

(P18-20)

SCENE 4: JOLLY HOLIDAY - Park

*Bert, Park Keeper,
Mary Poppins, Michael,
Jane*

#5A - All Me Own Work

(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.)

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!

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.

#6 - Jolly Holiday

Bert, Jane, Michael, Neleus, Mary Poppins, Ensen

(BERT)

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

(BERT moves into the park with MARY POPPINS. The CHILDREN follow. PARK STROLLERS meander.)

ALL YOU 'AVE TO DO IS LOOK ANEW,
THEN YOU'LL UNDERSTAND...
WHY IT'S A JOLLY HOLIDAY WITH MARY.
MARY MAKES YER HEART SO LIGHT.

MARY POPPINS

Oh, really!

BERT

WHEN THE DAY IS GREY AND ORDINARY,
MARY MAKES THE SUN SHINE BRIGHT.

MARY POPPINS

You do talk nonsense, Bert.

SCENE 6: SPOONFUL OF SUGAR - Street, Kitchen

#7A - Winds Do Change

B

(Some time has passed, perhaps a week or so. On the pavement outside No. 17, BERT sweeps the gutter and addresses the audience.)

BERT

WINDS DO CHANGE, TIDES CAN TURN.
SINK OR SWIM, SEE WHAT YOU LEARN.
ME, I WAS TOLD WHEN I WAS SMALL,
* JUST LEARN A TRADE, SO I LEARNED 'EM ALL.
CHIM CHIMNEY, CHIM CHIM CHER-EE-

(ADMIRAL BOOM and MISS LARK appear.)

ADMIRAL BOOM

'Morning, Bert. Swabbing the decks today, I see.

BERT

Gotta keep the street ship-shape, Admiral!

ADMIRAL BOOM

Tell me, how are things aboard No. 17? All plain sailing with Mary Poppins, I trust.

BERT

There's some rough weather on every voyage, Admiral.

(BERT resumes his sweeping, moving away from ADMIRAL BOOM and MISS LARK.)

ADMIRAL BOOM

(shaking his head)

Ah Miss Lark, what those children need is a touch of the cat and a night on the yardarm.

MISS LARK

What those children need, Admiral, is a touch of happiness!

(This is a novel idea for ADMIRAL BOOM, as he watches MISS LARK walk on, clutching WILLOUGHBY, who barks.)

Willoughby!

(In the kitchen, a nervous WINIFRED is with MRS. BRILL. All around are signs of preparations for the tea. ROBERTSON AY watches.)

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George

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.)

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George & MP

MICHAEL

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

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

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

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JANE

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MARY POPPINS

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JANE

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BERT

What's that?

(p29-30)

George & Winifred

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

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.

#7 - Let's Hope She Will Stay

George, Winifred, Jane, Michael

(GEORGE)

WHAT GOOD ARE RULES IF YOU CAN BEND THEM?
WE NEED A NANNY WHO IS DISCIPLINED AND STERN.
WITH BOYS AND GIRLS, YOU DON'T BEFRIEND THEM.
I FEAR THAT MARY POPPINS HAS A LOT TO LEARN.

(GEORGE turns back to his desk. WINIFRED leaves the study and goes to the parlor as she considers GEORGE's remark.)

WINIFRED

BEING MRS. BANKS
SHOULD BE AN EASY ROLE,
AND YET IT'S ONE WHICH I DON'T SEEM
TOO GOOD AT ON THE WHOLE.
I HAVE A COMFY HOME.
I HAVE A SIMPLE LIFE.
I HAVE A NAME WHICH TELLS THE WORLD
I'M SOMEONE ELSE'S WIFE.

BEING MRS. BANKS,
WHAT DOES THAT ENTAIL?
FACING TESTS OF CHARACTER I ALWAYS SEEM TO FAIL.

(P106)

SCENE 9: A MAN HAS DREAMS - Parlor

George & Winifred

(The sweeps have gone; only BERT lingers, unnoticed by the rest. GEORGE has opened the letter. WINIFRED comes over. He looks up.)

GEORGE

It's happened. The Chairman wants to see me at the close of business tonight.

WINIFRED

Tonight! Well I'm going to come with you and jolly well give your Chairman a piece of my mind.

GEORGE

That would only make matters worse. We might as well face it. In just a few hours I will have joined the ranks of the unemployed.

WINIFRED

Oh, George. Are you quite sure?

GEORGE

Quite sure. So we'd better make some plans. In fact, I'm afraid the time has come...

(GEORGE looks up at his mother's precious vase as MRS. BRILL comes into the parlor to tidy up.)

WINIFRED

Do you mean your mother's vase? Won't you miss it terribly?

GEORGE

Needs must, my dear. We always said we were saving it for a rainy day, and tomorrow it looks set to pour.

(GEORGE climbs onto a chair and, gingerly, he picks up the vase.)

WINIFRED

George - do be careful.

(GEORGE starts to climb down again when MRS. BRILL absentmindedly bangs into the chair amid her cleaning. The vase slips from George's hands and shatters on the floor. MRS. BRILL is aghast.)

MRS. BRILL

Ah! The heirloom!

(Pulling out a huge handkerchief, MRS. BRILL starts to blub uncontrollably. This is not helping the stunned GEORGE.)

WINIFRED

Mrs. Brill, let's go to the kitchen, shall we? You'd better sit down...

George &
VontHussler

(p42)

Good morning.

GREAT MEN HAVE DREAMS OF POWER AND POSITION,
AND IT'S OUR JOB TO BACK THEM TO THE HILT.
FOR SHREWD INVESTMENT AND ADVICE
THEY'LL PAY OUR PRICE,

+
George &
Northbrook

CHAIRMAN, CLERKS

THE BEDROCK ON WHICH BANKS ARE BUILT.

CHAIRMAN

Banks! A word...

(The BOARD MEMBERS go about their daily business. GEORGE lingers behind to listen to the CHAIRMAN.)

I see Herr Von Hussler is coming in again today. Have you made your decision?

GEORGE

I believe so, sir.

CHAIRMAN

Good, good. Be sure it's the right one.

CLERKS

IN EVERY TRANSACTION,
CREDIT OR DEBT,
SHEETS ARE ALL WELL BALANCED,
TARGETS ARE MET...
MET... MET... MET... MET... MET... MET... MET...

(In his office, GEORGE, with some papers before him, is in conversation with HERR VON HUSSLER.)

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?

VON HUSSLER

Are you man enough to be a banker?

A MAN HAS DREAMS
OF BUILDING AN EMPIRE,
TO MAKE HIS NAME IN MANY DISTANT LANDS.
AND IN THE NEW WORLD, I AM TOLD
WE'LL SOON STRIKE GOLD.
LET'S SEIZE THAT CHANCE WITH BOTH OUR HANDS.

CLERKS

ASSESSING THE MARKET,
LIMIT THE RISK.
LITTLE ROOM FOR ERROR,
BUSINESS IS BRISK...
BRISK... BRISK... BRISK... BRISK... BRISK... BRISK... BRISK...

(GEORGE is now in discussion with a second client, JOHN NORTHBROOK, an honest Northerner who presents his argument for a bank loan.)

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!

MY MEN HAVE DREAMS
TO EARN AN HONEST LIVING,
A WIFE AND KIDS, A HOME TO CALL THEIR OWN.
IF YOU'D INVEST IN US TODAY,
IT PAVES THE WAY.
I PROMISE WE'D REPAY THE LOAN.

UP &
Michael

SCENE 13: I LOVE YOU, MARY POPPINS - Park

(The stars retreat as the park is revealed under this night sky. The statue of NELEUS is now reunited with the statue of his father, Poseidon. A few STRAGGLERS remain. MARY POPPINS, MICHAEL, and JANE walk downstage as the park gates come into view. We are back where our Jolly Holiday started, with BERT finishing a drawing.)

JANE

Mary Poppins, Neleus and Poseidon will live happily ever after, won't they?

MARY POPPINS

Of course.

MICHAEL

Oh, Mary Poppins, that was the best yet! To be up in the heavens... do you think we'll ever go back there?

MARY POPPINS

Yes. Someday.

JANE

Really? Will it be soon?

MARY POPPINS

(looks at them for a moment before shaking her head)

Oh no. Not for a very long time.

(The CHILDREN are disappointed.)

You can always keep an eye on the stars until you return.

(takes a telescope from her pocket and gives it to MICHAEL)

Here.

MICHAEL

But... it's your telescope

MARY POPPINS

So it is. Keep it if you like. It's a present.

MICHAEL

(questioningly)

Thank you.

MARY POPPINS

Now, run along in. It's getting cold.

(JANE leads the way off when MICHAEL stops and turns.)

MICHAEL

I love you, Mary Poppins.

MARY POPPINS

(gently)

You are a fine boy Michael Banks, and one day you will be a fine man.

MICHAEL

Oh, Mary Poppins, it makes me so anxious when you talk like that.

MARY POPPINS

Like what?

MICHAEL

All gentle and kind and not a bit like you. Be cross, Mary Poppins! Do be cross again!

MARY POPPINS

Is that the thanks I get for the trouble I've taken!

MICHAEL

That's better!

(And with a bright smile MICHAEL runs after his sister. MARY POPPINS walks over to BERT and admires his painting of flowers.)

MARY POPPINS

That's dainty, Bert.

BERT

They're yours, Mary. I painted them... for you.

(perhaps he magically hands her real flowers, then...)

It's tonight, isn't it?

MARY POPPINS

Yes, Bert.

BERT

Well, goodbye then, Mary.

MARY POPPINS

Goodbye, Bert. Look after yourself.

#23 - A Spoonful of Sugar (Reprise)

Mary Poppins

(MARY POPPINS gives BERT a gentle kiss on the cheek, after which he wistfully turns away and leaves. MARY POPPINS walks back to No. 17.)

SCENE 10: ANYTHING CAN HAPPEN, PART 1 - Nursery

(WINIFRED tucks the CHILDREN into bed.)

(P III)

// JANE

Winifred/
Jane/Michael

Mummy? Daddy's really worried, isn't he?

WINIFRED

Yes, he is. But always remember that he loves you very much. And that's far more important than jobs or houses or anything else.

MICHAEL

Are you going to the bank with him?

WINIFRED

I wish he'd let me. But he won't. If only there was someone to speak up for him. To take his part. To show them what he's really like inside.

JANE

Why can't he do that for himself?

WINIFRED

Because he's a man. And a very proud one.

MICHAEL

Then you must go!

WINIFRED

I'd like to go, but I'm afraid it just isn't possible.

MICHAEL

Why?

WINIFRED

(smiles)

Because I'm a woman.

(There's a pause. MARY POPPINS enters.)

JANE

Mary Poppins says anything is possible if we can only get out of our own way. //

#21 - Anything Can Happen (Part 1)

Mary Poppins, Jane, Michael,

Winifred, Bird Woman, Board of Directors

WINIFRED

Do you really believe that, Mary Poppins?

(P 33-34)

WINIFRED

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

MRS. BRILL

Everything's under control, ma'am.

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.

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

ROBERTSON AY

I'd like to be helpful.

MRS. BRILL

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

(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.

JANE

She says you can tell Robertson Ay what to do.

MRS. BRILL

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

Mrs. Brill

Robertson Ay

Winifred

ROBERTSON AY

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

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!

ROBERTSON AY

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

What is it, Mrs. Brill?

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.

ROBERTSON AY

(simultaneously committing the tasks to memory)

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

MRS. BRILL

Now, do you think you can manage that?

ROBERTSON AY

Is that all?

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!

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

JANE

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

ROBERTSON AY

Right... no...

(ROBERTSON AY looks around.)

JANE

What are you looking for?

ROBERTSON AY

A bowl. For the water.

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

(p 74-75)

JANE, MICHAEL, WINIFRED
OUR SENSE OF EXCITEMENT IS HARD TO CONTAIN.

MRS. BRILL, ROBERTSON AY
ORDER IS RETURNING,

WINIFRED, JANE, MICHAEL
WONDER IS RETURNING,

GEORGE, WINIFRED, JANE, MICHAEL,
MRS. BRILL, ROBERTSON AY
SOMEONE IS RETURNING TO CHERRY TREE

(MISS ANDREW enters, a formidable-looking woman of uncertain age.)

GEORGE, WINIFRED, JANE, MICHAEL,
MRS. BRILL, ROBERTSON AY, MISS ANDREW
LANE!

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. ROBERTSON 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
&
Winifred
(Jane & Michael)

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!

(p 122)

SCENE 14: FAMILY LIFE - Nursery

(MARY POPPINS appears in the nursery.)

Jane &
Michael

MARY POPPINS

WITH EVERY JOB WHEN IT'S COMPLETE,
THERE IS A SENSE OF BITTER-SWEET,
THAT MOMENT WHEN YOU KNOW THE TASK IS DONE.
THOUGH IN YOUR HEART YOU'D LIKE TO STAY
TO HELP THINGS ON THEIR WAY,
YOU'VE ALWAYS KNOWN THEY MUST DO IT ALONE.

There, practically perfect, and I hope it remains so.

(MARY POPPINS takes something from her pocket and places it on the floor. She picks up her umbrella and carpet bag and magically exits the nursery, taking one last look towards the room as the CHILDREN enter from the stairs.)

MICHAEL

What's happened? Something's changed. The bed's gone.

(An object on the floor attracts JANE's attention. She stoops and picks it up.)

JANE

Look! It's Mary Poppins's locket. Oh, the chain's broken.

MICHAEL

Don't you remember? "I'll stay 'til the chain breaks."

JANE

There's a note, too.

MICHAEL

What does it say?

JANE

"Michael had the telescope, so this is for you."

(JANE opens the locket. MICHAEL looks over her shoulder.)

It's a picture of the three of us.

MICHAEL

She's signed it. "From Mary Poppins with a good deal of love."

(WINIFRED and GEORGE enter.)

WINIFRED

Mary Poppins...?

SCENE 10: BAD NEWS - Street, Parlor

Mrs. Brill

(p 58)

(BERT stands in front of the house. More time has passed at Cherry Tree Lane. The RESIDENTS go about their business.)

Robertson Ay

BERT

THE WINDS MAY BLOW, BUT WHO'S TO KNOW
EXACTLY WHAT IT'S BRINGING.
GOOD NEWS OR BAD, HAPPY OR SAD,
THE PENDULUM KEEPS SWINGING.

(MRS. BRILL and ROBERTSON AY appear in the hall. She has a feather duster and he carries a pair of steps. She stops near a shelf holding a precious vase.)

MRS. BRILL

Right, put the steps there and stand back. You are never to come near that vase nor no one else but me neither. That is "an heirloom."

ROBERTSON AY

Heirloom!

(ROBERTSON AY puts the steps below the shelf and carefully backs away as MRS. BRILL climbs up.)

MRS. BRILL

And while I do this, stay totally immobile.

ROBERTSON AY

Immobile.

MRS. BRILL

Do not move a muscle.

ROBERTSON AY

Muscle.

MRS. BRILL

Do not breathe. Do you hear me?

(ROBERTSON AY tries to hold his breath but then gasps when he can't any longer.)

ROBERTSON AY

I might as well be dead.

MRS. BRILL

(threatening with her feather duster)

Don't give me ideas.

(p42)

Good morning.

CHAIRMAN

Chairman &
George

GREAT MEN HAVE DREAMS OF POWER AND POSITION,
AND IT'S OUR JOB TO BACK THEM TO THE HILT.
FOR SHREWD INVESTMENT AND ADVICE
THEY'LL PAY OUR PRICE,

CHAIRMAN, CLERKS

THE BEDROCK ON WHICH BANKS ARE BUILT.

CHAIRMAN

//

Banks! A word...

(The BOARD MEMBERS go about their daily business. GEORGE lingers behind to listen to the CHAIRMAN.)

I see Herr Von Hussler is coming in again today. Have you made your decision?

GEORGE

I believe so, sir.

CHAIRMAN

Good, good. Be sure it's the right one.

//

CLERKS

IN EVERY TRANSACTION,
CREDIT OR DEBT,
SHEETS ARE ALL WELL BALANCED,
TARGETS ARE MET...
MET... MET... MET... MET... MET... MET... MET...

(In his office, GEORGE, with some papers before him, is in conversation with HERR VON HUSSLER.)

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?

(p51-52)

(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, MP,
(Michael)

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

There 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?

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)

Ooooh, 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

orches

(MRS. CORRY)

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

MARY POPPINS

Jane. You can choose seven.

JANE

I've got a D, G, R, U, C, L, and I.

(The CUSTOMERS are impressed.)

MICHAEL

They're no good. You can't make a conversation out of them.

MARY POPPINS

Your turn, Michael. Seven more.

MICHAEL

A, F, S, E, T, O, and P.

(The CUSTOMERS are very impressed.)

MARY POPPINS

And I'll choose an... X!

(The CUSTOMERS are supremely impressed.)

Now, what words can we make?

(P3)

#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 NANNA. 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!?

MRS. BRILL

KATIE NANNA'S GONE, AND IS IT ANY WONDER,
DRIVEN HALF DEMENTED BY YOUR CHILDREN'S PRANKS?

WINIFRED

DO YOU REALLY THINK I MADE ANOTHER BLUNDER?
WHAT ON EARTH AM I TO SAY TO MR. BANKS?

(knocks at the study door)

GEORGE, DEAR,
I'M FEELING SO BEREFT, DEAR.
ANOTHER NANNY'S LEFT, DEAR.
EVERY NANNY GOES.
WE'RE UNLUCKY I SUPPOSE.

Katie Nanna
&
Mrs. Brill