

# **"JACK AND THE BEANSTALK"**

By

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## JACK AND THE BEANSTALK

### Characters

Dame Trot

Jimmy            )

)

Dame Trot's sons

Jack             )

Squire Grabbem

Character comedy support

Sue (The Squire's daughter)

Principal Girl

Bertie B.            )

)

The Giant's Private Eyes

Comedy support

Sammy Squint        )

Jessie, the Cow

Fairy Starlight

Giant Grimm

Ensemble of singers and dancers

Kiddies chorus

## SCENES

Prologue		Tabs
<u>Scene 1</u>	The Village of Sunnyside	Full set
<u>Scene 2</u>	On the way to the County Fair	Tabs
<u>Scene 3</u>	The County Fair	Full set
<u>Scene 4</u>	A Country Lane	Tabs
<u>Scene 5</u>	Inside Dame Trotø's Cottage	Full set
<u>Scene 6</u>	Outside Dame Trotø's Cottage	Tabs
<u>Scene 7</u>	The Ballet of the Beanstalk	Full set

## INTERVAL

<u>Scene 8</u>	The Village of Beans-on-Toast	Full set
<u>Scene 9</u>	The Forest of Fear	Tabs
<u>Scene 10</u>	The Giantø's Banqueting Hall	Full set
<u>Scene 11</u>	At the top of the Beanstalk	Tabs
<u>Scene 12</u>	The Garden of Dame Trotø's Cottage	Full set
<u>Scene 13</u>	Home, Sweet Home, in Sunnyside	Tabs
<u>Scene 14</u>	Jackø's Wedding	Full set

**Note:** Each scene described as 'Tabs' can be a front cloth with the exception of change from scene 5 to scene 6 which requires Fairy to walk through

**Overture** Music cues  
(1)

Prologue

Tabs

*(Incidental music throughout the scene)*

**(2)**

*(Fairy enters right always)*

Fairy      Welcome good people to the land of Make-Believe,  
               Where fantasy is Queen, and magic spells may weave  
               Stories so wondrous, fey and bold  
               Yet known to each mortal, young or old.  
               Follow your heart and not your mind,  
               And everything is possible, you'll find.  
               Believe in me, have faith, 'tis time  
               To roam the magic land of pantomime.  
               A lad called Jack is hero of our tale to-day  
               And you will see in all good time  
               Of how to heights undreamed of he will climb.  
               Into the clouds to meet his destiny he'll go,  
               Courage he'll need to face a deadly foe.

*(Blood curdling laugh and thunder clap. Giant's voice heard off stage through microphone, He talks through music)*

Giant      Fee - Fie - Foe - Fum.  
               I smell the blood of an Englishman.  
               Be he alive or be he dead  
               I'll grind his bones to make my bread.

*(Blood curdling laugh and thunder clap)*

Fairy      The voice of Giant Grimm proclaims his hate.  
               Yet Giant Grim will 'ere long meet his fate.  
               Beneath his yoke the country people bend.  
               Our hero, Jack, this tyranny will end.  
               My magic wand protects Jack - come what may  
               As on adventure's path he wends his way.  
               Some magic beans, a beanstalk and a cow  
               Make up the tale to be unfolded now.

*(Opens tabs with wave of her wand. Exit Fairy always to right)*

## Scene 1

Full set

The Village of Sunnyside

*(Set should have cottage with practical door right and practical window upstage of door)*

*(Opening ensemble number as villagers. This is a typical old world English village. Possibly have people going about their various jobs and occupations during the number, eg. Milkmaid, postman, yokels, blacksmith, baker, etc. After number all remain)* (3)

*(Remaining singing man enters as news-vendor)*

Man Sunnyside News! All the latest! Read all about it! Read all about it!

*(Ensemble crowd buying papers. Each person gets a newspaper which they hold in front of them)*

All What's that? Tell us! Buy a paper yourself - don't push.

*(Ad lib)*

*(Some of the following lines are given as if read from papers)*

Man *(Not vendor)* Hey, have you seen the front page?

1<sup>st</sup> Girl Dame Trot's in bother again.

2<sup>nd</sup> Girl She's never out of it. What's the matter now?

1<sup>st</sup> Girl She can't pay her rent.

3<sup>rd</sup> Girl That's nothing fresh.

1<sup>st</sup> Girl Ah, but if she doesn't pay today, the Squire's going to turn her out.

2<sup>nd</sup> Girl Is there a picture?

3<sup>rd</sup> Girl Here in the colour supplement.

4<sup>th</sup> Girl Yes, that's her son, Jack.

3<sup>rd</sup> Girl What's he going to do about it?

2<sup>nd</sup> Girl Nothing if I know him. You know what a dreamer he is.

5<sup>th</sup> Girl *(Dreamily)* I like her other son, Jimmy.

All *(Laughing)* What him? *(Derogatory remarks ad lib)*

3<sup>rd</sup> Girl If we hadn't got a village idiot already, he'd be it.

6<sup>th</sup> Girl You'd better all be quiet, have you seen who's coming?

All Who?

6<sup>th</sup> Girl Dame Trot and Jimmy!

*(Blackout. Quick music play - on. Sound of motor car and horn. Two headlights seen (4) moving to halt at front of centre stage. Lights up to full disclosing Dame and Jimmy, side by side holding frame with headlights on and nothing more except "L" plates. Any sound effects in the following are done over the sound system)*

1<sup>st</sup> Girl What sort of a car do you call this?

Dame It's a convertible.

Jim Roofless.

Dame Bodyless.

Jim Chassisless.

Dame Wheelless.

Jim Drophead.

Dame Rolls Canardly.

1<sup>st</sup> Girl Rolls Canardly?

Jim Yes, it rolls down one hill and can hardly roll up the other.

Dame Well come on, let's get out *(Dame and Jim mime getting out)*

Jim *(To one of chorus)* Here take charge of this. *(Gives her "car")*

2<sup>nd</sup> Girl There's nothing there.

Dame There is. It's an invisible car. The Squire's after me for the rent, so I've hired this invisible car then he can't see us when we go out.

3<sup>rd</sup> Girl I don't think there's a car there at all.

Jim There is. I'll prove it. I'll shut that door I left open. *(Mimes shutting car door - Sound effect)*

Dame Well shut my door as well. *(Jim shuts door - Sound effect - Door falls off to bang and crash)* If you go on like that, there's going to be no body left.

Jim Eh, can I try the horn?

Dame Yes, go on.

*(Jim tries horn, there is sound effect of bicycle bell)*

Jim Horn. *(Jim tries again. Horn sounds. Jim then toots "How's your father?")*

Dame Now give up, that's enough.

Jim Well, let me ask you a riddle.

Dame Go on then, Jimmy.

Jim What's the difference between *(Toot, Toot)* and *(Toot, Toot, Toot)*.

Dame I don't know. *(Jim toots once)* Now come on. *(To chorus girl holding car)* Right, take that car and park it.

Man Just a minute. You haven't paid me for the hire of that car.

Jim How much?

Man Thirty pounds.

Jim Ten, twenty, thirty. *(Counts out imaginary £10 notes)*

Man There's nothing there.

Dame No, it's like this car - invisible. Off you go.  
*(Chorus exit laughing)*

Jim Hey, mam, *(Pointing to audience)* Look at all these people out here.

Dame I've seen them, they look a nice friendly lot.

Jim They do, don't they. I hope they are - 'cos I want everybody to be friendly tonight.

Dame Let's make sure that everybody's friendly. Right - I want this side of the audience to swivel in their seats - to swivel their bodies round - can you swivel missis? Well don't do yourself a mischief. *(Makes business out of this swivel)* I want you to swivel - and face that side of the audience and say "Well how are you?". We'll have a practice - after three. One, two, three. *(does so)*.

Jim Now I want my side of the audience to swivel in their seats and face the other side and say "Get lost".

Dame Just a minute - you can't do that. That's not friendly.

Jim I was only kidding - I want them to answer "Very well thankyou". Let's try it.

Dame Right. After three. One, two, three, "Well how are you?".  
*(with her side of audience)*

Jim One, two, three, "Very well, thankyou". *(with his side of audience)*.

- Dame They're as daft as us.
- Jim But they look happy. Are we all happy? (*get audience to shout back "yes". encourage them to shout louder.*)
- Dame I'll tell you what. We'll check every time we come on. We'll shout "Are you all happy" and we want you to yell back " Yes". Let's have a practice. We'll go off and come on again. (*They do so. Business as many times as necessary.*)
- Jim Right, well I'm off.
- Dame You're not. I want you to go shopping for me. Make a list - Have you got a pencil and paper?
- Jim (*Jim produces both. During following writes furiously and waggles tongue in and out licking pencil*) Yes.
- Dame Two dozen ham rolls, three dozen jam rolls and four dozen teacakes.
- Jim What's that for?
- Dame My supper. A plain scone.
- Jim What's that for?
- Dame Your supper. Some "Farewell Pudding" for tomorrow's dinner.
- Jim "Farewell Pudding". What's that?
- Dame Sa - go . Have you got that down?
- Jim Yes, I've got that down.
- Dame A toothbrush.
- Jim How big?
- Dame To fit my mouth.
- Jim Outsize.
- Dame Some vanishing cream.
- Jim What's that for?
- Dame My face.
- Jim Good idea.
- Dame Never mind that. Have you got it down?

Jim Yes, I've got it down.

Dame Half a pound of suggestive biscuits. Have you got those down?

Jim Yes, I've got those down.

Dame And a new pair of trousers for you. Have you got those down?

Jim Yes, I've got those down.

Dame Well pull them up again. Oh, and on your way to the shop, I want you to take Mrs. Entwhistle a pint of milk.

Jim There's none in the jug.

Dame Well, we shall have to ask Jessie if she can spare some. Let's call her.

Both Jessie! Jessie (*Smart play-on cow music for Jessie - Enter cow left*) (5)

Dame She looks a little off colour today. Have you fed her?

Jim Yes.

Dame Where?

Jim Opposite end to the tail.

Dame Now listen Jessie. (*Lifting ear of cow*) Are you ready to be milked yet?

Cow Moo!

Dame Yes, I know we've had a couple of gallons already, but we need some more.

Cow Moo?

Dame Why? I want to make some custard. Couldn't you just manage a pint?

Cow Moo! (*Angrily*)

Dame She says she doesn't see why she should strain herself for 70 pence. (*To cow*) Well, will you try?

Cow Moo! (*Doubtful, reluctantly consents*)

Dame Alright then. James, fetch summat to put the milk in. (*Exit Jim right. Returns with a very small milk jug*)

Dame That won't do; bring a bucket. (*Exit Jim right*) You'll be alright, Jessie. (*Jim returns*)

Jim (*With bucket and stool*) Why has a milking stool only got three legs?

- Dame Why?
- Jim The cow's got the udder.
- Dame Now get on with it. *(Cow now turns to face left. Jim puts bucket down under cow and stands back to wait for something to happen)*
- Jim S'not coming - is it?
- Dame *(At left of cow)* No. Well, of course, Jack's always milked her before. I wonder where the tap is.
- Jim *(Pointing to horns)* Do you think she's got two. *(Touches horns)* One hot and one cold. *(Cow moves away to right backwards)*
- Dame Oh, you've done it now. Let's get her back over this bucket. *(Business manoeuvring cow over bucket)*
- Dame I'll stand over here. *(Crosses left of cow. Cow sticks out foot and trips Dame)*
- Dame Who did that? *(Cow bows)* Cheeky. I should think this job's done better sitting down. Give me that stool. *(Jim places stool near rear of cow)*
- Dame Now sit down. *(Cow sits on stool - front half of cow sitting with legs crossed on knees of back half of cow)*  
Not you Jessie. *(to Jim)* Help me get her up. *(They get Jessie off stool)*  
Put the stool there. *(Points to position where you would sit to milk cow)*  
Now sit on it. *(Jim goes to sit. Cow kicks stool from under him)*
- Jim That's naughty. *(moves stool and bucket to cow, sits, as he does so cow moves Away upstage sideways. Repeat business with cow moving downstage sideways when bucket placed upstage and vice versa repeated several times.)*
- Dame Has anything happened yet?
- Jim I'll have a look. *(gets under cow. Cow sits on him)*
- Dame You're not doing so well.
- Jim No, me work's got on top of me. Get her off me. *(Cow gets up - Jim's still underneath with head stuck between back legs - bus.)*
- Dame How you're doing?
- Jim I'm in a very dangerous position. *(He stays under cow)*
- Dame I don't know what's the matter - have another look. *(Jim lies on his back under cow with face turned up - gets squirted from under side of cow).*
- Jim Quick the bucket. *(Rises and puts bucket under cow as squirting stops)*  
Well, you little squirt. *(To cow)*

- Dame Let's try another way. You know the village pump?
- Jim Yes.
- Dame Well, there you are. *(Points to tail, Jim uses tail as pump handle - pumps vigorously - nothing happens. Moves away. Cow drops plastic container of milk into bucket. Both dash back to cow. Take container out of bucket)*  
Well. That's very good. Sainsbury's. But it's only half a litre.
- Jim Same again, please Miss. *(Pumping business again - container drops into bucket)*
- Dame Two, just right. Now Jimmy.
- Cow *(In panic)* Moo! *(Jumping up and down uncomfortably)*
- Jim Bucket! Bucket!
- Dame There must be some more. *(Pumping business again - beakers fall into bucket)*  
What is it?
- Jim Two beakers.
- Dame Bless her, she thinks of everything. Nothing worries me as long as I've got Jessie.  
*(Cue for number - Dame, Jim & Cow. Try for comic effects in this number. (6) Comedy marching, skipping or dancing. Back half of cow upright and marching as close to front half as possible with "back" of cow arched. Back half of cow marching side by side with front half instead of behind it. Crossing legs. Exit right at end of number).*  
*(Re - enter Dame right, picks up bucket).*
- Dame After all that, I go and forget my bucket.
- Sue *(Off stage)* Yoo-hoo! Dame Trot! *(Play-on music. Enter Sue left)* (7)
- Dame Hello, Sue.
- Sue Hello, Dame Trot.
- Dame It's nice to see you. Have you come to see our Jack?
- Sue It's nice to see you Dame Trot, but -
- Dame You've come to see our Jack. You'll get into bother with your dad. He's the Squire, a rich man, and I've got nowt.
- Sue You've got Jack.
- Dame Eh! Isn't love wonderful. I wish I was nineteen again, but you can't turn the clock back six years. I'll see if he's in. Are you there our Jack?  
*(Dame exits into cottage right)*
- Sue She's a sweet old thing really, but daddy doesn't get on with her. In fact he doesn't

seem to get on with any of his tenants. That makes me so unhappy sometimes -  
*(Jack enters rights)*

Sue - so unhappy.

Jack Who's unhappy/

Sue Jack! I was unhappy until you arrived.

Jack *(They hold hands)* Now you're smiling again - why did you feel unhappy?

Sue It's daddy. I know he doesn't like your mother.

Jack I don't suppose he approves of me either.

Sue As a matter of fact he doesn't. He thinks you're a lazy - good-for-nothing.

Jack Does he! I must admit I'm a bit of a dreamer.

Sue Will your dreams ever come true?

Jack One just did. I'm with you now.

Sue I'll share all your dreams.

Jack And I'll work hard. Then one day, they'll all come true.

*(Cue for duet - Jack and Sue. Enter Squire left)*

**(8)**

Squire And what do you think you two are doing? How many times have I told you my girl, not to speak to that good-for-nothing?

Jack But, sir, we were only -

Squire That's a lie. Listen to me girl. Home's the place for you. Never let me find you in this vicinity again.

Sue But daddy - !

Squire You heard what I said - go on, shoo!

Sue *(Stamps foot - then controls temper)* Goodbye - Jack. *(Exit Sue left)*

Jack Goodbye Sue. *(Half aside)* For the time being.

Squire Goodbye for good. Never let me catch you near my daughter again.

Jack You won't catch me, sir.

Squire You insolent young upstart. Go and tell your mother I've come for the rent.

*(Jack nods and starts for the exit right)*

Jack *(Jack begins to exit as Jim enters)* Trouble! *(He exits right)*

Jim Eh? *(Puzzled. He then sees Squire)* Oh! How do you do? *(Jim exits quickly right)*

Squire Come back here. *Jim re-enters right)*

Jim *(To audience)* Are we all happy?

Audience Yes.

Squire Your mother's rents in arrears.

Jim What's it doing in her ears?

Squire Tell your mother I've come for the rent.

Jim Right.

Squire Thank you.

Jim Thank you too.

Squire And thank you too.

Jim And thank you too.

Squire And thank you too.

Jim Aw, shut thi' goB. Mam!

*(Above six lines said affectedly)*

Dame *(Off stage)* Yes, love.

Jim There's old ferret-face.

Dame *(Off stage)* Who?

Jim Big conk.

Dame *(Off stage)* Oh- Squire Grabbem. Tell him you're not playing out. *(Exit Jim right)*

Squire *(Knocks on door)* Dame Trot, are you in?

Dame *(Opening door)* Have you looked through the window?

Squire No.

Dame Well why don't you try it. *(Closes door)*

- Squire I will. *(He tip-toes to window, opens it and gets duster shaken in face. Goes back to door and knocks)* Rent!
- Dame and Jim Spent. *(in open doorway)*
- Squire Dame Trot, have you my final demand note?
- Dame Yes.
- Squire Well?
- Dame I've decided not to join.
- Squire Dame Trot. I want my money.
- Dame Now it's a funny thing you should mention that.
- Squire *(Ready for the worst, tapping his foot)* Why?
- Dame *(Imitating him)* Because - because I only said to Jimmy this morning - Jimmy - didn't I say to you this morning?
- Jim Yes, that's what you said, you said only this morning.
- Dame That's what I said, I said, I said to you only this morning, I said, the Squire'll be wanting his money.
- Jim Yes, that's what you said only this morning, you said, the Squire'll be wanting his money.
- Dame Yes, and what else did I say?
- Jim Let him want.
- Squire Woman. *(through clenched teeth)* You're late with your rent for the autumn quarter, you're late with your rent for the winter quarter.
- Dame And I'll tell you something else.
- Squire What?
- Dame and Jim *(Singing duet fashion)* Spring will be a little late this year.
- Squire In that case, I shan't modernise the property.
- Dame Modernise it. This house ought to be scheduled as an ancient monument.
- Jim So should its tenant.

- Dame Shurrup. This house is so old it's even got William the Conqueror's initials on one door.
- Squire There's running water in every room.
- Jim Yes, down the walls. Listen. When you told us about this house you said it had a heated swimming pool. What did it turn out to be? A tropical fish tank.
- Dame And we have to bath in it.
- Squire What do you do about the goldfish?
- Dame Blindfold them. And what about the wild cockroaches from the drains?
- Squire There are no drains.
- Jim That's what makes them wild.
- Squire Well, I'll tell you what I'll do. I'll meet you halfway. Pay up inside twenty four hours and I'll forget half the debt
- Dame Right. I'll meet you halfway.
- Squire Good.
- Dame I'll forget the other half. *(Exit quickly Dame & Jim into cottage)*
- Squire Curse it, I'm never going to get this rent. There's only one thing to do. I must get legal advice. I wonder if they're open yet. *(Exit down left)*
- (Play-on music for B. and Squint. They enter from opposite sides (9) of the stage wearing Sherlock Holmes type deerstalker hats and caped coats. They also wear panto size dark glasses. They walk in a quick exaggerated Fashion - Groucho Marxs style- circle and bump into each other)*
- Squint Who's that?
- Bloodshot Me.
- Squint Can't be me. I'm me - it must be you.
- Bloodshot Idiot. Take those glasses off. *(They do so)* This disguise is no good.
- Squint I know. I hardly recognised myself.
- Bloodshot You looked a right little twerp.
- Squint Well that's what's clever 'cos I'm a big twerp.
- Bloodshot *(Quietly)* Let's remember why we're here.
- Squint *(Loud)* We were sent by Giant Grimm.

Bloodshot Shhh! I know that. You know that, but no one else must know. Let's read o secret instructions. *(Takes paper from pocket and reads)* From the Giant to my Private Eyes - Bloodshot and Squint. *(Looks up)* I'm Bertie Bloodshot

Squint I'm Sammy Squint.

Bloodshot *(Continues reading)* You are engaged as Private Eyes to locate and kidnap the beautiful daughter of Squire Grabbem of Sunnyside and bring her back with you to my Kingdom in the clouds. Signed Giant Grimm.

Squint Well, what do we do?

Bloodshot We start looking for the girl.

Squint Right. *(Produces large magnifying glass, moves quickly in circles with eyes to ground through glass. Sees B's feet. Works way up B's body and sees his face through glass- Screams -)* Ahhhh!!!!

Bloodshot Idiot. How do you manage to do so many stupid things in one day?

Squint I get up early.

Bloodshot Let's try and do this job properly. You know what happened last time?

Squint Yes, we bungled it.

Bloodshot So now we must put our heads together.

Squint Right. *(He does so)*

Bloodshot Idiot. I mean we must conspire.

Squint I'm already conspiring. I've come out in a hot sweat.

Bloodshot We must form a plan to capture the Squire's daughter.

Squint The Squire's daughter. *(He drools, slurps, and shows his approval)*

Bloodshot *(Hitting S.)* You've been on the wine gums again. Where were you when they handed out brains?

Squint I joined the wrong queue.

Bloodshot Now start thinking. Where are you going to search?

Squint *(Determinedly)* We shall search every cole and horner.

Bloodshot Hole and corner.

Squint Every crook and nanny.

Bloodshot Nook and cranny.

Squint And leave no turn unstoned.

Bloodshot You're soft, you are. You have to be tough and ruthless.

Squint Right - that's me - rough and toothless.

Bloodshot You've got to be hard. We're villains pure and simple. I'm pure -

Bloodshot And I'm sim - hey, just a minute.

Bloodshot To be a villain you have to be nasty, horrible, vile and revolting. *(Said with his face close to S's. S. bursts into tears)* Now what's the matter? You're frightened. You are trembling.

Squint No I'm not, it's the wind blowing up my trousers. I don't know where it's coming from but I know where it's going to.

Bloodshot To work. Remember we're looking for the Squire's daughter. What would Hercule Poirot do in a case like this?

Squint Send for Inspector Morse.

Bloodshot No, you fool. Look for the Squire. Wherever the Squire is, his daughter is sure to be -

Squint *(Spoken)* They go together - so do we. Where there's you there's me.

Bloodshot *(Together singing)* - They go together so do we, where there's you **(10)**  
& Squint there's me. *(Exit B. & S. down left walking in step) (Re-enter Squire up left)*

Squire Curse it, I'm never going to collect this rent from Dame Trot. What rent she has paid me wouldn't cover the cost of the rent book. I'll try a little gentle persuasion. *(Tiptoes to cottage door then knocks furiously. Enter Jim)*

Jim *(To audience)* Are we all happy?

Audience Yes.

Jim Right. Mam - there's Count Dracula back. *(Or some national or local character. Enter Dame)*

Squire Dame Trot I have a suggestion.

Dame How dare you. Never in all my life - well not for a long time anyway.

Squire Wait 'till you've heard what I have to say.

Dame I'm waiting.

Jim Eh - Squire.



- Jim She says she didn't know you were going to be turned out, and if you have to sell Her to pay the rent, she'll just have to make the best of it.
- Dame Oh, bless her. There's no other way out Jessie. I just can't afford to keep you. I shall have to sell you. We've had some very happy times together, but now we - sh'll - we sh'll have to part. When's the County Fair?
- Jim Today. Shall I take her to the County Fair?
- Dame No, I want a good price. Jack can take her. Are you there, our Jack. *(Shouting into house)*
- Jack *(Off stage)* Coming Mother. *(Enter Jack right with ensemble filtering on from both sides)* What is it Mother?
- Dame Jack, I want you to take Jessie to the Fair and sell her.
- Jack and Ensemble - Sell her?
- Jack What, sell Jessie? But why?
- Dame If we don't sell Jessie we're going to be turned out into the street - what else can I do?
- Jack I don't like it Mother, but I suppose that's the only way out.
- Dame You're right lad. Try to get a good price, but above all see that she gets a good home.
- Jack Trust me mother. Come on Jessie, we've a long way to go.
- Jim Goodbye Jessie - if we ever come up on the pools I'll buy you back.
- Dame Goodbye Jessie. No. I won't say goodbye. I know we shall meet again, somewhere, somehow. I'll just say au-revoir.  
*(Jack starts to sing Goodbye Finale. Ensemble takes over song as Jack leads (13) cow towards left. Business - cow looking over shoulder. Coming back. Dame weeping etc. Cow and Jack finish left, Dame and Jim at cottage door right, waving)*

FADE TO BLACKOUT

## Scene 2

Tabs

On the Way to the County Fair

( Opening Kiddies chorus number - about going to Fair or setting off for a trip) (14)  
 (Enter Jack and Sue down right. Kiddies are left of centre watching)

Jack (Talking to Jessie who is off – stage right) Now come on Jessie. I know you don't want to go to the Fair - but we've got no choice. Try to look on the bright side. Come on old girl, please -! Look we love you very much.

Sue (To audience) You love Jessie, don't you, children?

Audience and Kids

On stage Yes.

Sue You'll have to shout louder than that if you want to see Jessie again.  
 (Work "louder" bus. until Jessie's head appears enquiringly round pros.arch down right)

Jack You see, Jessie, the children love you, so of course they want to see you. (Enter Jessie reluctantly)

Jack (Seeing kids on stage for first time) Hello Kids.

Kids Hello Jack. Hello Sue.

1<sup>st</sup> Kiddie Why are you taking Jessie to the Fair?

Jack I'm afraid we have to sell her. We've no money left.

Kids Ohh!

Smallest

Kiddie If it's any good to you, you can have my Saturday spending money.

Jack That's very good of you, but I'm afraid we need far more than that.

Another

Kiddie I've got a shiny new Two Pound coin.

Jack You put it in your Piggy Bank. We'll manage somehow. (Jack turns away)

Smallest

Kiddie If I give you some of my spending money can I have a ride on Jessie?

Jack You can have a ride on Jessie for nothing.

2<sup>nd</sup> Kiddie Can we take Jessie part of the way?

Jack Well - I'm not too sure.

- Sue Oh, let them, Jack.
- Jack Alright, but look after her. And look after all that pocket money.  
*(Exit Kids down left, some leading Cow, some pushing at back and smallest Kiddie riding her - exit to reprise of Kids number)* (15)
- Jack Cheer up, Sue.
- Sue I feel so awful about you having to sell Jessie. I think daddy's being dreadfully unfair.
- Jack Don't worry your pretty head. It's not your fault.
- Sue And I wish he wasn't so difficult about you and me.
- Jack Everything seems to be going wrong just now. But we shan't always be unlucky. Some day my lucky star will shine and my dreams come true. And I pray when that day comes you will be there to share everything with me.  
*(Reprise Scene 1. Duet - last eight bars) (Exit Jack and Sue down left)* (16)  
*(Play on Bloodshot and Squint down right "Where there's you there's me")* (17)
- Bloodshot That's her I tell you.
- Squint How do you know?
- Bloodshot I saw her with the Squire. And there's no mistaking him. She must be the Squire's daughter.
- Squint How do you know?
- Bloodshot I know everything.
- Squint Well, who's that she's with now?
- Bloodshot I don't know, but what's it matter. I can deal with anything.
- Squint I know one thing you can't deal with.
- Bloodshot What's that?
- Squint A sticky pack of cards. What do we do now?
- Bloodshot Shadow the girl. Never let her out of our sight.
- Squint To do that we need, high intelligence, low cunning and brains.
- Bloodshot That's where I come in. We also need courage, bravery and a complete disregard for danger.
- Squint That's where I go out.
- Bloodshot No you don't. You're in this too.

Squint I'm in it all right.

Bloodshot You're in this with me. Remember, we go together you'll agree. Where  
There's you there's me.

Bloodshot and  
Squint *(Singing)* Remember, we go together you'll agree, where there's you **(18)**  
there's me.

*(Exit B. & S. down left. Walking in step)*

BLACKOUT

## Scene 3

Full set

The County Fair

*(Opening chorus, possibly "Come to the Fair" with "Come ye to the Fair" from Brigadoon to finish. Spectacular fair number for girls, kiddies and men as crowds And vendors. All exit at end of number) (Enter Dame and Jim right) (19)*

Jim *(To audience)* Are we all happy?

Audience Yes.

Jim Smashing.

Dame Have you been listening to what I've been saying?

Jim Yes, but I still don't see what your idea is.

Dame Listen. Jack's here to sell the cow. We've got to see what we can do. Even if he gets a good price for Jessie, we're still short of money. Right?

Jim Right. We've only got fifty pence.

Dame Well, what do people do when they're short of money?

Jim Go without.

Dame Ye - no. They invest what little money they've got and watch it grow.

Jim You can't invest fifty pence and watch that grow.

Dame Exactly. Which is why we've come to the fair. We'll use that fifty pence to try our luck on the side-shows and see what we can win. You must be good at something.

Jim I'm very good at throwing ping pong balls into goldfish bowls.

Dame We don't want to win a goldfish.

Jim Why not?

Dame You can't milk it. *(Aside)* Why not?

Jim I'm very good on the coconut-shy.

Dame We don't want to win any coconuts.

Jim You can milk those.

Dame Well give me the fifty pence piece.

Jim I haven't got it.

- Dame Well I haven't got it. I gave it to you.
- Jim So you did. Eh, mam, I've lost it.
- Dame You great gormless, stupid, idiotic, brainless daft twit.
- Jim Are you annoyed, mam?
- Dame Of course I'm annoyed, we'll have to start looking for it.  
*(They start to search. Enter B. & S. left)*
- Bloodshot What are you doing?
- Dame We've lost a fifty pence piece. Have you found one.
- Bloodshot No, but we'll help you look.
- Squint I'm not looking, I've got a headache. I'm going to sit here. *(He sits down left)*
- Jim Well let's search. Do you think it's rolled down there. *(Indicates audience)*
- Dame I'll bet it has, come on let's look for it. *(They go into audience. This item is really an excuse for causing as much disruption and audience participation as possible)*
- Bloodshot Right, come on, who's got our 50 pence piece. Come on - empty your pockets.
- Dame Try that row there - see if it's rolled on the floor. *(They make a whole row or part of a row stand up and look)* Come on, get up. Look under your seats.
- Jim I'll look over here, you look over there. *(To woman)* Come on lady - look in your handbag. *(To kiddie)* Have you got my 50p piece? No. Well thanks for looking - have a jelly baby. *(Gives one)* here you have one *(To someone else)* Oh, there's Mrs. Winterbottom here.
- Dame Who?
- Jim Mrs. Winterbottom.
- Dame I know her - a cold stern woman.
- Jim She used to rub my back when I had lumbago.
- Dame That's right.
- Jim Have you searched that man over there?
- Dame No, but he offered to search me - it's the best offer I've had in weeks.
- Bloodshot Do you think the orchestra have got your 50p piece?

- Dame That's where it will be. Search the orchestra.
- Bloodshot I'll bet the musical director has it. He never has any money.
- Dame Search the M.D. *They take off M.D.'s Jacket business, him being ticklish. Take things out of his pockets e.g. a bra.)*
- Jim Somebody must have our 50p piece. Try that attendant over there. See if he's got it in his trouser pocket. *(They stand attendant on seat and pull off his trousers to search him. He runs up hall and out of sight)*
- Dame Do you think our 50p is up there?
- Jim Where?
- Dame On that ledge. *(or loudspeaker)*
- Jim Don't be silly. How could it get up there?
- Dame If the pound can climb against the Euro, a 50p piece can climb up a wall. Get a ladder. *(They get a ladder, place it against the wall and Dame goes up followed by Jim)* Now hold on to me. Are you holding me?
- Jim Yes.
- Dame I'll just go up another step. *(She does so. Jim, who has been holding onto the bottom of her skirt, steps down at the same time and pulls it off to show bright voluminous knickers)*
- Jim It's no good we can't find it.
- Dame We've lost it. *(They go back on stage)*
- Jim *(To S. who is still sitting there)* I hope we didn't make too much noise for you, looking for our money.
- Squint No.
- Dame Good. *(Dame and Jim move to go)*
- Squint I didn't notice anything. But I did find your 50p piece. *(Picks up large 50p piece from stage. He appears to have been sitting on it. Exits hurriedly right singing "They go together so do we, where there's you there's me")*
- Dame, Jim,  
Bloodshot Hey! *(Chase after him and exit right)*  
*(Plaintive play-on music for Jack, Sue and Cow who enter left and stand left of centre)* **(20)**
- Jack It won't be long now. It must be time for the auction sale.
- Sue This is the first time I've ever come to the county fair with a heavy heart.

- Jack        And it's worst of all for Jessie.
- Sue        I'd better say goodbye to her now. We all love you Jessie, and I shall always remember you. *(Cow moos)*
- Jack        Come on Jessie. Perhaps life won't be so bad after all. Cheer up. Your new owner might be the kindest person in the whole wide world. *(Cow shakes head sadly. Enter Town Crier right ringing hand-bell)*
- Man        Oyez, oyez. *(Enter ensemble from both sides and Squire from left. He stands up centre where a stand is brought for him)* In accordance with ancient charter, any produce or livestock at the fair and not yet sold is now to be auctioned. I call upon Squire Grabbem as lord of the manor, to act as auctioneer. *(Ensemble laugh, cheer, boo etc. good naturedly)*
- SQ.        Ladies and gentlemen. We have just one lot today. Our star prize, Jessie the cow, full of the goodness of milk inside her. Here she is, Jessie. *(Mood changes, crowd sympathetic as Jack brings cow forward slightly and then stands back)* Cast your sympathy aside gentlemen and let me see the businessmen amongst you. Who'll start me off at 8 pieces of gold? *(Bidding follows as cow moves head at each bid. Cow sold at 25 pieces of gold. Successful bidder pays Sq. and approaches Jack)*
- Man        Come on lad, say your goodbyes. She's mine now. Don't worry I'll look after her.
- Jack        Please do sir. Never mind Jessie, I'll make my fortune some day. And when that day comes I'll buy you back. *(Reprise goodbye number from end of Scene 1 has crept in as incidental (21) music during this dialogue and plays-off everyone except Sq. Jack and Sue. Cow has exited down left with buyer. One of ensemble takes off auction stand. Squire comes down to Jack jingling gold pieces in bag)*
- Jack        Give me my money and I'll be on my way.
- Squire      Not so fast lad, some of this money belongs to me. Have you forgotten the rent your mother owes me?
- Jack        Give me the bag. *(Takes it from Squire)* I promised I'd take all the money home to Mother. I'd trouble you to call and ask for your rent tomorrow morning. Come on Sue, let's go.
- Squire      You stay here young lady. You're going home with me. First things first though. I must have a drink to celebrate. *(He exits down left singing "Another little drink")*
- Jack        It's no use arguing, your father doesn't like me and that's that.
- Sue        How can we make him change his mind?
- Jack        I doubt my dear, whether he ever will. Nor will I ever change the love I have for you. *(Duet Jack and Sue)* (22)

- Squire *(From off-stage left)* Susan, Susan, where are you?
- Sue I must go Jack, or there'll be more unpleasantness.
- Jack And I must get home with my bag of gold. Mother will be surprised. Bye, Sue.
- Sue Goodbye Jack. *(Jack exits right. Sue moves to exit but B. & S. enter and bar her way)*
- Bloodshot Ah, Ah! Where are you going to my pretty maid?
- Sue Who are you?
- Squint Friends of yours, and we want a word with you.
- Sue Stand aside and let me pass.
- Bloodshot Not so fast. You're coming with us. Grab her. *(Squint gets hold of her)*
- Sue No.
- Bloodshot Come quietly with us and you'll not get hurt.
- Squire *(From off-stage left)* Sue.
- Sue Daddy. *(She struggles)*
- Bloodshot Someone's coming. Have you got hold of her?
- Squint I'm using both hands. Look. *(Shows them to B. letting go of Sue. She runs across stage as Squire enters left followed by ensemble from both sides)*
- Bloodshot Idiot. Come on, let's go while the going's good. *(B. & S. exit right)*
- SUE Daddy, I was attacked by those two ruffians.
- Squire People don't get attacked in broad daylight. You probably imagined it. Or are you trying to get my sympathy because I wouldn't let you walk home with that ne'er-do-well, Jack Trot.
- Sue Daddy, why do you always think the worst of people? I'll make my own way home.
- Squire Your place is with me. It's not safe for a young girl to be out on her own.
- Sue Two minutes ago you were saying there was no danger. Nor will there be. I'll soon catch up with Jack if I run hard enough. Goodbye. *(She runs off right. Crowd cheer Sue in encouragement moving across to exit she has used and in doing so blocking the Squire's path)*
- Squire Susan!

- 1<sup>st</sup> Man     What's the hurry, Squire?
- Squire       Stand aside. I refuse to let my daughter go with that young scoundrel.  
*(They all laugh. Following lines said by individuals as Squire is pulled and pushed around)*  
 -Come this way Squire - Stay and enjoy yourself - The fair's not over - Join in our finale celebration - Come on everyone, the Squire will sing for us.
- Squire       The Squire will not.
- All           Oh, yes he will.
- Squire       Oh, no he won't.  
*(Ad-lib. Encouraging indirectly the children in the audience to join in)*
- Squire       *(Finally)* Oh, very well, I'll sing. Otherwise I'm going to be here until Christmas. *(Sq. starts bright finale number with an unhappy voice and mournful face. Business Sq. trying to get away and chorus stopping him. Finish with big shout and laughter and Sq. pinioned as if still trying to escape. Picture finish)* **(23)**

FADE TO BLACKOUT

## Scene 4

Tabs

A Country Lane*(Incidental music. Enter Jack down left)* (24)

Jack No sign of mother. And she promised to meet me on the way back. She must have arrived home by now. What a lovely surprise she'll have when I walk in with the gold I've got. *(Shows bag of gold)* I never thought I'd get so much money for poor old Jessie. There's enough here to pay all our debts twice over. Perhaps Sue and I can be married. What a wonderful day that will be. *(Whistle is heard off-stage left)* Hello! Who's this?

Bloodshot *(Enter B. & S. left arguing)* You made a right mess of that. What did you let go of the girl for?

Squint Shh! Someone will hear.

Bloodshot Ah! *(To Jack)* A good morning to you, young sir.

Jack And a very good morning to you.

Bloodshot You sound very pleased with yourself.

Jack Why shouldn't I be - I've just brought off a very smart deal. I've been selling a cow.

Bloodshot A cow! Did she fetch a handsome price?

Jack I'll say she did - a bag full of gold.

Bloodshot Oh, you are a clever boy, aren't you? Excuse me. *(B. takes S. across stage and whispers)* This lad's green. There's some easy money here for us if we're clever.

Squint Greasy money?

Bloodshot Easy money! Give me that two-penny bag of beans you bought at the fair.

Squint But I was going to have them for my supper.

Bloodshot Don't argue. Gimme the beans. We're going to make a small fortune for our-selves here. What's required is a little trickery.

Squint Trickery?

Bloodshot Knick-knackery, jiggery-pockery. This lad's a fool. *(To Jack)* Now then young fellow my lad. I've a bag of something here worth more than gold.

Jack Worth more than gold?

Bloodshot Yes, a bag of beans.

Jack Beans? You must me joking.

Bloodshot Ah, but these beans are different. Most Beanz Meanz Heinz, but these beans mean magic beans. Magic Beans!

Jack Magic beans? I wish I had some magic beans.

Bloodshot We wouldn't want to part with these.

Squint No, we couldn't.

Jack Ah well, if that's the case. (*Shrugs shoulders*)

Bloodshot But as you seem interested.

Jack Yes?

Bloodshot I'll tell you what we'll do. We'll swop. Your bag of gold for my bag of beans.

Jack I'm not so sure.

Bloodshot Think a minute lad. There are hundreds of people with bags of gold, but you'd be the only one in the land with a bag of magic beans.

Jack I would, wouldn't I? (*To audience*) Children. Shall I change my bag of gold For a bag of magic beans?

Audience Yes. (*or 'No'. Play accordingly*)

Jack Shall I risk it? (*I think I will. I'll risk it*)

Audience Yes/No

Jack I will. It's a deal! (*They swop bags*)

Squint He is a fool.

Jack What!!!!

Bloodshot (*To Jack*) He says it's getting cool. Time you were getting home my lad.

Jack I wonder what mother will say when I give her my magic beans. (*He exits down right*)

Bloodshot I'd like to be there when she says it. (*Both laugh*) We're clever you know working for the giant but we've managed to make a bit of money for ourselves.

Squint (*Who is holding bag of gold*) Now for the share out. Half for you and half for me.

Bloodshot Quite right - fair's fair - equal shares - half and half - but I'll look after your half for you. (*Takes bag, looking pleased with himself and exit B. & S. down right*)

Sue (*Enter Sue down left*) I'm half way to the village and there's still no sign of Jack. I thought I would have caught up with him by now.

(*Re-enter B. & S. right concealing cloak*)

Bloodshot Remember us dearie? We're your two favourite boy friends. *(S. grabs hold of her)*

Sue Let go of me you brute.

Bloodshot Yes. Let go of her you brute. *(S. lets go of Sue)* And leave her to bigger and better brutes like me. *(B. grabs her and starts to drag her off left)*

Sue Where are you taking me?

Bloodshot A long, long way, my pretty one.

Sue Why should I come with you?

Squint Firstly because he says so.

Bloodshot And secondly because our master wants you.

Sue And who is your master?

Bloodshot Giant Grimm. And what Giant Grimm wants - he gets. *(They throw cloak over her. She screams. Carry her off left laughing to reprise of B. & S number) (25)*

FADE TO BLACKOUT

**Scene 5**

Full set

Inside Dame Trot's Cottage

*(Interior cottage scene. Practical window at one side with small table underneath. At other side of stage is a chair and table piled with crockery. At rear, a large automatic dishwasher, this is on castors with a person inside. The plates, mugs, dishes and bowls are white painted cardboard or plastic as far as possible. The crockery is piled in a disorderly fashion on the main table. The small table has 'squeezy' bottles and other containers of slosh and extra crockery. Stage set so that large table downstage at one side leaving enough room at other side for dishwasher bus. without masking. Incidental music to start scene - fade in (26) dialogue - Dame and Jim discovered on stage)*

Jim Are we all happy?

Audience Yes.

Dame We just get back from the fair, I'm looking forward to sitting down and putting my feet up and what do I find - all these pots and pans. What did I say to you before we went out?

Jim You said, all these pots and pans need washing.

Dame And what did you do?

Jim I agreed with you.

Dame Well why didn't you wash them?

Jim I thought I'd wait until we had a sink full.

Dame Sink full - there's a house full. They're going to have to be washed.

Jim The trouble is that washing up gives me sore hands.

Dame Get on with it or I'll give you a sore behind.

Jim You could really do with a dishwasher.

Dame *(Proudly)* I've got one. Look. *(Reveals dishwasher)*

Jim Heh! Where did you get that?

Dame Let's just say I have a gentleman friend at Currys who favours me.

Jim You've been currying favour. *(To audience)* She's been currying favour - oh, never mind, go back to sleep.

Dame Right, let's try it. *(To Jim)* Load up. *(She turns to main table, Jim to small one)*

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- Jim Right. *(Picks up pile of plates and facing upstage he turns to dishwasher, it has moved downstage left centre)* Man, your dishwashers gone. *(Turns to small table again)*
- Dame Don't be stupid. It can't have. *(Still facing right)*
- Jim It has. Come and have a look. *(They turn to look. It has moved back up centre)*
- Dame It's there. You didn't look properly. *(Turns back to right)*
- Jim Well, I'm sure I looked. *(Adding to pile at small table. Dishwasher moves down left centre)*
- Dame Well load it up.
- Jim Right. *(Turns up-stage as before)* Mam. It's gone again.
- Dame It can't have. *(She turns to look facing upstage)* You're right. *(Turns back same way)* I wonder where it's gone. *(Cross down left with Jim joining her)* Does anyone know where it's gone? *(Audience re-act as washer crosses right keeping upstage)* It's where? Over there? Right Jimmy, over there. *(They move down right to side of stage, washer is not there having moved left keeping upstage)*
- Jim It's not there. *Aud. Re-act)* What? It's at the other side? *(Aud. Re-act. Play this two or three times always washer crosses upstage while comics cross downstage)*
- Dame *(Beckoning Jim to centre down stage as washer finishes centre up stage of them)* Look, you go that way and I'll go this, and we'll creep up on it unawares. *(One goes round up left. the other upright and they converge on washer at centre from either side. Jim has picked up a very large wooden spoon on the way round. The spoon is about 2ft. long.)*
- Dame Got you.
- Jim Take that you brute. *(Belabours washer with spoon. Stops. Jet of water squirts out from washer and hits him in face. Person in washer does this with soda siphon or syringe)*
- Dame Ha! Ha! *(Bends over while laughing at Jim's discomfort. Jim retaliates by hitting her on backside with spoon)* Watch it. Now load up.
- Jim Right. *(He puts large amount of crockery into washer)*
- Dame Plug in. Switch on. *(Jim does so. Horrible noise from washer which then flings everything back out all over stage. Washer is top loading not front loading)*
- Jim What's wrong?
- Dame It's rejecting them. It won't take them if there isn't any soap on them. Fetch the soap.
- Jim Soap coming over. *(He fetches squeezy bottle and soap container from main table right)*

- Dame Now we want soap on all these plates.
- Jim *(Holding squeezey bottle which is pointed at Dame's face)* How do you use this?
- Dame You just squeeze it. *(Leaning over washer from left of it)*
- Jim *(At right of washer)* Like this. *(Does so - jet of slosh hits Dame on bust)* Sorry mam.
- Dame I should think so. *(They now quickly busy themselves, liberally applying slosh to all crockery in washer - plates, saucers, cups etc. singing as they do so. Slosh is applied by squeezey bottle and by hand, and within reason it is messily applied)*
- Dame Right, now switch on. *(Jim does so by kicking washer Immediately Dame is squirted by a stream of slosh from washer)* Switch it off!!! *(Jim does so by kicking again)* What were you doing? *(as she sheds surplus into washer)*
- Jim Well, I just switched it on like this. *(Switches it on, by kicking it. Dame gets squirted again)*
- Dame Switch it off. *(Sheds surplus as before)*
- Jim Eh, that was funny. *(Sits at upstage end of table laughing and rocking back and forwards, his face nearly touching the top of the table. Dame is annoyed. Retaliates. Picks up plate of slosh. It is obvious she intends to slide plate on to table, so that Jim's face comes down into slosh as he rocks forward)*
- Dame *(To Audience)* Shall I? *(Play bus. - then slides plate on to table. Jim gets a face full of slosh)*
- Dame Ha! Ha! *(Enter Squire as Dame crosses to left of washer)*
- Squire Ha, Dame Trot. *(facing in to her)*
- Dame Squire! *(She curtseys facing out front. During the above Jim has picked up a plate of slosh to from long table 'get' Dame. He aims at her face, as she curtseys so he misses her and pushes it into the Squire's face)* Jim, how could you? And the Squire a guest in our house. *(During this she moves right of Jim leaving him in the middle. Squire picks up a plate from small table up left to get Jim)*
- Jim No, it's not my fault. It all started when I was rocking forward like this. *( Does so as Squire aims from Jim 's left, goes over top of Jim and pushes plate in Dame 's face)* As I said I was rocking like this. *(Laughs and rocking continues. Dame and Squire decide to get him with plate of slosh from either side of him but both push plates of slosh simultaneously into each other 's face as Jim bends forward. They try again, this time they get him by both holding plates at lower level, when his face comes down into them. It now develops into an ad-lib free for all, sticking plates of slosh onto each other until all used up. Use suitable ad-lib dialogue to keep the action going.*
- Washer suddenly starts working again. Flinging plates out - making a noise ,and moving around. It chases Dame, Squire and Jim off-stage left to suitable play-off music. Dame goes first. Fade to blackout)* (27)

- Jack        *(Enter Jack down right and stays there)* Mother! Mother! Mother!
- Dame        *(Off stage left)* Just wait while I wipe my face. *(She enters wearing housecoat over previous costume)* Oh, Jack, my boy. I am glad to see you. How've you gone on?
- Jack        Well, *(Pause)* I've sold Jessie.
- Dame        How much money did you get?
- Jack        Oh - er - I've been lucky.
- Dame        Yes, but there are two kinds of luck - good & bad. How much money did you get?
- Jack        I sold her for a bag of gold.
- Dame        A bag of gold. Well, come on, let's have a look at it.
- Jack        I haven't exactly got it with me now.
- Dame        What do you mean? You either got a bag of gold or you didn't get a bag of gold.
- Jack        Mother, would you like to sit down?
- Dame        No thanks. *(Getting suspicious)* Let's see this bag of gold.
- Jack        Well, that's rather awkward, because you see, on the way home -
- Dame        *(Grimly)* Yes.
- Jack        I met two men.
- Dame        *(Fearing the worst)* Go on.
- Jack        And they persuaded me to exchange my bag of gold for a bag of beans.
- Dame        *(Furious)* Beans! Beans! Beans!
- Jack        Yes, beans - but they are magic beans.
- Dame        *(Raving)* Magic beans - whoever heard of magic beans. You can't pay your rent with beans, that would be magic. Do you realise you'll make me the laughing stock of the village, selling my cow for a bag of beans. Just give me hold of those beans. *(Jack gives her beans. Dame crosses to window up left opens it)* Ugh! Beans! *(Throws them out)* There, that's the best place for them. I never heard anything so ridiculous in my life. I thought I could trust you. Get upstairs and stay upstairs and you don't get any supper. *(Pointing off right)*
- Jack        *(Crosses right and then turns)* But mother -
- Dame        Go on - before I finally lose my temper. *(Exit Jack right dejectedly)* Eh, I had such faith in that boy *(snivelling and sniffing as she takes chair from head of long table right)* and now where are we - *(Sits on chair towards centre)* We still owe all that rent money and we haven't even got Jessie. Oh dear. What's to become of us?

*(Now seated breaks down with head on hands, cries herself to sleep as lights dim, and incidental music starts)* (28)

*(Enter Fairy to slightly changed music)* (29)

Fairy Sleep on Dame Trot. *(Fairy steps forward into next scene and tabs close Behind her)* 'twill soothe your troubled mind,

Ere long you'll leave your worries far behind.

You've lost your faith in Jack, or so it seems,

But soon Jack's bravery will realise all your dreams.

FADE TO BLACKOUT

## Scene 6

Tabs

Outside Dame Trot's Cottage

Fairy As twilight fades and moon begins to peep, the lights go out. The village yields to sleep. Though night is long, I call on magic powers and span in minutes all the passing hours. Past midnight, now, Jack's troubled, cannot sleep. His plans have gone astray. His mother's problems still not solved. How can he find a way? *(Exit Fairy. Cut music)* *(Jack has entered down left during this speech to stand at side of stage in thought)*

Jack *(Soliloquy)* Oh what a mess I've made of it. No money. No Jessie. Mother's angry with me and I haven't seen Sue for hours. I'm worried that something might have happened to her, I feel so alone in the world. I don't know what to do - where to turn. If only I had someone to light the way for me, *(Jack relapses into thought as Fairy re-enters)* **(30)**

Fairy The dawn's first glow, the sun's first ray, bring the light, warmth, hope - another day. The time comes near - before him I appear.  
*(During this dialogue, stage lighting changes appropriately and Jack's music has continued to play)*

Fairy Jack. *(Music stops)*

Jack Am I dreaming? Who are you?

Fairy Your good Fairy, Jack. I am here to help you.

Jack Help me? But how?

Fairy You are right in fearing for Sue's safety. She has been kidnapped and is destined to be a prisoner in the Castle of Giant Grimm.

Jack Giant Grimm, that monster -

Fairy But never fear, with the courage that I know you possess, you will venture to Giant Grimm's kingdom in the clouds, put an end to the Giant's wicked powers, free your loved one and claim for yourself the Giant's untold treasures.

Jack Kingdom in the clouds? Treasures? Rescue my loved one? How can I climb to a kingdom in the clouds? And what are these treasures?

Fairy You cannot be expected to remember. You were only a small child. These are the treasures the Giant stole from your father. They are rightfully yours.

Jack Mine? Very well good fairy. I'll dare to venture on this climb. But how?

Fairy Have you forgotten the beans you exchanged for your bag of gold?

Jack I fear they are worthless.

Fairy That is true. You believed they were magic beans and with my powers I shall make them so. Take heed. The beans your mother so hastily threw from the window shall now take root. *(Waves Wand to orchestra tremolo)* Near the window - there you will find your ladder to the clouds, for there shall grow the magic beanstalk.

Jack A magic beanstalk! I can hardly believe it.

Fairy See for yourself. Come with me. *(Exit Jack and Fairy down right)*

*(Begin ballet music as bridge music for scene change)*

**(31)**

*(It should be possible to strike Scene 5 in time, especially if Scene 7 is already behind it. If not Scene 6 can be extended by either - inserting a solo for Jack after his opening speech or - having some of the dancers in the ballet starting the ballet before the tabs open)*

FADE TO BLACKOUT

## Scene 7

Full set

The Garden of Dame Trotø's Cottage

*(Back-cloth with cottage piece with window if possible practical. Beanstalk which can be climbed up-stage centre is starting to peep through. If this can be a "growing" beanstalk during the course of the scene all the better. If not, beanstalk is fully grown from start of scene)*

*(Opening sequence - ballet of the beanstalk with dancers. and kiddies. - suggest green and (32) orange elfin and fairy figures. Circling the beanstalk - the moods portrayed can be awe, surprise, enjoyment, delight, responsibility for instilling magic into beanstalk, gestures towards the clouds, sun, rain, etc. Picture finish round beanstalk. Reprise music during which dancers re-position in line down-stage. Those at centre are knelt or seated. Those left and right are standing. The stage is thus framed. The effect will be like looking through a window of potted plants with tall ones at the side. From one side to the other, fronds may be held to give increased height at sides and soften the curves and outlines. Drop in greenery border for top. This is fuller at the side and completes frame effect. It may be possible to light the stage, leaving the 'framework' a darkish outline softly lit)*

*(Enter Fairy leading Jack who is dressed in glittering costume)* (33)

Fairy Behold, Jack. The magic beanstalk has taken root.

Jack And I must climb up there? *(Rather puzzled)*

Fairy The beanstalk shall grow, strengthen, tower into the sky until it reaches the Kingdom in the clouds. Behold! *(She dips fairy-wand at foot of beanstalk. There is a flash, Beanstalk begins to grow)*

Jack It's growing further! The magic beanstalk. *(If already fully grown, Jack gazes upwards more)* My way to the kingdom in the clouds. I shall rescue Sue from the Giant's clutches and reclaim our family treasures. This is where I start to prove myself. I shall make sure that is how my adventure shall end. *(Stirring music from Jack's solo of previous scene starts quietly. Beanstalk continues to grow until it settles in correct climbing position for Jack)* (34)

Fairy Farewell, Jack and good luck.

Jack Thank you good Fairy for your aid. Your trust in me I'll not betray. I'll climb this beanstalk and meet with courage whatever lies before me. *(Looks up)* Beware Giant Grimm - your days are numbered.

*(Music swells, tableau forms by some of dancers in frame detaching themselves as Jack begins to climb the beanstalk. Fade to blackout)*

CURTAIN

INTERVAL

**Entracte**

**(35)**

**Scene 8**

Full set

The Village of Beans-on-Toast

*(Ensemble as villagers. Remain on stage after number. (36)*  
*Enter men right as Giant's henchmen, business pushing and bullying chorus. Suggest that Giant's henchmen wear a modern "Star-Wars" type armour. A suggestion of 'another planet' could may be hinted at in the scenery)*

1<sup>st</sup> Man Make way. Stand aside.

1<sup>st</sup> Boy Let go of her arm you brute or it'll be the worse for you.

1<sup>st</sup> Man And who do you think you are? I have the authority of the Giant himself. Once again stand aside.

1<sup>st</sup> Girl What's going on, we want to know?

1<sup>st</sup> Man You have no right to know. No rights at all as long as Giant Grimm is ruler of this kingdom in the clouds. *(To his own men)* Prepare to receive the Giant's Private Eyes along with the captive girl.

*(Enter B. S. and Sue up right.) (37)*

1<sup>st</sup> Man Just a minute you two. Prove your identity.

Bloodshot James Bond.

1<sup>st</sup> Man What about you?

Squint *(Putting on combined hairy wig and beard with white mop-cap attached. He scratches like Chimpanzee)* Brooke Bond! *(He walks about like chimpanzee)*

Bloodshot I drink vodka Martini on the rocks.

Squint I drink P.G. Tips up a tree. *(S. takes off his disguise)*

1<sup>st</sup> Man I must compliment you on your disguise.

Squint I've taken it off.

- 1<sup>st</sup> Man But there's no disguising this tasty morsel. The captive girl should please the Giant. *(Putting hand on Sue's shoulder)*
- Sue Take your hands off me!
- 1<sup>st</sup> Man *(Pushing Sue towards villagers)* I give the orders round here. *(To B.)* We weren't expecting you so soon. How did you get back?
- Bloodshot We climbed up Blackpool Tower and caught a No.8 cloud. *(They mime conversation during the following lines)*
- Sue *(Sue has edged towards villagers)* Help me please! If a boy called Jack should come searching for me, tell him - *(Man crosses and places hand over her mouth. drags her away)*
- Bloodshot Stop that. No time to waste. To the castle of Giant Grimm.
- 1<sup>st</sup> Man Stand aside! *(All henchmen, B. & S. exit right D.G. who threaten to mob henchmen are beaten back. Ensemble chatter animatedly)*
- 1<sup>st</sup> Girl What chance do we have against these ruffians?
- 2<sup>nd</sup> Girl I pity the poor girl.
- 1<sup>st</sup> Girl And what was the name of the boy she mentioned?
- 3<sup>rd</sup> Girl Jack.
- 1<sup>st</sup> Girl She asked us for help, but what can we do? We live in fear of what the Giant will do to us.
- 4<sup>th</sup> Girl We need a leader.
- 5<sup>th</sup> Girl Someone with courage and daring.
- 6<sup>th</sup> Girl Someone who'll risk death to defy the Giant.
- 3<sup>rd</sup> Girl Someone to unite us.
- 2<sup>nd</sup> Girl But where will we find such a man? *(Ensemble go into groups to discuss the situation. Enter Jack left)*
- Jack At last my climb is over. I've reached the Giant's kingdom, but where do I go from here?
- 1<sup>st</sup> Girl Who are you? Why are you here?
- Jack It matters not who I am. I am here to seek out Giant Grimm.
- 2<sup>nd</sup> Girl And then?
- Jack I have more than one score to settle.
- 3<sup>rd</sup> Girl You must be brave to tackle the Giant alone.

- 1<sup>st</sup> Girl If one man can do this - why can't we all?
- Jack You also have suffered from the Giant?
- 2<sup>nd</sup> Girl His reign is one of cruelty and oppression but you have given us new hope.
- Jack We'll put paid to the Giant, as sure as my name is Jack.
- Ensemble Jack!!
- 1<sup>st</sup> Girl Then you must know this. Only a short time ago, the girl you seek was taken to the Giant's castle.
- Jack I'm closer on their heels than I thought. There's no time to lose. *(Moves to exit right)*
- 2<sup>nd</sup> Girl Wait. You stand no chance of catching them before they reach the castle.
- Jack Then I must find my way to the castle.
- 2<sup>nd</sup> Girl Easier said than done. Have patience. Spend some time with us and we can warn you of the dangers that lie ahead.
- Jack Your advice is sound. The last thing I want to do is walk into one of the Giant's traps.
- 2<sup>nd</sup> Girl Then come with us. There is little we do not know of the castle and its approaches. All we have lacked is a leader and the courage you possess. *(Rousing number - Jack and Ensemble. "Give us a leader and we'll win through" (38) type. All exit right at end of number)*
- Jim *(Enter Jim left pulling climbing rope)* Are we all happy?
- Audience Yes. *(Enter Squire left tied to rope - suddenly rope pulled back – business ad lib. Dialogue pulling up whoever is on end of rope - references to climbing off top of beanstalk and pulling people up. Jim exits to fasten rope to tree stump off-stage right.. He continues yelling instructions & pulling rope from off-stage. Enter Dame tied to rope. Dame and Squire now take up bus. of pulling rope. Finally enter Jim left. He is now tied to other end of rope. They are all dressed in climbing gear. Squire carries a rifle & wears his Squire's hat. Dame has a shopping bag)*
- Jim Do you ever get that feeling that you've been to a place before?
- Squire It's the first time we've all climbed a beanstalk.
- Dame I've never been as high as this before.
- Jim We warned you. Anything can happen when you drink Red Bull.
- Dame Well I didn't dare look down. *(Smooths her skirts)* And I hope no one was looking up.

- Squire Dame Trot, I must find your son Jack. He will tell us how we can best help him in his search for my daughter. I misjudged that boy. James, look after my trusty rifle. *(Hands rifle to Jim and exits right)*
- Jim Farewell good Squire. I will look after your rusty trifle.
- Dame *(Snatching rifle)* Give it to me. By jove it's a long time since I handled a rifle. Did you know I used to go shooting during my time in India?
- Jim No.
- Dame Yes, you know I nearly married the Maharajah of Mogador.
- Jim Why didn't you?
- Dame He never asked me. We got very friendly though. The two of us often went out hunting bear.
- Jim Well, you can't get much friendlier than that.
- Dame I remember one particular night we were camping in a clearing -when suddenly I heard an angry snarl close at hand. Turning I saw a huge ferocious lion.
- Jim A lion.
- Dame Quick as a flash, with the instinct of the born hunter, I picked up a burning ember from the fire and flung it at the lion. The burning ember hit the tiger fair and square between the eyes - now
- Jim Just a minute - you said it was a lion.
- Dame I never mentioned the word lion.
- Jim You did.
- Dame I never did.
- Jim Well you li-on thing. *(Jim appeals to aud.)* - didn't she say lion? *(After audience answers, Dame & Jim play "Oh yes she did" "Oh no she didn't" with aud. Or get audience to shout "Yes" or "No" to questions "Didn't she say lion" etc.)*
- Dame To settle this we'll ask our friend the Musical Director. Hold that. *(Gives Jim rifle)* Maestro, thou hast been within ear shot, hast thou not?
- M.D. Most definitely.
- Jim Isn't he a lovely speaker.
- Dame Did I ever mention the word lion?
- M.D. Certainly not. *(Jim expresses dissatisfaction)*
- Dame Mr. Musical Director, you're a gentleman. *(Picking up bag)* Do you drink?
- M.D. I do.

- Dame Well here's a bottle of wine. (*Gives him a large bottle of wine*)
- M.D. Thank you very much.
- Dame As I was saying. My action temporarily blinded the tiger.
- Jim The tiger was blinded?
- Dame This just gave me chance to pick up (*on these words take rifle from Jim & give him bag*) my repeating rifle and pump six shots - one - two - three - four - five - six into that huge snarling leopard. Now -
- Jim Just a minute. I thought you said it was a tiger.
- Dame I never mentioned the word tiger.
- Jim Yes you did, first you said it was a lion then you said it was a tiger, now you say it's a LEE-OH-PARD. What are we to believe? (*Camp*)
- Dame I never mentioned the word tiger. (*Jim appeals to aud. "Didn't she say tiger" etc.*) We'll ask my friend down here again. He's distinguished.
- Jim He ought to be extinguished.
- Dame Kind sir, did I ever mention the word tiger?
- M.D. Certainly not.
- Jim I shall report you to the Musician's Union.
- Dame I know you drink. (*On these lines swap rifle for bag*) Have another bottle of wine.
- Jim Hey! Have I ever told you about my adventures in the jungle?
- Dame No.
- Jim Oh yes, in the tropical rain forests of (*local village*). We used to go chasing undressed.
- Dame Hunting bear!
- Jim One night I pitched my tent in a clearing. I'd unrolled my sleeping bag and was just getting into it when I felt something slithering about inside it. It was a snake, a long slimy cobra.
- Dame A cobra?
- Jim I grabbed my pickled onion rifle (*Dame "Eh?"*) My repeater. And I pumped six Shots - one-two-three-four-five-six, into this wriggling slimy rattle-snake. There it was going rattle, rattle, rattle.
- Dame Just a minute. You said it was a cobra.
- Jim I never mentioned the word cobra.

- Dame Oh yes you did. I appeal to the audience.
- Jim Well you don't appeal to me. (*Dame appeals to aud. - "Didn't he say cobra" etc.*)  
I'll tell you what we'll do, we'll ask Andre Previn, down here, did I ever mention  
the word cobra?
- M.D. Certainly not.
- Jim Thank you, you're a gentleman. I know you're a gentleman because I've seen you  
coming out of that particular door. I also know you drink. (*Takes bag from Dame  
and gives her rifle*)
- M.D. I certainly do.
- Jim Well here's a corkscrew to open those two bottles. (*Produces cork screw  
unrealistically long and Dame snatches it*)
- Dame Get out of it. (*Play-off music - Jim runs away from Dame into pros.arch. (39)  
Dame aims corkscrew at Jim - he jumps in air as she jabs at him & is chased off  
by her*)

FADE TO BLACKOUT

**Scene 9**

Tabs

The Forest of Fear

*(Enter Jack down left to play-on music - fade out for dialogue)* (40)

Jack I never expected to find such friendliness in the Kingdom of the Giant. My only enemies are the Giant and his minions. I must track them down. But it isn't going to be as easy as I thought. I seem to have walked for miles to try and find a way through this forest but it seems impenetrable - yet I'm told the only way to the Giant's castle is to find a way through. But how?

Squire *(Off-stage left)* Hello, hello. Hello there Jack.

Jack Someone knows my name. *(Enter Squire)* Squire, what are you doing here?

Squire I could hardly stay behind when I knew the Giant had my daughter in his clutches. But you are the bravest one of all my boy - you lead the way. How I have misjudged you in the past.

Jack Let bygones be bygones, I say.

Squire Very generous of you my boy. I feel sure you have a plan to rescue Susan. What can we do to help?

Jack We?

Squire Your mother and Jimmy have come as well. They insisted on coming.

Jack You should never have let them follow me.

Squire Rest easy my boy, they arrived at the top of the beanstalk safe and sound. I'll go back to the village to find them and then we'll follow you.

Jack A good idea. Then if I fail in my bid to rescue Sue, at least I know she has other friends in this strange land.

Squire Fail? You will not fail.

Jack *(Reassuring)* I was wrong to even breathe the word. Look out for me, Squire, when I return. I shall have your daughter safe and sound. Then we shall all make our getaway.

Squire Goodbye my boy, and good luck. *(Exit Squire left)*

Jack I cannot fail. My love for Sue is so great, I will not fail. But I shall begin to fear for Sue's safety unless I reach the castle before nightfall. How can I find a way?

Fairy *(Enter Fairy)* Trust in me Jack. All is not lost. **(41)**

Jack Oh, good Fairy, can you help me? I must find a way to the castle.

Fairy Your mission is a noble one. Through you the powers of good must triumph. By your actions this day, you will right many wrongs.

Jack But how, good Fairy, how?

Fairy I promised you help. With one wave of my wand your path and the secret entrance to the castle will stand out clear before you. *(Fairy waves wand to tremolo from orchestra)*

Jack Good Fairy - how can I ever thank you? The way seems clear before me.

Fairy Stay one moment. To guide you further, here is an escort of my forest friends.

*(Fairy waves wand & exits. Brighter music starts. Enter K.C. as elves and goblins left)* **(42)**

Jack Hello, there.

Kiddies Hello.

Jack You seem to brighten the forest. I feel better already.

1<sup>st</sup> Kiddie We're happy because we always sing.

2<sup>nd</sup> Kiddie No we don't. Sometimes we whistle.

1<sup>st</sup> Kiddie Either way we're always happy.

*(Number Jack & K.C. - possibly with a whistling theme eg. "Whistle a happy tune". All exit right at end of number. Orchestra start playing music from "Sylvia" by Delibes – check with authors )* **(43)**

*(Enter Squire, Jim and Dame separately carrying balloons and posing. They are dressed as a blue-bottle, a dragon fly and a bumble bee respectively. Blue bottle has shiny metallic look in blue. Dragon fly has two sets of wings and hairy legs, (tights with dark wool strands) and tail at back. Bee has big bust and bottom, yellow and black stripy costume, large head-dress with feelers and black tights. They dance one chorus and finish in statuesque pose)*

Jim Are we all happy?

- Audience Yes.
- Jim Well I'm not. Look at me. *(To Dame)* It may seem a silly question, deserving a silly answer, but why are we dressed like this?
- Dame We're off to the castle to help Jack if we can, and we've got to go through this wood.
- Squire What would you expect to find in a wood?
- Jim Trees.
- Dame What else?
- Jim More trees.
- Dame You'll have to tell him, he'll not guess.
- Squire There are animals, birds and insects.
- Dame Exactly.
- Squire I'm a blue-bottle, you're a dragon fly and your mother's a bee.
- Jim I always said she was a bit of a B-
- Dame I'm a bumble-bee.
- Jim Well buzz off.
- Dame We're all in disguise. You don't want anybody to recognise you, do you?
- Jim Not dressed like this, I don't. Why do I have this tail at the back?
- Dame 'Cos it would look funny at the front.
- (Sq. suddenly walks forward insect fashion. Stops, makes blue-bottle noise with sudden jump sideways. Repeat business Blue-bottle on window. Eccentric movements)*
- Jim *(Chanting clapping hands)* They're coming to take him away, ha! ha! You keep him talking - I'll ring the police. Somebody must be looking for him.
- Dame Leave him alone, you concentrate on being a dragon-fly. You lift your left leg and whirr it round. Then you lift your right leg and whirr it round.
- Squire What if he lifts both legs at once?
- Jim I fall flat on my face.
- Dame You fall in the river, unless you hover.

- Jim Over the river?
- Dame That's right. Hover over the river.
- Jim Have a hover over the river.
- Dame Hour after hour, you hover over the river and then having hovered over the river for many happy an hour, you hup and hoff skimming into the flaming sunset.
- Jim I'm not skimming into the flaming sunset. I'm not even flaming hovering.
- Squire In case of emergency, if anything should come, have we got a plan?
- Jim Have we got a plan! *(Laughs)* Have we got a plan! Eh, mam.
- Dame What?
- Jim Have we got a plan?
- Dame Of course we have a plan. I shall seek refuge in a flower. I shall look for a pansy.
- Jim Sooner you than me.
- Squire I shall hide under a large stone.
- Jim Couldn't you be a little bolder. *(Laughs at his own feeble gag)*
- Jim What about me?
- Dame All you have to do is jump into a pool of stagnant water.
- Jim What if I swallow any?
- Dame Pretend it's Jay two oh.
- Jim You're as daft as each other. There'll be nothing coming.
- Dame Well, you might be right. Let's sit down together then we'll be alright. *(They sit) (Sound of clomping boots heard off stage in unison. Enter caterpillar left to clomping sound of boots. This is approx. 6 to 8 dancers in a caterpillar costume. They wear boots or big shoes and line up upstage of comics still clomping on the spot.)*
- Squire *(Listening)*What's that.
- Dame It's Jimmy, sit still and stop shuffling your feet. *(Ad lib dialogue and business Caterpillar touching each in turn with 'tongue'. (i.e. arm of first girl covered in red through mouth) "You touched me" - I didn't" etc. To aud. "Didn't he touch me"? "Well what did?" "A caterpillar"? "there's no caterpillars round here" etc. "Oh, no there isn't", "Oh, yes there is" "We'll have a look". (They see it. Bus. frightened at first but then - )*

Dame       What a lovely caterpillar.

Jim         *(Walking along upstage of it from left to right)* It's got a lovely pair of legs, pair of legs, pair of legs.

Dame       Shut up.

Squire      To me it looks rather shy.

Jim         Come on caterpillar. Come on lovely caterpillar.

Dame       That's not how you do it. Caterpillars want to be loved and they know that you love them if you clap your hands. *(Jim claps hands fast)* No, no, no. You have to clap like this. *(She claps slow tempo. Sq. and Jim take it up)* It's not loud enough.

Jim         I've got an idea. Why don't we ask everyone to clap.

*(Audience is persuaded to clap along in tempo. M.D. takes up the beat and (45) orchestra play Can-Can music, to which caterpillar dances, joined for dancing exit by Squire, Dame and Jim)*

FADE TO BLACKOUT

**Scene 10**

Full set

The Giant's Banqueting Hall

*(Everything is larger than life size. Practical use made of Giant's dining table set left centre on which there stands nesting box with a lid on. The table has a painted canvas front. Chair back is visible above it. A high backed oak settle right centre. Centrally placed is a harp on a revolving pedestal. Other chairs as necessary for people to hide behind. The lighting is gloomy but the table, harp & settle are spot lit. As the scene opens, chorus men as Giant's guards dressed as per scene 8, are lounging around - some asleep. Gloomy mood music. Fade-out on dialogue)*

**(46)**

Giant *(Off-stage left)* Guards, where are you? *(The guards rouse and form up trembling)* Fee, Fie, Fo Fum I smell the blood of an Englishman. Be he alive or be he dead, I'll grind his bones to make my bread. *(Enter Giant - flowing costume belted at tall man's shoulder level. Fake large head. He is swinging a club and snarling)* Ahh! There you are. What good do you think you're doing there? I'll warrant you've been asleep on duty. You have failed to guard my castle. Intruders have found their way in. Where are they now? They must be found. Search for them you scum. *(Snarls, and scatters them with his club. One falls and Giant kicks him while he is down, he scrambles to his feet and runs off as Giant lifts club down threateningly)* What's the use of having guards if they don't guard the castle? Now for my supper. Where are my man-servants? *(Banging table and appearing to sit upstage of it)* Ho, there, bring me my supper. *(Enter Bloodshot right pushing a trolley with Squint on it)*

Bloodshot Here we are! Meals on wheels.

Giant What a tasty morsel.

Squint Don't look at me. I'm not in the good food guide. *(He gets off trolley)*

Giant First I shall eat. And then I'll see the girl again. Is she safely under lock and key?

Bloodshot Depend on us. I've got the key. *(Holding it up)*

- Squint And I've got the lock. *(Holding it up)*
- Giant Fools.
- Bloodshot Take no notice of him master. The cell door is secured by three strong bolts.
- Giant Tell me, what do I eat for supper tonight? *(They lift dishes on to table taking off lids. Giant quickly mimes eating and emptying each one, grunts as he does so. As he empties a dish it is taken off table and another put on. This is during the following dialogue)*
- Bloodshot One whole packet of Kellogg's Cornflakes - Giant size.
- Squint Two dozen cans of Bean with Bacon soup.
- Bloodshot I can't see any bacon.
- Squint No, it's just been with bacon.
- Bloodshot One dish of smoked whale.
- Squint Jumbo steak with sooty potatoes.
- Bloodshot Sauté potatoes.
- Squint I did the potatoes and they're sooty potatoes.
- Bloodshot Would you like some pudding?
- Giant A trifle.
- Squint We haven't got a trifle but you can have pudding.
- Giant No. I've eaten enough. Now for the real feast. I want to feast my eyes on the girl. Strange that she finds me so unattractive. Perhaps if I show her how wealthy I am she may change her mind. Clear the dishes. Fetch the girl. *(B. & S make to exit right)*
- Bloodshot *(To S.)* (We'll share the pudding. It's apple charlotte.
- Squint I don't like apples, and my names not Charlotte. *(They exit right)*
- Giant And now to fetch my treasure chest. Heh! Heh! Heh! *(Exit Giant left upstage of table)*  
*(Pause - violin tremolo music - Jack creeps cautiously on stage right and quickly (47) surveys the hall and looks off in the direction of the Giant)*
- Jack So far, so good. I've managed to escape detection and I've found Sue. The only problem is how to free her. I shudder to think of her without friends and in the same castle as that inhuman monster. I thought it was a good idea to try and free her on my own, but now I find I could use some help. *(Sound of breaking glass)*

*heard off stage right. Jack quickly hides behind settle. Two guards rush on down left)*

- Giant *(Off-stage)* Guards, what was that noise? *(Guards exit down left, as Dame, Squire and Jim enter right)*
- Jim Are we all happy?
- Audience Yes.
- Squire Phew. That was a close shave.
- Dame I don't know why you can't look where you are going.
- Jim And I don't know why you can't go where you're looking.
- Jack *(Coming from hiding place)* Mother.
- Dame Jack.
- Squire My boy.
- Jim Hello, our kid. *(General hand-shakes and embracing)*
- Squire Have you seen Sue?
- Jack She's safe and sound but still a prisoner.
- Dame So what do we do now?
- Giant *(Off-stage)* Fe, Fi, Fo, Fum - I smell the blood of an Englishman.
- Jack There's only one thing to do. Hide - and await our opportunity. *(They all hide behind settle. Enter Giant left with treasure chest which he places on table)*
- Giant Bring me the girl.
- Sue *(Enter B. & S. down left holding Sue)* Let go of me.
- Giant Sit over there, my dear. *(She sits on settle. Giant to B. & S.)* Leave us. *(They exit down left. To Sue)* I want you to be my bride. Do you still refuse?
- Sue You need not trouble to ask, the sight of you makes me shiver.
- Giant *(Snarls, then calms down)* See what wealth I have to offer, then you may change your mind. *(Opens chest)* Gold! Gold! Gold! *(Taking two bags out each time he speaks & piling them up)* I shall count them for you. One! Two! Three! ----- *(He gets engrossed and counts them quickly. During this, Jack puts hand round settle and stifles Sue's natural cry with hand over mouth)*
- Jack *(Whispering)* We 're here - all your friends. Whatever you do, keep the Giant's attention distracted from us.

- Giant See! (*Jack hides*) And there's more to come, once this gold belonged to a mortal on earth. Now it's mine. (*Dame indicates it was hers and shakes fist at Giant. She is quickly pulled back out of sight*) - Sixteen! Seventeen! - (*Goes on counting, Jack darts across down left and whispers his plan to the others who follow him. They station themselves within reaching distance of each other in a line downstage towards the escape exit left but so they are not seen by the Giant. Dame is at the end of the line. Jack by table. Jack starts taking bags from end of table and passing them along line. Dame finishes with one in each hand. As she is given third bag - looks nonplussed - has idea - hands one bag back to Squire next to her - she produces a large shining plastic bag marked [name of supermarket] and puts gold bags in it. They pass several more. Giant suddenly notices pile of bags. Giant coming to end of supply and looking in chest at pile*) Are my eyes deceiving me? Me-thought there was more gold than this.
- Sue (*Still at settle, covering up*) I'm sure you must be mistaken. I've never seen so much gold.
- Giant That's not much, there's more. Look here. (*Lifts lid from nesting box*)
- Sue A hen?
- Giant Yes, but no ordinary hen. She lays no ordinary eggs. This hen lays golden eggs. See. (*Takes egg from nesting box and holds it up*) There is my treasure - and the hen will always provide more. Besides all this, there is my magic harp. It shall play for you. Harp, play me a tune. (*Harp tune heard as harp revolves (48) backwards and forwards with lights spotting it and flickering*) Think it over my dear. Wealth and wonders like this cannot set you shivering. (*He yawns*) The music makes me sleepy. Think it over my dear. Think it over. (*He yawns again and sinks into chair behind table, head drops on his hands and he goes to sleep. All come out of hiding to listen to harp. It stops quite soon*)
- Sue Jack.
- Jack Sue. (*They embrace quickly*)
- Jim Giant's having four hundred winks.
- Dame You mean forty winks.
- Jim Giants have four hundred.
- Dame Is there much more gold? It's worse than carrying tins of dog food.
- Jack I have an idea. Let's leave the rest of the gold. Let's take the hen instead.
- Dame I hope it's on the point of lay.
- Jim I'd lay money on it. (*Jack shuts hen box and gives it to Jim. Jim peers inside, gives silly laugh, carries it carefully towards exit left but trips. Hen clucks loudly over mike. All jump and Jim bangs lid tight. Giant stirs. They all freeze in fear, but he goes to sleep again*)

Jack        Come on everyone, let's go while we have the chance. *(All move to exit left except Dame. She moves to harp)*

Jack        Mother.

Dame        You know I right fancy that harp. Can we take it with us?

Jim         What do you want a harp for?

Dame        You know as well as I do, you've broken our c. d. player. Come on, our Jack, you're carrying nothing. Let's have that there harp.

Jack        Why not, we owe the Giant nothing. Let's take the harp.

*(He picks up the harp which immediately begins to play loudly over amplification in alarm sounding "Master, Master", rather like "Sparkeys magic piano effect" Giant wakes up. They scatter to all parts of stage and freeze)*

Giant       My treasures. Aaaahhh!!!

*(Chase begins. Chase music. Giant lunges for one of them who dashes to other side of stage. Giant makes for another one who crosses to avoid him. Finish quite quickly with Dame, Jim, Squire, Jack and Sue all at left and Giant at right)*        **(49)**

Jack        Quick, this way. *(They all exit)*

*Chase music continues - Giant lumbers across stage after them - picks up club leaning against table and exits left shouting after them all)*

FADE TO BLACKOUT

**Scene 11**

Tabs

At the Top of the Beanstalk*(Chase music which fades every time there is a line)***(50)**

*(At this point in the show the chase must be kept short, only long enough for the scene change, therefore the garden scene which follows and is repeat of Scene 7 - must be pre-set behind Giant's banqueting hall, which in itself need only be a simple and smallish set. Most of chase will be taken up by striking Giant's banqueting hall. Enter Squire left panting. He stops for rest. Enter Dame left panting, she carries named shopping bag. Cut music)*

Dame *(Sighing loudly)* Ugh!

Squire *(Startled)* Oh, it's you. *(Dame crosses to him)* Is he still chasing us?

Jim *(Enter Jim left panting, and then sighing loudly)* Ugh!

Squire and Dame: *(Both startled)* Oh, it's you.

Jim Are we all happy?

Audience Yes.

Jim I'm glad somebody is. *(Crossing to Dame)* Are you alright mam?

Dame Yes, but my breath is coming in short pants.

Jim What do you expect it to come in - frilly knickers?

Dame Shut up. You don't look so good yourself. What happened to you?

Jim I was crossing a road and a cyclist ran over my pipe.

Dame That's nothing to worry about.

Jim           It was my wind pipe. *(Hen starts clucking)* Aw, shut up. *(Bangs top of box. Enter Jack and Sue left panting)*

Jack and Sue *(Sighing loudly)* Ugh!

Squire, Dame and Jim *(All startled)* Oh, it's you. *(They cross to them)*

Jack           We seem to have given him the slip.

Sue           Are we nearly at the top of the beanstalk?

Jack           *(Pointing off right)* There it is.

All           Hoorah! *(Clustering right)*

*(Enter Giant left. He pauses and surveys them, unseen by them)*

Giant          *(Sighing loudly)* Ugh!

All           *(Startled)* Oh, it's you. *(Realise who it is)* It's him!!!

Jack           Come on everyone - down the beanstalk.

*(Chase music as they all exit right, then back again to left and then right again in strobe light. Continue chase and exit at appropriate time)* (51)

FADE TO BLACKOUT

**Scene 12**

Full set

The Garden of Dame Trotø's Cottage

*(Continue chase music from previous scene. Dame, Jim & Squire are sprawled as if (52) they had jumped off beanstalk and are picking themselves up. Sue is near the bottom of the beanstalk and Jack is still descending. Ensemble are found on stage when scene starts, animatedly discussing and pointing)*

All *(Ad lib)* Come on, come on. I'm coming as quick as I can etc. *(Jack is the last to jump off beanstalk)* *(Ad lib)* We've done it - Hooray!

Ensemble Hooray!

Jim Are we all happy?

Audience Yes.

Jim We are. We've got the treasure.

Dame, Jim  
and Squire *(Dancing & singing)* We've diddled the Giant. We've diddled the Giant.

Giant *(Off stage through mike)* Fe, Fi, Fo, Fum - Ha! Ha! Ha! Heh! Heh!

Dame It's the Giant. Where is he?

Jim He's coming down the beanstalk.

Dame Whatever shall we do?

Squire Dig it up.

- Jim Set fire to it.
- Jack Give me an axe. (*Ensemble men hand Jack an axe*) Stand back everyone. (*Ensemble do so but circle him to mask his actions and make his mime easier. He 'chops' away at the foot of the beanstalk. Dame and Jim start to count and are joined by everyone except Jack*)
- Dame and Jim One, two, three, four, five - it's coming. (*As Jack pauses to mop his brow, Giants cry of apprehension is heard*) Six, seven, eight, nine - TEN. (*Suddenly the beanstalk crumbles and falls on stage, simultaneously 'body' of Giant is thrown from flies on to stage. Giant's body is dragged off discreetly*)
- All Hooray! (*All cheer*)
- Jack It feels great to be home again. No more worries - no more gloom. (*Sees Dame looking sad*) What's the matter mother? Aren't you happy?
- Dame Not completely. You see there's something missing.
- Jim What's that?
- Dame Poor old Jessie. (*"Moo" from auditorium*) No it can't be, I'm dreaming, it can't be. (*Enter one of chorus & several or all Kiddies who bring cow from auditorium onto stage. Play cow on. Cow stays right*) (53)
- Jack Mother, it is - it's Jessie! (*All on stage cheer. Dame and Jim cross to Jessie, bus patting her etc.*)
- Dame Eh, our Jessie! (*To ensemble*) But what happened?
- Girl or Kiddie All the villagers knew how upset you were at losing Jessie so they all clubbed together and bought her back.
- Dame (*Taking hankie to tears*) Eee! I'm overcome with emulsion. You know Jessie, it's so long since I saw you I've nearly forgotten how to milk you.
- Jim You never did know properly. Last time you saw three full milk bottles, you said "look a cow's nest" Come on we'll get some straw and make Jessie a bed. (*Dame and Jim exit right*)
- Jack (*To ensemble*) Thank you my friends - your generosity will not be forgotten. Thank you Kiddies. (*Exit Kiddies waving*) What a day this has been.
- (*Bright finale number. Jack Sue, Squire, cow and ensemble. This number could be a reprise of a previous number.*) (54)

## FADE TO BLACKOUT ó CLOSE TABS

**Scene 13**

Tabs

Home Sweet Home in Sunnyside*(Enter Dame in outrageous outfit) (Play-on Dame) (55)*

Dame How do you like the new outfit? Now I've some money, I thought I'd splash out. I bought it in the winter sales. I bought our Jimmy a new suit too. Just like the first suit he ever had - and everyone said how nice he looked in that. I don't know why he doesn't like it. Look see what you think. I'll ask him to show it to you. Jimmy, come and show them your new suit. *(Recorded music "I Believe in Miracles - You sexy thing" Jimmy enters left in boxer shorts, shades and reefer cap Jimmy performs strip in reverse as clothes are thrown on to him, finishes in long overcoat, trousers and scarf. Wears boots [non lace] throughout)*

Dame Just a minute. *(Repeated louder) Music fades)* Aren't you supposed to do that the other way round? *(Jimmy faces up-stage and vocalises completion of reverse strip)* I don't mean that. *(Jimmy faces audience and looks blank)* You're supposed to take your kit off.

Jim What all of it?

Dame Yes.

Jim The full Jimmy?

Dame The full monty.

Jim Everything?

Dame Everything. You'll be alright. At the crucial point the stage electrician will blackout

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Jim He'll blackout? I'll blackout. *(To LX at rear of hall)* Oi! Stage electrician. Just keep your hand on your switch. *(Music re-starts. Jimmy strips down through a dozen pairs of boxer shorts finishing in distinctive coloured shorts which he looks down into and screams. Blackout. Lights up again on Jimmy in overcoat and holding duplicate pair of distinctive boxer shorts)* For the very last time - Are we all happy?

Audience Yes.

Dame Do you know, I'm so happy. The audience is happy. Look at their smiling faces. I feel like singing.

Jim Well, that will wipe the smile off their faces. No, I'm only joking. Let's have a sing. Have we got a song?

Dame Of course we have. It's all about a cow.

*(Comedy chorus audience number - "How now brown cow" or "How does a Brown Cow give White Milk when it only eats green grass" (56)*  
*(Possible gags during routine –*

- now there's 540 of you here tonight, so open your mouths wide. I should be able to count 1080 tonsils - There's a lot here tonight - Oh yes, they're densely packed in - in fact I've never seen such a dense lot)

*Get audience to sing along providing large song sheet for the lyrics. Compete one half against the other half or children against adults. Encourage "we were better than you were" "Oh no you weren't" "Oh yes we were". Finish by calling it a draw. Comics exit at end as lights fade to blackout.*

**Scene 14**

Full set

Sue and Jack's Wedding

Finale Walkdown

(57)

(Tag Lines)

Jim        This well loved story we've told to you.

Dame      Of brave Jack's fight to right a wrong.

Sue        So be like him if you feel blue.

Jack       Things soon come right with a smile and a song.

Finale

(58)

CURTAIN

*PLAYOUT MUSIC*    (58)

## Appendix A

### DESCRIPTION OF CHARACTERS

Dame Trot	Typical traditional broad comedy dame. Always a man in a frock ó not drag. Often acts as feed when working with Jimmy
Jimmy	Main comic. Cheeky. Likeable personality
Jack	Principal boy. If played by a girl must sing and dance. If by a male must certainly sing.
Squire Grabbem	Character comedy support. Not a baddie but a figure of fun to others.
Sue	Principal girl, must sing and dance.
Bloodshot and Squint	Comedy support duo. Dimwitted idiots used by Giant. Squint is softer one.
Fairy	Must be able to speak lines, particularly rhyming couplets. Every small child's vision.
Giant	Tall actor wearing large boots with lifts and large false neck and head with tangled hair. Padding large gloves and ungainly movements all help. Voice deep and can come through amplification to good effect as this avoids muffled voice. Therefore can be a role for two people.
Jessie the Cow	Played by two actors in the one skin

