

**JACK  
AND THE  
BEANSTALK**

**© PETER DENYER 2000**

**Latest Revision 1st July 2006**



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**NEW MUSICAL PACKAGES - an innovation!**

We now have available two musical packages prepared by our musical director to aid your rehearsals and/or compliment your performances. These will revolutionise your productions!

**Package 1** This package is intended for rehearsals. It contains a CD with piano recordings of the suggested songs in the script, arranged and formatted with the right number of verses, dance breaks etc. We also include the sheet music of the same arrangements with lyrics and lead lines. This means that you can have musical accompaniment whenever you want it - without the need of a pianist. The CD can also be used by the choreographer, director and technicians to plan their routines, moves and cues in advance, and the actors to work on their songs in their own time. [We have also included some examples of the full orchestral backing tracks available in Package 2 - to show you the full potential of the system.] **Cost: £30** [+VAT]

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#### **A NOTE FROM THE MUSICAL DIRECTOR**

Package 1 is principally used as a tool for rehearsals, though it also gives you the songs in a format that you will want to use in performance. Your Musical Director will use the sheet music to arrange the other band parts for his musicians, at the same time adding all the incidental music. Please note that this package contains only the songs listed in bold type on pages 65/66; not the alternate choices nor the incidental music, overture, entracte etc.

Package 2 is more complex, and contains all the music you need to do the full production as detailed in the script, including the incidentals, play-ons, scene changes, walkdown etc and to a quality suitable for performance. You can use this recording to augment whatever band line up you choose, though interestingly this package means that you don't actually need to have any 'live' musicians at all! Though in our experience the ideal combination is to retain at least the Musical Director on piano and the drummer, who then play along with the pre-recorded tracks making a sound like a full orchestra. The recordings in Package 2 include drums, but these can be left off if requested. A click can also be added if required.\*

If you decide that your production requires some specific music not included in the above (ie. a full arrangement of a different song, a written out bass guitar part etc), contact me via Sylvia Sims at Show Souvenirs Ltd (01304 361919) and I will tailor the package accordingly. Please note that I need at least four weeks notice, and that this service is subject to an additional charge. Finally, remember that all the music you use (unless entirely original and written by you) is subject to copyright regulations. This means you have to inform PRS (the Performing Rights Society) giving them titles, approximate length, and composer/lyricist, thus ensuring that these people or their estate gets the royalties due to them.

\*A click is a metronome sound fed to the musician's headphones when playing along with a track, so that they can keep perfect time. Especially handy for drummers!

PETER GOLDING  
Musical Director

## **A NOTE FROM THE WRITER**

"Jack and The Beanstalk" is one of my favourite pantomimes as I think it has one of the best story-lines. The plot is dramatically strong and, unlike some other subjects, continues right through to the end. I always try to see my pantomimes through the eyes of a seven year old who is seeing a stage show for the first time - a child who doesn't know that Jack will eventually triumph over The Giant - so "telling the story" is the most important thing.

Before I sat down to write this version, the script had been used in ten different professional productions, and while the basic construction has always remained the same, different scenery, songs, and the various talents of each cast has made each show unique. You will need to add various local references, and there are sure to be new topical references to add to the comedy scenes. Allow the characters who talk directly to the audience to "customise" the exchanges so that the actor can express his or her personality.

Above all else - enjoy it! The good feeling that comes with a happy company really does come over the footlights - if the audience can see you're having fun, so will they.

Good Luck!

PETER DENYER

### **OTHER TITLES AVAILABLE BY THE SAME AUTHOR FROM NODA**

ALADDIN AND HIS WONDERFUL LAMP

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A CHRISTMAS CAROL

## PREVIOUS PRODUCTIONS

This script, like all Peter Denyer Pantomimes, was originally produced by Kevin Wood with a professional cast. Over the years the structure and dialogue were adapted to suit the requirements of the many star actors who appeared in the show. In 1997, at the invitation of NODA, the scripts were subjected to a cleansing process returning them to something like their original form, removing the quirks demanded by particular actors, and adding stage directions and technical tips, thereby making them more suitable for licensing. During the 1998/99 Season there were over sixty productions by amateur societies. Following their comments and suggestions, the scripts were revised in 1999, 2000 and again in 2005 - this is the version you have here.

We thought you would be interested to know a little about the background to the piece, and the various actors who have played the roles. So we've trawled through the archives and come up with this potted history. This version of JACK AND THE BEANSTALK was first produced at The Wyvern Theatre Swindon in 1992. Since then it has been seen at The Orchard Theatre Dartford, The Marlowe Theatre Canterbury, The Watermans Arts Centre Brentford, The Gordon Craig Theatre Stevenage, The Wycombe Swan and The Yvonne Arnaud Theatre Guildford.

Over that time, amongst the many fine actors that have appeared, were the following notable performers;

Fleshcreep	Michael Elphick, Robert Powell, Jess Conrad and Michael Cochrane.
Dame Trot	Colin Devereaux, Trevor Bannister, Royce Mills and Barry Howard
Jack	Kristian Schmid, Tim Marriot, Peter Duncan and Rula Lenska
Jill	Bonnie Langford, Lucy Benjamin, Kate Weston and Scarlett O'Neal
Silly Billy	Bradley Walsh, Paul Hendy and Andy Collins

## ABOUT THE WRITER

PETER DENYER has been writing for the theatre for more than thirty-five years, he has also directed hundreds of plays, musicals, and pantomimes, and in 1986 became the Artistic Director of Kevin Wood Pantomimes. Peter's pantomimes have been hailed as the best in the field, and his scripts cover the full canon of titles. Each Christmas there are countless presentations, making Peter one of the "most produced writers" in the country. But in spite of his success as a writer, it was as an actor that Peter became best known to the general public, with over two hundred television appearances to his credit. He is probably best remembered as the delightfully dopey Dennis in Please Sir! and The Fenn Street Kids, Michael in Agony, Malcolm in Thicker Than Water and Ralph in Dear John. What is not so well known, is that Peter's love and life long connection with the stage began as an amateur with the Erith Playhouse back in the mid-sixties. In producing these scripts for your use, he feels he has gone some way to completing the circle.

## CAST LIST

### Principals

Fleshcreep -  
Fairy Moonbeam -  
Dame Dottie Trot -  
Jack Trot -  
Billy Trot -  
Jill -  
King Maurice -  
Grabbit -  
Daisy the Cow -  
Giant Blunderbore -

### Chorus

A Ghost -  
Villagers -  
Dairymaids -  
Vegetables/Scarecrows -  
Balloonists -  
Courtiers -

## **LIST OF SCENES**

### **ACT ONE**

- PROLOGUE: The Land of Merrydale
- SCENE 1: The Village Green
- SCENE 2: The Lane Near The Village
- SCENE 3: The Royal Dairy
- SCENE 4: A Room in The Palace
- SCENE 5: On The Way to Market
- SCENE 6: The Garden of Dame Trot's Cottage

### **ACT TWO**

- PROLOGUE: The Land of Merrydale
- SCENE 7: The Land of Clouds
- SCENE 8: A Room in The Palace
- SCENE 9: The Royal Air Show
- SCENE 10: In The Depths of The Dungeons
- SCENE 11: The Giant's Kitchen
- SCENE 12: The Height of The Storm
- SCENE 13: At The Foot of The Beanstalk
- SCENE 14: The Lane Again
- SCENE 15: The Royal Ballroom



**ACT ONE - PROLOGUE**

**THE LAND OF MERRYDALE**

**MUSIC CUE 1: OVERTURE (INSTRUMENTAL)**

**FX1: BIRDSONG.**

**MUSIC CUE 1a: FAIRY'S ENTRANCE (INSTRUMENTAL)**

**Flash: FAIRY MOONBEAM enters DR.**

FAIRY: All the birds sing out at break of day  
As I, Fairy Moonbeam, come to say  
I hope you'll all enjoy our tale  
About the Land of Merrydale!  
A place where joy was unconfined -  
Its King, a man, both wise and kind  
But then things went from bad to worse  
For the King received a giant's curse...

**The GIANT's voice is heard over an offstage microphone.**

GIANT: [V/O] Fee...Fi...Fo...Fum!!  
I'll crush Merrydale beneath my thumb!

FAIRY: That giant, whose name is Blunderbore  
Is an ogre, steeped in blood and gore  
To help him succeed with his evil plan  
He has a henchman called Fleshcreep ó  
An evil man!

**MUSIC CUE 1b: FLESHCREEP ENTRANCE (INSTRUMENTAL)**

**Flash: FLESHCREEP enters DL.**

FLESHCREEP: She calls me evil? I am cut to the quick  
That foolish old fairy makes me sick!  
A handsomer man you couldn't wish to see -  
Charming...brilliant...modest - that's me!  
You can 'boo' if you like - but I'm a star!  
Well, come on - let's hear it...Hip...Hip...yaah!  
I hate all you goody-goodies, especially Dame Trot -  
That old bag's so "sweet" that I loathe her a lot!  
And her son Jack's no better - in fact, I suppose,  
He should be called Bogey; well, he gets up my nose!  
But the giant's so powerful, his voice so loud...

GIANT:[V/O] Fee...Fi...Fo...Fum!!

FLESHCREEP: That the people of Merrydale are always cowed.  
If they crossed Blunderbore they very soon learned  
Their houses would be crushed, their crops burned -

Now, when I tell them that "I want more money"  
They just hand it over!. I find it quite funny. Ha, ha ha.  
Don't you just love me! ?

**MUSIC CUE 1c: FLESHCREEP EXIT (INSTRUMENTAL)  
FLESHCREEP exits DL.**

FAIRY: That horrible man makes a lot of noise  
But don't let him worry you, girls and boys  
For I shall always be at hand  
To keep my eye upon this land.  
You'll see in this, our thrilling tale  
That evil in the end will fail.  
Our hero, Jack, both brave and true  
Will fight the giant for all of you  
And with your help, he's sure to win  
So, without further ado, let our story begin!

**FAIRY MOONBEAM exits DR: Blackout. Tabs/Cloth out: Lights  
up revealing...**

**SCENE ONE**

**THE VILLAGE GREEN**

**MUSIC CUE 2 – OPENING NUMBER – JILL AND CHORUS**

JILL: I don't know why we're all so happy; every morning we think we're  
going to have a wonderful day, and then that horrible giant Blunderbore  
starts roaring - and we're all miserable again!

1st MAN: There's nothing we can do about the giant, Jill.

1st WOMAN: We're all frightened of Blunderbore, aren't we?

VILLAGERS: Yes!/We are!/Who wouldn't be/Etc

JILL: Oh, no we're not, my Jack's not scared! He says he's going to get that  
giant one day.

2nd WOMAN: Your Jack's mad!

JILL: No he isn't. Jack's really brave. Blunderbore had better look out - his  
days are numbered!

**During JILL's speech, FLESHCREEP enters behind her.**

FLESHCREEP: Is that what you think, my pretty? Ha! Your precious Jack wouldn't stand a chance against my master! Why you bother with that stupid boy I can't imagine ó when you could be mine.

JILL: I could be sick!

FLESHCREEP: Still playing óhard to getó, eh? Oh Jill ó Jill ó where have you been all of my life?

JILL: I wasn't born for most of it.

FLESHCREEP: You'd better watch your lip, young lady ó or I'dl get the giant to deal with you.

1st MAN: You leave her alone!

2nd MAN: Don't you dare touch her!

**The MEN try to grab FLESHCREEP who throws them off.**

FLESHCREEP: Oh, I'm shaking in my shoes, you pathetic, little pipsqueaks! If you so much as try to touch my beautiful body again, Giant Blunderbore will get you!

**FX2: THUNDER.  
The VILLAGERS cower.**

GIANT:[V/O] Fee...Fi...Fo...Fum!!  
What Fleshcreep says...will be done!!

FLESHCREEP: Exactly! [To The VILLAGERS] You're not so brave now, are you?

JILL: Why don't you just leave us alone? We were enjoying ourselves before you appeared!

FLESHCREEP: Oh, what a shame - my heart bleeds!

JILL: I didn't think you had a heart!

FLESHCREEP: Oh, you're a very brave girl, Jill - but a very foolish one; you'll live to regret those words! I have a very romantic nature - as you will find out, I promise you! Hahahaha!

**MUSIC CUE 2a: FLESHCREEP'S EXIT (INSTRUMENTAL)  
FLESHCREEP exits.**

1st WOMAN: Are you alright, Jill?

JILL: I think so...what a monster! He makes Simon Cowell look like one of the Tweenies! Does anyone know where Jack is? Maybe Dame Trot will know. Come on girls, let's go and find her.

**JILL and the FEMALE VILLAGERS exit as....**

**MUSIC CUE 3 – DAME TROT AND MALE CHORUS**  
**DAME TROT enters.**

DAME TROT: Thank you dears. See you later.

**The MALE VILLAGERS exit.**

Hello, dears! I'm Dottie! You cheeky things! I don't mean I'm daft - Dottie's my name...Dottie Trot! The Merry Widow of Merrydale! Now, when I say "widow", I am referring to my late husband...and when I say 'late husband', I mean late! Twenty years ago I was cooking dinner and sent him out to get a cauliflower...and he never came back! It was terrible! Terrible!! I had to open a tin of peas! But since then I've been lucky, I bought a little calf, called Daisy - and she became a Wonder-Cow! Since then, me and my sons, Jack and Billy, have become the "Merrydale Milk Company". Our motto is "Dottie Always Delivers!" We're not exactly rich - I mean we do owe the King seven year's rent - but we get by! Now, have any of you seen my son, Jack? He's always off having adventures and never doing any work, and I need him to help me in the dairy. Will you shout for him? After three.  
Oneí twoí threeí Jack!

**JACK enters.**

Ah, Jack! There you are. Now, have you tidied the dairy?

JACK: Yes mum.

DAME TROT: Good, because if there's one thing that drives Trotty dotty, it's a dirty dairy. And I hope you've finished the milk round?

JACK: I haven't quite finished it yet, Mum.

DAME TROT: Why not?

JACK: Because I haven't quite started it yet.

DAME TROT: How are we ever going to make ends meet if you don't pull your weight?

JACK: Sorry, Mum - I didn't think.

DAME TROT: That's half your trouble - you never do think, do you? No brains at all!

JACK: It must run in the family!

DAME TROT: Don't be cheeky! **[Smacks him]** And where's our Daisy?

JACK: I thought she was with you.

DAME TROT: I haven't seen her all morning; I hope she hasn't been cownapped!

JACK: [To The AUDIENCE] Have any of you seen Daisy?

DAME TROT: You can't miss her, you know; she's so beautiful...

JACK: She's got soft, velvet skin, a pair of big brown eyes...I know, let's call her!

**JACK encourages The AUDIENCE to call "Daisy!". DAISY's head appears from behind a flat and then disappears again.**

DAME TROT: Oh, look - she's shy!

JACK: And a little bit deaf - let's call her again, even louder!

ALL: Daisy! Daisy!!

**DAISY enters.**

JACK: There she is!

DAME TROT: I told you she was lovely, didn't I? Look, [Referring to her ears, udder and tail] she's got two sticker-uppers, four hanger-downers and a swisher! I'm so glad you're safe, dear.

**FX3: THUNDER.**

GIANT:[V/O] Fee...Fi...Fo...Fum!!

DAME TROT: Oh, it's him again!!

JACK: Giant Blunderbore!!

**DAISY shakes: DAME TROT and JACK comfort her.**

GIANT:[V/O] I smell the blood of an Englishman!  
Be he live or be he dead  
I'll grind his bones to make my bread!

DAME TROT: I don't like that giant! He makes my Daisy go all unnecessary!

JACK: Don't you worry, Mum - one day I'm going to find a way of getting rid of that giant.

DAME TROT: Oh yes? You and whose army?!

JACK: My friends here will all help me - [To The AUDIENCE] - Won't you?... Won't you?

DAME TROT: There's certainly enough of 'em! I suppose if you all stood on each others' shoulders you might just reach the castle in the clouds!

JACK: Just you wait and see, the boys and girls and I are going to deal with that giant, aren't we?

DAME TROT: I'd like to believe you, son - I really would, but I think you're getting worse than your brother Billy. Which reminds me ó I wonder if he's done his chores yet.

JACK: What chores?

DAME TROT: Oh, a double gin, thanks very much! Let's go and find him. Billy. Billy.

**TROT AND JACK exit into the cottage as...**

**MUSIC CUE 3a: BILLY'S ENTRANCE (INSTRUMENTAL)**

**SILLY BILLY enters carrying a bag full of sweets.**

BILLY: Hiya kids. My name's Billy. Billy Trot. They all call me silly Billy, but I'm not silly really. In fact, I'm quite clever. I help my mum out in the dairy. Have you met my mum yet? She's great. Me and my brother, Jack have looked after her ever since our dad left. Do you know, she's been desperate for a man ever since. I came home after finishing the milk round the other day to find the postman banging on the door of our cottage as hard as he could. Eventually mum let him out! Hey look, I haven't got many friends! [aah]í it's sadder than that! [aaah]...so will you all be my friends? Will you? Tell you what, every time I come on, I'll shout ðhiya kidsö, and I want you to shout ðhiya Billyö. Will you do that? Let's have a little practise. Hiya kids. That's great ó now you're all my friends. And because you're all my friends, you can share my sweets. Who'd like some sweets? I can't hear you ó I said who'd like some sweets?

**BILLY throws sweets into The Audience**

**Enter TROT and JACK.**

DAME TROT: Billy, there you are. Have you finished all your chores?

BILLY: Yes mum.

DAME TROT: Good, because we need cheering up. That horrible Fleshcreep is after our Jack's Jill and that dreadful giant is pestering us for more money and we're stoney broke.

BILLY: Don't worry mum. Someone will sort the giant out one day. Like our Jack. Look mum, you ought to be proud of him. There's more to him than meets the eye.

TROT: Just like his father.

JACK: But what am I going to do about Fleshcreep?

BILLY: Well, you go and show him what it takes.

DAME TROT: Just like his father.

JACK: Yea, you're right Billy. And as for that giant, I'll go and show him I'm a bigger man than him anyway.

BILLY/TROT: Not a bit like his father!

DAME TROT: Jack, we have to stick together. We are a family ó the Trots.

BILLY: Yes, and the whole world runs with you when you've got the Trots!

JACK: But there's just the three of us. How are we supposed to beat the giant?

BILLY: Just the three of us? **[To audience]** But what about all my friends out there?

DAME TROT: But they're not our family.

BILLY: Yes they are. Aren't you?

**The VILLAGERS and CHILDREN enter.**

**MUSIC CUE 4: JACK, BILLY, DAME, CHILDREN & CHORUS**  
**At the end of song, JILL enters.**

JILL: Jack!

JACK: Jill!!

**"Birdcall" as JACK shuts his eyes, holds out his arms and prepares for a kiss...JILL walks straight past him.**

JILL: There's no time for any of that! King Maurice is on his way here!

DAME TROT: A Royal Visit, eh?

JILL: Hardly! He's got Grabbit the bailiff with him. They're collecting the rent.

DAME TROT: The rent? Oh dear. I have to confess, I've got a little behind.

JACK: Not from where I'm standing.

DAME TROT: Just watch it! I haven't paid the rent for seven years. What are we going to do?

JILL: Don't worry, Dame Trot ó we'll think of something.

**DAME TROT exits into the cottage, pushing DAISY in front, as GRABBIT enters.**

GRABBIT: Now, make way! Make way for his majesty - King Maurice of Merrydale!

**Music Cue 4a: FANFARE (INSTRUMENTAL)**

**Enter KING MAURICE.**

- KING: Greetings, objects!...I mean, subjects!
- VILLAGERS: **[Bowing and curtsying]** Good day, your majesty.
- KING: Now, Grabbit, we're here to collect the rent - who's next on the list?
- GRABBIT: **[Consults rent-book]** Dame Trot, your majesty - she hasn't paid her rent for years!
- KING: Well she'll have to pay up now - these are desperate times! **[To JACK and BILLY who stand together to block his way]** Out of the way, boys; I need to speak to Dame Trot!
- JACK & BILLY: That's our mother, your majesty.
- KING: Where?
- JACK & BILLY: Dame Trot is our mother!
- KING: Ah! Then you must be brothers? **(He is unconvinced)** Ermí I can see the similarities.
- JACK: I got the legs and the good looks. What did you get?
- BILLY: I got that little something extra!
- KING: Are you from good stock?
- BILLY: No, our father was a greengrocer, we're from vegetable stock.
- KING: Well, where is Dame Trot? I want my money!
- JACK: Couldn't you wait for a few days?
- KING: I've waited long enough! It's not my fault, boys; I don't even get to keep the rent money - I have to give it all to that awful Blunderbore.
- FX4: THUNDER.**  
**The VILLAGERS and CHILDREN exit in fear.**
- GIANT:[V/O] Fee...Fi...Fo...Fum!!
- KING: ...Him!!
- JACK: Don't worry about him, your majesty; we're not scared of him - are we, boys and girls?...
- GRABBIT: Oh, His Majesty isn't scared of the Giant.

KING: Of course not!

GIANT:[V/O] I have the power to make you glum!!

KING: Ooh!!!

GRABBIT: He's absolutely terrified!!

JILL: Your majesty, why does the giant want Dame Trot's rent money. I thought he was ever so rich already?

KING: He is. He's loaded. Blunderbore has stolen my entire fortune. But now my coffers are empty - The Royal Mint has a hole in it - and he's still demanding more gold! If Dame Trot can't pay her rent, I'll have to find a tenant who can! Grabbit, knock on the door!

GRABBIT: Yes, sire.

**GRABBIT knocks on the door.**

GRABBIT: Dottie Trot!

DAME TROT: **[Opens door]** What do you want?

GRABBIT: What have you got?

DAME TROT: Flu!! **[Shuts door]**.

SILLY BILLY: A woman of very few words, my mother.

**GRABBIT knocks on the door.**

DAME TROT: Sorry, this one's engaged.

GRABBIT: Rent!

DAME TROT: **[Opens door]** Spent! **[Shuts door]**.

JACK: He'll never win, you know.

KING: Let me try...**[Knocks]**...Come out of there at once!

**DAME TROT opens door.**

DAME TROT: I'm out - and the door's locked! **[Shuts door]**.

JACK: There's no answer to that...

**GRABBIT goes to the door -and sings...**

GRABBIT: We know you're in there - and you've got to pay up!

DAME TROT: **[Sings]** I know you're out there - and I wish you'd shut up!!

KING: Come out at once and give me my money!!

**DAME TROT opens door and comes out.**

DAME TROT: I can't! It's impossible! I'm broke, stony, boracic...totally potless!!

KING: I'm sorry - but if you can't pay, you'll have to go!

JACK: You can't do that!

KING: } Oh, yes I can!

GRABBIT: } Oh, yes he can!

JACK: }

JILL: } Oh no, you can't!...

BILLY: }

DAME TROT: }

**This is repeated 3 times with JACK and JILL encouraging The AUDIENCE to join them.**

KING: There's no need to shout!

GRABBIT: She does seem to have public opinion on her side, sire.

KING: And I've got the giant on my back!

DAME TROT: Look, your majesty - we've known each other a long time...

KING: Indeed we have.

DAME TROT: So, don't get all thingy, Kingy! All I'm asking for is a little time; time to pay, - we'll get the money somehow! Please...?

KING: Well...

DAME TROT: **[Smiling coyly]** Pretty please...?

KING: You always did know how to get round me!

DAME TROT: And you always knew how to get round me...

GRABBIT: Yes ó and it's a very long journey.

DAME TROT: **[To GRABBIT]** Watch it! Oh thankyou, your majesticals! Thankyou!!  
**[Vamps him]** If ever there's anything I can do for you...

KING: Well, since you mention it, there is something you can do for me. I need some help in the Royal Dairy, so you and Billy can come and work for me.

DAME TROT: } That would be great, your highness!  
BILLY: } Yes thanks, your hairyness.

KING: [To DAME TROT] Then the money I pay you, you can give back to me in lieu of the rent!

DAME TROT: Who do you think you are, Gordon Brown?

KING: I'dl expect you at the dairy tomorrow morning - nine o'clock, sharp!

DAME TROT: We'll be there, King Maurice! Come on Billy. If we're working in the dairy tomorrow, we'd better get our beauty sleep.

BILLY: You'd better have a long lie-in!

DAME TROT: Cheek!

**DAME TROT and BILLY exit into the cottage**

GRABBIT: I just hope they'dl be able to cope with all the new machinery - it is very complicated, your majesty.

KING: Well, you understand it - and you're stupid!

GRABBIT: Oh, no I'm not!

KING: }  
JACK: } Oh, yes you are!  
JILL: }

GRABBIT: Oh, no I'm not!

KING: }  
JACK: } Oh, yes you are!  
JILL: }

GRABBIT: Oh, no I'm not!

KING: }  
JACK: } Oh, yes you are!  
JILL: }

GRABBIT: I'll have you know I've got a CSEG?...An SCEG?...An ESGC...? An O-Level!

KING: I don't think an exam in "Embroidery" counts, Grabbit! Now lets get back to the palace.

GRABBIT: Make way for his majesty! Make way!

KING: Oh, get a move on!

**The KING and GRABBIT exit.**

JILL: Do you think you'dl ever get rid of the Giant, Jack?

JACK: Course I will! And once I've done that we can start making plans for the wedding.

JILL: What wedding?

JACK: Well, you do want to marry me, don't you?

JILL: I'll think about it...

**The VILLAGERS enter.**

**MUSIC CUE 5 – JACK, JILL AND CHORUS**

**At the end of the song: Blackout. Cloth/Tabs in: Lights up revealing...**

## SCENE TWO

### A LANE NEAR THE VILLAGE

**MUSIC CUE 5a: PLAY-ON (INSTRUMENTAL)**

**Enter DAME TROT.**

DAME TROT: Hello, dears! How nice to see you! It's such a lovely morning I thought I'd have a little stroll...I'm so glad that we've finally got a job, it'll be lovely to have some money - [**Encourages The AUDIENCE to sympathise with her**] - 'cos...we're ever so poor...[**Aah**]...we're poorer than that!...[**Aah**]...well we are a single parent family, you know...[**Aah**]...I just hope we'dl be happy in the Royal Dairy, they say it's been oh-tomatoed - you know, it's got all sorts of new gadgets in. Goodness knows why - all you really need is a bucket...[**Takes one from the wings**]...a stool...[**Takes one from the wings**]...and a walking milk machine...

**DAISY enters.**

What a cow - knows all her cues!

Now we put the bucket under the sump...[**Puts bucket under DAISY's udder**]...and the stool at the tradesman's entrance...[**Puts stool at DAISY's tail end**]...and sit down...

**As DAME TROT sits, DAISY moves away from her.**

You bad girl!

**DAISY "moos".**

Oh well, we'll just move the bucket, move the stool and sit down...

**DAISY moves away again.**

Daisy! Stop being naughty! Now promise me you won't move away again...

**DAISY "moos" agreement.**

That's better - so, we move the bucket, move the stool and sit down...

**As DAME TROT goes to sit down DAISY kicks the stool over.**

Ow!! What a cantankerous cow you are! Behave!! Now...

**As DAME TROT sits down DAISY turns to face her.**

Don't be daft, Daisy - turn round...

**DAISY turns back.**

Now...

**As DAME TROT sits down DAISY turns to face her.**

Will you stop that! Turn round...

**DAISY turns back.**

Now...

**As DAISY tries to turn DAME TROT grabs her tail.**

Gotcha!

**DAISY spins at such speed DAME TROT is thrown against the proscenium arch.**

[Holding her nose] Ooh! Me hooter! I didn't fide that very fuddy, Daisy! Now, prepare yourself...

**DAISY sits on the stool.**

Get off - that's my place!

**DAME TROT sits on the stool: DAISY sits on her lap.**

Just stand there, will you!! Now...I sit down and start to milk....

**As soon as DAME TROT touches DAISY's udder she "concertinas".**

What's the matter with you today?

**DAISY "moos" at length.**

Well why didn't you remind me?!...I forgot to warm my hands...just another problem!...**[Rubs her hands together]**...Now...

**As soon as DAME TROT touches DAISY she goes into the splits position.**

I give up!!

**JACK enters.**

JACK: Hello mum. Need some help?

DAME TROT: Please dear. Daisy's being dreadfully difficult - she won't let me milk her!

JACK: You should know Daisy's secrets by now, Mum: all you have to do isí pat her on the head, tickle her under the tum, and pump her by the tail.

DAME TROT: Pardon?

JACK: **[Demonstrates]** Pat her on the head, tickle her under the tum, and pump her by the tail...

**JACK does this: DAISY deposits a bottle of milk.**

There's a clever cow! Gold top, as well...!

DAME TROT: Let me try...**[Demonstrates]**...Pat her on the head, tickle her under the tum, and pump her by the tail...

**DAISY deposits a carton of milk.**

In a box, too...how modern! But what about cream?

JACK: You just adjust the ears...

**JACK twists DAISY's ears...DAISY starts to shake.**

Then, pat her on the head, tickle her under the tum, and pump her by the tail...

**DAISY deposits a tub of cream.**

Who's a clever girl, then...?

DAME TROT: A - mazing! Let me have a go...now, I pat her on the head, tickle her under the tum, and pump her by the tail...

**DAISY deposits a can of Guinness.**

Oh, Daisy - you are a clever girl! A Guinness! That's one for Mummy!

JACK: Bye everyone. See you later.

**DAME TROT, JACK and DAISY exit.**

**MUSIC CUE 5b: FLESHCREEP ENTRANCE (INSTRUMENTAL)**

**Flash: Enter FLESHCREEP.**

FLESHCREEP: Oh dear, I've made some little ones cry  
I just can't help it - I'm that kind of guy!!  
So, Billy and Trottie are bound for the Dairy?  
Those demented dimwits had best be wary,  
The machines in that place are of new invention  
Way beyond their limited comprehension  
If they think this job will make lots of cash  
Then I'm afraid their hopes I'll dash  
For Billy and Trottie are such stupid jerks  
I'll soon throw a spanner in their works.  
I need no reason to vent my spleen -  
I just enjoy being vicious and mean!  
You can jeer and whistle, boo me all day -  
The Powers of Darkness will always hold sway!

**MUSIC CUE 5c: FLESHCREEP'S EXIT (INSTRUMENTAL)**

**FLESHCREEP exits: Blackout. Cloth/Tabs out: Lights up revealing...**

### SCENE THREE

#### THE ROYAL DAIRY

**MUSIC CUE 6 – DAISY AND MILKMAIDS**

**At the end of the song, The KING enters.**

KING: Good morrow, merry milkmaids.

MILKMAIDS: [Curtseying & bowing] Good morning, your majesty.

KING: What is that animal doing in here? It's very unhygienic having a cow in a dairy!

**DAISY "moos" crossly.**

KING: Take Daisy back to her field will you, girls?

MILKMAIDS: [Curtseying & bowing] Yes, King Maurice.

**DAISY and The MILKMAIDS exit.**

**Enter BILLY and DAME TROT**

BILLY: Hiya kids.

KING: Ah, here you are! Now listen up, you two! This dairy is modernised and mechanised; and the milk is homogenised and sterilised.

**SILLY BILLY waves a milk bottle in front of the KING's face.**

KING: What that?

BILLY: That's past-your-eyes!

KING: Shut up, Billy!

BILLY: Sorry, your majesty.

KING: Now, as you can see, this dairy produces many types of cheeses...and what do you think is the biggest cheese around here?

DAME TROT: You are your majesty.

KING: Is that because I'm full-bodied with a fine skin?

BILLY: No, it's because you've got blue veins and you pong!

KING: Shut up, Billy!

BILLY: Sorry, your majesty.

KING: Now, listen carefully and I will explain how everything works...Now this is the egg-chute. A very profitable line, you know - eggs are going up.

DAME TROT: That'll surprise a few chickens!

KING: Now, your job is packaging.

DAME TROT: Is it difficult?

KING: Not if you follow these simple instructions. The eggs go in the boxí

TROT/BILLY The eggs go in the boxí

KING: The chicken goes in the bag...

TROT/BILLY: The chicken goes in the bag...

KING: And the cream goes in the tub...

TROT/BILLY: The cream goes in the tub...

KING: Are you sure you've got that?

TROT/BILLY: Yes, your maj...(FAST), the eggs go in the box, the chicken goes in the bag, and the cream goes in the tub.

**As they repeat this it almost becomes a song.**

KING: Enough! Enough!! Now, stop it...stop it! So as you can see - the secret is in the wrapping? Do you two know how to wrap?

DAME TROT: Of course we know how to rap...

BILLY Hit it.

**MUSIC CUE 7 – DAME TROT AND BILLY'S RAP**

DAME TROT: Jack is in love with a girl called Jill  
Each time he sees her he gets a thrill  
He goes all shivery in his tummy  
It worries me cos I'm his Mummy!

BILLY: Although we sometimes disagree  
We are best mates, my bro and me  
And I really love my poor old Mum  
With her bright red hair and her big fat

KING: **[Puts his hand over BILLY's mouth]** Billy! Now this system enables you to work at twice the normal speed, thus earning you lots of money!

TROT/BILLY: Great!

KING: So that you can pay me lots of rent!

TROT/BILLY: Not so great!

KING: It's all very simple; in fact, this system could be worked by an idiot - as I will now demonstrate...

BILLY: You said it!

**The KING demonstrates the system at speed.**

KING: Now, I'll show you...first the eggs go in the box...then the box goes in the crate...the chicken goes in the bag...and the bag goes in the crate...the cream goes in the tub...and the tub goes in the crate...

BILLY: Seems easy enough to me.

KING: I'm glad you think so, Billy. Now I'll leave you and your mother to get on with it - though I do have trepidations...

BILLY: Is that why you're walking funny. You ought to see your Doctor.

KING: Shut up, Billy.

**The KING exits.**

DAME TROT: Right, Billy - let's get going!

**The first time, DAME TROT and BILLY perform the sequence perfectly.**

DAME TROT: The eggs go in the box.

BILLY: The eggs go in the box.

BOTH: And the box goes in the crate.

DAME TROT: The chicken goes in the bag.

BILLY: The chicken goes in the bag.

BOTH: And the bag goes in the crate.

DAME TROT: The cream goes in the tub.

BILLY: The cream goes in the tub.

BOTH: And the tub goes in the crate.

BILLY; Easy-peasy! **[Starts to repeat the sequence]**...The eggs go in the box...

**Two real eggs fall out of the chute, BILLY misses them; they fall onto the floor: BILLY slips on the resultant mess.**

DAME TROT: I don't think the eggs are supposed to be scrambled first, Billy.

BILLY: No problem...**[Scoops up egg and pours it into the box]**...and the box goes in the crate...**[Puts box in crate]**...Then, the chicken goes in the bag...

**There is no bottom to the bag - the chicken falls through it.**  
**MUSIC CUE 7a : MATCH OF THE DAY (INSTRUMENTAL)**  
**They play football with the chicken. BILLY tackles TROT.**

DAME TROT: Foul!! **[Points to the chicken]** Fowl!

**BILLY puts the chicken in the crate.**

BILLY: Now the cream goes in the tub...the cream goes in the tub...I think it's blocked.

DAME TROT: Well, look and see...

**BILLY looks up the spout and gets cream in his face.**

BILLY: Aargh!

DAME TROT: Can you see the tower, Billy?

BILLY: What tower?

DAME TROT: Well...you just got an eyeful!...An Eiffel!

**BILLY scrapes the cream from his face into a tub and puts it in the crate.**

BILLY: And the tub goes in the crate.

DAME TROT: Hey Billy, we're going to have to work much faster if we're going to earn any money.

BILLY: Ok mum. Right ó the eggs go in the box.

**Lots of eggs come down the chute. BILLY breaks most of them.**

DAME TROT: The chicken goes in the bag...the chicken goes in the bag?...Where's the chicken?

**FX5: CHICKEN SQUAWKING  
DAME TROT looks up.**

DAME TROT: Ah, there it is...

**BILLY produces a gun and fires: A chicken is thrown on from the wings which TROT catches in a bag.**

The chicken goes in the bag!!...And the bag goes in the crate!! Now the cream goes in the tub...the cream goes in the tub. I think it's blocked again, Billy.

**BILLY carefully holds the tub under the funnel at arms length, but the cream comes down fast, spraying out of the tub and over BILLY.**

DAME TROT: And the tub goes in the crate. (**She scrapes the cream off BILLY's face into the tub**) We'll never get finished at this rate. Can we speed the machine up a bit?

**BILLY adjusts the lever.  
FX 6: MACHINERY GRINDING**

**Everything – eggs, chickens, cream - starts to pour out of the machine at the same time**

BILLY: What's happening? It's gone berserk!

DAME TROT: Stop the machine! You nincompoop! It's a disaster! Now we'd never get paid. And it's all your fault!

**DAME TROT picks up a plate of cream.**

BILLY: It's not my fault!

**BILLY picks up a plate of cream. DAME TROT and BILLY circle each other.**

DAME TROT: It is your fault!

BILLY: It's not my fault!

DAME TROT: And I'm going to teach you a lesson!

**As BILLY and DAME TROT prepare to "splat" each other...KING MAURICE enters between them.**

KING: Everything alright, Dame Trot?

BOTH: **(To audience)** Shall we?

AUDIENCE: Yes!!!

BOTH: **(To audience)** Shall we?

AUDIENCE: Yes!!!

**DAME TROT and BILLY plant the two plates of cream in KING MAURICE's face.**

**MUSIC CUE 7b: PLAYOUT (INSTRUMENTAL)**

**Blackout. Cloth/Tabs in: Lights up revealing...**

#### **SCENE FOUR**

#### **A ROOM IN THE PALACE**

**MUSIC CUE 7c: FLESHCREEP ENTRANCE (INSTRUMENTAL)**

**Flash: FLESHCREEP enters.**

FLESHCREEP: Well, what a disaster! I must confess  
It left the Dairy in such a mess  
That the King flew into one of his rages  
So your friends, the Trots...won't be paid any wages!  
And now I'll put the squeeze on the King  
That moronic monarch will do anything!  
When he hears the voice of the giant, my master,

He'll give up his money so very much faster

**Enter The KING.**

FLESHCREEP: And here he comes now - the cowardly chump!!*fi* Aha!...

**The KING has an apoplexy.**

KING: Ah!!!!

FLESHCREEP: I'm sorry - did I make you jump?

KING: Ah, Fleshcreep - old chap, how nice to see you...you're looking well; I hope everything's fine up in the Castle in the Clouds?

FLESHCREEP: Cut the courtesy, chubby-chops! Just give me the cash!

KING: I'm sorry?

FLESHCREEP: You know very well it's tribute time, and Giant Blunderbore wants his money!

KING: Yes, of course; I've got it here...**[Hands him coins]**.

FLESHCREEP: What's this? Two gold pieces?! Are you trying to wind me up?

KING: No...**[Aside]**...But if I were, I know where I'd like to stick the key!

FLESHCREEP: What did you say?!

KING: I said, "It's no use picking on me!" It's all the money I have, I'm afraid.

FLESHCREEP: Oh...you're a sort of "devalued sovereign", are you? I think you'd better go and collect some more rents, don't you?

KING: I've done that already - everyone's paid in full!

FLESHCREEP: Not Trot!

KING: What?

FLESHCREEP: Dot Trot - owes a lot!

KING: I gave her a job in my dairy, to earn some money.

FLESHCREEP: Did she do a good job?

KING: Indeed she did - she almost demolished the place! But I'm sure Dame Trot'll pay when she can, she's a very honest woman, you know.

FLESHCREEP: Stop burbling on, you rambling Royal  
My temper's coming to the boil!

You cheat my master of his gold...?!  
His rage will make your blood run cold!!

**FX7: THUNDER.**

GIANT:[V/O] Fee...Fi...Fo...Fum!!

I'll crush that King beneath my thumb!!

KING: Ooooooooooh!

GIANT [V/O] Unless you get more gold for me  
I'll have you tomorrow, for my tea!

KING: Ooooooooooh!!

FLESHCREEP: [To The AUDIENCE] Just look at him tremble, shake and quiver!  
[To The KING] The Giant'll eat your heart, your lungs, your liver!!

KING: Ooooooooooh!!!

FLESHCREEP: So I think you'd better get Dame Trot to settle her debts, don't you?

KING: B-b-but she hasn't got any money!

FLESHCREEP: Then she'll have to sell something, won't she?

KING: Like what?

FLESHCREEP: Like her prize possession - Daisy the Cow!

KING: I don't think she'll do that.

FLESHCREEP: She'd better - or you'll find yourself in a roasting tin in Blunderbore's  
oven...with an apple in your big, fat mouth!

**MUSIC CUE 7d: FLESHCREEP'S EXIT (INSTRUMENTAL)  
FLESHCREEP exits.**

KING: Oh, dear! What am I to do?

**Enter JACK and DAME TROT.**

JACK: Your majesty, my mother has something to say to you. Haven't you  
mum?

DAME TROT: Have I? Oh yes, your hugeness. I've come to the palace to hapologise for  
the slight haccident Billy and I had in your Hairy...I mean, Dairy.

KING: A "slight accident"? You practically wrecked the place! But never mind  
about that - just give me the money you owe me!

JACK: You said we had "time to pay".

KING: That was before I met Fleshcreep! He scares the pants off me!

DAME TROT: That's not a pretty thought! Look, I keep telling you - we haven't got any money!

KING: Then you'll have to sell something!

JACK: But we haven't got anything to sell!

KING: Oh, yes you have...Daisy!

DAME: I couldn't do that! I've had her since she was a cowslip! She's like one of the family...

JACK: Can't you see the likeness?

DAME: Don't be so cheeky!

JACK: You can't make Mum sell Daisy - she's her best friend!

**FX8: THUNDER.**

GIANT:[V/O] Fee...Fi...Fo...Fum!!  
A nice fat King inside my tum!!

KING: Listen to that! If I don't give Blunderbore more gold - he's going to eat me! I'll really be in the soup!!

JACK: Well, don't get in a "stew" about it!

DAME TROT: You'll probably be a "casseroyal"!

KING: I'm not bothered about the way I'm going to be cooked!! I don't want to be eaten at all!!! I'm sorry, but I've no option - sell Daisy and bring me my rent!

**The KING exits as DAISY enters.**

JACK: What are we going to do, Mum?

DAME TROT: I don't know, son...but you can't blame His Majesty for not wanting to be a boiled royal! I'm afraid I think...the King's right. We'll have to...[Whispers and spells out the words]...s-e-l-l-D-a-i-s-y!

JACK: [Works it out...loudly] Sell Daisy!!!

**DAISY "moos" accusingly.**

DAME TROT: Well done, son - I was trying to break it to her gently! You do understand; don't you, Daisy? I don't want to sell you - but we can't let

Blunderbore eat the King, I mean, no-one wants their monarchs' munched, do they?

**DAISY "moos" sorrowfully.**

Don't look at me like that, Daisy, I can't bear it! Go home and fetch her collar and lead, Jack, then you must take her to the market - and sell her.

JACK: But it's a long way to the market, and it's past noon already.

DAME TROT: Don't argue, just do as I say, and leave me to say a quiet "goodbye".

JACK: Yes, Mum.

**JACK exits: DAISY "moos".**

DAME TROT: I know, dear - I know! It breaks my heart to see you go, but there's no choice.

**MUSIC CUE 7e: SPREAD A LITTLE HAPPINESS (INST)  
Blackout: Cloth/Tabs in. Lights up revealing...**

## SCENE FIVE

### ON THE WAY TO MARKET

**Enter JACK and DAISY.**

JACK: Come on, Daisy - I don't want to sell you anymore than Mum does; but if we don't give the King his money the Giant's going to eat him!

**DAISY "moos" and shakes.**

Exactly! But you mustn't worry, when we get to market I'm going to find a really nice person; someone who'll be kind to you, and look after you, just like Mum did.

**DAISY "moos" and shakes her head.**

Well, I'll do the best I can.

**Behind JACK's back, FLESHCREEP enters: He is disguised as "GRIZELDA", a GYPSY-WOMAN.**

Come on, old girl.

**JACK starts to lead DAISY off.**

GRIZELDA: Young man!!!

JACK: Ah! Who are you? Mystic Meg?

GRIZELDA: I am Grizelda - Grizelda the Gypsy!

JACK: A gypsy? What do you do?

GRIZELDA: I tell fortunes, young man: cross my palm with silver and I'll tell you yours - and that of your friend, as well.

JACK: I'm sorry, ma'am - but I am afraid I haven't got any money.

GRIZELDA: What a shame!

JACK: And poor Daisy's future is known all too well - I'm taking her off to the market - to sell.

GRIZELDA: Such a lovely animal! Up for sale?

**As GRIZELDA goes to touch DAISY she shies away.**

JACK: What's the matter, Daisy, you've gone quite pale?

GRIZELDA: She's so gorgeous, I'll buy her - whatever the price!  
I'll give her a good home, 'cos I'm ever so nice!  
I've got lots of pets - a dog, cat and bunny;  
So sell me your cow - I'll pay lots of money!

**DAISY "moos" and shakes her head.**

JACK: You have to be gentle with Daisy - she's really quite old!

GRIZELDA: I will be! And I will pay...one bag of gold!

**GRIZELDA produces a bag of gold.**

JACK: You'll give me a whole bag of gold for our Daisy?!

GRIZELDA: Yes! [Takes out a coin] See how it glitters!

**JACK takes the bag of gold from GRIZELDA and examines the coins: as he does so GRIZELDA cuddles, then surreptitiously kicks DAISY, who "moos" in pain.**

JACK: What should I do boys and girls? Should I let the Gypsy take Daisy? Should I? But for a whole bag of gold, I've got to. I'm sorry Daisy, but it really is for the best. Alright Grizelda you can have her.

GRIZELDA: A thousand thanks. She'll be fine ó (**aside**) once she's off the bone.

JACK: Goodbye, Daisy ó I'd miss you too!

**JACK hugs DAISY and exits: FLESHCREEP takes off his wig and reveals his identity.**

FLESHCREEP: Now Daisy is mine, you all may depend  
That this stupid cow will meet her end  
In a sesame bun for the Giant's dinner!  
Yes!! It's Fleshcreep's "Daisyburger"! What a winner!!  
And you children! You're in for a nasty surprise  
For he'll gobble you up - like a bag of French Fries!!  
Don't you just love me?  
Oh yes you do!...[Repeats as necessary]

**MUSIC CUE 7e: FAIRY'S ENTRANCE (INSTRUMENTAL)  
Flash: Enter FAIRY MOONBEAM.**

FAIRY: Oh, do be quiet, Fleshcreep! Give it a rest!!  
All that ranting and raging ó you're such a pest.

FLESHCREEP: Don't meddle with me - you foolish Fay!!

FAIRY: We don't want you here: so, please - go away!

FLESHCREEP: Why should I care what you think, Moonbeam?

FAIRY: Because I'm not on my own - I've got a team!  
Of girls and boys who aren't scared of you!  
If you don't believe me, listen to them boo!

FLESHCREEP: What - that load of wimps? They can scream all day!  
I've still got Daisy - whatever you say!  
Your Jack may think he's got gold in his hand -  
But I have great powers at my command!  
I'm going to change that bag, by magic means,  
From a bag of gold - into a bag of beans!!

**MUSIC CUE 7f: FLESHCREEP'S EXIT (INSTRUMENTAL)  
FLESHCREEP exits, dragging a tearful DAISY after him.**

FAIRY: I'm so sorry that I couldn't save Daisy -  
But please don't think I was being lazy

For although my powers are both great and good  
I can't alter Fate - though I wish I could!  
All I can do ó (for this rhyme I beg your pardon) -  
Is to take you off now...into Dame Trot's Garden!

**MUSIC CUE 7g: FAIRY'S EXIT (INSTRUMENTAL)  
FAIRY MOONBEAM exits: Blackout. Lights up revealing...**

**SCENE SIX**

**THE GARDEN OF DAME TROT'S COTTAGE**

**Evening: Enter DAME TROT, sweeping with a broom.**

DAME TROT: **[Sings to "Argentina"]** Don't cry for me - I'm a cleaner! Ooh! It's the boys and girls! I'm surprised you recognised me in this new outfit - it's called a leisure suit, 'cos the less-er see of it the better! I'd got so depressed, thinking about dear, old Daisy I thought I'd try a fresh frock; I thought it might cheer me up - but it didn't work -I'm still sad **[Aah!]**...I'm sadder than that!! **[Aah!]** I've had to sell my best friend! My Daisy's gone! I don't know if I can bear to carry on!...**[Sobs]**

**Enter JILL.**

JILL: Dame Trot...?

DAME TROT: **[Brightly]** Oh, hello dear, how are you?

JILL: Fine, thankyou. Has Jack come back yet?

DAME TROT: Not yet, Jill, I'm afraid.

JILL: I hope he's alright; he's been gone for ages and it's getting quite late.

DAME TROT: Don't you worry about him, my Jack's a big boy now - he's not scared of the dark! Why don't you come inside - I'll make us both a nice cup of cocoa?

JILL: I'd better not - I'll have to go home soon.

DAME TROT: Never mind - when Jack gets back I'll send him round to see you.

JILL: Thanks, Dame Trot - you're a gem! **[Hugs her]**

DAME TROT: I know! Well, I remember what it's like to be a young girl, in love for the very first time!

JILL: Really? You must have a very good memory!

DAME TROT: And I thought she was such a nice girl!

**DAME TROT exits into her cottage.**

JILL: I hope Dottie's right; I know Jack can look after himself, but I'd hate anything bad to happen to him...

**MUSIC CUE 8 – JILL'S SOLO**

**AT the end of the song, FLESHCREEP enters carrying a large butterfly net and a big jar containing moths.**

FLESHCREEP: How pretty you look in the moonlight, my dear.

JILL: Fleshcreep! What are you doing here?

FLESHCREEP: I'm out on a little nature ramble.

JILL: A nature ramble?! But it's getting dark?

FLESHCREEP: That's the best time for me - I collect moths, you see...**[Holds up jar]**.

JILL: Poor things. Knowing you, I expect you take them home and pull their wings off!

FLESHCREEP: No, no! You misjudge me, my dear: I simply take them home to study them - then I let them go. They're so beautiful, look...**[Hands the jar to JILL]**...Giant Blunderbore likes collecting wild creatures too -  
**FLESHCREEP "nets" JILL who screams.**

And they don't come much wilder than you, do they Missy? Haha!  
 Hasn't this been a wonderful day?  
 It proves that "Blunderbore Rules - OK"!

**FLESHCREEP exits with a struggling JILL: Enter The KING.**

KING: Oh dear, oh dear, oh dear! Still no rent money from the Trots! I know it's late, but I'll have to knock them up, or I'll be on the Giant's menu as a "Kingsize Kebab"!...**[Knocks]**...Hello? Hello? There doesn't seem to be anyone in...

**The KING turns away as DAME TROT comes out the door.**

KING: Oh dear - where is the old cow!?

DAME TROT: Jack has taken Daisy to market - and please don't refer to her as "the old cow"!

KING: I wasn't talking about Daisy.

DAME TROT: Pardon?!

KING: Where is Jack then?

DAME TROT: I'm expecting him back at any moment - and let me tell you it's been a big wrench, parting with my Daisy; there's been a lot of weeping and wailing and gnashing of teeth!

KING: What a shame! I've always admired your teeth - they remind me of stars.

DAME TROT: Because they're so pearly white? **[Smiles]**.

KING: No - because they come out at night!

DAME TROT: How very much dare you! I've lost my best friend because of you!!

**Enter JACK.**

JACK: Hiya, kids!

DAME TROT: Where have you been, Jack?

JACK: I've done it, Mum! I've sold her!

DAME TROT: Oh - my poor Daisy!...**[Cries]**.

JACK: Don't cry, Mum - I sold her to a really nice lady, a gypsy, and she paid me lots of money.

KING: Did she? How much?

JACK: More than enough to pay you, your maj - how much do we owe you?

KING: Fourteen crowns!

JACK: No problem! The Gypsy gave me...a bag of gold! **[Gives DAME TROT the bag]**.

DAME TROT: Well, I'm totally flabbergasted! My gast has never been so flabbered! I know Daisy was a lovely cow... but who'd have thought she'd be worth a whole bag of...**[Looks in the bag]**...beans!?!

JACK: } What!?

KING: } Beans?!

DAME TROT: You've sold Daisy for a bag of beans!!!? Look!!

JACK: It must be a mistake, Grizelda seemed to be such a nice lady; I mean I know she was ugly - but Daisy's used to living with you, Mum, so I knew that wouldn't matter.

DAME TROT: What a catastrophe! I shudder to think who you've sold her to, son

**FX9: THUNDER.**

GIANT:**[V/O]** Fee...Fi...Fo...Fum!!  
You human beings are really dumb!  
Your Daisy is now up here with me -  
Tomorrow I'll have her for my tea!

DAME TROT: Blunderbore's got her - oh no!

GIANT:**[V/O]** But I must make sure I leave space on the grill...  
For Fleshcreep's just brought me...a girl called Jill!

JACK: He's got Jill, too!

GIANT:[V/O] Now please, don't you worry about a thing  
I'll still leave plenty of room - for a King!

KING: And he still wants to eat me!

DAME TROT: Oh well done, son! That horrible Giant's got my Daisy - and all we've  
got to show for it is a bag of blooming beans!!

JACK: But, Mum -

DAME TROT: Don't say another word, Jack - you've broken your poor old mother's  
heart; how could you be so stupid?!

**DAME TROT throws the bag of beans to the ground.**

That's what I think of your rotten beans!

**DAME TROT exits, crying, into her cottage.**

JACK: I don't think Mum's very pleased with me...

KING: Neither am I! Because you've sold your cow for beans - I've had my  
chips!! I'd better find somewhere to hide!

**The KING exits.**

JACK: I've made a complete mess of everything, haven't I...? Jill and Daisy are  
in the Giant's castle, the King's in hiding and Mum's in tears! I'll have to  
think of some way to rescue them, even if it takes all night!

**JACK exits. Lights fade...**

**MUSIC CUE 8a: FAIRY'S ENTRANCE (INSTRUMENTAL)**

**Flash: Enter FAIRY MOONBEAM.**

FAIRY: Once again it's time for me  
To put things right, as you shall see.  
The beans which Jack thought had no worth  
Lie scattered now upon the earth...  
But what our young hero does not know  
Is that with my help, those beans will grow  
Into a beanstalk - towering high!  
Up to the Giant's castle in the sky!  
From garden plot, and dewy dell -  
Let nature come to aid my spell!  
Cabbages...cauliflowers...ladybirds and bees  
I summon you now, to help me please!

**MUSIC CUE 8b: VEGETABLE BALLET (INSTRUMENTAL)**

**During this the Beanstalk starts to grow.**

**Dawn breaks.**

I think when they see this beanstalk's size

Jack and his mother will have a surprise!

**FAIRY MOONBEAM exits.**  
**FX10: COCK CROWING**  
**Enter DAME TROT.**

DAME TROT: **[Singing]** Oh what a beautiful morning...Flipping heck! I've seen some big ones in my time - but that's enormous! Jack! Billy!!

**Enter JACK and BILLY.**

BILLY: Hiya, kids! Wow!! Look at that beanstalk!

JACK: Where did that come from?

**Enter the KING and GRABBIT.**

KING: What's going on? Goodness! What a bumper bean?!

GRABBIT: I hope you've got planning permission?

JACK: Don't you realise what this means?

GRABBIT: Yes - there'll be a lot of greenfly next summer.

JACK: No!! If I climb up this beanstalk - I can get to the Giant's castle!

DAME TROT: } What? Up in the clouds?

KING: } Are you sure that's wise, my boy?

BILLY: } Why would you want to do that?

JACK: I've got to rescue Jill and Daisy, haven't I?

DAME TROT: Be careful, son - it could be very dangerous.

JACK: I'm not scared of the giant, mum.

GRABBIT: Well, if you're determined to go up that stalk, perhaps you could try and bring back some of the King's treasures that the Giant has stolen.

JACK: What treasures?

KING: There's my hen who lays golden eggs.

JACK: Golden eggs?

GRABBIT: Yeah...the original "chicken nuggets".

KING: And my magic harp that plays the most beautiful music. If you can bring those back for me I'd be willing to forget all about the rent arrears.

JACK: Consider it done, your maj - one harp, one hen!

GRABBIT: We all wish you luck with your endeavour!

DAME TROT: But watch that Giant - he's horribly clever!

JACK: Mum, don't worry - the powers of Good are on my side!

**MUSIC CUE 8c: FAIRY'S ENTRANCE (INSTRUMENTAL)  
Flash: Enter FAIRY MOONBEAM.**

FAIRY: Indeed we are! And you shall not be denied!!

**MUSIC CUE 9: END OF ACT 1 SONG – ALL ON STAGE  
Towards the end of the song JACK steps forward and speaks.**

JACK: For far too long he's frightened us all  
But pride always goes before a fall  
So I shall set off without delay -  
For Giant Blunderbore has had his day!!

**Music swells to a crescendo as JACK starts to climb the beanstalk.**

**END OF ACT ONE**

**ACT TWO - PROLOGUE**

**THE LAND OF MERRYDALE**

**MUSIC CUE 10: ENTR'ACTE (INSTRUMENTAL)**

**MUSIC CUE 10a: FAIRY'S ENTRANCE (INSTRUMENTAL)**

**Flash: Enter FAIRY MOONBEAM.**

FAIRY: Welcome back to Merrydale!  
Where we continue with our tale...  
For Jack's nearly reached the top of the stalk  
And we've no time to waste with talk  
You'll see before your very eyes  
Some very strange sights...up in the skies...

**MUSIC CUE 10b: FAIRY'S EXIT (INSTRUMENTAL)**

**FAIRY MOONBEAM exits: Blackout. Cloth/Tabs out: Lights up revealing...**

**SCENE SEVEN**

**THE LAND OF CLOUDS**

**JACK is at the top of the Beanstalk.**

JACK: Wow...at last! It's a bit spooky here, isn't it...?

**FX11: THUNDER.**

GIANT:[V/O] Fee...Fi...Fo...Fum!  
Bring me food to fill my tum!!!

JACK: Blunderbore's even louder up here than he is back in Merrydale!

**FLESHCREEP's voice is heard.**

FLESHCREEP: Come on, you stupid cow...shift yourself!!

JACK: Someone's coming - I'd better hide...

**JACK hides: FLESHCREEP enters leading DAISY.**

FLESHCREEP: Move it!...

**DAISY "moos" in fear.**

í ...Didn't you hear my master's voice?  
He's hungry - and now he can make a choice

As to who he'll eat first - either you or Jill  
But with such an enormous belly to fill  
There's a very good chance, I don't mind admitting,  
He could manage you both...at a single sitting!

**DAISY "moos".**

So...you're for the larder, you bone-headed cow!

**FLESHCREEP pushes DAISY off.**

Jill's in the dungeon where, I expect by now,  
She's regretting the way she was always so rude...  
For up here in Cloudland, Fleshcreep never gets booed...  
Go on, boo and hiss. What wimps you all are  
But up in Cloudland, Fleshcreep's the star.  
Don't you just love me?

**FLESHCREEP exits: JACK emerges from hiding.**

**JACK:** He thinks he's a star? What do you think? Exactly. Still at least I know where Jill is now - locked in the dungeons! But I'll rescue her somehow. Thank goodness you're all here...I've got a feeling I'm going to need all the help I can get!

**MUSIC CUE 11: JACK'S SOLO**

**At the end of the song...**

**MUSIC CUE 11a: FAIRY'S ENTRANCE (INSTRUMENTAL)**

**Flash: Enter FAIRY MOONBEAM.**

**FAIRY:** Have courage, Jack, for though Blunderbore  
May never have known defeat before -  
And although he's filled with greed and hate  
Today's the day will seal his fate!

**JACK:** Who are you?

**FAIRY:** There is no need to be so wary...  
My name is Moonbeam - I'm a Fairy!

**JACK:** I see...will you help me fight against Blunderbore?

**FAIRY:** Like all immortals, I must keep a distance...  
But you can be certain of my assistance  
If you will just follow, I'll show you a way...  
Into Blunderbore's castle, without delay...

**JACK:** Thanks, Fairy Moonbeam.

FAIRY: [To AUDIENCE] But first you can see, for what it's worth,  
What's happening to our friends on earth...

**MUSIC CUE 11b: FAIRY'S EXIT (INSTRUMENTAL)**  
**FAIRY MOONBEAM and JACK exit: Blackout. Cloth/Tabs in:**  
**Lights up revealing...**

## SCENE EIGHT

### A ROOM IN THE PALACE

**Enter The KING and GRABBIT.**

GRABBIT: I still think you're making a mistake, your majesty.

KING: Stop worrying, Grabbit!

GRABBIT: Fancy inviting Dame Trot to spend the night here in the palace...!

KING: She was so upset about Jack going up to Cloudland, I couldn't let her stay, all alone, in her cottage. It was an act of charity!

GRABBIT: But now she thinks you fancy her!

KING: Don't be so silly, Grabbit!

GRABBIT: She does! Dame Trot thinks you have a soft spot for her!

KING: I do...it's called Romney Marsh! [Or local reference]

GRABBIT: You did used to go out together.

KING: Who told you that?

GRABBIT: Dottie did. She said you were once a handsome, young Prince...?

KING: Oh, I was...I was!!

GRABBIT: ...And she was the village beauty!?

KING: It's true, that when she was girl, Dottie was all pink and dimples!

GRABBIT: But now she's all drink and pimples!

KING: Exactly! So stop all this romantic reminiscing, Grabbit. Dottie Trot has gone to bed and I want to do the same!

GRABBIT: If you say so, sire.

**GRABBIT exits.**

KING: How could he think that Dame Trot fancies me...she's far too old for things like that...

**Enter DAME TROT, in "glamorous" night attire.**

DAME TROT: Maurice!...Maurice!...Oh, there you are, cherie.

KING: Oh, no! I thought you'd gone to bed.

DAME TROT: I had - but I couldn't sleep. I kept thinking of the last time we spent an evening together.

KING: When was that?

DAME TROT: Surely you remember...the soft lights, the sweet music...

KING: I've never been to Mecca Bingo!

DAME TROT: No, no...you drank champagne from my slipper...?

KING: Ah! That explains it - I must have been drunk!

DAME TROT: Oh Maurice, when I'm with you, I feel like a twenty-five year old.

KING: Somehow I don't think you're going to get one.

**MUSIC CUE 12: COMEDY SONG FOR DAME AND KING  
At the end of the song DAME TROT closes her eyes and "puckers up". The KING takes the opportunity to escape. DAME TROT pursues him.**

DAME TROT: Maurice! Maurice - come back! You don't know what you're missing! Come to my bedroom later. We could share a chocolate hobnob.

**Blackout: Cloth/Tabs out. Lights up revealing...**

## SCENE NINE

### THE ROYAL AIR SHOW

**MUSIC CUE 13: CHORUS NUMBER  
At the end of the song, GRABBIT enters.**

GRABBIT: Now, I know his majesty intended to be here in person for the launching of the new Royal Balloon - but he appears to have been delayed. So, where are our intrepid astronauts?

MAN: We're ready to go, Grabbit!.

GRABBIT: Then get aboard...

**As The MAN starts to lift his LADY into the basket The KING enters in flying helmet, goggles and scarf.**

KING: Hold it! Hold it!! If anyone's flying off in that balloon - it's me! Grabbit, you were right. Dottie does fancy me - she pursued me round the Palace all night! And if that wasn't bad enough, she wants me to help Jack fight the giant.

GRABBIT: How did you stop her advances?

KING: I told her she had another admirer.

GRABBIT: Good idea! Who?

KING: You!

**The KING tries to climb aboard The Balloon as BILLY enters**

BILLY: Hiya kids. What's going on? Why all the commotion?

GRABBIT: Hang on, I'm coming with you!

KING: Oh, no you're not! I'm the King and it's my balloon!

GRABBIT: But where are you going?

KING: Somewhere exotic...Paris...Barcelona...**[Local place name]**...It doesn't matter!

**As The KING and GRABBIT squabble, DAME TROT enters holding a gun [water pistol]**

DAME TROT: Freeze!!

**Everybody puts their hands up.**

DAME TROT: No-one is going anywhere! If you try - I'll burst your balloon!

KING: Don't shoot, Dame Trot!

BILLY: You can't shoot me - I'm your son!!

DAME TROT: It's not a real gun - it's a water pistol!

KING/BILLY: We don't believe you...

**DAME TROT fires at them. They are soaked.**

KING/BILLY: We believe you!

KING: What do you want?

DAME TROT: Listen...I'm seriously concerned for the safety of my senior son! Jack has gone up the beanstalk to fight the Giant - and I think he needs my help.

BILLY: How will you get there, Mum?

DAME TROT: How do you think? In the Royal Balloon!

KING: But you don't know how to fly a balloon?

DAME TROT: No...but I know a man who does...

KING: Me! Fly up to Cloudland? What makes you think I'd do that?

DAME TROT: Because if you don't, the boys and girls are going to get very.. **[Squirts the audience]** ...very... **[Squirts the audience]** ...very... **[Squirts the audience]** ...wet!!

BILLY: Stop her, sire, or they'll be sitting in soggy seats!

KING: Oh, very well Dame Trot, I'll fly you to Cloudland!

DAME TROT: I knew you'd see sense!

KING: But Billy and Grabbit are coming with us!

BILLY/GRABBIT: Why us?

KING: Because I have a funny feeling I may need protection!

BILLY: But I don't fight Giants!

KING: **[Looking at DAME TROT]** It's not the Giant I'm worried about!

DAME TROT: We can't all go in the balloon - it's only built for two!

BILLY: **[Looking at DAME TROT]** ...You'd better go on your own then!

DAME TROT: Don't be so cheeky! You two can get to Cloudland the same way Jack did!

BILLY/GRABBIT: Eh?

DAME TROT: Go back to the garden and climb that beanstalk!

BILLY: Climb the beanstalk? Butí .

DAME TROT: Stop whinging and get going!

BILLY: Bye, kids...

**BILLY and GRABBIT exit.**

DAME TROT: Now listen everybody; the King and I are going to fly up to Cloudland and help Jack fight the Giant!

ALL: Hooray!!

**MUSIC CUE 14: ROUSING NUMBER FOR ALL ON STAGE  
DAME TROT and The KING climb into the basket and fly off  
during this. At the end of the song: Blackout. Cloth/Tabs in: Lights  
up revealing...**

## SCENE TEN

### IN THE DEPTHS OF THE DUNGEONS

**JILL is discovered.**

JILL: Hello...! Hello...!! It's no good, I've been locked in here for hours. Oh Jack, have you forgotten me? No, he won't have forgotten me, will he? He'll rescue me, I know he will

**FLESHCREEP enters.**

JILL: Fleshcreep! What do you want?

FLESHCREEP: I bring you good news, my dear...

JILL: What is it...?

FLESHCREEP: Well,...I've been telling my master what a pretty little thing you are... and he's decided not to eat you after all!

JILL: Is that true?

FLESHCREEP: Quite true!

JILL: Oh, thankyou!

FLESHCREEP: No, instead of having you for his supper - he's decided to have you... for his wife!

JILL: What?!

FLESHCREEP: He just wants to give you a quick once-over, and if he approves of what he sees, which I'm sure he will, then you...you lucky girl...will become the "Bride of Blunderbore"!

JILL: I'd rather die than marry the Giant!

FLESHCREEP: That could be arranged, I promise you! You don't seem to realise, Jill - that this is Blunderbore's kingdom! Here, everybody loves the Giant! ...[To The AUDIENCE]í Don't you...?...[Etc]...  
Ha ha. I poisoned your ice creams!

**FLESHCREEP drags JILL off: Enter JACK.**

JACK: I haven't seen Jill yet...have you? Well, where is she...? Fleshcreep's got her...? Are you sure...? Which way did they go?... That way? Oh, right - that way!! Thanks, kids!!

**JACK exits SL.**

**FX12: GHOSTLY HOWLING.**

**DAME TROT, The KING, GRABBIT and SILLY BILLY enter SR:**

**GRABBIT is carrying a bench.**

**They all collide and The KING gets hit with the bench.**

KING: Ow!

BILLY: Hiya kids. Why are you carrying that bench, Grabbit!

GRABBIT: I've just got a feeling it'll come in useful!

**GRABBIT puts the bench down.**

DAME TROT: [To GRABBIT] You've done this before, haven't you?

BILLY: I don't like this place one little bit. Let's go back.

DAME TROT: No, we can't go back. We've got to find Jack and help him to rescue Jill and Daisy.

KING: But how are we going to do that?

DAME TROT: I don't know, but I really need to sit down. My feet are killing me.

**TROT sits on the bench.**

GRABBIT: They do say the Giant's castle is full of ghosties and ghoulies!

KING: Oooh!! I'd hate to be grabbed by the ghosties!

BILLY: And I'd hate to be grabbed by theí

TROT/KING: Billy!

**BILLY, The KING and GRABBIT sit next to TROT, in that order, from SR to SL.**

GRABBIT: Hey, why don't we sing a little song, to keep our spirits up.

BILLY: That's a good idea. But please don't mention spirits.

DAME TROT: I've heard if you sing a song, it frightens all the ghosties and ghoulies away.

BILLY: I've heard if you sing, it frightens everyone away!

DAME TROT: Cheek!

KING: What song shall we sing, Dottie?

DAME TROT: How about "The Sun Has Got His Hat On"?

BILLY: That's a good idea. Boys and girls, if you see anything scary, you will shout and let us know, won't you?

**MUSIC CUE 15 – GHOST GAG SONG**

**As they sing a verse, a GHOST appears, unseen, behind them, crosses from SL to SR and exits. The AUDIENCE shout and warn them. In time-honoured tradition, they fail to see the GHOST, ask The AUDIENCE what they've seen, and decide "Let's sing it again!" This time the GHOST crosses from SR to SL and exits. The business is repeated. The third time they sing the song the GHOST enters from SL, stands behind GRABBIT and taps him on the shoulder. GRABBIT turns and sees the GHOST, which chases him off SL. DAME TROT, BILLY and The KING do not notice.**

KING: [Looking round] Hey...where's Grabbit gone?

DAME TROT: [To The AUDIENCE] Where is he? A ghost? Are you sure? Well I can't see anything. Let's sing it again.

**They sing again. The ghost comes on SL, stands behind The King and taps him on the shoulder. He turns and sees it, and runs off SL**

BILLY: [Looking round] Hey mum. The King's gone.

DAME TROT: Ooh. [To The AUDIENCE] Where is he? A ghost? Oh no there wasn't etc., etc. Well, I think we'd better sing the song again.

**They start the song again. This time the GHOST enters from SL, stands behind BILLY, and taps him on the shoulder. BILLY turns and sees the GHOST, which chases him off SR. DAME TROT doesn't notice.**

Billy? [To The AUDIENCE] Where's he gone...? A Ghost got him? Are you sure...? Well, I can't see anything...I think I'd better sing the song again...

**This time the GHOST enters from SR and stands behind DAME TROT. The AUDIENCE tells her that the GHOST is behind her.**

The ghost is behind me? Are you sure? Right, I'll have a look...

**DAME TROT looks over her right shoulder: the GHOST moves left.**

There's nothing there!...Alright, I'll look again...

**DAME TROT looks over her left shoulder: the GHOST moves right.**

I told you - there's nothing there! I think you're trying to scare me!...He's where?...Right, I'll go this way!

**DAME TROT circles slowly around the bench from left to right. The GHOST follows, close beside her, so that DAME TROT cannot see him.**

Still no sign! Oh, that way! Right!

**This time DAME TROT circles slowly around the bench from right to left. Again the GHOST follows, close beside her, so that DAME TROT cannot see him.**

There's nothing there! I'm going to sing the song again!

**As DAME TROT sits on the bench and starts singing the GHOST moves from behind her, sits on her left, and joins in. At the end of the verse they turn and see each other: DAME TROT is unafraid but the GHOST is horrified at the sight of her face, he howls and exits, SL, very quickly. JACK enters SR.**

JACK: Mum! Am I pleased to see you!

DAME TROT: I don't think that ghost was!

**The KING, GRABBIT and BILLY enter.**

JACK: Billy! Your maj!

KING: Any sign of the Giant yet?

JACK: There's been no sign of anyone. The boys and girls say that Fleshcreep's taken Jill off to meet Blunderbore, but I can't find her anywhere. Luckily, Moonbeam will know where she is...

KING: Who's Moonbeam?

JACK: You see, when I got to Cloudland, I met this Fairy...

DAME TROT: He wasn't like this in Merrydale, you know.

JACK: I'm being serious!

**MUSIC CUE 15a: FAIRY'S ENTRANCE (INSTRUMENTAL)**

**Flash: Enter FAIRY MOONBEAM.**

DAME TROT: } Aargh!

KING: } Oh, my goodness!

GRABBIT: } Who's she?

BILLY: It's Tara Palmer Tomkinson.

FAIRY: I didn't mean to scare you - don't be afraid!  
My name is Moonbeam - and I've come to your aid!

JACK: This is the Fairy I was telling you about, Mum. Do you know where Jill is?

FAIRY: Indeed I do! But I fear it's not looking too bright  
She's in the Giant's kitchen...

JACK: Where's that?

FAIRY: Up the stairs, third door on the right!

**FAIRY MOONBEAM exits.**

JACK: Come on! To the Giant's kitchen!!

ALL: To the Giant's Kitchen!!

**MUSIC CUE 15b: PLAYOUT (INSTRUMENTAL)**

**JACK, DAME TROT, GRABBIT and The KING exit. Blackout:  
Cloth out. Lights up revealing...**

**SCENE ELEVEN**

**THE GIANT'S KITCHEN**

**A giant table and chair, on the table are the magic harp and magic hen. To one side is the door to the GIANT's larder. Enter FLESHCREEP and JILL.**

FLESHCREEP: Stop struggling - and prepare to meet thy groom!

JILL: You won't get away with this!

FLESHCREEP: I already have, my dear...I already have! Now if you'll just keep still, I'll introduce you to an old friend...

JILL: Jack?!

FLESHCREEP: Not that little wimp...I meant Daisy - she's in Blunderbore's larder...

JILL: His Lada...?! You'd think The Giant would have a better car than that!

FLESHCREEP: It's not very polite, my dear, to make jokes about your husband-to-be!

**FLESHCREEP opens the larder door: Enter DAISY.**

JILL: Daisy! Are you alright, old girl?

**DAISY "moos" in fear.**

FLESHCREEP: Of course she is - I've looked after her well  
My master wouldn't want his beef to smell!  
Giant Blunderbore just loves his meat.

**FX13: MASSIVE FOOTSTEPS APPROACHING**

FLESHCREEP: Hark! I think I hear his dainty feet...

**MUSIC CUE 15c: GIANT'S ENTRANCE (INSTRUMENTAL)  
Enter The GIANT. DAISY "moos" in fear.**

GIANT: What's this pathetic creature that I see?

FLESHCREEP: It's a cow, master - I brought her for your tea!

GIANT: I've said before - I hate roast beef -  
The horns get stuck between my teeth!

FLESHCREEP: I'm sorry, master...what can I say?

GIANT: You hopeless henchman! Out of my way!  
Who's the girl? She's a pretty little thing?

FLESHCREEP: That's Jill, master; the one you thought of marrying.

GIANT: What a beauty! Yes, she'll do for my wife!

JILL: I wouldn't marry you to save my life!

**The GIANT gives a huge roar: ALL cower.**

GIANT: You're foolish to defy me, girl, well just you wait!  
Lock her in the larder, till I decide her fate!!

FLESHCREEP: At once, my master, whatever you say.  
I warned you, Jill - here, Blunderbore holds sway!!

**FLESHCREEP puts JILL in the larder and locks the door.**

GIANT: Now get yourself down to Merrydale

And find me some man-meat! Do not fail!

FLESHCREEP: I go now, master; and I will bring  
The perfect meal - a fat...juicy...King!

**Exit FLESHCREEP.**

GIANT: And how is my clever, little, magic hen...?  
Will you lay me a golden egg again...?

**FX14: HEN CLUCKING.**

**A golden egg appears. DAISY "moos".**

Good bird!...[Yawns]...Now it's time for me to rest  
I know which lullaby suits me best  
Play for me, Magic harp! A sweet melody!  
As I dream of eating a King for my tea...

**MUSIC CUE 15d: MAGIC HARP (INSTRUMENTAL)**

**DAISY looks on in wonderment. The GIANT sits at the table and slowly falls asleep. Enter JACK, DAME TROT, GRABBIT and The KING.**

JACK: Look mum, he's asleep. We must keep really quiet.

**BILLY enters.**

BILLY: Hiya kids.

**The GIANT stirs and snores.**

JACK: Ssh! Not so loud! We mustn't wake him...he really is "Giant-size", isn't he? He's bigger than one of those Gladiators!

DAME TROT: Look at him! I bet he could eat three Shredded Wheat!

**The GIANT stirs and snores.**

JACK: Ssh!...It's alright, he seems to have settled down again.

DAME TROT: It's wonderful to see you again, Daisy...

JACK: But where's Jill?

**DAISY "moos" and indicates the larder.**

KING: She must be in here...

**The KING unlocks the larder door...Enter JILL.**

JILL: Jack! Is it really you?

JACK: Of course! Are you alright?

JILL: I am now! I knew you'd come and rescue me...

BILLY: Never mind the slushy stuff! Let's all get out of here before The Giant wakes up.

JACK: Hang on - I'm going to get the harp and hen.

DAME TROT: Be careful, dear!

**The GIANT snores: JACK climbs onto the table.**

JACK: It's alright, Mum - he's fast asleep...so, first the harp...

**JACK takes the harp and hands it down to The KING.**

KING: Well done, my boy!

**The GIANT snores.**

JACK: And now the hen; here, chooky chooky...

**As JACK lifts the cage down...**  
**FX15: HEN CLUCKING**  
**The GIANT wakes up.**

GIANT: Fee...Fi...Fo...Fum!  
I smell the blood of an Englishman!

JACK: Oh yes?...Well we can smell you too!

BILLY: Jack's right. Do all Giants stink like you?

GIANT: You dare insult me, manikin?!  
I'll eat you up - bones, flesh and skin!!

**The GIANT lunges at JACK who ducks away.**

JACK: Clumsy!...You'll have to catch me first -  
Come on, Blunderbore...do your worst!

**MUSIC CUE 15e: FIGHT MUSIC (INSTRUMENTAL)**  
**A fight ensues with everyone helping JACK against The GIANT using all the giant props. Finally JACK butts the GIANT in the stomach and the GIANT falls back in his chair. General cheer.**

JACK: Come on, everyone - down the beanstalk - as fast as you can!!

**JACK, JILL, BILLY, GRABBIT, DAME TROT, The KING and DAISY exit: Blackout. Cloth/Tabs in: Lights up revealing...**

**SCENE TWELVE**

**THE HEIGHT OF THE STORM**

**FX16: THUNDER.**

**LX: Lightning.**

GIANT:[V/O]      Waah!! You, Jack Trot! Your fate is sealed!  
Don't you know the power I wield?  
I'll follow you to Merrydale  
And then you'll start to weep and wail!  
For I'm the great Giant Blunderbore!  
So tremble as you hear me roar!!!

**MUSIC CUE 15f: CHASE (INSTRUMENTAL)**

**The Chase Sequence Starts. JILL, GRABBIT and The KING, who is carrying the harp, enter SR.**

JILL:              Come on, King Maurice - we must hurry!

KING:             I can't go a step farther, Jill - I'm exhaustipated!

JILL:             You've got to keep going if you don't want to become a Burger King!

KING:             What?!

GRABBIT:        Unless you get down the beanstalk, The Giant's going to eat you! Now, come on!

KING:             I'm coming! I'm coming!!

**JILL, GRABBIT and The KING exit SL: FLESHCREEP enters SR.**

FLESHCREEP:    You've all heard of takeaway meals...King Maurice is more of a runaway meal! Come back here!!

**FLESHCREEP exits SL: JACK and BILLY, carrying the hen, enter SR.**

BILLY:            Hiya, kids!...

JACK:             Come on Billy. We haven't got time for that.

BILLY:            I'm glad they've still got some breath left...I'm completely knickered!

JACK:             Don't you mean knack-

BILLY:            I mean knickered! Me breath's coming in short pants!

**BLUNDERBORE roars.**

BILLY: It wasn't that bad!

**JACK and BILLY exit SL: FAIRY enters SR.**

FAIRY: Jack! Jack! It's me, Moonbeam - I'm back!

I'll help you thwart the Giant's attack!

**FAIRY exits SL: FLESHCREEP enters SR: he reaches centre and stops to draw breath. JILL enters SL, also out of breath, crosses to centre and leans against FLESHCREEP who points off SL. As JILL moves away they both realise who the other person is, JILL screams, FLESHCREEP shouts and chases JILL off SL. FLESHCREEP enters SL pursued by The GHOST, they exit SR. JACK enters SL. BLUNDERBORE roars.**

JACK: The Giant's getting closer. I'd better find the others.

**JACK exits SR. The KING enters SL.**

KING: I've lost Jill!

**BILLY enters SL**

BILLY: I've lost Jack.

**DAME TROT enters SL.**

DAME: I've lost Daisy!

**GRABBIT enters SL.**

GRABBIT: I've lost track!

**JACK and DAISY enter SR. DAISY collapses, spread-eagled.**

JACK: Come on, girl - up...up...upsadaisy!.

**DAISY gets unsteadily to her feet.**

JACK: The poor old cow - she's past it!

DAME TROT: I know just how she feels!

GIANT [V/O]: Fee...Fi...Fo...Fum!!  
Down to Merrydale I shall come!!

JACK: Quick everyone, we must get down the beanstalk.

DAME TROT: We'll never make it in time.

BILLY: My friends'll help delay the Giant - won't you...? Right, after three, I want you to shout "Down with Giants!"...One, two, three...[Etc]...

**TROT, GRABBIT, The KING, JACK and BILLY exit: Blackout.**

GIANT [V/O]: Fee...Fi...Fo...Fum!!  
You children must be really dumb  
If you think silly kids can frighten me!  
I'll always be the winner...as you'll soon see!!

**Cloth/Tabs out. Lights up revealing...**

### SCENE THIRTEEN

#### AT THE FOOT OF THE BEANSTALK

**DAME TROT, BILLY, JILL, The KING, GRABBIT, CHORUS and CHILDREN are gathered around the foot of the beanstalk. DAISY is collapsed at their feet: JACK is climbing down.**

DAME TROT: Daisy, my darling - are you alright?

**DAISY "moos": DAME TROT helps her up.**

DAME TROT: I can't imagine how you managed to get down that beanstalk, Daisy...I didn't know cows could climb.

JACK: Mum - get me an axe!

DAME TROT: And what happened to please? He's got very masterful since he's been to Cloudland...it must be the altitude!

**DAME TROT exits into the cottage: The beanstalk starts to shake.**

GRABBIT: At least you've got your harp and your hen back, your majesty!

KING: But what about Blunderbore? He's climbing down the beanstalk!

JACK: Why do you think I asked for an axe?

KING: It did seem a funny time to worry about firewood...

GIANT: [V/O] Look out, Jack Trot!...I'm after you!!!  
I'm gonna grill you on my barbecue!!!

**Enter DAME TROT with an axe.**

DAME TROT: Here you are, son. Be careful - we don't want any accidents.

JACK: Thanks, Mum...out of the way, everyone!!

**JACK starts to chop the beanstalk down.**  
**FX17: THE GIANT GETTING NEARER**

JILL: Hurry up, Jack - he's getting closer!

**Enter FLESHCREEP.**

FLESHCREEP: Jack Trot!! What do you think you're doin'?

JACK: Just watch - you'll see Blunderbore's ruin!!

FLESHCREEP: Oh yes? My master will take some stopping!

DAME TROT: Don't listen, son - just carry on chopping!

**FLESHCREEP grapples with JACK.**

FLESHCREEP: You stupid boy! I'm much stronger than you!!

**MUSIC CUE 15g: FAIRY'S ENTRANCE (INSTRUMENTAL)**  
**Flash: enter FAIRY MOONBEAM.**

FAIRY: While I'm here, Fleshcreep - that just isn't true!

**JACK throws FLESHCREEP off.**

FAIRY: With just one wave of my magic left hand...  
You'll be stuck to the spot - where now you stand!

**FX18: "SPELL" SOUND**  
**FLESHCREEP is transfixed.**

FLESHCREEP: What have you done...? You'll regret this, Moonbeam!  
When Blunderbore gets here - he'll make you scream!!

FAIRY: You mean if he gets here! Well - carry on, Jack!  
Don't listen to Fleshcreep...just give it a whack!

JACK: Right, after three - "Down with giants!" One...two...three!

ALL: Down with giants!!!

**JACK swings his axe.**

JACK: One...two...three!

ALL: Down with giants!!!

**JACK swings his axe.**

JACK: One...two...three!

ALL: Down with giants!!!

**JACK swings his axe a third time, the beanstalk starts to fall:  
Blackout.**

**FX19: GIANT ROARING, STALK CRACKING AND CRASH.  
FAIRY MOONBEAM and FLESHCREEP exit.**

**Lights up revealing the fallen stalk and the GIANT's body. ALL  
cheer.**

DAME TROT: You did it, son! You did it!!

KING: Well done, my boy! Well done!!

JILL: You're a hero!!

JACK: I told you we'd get rid of that Giant!

BILLY: But what about that awful Fleshcreep?

**GRABBIT holds up a smoking boot.**

GRABBIT: He was right underneath when the Giant fell...this is all that's left of him!

ALL: Hooray!!

DAME TROT: What a way to go - squashed by your boss!

GRABBIT: He deserved it!

DAME TROT: Well I don't want a dead Giant cluttering up my garden - it's a health hazard!

GRABBIT: Don't worry, Dame Trot - I'll get it cleared up for you.

**GRABBIT, The CHORUS and CHILDREN remove The GIANT.**

KING: **[Sings]** I'm not going to be eaten! I'm not going to be eaten!

JILL: Only thanks to my Jack!

KING: You're right, Jill! My dear boy, what can I say?

JACK: How about "I have wiped out your family's debts" - that's what you promised!

KING: More than that, Jack! My dear Dame Trot - I shall give you this cottage; it's yours for evermore!

DAME TROT: I'm overcome with emulsion!

KING: And if ever you should want the odd golden egg...**[Holds up the hen]**...just pop round to the Palace!

DAME TROT: Well...from being a bankrupt, single-parent family, living in rented accommodation - I've become a property-owning woman of independent means - and all in less than two hours! Isn't pantomime a wonderful thing?!

JACK: It certainly is - Jill's just agreed to marry me!

ALL: Hooray!

BILLY: Let's go home and start celebrating.

**MUSIC CUE 16: TRIUMPHANT SONG**  
**Blackout: Cloth/Tabs in. Lights up revealing...**

#### **SCENE FOURTEEN**

##### **THE LANE AGAIN**

**BILLY enters**

BILLY: Hiya kids. Have you all enjoyed yourselves. That's great. Well, we've got loads of people in today that we'd like to say hello to, so shout out when you hear your name.

**BILLY reads out the names of any groups and parties in The AUDIENCE. Then he encourage them to join in with...**

**MUSIC CUE 17: SONGSHEET**  
**Blackout: Cloth/Tabs out. Lights up revealing...**

#### **SCENE FIFTEEN**

##### **THE ROYAL BALLROOM - WALKDOWN**

**MUSIC CUE 17a: WALKDOWN (INSTRUMENTAL)**

**The CHILDREN are set on stage before the curtain/front cloth opens. They bow and then gesture with their on-stage arms, thereby heralding the entrances of the rest of the cast. Each actor enters from alternate Up Stage entrances, briskly making their way Down Stage Centre and with a flourish bow to the audience. The arm gesture made by the on-stage company should be choreographed so that the arms all go up together, and sweep down-stage at the same time and at the same speed as the actor. When the actor**

**bows the arms should drop. As each actor is completing their bow, the next actor should be starting to enter, so that he is in view just as the first actor is coming up out of his bow. After their bow, the actor should step backwards and to one side to make way for the entering actor, joining in the gesturing for their fellows, and taking up a position which will allow the formation of the final line-up to happen without anyone having to cross each other.**

**The Cast should enter in the following order, from alternate sides,**

**CHORUS**

**FAIRY MOONBEAM**

**DAISY**

**THE KING**

**FLESHCREEP**

**GRABBIT**

**SILLY BILLY**

**DAME TROT**

**DAME TROT:** Three Cheers for Jack and Jill. Hip Hip!! etc

**MUSIC CUE 17b: WEDDING MARCH (INSTRUMENTAL)**

**JACK and JILL**

**After JACK and JILL have taken their bows, the principal actors should form a line across the stage, the Chorus should do the same behind them, possibly on a higher level, and the children should move to the highest level, so that the full company are visible. The down stage line should feature the actors who came down last in the middle, and preferably be alternate male/female. The full company (taking their lead from the tallest actor down stage centre) should bow together twice (or more or less depending on audience reaction). As the applause dies down...**

**FAIRY:** And now we've reached the end of our tale -

**KING:** There's nothing to fear in Merrydale!

**GRABBIT:** Fleshcreep is back - but he's evil no more!

**FLESHCREEP:** It was all the fault of that Blunderbore...

**DAME TROT:** I know that my Daisy just wants to say...

**DAISY:** Moo!

BILLY: Meaning "Thanks very much!"...from her and us too!

JILL: There's one final wish - from all of us here...

JACK: We hope you all have - a very Happy New Year!

**MUSIC CUE 18: SHORT REPRISE OF MUSIC CUE 2**

**There should be one final bow.**

**MUSIC CUE 18a: PLAYOUT (INSTRUMENTAL)**

**The cast should wave as the final curtain descends.**

**THE END**

## SUGGESTED SONGS AND UNDERSCORING

The choice of music for the show is entirely up to you\*, but to help we've made some suggestions. The numbers correspond with the Music Cues in the script. The songs in bold are the ones we've tried and tested the most, and which we think work best. It is these songs plus lyrics that are included in the Music Packages (see page 5). An alternate song is sometimes suggested should you not wish to use our choice. The entire score, including all the instrumental music, is available in Music Package 2.

\*Not strictly true! The Disney catalogue and the songs of Abba are not able to be performed.

### ACT ONE

Music Cue	Song/Music (Composers)	Performer(s)
1	Overture	Instrumental
1a	Fairy's Entrance	Instrumental
1b	Fleshcreep's Entrance	Instrumental
1c	Fleshcreep's Exit	Instrumental
2	<b>It's Today" (Herman)</b> <i>(alt. Brand New Day (Vandross))(More modern)</i>	Jill/Chorus/Children
2a	Fleshcreep's Exit	Instrumental
3	<b>One Of The Girls" (Kander &amp; Ebb)</b> <i>(Brilliant Dame Opening Number)</i>	Dame Trot/Male Chorus
3a	Billy's Entrance	Instrumental
4	<b>Consider Yourself" (Bart)</b>	Billy/Jack/Dame/Chor/Chil
4a	Fanfare	Instrumental
5	<b>You're The One That I Want" (Farrer)</b> <i>(alt. With You On My Arm (Herman))</i>	Jack/Jill/Villagers
5a	In Party Mood	Instrumental
5b	Fleshcreep's Entrance	Instrumental
5c	Fleshcreep's Exit	Instrumental
6	<b>We've Got a New Cow" (Sondheim/Styne)</b>	Milkmaids
7	<b>Rap" (Golding)</b>	Billy/Dame Trot
7a	Match Of The Day Theme	Instrumental
7b	Playout	Instrumental
7c	Fleshcreep's Entrance	Instrumental
7d	Fleshcreep's Exit	Instrumental
7e	Fairy's Entrance	Instrumental
7f	Fleshcreep's Exit	Instrumental
7g	Fairy's Exit	Instrumental
8	<b>Once Upon A Dream" (Wildhorn/Bricusse)</b> <i>(alt. Wind Beneath My Wings (Henley/Silbar))</i>	Jill
8a	Fairy's Entrance	Instrumental

8b	The Vegetable Ballet	Instrumental
8c	Fairyø Entrance	Instrumental
9	ø <b>Giants in The Sky” (Sondheim)</b> <i>(Difficult but good to end Act One with )</i>	Fairy/Jack/Dame Trot/ Grabbit/The King/Billy Chorus/Children

## ACT TWO

10	Entr'acte	Instrumental
10a	Fairyø Entrance	Instrumental
10b	Fairyø Exit	Instrumental
11	ø <b>This Is The Moment” (Wildhorn/Bricusse)</b> <i>(alt. Not While I'm Around (Sondheim))(Easier to sing)</i>	Jack
11a	Fairyø Entrance	Instrumental
11b	Fairyø Exit	Instrumental
12	ø <b>You Make Me Feel So Young” (Gordon/Myrow)</b> <i>(Can be made into a very funny routine) (alt. I Remember It Well [Gigi])</i>	Dame Trot/The King
13	ø <b>Those Magnificent Men” (Goodwin)</b>	Chorus/Children
14	ø <b>The Merrydale Anthem” (Coates arr. Denyer)</b>	Chorus/Children
15	ø <b>The Sun Has Got His Hat On” (Gay)</b>	Dame Trot/The King/ Billy/Grabbit
15a	Fairyø Entrance	Instrumental
15b	Playout	Instrumental
15c	Giantø Entrance	Instrumental
15d	Harp Music	Instrumental
15e	Fight Underscore	Instrumental
15f	Chase Underscore (Dick Barton Theme)	Instrumental
16	ø <b>Consider Yourself” (Reprise)(Bart)</b> <i>(alt. The Best of Times (Herman))(Similar)</i>	The Company
17	ø <b>Why Does A Brown Cow” (Golding)</b>	Billy
17a	Walkdown	Instrumental
17b	Wedding March	Instrumental
18	ø <b>It’s Today” (Reprise)(Herman)</b>	Full Company
18a	Playout	Instrumental

Please note that all the music you use in your production (unless it is entirely original, and written by you) is subject to copyright regulations. This means you have to inform PRS (the Performing Rights Society) what music you are using, the approximate length, and the composer/lyricist, thus ensuring that these people or their estates gets the royalties due.

## CHARACTER DESCRIPTIONS AND CASTING TIPS

**FLESHCREEP:** The Giant's obsequious henchman, and because the Giant is only heard for most of the show, Fleshcreep must assume much of the identity of the main villain of the piece. At the same time, because he is merely the Giant's representative and servant, there are many opportunities for comedy as Fleshcreep shows his cringing subservience to his master. There are several ways of playing this part, and much will depend on the physical characteristics of the actor. It can be very effective as a kind of Uriah Heep character, with a cringing posture and whinging voice, but with an underlying vindictiveness that is sure to get the audience booing; or, if you have a bigger, more flamboyant personality playing the part, he can be blustering and more obviously villainous, vain and boastful in his self-assurance. He must obviously be able to inspire the audience to hate him by his selfish cruelty, and be able to handle their jeers and shouts and play on this.

**FAIRY MOONBEAM:** This Fairy, as most pantomime fairies, should be the embodiment of good and beauty, though you can interpret this fairly liberally! She can equally well be played by a young pretty dancer, or a more mature "godmother" type lady, and you can adapt her involvement in the magical vegetable ballet scene accordingly. If you use our suggestion of "Giants in The Sky" to close Act 1 - and it is a great number! - then she will need a very strong singing voice.

**DAME TROT:** Jack and Billy's poor, hard-working mother needs to be able to combine several different qualities in her character, which makes her "meatier" than many pantomime dames. She must firstly be able to inspire the audience's sympathy in her struggle against poverty and the bullying of the evil Giant's henchman, and be seen as an endearing, motherly figure. But at the same time, as Jack is our real hero, she must allow the audience to side with him in her nagging frustration with his ineptitude. The way round this is to make the nagging humorous, so that we are always aware that mother and son are really devoted to each other. Her other major relationship is with Daisy the Cow - we must believe that she is genuinely fond of the "old cow" and this prompts her determination to rescue her from the Giant. Dame Trot is also enamoured of the King and there is much humour to be found in her pursuit of him.

**JACK TROT:** The unlikely hero of this panto should ideally be young, or at least boyish in his demeanour, so that we really feel that he's inexperienced in life, a little dizzy, and rather gullible. The more these qualities are played up at the beginning of the show, the more dramatic will be his final conquering of the Giant, and the more interesting will be his transformation from callow, silly youth to real hero, worthy of winning Jill's hand. Jack should inspire the empathy of all boys in the audience, and hopefully the adoration of all the girls! He will need a good singing voice and also to be quite fit physically for all that climbing up and down beanstalks, and chases!

**SILLY BILLY TROT:** Dame Trot's other, rather useless son, Silly Billy is the comic of the family due to his dopiness - while Jack worries his mother by never being around and by getting into scrapes, Billy is willing but hopelessly inept. Billy regards Jack with awe and devotion, and tries his best to look after him. He needs good rapport with the audience. A good part for a character actor who is not afraid of making an idiot of himself!

**JILL:** She is traditionally the local squire's daughter, and one imagines that she and Jack have grown up together like brother and sister, but that their relationship can't come to much because of the difference in their financial status. Jill is a bit of a tomboy, and is always

game for an adventure, though she should be feminine and pretty enough to be a real catch for Jack once he has proved himself and vanquished the Giant. As ever, singing and dancing skills will help enormously.

**KING MAURICE:** The ruler of the little kingdom which is being terrorised by the Giant, should be a fairly comic, sympathetic, bumbly sort of man who can't quite cope with the responsibility of his position. The audience should feel that he is not to blame for being frightened into doing what the Giant demands, and that he is a good and kind man at heart, but one who is easily manipulated by the other characters.

**GRABBIT:** The King's incompetent assistant who has a kind of simple charm that should endear him to the Audience. He can be played by an actor of any age, as long as he is not afraid of making a fool of himself! Comic ability is obviously essential - and physical fitness, as he is involved in the slapstick scenes.

**DAISY THE COW:** Requires two dedicated actors - male or female - who are able to make the most of this endearing role! In spite of never speaking, and never showing their faces, with skill and a lot of practice, these actors can make Daisy a real character and become the star of the show! An ability to dance is a real bonus for these performers!

**THE GIANT:** Like Daisy, the playing of this part depends on a great deal of skill in animating a difficult costume so that it becomes a believable character. The Giant is mostly heard as an offstage voice, and with the aid of sound technology, most male actors should be able to sound convincingly frightening - though a deep voice is certainly a good starting point!

## COSTUME DESCRIPTION

This pantomime seems to work best when set in a kind of Victorian rural setting where there are still milkmaids and dancing on the village green - a kind of Kate Greenaway world. So I like the costumes to reflect this, so that the girls wear sprigged cotton dresses with straw hats and the boys have breeches and buckle shoes and waistcoats. The effect hopefully is of a fresh "olde worlde" village innocence threatened and spoilt by the activities of the tyrannical giant and his Evil Henchman.

**Fleshcreep:** His very name indicates the type of character we are trying to portray! I think of a Dickensian villain like Uriah Heep, whose costume needs to help him to look sly and cunning - not the usual big, obvious villain. I like to give Fleshcreep a long Victorian overcoat with a collar that comes up high at the back of the neck, so that he looks bent, almost hunchbacked. I choose mostly greys and blacks for his costumes, and even "break down" the fabrics a bit so that his clothes look a bit greasy and well-worn. Under the coat, which could be quite tight-fitting round the top of the body, although voluminous in the skirts, I give him a waistcoat, grey shirt with a grey cravat, and grey velvet high-waisted trousers into black knee-length boots. He could even have a stovepipe hat to give him height. Alternatively, he could wear a costume that is more generally villainous and not so specifically Victorian - a big black cloak over a black velvet tunic, black leggings and black boots would be good. This villain gets a chance to "drag up" as the gypsy, but the audience should be able to guess his real identity, so all that's necessary is a large black skirt (worn over most of his basic costume) and a voluminous fringed shawl, with a turban type headdress, perhaps with big gold earrings attached.

**Fairy Moonbeam:** As she is the Fairy of The Garden, I like to give this fairy a dress of sparkly diaphanous fabrics in shades of greens and pinks, with silvery leaved headdress and wand. She could have a diaphanous cloak in similar fabrics for the Finale.

**Dame Trot:** As she is a poor country woman, Dame Trot should have a basic costume that looks bright and cheerful but poor - a dress made from patchwork in bright stripes and gingham, with a mob-cap and big apron would be ideal. I give her a second "gardening" dress with flowerpots all over and a flowerpot hat and red wellies. She will need a funny, "sexy" nightdress too, to vamp the King in, which she could wear with a nightcap, with rollers round the edge, and a pair of silly slippers. For the ballooning scene, and in fact for the rest of the show, she will need a travelling costume, which could either be specifically to do with ballooning (we once gave her an air-hostess outfit, which looked very funny) or it could look more like a Victorian ladies safari costume, with pith helmet, and tailored jacket.

**Jack:** Like his mother, Jack is a poor country boy, so I put patches at strategic points on his costume, which make it look jolly, as well as emphasising their poverty. If Jack is played by a boy, he could wear a pair of high waisted breeches which button at the knee, with a full-sleeved shirt under a waistcoat - one with a small shoulder cap will give him a bit of breadth to the shoulders and is quite flattering, and knee-length boots. If played by a girl, Jack could wear a similar top, maybe with shorts instead of breeches, if you prefer, and ankle boots.

**Silly Billy:** As with Jack, Billy's basic costume should look patched and poor - it could be the same basic style as Jack's but maybe he has his own colour scheme running through the show, so that the two sons look quite distinct from each other. As Billy is a bit of a dope, his costume could be subtly sillier than Jack's - perhaps just lengthening or shortening the trousers would do it! In the Dairy Scene a traditional chef's costume is best...white coat and chef's hat, with blue-checked trousers...[If you're lucky you'll be able to borrow these from a friendly restaurant/hotel!]...or you may prefer to give him a waterproof mac and trousers, to anticipate the "slosh" mess.

**Jill:** As the Squire's daughter, Jill's costume should show that she comes from a wealthier family - no patches for her! I usually give her a fresh yellow and blue mid-calf length dress, with a white scalloped collar and "pannied" swags at the sides, blue lacing on the bodice, a matching hairband, white tights and buckle shoes.

**King Maurice:** Because of his comic character, it's fun if the King's costume makes him look a bit silly. I put him in a bright tartan cutaway coat over a clashing striped waistcoat and yet a different checked pair of trousers. He could have a silly curled white wig topped by a crown that's always on a tilt, and a regal sash over one shoulder with a medal on it. For the "ballooning" sequence the King looks very silly in a leather flying helmet and goggles - you can even make him a wired fringed scarf that is permanently blowing in the wind!

**Grabbit:** He's another poorish person, and so his costume can be patched with bright coloured patches. You could choose funny fabrics for his breeches - a bright tartan might be good - and give him a patched waistcoat or cutaway coat over a full-sleeved shirt, white stockings and buckle shoes. A silly hat is a useful addition.

**Daisy The Cow:** Traditionally played by two people, the cow skin may be considered to be more of a prop-maker's problem than a costume-maker's. The best way to tackle this is to give each person a pair of fur fabric trousers - black-and-white cow fabric is becoming easy to find these days - and then to make the head, and a cover for the back, with a tail at the end,

as one piece. The structure of the head is the most complicated part of this costume, and you will probably find you need to use wire mesh to get the shape right. The expression on the Cow's face is particularly important if it is to establish a real character. Large eyes, fringed by long eyelashes, help a lot to make Daisy look sweet, and you might like to give her a flowered straw hat, which will also help to make her seem almost human! Don't forget the udder - this can be made as a separate item and then attached in the appropriate place.

**The Giant:** As with the Cow, the construction of the Giant might be more of the prop-maker's domain than a costume, and if you run into difficulties, specially in terms of space, it's perfectly feasible to do the Giant simply as a terrifying deep voice or just as a pair of huge boot appearing round a curtain. If you decide to tackle making the whole thing, try starting with a huge pair of boots made as a wooden frame which the actor stands on and is strapped to - (a real pair of boots, fastened to the top, makes them easier to move in). A giant pair of trousers with a wired waist, held up on the actor's shoulders by braces, comes next. A huge head made of papier-mache, or fibreglass, can be constructed on a wooden frame - which can rest on the actor's shoulders, and is then covered by a large tunic with stuffed arms. The result may not look very animated - it's very hard to move around the stage with that lot on! - but in atmospheric lighting - and with a bit of imagination from the audience - you can create a very passable, terrifying giant, lumbering after Jack and his friends.

## **THE CHORUS:**

**Village Scenes:** Keeping to our "Kate Greenaway" theme, the villagers should all look fresh and bright in sprigged cotton dresses, with white cotton aprons or pinafores over, and perhaps white mob caps trimmed with flowers or ribbons. The younger girls could have smock style dresses, while the older girls can have a more waisted style. you could give them white cotton petticoats and/or broderie trimmed pantaloons if you like, and they could have white tights and flat ballet shoes on their feet. Boys could wear trousers cut off to just below the knee, with white tights and buckle shoes, and either waistcoats with coloured braid edging over full-sleeved shirts, or short-waisted jackets. They could wear peaked caps with tassels, or felt hats with contrasting hat-bands.

**The Dairy Scene:** It looks very good if the chorus can wear a different costume for the dairy scene, although it may only be necessary to add a white smocked pinafore over the top of their village dresses. If you can run to a complete costume change, you may like to give the girls a milk-maids dress with flounces at the sides, and a laced bodice, with a straw hat and high heeled buckle shoes.

**The Vegetable Ballet:** Here the costume designer can let his/her ideas run riot! Some suggestions could include a scarecrow character, with tattered straw hat, a bright check coat, and clashing trousers; other characters can be dressed as various vegetables, such as leeks (a costume of green and white satin with a green long-leafed hat), carrots (an orange satin or chiffon costume with a green ferny headdress), cabbages and cauliflowers (various greeny net dresses), tomatoes (a bright red tu-tu). Some of the smaller children could perhaps be dressed as the insects of the garden, such as bees, caterpillars, and ladybirds. You can make the whole scene look very magical, and have enormous fun with these costumes using a lot of imagination!

**The Ballooning Scene:** This is a scene which benefits from looking very Victorian. You may like to dress the whole chorus in "Sunday Best" Victorian costumes; the ladies in full

crinolines, with ribboned bonnets, the men in tight trousers and top coats with stove-pipe hats and walking canes and the children in dresses with sashes, bonnets, and pantaloons or smart little sailor suits. The girls can carry parasols or small dolly bags.

**The Finale:** See below for general notes. If you plan a finale costume for the chorus, you may like to give the boys a military-style costume, with boots and a hussars hat, and lots of gold braid and frogging; while the girls can wear pretty puff-sleeved "Jane Austen" style dresses with high waists and a small flowered headdress.

**A General Point About The Finale:** The Finale, or Walkdown, as some people call it, is a traditional feature of pantomime, and should be included if budgets will stretch that far. Sometimes the Finale forms an essential part of the plot - for example, the wedding of the hero and heroine. However, more often than not it is seen as an opportunity to show off another set of costumes, which exceed in glamour, inventiveness and splendour those which have gone before! If budgets are tight, you may decide to do without a full-scale change of costume, preferring to make additions to the actor's working costumes. You will find that a very acceptable end to the show can be provided by giving the principal characters a glitzy cloak, or a smart hat to take their bow in. If you choose to do a full-scale finale, the usual way is to give each character a more splendid version of their main costume, often following a general colour theme - all in red and gold, or blue and silver, for example.

## SCENERY AND PROP SUGGESTIONS

This section is intended to serve as a guide for the Stage Manager, Producer, and Designer. Please don't treat our recommendations as either essential or exhaustive, they are intended as a starting point. It is far better that you make the production your own, and unique to yourselves. So just because we've said you need a certain prop, or that some scenes should be in front cloths while others should be full stage, don't assume that that has to be. Only you know your capabilities in terms of facilities, budgets and staffing - so stick to what you know you can achieve. Although there seem to be a lot of different scenes it would be perfectly feasible to use a basic "Woodland" set for scenes 1, 6, 9, and 13, adding different cut-out flats as required. The pantomime will work however you set it, and on whatever scale you and your fellows are comfortable at. So don't be fazed by the following...

### **PROLOGUE: THE LAND OF MERRYDALE**

The Prologue should be played down-stage of a title-cloth if one is available. Failing that any frontcloth or gauze, or even the tabs. If none of these are available use lighting to concentrate attention at the front of the stage.

Props: Fairy's wand

### **SC 1: THE VILLAGE GREEN**

This should be a full-stage setting: a basic "Woodland" set with cut-out wing flats of various cottages - including Dame Trot's - will be perfect, but Dame Trot's does need a practical door. Any other pieces - a water-wheel, a market cross, etc will also help. If you have the budget/space then why not try making one of the upstage entrances at a higher level...a 3' high rostrum, with some treads and a rustic hand-rail, could make it look as if people were entering over a bridge.

Props: A bag of sweets

Rent Book, Quill pen

### **SC 2, SC 5 & SC 14: A LANE NEAR THE VILLAGE**

Should be a frontcloth, of a Country lane/Forest type...otherwise use tabs.

Props: A milking stool and bucket

A jar of cream

A carton of milk

A bottle of milk

A bottle of Guinness - the last three kept in a bag, inside DAISY's "body".

### **SC 3: THE ROYAL DAIRY**

This scene reads as if it's a Stage Manager's nightmare - but don't worry, it's not as bad as it sounds! It need only be a half-stage scene, ideally with a door up centre and 2 flats to each side, the cream, eggs and chickens are passed through various pipes and chutes by crew behind the flats. The spout for the cream needs to be set at an angle, pointing down, so that the cream can be poured down it; for the tubs use paper or polystyrene cups. The eggs can slide down a clear plastic drainpipe or appear through a small trap door. The chickens - of the "frozen ready-packed" type - are pushed down a chute and caught in brown-paper bags. Either side of the stage you will need two tables. The "crates" we use are the plastic type that bread is delivered in. A "slosh cloth" - in fact any kind of plastic sheet, or tarpaulin, on the floor will help contain the mayhem! To make the "cream" you will need to grate some shaving sticks, add water and glycerine and then whisk the mixture with an electric whisk...good luck! By the way, it never works perfectly...but it's always fun! Most of the items like dummy eggs/ chickens can be obtained cheaply from your local Joke Shop.

Props:

2 x tables and crates

Chickens and brown paper bags

Cream and tubs

Prop eggs and egg-boxes

2 x real eggs

Slosh cloth

3 x jars of cream

Bottle of milk

2 x paper plates of cream

Rubber chicken [To be thrown on]

Gun [Starting pistol]

Various items of fruit and vegetables to come down chutes when it goes wrong!

### **SC 4 & SC 8: A ROOM IN THE PALACE**

The second frontcloth scene, can be any kind of rich interior, or simply use tabs.

Props: 2 coins

### **SC 5: ON THE WAY TO MARKET**

As Scene 3, ideally with a signpost reading "To Market" in one direction and "To Merrydale" in the other.

Props: Rope halter for Daisy

Grizelda's fan (optional)

Bag of gold

### **SC 6: THE GARDEN OF DAME TROT'S COTTAGE**

The same basic "Woodland" set as Scene 1, but without the cottage wing flats. Instead you could add some cut-out fences or hedges and upstage some flattage, either flown or free standing, which shows the back of Dame Trot's Cottage. The "transformation" during the Vegetable ballet can be as complicated, or as simple, as possible - the only essential is that the beanstalk "grows"! As a guide I'll describe the elements of our transformation scene...

As the Vegetable Ballet starts a gauze, painted with runner bean leaves and flowers, flies in mid stage. Behind this the cottage flat/s are removed and replaced by a shaped groundrow of bean leaves, about 5' wide and 3' high: behind this is set the beanstalk. At the end of the Vegetable Ballet we bleedthrough the gauze to see the beanstalk "grow": the gauze is then flown out as the scene becomes "the next morning".

The Beanstalk is basically a rope ladder - ours has steel frame - disguised by wired, fabric stalk and leaves. Even without full flying facilities a simple pulley system will be enough to make the beanstalk grow - but if Jack is to climb up it, all be it only a few feet, then safety must be the prime consideration. If you use a gauze then you can bleedthrough this to show a magical growing of the beanstalk; if you use a cloth or tabs, then they should open after The Fairy's line "Jack and his mother will have a surprise" to reveal the beanstalk. If any type of flying is impossible then you will to use a cutout beanstalk, hopefully with a ladder or steps behind it so that Jack can appear to climb it.

Props: Fleshcreep's big butterfly net and jar of moths

Bag of beans

The beanstalk (See Above)

## **PROLOGUE**

As Act 1 Prologue.

## **SC 7: THE LAND OF CLOUDS**

Although this is a fairly short scene it can be designed quite simply and still look spectacular. The groundrow that masked the bottom of the beanstalk in Scene 6 can now be used to represent the top of the stalk, with Jack making his first appearance from behind it. At the back of the stage either use a sky backcloth or a plain cyc. Upstage should be some flattage showing the ominous shape of The Giant's castle. Add a few shaped groundrows to look like clouds, these need only be about 6' wide and 3' high, and it will be a very impressive Cloudland.

## **SC 8: A ROOM IN THE PALACE**

As Scene 4.

## **SC 9: THE ROYAL AIR SHOW**

As Scene 1. Instead of the cottage flats you will need the Royal Balloon. Our balloon is a metal-framed wicker basket with the cutout shape of the bottom half of the balloon suspended above it; the basket is then flown out to a height of about six foot by two electric winches. However if you do not have the facilities for this then just use a simple cutout shape and at the end of the scene give the illusion that the balloon is flying, get the Chorus to move to the sides of the stage and fade the lighting down so that only the characters in the balloon basket are seen.

Props: Dame Trot's water pistol

### **SC 10 & SC 12: IN THE DEPTHS OF THE DUNGEONS**

Any Frontcloth of a gloomy, castle interior would be ideal but if not available then use dark tabs.

Props: Bench

### **SC 11: THE GIANT'S KITCHEN**

Obviously the idea is to create a room in which someone 12' tall lives! This can be done with tall arches, doors etc but probably the most important objects are the Giant's table and chair. If the table is about 6' high it will dwarf the actors and help create the necessary scale. If the magic hen sits on a nest containing the golden egg, on top of a small stool, and this is placed on the table then the egg can be released by a member of the crew from under the table.

Props: Giant's table and chair  
Magic Harp

Magic Hen and golden egg  
Giant's knife and fork

### **SC 12: THE HEIGHT OF THE STORM**

As Scene 10.

### **SC 13: AT THE FOOT OF THE BEANSTALK**

Should look like Scene 6 at the end of Act 1 when the beanstalk has grown. When Jack chops the beanstalk down a member of the crew needs to come on in the Blackout and detach the rope or wire that has been used to lower the beanstalk down.

Props: Axe

### **SC 14: THE LANE AGAIN**

As Scene 2.

Props: The Songsheet

### **SCENE 15: THE ROYAL BALLROOM**

If you have the budgets and space then this can be a new and lavish setting. A run of rostra set upstage with a set of treads in the centre is ideal for a walkdown. Use drapes, chandeliers, urns set on plinths, etc to create a feeling of luxury and grandeur.

## **SOUND EFFECTS**

In the script we have indicated where sound effects would be beneficial by using the common abbreviation FX, and then describing what the effect should sound like. You'll find most of what you need on the BBC sound effect discs, though some of the stranger sounds will be amalgamations of several effects. If you get really stuck give us a call.

Suggestions as to what the lighting should be like, are contained within the script, but only every so often. Basically we've left this area to you to decide how you want it to look. There is usually a lighting designer or technician who has strong views on what can be achieved, so follow their advice. If however you do find that you are on your own, just remember the golden rule that all comedy must be lit brightly, and songs have more moody states than dialogue. Finally, always end a song with either a black-out, or a full-up.

### **Jack And The Beanstalk - Sound Effects:**

1. Birdsong
2. Thunder
3. Thunder
4. Thunder
5. Chicken Squawking
6. Machinery Grinding
7. Thunder
8. Thunder
9. Thunder
10. Cock Crowing
11. Thunder
12. Ghostly Howling
13. Massive Footsteps Approaching
14. Hen Clucking
15. Hen Clucking
16. Thunder
17. Giant Approaching
18. Spell Sound
19. Giant Roaring, Stalk Cracking and Crash

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