



MOTHER GOOSE – ONE ACT
BY
COLIN BARROW

Extract

A SMITH SCRIPT

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Mother Goose

A ONE-ACT

(Approximately one hour run time)

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A Pantomime

By

Colin Barrow

An easy script to stage without losing any of the glitz, sparkle, and fun that a pantomime should have.

Mother Goose is about to be evicted from her home by Grumpy Drawers, when, by good fortune the goose that lays the golden eggs arrives which elevates Mother Goose to being a very wealthy woman. Grumpy and the Fairy wager that if Grumpy fails to oust Mother Goose from Happydappy, Grumpy Drawers has to leave for good instead. Mother Goose, becomes sucked into the world of regenerating her beauty. Grumpy Drawers instructs Black and Decker, the henchmen, to act as beauticians to perform the regeneration. In this quest for youth and beauty, she forgets her kindness and manners and shuns Millie the goose, before telling her to go away. And that's what Millie does, she flies back to Gooseland, but as she does so the golden eggs return to normal. Hans, a son of Mother Goose, pledges to find Gooseland and return to Happydappy with Millie. In return he would wish for the hand in marriage of Lord Rupert's daughter, Sophia. After all the mayhem the pantomime concludes with a happy ending. Grumpy Drawers loses the wager and is seen leaving Happydappy with a shopping trolley containing the few possessions of life.

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Running time: - One hour approx (depending on the amount of dance numbers and songs you use and their length)

USEFUL INFORMATION

Casting:- The casting can be quite flexible to suit your available performers. Although some are best played by male, it would be quite possible for them to be played by a female if your performer availability dictates to do so

Chorus:- This script can be used with or without a chorus. Where there are chorus speaking lines and you have no chorus, these can be delivered by those playing the small parts and can be villagers, etc, The script is written for this option to be used if required.

General staging:- The scenery and lighting can be as simple and easy as you wish, especially if tight budgets and logistics have a strong influence on your production. This also applies to costuming and properties, and yet still providing a brilliant pantomime. Of course, if budgets and logistics dictate otherwise, the skies are the limit!

Scenes:- The script is written with one full stage scenes and two front cloth scenes. These are not set in stone and re-name some scenes if you wish to run more cloths. Likewise, if you are running with limitations. The full stage scenes could use the same back drop of a nondescript mottled effect. And dress each scene where needed to suit its title.

Set dressing:- Dressing for the scenes is entirely up to you and the stage space available. It will also depend on what type of back drops you are using too. Especially for those working with no chorus and have more stage space available.

MUSIC AND DANCE

Song/dance numbers:- The script is written to allow the *maximum time* of **one minute to one and a half minutes** for each song or dance routine. In each case choosing and ending to give a natural finish. These can be shorter but watch if too many run longer as this could alter the pantomime's whole running time.

Not all character song slots need to be executed. They are there as ideal spots if you wish to use them. This helps those cast who do not feel comfortable to sing to opt out. Likewise you can add songs if you wish, but watch the running time.

You don't need to use all the slots allocated for chorus dance numbers, especially if your chorus numbers are very low.

If you are working without a chorus and not using the song/dance slots allocated. You can add an extra cast member song or two or lengthen the other cast songs allocated slightly to make up the time.

The script does supply some song suggestions, but they do not need to be used. All other song/dance numbers are to your own choice. This allows the cast who are involved to select something that's comfortable for them and perhaps a little more modern. It also prevents the repetition of music from recent past productions you have staged.

Song/dance not with time restrictions:- The opening number, Principle boy and girl duet, the community song and finale song can take their own natural time length as they are important numbers. Also mentioned are a few timing suggestions within the script. By keeping to these parameters, it will keep the production running at a good pace and be fresh and entertaining to your audience.

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CAST

Mother Goose - Dame
Millie - Goose
Jack - Comic
Gerda - Comic
Grumpy Drawers - Villain
Fairy Godmother
Black - Henchman
Decker - Henchman
Hans - Principle boy
Sophia - Principle girl
Lord Rupert

Small parts

Can be taken from chorus and or doubled up. If you have no chorus, these can also be villagers, etc, to use instead of a chorus for speaking lines and crowd effect

King of Gooseland
Attendant

Chorus or villagers

CHARACTER DESCRIPTIONS AND COSTUME REQUIREMENTS

The general character costume is up to you, as are the amount of costume changes characters are given. Also, the scenes they are in will dictate the costume types to suit the surroundings. Within the script there are special costume requirements required to fit with the dialogue and scene

Mother Goose: Dame. Can be male or female. Mother to Hans and Jack. Costumed in the traditional way for a Dame. Works best when costumed and made up to look an oldish person.

Jack: A comic. Played by a male but could be female. Son of Mother Goose. Usual comic dress.

Gerda: A comic. Played by a female but could be male for extra comedy. Speaks with a foreign influence which support the way the dialogue has been written. Costumed in a Tyrolean type bodice and skirt with lots of petticoats.

Hans: Principle boy. Played by a female. Son of Mother Goose. Costumed as a traditional Principle boy.

Sophia: Principle girl. Played by a female. Daughter of Rupert. Usual costuming for a principle girl.

Lord Rupert: Best played by a male. Costumed to fit his status.

Millie: The goose. Non-speaking part and can be played by male or female.

Grumpy Drawers: A Villain and can be played by male or female.

Black: A comic henchman played by male or female.

Decker: A comic henchman played by male or female.

Fairy Godmother: Best played by female but could be male and be a fairy godfather.

King of Gooseland: Male but could easily be Queen with a few word changes. Costumed to suit the character. (*one scene only*)

Attendant: Can be male or female and attendant to the King. (*one scene only*)

The chorus: Villagers, housemaids.

SYNOPSIS OF SCENES

The Village of Happydappy - full stage

Near the Village - front cloth

The Village of Happydappy - full stage

Gooseland - front cloth

The Village of Happydappy - full stage

Near the Village - front cloth

The Village of Happydappy- full stage

MOTHER GOOSE

SCENE ONE

THE VILLAGE OF HAPPYDAPPY (*full stage*)

As the scene opens if you have a chorus, they can be set in tableaux until the opening song/dance routine. Or open the scene with an empty stage
At stage right, the entrance to Mother Goose's cottage can be seen. If stage space and logistics prevent this, an imaginary cottage door just off stage can be used instead. For this, select a stage entrance/exit to enter and exit from the cottage

Grumpy Drawers enters menacingly left with sinister music and lighting.

Grumpy: (*points to stage side at Mother Goose cottage entrance*) It is there, lives the thorn in my side, the one that always takes me for a ride. Mother Goose, they call her here, who has spurned my advances and cost me dear. She fights a losing battle, I'll see to that, but her poverty life still makes her fat. Selling geese, that's what gave her her name, personally I wish she went down the drain. Whatever I do, or wish for her fate, seems to trickle through the grate. She's kind, unselfish, and loving too, (*shivers*) how those words run me through and through. The time has come to finish the task, (*points to Mother Goose cottage entrance*) be rid of this woman, that's all I ask!

Fairy Godmother enters with a musical chime from stage right

Fairy: Your evil will turn against you Grumpy Drawers. The winter of discontent is all yours.

Grumpy: Bah. It is you once more, how I'd wish you'd fall through the floor! Mother Goose, works and scrapes a living, good riddance is what I am giving.

Fairy: You can give nothing, I'll see to that. As a Fairy I can stop you flat.

Grumpy: So good Fairy, let us make a wager.

Fairy: Which is?

Grumpy: I'll stake all the gold at the rainbows end if I fail to oust Mother Goose.

Fairy: And if you fail, you will leave Happydappy and all its people to live in peace forever?

Grumpy: It's a bargain. (*Moves to exit*) Mark my words, I shall win the day, and so Fairy Godmother, I bid you good day. (*Exits left*)

Fairy: The wager is set; the story must be told. A goose comes from where it's cold. To make this story live happy ever after, we must endure some sadness mixed with laughter. (*Exit right*)

The chorus/villagers and/or cast members excluding Grumpy and Fairy, go into an opening number. Mother Goose should take centre stage if you are

using the cast for the opening number. After the number all cast exit leaving Mother Goose and any villagers/chorus. If only a chorus is used for the opening number, Mother goose enters after it is done and all remain on stage. She should have an easy detachable apron

All: Good morning, Mother Goose.

Mother: Good morning my dears. Now, can I help anyone?

All: You have a heart of gold, Mother Goose.

1st: You would give your last bit of money to anyone?

2nd: And give anyone your last Rolo?

3rd: Not pay the landlord rent to help another in need?

4th: Would do a good turn for someone and let yourself go without?

Mother: I do no more than others would. My door is always open to anyone who wishes to enter. I'd offer you all a cuppa and piece of my luxury cake, but I suppose you haven't the time?

All: Oh, yes, we have! (*All exit into Mother Goose's cottage*)

Mother: (*to audience*) Now, if I had asked them if had they time for a spot of cleaning, they'd all have something more pressing to attend to. Oh, well, I don't mind. So, here I am boys and girls, Mother Goose is the name and selling geese is my game. I did have a husband once, but he ran off with a newer slender, slinkier model. I said to him, "I'm still the same woman, even if I have put a teensy-weensy little bit of weight on the interim". He said, "it's the weight on the outer-rim that bothers him!" Still, it's an ill wind that blows a trumpet and a pickled onion that makes your bum snore! Right then, I had better see if that lot have eaten me out of house and home. (*Exits off into the cottage*)

Sophia enters

Sophia: I wonder where everyone has gone? Even Hans has done a disappearing act.

Hans enters with a fishing line and basket

Hans: (*strikes a pose*) Like the ray of the golden sun on a beautiful morn. The sun beam shineth onto the fair maiden.

Sophia: (*cutting in*) Spare me all the Poetry, Hans. Where have you been?

Hans: I have been to the river to catch a salmon. (*From the basket removes a tin of salmon*) Tahdah!

Sophia: But that's a tin of salmon!

Hans: Yes - well - the one that got away was, (*indicates with exaggeration*) this big.

Sophia: More likely you fell asleep on the river bank and called into
.....(*local shop/supermarket*) and bought that instead?

Hans: How else was I too dream of thy beauty my sweet. So how about a kiss for me? (*Puckers up*)

Sophia: Oh, Hans. (*Give Hans a quick peck*)

Hans: It would appear kisses are rationed today!

Sophia: That's because you do no work and earn no money.

Hans: (*with a strong stance*) Very well, I will work and when my pockets are full of money you shall then become my wife. Deal?

Sophia: It's a deal.

Song: A duet

They both exit as Gerda enters from the opposite side. She wears a hooped or well petticoated Tyrolean type dress

Gerda: The village is today quiet. (*Looks at the stage side near a flat*) What that I see? (*Goes to the flat*) A coin.

Jack enter from the opposite side with a fishing rod and a jar of very dirty water that can have it lid on to stop spillage

Gerda: The luck all day I have with this! (*Bends over to pick up the coin*)

As she bends over, Jack catches the end of his fishing rod inside Gerda's skirt

Jack: Now that's what I call, 'catch of the day!'

Gerda: (*stands quickly but looking off*) Ooh! The bait of the hook I am not.

Jack places his hand through the legs of Gerda and off stage he is handed a pair of knickers. As he removes his hand from under Gerda, she gives a yelp. He extracts the rod still holding onto the knickers. He holds the knickers up to the audience

Gerda: (*turns*) The wind up the leg it goes. (*Grabs the knickers*) Back I have them. In my knicker what is there that interest you?

- Jack:** (*scratches his head surmising*) I don't think I'll answer that one.
- Gerda:** And why you up before you gone bed?
- Jack:** I've been trying to catch a smoked kipper. (*Holds up the jar*)
- Gerda:** (*peering at the jar*) Ugh. They are the poles of the tad, not the kipper smoked?
- Jack:** That's because the poles tad frightened the kipper smoked!
- Gerda:** Ah, that is the story fishy. I am Gerda Schmeling.
- Jack:** Schmeling! That's nothing to sniff about!
- Gerda:** And I have been thrown through.
- Jack:** (*puzzled*) Thrown through?..... Oh, Chucked out!
- Gerda:** My mistress say she want me not anymore as times are soft and the inflation up it goes. The money not far it stretches these days and I work for nothing do not, she not happy and thrown me through. Until she pay, I have money without.
- Jack:** (*to audience*) Is there a translator in the house?
- Gerda:** Help me you can?
- Jack:** .(*calls off stage*) Mother! Mother!
- Mother:** (*off*) What do you want? (*Enters and see Gerda*) Good grief, where did you find that?
- Gerda:** I'm Gerda.
- Jack:** Schmeling.
- Mother:** Maybe she needs a bath?
- Gerda:** (*links arms with Jack*) From the Tyrol I come. Love we are in and married we are to be.
- Mother:** (*surprised*) You kept this quiet, Jack?
- Jack:** (*shocked*) I've only just found out about it! And I hope the honeymoon will be longer than the going out together!
- Gerda:** It is settled. Jack fortune he make one day then we rich will be.

Jack: Can she stay, Mother?

Mother: I have to put up with rabbits, mice, lizards and a flipping snake. But birds I draw a line at. There's no more room in the cottage. Hans has a room and Jack shares the other with the goat.

Gerda: What about the smell?

Mother: The goat's got used to it.

Jack: What about the hen house?

Mother: (*sighs*) She can sleep with the dog and I'll perch with the rooster.

Gerda: And now please, (*removes mothers' apron*) I have apron. The work of the house is department mine, yes? (*Puts the apron on*)

Mother: I won't sniff at that, Miss Schmeling.

They go into a trio comedy dance/song and exit into the cottage

Fairy enters stage right

Fairy: Dear Mother Goose the time draws near, your virtues to reward. For you from out of the skies so clear, your fortune we'll accord. Fast approaching unbeknown, to you we introduce. The prize that only you may own, behold the Golden Goose! (*Exits*)

Millie the Goose enters. Here she has a moment on stage wandering about investigating the village as she does so, she can drop a few downy feathers. Going to a stage flat she grabs a worm and tries to pull it on stage. There is a too and fro tussle between her and an off stage stage-hand with the worm. The tussle ends to your own liking. Millie goes to where Mother Goose lives and with her beak knocks the door which maybe just off stage out of audience sight-line. Millie stand back up stage of the entrance

Mother: (*just emerging on stage*) Not today thank you. (*Exits*)

Millie knocks at the door again and stands clear of the entrance up stage

Mother: (*appearing*) No one at home. Only the clock and he's going! (*Exits*)

Millie does knocking business one more time. Mother Goose appears wielding a sweeping brush

Mother: I'll teach you to bang on my door. (*Swipes at thin air and loses her balance and falls down*)

Millie begins to waddle off into the cottage as Mother jumps up and pulls Millie

back onto the stage by the tail. Mother trips and falls backwards and Millie falls on top of her

Mother: Get off you great oaf.

Millie and Mother get up. Millie moves to go into the cottage as Mother quickly gets in front of Millie and pushes her back onto the stage

Mother: (*pushing Millie backwards*) I'm not taking any more lodgers.

Millie hangs her head and backs away sad

Mother: (*sheepishly*) I mean - well on the other hand -

Millie eagerly rushes up to mother

Mother: I've just made room for a Schmeling bird, and there's no more room in the hen house with me in it. Are you homeless?

Millie nods her head, yes

Mother: Nowhere to go?

Millie shakes her head, yes

Mother: I don't know what to do, (*pacing about, musing; to audience*) It's like trying to choose which kebab to have on a Saturday night. (*To Millie*) Now, look here, Goose. You wouldn't deprive Hans of his room would you?

Millie shakes her head, no

Mother: And you wouldn't see Jack driven out into the cold, would you?

Millie shakes her head, no

Mother: I've only just taken Gerda in and I can't throw her out, can I?

Millie shake her head, no

Mother: And you wouldn't turn me out of the hen house, would you?

Millie jumps about with joy and nods her head yes excitedly

Mother: (*to audience*) Well, that just takes the biscuit, don't it?

Jack and Gerda enter from the cottage

Jack: Cor, look at that. It's an albino blackbird.

Mother: It's a goose - you goose!

Mother: (*to Millie*) Now let me introduce you all. This is Gerda.

Gerda curtsies and Millie follows with a curtsy

Mother: And this is my idiot son, Jack.

Jack and Millie bow to each other

Mother: (*referring to Millie*) And this is - Oh, I don't know your name, sir - madam?

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