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WELCOME TO THE THEATER

Congratulations! You’ll be working with your creative team and fellow cast members to put on a musical. Before you begin rehearsals, there are some important things you should know. This book is your script. Whether putting on a school production or rehearsing a professional show, every actor, director, and stage manager works from a script. Your Actor’s Script contains additional information for this musical, like this introduction and two glossaries. You can look up any bold words in the Actor’s Glossary at the back of this book. Be sure to take good care of your script and take notes with a pencil since what you’ll be doing onstage can change during rehearsals.

One of the first things you’ll need to learn is what to call the various areas of the stage. Since most stages used to be raked, or tilted down toward the house where the audience sits, the term downstage is still used to refer to the area closest to the audience, and upstage is used to refer to the area farthest from the audience. Stage left and stage right are from the actor’s perspective when facing the audience. This diagram shows how to use these terms to label nine different parts of the stage.
WHAT TO EXPECT DURING REHEARSALS

You will be performing a musical, a type of play that tells a story through music, choreography, and dialogue. Because there are so many parts of a musical, most shows have more than one author. The composer writes the music and usually works with a lyricist, who writes the lyrics, or words, for the songs. The book writer writes the dialogue (spoken words, or lines) and the stage directions, which tell the actors what to do onstage and which music cues to listen for. If the book writer and lyricist are the same person, she is often referred to as the librettist, since the book and lyrics together are referred to as the libretto.

Your director will plan rehearsals so that the cast is ready to give its best performance on opening night! Remember to warm up before each rehearsal so that your mind, body, and voice are ready to go. Every rehearsal process is a little bit different, but here is an idea of what you can expect as you begin to work on your show:

Music
Since you’re performing a musical, it is important to learn the music during the rehearsal process. Your music director will teach the cast all the songs in the show and tell you what to practice at home.

Choreography
Since most musicals include some movement or dance, you’ll also be rehearsing choreography. Your choreographer will create the dances and teach them to the cast. The music and the choreography help tell the story.

Blocking & Scene Work
Your director will determine where everyone in the cast stands and how they move around the stage. You’ll use theater blocking terms (downstage left, upstage right, etc.) a lot during this portion of the rehearsal process. You will also practice speaking your lines and work on memorizing them. Rehearsing your part from memory is called being off-book. Your director will help you understand the important action in each scene so you can make the best choices for your character’s objective, or what your character wants.
MARKING YOUR SCRIPT

Notating your script can help you to remember important blocking and direction. Below are some tips to keep you on track.

1. Always write your name legibly on your script. Scripts have a way of getting lost or changing hands during rehearsals.

2. Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.

3. Underline important stage directions, lines, lyrics, and individual words. For example, if your line reads, “Cause when you walk with Mary Poppins, you go to places you never dreamed of,” and your director wants you to stress the name “Mary Poppins,” underline it in your script.

4. Save time and space by using the following standard abbreviations:

   - **ON:** onstage
   - **OFF:** offstage
   - **US:** upstage
   - **DS:** downstage
   - **SL:** stage left
   - **SR:** stage right
   - **CS:** center stage
   - **X:** cross

   You may use these abbreviations to modify other instructions (you could write “R hand up” to remind yourself to raise your right hand). You may also combine them in various ways (you could write “XDSR” to remind yourself to cross downstage right).

5. Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a bench, you might draw a box to represent the bench, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.

6. Draw stick figures to help you remember your choreography.

7. Mark your music with large commas to remind yourself where to take breaths while singing.

8. Although you should feel free to mark up your script, be careful it doesn’t become so cluttered with notes that you have a hard time finding your lines on the page!
MICHAEL

Some game. I'd rather eat spinach.

MARY POPPINS

Come along, Bert.

MICHAEL

You can't come with us. You're too dirty. And we don't want to go to the stinky park anyway.

BERT

Oh, yes you do. Cause when you walk with Mary Poppins, you go to places you never dreamed of.

(21 – JOLLY HOLIDAY)

JOLLY HOLIDAY

Freely

(BERT)

All that it takes is a spark, then

some-thing as plain as a park be-comes a won-der-land

(BERT moves into the park with MARY POPPINS. JANE and MICHAEL follow. PARK STROLLERS meander.)

Look at Michael

Rall.

Then you'll un-der-stand why...
SYNOPSIS

BERT, a man of many trades, introduces the audience to the unhappy Banks family: father GEORGE, mother WINIFRED, and children JANE and MICHAEL (Prologue). The family; the housekeeper, MRS. BRILL; and the houseboy, ROBERSTON AY, are shocked when KATIE NANNA quits and storms out in frustration. George muses about what he expects from the household – the nanny, in particular (Cherry Tree Lane – Part 1). Though Jane and Michael insist upon their own requirements for their caregiver (The Perfect Nanny), George dismisses their requests (Cherry Tree Lane – Part 2).

As if summoned, MARY POPPINS appears, offering her services as a nanny. She fits the children’s requirements exactly (Practically Perfect / Practically Perfect – Playoff). She then takes the children to the park, where they meet Bert, who describes how wonderful everyday life can be when spending time with Mary (Jolly Holiday). At first, the children are not convinced, but when Mary Poppins brings to life a park statue named NELEUS, Jane and Michael are in awe of her. The children return home and gush to their father about the nanny, but George is preoccupied (Winds Do Change).

A few weeks later, the household is preparing for Winifred’s party, and Jane and Michael make a mess of the house. Despite Mary’s magic (A Spoonful of Sugar), the party is ruined when no one attends (Spoonful – Playoff). Later, Mary takes the children on a visit to George’s workplace, the bank (Precision and Order – Part 1). While CLERKS are bustling about and clients are trying to convince George to grant them loans, the children burst into the bank (Precision and Order – Part 2). After a thought-provoking conversation with his children, George turns down VON HUSSLER’s loan but agrees to give a loan to the kindly JOHN NORTHBROOK (A Man Has Dreams).

As Mary and the children pass the cathedral, an old BIRD WOMAN offers to sell them seed to feed the birds. The children are at first disgusted by the woman, but Mary Poppins tells them to look beyond appearances (Feed the Birds). Afterward, Mary whisks Jane and Michael off to MRS. CORRY’s Talking Shop, where the children are given a delightful vocabulary lesson (Supercalifragilisticexpialidocious). Later, Mary Poppins and the children return home to find George in a foul mood. He reveals to Winifred that after turning down Von Hussler, the client went to a rival bank that is now due to see great profit from the deal. The bank has suspended George without pay (Twists and Turns). Upset about their father’s behavior, the children argue with Mary Poppins. Convinced they must learn their next lesson on their own, she puts them to bed and leaves behind a note before flying away over the rooftop (Playing the Game / Chim Chim Cher-ee).
Six weeks pass, and the household struggles without Mary Poppins. However, Winifred encourages everyone to tidy up the house for the arrival of a surprise guest (*Cherry Tree Lane – Reprise*). The guest turns out to be George’s former nanny, **MISS ANDREW**, who immediately reveals herself to be a stern and cruel woman (*Brimstone and Treacle – Part 1*). Unhappy with their new nanny, the children run away and happen upon Bert in the park, who consoles them and produces a red kite, offering it to Michael. The kite ascends out of view, and when it’s reeled in, it brings Mary Poppins back with it (*Let’s Go Fly a Kite*).

Mary accompanies the children home and demands that Miss Andrew leave. Miss Andrew resists, but after receiving a spoonful of her own medicine from Mary Poppins, the woman flees, apparently sick (*Brimstone and Treacle – Part 2*). The family is relieved to have Mary Poppins back (*Practically Perfect – Reprise*). However, the children are still burdened by their father’s grim situation. They follow Mary Poppins to the roof, where Bert and his fellow **CHIMNEY SWEEPS** cheer them up with a lively tune (*Step in Time / Step in Time – Playoff*). Afterward, a **MESSENGER** brings news that the bank **CHAIRMAN** wants to speak to George that evening. Bert wishes George good luck (*A Spoonful of Sugar – Reprise*). After George leaves to speak to the Chairman, Mary Poppins instills confidence in the rest of the family (*Anything Can Happen – Part 1*).

At his meeting with the Chairman, George is informed that Von Hussler’s scheme has ruined the rival bank, while Northbrook has become very successful and is set to make George’s bank a fortune. George is ecstatic (*Give Us the Word*). With newly found confidence, Winifred bursts in ready to stand up for George. Upon learning the news, she helps negotiate a much higher salary for her husband. The family is thrilled by their change of fortune (*Anything Can Happen – Part 2*).

Back at the Banks home, Bert realizes that Mary Poppins will be leaving soon – the family no longer needs her help. He bids her farewell (*Goodbye Then, Mary*). Leaving behind only a locket, Mary Poppins disappears into the sky. However, she leaves the Banks family much happier than she found them, and they vow never to forget her (*Anything Can Happen – Finale*).
CHARACTERS

(in order of appearance)

BERT – a man with many occupations who is good friends with Mary Poppins; also acts as a narrator in the story

GEORGE BANKS – a banker, Winifred’s husband, and regimented father to Jane and Michael

WINIFRED BANKS – George’s wife, who tries to be the perfect homemaker and mother to Jane and Michael

JANE BANKS – the high-spirited, bright, and willful daughter of George and Winifred

MICHAEL BANKS – the excitable and cheeky youngest member of the Banks family

KATIE NANNA – Jane and Michael’s overwhelmed and fed-up nanny

MRS. BRILL – housekeeper and cook for the Banks family

ROBERTSON AY – houseboy to the Banks family

MARY POPPINS – Jane and Michael’s extraordinary and strange new nanny; neat and tidy, particular, sometimes frightening, always exciting

PARK STROLLERS – citizens of London who get swept up in Mary Poppins’s adventures in the park

NELEUS – a statue from Greek mythology in the park

STATUES – other statues present in the park

BIRD WOMAN – an old woman who sells crumbs to feed the birds

HONEYBEES – bees conjured by Mary Poppins to help teach the children the benefits of “A Spoonful of Sugar”

CLERKS – George’s colleagues and fellow bankers

MISS SMYTHE – the bank Chairman’s humorless secretary

CHAIRMAN – head of the bank where George is employed

VON HUSSLER – business owner seeking a loan for a shady business deal

JOHN NORTHBROOK – an honest businessman seeking a loan to build a factory for his community
VAGRANTS, BUSKERS, and PASSERSBY – citizens of London passing by the cathedral during “Feed the Birds”

MRS. CORRY – mysterious woman who owns the magical Talking Shop

CUSTOMERS – bright, colorful British citizens visiting Mrs. Corry’s shop

MISS ANDREW – George’s overbearing and scary childhood nanny

KITE FLYERS – families flying kites in the park

POLICEMAN – neighborhood patrol officer

CHIMNEY SWEEPS (including SWEEPS 1–4) – Bert’s cheerful, friendly, and agile friends who keep London’s chimneys in working order

MESSENGER – delivers a summons to George from the bank

THEATER TIPS

• It takes an ensemble to make a show; everyone’s part is important.

• Be respectful of others at all times.

• Bring your script and a pencil to every rehearsal.

• Arrive at rehearsal on time and ready to begin.

• Be specific! Make clear choices about your character’s background and motivation for each line and action.

• To help memorize your lines, write them down or speak them aloud to yourself in a mirror.

• Don’t upstage yourself. Cheat out so the audience can always see your face and hear your voice.

• Before each performance, tell everyone to “break a leg” – which is theater talk for “good luck”!

• Be quiet backstage and remember: if you can see the audience, they can see you – so stay out of sight.

• If you forget a line or something unexpected happens onstage, keep going! When you remain confident and in character, it’s unlikely that the audience will notice anything is wrong.

• Remember to thank your director and fellow cast and crew.

• HAVE FUN!
PROLOGUE: CHERRY TREE LANE, PARLOR

(#1 – PROLOGUE.)

PROLOGUE

(London, 1910. It’s autumn: a dark sky, scudding clouds. A landscape of early twentieth-century rooftops is spread out before us.)

Maestoso

.Allegro con fuoco

Meno mosso

(The entire CAST stands across the stage and addresses the audience.)

ALL:

Wind’s in the east, There’s a mist coming in
Like something is brew-in' and
'bout to begin Can't put my

(The CAST splits center to reveal BERT, a chimney sweep.)

finger on what lies in store, But I

feel what's to 'appen all 'ap-pened be-

(The ENSEMBLE exits revealing the BANKS FAMILY posed as if taking
a family portrait. However, GEORGE and WINIFRED are not focused on
their children, JANE and MICHAEL, who have sour looks on their faces.)

fore

Colla voce

Fath-er a Moth-er a Daugh-ter a

Poco più mosso

Son The threads of their
(MICHAEL reveals a makeshift kite, tags JANE, and begins running around GEORGE and WINIFRED chased by JANE. GEORGE is upset by the children acting out; WINIFRED is overwhelmed.)

lives are all rav’ling undone

Poco più mosso

Something is needed to

twist them as tight as a string you might

(BERT gestures, causing the BANKS FAMILY to freeze in tableau. MICHAEL and JANE are clearly acting up; WINIFRED and GEORGE are clearly frustrated.)

use when you’re flying a kite.

Meet mosso Rall.

Chim chim-in’ey chim chim cher-ee chim cher-
SCENE 1: CHERRY TREE LANE, PARLOR

(#2 – CHERRY TREE LANE – PART 1.)

CHERRY TREE LANE (PART 1)

(BERT exits. KATIE NANNA storms toward the door with her packed bags, almost bowling over MRS. BRILL, the cook/housekeeper, and ROBERTSON AY, the houseboy.)

Presto

KATIE NANNA: Those little beasts have run away from me for the last time.
MRS. BRILL: And who gets stuck with the children with no nanny in the house? Me! That's who!
KATIE NANNA: I've said my say, Mrs. Brill. I've done with this house forever!

MRS. BRILL: Well, good riddance, then. And mind you don't stumble on your way out!
(WKATIE NANNA stumbles. WINIFRED BANKS enters.)
WINIFRED: Where is she going? What on earth am I going to say to Mr. Banks?
(GEORGE enters, ready to go to work.)
GEORGE: What is all this commotion?

Steady

(GEORGE:) Pre - ci - sion and or - der. That's
all that I ask  The running of a house-hold,  A

straight-forward task.  The children, the servants are

all your domain  Whilst I remain the sovereign of

Cherry Tree Lane.

(GEORGE:) Coat!  (GEORGE holds his arms out as MRS. BRILL helps him into his coat.) Winifred, you’ve engaged six nannies in the last four months, and they’ve all been unqualified disasters!

A nan-ny should go-vern A nan-ny should rule A

nan-ny is a para-gon who suffers no fool A
Now, place an advertisement in *The Times* stating that Jane and Michael Banks require the best possible nanny at the lowest possible wage.

**JANE** (approaching **GEORGE**) Father… we’ve written our own advertisement.

**GEORGE**

What on earth—
WINIFRED
Please, George. I think we should hear it.

(#3 – THE PERFECT NANNY.)

THE PERFECT NANNY

(As JANE opens a piece of paper to read from, MICHAEL stands by her side.)

Forcefully

If you want this choice position,

Have a cheery disposition. Rosy cheeks,

That’s the part I put in.

No warts.

all sorts. You must be kind, you must be witty,

GEORGE: Well, of all the ridiculous—

Very sweet and fairly pretty
WINIFRED: George, please.

JANE: Take us on outings, give us treats

JANE: We sing songs, bring sweets

Michael: won't hide your spectacles so you can't see Put

JANE: toads in your bed Or pepper in your tea

Più Mosso

JANE: Hur-ry nan-ny, Man-ny thanks Sin-cere-ly

MICHAEL: Sin-cere-ly
(JANE and MICHAEL stand and beam, quite pleased with themselves.)

GEORGE
That's quite enough tommyrot for one day!

(#4 – CHERRY TREE LANE – PART 2.)

CHERRY TREE LANE (PART 2)

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

(GEORGE:) Will you please go to the nursery and let me get to work!
WINIFRED: They were only trying to help.
GEORGE: It won't help anyone to make me late!

(RIT. BROADER)

(PRECISSION AND ORDER, THAT'S...
(GEORGE takes the paper from JANE, tears up the advertisement and throws it in the fireplace, where a gust of wind carries it up the chimney.)

(GEORGE:)

Will you please go to the nursery and let me get to work!

WINIFRED:

They were only trying to help.

GEORGE:

It won't help anyone to make me late!

Poco più mosso

all that I ask The running of a house-hold, a

straight-forward task. The children, the servants are

GEORGE:

Poco piu mosso

all your domain Whilst I remain the sove-reign,

WINIFRED:

ff You remain the sove-reign______

(The sound of wind. MARY POPPINS appears. She is wearing a hat with cherries on the brim and carrying an umbrella with a handle shaped like a parrot’s head.)

Mary Poppins JR.

Cheery Tree Lane Part 2

Mary Poppins JR.

Cherry Tree Lane (Part 2)

You remain the sove-reign______

THE SONG

Molto rit. 

Presto

of Cherry Tree Lane!__________________

MARY POPPINS

Good morning.

GEORGE

(stunned by the sudden intruder)

Yes??
MARY POPPINS
I've come in answer to the advertisement.

GEORGE
What advertisement? We haven't placed any advertise—

MARY POPPINS
Now, let's see.  
(pulls a mended piece of paper from her pocket)
"Play games, all sorts." Which I most certainly can. "Take us on outings, give us treats."

(Bewildered, GEORGE looks at the fireplace, then at MARY POPPINS. He can't believe what she holds in her hands. JANE and MICHAEL enter and listen.)

JANE
Michael! It's our advertisement!

MARY POPPINS
"Rosy cheeks and fairly pretty."
(to GEORGE)
There's no objection on that score, I hope?

GEORGE
(flustered)
Oh, none at all.

MARY POPPINS
I'm glad to hear it.

(MARY POPPINS stares at him so firmly that, for a moment, it is like a ray of light passing right through him.)

GEORGE
But—oh, take it up with Mrs. Banks. She manages all that side of things.  
(heads towards the door)
Nothing domestic has anything to do with me.  
(turns back and raises a finger)
And don't forget the references!

(GEORGE exits.)

MARY POPPINS
I make it a rule never to give references.
WINIFRED
Oh, I see…

MARY POPPINS
I’ll see the children now, thank you.

(JANE and MICHAEL step forward noisily and stand in front of MARY POPPINS.)

WINIFRED
Oh, of course… You’ll find they’re very nice children.

(REALIZING SHE DOESN’T KNOW THE NEW NANNY’S NAME) Now this is… oh—

MARY POPPINS
Mary Poppins.

(LOOKS AT JANE AND MICHAEL AS IF SHE WERE READING THEIR SOULS) Jane, don’t stare. And close your mouth, Michael. We are not a codfish.

(GIVES A SHARP NOD) Best foot forward. Spit-spot.

(#5 – SPIT-SPOT. MICHAEL and JANE exit toward the nursery, followed by MARY POPPINS.)

WINIFRED
Mrs. Brill, we have a new nanny.

MRS. BRILL
She passed her interview, then?

WINIFRED
Or I did.

(WINIFRED and MRS. BRILL exit.)
SCENE 2: CHERRY TREE LANE, NURSERY

(JANE and MICHAEL enter with MARY POPPINS, who places her carpet bag on a table.)

MARY POPPINS
A very tidy nursery, I must say. Tidier than I was expecting. Who’s responsible for that?

JANE
Mrs. Bri—

MICHAEL
Me. I am. Like to keep things neat.

MARY POPPINS
Do you indeed? Well, I look forward to making use of that. If there’s one thing I appreciate, it’s a child whose word I can depend on. Now, first things first. I always say the proper place to hang a hat is on a hat stand.

(#6 – MAGIC MUSIC 1. MARY POPPINS reaches in her bag and takes out a hat stand. JANE and MICHAEL look inside.)

JANE
There’s nothing in it!

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

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

MARY POPPINS
Your “list”? I’m not an item in the weekly shop, thank you very much.

(#7 – MAGIC MUSIC 2. MARY POPPINS takes another item, perhaps a plant, out of her bag and places it strategically in the nursery.)

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

MARY POPPINS
It did. Now, stand over there!

(#8 – PRACTICALLY PERFECT.)
MARY POPPINS: (pulls out a measuring tape, holds it against MICHAEL, and reads.) Freely at first

MARY POPPINS: (Without a word, MARY POPPINS holds the tape for MICHAEL to read.) "A noisy, mischievous, troublesome little boy." MICHAEL: You're making that up!

MARY POPPINS: (She holds the tape against JANE and reads.) "Thoughtless, short-tempered and untidy."

JANE: I don't believe you. Let me see—(JANE looks at the truth-telling tape in disbelief.) What about your measurement, Mary Poppins?

MARY POPPINS: (MARY POPPINS measures herself, then reads.) I'm practically perfect. In every way. Practically perfect?

JANE: So people say_______
Each virtue virtually knows no bound.

Each trait is great and patiently sound.

I'm practically perfect from head to toe.

If I had a fault it would never dare to show.

I'm so practically perfect in every way.

(MARY POPPINS:) Now, perhaps you have a few questions.

MARY POPPINS: Never.
MARY POPPINS: The very thought!

JANE:

MARY POPPINS: Will you stay
grouchy or gruff?

MARY POPPINS: Quite the contrary.

tender when the going gets tough?

MICHAEL:

Do you read stories without a big fuss?

MARY POPPINS: Mm-hmm.

JANE:

Or have objections to playing with us?

MARY POPPINS: Meno mosso

Some minor improvements may not go a-
miss

Poco rit.

But at all times you must remember
(MARY POPPINS:) I like games. But I choose them. This...

MARY POPPINS: I didn’t say I was fair. I said I was...

(MARY POPPINS:)

This...

JANE, MICHAEL: That’s not fair—

MARY POPPINS: I didn’t say I was fair. I said I was...

Perfect, and here’s my aim:

By the time I leave here you both will be the same.

You’ll be practically perfect...

JANE, MICHAEL:

Perfect... Practically perfect...
MARY POPPINS

Best foot forward. Spit-spot.

("9 – PRACTICALLY PERFECT – PLAYOFF.")
SCENE 3: A PARK

PRACTICALLY PERFECT (PLAYOFF)

(JANE, MICHAEL, and MARY POPPINS exit.)

BERT: (BERT enters, painting the scene as he addresses the audience.)

Allegro 3

Poco rall. 9

Wild Waltz 3

Poco rit. 11

A tempo – con rubato 17

A tempo

Rit.

A tempo

SEE A scree-ver's an artist of

Music Theatre International • Broadway Junior™ • Actor's Script 19
(BERT continues to draw without raising his eyes. MARY POPPINS, JANE, and MICHAEL enter wearing coats and hats.)

(BERT)
Stay right where you are. I’d know that silhouette anywhere: Mary Poppins!

MARY POPPINS
It’s nice to see you, Bert.

(BERT turns his eyes from his drawing and looks up.)

BERT
Well, I must say you do look swell.

(As MARY POPPINS smiles and pats her hair, it is clear that she agrees.)

MICHAEL
He can’t know you! You’ve only just arrived!

MARY POPPINS
I wasn’t born one minute before I walked into your house, Michael Banks. Have you met these two, Bert?

BERT
I’ve seen ’em runnin’ about chasin’ a kite.

MICHAEL
It isn’t a real kite.

BERT
So, what are you up to?

JANE
Mary Poppins says it’s a game. It’s called "A Walk in the Park."
MICHAEL
Some game. I’d rather eat spinach.

MARY POPPINS
Come along, Bert.

MICHAEL
You can’t come with us. You’re too dirty. And we don’t want to go to the stinky park anyway.

BERT
Oh, yes you do. ’Cause when you walk with Mary Poppins, you go to places you never dreamed of.

(#10 – JOLLY HOLIDAY.)

JOLLY HOLIDAY

Freely

(BERT:)

All that it takes is a spark, then

some-thing as plain as a park be-comes a won-der-land

(BERT moves into the park with MARY POPPINS. JANE and MICHAEL follow. PARK STROLLERS meander.)

All you ‘ave to do is look a-new.

Then you’ll un-der-stand why...
Tempo

It's a jolly 'ol - i-day with Mary

MARY POPPINS: Oh really!

Ma - ry makes yer 'eart so light!

When the day is gray and or - di - nar - y

MARY POPPINS: You do talk nonsense, Bert.

Ma - ry makes the sun shine bright! Oh,

'ap - pi-ness is bloom - ing all a - round 'er

MARY POPPINS: I haven't the faintest idea what—

daf - fo-dils are smil - in' at the dove

Più mosso

Ma - ry 'olds your 'and you feel so grand your

Disney and Cameron Mackintosh's Mary Poppins JR.
MARY POPPINS: You've enough brass for all of us.

\[\text{eart starts beat-in' like a big brass band} \quad mf \quad \text{Oh} \]

PARK STROLLERS: Shh!

\[\text{it's a jolly 'oli day with Mary No} \quad \text{Poco accel.} \quad \text{Come on, you two.} \]

(BERT:) (to the CHILDREN)

\[\text{wonder that it's Mary that we love!} \quad \text{Poco più mosso} \quad \text{Just like other nan- nies} \]

JANE, MICHAEL:

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

Think ing parks are good for us

It's just statues, ducks, and gran nies

Music Theatre International • Broadway Junior™ • Actor's Script
It's just state, ducks, and grannies—

I don't understand all the fuss—

Is she doing it to spite us?

We could lose her for a lark! Perhaps it's all a plot. I'll tell you what. She seems so different but I bet she's not—

(A creaking sound is heard.)

There is nothing to excite us in—

(The creaking sound grows louder and more confident.)

The Park
NELEUS: You're quite wrong, you know. When you take a walk with
Mary anything can happen.
(JANE and MICHAEL look up. The statue of NELEUS is apparently smiling
at them. They are terrified.)
MICHAEL: Wha—who are you…?

NELEUS: I'm Neleus. I've waited half a century
to take a walk on a sunny day like this!

(MARY POPPINS enters with BERT, both of
them sporting bright summer clothes as the park is
transformed from dull and gray to bright and colorful.
PARK STROLLERS enter wearing brightly colored clothing.)

(NELEUS:)

Each
man out with his dog will stand a - gog To
see a sta - tue take a gen - tle jog Oh

it's a jol - ly hol - i-day with Ma - ry No
Disney and Cameron Mackintosh's Mary Poppins JR.

Molto rall.  Slightly Broader

(The PARK STROLLERS dance. STATUES come alive and dance with BERT.)

PART 1: Molto rall.

Oh, It's a jolly holiday with

PART 2: Slightly Broader

Let's go

Oh, Mary Makes your heart so

for a jaunty saunter We are

light

When the day is gray and ordinary

bound to make a mark Looks like
When the day is gray and or di
Looks like

Ma ry makes the sun shine

Bright Oh, 'ap-pi-ness is bloom-in' all a-

Prom-e-nade in the park With our

Round 'er The daf-fo-dils are smil-in' at the

Fine-ly chis-led fea-tures We can

dove When Ma-ry 'olds your 'and you

Look down from a-bove When Ma-ry 'olds your 'and you
feel so grand
Your 'eart starts beat-in' like a

big brass band
Oh it's a jolly 'ol-i-day with

Mary
No wonder that it's Mary that we

love
No wonder that it's Mary that we

Mary
No wonder that it's Mary that we

love
No wonder that it's Mary that we

28 Disney and Cameron Mackintosh's Mary Poppins JR.
(11 – BUT HOW? A rainstorm breaks. The STATUES disappear and the PARK STROLLERS exit as the magical color seems to fade from the park. The dazed CHILDREN are left standing in front of NELEUS, who is back on the plinth.)

MICHAEL

Jane. Did that really happen?

JANE

Yes. But how?

NELEUS

Mary Poppins, of course.

(The CHILDREN gasp – then it wasn’t a dream! A small thunderclap.)

JANE

But how did you make it happen?

MARY POPPINS

Anything can happen if you let it.

JANE

Mary Poppins, how long will you stay?

MARY POPPINS

We’ll see.

MARY POPPINS

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

MICHAEL

I’ll stay until the wind changes.

(MARY calls to get their attention:)

Now, run along in.
SCENE 4: CHERRY TREE LANE, PARLOR

(JANE, MICHAEL, and MARY POPPINS enter the house. GEORGE is working at his desk. WINIFRED helps JANE and MICHAEL take off their coats, then approaches GEORGE.)

WINIFRED
Jane and Michael want to say goodnight.

GEORGE
Tell them you’ve given me the message.

WINIFRED
George, please...

(GEORGE reluctantly stands up as JANE and MICHAEL assault him with news and questions.)

JANE
Oh, Daddy! We’ve had a fantastic day! We sang with a busker and danced with a statue! You wouldn’t have approved but—

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

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

GEORGE
Could you fly it?

MICHAEL
You could always teach me.

GEORGE
When would I have the time to do that?

(MICHAEL accepts this with a sad nod. He’s used to it. GEORGE becomes agitated.)

Now, would you please let me get on! Goodnight!

(JANE and MICHAEL hang their heads and exit to the nursery with MARY POPPINS. GEORGE takes up his work. WINIFRED approaches.)

WINIFRED
Poor Michael. All he cares about is flying kites.
GEORGE
I used to love flying kites at his age. But my nanny, Miss Andrew, soon frightened it out of me.

WINIFRED
Is it out of the question to do without a nanny?

GEORGE
Don’t be absurd! All the best people have nannies… so the wives can do charity work and entertain. Which reminds me, how is your tea party coming on?

WINIFRED
I’m not sure. It seems so odd to send out invitations to people I hardly know.

GEORGE
But they’re people you should know. Remember: "By your friends shall ye be judged."

WINIFRED
But that’s the point. They’re not my friends…

GEORGE
Winifred. Dearest. I’m only thinking of you. Are you going to say something to Mary Poppins about this afternoon?

WINIFRED
I don’t think so.

GEORGE
Very well. But just make sure she’s doing things our way and not hers.

(#12 – WINDS DO CHANGE.)
(WINIFRED nods and exits, leaving GEORGE alone at his desk. BERT enters and addresses the audience.)

BERT: Jaunty Winds do change

Tides can turn Sink or swim

Poco rit. A tempo

See what you learn Me, I was told

When I was small Just learn a

trade So I learned 'em all

Chim chim-in-ey, chim chim cher-ee.
WINIFRED: Mr. Brill, what about the cake?

MRS. BRILL: It’s just out of the oven, and too hot to be iced, or touched for that matter.

WINIFRED: Are you quite sure you know how to ice it?

MRS. BRILL

Quite sure. And in case you’re worried, I have not been exchanged by the fairies for a total nincompoop!

WINIFRED

I’ll just go up and check the drawing room.

WINIFRED exits.

ROBERTSON AY

I’d like to be helpful.

MRS. BRILL

I’d like to be rich. But destiny thought otherwise.

JANE and MICHAEL enter.

JANE

Mother wants you in the drawing room. She says you can tell Robertson Ay what to do.

MRS. BRILL

Does she indeed?

ROBERTSON AY

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

MRS. BRILL

All right. I will give you one task and one task only. Put the icing tools next to the cake. Do you think you can manage that?

ROBERTSON AY

Is that all?
MRS. BRILL
For you, yes. For me, no. I swear, a slave in ancient Rome was on a pleasure cruise compared to my life in this house!

(MRS. BRILL storms out.)

JANE
Michael, why don’t we make the icing?

MICHAEL
Because we don’t know how?

JANE
Don’t be so feeble. Get the eggs and the flour.

MICHAEL
Are there eggs in icing?

JANE
There are in mine. Robertson Ay, bring me the cake.

(ROBERTSON AY picks up the cake, realizing too late that it is still quite hot. Reacting to the heat, he tosses the cake high into the air. He tries to catch it and in turn slips and falls, knocking himself unconscious as the cake comes crashing down.)

WINIFRED
(entering with MRS. BRILL)
Mrs. Brill, go up and get ready now—

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

MARY POPPINS
(entering, as if on cue)
I don’t think that will be necessary, ma’am.

WINIFRED
(to JANE and MICHAEL)
Children, you know how important my party is? You deserve some very nasty medicine! Just you wait ’til bedtime.

MARY POPPINS
(remove a medicine bottle and spoon from her bag)
Oh, I don’t think we should wait ’til then, ma’am. Why not go up and get changed?
(MARY POPPINS)
(to JANE and MICHAEL)
We'll clear up, won't we?

(WINIFRED exits with MRS. BRILL.)

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

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

(MARY POPPINS pours a spoonful of liquid into MICHAEL's mouth.)

MICHAEL
But... it's strawberry ice!

MARY POPPINS
(to JANE)
Now you.

JANE
I'm not sure I like strawberry ice.

MARY POPPINS
I'm not sure I care. Open.

JANE
(opens, screwing up her face, but is similarly surprised)
Lime cordial!

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

MICHAEL
I told you she was tricky.

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

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

(#13 – A SPOONFUL OF SUGAR.)
(MARY POPPINS:) In every job that must be done there is an element of fun...

You find the fun and snap the job’s a game

And ev’ry task you undertake becomes a piece of cake a lark a spree! It’s very clear to see that a spoonful of sugar helps the medicine go
down the medicine go down____

medicine go down just a spoonful of

sugar helps the medicine go down

in a most delightful way

(A group of HONEYBEES enters.)
HONEYBEES: Buzz, buzz, buzz, buzz, buzz!
MARY POPPINS: Oh, my point exactly.

The honeybees that fetch the nectar from the flowers to the

comb never tire of ever buzzing to and
fro be-cause they take a lit-tle

n ip from ev’ry flow-er that they sip and

Poco a poco rit  
(MARY POPPINS:)  
MARY POPPINS, HONEYBEES:

hence they find their task is not a grind For a

JANE, MICHAEL:

and hence they find their task is not a grind For a

A tempo  
(MARY POPPINS, JANE, MICHAEL, HONEYBEES:)

spoon-ful of su-gar helps the me-di-cine go
down the me-di-cine go
down

me-di-cine go down Just a spoon-ful of
su-gar helps the me-di-cine go down

in a most de-light-ful way

MARY POPPINS: (takes a good survey of the mess) Right yourselves, please. (The HONEYBEES present a new, practically perfect cake.) Spit-spot!

(MARY POPPINS:) Up we go, Robertson Ay! (MARY POPPINS gives ROBERTSON AY some medicine then takes a nip herself. ROBERTSON AY sits up, incredulous. The HONEYBEES fly in precise formation about the room. WINIFRED enters with MRS. BRILL.) WINIFRED: Mary Poppins, you’re a miracle worker!

MRS. BRILL: How did you get them to do it? (JANE and MICHAEL catch MARY POPPINS’s eye.)

MARY POPPINS, JANE, MICHAEL, HONEYBEES:

spoon - ful of su-gar helps the me-di-cine go
WINIFRED, MRS. BRILL, ROBERTSON AY:

down The me-di-cine go down?

MARY POPPINS, JANE, MICHAEL, HONEYBEES: ALL:

Me-di-cine go down Just a spoon-ful of

su-gar helps the me-di-cine go down

MARY POPPINS:

In a most de-light-ful way

(light-ful in a most de-light

_in a most de-light-

(AALL:)

ful way!

Disney and Cameron Mackintosh’s Mary Poppins JR.
MARY POPPINS
(to WINIFRED)
We’ll be off now, ma’am.
(to JANE and MICHAEL)
Come along, children. Best foot forward.

(#14 – SPOONFUL – PLAYOFF.)

SPOONFUL (PLAYOFF)

(MARY POPPINS, JANE, and MICHAEL put on coats and exit.)

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

WINIFRED: Oh. Do you think we chose the wrong day?

MRS. BRILL: No, ma’am, I think you asked the wrong people.

Meno mosso

Slowly

WINIFRED:

In a most de-light-ful way

(Dejected, WINIFRED exits.)
SCENE 5: INSIDE THE BANK
(#15 – PRECISION AND ORDER – PART 1.)

PRECISION AND ORDER (PART 1)

(MARY POPPINS, JANE, and MICHAEL enter and stroll down Cherry Tree Lane.)
JANE: Mary Poppins, where are we going today?
MARY POPPINS: I thought we could play our next game.
MICHAEL: What game?
MARY POPPINS: “A Visit to the Bank.”

MICHAEL: That’s not a game! Did Daddy agree?
JANE: If he did, you must have put the idea into his head somehow.

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

(MARY POPPINS and the CHILDREN exit.)
(CLERKS criss-cross in single files.)

Grandly

(CLERKS:

Pre-

ci-sion and or-der

Cogs in a wheel

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(One clerk, MISS SMYTHE, passes the bank CHAIRMAN as GEORGE marches to his office.)

MISS SMYTHE: Good morning, Mr. Chairman.
CHAIRMAN: Good morning. (sees GEORGE) Banks! A word...

(CHAIRMAN:) I see Herr Von Hussler is coming in again today. Have you made your decision?
GEORGE: I believe so, sir.
CHAIRMAN: Good, good. Be sure it's the right one.
(As the CHAIRMAN exits, GEORGE continues to his office.)

CLERKS:

\( \text{In ev'ry transaction Cred-it or} \)
VON HUSSLER: Herr Banks, what objections can you have? My security is more than adequate and Latin America is an expanding market. Have you no courage?

GEORGE: But Mr. Von Hussler, what I haven't been able to grasp is: What exactly is your final product?

VON HUSSLER: What do you think? Money, of course! GEORGE: Yes, money. But I wonder, making money out of money, is that enough?

VON HUSSLER
Are you man enough to be a banker?

(#16 – PRECISION AND ORDER – PART 2.)
PRECISION AND ORDER (PART 2)

(VON HUSSLER exits.)

As - sess - ing the mar - ket,

lim - it the risk. Lit - tle room for er - ror. Busi- ness is

brisk brisk brisk brisk brisk brisk brisk.

(GEORGE now meets with JOHN NORTHBROOK.)

NORTHBROOK: Have you come to your decision, Mr. Banks? There's a town of good people whose future depends on you.

GEORGE: I know that...

NORTHBROOK: Give us this chance. The factory could be running in weeks and expanding before the year's out. Please, Mr. Banks. I'd give it everything I've got.

GEORGE: I believe you, Mr. Northbrook, and I've tried to find a way, but how can I be sure the money would be safe?

NORTHBROOK: What about my workforce? They'll make it safe!
GEORGE: I believe you, Mr. Northbrook, and I've tried to find a way, but how can I be sure the money would be safe?

NORTHBROOK: What about my workforce? They'll make it safe!

My men have dreams to earn an honest living. A wife and kids, a home to call their own. If you'd invest in us today it paves the way I promise we'd re-

GEORGE: I'm sorry Mr. Northbrook, but I...

(JANE and MICHAEL burst in. MARY Poppins follows.)

JANE, MICHAEL: Hello, Daddy.

GEORGE: What on earth are you doing here?

(Can't you see I'm busy?)

NORTHBROOK

No. We're done, and no man should be too busy for his own children. What are you here for young man? Have you come for some money as well?
GEORGE
Hardly. What would they need money for?

(#17 – PRECISION AND ORDER – PART 3.)

NORTHBROOK
Well, it’s never too early to learn its value…

(NORTHBROOK pulls two coins out and hands them to the CHILDREN.)

MICHAEL
I know the value of this: sixpence.

NORTHBROOK
No, that’s its worth. Its value’s in how you spend it. Do good, and may you have good luck.

MARY POPPINS
And what do you say to Mr. Northbrook?

JANE, MICHAEL
Thank you!

NORTHBROOK
I’ll wait outside.

(With a smile for JANE and MICHAEL, NORTHBROOK exits.)

GEORGE
When I was a little boy, I would never have dared interrupt my father.

MICHAEL
Were you ever a little boy?

GEORGE
Of course. And my nanny, Miss Andrew, kept me out of my father’s way.

JANE
What about your mother?

GEORGE
I shouldn’t think I saw either of them more than once a week.

MICHAEL
Then who kissed you good night? Miss Andrew?
GEORGE
Certainly not! There was no time for hugs and kisses and all that soppy nonsense.

MICHAEL
Poor Daddy.

JANE
When you invest the bank's money, what are you looking for, Daddy? A good man or a good idea?

GEORGE
I suppose I should say it's a good idea, but a good man is much rarer, and much more valuable.

MARY POPPINS
Come along, children.

(#18 – A MAN HAS DREAMS.)

A MAN HAS DREAMS

(MARY POPPINS exits with JANE and MICHAEL as VON HUSSLER enters.)

GEORGE: Mr. Von Hussler, I’ve considered your arguments, but I’m afraid my answer is no.

VON HUSSLER: So you don’t recognize a good idea?

GEORGE: Perhaps not, but I recognize a good man when I see one.

VON HUSSLER: You will regret this, Herr Banks.

(VON HUSSLER leaves in a huff. GEORGE watches him go, thinking aloud.)
(MARY POPPINS exits with JANE and MICHAEL as VON HUSSLER enters.)

GEORGE: Mr. Von Hussler, I’ve considered your arguments, but I’m afraid my answer is no.

VON HUSSLER: So you don’t recognize a good idea?

GEORGE: Perhaps not, but I recognize a good man when I see one.

VON HUSSLER: You will regret this, Herr Banks.

( VON HUSSLER leaves in a huff. GEORGE watches him go, thinking aloud.)

GEORGE: Poco rit.

(NORTH BROOK enters. GEORGE turns around and extends his hand.)

(GEORGE:) Now, Mr. Northbrook, when exactly could the new factory open?

NORTHBROOK: (shaking GEORGE’s hand) Thank you, sir! You won’t regret this!

change...
FEED THE BIRDS

(VAGRANTS and BUSKERS enter, forming an ensemble. MARY POPPINS, JANE, and MICHAEL enter. An old BIRD WOMAN proffers seed to them.)

6 Poco rit. 2

BIRD WOMAN:

Feed the birds, tup-pence a bag,

Tup-pence, tup-pence, tup-pence a bag

MICHAEL: There's that horrible old woman!
MARY POPPINS: Don't point. And for your information, she is not in the least horrible.
JANE: But she's just a bundle of rags!
MARY POPPINS: When will you learn to look past what you see?

Ea r-ly each day to the steps of St. Paul's The
little old bird woman comes. In her own special way to the people she calls

BIRD WOMAN:

Come buy my bags full of crumbs

mf Come feed the little birds Show them you care

And you'll be glad if you do Their young ones are hungry Their nests are so bare All it takes is tuppence from you
Feed the birds Tup-pence____ a bag

Tup-pence,____ tup-pence,____ tup-pence____ a bag

Poco più

MARY POPPINS:

Feed_____ the birds That's what she cries

(MARY POPPINS gives the BIRD WOMAN a coin.)

(MARY POPPINS:) Here. One bag please.

While over-head her birds fill the skies

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

All a-round the cathedral the saints and apostles Look down as she
Mary Poppins

PART 1:

Marry Poppins

though you can't see them

PART 2:

Though her words are simple and few

Rit.

through you can't see them

Ah

Ah

Ah

Ah

Ah

Ah

Tempo primo

MARY POPPINS:

Though her words are simple and few
(The BIRD WOMAN and PASSERSBY exit. BERT enters.)

MARY POPPINS

Hello, Bert.

BERT

Hello, Mary. Hello, kids.

JANE, MICHAEL

Hello.

MARY POPPINS

We're off to Mrs. Corry’s Talking Shop. Care to join us?

JANE

Talking Shop?

MICHAEL

Who's Mrs. Corry?

BERT

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

MARY POPPINS
Anything can happen if you let it.

SCENE 7: MRS. CORRY’S SHOP
(#20 – TALKING SHOP. MRS. CORRY is behind a colorful counter, surrounded by clamoring CUSTOMERS.)

MRS. CORRY
Well, well, well… if it isn't Mary Poppins! With Jane and Michael Banks!

MICHAEL
She knows us?

MRS. CORRY
And how is poor little Georgie?

MICHAEL
Who?

MRS. CORRY
Georgie Banks. Your father. He used to give his nanny the slip and come into my shop here in secret. I remember Georgie used to love my gingerbread stars. Now, Mary Poppins, what can I do for you?

MARY POPPINS
Well, I did want an ounce of conversations.

MRS. CORRY
(looks at her shop full of CUSTOMERS)
I'm out of conversations, and I'm right out of words, too.
(rummages under her counter and pulls out a container)
Ooooh, I do have some letters…

(MRS. CORRY spreads out the letters on the counter.)

MARY POPPINS
(studying the letters)
Now, what words can we make?

MRS. CORRY
"Rautoplex."
BERT
"Lapitoferus."

JANE
Those don't count. You made them up!

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

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

(#) 21 – SUPERCALIFRAGILISTICEXPIALIDOCIOUS."

SUPERCALIFRAGILISTIC-EXPIALIDOCIOUS

MICHAEL: That's not a word.
MARY POPPINS: Of course it's a word.
And unless I'm very much mistaken,
I think it's a rather useful one.

(MARY POPPINS):

When

(Vocal second time only)

try-ing to ex-press one-self it's frank-ly quite ab-
surd to leaf through leng-thy lex-i-cons to

find the per-fect word. A lit-tle spon-tan-
MICHAEL: That's not a word.

MARY POPPINS: Of course it's a word. And unless I'm very much mistaken, I think it's a rather useful one.

Colla voce

Rit.

need to find a way to say precisely what you mean.

Steady - In 2

Super-cal-i-frag-i-li-stic-exp-i-al-i-do-cious!

Even though the sound of it is something quite astros-cious If you say it loud enough you'll always sound pre-co-cious Super-cal-i-

frag-i-li-stic-exp-i-al-i-do-cious.
(The CUSTOMERS draw in and join MRS. CORRY in the chorus.)

MRS. CORRY, CUSTOMERS:

\[ p \text{ Um - diddle id - dle id - dle Um diddle ay} \]

\[ \text{Um diddle iddle iddle Um diddle ay} \]

JANE: But it doesn't mean anything!

MRS. CORRY, CUSTOMERS (PART 1):

\[ \text{Um diddle iddle iddle Um diddle ay} \]

CUSTOMERS (PART 2):

\[ \text{Um diddle iddle iddle Um diddle ay} \]

MARY POPPINS: It can mean exactly what you want it to...

BERT:

\[ \text{When} \]

(MRS. CORRY, CUSTOMERS (PART 1):)

\[ \text{Um diddle iddle iddle Um diddle ay} \]

(CUSTOMERS (PART 2):)

\[ \text{Um diddle iddle iddle Um diddle ay} \]

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(BERT:)

stone age men were chat-ting simp-ly grunt-ing would suf-

ALL: MRS. CORRY:

face, UGH! Though if they’d heard this

word they might have used it once or

MARY POPPINS:

twice. I’m sure the Ro-man Em-pire on-ly

entered the ab-yss be-cause those La-tin

scho-lars ne-ver had a word like this.
BERT, MRS CORRY, MARY, JANE, MICHAEL:

\[ f \] Super-cal-i-frag-i-lis-tic-ex-pi-al-i-do-cious

CUSTOMERS:

\[ \] Yum Yum Yum yum yum yum

ALL:

\[ p \] If you say it softly the effect can be hyp-

\[ mf \] no-tious Check your breath before you speak in

JANE, MICHAEL: Yuck!

case it's hal-i-to-cious

ALL:

\[ f \] Super-cal-i-frag-i-lis-tic-ex-pi-al-i-do-cious.

Poco accel.
Più mosso

JANE, MICHAEL:

PART 1:

PART 2:

(ALL:)

subito
MARY POPPINS: You know you can say it backwards, which is suoicodilaipxecitsiligarfilacrepus.
MICHAEL: She may be tricky, but she's bloody good.
(ALL gasp at MICHAEL's cheekiness.)

MARY POPPINS: So when the cat has got your tongue there's no need for dis - may Just summon up this word and then you've got a lot to say. Pick out those eigh - teen con - so - nants add six - teen vowels as well and put them in an or - der which is
when the cat has got your tongue there’s no need for dis may just sum mon up this word and then you’ve got a lot to say. Pick BERT: 

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

Slowly

MARY POPPINS:

S-u-p-e-r - c-a-l-i-f-

Fast

r-a-g-i-l - i-s-t-i-c-e-x-p-

JANE, MICHAEL: (jumping in quickly)

BERT: Smarty Pants!

(ALL join in the charades.)

Steady ‘4’ Accel. poco a poco

ENSEMBLE:

S-u-p-e-r - c-a-l-i-f - r-a-g-i-l -

i-s-t-i-c-e-x-p-i-a-l-i-d-o-c-i-o-u-s

Rit.

ve-ry hard to spell.

S-u-p-e-r - c-a-l-i-f -

r-a-g-i-l - i-s-t-i-c-e-x-p-

i-a-l-i-d-o-c-i-o-u-s

S-u-p-e-r - c-a-l-i-f - r-a-g-i-l -

i-s-t-i-c-e-x-p-i-a-l-i-d-o-c-i-o-u-s
MARY, BERT, MRS. CORRY, JANE, MICHAEL, ENSEMBLE (PART 1):

(increasing in tempo)

\begin{music}
\begin{align*}
\text{S-u-p-e-r-c-a-l-i-f-} & \\
\text{r-a-g-i-l-i-s-t-i-c-e-x-p-} & \\
\text{f-r-a-g-i-l-i-s-t-i-c-e-x-p-} & \\
\text{B E R T: H e r e w e g o!} & \\
\text{i-a-l-i-d-o-c-i-o-u-s} & \\
\text{i-a-l-i-d-o-c-i-o-u-s} & \\
\text{A l l e g r o} & \\
\text{S-u-p-e-r-c-a-l-i-f-r-a-g-i-l-i-s-t-i-c-e-x-p-i-a-l-i-} & \\
\text{d-o-c-i-o-u-s E v-e-n t h o u g h t h e s o u n d o f i t i} & \\
\end{align*}
\end{music}

Disney and Cameron Mackintosh's Mary Poppins JR.
loud enough you'll always sound precocious

Super-\text{\textregistered}cal-i-frag-il-i-stic

JANE, MICHAEL:

Super-\text{\textregistered}cal-i-frag-il-i-stic

ALL:

Super-\text{\textregistered}cal-i-frag-il-i-stic

ex-pi-al-i doc-i-ous.

\text{\textregistered} Sup-er-cal-i-frag-il-is-tic-ex-pi-al-i-doc-i-ous!
(#22 – SUPERCALIFRAGILISTICEXPIALIDOCIOUS – PLAYOFF. ALL exit.)

SCENE 8: CHERRY TREE LANE, PARLOR

(MRS. BRILL and ROBERTSON AY tidy up. Suddenly, GEORGE BANKS arrives home from work – unusually early and looking extremely worried. A surprised WINIFRED helps him off with his coat.)

WINIFRED
George? Why on earth are you home so early? Is everything all right?

GEORGE
No, everything’s all wrong. After I refused to loan the bank’s money to some German chap, he went to our chief rivals. They gave him the money and now it looks set to be a gold mine.

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

GEORGE
That’s exactly what they expect.

(WINIFRED gasps. JANE and MICHAEL run in, followed by MARY POPPINS.)

JANE, MICHAEL
(a cappella)
OH! SUPERCALIFRAGILISTICEXPIALIDOCIOUS!
EVEN THOUGH THE SOUND OF IT IS SOMETHING QUITE ATROCIOUS,
IF YOU SING IT LOUD ENOUGH—

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

(ALL are shocked by the intensity of GEORGE’s anger.)

Mary Poppins! You are here to teach the children manners, and just look at them!

WINIFRED
George! You’re tired.

(GEORGE crosses toward his desk, dejected.)

Mary Poppins, perhaps you could keep the children occupied in the nursery tonight?

Disney and Cameron Mackintosh’s Mary Poppins JR.
JANE
That's not fair! Daddy loses his temper and we're shut up in the nursery! Daddy's mean and rotten and I hate him!

WINIFRED
Jane! Take that back this instant! I will not have you criticize your father. Take the children upstairs please, Mary Poppins.

(MARY POPPINS leads JANE and MICHAEL to the nursery as WINIFRED approaches GEORGE.)

George, if you have troubles, I'd like to share them.

GEORGE
Don't worry. You will. I've been suspended without salary until they decide what to do with me.

(#23 – TWISTS AND TURNS.)

TWISTS AND TURNS

(WINIFRED gasps with shock as BERT enters addressing the audience.)

Con Moto

BERT:

Twists and turns

Ups and downs One moment smiles

Next moment frowns But bad tempered

faces Had better change quick 'Cause if the wind—
SCENE 9: CHERRY TREE LANE, NURSERY

(JANE and MICHAEL enter.)

MICHAEL

Why does Daddy get so cross?

JANE

Fathers are supposed to look after their children, not yell at them all the time.

MARY POPPINS

Maybe, but have you asked yourself who looks after the fathers when things go wrong?

MICHAEL

The mothers, I suppose.

MARY POPPINS

Not the children?

JANE

Wouldn't that be rather upside down?

MARY POPPINS

Sometimes families are upside down, for a while anyway.
JANE
I don't want to be in an upside-down family. I wish I could run away.

MICHAEL
Why don't you?

JANE
But you'd miss me.

MICHAEL
No, I wouldn't!

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

JANE
Oh, Mary Poppins, I wish you'd just leave us alone!

MARY POPPINS
Be careful of the things you wish for.

MICHAEL
Don't you ever stop?

MARY POPPINS
You should govern your temper or your temper will govern you.

MICHAEL
I'm sick and tired of your stupid sayings and your stupid games!

MARY POPPINS
Just get into bed.

(They do, but…)

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

MARY POPPINS
In that, as in so many things…

JANE, MICHAEL
Your information…

MARY POPPINS
Is faulty.

(#24 – PLAYING THE GAME / CHIM CHIM CHER-EE.)
(MARY POPPINS snaps her fingers, and JANE and MICHAEL fall instantly asleep.)

(MARY POPPINS:)

Play-ing the game Hav-ing a ball
Those who won’t play Shan’t play at all
Will we meet a -

(MARY POPPINS places a note.)

gain? May-be when they’ve learned to play the game.

(BERT enters holding a chimney sweep’s brush.)

Andante

Poco rit.
SCENE 10: THE ROOFTOP

BERT:

Up where the smoke is all bil-lowed and curled 'tween pave-ment and stars is the chim-ney sweep's world Where there's 'ard-ly no day nor 'ard-ly no night There's things 'alf in shad-ow And 'alf way in light On the roof-tops of Lon-don

(MARY POPPINS appears with her bag and umbrella.)

Coo! What a sight!

MARY POPPINS: (coyly patting her hair) Joining the sweeps tonight, are we?
BERT: The best view in the world, eh?

Con moto - In '1'
MARY POPPINS:

Chim chim-i-ney chim chim-i-ney chim chim che-

BERT:

Chim chim-i-ney chim chim-i-ney chim chim che-

ree A sweep is as lu-cky__ as

ree A sweep is as lu-cky__ as

lu-cky___ can be Chim chim-i-ney

lu-cky___ can be Chim chim-i-ney

chim chim-i-ney chim chim___ che - roo Good

chim chim-i-ney chim chim___ che - roo
MARY POPPINS: Bert!

(MARY POPPINS holds up a finger to test the wind.)

(BERT:) Oh, you’re going then?

MARY POPPINS: The wind has changed.

BERT: But they’re good kids, Mary.

MANY POPPINS: Would I be bothering with them if they weren’t? But I can’t help them if they won’t let me.

BERT: So?

MARY POPPINS: So they’ve got to do the next bit on their own. Cheerio, Bert. Keep an eye on them for me.

(A wind blows. MARY POPPINS exits into the sky.)

(JANE enters with Mary Poppins’s note in her hand. She scans the horizon desperately. A moment later, MICHAEL and MRS. BRILL join her.)

MRS. BRILL: (entering) Where’s Mary Poppins?

JANE: Gone.

MRS. BRILL: Gone?
JANE: Mrs. Brill, what does *au revoir* mean?
MRS. BRILL: Why?
JANE: Because that's what she's written in this note: "Dear Jane and Michael: Keep playing the games. *Au revoir*. Mary Poppins."

MARY POPPINS: Would I be bothering with them if they weren't?
BERT: So?
MARY POPPINS: So they've got to do the next bit on their own.
Cheerio, Bert. Keep an eye on them for me.

(JANE enters with Mary Poppins’s note in her hand. She scans the horizon desperately. A moment later, MICHAEL and MRS. BRILL join her.)

MRS. BRILL: (entering)
Where's Mary Poppins?
JANE: Gone.
MRS. BRILL: Gone?
JANE: Mrs. Brill, what does *au revoir* mean?
MRS. BRILL: Why?
JANE: Because that's what she's written in this note: "Dear Jane and Michael: Keep playing the games. *Au revoir*. Mary Poppins."

MRS. BRILL: It’s French. It means "'Til we meet again." Now, come inside before you catch your death.

(The ENSEMBLE enters narrating as they did at the top of the show.)
(The ENSEMBLE enters narrating as they did at the top of the show.)

ALL:

The wind may blow but who's to know

exactly what it's bringing Good news or bad

HAPPY or sad the pendulum keeps swinging

A gentle breeze that moves the trees

becomes an icy blast The warmth has gone

they struggle on and now six weeks have

Molto rit. Maestoso

passed.
SCENE 11: CHERRY TREE LANE, PARLOR

(Six weeks later. A flurry of activity in the house. WINIFRED hurries around seeing to the preparations. MRS. BRILL and ROBERTSON AY try to keep up. JANE and MICHAEL observe.)

WINIFRED
Mrs. Brill, is the nursery tidy?

MRS. BRILL
As tidy as I can make it, ma'am. Seein' as 'ow for the past six weeks I've 'ad all the work to do, lookin' after the children ever since she left, and now I've got all the work to do, gettin' the 'ouse ready to welcome 'er back.

(She is thoroughly fed up, but WINIFRED isn’t listening.)

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

MRS. BRILL
Really, ma'am? Fancy that.

MICHAEL
Mrs. Brill, it is her, isn’t it?

MRS. BRILL
Well, I don’t know who else.

JANE
The note says, "’Til we meet again."

WINIFRED
(calls into the study)
George, dear, you’re going to be surprised!

GEORGE
(entering, looking quite weary)
Winifred, you know very well I hate surprises.

WINIFRED
Oh George, I do believe you’re going to be proud of me!

(#25 – CHERRY TREE LANE – REPRISE.)
CHERRY TREE LANE (REPRISE)

(WINIFRED:) Hurry up, everybody!
I want her to find everything...

Più mosso

WINIFRED, JANE, MICHAEL:

Spit-spot spic and span! Our

ALL: (except GEORGE)

Spic and span.

Poco meno mosso

(WINIFRED,
JANE, MICHAEL:)

sense of ex-citement is hard to con-tain.

MRS. BRILL, ROBERTSON AY:

Order is return-ing.

WINIFRED:

won-der is return-ing.

JANE, MICHAEL:

won-der is return-ing.
MISS ANDREW: Good morning.

GEORGE: The Holy Terror!

(MISS ANDREW enters with a large travel bag. She is a formidable-looking woman of uncertain age.)

MISS ANDREW: It was thoroughly unpleasant. Where did George go?

WINIFRED

I’m afraid he had… an urgent appointment.

MISS ANDREW

It’s not much of a house, is it?
WINIFRED

We like it.

MISS ANDREW

Then it doesn’t take a lot to keep you happy. Look at the dust! There! And there! Filth!

MRS. BRILL

Now, just a minute—

MISS ANDREW

Ah. You must be the children.  
(examines the CHILDREN)

Pity. I don’t suppose you know who I am?

MICHAEL

Yes, we do. You’re the Holy Terror.

MISS ANDREW

Impudent boy!  
(to JANE)

Why aren’t you wearing stockings?

JANE

I don’t like them.

MISS ANDREW

Tut! What manners! I can see there is not a minute to lose!

(#26 – BRIMSTONE AND TREACLE – PART 1.)

BRIMSTONE AND TREACLE  
(PART 1)

Colla Voce

These children have been spoiled I’ve arrived here just in time By
These children have been spoiled I've arrived here just in time By chance I've brought the punishment That best befits the crime Brimstone and treacle and carbolic soap— These are the tools of my trade With spoonfuls of sugar you don't have a hope— Of seeing that

(MISS ANDREW removes a terrifying-looking bottle and large spoon out of her bag, fills the spoon from the bottle and pushes it into the mouth of JANE, who gags with disgust, and then turns to MICHAEL.)
(MISS ANDREW:) Open!
MICHAEL: Does it taste as bad as it smells?
MISS ANDREW: Worse! Open!
(MICHAEL obeys, swallowing in disgust.)

Poco più mosso
changes are made
(MISS ANDREW:) Your son will go to boarding school at once! As for the girl, I shall take charge of her myself.

Rall. 2  A tempo  2

(MISS ANDREW:)

Rall. A tempo

mp I won’t stand for whining or

whingeing or whimping  

Crying or

ly ing or sobbing or simpering

Meno Mosso

I fear it’s clear that in these two such

bad habits lurk.

Poco rit.

First

Broadly

Rall.

threaten to throttle Then uncork the bottle
(Obediently, WINIFRED lifts the heavy bag and leads MISS ANDREW to the nursery.)

MRS. BRILL
(whispering to ROBERTSON AY)
I’m disappointed, I truly am. I thought it was going to be...

ROBERTSON AY
(nodding)
Her, with the umbrella.

(MRS. BRILL and ROBERTSON AY exit.)

JANE
What are we going to do?

MICHAEL
The only thing we can do: run away!

(No. 27 – RUN AWAY. MICHAEL runs outside, followed by JANE.)

SCENE 12: A PARK

(BERT enters carrying a large bag and surveys the sky. JANE and MICHAEL run straight into him and scream.)

BERT
What’s the matter and who’s after you?
JANE
The nastiest nanny in the world.

BERT
Is she really as bad as all that?

MICHAEL
She looks like something that would eat its young.

JANE
Miss Andrew was Daddy’s nanny.

MICHAEL
Which explains a lot.

JANE
Poor Daddy. Ever since he stopped working, he just sits and mopes… Mary Poppins used to say he needed our help, but now it’s too late.

BERT
Oh, I wouldn’t say that. I tell you what: why don’t we start things off with a bit of a shake for good luck?

(JBERT holds out his hand.)

JANE
Why would shaking hands with you bring us luck?

BERT
Didn’t anyone ever tell you it’s lucky to shake a chimney sweep’s hand?

(JANE does so, and so does MICHAEL. From his large bag, BERT extracts a beautiful red kite with streamers.)

JANE
Michael, look! It’s a real one!

(BERT holds the kite out to MICHAEL, who is resistant.)

What’s the matter? You’ve always wanted to fly a proper kite.

MICHAEL
I’ve always wanted to fly one with Daddy.

(#28 – LET’S GO FLY A KITE.)
BERT: (crouches before MICHAEL, speaking gently)
O’ course you have. But you need to know how it’s done. Get some training in, and you’ll make him the proudest father in the whole bloomin’ empire!

Lightly

(BERT:)

6x

mp
With tup-pence for pa- per and

strings you can have your own set of

wings. With your feet on the ground you’re a

bird in flight with your fist hold-ing tight

(MICHAEL takes the string, and BERT throws the kite up in the air. Other KITE FLYERS enter with their kites.)

BERT, KITE FLYERS: Rall.

to the string of your kite. Oh

A tempo

mf
Let’s go fly a kite up to the
Let's go fly a kite and send it soaring. Up through the atmosphere, up where the air is clear,

oh let's go fly a kite.

(BERT’s kite has flown and now vanishes from sight.)
BERT: Reel it in! JANE: I’ll help.
MICHAEL: I can’t! It’s stuck. BERT: You can do it. Pull one more time.

A Sudden Squall Rit. A tempo

(From high above, MARY POPPINS comes into view. In one hand she holds the kite, in the other the carpet bag and the parrot-handled umbrella.)

Poco rit
(MARY POPPINS descends into the park to the amazement of JANE and MICHAEL. As KITE FLYERS exit, JANE runs forward.)

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

(JANE and MICHAEL hug MARY POPPINS.)

MARY POPPINS
Don’t squeeze! I'm not a sardine in a tin. And where are your coats?

JANE
We didn't have time to put them on.

MICHAEL
Because we've run away.
MARY POPPINS

Have you indeed?

JANE

(emotion and words pouring out)

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

MARY POPPINS

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

MICHAEL

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

MARY POPPINS

Did she?

(very firm)

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

(warmly)

Hello, Bert.

BERT

Welcome, Mary. You're a sight for sore eyes.

JANE

You really are. Welcome back, Mary Poppins.

MARY POPPINS

Come along, children.

MICHAEL

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

MARY POPPINS

I don't need any luck, thank you.

(#29 – A SIGHT FOR SORE EYES. MARY POPPINS exits with JANE and MICHAEL. BERT smiles and exits.)
SCENE 13: CHERRY TREE LANE, PARLOR

(30 – BRIMSTONE AND TREACLE – PART 2.)

BRIMSTONE AND TREACLE
(PART 2)

MISS ANDREW: (offstage) Not like that, you stupid boy!
(appears and calls back to ROBERTSON AY)
You stay there and clean the grate... again!

MISS ANDREW: (enters and spies the CHILDREN) So you've decided
to come crawling back, have you? (MARY POPPINS steps forward.)
Who are you?

MARY POPPINS: I'm Mary Poppins.
MISS ANDREW: Mary Poppins? But you left without notice!
MARY POPPINS: And I've come back without notice.

MISS ANDREW: I see. And what do you expect me to do?
MARY POPPINS: Pack.
MISS ANDREW: Pack? You insolent young person! How
dare you speak to me this way?

Menacing
(MISS ANDREW:)

Brim-stone and trea-cle my fa-vour-ite li-quer...
That will make run-a-ways stop.

Im-pu-dent child-ren re-spond so much quick-er___ when

forced to drink ev-'ry last drop.

(MISS ANDREW:)

I brought up their father.

MARY POPPINS:

(MARY POPPINS:)

that I don't doubt. You must be so

MISS ANDREW:

(MARY POPPINS:)

proud at the way he turned out.
(MARY POPPINS):

ample, a pillar...

A tempo

recognition fully that you are a bully who

views cruel deeds as a perk.

Well now here's a

(MARY POPPINS is holding MISS ANDREW's medicine bottle and a spoon.)

catch Because you've met your match

Disney and Cameron Mackintosh's Mary Poppins JR.
(MARY POPPINS pours medicine into the spoon.)

MISS ANDREW:

(Brim-stone and trea-cle for you.)

MARY POPPINS:

Just a spoon-ful of su-gar.

(MARY POPPINS presents the spoon to MISS ANDREW, who appears terrified.)

(Brim-stone and trea-cle for you.)

Just a spoon-ful of su-gar.

Poco rit.

(Brim-stone and trea-cle won't)

(Brim-stone and trea-cle won't)

(With MISS ANDREW's mouth wide open to sing, MARY POPPINS gives her a spoonful of her own medicine.)

(MISS ANDREW looks incredibly ill and exits.)

Più mosso

(MARY POPPINS:)

Deliberately

work!
(MARY POPPINS claps her hands together in a spit-spot gesture as WINIFRED enters.)

(MARY POPPINS)
(to JANE and MICHAEL)
There, that's given her a taste of her own medicine.

WINIFRED
Mary Poppins! Wherever did you come from?

MICHAEL
She came from up—

MARY POPPINS
Michael!

WINIFRED
Michael? Jane? You’re very naughty to go running off like that and I should be as angry as anything… if I weren’t so pleased to see you! (hugs JANE and MICHAEL close)

Where’s Miss Andrew?

MARY POPPINS
She's gone.

WINIFRED
Gone? Why?

MARY POPPINS
She didn’t give a reason, ma’am.

(A ring at the door. ROBERTSON AY opens it. A POLICEMAN enters.)

POLICEMAN
Good evening, ma’am. We found this one awandering in the park. (reveals GEORGE)

G'night, ma’am.

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

WINIFRED
George.

GEORGE

Where is she?
WINIFRED
Miss Andrew? She left. George, Mary Poppins is back.

GEORGE
Is she? Well, well. I wonder if I… might have a word?
(crossing to speak with MARY POPPINS alone)
Things have not gone well for us since you left us and—

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

GEORGE
But if you only knew how many payments are accruing as it is!

MARY POPPINS
Now, I must get started. Jane, Michael, spit-spot.

(MARY POPPINS puts JANE and MICHAEL into their coats. MRS. BRILL and ROBERTSON AY exit. WINIFRED takes GEORGE aside and tries to comfort him.)

WINIFRED
Come along, darling. After so many years of good service, you made a wrong decision. What’s the worst that can happen?

GEORGE
Winifred… if I am to be dismissed by the bank, we’ll be destitute.

WINIFRED
We’ll still have what really matters. The children. And each other.

(MWINIFRED takes GEORGE’s hand and they exit. MICHAEL watches them go.)

JANE
Is that locket new? What’s inside it?

MARY POPPINS
A portrait.

MICHAEL
Whose?

MARY POPPINS
You’ll know when the time comes and not before.

(#31 – PRACTICALLY PERFECT – REPRISE.)
MICHAEL: You are going to stay this time, aren't you?
MARY POPPINS: (thinks for a second, fingering the locket)
I'll stay 'til the chain breaks.
MICHAEL: What chain? Where?

MARY POPPINS:
Let's wait and see.

JANE, MICHAEL:
Un-canny nan-nies are hard to find.

MARY POPPINS:
U-nique yet meek, un-speak-a-bly kind.

JANE, MICHAEL:
and yet I'm sure

MARY POPPINS:
You're prac-ti-cal-ly per-fect...

(MARY POPPINS):
there's still room for im-prove-ment, a few games
(MARY POPPINS magically transports MICHAEL and JANE to the rooftop.)

SCENE 14: THE ROOFTOP

(MARY POPPINS, JANE, and MICHAEL enter and see BERT.)

MICHAEL

Hello there!

JANE

Bert! What are you doing up here?

BERT

And where else should a chimney sweep be?

MICHAEL

The world is awfully big, isn’t it?

MARY POPPINS

And what does that tell you?

MICHAEL

That we are awfully small and unimportant?

MARY POPPINS

Oh, speak for yourself.

JANE

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

BERT

That’s more like it. Troubles are never so bad when you look at them from a little higher up.

(#32 – STEP IN TIME.)
STEP IN TIME

Elemental

(CHIMNEY SWEEPS enter.)

SWEEP 1:

mf Brush a-way the dirt and soot.

SWEEP 2:

Brush a-way your tears.

SWEEP 3:

Cobwebs that aren’t swept away...

SWEEP 4:

Hang a-round for years.

SWEEPS (PART 1):

We may look a motley crew

SWEEPS (PART 2):

We may look a motley crew
smudged with tar and grime,  
but  
smudged with tar and grime,  
when you need a helping hand,  
we  
but when you need a helping hand,  
try to step in,  
try to step in just in  
try to step in,  
step in just in  
Steady  
(ALL:)  
time.
BERT, SWEEPS:

Over the rooftops, step in time.

Poco accel.

Never need a reason, never need a rhyme.

Più mosso

ALL:

Kick your knees up, step in time. Kick your knees up, step in time. Never need a reason, never need a rhyme.

Kick your knees up, step in time.
Childhood is a step in time, parent-hood's the same.

Never miss a chance to get it right.

Don't it seem a perfect crime, don't it seem a shame,

when the steps aren't going as smoothly as they might?

That's when we step in, step in time.

That's when we step, step... in time. Never need a reason,
That's when we step, step in time.

**Allegro vivo**

Link your elbows, step in time. Link your elbows, step in time.

Never need a reason, never need a rhyme.

Link your elbows, step in time. Kick your knees up, step in time. Kick your knees up, step in time.

Never need a reason, never need a rhyme.

Kick your knees up, step in time.
PART 1:

Step in time.  Step step step.

PART 2:

Step in time.  Step step step.

Never need a reason, never need a rhyme.

Never need a reason, never need a rhyme.

Never need a reason,
ne\-ver need a rhyme.

If you

ne\-ver need a rhyme.

If you

(ALL:)

kick your knees up, kick your knees up,

kick your knees up, kick your knees up,

step step, step step step step, step step


fff Nev-er need a rea-son if you step in time!
And always remember, there’s plenty of folk ready to help you should you need ’em. Back to the nursery?

(#33 – STEP IN TIME – PLAYOFF)

**STEP IN TIME (PLAYOFF)**

**JANE, MICHAEL:**
Back to the nursery!

**BERT, SWEEPS:**

Back to the nursery, step in time.

Never need a reason, never need a rhyme.

Back to the nursery, step in time.

---

SCENE 15: CHERRY TREE LANE, PARLOR

**GEORGE:** (emerges from study to find giddy chaos in the parlor)
What’s all this? What is all this?

**MESSENGER:** Special delivery for George Banks, Esquire.

**GEORGE:** Special delivery?
BERT, SWEEPS:

Special delivery, step in time.

Special delivery, step in time. Never need a reason,

never need a rhyme. Special delivery, step in time.

(The MESSENGER, who is the last of the sweeps, hands GEORGE a letter.)
BERT: Time to go now. Goodnight, Guv'nor.

(The SWEEPS dance out past the dazed GEORGE through the open front door, carrying the MESSENGER with them. BERT lingers in the shadows.)
SWEEPS: (greeting GEORGE variously) Goodnight, Guv'nor. Cheerio, Guv'nor. G'night, Guv'nor.
MICHAEL: (disguised as a SWEEP) Cheerio, Guv'nor.

GEORGE
Not so fast. To the nursery... now! Jane, you too. Mary Poppins, would you be good enough to explain?

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

GEORGE
Yes?
MARY POPPINS
I never explain anything. Come along, children.

(MARY POPPINS exits with JANE and MICHAEL. BERT lingers. GEORGE has opened the letter. WINIFRED comes over. He looks up.)

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

WINIFRED
Tonight?

GEORGE
We might as well face it. In just a few hours I will have joined the ranks of the unemployed.

WINIFRED
Are you quite sure?

GEORGE
Quite sure. So we'd better make some plans. (WINIFRED exits. MARY POPPINS appears, unseen by GEORGE, and topples over a vase, spilling gingerbread stars onto the floor. MARY POPPINS exits. He notices the stars.)
Well, I never. So that's where I put them.

(BERT emerges from the shadows, helping GEORGE collect the gingerbread stars.)

BERT
What are they?

GEORGE
Gingerbread stars I hid once from my nanny. I used to dream that when I grew up I’d learn everything there was to know about the stars. Funny, I haven’t thought about all that in years. I’m not usually sentimental.

BERT
S’good to look back sometimes.

GEORGE
It's that Poppins woman! She's responsible for all this!
A SPOONFUL OF SUGAR (REPRISE)

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

3x

A tempo

10

12

13

Mary Poppins JR.

A Man Has Dreams (Reprise) / A Spoonful of Sugar (Reprise)
(BERT:) Well, good luck Guv’nor.
(BERT offers GEORGE his hand. For a moment, GEORGE is still and then, deliberately, he takes BERT’s sooty paw and shakes it firmly. BERT exits.)
GEORGE: Thank you, Bert. And good luck to you, too.

(The CHILDREN enter.)

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

GEORGE
Yes.

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

GEORGE
Excellent advice. What did you buy with them?

JANE
Nothing yet. And now we’ve decided to give them to you.

GEORGE
I suppose Mary Poppins put you up to this.

JANE
She hasn’t said a word about it.

(MARY POPPINS enters carrying something behind her back.)

MICHAEL
We thought a bit of extra cash might loosen things up a little.
(GEORGE cannot speak for fear of crying. He nods briskly and takes the coins in silence.)

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

(#35 – GOODNIGHT, DADDY. The CHILDREN exit as GEORGE busies himself at his desk. MARY POPPINS swiftly places Michael’s broken makeshift kite on the parlor floor. After she exits, GEORGE sees the kite, thoughtfully picks it up, and exits.)

SCENE 16: CHERRY TREE LANE, NURSERY

(WINIFRED enters with JANE and MICHAEL.)

(JANE)
Mummy? Daddy’s really worried, isn’t he?

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

MICHAEL
Are you going to the bank with him?

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

(MARY POPPINS enters.)

JANE
Mary Poppins says anything is possible.

(#36 – ANYTHING CAN HAPPEN – PART 1.)
ANYTHING CAN HAPPEN
(PART 1)

WINIFRED: Do you really believe that, Mary Poppins?

MARY POPPINS: Anything can happen if you let it.

WINIFRED: Sometimes things are difficult, but you can bet it doesn't have to be so.

JANE: Changes can be made.

MICHAEL: You can move a mountain if you use a larger spade.

WINIFRED: (joining in) Anything can happen it's a marvel.
MICHAEL:

You can be a butter-fly

JANE:

or just stay lar-val.

JANE, MICHAEL, WINIFRED:

Stretch your mind be-yond fantas-tic.

Dreams are made of strong elas-tic.

MARY POPPINS:

Take some sound ad-vice, and don’t for-get it.

MARY POPPINS, WINIFRED, MICHAEL, JANE:

An-y-thing can hap-pen if you

(With a new mission, WINIFRED exits to join GEORGE at the bank.)

MARY POPPINS:

let it.  

mf If you
reach for the stars, all you get are the stars, but we’ve found a whole new spin.

If you reach for the heavens, 

you get the stars

thrown in.

(MARY POPPINS, JANE, and MICHAEL exit. GEORGE enters en route to the bank as the BIRD WOMAN enters.)

BIRD WOMAN: Feed the birds, sir? Only tuppence a bag.
GEORGE: I would take it as a great favor if you would kindly feed them for me.

(GEORGE hands the BIRD WOMAN the two coins JANE and MICHAEL gave him. GEORGE enters the bank, followed by MARY POPPINS, JANE, and MICHAEL who magically witness the following action, unseen by the other characters.)

Gently
SCENE 17: INSIDE THE BANK

CHAIRMAN: Banks, you turned down a scheme that was bound to make millions and we want to know why.

GEORGE: (firmly) Then I’ll tell you. I refused Mr. Von Hussler because his scheme was hollow. He told me about assets and profits and growth, but there wasn’t a word about people!

CHAIRMAN

My dear chap, Von Hussler’s scheme has ruined our rival in the nastiest scandal since records began. We don’t want your apologies. We’re offering ours!

GEORGE

Oh my word.

CHAIRMAN

And another thing. Do you remember giving a loan to a fellow called Northbrook? Well, he’s repaying it and opening two new factories. With the percentage you negotiated, we look set to make a fortune!

GEORGE

Oh my word!

CHAIRMAN

Well, that’s just it. We very much hope you might tell us how you did it. Just give us the word. It’ll be quite safe with us.
GEORGE
Give you the word? Give you the word? I'll give you the word all right:
Supercalifragilisticexpialidocious!

(#37 – GIVE US THE WORD)

GIVE US THE WORD

Madly

(GEORGE:)

E ven though the sound of it is some-thing quite a-

тро - cious If you say it loud e - nough you'll

always sound pre - co - cious Su - per - cal - i -

frag - i - lis - tic - ex - pi - al - i - do - cious!

(GEORGE suddenly starts to laugh and spin and crash and shout.
The door bursts open. WINIFRED hurtles in, running to GEORGE
and guarding him with her body like a lioness.)

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

CHAIRMAN
(starts up, a look of sheer horror on his face)
The Holy Terror! She taught me everything I know!
WINIFRED
Then now’s your chance to forget it!

GEORGE
It’s all right, darling! I’ve made the bank a fortune!

(The CLERKS cheer.)

WINIFRED
Really?

CHAIRMAN
By way of recompense, we’d like to offer you the job of senior manager with a salary at double—

WINIFRED
Exactly how much has he made for you?

CHAIRMAN
Triple—
(WINIFRED coughs pointedly.)
Quadruple your present rate.

(GEORGE stands agape.)

WINIFRED
Close your mouth, George – we are not a codfish.

CHAIRMAN
Well?

GEORGE
(looks to WINIFRED for approval)
I accept, but you must understand one thing: from now on, my family comes first.

CHAIRMAN
(looks around for approval from the CLERKS)
Agreed?

CLERKS
Agreed!

(The ecstatic CLERKS exit.)
GEORGE
Winifred, I'm afraid I've underestimated you.

(#) 38 – ANYTHING CAN HAPPEN – PART 2.)

ANYTHING CAN HAPPEN
(PART 2)

(MARY POPPINS returns JANE
and MICHAEL to the nursery.)

WINIFRED: Oh, George.

(WINIFRED:)

An-thing can hap-pen, it's of-fi-cial!

You can choose the su-per or the su-per-

fi-cial. Sal-ly forth the way we're

steer-ing; ob-sta-cles start dis-ap-

pear-ing. Go on, chase your dreams. You won't re-
MARY POPPINS, WINIFRED, MICHAEL, JANE, GEORGE:

gret it.__________ An - y - thing can  

hap - pen if you let it.

(#39 – BANKER – PLAYOFF. GEORGE and WINIFRED exit.)

SCENE 18: CHERRY TREE LANE, NURSERY

(MARY POPPINS, JANE, and MICHAEL have magically returned to the nursery.)

MICHAEL

I love you, Mary Poppins.

MARY POPPINS (gently)

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

MICHAEL

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

MARY POPPINS

Like what?

MICHAEL

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

MARY POPPINS

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

MICHAEL

That’s better!

(BERT enters.)
MARY POPPINS
Now to bed with the both you. Go along. Spit-spot.

(MARY POPPINS tucks JANE and MICHAEL into bed. MARY POPPINS collects her bag and umbrella.)

BERT
It's tonight, isn't it?

MARY POPPINS
Yes, Bert.

BERT
Well, goodbye then, Mary.

MARY POPPINS
Goodbye, Bert. Look after yourself.

(#40 – GOODBYE THEN, MARY.)

GOODBYE THEN, MARY

(MARY POPPINS gives BERT a gentle kiss on the cheek, after which he wistfully turns away and exits.)

With ev'ry job when it's complete, there is a sense of bitter-sweet, that

moment when you know the task is done.
SCENE 19: CHERRY TREE LANE, PARLOR

(JANE and MICHAEL awake and cross into the parlor.)

JANE

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

MICHAEL

Don't you remember? "I'll stay until the chain breaks." What's inside?

JANE

It's a picture of the three of us. She's signed it. "From Mary Poppins with a good deal of love."

(WINIFRED and GEORGE enter, surprised to see MICHAEL and JANE awake.)

WINIFRED

Where's Mary Poppins?
JANE
She's gone.

WINIFRED
Gone? How peculiar.

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

(From behind his back, GEORGE produces a magnificent brand new kite for MICHAEL.)

MICHAEL: It's the best I've ever seen.
GEORGE: Could we fly it together?
MICHAEL: Oh, Daddy!
(MICHAEL hugs GEORGE.)

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

WINIFRED: My dear, how could you possibly know such a thing?
JANE: Because we don't need her... not anymore. And other families will, won't they Daddy?
GEORGE: (smiles and hugs JANE) They will.

WINIFRED: I wonder if she's right, George, and we really could do without a nanny from now on. What do you think?
GEORGE: I think you'd better dance with me!
WINIFRED: George, this is serious. (GEORGE smiles and takes WINIFRED's hand, and they dance.)

WINIFRED: A tempo
MICHAEL: Look! A shooting star! We should wish on it!
(GEORGE and WINIFRED stop dancing and look at JANE and MICHAEL lovingly.)
GEORGE: Oh, I think we can do better than that—

WINIFRED: If you reach for the stars, all you get are the stars, but we’ve found a whole new spin. If you reach for the heavens, you get the stars thrown in.

ALL: Anything can happen if you let it.
Grab it by the collar. Seize it by the scruff.

Once you’ve started living life, you just can’t get enough.

**Double-time feel**

**ALL (PART 1):**

An- y- thing can hap- pen, it’s of- fi- cial.

**ALL (PART 2):**

A- ny- thing can hap- pen,

You can choose the super or the super- fi- cial.

A- ny- thing can hap- pen.
(MARY POPPINS magically enters, appearing to soar through the night sky, holding her umbrella.)

Rit.

An - y - thing can hap - pen, an - y - thing can hap - pen,
Slowly

JANE: We won’t forget you, Mary Poppins.
WINIFRED, GEORGE, JANE, MICHAEL: We’ll never forget...

Anything can happen,

Slowly

ff if you let it!

Più mosso

(The BANKS FAMILY hugs and laughs together for the first time in ages.)

THE END

(#42 – BOWS.)

BOWS

Steady

mf Super-cal-i-frag-i-lish-tic-
MARY POPPINS, BERT, ENSEMBLE (PART 1):

f Super-cal-i-f-

JANE, MICHAEL, ENSEMBLE (PART 2):

subito mf Super-cal-i-
MARY POPPINS, BERT, ENSEMBLE (PART 1):

JANE, MICHAEL, ENSEMBLE (PART 2):

subito

f - r a - g - i - l - i - s - t - i - c - e - x - p - f - r a - g - i - l - i - s - t - i - c - e - x - p -

BERT: Here we go!

Presto

(AALL):$

\text{ff Super-cal-i-frag-i-ลis-tic-ex-pi-al-i-do-cious.}$

Ev-en though the sound of it is some-thing quite a-

tro-cious If you say it loud en-ough you'll

al-ways sound pre-co-cious Su-per-cal-i-
Even though the sound of it is something quite a-

Although sound pre-

frag - i - lis - tic - Su - per - cal - i - frag - il - is - tic -

ex - pi - al - i - do - cious!

Su - per - cal - i frag - i -

list - ic - ex - pi - al - i - doc - i - ous.

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

(#43 – PLAYOUT.)
ACTOR’S GLOSSARY

actor: A person who performs as a character in a play or musical.

antagonist: A person who actively opposes the protagonist.

author: A writer of a play; also known as a playwright. A musical’s authors include a book writer, a composer, and a lyricist.

blocking: The actors’ movements around the stage in a play or musical, not including the choreography. The director usually “blocks” the show (or assigns blocking) during rehearsals.

book writer: One of the authors of a musical. The book writer writes the lines of dialogue and the stage directions. A book writer can be called a librettist if she writes the lyrics as well.

cast: The performers in a show.

cheating out: Turning slightly toward the house when performing so the audience can better see one’s face and hear one’s lines.

choreographer: A person who creates and teaches the dance numbers in a musical.

choreography: The dances in a musical that are often used to help tell the story.

composer: A person who writes music for a musical.

creative team: The director, choreographer, music director, and designers working on a production. The original creative team for a musical also includes the author(s) and orchestrator.

cross: An actor’s movement to a new position onstage.

dialogue: A conversation between two or more characters.

director: A person who provides the artistic vision, coordinates the creative elements, and stages the play.

downstage: The portion of the stage closest to the audience; the opposite of upstage.

house: The area of the theater where the audience sits to watch the show.

house left: The left side of the theater from the audience’s perspective.

house right: The right side of the theater from the audience’s perspective.

librettist: The person who writes both dialogue and lyrics for a musical. Can also be referred to separately as the book writer and lyricist.

libretto: A term referring to the script (dialogue and stage directions) and lyrics together.

lines: The dialogue spoken by the actors.

lyricist: A person who writes the lyrics, or sung words, of a musical. The lyricist works with a composer to create songs.
Lyrics: the words of a song.

Monologue: a large block of lines spoken by a single character.

Music director: a person in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score. The music director may also conduct a live orchestra during performances.

Musical: a play that incorporates music and choreography to tell a story.

Objective: what a character wants to do or achieve.

Off-book: an actor’s ability to perform memorized lines without holding the script.

Offstage: any area out of view of the audience; also called backstage.

Onstage: anything on the stage within view of the audience.

Opening night: the first official performance of a production, after which the show is frozen, meaning no further changes are made.

Play: a type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

Protagonist: the main character of a story on which the action is centered.

Raked stage: a stage that is raised slightly upstage so that it slants toward the audience.

Read-through: an early rehearsal of a play at which actors read their dialogue from scripts without blocking or memorized lines.

Rehearsal: a meeting during which the cast learns and practices the show.

Score: all musical elements of a show, including songs and underscoring.

Script: 1) The written words that make up a show, including dialogue, stage directions, and lyrics. 2) The book that contains those words.

Speed-through: to perform the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines and infuses energy into the pacing of a scene.

Stage directions: words in the script that describe character actions that are not part of the dialogue.

Stage left: the left side of the stage, from the actor’s perspective.

Stage manager: a person responsible for keeping all rehearsals and performances organized and on schedule.

Stage right: the right side of the stage, from the actor’s perspective.

Upstage: the part of the stage farthest from the audience; the opposite of downstage.

Warm-ups: exercises at the beginning of a rehearsal or before a performance that prepare actors’ voices and bodies.
SHOW GLOSSARY

(the) abyss: A tragic demise; when something “falls into the abyss,” it is as if it falls into a bottomless pit – unlikely to recover.
accrue: Accumulate; to save up for a period of time.
adequate: Good enough for the needs of the situation; acceptable.
agog: Full of excitement.
atmosphere: All of the air surrounding a planet.
atrocius: Awful, upsetting, or cruel.
busker: An entertainer who performs in a public place and collects donations.
caliber: A measure of competency.
carbolic soap: An antiseptic soap made using carbolic acid.
cheerio: A British expression meaning goodbye.
cogs: Small parts of a larger whole; usually a mechanism of some sort.
dawdle: To delay.
destitute: Without the basic necessities of life.
disposition: A person’s inherent qualities of mind and character.
domestic: Of or relating to the home or the running of a household.
esquire: A polite title added to a person’s name when no other formal title is used; typically used in legal documents.
faulty: Unreliable due to flaws.
formidable: To instill fear or respect due to a large, intense personality or physique.
guv'nor: A way to address someone who has a higher social standing.
halitocious: A play on the word “halitosis,” which is a disease causing bad breath.
huff: A childish fit of annoyance.
hypnotious: A play on the word “hypnosis,” meaning hypnotic; possessing spell-like qualities.
imperitent: Lacking respect.
impudent: Not showing due respect to another, often older, person.
insolent: Rude.
jaunty: Lively in manner, appearance, or expression.
keen: Highly developed.
lark: To participate in harmless fun or mischief.
larval: The early form of an insect, like a butterfly before its transformation.
ledger: An accounting book where financial information is written.
lexicon: The sum of the vocabulary of a language; a dictionary.

motley crew: An unlikely group of many different types of people.

nincompoop: A very foolish person.

paragon: The perfect example of a person, thing, or action after which all others should be modeled.

patently: Without doubt.

pendulum: An object that swings back and forth at regular intervals, usually in a clock.

plinth: The base support of a statue or column.

pounds, shillings, pence: Units of British currency.

precocious: Displaying advanced intelligence at an early age.

proffer: To hold something out to someone for acceptance; to offer.

promenade: A leisurely walk in a public place.

prudent: Being characterized as sensible, careful, or thoughtful.

recompense: To give something, like money, in return for a service or for damage done.

sally forth: To head out from a place to do or accomplish something.

saunter: To walk slowly or leisurely; unhurried.

screener: British term for an artist who draws or paints on pavement.

scudding: Moving quickly in a straight line, as if blown by the wind.

simpering: Smiling or gesturing in an affected, immature manner.

sooty: Covered in soot; dirty.

soppy: Overly sentimental.

sound: In good condition.

sovereign: The ruling part of a system; someone with absolute power.

stalwart: Dedicated, loyal, and possessing exceptional strength or resolve.

superficial: Shallow; the outer part or surface of something.

temperamental: A dramatic person with easily changeable moods.

tommyrot: Nonsense; rubbish.

treacle: Molasses.

tuppence: A variation on “twopence,” a British unit of currency.

whingeing: Persistent complaining in an irritating manner.
MUSIC CREDITS

Prologue – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe

Cherry Tree Lane (Parts 1 & 2) – Music by George Stiles, lyrics by Anthony Drewe

The Perfect Nanny – Music and lyrics by Richard M. Sherman & Robert B. Sherman

Spit-Spot – Music by George Stiles, lyrics by Anthony Drewe

Magic Music 1 & 2 – Music by George Stiles

Practically Perfect – Music by George Stiles, lyrics by Anthony Drewe

Practically Perfect (Playoff) – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe

Jolly Holiday – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe

But How? – Music by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles

Winds Do Change – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe

A Spoonful of Sugar – Music and lyrics by Richard M. Sherman & Robert B. Sherman

Spoonful (Playoff) – Music and lyrics by Richard M. Sherman & Robert B. Sherman

Precision and Order (Parts 1 & 2) – Music by George Stiles, lyrics by Anthony Drewe

Precision and Order (Part 3) – Music by George Stiles, lyrics by Anthony Drewe

A Man Has Dreams – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe

Feed the Birds – Music and lyrics by Richard M. Sherman & Robert B. Sherman

Talking Shop – Music by Richard M. Sherman & Robert B. Sherman

Supercalifragilisticexpialidocious – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe

Supercalifragilisticexpialidocious (Playoff) – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles

Twists and Turns – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe

Playing the Game / Chim Chim Cher-ee – Music by George Stiles, lyrics by Anthony Drewe / Music and lyrics by Richard M. Sherman & Robert B. Sherman
Cherry Tree Lane (Reprise)† – Music by George Stiles, lyrics by Anthony Drewe

Brimstone and Treacle (Parts 1 & 2)† – Music by George Stiles, lyrics by Anthony Drewe

Run Away† – Music by Richard M. Sherman, Robert B. Sherman, and George Stiles

Let’s Go Fly a Kite† – Music and lyrics by Richard M. Sherman & Robert B. Sherman

A Sight for Sore Eyes† – Music by Richard M. Sherman & Robert B. Sherman and George Stiles

Practically Perfect (Reprise)† – Music by George Stiles, lyrics by Anthony Drewe

Step in Time† – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe

Step in Time (Playoff)† – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional lyrics by George Stiles, additional lyrics by Anthony Drewe

A Spoonful of Sugar (Reprise)† – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe

Goodnight, Daddy~ – Music by Richard M. Sherman & Robert B. Sherman

Anything Can Happen (Part 1)† – Music by George Stiles, lyrics by Anthony Drewe

Give Us the Word† – Music and lyrics by Richard M. Sherman & Robert B. Sherman

Anything Can Happen (Part 2 & Finale)† – Music by George Stiles, lyrics by Anthony Drewe

Banker (Playoff)~ – Music by George Stiles

Goodbye Then, Mary~ – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe

Bows~ – Music and lyrics by Richard M. Sherman & Robert B. Sherman; additional music by George Stiles, additional lyrics by Anthony Drewe

Playout~ – Music by Richard M. Sherman & Robert B. Sherman and George Stiles

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