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## CHICKA CHICKA BOOM BOOM: THE MUSICAL

### DETAILED SYNOPSIS

**PRODUCTION NOTE:** All the characters in the show are portrayed by the Players. When the actors are portraying letters, they attach letters to their costumes. When the letters are taken off, they are used as puppets. Each letter moment has a different costume concept that incorporates the letters.

#### SCENE 1 - PROLOGUE

Five players enter. At the center of the stage is a pile of brightly colored suitcases, and the players place them across the front of the stage. They look around and notice that the space is rather empty. Each of them goes to a different area of the stage and opens various elements of the set. Once finished, the players return to their suitcases and sit. One of them opens the first suitcase, and two letters, H and I, pop up. H does a little dance, and the players imitate the movement. They do this again but add an “H” sound to the movement. Next, I does a little jump, and the players repeat the jump. Then, the players all jump together, making an “I” sound. H does a dance, and I jumps closer. The players do the same thing. Eventually, the word “HI” is formed. Upon this discovery, the players begin to greet one another, and the audience, with waves and “HI”s. The audience joins in as well.

Another suitcase opens, and the Players gather around it. Two more letters pop up, L and A. They immediately start to sing “LA LA LA”. Next, the Players pick up the letters C, L, A, and P, and affix the letters to their costumes. They line up, spelling the word “CLAP”. The Players begin to clap; once again, having the audience join in the fun. This sequence repeats itself; however, this time with the letters J, U, M, and P.

Another suitcase opens, and the rest of the letters spill out. They all start running around the stage, jumping from one Player to another. All sorts of sounds come from the Players as they transform into each letter. From a suitcase on one side of the stage, “CHICKA CHICKA” appears. With the audience, the Players play with the sounds of “CH” and “CK”. Soon, the word “CHICKA” is formed.

Popping out from a suitcase at the other end of the stage, the whole word “BOOM” appears. With the audience, the Players play with the sound of BOOM. Next, the Players put both the

words “CHICKA” and “BOOM” together. The Players form “CHICKA CHICKA BOOM BOOM”. The audience is asked to join.

## **SCENE 2 – MEETING THE ALPHABET**

Music plays as the Players transition into the first musical number “Meet the Alphabet”. In this number, the Players introduce the letters of the alphabet. The song is upbeat and encourages the audience to sing along in a call and response format.

In the final moments of the song, one of the Players becomes the letter z. They do this by placing the letter on their body. All of the letters, aside from z, are put away. One Player takes this opportunity to highlight the importance of the letter z. Next, the letter is placed in a suitcase, and the other Players reenter the stage.

Together again, the Players open another suitcase. It contains the word “SUN”. This is reinforced with a Player holding a sun on a stick and hanging it at the back of the stage. Shifting their attention away from the sun, the Players move toward a very large trunk in the center of the stage. They turn it around and reveal the word “TREE”. Next, a Player opens the trunk, and a tree begins to grow from the inside. Palm fronds grow from the trunk to reveal the word “COCONUT”. The Players yell “COCONUT TREE” in response.

## **SCENE 3 - A, B, C, - THE ONES WHO ARE EXCITED**

For this scene, the Players portray five characters; Big A, Little a, Little b, Little c, and Little z. Big A, the adult letter, speaks to a, one of the kid letters. This brief interaction makes it clear that a, b, and c are very close friends. After a leaves to find b and c, Little z walks on stage. Little z wants to play with the other little letters, but Big A explains that a has run off in search of his two close friends, b and c. This upsets z.

Next, a, b and c gather in front of the coconut tree, and the scene shifts into the second musical number, “A told B, B told C”. The peppy tune follows the three letters as they all try, and swiftly succeed, in climbing to the top of the large coconut tree.

## **SCENE 4 - INTERLUDE**

One of the Players approaches the audience to tell a story. Utilizing a verbal fill-in-the-blank format, the Player works with the audience to create, and tell a story on the spot.

## **SCENE 5 – D, E, F, G, - PLAYING WITH SCALE**

A suitcase opens revealing a miniature version of the entire set, including the coconut tree. Included in this miniature are a, b, and c. The three letters rest at the top of the coconut tree. Using stick puppets, the Players carry out the following sequence. The Players, portraying D, E, F, and G, begin the third musical number “Will There Be Enough Room?”. With a, b, and c already atop the coconut tree, how will there be enough room for the rest of the alphabet? This number is a slow, witty song that explores the central conflict of the play, and how they may go about solving it.

Another Player enters carrying a suitcase and sits on it. Galloping and neighing sounds begin. The Player goes to open the suitcase; but instead, starts riding the suitcase around the stage as if it were a horse. When the Player opens the suitcase, the word “HORSE” bursts forth. Inspired by the word, they begin making “horse noises”. The audience is invited to participate in making the sounds with the Player.

### **SCENE 6 – H, I, J, K – COWBOYS**

The letters h, i, j, and k enter chaotically, wearing hobby horses and cowboy hats. Looking up at the tree, the letters decide they would like to be at the top of the coconut tree as well. In a hoedown styled continuation of “Will There Be Enough Room”, the four letters ponder whether they too will fit atop the coconut tree. Little z enters, wishing to hang out with the other letters and climb the tree; however, z’s request is denied, and they are again cast aside.

### **SCENE 7 – INTERLUDE**

A Player enters with a suitcase and reveals the word “RED”. They begin talking about the color, and invite the audience to find parts of their surroundings that are red. A short sequence of red things begins to pass along the stage. A red balloon floats by, a red RC car races by; and finally, a red carpet is rolled out. Before the Player can figure out who the red carpet is for, a shimmer curtain drops with a “LMNOP Coming to you LIVE!” announcement.

### **SCENE 8 – LMNOP – THE CELEBRITIES**

L, M, N, O, and P enter the stage bedecked in stylish hip hop outfits. In the stylings of a 90’s boyband, the five letters perform the showstopping number “L-M-N-O-P”. This party calls for the audience to join.

### **SCENE 9 – INTERLUDE**

*PRODUCTION NOTE: An insert letter (q, r, s, t, u, v) has been placed in everyone's playbill. If this is a student matinee without playbills, a pile of letters has been handed to the teacher at the top of the show. Included will be instructions for them to hand out at the end of "L-M-N-O-P".*

A Player enters with a suitcase, and opens it expectantly. They do a "Ta Da" like moment; but, the suitcase is empty. Then, they ask the audience to help them find the missing letters; q, r, s, t, u, and v. Finding the letters within their playbills, the audience will show the Player the missing letters. Next, the Player will lead the audience in another audience engagement sequence. After, the real q, r, s, t, u, and v enter the stage as rod puppets.

### **SCENE 10 – Q, R, S, T, U, V – THE ORDERLY MILITARISTIC ONES**

q, r, s, t, u, and v move to start their militaristic style chant; however, after the first line, z enters asking if it is their turn yet. Again, z is pushed aside, and they exit. Together, the six letters resume their chant. The chant details their journey to the top of the coconut tree.

### **SCENE 11 – INTERLUDE**

A suitcase opens revealing the word "SQUEEZE". A Player begins to sound out the word, doing coinciding facial expressions and gestures. Next, the Player invites the audience to join them, asking them to pantomime "squeeze" each prop they bring onto the stage. These include a lemon, a toothpaste tube, and a big hug; which the audience is to give themselves.

### **SCENE 12 – W X Y – THE ONES WHO BARELY FIT**

The fifth musical number is "Still More, a Madrigal". The tune showcases the Players attempting to fit w, x, and y onto the top of the coconut tree. At this point, the top of the tree has become crowded with little room to spare; but, the letters squeeze onto the tree. Now, filled to the brim with letters, the tree begins to shake. Thinking that all the letters are now atop the tree, the Players celebrate.

Soon after, z enters. Their entrance starts the sixth musical number, "Little Old Z". The number follows z as they begin to climb the coconut tree, happy to finally play with the rest of the alphabet. Knowing there is no more room, the other letters panic. If z climbs to the top of the coconut tree, it will come tumbling down. The song breaks into a full tap routine, and sees z climb to the top of the coconut tree. The coconut tree shakes violently, and all the letters begin to fall. Meanwhile, the Players and the audience chant "CHICKA CHICKA BOOM BOOM". On the final "BOOM BOOM", the lights go dark, a curtain falls, and the sound of falling letters is heard.

### **SCENE 13 – INTERLUDE**

The tree is gone. One of the Players enters in front of the curtain with a suitcase labeled “CRASH”. Inside, there is a miniature coconut tree with all the letters. The Player recaps the whole crash scene to the audience using the miniatures inside. When they finish, the Player chooses a parent in the audience to ask, “Where are the parent letters?”.

#### **SCENE 14 – WHAT THE PARENTS ARE DOING**

Three Players enter in front of the curtain dressed as capital letters. They are singing along to some tunes. The next musical number, “Skit Skat Skoodle Doot” begins. The number is a montage of the adult letters receiving word of the coconut tree catastrophe, and rushing to the little letters.

A Player enters with a suitcase, opens it, and the word “OUCH” appears. Inside the case they find bandages, slings, crutches, canes, and other various first aid materials. Next, the Player will select kids from the audience to come onto the stage. When each child arrives, a plastic headband with a letter on it is given to them. Then, they will use the first aid materials, and “bandage” the kids. Finally, the Player, and the bandaged kids will take silly pictures together. Each photo will end with them all saying the word “OUCH!” (In place of “CHEESE”). Once the kids return to their seats, the play moves right into the eighth musical number, “Ouch!”.

#### **SCENE 15 – OUCH!**

Going letter by letter, the parents come to the aid of everyone injured. It is a lighthearted tune that shows each letter picking themselves up, dusting themselves off, and carrying on. Each letter is tended to until there is only one left; z. Last again, z sings a reprise of their earlier song. As z laments always being last, the number starts on a somber note; but, when z realizes that it is ok to be last, the song swiftly shifts into a declaration of self-confidence. Big Z enters to pick up z, and shortly after, more little z’s rush onto the stage. Now on stage there is “Zzzz”.

#### **SCENE 16 – SUN GOES DOWN, THE MOON RISES**

All Players enter with rolls of colored fabric. They spread them across the stage. The rolls are layered with different colors, and say “SUNSET” in the middle. The Players, using the fabric rolls, and other props, portray a setting sun and rising moon. Next, they bring back on stage the suitcase with the coconut tree; but, instead of saying “COCONUT TREE”, it says “AGAIN?”.

Taking an oversized version of the *Chicka Chicka Boom Boom* book, one of the Players reads it to the audience. Using a verbal fill-in-the-blank format, the audience helps tell the story. As the sequence ends, the Players open the suitcase, and rebuild the tree.

## **SCENE 17 – A SNEAKS OUT AND CLIMBS AGAIN INTO THE FINALE**

Little a enters, and looks back and forth between the audience, and the tree. A reprise of “A told B” begins, and the letters rush into climbing the coconut tree once more. The song includes moments of audience engagement, where they should sing along. In one final hoorah of hilarity, the song comes to a close. A suitcase bursts open with the words “THE END”.

## **BOWS/CURTAIN CALL**

During bows, there will be an “LMNOP Dance Party”; which all are invited, and encouraged to dance along.

# THE PIGEON GETS A BIG TIME HOLIDAY EXTRAVAGANZA!

## DETAILED SYNOPSIS

### SCENE 1: FRONT OF CURTAIN – SQUIRREL WORLD

In front of the curtain, facing away from the audience, The Pigeon enters, believing they are alone. They turn to speak, and talk to the audience. Zoomy Squirrel enters the stage, and introduces themselves to both the audience, and The Pigeon. Next, Zoomy informs The Pigeon that they will be throwing a Holiday Extravaganza. The Pigeon hates the idea, but Zoomy tries to convince The Pigeon of how great the party will be, through a song.

### SONG 1: A BIG TIME HOLIDAY EXTRAVAGANZA OPENING

The curtain falls, and reveals Squirrel World, where Zappy, Zoopy, and Flappy join Zoomy, and The Pigeon. The song follows the Squirrel Ensemble as they sing how great the extravaganza will be. They invite the audience to join in call-and-response sections. The Pigeon is still not convinced, so the squirrels bring in reinforcements; Gerald the Elephant, and Piggie. At the mention of presents, The Pigeon finally takes interest in the party; but more so, the idea of presents. The song closes, and they all exit.

### SCENE 2: ELEPHANT AND PIGGIE GIVE A GIFT

Sneaky music plays, and Gerald tiptoes onto stage carrying a large present box. This is a present for Piggie. Unseen by Gerald, Piggie enters, holding an identical box. This is Piggie's present to Gerald. Both are trying to hide their presents from the other; but when they hug, they bump into each other, and drop their presents, ruining the surprise. Gerald and Piggie don't mind, and are just excited to receive, and give a present. However, Gerald begins to worry, because what if they did not get Piggie the perfect gift?

### SONG 2: THE PERFECT GIFT

Moving to the next musical number, Gerald laments how they feel their gift to Piggie may not be perfect. Piggie insists that whatever Gerald got for them will be perfect, just like the gift Piggie got for Gerald. But, what if it's not? The song develops into a somber duet, as the two grapple with the stress of giving gifts. In the end, Gerald takes their present to Piggie, and runs away. Piggie runs after Gerald, still wanting their present.

The Pigeon enters, and exclaims their love for presents. Zoomy, Zoopy, Zappy, and Flappy enter carrying party decorations. The Pigeon asks the squirrels when the presents will arrive, and the squirrels tell him later; at the end of the show. The Pigeon is fuming! They want presents now! He rushes into the audience looking for presents. The search leads him out into the lobby, and soon he is gone.

### **SCENE 3: SQUIRRELS STRATEGIZE**

Zoomy enters, leading the other squirrels. Together, they begin listing what is needed for the big time holiday extravaganza. They have a place, and they have time; but, no one actually knows how to throw a party. The squirrels settle on getting a traditional holiday oak tree, 26 million pizzas, and a whole world's worth of decorations. The squirrels exit.

### **SCENE 4: THE PIGEON CATCHES A SONG**

The Pigeon enters from the lobby, coming through the audience, and back onto the stage. He is headed to the North Pole, and will walk the whole way there. The extravaganza is still a dislike of The Pigeons, especially the holiday songs. The thought has The Pigeon mockingly singing a holiday tune.

### **SONG 3: CATCHY HOLIDAY SONG**

Continuing his rant about holiday tunes, The Pigeon is interrupted by The Catchy Song Squirrels, a trio of singing squirrels. For this musical number, the trio of squirrels surround The Pigeon in the splendor of a classic holiday song. The Pigeon resists singing along for most of the tune, but eventually succumbs to its catchiness. The song closes, the squirrels scatter, and The Pigeon exits.

### **SCENE 5: GERALD AND PIGGIE SHAKE IT UP**

Piggie sneaks onto the stage, hiding amongst some trees, and holding their present to Gerald. They hope to see what Gerald got for them. Gerald, unaware of Piggie, enters holding the present they got for Piggie. Gerald seeks to hide the present from Piggie, and chooses to place it behind some trees. Piggie leaps from the trees, scaring Gerald. Piggie lets Gerald know that they want to see what Gerald got for them, but Gerald insists that they will never let Piggie see. Though, if they never exchange presents, are they even presents at all? Some time passes, and then Piggie gets an idea. They each will shake the gift boxes to guess what is inside.

### **SONG 4: SHAKE IT UP**



This song begins with Piggie shaking their present vigorously. It sounds like a maraca. Soon, a Squirrel Ensemble joins the pair, and a jaunty tune begins. The characters sing, dance, and toss their presents around; until, no one knows which present belongs to who. The song has a couple of instrumental breaks, and a tap routine sprinkled in. The presents, having been thrown and shaken throughout the number, eventually fall to the ground. All is fine, and the two friends pick up the boxes. They still have no clue what is inside. They exit.

## **SCENE 6: THE PIGEON AT THE POLE**

The stage morphs into the North Pole. There is a striped pole and a sign that says “North” and to one side lies Santa’s Sleigh. The Pigeon enters; snow covered. He walks across the stage cold, and miserable. While there are still no present boxes, The Pigeon does see Santa’s Sleigh. He assumes this is his personal, destined present.

## **SONG 5: ME AND MY SLEIGH**

During this song, The Pigeon falls in love with their new present. The song is a power ballad; an ode to Santa’s Sleigh. There is a wonderful ballet performed by The Pigeon; who, now the owner of a flying sleigh, attempts to drive it. The song concludes with a reindeer chasing The Pigeon from the sleigh, and The Pigeon running back through the audience to the lobby.

## **SCENE 7: BIG PARTY IS TOO BIG!**

In-Between Squirrel enters holding a giant “A” in one hand, and a giant “C” in the other. They introduce themselves to the audience, and exits as Zoomy enters. Zoomy calls for the other squirrels to enter, and Zoopy, Zappy, and Flappy run on stage. They let Zoomy know they have acquired all the items they need for the extravaganza.

## **SONG 6: SO MUCH STUFF!**

The four squirrels begin singing together, listing how much stuff they’ve gathered for the party. Pizzas coming in a truck, decorations in a chopper, and the holiday oak tree from lumberjack squirrels. Squirrels, and an obscene amount of items begin to arrive. The song ends with all the squirrels recognizing they gathered way too much stuff.

## **SCENE 8: ELEPHANT AND PIGGIE OPEN THEIR PRESENTS**

Piggie, frustrated, storms on stage carrying their present to Gerald. Gerald follows. Piggie has gone through so much effort to still not know what their present is. They decide to set their presents down, close their eyes, walk to the other present box, open their eyes, and open the gift. If they do not like the gift, it is simply a random gift they found; but, if they love it, they can

tell the other who the present is from. Piggie and Gerald follow the steps; except, they walk right past where they were supposed to stop, ending up exactly where they started. As a result, Gerald will be opening the gift they got for Piggie, and Piggie will be opening the gift they got for Gerald.

Piggie opens their box, and inside is an elephant-sized hat. Gerald finds a normal-sized hat inside the box they open. Both put on their new hats. Gerald's hat is way too small, and Piggie's is comically big; covering their whole body when on. The pair look at their respective hats, and beam with happiness. They notice nothing strange.

### **SONG 7: THE PERFECT GIFT REPRISE**

In a reprisal of their earlier song, Piggie and Gerald sing about how much they love their gifts, and their friend.

### **SCENE 9: THE PIGEON RETURNS**

The Pigeon trudges back on stage. He stops to catch his breath. The Pigeon speaks to the audience about his frustrations, the North Pole, and the absence of presents. He is beyond irritated.

### **SONG 8: CATCHY HOLIDAY SONG REPRISE**

Once again, The Pigeon is surrounded by the Catchy Holiday Song; squirrels included. The number follows the same structure as the first time. The Pigeon does not want to succumb to the catchy tune, but very reluctantly, gives in. They all exit.

### **SCENE 10: THE SQUIRRELS HAVE NOTHING**

Zoomy enters, sad they have nothing for the extravaganza. Zoopy, Flappy, and Zappy enter, just as devastated as Zoomy. In-Between Squirrel enters to transition the scene into Zoomy's brilliant idea. The squirrels realize that between "everything", and "nothing", is "something". Rather than getting "everything" for the party, they will only get "something" instead. With a new mission, the squirrels exit.

### **SCENE 11: THE PIGEON GIVES UP**

The Pigeon enters slowly, and plops on the stage. He has given up on his search to find his present. The Catchy Song Singers enter the stage singing.

### **SONG 9A: A PRESENT FOR ME**

Seeing The Pigeon is in a foul mood, the Catchy Song Singers promptly exit the stage. After they exit, The Pigeon delivers a powerful ballad about being alone, and present-less. However, the song moves into a more hopeful tune when The Pigeon devises a plan to stay up all night, and demand a present from Santa. The song ends with The Pigeon falling asleep.

Piggie and Gerald, both in their hats, sit happily back-to-back as The Pigeon sleeps upstage. Piggie suggests that they switch. Instead of switching hats, like the audience assumes, the two simply switch sides. The Pigeon talks in his sleep behind them. They notice The Pigeon, and both agree he looks like he needs a present. So, Piggie places their hat on The Pigeon like a blanket, and Gerald puts their hat on The Pigeon's head.

Zoomy, and the squirrels enter with a candy cane sign that reads "party", a shrub with tinsel, and three pizza boxes. The perfect "in-between" amounts. Piggie, Gerald, and the squirrels celebrate. This wakes The Pigeon, who quickly bursts into song about his presents. The other characters join in the celebrations.

### **SONG 10: HOLIDAY FINALE**

Everyone is happy, and the Catchy Holiday Song transforms into a jubilant finale that loops everyone together, including the audience. The Pigeon even receives a hotdog! The song concludes with the message that your presence is a present, and the real extravaganza is the time spent together with the people you care about.

### **SCENE 12: CURTAIN CALL/SHAKE IT UP**

A standard curtain call. The cast will return for bows as "Shake It Up" vamps underneath. After, the cast will do one final musical send off before the conclusion of the play.

## ADA TWIST, SCIENTIST AND FRIENDS

### DETAILED SYNOPSIS

#### SCENE 1: FIRST DAY

The play begins with a big opening number, “Everything is New”, set in The Blue River Creek Elementary School second grade classroom. Ada Twist, Iggy Peck and Rosie Revere enter. The song introduces us to all the second graders as they return to school from their summer break, excited for the new school year. All are stoked for the academic journey ahead, and soon, Iggy and Ada are fighting over supplies for their various projects. Miss Lila Greer enters, and tries her best to wrangle the classroom back into order. It is her first year teaching. The song closes with the students back in their seats, and Miss Greer firmly at the head of the classroom.

Ada, Iggy and Rosie rush to Miss Greer, trying to present their various projects. Ada’s chalk volcano promptly explodes in a dust cloud on Miss Greer’s face. Then, the class is formally introduced to their new teacher, who explains this is her first year teaching. Immediately, the kids test her patience, with each student showing Miss Greer their projects. It all ends with Miss Greer getting covered in a mess. As a result, Miss Greer, unintentionally, loses her cool with the students. She exits to clean herself up, leaving Iggy, Ada, and Rosie arguing over whose fault upsetting the teacher was.

In a musical aside to the audience, Miss Greer laments how lost, and out of sync she is with her new class. The song comes to a close, and the scene transitions to the kids at home.

#### SCENE 2: AT HOME

The next musical number, “At Home With Iggy”, starts with Iggy building a pancake arch with his Dad watching. Iggy’s Dad talks with his son about his feelings about Miss Greer, and school. Together they work through Iggy’s anxiety, and rebuild his confidence.

Next, the play goes to, “At Home With Ada”, where Ada is in her room experimenting. Ada is using her mother’s fancy shampoo, and conditioner as part of her new experiments. Mom is upset by this, and the song explores that while Ada is *always* thinking, she needs to think of *others*; more specifically, how her actions affect others.

The scene transitions to the final number, “At Home With Rosie”. Rosie is holding her cheese hat alone in her bedroom, and writes a postcard to her Great Great Aunt Rose, who has been away on a trip. She lets the postcard fly away, as Ada, Iggy, and Miss Greer all come forward to

close out the scene. The ending is a longing for the characters to find common ground after a rocky first month of school.

### **SCENE 3: FIELD TRIP**

Outside the school, the students line up next to a bus. Great Great Aunt Rose enters, and surprises Rosie. Aunt Rose introduces herself to Rosie's friends, and explains how she is Rosie the Riveter. The conversation leads to Rosie, the student, explaining how she no longer engineers things, because people just laugh at her creations. Miss Greer enters, and thanks to Aunt Rose, the surprise field trip is spoiled before the kids get on the bus. The students burst into excitement, and Aunt Rose decides to help Miss Greer with field trip duties.

With one big cheer, the scene develops into a musical number, "Field Trip", a song where the students and adults catalogue their field trip. The song is a back and forth between Aunt Rose, and the kid's excitement for the trip, and Miss Greer's anxiety, and efforts to mitigate any potential harm. The number devolves into chaos, and Miss Greer's worst fears. Aunt Rose encourages the kids on further. This all ends with the students understanding both Miss Greer's rules, and Aunt Rose's lesson on adventure, and fun.

### **SCENE 4: BLUE RIVER PASS**

The class arrives at the woods by a small island, with a small bridge connecting it to where the sit. Miss Greer lets the students know that after a nice picnic lunch, they will be allowed to explore for exactly 27 minutes. Iggy is very disappointed in the field trip, until he notices the bridge. This moment flows into the musical number, "Iggy Peck: Architect". The song details Iggy heading onto the unstable bridge in his excitement, and Miss Greer's dread. Rosie goes onto the bridge to get Iggy, and Ada runs onto the bridge, because she sees some ducks. Miss Greer, and Aunt Rose try their best to persuade the students to get off the bridge. When words are not working, Miss Greer is forced to go on the bridge herself to retrieve them. Suddenly, the bridge begins to shake, and the group runs onto the island. They get to the island just in time. The bridge collapses behind them; but, Miss Greer, Iggy, Rosie, and Ada are now trapped on the island, with no way back to the other side of the canyon. Miss Greer faints from stress, and Aunt Rose runs to go find help.

### **SCENE 7: POP: A NEW EXPERIMENT**

Stranded on an island, with a passed-out teacher, Iggy, Ada, and Rosie, gameplan how they will work together, and escape the island. While Iggy, and Ada are overjoyed about solving this exciting new problem, Rosie resists.

**SCENE 8: ROSIE REVERE, ENGINEER**

Ada, and Iggy continue their crazy planning, while Rosie tries to talk reason into them. In doing so, Rosie calls herself an engineer. This comes after months of no longer identifying as one. The revelation begins the next song, “Rosie Revere”, a number starting with Rosie singing about how everything that she has built, has been subjected to the laughter, and judgement of others. This judgement has stopped her from trying altogether. Her friends reassure Rosie that she is still an engineer, no matter what people say; and together, figure out an escape plan. They decide to refit Rosie’s cheese hat into a cheese-copter, that will fly a shoelace cable to the other side of the canyon. Using this cable, they will make a suspension bridge that will carry them all across safely. The shoelaces are tied, the cheese hat is remade into a cheese-copter, and the plan is a go; but, the copter crashes. Everyone reassures Rosie of her worth, celebrates the failure, and Rosie pivots to make a shoelace launcher instead of a copter. The laces make it across the ravine, and the three students work together to finish building the remainder of the bridge with whatever materials they can find.

**SCENE 9: BUILD A BRIDGE**

Continuing in song, the bridge begins to take form. In a moment of teamwork, adventure, and support, the bridge is built; and Iggy, Ada, and Rosie cross the bridge. Miss Greer is still on the other side, passed out.

**SCENE 10: DON’T SLOW ME DOWN**

Iggy, and Ada return to Miss Greer, and wake her up. The three kids, knowing Miss Greer’s intense fear of heights, sing a song of encouragement, as she gingerly walks across the bridge. Halfway, Miss Greer stops, and marvels at what her students have done. In this moment, Miss Greer finally understands; this whole time, all she needed to do to connect with her students, was simply meet them halfway. Everyone comes together to finish the song; singing about how there is always more to learn, more to see, and to never slow down. End of the show.

**BOWS**

Bows proceed as a normal curtain call. They close with one final continuation of the final song, then exit the stage.

# YOUNG DRAGON: A BRUCE LEE STORY

## DETAILED SYNOPSIS

### BRUCE LEE: MOVIE STAR

Lights and sound; boom! Immediately, the audience is thrust into an action movie. Bruce Lee appears in an instantly recognizable look, and begins to perform a few moves, all underscored by KA-POW, FWAP, and other dramatic sound effects. Bruce releases a scream. The Director yells, “Cut!”

Lights and music shift, revealing a behind-the-scenes space, separated from the magical world of the movie. The sound of a hundred people setting up for the next shot is heard. A makeup artist and costumer change Bruce into a new costume, and they move into the next movie scene. They finish the scene; the costumer and makeup artist return to change Bruce once more. This scene takes place in a warehouse, where more action will take place. The scene concludes, and the Director pushes Bruce to move forward to the next scene.

Bruce begs the Director for just one more take; the Director refuses. Bruce reluctantly agrees, and the Director runs off. Linda, Bruce’s wife, enters, and the makeup artist exits. Bruce voices his frustrations to Linda, who urges him to be patient, and assures him that, in time, people will recognize him for all of his talent and worth.

Linda leaves Bruce standing alone in a spotlight. Enter Guide A, Guide B, Guide C, and Guide D, who, in a secret conversation, begin the insider tour of Bruce Lee; who and what he truly is.

### BRUCE GETS INJURED

Lights up on Bruce waking up in the morning. The Guides continue narrating the scene, with Bruce acting out the words. They follow his routine: a cold shower, meditation, and training for film and TV; however, once Bruce begins training, he does not stop, even at the urging of the Guides to slow down. He continues until; POP! Bruce’s spine is injured, and the Guides rush to bandage him.

### BRUCE IN THE HOSPITAL

Bruce now lies in a noisy hospital room, and Linda enters with a large vase full of flowers. She looks at Bruce, and reassures him that they will recover from this; that while his movie has been scrapped, his life, and dreams are not. She exits, leaving Bruce alone with the Guides, who decide to start their tour of Bruce Lee’s life at the very beginning.

### CHILDHOOD

The play moves into 1940 San Francisco, where Bruce's mom now lies in a hospital bed moments after giving birth to Bruce. She notes that her new son, Jun Fan, meaning "Return Again", was born both in the hour, and the year of the Dragon. Bruce's dad enters, adorned in an intricate, ornamental costume. He dances, and lip-syncs a Chinese opera. The Guide explains that this is a reference to Lee Hoi-Chuen, Bruce's dad, who was on the final stop of their U.S. tour at San Francisco's Chinese Opera House. Mom and Dad unite, and marvel over their new son.

The scene morphs into Hong Kong, with a spotlight on a shadow-boxing Bruce; while Mom contains a group of admirers. His mother and father begin to talk about Bruce's skills in dance, art, and martial arts. The Guides begin to gossip, and Bruce learns of his family's ancestry, and the cultural tensions that arise from his lineage not being "fully" Chinese.

Sifu (Yip Man), Bruce's grandmaster, enters the scene as a disembodied voice. As they train, Sifu teaches Bruce that he moves with too much fire, something that leaves nothing in its wake. Instead, Bruce should be more fluid, like water; he is instructed to meditate. Bruce tries to meditate, but is unable to. So he ventures to Hong Kong harbor and, in frustration, punches the water.

### **BRUCE AND THE GANGSTER KID**

Bruce is now shadowboxing alone, and soon bumps into a Gangster Kid. After a brief argument, the two fight, and Bruce quickly defeats him. The Guides then begin hitting their fists together, pulling out chains, and slowly approaching Bruce. Guide D steps forward to narrate the action of the following fight sequence. Before the final fight is fully over, Guide D sucker punches Bruce, who stumbles back.

The lights shift to Bruce's dad, who lectures Bruce about the choices he is making. The Gangster Kid turns out to be the son of a very powerful man; so powerful that Bruce's parents become deeply concerned for his safety. As a result, they send Bruce away on a boat headed to America with a bit of money. As he leaves, Dad gives his final words to Bruce: that he is disappointed. Alone with a suitcase, Bruce listens to the sound of ocean waves against the shore.

### **ACROSS THE OCEAN**

Bruce jostles, and sways in the boat. Aboard, he writes a letter to his father, promising to make him proud.

### **BRUCE LEE, YOUNG DRAGON OF SEATTLE**

The setting is now Seattle, and the Guides take the stage carrying newspapers, fruit baskets, bread, and other assorted items. Bruce picks up his suitcase, and looks at a note with an



address written on it. The world transforms into Ruby Chow's restaurant. The restaurant is bustling, and two tables with egg rolls, dumplings, and tea appear.

At these tables stands Edwin, a waiter, speaking with a male customer. Ruby, a restaurateur, welcomes everyone in. Bruce approaches Ruby, whom his father sent him to; and she sends Bruce upstairs to the room she has made for him.

Bruce pulls Edwin aside to ask about Ruby. Edwin explains that Ruby essentially runs the entire Chinese community in Seattle, carries a great deal of influence, and that her restaurant is a hotspot in the city.

The lights shift, and now the restaurant is closing for the night. After all the customers have left, Ruby immediately lays down her rules. Bruce agrees, and trades his suitcase for an apron, and yellow gloves. A sink, and dishes appear. As he washes the dishes, the Guides gossip about Bruce. Ruby reenters, and she, and Bruce talk about the difficulties of being an immigrant in America. Though it may be tough, Ruby encourages Bruce to dream, and the scene transitions into the 1959 Seafair Parade. As part of the Chinese Cultural Consultants, Bruce performs a kung fu, and cha-cha routine that dazzles the crowd.

Later that night in the restaurant, Edwin sits at a table when Bruce walks in. They sit, sealing wontons, and talk about Bruce's lack of focus, and discipline; a conversation that devolves into a playful wonton-throwing fight. Ruby walks in, and asks to speak with Bruce alone. Bruce tells her that he is quitting the restaurant to pursue his dream of becoming an action movie star. Ruby smiles, and sees him on his way.

The scene transforms into a counselor's office at the University of Washington. With the counselor, Bruce is admitted to study drama, and philosophy. Afterward, Bruce shadowboxes across the stage, where Jesse bumps into him. In a recreation of the fight in Hong Kong, Jesse, and Bruce begin to fight. But Bruce is different now; he no longer wishes to fight, and halts. Jesse continues, until Bruce lands a blow that sends Jesse stumbling to the ground. Jesse reveals that he studies judo, and from that point, the two become good friends.

### **THE STUDENT BECOMES THE TEACHER**

Bruce, and Jesse are in a car; Jesse teaching Bruce how to drive. As they cruise through the streets, they discuss the differences between judo, karate, and gung fu. Bruce shares his opinion on which martial art he believes is superior. Jesse explains that he chose to learn judo for self-defense after a run-in with the police. Their conversation shifts to Bruce's experience teaching gung fu in a country that is largely unfamiliar with the martial art.

### **BRUCE ACCEPT ALL**

Bruce, and Jesse prepare for the first gung fu class that Bruce will instruct. Linda enters, marking the beginning of a soon-to-be relationship. A Student Bro arrives, asking about the class; and soon, a whole group of people come as class begins. Ruby enters, and quietly observes.

The lights shift. It is now very late, and class is over. With the students gone, Ruby, and Bruce get into an argument about teaching non-Chinese people the sacred art of gung fu. Ruby finds Bruce's actions disrespectful; Bruce sees Ruby's perspective as close-minded. Ruby then hands Bruce a letter from his father, asking him to return to Hong Kong for a visit. She hopes the trip will help him remember the value of his culture. Bruce runs to the pier to clear his mind, but it is flooded with voices telling him he will always be a disappointment to his family, and the people around him.

The scene transitions into 1963. Bruce is teaching a class that has become very full, and popular. Class ends; and now alone, Bruce approaches Linda to ask her out on a date. The scene quickly morphs into their date at the Space Needle. They enter from opposite sides of the stage, and Bruce is holding something behind his back; a tiny troll doll with long pink hair in two pigtail braids. It reminds him of Linda. She finds it funny.

Later that night, Bruce kisses Linda goodbye, but she refuses to let him walk her home, as her mother is not fond of the idea of her daughter dating a Chinese man.

The Guides emerge, voicing the negative thoughts in Bruce's head, as he finally opens the letter from his father. The lights shift once more to reveal Bruce walking toward his parents in Hong Kong. Everything is different now, and everyone remarks on how "American" he has become. Mom exits, and Bruce hands his dad a wad of cash; the same amount his father had given him when he first left for America. Together, they discuss Bruce's sense of being pulled in every direction, his relationship with Linda, his father's concern for him, and Bruce's growing feelings of loneliness, and not belonging.

Bruce returns to Seattle, where Linda is waiting. She tells him she wants him to meet everyone in her life, regardless of what they think. Bruce confesses that he doesn't know where home is, and doesn't believe Linda when she says she sees a life with him. He walks toward the water, leaving Linda alone on stage.

## **BACK TO THE WATER**

Bruce climbs into a boat and grazes his finger along the water. The Guides, once again, voice the thoughts swirling in Bruce's mind; the overwhelming fear of disappointing others, and himself. He punches the water several times with all his might. Suddenly, Bruce understands the lesson his Sifu had tried to teach him long ago: Be like water.

The play moves into a montage-like sequence. Bruce, and Linda open more and more gung fu institutes, get married, pass on Bruce's knowledge to others, and expand his influence. His success grows as he writes, and produces films in Hong Kong, becoming the icon; Bruce Lee. The Guides narrate the entire sequence. The lights dim, as Bruce and Linda begin to speak about the pressure of their work, Bruce's insatiable need to achieve more, and his tendency to ignore his body's pleas to slow down. Linda urges him to be like water; something that spills, falls, and drips.

On the word "drip", the scene returns to the drip of the IV in Bruce's hospital room. Linda exits into the darkness, and Bruce's bed tilts upright, as if it has legs. Bruce clings to it, unable to move. He begins to slip, collapsing into a heap on the ground. Bruce rises. The Guides become obstacles; fighters. In slow motion, Bruce tries to fight his way through them, but they are too strong. So, Bruce becomes water, moving through, and around the obstacles. The movements are fluid, like judo, and aikido. As he flows through the cracks of each Guide's body, they join him, making him stronger. Bruce reaches the final Guide, and extends an arm. The Guide takes it, and joins him.

With a shift in light, Bruce exits the dream world, and returns to his hospital bed. In the morning, he is doing gentle exercises, raising his legs. Linda returns with another vase of flowers. This time, instead of asking her to throw them away, Bruce asks her to set them on the table. She climbs into the bed with him, and they talk about living their lives like water; changing, adapting, flowing, not plowing forward.

They kiss. The play transitions to present-day Seattle, at Lake View Cemetery. The Guides now take the form of tourists following a tour guide. It is the end of the tour, and all exit, except for the guide, and a single tourist. The two reflect on how, at the end of the day, Bruce Lee was more than a legend; he was a person navigating a chaotic, multi-faceted life. He was a son, a friend, a husband, and a father. They agree that he was all these things, and more. Bruce Lee was awesome.

Throughout their conversation, sound, music, and drums rise from nowhere. The Tourist transforms into Bruce Lee and, in a spotlight, punches, kicks, and lets out one final, silent scream; forever living as an icon.

Blackout. End of play.

## ROBIN HOOD

### DETAILED SYNOPSIS

Two street musicians are playing as the audience enters. Four beggars, filtering in with the audience, all try to raise money from them. The four go back and forth, begging for change, longing for King Richard, despairing that they are left with Prince John, and talking about the story of Robin Hood. Three of the beggars exit, leaving one on stage singing the tune of Robin Hood.

A herd of three deer appears behind him. The beggar knows it is illegal to kill the King's deer; nevertheless, he draws his bow. The deer transform into the Sheriff of Nottingham, and his soldiers. The beggar, caught once again, argues that there are more than enough deer for everyone to eat. The Sheriff does not care, and begins interrogating the man about Robin Hood's whereabouts. Much does not know where Robin is, or if he is even real. The Sheriff sets fire to the man's cottage. Hearing a person in the trees, the Sheriff turns. Seizing the opportunity, the man lunges at the Sheriff with a sword, only to be struck down by a thrown dagger.

Robin Hood, who has been hiding in the trees, fires an arrow at the Sheriff's feet. Several of the soldiers flee, as Robin lands arrows in every path the Sheriff tries to take. Robin demands that the moneybag attached to the Sheriff's belt, along with all the money in the horse's saddlebags, be left behind. One of the remaining soldiers complies. With a threat to Robin, both the soldier and the Sheriff run back to Nottingham.

The dead man rises to become a new character; Much, the dead man's son. Much declares his wish for revenge. With a blow of Robin's horn, Much is inducted into Robin Hood's band. Robin introduces some of his merry men; Nat the weaver, Will Scarlett, Alan-a-Dale, the audience. The merry men declare war on the rich: bankers, landowners, and tax collectors. The merry men take the money stolen by these grifters, and give it to those who need it most.

That night, the men, Much included, creep into Nottingham, and leave coin purses at the doors of the poor. Though stealthy, the gang is spotted by the Sheriff, and the Muso, who capture Will. Before they haul Will away, the Sheriff, and the Muso try to pry Robin's location from Will. Much escapes, and informs Robin of Will's capture. Together, Robin, and Much devise a plan; it requires some audience interaction. The actors teach the audience to stand, and yell "Long Live Robin Hood" once they hear the cue line.

The scene transitions to Will's hanging. The Sheriff, and his soldiers walk from the gates. Robin Hood, in disguise as a young woman in a cloak, speaks to the Sheriff, but is not discovered. The

Sheriff asks Will to confess Robin's location, but Will refuses. As they move to hang Will, the hangman cannot be found. Robin, still disguised, volunteers to take the role. The Sheriff approves. In an instant, Robin reveals himself, and hands Will a sword. Much rises, and gives the audience their cue line, prompting them to stand, and shout, "Long live Robin Hood!". With this help from the audience, Robin, and the merry men escape into Sherwood Forest.

Wheeled on stage in a bath of money, Prince John asks the Sheriff what all the commotion is about. The Sheriff tells him everything. To make up for his blunder, the Sheriff devises a plan to trap Robin Hood. He beckons Maid Marian, and threatens to harm her father if she does not comply. Marian agrees.

A few days later, Marian is traveling through Sherwood Forest in a carriage, accompanied by the Sheriff. She stops the carriage; Robin Hood watches nearby. The Sheriff, and his soldiers stage a fake ambush, presenting Marian as a maiden in distress. Robin falls for the trap, and quickly rushes to Marian's aid. Then, Marian asks to stay with Robin, and go with him to his forest home. Robin, too caught in her beautiful gaze, agrees.

Robin takes Marian through the forest, and into the valley where he, and his merry men live. As they walk, Marian leaves behind a trail of pebbles for the Sheriff, and his soldiers to follow. Will follows behind, picking up the pebbles as he goes.

They reach the camp, and everyone dances in merriment. Marian decides she cannot betray these kind, lovely people, and confesses her role in the Sheriff's plot. No one in the band wishes any harm to come to Marian, or her father; so together, they devise a plan to return her safely to the castle. As an alibi, Marian will say that one of Robin's band members discovered the pebbles. Robin gives her a horn; if she is ever in need of him again, she need only blow it three times, and he will come. Marian says she will return to Sherwood Forest as soon as she can. With a kiss to Robin, she wanders back into the forest, blindfolded

Suddenly, the Sheriff appears, and grabs Marian. He removes her blindfold to reveal himself, and Prince John. The Sheriff calls Marian nothing but a foolish girl; the Prince, in turn, calls the Sheriff a foolish man. If The Sheriff does not find, and arrest Robin Hood, The Prince promises to hang him from the castle walls. Prince John exits, leaving the Sheriff alone with Marian. During this time, Marian lets it slip that she is glad she did not betray Robin and his men. With this new information, The Sheriff concocts another plan; this one will surely capture Robin Hood. The Sheriff will continue threatening Marian's father, and force her to marry him. Marian attempts to blow the horn, but the Sheriff steals it from her.

The scene shifts to Robin, who is walking through the forest. He stops at a river, where a tall stranger, Little John, blocks his path. The two fight, ending in Robin's defeat. Robin blows his

horn, and his men come rushing in. Not to worry; it was a fair end to a fair fight. Next, Little John is inducted into the merry men.

The play returns to the walls of Nottingham Castle, where Marian, and The Sheriff speak. Marian's father enters, unharmed, but maddened by his daughter's affiliation with Robin Hood. Marian's father, and the Sheriff agree that it is in Marian's best interest to marry The Sheriff, and they call for Friar Tuck to officiate. However, Marian resists, grabs The Sheriff's bow, escapes their grasp, and hides deep in Sherwood Forest.

Having been duped once again, The Sheriff cooks up yet another plan. He tears his clothes into rags, disguises himself as a madman, and attempts to blow the horn three times to bring Robin Hood right to him. Little John, still perched in a tree from earlier, jumps down to speak with the haggard man. The Sheriff continues his ruse as a desperate soul; but, through his own blunders, blows his disguise. Robin, and Much emerge, blindfold The Sheriff, and escort him back to Robin's secret hideout in the woods.

At the hideout, the men feast on the King's deer, and take the money from The Sheriff's pockets. Robin also retrieves the horn. After some humorous interrogation, The Sheriff tells the merry men everything that has happened to Marian since her return to the castle.

For days, Robin searches the forest for Marian. However, hearing of an archery competition, Robin halts his search, and enters the contest in disguise. His merry men will watch from afar in case trouble arises. On his way to the competition, Robin encounters a young man; Marian in disguise. The two briefly fight; but eventually reveal their true identities, and join forces to win the competition.

The play proceeds to the day of the competition, with a sack race as the first event. Three audience members are invited to race against The Sheriff; however, he will cheat, having holes cut into the bottom of his sack. Able to run unhindered, The Sheriff wins easily. The games progress to the main event: the archery competition. Marian, and Robin, both in disguise, enter, and quickly become the final two competitors.

Growing tired of the contest, Prince John declares that the archer who hits the bullseye will win the silver arrow. As the archers draw their bows, the Sheriff begins to recognize both Robin, and Marian. Marian fires first, landing her arrow in the bullseye. Robin fires next, splitting her arrow down the center, and also hitting the bullseye.

Robin is declared the winner; but, as he steps forward, the Sheriff removes Robin's disguise. Chaos erupts as Robin, and the Sheriff fight. Robin wins, killing the Sheriff. After the duel, the characters narrate the next sequence: King Richard returns; Prince John goes into hiding; Robin

and Marian marry; and everyone chooses to live in Sherwood Forest. However, the story does not end there, for King Richard departs once more, and Prince John returns.

Robin returns to Nottingham to pray to King Richard. Guards lure him to the castle, claiming the King wishes to see him. It is revealed to be a trap set by Prince John, who informs Robin that King Richard has been killed in France; making Prince John the new King. After King John leaves, Robin escapes with the help of Marian, and the merry men. As they attempt to flee the castle grounds, King John, and his soldiers block their path. Robin, having injured himself on his descent from the tower, in a desperate escape, charges forward with Marian, and the others. Realizing they will not get away from the King, and his soldiers, Robin leaves Marian, and the merry men to lead the King on a fruitless chase; hoping to buy Marian, and the merry men time to escape.

The actors return to their roles as beggars, contemplating what happened to Robin at the end of the story. They continue their business, and a blast from Robin's horn is heard.

End of the show.

# BILLY GOATS GRUFF AND OTHER TALES

## DETAILED SYNOPSIS

### ACT 1

#### SCENE 1: AN AVERAGE OPENING

The play opens with a projection of the Bears, Pigs, and Billy Goats. A Narrator speaks, introducing the audience to the average lives of these animals in an enchanted land. They explain how nothing ever happens in this land; until one day, it all changed. The projection fades, and the lights come on to reveal a pile of trash covering the stage. The Narrator explains that this story will be about an unknown, and unlikely hero.

#### SCENE 2: WHEN IT ALL CHANGED

It is night outside the village; and, the sound of an animal rummaging through trash is heard. The noise attracts the attention of a curious mouse. The mouse scurries toward the trash, and hides, as a raccoon peers out from the pile. The mouse comes out from hiding, and the two wave at one another. The raccoon dives back into the trash, throwing out bits of discarded food for them both to enjoy. The raccoon brings out a number of silly items, and places them into his travel pack. He also places spaghetti noodles on his head; he has spaghetti hair now. The Narrator explains that the raccoon has been alone all their life, and travels from trash pile to trash pile. As they walk away, the raccoon extends a paw, and the mouse quickly jumps in, and onto the raccoon's back. This is how a mouse, and a raccoon became best friends.

### ACT 2

#### SCENE 1: BABY BEAR'S BEDROOM

It is daytime in Baby Bear's bedroom. A projection of a cackling rooster, birds, and flowers is shown through the window. The Narrator continues the story. An alarm buzzes, and Baby Bear wakes up, and begins to dance to the music playing. There is knocking at the door, and the projection shifts to show this event. Baby Bear's parents are headed to the store to get some supplies before the incoming storm, and ask Baby Bear to clean their room, as the house must be kept perfect. The projection changes back to Baby Bear's bedroom. The Narrator tells the audience that Baby Bear only likes to dance, make messes, and have fun. Baby Bear starts picking up toys from the floor, and throwing them in the air, trying to juggle them. The parents tell their child that there is some porridge for them on the stove; but to be careful, because it is hot.



## **SCENE 2: SOMEONE ATE MY PORRIDGE**

The Narrator returns to the story of the raccoon, and the mouse, as they stumble into the home of the bears. The two, smelling something strange, peek through the window to find that the porridge on the stove has caught fire. The raccoon runs to the door, and knocks repeatedly; but Baby Bear, instead of answering, hides, frightened by the banging. Not getting an answer, the raccoon leaps inside the home, and extinguishes the flames with a red blanket from his knapsack. Successful in their mission, the raccoon leaves. Baby Bear heads downstairs to find the mess; and, looking at the spaghetti-haired raccoon through the window, mistakes them for a golden-haired human child. When Baby Bear's parents return home, Baby Bear explains that a human child with golden locks wrecked the home. Enraged, Papa Bear storms out of the house to warn the other villagers of this criminal; Goldilocks.

## **SCENE 3: ALONG THE ROAD**

The projection now displays a vertical newspaper scrolling, until it holds halts on a headline that reads, "WANTED: GOLDBLOCKS. Steals Food; Breaks Stuff!", with a terrible sketch of a little girl to accompany it.

Raccoon, and Mouse continue their journey to find a special treasure. Raccoon shakes their head, and his spaghetti hair falls to the ground. The mouse finds a shiny empty bottle; It's a keeper.

## **ACT 3**

### **SCENE 1: HOGS ON A HILL**

An animation of Raccoon, and Mouse walking is projected up front; while sticks, straw, and bricks are projected from the rear. Raccoon, and Mouse exit the stage. The biggest of three pigs enters, dances across the stage, and sets up a recliner. The medium-sized pig enters, dances across the stage, sets up their lounge, opens a newspaper, and reads about an incoming storm. Next, The Narrator introduces the audience to three modest homes atop a hill: one made of straw, one made of sticks, and the last made of bricks. The two lounging pigs discuss the on-the-loose human child burglar; Goldilocks, and how she would never be able to break into their secure homes. The third, and smallest pig, enters, and hypothesizes that Goldilocks could be the big bad wolf returning. The smallest pig warns their siblings that their houses of straw, and sticks won't withstand the might of the wolf. The siblings shrug off the warning; the third pig exits. The remaining pigs fall asleep, not remembering the incoming storm, because they were too busy gossiping about Goldilocks.

### **SCENE 2: CAMPFIRE SHADOWS**

The front projection displayed for this scene is an animation of the third pig making improvements to their home, while the other two pigs sleep. Shadow puppetry from a flickering campfire is projected from the rear. The Narrator brings us into nightfall, showing Raccoon, and Mouse sitting around the campfire, eating food. Together, they play a game of charades, with the projected shadow puppets replicating the animals Mouse, and Raccoon “play.” After a few turns, Raccoon acts out a wolf; and when Mouse does not get it, Raccoon howls. What the two friends do not know, is that three pigs atop the hill hear what they fear most: the wolf.

### **SCENE 3: THE WIND AND THE WOLF**

A projection; a dark, and stormy day, rife with a chance of tornadoes. The Narrator explains to the audience how the eldest pig spent all night securing their brick home. The pig also offers their home as a shelter should their siblings need it. Still, no one notices the incoming storm.

A stop-motion animation of Mouse, and Raccoon digging a long burrow into the ground replaces the stormy sky projection. Before heading into their shelter, Raccoon looks back to see the straw, and stick homes. A tornado appears, and Raccoon runs to the first house made of straw to warn the pig inside. The pig, fearing it is the wolf, runs out the back door and into the safety of their sibling’s brick home. The same thing happens when Raccoon goes to the house of sticks. After failing to alert those in the brick house, Raccoon runs into their burrow for shelter. The tornado easily destroys the straw, and stick houses. Inside the burrow, Mouse hands Raccoon a red cape to keep warm.

### **SCENE 4: THE WOLF IS REAL**

The Narrator details the events of the next day. The pigs all came out of the brick house; and, seeing that the other two houses were destroyed, run off to warn the village that the wolf has returned.

## **ACT 4**

### **SCENE 1: LOOK OVER THERE**

A projection of a social media post showing the destroyed homes is displayed; accompanied by sympathy comments. Raccoon, and Mouse continue their journey through a field, and promptly exit. The Narrator explains how the village is on edge with news of ,and the wolf running amok. Next, they introduce The Billy Goats Gruff; one medium-sized, and the other being the smallest. The bigger goat warns the other to stay close, and not go over the bridge, as there is a troll who lives under it, and will eat any goats who try to cross. A projection of this unfortunate event is shown.

**SCENE 2: THE BRIDGE**

Raccoon, and Mouse stumble upon a wooden bridge with some planks missing. Seeing a potentially perfect treasure shining in the river below, the two friends head down to the water to investigate; just as the smallest goat reaches the middle of the bridge. The largest of the three goats enters, and discovers the little goat on the bridge. With one small slip, the little goat falls, and the two other goats rush to the bridge, screaming that the troll got Little.

**SCENE 3: TROUBLED BRIDGE**

The Narrator puts the audience at ease; showing how, when the little goat fell, it landed right in the arms of Raccoon, who carefully set them on the shore. Once safe, the goat raced off to find some grass. The largest goat, not seeing Little from the bridge, bellows, and stomps atop the ledge. This scares Mouse, and Raccoon, wanting to protect his friend, uses items from his knapsack to disguise himself as a monster. Mouse, and Raccoon roar in their disguise; scaring the largest goat away, who believes the monster below is the feared troll.

Safe and sound, the two friends laugh at what they have done. Then, The Narrator describes that when Raccoon looked at his friend, Raccoon realized that oftentimes, the greatest treasures are not something that can be found, but something that finds you.

End of show.