



The Old Woman Who Lives In A Shoe

by Colin Barrow

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THE SCRIPT

One of the lesser known pantomimes, but just as rewarding and traditional. Some feel the shoe can cause logistical problems and might be too much additional cost. However, the script has been written that even the smallest stage or tightest budgets can achieve this easily, (*information at the end of the script*) The sets are simple and an ideal script to use if you have younger performers who wish to be some of the children. However, the script is also written with limited available performers in mind, (*main cast only*) where few or none are available to be children/chorus. The script has some good fun characters and some different viewing to please the audiences

SYNOPSIS

Dame Dora Fartlinger, *the old woman*, is threatened to be reported by the Baroness and her goons for housing more than the stipulated number of residents in the shoe. The shoe that was left behind by the Giant who runs a circus, and Dora turns it into a residence and sets up an orphanage. However, by hook or by crook, Dora somehow keeps the number bang on target avoiding the possible closure of her orphanage and becoming homeless. Princess Mary and Polly arrives, looking for the King. He disappeared searching for the stolen Crown jewels and a clue has brought them to the village of Higglety Pigglety. Taken in by the kindness of Dora, they soon become attracted to John and Tommy, who are also living in the shoe with John being principle boy, and Tommy, a comic. The quest to find the King is on, but also the Baroness and her sidekicks are desperate to find and claim the missing Crown jewels. Their journey takes them to the visiting Giants circus, where the King is found and the Giant tells all where to find the missing jewels. And so, everyone lives happy ever after, except for the Baroness and her chums, who are not who they say they are! So instead of imprisonment, they are to become the circus clowns and entertain the children. Children, are what the Baroness detests most and would prefer to be serve *life* in prison than entertain children for the rest of it!

Approximate running time:- Two hours (*not including the interval*)

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 dictate 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 performers or adult/child members.

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

Scenes:- The script is written to use three 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. The front cloth scenes could be done front of curtain or again in front a nondescript mottled effect.

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.

Misc:- Additional jokes can be slotted in where or if you feel they are required to your choosing.

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 required 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. Additional songs can be added to your own discretion if you feel the need to do so.

You do not need to use all the slots allocated for chorus song/dance numbers, especially if your chorus numbers are very low. Select, the slots most suitable to your chorus.

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. By keeping to these parameters, the production will run at a good pace; and be fresh and entertaining to your audience.

DISCLAIMER:- The performing licence of this script does NOT include permissions, licences or royalties of ANY music/songs used with the staging of this script.

For **ALL** music and song selected to stage this script, any royalties, licenses or permission has to be obtained by **YOU** the group, club or company according to the music performing rights laws. **These include ALL parody suggestion given with-in the script.**

*(The majority of premises are registered and you **must** contact to make sure the music/song selections used comply with the licence held by the premises. Do this prior or at the start of rehearsal to avoid complications near or on the production dates.)*

CHARACTERS

Dora Fartlinger.....Dame / Old Woman
John.....Principal boy
Tommy.....Comic
Bill.....One of a duo comic pair
Ben.....One of a duo comic pair
Cuddles.....The dog (*non speaking*)
Batty.....One of the Baroness's side kicks
Dotty.....One of the Baroness sidekicks (*The crooked man*)
Daffy.....One of the Baroness's side kicks (*The upside down man*)
Princess Mary.....Principal girl
Polly.....A friend of Mary
Baroness.....Villainous

The Giant.....(**Voice only**)
A horse.....(*if used*)
Two ghosts

Chorus (*if you have one*) **And/or adult/child members wishing to participate**

CHARACTER GUIDELINES

All costumes for the characters are typical for pantomime. There are some suggestions given below and at the start of some scenes as guidance to fit the script and situation. But in general, it's a free hand of availability, choice and what's affordable.

Dame Dora Fartlinger: Typical pantomime Dame and costumed as such. For act two, scene three, she will require a clown's type/style of costume

John: Principal boy and costumed as such. He is one of the residents of the shoe.

Tommy: A comic and a resident of the shoe. For act one, Scene five he will need a scarecrow costume identical as used for the scarecrow on stage. A face mask will also be required the same as that of the scarecrow. For act two, scene three, he will require a clown's type/style of costume

Bill: One of a comedy duo and resident of the shoe. His costuming can be that of the same as Ben's or same style but different colour. For act two, scene three, he will require a clown's type/style of costume

Ben: One of a comedy duo and resident of the shoe. His costuming can be the same as Bill's or same same style but different colour. For act two, scene three, he will require a clown's type/style of costume

Cuddles: A dog, none speaking and can be whatever you like

Batty: A bit officious with a hint of comedy. A side kick of the Baroness. The costuming works well with a very overstated Georgian style or an over stated flying ace. For act two, scene three, he will require a comedy costume to suggest a strong man

Dotty: A crooked man and should be acted as one until the end of act two scene three when he can then stand normally. A side kick to the Baroness. His costuming is a free hand to do how you please. For act two, scene three, he will require a comedy costume to suggest a strong man

Daffy: The upside-down man and a side kick to the Baroness. He is quite often in a long night shirt and cap as he sleeps by day and awake by night. Throughout there are also costume suggestions to fit within the script. For act two, scene three, he will require a comedy costume to suggest a strong man (*a suggestion is with-in the script*). At the end of act two, scene three, he gets a bump on the head which returns his memory to normal and is actually the King. There is no additional costume requirement for this scene other than mentioned. But for the walk-down, you may wish for him to be in full King regalia!

Princess Mary: Principal girl and costumed as such.

Polly: During the script she is a friend of the princess and can be costumed as you wish. For act two, scene three, she will require a clown's type/style of costume. Later in act two, scene three, it is revealed she is Princess Mary's younger sister and youngest daughter of the King. This can reflect in finer costuming for the walk-down.

Baroness: a villainous, stropky person. Costumed as you wish to reflect her character. For act two, scene three, she will require a comedy costume to suggest a strong man/woman.

The Giant: This is voice only and can be done live through a microphone or whatever your premises will allow. Quite loud with a touch of echo makes it sound quite convincing.

The horse: This is an optional part and the routine can be cut from the script if wished. Although the routine is short, if used, he can appear from time to time as directed in the script.

Two Ghosts: Just normal white sheeted ghosts that can be doubled up by the two in the horse if you are short of actors

Chorus (if you have one) And participating adults/children: Costumed to fit the scenes they are participating in

SYNOPSIS OF SCENES

ACT ONE

Scene one.....The Village of Higglety Pigglety (full stage)

Scene two.....The outskirts of the Village (front cloth)

Scene Three.....Outside the Shoe (full stage)

Scene four.....The outskirts of the Village (front cloth)

Scene five..... Outside the Shoe (full stage)

ACT TWO

Scene One.....Outside the Shoe (full stage)

Scene two.....Inside Whopping Hall (front cloth)

Scene three.....The Circus (full stage)

Scene four.....The outskirts of the Village (front cloth)

Scene five.....The Village of Higglety Pigglety (full stage)

THE OLD WOMAN WHO LIVES IN A SHOE

ACT ONE

SCENE ONE

THE VILLAGE OF HIGGLETY PIGGLETY (full stage)

The scene opens with cast and/or chorus to sing/dance opening number. If the cast is used, they exit after the number. Set Daffy up stage so he can exit first. All chorus/villagers remain on stage.

Opening number:-

Daffy enters in a long night shirt, night cap and a candle in a holder

Daffy: What's all the noise about? Don't you lot realise it's middle of the day and not middle of the night?

1st: Oh, Daffy. Why do you live upside down and the wrong way around?

Daffy: I don't know. *(Business for sympathy)* Maybe Mother wasn't sure which way up I was supposed to be and stuck a nappy on me head and bottle fed my bum!

2nd: You are funny, Daffy.

Daffy: That's what the builders said. And they said it was all my fault my house is built upside down!

Dotty enters

Dotty: Of course, it's your fault, you silly person.

Daffy: Oh no it isn't!

Dotty and chorus: *(encouraging the audience)* Oh, yes it is!

They do business by repeating, "oh, not it isn't", and "oh, yes, it is," a few times

Dotty: I told you not to have the bedroom built first.

Daffy: But I had to have somewhere to sleep!

Dotty: And then you went and had a downstairs room built on top of your bedroom!

Daffy: I had to put it somewhere!

All: That's because you're the upside-down man! *(Laughs)*

Daffy: *(to Dotty)* You've no room to talk. Ever since you found that crooked coin, you've been crooked ever since.

Dotty: At least I'm not a silly old crackpot that lives in an upside-down house.

Daffy: It's better than being a crooked old wrinkly man living in a crooked old crinkly house!

The two begin to face up to each other arguing

Dotty: If you had stairs that went up instead of down, I would slap you on the bonce!

Daffy: At least I've not got a stairlift to go up, the down stairs!

Dotty: For two pins I'd knock your downside up instead of your upside down!

Daffy: I don't require any two pins to straighten your crooked mug!

They start to go for each other as Batty enters quickly

Batty: *(parting and getting between Dotty and Daffy)* Now! Now! Now!

D & D What? What? What?

Batty: Desist, please. You're hawling like broolingans!

All: Brawling like hooligans!

Batty: That, too.

Daffy: Well! *(Puffs out his cheeks and expels loudly)*

Batty: I say, Daffy. You have gone red in the face.

Daffy: That's because I'm wearing my vest as underpants and my underpants as a vest. *(As if pulling on some elastic)* They're a bit tight under the arms!

Batty: And your nose, Dotty, is quivering like a jelly on a plate.

Song:- *Suggestion 'jelly on a plate' with childish actions and moves making it fun*

Dotty: That's made me feel quite stupid.

Batty: Well, we are the higgledies who out piggle the higgles of Higgledy Piggledy.

All: And if it wasn't for us, it would be just another ordinary village.

*The three sing the first verse of, 'jelly on a plate' as they exit off
Tommy enters*

Tommy: Hello folks. Here I am, Higgledy Piggledy's hot bit of man. I flutter the hearts of the ladies, give goosebumps to the girls and send mother's home quickly to lock up their daughters safely. I am the answer to a maiden's prayer. I may not look noble.

All: You're not!

Tommy: I may not appear to be brave.

All: You're not!

Tommy: And I long to be a hero.

All: No chance of that!

Tommy: My Mum won't let me have a girlfriend. *(Looks sad and do business with audience)* She says I have to have experience first. But how do you get experience if Mother won't let you experience the experience? Course my brother John is going out into the wide, wide world. I want to go with him and maybe we shall end up in Paris at the Folly Burger for a Big Mac or the Triffel Tower for a dessert. Maybe I will meet one of them French girls for a bit of ooh la la and experience a bit of Entente Cordiale! But knowing my luck I'll end up eating snails and frogs' legs! Now, just to make sure you are all awake and keeping up with us. Everytime I say, "hiya kids!" You say, "hello Tommy!" Do you think we can do that? *(Do business with audience)* That's great, you remember to do that and we'll be friends forever. And as my friends I will give you a word of advice. As you slide down the wooden banisters of life, mind you don't get a splinter in your doozywhat or whatsitname!

John enters. He is quite relaxed and not over serious of being the hero.

All: Morning, John.

John: Hello everyone. I know I'm a bit late but here at last. *(Looks about a little apprehensive)* And by myself at the moment.

Tommy: Anything wrong, bruv?

John: I feel that Mother is lurking behind anything possible with a paint brush in one hand and a pot of paint in the other. And what is more

worrying, it'll be me she will want to paint the garden wall, the cowshed and the pigsty.

Tommy: You know what she's like in the Spring?

John: At Shoe Villa all the kids, and that includes us, are waiting for the start whistle blown by Mother.

T & J: *(with actions)* Then it will be, slap dap, slap dap, as the paint is applied. Flop sshwip, flop sshwip as the paper is pasted and stuck on the wall.

John: With the kitchen cleaned, the stairs and windows repaired. The doors oiled and the floors having done with whatever you do with floors and all because it's Spring has sprung!

J & T: Which means our old shoe home gets a face lift for the challenges of another year.

All: And it's a wonderful time of year.

John: It is, and somehow this Spring, there is something different in the air.

Tommy: That's Old Mac Donald dung spreading again.

John: It's not that. This year the birds are singing sweeter, the flowers are prettier and the bees are buzzing happier. And here am I, without a penny in the world and nothing but ambition in my pocket. And yet I feel happy as a King and a feeling that this Spring something wonderful is going to happen. And it's going to happen to me!

Tommy: At least I've already got something in my pocket.

John: What's that?

Tommy: A hole!

Song:- *Suggestion, 'Spring, Spring, Spring' By Johnny Mercer. John and Tommy sings with the chorus joining in as set by the director.*

All exit after the song.

Dora: *(off)* Stop! Stop! *(Shouts any additional ad-libs)*

Bill and Ben enter with Dora Fartlinger sat in a wheeled transport. She has parcels, shopping bags, umbrella, etc. They circle the stage and tip her out. She begins to get up by going on all fours. When she is partway up supporting herself on her hands and feet. Ben having picked up the umbrella -

Ben: *(hits Dora across the backside)* I declare this ship well and truly launched.

Dora falls flat onto the stage again. There can be a sound effect of a bee if wished during Dora's next line

Dora: *(gets up rubbing her bottom)* My word that was a big bee. *(As if catching sight of the bee and following it exaggeratedly)* Ah, there it is. *(To Ben)* Don't move, it's on your head.

With a shopping bag Dora hits the bee and Ben falls to the stage

Dora: Perfect! Now, have I got everything? *(Placing the parcels back into the transport with Bill)* Oh, yes. There's this, there's that, there's those, there's them but as per usual none of the other!

Bill: What's the other?

Dora: An instruction book to remind what I'm missing out on! Still, I have all the things ready for Spring cleaning now.

Ben: But we did it last Spring!

Dora: And we shall be doing it again this Spring.

Bill: You can count me out. Today I start my holidays.

Dora: All holidays are cancelled and squashed. Everybody stands shoulder to shoulder, brush to brush and hammer to hammer. Into battle we go against dirt and scum.

Ben: So, it's scum to that has it!

Dora: Yep. As well as untidiness, and the what have you.

Bill: I haven't got a what have you!

Dora: Oh, dear. You poor boy. Still, I'm sure you'll find one that's had one careful owner on ebay.

Ben: I've thought of a new game we can have, Mum.

Dora: Aw, jigger! Here I am up to me eyeballs in thoughts of work, and two you think of a new game.

Bill: Hey, Mum. I bet you knew plenty of games when you were a girl?

Dora: Loads of them. But you are not old enough to play any of those!

Ben: How about we play a game of you guessing what we are pretending to do as a Spring-cleaning job. And if you get it wrong, you give us a sweet.

Dora: And if I get it correct, I have the sweet?

All: Yes.

Dora reaches off and is passed a bag of sweets as Bill and Ben goes through the motions of batting a ball to each other.

Dora: You're killing flies with a swat.

Bill: No, we're playing tennis. *(Holds out hand for a sweet)*

Dora: That's not work!

Ben: You've not called us in from play yet! *(Holds out hand for a sweet)*

Dora: Oh. *(Shouts)* Stop playing, it's time for work!

Bill and Ben run around the stage then stops as set. Ben comes forward and pretends to place a ladder against the Pros arch. He moves his feet up and down as if climbing it

Dora: You're climbing a ladder to clean the windows.

Ben: No, I'm coming down from cleaning the gutters. *(Holds out his hand)*

Dora: We ain't got no gutters!

Ben: But I didn't know that 'till I got up there, did I?

Dora: Get out of it. *(Reluctantly gives him a sweet and kicks his bottom)*

As Ben goes to other side of the stage and leans against the pros arch and goes asleep Bill comes down stage as if hold a mixing bowl and a wooden spoon stirring on the grrs and flinging on the slap.

Bill: *(with a funny wiggle)* Grrr! Slap! Grrr! Slap! Grrr! Slap! Grrr! Slap!

Dora: You're mixing cement and fixing the cracks on the walls.

Bill: No. I'm getting rid of your awful porridge that's still stuck in the bowl from breakfast! *(Holds out his hand for a sweet)*

Dora: *(chases Bill)* You cheeky devil. My porridge is famous.

Bill: *(except Ben)* As the original, 'No nails' adhesive!

Dora: *(catches sight of Ben leaning against the pros arch asleep. She goes and give him a kick)* Oi! Why aren't you playing?

Ben: But I am playing, Mum. I'm playing at being chief supervisor!
(Grabs the bag of sweets)

Dora: *(chases all four)* Get out of it you crooks!

Bill and Ben exit

Dora: What a handful kids are! Course, they're not actually mine, they've just arrived out of nowhere like dust. Tommy was left on the doorstep in a butter box and he's been slippery ever since. Then I was shopping at..... *(local shop or supermarket)* and I got to the checkout among my shopping of necessities that I can't live without, like chocolate. I found two sets of twins and a haggis! I mean, what was I to do with a flipping haggis? *(Quickly points to audience)* And I don't want any suggestions either! No, to tell the truth if anyone deserves a surprise haggis inserted, it's the Baroness. She's about as popular as a rattlesnake nesting in your knickers and with a face that could make an onion cry!

Baroness and Batty enters left. Batty has a document in hand

B'ness: Ah, here you are.

Dora: And right on cue here she is. The only woman who has DNA from a dinosaur. Amisserygutsosaurus!

B'ness: Dame Dora Fartlinger.

Dora: Only when I eat eggs and beans on the same day!

Batty: The Baroness has seen her learned friend and obtained this document.

Dora: Wow! And what did this leaned friend say?

Batty: Apart from saying the Baroness is a crusty old crab, he seemed to think she is with-in the law as her civic duty.

Dora: *(a little sarcastic)* That's nice!

Batty: It seems you have been living in that shoe on the common ever since the Giants circus visited.

Dora: Well, what about it?

B'ness: It's a blot on the landscape. I am taking steps to have it removed.

Dora: It'll have to be big steps as it's a big shoe!

B'ness: *(to Batty)* Batty, my good fellow. Please read the contents of the document?

Batty: *(opens the document)* I shall leave out the hitherto's, the here unders and the notwithstanding.

Dora: Good idea. But please read the, go get-unders, the haven't no ideas, and the sittingontheloosing.

Batty: *(reads)* This decree states you may stay on the land until such time that your shoe, boot or whatsit, should become overcrowded.

Dora: I can assure you my shoe fits well, my boot keeps out the water and my whatsit is by no means overcrowded!

B'ness: The present number living at the shoe is fourteen according to the census.

Dora: The what?

B'ness: The census!

Dora: It's okay, I've been inoculated against that.

B'ness: Fourteen occupants is the maximum. One more resident and I shall report you to authorities and have your shoe home removed by sending a crane.

Dora: As long as they don't send the stork!

B'ness: Bah! Just you watch it. One more living in that shoe and you'll have your chips!

Baroness and Batty exits left swiftly

Dora: *(calls out after them)* I like plenty of vinegar on my chips, but go easy on the salt! *(Looks about)* Right, I need help with this lot! *(Shouts)* John!

From stage right Cuddles the dog bounds on and jumps onto Dora knocking her to the floor. John follows with his entrance

Dora: You great oaf of a mutt. If you want to cause injury to a person; *(points left)* the old faggot has gone that way.

Cuddles bounds off left as Dora get to her feet

John: Did you call, Mother?

Dora: *(getting up)* I did. Now, are you busy at the moment?

John: Up to my eyes, Mother, dear.

Dora: Don't let that bother you. *(Points to shopping)* I need my purchases to be taken home.

John: But, Mother, I'm so busy...

Dora: *(cuts in)* That's nice, dear. And it's so wonderful to have a willing and upstanding son to help his old - *(coughs)* youthful mum. What with you, the rest of the kids, how can I miss having a husband?

John: You forgot to mention the dog, Mum.

Dora: Oh yes, now, where is he? *(Shouts)* Cuddles! Cuddles! Where has that mutt got too? *(To audience)* Come on, all shout Cuddles with me. After three. One, two, three -

All: Cuddles!

Cuddles bounds on with a piece of fabric in his mouth and jumps onto Dora knocking her to the floor again. Daffy, Dotty, Bill, Ben enters with chorus the same time as Cuddles

Dora: You great lummox of a hound. *(Getting up and see the piece of fabric; taking it)* Whatever have you got there, Cuddles. *(Inspects the fabric)* My goodness, it's the backside of the Baronesses dress. Oh, you good boy, Cuddles. *(Waiving the fabric)* And this I can use to polish my whatnots and thingumabobs.

Tommy enters

Tommy: Hiya kids!

Audience reaction

Tommy: Well, Mum. You know what's what?

Dora: What?

Tommy: You're a fool and I'm not!

Dora: That, Tommy, is very debatable. But at the moment, the cleverest one here is Cuddles. (*Waiving the fabric*) And look, he's even got a souvenir for his troubles. Oh, you're a good dog.

All: You're such a beautiful dog!

Song:- *Suggestion - A parody of, 'Oh you beautiful Doll' (1911 with words by Seymour Brown and music by Nat D. Ayer) -Words at the end of the script -*

Black-out

ACT ONE
SCENE TWO
OUTSKIRTS OF THE VILLAGE (Front cloth)

Tommy and John enter

Tommy: Hiya kids!

Audience reaction

John: Where have you been?

Tommy: I've been painting the town red!

John: Not again, Tommy?

Tommy: I have. And tomorrow I'm going to give it another colour!

Both laugh

Tommy: Anyway, it's not where I've been that bothers me, it where I am going that counts.

John: And where are you going?

Tommy: I want to make my fortune, marry a Princess and become a Lord Mayor or something.

John: (*laughs*) Oh, Tommy, you do have an imagination. Now, if I were to meet a beautiful girl, naturally I'd be shocked at her beauty as she gazed helplessly toward me. But I would not lose my composure.

Mary and Polly enter quietly and remain just visible to audience and behind Tommy

Tommy: Oh, I would at the first opportunity!

John: And I would proudly sweep my hat from my head and with a deep courtly bow (*does the action toward Tommy*) and I would say. (*As he stands up, he sees Mary not sure what to say*) Oh. Err, err, umm.

Tommy: (*taken aback*) Oh, err, err, umm! That's not going to switch her on and get revved up is it?

John: Well - I - err -

Mary: Hello.

Tommy turns and is equally stunned at seeing Polly

John: I - er - is it? (*Stands stunned with his mouth open*)

Polly: (*goes up to Tommy*) How do, handsome. What's up with your mate?

Tommy: He's just too full for words.

Polly: I wish I was. I'm starving.

Tommy: I know a place if you fancy a bit of fine loving - I mean fine dining.

Polly: (*keenly*) I bet you do! (*Grabs his arm*) Come on then ducks, let's go and see what's on offer? (*Begins to exit with Tommy*)

Tommy: Any bargain your little heart fancies - toots! (*They both exit*)

John: (*comes back to the land of the living and sighs*) You're a stranger here, aren't you?

Mary: Yes, I have not been here before.

John: That would make you a stranger. (*Still finding his words*) I mean, I'm a stranger to you, or at least, I was, but I don't feel you are now. Are you on holiday?

Mary: We are.

John: (*looks*) Oh, I didn't notice your friend. (*Still struggles for words*) I suppose she left before she arrived - I mean, before I saw her go. Oh, holidays can be such jolly fun. I'd be willing to accompany you any time. (*Realising what he's just said*) Oh dear, I shouldn't have said that, I do beg your pardon. But you see, the sight of you has knocked me all into a heap.

Mary: Have I? Why?

John: You're so pretty and you did floor me when you looked at me. But I'm okay now, I think? So, are you staying here in the village?

Mary: Everywhere is so crowded at present and at the moment and I can't imagine us staying here at all.

John: Don't worry about things like that. My Mother would be delighted to let you stay.

Mary: That would be very kind of her.

John: We're a bit crowded, but there is always room to squeeze more in. And well, who could say no to someone as beautiful as you?

Mary: Am I beautiful?

John: Oh, yes. You're lovely, beautiful and just seeing you is wonderful.

Song:- *Suggestion - 'isn't she lovely' by Stevie Wonder. (first two verses)*

Mary: I've heard that love is something you get before you know it. And I realise now, it's too late to do anything about it when it happens.

John: Except be happy with the one you have fallen for. *(Moves to exit)*
Come with me and I'll introduce you. *(Exits holding Mary's hand)*

Tommy enters. In his pocket he has a used candle

Tommy: Hiya kids!

Audience reaction

Tommy: *(looking off)* Come on, Polly. You're all behind like a cow's tail.

Polly: *(entering with a hand bag or similar which contains a candlestick)*
Don't you be so cheeky. I've just been admiring the scenery.

Tommy: Oh, right! *(Points off)* Behold, there's my ancestral home.

Polly: Good lord! It's a boot, shoe thing. I wouldn't like to meet the bloke who owned the tootsies that filled that!

Tommy: It once belong to the Giant who runs the circus and we live in it. Mother said he was harmless. But then, Mother said once she was the hottest chick in town and I can't believe that.

Polly: Are you sure your mother will welcome me into her house, shoe home thing?

Tommy: Of course. Mother's door is like her mouth, always open!

Polly: You're a bit of a lad, aren't you?

Tommy: From what I saw of me in the mirror, I hope I'm a lot of a lad! But I tell you what, I'll ask you a conundrum and if you get the answer wrong you pay a forfeit.

Polly: I'm game.

Tommy: *(look to the audience)* I'm hoping she will be! *(To Polly)* There's a man standing in the pouring rain - what's his name?

Polly: I don't know!

Tommy: Bell because he's ringing! *(Up-roaring laughter)* Right pay the forfeit.

Polly: What is it? A nice meal?

Tommy: No, a nice kiss. *(He kisses her on both cheeks)* Here's another, there's a man standing in the pouring rain - what's his name?

Polly: Bell because he's ringing!

Tommy: No - Fat, because he's dripping! *(Kisses her on both cheeks)* I like this game. Now, another man turns up and don't get wet at all.

Polly: He's got an umbrella!

Tommy: Nope - it's stopped raining! *(Sweeps her off her feet and kisses Polly, they make a sucking type noise; and then stands)* Wow! It's like a hippo pulling his foot out of the mud!

Polly: *(taking the candlestick out of her bag)* For two pins I'd bop you with this!

Tommy: Coo, what a lovely candlestick. *(Searching his pocket)* I've got something in here that will surprise you! *(Takes the candle out of his pocket and puts in the candlestick)* There, come on, I'll show you home.

Polly: But you haven't lit the candle?

Tommy: It not dark yet! *(Sweeps Polly off her feet and kisses again making a noise)* Cor, that was like trying to chase a rabbit down a hole!

Polly: Hold on. Let me ask you something and I'll give you a forfeit if you lose?

Tommy: *(puckers up)* I'm all ready for action!

Polly: I bet I can put this candlestick where everyone can see it, but you can't!

Tommy: *(quickly hold his bottom)* Here, there's nothing in the script about an endoscopy!

Polly: Now come on, stand still. *(Places the candlestick on top of Tommy's head)* There, everyone can see it, but you can't. You've lost. *(Takes the candlestick)* Now, close your eyes and pucker up?

Tommy does business to pucker up and closes his eyes.

Polly: Here it comes! *(Slaps Tommy across the face and he falls to the floor)* One forfeit paid in full. *(Exits)*

Daffy enters in a nightshirt, cap and has a lighted candle in a holder (due to fire safety restrictions, its battery operated)

Daffy: What you doing down there, Tommy?

Tommy: Getting up! *(Stands)* Hey, Daffy, why do you go bed in the daytime?

Daffy: Because at night it's dark and I can't see where I am when I'm wake up!

Tommy: *(to audience)* And people say I'm daft! *(To Daffy)* I bet a bag of sweets I can put that candle where everyone else can see it, but you can't?

Daffy: Go on then.

Tommy takes the candle and does comedy business to try and blow it out several times. Failing; he places the candle on Daffy's head.

Tommy: Now everyone can see it, but you can't!

Daffy reaches up, takes the candle down and switches it off and then replaces it on his head.

Tommy: Thanks for that, I can see much better now!

Daffy: Wish I could, I think a cloud has covered over the sun. *(Wanders off with his arms stretched out and the candle on his head)*

Tommy: *(laughs)* Look at that dope! *(suddenly realising)* Hey, where's my bag of sweets? *(To audience)* I've been diddled!

Dotty enters with a lit battery candle in a holder. The lower part of the candle is a dummy look-a-like and fixed on top with blue-tac or similar is a battery Tea light. When joined together the two should appear to look like one

Dotty: Hello, young Tommy.

Tommy: *(to audience)* It's like waiting for a bus for hours then two come at once! Hey, Dotty, I bet a bag of sweets I can put that candle where everyone can see it, but you can't?

Dotty: You're on.

Tommy does same business as before trying to blow it out. Then he places the candle still lit on Dotty's head.

Tommy: There, what do you think of that?

Dotty: *(removing from his head he hands the candle to Tommy)* Do you know; I don't really care. *(And begins to walk off)*

Tommy: *(calls out)* Oi! Don't you want your light?

Dotty: *(stops, turns and comes back to Tommy)* How silly of me. *(takes the illuminated Tea light off the top and walks to exit)* I need this to make light work of things. *(Exits)*

Tommy: *(calls after Dotty)* Oi, where's my bag of sweets? *(Shouts)* Mum! Mum!

Dora enters attached to a lead and Cuddles follows her as if taking Dora for a walk. Cuddles can also have a poop scoop. At a desired point, Cuddles tugs on the lead and points for Dora to sit. She crouches down

Dora: What's the matter? You look like you've lost a pound and found a penny.

Tommy: I've been diddled out of two bags of sweets. *(Looks at her)* But why is Cuddles taking you for a walk?

Dora: I'm attending obedience school. If I'm good, I'll get my Masters pedigree! *(Stands)*

Tommy: Have you had to have many pit stops?

Dora: Lot's, but nothing to use his poop scoop yet.

Tommy: Maybe you should be let off the lead and allowed to run around?

Dora: Troubles is, I might start chasing everybody on a bicycle.

Tommy: That's okay, we'll take the bicycle away from you!

Dora: (*squaring up to Tommy*) Oh, you, you. I could put that candlestick where you can't see it!

Tommy: (*moves to exit*) Too late, we've done that gag! (*Exits*)

Dora: Not where I was going to shove it you haven't! (*To Cuddles*) You can let me go now, Cuddles as I can't see this leading anywhere!

Cuddles bounds about exited as Baroness and Batty enter. Cuddles corners the Baroness up against the proscenium arch and keeps her there

B'ness: Dame Fartlinger, call off your horrible hound at once, or I'll report you to the police.

Dora: Report him for what? Cornering an old has been isn't a crime.

B'ness: For one, you haven't a dog licence.

Dora: For two, he doesn't watch telly and dogs don't need licences.

B'ness: For three, I don't know where his tongue has been!

Dora: For four, he takes his tongue with him and it reaches the parts other parts don't reach!

B'ness: How disgusting! Dame Dora Fartlinger, will you call your dog to heel at once? At once I say!

Dora: Come on, Cuddles. You don't want to go sniffing around that rotten old bone bag, you might catch something incurable. (*Exits laughing with Cuddles*)

B'ness: (*calls after Dora*) And don't laugh at me! Go and laugh at your own relations!

Batty: That woman is worse than a horrible cold that runs in the family.

Daffy: (*entering*) Her house is bursting at the seams and popping at the lace holes with kids.

Dotty: (*entering*) And without any dough, (*points to his foot*) she's as poor as my worn out sole.

B'ness: (*stopping them abruptly*) Enough! We must visit Dame Dora Fartlingers overflowing shoe. Word has it that new arrivals have arrived. And if there's one thing I hate more than Dora Fartlinger, it's kids. The horrible snivelling, snotty nosed brats.

Batty: That shoe is getting more crowded than (a place that's at present topical or well known) every day. (Laughs)

B'ness: How right you are, Batty. Now, Daffy, you go to my home, Whopping Hall and await our return. The path winds through the boggy marshes and it's often very foggy. But if you follow your nose you will find your way. In the meantime, we shall go to that Shoe and confront Dame Fartlinger before I detect her getting further up my nose and screwing my face up!

Song:- suggestion (a parody of) '**The Grand Old Duke of York**' - words at the end of the script -

Black-out

ACT ONE

SCENE THREE

OUTSIDE THE SHOE (full stage)

For this scene use any suitable background. For simple and easily achievable ideas for ALL to create the shoe, see properties at end of the script. On stage there is also a faux wall set which is high enough for someone to crouch down and creep behind from off stage unseen. Behind this wall is a scarecrow on a wooded prop. The scarecrow needs to have replica costuming and face mask to that of Tommy in scene five

The scene can open with a chorus number if wished. After the number all remain on stage

(The following routine can be omitted if it proves difficult with characters and logistics. If omitted chorus exit and cut straight to John and Mary entering)

Dora enters on a horse. The horse stops and she falls off as Bill and Ben enter

Bill: What's that, Mother?

Dora: A nightmare that I got from the thoroughbred night club and it wants to be a neigh-bour!

Ben: What are you going to do with it?

Dora: I had a fancy to ride down (local road / street) like Lady Godiva. Now, I have to think where it can sleep. He's the wrong shape for the shoe, so just stick him in the cornfield with that scarecrow for company. Right you two, help me get back onto the thing?

Bill and Ben help Dora get back onto the horse and they all exit with chorus. The horse can appear from time to time behind the wall on these scenes if there is enough stage room, but this is not essential.