



# Goody Two Shoes

by Colin Barrow

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## **THE SCRIPT**

This is an easy and workable script that contains a good story line wrapped around a lot of fun. This pantomime delivers the audience a fun-packed performance with ample participation. Very easy to stage and achievable at most premises whether big or small. The script can be worked with or without a chorus, but can incorporate additional adults as city folk and gypsies.

## **SYNOPSIS**

The story is set at the City of Crooked Corner where mayhem is given by Cissy Upham-McCracken (*dame*) and her children, Hitt, Miss and Boy Blue. However, the City of Crooked Corner has for two years gone into poverty with its borders closed by the King as Baron Buzzbuttock refuses to pay the hike in taxes. Everyone although quite self-sufficient in food, water, etc. Clothing and other merchandise is no longer available. The shoemaker's shop has been empty for some time until, Rufus, a new shoemaker suddenly makes an appearance to take over the shop. This is when things begin to go awry as many years before Rufus's parents were evicted for sorcery and witchcraft and now with their inherited powers, he has returned to take revenge on everyone, including Goody, the Barons daughter. Through making shoes possessed with a spells and curses, he delivers his power to all, especially those dancing shoes for Goody. Prince Michael, the Kings heir, has been sent to iron out the disagreement and smooth the waters so all can return as it used to be. And in true pantomime tradition he meets his Princess, Goody. A gypsy gives Prince Michael a few drops of water from the sacred well of Victory to thwart this demon shoemaker and for him to live happy ever after with his Princess Goody Two Shoes - a girl that loves to dance!

**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 one 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

<b>Cissy Upham-McCracken</b> ....	Dame
<b>Boy Blue</b> .....	Comic
<b>Baron Buzzbuttock</b>	
<b>Hitt</b> .....	One of comedy duo
<b>Miss</b> .....	One of comedy duo
<b>Goody</b> .....	Principal girl
<b>Prince Michael</b> .....	Principal boy
<b>Gypsy King/Queen</b>	
<b>Rufus</b> .....	Villain (shoemaker)
<b>Jack</b> .....	Second principle boy
<b>Jill</b> .....	Second principle girl

### Small cameo parts

**Parcel delivery**  
**Ghost**

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

## CHARACTER GUIDELINES

The type of costumes and the amount of costume changes are entirely down to your own discretion. In general, ***all but*** Rufus, Prince and Parcel delivery in act one are costumed showing poverty. Then in act one, scene five, normal costuming to fit the scenes are worn as from now on poverty has been lifted. Shoes again until scene five need to generally look old and/or tatty, except for the three characters mentioned. And the two pairs (*Baron's and Boy Blue*) that will be pre given to characters prior to scene five. From act one, scene five all will then have smart/good looking shoes that have just been made by the shoemaker and wear throughout the rest of the pantomime.

**Cissy:** Dame. Mother of Boy Blue, Hitt and Miss. Usual dame qualities and costume styles. A very ragged/torn costume or just wearing very outrageous underwear and a wild unkempt wig will enhance the explosion in act one scene one. Will require a fairy costume for act two (*tutu, wings, tights, small headdress, etc*) in addition to her normal costuming.

**Boy Blue:** Comic. Best played by a male but can be female playing as a male. As the charter name suggests, blue would be the overall costume colour. Would benefit if the shoes from the shoemaker were distinctive rather than run of the mill. There is a ghost in act two, the script has been written so Boy blue could double up as the ghost if you have limited numbers.

**Hitt:** One of a comic duo, male or female. Would look best if costuming mirrors that of Miss. Requires a fairy costume for act two (*tutu, wings, tights, small headdress, etc*)

**Miss:** One of a comic duo, male or female. Would look best if costuming mirrors that of Hitt. Requires a fairy costume for act two (*tutu, wings, tights, small headdress, etc*)

**Baron Buzzbuttock:** Father of Goody. Not overly officious and fun. Would benefit if the shoes/boots from the shoemaker was distinctive rather than run of the mill. Requires a fairy costume for act two (*tutu, wings, tights, small headdress, etc*)

**Goody:** Principal girl and Baron's daughter. Until act one scene five, costume similar to that of Cinderella in rags. From act one, scene five costume as normal Principle girl in smart clothes. Her new shoes need to be distinctive and with glitter or sparkles if possible.

**Prince Michael:** Principal boy and costumed regally throughout. Will require a draw string purse or similar attached to his costume to put a small bottle in for act two, scene three.

**Jack:** Second principle boy. (*Although if you need, the script caters that it could be played by a male and make a real male and female duo with Jill.*) Costume accordingly. Requires a fairy costume for act two (*tutu, wings, tights, small headdress, etc*)

**Jill:** Second principle girl. (*However, if you want to have more fun, this could be a male that just plays Jill, the script will allow for this*) Costume accordingly. Requires a fairy costume for act two (*tutu, wings, tights, small headdress, etc*)

**Rufus:** The villain. A shoemaker and best played by a male. Costume in a sinister way. He requires a cloak with hood and a staff to befit his character.

**Gypsy:** This can be a gypsy King or Queen and costumed to fit the character

**Parcel delivery:** A very small part in one scene, male or female. Costume to suit a delivery person.

**Ghost:** Small part in one scene. Costumed as one. (*The script allows this to be played by Boy Blue or the Gypsy at a pinch if you have limited performers*)

**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 CITY OF CROOKED CORNER (full stage)  
**Scene two**.....A ROAD SOMEWHERE (front cloth)  
**Scene three**.....THE CITY OF CROOKED CORNER (full stage)  
**Scene four**.....A ROAD SOMEWHERE (front cloth)  
**Scene five**.....THE CELEBRATORY DANCE (full stage)

### **ACT TWO**

**Scene one**.....THE GYPSY CAMP (full stage)  
**Scene two**.....A ROAD SOMEWHERE (front cloth)  
**Scene three**.....THE CITY OF CROOKED CORNER (full stage)  
**Scene four**.....A ROAD SOMEWHERE (front cloth)  
**Scene five**.....THE CITY OF CROOKED CORNER (full stage)



## GOODY TWO SHOES

ACT ONE

SCENE ONE

THE CITY OF CROOKED CORNER (full stage)

On one side of the stage there is an entrance to Cissy's cottage. An archway in need of repair with a few straggly trailing flowers upon it and maybe a mis-hung hanging basket with dead plants in it. Also, a hanging doorbell which is attached by velcro to the arch, so it will come off when rung. If a bell of this type is not available either have a little bell on a shelf or one placed at the foot of the arch. The front door can be imaginary and out of sight lines. Up stage on the other side is the entrance to the shoemaker's shop. Again, if wished can show signs of not being over cared for. For ease, make a deep wall arched surround (*to give to impression the door is recessed off stage*) upon the upper side it can clearly be signed as the cobblers shop, etc. Upon it, a small hook needs to be attached and on the hook is hung a large sign, 'Closed until further notice'. The option of a low step or functional door is down to your own logistics and preference.

*The scene opens with cast and/or chorus to sing/dance opening number. If the cast is used, they exit after the number. All chorus remain on stage as does Jack and Jill*

**Opening song/Dance :- Suggestion:-** (a parody of) ***We're gonna change the world*** (by Matt Monroe)

***Jack and Jill gulped down their breakfast  
Shut the fridge and joined the throng  
Dame Cissy snatches the milk in  
scanned the news and went along***

***Goody two shoes drew the curtains  
screwed her eyes up, had a peep  
Saw the people, heard their voices  
Making early morning noises  
Stumbled back to bed and tried to sleep***

***Come with us, run with us  
We're gonna change the world  
You'll be amazed, so full of praise  
When we've rearranged our world  
We're gonna change our world!  
{repeat the chorus}***

*Baron enters*

**Baron:** Good morning. Good morning. I see everyone is enjoying the day?

- Jack:** We have nothing to be unhappy about, Baron Buzzbuttock. We have no money, so we can't spend no money.
- Baron:** And having no money is showing among us. I've worn the seat of these trousers through so many times, it's got I'm even patching the patches, look? *(He turns to show the audience evidence of numerous patches over sewn on his bottom)*
- Jill:** No point having new clothes to show off to the neighbours as they are just as poor as the rest of us.
- Baron:** But did I do the right thing?
- Jack:** We are all with you, Baron.
- Baron:** Yes but, look at you, Jill? And you, Jack? In fact, look at us all! It's two years since I refused the Kings hike in council tax, tax on earnings, water usage and all his other vast increases. That followed by him closing the border to our little country. But I didn't expect him to cut us off completely.
- Jill:** We grow our own food. And Jack and I are more than happy to keep fetching water from the well with the mains water cut off.
- Baron:** But to keep climbing that hill all the time is a demand on you both. We shall take it in turns.
- Jack:** We won't hear of it, Baron. Call it our contribution to the community.
- Jill:** We have solar and wind power for electricity. So, all in all we are self-sufficient. We just have no money as we cannot trade beyond our borders.
- Baron:** And what about our shoes? We used to have a fine cobbler here at Crooked Corner, but since Mr. Goodheart left, our shoes have been falling apart at the seams.
- Jill:** *(points to the shop)* The shop is ready for the new cobbler. All we need is for one to come and take residence.
- Baron:** And that cannot be soon enough. Because - Oh, dear, I have had news that Prince Michael is to visit.
- All:** Prince, or no Prince. We shall not give in.
- Baron:** And we shan't. But we have to meet the Kings envoy with kindness and good manners. And we shall reiterate that we shall not surrender from the stand we have taken.

**Jack:** And that's just what we shall do. We will put the best clothes on that we have and show the Prince that we are united.

**Song:- Suggestion:-** a reprise of the opening song chorus

*Cissy enters with a pile of empty boxes wrapped in Christmas paper making her way to her house. She stops just prior to the archway*

**Cissy:** (shouts) Can someone open the door please?

*Nothing happens. So, she places the boxes down on the stage at a suitable distance away from the arch. She goes into the arch as if to open the door.*

**Cissy:** (retreating) The doors locked and I haven't got my key. (Rings the doorbell which either comes off in her hand or picks up the bell and rings it. After she replaces the bell, stand back and sighs) Comes to something when you can't get into your own house. (To audience) Two ticks I'll be back in a moment. (Exits just above the archway, there is a sound effect of a lock undoing Cissy enters from the arch way) There, if I can't get in one way, I will another.

*Cissy turns and picks up the boxes as she turns to enter the house Boy Blue rushes out from the archway and they collide throwing the boxes everywhere. They can both fall over if wished*

**Cissy:** You great lummoX! Why didn't you see where I was going?

**Blue:** Because I heard the door bell and rushed to see who it was!

**Cissy:** It was me, so I could get indoors. (Gathers the boxes into a neat pile)

**Blue:** But the door is open!

**Cissy:** That's because I unlocked it from the inside so I could get indoors from the outside with these.

**Blue:** (puzzled) Eh! (Looks at the boxes) What's all these boxes anyway?

**Cissy:** Christmas presents. I thought I'd get it done early.

**Blue:** But there's nothing in the shops to buy. (Picks up a box or two and shakes realising they're empty)

**Cissy:** That's why I've taken advantage of the situation. I thought if I did my Christmas shopping when there is nothing to buy, it would save me the money I haven't got. If money comes available and the shops get stocked with goods, I don't have to worry 'cause I've already done my shopping as you can see. So, I thought by

wrapping up empty boxes to give to people when Christmas comes will be a great surprise to them all.

**Blue:** But they are empty!

**Cissy:** *(picking the boxes up)* That will be the great surprise they will get when they open them. *(Begins to exit through the archway)* After all. It's the thought that counts. *(Exits)*

**Blue:** Oh, dear. With a mother like that, I haven't much chance in life, have I? *(To audience)* Hello everyone, my name is Boy Blue, that was my mother you just saw, Cissy Upham-McCracken. My real name is Richard, commonly referred to as Dick. But with the surname Upham-McCracken you know why I prefer Boy Blue! Now, as you know we are going through a bad time here at Crooked Corner. So, I thought it would be nice to grow a flower. Trouble is, like everyone else here we forget to water our flowers. So, I've had a little idea. *(Fetches the large container that has the flower. See back of the script for construction.)* Now, in here I'm going to sow a special flower seed and I want you to remind me to water it. Do you think you can do that? *(Audience reaction)* Just shout, 'water the flower', shall we try? *(Do business)* That's good. *(Placing it down at a predetermined position next to the pros arch and as he does so, hooks the flower to the fishing line)* I'll put it here, it's a nice sunny spot and I'll sow a seed and let's see if the plant grows? *(Reaction)* Right, I'm going to go off and come back and see how loud you can remind me to water the flower. *(Exits into house and returns; audience reaction)* Is that the best you can do? *(Do business)* That's better. Now I can water my little flower. *(Goes to the container to water)* What a silly person I am. I forgot the water! *(Exits and returns carefully with an EMPTY watering can. He stumbles making the front rows think he is going to spill water on them)* Whoops! *(He then waters the plant with imaginary water)* There, the seed should germinate now. *(Placing the water can next to the plant container)*

*Cissy enters from house*

**Cissy:** There. That's all the presents hidden away.

**Blue:** Why?

**Cissy:** Because I know how people like you, want to tear open a corner to have a peek. And that will spoil the surprise when you open the present to find an empty box! Now, have you seen Hitt and Miss?

**Blue:** *(looking off)* As it happens, they are coming now.

*Hitt and Miss enters. They are looking at a mobile phone screen*

**Cissy:** I assume you two are doing nothing as per usual?

**Hitt:** Actually, we are doing a bit of on-line dating.

**Cissy:** I'd sooner keep my feet on the ground than dangle on a line!

**Miss:** Oh, Mother! We are using a dating site on the internet to find love.

**Cissy:** I tried that once. I placed all my details, with a photo I dug out before I met your father. I had many winks, pokes and rude suggestions. But not one of them believed I am a twenty-five-year-old with an hour glass figure and my own teeth.

**Blue:** You were seeing that Fred for a while.

**Cissy:** Yes - well. Although he couldn't resist my beauty, I couldn't get him interested in the birds and bees. So, I returned to my windows and surfed the net.

**All:** But you haven't a computer!

**Cissy:** Who said anything about computers? When I said, "I returned to my windows to surf the net," I was talking about washing the curtains!

**Hitt:** Never mind mum. There's plenty of fish in the sea.

**Miss:** But who wants to have a romance with a crab?

**Blue:** What's a crab ever done to deserve our mother?

**Cissy:** *(bops Blue)* I'm the crab that's being referred to. *(Then realises what she's said)*

**All:** Never mind mum, you know how entertaining crabs can be?

**Cissy:** No!

*Blue, Hitt and Miss in a line, do a silly side step to one side of the stage and return. With elbows bent to their sides and reciprocating an in and out movement allowing their spread fingers to meet and part. Whilst doing this they sing a few lines of, 'Oh we do like to be beside the seaside'*

**Cissy:** *(not amused)* Fools! *(Sighs)* I have to face facts. Future romance will never happen to me.

**Hitt:** The Baron likes you.

**Miss:** And we know you like the Baron.

**Blue:** Because when he called, we were sent to bed.

**All:** (*not Cissy*) We heard you doing a Cha Cha Cha and getting into a Tango with him doing a Fox Trot chasing the old bird around the sofa.

**Cissy:** We were watching '*Strictly Come Dancing*' on the telly.

**All:** We haven't got a telly.

**Cissy:** That's why we put a CD on and did our own routines. Anyway, If I were to marry the Baron my name would become Cissy Buzzbuttock - and that makes me sound like a slow puncture!

**Hitt:** You could have your names hyphenated.

**Miss:** Like, Cissy Buzzbuttock-Upham-McCracken

**Blue:** Or, Cissy Upham-McCracken-Buzzbuttock.

**Cissy:** I've got enough trouble writing my name on benefit claim forms as it is. If I make it any longer there will be more name than answers to the questions.

**Hitt:** But the King has stopped all benefit payments.

**Cissy:** That don't stop me applying for benefits and letting them know I still exist.

**Miss:** We need money that's for sure. I've only got two pairs of underpants to last me all week!

**Hitt:** I only have one pair and they've disintegrated into a G string

**Blue:** You're lucky. I haven't got any underpants at all!

*They all look with amazement at Blue*

**Cissy:** And the house is slowly falling down too. Oh, well, I suppose we could charge tourists a fiver entry to look at a ruin. And you know what they say, "And if at first you don't succeed, destroy the evidence that you've tried."

*All laugh*

**Cissy:** We might not have money, but we can still laugh!

**Song:-** *Do a lively up-beat number*

*All exit after the song. Baron enters*

**Baron:** *(sighs)* Everywhere is so quiet. In fact, it's so quiet I now take a ruler to bed at night - it's so I can see how long I've slept!

*Rufus enters a little hunched over. He has a large cloak over his costume and has a staff. Over his shoulder is a cloth bag containing a smart pair of shoes or boots that the Baron is able to wear.*

**Rufus:** It's a fine day, today, sir.

**Baron:** *(looking at Rufus up and down)* It is, but I hear rain is forecast.

**Rufus:** I dare say you're wary of a stranger, sir?

**Baron:** Not at all. It's just that we've had no visitors for a long time and The King has made movement in and out of our little Country almost impossible.

**Rufus:** I dare say, you are wondering who I am?

**Baron:** Yes, I am.

**Rufus:** I dare say, you might be wondering what's in my bag? *(Placing the bag onto the stage)*

**Baron:** It never crossed my mind.

**Rufus:** *(reaching into the bag)* I dare say, you didn't. I'm one of the finest shoe makers in the world. *(Taking out the shoes/boots and passes them to the Baron)* Here, have a look at these. I dare say, you've never seen quality like it?

**Baron:** *(examining)* These are excellently made.

**Rufus:** Would you accept my workmanship as a gift?

**Baron:** I - I can't do that. *(Offering them back)*

**Rufus:** *(not taking the footwear)* I dare say, your pride is not to take a gift from a perfect stranger without something in return?

**Baron:** In a nutshell.

**Rufus:** Maybe, you have a cottage, a house, or a little shop I could reside in. *(Points to the shop)* Like that little shop for instance.

**Baron:** It's my property and at the moment vacant.

**Rufus:** *(producing his draw string purse and jangles the coins with-in)* I dare say, you'll need rent?

**Baron:** Since the King has cut us off from the outside world, his coinage of the realm is of no use to us here. It's worthless.

**Rufus:** Then dare I say, I give those fine samples of my work in exchange for the key to the shop door?

**Baron:** *(pondering)* Well - I don't know - I mean - very well, it's a deal.  
*(Gives Rufus the key)*

**Rufus:** I dare say, your family is also in need of footwear? Let me supply you with one pair of shoes or boots each month as rent for your fine premises.

**Baron:** It's only my daughter and myself at present.

**Rufus:** Then the deal is done.

**Baron:** It is - I'm sorry I don't know your name?

**Rufus:** It's Rufus, sir.

**Baron:** Then I thank you very much, Rufus. And a good day to you. *(Exits chirpy with his new footwear)*

**Rufus:** And a good day to you, sir. *(Throws back the hood and stands upright and bold)* The fool, he hasn't a clue who I am. I am Rufus Nasty, the son of George and Alice Nasty. My parents lived here once and evicted for practising spells, sorcery and making herbal teas. They were locally despised as witches and bad people. I vowed that one day I'd return to Crooked Corner and repay these people with curses, bad luck and misery. For I have inherited the power of my parents to do just that! And so, my work has started, the plan has begun, The Baron is unaware I have charged his shoes/boots with a power that when he wears them, they will bring nothing but misery, torments and suffering. Oh yes, my dears, I am Rufus the shoemaker and about to wreak havoc to these people through my workmanship! *(Turns quickly and exits through the shop entrance taking the 'closed until further notice' sign)*

*Parcel delivery enters clip clopping with two coconut shell halves. Under the arm is a parcel that has a note attached. He stops at Cissy doorway and rings the bell (any business required depending on the type of bell used) Stands holding the parcel as Cissy enters just on stage from the house*

**Cissy:** Someone ringing my bell?

**Delivery:** I got a parcel for you folks.

**Cissy:** *(shouts)* There's a parcel out here for one of us!



*Blue enter quickly on stage from the house and audience reaction and does watering the plant routine. From backstage the fishing line is pulled so the plant can just be seen*

**Blue:** It's probably for me.

**Delivery:** There's a pound to pay on it!

**Blue:** It's, Mothers!

**Cissy:** Thanks a bunch. *(To audience)* You've heard of pass the parcel? You've just seen avoid the payment! *(Finds a coin and passes it to the delivery person)* I'll pay the pesky postage.

*Delivery gives Cissy the parcel and clip clops away then exits*

**Cissy:** There's a note attached. Must have a read of this. *(Reads note)* To whoever it concerns, you have been selected to receive this package of the exploding kind, to get rid of Rufus. You are in no danger whilst holding it. It will only explode when you put it down. *(She looks at the parcel, the audience then and throws the parcel to Blue)* Here - catch!

**Hitt:** Oh no! Now what shall I do?

**Cissy:** Dunno. But who is Rufus?

**Cissy:** Perhaps he's the new roofing bloke! But I'm sure I heard he was called Slater or was it Thatcher? No, I'm wrong, he's called Roman Tiler!

*Hitt enters from the house*

**Hitt:** What's a foot?

**Both:** It's that thing on the end of your leg!

**Blue:** *(passes the parcel to Hitt)* Here, have this.

**Hitt:** What is it?

**Cissy:** It a parcel of the exploding kind. And talking of exploding, I need the loo and quick! *(Exits into the house)*

**Hitt:** Wow! A parcel of popping candy.

**Blue:** Not quite. It's a parcel that will explode if you put it down. Have a nice day. *(Exits into the house)*

**Hitt:** What am I going to do with this?

*Miss enters from the house*

**Hitt:** Here you are, Miss. *(Gives the parcel to Miss)* Happy birthday.

**Miss:** But it's not my birthday!

**Hitt:** I know, but as I forgot, I got you this. It's an exploding rainbow birthday cake full of smarties.

**Miss:** It's very kind of you.

**Hitt:** But you can't put it down or it will go off. You have to hold it always.  
*(Exits into the house)*

**Miss:** Well that's a dirty trick, isn't it boys and girls? *(Any business and ad-lib with audience)* I have to get rid of it.

*Blue enters from the house. As before does the plant routine and it grows a little more*

**Miss:** *(calls out)* Hey! Boy Blue, - Catch! *(Throws the parcel to Blue)* This parcel was for you all the time.

**Blue:** Oh, no it's not!

*Miss begins the, 'oh yes, it is - oh no, it's not' routine with Blue. At the designated point Miss exits into the house leaving Blue with the parcel*

**Blue:** Not this parcel again. What am I to do?

*Hitt enters from the house. From this point the routine should gather pace and speed with line delivery, exiting and entry until the parcel is thrown off stage. The faster the funnier!!*

**Blue:** *(calls out)* Hey, Hitt! *(Throws parcel to Hitt)* This is the parcel you ordered off eBay! *(Exits into the house)*

**Hitt:** Not again! I can't put it down, I can't put it up, I can't even put it to the side. What am I to do? *(As Miss enters)* Oi - catch. *(Throws the parcel to Miss)*

*Miss enters from house and catches the parcel*

**Miss:** What shall I do with it?

*As Miss throws to Hitt, Hitt throws it back to Miss. Blue enters and does the plant routine as before. As Blue does the plant, they continue to throw the parcel at each other. When Blue turns having placed down the watering can whoever got the parcel throws it to him*

**Blue:** *(to audience)* I'm not going to carry this for the rest of my life. *(To Hitt)* Hey, Hitt, I got that ten pound I owe you.

*Hitt goes to Blue with his hand out*

**Hitt:** But I can't remember me lending it to you?

*Blue places the parcel with Hitt*

**Hitt:** I've been tricked. *(Calls)* Hey, - Miss! *(Throws parcel to Miss)*

*They each throw the parcel to each other and at the desired time the parcel gets thrown into the house. An explosion is heard and/or a pyro can also go off (off stage in the doorway) Cissy enters from the house in her underwear which is tattered and torn. Smudges and a wild crazy wig would add to the effect. She staggers on dazed with a hint of just finishing pulling up her knickers. For added fun she could have a toilet seat around her neck (or carry it) and holding a handle and chain*

**Cissy:** The next time I have a Vindaloo, I won't eat it, I'll just chuck it straight down the loo! That last one nearly blew myself to pieces and the cistern is well on its way to Mars!

*All laugh except Cissy*

**Cissy:** *(looking)* Where's that parcel?

**All:** Wrong address. Delivery has taken it back!

**Cissy:** What about the one-pound postage?

**H & M:** There was no charge for collection!

*As Cissy looks puzzled. A fanfare is heard and Baron, Jack, Jill and chorus enter. Everyone acts calm, collect and bemused watching Blue*

**Blue:** *(panics frantically)* Don't panic! Don't panic! There goes the alarm. A person, or persons has passed the border of our country. Don't panic! Don't panic! I'll get one of mother baguettes, they're hard as rock *(with audience suitable suggestion)* and they don't like it up 'em. Don't panic! Don't panic!

**All:** We're not!

**Blue:** Then for once you have listened to my instructions.

**Hitt:** Where is Goody, Baron?

**Baron:** Out walking again.

**Miss:** We must find her just in case the intruder is a bad one.

**Cissy:** *(with seduction)* But if he's a good one, I'm ready!

**Jack:** But is he ready for Mrs. Upham-McCracken?

**Cissy:** *(glamorously)* I'll have you know many have fought over this ground.

**Jill:** We can see that by your battle scars!

*All laugh*

**Baron:** The fact of the matter is, we must defend our territory. *(Shouts)* Attention!

**Song:-** *Do a number that can be choreographed to march, etc. To add comedy moves will enhance the number, (e.g. - by one turning the wrong way, etc)*

### **Black-out**

ACT ONE

SCENE TWO

A ROAD SOMEWHERE (front cloth)

*Goody enters singing to herself happily*

**Goody:** What a lovely day. I've walked miles and miles. Well, maybe not that far as out little country is so small, but it seems like miles and miles. Hello everyone, I'm Goody, the Baron's daughter. Poor father has struggled for so long since mother died. And since we have been isolated from the rest of the Kingdom, it's become quite a strain for father. And now it's becoming frustrating for me as I would like to sample the life of falling in love. There are boys here I know, but to be honest, none of them cuts the mustard in my eyes. And I always thought myself of better things, not uppity or anything like that, just a good position in life so I can do good. After all, my name is Goody and I ought to fulfil my life as my name suggests. If only I could find someone to share my life with.

**Song:-** *A nice short little romantic number*

*Prince Michael enters*

**Prince:** Oh, hello. I hope I am not intruding?

**Goody:** Not at all. And it's nice to see a man of distinction. But who are you?

**Prince:** Ah, well - I am the Kings son.

**Goody:** You're the son of that old miser. (*Realising and curtsies*) Oh, I am sorry, your Highness. I do apologise.

**Prince:** Apology accepted, err -?

**Goody:** Oh, Goody. I am Baron Buzzbuttock's daughter.

**Prince:** (*to audience*) Goody Buzzbuttock! What an expressive name. (*To Goody*) I have come alone as I thought it would be wisest so that I can try and patch up this quarrel between my father, the King, and your people.

**Goody:** I have to say it would be nice to get back to normal again. But at the same time, not held to ransom with those ridiculous high taxes your father wants to impose on us.

**Prince:** I see you stand for the good of your people by the goodness of your name and heart?

**Goody:** Very much so. (*Looking at the Prince absorbingly*)

**Prince:** What troubles you? Have you never seen a man before?

**Goody:** Of course I have. But I have never seen a Prince.

**Prince:** Then please, have a good look? (*Turns on the spot*) Well, what do you think?

**Goody:** Very nice. Very nice indeed. But you'll have to excuse my looks as since the quarrel with the King, we have no clothier or shoemaker.

**Prince:** That is the first thing we must sort. You are far too pretty to be going about in rags.

**Goody:** I'm afraid we are all in the same situation.

**Prince:** I'm not bothered about what others look like. I'm bothered that a pretty girl like yourself does not look prettier in lovely clothes.

**Goody:** (*intrigued*) Is that some sort of hidden message, Prince - Prince -

**Prince:** Michael. I'm Prince Michael. And yes, I suppose the hidden message is that I haven't seen anyone as beautiful as you.

**Goody:** I'm sure you have?

**Prince:** Yes, I'm sure I have. But when someone like yourself comes to my eyes, you are more attractive, more sweet, more - oh dear, I'm doing that fingers in throat throwing up talk.

**Goody:** I don't mind. In fact, I don't mind that sort of talk at all. I suppose if I'm truthful, you are the type of man I have had dreams about. All fantasy dreams, but none the less, they were my favourite dreams.

**Prince:** How wonderfully charming. Do you dance?

**Goody:** I do dance. I have been champion in the past. Father said I should have pursued and become professional. But alas, with no good shoes, I cannot dance anymore

**Prince:** If you can dance, you don't need special shoes, look.

*Prince takes her hand and they do a few seconds of elegant dance*

**Prince:** *(stops)* You see, perfect.

**Goody:** Well, almost. But with real dancing shoes, that sparkle and shine. I become elegant, light-footed and can dance, and dance, and dance, and dance!

**Prince:** *(holds her hand as they dance a little)* And soon you will, dance, and dance, and dance.

**Goody:** But first we must resolve the problem we have between the King and our people. *(Breaks away)* I shall go and tell my father you are here. With clear heads, simple discussion and your love for me, I'm sure we can soon resolve matters. *(Exits quickly)*

**Prince:** Now that I have met you Goody. The matter will definitely be resolved! *(Goes to look at the plant with interest)*

*As Prince goes to plant, Hitt and Miss pokes their heads on stage*

**Hitt:** Is that the stranger that sounded the alarm entering our country?

**Miss:** Dunno. He ain't local that's for sure!

*They both enter fully on-stage startling the Prince*

**Hitt:** Stand in the name of the law!

**Miss:** We are here to arrest you.

**Prince:** For what reason?

**Miss:** *(to Hitt)* For what reason?

**Hitt:** Because it's him.

**Miss:** *(to Prince)* Because it's you.

**Prince:** And who are you?

**H & M:** Hitt and Miss. Who are you?

**Prince:** I am Prince Michael. The Kings son.

**H & M:** Oh, lummy. It's the Prince. *(Bows)* You're Highness, we didn't recognise you.

**Prince:** Evidently. Now, what's all this about arresting me?

**Hitt:** For being here.

**Prince:** I see. And how do you know that I am here?

**Miss:** We can see you, can't we?

**Prince:** Well now, that all depends.

**Hitt:** Look Prince thingywhatnot. It doesn't matter whether we can see you or not. You're here!

**Prince:** But I'm not here!

**Miss:** *(to Hitt)* He says he's not here. What do you think?

**Hitt:** I dunno what to think as I'm never allowed to think.

**Miss:** Why is that then?

**Hitt:** Mum says if I tried to think a thought, I'd blow my ears off!

**Miss:** Blow off eh! Maybe that's why mum keeps thrumping because that's where her brains are!

**Hitt:** With that theory, there's a lot of thinking done by a lot of people then!

**Miss:** I'll risk it and ask. *(To Prince)* How do you make it that you are not here then?

**Prince:** Let me see. I am not in ..... *(A large city)*

**H & M:** Oh no. You're not in..... *(Repeat city name)*

**Prince:** And I'm not in..... *(A country)*

**H & M:** No. You're not in..... *(Repeat the country name)*

**Prince:** And I am not in..... *(Nearby town)*

**H & M:** You're definitely not in .....*(Repeat the town name)*

**Prince:** So. If I am not in..... *(city name)* and I am not in .....*(Country name)* and I am not in..... *(local town)* Then I must be somewhere else!

**H & M:** Yes. You must be somewhere else.

**Prince:** And if I am somewhere else, I can't be here! *(Exits)*

**Hitt:** He's right you know.

**Miss:** And to think we thought it was him that was here!

**Hitt:** *(looks)* He ain't here?

**Miss:** Then he must be somewhere else like he said.

*They look at each other confused*

**H & M:** *(to audience)* Don't you just hate it when we have days like this?

**Song:-** *Select a song to do with work, a bad day or similar*

### **Black-out**

ACT ONE

SCENE THREE

THE CITY OF CROOKED CORNER (full stage)

The scene can open with a chorus number if wished. After the number, the chorus remain on stage and laughs along. As each gift wrapper comes off a chorus member could pick it up off the stage and throw it off

*Blue enters from the house and does the plant routine. He also has a box that has been wrapped seven times with gift wrap.*

**Blue:** *(to audience and shows the parcel)* Look what I got! It's mums birthday present. It's not her birthday, as nobody knows when it is. And as for how old? All she says, she's as old as her elbow and older than her teeth! Poor mother, life's not been the same since father died. He worked in the brewery and drowned in a tank of Foster's. At the time he was looking for Stella Artois behind the Carlsberg, but couldn't see with the Coors Light and caught his Kronenbourg on an Amstel and screamed out Peromi Nastro Azzurro and fell in. When they got him out, the examining doctor



said that, "his Budweiser was intact although his Estrella Damm was damaged and his Birra Moretti was totally missing!" Mother did ask the boss, if dad suffered much? And he said, "he didn't think so as he got out five times to have a wee!"

*Cissy enters from the house*

**Cissy:** *(see parcel)* Not another parcel delivery?

**Blue:** No. This is a present for your birthday from me. *(Give the present to Cissy)*

**Cissy:** This is a surprise. *(With sadness to audience)* I don't often get presents. *(Reaction)* It's sadder than that! *(Any business)* One day I was taken out for a square meal as a treat. I was given an OXO cube! *(To Blue)* And remember that time when I had a craze of singing in the bath?

**Blue:** Yep. Everyone chipped and bought you a packet of Tunes!

**Cissy:** *(shakes the package and listens)* I'm never any good at guessing. *(Tearing off the outside wrapper)* I wonder what it is? *(Looks at parcel)* It's another piece of wrapping paper!

**Blue:** I bet you're getting all exited?

**Cissy:** *(tearing off the next layer)* Oh, I am, I am. It's a lovely - *(see it wrapped in another layer of wrapping)* parcel still wrapped in paper.

**Blue:** I bet you're thinking I've forgotten it?

**Cissy:** I'm thinking it's like doing a striptease and still keeping your underclothes on! *(Tears off another layer)* Wouldn't you know it. It's still wrapped up!

**Blue:** Are you gripped with suspenders?

**Cissy:** Not today as I'm wearing a larger size. *(Tears off another layer)* This is going too far. It's still wrapped.

**Blue:** But think of the excitement you're having?

**Cissy:** I've never been so excited since I fell down an inspection hole of a sewer! *(Removes another layer revealing yet another layer)* What made you wrap it up like this?

**Blue:** I wanted to keep it safe.

**Cissy:** *(tearing another layer off)* It's so safe *(looks)* there's yet another layer! It's enough to drive me mad!