

GOODY TWO-SHOES

by

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GOODY TWO-SHOES

Characters

Immortals

Fairy Rainbow

The Cobbler of Shoeland

Mortals

Robin Goodfellow (A Jack of all trades)

Alderman Leonard Lacehole (Mayor of Cherry Blossom)

Cleverclogs (The Town Clerk)

Agatha (The Old Woman who lives in a show)

Goody (One of Agatha's daughters)

Charlie (Agatha's eldest son)

Duke Ganelon (A villain if ever there was one)

Male and female ensemble

Dancers

Kiddies Chorus

Agatha's children consist of dancers and kiddies chorus ó preferably a mixture of boys and girls of different ages

Remainder of company play villagers

SCENES

Scene 1	The Village of Cherry Blossom	Full set
Scene 2	The Typhoo Tea Garden	Tabs
Scene 3	Inside the Old Woman's Shoe	Full set
Scene 4	Saxone Square	Tabs
Scene 5	Inside the Old Woman's Shoe (the following day)	Full set
Scene 6	Hush Puppy Hill	Tabs
Scene 7	The Cobbler's Magic Grotto	Full set

INTERVAL

Scene 8	A Mountain Glade	Full set
Scene 9	Deep in the Enchanted Forest	Tabs
Scene 10	Outside the Wellington Inn	Full set
Scene 11	The Council Chamber (The same evening)	Tabs
Scene 12	Inside the Old Woman's Shoe (That night)	Full set
Scene 13	The Town - Awlö Square	Tabs
Scene 14	- The Last -	Full set

Note: Front scenes are intended to be played in front of tab curtains but front cloths could be used if available. Full sets are prepared while tab scenes are being played.

	<u>Music Cue</u>
Overture	(1)
Scene 1	Full set

The Village of Cherry Blossom

*(Open with Maypole number dancers and ensemble incorporating all associated May-Day festivities. During applause Cleverclogs enters. His manner is that of "Uriah Heap" (2)
There is a fanfare as he collects crowd around him at centre.) (3)*

1st Ensemble Who's that fanfare for?

Cleverclogs The fanfare's a formal welcome for my favourite fellow.

2nd Ensemble Who's that?

Cleverclogs Me.

3rd Ensemble Who are you?

Cleverclogs The name is Cleverclogs. Your newly appointed Parish Clerk.

4th Ensemble Surely you're not working on May-Day.

Cleverclogs A Parish Clerk's work is never done.

5th Ensemble But May-Day is the day when everybody can do as they like.

Cleverclogs Don't argue with me. I have certain powers. I can arrange for the Wheelie Bin men to give your house a miss for two weeks on running.

6th Ensemble Rubbish.

Cleverclogs Exactly. You'll be up to your ears in it.

7th Ensemble Run away and play. *(All laugh)*

Cleverclogs I shall stay here and work. Yonder stands the house built as a shoe *(pointing right)*. The oldest council house in the village of Cherry Blossom. I bring May-Day tidings to the occupier.

1st Ensemble That's Agatha ó the old woman who lives in the shoe.

- Cleverclogs** The old woman who won't be living in the shoe unless she pays her rent by noon today.
- 2nd Ensemble** You don't mean to say you'd turn her out of house and home.
- Cleverclogs** Lock, stock and barrel. I'd sell every stick of furniture she's got unless she settles for the rent she owes. That's my May-Day game.
- 3rd Ensemble** Excuse me Mr Cleverclogs, but can you swim?
- Cleverclogs** As a matter of fact I can't.
- 4th Ensemble** Well now's your chance to learn. To the duck pond with him *(Some dancers grab him and frog march him off left. Others stay on stage – all cheer at the sound offstage of a big splash).*
- 5th Ensemble** That's dealt with him.
- 6th Ensemble** For the time being.
- 1st Ensemble** We'd better warn Agatha.
- 3rd Ensemble** Better still. Let's tell Goody. She'll know what to do. *(Girl knocks on door. All shout "Goody" – other ensemble re-enter. Entrance music for Goody. (4) Enter Goody right barefooted. They surround her at centre.)*
- All** Hello, Goody!
- Goody** Hello everyone. Did I hear someone asking for mother?
- 1st Ensemble** It's the new Parish Clerk. He came to serve a summons for the rent.
- Goody** Poor old mother. We shall be turned out into the street.
- 2nd Ensemble** Can't Agatha pay the rent?
- Goody** We're so poor. In my whole life I've never had a pair of shoes.
- 3rd Ensemble** What can we do to help?
- Goody** Enjoy yourselves. Don't worry about us. We shall manage 'o we're the original happy family. *(Cue for bright number, Goody, dancers and ensemble (5) All exit at end of number. Enter Cleverclogs left)*
- Cleverclogs** *(Announcing)* His worship the Mayor of Cherry Blossom, Alderman Leonard Lacehole. *(Play on Lacehole. Enter Lacehole left, he is big, bluff, common (6) and somewhat brainless.)*
- Lacehole** What do you have to keep saying that for? - Everyone knows who I am. 'O Honest Len Lacehole, friend of the people. Anyway there's no-one about.

- Cleverclogs** Don't be too friendly today sir.
- Lacehole** Why not?
- Cleverclogs** This is the house where I had trouble serving the summons.
- Lacehole** Well, we've got to get the council rents in somehow. There's a good horse running at Wetherby this afternoon. *(Knocking on shoe door right, Agatha opens door, she carries a tea-pot. Sweeps round stage as orchestra plays bright (7) entrance music. She stops in front of Lacehole.)*
- Agatha** You rang the bell?
- Lacehole** Is your name Agatha?
- Agatha** Yes, and I didn't vote for you.
- Lacehole** You owe the council some rent. Where do you keep your money?
- Agatha** Everything I have is in this tea-pot.
- Lacehole** Let's have it then. *(Agatha throws contents of tea-pot into his face and shuts door after exiting back into house).*
- Cleverclogs** You begin to appreciate my difficulties?
- Lacehole** *(Wiping his face)* Ring that bell. *(Cleverclogs does so)*
- Agatha** *(Opening the door)* You knocked?
- Lacehole** I did. What about the rent?
- Agatha** What about the repairs?
- Cleverclogs** We haven't done any repairs.
- Lacehole** *(To Cleverclogs)* Blockhead. *(They stand left of Agatha at door).*
- Agatha** I've a list of complaints written in my shorthand notebook. Here. *(She throws Lacehole toilet roll – retaining other end. As she reads each complaint she tears off a leaf).* One 'o every time it rains this shoe leaks. Two 'o it's five years since you polished my uppers and renewed my laces. Three 'o I need a new inner sole in my living room and if you look outside my heels come off.
- Lacehole** Anything else?
- Agatha** Yes. There's a nail stuck up in the bathroom just where you sit down. This house was built on a shoestring.
- Lacehole** We've got no money for repairs.
- Agatha** And I've got no money for rent.

- Cleverclogs** No money! You must have spent your life doing nothing.
- Agatha** I must have spent my life doing nothing? Just a minute. IØl disprove that. Meet the family. *(She now stands right of door)*. Everyone out. *(Dancers and kiddies enter from house one by one in a crocodile fashion led by Goody to orchestra accompaniment of "Boys and Girls come out to play")* (8)
First of all thereØs Goody. I donØ know what IØd do without Goody. Then thereØs Andy, Mandy, Benny and Penny, Billy and Milly, Cecil and Ethel, Danny and Fanny, Harry and Marie, Izzy and Lizzie, Johnny and Bonny, Larry and Carrie, Peter and Greta, Rudie and Judy, Teddy and Heddy. Then thereØs this one – number twenty three ó we havenØ given her a name yet *(Adjust number of names to number in family who are now lined up from Goody at left to right centre, left of Lacehole)*.
- Lacehole** Why not?
- Agatha** WeØve run out. Now, just tell me one thing ó do you still think IØve spent my life doing nothing?
- Cleverclogs** YouØve spent your life doing nothing about the rent.
- Lacehole** Quite correct. HereØs a summons giving details of the rent you owe. *(Giving it to Agatha)* Pay up by 12 noon or out you go, I promise you. *(As he exits down right)*. Vote for Lacehole. The candidate who keeps his promises . *(Exit Lacehole and Cleverclogs laughing. Play off)* (9)
- Agatha** *(Crossing centre with Goody at her left. Family gathers upstage round them)*. Now we shall have to have a family conference. Just a minute. I knew there was somebody missing. WhereØs Charlie?
- All** *(Yell at top of voices)* Charlie!! *(Agatha startled)*
- Charlie** *(Off stage right)* Hello?
- Agatha** Come here. *(Enter Charlie from house to play on "Charlie is my darling")*. He wears night cap, nightshirt and boots and stands right of centre) (10)
- Charlie** Is there summat up or summat?
- Agatha** Yes, there is and you should have been up long since. Just look at you. How many times have I told you not to open the door in your nightshirt?
- Charlie** I havenØ got a door in my nightshirt.
- Agatha** What are you doing wandering about?
- Charlie** I came out for a drink of water.
- Agatha** In your nightshirt?
- Charlie** No, in a jug.

- Agatha** Go and get dressed. (*Charlie takes off cap and nightshirt. He is dressed already and wears long shorts*).
- Charlie** (*Suddenly notices audience*) Eh, look at all these people. 'ōAlright kids?'ō (*There will be some response*). Well they seem a friendly lot but they're not saying much. Look, when I say 'ōAlright kids'ō, I want you to shout 'ōRight Charlie'ō. Let's have a try 'ō Alright kids?'ō
- Audience** 'ōRight Charlie'ō. (*Ensemble on stage join in*)
- Charlie** Not bad, trouble is the big kids 'ō the Mums and Dads, Grandmas and Grandpas, aren't making enough noise. Just give 'em a nudge kids, go on, nudge 'em. Now we'll try again 'ō 'ōAlright kids?'ō
- Audience** 'ōRight Charlie'ō.
- Charlie** (*To audience*) There you are, I'm a right Charlie.
- Agatha** We know (*To her children on stage*) Now listen, we can't pay the rent. So you've got to raise some cash. Off you go, all of you. See what money you can earn doing an odd job.
- Charlie** Try milking a bull 'ō that's an odd job.
- Agatha** That's enough of that 'ō off you go. (*All exit left except Agatha, Charlie and Goody*) Goody 'ō go and set the table. If we're going to be turned out at 12 o'clock, we'd better have an early lunch.
- Goody** All right mother. (*Kisses Agatha and exits into house*).
- Charlie** Is there summat up or summat?
- Agatha** There's a summons up or summat and there's summat up with the summons.
- Charlie** Summat up with the sums on the summons?
- Agatha** Summat up with the summary of the sums on the summons 'ō sum it up. (*Passes it to Charlie, he goes through calculation. Passes it back to Agatha*) Well?
- Charlie** There is summat up.
- Agatha** Idiot. (*Reading from summons*) Let me have a look. Legal costs £5.50. Where are we going to get £5.50?
- Charlie** Change a £10 note.
- Agatha** Fool. You'd have to sell your blazer and cap.
- Charlie** Who to?
- Agatha** Take it to that second hand clothes shop. See what you can get for it.
- Charlie** I could get a job modelling in this blazer.

- Agatha** Who for?
- Charlie** (*Posing*) Firths. (*substitute name of local school outfitter*)
- Agatha** Weøve no time for that. Get in that shop.
- Charlie** (*Taking off cap*) You see that cap there? On that cap I used to have my badge for the school tiddlywinks club.
- Agatha** Have they thrown you out?
- Charlie** Yes, I tiddled when I should have winked. (*Charlie replaces cap dead straight and poses again*) Marks and Spencer.
- Agatha** Get in that shop. (*Charlie exits left to presumed offstage shop. Agatha mutters, studying summons. Charlie re-enters without blazer and cap*) How much did he give you?
- Charlie** (*Handing over money*) £1.
- Agatha** How much?
- Charlie** (*Adding some more*) Fifty.
- Agatha** (*Reading summons*) Postage 25 pence. (*To Charlie*) See what heød give you for your old cap. (*Charlie pulls cap from pocket – puts it on. Pulls down ragged jersey he was wearing under blazer. Poses*)
- Charlie** Poundstretcher. (*or name of local discount store or market stall*)
- Agatha** Get off. (*Charlie goes into shop and returns minus cap*)
- Charlie** There you are then. 25 pence. Is that the lot?
- Agatha** It is not. Arrears of rent £55.55.
- Charlie** (*Reacts and stutters*) Fifty-five øp-p-pounds ø fifty f-f-five pence.
- Agatha** I thought that would make you splutter. Well weøve got to raise it somehow. Now take off your jersey ø thatøø worth 75 pence. Now what about your tie ø nice tie ø couple of quid. (*Takes off tie. Dialogue ad lib trying to make up total sum as Charlie gradually strips down through several articles listed in turn by Agatha, take off*) (1) Jersey (2) Trousers (3) Shirt (4) Shirt. “What are you wearing two lots for?” “Cold weather” (5) Football kit (6) Shirt “You don’t have to wear them all”. “You won’t buy me a wardrobe” (7) Underpants. “There’s at least 50p there. “You never mind what there is there” (8) Numerous pairs of underpants. Charlie – “Get ‘em off” each time (9) Last pair “That’s a nice pair of underpants” – “Yes and I’m not taking those off”. Charlie and Agatha engage in furious discussion as to whether total has been raised or not. A man enters left pushing a hand cart with a notice reading “OXFAM CLOTHES COLLECTION”. He looks at pile of clothes and pleased, loads them onto his cart. Starts to exit left.)

- Man** Thank you very much.
- Both** You're welcome ó Eh just a minute (*React and chase after him. All exit left – Play off*) (11)
- Goody** (*Enter Goody from house*) Lunch will be ready in half an hour. ó That's funny there's no-one about. I thought I heard mother and Charlie arguing as usual. I wonder where they are now?
- Robin** (*Off stage*) Goody!
- Goody** Well that doesn't sound like Charlie.
- Robin** Goody!
- Goody** And it's certainly not mother. (*Begin play-on music. Last eight bars of duet to follow*) I know who it is. It's Robin. (*Enter Robin left as play on finishes*) (12)
- Robin** Robin Goodfellow ó Jack of all trades, at your service. (*Flourish and bow*)
- Goody** Robin.
- Robin** There was I thatching farmer Brown's roof ó quietly earning my living when suddenly I thought ó blow everything, let it rain, let it shine ó farmer Brown can wait. But I can't wait. I must see Goody, right now, this very minute to remind her.
- Goody** Remind me?
- Robin** Yes to remind you, that as far as I am concerned, rain or shine, the world's a brighter place when Goody smiles. (*Cue for duet. Goody and Robin exit into house hanging sign on door "Do not Disturb". Lights dim to green*) (13)
- Duke** (*Enter Duke left to musical play on*) Ha ó Ha! May I introduce myself. (14) The name is Duke Ganelon. (*Pronounced GANNYLONN*) keep an eye on me ó I'm dangerous. Twenty years ago my niece, an orphan babe, was placed in my care. The babe, a girl, was heir to a large fortune. Within days I disposed of her, abandoning her in the forest. Ha ó ha. (*Wicked laugh*) The way was now clear for me to enjoy the fortune. Then I was thwarted. In some mysterious manner the fortune was spirited away. For years I have sought the answer to the mystery ó with no success. Still I follow every clue. (*Lights to full again*) Only today rumour reached me, that an orphan girl, by name Goody, lives here. Could it possibly be ó I wonder. (*He knocks at shoe door. Enter Goody from house*).
- Goody** (*Smiles*) Good-day sir.
- Duke** (*Backing away centre to face audience*) The girl! The girl! This face appears before me as a face from the past.
- Goody** Can I help you, good sir?

- Duke** *(Aside)* The baby girl. *(To Goody violently)* You have no right to be alive.
- Goody** I don't understand.
- Duke** *(Seizing her)* Who are you? Your name. Your name I say.
- Goody** Let me go, please let me go.
- Duke** Not until I learn a little more about you.
- Goody** Robin, Robin, help me! Help me!
- Robin** *(Enter Right from house)* Let go of her. Unhand her I say. *(Robin throws Duke to one side).*
- Duke** You interfering young Jackanapes. *(Makes as if to strike Robin but Robin deals with him)*
- Robin** Have you had enough?
- Duke** *(Calming down)* My apologies. I was upset. The girl reminded me of a *(Has second thoughts)* a of someone I once knew.
- Goody** I hardly think so. You are a nobleman, and I only a poor orphan girl.
- Duke** Where were you born girl?
- Robin** What business is that of yours?
- Goody** It's alright Robin. I don't mind who knows. I only know I was found abandoned in the forest and brought up by the Old Woman who lives in yonder shoe.
- Robin** Be off with you. Nobleman or not. Come Goody. *(Robin and Goody exit into house)*
- Duke** *(Slowly)* It is she. After all these years she lives. Now to turn the chance meeting into profit. The girl knows not her own birthright. Unwittingly she may give me some clue, so that I may be the one to find her fortune. Once found, the money shall cause me no problems. I shall merely spend it a on wicked things a wine gums, women and instant scratch cards. Keep an eye on me, I'm dangerous. *(Duke exits left laughing. Play off music)* (15)
- Fairy** *(Play on Fairy who enters down right carrying pair of red shoes)* (16)
There goes an evil man. He shall not harm dear, sweet, kind Goody. Ahead of her lies a long journey. Robin will protect her as best he may, and yet she will find herself in need of my fairy powers. *(Holding up shoes)*. This pair of magic shoes I give to her. As long as she shall wear them and remain kind and unselfish she shall enjoy my help and protection. Soon she will find herself making a wish that the problems of another will be solved. Because of her unselfish thoughts her wish will be granted. For by then she will be the owner of the magic shoes.

(Places shoes on door step. Waves her wand and with a movement of her other hand produces a card from 'thin air' – [held at back of wand] – touches the card with the wand and places it between the shoes - saying) For Goody. (Taps on door of shoe house – to suitable knocking sound effect and exits. Play off. Door opens. Enter Goody) (17)

Goody No one here, and yet I thought I heard a knock. *(She sees the shoes)* What's this? A pair of shoes. *(Picks up shoes and card and read the card)* "For Goody". A pair of shoes for me *(moving away from door)*. Who could have been so kind as to leave such a lovely gift on my door step? Robin! Robin! Come here quickly. *(Enter Robin from house)* Look what I've found.

Robin A pair of shoes. Rather nice shoes.

Goody Especially nice. They're mine.

Robin Yours? Try them on. *(She does so)*

Goody Oh Robin, how comfortable they are. Almost as though they had been made just for me.

Robin Perhaps they were.

Goody Never have I worn shoes before. A pair of shoes of all my very own. One for each foot. OF TWO SHOES!!!

Robin Yes, Goody Two-Shoes. And that's what I'll call you from now on. Goody Two-Shoes.

Goody And now I'm going to show my shoes to everyone. Children! Boys and girls, everyone! Come and look at my new shoes. *(Enter some dancers and kiddies as Agatha's children and ensemble as villagers from all directions)*

All *(Excitedly ad-lib)* What lovely shoes of where did you get them? They were given to you? Goody has some new shoes etc. *(Hand bell is heard. Enter Cleverclogs left ringing bell followed by Lacehole)*

Lacehole Everybody happy?

All Yes.

Lacehole We'll soon alter that. What time is it?

Cleverclogs Twelve noon precisely.

Lacehole I'd better check that by consulting my new wrist watch. It's Russian. *(Looks at watch)* I make it quarter past!

Cleverclogs It must be gaining.

Lacehole I told you. It's Russian ("rushing")

- Robin** Just a minute. What's going on here?
- Goody** They've come to turn us out.
- Robin** Just let them try.
- Lacehole** There's no argument. I've got the law behind me. (*Looks round for Cleverclogs who has moved away*) Where is he? Oh you're there. Stop wandering about.
- Goody** It's no good Robin. We've no money to pay the rent.
- Robin** But ó
- Lacehole** But nothing. (*To Cleverclogs*) Fetch the old woman out of the shoe.
- Agatha** (*Enter Charlie and Agatha from shoe*) Who are you calling an old woman? Charlie, he called me an old woman.
- Charlie** Very observant. (*To audience*) Alright kids?
- Audience** Right Charlie. (*Lacehole and Cleverclogs are left of centre and other principals right of centre*)
- Lacehole** Judgement is now served in the case of me versus her ó The rents in arrears.
- Charlie** In her ears?
- Lacehole** In arrears.
- Charlie** Well they're big enough.
- Agatha** Ignore him. Children, I know you've done your best. How much did you manage to earn? (*Ad lib as several children give her money*) ó Two-pence, nine-pence, three-pence ó etc (*Counting*) That makes £4 twenty three pence. (*Sees smallest child standing there and takes coupons from her*) and half a dozen free vouchers from Tesco.
- Cleverclogs** Definitely insufficient.
- Lacehole** And what's more it's not enough.
- Cleverclogs** The eviction order takes effect and the household contents will be auctioned.
- Lacehole** In other words, you're out and we're in. Cleverclogs, bring out the best piece of furniture they've got. (*Cleverclogs exits into house and immediately re-enters with a small oak chest*)
- Agatha** We shall never raise the money, even by selling the furniture.
- Goody** But it's all so unfair. Unfair on the children and unfair to you. I wish, I wish that somehow all your troubles could be solved. (*There is a lightening effect* (18)

and drum roll. The trunk lid suddenly flies open – manipulated by Cleverclogs. At this, all shout)

- All** (In surprise) OHH!
- Goody** Look, mother, look. (*Pointing in chest*)
- Agatha** (*Surprised, snatches it*) There's some coins in here now. I could have sworn it was empty.
- Lacehole** Let's have a look.
- Agatha** You get your hands off. (*Bangs down lid on Lacehole's hand*) I'll do the looking. (*Agatha runs hands through money*) It's full of coins. Well I've heard of Piggy Banks but this is ridiculous.
- Goody** It's almost as though my wish had come true.
- Charlie** And it's all for me mam, isn't it mam 'o I'm going to have a wish 'o I wish, I wish 'o
- Agatha** I wish you'd shut up.
- Cleverclogs** Pay up, the rent is due.
- Lacehole** Quite right. You've no choice.
- Charlie** We have. We could buy the house now if we wanted to mam, couldn't we mam? My mam'd deal with you, my mam will, won't you mam?
- Agatha** If you say 'mam' again I'll thump you.
- Charlie** Sorry mam. Now then my man, how much do you want for the house?
- Cleverclogs** Tell them 'o er - £300.
- Lacehole** But it's a give away at that price.
- Cleverclogs** It's alright, they can't afford it.
- Lacehole** £300.
- Agatha** Just a minute. They're not all coins. There's thick bundles of notes here. £100 in each. What did you say? £300. There you are (*gives them to Lacehole*) One, two, three. After all these years, the house is mine. And we've plenty left over in case.
- Charlie** I thought it was in a chest.
- Lacehole** Only £300. I've twisted myself. What shall I tell them at the estates department?
- Cleverclogs** Tell them you sold it for £200. We'll split the other £100 between us.

- Lacehole** Good idea. Ninety for me and ten for you ó come on. (*Exit Lacehole and Cleverclogs left*)
- Robin** How wonderful. You'dl be able to stay in the house after all. It's yours now.
- Agatha** And we've a bit of cash left over. I'm going to treat us all to a meal out. Children go and get ready. (*Exit dancers and kiddies into house*)
- Charlie** Where are we going? McDonalds?
- Agatha** Just wash your hands and comb your hair.
- Charlie** Why do you have to spoil everything. (*He exits into house*)
- Goody** Now don't get too excited mother. There are things money can't buy.
- Agatha** I know. There's twenty of them in there, washing their hands and combing their hair. (*Exit Agatha*)
- Goody** It seems at long last our luck has changed.
- Robin** My lucky day was the day I met you.
(*Cue for number, Robin, Goody and ensemble reprise number which Goody and ensemble did earlier in the scene*) (19)

FADE TO BLACKOUT. TABS CLOSE

Scene 2**Tabs**The Typhoo Tea Garden

(Open with number. Several ensemble as McDonalds staff. Bright (20) number "Everything stops for Tea", or "Let's have a Party". Song and dance routine, towards the end kiddies enter left with party accessories joining in non dancing finish. Reprise – play off for ensemble who are staff and enter Agatha and Charlie left. Agatha wears outfit which is "tea" orientated, e.g. tea pot hat, cups as earrings, sugar lumps as necklace. Charlie is carrying a big bag with McDonalds written on it. He has large numbered cards in the bag.)

Charlie Alright kids.

Audience *(and kiddies)* Right Charlie.

Agatha Now, have you all had a hot-dog? (*"Yes" from kiddies and Charlie*) Have you all had some hamburger? (*"Yes"*), Have you all had chips? (*"Yes"*) Have you all had some ice-cream? (*"Yes"*) Youøve all had enough then.

Smallest Kiddie No.

Charlie What are you complaining about?

Kiddie There was no pop-corn.

Agatha Is there anything else anybody wants?

2nd Kiddie Yes.

Agatha What do you want?

2nd Kiddie I want to be sick.

Agatha Donøt you dare. You get your moneys worth same as anybody else. Come on everybody. Time to pack up. The partyø over.

Charlie *(Singing)* The partyø over.

Agatha Shut up. Everybody out. *(All kiddies boo and groan)*

Charlie Leave it to me. *(Shouts)* Last one home doesnøt get to watch the Simpsons. *(All kiddies exit left hurriedly)*

Agatha Neither do any of the others.

Charlie Why not?

Agatha Televisionø gone bust. Now pay the bill.

- Charlie** I didn't bring any money.
- Agatha** I distinctly told you to put it in my handbag.
- Charlie** I did. Where is your handbag?
- Agatha** I haven't brought it. We've got no money to pay the bill.
- Charlie** I've got an idea. We'll stop the first person that comes along and have a bet with him. I know a game we can't lose.
- Agatha** What do I do?
- Charlie** Stand there and I'll tell you what to do. (*Enter Lacehole and Cleverclogs right.*) Well, if it isn't Ant and Dec. Do you know, I knew you were coming.
- Lacehole** How did you know?
- Charlie** Telepathy. I read other people's thoughts.
- Cleverclogs** I don't believe in telepathy.
- Charlie** You will when you've seen our demonstration. I have here nine cards numbered from one to nine. With the help of my charming assistant I bring you the Science of Telepathy.
- Agatha** Who's your charming assistant?
- Charlie** You. I will now blindfold you. (*He puts scarf round her mouth. She splutters and pulls it away*)
- Agatha** Round my eyes ó you fool. (*Puts it over eyes*)
- Charlie** Madam Agatha ó can you see my hand?
- Agatha** No.
- Charlie** Thank goodness, it's mucky. (*Produces numbered cards from bag*) Now would one of you two gentlemen hold up a card and Madam Agatha will tell you the number on the card.
- Lacehole** I don't believe it.
- Cleverclogs** Nonsense.
- Charlie** If the gentleman does not believe me perhaps he would care to have a bet.
- Lacehole** Alright. I will have a bet. £20. (*He puts money down. Lacehole picks up a card with number four on*)

- Charlie** This gentleman is holding up a card. Tell me the number. Concentrate. (*Taps Agatha four times on shoulder*)
- Agatha** Number four.
- Charlie** Correct. (*Charlie picks up money. Repeat betting business another twice for larger amounts of money. Then Cleverclogs has an idea and produces thick felt pen, alters figure one on card to a nought. Money is placed. Cleverclogs hands nought card to Lacehole who displays it. Charlie doesn't know how to tap nought.*)
- Agatha** Come on.
- Charlie** (*To Lacehole and Cleverclogs*). Wouldn't you like to pick another number?
- Agatha** Come on. What's happening?
- Charlie** (*To Agatha*) Nothing is happening. What is happening?
- Agatha** I don't know. You haven't done anything.
- Charlie** Exactly. I haven't done anything. I've done nothing. What have I done?
- Agatha** You haven't done anything. (*Charlie exasperated kicks Agatha up backside*)
OH!
- Charlie** That's it. *õOö.* (*Agatha takes off scarf, Charlie picks up stake money. They exit quickly right to reprise of "Nice cup of Tea" play off.*) (21)
- Lacehole** That's done it. We're broke again.
- Duke** (*Enter Duke left. He sees Lacehole and Cleverclogs, takes wad of notes from pocket and starts counting*) 9132, 9133, 9134 (*As he counts Lacehole and Cleverclogs from right of centre cross, hypnotised. Duke suddenly stops counting, screws up note and throws it away*)
- Lacehole** What's wrong with that?
- Duke** I always throw away the dirty ones.
- Lacehole** Dirty or clean, I could use it.
- Duke** There's many more where that came from if you care to do a job for me.
- Both** You're on.
- Duke** I want you to follow (*He moves to exit left. They follow. He stops. They stop*) ó a certain girl who lives in this village. Follow her everywhere and keep in touch with me. I'll issue you with walkie talkies like the police. Walk this way. (*Minces off*)

- Lacehole** If we walk that way, we will be in trouble with the police. (*They mince off to "Nice cup of Tea"*) (22)
- Fairy** (*Enter Fairy right and cross centre but no further*) The evil duke may plot and plan, but all his plans will come to no avail. The hour of destiny is here for Goody Two-Shoes. I command her to appear. (23)
- Goody** (*Enter Goody right looking rather bewildered. She speaks out front*) Am I dreaming? What am I doing here?
- Fairy** Goody Two-Shoes.
- Goody** (*Turning and seeing her*) I don't understand.
- Fairy** I am your good Fairy. I am here to help you. It pleased me to give you a pair of magic shoes.
- Goody** (*Looking down*) My shoes ó magic shoes. (*crossing to right of Fairy*). Don't tell me you want them back.
- Fairy** (*Crossing extreme right*) Fear not. The shoes carried one wish ó you used your wish wisely and unselfishly, therefore you shall learn the secret of the magic shoes. But first I must tell you who you really are. Your father was a wealthy nobleman.
- Goody** My father ó a nobleman?
- Fairy** When he died, in order to protect the family fortune from you uncle and guardian, the wicked Duke Ganelon, it was spirited away and hidden in a place known only to the magic Cobbler or Shoeland.
- Goody** Shoeland ó where is that?
- Fairy** Over the high mountain on the far side of the enchanted forest. Take your shoes to Shoeland show them to the magic cobbler and you will learn where the wealth is to be found.
- Goody** May I make the journey with Robin Goodfellow?
- Fairy** By all means. He is a man good and true.
- Goody** Then I must find him so that we may make a start.
- Fairy** You would be most unwise to travel through the forest during the hours of darkness. Tomorrow shall be the day of your great adventure. In the meantime guard the shoes carefully, for remember the cobbler will reveal the secret to whoever has the shoes and to no-one else. (*Exit Fairy right*)
- Robin** (*Off stage left*) Goody ó Goody Two-Shoes. (*Robin enters left*) I've been looking for you everywhere.
- Goody** At last I've learnt the secret of the shoes.

- Robin** What is the secret?
- Goody** Whoever takes them over the high mountain to the cobbler of Shoeland shall learn the whereabouts of a vast fortune.
- Robin** That's good enough for me. When do we start?
- Goody** Tomorrow. *(Cue for reprise of duet and exit right)* (23A)
- Duke** *(Mysterious music Duke enters slowly left. It is obvious he has overheard)* (24)
I can't believe my luck. I overheard every word. *(crossing slowly centre)* This fortune must be the family fortune I've coveted for years. Now I need the help of my two accomplices. *(Produces transmitter and pulls up aerial)* Duke to agents one and two. Report to me. Here, now. *(Enter Lacehole and Cleverclogs left very quickly)*
- Lacehole and Cleverclogs** Right.
- Duke** This is your assignment. The girl Goody, has a pair of shoes. I need them. It's your job to break into the house known as the Old Woman's Shoe and steal a pair of red shoes.
- Cleverclogs** And while we're in the house, where will you be?
- Duke** Standing guard outside. You will bring me the shoes, having left a duplicate pair in their place. For this small service I will pay you £10. And now to obtain a pair of substitute shoes. Follow me boys. *(He crosses left)*
- Lacehole** Where to?
- Duke** Hot foot to Shoes Unlimited. *(or name of local shoe shop – play off)* (25)

BLACKOUT

Scene 3

Full set

Inside the Old Woman's Shoe

(Set should have practical window and door if possible. There is a rocking chair left of a large dining table at centre and a dining chair right of table. There is a practical fire-place upstage left. For details see Scene 12. Musical intro "Home Sweet Home" as tab curtain opens. Agatha is discovered knitting. She (26) is sitting in rocking chair. Charlie is sitting at table. He is supposed to be doing his homework but is flicking pieces of paper with a ruler. He flicks one at Agatha)

Charlie Alright kids.

Audience Right Charlie.

Agatha Have you finished your homework?

Charlie No.

Agatha Why not?

Charlie -Cos I haven't started it.

Agatha You didn't do any work last time. I wasn't very pleased with your school report.

Charlie I told -sir- you wouldn't be, but he would send it.

Agatha Well, get on with your homework or you won't learn anything.

Charlie I learnt a lot in school today.

Agatha Good. What did you learn?

Charlie I learnt that those sums you did for me last night were wrong.

Agatha Get on with it.

Charlie *(Picking up pen)* Right ó

Agatha And tell that lot upstairs to get ready for bed. *(Charlie exasperated puts pen down again and rises)* ó and tell them to wash their hands *(Charlie same business)* ó and tell them to clean their teeth. *(Charlie same business)* ó and if they're all back down inside ten minutes, Goody will sing them a bed-time song, - have you told them?

Charlie No, you told me to do my homework. *(Enter one kiddie right)*

Agatha *(To kiddie)* You tell -em instead.

- Kiddie** Get ready for bed ó wash your hands ó clean your teeth ó ten minutes, bed-time story. We know, its gets monotonous. (*Kiddie ducks off quickly right. Charlie is seated again*)
- Agatha** Charlie, have you done your homework?
- Charlie** This is a recorded message ó Charlie, have you done your homework? Charlie, have you done your homework?
- Agatha** Don't be cheeky.
- Charlie** I'm stuck.
- Agatha** What are you stuck with.
- Charlie** We've to write an essay on óWho I would like to have been in historyö.
- Agatha** Well?
- Charlie** I can only think of Hitler ó and I wouldn't want to be Hitler ó He lost.
- Agatha** What about Napoleon?
- Charlie** No, he lost as well.
- Agatha** I wouldn't have minded being Josephine.
- Charlie** Did she lose anything?
- Agatha** Frequently ó But she seemed to lead a very happy life. You see, Napoleon went to the Battle of Waterloo, and when he came back he found she's been carrying on with another man.
- Charlie** How did he find out?
- Agatha** He found a pair of boots in the house and he said whose are these?
- Charlie** What did she say?
- Agatha** She said óthey're only Wellingtonsö.
- Charlie** I can't think of anybody.
- Agatha** What about Washington. (*Charlie falls to floor. Comes round*) What's the matter?
- Charlie** It was what you said.
- Agatha** I only said óWhat about Washingtonö?
- Charlie** I thought you said óWhat about washing, sonö.

- Agatha** NO! no! no! George Washington.
- Charlie** Who's he?
- Agatha** He was America's most famous President. He lived in the 18th century. If he'd been living today he would have been even more famous.
- Charlie** He would. He's be over 200 years old.
- Agatha** Would you like to hear about George Washington?
- Charlie** I suppose I might as well 'o there's nothing on television.
- Agatha** George's father was a very shy man. He had 16 children. George was neither the eldest nor the youngest.
- Charlie** He was 8th from the front of the bathroom queue.
- Agatha** Mr Washington farmed 80 acres of colonial soil. He had field upon field of wonderful waving wheat. Lovingly tended by his farm labourer, Allman.
- Charlie** Allman.
- Agatha** If Mr Washington said feed the hens, Allman would feed the hens. If he said spread the manure heap 'o
- Charlie** He'd go on feeding the hens.
- Agatha** Now listen, one day 'o
- Charlie** Which day?
- Agatha** Well 'o one day. Friday. Yes, it was Friday.
- Charlie** Which Friday?
- Agatha** Which Friday? (*Exasperated*) The - first Friday after Christmas.
- Charlie** Was it snowing?
- Agatha** How do I know whether it was snowing?
- Charlie** Well you're telling the story.
- Agatha** I am when I get the chance. One Friday 'o the first Friday after Christmas, the Washington family were sitting round the table having breakfast.
- Charlie** What kind of a table?
- Agatha** It had a green cloth.

- Charlie** A snooker table.
- Agatha** Ye ó No! There was Mr Washington and the children having breakfast.
- Charlie** Where was Mrs Washington?
- Agatha** I don't know ó in bed.
- Charlie** Lazy dolly. What was she doing in bed?
- Agatha** She was reading the 'News of the World'.
- Charlie** Oh. On a Friday?
- Agatha** Yes. It was an early edition.
- Charlie** No football results?
- Agatha** No. Now Mr Washington said to George ó 'Go into the garden and play, but what ever you do ó don't cut down any of the trees'.
- Charlie** Not without first axing.
- Agatha** So George went into the garden. It was on the edge of a cliff. At the bottom of the garden was a cherry tree laden with cherries.
- Charlie** On the first Friday after Christmas?
- Agatha** It was an early spring. By the time Mr Washington went into the garden, there was the cherry tree felled to the ground. He said 'Who has cut down my favourite cherry tree?' and little George replied, 'Father I cannot tell a lie. It was I ó I cut it down'. His father took him on his knee. Patted him on his head with his hand for being a good boy and telling the truth.
- Charlie** Very touching that. That reminds me of a story I heard.
- Agatha** Who was it about?
- Charlie** An American called Mr Bathington.
- Agatha** Bathington?
- Charlie** (*Correcting himself*) Showerington.
- Agatha** Showerington?
- Charlie** Yes. The bath tap had got stuck.
- Agatha** Did he farm 80 acres?

- Charlie** He farmed 800 acres. And do you know what he grew?
- Agatha** What?
- Charlie** Tired. He had field upon field of wonderful shredded wheat. Lovingly tended by himself and his farm labourer Allbran.
- Agatha** Allbran worked for him?
- Charlie** Allbran would work for anybody. Early one Sunday, the first Friday after Christmas, the family were sitting on a snooker table watching ‘Match of the Day’. Mr Showerington told his son, master Showerington, to go out and play but under no circumstances to go near the little wooden outside loo, which was at the bottom of the garden on the edge of a cliff.
- Agatha** Did he do as he was told?
- Charlie** No. After a time he did go near the outside loo, and he pushed it over the cliff.
- Agatha** Ohhh! Was his father cross?
- Charlie** He went berserk. He said ‘Who pushed the loo off the edge of the cliff? Tell me the truth. So master Showerington said, ‘I cannot tell a lie. I pushed the loo and it fell down the cliff.’
- Agatha** And I suppose his father took him on his knee and patted him on the head for being a good boy and telling the truth about the loo.
- Charlie** No, he beat the living daylights out of him.
- Agatha** Mr Washington didn’t do that when the cherry tree fell down.
- Charlie** No, but he wasn’t sitting in it at the time.
- Agatha** Look, it’s time you were off to bed.
- Both** Now don’t argue ó I’ve told you once ó it’s time you were in bed. And don’t forget to say your prayers.
- Charlie** I won’t. I’ve a special prayer tonight. *(Puts hands together)* Please make Paris the capital of Italy.
- Agatha** That’s a funny prayer. Why do you say that?
- Charlie** -Cos it’s the answer I gave in the geography exam. *(Exit Charlie right before music quietly starts.)*
(Enter right dancers and kiddies as Agatha’s children with Goody. All (27) except Goody wear nightdresses, they all carry candles. Quiet play on. Bedtime number “Home is where your heart is” or “Bedtime Story”)
- Agatha** Now dome on. Gather round everybody and Goody will sing us a bedtime song. *(Number Goody and children. This is a quiet vocal with kiddies in groups around*

Goody. During the number Agatha 'lights' their battery powered candles and all take applause, still in groups.) Come on children. You've all got your candles lit. Follow me upstairs. (Reprise number. Agatha exits right followed by kiddies. Goody takes off shoes and leaves them in prominent position. All have exited by last few bars of music with Goody and smallest child last. Goody blows candle out on last note. They exit.

Stage is now in semi darkness. Mysterious music. Two figures appear. Lacehole enters by window left, Cleverclogs enters by door left unaware of each others presence. Each pulls out transmitter)

- Cleverclogs** Hello, hello, are you there?
- Lacehole** Yes, I'm here.
- Cleverclogs** What is your position?
- Lacehole** I am now inside the shoe. Where are you?
- Cleverclogs** *(Having turned and seen him puts transmitter away).* Here
- Lacehole** *(Almost dropping his transmitter with shock)* Wer-hey!!!! I can't make this think work. *(Tosses it aside. It starts to work with Duke's voice)*
- Duke** *(Over amplification)* Hello, hello, are you there?
- Lacehole** *(To Cleverclogs)* Don't start that again.
- Duke** Duke Ganelon here.
- Lacehole** *(To Cleverclogs)* You said that without moving your lips.
- Cleverclogs** It's not me. It's the Duke over the transmitter.
- Lacehole** *(Down on hands and knees, talking to transmitter on floor)* Hello! Hello!
- Duke** Pick me up, stupid. *(Lacehole does so and rises)* What do you mean by keeping me waiting out in the street? Are the shoes there?
- Lacehole** I'll look by the table. *(Crosses to table and puts down transmitter).*
- Duke** Are the shoes there? Over.
- Cleverclogs** *(Into his transmitter)* They're by the table. Over
- Duke** On it? Over.
- Cleverclogs** No, not on it. Under. Over.
- Lacehole** *(Shouting deliberately)* They're here by the table. Not on it, or over, but under. Over.

- Duke** Grab them and put the other pair in their place. Change them over. Over.
(*Cleverclogs produces substitute shoes and they do so*).
- Cleverclogs** ((*Holding real shoes*) That job's over. Over.
- Duke** Then don't just stand there, take them to the rendezvous. Over.
- Cleverclogs** Wilco. Fox Trot, Juliet Bravo. Over and out.
- Lacehole** Over and out?
- Cleverclogs** Yes, we've change the shoes over and now we'll get out. (*They start to go out through window left, laughing*).
- Duke** (*Over amplification*) Hello! Hello! Hello! Hello! (*Lacehole sees transmitter left behind, comes back, picks it up and bangs it with his fist. Duke stops talking.*)
- Lacehole** That's shut his face. (*Cleverclogs and Lacehole exit through window laughing. Build melodramatic music. Pin-spot substitute shoes as rest of lights dim to out.*) (29)

BLACKOUT

Scene 4

Tabs

Saxone Square

(Lighting is dim. It is still night. Action continues. Enter Duke left) (30)

Duke Success at last. The pair of magic shoes will be mine for a measly ten pounds. Little do the fools know their real value. A priceless pair from a useless pair.

Cleverclogs *(Cleverclogs enters right followed by Lacehole carrying winking road lamp)* Ho! There!.

Duke *(Still not quite seeing them)* Who walks abroad?

Lacehole I thought we were still in England.

Duke England is full of fools like you. *(To Cleverclogs)* Were you followed?

Cleverclogs Yes.

Duke Who by?

Cleverclogs His worship. *(Referring to Lacehole)*

Duke Watch out for the watch.

Lacehole If I see the watch, I'd say 'owatcher watchö, and clock him.

Cleverclogs When his worship's wound up he's certainly a striking man.

Duke You alarm me. It's time to show your hands you horological horrors, watch your movements in case I give you the works. Where are the shoes?

Cleverclogs We have the shoes.

Lacehole Where is the money?

Duke On yes, the money. Ten I believe. We said.

Lacehole Ten it was.

Duke In ones.

Cleverclogs That'd do very well.

Duke One penny, two pennies, three pennies ó

Lacehole Just a minute. Pounds not pence.

Duke I beg your pardon. Ten pounds.

- Lacehole** Per shoe.
- Duke** Per-haps. Alright. Hereø twenty pounds. (*Hands money over*)
- Cleverclogs** (*Producing shoes from under coat and handing them over*) And hereø the shoes.
- Duke** A light that I may see the shoes. (*Lacehole produces a 'winking' road works lamp. Hoarsely*) Closer with the lantern that I may feast my eyes on the prize. (*He snatches them and stalks away*) Now I am in command. Whenever I wish, I can start my journey to Shoeland that I may learn the secret of the magic shoes. (*Villain's extended laugh and exit left*)
- Lacehole** He seems quite pleased.
- Cleverclogs** And so are we with twenty pounds. By the way, where did you find the lantern?
- Lacehole** Some fool had left it by a hole in the road. (*They exit right*) (31)

BLACKOUT

Scene 5

Full set

Inside the Old Woman's Shoe

(Tables and chairs as for scene 3 with an extra table or sideboard upstage with baking props on plus Agatha's hat. Some baking props could be out of right on ledge under main table. There is an oven extreme left downstage.

The following day. Before curtain opens violin tremolo held. Tab (32) curtains open – early morning light gradually fills empty stage. Orchestra plays "Oh what a beautiful morning" and cuts out before the word "day" at the (33) end of first chorus. Silence for a few seconds then alarm clock rings. Gradually noise begins and builds and stage becomes a hive of activity as dancers and kiddies as Agatha's children enter right with Agatha and finish dressing, have their faces flannelled, eat their cornflakes, banging on the table for second helpings, collect their school things and go out left to school. Socks are pulled up, hair is brushed, noses are wiped, shoes are cleaned in unorthodox ways, ties are lost and found – there are dashes back upstairs – one hides under table – there are two sittings for breakfast with one kiddie staying on for both sittings – one kiddie enters reading a book – one enters doing homework – one enters in odd socks. "You've got odd socks? They're not they're a pair? He's got a pair like them? pointing at another boy – and any other business related to the situation. "Have you got your shoes on yet?" All except one? "You've got your socks on inside out? There are holes on the other side." All above to hurried musical accompaniment. All exit left except Agatha as music finishes).

Agatha Perhaps I can get some work done now.

Goody *(Enter Goody right barefoot)* Good morning mother.

Agatha Good morning Goody. You're late this morning.

Goody I'll have you know I've been up a couple of hours already and I've never stopped working. I've tried to leave the house nice and tidy.

Agatha Leave it! Where are you going?

Goody Don't you remember? I'm off to Shoeland with Robin.

Agatha I do remember. You're off to discover the secret of the magic shoes.

Goody Robin will be here soon.

Agatha Oh, he'll be here? That lad's never off the doorstep.

Robin *(Enter Robin left unseen by Agatha)* What's this about the doorstep?

Agatha You're a good lad and I have to scrub the doorstep. *(She moves away right and turns)* Hey, and think on, look after each other and don't do anything I ever did when I was young. *(Pause)* Eee, it'll be quiet without you. There'll only be twenty six of us. *(Looking round)* I don't know, with a family like ours we really need somewhere with two bedrooms. *(She exits right)*

- Robin** Today we travel far afield. Shoeland is on the other side of the forest.
- Goody** It sounds like the other side of the world to me, but I feel I could travel anywhere in my wonderful, wonderful shoes. *(Duet Goody and Robin during which (34) Goody cleans and polishes the duplicate shoes and later puts them on. They exit left at end of number)*
- Agatha** *(Enter Agatha right)* Right, now everybody's out of the house I can get on with my baking. *(Picks up Charlie's cap from table)* Charlie! He's playing truant again. Charlie, are you up yet?
- Charlie** *(Off stage)* Is it too late to go to school?
- Agatha** Well it is now.
- Charlie** Right then I'm up. *(As he enters right)* Alright kids.
- Audience** Right Charlie.
- Agatha** How many times have you missed school?
- Charlie** Oh, I don't miss it at all. Actually, I don't feel well. *(Helping himself to a handful of currants from upstage table while Agatha's back is turned)*
- Agatha** Then take your hand out of those currants. You can help me with my baking. *(They bring baking things from sideboard on to central table which has chair at left side).* You know the trouble with this kitchen is it's so small we can only use condensed milk.
- Charlie** I didn't like that pie you made.
- Agatha** I made pies before you were born.
- Charlie** That was probably one of them. *(All baking props are now on table)* What are we making? *(Charlie plays mainly from right end of table)*
- Agatha** *(From left end)* A big jam tart and an oven bottom cake.
- Charlie** I can make an apple turn-over.
- Agatha** Can you really?
- Charlie** Yes, you just give it a push like this. *(Turns an apple over)*
- Agatha** Shut up. We'll start with the oven bottom cake.
- Charlie** Eh, why do they call it oven-bottom cake?
- Agatha** I'll tell you later. Come on we knead the dough.

- Charlie** You've got some dough so how can you need it?
- Agatha** I know I've got it so that's why I knead it.
- Charlie** But if you've got it so
- Agatha** Shut up. (*Banging lump of dough in front of him*) You knead yours. You've got your dough so I've got my dough, - so we both knead it.
- Charlie** (*To audience*) She's daft.
- Agatha** I'm not.
- Charlie** (*Working audience*) Oh, yes you are. (*Play a couple of times*)
- Agatha** Look. Knead so the so dough so like so this. (*Giving a demonstration*)
- Charlie** Well so all so right. (*They both get to work on the dough kneading vigorously. Charlie has difficulty, loses temper, bangs dough on table, sits on it, gives it karate chops, picks it up and bashes it onto table, once, then again but misses table losing dough onto floor. Replaces dough on table, picks up iron and irons it. Takes flour sprinkler to sprinkle dough, nothing comes out. He adjusts perforated top and tries again. Top falls off and all flour comes out onto dough. He picks up flour with two hands, and puts it back into sprinkler. Some is left on dough which he pats to demonstrate. Uses dough as powder puff under his arms to get rid of it.*)
- Agatha** Have you quite finished?
- Charlie** Yes.
- Agatha** Well roll it out. (*Gives Charlie rolling pin. Agatha has already rolled out hers. Charlie rolls dough but catches flour sprinkler, which is on one corner of table and knocks it off. Charlie picks sprinkler up and puts it on table and then picks up flour from floor with cupped hands as before to replace flour in sprinkler. By the time he gets his hands over sprinkler all flour has trickled out from his hands. Does this a couple of times and finally decides to clean it up by using dough as floor cloth. Business wiping floor and squeezing out dough over sprinkler.*)
- Charlie** That's the best I can do. (*Leaning with hand on table*)
- Agatha** And this is the best I can do. (*Hitting his fingers with rolling pin which is kept on table when not being used.*)
- Charlie** (*To audience*) That hurt.
- Audience** Aw!
- Charlie** She shouldn't have done that.
- Agatha** Oh yes I should.

- Charlie** Oh no you shouldn't. (*Work audience a couple of times*)
- Agatha** Look, mine's ready rolled. Put in as many currants as you fancy.
- Charlie** Thanks very much. (*Puts a handful in his mouth*)
- Agatha** In the dough I rolled. (*Bangs table with hand in rhythm to line. Charlie spits currants one by one into rolled dough knocking each one in with rolling pin*)
- Charlie** (*Stops and takes currants out of dough*) We'll have that one out.
- Agatha** Why?
- Charlie** It's a bluebottle.
- Agatha** Look, can we get on. Put the oven bottom cake in the oven.
- Charlie** Why do they call it oven bottom cake?
- Agatha** I'll tell you later. Put it in the oven. (*He crosses left and does so, closes door and moves away*) Put it on, stupid.
- Charlie** (*Does so and crosses back to right end of table as he speaks*) I put it on -very hot - I couldn't find -stupid -
- Agatha** Put an egg in that bowl. (*He does so*) Beat it! (*Charlie starts to go off right*) Where are you going?
- Charlie** (*Stops*) You told me to beat it.
- Agatha** When I say beat it, I don't mean beat it ó
- Charlie** Oh!
- Agatha** I mean beat it.
- Charlie** Look, let's knead the dough. I know how to do that.
- Agatha** On second thoughts, don't bother. I want an egg for breakfast in the morning, put that one in a safe place. (*Agatha hands him egg. As she has put whipped cream on jam tarts she has spread on plates on table, Charlie looks for safe place and decides to put egg in oven. He crosses left and does so. Agatha doesn't notice*)
- Charlie** (*Crossing to right end of table*) You're very concerned about that egg.
- Agatha** It's very valuable. Eggs have gone up a lot lately.
- Charlie** It's the hens, they've lost all sense of direction.

- Agatha** Give us a hand. (*Charlie holds out hand, Agatha squeezes cream on to it and then realises*) Idiot - get rid of it. (*Agatha squeezes more cream onto plates as Charlie looks for somewhere to wipe hand. Finally wipes it on Agatha's hat – on table upstage – realises what he has done and puts it on left side of baking table on a chair. Hat is liberally covered*)
- Agatha** Get those plates and give me a hand. (*Charlie gets pile of plates from upstage table and puts them down on main table and holds out hand again. Agatha squirts onto Charlie's hand again. Realises*) Idiot. Wipe your hand again.
- Charlie** Where?
- Agatha** Same place as last time. (*Charlie shrugs and wipes more cream on hat. Agatha continues cream business with plates*)
- Agatha** You did put my egg in a safe place, didn't you?
- Charlie** Yes, I put it in the oven.
- Agatha** You fool, the oven's on. Get it out. (*Charlie goes to oven and takes out pre-set dummy hen, clucking effect as he juggles with it and takes it off stage left. Charlie returns and sits on chair on hat. Realises, gets up – picks up hat and places it on table. Agatha unaware, picks up hat and squeezes cream on to it*) How long have we had this plate? It's a funny shape. (*Continuing to decorate hat*) Anyway we'll put plenty of cream on it.
- Charlie** Can I say something?
- Agatha** Don't bother me now.
- Charlie** Can I tell you something?
- Agatha** I'm busy decorating this plate.
- Charlie** That's what I want to tell you. It's not a plate, it's a hat.
- Agatha** (*Laughing*) A hat!
- Charlie** (*Laughing*) A hat! (*Repeat ad lib*)
- Agatha** Whose hat is it?
- Charlie** Yours.
- Agatha** (*Grimly smiling*) That's no good to me now. I can't put that hat on my head.
- Charlie** No you can't, can you.
- Agatha** But there's one thing I can do.
- Charlie** What's that?

- Agatha** Put it on yours. (*Bangs hat onto Charlie's head and cream runs down his face. She crosses to cooker*) Bring me two of those tarts. (*Charlie does so, he trips and puts them on Agatha's bust*) Go and fetch two more. (*He returns to table, and this time trips over chair and falls with face in two more tarts. Agatha crosses to him at table*)
- Agatha** You ó are ó a ó fool. (*Slapping table top to emphasise words*) You ó are ó an ó idiot. (*Repeat business. Thinks what to do next, as Charlie slips four plates in a row on her path*) You ó make ó me ó cross. (*Slaps plate on each word as cream flies. Agatha retaliates by picking up three plates and up-ending them on Charlie's head and slowing sliding two of them down each side of his face. Charlie gets icing bag and decorates Agatha with cream. He laughs and holds icing bag in front of him on chest. Agatha laughs mirthlessly and deliberately squeezes it. Cream shoots up and down. They then fight with rolling pins and finish one on either side of cooker. Suddenly*) Charlie! My oven bottom cake. (*Explosion and flash – Agatha and Charlie stagger away and then turn backs on audience. Charlie has scorch mark visible on seat of trousers when lycra flap whipped off. Agatha has lost her skirt and has scorched bloomers now visible*)
- Both** (*Together*) And that's why they call it oven bottom cake.

(35)

BLACKOUT

Bridge music to next scene

Scene 6

Tabs

Hush Puppy Hill

*(Incidental music. Enter Goody and Robin left hand in hand. (36)
Goody is barefoot, Robin is holding Goody's shoes behind his back, out of sight.
Goody breaks hands and turns back to look at village)*

Goody Look! Oh Robin look! Our sleepy old village. Do you know this is the first time I have ventured away. I hate to leave it.

Robin Never look back. You're going to Shoeland.

Goody I'm so thrilled. I can hardly wait for the moment when I walk up to the magic cobbler and show him my shoes. *(Realising she hasn't got shoes on)* Robin, my shoes. Where are they?

Robin I know they're not where they ought to be. You deserve to be called Goody no-Shoes.

Goody Robin don't make fun of me. Wherever can they be?

Robin You probably left them on the bank of the stream a hundred yards down the hill. I seem to remember there was such a to-do about not getting them wet.

Goody I'll go back for them. *(She sets off left)*

Robin Don't bother. Here they are. *(He produces shoes)*

Goody Oh, thank goodness. *(She takes them and is about to put them on)* Are you sure these are my shoes? Somehow they look different.

Robin Well they are not mine I can assure you. Come on. Put them on.

Goody *(She does so)* Perhaps it was silly of me. They feel alright.

Robin Good.

Goody Have we still a long way to go?

Robin I don't know. Does it really matter as long as we are together?
(Duet. Exit right at end of number) (37)

DIM TO BLACKOUT

Scene 7

Full set

The Cobbler's Magic Grotto

(Musical opening. Cobbler of Shoeland is at centre working and making shoes, with the assistance of ensemble as cobblers, dyers, sewers, polishers etc. Enter Fairy right as interested visitor. Cobbler shows her round. End of number) (38)

Fairy Oh, magic cobbler of Shoeland. The girl known as Goody has earned the right to wear the magic shoes and today comes to Shoeland to learn their secret.

Cobbler Good Fairy, Shoeland is ready to greet our visitor, Good Two-Shoes. *(Enter kiddies right as elves, they form up left to receive a visitor. Duke is heard laughing off stage. He enters left to his musical play on instead of the expected Goody)* (39)

Duke Bless my soul. A reception committee.

Cobbler You were not expected. May I enquire your business sir?

Duke I have a pair of shoes. I want the secret that goes with them.

Fairy Beware, Cobbler, this is the wicked Duke Ganelon.

Cobbler Nevertheless, I must investigate the claim. *(Duke proffers shoes. Two kiddies give them to Cobbler. He examines them)* These shoes are the magic shoes I fashioned. *(Gives them to the two kiddies who hand them back to Duke)*

Fairy This man must have obtained them by trickery.

Cobbler Yet I am bound by the laws of Shoeland. Whichever mortal possesses the shoes has a right to learn the secret.

Duke Get to the point, cobbler. Where is the fortune hidden?

Cobbler *(Reluctantly)* The fortune is hidden in a shoe. A shoe that is a home, and now begone.

Duke *(Flaring up)* A shoe that is a home ó talk sense old dodderer. Ah! I have it. The Old Woman's Shoe. The very house where the young girl lives. Clever. Very clever. Now to locate the treasure. Success is mine ó the shoes are yours. *(Throws down the shoes and exits left)*

Cobbler *(As one of kiddies goes to pick up shoes)* Leave them. The shoes still have a part to play.

Elf Master. Two more mortals approach by the forest path.

Fairy This must be Goody and her companion, Robin. Will you receive them?

- Cobbler** Of course. Have they not ventured all the way to Shoeland. (*Fairy crosses down right. Incidental music. Kiddies form up right. Enter Robin and Goody (40) right. Goody carries duplicate shoes. She looks around*)
- Goody** (*Seeing Fairy first*) Good Fairy, you are here! I seek an audience with the Cobbler or Shoeland. (*Fairy indicates where Cobbler is at left centre*)
- Cobbler** I am here.
- Goody** (*Now at centre*) I wish to learn the secret of these shoes. (*Kiddie gives substitute shoes to Cobbler who returns them*)
- Cobbler** Thos shoes were not made by me. They hold no secret. (*Cut incidental music*)
- Robin** (*Goody turns to Robin then looks back at Cobbler*) Forgive us. We do not understand. (*Goody then looks at Fairy*)
- Fairy** Those are not the shoes I gave you. Why did you not take care of them as I advised?
- Goody** I swear I did.
- Fairy** Somewhere, somehow, you have been tricked.
- Robin** The real shoes must have been stolen and a similar pair put in their place.
- Goody** But where are the real shoes now?
- Cobbler** They were brought to me by the evil Duke Ganelon. I had no alternative but to tell him the secret.
- Goody** Good Fairy, kind Cobbler, I am sorry I let you down.
- Robin** (*Robin and Goody turn to go off right*) We will trouble you no further.
- Cobbler** Wait. All is not lost. To give up hope is to give up living. Look around you. There lies your second chance my child. (*Pointing to shoes on the floor where Ganelon had thrown them*)
- Goody** The shoes ó my shoes. (*She picks them up and holds them close to herself*)

(*Ballet – kiddies and dancers. The theme of this is Goody re-gaining the shoes and the renewal of hope*) (41)
- Cobbler** Put the shoes on my dear. (*Over the music Goody discards false shoes. Finally she puts the real shoes on. Tableaux finish*) Now you may learn their secret. The fortune you seek lies hidden in the shoe that is your home.
- Goody** Agatha's shoe. My home.
- Robin** The Duke may beat us to it. Come on Goody.

Cobbler Wait, or you will make the same mistake as the impatient Duke. There is a further clue. The key is at your feet. Hold your head high and fortune will stare you in the face.

Goody But I don't understand.

Cobbler Go now. Think later and you will surely understand.

Fairy Waste no time. Your path through the forest lies clear ahead. As for the Duke, I shall use my fairy powers to delay him. Goodbye. Good luck.

(Tableaux – Fairy, Cobbler, Kiddies and Dancers as Goody and Robin prepare to leave right) (42)

Curtain

Interval

Entracte (43)

Scene 8 Full set

A Mountain Glade

(Opening number, dancers and ensemble in tyrolean costume. (44)

Exit at end of number. Play on Agatha, Charlie, Lacehole and (45)

Cleverclogs to enter left for comedy number – ‘On a picnic we will go’, we like to spend our Sundays in the park’ [Details available from authors] – quick walk round, carrying picnic hamper – sing number – finish posed with hamper right of centre. There is a trick tree upstage left to be worked from offstage)

Charlie Alright.

Audience Right Charlie.

Charlie We’re on a picnic, looking for Goody. Why did we have to bring them with us?

Agatha Who?

Charlie Tom and Jerry. *(indicating Lacehole and Cleverclogs)*

Agatha Because they know where you can get a drink in this mountain glade.

Charlie There’d be no vending machines up here.

Agatha I’d ask. Excuse me your crackpot. I feel thirsty ó where can we get a drink?

Lacehole You see that tree over there? That’s where we get a drink.

Charlie You can’t get a drink from a tree.

Lacehole You can. It’s a magic drinking tree. You can get any drink you want from that tree. I’d show you. Walk this way. *(Exaggerated comic walk round stage to tree. Others follow imitating walk)* Magic drinking tree ó give me a whisky and soda. *(Arm disguised as branch comes out from tree with glass in it. Lacehole drinks and gives glass back to ‘arm’. They all go downstage. Repeat business. Agatha next. Orders port and lemon. Different comic walk each time which the others copy.)* Agatha says ‘Will I get it?’ Lacehole ó ‘Yes, you’d get it all right’ *(Said as they walk to tree. Repeat business. Cleverclogs next. Orders)* ‘A sweet martini with a cherry in it’ ‘Walk this way’ *(Camp walk)* ‘Do you think I’d get it?’ *(Charlie)* – ‘If we walk that way we’d all get it’ *(Repeat business, Charlie next, orders)* ‘A Pimms No 1 in a pint glass with plenty of fruit.’ *(Comic walk)* ‘Do you think I’d get it? Are you sure I’d get it?’ ‘Oh yes, you’d get it’ *(He is squirted from behind tree and has fruit thrown at him. Each time at tree, line is ‘Magic drinking tree ó give meí í í ø (and the name of the chosen drink)*

Agatha Come on, it’s time to eat. Have a break.

Charlie Have a Kit-Kat.

- Agatha** I don't want a Kit-Kat. I want a proper picnic. (*Takes things out of picnic hamper during following dialogue*) Charlie, get some plates out. (*He does so*) Have we any cold meats?
- Charlie** We've got some tongue.
- Agatha** Tongue. I never eat tongue. I would never eat anything that came from an animal's mouth. I'll have a hard boiled egg. (*She is given an egg*)
- Lacehole** (*Holding bottle*) Would you join me in a glass of wine?
- Agatha** Must be a large glass if there's room inside for both of us.
- Charlie** Give me that bottle. It's a cross between Muscatel and Hock.
- Agatha** What do they call it?
- Charlie** Muck.
- Agatha** Give me a corkscrew. (*Charlie hands her bottle opener*) Fool, that's an ordinary bottle opener. We can't open the wine.
- Charlie** I could drink some cider.
- Agatha** Well go and strangle some woodpeckers. What's in that tin?
- Charlie** A sponge pudding, one of those that make your feet hot.
- Agatha** Make your feet hot?
- Charlie** Yes. It says "Open the tin and stand in boiling water". Kiddies do not try this at home.
- Agatha** Open it then.
- Charlie** I can't. We haven't brought the tin opener.
- Agatha** Look, all we've got is a hard boiled egg, a bottle of wine but no corkscrew and a tin without a tin opener. So where does that leave me?
- Charlie** Hungry and thirsty.
- Agatha** You're right for once.
- Charlie** There's always a first time.
- Agatha** Well I'm fed up. I'm hungry and thirsty, so I'm going to find the nearest Pub. I'm going to take a short cut through the forest. Charlie, turn the radio on and let's see if there's a weather forecast. (*Charlie turns on radio which he has produced from hamper.*)

- Announcer** *(Over amplification or offstage in wings)* And that's the end of the weather forecast.
- Agatha** Charming.
- Announcer** Here is an important announcement. Picnickers are warned not to go further into the forest as there is a huge ferocious lion at large.
- Agatha** A what?
- Announcer** A lion, you silly old sausage. Are you deaf?
- Charlie** There are no lions round here.
- Announcer** Oh yes there are.
- Agatha, Charlie, Lacehole and Cleverclogs** Oh no there aren't. *(Work bringing in audience)*
- Agatha** Well I don't believe it. The only lions round here are probably friendly.
- Charlie** We'd better play safe. We'd ask the boys and girls to tell us if they see a lion. Will you do that?
- Lacehole** Right, let's pack up this picnic. *(They start to do so. Enter Lion. Audience shout but each time comics look for lion it has gone. They start packing up again. Repeat business. Then lion stays on stage – play 'He's over there' – go to that side, 'Where?'. Lion has moved to other side. They form up in line)*
- Cleverclogs** There's no lion here. *(Lion touches person at one end of line, then runs to other end. Touches person at other end and then goes to middle and stands in gap in middle of line)*
- Agatha** There's definitely no lion here. *(On this line they all turn inwards and see lion. A chase ensues. Up and down and on and off stage. Lion does not re-enter. They think they have lost it and sit on edge of picnic basket)* It's gone, it's a friendly lion. I told you all along it was friendly.
- Charlie** You didn't do you Lion *(lying)* thing. *(Re-enter lion. All let out yell. Dame falls in basket. Business pulling her out and fighting lion. Lion finally chases (46) them off right but comes back and eats food from picnic.)*

BLACKOUT

Scene 9

Tabs

Deep in the Enchanted Forest

(Open on woodland scene with tableaux opening, dancers as woodland sprites. Their costumes must have trailing effect with arms held wide. They dance a short misterioso routine to set the mood. Enter Fairy right) (47)

Fairy Woodland sprites ó you are my friends. Together we are the enemies of evil. Approaching is the wicked Duke Ganelon. I call upon your help. Your task is to delay his journey through the enchanted forest. Confuse him ó frustrate him ó form an impenetrable barrier and Goody Two-Shoes will be forever in your debt. *(Dance re-starts. Fairy glides off stage right. Dancers resume dance which becomes more violent as Duke enters left. They crowd around him, pull him, push him and frustrate him as he attempts to break through the barrier they form. He collapses exhausted at their feet. Exit dancers to last few bars. Duke slowly staggers to his feet breathing heavily)* (48) (49)

Duke A thousand curses on those woodland fiends. Tearing my flesh, blinding my eyes, so that I make no progress through this godforsaken forest. Iðl try another path. Time is precious when a fortune lies at the end of ones journey. A fortune, lead me to the loot. *(Laughs and exits left)* (50)

Fairy *(Enter Fairy right)* The balance is restored. The Duke has been delayed. Goody and Robin are being guided through the thickest part of the forest and nothing shall stand in their way. They have no more need of my magic powers. The key to success lies with them. *(Exits as lights dim. Lights creep up again for Robin and Goody)* (51)

Robin *(Enter Robin and Goody right)* Soon we must surely be in sight of the village.

Goody The path through the forest was easy to follow. Almost as if they way had been cleared for us by the good fairy.

Robin I can see the village. Weøve quite a long way to go yet, but at least we know where we are.

Goody And together we know where we are going. Nothing can stop us now. Weære on our way. *(Duet Goody and Robin. They walk forward as they sing duet, they give the impression of continuing the journey home by walking a few steps together from time to time. Exit left hand in hand at end of number)* (52)

Scene 10

Full set

Outside the Wellington Inn

(Scene as for Scene 8 with the addition of an Inn wing flat left, a table and two chairs left of centre and minus the magic tree.

Opening number Kiddies and Charlie. After number enter Agatha (53) right wearily carrying picnic basket)

- Charlie** What kept you? We've been waiting for you.
- Agatha** This basket is that's what kept me. You ran off and left me stood standing there. I'm fed up, tired and thirsty.
- Kiddies** *(Kiddies who have been in a huddle hiding have crept up on Agatha)* Boo!
- Agatha** *(Startled)* Don't do that. You frightened the life out of me. Just a minute, what are you lot doing here?
- 1st Kiddie** Well, as you weren't at home to make the dinner we thought we'd have a meal out at the Wellington Inn.
- Agatha** Did you and how do you intend to pay for it?
- 2nd Kiddie** We used your Credit Card.
- Agatha** Well we're all going home shortly, so you can wait by the gate for me. *(Kiddies exit)*. Oh, I've just had one of my hot flushes. *(Pulls her jumper out by neck and blows down it)* Makes my feet cold but it's worth it.
- Charlie** I like that jumper.
- Agatha** Do you realise it took five sheep to make this jumper.
- Charlie** I didn't know sheep could knit. *(Enter Cleverclogs from Inn. He carries a pint of beer)*
- Agatha** How did you get here first?
- Cleverclogs** I took a short cut. *(He sits at table)*
- Agatha** And left me to carry this picnic basket.
- Charlie** *(Quietly to Agatha)* Get your own back. I know a trick we can play on him. *(To Cleverclogs)* Have you a minute? *(During the following, every time Cleverclogs tries to drink, Charlie pulls his arm down so that Cleverclogs keeps a full pint of beer)* It's like this, we have a very important engagement. We don't want to be late.
- Agatha** No, we don't want to be late.

- Charlie** Have you got a watch?
- Cleverclogs** Yes.
- Charlie** Is it a wrist watch?
- Cleverclogs** Yes.
- Charlie** Could you tell us the time?
- Cleverclogs** Certainly. *(Turns the arm holding the pint to look at his watch and pours the beer all down himself)*
- Charlie** Come on you've earned a drink, I'll get you one. *(Agatha and Charlie exit left into Inn, laughing)*
- Cleverclogs** I'll try that on someone. *(Enter Lacehole from Inn. He carries a pint. Repeat business of arm pulling every time he tries to drink)* Excuse me your worship. I know you're a man of means.
- Lacehole** I am.
- Cleverclogs** Have you a watch on you?
- Lacehole** I have.
- Cleverclogs** A wrist watch?
- Lacehole** It is.
- Cleverclogs** Could you tell me the time?
- Lacehole** Certainly. *(Looks at watch and pours beer all down himself. Exit Cleverclogs right, laughing).* I'll try that on someone. *(Enter Agatha from Inn left, carrying a pint)* Could I have a word with you?
- Agatha** Of course.
- Lacehole** Could you tell me the time?
- Agatha** It's about 4 o'clock.
- Lacehole** Haven't you got a watch? *(Alarm clock rings offstage. Agatha takes alarm clock out of bum bag resting on her stomach)* Why are you carrying that about?
- Agatha** Doctor said I had to keep a watch on my stomach.
- Lacehole** Have you got a wrist watch?
- Agatha** Yes.

- Lacehole** Well look at it and tell me the time.
- Agatha** *(To audience)* Shall I tell him the time? *(Work audience 'No don't', 'I think I will', 'No don't' etc)*
- Lacehole** Look at your watch.
- Agatha** *(To audience)* Shall I look at my wrist watch? *(Repeat audience 'No don't' etc)*
- Lacehole** What does your watch say?
- Agatha** Tick tock.
- Lacehole** *(Exasperated)* Will you look at your wrist watch.
- Agatha** Well alright. It's half past four. *(Looks at watch but she is wearing it on the inside of her wrist, so she turns her arm outwards to look at it and pours beer down Lacehole)*
- Lacehole** I'm wet now. *(As he exits left)*
- Agatha** You always have been. *(She sits at table left centre. Enter Duke left)*
- Duke** *(Stopping and seeing Agatha)* The old woman who lives in the shoe. Little does she know the shoe's worth. She never will for I mean to buy it from her. I shall confront her. *(Crossing Agatha and turning back)* What a beautiful woman.
- Agatha** Where?
- Duke** You.
- Agatha** Who me?
- Duke** What's cooking, good looking?
- Agatha** Nothing spectacular, Dracula.
- Duke** You've got something the others haven't got.
- Agatha** Yes, and I'm hanging on to it.
- Duke** Don't you see in me a reckless young blood.
- Agatha** You look more like a bloodless young wreck. Just a minute, you're after something.
- Duke** Well yes. You see I'm interested in old relics.
- Agatha** My age is my own concern.

- Duke** I purchase ancient buildings. I understand you are the owner of the oldest house in the village. To whit ó the shoe.
- Agatha** I am. Manyø the time Iøve thought of selling it.
- Duke** I ãm willing to buy it.
- Agatha** You must be wrong in your head.
- Duke** I beg your pardon?
- Agatha** Er ó I didnø hear what you said.
- Duke** I will offer you five hundred pounds for the shoe.
- Agatha** (*Taken aback*) F ó f ó f ó five hundred pounds.
- Duke** Alright then, six hundred pounds and not a penny more.
- Charlie** (*Enter Charlie left*) What are you doing mam, and whoø this fella?
- Agatha** Heø just offered me six hundred pounds to buy our house.
- Charlie** Six hundred pounds for our house?
- Duke** Alright then, seven hundred and thatø my final offer. (*Produces document*) sign here, and the money is yours.
- Agatha** Right. (*Takes pen to sign. Shout from off stage as Robin and Goody enter right*)
- Goody** Mother, what are you doing?
- Agatha** Iãm selling the shoe, donø bother me now.
- Robin** Oh, no youãre not. Give me that. (*Robin snatches agreement and tears it up*)
- Goody** That man stole my red shoes and learnt their secret. He knows that wealth lies hidden in our house. You must not sell it to him.
- Agatha** (*Rising*) Wealth in our house? (*To Duke*) Well Iød no idea. Get back to your own house or Iød parcel you up and push you through your own letter box.
- Duke** You appear to have the better of me. I take my leave. (*Aside*) Donø be misled. I havenø finished yet. Iãm still dangerous. (*Laughs and exits left*).
- Charlie** (*To Goody*) Eh, our kid. Whereabouts is this treasure?
- Goody** We donø exactly know, but the Magic Cobbler gave us a clue.
- Agatha** Weød better get back there quick ó but Iød have to round up the kids first.

Charlie I'll help you.

Agatha No thanks, it'll take me long enough as it is. *(She exits right)*

Charlie I represent that remark. *(As he follows Agatha and exits right)*

Goody Lucky we got back in time to stop mother selling the shoe.

Robin Yes. Things are going our way.

(Short reprise of Scene 9 duet. Robin and Goody exit right at end of number. (54)

If necessary Robin and Goody can move forward in front of tabs to sing reprise and cover scene change)

DIM TO BLACKOUT

Scene 11

Tabs

The Council Chamber

(The same evening. Open with ensemble bringing on two benches (55) singing 'The Old Town Hall' [available from authors]. Ensemble are Councillors. They sit in three groups wearing coloured party rosettes)

Lacehole *(Enter left Lacehole and Cleverclogs. Lacehole stands at centre between the benches. Cleverclogs remains left)* Five minutes to council meeting. Democracy at work. What's on the agenda tonight?

Cleverclogs Fiddles, swindles and any other monkey business.

Lacehole I see, a routine meeting.

Cleverclogs And the main business, a petition by Duke Ganelon about the Old Woman's Shoe.

Lacehole Is that an emergency?

Cleverclogs Yes.

Lacehole In that case we'll deal with that first. Show him in.

Cleverclogs *(Ushering Duke in from left)* This way, sir.

Duke *(At left centre)* I wish to gain access to the shoe in which the Old Woman lives.

Cleverclogs Then buy it from her.

Duke She won't sell.

Lacehole In that case it's the job's a bad'un.

Duke Not as long as I have your help. There's money in it for you two. *(The three huddle)*. Treasures lie hidden there. I need your help. State your price.

Cleverclogs May I suggest one half for the Duke, two quarters for me and the rest for your Worship.

Lacehole Good idea. *(They shake hands on the deal. Then to Cleverclogs)* I wish I could do algebra.

Duke Now, how do I get the Old Woman's house?

Cleverclogs You don't.

Duke I don't?

Cleverclogs No. The simplest way is for the council to buy it back. The Mayor will issue a compulsory purchase order.

- Lacehole** That's right, we'll condemn it as unfit for human consumption. The house will be ours and the key will be yours. Do it first and let the questions come after. (*To Cleverclogs*) Convene the council.
- Cleverclogs** (*Shouting*) The council is convened. (*The group of three split up*)
- Duke** (*Aside*) The council is convenient for me.
- (*1st Group*) Rhubarb, rhubarb, rhubarb.
- (*2nd Group*) Custard, custard, custard.
- Lacehole** As Mayor of this council I am completely independent and brainless. Now for today's business.
- Cleverclogs** The compulsory purchase of the Old Woman's Shoe.
- Lacehole** Have we good reason?
- Cleverclogs** Hundreds of reasons.
- Lacehole** Order confirmed. The house belongs to us. (*One of Group - I object.*) (*Hitting objector on head with order paper*) Objection over-ruled. Any more objections? (*One of other Group - No*) Good lad. Put him in charge of a committee. Carried unanimously.
- Duke** Good people of Cherry Blossom, as a mark of appreciation you are all invited to my stately home to partake of refreshments. Admission £5. Refreshments £2.50 and a free go on the water-splash. (*Duke exits left first. All Councillors "Hooray" and exit left arm in arm with member of opposite party as music starts. Exit left and last off Lacehole and Cleverclogs. Play off to 'Old Town Hall'*) (56)

FADE TO BLACKOUT

Scene 12

Full set

Inside The Old Woman's Shoe That Night

(This is the same scene as scenes 3 and 5. The fireplace upstage left has a panelled wooden surround. One of the panels is hinged to open by putting shoe heel in knothole. Hole is covered by a picture. Subdued lighting. Atmospheric music to open scene) (57)

Duke *(Enters left whispering)* This is the place. We've beaten them to it. Come in. *(Duke is carrying a case. Lacehole and Cleverclogs follow him in)*

Cleverclogs No need to whisper. The place belongs to the Mayor. He's just bought it.

Lacehole I must be mad. It's falling apart.

Duke The house conceals the treasure. That's all that concerns me. Let's begin the search. *(They search quickly in articles of furniture and round the room. Cleverclogs looks under tablecloth. Gets it on top of him like a ghost. Lacehole turns, sees him and is scared)*

Cleverclogs This is more difficult than you let us to believe.

Lacehole That's right. We're getting nowhere fast.

Duke We still have to search the pantry and the cellar.

Lacehole I'll take the pantry. I'm scared to go down in the cellar.

Duke Why?

Lacehole There might be a council tax payer down there.

Cleverclogs Or creepy-crawlies.

Lacehole You go down then. You'll feel at home. *(They exit - Lacehole left, Cleverclogs right)*

Duke The prize is close at hand. Winner takes all. *(Calling off right)* Anything down there?

Cleverclogs *(Entering)* Nothing I can see. The cellar's boarded up. *(Crash heard from off stage left)*

Duke Anything in the pantry?

Lacehole *(Re-entering)* Only a box of broken biscuits.

Duke I begin to think the treasure is buried under the house, in the foundations. At dawn we shall blow up the building and search through the debris.

- Lacehole** But where are the explosives?
- Duke** I brought them along with me in case. (*Duke puts down case on table centre and pulls up handle which makes a plunger*) Here is the plunger. (*Twisting knob in case*) This is the time mechanism, set to explode at dawn.
- Cleverclogs** (*Panicking*) I hear voices.
- Duke** No matter, our work is done. (*Removes case to unobstrusive position*) We shall return after dawn has arrived with a bang.
- Lacehole** Round here, back door. (*Exit Duke, Lacehole and Cleverclogs right. Pause, Enter Robin and Goody through front door left*)
- Goody** I'm sure I heard voices Robin.
- Robin** Nonsense.
- Goody** Didn't you hear voices?
- Robin** You're imagining things. First we must attend to the work in hand.
- Goody** The clue the cobbler gave us. I'd quite forgotten. What was it again?
- Robin** 'The key is at your feet. Hold your head high and who knows, fortune may be staring you in the face.'
- Goody** It means very little to me.
- Robin** Let's take it stage by stage. 'The key is at your feet.'
- Goody** That doesn't make sense.
- Robin** Just be patient. 'Hold your head high'. (*They do so*) What can you see?
- Goody** (*Facing out front*) A blank wall. (*Turns left*) The doorway. The window. (*Turns right and then left*) 'And fortune will stare you in the face'. That picture. (*looking at portrait above fireplace upstage left*) That picture is staring me in the face.
- Robin** You may be right. I'll lift it down. (*He does so*) What now? Let's have a look at the panelling. There's a hole in it.
- Goody** What now?
- Robin** The panelling seems a bit loose. It's a small door but it's locked.
- Goody** We have no key.
- Robin** Wait a minute. What was the first part of the clue?

- Goody** ðThe key is at your feetö. At my feet. My shoe. My magic shoe. Thatø the key.
- Robin** Here, give me your shoe. The heel could be the key. *(He places it into the hole)*
It fits. *(He turns it and the panelling door opens. Coins and jewels cascade out at their feet. They stop and pick some up, chatter animatedly – ad lib)*
- Goody** Oh Robin, how wonderful. Now I shall be able to repay all those kind people in the village who have helped mother and the children in the past.
- Duke** *(Enter Duke, Lacehole and Cleverclogs right)* How touching, but I know a more worthy cause ó myself.
- Cleverclogs** Or should we say ó ourselves.
- Lacehole** Not half.
- Robin** What are you doing here, Ganelon?
- Duke** Just visiting. We called earlier but found nothing. We were just on the point of leaving when we saw it was you arriving. What a charming overgrown garden. A perfect hiding place.
- Goody** You may be my uncle, but you are no friend of mine. Leave my motherø house at once.
- Duke** This is no longer your motherø house.
- Cleverclogs** It was acquired by the council by compulsory purchase.
- Lacehole** In other words ó Iøve got it and youøve had it.
- Duke** And weøre going to take it. *(Moving towards the treasure)*
- Robin** You touch one single coin and it will be the worse for you.
- Duke** Enough. Stand aside.
- Robin** I warned you. *(They grapple in fight. Robin is getting the better of it when Duke calls for help. Lacehole and Cleverclogs come to his rescue. At first (58) Robin appears to have the edge on them, but by a dirty trick e.g. tripping, they overpower him. Duke is still suffering from shock of attack)*
- Duke** *(Spluttering)* Tie him up ó and the girl as well. *(They tie Robin to chair left of table and Goody to chair right of table)* Lucky for you Iøm not in the peak of condition. Now for the treasure. Fill this sack with as much as you can. *((And they do so)* Weøve hit the jackpot this time.
- Goody** You wonøt get away with this.
- Duke** In a few minutes my friends and I will leave this house. You will leave the earth. *(He produces case with explosion mechanism and places it on table)* With a

simple twist of the wrist and a flick of the fingers I bring the explosion time mechanism forward. You will be blown to smithereens, the house with you, and all the evidence. *(With mock bows)* Dear Goody! Brave Robin! *(Takes hat off and holds over heart)* R.I.P. Rest in Pieces. Gentlemen, exit right in dignified fashion. *(They pick up sack and move towards exit right. As they get there the door is flung open and Agatha enters)*

Agatha I thought so. *(Immediately Charlie enters through door left)*

Charlie You said there was something wrong. *(During these two lines the trio are confused and do not know which way to exit having moved from Agatha's door across to Charlie's)*

Agatha and Charlie *(Together - draw deep breath and then) CHARGE (Suddenly the stage is filled from both sides with dancers and kiddies as Agatha's children, armed with every conceivable item of household equipment as weapons. The set about (59) trio and a comedy fight ensues. Agatha and Charlie station themselves downstage right and left and lead the audience in the cheering. Every time one of the children is pushed out of the fight they push him/her back in again. Eventually the trio are overcome and finish flat on the floor with the children sitting on top of them at centre, downstage of table. Towards the end of this Agatha and Charlie have released Robin and Goody. Agatha, Charlie, Robin and Goody lead the audience in one big cheer)*

Goody Robin ó the time mechanism. *(Everyone backs away from centre table)*

Robin Leave it to me. *(Goes to time mechanism and obviously renders it inoperative by pulling out wire)* Just in the nick of time. Otherwise we would all have been blown up. *(All cheer)*

Agatha Itœ have been the first time in thirty years the whole family had been out together.

Charlie *(Right up to Duke)* Oooh! You are a baddie. *(To audience)* What have we to do with him? *(Audience reaction. Comics repeat audience suggestions such as 'Shall we poison them?' 'Shall we hand 'em?' 'Shall we drown 'em?')* Have we to let him off?

(Audience reaction)

Agatha Iœl tell you what weœl do. Weœl let them off if they say theyœre sorry.

Cleverclogs Iœm sorry.

Lacehole Iœm sorry. *(These lines are given quickly and sincerely)*

Charlie *(To children)* Let them get up.

(Charlie and Agatha both go to Duke)

- Agatha** Say you're sorry.
- Duke** I'm sorry. *(As they let him go)* But I meant it.
- Agatha** Come here. Tell everybody you're sorry.
- Charlie** On your knees.
- Agatha** Yes, on your knees. Repeat after us.
- Charlie** I have been a baddie. *(Duke repeats line)*
- Agatha** But now I'm going to be good like Goodie *(Duke repeats line)*
- Charlie** In future I shall only do good deeds. *(Duke repeats line)*
- Agatha** Well, you can make a start now. Scrub this floor, dust the shelves, wash the windows, sweep upstairs and clean downstairs. *(On each of these instructions ensemble enter with necessary cleaning tackle, i.e. on 'scrub the floor, a group enter and give scrubbing brushes to Cleverclogs, Lacehole and Duke)*
- Charlie** And when you've done that, sweep up downstairs and clean down upstairs.
- Agatha** And when you've done that, come to me and I'll give you a few more jobs to do.
- Charlie** We've got to make this house spick and span for the wedding reception.
- Robin and Goody** *(Together)* Who's getting married?
- Agatha** If you can't sort that out between you, it's a poor do. Come on Charlie. *(Agatha and Charlie exit right)*
- (Remainder ensemble, dancers, kiddies and Goody and Robin sing (60) bright number as Lacehole, Duke and Cleverclogs tidy up room. Finish with ensemble putting Lacehole, Duke and Cleverclogs in undignified pose with cleaning tackle)*

CLOSE TABS

Scene 13

Tabs

The Town ðAwlö Square

(By way of preparation for this scene, run a competition in local press sometime in period before the show inviting children between ages 8 – 12 to write a verse [preferably humorous] of 4 lines beginning “There was an old woman who lived in a shoe”. Winning entries to receive free tickets to one of the performances. Poems to be read on stage. Box office manager to keep seats available for each performance. Entries to be in, say, two weeks before show starts. Use as advertising gimmick, get press coverage. If competition not getting any entries, try contacting schools.

Enter Agatha and Charlie right. Agatha is wearing curlers and dressing (61 gown).

- Charlie** Alright kids.
- Audience** Right Charlie.
- Agatha** How long is it now before the car comes to take us to the Church?
- Charlie** All the taxis are booked. Iøve got you a J.C.B.
- Agatha** And Iøve taken so much trouble to look my best.
- Charlie** Is that your best?
- Agatha** Itø different from my wedding is this. There were hundreds there when I married your father. Hundreds of them throwing rice.
- Charlie** I hope they remembered to take it out of the tin.
- Agatha** A white wedding, we had. There was two foot of now.
- Charlie** I always thought you said it was a quiet wedding.
- Agatha** It was. The vicar had laryngitis. You never knew your father did you?
- Charlie** Was he handsome?
- Agatha** Handsome. Youøve heard of Beau Nash?
- Charlie** Yes.
- Agatha** Beau Brummel?
- Charlie** Yes.
- Agatha** Well he was bow-legged. Let me tell you something. Weddings are a worry. Iøn bothered about the reception. And youød have to make a speech.

- Charlie** I'd rather recite some poetry.
- Agatha** What do you know about poetry?
- Charlie** I know a lot since we got all those poems about you.
- Agatha** Yes, I know. It's since I became famous. We asked the boys and girls in the town to write a poem about me ó and we're going to read you some of the best ones now. *(Read submitted poems and if writer is present give them a round of applause. If no poems good enough, read one of the following or read it in addition to submitted poem)*
1. There was an old woman who lived in a shoe
Who had no room for the Telly
She asked the council what she should do,
They said, "Go live in a Wellyö."
 2. There was an old woman who lived in a shoe
With more children than she could handle
They all grew up and when they left home
She moved into a Sandal.
- (After poems)*
- Charlie** I know a song about a shoe. Well actually it's about a Welly. Let's sing it shall we?
- Agatha** A good idea.
- Charlie** Thank you Mr Conductor. Heel, toe, off we go.
- Chorus song: "The Welly Song"** *(Available from authors)* (62)

FADE TO BLACKOUT

Scene 14

Full set

öThe Lastö*Finale walk down*

(63)

*Tag lines***Charlie** And now the fun is over and done.**Goody** Weøll say goodnight to you.**Robin** Youøve all been swell ó hereøø wishing you well.**Agatha** From the Old Woman who live in the shoe.**CURTAIN***Play out*

(64)

Appendix A**DESCRIPTION OF CHARACTERS****IMMORTAL**

Fairy Rainbow	Must have talent to speak lines and could dance in ballet
The Cobbler of Shoeland	Likeable old character actor

MORTALS

Robin Goodfellow	Traditional principal boy. If girl, sings and dances. If man, should certainly sing in modern style
Alderman Leonard Lacehole	Character comic
Cleverclogs	Sly comedy support
Goody	Principal girl. Sings and dances light numbers
Charlie	Leading comic. Naughty boy. Show off with ability to work an audience. Likeable personality
Duke Ganelon	Serious villain in melodramatic style. Able to produce boos and hisses

Appendix B**“GOODY TWO-SHOES”****Production Notes (Scene by scene in addition to those in script)**

- Scene 1** Practical maypole desirably. Lightweight for ease of handling.
- Wing flat to represent Old Woman’s house should have working door and ideally call to mind a large shoe.
- Lacehole should wear Mayor’s Chain and Hat.
- Charlie’s night attire should be removable easily and quickly. Nightshirt must hang loosely enough to accommodate many day garments worn underneath it. Jersey is meant to pull down almost to knee level.
- Make Oxfam notice large enough to read.
- Two pairs of Goody’s red shoes must be identical.
- Small oak chest carries easily in one hand so that other hand may manipulate it easily to swing open.
- Scene 2** McDonalds staff do not appear at end of scene 1 to avoid quick change.
- Cleverclogs’s felt pen must be thickest obtainable.
- Play fairy music quietly throughout each appearance.
- Quick blackout at end of scene.
- Scene 3** Agatha’s line “Wonderful waving wheat” is mouthed extravagantly, almost as if there is a letter “H” after each “W”. This is made to seem a cause of private merriment between Charlie and Agatha. This helps Charlie’s later line “shredded wheat”.
- Bedtime candles are white paper tubes with a bulb inside operated from battery inside holder by finger switch.
- Transmitters are dummies. Voice comes over amplification or from wings.
- If no window flat possible, entry left is through door. If no practical door, mime entrances and exits.
- Scene 5** Breakfast props and school bags etc must be numerous. This assists scene to be played at breakneck speed.
- Goody’s shoe cleaning tackle should be preset on table.

Baking props must be preset in exactly same position each performance or comics will find timing difficult.

- Scene 8** Agatha wears jumper with loosely fitting collar for line in scene 10. Agatha pronounces ðtongueð and ðtongö to rhyme with gong. The pronunciation is exaggerated to sound like a gong.
- Lion business will be as planned but unavoidably ad libbed according to audience response.
- Scene 10** Inn wing flat is optional.
- Use plastic containers for drinks. (transparent to show cold tea as beer).
- Scene 12** The panelling door can be quite small, (bathroom cabinet size is adequate) and is best hinged along the bottom. When opened it then hangs downwards to assist the coins and jewels to slide out and fall on the floor.
- The sack the villains use for the treasure is folded until produced.
- Make flex Robin pulls out long enough to be seen but easily grasped.
- Scene 13** It is always fun to encourage the audience to join in Chorus song splitting them into two teams led by Agatha and Charlie. ðWe were better than you wereð ðOh no you weren'tð and so on. Eventually ðLet's call it a drawð.
- Note:** Music cues including play on and play off cues are shown in brackets on the right of each page throughout.