

LIBRETTO

Disney in CAMERON MACKINTOSH

**MARY
POPPINS**
THE BROADWAY MUSICAL

A Musical based on the stories of P.L. Travers
and the Walt Disney Film

Original Music and Lyrics by

Richard M. Sherman and **Robert B. Sherman**

Book by

Julian Fellowes

New Songs and Additional Music and Lyrics by

George Stiles and **Anthony Drewe**

Co-Created by

Cameron Mackintosh

Character List

(in order of appearance)

BERT	QUEEN VICTORIA
GEORGE BANKS	BANK CHAIRMAN
WINIFRED BANKS	MISS SMYTHE
JANE BANKS	VON HUSSLER
MICHAEL BANKS	NORTHBROOK
KATIE NANNA	BIRD WOMAN
POLICEMAN	MRS. CORRY
MISS LARK	FANNIE
ADMIRAL BOOM	ANNIE
MRS. BRILL	VALENTINE
ROBERTSON AY	TEDDY BEAR
MARY POPPINS	MR. PUNCH
PARK KEEPER	DOLL
NELEUS	MISS ANDREW

ENSEMBLE: Park Strollers, Customers, Kite Flyers, Sweeps, *etc.*

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ACT ONE**SCENE 1: CHERRY TREE LANE – Rooftop, Street, Parlor**

#1 – Prologue

Bert

(London, 1910. It's autumn: a dark sky, scudding clouds. A landscape of early twentieth-century rooftops is spread out before us. BERT, a chimney sweep, enters and addresses the audience.)

BERT

WIND'S IN THE EAST, THERE'S A MIST COMING IN,
LIKE SOMETHING IS BREWIN' AND 'BOUT TO BEGIN.
CAN'T PUT MY FINGER ON WHAT LIES IN STORE,
BUT I FEEL WHAT'S TO 'APPEN ALL 'APPENED BEFORE.

(GEORGE BANKS appears out of the forest of chimneys, as does his wife, WINIFRED, and their two children, JANE and MICHAEL. All of them, in their different ways, are disconnected and alone.)

A FATHER, A MOTHER, A DAUGHTER, A SON –
THE THREADS OF THEIR LIVES ARE ALL RAVELLING UNDONE.
SOMETHING IS NEEDED TO TWIST THEM AS TIGHT
AS A STRING YOU MIGHT USE WHEN YOU'RE FLYING A KITE.
CHIM CHIMINEY, CHIM CHIM CHER-EE CHIM CHER-OO.

(MICHAEL and JANE rush around with a makeshift kite, pursued by their nanny, KATIE NANNA.)

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!

(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.)

BERT

OF ALL LONDON'S BY-WAYS WHERE I DOFF MY CAP,
THIS ONE'S THE HARDEST TO FIND ON A MAP.
CHERRY TREE LANE, AS SWEET AS A SONG,
BUT THE NANNIES WHO COME HERE, THEY DON'T STAY FOR LONG.
CHIM CHIMINEY, CHIM CHIM CHER-EE CHIM CHER-OO.

#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.

MRS. BRILL, ROBERTSON AY, JANE, MICHAEL

WE ARE NEVER GOING TO FIND THE PERFECT NANNY!

(The study door flies open and GEORGE strides out.)

GEORGE

Nonsense!

PRECISION AND ORDER,
THAT'S ALL THAT I ASK.
THE RUNNING OF A HOUSEHOLD, A STRAIGHTFORWARD TASK.
THE CHILDREN, THE SERVANTS
ARE ALL YOUR DOMAIN
WHILST I REMAIN THE SOVEREIGN OF CHERRY TREE LANE.

Coat!

(GEORGE holds his arms out and WINIFRED helps him into it as he continues to berate her.)

The simple truth is you've engaged six nannies in the last four months, and they've all been unqualified disasters!

A NANNY SHOULD GOVERN.
A NANNY SHOULD RULE.
A NANNY IS A PARAGON WHO SUFFERS NO FOOL.
A NANNY'S A STALWART.
OUR CHILDREN WOULD GAIN
BY HAVING SUCH A NANNY IN CHERRY TREE LANE.

WINIFRED

Of course, George, but—

GEORGE

SO TAKE CONTROL OF SITUATIONS.
SHOW YOUR AUTHORITY WHEN INTERVIEWING STAFF.
YOU KNOW YOUR ROLE, THEY KNOW THEIR STATIONS.
EFFICIENCY AND FORETHOUGHT CUT THE JOBS IN HALF.

Briefcase!

(ROBERTSON AY dutifully delivers the briefcase.)

WINIFRED

I thought Katie Nanna would be firm with the children. She always looked so cross.

GEORGE

Winifred, never confuse efficiency with a liver complaint. Umbrella!

(WINIFRED gives an umbrella to GEORGE.)

WINIFRED

If only we could find someone like your old nanny.

GEORGE

I'm afraid that's not realistic, my dear. Few women alive could manage Miss Andrew's standards of efficiency. Besides, we could never afford someone of her caliber.

MRS. BRILL, ROBERTSON AY

PRECISION AND ORDER,
HE WANTS NOTHING LESS.

ROBERTSON AY

IT'S LIKE AN ARMY BARRACKS—

MRS. BRILL

YES, AND WE'RE IN THE MESS!

MRS. BRILL, ROBERTSON AY

NO WONDER THE NANNIES ARE DRIVEN INSANE.
WE'RE LIVING IN A MADHOUSE IN CHERRY TREE LANE.

GEORGE

Now, Winifred, if you do want to please me—

WINIFRED

You know I do, George.

GEORGE

Very well. Then place an advertisement in *The Times* stating that Jane and Michael Banks require the best possible nanny at the lowest possible wage.

(JANE and MICHAEL have been listening from the staircase.)

MICHAEL

We'd better give them ours before they make another mistake!

(MICHAEL and JANE descend the stairs as GEORGE continues.)

GEORGE

I would stress that—

JANE

Father.

WINIFRED

What's that you're holding dear?

JANE

We've written our own advertisement.

GEORGE

What on—

(GEORGE is irritated by the interruption, but WINIFRED notices the paper JANE is carrying.)

WINIFRED

Please, George. I think we should hear it.

GEORGE

Now, Winifred. None of your theatrics.

WINIFRED

It won't hurt to listen.

JANE

Wanted. A nanny. For two adorable children.

GEORGE

Adorable? Well, that's debatable, I must say.

#3 – *The Perfect Nanny*

Jane, Michael

JANE

IF YOU WANT THIS CHOICE POSITION,
HAVE A CHEERY DISPOSITION.
ROSY CHEEKS, NO WARTS.

MICHAEL

That's the part I put in.

JANE

PLAY GAMES, ALL SORTS.
YOU MUST BE KIND, YOU MUST BE WITTY.
VERY SWEET AND FAIRLY PRETTY.

GEORGE

Well, of all the ridiculous—

WINIFRED

George, please.

JANE

TAKE US ON OUTINGS, GIVE US TREATS.

MICHAEL

SING SONGS, BRING SWEETS.
NEVER BE CROSS OR CRUEL.
NEVER FEED US CASTOR OIL OR GRUEL.

Blech!

JANE

LOVE US AS A SON AND DAUGHTER.

MICHAEL

AND NEVER SMELL OF BARLEY WATER.

I put that bit in, too.

JANE

IF YOU WON'T SCOLD AND DOMINATE US,
WE WILL NEVER GIVE YOU CAUSE TO HATE US.
WE WON'T HIDE YOUR SPECTACLES SO YOU CAN'T SEE,

MICHAEL

PUT TOADS IN YOUR BED OR PEPPER IN YOUR TEA.

JANE

HURRY NANNY, MANY THANKS.

JANE, MICHAEL

SINCERELY,

JANE

JANE—

MICHAEL

AND MICHAEL

JANE, MICHAEL

BANKS.

#4 – *Cherry Tree Lane (Part 2)*

Winifred, Jane, Michael, Mrs. Brill,
Robertson Ay, George

GEORGE

That's quite enough tommy rot for one day!

(GEORGE takes and tears up the advertisement and throws it in the fireplace, where a gust of wind carries it up the chimney.)

Will you please go upstairs and let me get to work!

(The children go.)

WINIFRED

They were only trying to help.

GEORGE

It won't help anyone to make me late!

(The wind picks up outside.)

Where's my hat?

(MRS. BRILL rushes to get an overcoat while WINIFRED searches for the bowler hat.)

WINIFRED

GEORGE, DEAR,

GEORGE

(to MRS. BRILL)

Hat!

MRS. BRILL

(to ROBERTSON AY)

Hat!

WINIFRED

I THOUGHT YOU PUT IT DOWN HERE.

ROBERTSON AY

(in panic)

Hat!

MRS. BRILL

(shouting at ROBERTSON AY)

Hat!

WINIFRED

I'M SURE A BOWLER HAT CAN'T SIMPLY DISAPPEAR.

JANE, MICHAEL, MRS. BRILL, ROBERTSON AY

DO YOU THINK THEY'LL FIND A NANNY
WHO DOESN'T RUN AWAY?

WINIFRED

Ah! There it is!

(ROBERTSON AY presents GEORGE with his hat. GEORGE looks at it.)

GEORGE

He's brushed it with boot polish!

(ALL "mimic" GEORGE as he reiterates his mantra:)

ALL

PRECISION AND ORDER,
THAT'S ALL THAT I ASK.
THE RUNNING OF A HOUSEHOLD,
A STRAIGHTFORWARD TASK.
THE CHILDREN, THE SERVANTS
ARE ALL YOUR DOMAIN

GEORGE

WHILST I REMAIN THE SOVEREIGN,

Mind you use the day well!

WINIFRED

YOU REMAIN THE SOVEREIGN,

GEORGE

I shall be home at six o'clock sharp.

ALL (EXCEPT GEORGE)

HE REMAINS THE SOVEREIGN

ALL

OF CHERRY TREE LANE!

(The sound of wind above the house.)

SCENE 2: MARY'S ARRIVAL - Parlor

(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.

#4A – Spit-Spot

orchestra

(MICHAEL and JANE run up the stairs in front of MARY POPPINS as the relieved WINIFRED watches. MRS. BRILL has joined her.)

WINIFRED

Mrs. Brill, we have a new nanny.

MRS. BRILL

She passed her interview, then?

WINIFRED

Or I did.

(WINIFRED and MRS. BRILL exit.)

SCENE 3: PRACTICALLY PERFECT – Nursery

(The nursery is an airy room, light and full of optimism. The CHILDREN rush in to find that MARY POPPINS is already there.)

MARY POPPINS

Very tidy, I must say. Tidier than I was expecting. Who's responsible for that?

JANE

Mrs. Bri—

MICHAEL

Me. I am. I like to keep things neat.

MARY POPPINS

Do you indeed? Well, I look forward to making use of that. If there's one thing I appreciate, it's a child whose word I can depend on.

(scoops up a boy doll)

Who's he when he's at home?

JANE

That's Valentine. He's mine.

MARY POPPINS

From the look on his face, I'm not sure he'd agree with you.

JANE

He's just a doll and I don't want to play with him now.

(JANE throws the doll into a box.)

MARY POPPINS

Treat him like that and he might not want to play with you. Now, first things first. I always say the proper place to hang a hat is on a hat stand.

#4B – Magic Music 1

orchestra

(MARY POPPINS reaches in her bag and takes out a hat stand. JANE and MICHAEL look inside as they move the bag.)

JANE

There's nothing in it!

MICHAEL

We'd better keep an eye on this one. She's tricky.

JANE

Mary Poppins, how could you know what we wanted in a nanny... when we made our list?

MARY POPPINS

Your "list"? I'm not an item in the weekly shop, thank you very much.

#4C – *Magic Music 2*

orchestra

(MARY POPPINS takes another item, perhaps a plant, out of her bag and places it strategically in the nursery.)

JANE

How did you come then? It was as if the wind just blew you here.

MARY POPPINS

It did. Now, stand over there!

#5 – *Practically Perfect*

Mary Poppins, Jane, Michael

(MARY POPPINS pulls a measuring tape from the bag, holds it against MICHAEL, and reads the measure.)

(MARY POPPINS)

Just as I thought. "A noisy, mischievous, troublesome little boy."

MICHAEL

You're making that up!

(Without a word, MARY POPPINS holds the tape for MICHAEL to read.)

"A noisy, mischievous, troub—"

(Stunned, MICHAEL looks at JANE.)

MARY POPPINS

Now you.

(holds the tape against JANE and reads)

"Thoughtless, short-tempered and untidy."

JANE

I don't believe you. Let me see —

MARY POPPINS

BY THE TIME THE WIND HAS BLOWN
THE WEATHER VANE AROUND,

(MARY POPPINS)

I'LL SHOW YOU, IF I CAN.
 NO MATTER WHAT THE CIRCUMSTANCE,
 FOR ONE THING I'M RENOWNED:
 MY CHARACTER IS SPIT-SPOT SPIC AND SPAN.

JANE

What about your measurement, Mary Poppins?

MARY POPPINS

I'M PRACTICALLY PERFECT IN EVERY WAY.

JANE

PRACTICALLY PERFECT?

MARY POPPINS

SO PEOPLE SAY.
 EACH VIRTUE VIRTUALLY KNOWS NO BOUND.
 EACH TRAIT IS GREAT AND PATENTLY SOUND.
 I'M PRACTICALLY PERFECT FROM HEAD TO TOE.
 IF I HAD A FAULT, IT WOULD NEVER DARE TO SHOW.
 I'M SO PRACTICALLY PERFECT IN EVERY WAY.

(MARY POPPINS pulls a mirror from her bag. She places it on the wall and admires herself as she puts on an apron.)

Ah... lovely!

BOTH PRIM AND PROPER AND NEVER TOO STERN.
 WELL EDUCATED YET WILLING TO LEARN.
 I'M CLEAN AND HONEST, MY MANNER REFINED.
 AND I WEAR SHOES OF THE SENSIBLE KIND.
 I SUFFER NO NONSENSE, AND WHILST I REMAIN
 THERE'S NOTHING ELSE I FEEL I NEED EXPLAIN.

I'M PRACTICALLY PERFECT IN EVERY WAY.
 PRACTICALLY PERFECT – THAT'S MY FORTÉ.
 UNCANNY NANNIES ARE HARD TO FIND,
 UNIQUE YET MEEK, UNSPEAKABLY KIND.

I'M PRACTICALLY PERFECT, NOT SLIGHTLY SOILED.
 RUNNING LIKE AN ENGINE THAT'S JUST BEEN FRESHLY OILED,
 I'M SO PRACTICALLY PERFECT IN EVERY WAY.

Well, those are my credentials. Perhaps you have a few questions.

MICHAEL

NOT TEMPERAMENTAL?

MARY POPPINS

Never.

MICHAEL

NOT GROUCHY OR GRUFF?

MARY POPPINS

The very thought.

JANE

WILL YOU STAY TENDER
WHEN THE GOING GETS TOUGH?

MARY POPPINS

Quite the contrary.

MICHAEL

DO YOU READ STORIES
WITHOUT A BIG FUSS?

MARY POPPINS

Mm-hmm.

JANE

OR HAVE OBJECTIONS
TO PLAYING WITH US?

MARY POPPINS

Oh, I like games. But I choose them.

JANE, MICHAEL

(protesting, variously:)

But— That's not fair!

MARY POPPINS

SOME MINOR IMPROVEMENTS MAY NOT GO AMISS,
BUT AT ALL TIMES YOU MUST REMEMBER THIS...

JANE, MICHAEL

YOU'RE PRACTICALLY PERFECT IN EVERY WAY.

MARY POPPINS

I GUARANTEE.

JANE, MICHAEL

PRACTICALLY PERFECT WE HOPE YOU'LL STAY.

MARY POPPINS

NO FLIES ON ME.
EACH VIRTUE VIRTUALLY KNOWS NO BOUND.
EACH TRAIT IS GREAT

(MARY POPPINS goes back to her bag and takes out some small objects, including a telescope.)

JANE, MICHAEL

AND PATENTLY SOUND.

MARY POPPINS

PATENTLY SOUND.

Spit-spot. Jane... doll's house please.

(The CHILDREN put a doll's house on a table. MICHAEL has picked up the telescope.)

I'll take my telescope, thank you.

MICHAEL

It's not fair!

MARY POPPINS

I didn't say I was fair. I said I was...

PRACTICALLY PERFECT, AND HERE'S MY AIM:
BY THE TIME I LEAVE HERE YOU BOTH WILL BE THE SAME.
YOU'LL BE PRACTICALLY PERFECT...

JANE, MICHAEL

PRACTICALLY PERFECT...

MARY POPPINS, JANE, MICHAEL

YOU (WE) WILL BE PRACTICALLY PERFECT IN EVERY WAY!

MARY POPPINS

Best foot forward. Spit-spot.

(JANE, MICHAEL, and MARY POPPINS exit.)

SCENE 4: JOLLY HOLIDAY - Park

#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.)

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, Ensemble

(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.

BERT

OH, 'APPINESS IS BLOOMING ALL AROUND 'ER.
THE DAFFODILS ARE SMILING AT THE DOVE.

MARY POPPINS

I haven't the faintest idea what—

BERT

WHEN MARY 'OLDS YOUR 'AND, YOU FEEL SO GRAND.
YOUR 'EART STARTS BEATIN' LIKE A BIG BRASS BAND.

PARK STROLLERS

Shhh!

MARY POPPINS

You've enough brass for all of us.

BERT

OH, IT'S A JOLLY HOLIDAY WITH MARY.
NO WONDER THAT IT'S MARY THAT WE LOVE!

(to the CHILDREN)

Come on, you two.

(BERT and MARY POPPINS exit. JANE and MICHAEL lag behind until they are alone near a statue of a boy with a dolphin on a plinth.)

JANE, MICHAEL

BORING, JUST LIKE OTHER NANNIES
THINKING PARKS ARE GOOD FOR US.
IT'S JUST STATUES, DUCKS AND GRANNIES.
I DON'T UNDERSTAND ALL THE FUSS.

JANE

IS SHE DOING IT TO SPITE US?

MICHAEL

WE COULD LOSE HER FOR A LARK.

JANE

PERHAPS IT'S ALL A PLOT.

MICHAEL

I'LL TELL YOU WHAT,
SHE SEEMS SO DIFFERENT

JANE, MICHAEL

BUT I BET SHE'S NOT.

(JANE, MICHAEL)

THERE IS NOTHING TO EXCITE US
IN

(A creaking sound.)

THE

(Another creak.)

PARK.

(The creaking grows louder and more confident.)

JANE

What was that?

NELEUS

You're quite wrong, you know.

(JANE and MICHAEL look up. The statue of the boy, NELEUS, is apparently smiling at them. They are terrified.)

MICHAEL

Wha— who are you...?

NELEUS

I'm Neleus. Surely you know that. You've sat beneath me often enough. I've waited half a century to take a walk on a sunny day like this!

(MARY POPPINS appears with BERT, both of them sporting bright summer clothes. As BERT sings, the park is transformed: the grass and trees become the richest green imaginable, the sky the richest blue, the sun the brightest yellow. A series of bizarre events take place. MARY POPPINS weaves among the PARK STROLLERS, and the CHILDREN make the discovery that things are not as they seem. ALL watch the transformations from dull and gray to bright and colorful.)

BERT

AIN'T IT A GLORIOUS DAY,
RIGHT AS A MORNIN' IN MAY.

NELEUS

I FEEL LIKE I COULD FLY.

MARY POPPINS

HAVE YOU EVER SEEN THE GRASS SO GREEN?
OR A BLUER SKY?

PARK STROLLERS

BLUE, BLUE, BLUER SKY!

BERT, NELEUS

OH, IT'S A JOLLY HOLIDAY WITH MARY.

BERT

BETTER DAYS I'VE NEVER KNOWN.

MARY POPPINS

YOU CAN ASK THE PASSING STATUARY,

MARY POPPINS, BERT, NELEUS, PARK STROLLERS

NOTHING'S EVER SET IN STONE!

(The POLICEMAN is instantly transformed into a colorful uniform.)

POLICEMAN

'Morning, Mary!

MARY POPPINS

'Morning, Constable.

BERT

You do look tip-top if I may say so.

MARY POPPINS

Thank you, Bert. And you may.

BERT

EACH MAN OUT WITH HIS DOG
WILL STAND AGOG
TO SEE A STATUE TAKE A GENTLE JOG.

BERT, NELEUS, MEN

OH, IT'S A JOLLY HOLIDAY WITH MARY.

BERT

NO WONDER THAT IT'S MARY THAT WE LOVE.

(MARY POPPINS interrupts the praise as she and BERT have a moment to dance together.)

MARY POPPINS

IT'S A JOLLY HOLIDAY WITH YOU, BERT.
GENTLEMEN LIKE YOU ARE FEW.
THOUGH YOU'RE JUST A DIAMOND IN THE ROUGH, BERT,
UNDERNEATH YOUR BLOOD IS BLUE.

MEN, WOMEN

YOUR BLOOD IS BLUE!

MARY POPPINS

YOU'D NEVER THINK OF PRESSING YOUR ADVANTAGE.
FORBEARANCE IS THE HALLMARK OF YOUR CREED.
A LADY NEEDN'T FEAR WHEN YOU ARE NEAR.
YOUR SWEET GENTILITY IS CRYSTAL-CLEAR.

MEN, WOMEN

IT'S CRYSTAL-CLEAR!

MARY POPPINS, WOMEN

OH, IT'S A JOLLY HOLIDAY WITH YOU, BERT.

MEN

IT'S A JOLLY HOLIDAY,

ALL

A JOLLY, JOLLY HOLIDAY WITH YOU!

(During an instrumental dance section, STATUES come alive. BERT and MARY POPPINS sit at a tea party and are then joined by NELEUS and the CHILDREN. After a bit, BERT leaves the party to examine the STATUES, which soon begin to chase him.)

BERT

Mary. Eh, Mary...

MARY POPPINS

You've only got yourself to blame, Bert.

BERT, MEN

LET'S GO FOR A JAUNTY SAUNTER.
WE ARE BOUND TO MAKE A MARK.
LOOKS LIKE ALL OF US WERE BORN TO
TAKE A PROMENADE IN THE PARK.

(The dance continues as STATUES leap around the park. One of QUEEN VICTORIA comes into view.)

TRANSFORMED CHARACTERS

OH, IT'S A JOLLY HOLIDAY WITH MARY.
MARY MAKES YOUR HEART SO LIGHT.
WHEN THE DAY IS GREY AND ORDINARY,
MARY MAKES THE SUN SHINE BRIGHT.

BERT, NELEUS, STATUES

LET'S GO FOR A JAUNTY SAUNTER.
WE ARE BOUND TO MAKE A MARK.
LOOKS LIKE ALL OF US WERE BORN TO
TAKE A PROMENADE IN THE PARK.

(TRANSFORMED CHARACTERS)

OH, HAPPINESS IS BLOOMING ALL AROUND HER.
THE DAFFODILS ARE SMILING AT THE DOVE

(BERT, NELEUS, STATUES)

WITH OUR FINELY CHISELED FEATURES
WE CAN LOOK DOWN FROM ABOVE.

(QUEEN VICTORIA steps forward to “knight” BERT and give a regal token to the CHILDREN.)

ALL (EXCEPT MARY POPPINS)

WHEN MARY HOLDS YOUR HAND, YOU FEEL SO GRAND.
YOUR HEART STARTS BEATING LIKE A BIG BRASS BAND.
OH, IT'S A JOLLY HOLIDAY WITH MARY.
(IT'S NO WONDER THAT IT'S MARY THAT WE LOVE.)
NO WONDER THAT IT'S MARY THAT WE LOVE.
NO WONDER THAT IT'S MARY THAT WE LOVE!

#6A – *But How*

orchestra

(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.)

MICHAEL

Jane. Did that really happen?

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?

NELEUS

(shakes his head sadly)

No. He lives far away from here.

JANE

Do you really miss him?

NELEUS

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

MICHAEL

I'll have to think about that.

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

PARK KEEPER

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

BERT

What?

PARK KEEPER

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

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

MARY POPPINS

Do you mean you've lost your marbles?

(NELEUS vaults into place.)

PARK KEEPER

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

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

What? Oh, Lummy!

(The PARK KEEPER exits.)

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.

#6B – *A Bit of Imagination*

orchestra

(There's a big clap of thunder and it starts to pour. The CHILDREN run through the rain under MARY POPPINS's umbrella towards No. 17. As they reach the house, the figure of a small wizened woman [the BIRD WOMAN] passes them by.)

JANE

Neleus must be so lonely. Could his father ever come to stay?

MARY POPPINS

Anything can happen if you let it.

JANE

How long will you stay?

MARY POPPINS

We'll see.

MICHAEL

You won't leave us, will you, Mary Poppins?

MARY POPPINS

I'll stay until the wind changes. Now run along in.

BERT

Goodnight, Jane. Goodnight, Michael. Goodnight, Mary.

MARY POPPINS

Goodnight, Bert.

(The CHILDREN and MARY POPPINS enter the house.)

SCENE 5: LET'S HOPE SHE WILL STAY – Parlor

(WINIFRED is at the study door. GEORGE is working at his desk. The CHILDREN and MARY take off their outdoor clothes.)

WINIFRED

Jane and Michael want to say goodnight.

GEORGE

Tell them you've given me the message.

WINIFRED

George, please...

(GEORGE reluctantly comes out into the hall.)

JANE

Oh, Daddy! We've had a fantastic day! We sang with a busker, danced with a statue, and met Queen Victoria! You wouldn't have approved but—

GEORGE

If you know that, then why did you do it?

MICHAEL

Daddy, could I have a kite? A proper one?

GEORGE

Could you fly it?

MICHAEL

You could always teach me.

GEORGE

When would I have the time to do that?

(MICHAEL accepts this with a sad nod. He's used to it.)

JANE

Daddy, who was the father of Neleus?

GEORGE

Would you please let me get on! Goodnight!

(As the children go out, GEORGE returns to the study and takes up his pen with a sigh.)

WINIFRED

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

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.

(WINIFRED)

AND AS FOR HIS "BEST PEOPLE,"
WELL, I'D LIKE TO SAY "NO THANKS."
THEY'RE NOT EXACTLY MY IDEA OF BEING MRS. BANKS.

(JANE and MICHAEL appear and look out a window.)

JANE

I STILL FEEL AS IF I'M DREAMING.

MICHAEL

SO MUCH FUN IN JUST ONE DAY.

JANE, MICHAEL

WHEN MARY HOLDS YOUR HAND, YOU FEEL SO GRAND.
YOUR HEART STARTS BEATING LIKE A BIG BRASS BAND.

JANE

I'M SURE NELEUS IS BEAMING.

MICHAEL

LET'S HOPE SHE WILL STAY.

JANE

Goodnight, Neleus.

WINIFRED

LET'S HOPE SHE WILL STAY.

JANE, MICHAEL

LET'S HOPE SHE WILL STAY.

GEORGE

PRECISION AND ORDER...

(MARY POPPINS sends the CHILDREN into the nursery for bed.)

SCENE 6: SPOONFUL OF SUGAR – Street, Kitchen

#7A – *Winds Do Change*

Bert

(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 CHIMINEY, 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.)

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?

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.)

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!

WINIFRED (O.S.)

Mrs. Brill, go up and get ready now —

(WINIFRED appears in the doorway and breaks off, stunned.)

WINIFRED

(to JANE and MICHAEL)

What have you done! Robertson Ay! Robertson Ay! Oh dear, should I call a doctor?

MARY POPPINS

(entering, as if on cue)

I don't think that will be necessary, ma'am.

WINIFRED

(to JANE and MICHAEL)

How can you be so unkind, when you know how important my party is? You deserve some very nasty medicine! Just you wait 'til bedtime!

(MARY POPPINS enters and removes a medicine bottle and spoon from a cabinet.)

MARY POPPINS

Oh, I don't think we should wait 'til then, ma'am. Why not go up and get changed?

(to the CHILDREN)

We'll clear up, won't we?

(WINIFRED exits the kitchen.)

MICHAEL

But we're not ill! I won't take it, and you can't make me!

MARY POPPINS

In that, as in so many things, your information is faulty. Open.

(MARY POPPINS pours a spoonful of liquid into MICHAEL's mouth. He runs his tongue round his lips.)

MICHAEL

But... it's strawberry ice!

MARY POPPINS

Now you.

(MARY POPPINS walks towards JANE, who whispers anxiously.)

JANE

I'm not sure I like strawberry ice.

MARY POPPINS

I'm not sure I care. Open.

(JANE does, screwing up her face. She is similarly surprised.)

JANE

Lime Cordial!

MARY POPPINS

Now, off we go, you two. Michael, I know you like to keep things neat. Jane...

MICHAEL

I told you she was tricky.

JANE

Must we? Can't Robertson Ay do it when he wakes up? He is a servant.

MARY POPPINS

With that attitude, you'll get through a lot of staff before you're very old. Besides...

#8 – *A Spoonful of Sugar*

Mary Poppins, Jane, Michael,
Robertson Ay, Winifred

(MARY POPPINS)

In every job that must be done, there is an element of fun.

YOU FIND THE FUN AND SNAP! THE JOB'S A GAME.
AND EV'RY TASK YOU UNDERTAKE
BECOMES A PIECE OF CAKE.
A LARK! A SPREE!
IT'S VERY CLEAR TO SEE...

(MARY hands brooms to the CHILDREN and they begin to sweep.)

THAT A SPOONFUL OF SUGAR HELPS THE MEDICINE GO DOWN,
THE MEDICINE GO DOWN, MEDICINE GO DOWN.
JUST A SPOONFUL OF SUGAR HELPS THE MEDICINE GO DOWN
IN A MOST DELIGHTFUL WAY.

(A bird chirps. MARY POPPINS looks out the window.)

Oh, my point exactly.

THE HONEYBEES THAT FETCH THE NECTAR
FROM THE FLOWERS TO THE COMB
NEVER TIRE OF EVER BUZZING TO AND FRO,
BECAUSE THEY TAKE A LITTLE NIP
FROM EVERY FLOWER THAT THEY SIP.
AND HENCE

JANE, MICHAEL

AND HENCE

MARY POPPINS

THEY FIND

JANE, MICHAEL

THEY FIND

MARY POPPINS, JANE, MICHAEL

THEIR TASK IS NOT A GRIND.

FOR A SPOONFUL OF SUGAR HELPS THE MEDICINE GO DOWN,
THE MEDICINE GO DOWN, MEDICINE GO DOWN.

JUST A SPOONFUL OF SUGAR HELPS THE MEDICINE GO DOWN
IN A MOST DELIGHTFUL WAY.

(MARY POPPINS takes a good survey of the kitchen.)

MARY POPPINS

Cups on saucers, please.

(with a flash, restores part of the kitchen)

Spit-spot!

(restores another part of the kitchen)

Is this how you usually do it, Michael?

(MARY POPPINS pulls out the medicine and takes a nip.)

Rum punch! My favorite!

(MARY POPPINS gives ROBERTSON AY a spoonful. He revives.)

ROBERTSON AY

AH AH-AH-AH-AH AH, AH-AH-AH-AH AH, AH-AH-AH-AH –

(Winifred enters.)

WINIFRED

Ah! Mary Poppins, you're a miracle worker! How did you get them to do it?

(JANE and MICHAEL look on expectantly.)

MARY POPPINS

JUST A SPOONFUL OF SUGAR HELPS THE MEDICINE GO DOWN,

WINIFRED

THE MEDICINE?

MARY POPPINS

GO DOWN, MEDICINE

WINIFRED

GO DOWN.

MARY POPPINS, JANE, MICHAEL

JUST A SPOONFUL OF SUGAR HELPS THE MEDICINE GO DOWN
IN A MOST DELIGHTFUL WAY.

WINIFRED

So...

JUST A SPOONFUL OF SUGAR HELPS THE MEDICINE GO DOWN,

ROBERTSON AY

(in a grand vibrato, which shocks him)

THE MEDICINE GO DOWN!

WINIFRED

MEDICINE GO DOWN.

WINIFRED, JANE, MICHAEL

JUST A SPOONFUL OF SUGAR HELPS THE MEDICINE GO DOWN

MARY POPPINS

IN A MOST DELIGHTFUL WAY...

ALL

IN A MOST DELIGHTFUL WAY!

JUST A SPOONFUL OF SUGAR HELPS THE MEDICINE GO DOWN,
THE MEDICINE GO DOWN, MEDICINE GO DOWN.

JUST A SPOONFUL OF SUGAR HELPS THE MEDICINE GO DOWN

WINIFRED, JANE, MICHAEL

IN A MOST DELIGHTFUL WAY

MARY POPPINS

IN A MOST DELIGHTFUL

ALL

IN A MOST DELIGHTFUL WAY!

MARY POPPINS

(to WINIFRED)

We'll be off now, ma'am.

(to CHILDREN)

Come along, children. Best foot forward.

(MARY POPPINS and the CHILDREN exit with ROBERTSON AY, passing MRS. BRILL, who is carrying a handful of envelopes.)

MRS. BRILL

(to WINIFRED)

I'm sorry, ma'am. Apparently, these came this morning, and Robertson Ay forgot to give them to you. They're apologies, ma'am, from your guests. They're not coming, none of them.

WINIFRED

(takes the envelopes)

Oh. Do you think we chose the wrong day?

MRS. BRILL

No, ma'am, I think you asked the wrong people.

(MRS. BRILL exits. The mood changes.)

WINIFRED

IN A MOST DELIGHTFUL WAY...

(Dejected, WINIFRED exits.)

SCENE 7: THE BANK – Bank

(MARY POPPINS, JANE, and MICHAEL exit No. 17 and walk towards the city.)

#9 – *Precision and Order*

Clerks, Chairman, Von Hussler, Northbrook

JANE

Mary Poppins, where are we going today?

MARY POPPINS

I thought we could play our next game.

MICHAEL

What game?

MARY POPPINS

“A Visit to the Bank.”

MICHAEL

That’s not a game! Did Daddy agree?

JANE

If he did, you must have put the idea into his head somehow.

MARY POPPINS

What an impertinent thing to say. Me, putting ideas into other people’s heads. Really!

(MARY POPPINS and the CHILDREN exit. The Bank is revealed: a hive of industry with neither heart nor soul.)

CLERKS

PRECISION AND ORDER,
COGS IN A WHEEL,
OPENING A LEDGER,
CLOSING A DEAL.
PRUDENT INVESTMENT,
FINANCIAL SENSE.
OUR PERFECT RAY OF SUNSHINE:
POUNDS, SHILLINGS, AND PENCE.

(The CHAIRMAN of the bank gives his daily briefing to his BOARD, which includes GEORGE BANKS.)

MISS SMYTHE

Good morning, Mr. Chairman.

CHAIRMAN

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,

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.

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?

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

(this horrible image almost overpowering him)

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

(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

A MAN WITH DREAMS THAT LIFE HASN'T BROKEN,
A MAN WITH HOPES, AMBITIONS TO FULFILL,
A MAN YOU'RE CERTAIN AT FIRST GLANCE
DESERVES A CHANCE...

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

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

NORTHBROOK

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

SCENE 8: FEED THE BIRDS – Cathedral Steps#10 – *Feed the Birds*

Bird Woman, Mary Poppins, Ensemble

(The austere columned facade of St. Paul's Cathedral. On the steps, the old BIRD WOMAN proffers seed to the CHILDREN and MARY POPPINS.)

BIRD WOMAN

FEED THE BIRDS, TUPPENCE A BAG,
TUPPENCE, TUPPENCE, TUPPENCE A BAG.

MICHAEL

There's that horrible old woman!

MARY POPPINS

Don't point. And for your information, she is not in the least horrible.

JANE

But she's just a bundle of rags!

MARY POPPINS

When will you learn to look past what you see?

EARLY EACH DAY TO THE STEPS OF SAINT PAUL'S
THE LITTLE OLD BIRD WOMAN COMES.
IN HER OWN SPECIAL WAY TO THE PEOPLE SHE CALLS:

BIRD WOMAN

COME, BUY MY BAGS FULL OF CRUMBS.
COME FEED THE LITTLE BIRDS,
SHOW THEM YOU CARE,
AND YOU'LL BE GLAD IF YOU DO.
THEIR YOUNG ONES ARE HUNGRY,
THEIR NESTS ARE SO BARE.
ALL IT TAKES IS TUPPENCE FROM YOU.
FEED THE BIRDS, TUPPENCE A BAG,
TUPPENCE, TUPPENCE, TUPPENCE A BAG.

MARY POPPINS

FEED THE BIRDS, THAT'S WHAT SHE CRIES
WHILE OVERHEAD HER BIRDS FILL THE SKIES.

ENSEMBLE (O.S.)

AH...

(MICHAEL reaches into his pocket and moves towards the BIRD WOMAN.)

JANE

What are you doing?

MICHAEL

I'm going to give her my sixpence.

JANE

What a waste!

MARY POPPINS

That's a matter of opinion.

(giving the BIRD WOMAN a coin)

Here. One bag, please.

(to MICHAEL)

Save your sixpence.

(MARY POPPINS gives the bag to MICHAEL, who throws the seed.)

ALL AROUND THE CATHEDRAL
THE SAINTS AND APOSTLES
LOOK DOWN AS SHE SELLS HER WARES.
ALTHOUGH YOU CAN'T SEE THEM,
YOU KNOW THEY ARE SMILING
EACH TIME SOMEONE SHOWS THAT HE CARES.

THOUGH HER WORDS ARE SIMPLE AND FEW,
LISTEN, LISTEN, SHE'S CALLING TO YOU.

BIRD WOMAN

FEED THE BIRDS, TUPPENCE A BAG,
TUPPENCE, TUPPENCE,

MARY POPPINS, BIRD WOMAN

TUPPENCE A BAG.

MICHAEL

(shakes out the last of the seed)

All gone.

(MICHAEL tosses the bag on the ground, but catches MARY POPPINS's stare and quickly picks it up.)

BIRD WOMAN

TUPPENCE, TUPPENCE, TUPPENCE A BAG.

(MARY POPPINS exits with the CHILDREN.)

SCENE 9: SUPERCALIFRAGILISTICEXPIALIDOCIOUS – Park#10A – *Talking Shop*

orchestra

(BERT enters with WILLOUGHBY, who barks at him.)

BERT

You don't say. Well, here she is now. You can tell her yourself.

(MARY POPPINS and the CHILDREN enter. WILLOUGHBY barks.)

JANE

Isn't that Miss Lark's dog, Willoughby?

MARY POPPINS

Don't interrupt when someone's barking.

(to WILLOUGHBY)

You were saying?

(WILLOUGHBY barks again. MARY POPPINS answers in an acid tone.)

Really? Well, if she keeps wandering off, perhaps it would be better if you kept her on a lead.

MISS LARK

(offstage)

Willoughby!

MARY POPPINS

Ah look, here she comes now.

MISS LARK

Willoughby! It's all right. Mummy's here!

(MISS LARK hurries to WILLOUGHBY, who barks eagerly as she scoops him up.)

You know, sometimes you'd almost think he could talk.

(WILLOUGHBY barks. Smothering the dog with kisses, MISS LARK rushes off.)

JANE

Bert, can Willoughby really talk?

BERT

Of course he can. Getting him to stop is the problem.

MICHAEL

(to MARY POPPINS)

How do you learn to talk dog?

MARY POPPINS

How do you think? Master the grammar—

BERT

Practice when you can—

MARY POPPINS

And avoid mongrels.

MARY POPPINS, BERT

Far too much slang.

MARY POPPINS

Now, come along. I can't stand here all day talking shop.

MICHAEL

"Talking shop"? What a silly expression.

MARY POPPINS

There's nothing silly about it in the least.

JANE

What do you buy in a talking shop?

MARY POPPINS

Conversations, of course.

JANE

Well, I've never seen a talking shop.

MARY POPPINS

Well, there is only one, and it belongs to Mrs. Corry.

MICHAEL

Who's Mrs. Corry?

BERT

"Who's Mrs. Corry?" Mrs. Corry is older than anyone in the world. She talked to William before he went conquering, to Vlad before he went impaling, and to Alexander when he weren't so great.

MARY POPPINS

We'll have to call at her shop in the park.

JANE

There is no shop in the park.

MARY POPPINS

Remember, anything can happen if you let it.

(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

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)

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

orchestra

(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?

JANE

Well, I see "Dog" and "Cat."

MRS. CORRY

"Rautoplex." That's nine.

BERT

"Lapitoferus." That's eleven. Nearly there.

JANE

Those don't count. You made them up!

MRS. CORRY

And where do you think words came from in the first place? Somebody had to make them up.

MARY POPPINS

You know, we can always use the same letter more than once. Now let me see... Super... calif... ragil... istic... expi... ali... docious!

#11 – *Supercalifragilisticexpialidocious* Mary Poppins, Bert, Jane, Michael,
Mrs. Corry, Customers

MICHAEL

That's not a word.

MARY POPPINS

Of course it's a word. And unless I'm very much mistaken, I think it's going to prove a rather useful one.

WHEN TRYING TO EXPRESS ONESELF, IT'S FRANKLY QUITE ABSURD
TO LEAF THROUGH LENGTHY LEXICONS TO FIND THE PERFECT WORD.
A LITTLE SPONTANEITY KEEPS CONVERSATION KEEN.
YOU NEED TO FIND A WAY TO SAY PRECISELY WHAT YOU MEAN.

SUPERCALIFRAGILISTICEXPIALIDOCIOUS,
EVEN THOUGH THE SOUND OF IT IS SOMETHING QUITE ATROCIOUS,
IF YOU SAY IT LOUD ENOUGH, YOU'LL ALWAYS SOUND PRECOCIOUS.
SUPERCALIFRAGILISTICEXPIALIDOCIOUS.

(The CUSTOMERS draw in and join MRS. CORRY in the chorus.)

MRS. CORRY, CUSTOMERS

UM DIDDLE IDDLE IDDLE UM DIDDLE AY.
UM DIDDLE IDDLE IDDLE UM DIDDLE AY.

JANE

But it doesn't mean anything!

MRS. CORRY, CUSTOMERS

UM DIDDLE IDDLE IDDLE UM DIDDLE AY.

MARY POPPINS

It can mean exactly what you want it to...

MRS. CORRY, CUSTOMERS

UM DIDDLE IDDLE IDDLE UM DIDDLE AY.

MARY POPPINS

WHEN STONE-AGE MEN WERE CHATTING,
SIMPLY GRUNTING WOULD SUFFICE.

MRS. CORRY, CUSTOMERS

UGH!

BERT

THOUGH IF THEY'D HEARD THIS WORD
THEY MIGHT HAVE USED IT ONCE OR TWICE.

MRS. CORRY

I'M SURE EGYPTIAN PHARAOHS WOULD HAVE GRASPED IT IN A JIFF.
THEN EVERY SINGLE PYRAMID WOULD BEAR THIS HIEROGLYPH.
OH, SUPERCALIFRAGILISTICEXPIALIDOCIOUS.
SAY IT AND WILD ANIMALS WILL NOT SEEM SO FEROCIOUS.

CUSTOMERS

Grrr!

MARY POPPINS

ADD SOME FURTHER FLOURISHES—IT'S SO ROCOCOCOCIOUS.

MRS. CORRY

AH-AH-AH-AH-AH

MARY POPPINS

AH-AH-AH-AH-AH

BERT

AH AH AH AH!

MARY POPPINS, MRS. CORRY, BERT, JANE, MICHAEL

SUPERCALIFRAGILISTICEXPIALIDOCIOUS.

MRS. CORRY, BERT, JANE, MICHAEL, CUSTOMERS

UM DIDDLE IDDLE IDDLE UM DIDDLE AY.
 UM DIDDLE IDDLE IDDLE UM DIDDLE AY.
 UM DIDDLE IDDLE IDDLE UM DIDDLE AY.
 UM DIDDLE IDDLE IDDLE UM DIDDLE AY.

BERT

THE DRUIDS COULD HAVE CARVED IT
 ON THEIR MIGHTY MONOLITHS.

MRS. CORRY

THE ANCIENT GREEKS I'M CERTAIN WOULD HAVE
 USED IT IN THEIR MYTHS.

MARY POPPINS

I'M SURE THE ROMAN EMPIRE ONLY ENTERED THE ABYSS
 BECAUSE THOSE LATIN SCHOLARS NEVER HAD A WORD LIKE THIS.

BERT, MRS. CORRY, MARY POPPINS, JANE, MICHAEL

SUPERCALIFRAGILISTICXPALIDOCIOUS.

CUSTOMERS

YUM YUM YUM YUM YUM.

MARY POPPINS

IF YOU SAY IT SOFTLY THE EFFECT CAN BE HYPNOTIOUS.

BERT

CHECK YOUR BREATH BEFORE YOU SPEAK IN CASE IT'S HALITOTIOUS.

JANE, MICHAEL, CUSTOMERS

Yuck!

ALL

SUPERCALIFRAGILISTICXPALIDOCIOUS.
 UM DIDDLE IDDLE IDDLE UM DIDDLE AY.
 UM DIDDLE IDDLE IDDLE UM DIDDLE AY.
 UM DIDDLE IDDLE IDDLE UM DIDDLE AY.
 UM DIDDLE IDDLE IDDLE UM DIDDLE AY.

MARY POPPINS

You know you can say it backwards, which is suoicodilaipxecitsiligarfilacrepus.

MICHAEL

She may be tricky, but she's bloody good!

(ALL gasp at MICHAEL's cheekiness!)

MARY POPPINS

SO WHEN THE CAT HAS GOT YOUR TONGUE,
THERE'S NO NEED FOR DISMAY.
JUST SUMMON UP THIS WORD
AND THEN YOU'VE GOT A LOT TO SAY.

BERT

PICK OUT THOSE EIGHTEEN CONSONANTS,
ADD SIXTEEN VOWELS AS WELL,
AND PUT THEM IN AN ORDER WHICH IS VERY HARD TO SPELL.

(As MARY POPPINS spells, BERT acts out the letters.)

MARY POPPINS

S-U-P-E-R, C-A-L-I-F, R-A-G-I-L, I-S-T-I-C-E-X-P-I-A-L-I-D

MICHAEL, JANE

(jumping in quickly)

O-C-I-O-U-S

BERT

Smarty pants!

(ALL join in the charades.)

ALL

S-U-P-E-R, C-A-L-I-F, R-A-G-I-L, I-S-T-I-C-E-X-P-I-A-L-I-D,
O-C-I-O-U-S.
S-U-P-E-R (S-U-P-E-R), C-A-L-I-F (C-A-L-I-F), R-A-G-I-L (R-A-G-I-L),
I-S-T-I-C-E-X-P-I-A-L-I-D, O-C-I-O-U-S.

(increasing in tempo)

S-U-P-E-R (S-U-P-E-R), C-A-L-I-F (C-A-L-I-F), R-A-G-I-L (R-A-G-I-L),
I-S-T-I-C-E-X-P-I-A-L-I-D, O-C-I-O-U-S.

BERT

Here we go!

ALL

SUPERCALIFRAGILISTICXPIALIDOCIOUS,
EVEN THOUGH THE SOUND OF IT IS SOMETHING QUITE ATROCIOUS,
IF YOU SAY IT LOUD ENOUGH, YOU'LL ALWAYS SOUND PRECOCIOUS.
SUPERCALIFRAGILISTIC --

MICHAEL, JANE

SUPERCALIFRAGILISTIC --

ALL

SUPERCALIFRAGILISTICXPIALIDOCIOUS.

SUPERCALIFRAGILISTICXPIALIDOCIOUS!

(MRS. CORRY, MARY POPPINS, JANE and MICHAEL exit as Mrs. Corry's Shop magically fades away.)

(#11A) Supercalifragilisticxpialidocious (Reprise) / The Wind May Blow

Bert, Customers

BERT, CUSTOMERS

SUPERCALIFRAGILISTICXPIALIDOCIOUS.

SUPERCALIFRAGILISTICXPIALIDOCIOUS.

SUPERCALIFRAGILISTICXPIALIDOCIOUS.

SUPERCALIFRAGILISTICXPIALIDOCIOUS.

S-U-P-E-R (S-U-P-E-R), C-A-L-I-F (C-A-L-I-F), R-A-G-I-L (R-A-G-I-L),

I-S-T-I-C-E-X-P-I-A-L-I-D, O-C-I-O-U-S.

BERT

Here we go!

BERT, CUSTOMERS

SUPERCALIFRAGILISTICXPIALIDOCIOUS,

EVEN THOUGH THE SOUND OF IT IS SOMETHING QUITE ATROCIOUS,

IF YOU SAY IT LOUD ENOUGH YOU'LL ALWAYS SOUND PRECOCIOUS.

SUPERCALIFRAGILISTIC –

BERT

DOCIOUSALIEXPILISTIC –

BERT, CUSTOMERS

SUPER-CALIF-RAGILISTIC-EXPI-ALI-DO-CIOUS.

SUPERCALIFRAGILISTICXPIALIDOCIOUS!

(ALL exit.)

SCENE 10: BAD NEWS – Street, Parlor

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

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.

BERT

A GAME IS PLAYED, A CHANGE IS MADE,
 BUT STILL THE ROAD IS LONG.
 AND THOUGH THEY MIGHT YET FLY A KITE,
 SOMETIMES THE WIND'S TOO STRONG.

(GEORGE BANKS appears and enters the house. He looks extremely worried. He is greeted by a surprised WINIFRED. He puts down his briefcase as she helps him off with his coat.)

WINIFRED

George? What's happened? Are you ill?

GEORGE

No. Should I be?

WINIFRED

Of course not. Only... why on earth are you home so early? Is everything all right?

GEORGE

No, everything's all wrong.

WINIFRED

My dear, what is it?

GEORGE

If you must know, I refused some German chap a loan. It seems he went to our chief rivals. They gave him the money and now it's turned into a gold mine.

WINIFRED

Well, they can't expect you to get it right every time.

GEORGE

Can't they? That's exactly what they expect.

(Before GEORGE can say more, the CHILDREN run downstairs, followed by MARY POPPINS.)

JANE, MICHAEL

(à cappella)

OH! SUPERCALIFRAGILISTICEXPIALIDOCIOUS!
 EVEN THOUGH THE SOUND OF IT IS SOMETHING QUITE ATROCIOUS,
 IF YOU SAY IT LOUD ENOUGH—

GEORGE

That is more than loud enough! Go to your room!

MICHAEL

But we were just—

GEORGE

I don't care what you were "just"! Upstairs! Now! Where's my briefcase? I put it here...

(MICHAEL has hidden it behind his back. GEORGE turns towards him.)

Michael?

(MICHAEL has transferred the case to JANE. He holds up both hands.)

Jane?

(JANE slides the briefcase back to her brother and holds up her hands. But this time GEORGE has seen the maneuver and shouts.)

Will you give it to me!

(With a roar of fury, he spins MICHAEL around and roughly snatches the case away. ALL are shocked by the violence and intensity of his anger. He turns on WINIFRED.)

Must I put up with this behavior? You're their mother! Why can't you do something!

WINIFRED

(attempting to take control of the situation)

Well, I can try not shouting for a start.

GEORGE

Mary Poppins! You are here to teach the children manners, and just look at them! They're a pair of little savages! If I had my way, you'd be out of this house by—

WINIFRED

George! You're tired.

(GEORGE retires to the study, dejected, and closes the door.)

Mary Poppins, don't bring the children down tonight. Mr. Banks is quite exhausted. Perhaps you could keep them occupied.

MARY POPPINS

I hope you haven't forgotten, ma'am, tonight's my evening out.

JANE

What?

WINIFRED

Oh dear, I had forgotten. I suppose the best people wouldn't ask you to change your plans?

MARY POPPINS

No ma'am, they wouldn't.

WINIFRED

I thought not.

JANE

That's not fair! Daddy loses his temper and we're shut up in the nursery! Daddy's mean and rotten and I hate him!

WINIFRED

Jane! Take that back this instant! I will not have you criticize your father.

MICHAEL

Why not? He criticizes you! Last week he said you were neither use nor ornament.

WINIFRED

How dare you –

MICHAEL

I heard him say it and so did you!

(This one is below the belt. WINIFRED answers with some dignity.)

WINIFRED

Sometimes people say things they don't mean. Take the children upstairs please, Mary Poppins.

(JANE and MICHAEL follow the nanny up. WINIFRED goes to the study door. She hesitates, then opens it and enters.)

George?

GEORGE

What is it now?

WINIFRED

I thought you might like to talk about it.

GEORGE

What would be the point?

WINIFRED

Perhaps I can help.

GEORGE

Don't be ridiculous.

WINIFRED

I'm serious, George. If you have troubles, I'd like to share them.

GEORGE

Don't worry. You will.

(lifts his head, stares at WINIFRED)

The fact is I've been suspended without salary until they decide what to do with me.

(WINIFRED gasps with shock.)

#11B – *Twists and Turns*

Bert

BERT

TWISTS AND TURNS, UPS AND DOWNS,
ONE MOMENT SMILES, NEXT MOMENT FROWNS.
BUT BAD-TEMPERED FACES HAD BETTER CHANGE QUICK,
'CAUSE IF THE WIND CHANGES, THE FACE MIGHT JUST STICK.
CHIM CHIMINEY, CHIM CHIM CHER-EE CHIM CHER-OO.

SCENE 11: PLAYING THE GAME – Nursery

(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.

JANE

No, you could not!

MICHAEL

Yes, I could, and I jolly well would!

(MICHAEL grabs the doll called VALENTINE.)

JANE

Give that to me!

(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.

MARY POPPINS

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

JANE

But we haven't had our milk –

MARY POPPINS

There'll be no butts. 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!

MARY POPPINS

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

#12 – *Playing the Game*

Mary Poppins, Valentine, Doll,
Teddy Bear, Punch, Toys

(MARY POPPINS puts VALENTINE inside the dollhouse.)

MICHAEL

Well, I won't go to sleep, and you can't make me.

MARY POPPINS

In that, as in so many things...

JANE, MICHAEL

Your information...

MARY POPPINS

Is faulty.

(MARY POPPINS snaps her fingers, and JANE and MICHAEL fall instantly asleep.)

PLAYING THE GAME,
TAKING YOUR TURN,
SOME CHILDREN LOSE,
SOME CHILDREN LEARN.

TREAT THE TOYS NICELY
AND MAYBE THEY'LL TREAT YOU THE SAME,
PLAYING THE GAME.

Are you feeling any better, Valentine?

(VALENTINE emerges from the dollhouse, now human-scale.)

VALENTINE

Much better, thank you.

MARY POPPINS

TEMPERS ARE FRAYED.
TEMPERS ARE LOST.
NOBODY STOPS TO THINK OF THE COST.

VALENTINE

But they tore my arm... again!

MARY POPPINS

Oh dear, children who lose their temper will lose everything else in the end.

VALENTINE

THEY'RE NOT... PLAYING THE GAME,
NOT PLAYING FAIR,
NOT WITH THE DOLL,
NOT WITH THE BEAR.

(A DOLL and a TEDDY BEAR emerge from the doll's house.)

VALENTINE, DOLL, TEDDY BEAR

THROWN ON THE FLOOR

(VALENTINE, DOLL, TEDDY BEAR)

AND NEGLECTED,
AND THEY WERE TO BLAME,
PLAYING THE GAME.

VALENTINE

Please tell them, Mary Poppins.

MARY POPPINS

Why don't you tell them?

(MARY POPPINS snaps her fingers once more, and JANE and MICHAEL sit up in bed at once, staring.)

JANE

What's going on? What's happened to the toys?

MICHAEL

Make them go small and get back in their box!

MARY POPPINS

Why? You've hurt them and called them names. Now it's their turn.

SUMMON THE TOYS.
NOW IS THE TIME
TO TELL OF YOUR WOES,
TO TELL OF THEIR CRIME.

(Enormous TOYS emerge from the shadows and dance, MR. PUNCH in the middle.)

MR. PUNCH

CRIME!

TOYS

CRIME!

MARY POPPINS

COME ONE, COME ALL,
ENTER THE FRAY.
THEY NEED TO HEAR
WHAT YOU HAVE TO SAY.

(The TOYS taunt the CHILDREN.)

MICHAEL

Make them stop!

VALENTINE

THOSE GIRLS AND BOYS

TOYS

THOSE GIRLS AND BOYS

VALENTINE

WHO TREAT US THIS WAY

TOYS

WHO TREAT US THIS WAY

VALENTINE

DON'T DESERVE FUN,

TOYS

DON'T DESERVE FUN,

VALENTINE, TOYS

SO WHY SHOULD WE STAY?

VALENTINE

THEY STAMP AND SHOUT,

TOYS

THEY STAMP AND SHOUT,

VALENTINE, TOYS

CREATE SUCH A FUSS.

THEY NEED TO LEARN

THE VALUE OF US.

MARY POPPINS

Well?

MICHAEL

You think you know everything!

MARY POPPINS

I couldn't agree more. Jane?

JANE

They're our toys, and we'll do what we like with them! So there!

MARY POPPINS

So there, indeed.

(MARY POPPINS snaps her fingers a third time, and JANE and MICHAEL once again fall asleep. MARY POPPINS ushers the dancing TOYS out into the night, leaving her alone with the sleeping children.)

(MARY POPPINS)

PLAYING THE GAME,
HAVING A BALL.
THOSE WHO WON'T PLAY
SHAN'T PLAY AT ALL.

TOYS

WILL WE MEET AGAIN?

MARY POPPINS

MAYBE WHEN THEY'VE LEARNED TO PLAY THE GAME.

(MARY POPPINS hears the sound of whistling, goes to the fireplace, and shouts up the chimney.)

Is that you Bert?

(MARY POPPINS steps into the fireplace.)

SCENE 12: CHIM CHIMINEY – Roof#13 – *Chim Chim Cher-ee*

Bert, Mary Poppins

*(BERT sits on the roof, whistling and holding a chimney sweep's brush.)***BERT**

UP WHERE THE SMOKE IS ALL BILLOWED AND CURLED,
 'TWEEN PAVEMENT AND STARS IS THE CHIMNEY SWEEP'S WORLD.
 WHERE THERE'S 'ARDLY NO DAY NOR 'ARDLY NO NIGHT,
 THERE'S THINGS 'ALF IN SHADOW AND 'ALFWAYS IN LIGHT
 ON THE ROOFTOPS OF LONDON...

(MARY POPPINS appears.)

Coo... what a sight!

*(BERT helps MARY POPPINS onto the roof. She puts down her bag and umbrella.)***MARY POPPINS**

Oh. So you are a sweep now, are you?

*(BERT pats the seat on the chimney stack next to him and nods at the roofs of London spread out before their eyes. MARY POPPINS sits.)***BERT**

The best view in the world, eh? And who gets to see it? The birds, the stars, and
 the chimney sweeps. Nothing to beat it, eh?

NOW AS THE LADDER OF LIFE HAS BEEN STRUNG,
 YOU MAY THINK A SWEEP'S ON THE BOTTOM-MOST RUNG.
 THOUGH I SPENDS ME TIME IN THE ASHES AND SMOKE,
 IN THIS WHOLE WIDE WORLD, THERE'S NO 'APPIER BLOKE.

MARY POPPINS, BERT

CHIM CHIMINEY, CHIM CHIMINEY, CHIM CHIM CHER-EE,
 A SWEEP IS AS LUCKY AS LUCKY CAN BE.
 CHIM CHIMINEY, CHIM CHIMINEY, CHIM CHIM CHER-OO,

MARY POPPINS

GOOD LUCK WILL RUB OFF WHEN HE SHAKES HANDS WITH YOU.

BERT

OR BLOW ME A KISS,

MARY POPPINS

Bert...

BERT

AND THAT'S LUCKY TOO.

(MARY POPPINS stands and picks up her umbrella and bag.)

Oh, you're going then?

MARY POPPINS

The wind has changed.

BERT

But they're good kids, Mary.

MARY POPPINS

Would I be bothering with them if they weren't? But I can't help them if they won't let me, and there's no one so hard to teach as the child who knows everything.

BERT

So?

MARY POPPINS

So they've got to do the next bit on their own.

MARY POPPINS, BERT

CHIM CHIMINEY, CHIM CHIMINEY, CHIM CHIM CHER-EE,

MARY POPPINS

WHEN YOU'RE WITH A SWEEP, YOU'RE IN GLAD COMPANY.

Goodbye, Bert.

(MARY POPPINS exits.)

BERT

CHIM, CHIM, CHIM-CHIM CHER-EE,

WHEN YOU'RE WITH A SWEEP YOU'RE IN GLAD COMPANY.

NOWHERE IS THERE A MORE HAPPIER CREW

THAN THEM WHAT SINGS CHIM CHIM CHER-EE CHIM CHER-OO.

CHIM CHIMINEY, CHIM CHIM CHER-EE CHIM—

(MARY POPPINS flies away into the sky.)

MARY POPPINS

Cheerio, Bert. Keep an eye on them for me.

(JANE steps out of the nursery window with Mary Poppins's note in her hand. She scans the horizon desperately. A moment later, MICHAEL joins her.)

MICHAEL

She can't have left us!

JANE

Oh yes, she can. And she's taken all our toys.

MICHAEL

What does the note say?

(Before JANE can speak, MRS. BRILL comes out behind them.)

MRS. BRILL

What in the name of heaven are you two doing out here? Where's Mary Poppins?

JANE

Gone.

MRS. BRILL

Gone? Well if that doesn't take the bloomin' biscuit.

#13A – *Au Revoir*

orchestra

JANE

Mrs. Brill, what does "*Au revoir*" mean?

MRS. BRILL

Why?

JANE

Because that's what she's written in this note: "Dear Jane and Michael: Keep playing the games. *Au revoir*. Mary Poppins."

MRS. BRILL

It's French, I know that. Does it mean "God bless you"? Or is it "Good luck"? No, I remember now. "'Til we meet again." Now, come inside before you catch your death.

(END OF ACT ONE.)

ACT TWO

SCENE 1: BRIMSTONE AND TREACLE – Street, Parlor

#14 – *Cherry Tree Lane (Reprise)*

Mrs. Brill, Robertson Ay, Jane,
Michael, Winifred, George

(Several weeks have passed – it’s winter now. The wind blows hard. PEOPLE run by with heavy coats, chasing their hats down Cherry Tree Lane. BERT and ADMIRAL BOOM cross paths.)

BERT

‘Morning, Admiral.

ADMIRAL BOOM

Lovely weather!

(There’s a flurry of activity in the house. Watched by the CHILDREN on the stairs, WINIFRED hurries around seeing to the preparations. MRS. BRILL and ROBERTSON AY try to keep up.)

WINIFRED

Mrs. Brill, is the nursery tidy?

MRS. BRILL

As tidy as I can make it, ma’am.

WINIFRED

If you knew how hard it was to track her down!

MRS. BRILL

Really, ma’am? Fancy that.

(turns to ROBERTSON AY, who straightens the rugs)

COR, THEY GET THROUGH NANNIES FOR A FLIPPIN’ PASTIME.
NOW WHEN ONE RETURNS, THEY MAKE THIS FEARFUL FUSS.
NEVER LIKED HER MUCH WHEN SHE WAS HERE THE LAST TIME.

ROBERTSON AY

‘LEAST SHE MAKES LIFE EASIER FOR BOTH OF US!

(Muttering, MRS. BRILL walks past the CHILDREN.)

MICHAEL

Mrs. Brill, it is her, isn’t it?

MRS. BRILL

Well, I don't know who else.

MICHAEL

Why is it such a secret?

DO YOU THINK THAT SHE'S RETURNED
TO GET THINGS BACK THE WAY THEY WERE?

JANE

The note says, "'Til we meet again."

JANE, MICHAEL

I JUST KNOW IT MUST BE HER

WINIFRED

Oh my goodness, she'll be here any moment. Now, where is George?

(knocks on the door of the study)

GEORGE, DEAR
YOU'RE GOING TO BE SURPRISED—

(The door opens and a battle-weary GEORGE appears.)

GEORGE

Winifred, you know very well I hate surprises at the best of times.

WINIFRED

Not this one. Oh George, I do believe you're going to be proud of me for once!

(studies GEORGE, straightens his tie)

PRECISION AND ORDER,
IT'S PERFECTLY TRUE,
CAN REALLY MAKE A DIFFERENCE.
I'VE FOUND HER FOR YOU.
"CLEAR THINKING, SOUND JUDGEMENT,"
AND NOW WE'LL REGAIN
A HOME YOU CAN BE PROUD OF IN CHERRY TREE LANE.

Hurry up everybody! Into the hall! I want her to find everything

SPIT-SPOT SPIC AND SPAN.

ALL (EXCEPT GEORGE)

SPIC AND SPAN.

(ALL start to assemble in a nervous twitter.)

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

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!

(MISS ANDREW)

THESE CHILDREN HAVE BEEN SPOILED.
I'VE ARRIVED HERE JUST IN TIME.
BY CHANCE I'VE BROUGHT THE PUNISHMENT
THAT BEST BEFITS THE CRIME.

BRIMSTONE AND TREACLE AND COD-LIVER OIL,
LIBERAL DOSES OF EACH.
THESE ARE THE TREATS FROM WHICH CHILDREN RECOIL,
THE LESSONS I'M GOING TO TEACH.

JUST FOLLOW MY MODEL AND DON'T MOLLY-CODDLE.
IT MAY LEAD THE IRKSOME TO IRK.
SO SEEK SATISFACTION FROM PUNITIVE ACTION.
BRIMSTONE AND TREACLE WILL WORK.

Open!

(MISS ANDREW has taken a terrifying-looking bottle and a large spoon out of her bag. At first the CHILDREN eye the medicine with curiosity: perhaps it's the same as Mary Poppins's magic medicine. But MISS ANDREW pushes the spoon into the mouth of JANE, who gags with disgust, and then she turns to MICHAEL.)

MICHAEL

Does it taste as bad as it smells?

MISS ANDREW

Worse!

MICHAEL

Do I have to?

(MICHAEL has appealed to the spellbound WINIFRED.)

WINIFRED

Well, I—

MISS ANDREW

Open!

(MICHAEL obeys. Unconsciously, WINIFRED opens her mouth as well. MICHAEL swallows and splutters in disgust.)

BRIMSTONE AND TREACLE AND CARBOLIC SOAP,
THESE ARE THE TOOLS OF MY TRADE.
WITH SPOONFULS OF SUGAR, YOU DON'T HAVE A HOPE
OF SEEING THAT CHANGES ARE MADE.

(MISS ANDREW)

WHERE MANNERS ARE CHRONIC, MY TINCTURE'S THE TONIC
THAT'S CERTAIN TO WIPE OFF A SMIRK.
JUST POUR OUT A RATION IN MATRONLY FASHION.
BRIMSTONE AND TREACLE WILL WORK.

Your son will go to boarding school at once! As for the girl, I shall take charge of her myself!

(This thought is too terrible for the CHILDREN even to contemplate.)

I WON'T STAND FOR WHINING OR WHINGEING OR WHIMPERING,
CRYING OR LYING OR SOBBING OR SIMPERING.
I FEAR IT'S CLEAR THAT IN THESE TWO SUCH BAD HABITS LURK.
FIRST THREATEN TO THROTTLE THEN UNCORK THE BOTTLE.
BRIMSTONE AND TREACLE WILL WORK.

(tosses bag to WINIFRED)

Now, show me my room.

BRIMSTONE AND TREACLE WILL WORK!

(WINIFRED and MISS ANDREW go up the stairs to the nursery, leaving the stunned CHILDREN and SERVANTS.)

MRS. BRILL

She can't stay! They'll have to dismiss her.

(confidentially to ROBERTSON AY)

You know, I never thought I'd say this, but I'm disappointed, truly I am. I really thought it was going to be, yeah, you know, 'er, with the umbrella.

(MRS. BRILL and ROBERTSON AY exit. The CHILDREN are completely still.)

JANE

What are we going to do?

MICHAEL

The only thing we can do: run away!

(MICHAEL runs out of the house, followed by JANE.)

SCENE 2: LET'S GO FLY A KITE – Park

(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.

WITH TUPPENCE FOR PAPER AND STRINGS,
YOU CAN HAVE YOUR OWN SET OF WINGS.
WITH YOUR FEET ON THE GROUND YOU'RE A BIRD IN FLIGHT,
WITH YOUR FIST HOLDING TIGHT TO THE STRING OF YOUR KITE.

(MICHAEL takes the string, and BERT throws the kite up in the air.)

OH, LET'S GO FLY A KITE
UP TO THE HIGHEST HEIGHT.

(BERT)

LET'S GO FLY A KITE
AND SEND IT SOARING
UP THROUGH THE ATMOSPHERE,
UP WHERE THE AIR IS CLEAR.
OH, LET'S GO FLY A KITE.

(The wind dies and the kite falls.)

JANE

Try again.

(BERT picks up the kite as MICHAEL winds the string.)

BERT

Try again.

(The PARK KEEPER hurries over.)

PARK KEEPER

What's this? What's this? We don't allow litter here.

MICHAEL

It isn't litter. It's a kite.

(The PARK KEEPER looks up with a soft and foolish expression.)

PARK KEEPER

Oh, a kite is it? My word, it is. I haven't flown a kite since I was a boy.

(grabs the string)

Now we'll wind her up, give her a run, and away she'll go!

MICHAEL

(also grabs the string)

I want to do it.

PARK KEEPER

But you'll let me help, won't you? Seeing as I haven't flown a kite since I was a boy.

MICHAEL

(relinquishes the string)

Oh, all right.

(The PARK KEEPER starts to run this way and that as the kite takes wing.)

BERT, PARK KEEPER

WHEN YOU SEND IT FLYING UP THERE,
 ALL AT ONCE YOU'RE LIGHTER THAN AIR.
 YOU CAN DANCE ON THE BREEZE OVER 'OUSES AND TREES
 WITH YOUR FIST HOLDING TIGHT TO THE STRING OF YOUR KITE.

(Other KITE FLYERS enter with their kites.)

BERT, PARK KEEPER, JANE, MICHAEL, KITE FLYERS

OH! LET'S GO FLY A KITE
 UP TO THE HIGHEST HEIGHT.
 LET'S GO FLY A KITE
 AND SEND IT SOARING
 UP THROUGH THE ATMOSPHERE,
 UP WHERE THE AIR IS CLEAR.
 OH, LET'S GO FLY A KITE.

(Bert's kite has flown and now vanishes from sight.)

BERT

Reel it in!

MICHAEL

I can't! It's stuck.

JANE

I'll help.

PARK KEEPER

Let me.

(But it's no good. The kite would seem to be stuck fast.)

BERT

You can do it. Pull one more time.

MARY POPPINS

AH-AH-AH-AH-AH-AH

(Now the wind and the music reach a wild crescendo as, slowly, from high above, the familiar figure of MARY POPPINS comes into view.)

KITE FLYERS

AH! LET'S GO FLY A KITE
 UP TO THE HIGHEST HEIGHT.
 OH, LET'S GO FLY A KITE.

(In one hand MARY POPPINS holds the kite, in the other the carpet bag and the parrot-handled umbrella. She descends to the stage to the amazement of the CHILDREN and the PARK KEEPER alike. JANE runs forward.)

JANE

I knew it! Oh, Mary Poppins, I knew you'd come back!

(The CHILDREN hug MARY POPPINS.)

MARY POPPINS

Don't squeeze! I'm not a sardine in a tin.

#16A – *A Sight For Sore Eyes*

orchestra

(MARY POPPINS)

And where are your coats?

JANE

We didn't have time to put them on.

MARY POPPINS

And why not, may I ask?

MICHAEL

Because we've run away.

MARY POPPINS

Have you indeed?

(JANE's response comes in a torrent, an unstoppable flow of words that almost overpowers the girl as it all pours out.)

JANE

It's been so awful since you went away and now Miss Andrew's come and Daddy's ruined and we never helped him like you wanted us to and we were too stupid to hear what you were saying—

MARY POPPINS

Oh, my eye, but your life's a tragedy. Now let's go home. And don't dawdle.

MICHAEL

But she's there. She came this morning. As a surprise for Daddy.

MARY POPPINS

Did she?

(very firm)

Well, maybe I'll be a surprise for her.

(MARY POPPINS)

(warmly)

That was a lovely greeting, Bert.

BERT

I meant it, Mary... welcome. You're a sight for sore eyes.

JANE

You really are. Welcome back, Mary Poppins.

BERT

(winks at MARY POPPINS)

I told you they were good kids, Mary.

MARY POPPINS

And I told you they were worth bothering with.

(The PARK KEEPER has now recovered from his initial shock and for a brave moment he tries to block MARY POPPINS's way.)

PARK KEEPER

Now see here! It's against the regulations! Coming down from the sky like that! And where from, I'd like to know, ei? Where from?

(MARY POPPINS stops and eyes the PARK KEEPER coldly.)

MARY POPPINS

If I were a Park Keeper, I should straighten my cap and button my coat!

(The PARK KEEPER is speechless.)

Come along, children.

MICHAEL

Aren't you going to shake hands with Bert for luck?

MARY POPPINS

No.

MICHAEL

Why not? We have.

MARY POPPINS

I don't need any luck, thank you.

(MARY POPPINS exits with the children. The PARK KEEPER reaches for the kite, but then backs off as BERT moves to pick it up. With a wink, BERT signals that the PARK KEEPER can keep it. What glee!)

SCENE 3: GOOD FOR NOTHING – Park

(Evening falls, and the scene changes to another part of the park with trees and a bench. Young KITE FLYERS run through the trees on their way home, and BERT enters with a lamplighter's taper. GEORGE wanders in alone and slumps wearily onto the bench.)

#17 – *Good For Nothing / Being Mrs. Banks*

George, Winifred

GEORGE

ILLUSIONS MAY SHATTER, BUT MEMORIES STAY.
THE THINGS THAT REALLY MATTER I LOST ON THE WAY.
THE SOVEREIGN, THE MASTER, AND LONG MAY HE REIGN,
THE FAMOUS GOOD-FOR-NOTHING OF CHERRY TREE LANE.

(GEORGE shuffles off in despair. BERT observes him as he lights a street lamp.)

SCENE 4: WINIFRED DESPAIRS – Park

(WINIFRED and the POLICEMAN enter the park. She's nearly out of her wits.)

POLICEMAN

They'll find their way home in no time. Let's face it, ma'am, they've had enough practice.

WINIFRED

But this time they're not being naughty. I'm afraid I've made them unhappy. I'm afraid I've made everyone unhappy...

POLICEMAN

They'll turn up. Don't you worry.

(The POLICEMAN goes to look for Jane and Michael.)

WINIFRED

GEORGE, DEAR,
I KNOW IT HURTS YOUR PRIDE, DEAR.
BUT YOU CAN'T JUST RUN AND HIDE, DEAR.
WHY CAN'T YOU SEE THAT I'M HERE,
AND I AM ON YOUR SIDE.

WHENEVER YOU SPOKE OF MISS ANDREW,
YOU SHOWERED THE WOMAN WITH PRAISE.
BUT NOW THAT I'VE MET DEAR MISS ANDREW,
THERE ARE ONE OR TWO THINGS I'D REPHRASE.
TO THINK YOU WERE RAISED BY THAT MONSTER
AND CARRIED THAT BURDEN THROUGH LIFE...
IF ONLY YOU HAD SEEN THAT YOU COULD SHARE IT
WITH YOUR WIFE.

BEING MRS. BANKS,
IT'S EASY TO FORGET
THE WAY I FELT THAT SUMMER'S DAY,
THE DAY THAT WE FIRST MET.
BEING MRS. BANKS,
BEING KISSED BY YOU,
A MAN OF DREAMS WHO MADE ME FEEL THAT WISHES
COULD COME TRUE.

(WINIFRED)

AND NOW ALTHOUGH YOU'RE LOST,
IT'S TIME THAT WE CLOSED RANKS.
I'LL FIGHT FOR THE MAN WHO NEEDS FREEING,
THE REAL YOU WHO NO-ONE IS SEEING.
AND YOU'LL FIND A WAY OF JUST BEING,
BEING MR. BANKS.

(WINIFRED exits.)

SCENE 5: BRIMSTONE AND TREACLE REVISITED – Parlor

(At No. 17, the hall is empty. The clock ticks. MARY POPPINS comes in with the CHILDREN. They stand and listen.)

#18 – *Brimstone and Treacle (Part 2)*

Mary Poppins, Miss Andrew

MICHAEL

Perhaps she's killed everyone. Perhaps they're all dead.

(There is a harsh shout from above. MISS ANDREW is issuing instructions to ROBERTSON AY.)

MISS ANDREW

(offstage)

Not like that, you stupid boy!

JANE

Well, they're not all dead.

(A tiny sound, partly a sigh and partly a whistle emanates from the covered cage.)

What's that noise?

(MARY POPPINS strides over to the covered cage.)

MARY POPPINS

It's a bird. I might have known!

(With a sudden flourish, MARY POPPINS removes the cover to reveal the bird within. With a start of recognition, Caruso opens his beak and gives a sad, little cheep. MARY POPPINS answers him in song.)

DID SHE?

WELL, FRANKLY THAT'S NOT A SURPRISE.

(Caruso chirps.)

LOCKED IN THIS CAGE AND NOT FREE IN THE SKIES!

(Caruso chirps.)

FOR TWO YEARS?

(Caruso chirps.)

HOW SHAMEFUL!

(Caruso chirps.)

(MARY POPPINS)

YES, OF COURSE, THAT'S A FIELD I KNOW WELL.

(Caruso chirps.)

AN HOUR, NO LONGER,
YOUR WINGS WILL GROW STRONGER

(Caruso chirps.)

ONCE YOU ARE FREE FROM THIS CELL.

MICHAEL

What kind of bird is it?

MARY POPPINS

A lark. You are seeing a lark in a cage for the first time — and the last!

(MARY POPPINS opens the door of the cage and carefully carries Caruso to the window, out of which he flies away then chirps back thanks.)

My pleasure.

(Another chirp.)

Oh, don't mention it.

MISS ANDREW

(from upstairs in a booming voice)

I am going downstairs to fetch Caruso, my lark.

(appears and calls back to ROBERTSON AY)

You stay there and clean the grate again!

(MARY POPPINS replaces the cover over the empty birdcage as MISS ANDREW starts down the stairs and spies the CHILDREN. MARY POPPINS is out of her view.)

So you've decided to come crawling back, have you? Well, I think we know what's needed now!

(searching the room)

BRIMSTONE AND TREACLE, MY FAVORITE LIQUOR
THAT WILL MAKE RUNAWAYS STOP.
IMPUDENT CHILDREN RESPOND SO MUCH QUICKER
WHEN FORCED TO DRINK EVERY LAST DROP.

(During this MISS ANDREW looks for but cannot find the brimstone and treacle. MARY POPPINS steps out of the shadows, holding out the offending bottle.)

MARY POPPINS

Is this what you're looking for?

MISS ANDREW

(explodes)

Who are you?

MARY POPPINS

I'm Mary Poppins.

MISS ANDREW

Mary Poppins? But you left without notice!

MARY POPPINS

And I've come back without notice.

MISS ANDREW

I see. And what do you expect me to do?

MARY POPPINS

Pack.

MISS ANDREW

Pack! You insolent young person! How dare you speak to me in this way?

(MISS ANDREW grabs the bottle and squares off with MARY POPPINS.)

SILLY LITTLE GIRL WITH YOUR NEW-FANGLED METHODS.
I BRING UP CHILDREN SO THEY KNOW THEIR PLACE.
STANDING FOR TRADITION I GOVERN MY CHARGES.

MARY POPPINS

MISHANDLED CHARGES BLOW UP IN YOUR FACE.

MISS ANDREW

I BROUGHT UP THEIR FATHER.

MARY POPPINS

WELL, THAT I DON'T DOUBT.
YOU MUST BE SO PROUD AT THE WAY HE TURNED OUT.

MISS ANDREW

A SHINING EXAMPLE, A PILLAR.

MARY POPPINS

A POST!

THEY ALL HAVE THEIR PROBLEMS, BUT HIM MORE THAN MOST.

(JANE and MICHAEL laugh at how MARY POPPINS is putting MISS ANDREW to shame. MISS ANDREW goes to the birdcage to find Caruso missing.)

MISS ANDREW

Caruso! Where is my lark? Caruso!

(Caruso tweets outside. MISS ANDREW looks through the window, lets out a gasp, turns on the CHILDREN and brandishes her bottle.)

YOU LET MY LITTLE LARK OUT OF HIS CAGE.
NOW YOU WILL BEAR THE FULL BRUNT OF MY RAGE.
BRIMSTONE AND TREACLE FOR YOU.
BRIMSTONE AND TREACLE FOR YOU...

MARY POPPINS

JUST A SPOONFUL OF SUGAR...

MISS ANDREW

BRIMSTONE AND TREACLE FOR YOU...

MARY POPPINS

JUST A SPOONFUL OF SUGAR...

MISS ANDREW

BRIMSTONE AND TREACLE FOR YOU...

MARY POPPINS

JUST A SPOONFUL OF SUGAR...

HA, AH-AH-AH-AH-AH,
AH-AH-AH-AH-AH,
AH-AH-AH-AH-AH.

MARY POPPINS, MISS ANDREW

HA! AH-AH-AH-AH-AH,
AH-AH-AH-AH-AH,
AH-AH-AH-AH-AH AH AH.
AH-AH-AH-AH-AH-AH-AH.

(From a distance, MARY POPPINS seizes control of the bottle.)

MARY POPPINS

AH-AH AH-AH AH AH AH.

MISS ANDREW

AH-AH AH-AH AH AH AH.

MARY POPPINS, MISS ANDREW

AH-AH-AH-AH-AH-AH-AH.

MARY POPPINS

AH-AH AH-AH AH AH AH..

(Powerless, MISS ANDREW brings the bottle to her own lips and chugs its contents.)

MISS ANDREW

AH-AH AH-AH AH GLUG GLUG
GLUG GLUG GLUG.

MARY POPPINS

I RECOGNISE FULLY THAT YOU ARE A BULLY
WHO VIEWS CRUEL DEEDS AS A PERK.
WELL, NOW HERE'S A CATCH
BECAUSE YOU'VE MET YOUR MATCH.
BRIMSTONE AND TREACLE...

MISS ANDREW

BRIMSTONE AND TREACLE...

MARY POPPINS

BRIMSTONE AND TREACLE...

MISS ANDREW

BRIMSTONE AND TREACLE

MARY POPPINS, MISS ANDREW

WON'T

MARY POPPINS

WORK...!

(A giant birdcage appears. MISS ANDREW is sucked, screaming, into it, clutching the bars as the cage retreats.)

MISS ANDREW

AH-AH AH-AH AH-AH AH-AH-AH!

(MARY POPPINS claps her hands together in a spit-spot gesture then glides up the stairs as...)

SCENE 6: GEORGE RETURNS – Parlor

(... WINIFRED, having heard Mary Poppins's voice, enters.)

WINIFRED

Mary Poppins! Wherever did you come from?

MICHAEL

She came from up –

MARY POPPINS

Michael!

WINIFRED

Michael? Jane? Is that you? Oh, thank heaven! But you're very naughty to go running off like that and I should be as angry as anything... if I weren't so pleased to see you!

(hugs the CHILDREN close)

Where's Miss Andrew?

MARY POPPINS

She's gone.

WINIFRED

Gone? Why?

MARY POPPINS

She didn't give a reason, ma'am.

WINIFRED

How peculiar! So, Mary Poppins, if you're back, are you going to stay?

MARY POPPINS

I'll stay for as long as necessary, ma'am.

(This isn't quite the response WINIFRED was hoping for.)

WINIFRED

Because the last time you were here, you left without a word of warning. How do I know you won't do it again?

MARY POPPINS

You don't.

WINIFRED

Oh.

(MRS. BRILL appears with the POLICEMAN in tow.)

MRS. BRILL

Excuse me, ma'am...

WINIFRED

Constable, I'm so sorry I bothered you, but it's quite all right. They're back and—

POLICEMAN

Not all of them, ma'am.

WINIFRED

What?

POLICEMAN

We found this one a-wandering in the park.

(steps to one side, revealing GEORGE)

G'night, ma'am.

(The POLICEMAN tips his helmet and goes. GEORGE steps into the parlor.)

WINIFRED

George.

GEORGE

Where is she?

WINIFRED

Miss Andrew? She left.

GEORGE

Left? But how?

(With a look to MARY POPPINS, JANE explains.)

JANE

She might have thought we were rude.

GEORGE

Rude? To Miss Andrew? Well, I can't forgive it, but I'll try to forget. In fact—

(fumbles in his pockets with no result)

I'd have given you sixpence if I had one.

(This deflates GEORGE again. WINIFRED intervenes.)

WINIFRED

George, you haven't noticed. Mary Poppins is back.

GEORGE

Is she? Mary Poppins. Well, well. I wonder if I...

(MARY POPPINS quickly and gracefully descends the stairs and crosses into the study.)

(GEORGE)

... might have a word?

(follows MARY POPPINS into the study, shuts the door, and clears his throat)

There's no point in beating about the bush. Things have not gone well for us since you left us and—

MARY POPPINS

About my wages, sir. If you don't mind, I won't take any just now. I should prefer to let them accrue.

GEORGE

But Mary Poppins, if you only knew how many payments are accruing as it is!

(Before GEORGE says more, MARY POPPINS nods and leaves the study. WINIFRED is waiting outside.)

WINIFRED

Is everything settled?

MARY POPPINS

It is. Now, I must get started. Jane, Michael, spit-spot.

#18A – *Practically Perfect (Reprise)*

Jane, Michael, Mary Poppins

(MARY POPPINS goes up stairs with JANE and MICHAEL. She halts for a moment, sniffing the air.)

Are the drains playing up, or is Mrs. Brill cooking?

(MARY POPPINS continues her ascent. Below, WINIFRED looks at her GEORGE. She goes to comfort him, stroking his hair. He starts to speak but can't.)

WINIFRED

Come along, darling. You made a wrong decision, but how bad is that? After so many years of good service? What's the worst that can happen?

GEORGE

(thinks for a moment)

Winifred... if I am to be dismissed by the bank, we'll be destitute. The servants will leave, the house will be repossessed, and we'll be outside with the children sitting on the frosty curbside.

(This is a blow to WINIFRED, but after a second, she recovers.)

WINIFRED

We'll still have what really matters.

(GEORGE looks at WINIFRED, bewildered. She smiles.)

The children. And each other.

(Against GEORGE's expectations, WINIFRED has comforted him. They exit together.)

SCENE 7: I'LL STAY 'TIL THE CHAIN BREAKS – Nursery

(It's night in the nursery. MARY POPPINS has already unpacked her belongings.)

JANE, MICHAEL

YOU'RE PRACTICALLY PERFECT IN EVERY WAY.

MARY POPPINS

I GUARANTEE.

JANE, MICHAEL

PRACTICALLY PERFECT, WE HOPE YOU'LL STAY.

MARY POPPINS

LET'S WAIT AND SEE.

MARY POPPINS, JANE, MICHAEL

UNCANNY NANNIES ARE HARD TO FIND.

MARY POPPINS

UNIQUE YET MEEK, UNSPEAKABLY KIND.

JANE, MICHAEL

YOU'RE PRACTICALLY PERFECT...

MARY POPPINS

AND YET I'M SURE

THERE'S STILL ROOM FOR IMPROVEMENT,

A FEW GAMES MORE...

JANE

Is that locket new?

MARY POPPINS

And if it is?

JANE

What's inside it?

MARY POPPINS

A portrait.

MICHAEL

Whose?

MARY POPPINS

You'll know when the time comes and not before.

MICHAEL

You are going to stay this time, aren't you?

MARY POPPINS

(thinks for a second, fingering the locket)

I'll stay 'til the chain breaks.

MICHAEL

What chain? Where?

(MICHAEL looks to JANE, but she can only shrug. The lights pulse.)

MARY POPPINS

Michael, you must be careful. The room's a bit excited to see me back. And you never know what might happen around a fireplace.

(Suddenly MICHAEL is gripped by an invisible force and dragged towards the fireplace and whisked up the chimney.)

JANE

Michael! Michael! Come down!

(JANE is whisked up the chimney.)

JANE, MICHAEL

(offstage, variously)

Mary Poppins! Mary Poppins! What's happening? Mary Poppins! Mary Poppins!

SCENE 8: STEP IN TIME – Roof, Nursery, Parlor

(BERT sits on the rooftop. Looking dazed, JANE and MICHAEL appear at the top of the chimney and see BERT.)

MICHAEL

Hello there!

(BERT helps the CHILDREN out of the chimney and across the roof.)

#19 – Step in Time

Bert, Michael, Jane, Sweeps, Mary Poppins

JANE

Bert! What are you doing up here?

BERT

And where else should a chimney sweep be?

A CHIMNEY SWEEP, A SECRET KEPT,
UP HERE ABOVE THE GABLES.
ANOTHER WORLD TO BE UNFURLED,
IT AINT JUST MYTHS AND FABLES.

A CHIMNEY STACK LOOKS COLD AND BLACK
AGAINST A TWILIT SKY.
BUT NEVER FEAR, THERE'S WARMTH UP HERE.
PERHAPS YOU'LL FIND OUT WHY.

(MARY POPPINS appears on the roof. She takes a powder compact from a pocket and checks her face.)

MARY POPPINS

What do I look like?

(evens out the soot with a powder puff)

That's better.

MICHAEL

The world is awfully big, isn't it?

MARY POPPINS

And what does that tell you?

MICHAEL

That we are awfully small and unimportant?

MARY POPPINS

Oh, speak for yourself.

JANE

Not us, so much, but our troubles. They seem so big down in the nursery, but up here...

BERT

That's more like it. Troubles are never so bad when you look at them from a little higher up. And always remember, there's plenty of folk ready to help you should you need 'em.

JANE

Who?

BERT

CHIM CHIMINEY, CHIM CHIMINEY, CHIM CHIM CHER-EE.
NOW, GUARDIAN ANGELS YOU DON'T OFTEN SEE.
THEY'RE NOT HIGHFALUTIN', NOT GRAND NOR ALOOF.
NAH, THEY'RE COVERED IN SOOT, AND THEY'RE UP ON YOUR ROOF.

JANE, MICHAEL

CHIM CHIMINEY, CHIM CHIM CHER-EE—

BERT

See, it's true!

(A motley gang of CHIMNEY SWEEPS is revealed.)

SWEEP 1

BRUSH AWAY THE DIRT AND SOOT.

SWEEP 2

BRUSH AWAY YOUR TEARS.

SWEEP 3

COBWEBS THAT AREN'T SWEEP AWAY

SWEEP 4

HANG AROUND FOR YEARS.

SWEEPS

IN ALL WEATHERS, UP ALL HOURS,
WE CAN SEE FOR MILES.
OUR IDEA OF HEAVEN IS
A NIGHT OUT ON THE TILES.

(SWEEPS)

WE MAY LOOK A MOTLEY CREW
(WE MAY LOOK A MOTLEY CREW)
SMUDGED WITH TAR AND GRIME,
(SMUDGED WITH TAR AND GRIME)
BUT WHEN YOU NEED A HELPING HAND,
(WHEN YOU NEED A HELPING HAND)
WE TRY TO STEP IN
(TRY TO STEP IN)
TRY TO STEP IN
JUST IN TIME.

BERT

WE WILL STEP IN,

SWEEPS

STEP IN TIME.

BERT

WE WILL STEP IN,

SWEEPS

STEP IN TIME.

BERT

NEVER NEED A REASON, NEVER NEED A RHYME.
WE WILL STEP IN,

BERT, SWEEPS

STEP IN TIME.

OVER THE ROOFTOPS, STEP IN TIME.
OVER THE ROOFTOPS, STEP IN TIME.
NEVER NEED A REASON, NEVER NEED A RHYME.
OVER THE ROOFTOPS, STEP IN TIME.

WATCH YOUR STEP, BUT STEP IN TIME.
WATCH YOUR STEP, BUT STEP IN TIME.
NEVER NEED A REASON, NEVER NEED A RHYME.
WATCH WHERE YOU STEP, BUT STEP IN TIME.

KICK YOUR KNEES UP, STEP IN TIME.
KICK YOUR KNEES UP, STEP IN TIME.

(BERT, SWEEPS)

NEVER NEED A REASON, NEVER NEED A RHYME.
KICK YOUR KNEES UP, STEP IN TIME.

MARY POPPINS

CHILDHOOD IS A STEP IN TIME,
PARENTHOOD'S THE SAME.

MARY POPPINS, BERT

NEVER MISS A CHANCE TO GET IT RIGHT.

SWEEPS

Whew!

BERT

DON'T IT SEEM A PERFECT CRIME,
DON'T IT SEEM A SHAME,

MARY POPPINS, BERT

WHEN THE STEPS AREN'T GOING
AS SMOOTHLY AS THEY MIGHT?

SWEEPS

THAT'S WHEN WE STEP IN, STEP IN TIME.
THAT'S WHEN WE STEP, STEP... IN TIME.
NEVER NEED A REASON, NEVER NEED A RHYME.
THAT'S WHEN WE STEP IN, STEP IN TIME.

(Dance sequence.)

BERT

Here we go!

ALL

SPIN SPIN SPIN SPIN SPIN.
LINK YOUR ELBOWS, STEP IN TIME.
LINK YOUR ELBOWS, STEP IN TIME.
NEVER NEED A REASON, NEVER NEED A RHYME.
LINK YOUR ELBOWS, STEP IN TIME.
LINK YOUR ELBOWS, STEP IN TIME.
STEP IN TIME, STEP-STEP IN TIME.

(The SWEEPS, BERT, and MARY POPPINS perform an extended dance section. Bert orchestrates the action with "Your turn," "And you," etc.)

MARY POPPINS

JUST REMEMBER, WHEN YOU'RE LOW,
FEELING IN THE WARS,

SWEEPS

SOMEONE'S UP YOUR CHIMNEY,

MARY POPPINS

AND IT ISN'T SANTA CLAUS!

SWEEPS

IF YOU NEED US, IF YOU DON'T
(IF YOU NEED US, IF YOU DON'T),
DOESN'T MAKE MUCH ODDS
(DOESN'T MAKE MUCH ODDS),
WE'LL BE WATCHING OVER YOU
(WE'LL BE WATCHING OVER YOU),
BRUSHES, BROOMS AND,
(BRUSHES, BROOMS AND)
BRUSHES, BRUSHES, BROOMS...

BERT

AND RODS!

(BERT begins an impressive climb over the rooftops.)

BERT, SWEEPS

OVER THE ROOFTOPS,
OVER THE ROOFTOPS,
OVER THE ROOFTOPS,
OVER THE ROOFTOPS.
OVER THE ROOFTOPS, STEP IN TIME.
OVER THE ROOFTOPS, STEP IN TIME.
NEVER NEED A REASON, NEVER NEED A RHYME.

BERT

(from a high perch)

OVER THE ROOFTOPS, STEP IN TIME!

BERT, SWEEPS

LINK YOUR ELBOWS, STEP IN TIME.
LINK YOUR ELBOWS, STEP IN TIME.
NEVER NEED A REASON, NEVER NEED A RHYME.
LINK YOUR ELBOWS, STEP IN TIME.

(BERT & SWEEPS)

KICK YOUR KNEES UP, STEP IN TIME.
 KICK YOUR KNEES UP, STEP IN TIME.
 NEVER NEED A REASON, NEVER NEED A RHYME.
 KICK YOUR KNEES UP, STEP IN TIME.

OH, STEP IN TIME (STEP IN TIME).
 STEP STEP STEP.
 STEP IN TIME (STEP IN TIME).
 STEP STEP STEP.
 NEVER NEED A REASON, NEVER NEED A RHYME.
 NEVER NEED A REASON, NEVER NEED A RHYME.
 IF YOU KICK YOUR KNEES UP,
 KICK YOUR KNEES UP,
 KICK YOUR KNEES UP,
 KICK YOUR KNEES UP,
 STEP STEP,
 STEP STEP STEP STEP,
 STEP STEP STEP STEP,
 STEP STEP STEP STEP STEP STEP STEP.
 NEVER NEED A REASON IF YOU STEP IN TIME!

#19A – *Down the Chimney*

Bert, Sweeps

*(Dance break as the house appears.)***BERT**

What ya 'gonna do?

SWEEPS

Step in time!

BERT

Shout it louder!

SWEEPS

Step in time!

STEP, STEP, STEP, STEP, STEP,
 STEP, STEP, STEP, STEP, STEP.

BERT

Down the chimney!

BERT, SWEEPS

DOWN THE CHIMNEY, STEP IN TIME.
DOWN THE CHIMNEY, STEP IN TIME.
NEVER NEED A REASON, NEVER NEED A RHYME.
DOWN THE CHIMNEY, STEP IN TIME.

BERT

Back to the nursery!

BERT, SWEEPS

BACK TO THE NURS'RY, STEP IN TIME.
BACK TO THE NURS'RY, STEP IN TIME.
NEVER NEED A REASON, NEVER NEED A RHYME.
BACK TO THE NURS'RY, STEP IN TIME.

(The SWEEPS pass through the nursery down into the parlor, gathering up MRS. BRILL and ROBERTSON AY as they do so. Then WINIFRED is caught up in the dance. The bell rings and rings again. At last GEORGE frees himself and opens the door to a MESSENGER.)

GEORGE

What is this? What is all this?

MESSENGER

Special delivery for George Banks, Esquire.

GEORGE

Special delivery?

(The MESSENGER hands over the letter.)

BERT, SWEEPS

SPECIAL DELIV'RY, STEP IN TIME.
SPECIAL DELIV'RY, STEP IN TIME.
NEVER NEED A REASON, NEVER NEED A RHYME.
SPECIAL DELIV'RY, STEP IN TIME.

BERT

Time to go now. Goodnight, Guv'nor.

BERT, SWEEPS

GOODNIGHT, GUV'NOR, STEP IN TIME.
GOODNIGHT, GUV'NOR, STEP IN TIME.
NEVER NEED A REASON, NEVER NEED A RHYME.
GOODNIGHT, GUV'NOR, STEP IN TIME.

(Without another word, the SWEEPS dance out past the dazed GEORGE through the open front door, carrying the MESSENGER with them. They greet GEORGE variously as they pass.)

(SWEEPS)

Good night, Guv'nor. Cheerio, Guv'nor. G'night, Guv'nor.

MICHAEL

(disguised as a SWEEP)

Cheerio, Guv'nor.

(But this penultimate SWEEP looks a little familiar.)

GEORGE

Not so fast. Upstairs... now! Jane, you too. Mary Poppins, would you be good enough to explain?

MARY POPPINS

First of all, I would like to make one thing clear.

GEORGE

Yes?

MARY POPPINS

I never explain anything. Come along, children.

(MARY POPPINS goes upstairs with JANE and MICHAEL.)

SCENE 9: A MAN HAS DREAMS – Parlor

(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...

(MARY POPPINS appears on the landing and sniffs the air.)

MARY POPPINS

Mrs. Brill, is that the dinner cooking?

MRS. BRILL

(lifts her face from her handkerchief)

Don't you start. I've opened all the windows—

MARY POPPINS

I was only going to say that it smells... delicious!

(MARY POPPINS heads up the stairs.)

MRS. BRILL

The whole world has gone upside-down!

(MRS. BRILL exits with renewed anguish, followed by WINIFRED.)

#20 – *A Man Has Dreams (Reprise) / A Spoonful of Sugar (Reprise)*

George, Bert

(GEORGE is alone when he sees a smattering of shining stars among the broken pieces. He bends down to pick them up.)

GEORGE

Well, I never. So that's where I put them.

BERT

What are they?

(To GEORGE's surprise, BERT has emerged from the shadows.)

GEORGE

Stars. Gingerbread stars I hid once from my nanny. I always knew I'd put them somewhere no one would find them. Trouble was I couldn't find them either.

BERT

They're very bright.

GEORGE

Aren't they? Even after all this time.

BERT

Here, let me give you a hand.

(BERT helps to pick up the pieces of the vase.)

GEORGE

I used to dream that when I grew up I'd learn everything there was to know about the stars.

(thoughtful pause)

Funny. I haven't thought about all that in years. I'm not usually sentimental.

BERT

S'good to look back sometimes.

GEORGE

Is it? I'm not so sure.

A MAN HAS DREAMS OF WALKING WITH GIANTS,
TO CARVE HIS NICHE IN THE EDIFICE OF TIME.
BEFORE THE MORTAR OF HIS ZEAL
HAS THE CHANCE TO CONGEAL,

The cup is dashed from his lips.
The flame is snuffed aborning.
He's brought to rack and ruin in his prime!

BERT

Life's a rum go, Guv'nor, and that's the truth.

GEORGE

You know what I think? It's Mary Poppins! From the moment she stepped into the house, things began to happen to me!

MY WORLD WAS CALM, WELL ORDERED, EXEMPLARY.
THEN CAME THIS PERSON WITH CHAOS IN HER WAKE,
AND NOW MY LIFE'S AMBITIONS GO WITH ONE FELL BLOW.
IT'S QUITE A BITTER PILL TO TAKE.

It's that Poppins woman! She's responsible for all this!

BERT

I know the very person. What's that thing she's always saying?

A SPOONFUL OF SUGAR, THAT IS ALL IT TAKES.
IT CHANGES BREAD AND WATER INTO TEA AND CAKES.
A SPOONFUL OF SUGAR GOES A LONG, LONG WAY,
SO 'AVE YOURSELF AN 'EALTHY 'ELPING EVERY DAY.

GEORGE

A healthy helping of trouble if you ask me!

(GEORGE attempts to occupy himself with papers in his study.)

BERT

Like you say, Guv' nor.

(placing the vase pieces carefully in the rubbish bin)

YOU'VE GOT TO GRIND, GRIND, GRIND AT THAT GRINDSTONE
THOUGH CHILDHOOD SLIPS LIKE SAND THROUGH A SIEVE.
AND ALL TOO SOON THEY'VE UP AND GROWN,
AND THEN THEY'VE FLOWN, AND IT'S TOO LATE FOR YOU TO GIVE...

(The CHILDREN come out of the nursery and start downstairs. MARY POPPINS watches remains behind on the stairs. GEORGE re-enters the parlor.)

JUST THAT SPOONFUL OF SUGAR TO 'ELP THE MEDICINE GO DOWN,
THE MEDICINE GO DOWN, MEDICINE GO DOWN...

(holds out his hand to GEORGE)

Well, good luck, Guv' nor.

(For a moment, GEORGE is still and then, deliberately, he takes the sooty paw and shakes it firmly.)

GEORGE

Thank you, Bert. And good luck to you, too.

(BERT pauses in the hall only to turn and look up at MARY POPPINS. She answers his look with a nod and he leaves. The CHILDREN approach their father cautiously. As they speak, MARY POPPINS comes down silently, carrying something.)

JANE

Father...

GEORGE

What is it?

MICHAEL

We've come to say goodnight.

GEORGE

Ah. Yes. Goodnight.

(But GEORGE is less severe than usual. JANE approaches.)

JANE

Daddy, do you remember when we came to the bank?

GEORGE

Yes.

JANE

Well, we were each given a sixpence, and were told to spend them carefully.

GEORGE

Excellent advice. That's exactly what you should do. What did you buy with them?

JANE

Nothing yet. We kept them. And now we've decided to give them to you.

GEORGE

I suppose Mary Poppins put you up to this.

JANE

No. She hasn't said a word about it, but we know it's been difficult for you lately and we haven't really been much help.

MICHAEL

So we thought a bit of extra cash might loosen things up a little.

JANE

It is a whole shilling.

GEORGE

Thank you.

(GEORGE cannot speak for fear of crying. He nods briskly and takes the coins in silence.)

JANE

Goodnight, Daddy. We do love you, you know.

(JANE reaches up and kisses GEORGE.)

GEORGE

Jane. Do you remember you once asked me who Neleus's father was?

JANE

Yes.

GEORGE

It was Poseidon, King of the Sea. Goodnight.

(The CHILDREN head up to the nursery, passing MARY POPPINS. GEORGE goes into his study. MARY POPPINS swiftly places the object – Michael's broken makeshift kite – on the floor of the hall, then sails upstairs. GEORGE emerges from his study and sees the kite. Thoughtfully, he picks it up.)

SCENE 10: ANYTHING CAN HAPPEN, PART 1 – Nursery

(WINIFRED tucks the CHILDREN into bed.)

JANE

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?

MARY POPPINS

ANYTHING CAN HAPPEN IF YOU LET IT.
SOMETIMES THINGS ARE DIFFICULT, BUT YOU CAN BET IT
DOESN'T HAVE TO BE SO.

JANE

CHANGES CAN BE MADE.

MICHAEL

YOU CAN MOVE A MOUNTAIN IF YOU USE A LARGER SPADE.

MARY POPPINS

ANYTHING CAN HAPPEN – IT'S A MARVEL.

MICHAEL

YOU CAN BE A BUTTERFLY

JANE

OR JUST STAY LARVAL.

JANE, MICHAEL

STRETCH YOUR MIND BEYOND FANTASTIC.
DREAMS ARE MADE OF STRONG ELASTIC.

MARY POPPINS

TAKE SOME SOUND ADVICE, AND DON'T FORGET IT.

MARY POPPINS, JANE, MICHAEL

ANYTHING CAN HAPPEN IF YOU LET IT.

WINIFRED

I wonder...

WINIFRED, JANE, MICHAEL

ANYTHING CAN HAPPEN IF YOU LET IT.

WINIFRED

YOU WON'T KNOW A CHALLENGE UNTIL YOU'VE MET IT.

MICHAEL

NO-ONE DOES IT FOR YOU,

WINIFRED

NO-ONE BUT YOURSELF.
VACILLATING VIOLETS GET LEFT UP ON THE SHELF.
ANYTHING CAN HAPPEN, JUST IMAGINE!

MARY POPPINS

THAT SHOULD BE MY EPITAPH:
I WEAR THE BADGE IN HONOR OF THIS WORLD'S FREE THINKERS,

WINIFRED

THOSE WHO SEE BEYOND THEIR BLINKERS.

JANE, MICHAEL

JELLY ISN'T JELLY

JANE, MICHAEL, WINIFRED

'TIL YOU SET IT.

JANE, MICHAEL, WINIFRED, MARY POPPINS

ANYTHING CAN HAPPEN IF YOU LET IT.

(WINIFRED exits. MARY POPPINS looks out of the nursery, clearly with something in mind.)

MARY POPPINS

IF YOU REACH FOR THE STARS,
ALL YOU GET ARE THE STARS,
BUT WE'VE FOUND A WHOLE NEW SPIN.
IF YOU REACH FOR THE HEAVENS,
YOU GET THE STARS THROWN IN.

(MARY POPPINS takes the CHILDREN's hands, and together they step out of the nursery and fly over the rooftops of London.)

**SCENE 11: ANYTHING CAN HAPPEN, PART 2 -
Cathedral Steps, Bank**

(On a street near the steps of St. Paul's Cathdral, MARY POPPINS and the CHILDREN become spectators, unseen by the others. Snow starts to fall. The BIRD WOMAN scatters corn for the pigeons. GEORGE enters and walks until, as a background to his troubled thoughts, he sees her.)

BIRD WOMAN

FEED THE BIRDS, TUPPENCE A BAG,
TUPPENCE, TUPPENCE, TUPPENCE A BAG.

(GEORGE passes the BIRD WOMAN, then he hesitates and retraces his steps.)

Feed the birds, sir? Only tuppence a bag.

GEORGE

(pulls out two coins and puts them in her hand)

I would take it as a great favor if you would kindly feed them for me.

BIRD WOMAN

TUPPENCE, TUPPENCE, TUPPENCE A BAG.

(Leaving the BIRD WOMAN staring at the amount he has given, GEORGE walks towards the bank. For all his bravado, he is nervous now that the time has come. He shines his shoes on the backs of his trouser legs and enters the bank. The entire BOARD OF DIRECTORS is waiting inside the bank.)

BOARD OF DIRECTORS

PRECISION AND ORDER,
PAYING ONES DEBTS,
RISKING OUR INVESTMENTS,
HEDGING OUR BETS.

DOORMEN

Mr. Banks is here.

CHAIRMAN

Come in, Banks.

BOARD OF DIRECTORS

TRADING IN FUTURES,
JOBS ON THE LINE.

(GEORGE enters. He stands there, alone. MARY POPPINS and the CHILDREN observe the action, unseen.)

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.)

(GEORGE)

EVEN THOUGH THE SOUND OF IT IS SOMETHING QUITE ATROCIOUS,
IF YOU SAY IT LOUD ENOUGH YOU'LL ALWAYS SOUND PRECOCIOUS.
SUPERCALIFRAGILISTICEXPIALIDOCIOUS!

(kneels at the CHAIRMAN's feet)

Oh, sir! Thank you!

CHAIRMAN

Now Banks—

(The door bursts open. WINIFRED hurtles in, running to GEORGE and guarding him with her body like a lioness.)

WINIFRED

Forgive him. It's not his fault. It's all because of his nanny, Miss Andrew!

CHAIRMAN

(starts up, a look of sheer horror on his face)

The Holy Terror! She taught me everything I know!

GEORGE

Then now's your chance to forget it!

WINIFRED

That's right! And if you want a fight about it, then you've come to the right woman!

(Placing herself in front of GEORGE, WINIFRED squares up and raises her dukes.)

GEORGE

It's all right, darling! It's all right! I haven't lost money at all! I've made the bank a fortune!

WINIFRED

Really?

(GEORGE takes WINIFRED in his arms but can't say more before they are mobbed by the cheering BANKERS. The CHAIRMAN claps his hands.)

CHAIRMAN

Gentlemen.

(to WINIFRED, gesturing toward the door)

Madam, if you please, we still have some business to conduct.

(WINIFRED stands firmly in place. The CHAIRMAN concedes, not that he has a choice in the matter.)

(CHAIRMAN)

Ah, well, Banks—George—by way of recompense, we'd like to offer you the job of senior manager with a salary at double—

WINIFRED

Exactly how much has he made for you?

CHAIRMAN

(knows he has been admonished)

Triple—

(WINIFRED coughs pointedly.)

Quadruple your present rate.

(GEORGE stands agape.)

WINIFRED

Close your mouth, George—we are not a codfish.

CHAIRMAN

Well?

GEORGE

(looks to WINIFRED for approval)

I accept, but you must understand one thing: from now on, my family comes first.

CHAIRMAN

(looks right and left for approval)

Agreed?

BANKERS

(nodding)

Agreed!

(Surrounded by a gaggle of ecstatic BANKERS, GEORGE and WINIFRED walk off together into their new life. MARY POPPINS and the CHILDREN follow as magical observers.)

SCENE 12: ANYTHING CAN HAPPEN, PART 3 – Park, Heavens

GEORGE

Winifred, I'm afraid I've underestimated you. How can you forgive me?

WINIFRED

How can you ask?

GEORGE

It was selfish of me to keep you off the stage. You'll want to go back, and I won't mind if you do.

WINIFRED

No, I loved it, but I've found a role I rather prefer, and it's going to keep me extremely busy for a very long time...

(MARY POPPINS and the CHILDREN watch WINIFRED and GEORGE walk off together. BERT appears.)

#22 – *Anything Can Happen (Part 2)*

Mary Poppins, Bert, Jane,
Michael, Ensemble

MARY POPPINS

ANYTHING CAN HAPPEN,
RAISE THE CURTAIN.
THINGS YOU THOUGHT IMPOSSIBLE

MARY POPPINS, BERT

WILL SOON SEEM CERTAIN.
THOUGH AT FIRST IT MAY SOUND CLOWNISH,
SEE THE WORLD MORE UPSIDE-DOWNISH.
TURN IT ON ITS HEAD THEN PIROUETTE IT.

BERT

ANYTHING CAN HAPPEN IF YOU LET IT.

MARY POPPINS

IF YOU REACH FOR THE STARS,
ALL YOU'LL GET ARE THE STARS,
BUT WE'VE FOUND A WHOLE NEW SPIN.
IF YOU REACH FOR THE HEAVENS,
YOU GET THE STARS THROWN IN...

ENSEMBLE

YOU GET THE STARS THROWN IN.
(YOU GET THE STARS THROWN IN.)

(ENSEMBLE)

AH...

JANE

There are the stars!

MICHAEL

I want the constellations, too!

MARY POPPINS

Do you indeed? I wonder you don't ask for the moon as well.

(JANE and MICHAEL start their magical journey into the night sky. Other CHARACTERS enter and join in the tour of the stars.)

ALL

OO...

AH...

IF YOU REACH FOR THE STARS,
ALL YOU GET ARE THE STARS,
BUT WE'VE FOUND A WHOLE NEW SPIN.
IF YOU REACH FOR THE HEAVENS,
YOU GET THE STARS THROWN IN.

ANYTHING CAN HAPPEN IF YOU LET IT.
LIFE IS OUT THERE WAITING, SO GO AND GET IT.
GRAB IT BY THE COLLAR.
SEIZE IT BY THE SCRUFF.
ONCE YOU'VE STARTED LIVING LIFE, YOU JUST CAN'T GET ENOUGH.

(ANYTHING CAN HAPPEN) ANYTHING CAN HAPPEN, IT'S OFFICIAL.
(ANYTHING CAN HAPPEN) YOU CAN CHOOSE THE SUPER
OR THE SUPERFICIAL.
SALLY FORTH THE WAY WE'RE STEERING.
OBSTACLES START DISAPPEARING.
GO AND CHASE YOUR DREAMS, YOU WON'T REGRET IT.
ANYTHING CAN HAPPEN (ANYTHING CAN HAPPEN),
ANYTHING CAN HAPPEN (ANYTHING),

MARY POPPINS, JANE, MICHAEL

ANYTHING CAN HAPPEN

ALL

IF YOU LET IT!

SCENE 13: I LOVE YOU, MARY POPPINS – Park

(The stars retreat as the park is revealed under the 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.

(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 14: FAMILY LIFE - Nursery

(MARY POPPINS appears in the nursery.)

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...?

JANE

She's gone.

WINIFRED

Gone? How peculiar.

GEORGE

She'll be back. Now, what do you think of this?

(From behind his back, GEORGE produces a magnificent kite.)

MICHAEL

It's the best I've ever seen.

GEORGE

Could we fly it together?

MICHAEL

Oh, Daddy!

(MICHAEL hugs GEORGE.)

JANE

(to GEORGE)

Mary Poppins won't be coming back. She's gone forever.

WINIFRED

My dear, how could you possibly know such a thing?

JANE

Because we don't need her... not anymore. And other families will. Won't they, Daddy?

GEORGE

(smiles and gives JANE a kiss)

They will.

WINIFRED

I wonder if she's right, George, and we really could do without a nanny from now on. What do you think?

GEORGE

I think you'd better come and dance with me!

WINIFRED

George, this is serious.

(GEORGE takes WINIFRED by the hand, and they dance. GEORGE spots something out the window.)

GEORGE

Look! Wasn't that a shooting star?

MICHAEL

You can borrow my telescope.

(The BANKSES move out of the nursery and stand on the parapet, the whole family united for the first time.)

GEORGE

I was right. Wish on it, children!

(WINIFRED closes her eyes and wishes as GEORGE kisses her gently and purposefully.)

My dearest love.

(JANE and MICHAEL keep their eyes fixed on a shooting star.)

JANE

We won't forget you, Mary Poppins.

MICHAEL

We'll never forget...

(MARY POPPINS flies away. GEORGE BANKS and his FAMILY laugh together for the first time in ages.)

(END OF PLAY.)

ALL

IF YOU REACH FOR THE STARS,
ALL YOU GET ARE THE STARS,
BUT WE'VE FOUND A WHOLE NEW SPIN.
IF YOU REACH FOR THE HEAVENS,
YOU GET THE STARS THROWN IN.

(ANYTHING CAN HAPPEN) ANYTHING CAN HAPPEN, IT'S A MARVEL.

(ANYTHING CAN HAPPEN) YOU CAN BE A BUTTERFLY

OR JUST STAY LARVAL.

STRETCH YOUR MIND BEYOND FANTASTIC.

DREAMS ARE MADE OF STRONG ELASTIC.

GO AND CHASE YOUR DREAMS, YOU WON'T REGRET IT.

(ALL)

ANYTHING CAN HAPPEN (ANYTHING CAN HAPPEN),
ANYTHING CAN HAPPEN –

SUPERCALIFRAGILISTICEXPIALIDOCIOUS.
SUPERCALIFRAGILISTICEXPIALIDOCIOUS.
SUPERCALIFRAGILISTICEXPIALIDOCIOUS.
SUPERCALIFRAGILISTICEXPIALIDOCIOUS.

S-U-P-E-R (S-U-P-E-R), C-A-L-I-F (C-A-L-I-F), R-A-G-I-L (R-A-G-I-L),
I-S-T-I-C-E-X-P-I-A-L-I-D, O-C-I-O-U-S.

BERT

Here we go!

ALL

SUPERCALIFRAGILISTICEXPIALIDOCIOUS.
EVEN THOUGH THE SOUND OF IT IS SOMETHING QUITE ATROCIOUS,
IF YOU SAY IT LOUD ENOUGH YOU'LL ALWAYS SOUND PRECOCIOUS.
SUPERCALIFRAGILISTIC –

MARY POPPINS, BERT

Supercalifragilisticexpialidocious!

ALL

SUPER-CALIF-RAGILISTIC-EXPI-ALI-DO-CIOUS.
SUPERCALIFRAGILISTICEXPIALIDOCIOUS!