

NODA Pantomimes Present

MOTHER GOOSE

BY LEONARD CADDY



This script is published by

NODA LTD
15 The Metro Centre
Peterborough PE2 7UH
Telephone: 01733 374790
Fax: 01733 237286
Email: info@noda.org.uk
www.noda.org.uk

To whom all enquiries regarding purchase of further scripts and current royalty rates should be addressed.

CONDITIONS

1. A Licence, obtainable only from NODA Ltd, must be acquired for every public or private performance of a NODA script and the appropriate royalty paid : if extra performances are arranged after a Licence has already been issued, it is essential that NODA Ltd be informed immediately and the appropriate royalty paid, whereupon an amended Licence will be issued.
2. The availability of this script does not imply that it is automatically available for private or public performance, and NODA Ltd reserve the right to refuse to issue a Licence to Perform, for whatever reason. Therefore a Licence should always be obtained before any rehearsals start.
3. All NODA scripts are fully protected by copyright acts. Under no circumstances may they be reproduced by photocopying or any other means, either in whole or in part, without the written permission of the publishers
4. The Licence referred to above only relates to live performances of this script. A separate Licence is required for videotaping or sound recording of a NODA script, which will be issued on receipt of the appropriate fee.
5. NODA works must be played in accordance with the script and no alterations, additions or cuts should be made without the prior consent from NODA Ltd. This restriction does not apply to minor changes in dialogue, strictly local or topical gags and, where permitted in the script, musical and dancing numbers.
6. The name of the author shall be stated on all publicity, programmes etc. The programme credits shall state 'Script provided by NODA Ltd, Peterborough PE2 7UH'

NODA LIMITED is the trading arm of the NATIONAL OPERATIC & DRAMATIC ASSOCIATION, a registered charity devoted to the encouragement of amateur theatre.

This script is licensed for amateur theatre by NODA Ltd to whom all enquiries should be made. www.noda.org.uk E-mail: info@noda.org.uk

MOTHER GOOSE

Cast:

MOTHER GOOSE	DAME
COLIN	PRINCIPAL BOY
SIR HUMPHREY GROWLER	THE SQUIRE
JILL (<i>HIS DAUGHTER</i>)	PRINCIPAL GIRL
FUDDLE (<i>A WIZARD</i>)	CHARACTER COMEDY
DILLY (<i>JILL'S FRIEND</i>)-	COMEDY SOUBRETTE
DALLY (<i>SQUIRE'S MAN</i>)	YOUNG COMEDY
PRISCILLA	THE GOOSE
QUEEN OF YOUTH	GENTLE Character
FAIRY	GOOD SPIRIT
DEMON	EVIL SPIRIT
CHORUS SINGERS DANCERS	
JUVENILES (<i>AS AVAILABLE</i>)	

SCENES:

NOTTINGHAM GOOSE FAIR

THE WIZARD'S DEN

THE PALACE BALLROOM

NURSERY RHYME LAND

RUINED HOUSE ON THE HILL

Plus four on front cloth (or curtains)

In this Pantomime the Dame is the central figure. She sells the Magic Goose to regain her youth, but things do not turn out as she expected and many adventures befall her and her friends as they try to save the precious bird from the power of evil. They are helped by a brave but not very experienced Fairy and a willing though rather ineffectual old Wizard. But thanks to the audience all turns out well despite the best efforts of the Demon.

All enquires to:

NODA Ltd: 1 Crestfield St. LONDON WC1H 8AU

NOTES ON CASTING

MOTHER GOOSE

The traditional DAME. (Played by a man) Must be strong and blustering but good-natured and be able to establish a rapport with the audience, especially the children. This dame should be physically capable of appearing young.

COLIN

The traditional PRINCIPAL BOY. (Played by a girl) Should have good singing voice, strong personality and nice legs.

JILL

The PRINCIPAL GIRL. Should be pretty and feminine with a good voice and a dancer if possible. She is not a demure young lady but rather a bright pert girl full of life and fun.

SQUIRE

The HEAVY CHARACTER and baddie of the piece. Strong, domineering, and fun to hate. Strong voice a great advantage. Gets involved in the comedy so must be able to let himself go.

FUDDLE

The Wizard OLD COMEDY CHARACTER. Seems to live in a world of his own, forgetful. A gentleman.

DALLY

The Squire's man. YOUNG COMEDY. Not very quick or bright, but likeable. Must have a good sense of comedy and good timing.

DILLY

The village girl who takes a shine at Dally. SOUBRETTE and COMEDIENNE. A bright pretty young thing who good-naturedly bullies Dally.

QUEEN-of-YOUTH

A gentle SUPPORTING PART. One scene only. Should have regal bearing and good voice. (Opportunity for singer)

FAIRY

The GOOD SPIRIT of the piece. Must have clear voice and good bearing. Could be of almost any age.

DEMON

The contrasting BAD SPIRIT. Must be able to clearly enjoy making people dislike him. Flamboyant and un-natural.

PRISCILLA

The goose. A good skin is essential as this PANTOMIME ANIMAL is an integral part of the plot and a character in it's own right.

CHORUS

There is plenty of opportunity for SINGERS, DANCERS, and JUVENILES as Village people, Nursery-rhyme characters, and ghoulies and ghosties etc.

MUSICAL NUMBERS

No. 1	OPENING CHORUS	DILLY & CHORUS
No. 2	CONCERTED	COLIN, JILL, CHORUS
No. 3	DUET	COLIN & JILL
No. 4	SCENE FINALE	COL, JILL, DIL. DAL. M G & CHORUS
No.5	SOLO	M G (& JUVENILES)
No.6	SOLO	JILL
No.7	SCENE FINALE	PRINCIPALS & CHORUS.
No.8	SOLO/DUET	FAIRY/DEMON (& JUVENILES)
No.9	PALACE DANCE	COLIN, JILL, CHORUS
No.10	COD LOVE DUET	SQUIRE & MOTHER G
No.11	GENTLE DUET	FUDDLE & JILL
No.12	ACT FINALE	PRINCIPALS & CHORUS
INTERVAL		
No.13	SOLO	COLIN
No.14	NURSERY RHYME LAND	CHORUS & QUEEN OF Y
No.15	REPRISE No.14	
No.16	LIGHT LOVE DUET	DILLY & DALLY
No.17	SOLO	MOTHER GOOSE
No.18	SCENE FINALE.	COL, JILL, M.G., CHORUS
No.19	GHOSTLY DANCE.	CHORUS
No.20	SOLO	SQUIRE
No.21	SCENE FINALE	PRINCIPALS & CHORUS.

No.22

COMMUNITY
SONG

MOTHER G &
FUDDLE

No.23

WALKDOWN FINALE

FULL COMPANY

SCENES

ACT ONE

- SCENE 1** NOTTINGHAM GOOSE FAIR
A full-stage Village Green set.
- SCENE 2** OUTSIDE MOTHER GOOSE'S
COTTAGE
Half-tabs with Cottage inset.
- SCENE 3** THE WIZARD'S DEN
A full-stage Interior set.
- SCENE 4** A LONG WAY AWAY
Front-cloth of Clouds or hills.
- SCENE 5** MOTHER GOOSE'S PALACE
A full-stage Palace set.

INTERVAL

ACT TWO

- SCENE 6** AT THE WELL OF YOUTH
Front-cloth with Well
- SCENE 7** NURSERY RHYME LAND
Full-stage Garden OR Grotto set.
- SCENE 8** IN THE FOREST
Half-stage cloth.
- SCENE 9** THE OLD HOUSE ON THE HILL
Full-stage of Old Ruins.
- SCENE 10** ON THE WAY HOME
Front-cloth OR Curtains.
- SCENE 11** THE PALACE RECEPTION
As scene five for Walk-down.

PRODUCTION NOTES.

SCRIPT

The script is complete with stage directions, comedy business and musical numbers, both singing and dancing. As it stands (allowing a maximum of 2 mins. for each musical item) it should run 2hr.15min. But do not hesitate to adapt it to suit your particular company. If yours is a 'singing' group and comedy is not your strong point then cut out some of the business (such as the cabinet in Sc.3 or the ghost in Sc.9) and build up the musical items. Conversely if you are more humorous than harmonic then develop these scenes and dispense with some of the solo singing. If it is dancing or juvenile work that you want then develop the ballets in Sc.4 or Sc.7. But a quiet word of warning, if you put more in - then take something out as people these days do not expect shows to run for much over two hours. Leave them wanting more, don't bore them.

MUSIC

Try and select suitable modern tunes (although this seems to be getting ever more difficult to do), let the introduction overlap the preceding dialogue so that everyone doesn't have to wait for the song to start, and above all, keep them short. (2 mins. max.)

BUSINESS

It is very difficult to be visually funny but funny 'business' is an integral part of pantomime. It is best to get the moves worked out and then time the words to fit them - not the other way round. Rehearse it and rehearse it, then rehearse it some more. Keep it fast and slick. And may the laughter ring out.

COSTUMES

Costumes should be as colourful as possible and there should be as many changes as possible. (Easier said than done.!) The period for Mother Goose is usually basically 'Georgian'. Although historical accuracy is not of prime importance. Mother Goose's clothes, particularly when she is rich and when she is young should be as outrageous as they can be.

FINALLY

Two golden rules: pace and good nature. Everybody is always in a good mood and even when they are arguing with someone we know they don't really mean it. And never let the show flag even for a

second. A dull moment or two takes a lot of hard work to make up.
Lots of luck and have fun. L.H.C.

ACT ONE

SCENE 1.

NOTTINGHAM GOOSE FAIR.

A FULL-STAGE set of cottage or timber-framed house wings on painted back-cloth or ground-row of houses or hills on sky-cloth. After a bright OVERTURE the house lights dim and CURTAIN UP.

MUSIC NO 1. **OPENING CHORUS.**

DILLY and CHORUS dressed as village boys and girls. A bright song and dance number.

DILLY *(Brightly.)* This is all very well but where is the Maypole? He should have it here by now. Ah, here it comes.

ENTER DALLY carrying maypole horizontally tucked high under one arm.

CHORUS scatter to avoid the pole.

DILLY Careful. Now, you know where it goes.

DALLY Oh yes, over here.

He turns causing the CHORUS on that side of the stage to duck down and crosses to the other side and turns causing the CHORUS on that side to do likewise.

DILLY Stop!

DALLY stops. DILLY crosses to him.

DILLY Why don't you grow up, stupid?

DALLY I did grow up stupid. *(Turns to Dilly but she ducks the swinging pole confidently.)*

DILLY *(crossing R.)* Now here comes the Squire to spoil every thing.

CHORUS groan and ease back. DALLY comes centre (still carrying the pole) SQUIRE ENTERS

L. and comes within range of Dally's pole. CHORUS bow and curtsey.

DALLY

(Turning to Dally hitting Squire on the back with pole.) The who?

DILLY

(Calmly avoiding the pole) The Squire. (She points and steps back a little)

DALLY

Where? (He turns again, Squire catches it on the chest this time. He sees who it is and realises what he has done.)

CHORUS laugh at Squire's discomfort. DALLY turns back to Dilly but the SQUIRE bobs down and the pole misses him, he looks pleased with himself.

DALLY

Did you see what happened? As I turned round like this - (He turns back to SQUIRE who again avoids the pole.) I hit the Squire. (He turns back to Dilly. Again the SQUIRE dodges.) Do you think he noticed?

SQUIRE

(Furiously) You!!

DALLY

(Turning quickly and catching the Squire on the chest.) Yes?

CHORUS laugh.

SQUIRE

How dare you!! Put that thing down!

DALLY puts one end of the pole down and holds it vertically very close to the Squire.

SQUIRE

Not on my foot!! Get rid of that thing.

DALLY moves upstage with pole as the Squire continues.

SQUIRE

Now listen everybody, this is a very important day. It is the day of our annual Goose Fair and is a holiday for everyone.

ALL cheer.

SQUIRE

It is also the day when all the rents are due.

ALL groan.

SQUIRE

Now you have all paid your rents.

ALL cheer.

SQUIRE

Except one.

ALL groan.

SQUIRE

And that one is Mother Goose, so if any of you see her you can tell her from me that unless she pays up she will be thrown out of her house.

Cries of "shame", "poor old soul" etc.etc.

SQUIRE

I can't help that. Now out of my way. (*He starts to exit*) And you. (*Dally*) Get that Maypole ready. Bah, holidays! (*EXITS L.*)

DALLY

(*Coming downstage*) You know what he wants don't you?

SQUIRE

(*Returning suddenly. Threateningly.*) Well? And What do I want?

DALLY

(*Innocently*) You want me to get the Maypole ready.

SQUIRE

Bahh. (*EXITS*)

DILLY

Never mind him, let's get on with the fair. You know what happens next.

DALLY

Yes I have to announce the Queen of the Fair, the prettiest girl in all Nottinghamshire.

Some of the Villagers hold the pole while he comes Centre.

DALLY

(*To M.D.*) Fanfare please.

FANFARE

DALLY

Ladies and gentlemen, the prettiest girl in all Nottingham, the Queen of the Fair!

ALL curtsey or bow. MUSIC changes to comedy march. MOTHER GOOSE ENTERS U.R. and

comes centre.

DALLY

Hey! You're not the Queen of the Fair.

MOTHER- G

No, I'm Mother Goose, THE Mother Goose.
How d'ye do. *(To Chorus)* Hello Boys and
Girls.

*CHORUS reply deliberately "Hello Mother
Goose"*

MOTHER-G

(To audience.) Hello boys and girls. *(Then as
there is likely to be little response at this stage.)*
Oh, dear. I'll talk to you all later

DALLY

Where have you been you are late. *(Takes
pole)*

MOTHER- G

I've been rushed off my feet. I've been so
busy that I don't know whether I am coming
or going.

DALLY

That figures, you look the same from the
front as you do from the back. *(He is holding
the pole as before)*

MOTHER- G

Get off. And do something with that pole.

DALLY

There's no answer to that. Anyway Grandma,
the Squire wants to see you.

MOTHER- G

(Flattered, patting her hair) Fancy, the Squire
wanting to see me. I wonder why.

DALLY

Because you haven't paid your rent.

MOTHER- G

(Down to earth suddenly) You mean he is
cross?

DALLY

I mean he is furious.

*DALLY turns sharply, MOTHER GOOSE ducks
the pole and beams. DALLY swings back, again
she ducks*

MOTHER- G

(Smugly) Missed.

*DALLY turns away quickly and hits Mother
Goose on the back.*

DALLY

Didn't miss that time! (*He EXITS R.*)

MOTHER-G

My rent? I haven't any money at all. Oh dear. I wonder if my boy Colin has any money. (*To Chorus*) you know my boy Colin don't you.

All the VILLAGE GIRLS sigh and say a longing "Yeesss"

MOTHER-G

Well see if you can find him and ...

All the GIRLS run off U.L. They are followed by the BOYS. Left alone MOTHER GOOSE comes forward and chats to the audience.

MOTHER- G

Ah, what it is to be young. I'd give anything to be young again. Oh, for the bloom of youth instead of blooming middle age. But this will never do, this is supposed to be a holiday. How do you like my hat? It's nice isn't it? Shall I tell you something? (*Looks for a reply*) Well shall I? (*not satisfied with the response*) Shall I tell you or not? That's better. I was going to tell you any way. The rest of the cast are jealous of this hat. (*Takes hat off and holds it*) They are always trying to steal it. They are. So will all you boys and girls do something for me? Well will you? That's better. If you see any one else wearing this hat of mine will you all shout out "TITFER". Yes Titfer. That's Spanish for hat. Don't forget, anyone else wearing my hat - "Titfer", as loud as you can. Ta. But now we must get on or it will be Easter before we get to the interval. But look at me, I must look a mess. Who said that?

She puts her hat down so that the M.D. can reach it and put it on.

MOTHER- G

(*As she pats her hair*) Must look my best.

M.D. takes hat and puts it on. (If this is

impossible one of the cast nips on and does so.)

MOTHER- G

Do what? Titter? You crotchety old quaver, give that back. *(To Audience)* Thank you but a little louder next time. You never know where I might be. Better put that there for safety. *(Put hat down D.R.)* Now, where was I? Oh yes, Colin. Ah, there he is.

COLIN ENTERS U.L. with DILLY and some of the VILLAGE GIRLS.

COLIN

Girls, girls, I can't dance with all of you can I?

DILLY

Oh Colin. I'd go anywhere for you.

MOTHER- G

How about Timbuktu.

COLIN

Girls, I'll be back as soon as I can.

DILLY and the GIRLS sigh and EXIT U.L.

MOTHER-G

Are all the girls of the village in love with you?

COLIN

I think so, but I am in love with only one. Oh, Jill. Dear sweet Jill.

MOTHER-G

That's nice. And who is Jill?

COLIN

The Squire's daughter.

MOTIER-G

Oh, the Squire's daughter. That's alright then. *(Then realising what he has said she explodes)* THE SQUIRE'S DAUGHTER?!!!

COLIN

Oh Mother. I saw her the other day and from that moment I knew that nothing else mattered to me.

MOTHER-G

I'll tell you something that does matter to you unless I can find some money to pay the rent today you are going to be the only son of a homeless mother. And not only that you will have nowhere to live. *(Sighs)* Oh dear.

COLIN

(sighs) Oh Jill

MOTHER-G

Oh strewth. Look don't just stand there like a run down Romeo go and try and find your Jill, I've got problems of my own. Off you go.

COLIN

Yes mother.

DALLY has entered D.R. picked up the hat and put it on.

COLIN

Hello Dally, that's a funny hat, isn't it Mother? (*EXITS U.R.*)

MOTHER-G

Where. My hat my hat! (*Takes hat and chases him off*) Now push off and go and have a look at the duck pond -from the bottom!

FAIRY ENTERS R. slowly and sadly.

MOTHER-G

If only the young weren't so ... (*becomes aware of the Fairy.*) Good heavens, the Fairy off the Christmas tree. But why so sad? Has somebody fused all your Fairy lights?

FAIRY

Oh, Mother Goose I'm very sad,
I don't know what to say.
A magic charge was in my care,
But somehow got away.

MOTHER-G

Oo, that's bad.

FAIRY

It was I'm afraid I know it never should have been,
But some how off she flew.
It was my first consignment -
for As Fairies go, I'm new

MOTHER-G

You mean you have only just become a Fairy?

FAIRY

Yes, and it is much more difficult than I thought.

MOTHER-G

Cheer up. Things are never as bad as they seem. (*Then as she EXITS U.R.*) At least I hope they're not.

FAIRY

I should be saying that to you really Mother Goose. But do not fear I will be watching over you.

DEMON ENTERS D.L. With a flourish and full of confidence

DEMON

Hah, simple Fairy, there you are,
Your troubles now have started.
Now that I'm upon the scene,
You've cause to be downhearted.
That magic goose that you did lose,
I'll see is lost for ever.
It into evil hands will fall.

FAIRY

You wicked Demon - never!

DEMON

We'll see how long your courage lasts,
You mark my words you'll lose.
I'll play upon the mortals here,
Their greed and hate I'll use.
With powers like these I'll win tonight.
Farewell - we'll meet ere long.

FAIRY

It seems if I'm to win this fight I must indeed be strong.

With a final challenging look at each other they exit Fairy D.R., Demon D.L. DILLY, DALLY and some of the VILLAGERS ENTER U.L.

DILLY

Come along now, announce the Queen of the Fair. And do it properly this time.

DALLY

I did it properly last time, it was the old bird who mucked it up

DILLY

Get on with it.

DALLY

This is my big moment. *(Comes centre and announces)* Ladies and Gentlemen, and the Squire if he is here, the prettiest girl in the whole county who has been chosen as the 'Queen of the Fair!' Miss Jill!

ALL cheer as JILL and rest of CHORUS as her

attendants ENTER U.L. COLIN ENTERS U.R.

MUSIC NO 2.

CONCERTED ITEM.

JILL, COLIN AND CHORUS. A bright song and dance number. The Queen of the Fair has to choose someone to dance with, she sees Colin and picks him.

They end the number together.

End of number MOTHER GOOSE ENTERS D.R., SQUIRE ENTERS D.L., DALLY exits U.L.

SQUIRE

(To Colin) Away from my daughter, ruffian.

He separates the happy couple, and stays C.

MOTIHER-G

Never mind son, I've found enough money to pay the rent. Perhaps that will sweeten the old devil up.

SQUIRE

(Crossing to her) Madam I do not need sweetening up.

MOTHER-G

No you need boiling down.

SQUIRE

Will you shut up. Now where was I?

MOTHER-G

Over there in the middle. Where you always are.

SQUIRE

(To G.) I'll deal with you later.

MOTHER-G

You'll have to catch me first.

SQUIRE

(Announcing) On this joyous day...

He is interrupted by DALLY rushing on excitedly U.L.

DALLY

Governor, governor!

SQUIRE

What is it now?!

DALLY

There is a jolly great goose coming up the road.

SQUIRE

Don't talk rubbish. On this joyous ... A jolly

great what?!!

DALLY

An eider-down with frogman's flippers. A goose you goose.

SQUIRE

Where? (*Moves U.L.*) Let me see.

As he gets to the entrance he reacts in surprise and backs away as PRISCILLA ENTERS. The CHORUS regroup and, to a suitable musical accompaniment, the Goose circles the stage causing COLIN to cross to fill; the SQUIRE tries to prevent this but finds the large Goose in the way.

SQUIRE

What on earth is that?

MOTHER-G

What do you think it is? A semolina pudding with legs on?

PRISCILLA crosses and nestles up to her affectionately.

MOTHER-G

Ooo, hello. Aren't you nice. I've heard of getting the bird, but this is ridiculous.

DALLY

Old birds of a feather flock together you know ma.

SQUIRE

Enough. Who does this monster belong to? Who is responsible for this - thing?

MOTHER-G

Well don't look at me.

SQUIRE

You! (*Dally*) Take charge of this creature and lock it up somewhere 'til I decide what to do with it.

DALLY despite dissent from the Chorus does as he is told and leads the reluctant Priscilla to U.L.

MOTHER-G

(*With mock urgency*) Hey, superman. Come here.

He turns to her and PRISCILLA creeps off U.L.

DALLY

What do you want?

MOTHER-G

I want to tell you something

DALLY What?

MOTHER-G You know that goose that you are locking up safely.

DALLY Yes.

MOTHER-G Well it has just run away.

DALLY *(Panicking)* What? Where did it go? *(He rushes about U.L.)*

MOTHER-G *(Pointing off U.R.)* That way.

DALLY Thank you very much. *(He runs off U.R.)*
He is followed off by the rest of the cast except Mother Goose, Jill and Colin.

MOTHER-G *(Calling after them)* I expect it has gone back to *(local district or village.)*

COLIN Mother. *(He signifies with nods and a wink that he wants to be alone with Jill).*

MOTHER-G What's the matter son, got a twitch? Oh yes, of course. So saying she gracefully departs. *(She makes a dignified and pointed exit L. But trips just by the exit. She returns and picks up what she must have tripped over. With a smile at the others she tosses it (nothing) off stage).*
There is a loud 'CRASH' off L. they ALL jump with surprise.

MOTHER-G I'll go - but I'll be back. *(EXITS L.)*
COLIN crosses to Jill

JILL My father has told me not to talk to the boys of the village. And especially not to you.

COLIN *(As if taking her seriously)* Oh.

JILL But he didn't say we couldn't sing.

MUSIC NO 3. **LOVE DUET.**
JILL and COLIN sing a short bright love song of lovers meeting.

COLIN

I fell in love with you that first day I saw you. You were in your coach with your father. I knew from that moment that you were the only girl in the world for me.

JILL

I have often noticed you about the village. Then today, as Queen of the Fair, I had a chance of meeting you.

COLIN

Jill my sweet.

JILL

(Startled.) What was that? I thought I heard something. There will be terrible trouble if we are seen together.

COLIN

I have waited all my life for this moment. It cannot be over so soon.

JILL

Tomorrow. At ten. At Fuddle's, the old wizard.

COLIN

I know where.

JILL

He is my godfather, he will keep our secret. *(She moves away but comes back)* Goodbye Colin my dear. Until tomorrow. *(EXIT quickly U.R.)*

COLIN

(Watches her go then comes centre, sighs and then cries) Whooppee.

The BAND plays a few bars from the Funeral March as DALLY leads Priscilla in U.L. There is a thick rope around her neck and a small ball and chain round one foot.

COLIN

Oh, you've caught the goose. What are you going to do with her?

DALLY

The Squire told me to get rid of her.

COLIN

You can't do that.

CHORUS ENTER from L. and R. They hear this and murmur "No, no." "He can't."

DALLY

Now out of my way. The Squire says it must go, so, it must go.

There are protests and general uproar from the CHORUS at this.

DALLY

Quiet.

They take no notice

DALLY

(Louder) Shush!

They are suddenly quiet.

DALLY

(Very loud) SHUSH!! Oh, they've shushed. I'm sorry but the Squire said that if anyone tried to stop me they would be thrown out of town and everybody else would be fined.

Mutters of discontent. MOTHER GOOSE ENTERS L. and JILL ENTERS R.

COLIN

Ah, there's mother, let's see what she has to say.

MOTHER-G

What's going on? Sounds as if ... *(local football team)* have lost at home again.

JILL

(Coming to Colin) What's happening? *(To Dally)* Why have you got that goose tied up like that?

SQUIRE

(Sweeping on to C.) Because I told him to.

JILL

There is something very special about that goose I know there is. Mother Goose what can we do?

SQUIRE

That animal has had it. *(To Dally)* Get along now.

MOTHER-G

Not so fast or you will have had it.

All look at Mother Goose.

MOTHER-G

I will buy it. I found some money I had tucked away. So I will save the poor old thing.

PRISCILLA crosses and snuggles up to her again.

COLIN

Mother, you mustn't. That's the rent.

MOTHER GOOSE takes some money from some unlikely place, e.g. her knicker leg, deep in her bosom or a prop purse that she opens like a safe accompanied by loud sound effects.

MOTHER-G

There you are. That's all you are getting.
The money is yours and the goose is mine.
Come on old girl, let's get this rope off.

ALL (Except the Squire) cheer as she removes the rope and ball and chain which are taken off by one of the Chorus.

SQUIRE

Madam, you have usurped my authority...

MOTHER-G

I'm not that sort of girl.

SQUIRE

Bah!!

ALL laugh and cheer as SQUIRE exits U.L. in disgust.

MOTHER-G

There has been enough unhappiness for one day, let's start enjoying ourselves. This is supposed to be a holiday so strike up the music there are two old birds who are raring to get going up here,

MUSIC NO 4.

SCENE FINALE.

A short musical item by the COMPANY to finish the scene with Mother Goose and Priscilla leading the way. (Could reprise No. 1)

CURTAIN.

SCENE 2

OUTSIDE MOTHER GOOSE'S COTTAGE.

A small INSET SCENE of cottage exterior profile with working door and double window. The scene starts on CURTAINS.

DEMON ENTERS D.L.

DEMON

Oh, sing and dance then if you may
Ridiculous revelry!
Very soon I'll get my way,
Conspicuous devilry.

I'll work my wiles and wicked schemes,
So unexpectedly.
Then they'll pass through other scenes,
Most dejectedly.

FAIRY ENTERS D.R.

FAIRY

Don't you boast, the goose is safe.
I've made a good beginning.
For kindness is rewarded- so
I think I'd say I'm winning.

DEMON

Not so fast, there's more to come,
For trouble interests me.
And trouble lies ahead for one,
As very soon you'll see.

FAIRY

Trouble well may lie in store,
That is not my concern,
But happiness will come for sure,
As very soon you'll learn.

They EXIT DEMON L. and FAIRY R. THE CURTAINS OPEN to show the cottage. SQUIRE ENTERS R. followed by a reluctant DALLY.

SQUIRE

Right, Mother Goose has not paid her rent
so we are going to confiscate her property.

DALLY

Sounds painful.

SQUIRE

Knock on the door.

DALLY There's no knocker.

SQUIRE Use your head.

He shrugs and knocks on his own head. Loud knocking sound. Both jump in surprise.

DALLY There's no answer.

SQUIRE When I say 'use your head'. I don't mean 'use your head'; I mean **USE YOUR HEAD!** How is it you're so stupid?

DALLY I'm an idiot. What's your excuse?

The Squire looks as if he is going to explode again.

DALLY Temper, temper.

SQUIRE Out of the way, I'll do it.

He knocks loudly on the door. (Sound effect) and they stand back The door suddenly opens

MOTHER-G *(In the doorway.)* There's nobody in. *(She shuts the door just as quickly.)*

SQUIRE Did you see what I saw?

DALLY Yes, horrible wasn't it?

The window flies open.

MOTHER-G *(At window)* Watch it. *(Shuts window)*

SQUIRE Who said that?

DALLY Mother Goose.

SQUIRE What!!

SQUIRE goes to window. The door opens behind him.

MOTHER-G *(At door)* What do you want?

DALLY We are trying to find Mother Goose. We are going to complicate her properly.

SQUIRE *(Without looking round)* Confiscate her property.