

MARY POPPINS

MARY POPPINS

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

JANE

There is no shop in the park.

MARY POPPINS

Anything can happen if you let it.

(Mrs. Corry's Shop magically appears behind them. MRS. CORRY and her two daughters, ANNIE and FANNIE, are surrounded by clamouring CUSTOMERS demanding to buy conversations. But as they shout, their conversation starts to dribble into silence.)

MRS. CORRY

That's it! I've run out of conversations!

(MRS. CORRY turns from the CUSTOMERS and sees JANE and MICHAEL.)

MARY POPPINS

Good day to you, Mrs. Corry.

MRS. CORRY

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

MICHAEL

She knows us?

MRS. CORRY

And how is poor little Georgie?

MICHAEL

Who?

MRS. CORRY

Georgie Banks. Your father. He used to give his nanny the slip and come into my shop here in secret.

MICHAEL

But it can't have been the same George Banks! It would be forty years ago and no one can remember back that far!

MRS. CORRY

Listen dearie, I remember everything! I remember Georgie used to love my gingerbread. I wonder if we've got any left today? Annie! Fannie! Look lively!

ANNIE, FANNIE

Yes, Mother!

(MRS. CORRY hands JANE and MICHAEL a bag containing her gingerbread, each one covered with little gold stars, and puts them into a bag.)

MRS. CORRY

There you are. Gingerbread pieces with gingerbread stars.

(stops CHILDREN from eating)

Uh-uh. Georgie always saved his stars. Now, Mary Poppins, what can I do for you?

MARY POPPINS

Well, I did want an ounce of conversations.

(MRS. CORRY looks at her shop full of customers.)

MRS. CORRY

I'm out of conversations, and I'm right out of words, too. You see, I've had a lot of chatterboxes in here today... but let me see what we have left.

(rummages in one of her counters and pulls out a jar)

Ooooh, I do have some letters -- and a little bit of backchat

(MICHAEL looks round at the little, squashed groups of CUSTOMERS.)

An ounce you say? That'll be fifteen letters. Go on, take your pick.

MARY POPPINS

Jane. You can choose seven.

JANE

I've got a D, G, R, U, C, L and I.

MICHAEL

They're no good. You can't make a conversation out of them.

MARY POPPINS

Your turn, Michael. Seven more.

MICHAEL

A, F, S, E, T, O and P.

MARY POPPINS

And I'll choose an... X! Now, what words can we make?

STANT

MRS. CORRIE

49

if they'd heard this word they might have used it once or twice. I'm

Clar. *mp*

Piano 2 out

+ Trpts. + Sm. Gong

f

53

sure E - gypt - ian phar - aohs would have grasped it in a jiff. Then

Xylo, Gtr. *mp*

Ob., Clar., Crotale *f*

Flute *mp*

Cello *f*

Bass out

57

ev - 'ry sing - le py - ra - mid would bear this hie - ro - glyph. Oh,

mp

Fl. cont.

+ Trpt. 1

+ Trpts. 2

+ Horns, Trbns.

Cello cont.

+ Bass

+ Timp.

Più mosso (♩ = 110)

61 su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious.

+ Gtr.

Clar.

Cello

+ Drums

+ Bass

65 Say it and wild an - i - mals will not seem so fer - o - cious.

ENSEMBLE: Grrr!

69 Add some fur - ther flour - ish - es it's so - ro - co - co - co - cious.

Clar.

+ WW's, Trpts.

Cello, Piano 2 (Harp)

Drums, Gtr. out

Bass cont.

MRS. CORRY, MARY, JANE, MICHAEL:

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

BERT:

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

WW's, Trpts.

+ Horns

+ Timp., Gtr.

+ Bass

mf