

Scene 1:

ACT ONE Katie Nanna Michael, Jane, Policeman,  
Miss Lark, Admiral Boom, Bert,  
SCENE 1: CHERRY TREE LANE - Rooftop, Street, Parlor  
Mrs. Brill, Winifred

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Start

MICHAEL

Hurry up, Jane! Let's run!

KATIE NANNA

Come back here, you little blighters! You've got to do your lessons.

MICHAEL

I can't do my lessons if I'm flying a kite!

JANE

And you can't make us. You're only our nanny.

*(The CHILDREN stamp on KATIE NANNA's foot and succeed in losing her. Their freedom is short-lived as they run straight into the local POLICEMAN.)*

POLICEMAN

Oi! Not you two again! Come along home! Oi - come here!

#2 - C

*(The POLICEMAN takes the CHILDREN away as BERT stops in front of No. 17 Cherry Tree Lane. MISS LARK is coming the other way with WILLOUGHBY, her lap-dog.)*

MISS LARK

Good morning, Bert

BERT

Mornin' Miss Lark, and how's little Willoughby today?

MISS LARK

Oh, very well, thank you, Bert.

*(WILLOUGHBY snaps at BERT.)*

Willoughby!

*(ADMIRAL BOOM enters, carrying some binoculars.)*

ADMIRAL BOOM

By Jove, is that the beauteous Miss Lark I spy on the horizon?

MISS LARK

Oh Admiral...

*(WILLOUGHBY barks.)*

Willoughby!

*(MISS LARK giggles coquettishly and continues on her way. ADMIRAL BOOM crosses to where BERT has been watching.)*

BERT

Mornin', Admiral. How's it looking?

ADMIRAL BOOM

Dark clouds gathering at No. 17 - storm warning's overdue.

*(ADMIRAL BOOM exits.)*



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#2 - *Cherry Tree Lane (Part 1)*Mrs. Brill, Winifred, Robertson Ay,  
Jane, Michael, George

*(BERT snaps his fingers and the interior of the house bursts into life. It's chaos: KATIE NANNA storms toward the door with her packed bags.)*

MRS. BRILL

Katie Nanna! Katie Nanna!

KATIE NANNA

Those little beasts have run away from me for the last time!

*(MRS. BRILL, the cook/housekeeper, bustles after KATIE NANA. The house boy, ROBERTSON AY, follows them.)*

MRS. BRILL

And who gets stuck with the children with no nanny in the house? Me! That's who!

KATIE NANNA

I've said my say, Mrs. Brill, and that's all I'll say. I've done with this house forever!

MRS. BRILL

Well, good riddance, then. And mind you don't stumble on your way out!

*(KATIE NANNA stumbles. MICHAEL and JANE have run into the house. WINIFRED BANKS has appeared in time to witness KATIE NANNA storming out.)*

WINIFRED

Katie Nanna? Where are you going? Katie Nanna!?

End

SCENE 2: MARY'S ARRIVAL - Parlor

Start

(MARY POPPINS appears among them. She is wearing a hat with cherries in the brim and carrying an umbrella with a handle shaped like a parrot's head.)

MARY POPPINS

Good morning.

GEORGE

(approaching MARY POPPINS)

Yes?

MARY POPPINS

I've come in answer to the advertisement.

GEORGE

What advertisement? We haven't placed any advertisement. Not yet.

MARY POPPINS

George and Winifred Banks live here, do they not?

GEORGE

Mr. and Mrs. Banks live here, yes.

MARY POPPINS

And you are looking for a nanny?

GEORGE

Well, I suppose—

MARY POPPINS

Very well then. Now, let's see.

(From her pocket, MARY POPPINS takes a torn but now mended piece of paper.)

"Play games, all sorts." Which I most certainly can. "Take us on outings, give us treats."

(GEORGE casts an uneasy look towards the CHILDREN. This sounds very like... but it can't be! He stares at MARY POPPINS blankly. JANE and MICHAEL listen from the staircase.)

JANE

Michael! It's our advertisement!

MARY POPPINS

"Rosy cheeks and fairly pretty."

(to GEORGE)

There's no objection on that score, I hope?

## GEORGE

*(blushing)*

Oh, none at all.

## MARY POPPINS

I'm glad to hear it.

*(MARY POPPINS stares at him so firmly that, for a moment, it is like a ray of light passing right through him.)*

## GEORGE

But—oh, take it up with Mrs. Banks. She manages all that side of things. Nothing domestic has anything to do with me! And don't forget the references!

*(GEORGE is gone, leaving WINIFRED and the newcomer staring at each other. After a moment, MARY POPPINS speaks.)*

## MARY POPPINS

I make it a rule never to give references.

## WINIFRED

But I thought it was usual.

## MARY POPPINS

A very old-fashioned idea to my mind. The best people never require them now.

## WINIFRED

I see. You will have every third Thursday evening off from five until nine.

## MARY POPPINS

The best people give every second Wednesday from six 'til late, ma'am, and that is what I shall take.

## WINIFRED

Oh, I see... well... it's all settled then...

## MARY POPPINS

As long as I am satisfied. I'll see the children now, thank you.

## WINIFRED

Of course...

*(turns back nervously)*

You'll find they're very nice children...

*(JANE and MICHAEL come screaming down the stairs and stand in front of MARY POPPINS.)*

Now this is... oh.

*(WINIFRED is surprised to find that she has employed someone without knowing her name.)*

MARY POPPINS

Mary Poppins.

*(For a moment, MARY POPPINS looks at the CHILDREN as if she were reading their souls. They stare back.)*

Jane, don't stare. And close your mouth, Michael. We are not a codfish.

*(But MICHAEL is not so easily conquered as he continues looking at MARY POPPINS. She gives a sharp nod and starts up the stairs.)*

Best foot forward. Spit-spot.

End

SCENE 4: JOLLY HOLIDAY - Park

Jane, Michael

#5A - All Me Own Work Bert

(Park gates reveal the park beyond. BERT paints the scene as he addresses the audience.)

BERT

CHIM CHIMINEY, CHIM CHIMINEY, CHIM CHIM CHER-OO.  
I DOES WHAT I LIKES AND I LIKES WHAT I DO.  
TODAY I'M-A SCREEVER, AND AS YOU CAN SEE,  
A SCREEVER'S AN ARTIST OF HIGHEST DEGREE.  
AND IT'S ALL ME OWN WORK  
FROM MY OWN MEMORY.

(A furious PARK KEEPER hurries towards BERT.)

Start

PARK KEEPER

Oh, Lummy. Not these again!

BERT

Come on, Mr. Park Keeper. It's just me pictures like it always is. There's no 'arm in 'em.

PARK KEEPER

I'll be the judge o' that! This is my park and I say you're interfering with a public railing! I want 'em removed this—

(The PARK KEEPER trails off as he becomes aware of MARY POPPINS, who is with the CHILDREN. She looks firmly at him. BERT continues to draw without lifting his eyes.)

That is— I— er... just you watch it. That's all... just you watch it!

(The PARK KEEPER walks off, muttering. BERT speaks, still without raising his eyes.)

BERT

Stay right where you are. I'd know that silhouette anywhere: Mary Poppins!

MARY POPPINS

It's nice to see you, Bert.

(BERT turns his eyes from his drawing and looks up.)

BERT

Well, I must say you do look swell.

(MARY POPPINS snorts, but as she pats her hair, it is clear she agrees.)

MICHAEL

How does he know you? He can't know you! You've only just arrived!

Bert

MARY POPPINS

I wasn't born one minute before I walked into your house, Michael Banks. Have you met these two, Bert?

BERT

I've seen 'em runnin' about chasin' a kite.

MICHAEL

It isn't a real kite.

BERT

So, what are you up to?

JANE

Mary Poppins says it's a game. It's called "A Walk in the Park."

MICHAEL

Some game.

*(kicks the pavement)*

I'd rather eat spinach.

MARY POPPINS

Come on, Bert. You're due for a break, and you promised you'd take me out when we met again. Or have you forgotten?

BERT

'Course I ain't, Mary. But...

*(BERT picks up his cap. There's only one coin in it.)*

MARY POPPINS

Oh dear, is that all you've got? Never mind. My treat. And no one's charging for the trees and the sky, are they?

JANE

Mary Poppins, is he really coming with us?

MARY POPPINS

Why shouldn't he?

JANE

Well, to start with, he's very dirty, isn't he? Father would never approve.

BERT

What's that?



MICHAEL

(berates BERT)

You can't come with us. You're too dirty. And we don't want to go to the stinky park anyway.

BERT

(gives it right back to MICHAEL)

Oh, yes you do. 'Cause when you walk with Mary Poppins, you go to places you never dreamed of. And if she says it's a game, she's got something in mind. You can be certain of that.

(BERT and the CHILDREN stand by his line of paintings.)

JANE

That's a picture of the park, isn't it?

MICHAEL

That's not the park. Not our park anyway. Look, that tree's a much brighter green and the sky's quite a different blue...

BERT

I think you'll find it's just the way I've drawn it.

I have

Shhh!

You've

(to

Come

(BE

alone

#6 - Jolly Holiday

Bert, Jane, Michael, Neleus, Mary Poppins, Ensemble

(BERT)

All that it takes is a spark, then something plain as a park becomes a wonderland!

End

(TRANSFORMED CHARACTERS) Park Keeper Bert Mary P. (BERT NELEUS STATUES)

(A rainstorm breaks. The STATUES and TRANSFORMED CHARACTERS disappear as the color drains from the scene. The dazed CHILDREN are left standing in front of NELEUS, who is back on his plinth.)

Start

Jane. Did that really happen?

MICHAEL

JANE

Yes. But how?

NELEUS

Mary Poppins, of course.

(The CHILDREN gasp – then it wasn't a dream!)

MICHAEL

How do you know Mary Poppins?

NELEUS

(approaches the CHILDREN)

She's an old friend of my father.

MICHAEL

Your father! You're a statue. You can't have a father!

NELEUS

Well if that's true, why do I miss him so much?

JANE

Isn't he one of the other statues?

Then we

NELEUS

(A sm

*(shakes his head sadly)*

No. He lives far away from here.

Goodbye

JANE

Do you really miss him?

Goodbye

NELEUS

Wouldn't you miss your father if you hardly ever saw him?

#6B - A B

MICHAEL

I'll have to think about that.

(There

*(The PARK KEEPER runs on, followed by BERT and MARY POPPINS.)*

rain u

figure

PARK KEEPER

That's it! That's it! That's what it was!

Neleus i

BERT

What?

Anythi

PARK KEEPER

This plinth is half empty. The statue's gone.

How lo

*(Quick as a flash, BERT takes the PARK KEEPER's arm and spins him around.)*

We'll se

MARY POPPINS

Do you mean you've lost your marbles?

You wo

*(NELEUS vaults into place.)*

PARK KEEPER

I'll stay

This is your fault, ain't it? I knew we should have trouble when you first arrived!  
Now we've got a statue missing.

Goodni

*(sees NELEUS on his plinth and starts back with a cry)*

What? Oh, Lummy!

Goodn

*(The PARK KEEPER exits.)*

(The

JANE

Will you play with us again?

NELEUS

Of course I will. I'm not going anywhere.

JANE

Then we'll see you soon.

*(A small thunderclap.)*

JANE, MICHAEL

Goodbye, Neleus.

NELEUS

Goodbye.

ed!

Scene 5 - Winifred George

MARY POPPINS

sign.)

Start

WINIFRED

Poor Michael. All he cares about is flying kites, and his beloved astronomy of course.

And wha

To pay fo

(GEOR

## GEORGE

I used to love astronomy at his age. My nanny, Miss Andrew, soon beat it out of me.

## WINIFRED

I suppose we do need a nanny, George. It is out of the question to do without one?

## GEORGE

Don't be absurd! Of course we need a nanny! All the best people have nannies! So the wives can do charity work and entertain. Which reminds me, how is your tea party coming on?

## WINIFRED

I'm not sure. It seems so odd to send out invitations to people I hardly know.

## GEORGE

But they're people you should know. Remember: "By your friends shall ye be judged."

## WINIFRED

But that's the point. They're not my friends... Actually, I heard today from Clemmie Bunting. She's rehearsing a new play at the moment and I thought I might ask her—

## GEORGE

How many times must I tell you? I wish you to sever all connection with that part of your life.

## WINIFRED

George, I was an actress. Lots of people might find that interesting... though you always talk as if I should be ashamed of it.

## GEORGE

Well, it's not exactly something to be proud of!

*(GEORGE has hurt WINIFRED's feelings, which was not his intention.)*

Winifred. Dearest. I'm only thinking of you. I want people to admire you, to respect you.

## WINIFRED

I know, George. But sometimes it's hard—

## GEORGE

It is not hard. It's your job, to be Mrs. Banks.

## WINIFRED

And what is your job?

## GEORGE

To pay for everything.

*(GEORGE turns his attention to the desk again. WINIFRED leans in, startling him.)*

(GEORGE)

What is it?

WINIFRED

I was only going to kiss you.

GEORGE

(JANE a

Oh... Oh! All right.

*(GEORGE lifts his face for a rather unsatisfactory kiss. Sadly, WINIFRED starts for the door.)*

Are you going to say something to Mary Poppins about this afternoon?

WINIFRED

I don't think so.

GEORGE

Very well. But just make sure she's doing things our way and not hers.

End

start

WINIFRED

Jane, Michael

Mrs. Brill, don't make the sandwiches too early. They'll get stale before the guests arrive.

Bert

MRS. BRILL

Everything's under control, ma'am.

BERT

WINIFRED

What about the cake?

MRS. BRILL

Cooling on the tray, waiting to be iced.

WINIFRED

And you're quite sure you know how to ice it?

MRS. BRILL

Quite sure. And in case you're worried, I have not been exchanged by the fairies for a total nincompoop!

WINIFRED

No!

ROBERTSON AY

No...

WINIFRED

Well. I'll just go up and check the drawing room.

I trust.

*(WINIFRED leaves MRS. BRILL fuming. ROBERTSON AY pipes up.)*

ROBERTSON AY

I'd like to be helpful.

S

MRS. BRILL

I'd like to be rich. But the Good Lord thought otherwise.

ie

*(JANE and MICHAEL come through the door.)*

JANE

Mother wants you in the drawing room.

MRS. BRILL

Well she can't have me. I've got enough on my plate as it is.

z,

JANE

She says you can tell Robertson Ay what to do.

ns of

MRS. BRILL

Does she indeed? Well, why don't I go and have a smoke near the gasworks for good measure?



ROBERTSON AY

Please, Mrs. Brill. I don't mind, honest.

Michael

MRS. BRILL

All right. I will give you one task and one task only. And, so help me, if you get this wrong I'll swing for you and sing as they pull the lever!

Because

ROBERTSON AY

*(filled with a sense of the task's importance)*

Don't b

What is it, Mrs. Brill?

Are the

MRS. BRILL

Put the icing tools next to the cake, and I'll need a bowl of hot water to warm them. I will make the icing as soon as I'm back.

There a

ROBERTSON AY

*(simultaneously committing the tasks to memory)*

(JAN  
AY a

Icing tools... cake... hot water... I will make the icing as soon as I'm back...

I don't t

MRS. BRILL

Now, do you think you can manage that?

Then sh

ROBERTSON AY

Is that all?

(MIC

MRS. BRILL

For you, yes. For me, no. Once the cake's done, I've the sandwiches next because Madam wants them fresh. So I can't start them until there's no time to finish them. I swear, a slave in ancient Rome was on a pleasure cruise compared to my life in this house!

Is it sup

It doesn

*(MRS. BRILL storms out and slams the door behind her.)*

Don't b

JANE

Well, don't just stand there, Robertson Ay.

(ROE

ROBERTSON AY

Right... no...

Honestl

*(ROBERTSON AY looks around.)*

(ROE  
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uncor

JANE

What are you looking for?

Yeah!

ROBERTSON AY

A bowl. For the water.

*(ROBERTSON AY goes to the kitchen dresser. JANE has an idea.)*

Mrs. Bri  
(WIN

JANE

Michael, why don't we make the icing?

MICHAEL

Because we don't know how?

JANE

Don't be so feeble. Get the eggs. If Mrs. Brill can do it, it can't be that hard.

MICHAEL

Are there eggs in icing?

JANE

There are in mine.

*(JANE starts to mix the sugar and water as MICHAEL finds the eggs. ROBERTSON AY carries the icing stuff to the table.)*

ROBERTSON AY

I don't think Mrs. Brill will thank you—

JANE

Then she will be guilty of great ingratitude.

*(MICHAEL and ROBERTSON AY look at Jane's mix.)*

MICHAEL

Is it supposed to look like this?

ROBERTSON AY

It doesn't look like that when Mrs. Brill does it.

JANE

Don't be impertinent and get me the cake!

*(ROBERTSON AY goes to the sink to fetch some water.)*

ROBERTSON AY

Honestly, Miss Jane, I was only trying to be helpful. If you would—

*(ROBERTSON AY burns his hand on the faucet and is thrown back by force. Ricocheting across the room, he destroys the entire kitchen and ends up in an unconscious heap.)*

JANE, MICHAEL

Yeah!

End

Start

VON HUSSLER

Herr Banks, what objections can you have? My security is more than adequate and Latin America is an expanding market. What is the matter? Have you no courage?

GEORGE

But Mr. Von Hussler, what I haven't been able to grasp is: what exactly is your final product?

VON HUSSLER

What do you think? Money, of course!

GEORGE

Yes, money. But I wonder, making money out of money, is that enough?

I do believe  
the collate

What about  
collateral!

VON HUSSLER

Are you man enough to be a banker?

NORTHBROOK

Have you come to your decision, Mr. Banks? There's a town of good people whose future depends on you.

GEORGE

I know that...

NORTHBROOK

Give us this chance. You won't regret it. The factory could be running in weeks and expanding before the year's out. Please, Mr. Banks. I'd give it everything I've got, believe me.

GEORGE

I do believe you, Mr. Northbrook, and I've tried to find a way, but there just is not the collateral.

NORTHBROOK

What about my workforce? Decent men who want a better life - they're my collateral!

GEORGE

I'm sorry, Mr. Northbrook, but I...

*(The CHILDREN burst in. MARY POPPINS follows. GEORGE is startled.)*

JANE, MICHAEL

Hello, Daddy.

GEORGE

What on earth are you doing here? Can't you see I'm busy?

NORTHBROOK

No. We're done, and no man should be too busy for his own children.

*(to MICHAEL)*

What are you here for young man? Have you come for some money as well?

GEORGE

Hardly. What would they need money for?

NORTHBROOK

Well, it's never too early to learn its value...

*(NORTHBROOK pulls two coins out and hands them to the children.)*

MICHAEL

I know the value of this: sixpence.

NORTHBROOK

No, that's its worth. Its value's in how you spend it. Do good, and may you have good luck.

MARY POPPINS

And what do you say to Mr. Northbrook?

JANE, MICHAEL

Thank you!

NORTHBROOK

I'll wait outside.

*(With a smile for the children, NORTHBROOK exits.)*

GEORGE

What is the meaning of this? Really, Mary Poppins, I am not without a sense of humor—

MICHAEL

Aren't you, Daddy?

No, I a

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Poppin

Yes, I'n

#9A - A

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GEORGE

No, I am not! But when I was a little boy, I would never have dared interrupt my father.

MICHAEL

Were you ever a little boy?

GEORGE

Of course I was, but my nanny, Miss Andrew, kept me out of my father's way, and he'd have been very annoyed if she hadn't.

JANE

What about your mother?

GEORGE

I shouldn't think I saw either of them more than once a week.

JANE

Didn't they mind?

GEORGE

Mind? They were glad to be rid of me!

MICHAEL

Then who kissed you goodnight? Miss Andrew?

GEORGE

*(His horrible image almost overpowering him)*

Certainly not! There was no time for hugs and kisses and all that soppy nonsense.

*(notices that the CHILDREN are aghast)*

What's the matter?

MICHAEL

Poor Daddy.

GEORGE

"Poor"? What do you mean "poor"? That's what made me the man I am! Eh, Mary Poppins?

MARY POPPINS

Yes, I'm afraid it did.

*Man Has Dreams*

George

*(GEORGE is not sure he can have heard this correctly.)*

GEORGE

That's enough. You've seen where I work, and I have a great deal to do.

JANE

When you invest the bank's money, what are you looking for, Daddy? A good man or a good idea?

GEORGE

I suppose I should say it's a good idea, but a good man is much rarer, and much more valuable.

MARY POPPINS

Come along, children.

*(MARY POPPINS exits with JANE and MICHAEL.)*

GEORGE

Mr. Von Hussler, I've considered your arguments, but I'm afraid my answer is no.

VON HUSSLER

So you don't recognize a good idea?

GEORGE

Perhaps not, but I recognize a good man when I see one.

VON HUSSLER

You will regret this, Herr Banks.

*(VON HUSSLER leaves in a huff. GEORGE watches him go, thinking aloud.)*



*(GEORGE turns to find NORTHBROOK back in his office.)*

*George:*

Now, Mr. Northbrook, when exactly could the factory open?

NORTHBROOK

Thank you, sir. You won't regret it!

*End*

#10 - F

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*Michael, Annie, Fannie*  
(Mrs. Corry's Shop magically appears behind them. MRS. CORRY and her two daughters, ANNIE and FANNIE, are surrounded by clamoring CUSTOMERS demanding to buy conversations. But as they shout, their conversation starts to dribble into silence.)

MRS. CORRY

That's it! I've run out of conversations!

*(MRS. CORRY turns from the CUSTOMERS and sees JANE and MICHAEL.)*

MARY POPPINS

Good day to you, Mrs. Corry.

MRS. CORRY

Well, well, well... if it isn't Mary Poppins! With Jane and Michael Banks!

MICHAEL

She knows us?

MRS. CORRY

And how is poor little Georgie?

MICHAEL

Who?

MRS. CORRY

Georgie Banks. Your father. He used to give his nanny the slip and come into my shop here in secret.

MICHAEL

But it can't have been the same George Banks! It would be forty years ago, and no one can remember back that far!

MRS. CORRY

Listen, dearie, I remember everything! I remember Georgie used to love my gingerbread. I wonder if we've got any left today? Annie! Fannie! Look lively!

ANNIE, FANNIE

Yes, Mother!

*(MRS. CORRY hands JANE and MICHAEL a piece of her gingerbread, each one covered with little gold stars.)*

MRS. CORRY

Here you are. Gingerbread pieces with gingerbread stars.

*(stops CHILDREN from eating and hands them a bag)*

Uh-uh. Georgie always saved his stars. Now, Mary Poppins, what can I do for you?

lked to  
o



MARY POPPINS

Well, I did want an ounce of conversations.

*(MRS. CORRY looks at her shop full of customers.)*

MRS. CORRY

I'm out of conversations, and I'm right out of words, too. You see, I've had a lot of chatterboxes in here today... but let me see what we have left.

*(rummages in one of her counters and pulls out a jar)*

Oooh, I do have some letters - and a little bit of backchat.

*(MICHAEL looks round at the little, squashed groups of CUSTOMERS.)*

An ounce you say?

#10B - Choosing the Letters

orchest

(MRS. CORRY)

That'll be fifteen letters. Go on, take your pick.

MARY POPPINS

*End*

#11 - Sup

Well, I t

"Rautoj

"Lapito

Those d

And wh  
make th

You kno  
Super...

**SCENE 11: PLAYING THE GAME - Nursery**

Start

(JANE and MICHAEL enter the nursery.)

JANE

It's not fair! You're going out, and we get left on our own!

MARY POPPINS

You've plenty of toys to play with.

JANE

I don't want to. They're boring!

MARY POPPINS

They might say the same about you.

MICHAEL

Why does Daddy get so cross?

JANE

Fathers are supposed to look after their children, not yell at them all the time.

MARY POPPINS

Maybe, but have you asked yourself who looks after the fathers when things go wrong?

MICHAEL

The mothers, I suppose.

MARY POPPINS

Not the children?

JANE

Wouldn't that be rather upside-down?

(MARY POPPINS continues to primp herself ready for her "evening out.")

MARY POPPINS

Sometimes families are upside-down, for a while anyway.

JANE

I don't want to be in an upside-down family. I wish I could run away.

MICHAEL

Why don't you? Somebody might adopt you.

JANE

But you'd miss me.

MICHAEL

No, I wouldn't. I could have your toys.

Bert

do with me.

K,  
STICK.

JANE

No, you could not!

In that,

MICHAEL

Yes, I could, and I jolly well would!

Your in

*(MICHAEL grabs the doll called VALENTINE.)*

JANE

Is faulty

Give that to me!

(MA

*(JANE seizes one arm of the toy while MICHAEL pulls the other, tearing VALENTINE's arm in the process.)*

Now look what you've done!

MARY POPPINS

*(turns to the CHILDREN)*

That's no way to treat Valentine. What's he ever done to you?

MICHAEL

He's a doll, silly! He couldn't do anything.

Are you

MARY POPPINS

(VALI

That's all, you two. Now, into bed. At once.

JANE

But we haven't had our milk—

Much be

MARY POPPINS

There'll be no buts. And no milk, either. If you can't be good, you may as well be sorry.

JANE

I wish you'd just leave us alone!

But they t

MARY POPPINS

Be careful of the things you wish for. Poor Valentine. Go inside and make yourself presentable.

Oh dear, c

*End*

Scene 10 Miss Andrew, George, Winifred

MARY POPPINS

Robertson Ay, Mrs. Brill, Michael, Jane  
JANE, MICHAEL, WINIFRED

For which

(MISS A  
sets her l  
MISS A

It's not mu

We like it.

Then it doe  
Filt!

Well, we an

Hasn't any

Ooh!

Now, just a

Ah. You m

(bends ove

Pity. I don't

Yes, we do.

Impudent bc

(to JANE)

You're Jane,

I don't like th

Tut! What m

Start

MISS ANDREW

Good morning.

GEORGE

The Holy Terror!

(GEORGE runs out of the house.)

WINIFRED

Miss Andrew! It's so lovely to meet you at last! I do hope you had a good journey.

(The terrifying MISS ANDREW drops her bag and advances into the room with a covered birdcage. ROBERSTON AY struggles to move the surprisingly heavy bag to a table.)

MISS ANDREW

It was thoroughly unpleasant. I never enjoy travel. You must be poor George's wife. Your flowerbeds are disgracefully untidy! Take my advice: plant evergreens. Or better still, have nothing there at all, just a plain cement courtyard.

WINIFRED

But dear Miss Andrew, I am so fond of flowers.

MISS ANDREW

Then you are a very silly woman. Where did George go?

WINIFRED

He...

(looks around)

I'm afraid he had... an urgent appointment.

## MISS ANDREW

For which no doubt he was late as usual.

*(MISS ANDREW removes a poinsettia from a sideboard, passes it to WINIFRED, and sets her birdcage down in its place. WINIFRED passes the plant to MRS. BRILL. MISS ANDREW looks about with a sneer.)*

It's not much of a house, is it?

## WINIFRED

We like it.

## MISS ANDREW

Then it doesn't take a lot to keep you happy. Look at the dust! There! And there! Filth!

## WINIFRED

Well, we are rather short-staffed at the moment.

## MISS ANDREW

Hasn't anyone ever cleaned those curtains?

## ROBERTSON AY

Ooh!

## MRS. BRILL

Now, just a minute —

## MISS ANDREW

Ah. You must be the children.

*(bends over to examine the CHILDREN then stands upright again)*

Pity. I don't suppose you know who I am?

## MICHAEL

Yes, we do. You're the Holy Terror.

## MISS ANDREW

Impudent boy!

*(to JANE)*

You're Jane, I suppose. Why aren't you wearing stockings?

## JANE

I don't like them.

## MISS ANDREW

Tut! What manners! I can see there is not a minute to lose!

*End*

SCENE 2: LET'S GO FLY A KITE - Park

Start

(At the park, BERT works on a welcoming painting. As he surveys the sky, the CHILDREN run straight into him. Perhaps it's the shock, perhaps it's because he's covered in soot, but they don't know him. They scream.)

BERT

Easy now, your old friend ain't going to hurt you.

JANE

Oh Bert, it's you.

MICHAEL

You're filthy.

BERT

P'raps a smudge or two. It so 'appens today I'm a chimney sweep. So, what's the matter and who's after you?

JANE

The nastiest nanny in the world.

BERT

The nastiest nanny in the world, eh? Well, you two should know. You've been through enough of 'em. Is she really as bad as all that?

MICHAEL

She looks like something that would eat its young.

JANE

Miss Andrew was Daddy's nanny.

MICHAEL

Which explains a lot.

JANE

Poor Daddy. Ever since he stopped working, he just sits and mopes... Mary Poppins used to say he needed our help, but now it's too late.

#16 - Let's Go Fly a Kite

Bert, Park Keeper, Jane, Michael  
Kite Flyers, Mary Poppins

BERT

Oh, I wouldn't say that. I tell you what, why don't we start things off with a bit of a shake for good luck?

(BERT holds out his hand.)

JANE

Why would shaking hands with you bring us luck?

BERT

Didn't anyone ever tell you it's lucky to shake a sweep's hand?

*(JANE does so, and so does MICHAEL.)*

MICHAEL

But what do you do if you want some luck?

BERT

Oh, well I shakes 'ands with m'self. Now... what have we got here?

*(BERT searches in his capacious bag and extracts a large and beautiful red kite with streamers.)*

JANE

Michael, look! It's a real one!

*(BERT holds the kite out to MICHAEL, who is resistant.)*

What's the matter? You've always wanted to fly a proper kite.

MICHAEL

I've always wanted to fly one with Daddy.

BERT

*(crouches before MICHAEL, speaking gently)*

O' course you have. But you need to know how it's done. Get some training in, and you'll make him the proudest father in the country.

MICHAEL

Do you really think so? You're not just saying that?

*(Oh, how MICHAEL wants to believe this.)*

BERT

Did I say the country? The whole bloomin' Empire, more like.

End

Jane, Michael,  
Mary Poppins

th a bit of a

Start

CHAIRMAN

Well, Banks, how did it happen? You turned down a scheme that was bound to make millions, and we want to know why.

*(The assembled BANKERS wait. Firmly, GEORGE starts to speak.)*

GEORGE

Then I'll tell you. I refused Mr. Von Hussler because his scheme was hollow. It had no product, it had no substance, it had no meaning outside the walls of a bank! Oh yes, he told me about assets and profits and growth, but there wasn't a word about people! I know that if a man puts any value on real life, then as far as you're concerned he's a wash-out, but I'm afraid I do value it, gentlemen. In short, George Banks, Esquire, has rediscovered the human race! I apologize for ruining the bank. But I do not apologize for understanding that there are more important things in life than making money!

*(The silence that greets this is not one of indignation but rather of bewilderment. At last the CHAIRMAN speaks.)*

CHAIRMAN

Ruining the bank? Ruining the bank? Ruining the bank? My dear chap, what are you talking about? You've saved our bacon! Haven't you heard? Von Hussler's scheme has ruined our rival! You've kept us out of the nastiest scandal since records began! We don't want your apologies! We're offering ours!.

GEORGE

Oh my word.

CHAIRMAN

And another thing. Do you remember giving a loan to a fellow called Northbrook? Well, he's repaying it and opening two new factories. With the percentage you negotiated, we look set to make a fortune!

GEORGE

Oh my word!

CHAIRMAN

Well, that's just it. We very much hope you might tell us how you did it. Just give us the word. It'll be quite safe with us.

GEORGE

*(immobile for a second, but only for a second)*

Give you the word? Give you the word? I'll give you the word all right:  
SUPERCALIFRAGILISTICEXPALIDOCIOUS!

*(GEORGE suddenly starts to laugh and spin and crash and shout.)*

End

RD

lks

REN