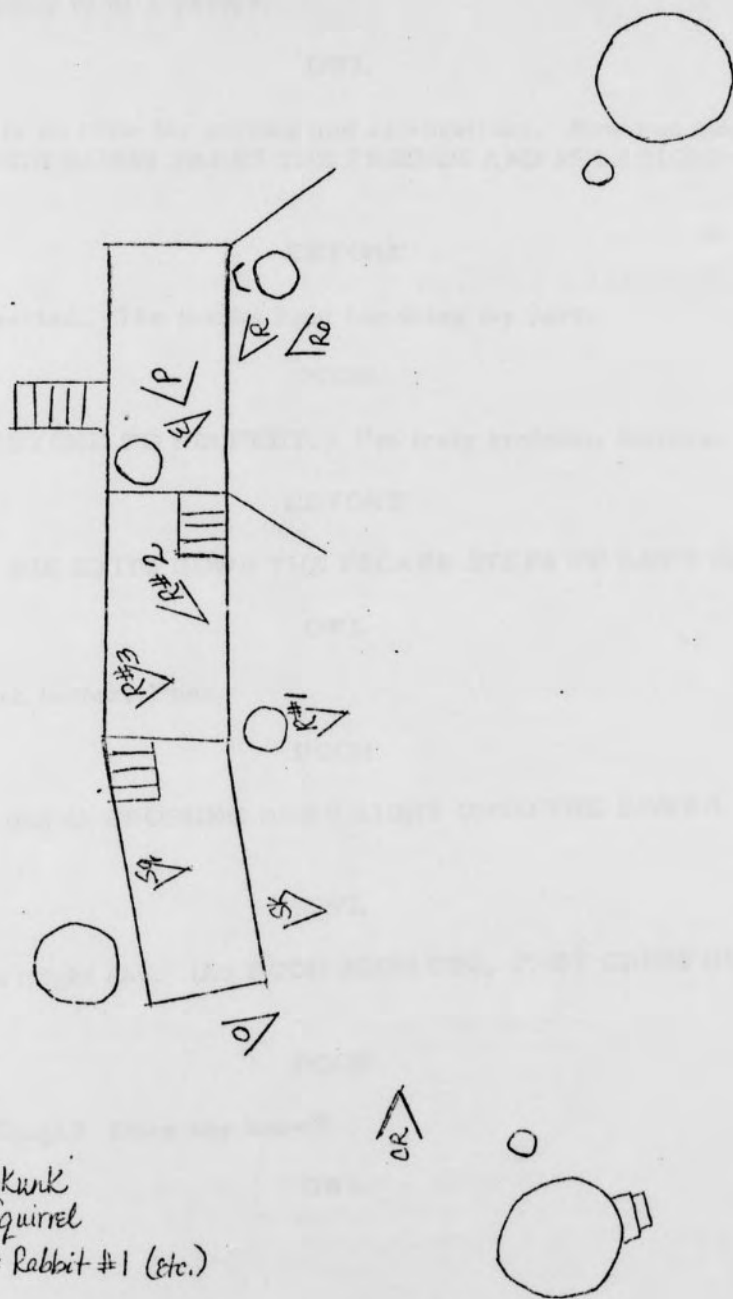
After all, we pulled Pooh out ...

SQUIRREL

... and it's his birthday, too!







SKUNK

Isn't there going to be a party?

OWL

Shhh! This is no time for parties and celebrations. Now run along!  
(CHRISTOPHER ROBIN TAKES THE FRIENDS AND RELATIONS OFF  
RIGHT.)

EEYORE

Just as I expected. The thanks I get for doing my part.

POOH

(HELPING EEYORE TO HIS FEET.) I'm truly grateful, Eeyore.

EEYORE

So you say. (HE EXITS DOWN THE ESCAPE STEPS UP LEFT CENTER.)

OWL

You look much better, Pooh.

POOH

Thank you. (HE IS CROSSING DOWN RIGHT ONTO THE LOWER PLAT-  
FORMS.)

OWL

Thinner, you might say. (AS POOH JOINS HIM, THEY CROSS DOWN  
RIGHT.)

POOH

What about Kanga? Does she know?

OWL

Not yet.

POOH

Good. Rabbit is keeping Roo hidden for awhile. (HE MOTIONS UP LEFT TO RABBIT'S HUTCH.)

OWL

Yes. I expect you know the procedure. What to do ...

POOH

I go to Kanga ... (HE CROSSES RIGHT, TRYING TO REMEMBER.)

OWL

You confront Kanga.

POOH

Naturally, she'll ask where Baby Roo is ...

OWL

Yes, yes ...

POOH

And I say, "A-ha."

OWL

That will give her the idea.

POOH

(TURNING BACK TO OWL.) How? "A-ha" could mean almost anything.

OWL

(CROSSING RIGHT TO POOH.) Pooh, you are a bear of very little brain. "A-ha" means that Baby Roo is hidden in a secret place, and we'll tell her where it is if she'll let Piglet go.

POOH

"A-ha." It does?

OWL

I hope Rabbit gets her part right. Can she manage Roo?

POOH

They got on beautifully. Roo enjoyed his visit very much.

OWL

Rabbit ought to know how to amuse youngsters.

POOH

Oh, yes! She gave him peppermints and gumdrops and sometimes licorice ...

OWL

Plenty of experience, Rabbit's had.

POOH

Roo liked the jellybeans the best. (ROO HALF-COLLAPSES AT THE TOP OF RABBIT'S HOLE.) It's a shame he has to go home.

OWL

No doubt he'll make quite a fuss. (ROO HOWLS IN PAIN, CRAWLING OUT OF THE HOLE. RABBIT ENTERS FROM THE HOLE.)

POOH

(SEEING ROO AS HE STAGGERS DOWN THE PLATFORMS AT RIGHT, CLUTCHING HIS STOMACH AND HOWLING.) I believe he's beginning now ...

OWL

(TURNING TO SEE ROO.) Roo! What are you doing here?

RABBIT

(CROSSING DOWN TOWARD ROO.) I can't do a thing with him.

ROO

(CROSSING DOWN LEFT.) Ooh - oh - oh - oh - ooh ---

RABBIT

(CROSSING DOWN TO POOH AND OWL.) He wants to go home.

POOH

But he can't --- not yet!

OWL

(TO RABBIT.) THINK OF SOMETHING!

RABBIT

(CROSSING LEFT TO ROO AND HOLDING OUT A SMALL COLORED BAG.) Here, little fellow ... the last bag of jellybeans ...

ROO

(BACKING AWAY FROM HER.) Na-a-oo-ow!

RABBIT

(TURNING TO THE OTHERS.) I simply don't understand! (TO ROO.) Now tell Auntie Rabbit ... what would you like?

ROO

Some --- some castor oil.

OWL

(CROSSING LEFT TO RABBIT.) That's enough. You'd better hustle him off right away ...

ROO

(BACKING AWAY DOWN LEFT.) I want to go home! I want to be put to bed! I want my mummy-y-y! (HE RUNS OFF DOWN LEFT.)

## RABBIT

(REACHING AFTER HIM; STOPS, SHRUGS, TURNS BACK TOWARD OWL AND POOH.) Well ... there it is.

## OWL

I don't like to mention it, but in view of your family experience, one would hope you'd do a little better.

## RABBIT

I can't help it. He got sick.

## POOH

I wonder why. Did he eat anything strange?

## RABBIT

Anything besides peppermint, gumdrops, licorice? Nothing else.

## POOH

(SITTING ON HIS DOORSTEP DOWN RIGHT.) I don't understand it.  
(OWL SHAKES HIS HEAD AND STARTS TO CROSS UP CENTER.)

## RABBIT

(SITTING ON MUSHROOM AT LEFT.) I suppose Piglet will have to stay with Kanga forever.

## OWL

Which is a long time.

## POOH

It will seem long --- to Piglet --- (ALL THREE STARE DOLEFULLY OUT FRONT OR AT THE GROUND. EYORE ENTERS UP LEFT CENTER AND CROSSES DOWN STEPS TO CENTER PLATFORM.)

EEYORE

(CHEERFULLY.) Good morning, Owl ... and Rabbit ... and Pooh ...

RABBIT

Good morning?

POOH

I don't think it's a good morning.

OWL

Quite the opposite.

EEYORE

(CROSSING DOWN TO PLATFORM AT RIGHT.) Pooh Bear, I want to wish you a happy birthday.

POOH

(ABSENTLY.) Is it?

EEYORE

I've been afraid I'd forget all about it, what with all the commotion.  
(HE CROSSES DOWN TO GROUND LEVEL.)

POOH

What?

EEYORE

I didn't forget. (HE CROSSES DOWN RIGHT TO POOH.) Your birthday!

POOH

Oh.



EEYORE.

(LOOKING AROUND AT EVERYONE.) What's everyone so gloomy about? If there's one thing I can't bear, it's a gloomy attitude.

POOH

I'm sorry, Eeyore.

EEYORE

Now my entire day is ruined. (HE SITS ON MUSHROOM DOWN RIGHT.)  
But so it goes.

OWL

Surely you wouldn't expect Pooh to have a birthday party without Piglet.

POOH

Never --- without Piglet.

RABBIT

She was so fond of parties ---

POOH

With refreshments, and songs, and games ---

EEYORE

"Here-we-go-round-the-mulberry-bush ---"

POOH

"London Bridge" was her favorite.

RABBIT

All because Kanga must have someone to put in her bathtub.

POOH

Hmmm ... I suppose anyone would do ...

EEYORE

I can't help wondering why it wasn't me. I always get the dirty end of things.

POOH

(STANDING.) Yes! It's the pro - pro - procedure.

OWL

What are you talking about?

POOH

The Thing To Do.

RABBIT

What is?

POOH

If anyone can ... take baths and all that ... well, anyone could offer to take Piglet's place.

RABBIT

But who?

OWL

(RUFFLED.) Yes, who?

POOH

(CROSSING TO LEFT OF EEYORE.) I will.

EEYORE

I believe I'm hearing things. I thought Pooh said ...

RABBIT

(STANDING, INCREDULOUS.) He did.

OWL

(HE CROSSES DOWN RIGHT TO POOH.) Ahem --- Pooh, have you considered this carefully? We feel terrible about Piglet, and friendship is all very well ...

RABBIT

(CROSSING DOWN RIGHT.) Please think it over, Pooh.

EEYORE

(STANDING.) Life isn't much around here, but won't you miss it?

POOH

I shall. I'll miss a great many things... (HE CROSSES LEFT.) A peaceful walk in the forest, humming, or just thinking, visiting a friend .. now and then having a little something ... It's hard to give it all up. A pleasant sort of life ... But not a very useful life ...

EEYORE

Just a --- happy --- (HIS VOICE BREAKS INTO A GIANT "HEE-HAW" SOB.)

POOH

(TURNING TO HIS FRIENDS.) Farewell!

RABBIT

(HURRYING TO HIM.) Not now! It's your birthday! Not on your birthday!

OWL

It wouldn't look right.

KANGA

(ENTERING DOWN LEFT WITH PIGLET ON HER LEFT.) So ---  
there you are!

POOH, EYORE, OWL AND RABBIT

Kanga! (OWL, EYORE AND POOH JUMP UPSTAGE IN FRIGHT,  
LEAVING RABBIT ALONE ON THE SAME PLANE WITH KANGA.  
SEE FIGURE 6.)

KANGA

Auntie Rabbit! Auntie Rabbit indeed! (SHE ADVANCES TOWARD  
RABBIT.) I'm going to give you a piece of my mind! Little Roo has  
never been in such a condition! (RABBIT, OWL AND EYORE  
HURRY UP RIGHT AWAY FROM HER. SHE CROSSES CENTER  
TOWARD THEM. THEY RUN BEHIND OWL'S TREE AND PEEK OUT  
FROM SIDE TO SIDE AS SHE GLARES AT THEM.)

PIGLET

(LOOKING BACK AT POOH, WHO STANDS AT LEFT CENTER.) Pooh ...

POOH

I suppose you feel terribly angry at me.

PIGLET

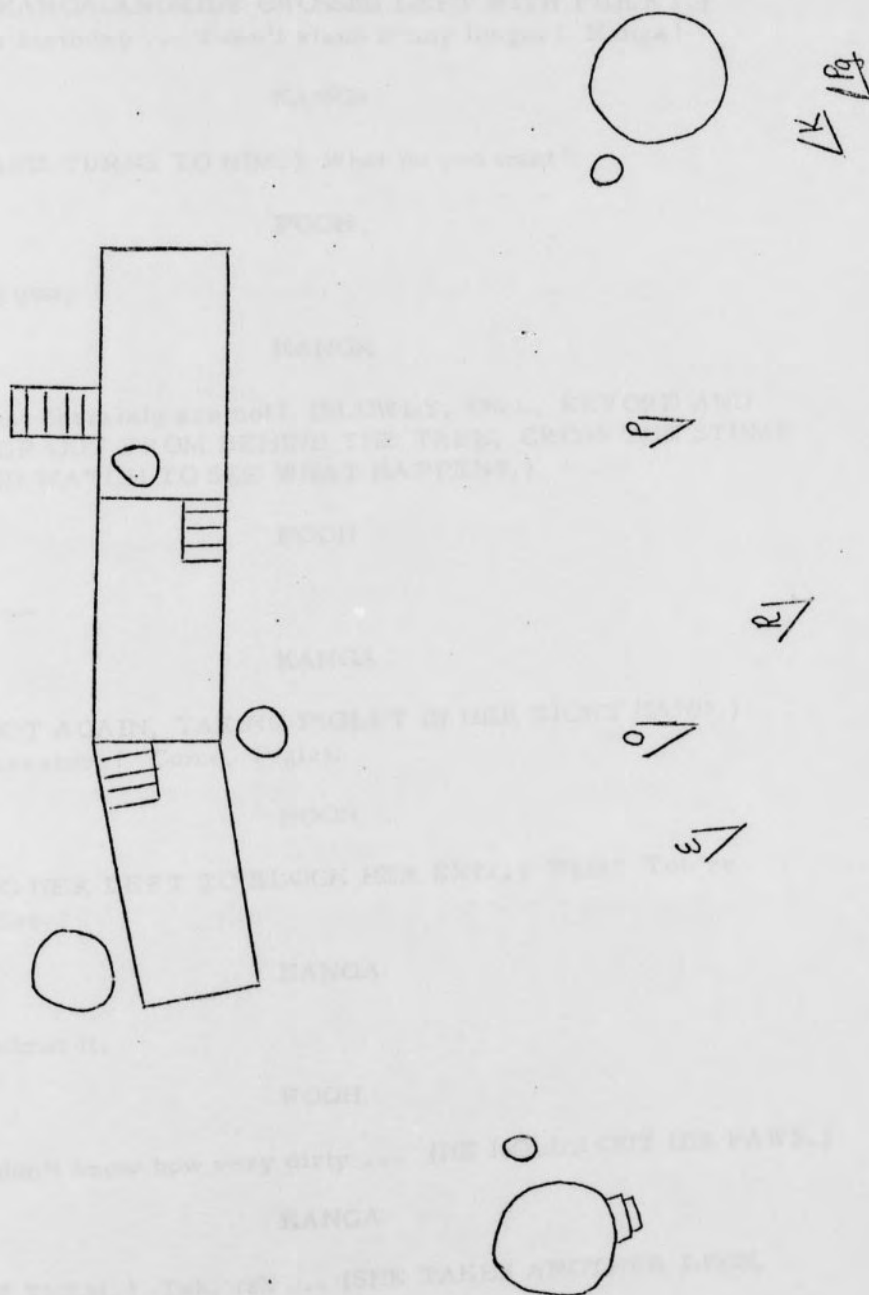
No, I don't ...

POOH

Really?

PIGLET

I don't seem to feel anything ... not any more ...



POOH

Oh, Piglet! (KANGA ANGRILY CROSSES LEFT WITH PIGLET.)  
Birthday or no birthday ... I can't stand it any longer! Kanga!

KANGA

(SHE STOPS AND TURNS TO HIM.) What do you want?

POOH

I'm going with you.

KANGA

You? You most certainly are not! (SLOWLY, OWL, EYORE AND  
RABBIT CREEP OUT FROM BEHIND THE TREE, CROSS THE STUMP  
UP RIGHT AND WATCH TO SEE WHAT HAPPENS.)

POOH

Oh, dear me ...

KANGA

(STARTING OUT AGAIN, TAKING PIGLET IN HER RIGHT HAND.)  
Nasty, dirty creature! Come, Piglet.

POOH

(CROSSING TO HER LEFT TO BLOCK HER EXIT.) Wait! You're  
right. I am dirty!

KANGA

At least you admit it.

POOH

Perhaps you don't know how very dirty ... (HE HOLDS OUT HIS PAWS.)

KANGA

(LOOKING AT THEM.) Tsk, tsk ... (SHE TAKES ANOTHER LOOK  
AND BECOMES INTERESTED.) Heavens!

POOH

Isn't it terrible? And just see ... (HE CUPS AN EAR, LEANING OVER RIGHT SO SHE CAN INSPECT IT.)

KANGA

My word ...

POOH

And the teeth ... (HE OPENS HIS MOUTH WIDE.) Ah-h-h ---

KANGA

(RECOILING.) Ee-e-e-e!

POOH

They've never been brushed!

KANGA

Never?

POOH

And my fur ... covered with burrs and snarls.

KANGA

A good combing! Wouldn't I love to go over you with a good steel comb!

POOH

You would?

KANGA

And then a bath ...

POOH

(CROSSING RIGHT, SWALLOWING BRAVELY.) A bath. When shall we begin?



KANGA

What?

POOH

You just said ...

KANGA

I'd love to. But what with Roo feeling sick ... and I can't neglect Piglet. (SHE PATS PIGLET'S HEAD FONDLY.)

POOH

Oh, Piglet could go home. You'd have me.

KANGA

Piglet ... go home? (POOH NODS.) But I'm fond of Piglet. I doubt if I could get very fond of you. (POOH CUPS HIS EAR AGAIN, TEMPTINGLY.) I can't resist. Such a challenge --- I've never seen anything so dirty!

POOH

Thank you.

KANGA

(STOOPING TO PIGLET.) Piglet, you'll have to be brave. (PIGLET LOOKS UP FROM HER DAZE.) From now on, you'll have to take care of yourself. But remember, dear, whenever you need a bath, come over and we'll manage somehow ... (KANGA MOTIONS TO POOH, POOH COMES TO HER, THEN TURNS BACK RIGHT AND WAVES TO PIGLET.)

POOH

Good-bye, Piglet.

(MUSIC UP FOR "PIGLET'S SONG." PIGLET SOMERSAULTS BACKWARDS, ROLLING IN THE DIRT, AS SHE SINGS. SPOT UP ON PIGLET AND FOLLOWS HER.)

PIGLET .

If I can be dirty all day long, dirty as ever can be.  
Then I know I'm Piglet and no one else --- Piglet, that's me.

A touch of mud here, a bit of grass there, and a general coating of dust.  
I couldn't feel better or more like myself, as long as the coating's not  
rust. (SHE RUBS DIRT FROM THE GROUND ON HER OVERALLS.)

(DANCING IN A CIRCLE) If I can be dirty all day long, dirty as ever  
can be,  
Then I know I'm Piglet and no one else --- Piglet, that's me.

Snarls in my fur (SHE PICKS AT HER FUR),  
Mud in my toes (SHE LOOKS DOWN AT HER CURLED-UP TOES) ---  
Untidiness brings me such cheer!  
Off with the new (SHE YANKS OFF THE RIBBON AROUND HER NECK),  
On with the old (SHE RUBS DIRT FROM THE TREE TRUNK DOWN  
RIGHT ONTO HER BODY) ---  
A radish could grow in my ear! (SHE WAVES GAILY, THUMB IN  
EAR.)

If I can be dirty all day long, dirty as ever can be,  
A happier Piglet you'll never see --- Piglet, that's me! (SHE SOMER-  
SAULTS DOWNSTAGE AND LANDS, FEET OUT, AT RIGHT CENTER.  
MUSIC AND SPOT OUT. PIGLET GETS UP AND CROSSES UP  
RIGHT. SHE IS JOYFULLY WELCOMED BY HER FRIENDS AT STUMP  
UP RIGHT.)

KANGA

Shocking, disgusting attitude ... but still, I have you! Goodness, you  
are in dreadful condition.

POOH

I know.

KANGA

Hmmm. (REACHING INTO HER POCKET.) I suspect we had better  
take first things first. (SHE PULLS OUT A BOTTLE AND A SPOON.)

POOH

Beg pardon?

KANGA

First things first. If ever I saw anyone who needed Strengthening Medicine ...

POOH

Strengthening Medicine!

KANGA

It's you.

POOH

(TURNING AND CROSSING UP CENTER AWAY FROM HER.) Oh no --- not that ---

KANGA

Come here --- Pooh! (POOH STOPS AT CENTER, FACING KANGA RELUCTANTLY.) You haven't tasted it yet. How do you know you won't like it?

POOH

Just one spoonful? (HE ADVANCES SLOWLY TO HER DOWN LEFT, GLANCING BACK AT STUMP UP RIGHT. HIS FRIENDS ARE HORRIFIED AND MOTION FOR HIM NOT TO TRY IT.)

KANGA

One. (SHE POURS IT AND HOLDS OUT THE SPOON.)

POOH

(STEPPING FORWARD.) Alright. (HE OPENS HIS MOUTH AND SHE POPS IT IN. THERE IS A HORRIFIED GASP FROM THE GROUP UP RIGHT. POOH SWALLOWS. THEN HE BEGINS TO REACT. HIS EXPRESSION OF DISTASTE TURNS BLANK, THEN HE OPENS HIS EYES WIDE AND BEGINS TO SMILE, SURPRISED.)

POOH

A strange thing --- (HE LOOKS AT THE BOTTLE.) It tastes like honey!

KANGA

Naturally. Honey is one of the ingredients.

POOH

It is?

KANGA

Honey is very strengthening.

POOH

(STEPPING FORWARD.) I've always thought so! (HE REACHES FOR THE BOTTLE WITH BOTH PAWS.) Could I please have another?

KANGA

(HANDING THE BOTTLE TO HIM.) It's good for you.

POOH

An unusual sort of honey, but just the same ... (HE THEN GULPS DOWN THE MEDICINE DIRECTLY FROM THE BOTTLE.)

KANGA

What are you doing? You needn't drink it all. Think of Baby Roo --- he needs to be strengthened, too. Give me that bottle. (SHE TRIES TO GET BOTTLE.)

POOH

(HANDING IT BACK, EMPTY.) Ahh-h-h.

KANGA

(TURNING BOTTLE UPSIDE DOWN IN HER HAND.) Empty!

POOH

I don't suppose you have any more?

KANGA

No! At any rate, you're not going to have any more. (SHE STARTS OFF LEFT; POOH TRIES TO FOLLOW BUT SHE STOPS HIM WITH AN OUTSTRETCHED HAND.) Stay where you are!

POOH

Aren't I supposed to go with you?

KANGA

I'm sorry. I'd like to take care of you --- (WAVING AT THE OTHER ANIMALS UP RIGHT.) --- and all the rest of them --- (SHE LOOKS AT THE EMPTY BOTTLE.) --- but I have Roo to think of. I can't do everything. A whole bottle --- my word, indeed! (SHE EXITS DOWN LEFT.)

POOH

(STARING AFTER HER.) Bother.

RABBIT

(HOPPING CENTER.) Bother?

POOH

(CROSSING CENTER TO HER.) Until I tasted that medicine, I didn't realize how hungry I am ...

OWL

Pooh, it didn't seem possible that your appetite could be useful.

POOH

Useful? How?

## OWL

Very little brain ... But you got rid of Kanga. You saved your friend Piglet. And everything can be the way it was again --- all because of you, Pooh!

(PIGLET AND EEYORE CROSS DOWN CENTER TO THEIR FRIENDS.)

## ALL BUT POOH

Hurrah for Pooh! Three cheers for Pooh!

## EEYORE

And Happy Birthday, too!

(CHRISTOPHER ROBIN AND THE FRIENDS AND RELATIONS ENTER DOWN RIGHT. CHRISTOPHER ROBIN CARRIES A LARGE POT MARKED "HUNNY" AND TIED WITH A BIG RED BOW. THEY CROSS TO POOH AT CENTER AND CHRISTOPHER ROBIN GIVES HIM THE HONEY.)

## CHRISTOPHER ROBIN

Happy birthday, Pooh, from all of us.

(MUSIC UP FOR "THREE CHEERS FOR POOH." CERTAIN LINES OF THE SONG ARE SUNG BY GROUPS OF THE CHARACTERS. GROUP ONE CONSISTS OF OWL, EEYORE, RABBIT AND PIGLET, GROUP TWO OF CHRISTOPHER ROBIN AND THE FRIENDS AND RELATIONS.)

## GROUP ONE

(THEY CARRY POOH ON THEIR SHOULDERS TO HIS TREE DOWN RIGHT.) Three cheers for Pooh!

## GROUP TWO

(DANCING AT LEFT AND CENTER.) For Who?

## GROUP ONE

For Pooh!

## GROUP TWO

Why, what did he do?

## GROUP ONE

(SETTING POOH DOWN ON HIS DOORSTEP. SEE PLATE 4.) I thought you knew. He saved his friend from a kangaroo. Three cheers for a bear! (KANGA AND ROO ENTER DOWN LEFT AND WATCH THE ACTION.)

## GROUP TWO

For where?

## GROUP ONE

For bear! (THEY PANTOMIME PIGLET'S CAPTURE AND ESCAPE AT RIGHT AS THEY SING:) Piglet's chances were dim, but Pooh rescued him.

## GROUP TWO

He rescued who?

## GROUP ONE

Oh, listen, do! I'm talking of Pooh. (THEY YANK POOH UP FROM STEP AND SPIN HIM DOWN THE LINE OF ANIMALS TO CENTER.)

## KANGA AND ROO

Of who?

## ALL BUT KANGA, ROO AND POOH

Of Pooh!

## GROUP ONE

(THEY DANCE UP AND DOWN TO THE LEFT.) Pooh was a bear of enormous brain.

## POOH

Would you say that again?





## GROUP ONE

Of enormous brain.

## GROUP TWO

Of enormous what?

## EEYORE

Well, he ate a lot!

(MUSIC VAMP IS PLAYED WHILE CHARACTERS DANCE ACROSS THE STAGE, WEAVING IN AND OUT OF THE LINE UNTIL THEY REACH THEIR POSITIONS AS FOLLOWS: FROM RIGHT TO LEFT ---CHRISTOPHER ROBIN, OWL, RABBIT #2, EEYORE, RABBIT #3, PIGLET, RABBIT #1, POOH, SQUIRREL, RABBIT, SKUNK, ROO AND KANGA. IN THE NEXT SECTION, EACH GROUP STANDS WHILE SINGING ITS LINE AND STOOPS WHILE THE OTHER GROUP SINGS. KANGA JOINS GROUP TWO; ROO AND POOH JOIN GROUP ONE.)

## GROUP ONE

Three cheers for Pooh!

## GROUP TWO

Who?

## GROUP ONE

Three cheers for Pooh!

## GROUP TWO

Who?

## GROUP ONE

Three cheers for Bear!

## GROUP TWO

Where?

## GROUP ONE

Three cheers for bear!

## GROUP TWO

Where?

## ALL

(STANDING, HANDS CLASPED IN AIR.) Three cheers for a Bear!  
(FRIENDS AND RELATIONS STEP FORWARD AND BOW.) Three  
cheers for the wonderful Winnie-the-Pooh! (CHRISTOPHER ROBIN,  
OWL, EYORE, PIGLET, RABBIT, KANGA AND ROO STEP FOR-  
WARD AND BOW.) Three cheers for the wonderful Winnie-the-Pooh!  
(POOH STEPS FORWARD AND BOWS.) Three cheers for the wonder-  
ful Winnie-the-Pooh!

(AS ORCHESTRA REPEATS THE FINALE MUSIC, THE CHARACTERS  
SPLIT THE LINE AT CENTER AND RUN OFF EITHER SIDE STAGE,  
THROUGH THE HOUSE AND TO THE LOBBY TO SIGN AUTOGRAPHS.  
AS THE LAST ONE LEAVES THE STAGE, LIGHTS DOWN ONSTAGE.  
CURTAIN DOWN AND HOUSE LIGHTS UP. MUSIC PLAYS TO END OF  
SONG AND OUT).

CHAPTER III  
CRITICAL EVALUATION  
Critique of the Production

The production of Winnie-the-Pooh as a thesis proved to be a worthwhile experience for the director. In this third chapter of the written thesis is presented a critical evaluation of that experience in terms of the goals set for the production and achievement or non-achievement of those goals. The director also discusses actor/director relationships and audience response to the production.

In the director's opinion, the production of Winnie-the Pooh was a success in its week-long run for nearly five thousand Greensboro young people. The interpretation of the script as stated in Chapter One was communicated clearly and effectively to the audiences at each performance. However, the play was not without its problems.

Despite the fact that extensive script deletions and re-writes were utilized, the director and cast discovered that the script was very poor. In his attempt to retain some of the charm of the original Milne characters and their antics, Mr. Sergel, the playwright, failed to consider that many literary devices and styles are difficult if not impossible to translate into theatrical terms. As a result, his play is entirely too "talky," being filled with long scenes of relatively

unimportant dialogue and interspersed too infrequently with interesting physical action or happenings.

Much of the superfluous dialogue was cut from this production and character business and blocking were used to break up long, "talky" scenes, but the director and cast agreed that even with those revisions, there were far too many "wiggle spots" in the play.

Another script device which was not successful in production was the use of the unseen voice which related portions of the story to Christopher Robin. These scenes did not clearly establish whose voice was speaking or why the voice was telling the tale. In the director's opinion, if the device of a storyteller is used to introduce and bridge segments of the play, a live character should appear onstage with Christopher Robin to do so.

Script changes which were undertaken were successful. The onstage flight of Pooh on the balloon was a delight for audiences at every performance. Ad-libs by the actors while Pooh was being hooked to the flying cable were appropriate and enhanced the entertainment.

The cutting of four songs from the play was a good decision. The musical numbers which were included --- with the exception of the finale, "Three Cheers for Pooh" - were more often "wiggle spots" for the audience than highly entertaining moments. Although audience interest in these numbers did increase as the performers relaxed and

enjoyed performing them, the songs and dances were never as successful as the director would have wished. Particularly, "Sing Woe for the Life of a Donkey" and "Piglet's Song," cleverly written character songs that they were, merely interrupted action and contributed nothing to the story.

"Three Cheers for Pooh," with dialogue adapted by the director from a poem in A. A. Milne's The House at Pooh Corner and music composed by Michael Childers, was a delightfully successful finale. Choreography by the director was fairly simple but effective in its lively action and the energy of the entire cast in performing this number was at its peak. This provided a much more effective ending to the play than the one suggested by Mr. Sergel.

Although the director and cast attempted to maintain a snappy, energetic tempo throughout the play, they concentrated as well on varying rhythm within individual scenes so that a rising and falling pace was established. After the introduction of the play with Christopher Robin and the unseen voice, action picked up with Pooh's song and dance, "Isn't It Funny." Following that scene, each of Pooh's forest friends in turn was introduced and this, combined with the mystery and excitement surrounding Kanga's arrival, provided interesting and moderately-paced action. Stage events peaked during Kanga and Roo's first scene,

which was adroitly played by the actors for maximum audience enthusiasm. Action slowed down a bit during the preparation for Pooh's balloon flight, but that astounding happening, enhanced as it was by business from Owl and Christopher Robin, contrasted with Kanga's capture of Piglet to provide a frantic climax to Act One.

The ensuing musical interlude afforded audience members the opportunity to talk excitedly about what was going to happen next and Christopher Robin's conversation with the voice helped to bring their attention back to the stage. The attempts of Pooh and his friends to rescue Piglet from the protective clutches of Kanga kept a high interest which culminated when Pooh became lodged in Rabbit's door with Kanga frantically trying to push, pull and scream him out. Again, as the curtain fell, the frenzied audience chattered loudly.

Excitement had hardly subsided when the curtain rose again. The colorful line-up of characters tugging and straining to extract poor Pooh from the rabbit hole was a sight the audience giggled to behold. However, the long and talky scene following was a let-down after all that vigorous physical action and seemed, even when well-paced by the actors, to drag the play down somewhat. Pooh's surrender to Kanga sparked interest once again, but the denouement was delayed by the interruption of "Piglet's Song" and some rather superfluous dialogue. Nevertheless, the tables quickly turned when Pooh discovered



the sweet secret of Kanga's Strengthening Medicine and the conclusion of the play, with song, dance and revelry involving all the cast, left the audience in a satisfied, jubilant mood at last.

The original idea for costuming Winnie-the-Pooh was to rent all of the costumes for the production from a reputable agency which furnished stock costumes for children's plays. However, after surveying the stock at several companies, the director decided that the production could be costumed satisfactorily only by the use of custom-built designs from the costume studio at the University of North Carolina-Greensboro's Department of Drama and Speech.

Kaye Brown, a graduate student in theatre, designed the fourteen costumes and supervised their construction. They adhered superbly to the director's stylistic approach to the play, that of realism tinged by fantasy. Open-faced hoods with make-up masks designed by Nancy Shaheen, another student, provided maximum facial and vocal flexibility for the actors.

Ms. Brown considered personal characteristics of the play's characters in supplying special features for her costumes. For example, a large white apron with several pockets for Kanga and huge feathery wings for Owl afforded opportunities for highly creative character business by the actors.

One feature of the costumes which was missing was colored gloves for the actors' hands. The director decided against incurring this additional expense in a very tight budget, but the effect would have neatly completed an extremely successful costume plan.

The setting designed by Kaye Baucom, a graduate student in theatre design, worked well for the most part. Its variety of playing levels, entrances and groupings of set pieces provided many opportunities for creative design in blocking. However, more areas in stage depth would have been desirable, for with the arrangement of the platforms forming the hill at almost a straight parallel to the proscenium line, only two planes were available for use. Setting up the hill at a stronger angle or juxtaposing the platforms in a jagged arrangement would have solved this dilemma.

Further finishing touches, such as a ceiling border showing leaves in the treetops, the spattering of the set to tone down its bright colors and lend realism and the use of a brown ground cloth to cover the stage area not dressed with artificial turf, would also have aided the overall effect of the visual picture.

Finally, a carefully gelled light plot, using pinks, ambers and a few greens for forest shades, would have softened the harsh effects of the bright lights just cutting on and off as the scenes opened and closed. The director and designer failed to combine smoothly and

successfully a realistic and theatricalistic style in the setting and lighting design.

There were two technical elements which were especially imaginative and particularly successful: the flight of Pooh on the balloon and the design and utilization of Rabbit's hutch. The flying cable, although hanging from the flies to the back of Owl's tree while not in use, was not unusually conspicuous or distracting and the "magic" of the moment when Pooh ascended was well worth the effort expended to achieve the effect.

The opening of the cleverly-concealed hutch in Act Two was another worthwhile device. Not only did the little one-room house in miniature surprise and delight the audiences, but the hutch set provided extra depth and a varied color scheme to the original forest design. The effect of seeing into the hutch through the side of the hill lent a feeling of intimacy to the scene and added to the hilarity of Pooh's predicament and his rescue by all the friends of the forest.

#### Actor/Director Relationships

The Winnie-the-Pooh cast and crew had an excellent ensemble with which the director was highly pleased. Relations were friendly, mutually respectful and professional in the individuals' attitudes toward their work and commitment to the production.

In the adult cast a great variety of ages and theatrical experiences was represented. This posed some problems which will be discussed further, but it also created an interesting and exciting atmosphere in which to work.

During the first several days of rehearsal, the adult cast members were required to read their scripts carefully as well as the original Milne books, Winnie-the-Pooh and The House at Pooh Corner and any research about the types of animals they were playing. Each actor set up a conference with the director in which the two shared ideas and opinions about the character. The director also made available to the cast copies of the first chapter of her thesis, in which research and ideas pertaining to the play and its characters were revealed.

An evening rehearsal was set aside after the last of these conferences was held so that the director and adult cast could share their thoughts and discuss them in depth. This discussion helped to establish clearly the relations of the characters one to another and to the plot of the play. It also served as a catalyst to crystalize the blend of the Milne characters, the script characters and the real, live animals which the actors and the director hoped to achieve.

The director also met separately with the children in the cast to discuss their roles and briefly to deal with the subject of necessary discipline. One child was somewhat of a prima donna and did not

get along with the other children, but with the assistance of the stage manager and the adult actors, the director was able to maintain a workable relationship among the children during rehearsals and the run of the production. The boy who played Rabbit #3 served as an excellent example for the other youngsters. Although this was his first stage production, he was attentive, well-behaved and full of life onstage, immensely creative and a pleasure to watch.

The actress playing Rabbit was one of the least experienced of the group and was slow to relax and thus to create as fully and freely as she was capable of doing within her role. She and the director met privately following every rehearsal for two weeks and she applied herself diligently to the character work. The director finally discovered that the actress' insecurity was holding her back. Her feeling of inferiority to the older, more experienced actors with whom she was working had stifled her natural creativity and stilted her performance. Once assured that she was supposed to try new ideas in blocking and character business, that rather than infringing upon other actors' rights by being imaginative and energetic in her work, she was letting them down if she didn't do so, she worked beautifully. The destruction of this barrier to her creativity was a great personal triumph to the actress as well as a source of pride and accomplishment to her director.

A definite communication problem existed between the director and the actor playing Kanga. Because the director was a close personal friend of the actor, she was aware of his extreme sensitivity to criticism and to pressure in his acting. For this reason, she failed to be completely honest in evaluating his character portrayal during the run of the production, even though she was often frank with him during rehearsals concerning the effect she desired him to achieve. Whereas he never did perfectly and completely capture the essence of motherhood in Kanga which the director continued to stress to him as important, he did turn in some very effective performances. His ensemble work with the actress playing Roo was particularly outstanding. However, as the run of the play progressed, he tended to become more frenzied in his performance, losing control of the carefully constructed character he had established before. The director did not attempt to restrain this and the play suffered accordingly.

During the opening performance of Winnie-the-Pooh, the cast and director learned much about their production. Dealing with a large child audience for the first time taught them, for instance, exactly where "wiggle spots" could be expected and how to handle them. They learned to adjust rapidly to varying audience personalities. As accurately as possible, the director discussed with them these characteristics before every performance, dealing with such special problems as early-morning, all-kindergarten audience, a noisy Saturday



afternoon house of youngsters and an audience including children from the North Carolina School for the Deaf and their interpreter.

The first and third performances of the ten-performance run were slow and lackluster, but in every other one, the cast adapted expertly to the situation and maintained a remarkable energy level onstage. Their enthusiasm for the play and their cooperative working relationship, respect-for and sensitivity to one another all furthered continued growth of the production with new, successful character business and expert timing throughout.

The marathon of three performances in one day had been dreaded by the cast, crew and director from the outset of the rehearsal period. The director stressed rest during the day, channeling energy into the production and preserving it as much as possible offstage and especially giving extra enthusiasm to the third show of the day. The cast performed remarkably well despite the illness and exhaustion which was plaguing many of them.

The spirit of cooperation and dedication which prevailed in the cast throughout the production helped to make the play a pleasure to produce and direct as well as a success onstage. The individual talents of the actors, their highly creative imaginations and sensibilities, their energy and their enthusiasm are sincerely acknowledged and greatly appreciated by the director.



### Audience Reaction to the Play

Throughout this chapter, audience reaction to Winnie-the-Pooh has been referred to in specific incidences or scenes. The children and adults laughed and applauded, talked excitedly and squirmed in their seats impatiently at every performance. How, then, is the impact of this production to be judged?

The director believes that there was of course some adverse reaction to the play. One child was frightened by Kanga's loud voice and rough manner and had to leave the theatre. However, in observing the individual and group reactions of audience members to each of the ten performances, the director concludes that the production was a success. Children became deeply involved in the events on stage and skipped happily from the theatre at the final curtain, often singing songs from the play and crowding the actors in the lobby for autographs. Letters from children, parents and teachers praised the production for its color and energy and recounted favorite parts of the story or mentioned characters and scenes which had particularly impressed them.

It was the wish of the director, the designers, the cast and the crew of Winnie-the-Pooh that the audience members take with them from the production an indelible memory of a play that sent them into imaginative worlds of their own. The response of adults who declared that their students or sons and daughters sang songs, drew pictures and enacted scenes from the play long after it had closed proved that these goals had been achieved.

## BIBLIOGRAPHY

- Beston, H. Independent, 13 November 1926, p. 552.
- Crews, Frederick C. The Pooh Perplex. New York: E. P. Dutton, Inc., 1963.
- Dalpin, Marcia. "Books," New York Herald Tribune, 17 October 1926, p. 8.
- Davis, Jed H. and Watkins, Mary Jane L. Children's Theatre. New York: Harper and Brothers, 1960.
- Doyle, Bryan, Ed. The Who's Who of Children's Literature. New York: Schocken Books, Inc., 1968, pp. 199-201.
- Johnson, Richard C. Producing Plays for Children. New York: Richard Rosen Press, Inc., 1971.
- Kunitz, Stanley J. and Colby, Vineta, Ed. Twentieth Century Authors: A Biographical Dictionary of Modern Literature, first supplement. New York: H. W. Wilson Co., 1955, p. 675.
- Kunitz, Stanley J. and Haycraft, Howard. The Junior Book of Authors, second edition, revised. New York: H. W. Wilson Co., 1942, pp. 221-223.
- Lifka, Marion. "Pooh to You!" Catholic World. December 1956, pp. 185-189.
- Milne, A. A. Autobiography. New York: E. P. Dutton and Co., Inc., 1939.
- Milne, A. A. The House at Pooh Corner. New York: E. P. Dutton and Co., Inc., 1928.
- Milne, A. A. Now We Are Six. New York: E. P. Dutton and Co., Inc., 1927.
- Milne, A. A. Winnie-the-Pooh. New York: E. P. Dutton and Co., Inc., 1926.
- Milne, A. A. When We Were Very Young. New York: E. P. Dutton and Co., Inc., 1924.

Phillips, Henry Albert. "Author of Winnie-the-Pooh," Mentor,  
December 1928, p. 49.

Swinnerton, Frank. The Georgian Scene: A Literary Panorama. New  
York: Farrar and Rinehart, 1934, p. 119.

Temple, Ruth Z. and Tucker, Martin, Ed. A Library of Literary  
Criticism: Modern British Literature, Volume 2. New York:  
Frederick Ungar Publishing Co., 1966, pp. 317-320

Ward, Winifred. Theatre for Children. New York: D. Appleton-  
Century Co., 1939.

"Winnie-the-Pooh Tours U. S.," Life, 19 February 1951, pp. 75-79.

"World of Pooh Lives On," Life, 27 February 1956, pp. 115-120.



'Winnie The Pooh' players

Wilkes, right, tries medicine on Roo, played by Shelia Nassil

## 'Young audiences tough'

BY DOUG WALLER

Record Staff Writer

When Larry Wilkes plays to adult audiences, he has to wait until the next day for the reviewers to tell him how he did. But when he plays to children, he doesn't have to wait until the next day.

"You'll know while the show's going on whether the kids like you," says the 25-year-old graduate student at UNC-G. "If they don't like you, they'll start talking while the show's on."

This makes acting for young people sometimes frustrating but sometimes challenging. When a show for children bombs, it really bombs, says Wilkes. But when things are going well, young audiences are the best in the world.

On Sunday, Wilkes and his fellow student actors will try their hand at the tough business of entertaining youngsters when UNC-G's Theatre For Young People opens its 1974-75 season

with "Winnie The Pooh."

Wilkes plays Kanga, the kangaroo, who comes to the forest to find a playmate for her baby, Roo. It's a tough part—not only physically (he has to wear a thick bulky costume under hot stage lights) but mentally.

The secret to winning over a young audience, says Wilkes, is getting them involved in the show. "You have to create a character they can believe in and have fun playing with at the same time," he explains. "If you can create a character that can reach out and touch the children, then you succeed."

This is the first TYP play Wilkes has performed; but the New York native is far from being a novice in children's theatre.

Wilkes graduated from Greensboro College in 1972 with a major in speech and drama. After a year as a clothes salesman, he went back to school, enrolling in UNC-G's Master of Fine Arts program in acting and directing. (His goal one day is to direct live theatre, possibly children's theatre.)

"This summer Wilkes went on tour, so to speak, with the Greensboro Recreation Department's puppetmobile. With two other students, Wilkes put on some 120 puppet shows, story theatre skits and song and dance numbers for children all over the city.

"The kids were terrific," he says. "It turns into a very magical thing. What entertained the children most was slapstick. But they also liked mime. If you can create a good silent spot, they love it."

Unlike in straight drama, Wilkes believes an actor for children has to be "more fluid, more aware of the child"—almost like a nightclub entertainer who picks up a laugh in the audience and ad libs on it.

"I didn't think I'd enjoy it at first," he says. "But now I love it; it's such a different world."

"Winnie The Pooh," which is

adapted from two of A. A. Milne's books, will open tomorrow, at UNC-G's Taylor Build-

ing, at 2 p.m. The show will then run Wednesday through next Sunday, Oct. 27.

"The Greensboro Record"  
October 19, 1974



Carol McGee And Michael N. Allen  
Director And Winnie-The Pooh

## Pooh Weaves Magic Today

BY JERRY KENON

Daily News Staff Writer

"There are some shows I want to act in and some shows I'd rather direct. Pooh is so dear to my heart that it's nice to have control over it," said Carol McGee, director of the Theatre for Young People's production of "Winnie-the-Pooh."

"Winnie-the-Pooh" opens today with performances at 2 and 4 p.m. in Taylor Theatre on the campus of the University of North Carolina at Greensboro. The show will continue all week with performances Monday and Tuesday at 9:30 a.m.; Wednesday through Friday at 4 p.m.; Saturday at 10 a.m., 1 and 3:30 p.m.; and Sunday at 2 and 4 p.m.

Carol said that she realized that Pooh is one of the all-time favorite storybook characters and that each person in the audience will have an image of what the A.A. Milne characters should be. "So many people have preconceived notions of the characters, they'll be hard to please," Carol pointed out.

IN SELECTING "Winnie-the-Pooh" for her thesis production, Carol chose the musical version and made some changes in it. "Some of the songs just seemed to be thrown in; they just stopped the action," she

said, adding that four songs have been cut for this production. The three songs that remain in the show are based on Milne's lyrics, and Carol wrote lyrics based on Milne's "Three Cheers for Pooh" for a new finale.

Michael Childers composed music for the finale. "The lyrics were impossible," Carol said, adding that she was amazed that Michael came up with a song to fit.

Describing the set for this show as "really magical and very colorful," the director pointed out that Kaye Baucum probably spent more time designing Pooh's woods than she'll spend on her own thesis production. Carol was especially pleased with a three-level rabbit hole set for Pooh's bout with gluttony.

COSTUMES for the show, designed by Kaye Brown, are all new except for a re-feathered owl, and feature lots of fake fur and feathers. "All the stock costumes we looked at were awful," Carol said, adding that Kaye came up with some costumes that enhance the characters created by Milne. "The costumes use realism with a touch of fantasy," Carol explained, adding that make-up masks will be used so that the characters can be heard.

Michael Allen, who played Jack in the TYP beamwalk production, will be featured as Winnie-the-Pooh, and Carol assures Pooh addicts that he'll give a true-to-Milne portrayal of the bear with little brain. Michael will have the distinction of being the first person not born to fly on the Taylor stage. If all goes well, Pooh will fly away on his balloon during the show.

EEYOORE, the often depressed donkey, will be portrayed in a droopy manner by graduate student David Grapes. Debbie Martin will portray poor-soul Piglet, and Sara Stuart will be a bossy but nervous Rabbit. Owl, the absent-minded professor of the woods, will be Charlie Hensley in disguise.

Kanga, described by Carol as "the epitome of protective motherhood," will be played by Larry Wilkes. "It was difficult for Larry to get into motherhood," laughed Carol of the male graduate student playing another kangaroo. Larry's son, Roo, will be played by Sheila Nasir, a female graduate student.

Christopher Robin, played by high school student Jeff Silver, will be the only real person in

this show, though he will converse with the voice of his on-stage father, A.A. Milne, played by Joe Carter. Five youngsters from the community will complete the cast, portraying Rabbit's friends and relations, a skunk and a squirrel.

THE DIRECTOR of this menagerie came to UNC-G from the University of Georgia, where she received a B.S. degree in education with a speech major and drama minor. Describing herself as an Army brat, Carol explained that she's lived all over the world, including Japan and France. Columbus, Ga., is home now, though, since her father has retired and is teaching there.

Carol developed an interest in child drama while at UGA, where she worked in the Athens creative drama program for children and directed for two years at the Athens Creative Theatre. She came to UNC-G last year, and her graduation included being company manager for the TYP touring show.

Since she likes to act as well as direct, Carol spent this past summer as an actress-singer in "Horn in the West" and as a director in the Athens Theatre for Young People's production of "The TYP touring show."

"When I first came here, I wanted to teach and direct, especially in children's theatre," Carol said of her career plans. "Then I saw myself as an actress, and I'm enjoying an original theatre and considering TYP a young community and others. I enjoy children's theatre as an actress."

For the next week, though, this MFA candidate will be wrapped up in children's theatre as a director, with the fate of her favorite, Winnie-the-Pooh, in her hands.

"The Greensboro Daily News"  
October 20, 1974

## WINNIE-THE-POOH

by

A. A. MILNE

Adapted for the stage by Kristin Sergel  
Music by Allan Jay Friedman

PRESENTED BY THE THEATRE FOR YOUNG PEOPLE  
of the Department of Drama and Speech at the  
University of North Carolina at Greensboro assisted  
by the Junior League of Greensboro, Inc.

Directed by Carole McGee  
Scenery, Lighting Designed by Kaye Baucom  
Costumes by Kaye Brown

## CAST

(in order of their appearance)

Christopher Robin	Jeff Silver
Voice (A. A. Milne)	Joe Conger
Winnie-the-Pooh	Michael N. Allen*
Piglet	Deborah Martin*
Rabbit	Sara Stuart
Baby Rabbit # 1	Beth Sohn
Baby Rabbit # 2	Cary Moskovitz
Baby Rabbit # 3	Scott Muir
Skunk	Michael Hughes
Squirrel	Jo-Ann Engle
Eeyore	David Grapes
Owl	Charles J. Hensley*
Kanga	Larry Wilkes
Roo	Sheila Nassif

The action of the play takes place in the Hundred Acre Wood.

PLEASE REMAIN SEATED AS THERE WILL BE NO INTERMISSION.

Musical Director	Dan Spaugh*
Choreographer	Lewellyn Betts*
Costume Supervisor	Zoe Brown
Assistant Lighting Designers	Bonnie Becker, Sally Morgan
Director, THE THEATRE FOR YOUNG PEOPLE	Tom Behm

## PRODUCTION STAFF

Stage Manager	Sally Birdsong*
Scenery Crew	Gene Stewart (Head), Patrick Petree (Assistant Head), Stephanie Alexander*, Pattie Morel, Shan Stroup, David Peerbolt, Richard Buffington
Properties	Dorian Harold* (Head), Denise Stockert (Assistant Head), Grace Morton
Lighting Crew	Bonnie Becker, Sally Morgan (Heads), David McGraw, Susan Mickey, Dennis Speckman
Costume Crew	Doreen Heard (Head), Jane D'Auvray, Nancy Farrar*, Stacy Ray, Peggy Stallings, Gil Thompson, Rhonda Gardner
Make-up Crew	Nancy Shaheen* (Head), Lisa Dewitt, Jill Didier*, Mitchell Sommers, Annette Sydow, Rhonda Gardner
Box Office	Martha Funk (Assistant Head), David Leong*, Teresa Jenkins

\*Honor Members of Masqueraders, Theatre of UNC-G Dramatic Society

WINNIE-THE-POOH is produced through arrangement with the Dramatic Publishing Company.

Special Thanks to the UNC-G Department of Music and Lambeth Troxler Funeral Service.

"THREE CHEERS FOR POOH" COMPOSED BY MICHAEL CHILDERS.

DON'T MISS THE NEXT TYP PRODUCTION: RUMPELSTILTSKIN

Check the dates on your tickets and mark your calendar now!

## Aims for the Theatre for Young People

To set a high standard of entertainment for children.  
To stimulate creative imagination and ability.  
To set high standards of good speech and diction.

To teach values, principles, ideas and ideals.  
To broaden intracultural understanding and citizenship.  
To develop interest in and appreciation of the arts.



# Winnie-The-Pooh

## Delightful Fare

BY DORIS JOHNSON  
Special To The Daily News

The Theatre For Young People presented A. A. Milne's classic, "Winnie-The-Pooh" Sunday with spirited performances by the actors, colorfully detailed costumes and effective staging enhanced by the workable and pleasing set.

The play is given primarily for young people but its appeal has no age limit and can be equally enjoyed by the adults. One of the highlights is Winnie's attempt to fly to a tree for honey while the wire hanging from the grid holds him dangling in the

### A Review

air. My favorite scene comes when Kanga attempts to wash Piglet in a washtub and the antics on stage become frenetic and hectic. The two most polished performances are given by Charles Hensley as the Owl and Larry Wilkes as Kanga. The best paced scenes come when Roo, played by Sheila Nassif, and Kanga are on stage.

Michael Allen, who plays Winnie, puts in a delightful performance which calls for singing, dancing, and even a prat-fall. He is a most winning Pooh.

Jeff Silver as Christopher Robin gives the "young boy" quality to Chris which is most convincing.

Charles Hensley as the Owl gives his character the extra touches in his walk and stage gestures that are so audience appealing. His characterization shows much strength in its consistency.

Larry Wilkes portrays Kanga as bouncy and excitable. He, too, gives his character the extra touches in stage gestures that make his appearance on stage a much anticipated event. His sense of timing which is excellent, gives his comedy lines good punch.

"The Greensboro Daily News"  
October 21, 1974

Sheila Nassif plays Roo, Kanga's offspring, with good energy and projection. She paces her lines especially well.

Deborah Martin gives a lot of laughs to the audience in her role of Piglet. She is especially funny before and during the bathtub scene.

David Grapes plays Eeyore with good vocal quality and gives the depressed donkey a steady and consistent characterization.

Sara Stewart plays the rabbit with quick and interesting gestures. She needs to pick up her cues a little faster as the pace seems to slow down in her scenes with Pooh.

Carole McGee, a graduate student, has directed the show with good stage movement and gestures. The play moves along at a good pace.

Lewellyn Betts choreographed with simple but effective steps and added to the enjoyment of the musical numbers.

Kaye Brown designed the beautiful costumes and each one showed good detail and imagination.

Kaye Baucom's set is simple and practical yet is so appealing. I especially liked the three level rabbit hole design.

"Winnie-The-Pooh" is delightful in every way and good fare for young and old alike and will be presented in Taylor Theatre Monday and Tuesday at 3:30 a.m.; Wednesday through Friday at 4 p.m.; Saturday at 10 a.m., 1 and 3:30 p.m.; and Sunday at 2 and 4 p.m.