The Goose Girl

Based on the Grimm Brothers Folktale

Adapted by
Gary L. Blackwood

Performance Rights

It is an infringement of the federal copyright law to copy or reproduce this script in any manner or to perform this play without royalty payment. All rights are controlled by Eldridge Publishing Co., Inc. Contact the publisher for additional scripts and further licensing information. The author's name must appear on all programs and advertising with the notice: "Produced by special arrangement with Eldridge Publishing Company."

ELDRIDGE PUBLISHING COMPANY
© 2019 Gary L. Blackwood

Download your complete script from Eldridge Publishing
https://histage.com/the-goose-girl

STORY OF THE PLAY

Queen Ysabel of Oldmark sends her daughter, Princess Jorinda, to marry King Ferdinand of Eastphalia in order to seal an alliance between the two kingdoms. Elsa, an ambitious and devious maid-in-waiting, leads Jorinda to believe that her future husband is ill-tempered and ill-favored, and convinces the princess to trade roles: Elsa poses as the bride, and Jorinda is given a position as a lowly goose girl. Ferdinand, of course, proves to be neither ill-tempered nor ugly. In fact, there is a definite attraction between Ferdinand and the real Jorinda. Will the young princess, who has always put everyone else's needs before her own, confess the truth? Will she endanger the alliance if, for once, she follows her heart?

AWARD

"The Goose Girl" was a winner of the
Beverly Hills Theatre Guild Marilyn Hall Award.

PREMIERE PERFORMANCE

The show premiered at the New Glasgow Youth Theatre; November 2013 at Glasgow Square, New Glasgow, Nova Scotia.

CAST OF CHARACTERS
(2 m, 3 w, 1 flexible)

PRINCESS JORINDA: Late teens, early 20s.

***FALADA:** Talking horse; may be played by a man or a woman, any age.

ELSA: Maid-in-waiting, 20s-30s.

QUEEN YSABEL: 40s-50s. (May double as Conrad.)

CONRAD: valet, 30s.

KING FERDINAND: 20s.

**The role of Falada can be played by a man or woman wearing a horse mask that leaves the lower face uncovered, plus a lightweight costume that represents the horse's body*

SCENE LOCATIONS

Scene 1: A stable wall in Oldmark and Jorinda's bedroom in Oldmark containing a traveling trunk and a chair.
Scene 2: On the road to Eastphalia.
Scene 3: Arrival at King Ferdinand's castle and King Ferdinand's study which has a cluttered desk and chair.
Scene 4: A wall representing the Eastphalia stable.
Scene 5: At a hole in the stable wall.
Scene 6: In and around the castle.
Scene 7: The stable in Eastphalia.

Scene 1

(AT RISE: The imaginary kingdom of Oldmark. PRINCESS JORINDA, a sweet-natured young woman, is currying her father's horse, FALADA.)

JORINDA: Hello, Falada. I thought perhaps you could use a good grooming. I was right. I'm very sorry for neglecting you so shamefully these past few weeks. You were Father's favorite horse, and he wouldn't be pleased if he saw you looking so shabby. Has the stable boy been giving you your oats every day?

(FALADA shakes his head.)

JORINDA: *(Cont'd.)* I can tell that he hasn't shoveled out your stall lately, either. Well, from now on, I'll see to it that you're better taken care of. I've just been so ... I haven't been myself ever since Father ... No. I'm not going to cry. I promised myself I was all done crying. It's time to stop feeling sorry for myself and get on with my life. That's what Father would have wanted. It's just that it's so ... so *dreary* without him around, you know?

(FALADA nods his head.)

JORINDA: *(Cont'd.)* Elsa, my maid-in-waiting, isn't very good company; all she ever does is gossip about the other servants or go on endlessly about clothing and jewelry and hairstyles. And Mother is always so occupied with the business of running the country by herself, I hardly ever see her. I suppose I should offer to help her somehow, but I know what she'd say. "Oh, Jorinda, I'm afraid you're just not very good at such things." She says that in order to run a kingdom--or a queendom--properly, you must be firm and decisive, even cruel sometimes, if necessary. She says that you have to rule with your head, not with your heart, that you can't let your feelings get in the way of doing what's best for the country.

(FALADA shakes his head. JORINDA sighs.)

JORINDA: *(Cont'd.)* I can see why Father was so fond of you, Falada. You seem to listen so closely to what a person says, just as if you could understand every word. I think you'd be very good company—if only you could talk back to me.
FALADA: Who says I can't?
JORINDA: Oh! My goodness! You can speak!
FALADA: Very perceptive, Princess.
JORINDA: But why didn't you— I mean, why haven't you spoken to me before this?
FALADA: I didn't imagine you'd understand me. No one else ever did--except the King, of course.
JORINDA: You talked to my father?
FALADA: Oh, yes. We used to have some very interesting conversations.
JORINDA: Really? What about?
FALADA: Oh, about hunting and battles, and what kind of hay tastes the best. About what the weather was likely to do that day, and what sort of mood the queen was in. About you. He loved you a great deal, you know. He would never have considered marrying you off to someone you don't care for, someone you've never even met.
JORINDA: You know about that?
FALADA: I overheard Elsa chattering about it to the stable boy.
JORINDA: I should have known better than to discuss it with her. No doubt everyone in the kingdom has heard about it by now.
FALADA: You're not going to go through with it, are you?
JORINDA: I can't see that I have much choice. Mother says it's for the good of the country.
FALADA: But is it for the good of Princess Jorinda?
JORINDA: I ... I don't know. Anyway, it would be selfish of me to think only about what *I* want. Besides, it's not settled yet. King Ferdinand hasn't made up his mind.

End of Freeview

Download your complete script from Eldridge Publishing
https://histage.com/the-goose-girl

Eldridge Publishing, a leading drama play publisher since 1906, offers more than a thousand full-length plays, one-act plays, melodramas, holiday plays, religious plays, children's theatre plays and musicals of all kinds.

For more than a hundred years, our family-owned business has had the privilege of publishing some of the finest playwrights, allowing their work to come alive on stages worldwide.

We look forward to being a part of your next theatrical production.

Eldridge Publishing... for the start of your theatre experience!