

Please Enjoy the Following Sample

- This sample is an *excerpt* from a Samuel French title.
- This sample is for **perusal only** and may not be used for performance purposes.
- You may not download, print, or distribute this excerpt.
- We highly recommend purchasing a copy of the title before considering for performance.

For more information about
licensing or purchasing a play or
musical, please visit our websites

www.samuel french.com

www.samuel french-london.co.uk



MEG and MOG SHOW

Book, music and lyrics by
David Wood

Based on Meg and Mog books
by Helen Nicoll and
Jan Pieńkowski

Samuel French – London
New York – Sydney – Toronto – Hollywood



© 1984 BY DAVID WOOD, HELEN NICOLL, JAN PIEŃKOWSKI AND
WILLIAM HEINEMANN LTD

This play is fully protected under the Copyright Laws of the British Commonwealth of Nations, the United States of America and all countries of the Berne and Universal Copyright Conventions.

All rights, including Stage, Motion Picture, Radio, Television, Public Reading, and Translation into Foreign Languages, are strictly reserved.

No part of this publication may lawfully be transmitted, stored in a retrieval system, or reproduced in any form or by any means, electronic, mechanical, photocopying, manuscript, typescript, recording, or otherwise, without the prior permission of the copyright owners.

Rights of Performance by Amateurs are controlled by SAMUEL FRENCH LTD, 52 FITZROY STREET, LONDON W1P 6JR, and they, or their authorized agents, issue licences to amateurs on payment of a fee. **It is an infringement of the Copyright to give any performance or public reading of the play before the fee has been paid and the licence issued.**

Licences are issued subject to the understanding that it shall be made clear in all advertising matter that the audience will witness an amateur performance; that the names of the authors of the plays shall be included on all announcements and on all programmes: and that the integrity of the author's work will be preserved.

The Royalty Fee indicated below is subject to contract and subject to variation at the sole discretion of Samuel French Ltd.

Basic fee for each and every
performance by amateurs Code M
in the British Isles

In Theatres or Halls seating Six Hundred or more the fee will be subject to negotiation.

In Territories Overseas the fee quoted above may not apply. A fee will be quoted on application to our local authorized agent, or if there is no such agent, on application to Samuel French Ltd, London.

The publication of this play does not imply that it is necessarily available for performance by amateurs or professionals, either in the British Isles or Overseas. Amateurs and professionals considering a production are strongly advised in their own interests to apply to the appropriate agents for consent before starting rehearsals or booking a theatre or hall.

ISBN 0 573 05065 1

MEG AND MOG SHOW was originally commissioned by Unicorn Theatre, and produced by them at the Arts Theatre, London, on 10th December 1981, with the following cast of characters:

Meg	Maureen Lipman
Mog	Vincent Osborne
Owl	Carrie Simcocks
Stegosaurus	Ben Robertson
Tess	Pamela Power
Jess	Tim Bannerman
Cress	Andrew Sargent
Bess	Mary Roscoe
Sir George	Ben Robertson
Sir François	Tim Bannerman
Zookeeper	Andrew Sargent
Tiger	Tim Bannerman
Astronaut	Pamela Power

Directed by Tony Wredden and David Wood
Designed by Jan Pieńkowski with Vikie Le Saché
Lighting designed by Angus Stewart

Music arranged and directed by Peter Pontzen
Magic Adviser The Great Kovari
Choreography by Pamela Power

Day Trip to the Moon sung by Julia McKenzie with Libby Ritchie

ACT I

- Scene 1 Meg's Home
- Scene 2 Meg's Kitchen
- Scene 2a The Flight to the Witches
- Scene 3 Hilltop. The Witches' Spell Party
- Scene 4 The Castle
- Scene 5 The Zoo

ACT II

- Scene 1 The Zoo
- Scene 1a The Flight to the Moon
- Scene 2 The Moon
- Scene 2a The Flight Home
- Scene 3 Meg's Garden

The Meg and Mog books, by Helen Nicoll and Jan Pieńkowski, upon which *Meg and Mog Show* is based are:

Meg and Mog
Meg's Eggs
Meg on the Moon
Meg's Castle
Mog at the Zoo

published by William Heinemann.

The photographs in this text are from the original productions by Unicorn Theatre at the Arts Theatre, London and are by Donald Cooper and Laurence Burns.

CHARACTERS

MEG—a Witch, whose spells often go wrong

MOG—her Cat; because he is mute, he has to communicate with mime

OWL—her pet Owl; he can hoot, and uses the “oo” sound to suit every occasion

STEGOSAURUS—a prehistoric monster, which grows extra segments during the play; these segments can be played by actors pantomime horse-style

TESS

JESS

CRESS

BESS

} the Witches

SIR GEORGE—a peace-loving knight with a lisp

GHOST 1

GHOST 2

SIR FRANÇOIS—a large war-loving knight of French extraction

ZOOKEEPER—possibly with a regional accent

TIGER—elderly, of impeccable Indian Raj background

ASTRONAUT

It is possible for four actors to play all the parts other than Meg, Mog and Owl. However, in the original production it was found that using five was more practical.

These four or five could also be involved in the suggested “black theatre” and puppetry sequences.

It is also possible, in a school production, for example, to increase the cast by adding animals in the zoo scene or by stretching the Stegosaurus. A choir could provide support in some of the songs, and be featured in the song *Day Trip to the Moon*.

SONGS

ACT I

- | | | |
|---|---------------------------|------------------------------|
| 1 | MEG, MOG AND OWL | Meg, (Mog), Owl |
| 2 | STEGGY STEGOSAURUS..... | Stegosaurus |
| 3 | WHICH WITCH IS WHICH? ... | Meg, Bess, Tess, Jess, Cress |
| 4 | THE SPELL..... | Bess, Tess, Jess, Cress |
| 5 | TO THE ZOO | Meg, (Mog), Owl, Sir George |

ACT II

- | | | |
|----|---|--|
| 6 | LONG IN THE TOOTH | Tiger (Meg and Owl as optional chorus) |
| 7 | DAY TRIP TO THE MOON | Off-Stage or pre-recorded voices |
| 7A | STEGGY STEGOSAURUS
(reprise) | Stegosaurus |
| 8 | LULLABY | Owl (plus Meg and Audience) |
| 8A | THE SPELL (reprise)..... | Meg |
| 8B | TO THE ZOO (reprise) | Zookeeper, Meg, (Mog), Owl, Stegosaurus |
| 9 | I GOT A SPELL RIGHT..... | Meg, (Mog), Owl, Tess, Jess, Cress, Bess |
| 9A | I GOT A SPELL RIGHT/
MEG, MOG AND OWL
(reprise) | Meg, (Mog), Owl, Tess, Bess, Jess, Cress |

The piano/vocal score is available from Samuel French Ltd.

AUTHOR'S NOTE

Meg and Mog Show is an adaptation of five of a series of books by Helen Nicoll and Jan Pieńkowski. These books are very popular with young children at school and at home. The economy of language is useful for early reading and the stories lend themselves to imaginative discussion and creative learning. The characters are particularly appealing. I hope very much that the show is faithful to the books. The characters have adapted, I believe, very successfully to the three dimensional stage and the situations they get into encourage audience participation and involvement. The majority of children in the audience will be acquainted with the books and their distinctive style. I believe that both directors and designers would profit from referring to the books for guidance, both for sets and costumes. Jan Pieńkowski's use of colour is particularly distinctive and most effective dramatically as well as on the printed page. It is also possible that children would be disappointed if their favourite characters did not resemble the picture books they know and love. They are published in hardback by Heinemann and paperback by Puffin. Those relevant to this show are: *Meg and Mog*, *Meg's Eggs*, *Meg on the Moon*, *Meg's Castle* and *Mog at the Zoo*. The basic staging of the show should be quite straightforward. However, there are several challenges to designers and directors. These involve flying. Meg, Mog and Owl use this mode of travel, sometimes on a broomstick and once inside a cauldron. The methods used in the original production are described in this Acting Edition. Other productions, depending on the technical facilities available, may discover other methods, whether simpler or more sophisticated.

David Wood

DESIGN NOTES by Jan Pieńkowski

The bold style of the Meg and Mog books can be interpreted for the design of the show to produce an effect of great clarity and humour.

The World of Meg and Mog



Three black and white characters live in a bright uncluttered world of strong shapes and primary colours. Few things are patterned or shaded and each setting is suggested with the minimum of means. The keynote of the design is economy.

Style

If in doubt—leave it out. As in the books, the sets should be as simple as possible. Simplicity in the design adds to the comedy and makes impossible things appear quite matter of fact.

Shadow puppets

These sequences achieve the impossible—i.e. the flight of the characters in the most simple way. The small black silhouettes, so instantly recognizable from the Meg and Mog books, make excellent links.

Props

The broomstick and cauldron would both naturally be black, but to show up against black backgrounds the cauldron can be liberally covered with glitter and the broomstick sprayed silver. The cauldron's "window highlight" also helps.

The cauldron is best made of strong foam with removable bottom and large enough for all three characters to get inside.

All the "magic" props should be very big and bright and U.V. if possible.

The moon buggy can be adapted from a bicycle or supermarket trolley and the rocket is flat.

Costumes

The principals are all in black and white.

MEG Her shoes are the most important single item—worth spending a lot of your design budget on—make them comfortable but spectacular. Dress should be very short with long points, and zig-zag sleeves. Hair can be enhanced with string or raffia.

MOG Black leotard with white furry “doughnut” stripes and sprung, spiral tail. He has yellow eyes—otherwise he is black, an excellent part for a black actor.

OWL In contrast, a white ball of feathers, with white fluffy fur, tights and big round spectacles.

STEGOSAURUS Green with pink spots.

TIGER Yellow and black striped combinations.

FOUR WITCHES All in black with as much variety of size and shape as possible. To emphasize Meg’s distinctive appearance the other witches would do well to have long skirts and domestic brooms.

KNIGHTS Red and white tunic with silver armour for Sir George and black and yellow for Sir François with hobby horses to match. The “armour” can be very effectively suggested by household utensils, e.g. dustbin lids, colanders and baking trays.

ZOOKEEPER Blue uniform, wellingtons, apron.

Sets

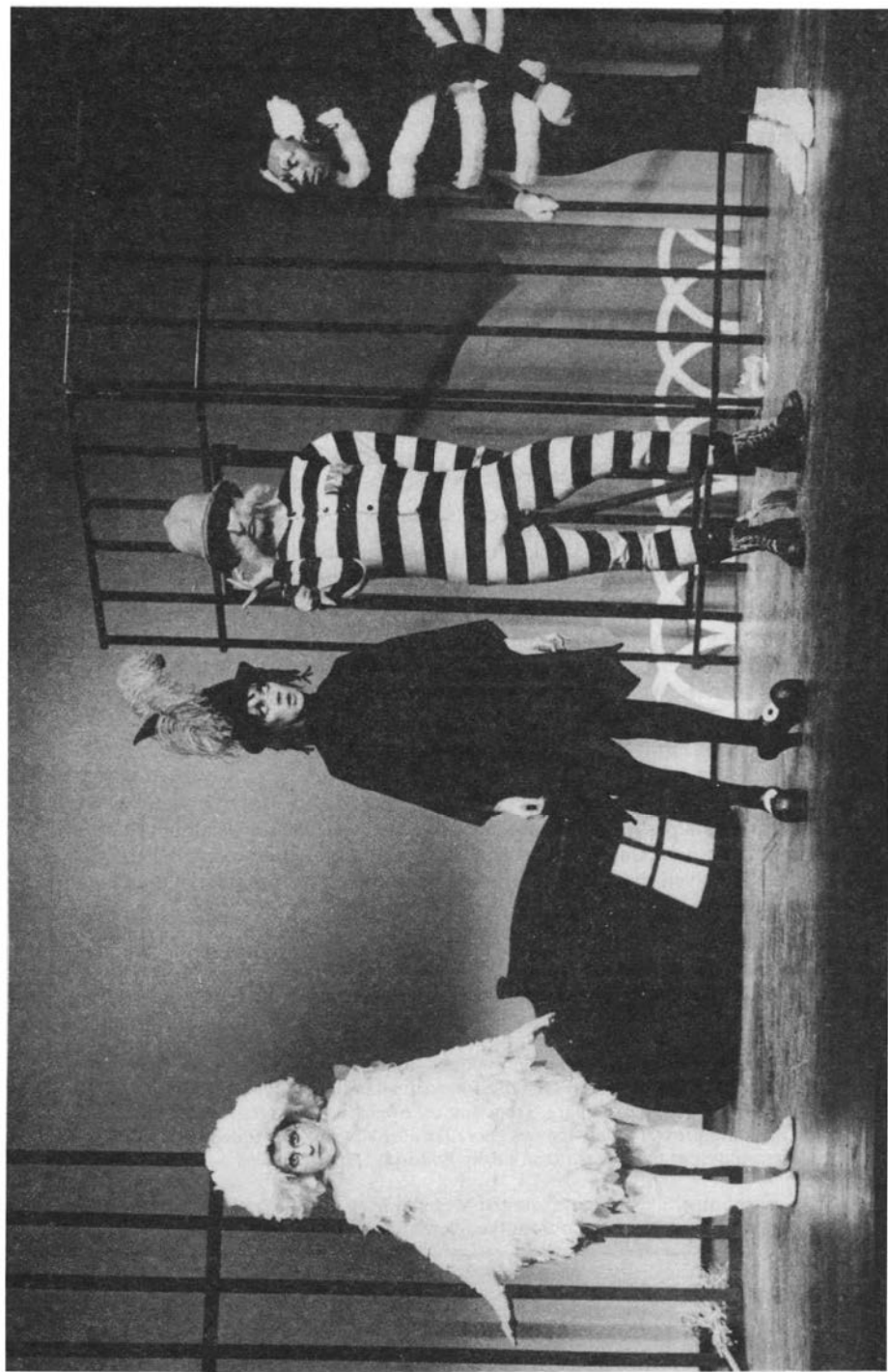
Clean, strong shapes in flat strong colours work best. Primary colours are used in all the books as a foil to the black and white characters. All the pieces are flat, even the bed, and primary coloured cloths provide a variety of backgrounds.

Design problems

The magic sequences involving black theatre tend to make Meg, Mog and the Witches disappear. Glitter fabric and silver spray are the best solution.

Artwork for a Meg and Mog Show poster, together with black and white illustrations of the characters (suitable for use on handbills and programmes), may be borrowed free of charge from Samuel French Ltd. No fee is required for their use provided that the designer, Jan Pieńkowski, is credited. Please address enquiries for this material to the Editorial Department.

The use of other illustrations from the Meg and Mog books is not permitted except with direct permission from the relevant publishers



Carrie Simcocks as OWL, Amanda Barrie as MEG, TIM Bannerman as TIGER and Vincent Osborne as MOG



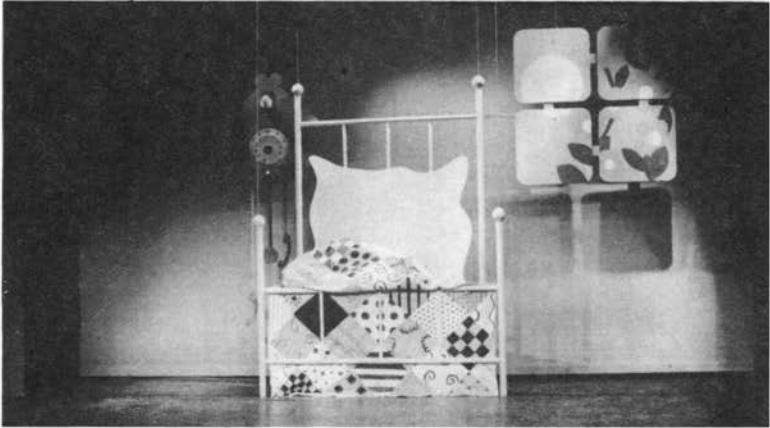
Maureen Lipman as MEG



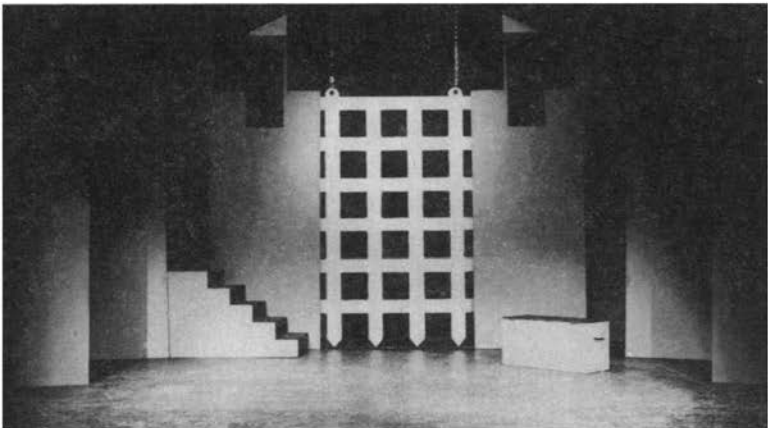
Ben Robertson as
SIR GEORGE



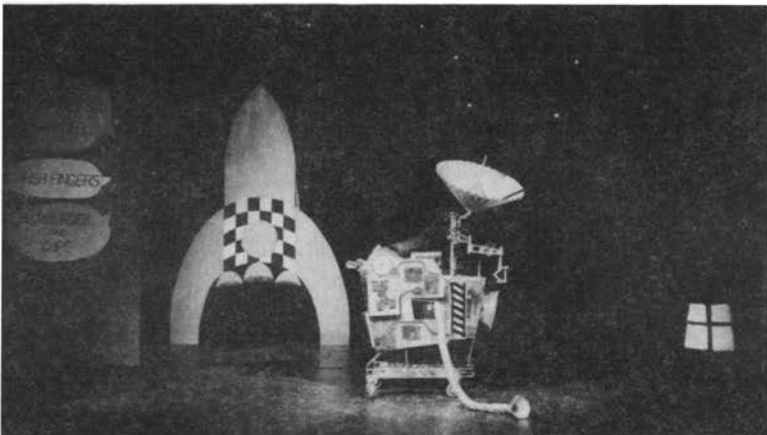
Amanda Barrie as MEG



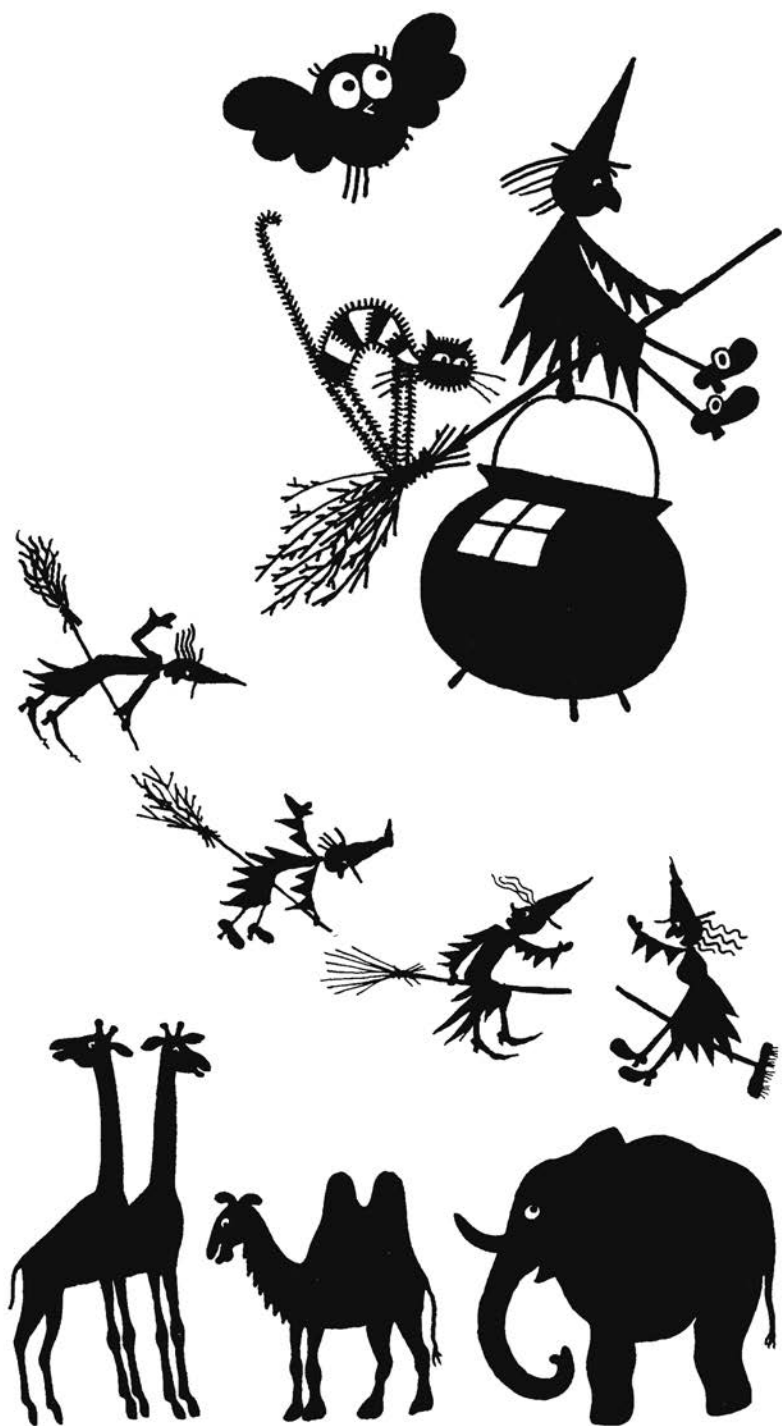
Act 1 Scene 1



Act 1 Scene 4



Act II Scene 2



Shadow puppets as designed by Jan Pieńkowski for the original Unicorn Theatre production

WARNING

Publication of this play does not imply it is available for performance. Please do not consider a production before permission is granted. Apply to Samuel French Ltd, 52 Fitzroy St., London W1P 6JR. Performance without permission is an infringement of copyright.

ACT I

SCENE I

Meg's Home

It is suggested that this scene is performed against a red backcloth. A cut-out window with four window panes hangs in front. A green cuckoo clock with telephone receivers as "weights" stands next to the bed in which Meg, Mog and Owl are discovered sleeping. This bed is a cut-out, in which the three actors can stand, thus being more visible to all the audience than if they were lying down. The pillow, against which we see their heads, should be white. The bed is covered with a quilt

As the curtain rises, two noises are heard—the "tick tock" of the cuckoo clock (attached to one side of the bed) and the contented snores and whistling hoots of the sleeping Meg and Owl. Mog is hidden under the quilt

Meg (Snore)

Owl Ooooo!

Meg (Snore)

Owl Ooooo!

Meg (Snore)

Owl Ooooo!

Suddenly the alarm bell rings violently. Meg, Mog and Owl do not react at first. But eventually Meg, who is in the middle, stretches out an arm to press the "off" knob under the face of the clock. She misses, and presses Owl's nose instead. A hooter effect is heard. Owl reacts with a muffled hoot, and, waking up, rubs his nose. He is mystified, not knowing how his nose got pressed. The alarm bell continues to ring as Owl settles to sleep again. A second time, Meg's hand reaches out and by mistake presses Owl's nose. Hooter. Owl reacts as before. The third time, Owl wakes up properly and realises what is going on. He switches off the alarm clock, looks over at the snoozing Meg and Mog, scratches his head, and takes a deep breath, then hoots at Meg, trying to wake her up

Owl Whoo! Whoo! Whoo!

The third hoot is loud enough to wake Meg up, with a jump. She looks about, blinking, and sees Owl

Meg Morning, Owl.

Owl Whoo!

Meg (*looking at the clock*) Is that the time? That clock. It never rings. Never ever.

Owl (*trying to point out that it did ring*) Whoo! Whoo!

Meg Exactly. What's the use of an alarm clock that doesn't alarm? I'll mend it. By magic.

Owl (*nervously*) Ooh!

Music as Meg "fluences" the clock and incants the spell. Owl shields his eyes, nervous. The light pulsates magically

Meg I charm this clock
This alarmless clock
This useless thing
I command to ring!

The clock face turns into the dial of a telephone which rings loudly

Oh dear. I didn't mean that

Owl answers the phone, by picking up one of the "weights"

Owl Whoo! (*Meaning "hello"*) Who? Oo! (*Handing it to Meg*) Oo! (*Meaning "it's for you"*)

Meg (*putting the receiver to her ear*) Hallo. Meg here.

Telephone (*politely*) Good morning. This is your alarm call.

Meg How kind.

Telephone (*rudely*) Get up!

Meg How rude.

Meg throws the receiver to Owl, who replaces it

(*Calling*) Mog! Where's Mog?

Owl (*indicating*) Whoo!

Meg (*seeing him*) Morning, Mog. Catnap over! Time to get up.

Mog emerges, making himself visible for the first time. He does a wild, yawning stretch and retreats further beneath the bedclothes

Mog!

SONG 1: MEG, MOG AND OWL

Meg (*introducing herself and her friends*)

Meg, Mog and Owl

Owl Whoo!

Meg Owl

Owl Whoo!

Meg Mog and Meg

It's getting late

It's half past eight

Time for us to shake a leg.

Music continues as Meg and Owl get out of bed, stretch, and maybe do the odd exercise or dance

Meg Meg, Mog and Owl

Meg notices that Mog is still asleep—Owl uses his hoot to try to wake him up

Owl Whoo!

Meg Owl

Owl Whoo!

Meg Meg and Mog

(*Speaking*) Mog!

He's still asleep

I'll make him leap—

(*In Mog's ear*) Mog, look out—here comes a dog! (*She barks*)

Mog leaps out of bed and crouches warily

(*Speaking*) It's all right, Mog. I was only joking! (*She strokes Mog*)

First a Witch!

Second a Bird!

Owl Whoo!

Meg Third

A Cat who can't say a word!

Through thick or thin

Owl Whoo!

Meg Fair

Owl Whoo!

Meg Wind or foul

Such friends as we

You'll seldom see—

Meg

Mog

And Owl!

Owl Whoo!

Meg (*speaking*) Dressing time!

The music continues as the dressing begins

Shoes!

Mog and Owl collect one shoe each from behind or in front of the bed. They display the shoes to Meg, who nods approvingly, then to the audience. Mog and Owl kneel, then lower their heads in order to put the shoes on Meg's feet. Their heads clash. They rub them. They try again. Their heads clash again. They rub them again. Meg tries to make things easier for them

(*To Owl, pointing at her left foot*) Left shoe!

Owl takes Meg's left leg

(*To Mog, pointing to her right foot*) Right shoe!

Mog takes Meg's right leg

Meg loses her balance and ends up on the floor. She waves Mog and Owl away

Cloak!

Mog and Owl return to the bed to find the cloak. Meg, meanwhile, has to put her shoes on herself. Mog and Owl return with the cloak and help Meg to put it on. Ideally this should be in an amusing way, putting it on back to front or over her head

Meg (to Owl) **Hat!** (To Mog) **Broomstick!**

Mog and Owl move together. Mog returns first with the broomstick and hands it to Meg. She transfers it to her other hand while checking her cloak. Owl returns with her hat, and places it on the end of the broomstick. Meg turns, sees her hat, and jumps with surprise. Mog puts the hat on Meg's head

Thank you.

The three present themselves to the Audience

Meg (singing) **Owl**

Owl **Whoo!**

Meg **Mog**

And

Meg!

Mog and Owl both mime hunger. Meg notices

What is it? What's the matter? (To the Audience) What's the matter with them? Does anybody know?

Audience **They're hungry.**

Meg **They're what?**

Audience **Hungry.**

Meg **Hungry. (To Mog and Owl) Are you hungry?**

They nod. Meg thinks

So am I. It's time for breakfast.

Mog and Owl react pleased

Downstairs!

Music, as Meg, carrying her broomstick, leads Mog and Owl off

SCENE 2

Meg's Kitchen

The bedroom set flies out, to reveal a yellow staircase against a black backcloth. Meg's cauldron is upstage. The black backcloth enables certain magical "black theatre" effects to be employed. Actors or Stagehands, dressed all in black, can be made invisible against a black background

Music as Meg, Mog and Owl enter, coming down the stairs into the kitchen

Hungry for More?

THIS IS A SAMPLE OF THE SCRIPT

Buy the **full script** and explore other titles

www.samuelfrench.com

www.samuelfrench-london.co.uk



[Breaking Character]

An Online Resource for Theatre Makers



Find us on
Facebook

Titles are subject to availability depending on your territory.