

NODA Presents

Jack and the Beanstalk

The story of a young lad determined to reach the top

by

Rob Fearn & Leo Appleton

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NODA PANTOMIMES

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Welcome to Robleo Productions!

This is the fifth pantomime written by us, Rob Fearn and Leo Appleton and revised following its premiere in December 2017.

Jack and the Beanstalk is another favourite often performed by groups around the country and is one we couldn't resist.

It is a tale of the David and Goliath genre and we have enjoyed re-imagining the story as well as playing with how we represent the giant on stage. Building the other characters has also been fun and we think it is a true pantomime that the whole family can enjoy.

As a writing team we work hard to build the enjoyment and action into the scripts but as performers and producers of shows ourselves we also understand that sometimes things have to change slightly to fit the occasion or the venue. Please feel free. We have also built in opportunities for songs and music which we see as an important part of the show. Music is a great tool for creating atmosphere and for keeping your audience entertained as the scenes move one to the other so we would advocate its use at all times, especially if the music's live.

Representing the giant in this show is always a challenge and whilst we have opted for having the voice only heard off stage in the script an option we used ourselves was projecting a large image of the actor playing the giant at the side of the stage that the other actors interacted with and then used smoke and lights which proved very effective. But even if he is an unseen giant his voice can always be augmented by the odd 'large' finger pointing on stage or booted leg appearing.

Finally, as we write these pantos specifically for our local group, they are perfect for the smaller stage but equally with a bigger budget and cast think they would transfer to the larger theatres as well. In any case, we hope you thoroughly enjoy it and, whatever you do, have fun!

Leo and Rob

Previous scripts

Cinderella
A Christmas Carol
Puss In Boots
Snow White

Characters

Jack (M/F). The main protagonist. Feisty but not too bright. Would be suitable for a younger actor. Needs to be able to sing and act. Falls in love with Jill.

Mother Betty Bitsnbobs (M/F). Jack's mother and the dame role. Usual over the top character. Needs good comedy timing and good interaction with the audience.

Simon (M/F). Jack's brother. They call him 'Silly' Simon. But his thing is he is a genius and predicts new innovations but everybody else thinks he is being stupid. Again comedy timing will be necessary as well as acting and singing.

Giant (M) All his dialogue is from off stage. But still needs good timing and a nice big voice.

Wife (M/F) The giant's wife. She is not a giant. A smallish role, but needs to be able to act.

Fairy (M/F). A smaller role. Gives Jack the magic beans and wants him to get the golden harp which belongs to the fairies. Comedy timing required

Right Guard (M/F). One of the bumbling guards from the top of the beanstalk. Provides some behind you moments but is also comedic. Good timing and acting required.

On Guard (M/F). As per Right Guard.

Squire Root (M). Father of Jill and a mean and greedy man. He is the villain of the piece. Needs to be able to act and to sing.

Jill (F) Squire's daughter. Should be able to sing and act. She is quite feisty and falls in love with Jack

Daisy This is a dancing, acting cow and will need some skill to portray its character. Can either be two people in a full cow outfit or one person and a rod arm puppet.

Golden Harp M/F. Doesn't have lines but sings a number of songs and is part of the gags throughout the show.

Chorus 1 M/F. A couple of lines and part of the chorus.

Chorus 2 M/F. As per Chorus 1.

Courtier 1 M/F. Small comic part requires good timing. Can be part of the main chorus as well

Young Courtier M/F. Small comic part requires good timing. Can also be part of the main chorus.

Mouse 1 M/F Only in one scene but requires good comic timing. Before and after can be part of the chorus.

Mouse 2 M/F As for Mouse 1.

Mouse 3 M/F As for Mouse 1.

PROPS AND SCENES

ACT 1

SCENE 1 FULL STAGE, THE VILLAGE SQUARE

Jack Hoe

Chorus Barrow and some bits of food, vegetables

Squire Root Fancy coat

Mother Bucket for her cheese filled with confetti for later on. The bucket is set to one side in this scene and then remains on until later.

SCENE 2 FRONT OF TABS

Fairy Pair of fairy wings that go over the costume

SCENE 3 JACKS HOUSE FRONT AND GARDEN, WITH A FENCE. This can be set front of tabs or part stage.

General There is also a box and perhaps a bench. The box must open with a lid

Simon Book

Mother Laundry basket and laundry (Underwear and bloomers the wackier the better).

Jack Big hanky / blanket for the box

SCENE 4 FRONT OF TABS OR SEPARATE CLOTH (ON THE ROAD WITH DAISY)

Fairy Magic beans (they don't have to be magic though!).

SCENE 5 JACKS HOUSE FRONT AND GARDEN, WITH A FENCE.

General Box with opening lid

Beanstalk This has to appear on stage and you should be as inventive as possible in its depiction.

Mother Broom / Nightdress and curlers

Jack Beans and blanket for the box

Simon Blanket

SCENE 6 FRONT OF TABS CLIMBING THE BEANSTALK

General Sign 'to the giant's castle'.

Right Guard and On Guard Dressed like guards with a sword or spear

Fairy Magic Radish

SCENE 7 SEPARATE SCENE FOR GIANT'S CASTLE / KITCHEN

General Back drop should indicate they are in the giant's kitchen with oversized objects. There will be normal sized objects for the giant's wife, such as a table and brushes and buckets etc.

Gold Bags of gold on the table

Jill Cage with a curtain, small table and stool and playing cards

Courtier Bags of gold and toilet brush

SCENE 8 STILL IN THE GIANT'S CASTLE / KITCHEN THAT NIGHT

General Brushes, mops, buckets and obstacles for Jack to bang into. Table with bags of gold on.

Jill Cage with curtain / stool and small table / back lit if possible

Golden Harp Blanket to go over it.

ACT 2

SCENE 1 FULL STAGE VILLAGE SQUARE

Chorus 1 Coin

Mother Mock food – the more ridiculous the better

Jack Bag of gold

SCENE 2 GIANT'S KITCHEN SET WITH USUAL OBSTACLE COURSE FOR JACK

Jill Cage, stool and hanky

Mice White sticks

Jack Crazy looking torch and batteries looking very home made

Goose Large puppet.

SCENE 3 JACK'S COTTAGE set as previous

General Big box with lid, mound of clothes and some general rubbish

Mother Basket for clothes and rubbish, Goose

SCENE 4 GIANT'S KITCHEN

General Table, bags of gold

Jill Cage

Wife Nighty and curlers

SCENE 5 JACK'S COTTAGE set as previous

General Box with lid, black and yellow tape

SCENE 6 FRONT OF TABS / FULL STAGE VILLAGE SQUARE

General Goose, golden eggs

Jack Bags of gold

Simon Mock chainsaw

SCENE 7 FRONT OF TABS

General Bag of radishes

Act 1

Scene 1

(The curtain opens on the village square which is set full stage. It's early morning and Jack is hoeing a dusty plot of land in the middle of the village. The chorus are also on stage as they are just waking up. The lights come up warm and yellow as in an early morning sunrise. The chorus sing a song. As the song ends Jack starts to sing).

Jack *(As he hoes as per the song from Oklahoma). 'Hoe what a beautiful morning, hoe what a beautiful day!'* *(Sees the audience).* Good morning to you. *(He doffs his cap).* Let me introduce myself. I am Jack Bitsnbobs and I live with my brother Simon and my Mother Betty Bitsnbobs in a little village called Poverty. When I'm not working on my mother's farm I look after this scratchy bit of earth in the middle of town for a few coppers.

(Chorus begin to appear).

We've always been poor as a family and used to live in destitution *(Aaah moment for the audience).* But when we got the chance we moved to Poverty, it felt like a step up.

Chorus 1 *(As if overhearing him).* Destitution Jack, where's that?

Jack No, silly we were actually destitute.

Chorus 1 Ohhh!

(Chorus carry on milling around, perhaps a barrow comes on with a meagre amount of food on it or something like that. Chorus indicate they don't have much money in their pockets etc.)

Jack *(Back to the audience).* They all used to be quite well off here. In fact the village was called Posh Town until Squire Root took over and once he had his hands on its wealth that was it, everybody was skint. That's when they decided to change the town's name to Poverty. I've decided I've got to get the squire to help us if we are ever going to change it back, though I fear it will only be once he has gone or we make our fortunes. *(He returns to hoeing but watches what is going on).*

(Chorus reminiscing and agreeing as the following dialogue is said).

Chorus 1 Remember the days when we lived on Easy Street.

Chorus 2 Wasn't that right next to Pound Lane? I do remember it, but it's so long ago now.

(Squire Root enters. He is well dressed and obviously not wanting for food. He is self-obsessed and greedy and always talks about himself. He has no interest in the

village, but does miss his daughter who went missing many years ago. As he enters he pushes people out of the way).

Squire Root Get out of the way. (*He glares at the chorus and rubs it in that he isn't hungry*). What a lovely day and nothing like a bit of exercise after a scrumptious breakfast of (*the chorus all turn to listen to him as he says this and they begin to drool and their eyes glaze over at the thought of all this*) crispy bacon, three large eggs, fried sunny side up, freshly baked bread and creamy butter. (*Pats his stomach*). I did think about saving some for you all.

All Really?

Squire Root No, just kidding!

Chorus 1 Right, that's it I'm going to kill him and probably eat him (*Makes as if to get Squire Root and the chorus hold him back. He appears to calm down and they let him go and he goes again to get him. Again they catch him and haul him back*).

Chorus 1 (*As he is being hauled away he wails*). It's not fair!

(*Jack sees his chance and comes forward to speak with the squire. The chorus meanwhile are sitting/standing around looking very glum and unhappy with their lot*).

Jack Good morning to you Squire Root.

Squire Root Hello Jack. (*Carrying on before he can speak*). Do you like my new coat? I had Seamstress Chantry (*or the name of your own wardrobe mistress*) whip it up for me and I think it looks jolly smart.

Jack It's a fine coat, but we have bigger fish to fry than your new coat.

Squire Root (*Patting his ample stomach*). You are quite right we do have a very big fish to fry and I'm having it for my lunch, thank you for reminding me.

Jack No, I mean about the state of the village. It's broken and dilapidated and there's no food to speak of. We are all starving.

Squire Root (*Couldn't care less*). Are you really? So, what do you want me to do about it? Empty my larder for you? I should coco! I'll send down some bones from the kitchen and some boiled water that should help.

Chorus 1 (*Has been listening and responds sarcastically*). Don't put yourself out Squire.

Squire Root (*Taking him at his word*). You know you're quite right I won't. I'll keep them for my dog's supper later. (*Chorus 1 looks exasperated*). Those blasted dogs eat me out house and home. I only got them for a bit of company after....ohh It's not been the same since.

Jack *(A bit angry.)* What's not been the same?

Squire Root Since my Jill went missing all those years ago. If only I knew where she was? If she would just write me a note or get in touch at least I could let her know I still have a big pile of washing for her to do and her bedroom could do with a bit of a dust and tidy.

Jack You're all heart!

Squire Root I know. My trouble is I care too much.

Jack *(To audience).* I miss her too. Its been such a long time. I bet I wouldn't recognise her if I bumped into her. *(Knowing look to audience).*

Squire Root *(Big sigh. He then changes the subject).* Actually, I was hoping to bump into your mother, is she around?

Jack Not as *(stressing)* around as she used to be, but yes I'm expecting her any minute.

(Mother Betty Bitsnbobs shouts 'Yoohoo' and enters with Daisy in tow. She has a bucket with her 'full of milk').

Jack Here she is now.

Mother Morning Jack, *(she bobs a curtsey to the squire),* Squire. You're looking fatter, I mean better.

Squire Root Better? I feel fine. Good food, fresh air *(wafts a hand in front of his face)* though that flea bag of a cow pongs a bit. It could do with a wash. *(Cow does a comedy double take at this and stamps its foot. Squire goes off into another world again thinking about his daughter).* Jill always loved cows. She would often go to the top of the hill to fetch a pail of water for them, though she did have a lot of trouble coming down. *(Jack as if remembering rubs his head as this is said).*

Mother Are you alright Squire? You seem distracted.

Squire Root Am I? I suppose I am. Dear Jill I wonder what she's doing now, my milk churn needs mending?

Jack Didn't you want to speak with my mother Squire?

Squire Root Yes I did, now what was it? *(Thinks then remembers).* Something to do with a cow? *(Looks at Mother Betty and slight pause).* Ah yes! Mother Betty, I was wondering if you fancied coming round for supper tonight? I have a lovely piece of beef sirloin with all the trimmings that needs eating up and I can't manage it all in one sitting.

Mother Oh Squire that's so kind of you.

Squire Root So kind? I'm inviting you to come and wait on me as my servant. *(To audience)*. She can lick the plates if she likes! I'll put the rest in the larder for later for a midnight feast. *(Looks at Daisy rubbing his hands)*. And your cow would go very nicely with some mustard and left over gravy!

(Daisy quivers and hides behind Jack).

Jack *(To Daisy)*. Don't worry Daisy he wouldn't want to eat you. You're a bit bony and there's probably more meat left in the squire's teeth than on you. *(Daisy looks happier and comes out from behind Jack. The squire meanwhile is sizing daisy up for a meal)*.

Mother *(To audience)*. I must admit I'm not over fond of working for the squire but for some reason he has taken a bit of shine to me, which of course is totally understandable. *(Flutters eyes at the audience)*. And I don't like to miss out on the chance of some free scraps which I can slide into my ample pockets for Jack and the villagers.

(The squire has finished waving at the villagers who are pulling faces at him behind his back and returns to his conversation with Mother).

Squire Root So, I'll expect you at seven and don't be late *(then in a more menacing tone)* or your rent may go up!

Mother Don't worry I'll be there. *(To audience)*. With my very big pockets.

Squire Root Sorry! What was that?

Mother I said I hope you've got chocolates. I do love a chocolate.

Squire Root There will be chocolates my dear, but you won't be eating them.

Mother *(To chorus in a stage whisper)* That's what he thinks. As soon as his back is turned the chocolate mousse is going straight in my socks. *(Gives them the thumbs up)*.

Squire Root *(He misses that and carries on)*. Right, tonight it is then.

(He goes to take her hand as if to kiss it but before he can Mother sneezes into her hand and then offers it to him without wiping it).

Mother *(Mock curtsey)*. Later then my squire.

Squire Root *(He almost takes the sneezed upon hand but withdraws his hand just in time)*. Yes, later. Good day! *(He turns on heels and exits)*.

(The chorus have been watching this and as the squire exits they all start to laugh).

Jack *(Laughing)*. Mother that was very funny but I thought he was going to explode.

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Mother No, that was just his breakfast fighting back I think. *(Jack moves off to speak to the chorus who are quite animated about what has just happened. Mother picks up the bucket and speaks to the audience).* I suppose you're all wondering why I have this bucket with me? Well, I want it to be a surprise for the village. I finally got some milk out of Daisy *(Daisy does a curtsey)* and I'm going to turn it into cheese for them. So, I'm going to put it over here *(places the bucket down at the side of the stage where it will remain)* but it mustn't be disturbed or it won't set, so if you see anyone going to touch it you will let me know won't you? *(Audience respond).* Good I want you all to shout 'Betty the bucket' if anyone does. Shall we have a little try? I'll pretend to walk away and that someone tries to touch the bucket and you shout, OK?

(One of the villagers sees Mother put the bucket down and walk away. The villager goes over to have a look at it and is about to dip their finger in to taste it. They make a big thing of this rolling up their sleeves, looking round etc. etc. Mother hears the audience shout and returns to speak to them without looking at the bucket).

Mother Oh that's very good. You're very loud. I should be able to hear that when I'm sitting in the snug at the Vic *(or other local pub).* *(The audience should keep on shouting as the villager is still there looking very furtive and setting themselves up to taste the contents).* That's excellent, well done *(pause)* what? There is someone there already? *(Mother turns to look and sees the villager and shouts).* Oi you! Hands off me cheeese!! *(The villager runs off. Mother speaks to audience).* That was close. Now don't forget, let me know if anyone tries to touch my bucket. *(Turns to the chorus).* And you lot, *(Chorus all look at Mother)* don't forget, dinner's on me tonight.

(Chorus all sigh). At last! *(Almost sung).* Food!

(Chorus sing an appropriate song here).

(End song, blackout). *(End scene).*

Scene 2

(Front of tabs, full lights. Fairy enters singing very badly and completely out of tune. Fairy finally notices the audience).

Fairy *(To audience).* I didn't see you there, did you like my singing?

(Audience should respond no).

Fairy What do you mean no? How very rude. Do you think you can do better?

(Audience should respond yes).

Fairy Oh yes, how confident. Well, let's see how you get on with this.

(Fairy gives them a well-known song to sing, the sillier the better. Perhaps with some movement to go with it).

Fairy Ok, after three. One, two, three.

(Audience are encouraged to sing and do the movement. After a few bars and some movement Fairy stops the song. The following can be adapted).

Fairy Alright, alright, so you're better than me, but it's not my fault. You see we fairies in fairyland love our music. We used to dance and sing all night long. Then many years ago a terrible thing happened. *(Fairy starts crying and struggles to continue as if remembering the event)*. I was on guard and fell asleep, but who wouldn't after forty years awake? Then a giant crept in and stole our magical golden harp which means we don't have music at all in fairyland. Without it we have slowly found ourselves going tuneless and flat. It's hard to imagine I know, a whole group without any musical ability. *(Looks at the band with disdain)*. But, I have a plan to get the harp back so that we can once again enjoy music. I don't have any plan for this lot though *(points at the band again)*. No magic could help them.

(Fairy exits singing badly once more, perhaps accompanied by the band. The lights fade to blackout). (End scene).

Scene 3

(Lights come up on Jack's house and his garden which can be set front of second tabs or main tabs. Jack and Mother Betty are deep in discussion and Simon is sitting reading a book. There is also a large box, set, with an opening lid).

Mother I'm sorry Jack, I don't care how much you like Daisy. It was like ringing out a damp rag trying to get some milk from her to make er, er *(She runs over to check the bucket and speaks to the audience)* Good it's still there. Don't forget. *(Runs back to Jack and continues the conversation)*. She's got to go.

Jack What are you doing Mother?

Mother *(Being vague)*. Nothing, nothing, it's going to be a surprise. And don't you go changing the subject. *(She turns her back and starts folding bloomers and underwear the more comical the better)*.

Jack *(To audience)*. Well, I do like a surprise I wonder what it is? Is it something to do with that bucket? *(He goes over to the bucket to look at it)*.

(Audience start to shout, 'Betty the bucket'. Mother turns holding up a pair of very comical bloomers and sees Jack about to peer into the bucket).

Mother Oi you! 'Ands off me cheeeese! Never mind what's in there. I've told you it's a surprise and the other thing I've told you is *(at this point Daisy enters)* Daisy has to go! *(Daisy hears this and looks at the audience in shock)*.

(Jack runs over to Daisy and covers her ears).

Jack Mother don't. She's a sensitive cow. She has an artistic bent.

(Daisy does a little dance).

Mother *(Without looking at Daisy).* And that's something else we're not fixing!

Jack Very funny Mother. She's like one of the family.

Mother Yes I suppose she is ... on your father's side!

Simon *(Looking up from his book and moving to Jack)* . They say in years to come they will be able to tell who your relatives are by looking at their genes (jeans).

Jack *(Jack makes a big thing of bending down and looking at Simons trousers).* That's ridiculous! *(Jack shakes his head and Simon gives the audience a knowing look).* You do know what they call you in the village don't you, always coming out with these daft statements?

Simon Genius, forward thinking, bright as a button, smart as a whip?

Jack No, Silly Simon!

Simon Silly Simon! Hah! They wouldn't recognise brilliance if it hit them in the face.

Jack *(To Simon).* If you would help me get stuck into this farm instead of your books then perhaps we wouldn't have to sell Daisy.

(Daisy nods her head).

Simon Eventually, my book reading will save the day, you see if it doesn't. *(He exits in a huff. NB: His books will save the day because he will invent a chain saw to cut down the giant's beanstalk).*

Mother *(To audience).* He does say the strangest things. Only the other day he was talking about flying around the world. But the world's flat isn't it? *(Oh no it isn't / oh yes it is should ensue)* *(Back to Jack).* Son, I'm sorry, Daisy has to go and let that be the end of it. *(Mother picks up the washing and exits as if going inside the house).*

Jack *(Looks sad).* I'm sorry Daisy but that's it I'm afraid I can't do anything else.

(Daisy looks as though she is crying. Jack gets out a big hanky and holds it to her nose).

Jack Blow. *(A big comedy nose blow is heard. He then dabs her eyes).* That's better. Well it's off to market tomorrow. Hopefully, we can get a good price for you. But before we leave in the morning I'll need to give your tail a good brush and clean

your teeth. Got to have you looking your best. *(To audience)*. Who knows I might even meet someone along the way who'll make me an offer I can't refuse.

(Daisy gives the audience a long knowing look).

(Lights dim as if it is evening. Jack sings Daisy a song and eventually as the song ends sits down perhaps on a haystack / bench or box and gets out a blanket as if to sleep for the night. Daisy sits down next to him, they comically vie for space and the blanket with Daisy shuffling up, pushing Jack off. Daisy eventually has the whole thing and lies down. Jack places the blanket over Daisy and lies on the floor. Music plays as the lights fade to a blackout).

(Curtains).

(End scene).

Scene 4

(Jack, Simon and Daisy are on the road to the market. This can be front of main tabs or a separate cloth. Lights come up on them as they enter. It's early morning and they could even have a song to sing. Daisy has her head down and is not looking happy and Jack is pulling her along. As they do this various chorus members walk across and Jack and Simon can attempt to sell Daisy to them).

Jack Come on Daisy. There's nothing I can do about it. Mother says you have to go to market before you get any thinner. You're not giving any milk so you're not much use to us now. *(Daisy looks round at the bucket which is still there and then at the audience).*

Simon *(He stretches and yawns).* It's a shame it's so early.

Jack Why?

Simon I could have really done with something to eat before we set off, even if it was just a quick chew on mother's leather belt.

Jack I did and it had a very distinct flavour. I think mother had been cleaning out the cow shed.

(Some chorus walk on).

Chorus That's a lovely old cow.

Simon *(Looking eager).* Do you want to buy her?

Chorus 1 No, I've already got one *(to audience)* I don't want an udder one.

(They exit).

(The fairy enters disguised as a stranger, though his / her fairy wings could still be attached to the outside of the coat for comic effect. Fairy starts walking towards them and interrupts Simon before he can say anything else).

Fairy Good morning to you fellow travellers. Where are you headed?

Jack To the market in the next town over, to sell our cow Daisy. Y'see, we're starving and we need money so that we can buy some food.

Fairy Have you not thought about eating your cow?

(Daisy again reacts and hides behind Jack).

Simon I have and I think it would be a ...

Jack *(Clasping his hands yet again over Daisys ears he interrupts Simon)* ... a very bad idea. It would be like eating one of the family. I couldn't do it.

Simon Oh I could!

Jack Well it's not happening. I'm taking her to market and I'm only selling her to the nicest person I can find and one who promises to take care of her and not eat her.

Fairy I may be able to help you there.

Jack *(Looking hopeful).* You might want to buy Daisy? *(Daisy peers round Jack at the fairy. Jack goes off on a bit of a ramble).* Oh that would be great and we wouldn't have to go all the way to the market and I could get back and finish hoeing my little patch of earth and we'd have some money for food and Mother would be so happy she'd let me sleep inside.

Simon Hang on, hang on. Have you never heard of the phrase there is no such thing as a free lunch?

Jack No!

Simon Well I'm getting the feeling here that it might be appropriate. *(To Fairy).* OK what's the catch?

Fairy No catch really. It's just that I don't have any money, well not on me.

Jack That's alright we'll come with you back to your place and do the deal there.

Fairy That might not be possible. *(Thinks).* I live in a strange mystical world.

Jack What? Freckleton? *(Or some other local town).*

Simon You know, one day you'll just be able to press a button and send money from one person to the other.

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(Jack and the Fairy look at Simon like he is bonkers).

Jack *(With a shrug of the shoulders).* What's a button?

Simon Oh never mind. *(To Fairy).* So what do you intend buying our lovely cow Daisy with er, er, *(the most ridiculous thing he can think of)* beans?

Fairy *(Look to audience).* Funny you should say that. *(Shows them a hand full of beans).*

Jack *(Looking at the beans)* Where did you get those?

Fairy They've been in my family for many, many, years and this is just the moment I've been waiting for.

Simon Yes, to palm them off on two unsuspecting mugs like us.

Fairy Yes! I mean no. I am offering you a gift of great value if only you could see it.

Jack He's right you know. A bit of water and some salt we could probably get two meals out of that lot.

Simon It's five beans Jack! *(Dismissing Jack's idea of cooking them).* Alright then strange person, why are they so valuable?

Fairy They are magic beans! If used wisely they can become something else.

Jack I've had beans like that before. That's why I mostly sleep outside. *(Pause).* Come on Simon, magic beans what have we got to lose?

Simon Well, Daisy for one thing. A limb, if we just take beans home to Mother.

(Simon gets into a conversation with Fairy whilst Jack speaks to the audience).

Jack *(To audience).* On the one hand I have a lovely cow that is still worth a few shillings at market, probably more money than we've had in many years and on the other hand, a stranger has just appeared and offered us five magic beans for her. Decisions, decisions. I don't know what to do. Should I sell her to this mysterious stranger? *(Audience should react no, yes. Daisy also gets involved with this).*

Fairy *(Being a salesman).* I assure you, you will not be disappointed.

(Jack makes up his mind to sell Daisy).

Jack *(To Simon)* Hear that. We'll not be disappointed. *(To Fairy).* That's it! We'll take them! *(He shakes the hand of the Fairy).*

Fairy *(As if a spell has been made).* And so the deal is done. *(Magical tinkle of music is heard and continues over the following spell).*

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**Never broken always binding, the spell of size you are finding.
The beans you have are the beans you get, in the ground you must set.
Be brave be strong and never meek, for it is music that you seek.
Climb high, climb fast, up the vine and find the harp that is mine.**

Simon (Looking round). I don't like the sound of that. What just happened?

Jack (Looking at the beans in his hand). Come on Simon we need to go and tell Mother what we've done.

Simon Do we? (To audience). I wish I'd invented armour. I think we're going to need it.

(Simon and Jack exit).

Fairy Well Daisy, it's just you and me and my plan begins to unfold. And don't worry you'll see Jack again.

(Perhaps a song here from Fairy with Daisy).

(End song). (Blackout). (End scene).

Scene 5

(Curtains open on Jack's house front and garden. It is late afternoon and Mother is outside sweeping up or doing some domestic work.).

Mother (To audience, leaning on her broom). Where are those boys of mine? (She looks off stage). They only had one cow to sell. If they don't get back soon I'll need to get ready for dinner at the squire's. He always has a good spread and I've not eaten much for days so I'm going to make the most of it. Whilst I'm waiting for Jack and Simon to get back I'll have a quick look at my bucket. (Almost sneaks over to the bucket to have a look). Oo! That's looking alright. I'll bet it'll be ready by the end of the show! Somebody was telling me the other day that cheese made in a bucket can be dangerous. No, it's true. I said, well how should I handle it? And they said Caerphilly! Hah! Hah!

(Sounds off stage. Jack and Simon enter. Jack starts singing. As he enters he is throwing a little bag up and down).

Jack Beans, beans, the musical fruit. The more you eat the more you toot!

Mother Thank goodness you're back. How did you get on? (She looks off into the wings) No Daisy, so you must have sold her then? How much did you get? (She looks at Jack who is looking very pleased with himself) It must be a lot you're looking very pleased with yourself. Go on tell me how much?

Simon Mother, steel yourself for a surprise.

Mother Oh Jack, I love surprises.

Simon Yes Jack, go on, tell Mother.

Jack (*Innocently*). We didn't have to go all the way to the market to sell Daisy.

Mother That was lucky. Is that the surprise then?

Jack No. We were walking along the road and we came across a stranger who really loved Daisy.

Mother Oh this sounds good, is that the surprise then?

Simon Oh no, not yet.

Mother Oh right. Go on!

Jack (*He begins to realise what he is about to say is going to sound ridiculous*). Anyway, we were talking with him and he offered to buy Daisy off us.

Mother Well that's good. Isn't it? So the stranger bought Daisy? Is that the surprise?

Jack Noooo, not really.

Mother (*Getting quite excited now*). You've got lots of money for her haven't you?

Simon (*To audience*). And here comes the surprise!

Jack Well actually we got five ...

Mother ... Hundred shillings!

Jack ...magic beans.

Mother Magic beans. (*Realising what Jack has just said*). Magic beans! Are you mad? 'Cause I am!

Jack (*Stressing*). We did get five of them.

Simon (*To audience*) And that sounds better, how?

Mother I know Daisy was a bag of bones but she was still a cow and must have been worth more than five beans.

Jack But they're magic beans, Mother!

Mother Magic, smagic! Give them here. *(She holds out her hand for the bag, Jack reluctantly hands them over).* *(Looking at the beans).* Alright, if they're magic what are you supposed to do with them?

Simon The only thing magic about those beans is they made our cow disappear.

Jack *(To Mother).* Honestly Mother, the mysterious stranger said they were magic. Try holding them in your hand and wishing.

Mother *(She holds the beans in her hand and closes her eyes to make a wish).* I wish my son Jack wasn't an idiot. *(She opens one eye to look at Jack).* Nope that's not worked.

Simon Oh very good Mother.

Mother *(To Simon).* And don't think you get out of it that easily. You were there too. Why didn't you stop him?

Simon I did try. But before I could say anything the stranger said 'the deal is done' and there was music and stuff and that was it.

Mother *(She looks sad).* That's it then, we've no money and no way to get any. I am resigned to eating scraps from the squire's table and what's more we can't pay the rent. *(Looks at the beans)* And we can't eat those. There's not enough there for a bistro bean salad. *(She throws the beans off stage).* That's all they're good for. Jack get to bed, without any supper. Simon you as well. I'm off to do the washing up at the squire's and then dishing the scraps out in the square later. If there's any left I'll bring some home. *(She puts on a fancy hat and with a basket over her arm).*

(She exits).

(Perhaps a little music underscoring the following. The lights go to a purply colour indicating night time).

(Jack gets a blanket and covers himself up and lies down on the box or floor. Simon is still standing up and he spots Mother's bucket).

Simon Hello, what's that? How come I've never seen it? I wonder what's in it? *(He goes over to look at it and the audience should shout 'Betty the bucket'. Mother runs back on stage).*

Mother *(Spots Simon about to look in the bucket).* Oi you 'ands off me cheeeese! I said get to bed!

(Simon hears this and jumps in fright).

Simon Mother! *(He scampers back to where Jack is and lies down under his blanket).*

Mother (To audience). Thanks for warning me. (To sons). I'll see you later. (To audience) And you lot keep an eye on my silly pair of sons. (She exits).

(The lights go down. Some sound effects here might be good to indicate something is happening. Simon and Jack could even sing a song here. A few moments later the lights come back up slowly and a sign appears to say 'it is morning'. As the stage brightens some early morning music should play. A beanstalk has appeared on stage. Jack wakes up, stretches and yawns).

Jack (To audience). Morning! I do love mornings, the birds, the trees, Simon, a beanstalk. A beanstalk? Simon, Mother, come quickly!

Simon (As he wakes up with a start). What's up has someone written an original panto joke.

(Mother enters from the house with curlers in her hair and if time permits a white face and night wear as if she has been sleeping).

Mother What's all the row?

Jack Look Mother it's a

Jack and Motherbeanstalk!

(All three move to the front of the stage to discuss this new arrival).

Mother It's very big. Where do you suppose it came from?

Jack Isn't it obvious? From the beans that you threw away. The stranger said they were magical. (To Simon) And you laughed at me. (He looks up as if looking way up into the clouds and points). Look, it goes all the way up there. I wonder what's at the top?

Mother It doesn't matter what's at the top. You're not going up. As my dear old mother said nothing good ever came from climbing up strange plants. Look, I'm going to go into the village to get some help. So wait here until I come back and don't do anything stupid. (To audience). Though I don't know why I'm saying that, they sold a cow for five beans!

(Mother exits).

Jack (To Simon). What do you think?

Simon About what? I think lots of things but none of them at this moment pertain to that extremely large plant. Until the aeroplane or helicopter is invented I'd stay well clear.

Jack I don't know what you just said but I'm getting this urge to climb it, I really am. (To the audience). I think my destiny lies at the top.

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Simon Remember what Mother said.

Jack I know what she said. But now is the time when a man must do what a man must do. *(He runs off towards the beanstalk to climb it. This can be done either on stage or off).*

Simon Jack come back! Oh dear, Mother's not going to like this.

(Mother, Squire Root and chorus enter. They are all talking excitedly about the beanstalk).

Mother Simon! Where's Jack? Oh don't tell me he's climbing the beanstalk.

Simon He's not climbing the beanstalk.

Mother Good! Where is he then?

Simon He's climbing the beanstalk.

Mother I thought you told me he wasn't climbing the beanstalk.

Simon You asked me not to tell you he was climbing the beanstalk, so I did.

Mother No wonder they call you Silly Simon!

Squire Mark my words nothing good will ever come from climbing strange plants.

Chorus 1 *(Points upwards. Everybody else looks up).* Who is that up there? It looks like ...

All Jack!

Mother *(Shouting to Jack).* Be careful son you're a long way up.

Jack *(Off stage).* It's alright Mother. It's quite an easy climb. The leaves are quite sturdy. *(He slips).* Aargh!

All *(As if they see him slip).* OOOOoooh! AAah

Jack It's alright Mother just a little slip, not that much further to go really.

Chorus 1 *(Chorus 1 and chorus of villagers look away).* He's out of sight now. I wonder what he'll find up there? Maybe something to make us even richer than Squire Root. *(Squire Root overhears this).*

(All the chorus / villagers and Mother and Simon get a bit excited about the thought).

Squire *(He suddenly blurts out without thinking).* I claim the beanstalk for myself and that means anything that comes down from it.

Mother Well, first of all it's on my land and secondly, Jack is going to come down from it and you're not having him!

Squire I mean any riches, not your pesky waster of a son, Jack.

Simon If you want riches Squire why don't you go up after him and get some yourself.

Squire I'd rather not I've er, I've er, got a pheasant to eat. But remember Mother Betty your rent is due by the end of the month and if it's not paid by then your farm and your precious beanstalk will be mine. Good day! *(He exits in a huff and a hurry).*

Mother I do hope Jack is careful up there. Who knows what dangers he might be facing?

(Song sung by everybody on stage). (End song, blackout). (End scene).

Scene 6

(Jack is climbing the beanstalk. This can be in front of tabs or a cloth. He is almost at the top and his actions can be mimed or real. Plenty of stage smoke and haze plus lighting should be used to build the illusion. He sings an appropriate song).

(End song).

Jack Phew! This is hard work. And I'm a long way up. *(He peers to the floor).* I can just about see the villagers and my house it is so tiny it looks like a dolls house. Mother! *(He waves down).* It's no use she can't see me. *(He now looks around his surroundings and the lights come up on stage).* Hello, it looks like I am at the top. I wonder where I am? *(He 'gets off the beanstalk' and starts to explore his surroundings).*

(Two guards, Right Guard and On Guard enter as Jack speaks).

Jack It's amazing isn't it. You climb all the way to the top of a beanstalk and it still looks like you're in Lytham St Annes! *(Or some local town).* I can't see a soul. I wonder if anyone actually lives up here?

(A sign is placed on stage which says 'To the giant's castle'. There is a behind you moment. The audience should shout 'behind you etc.)

Jack *(To audience).* Don't be silly. I've had a good look I can't see anyone. No, I think I am all by myself. *(The two guards can snigger as they think it is great fun).*

(Jack does the usual with exaggerated movements going first left 'there's no one this way' 'alright I'll try this way', 'there's no one behind me' etc. and then right then walking round in a big circle whilst the two guards move directly behind him).

(The audience will still be shouting 'they are behind you' so Jack jumps round and spots them).

Jack Ahah! Got you.

(The guards capture him by putting their arms under his and a conversation ensues as they turn in circles to face the audience as each of them speaks. The guards can be quite posh).

Right Guard *(To Jack but facing front)*. Got you more like. This is giant Blunder the Bores territory and if he catches you it will be Fe Fi Fo Fum for you I'm afraid.

On Guard *(Still to Jack and facing front)*. So, you'd better jolly well skedaddle back to where you came from while you have the chance.

Jack *(They all turn. Jack is facing the front, guards to the rear)*. Fe Fi Fo Fum? What does that mean?

Right Guard *(Turn again, guards to the front Jack facing backwards)*. Not English are you by any chance?

Jack *(Turn again)*. Actually yes.

On Guard *(Turn again)*. That's it old boy. For the high jump! He can't stand English men.

Jack *(Turn again)*. Not French is he?

(The guards go to turn again but Jack stops them).

Jack Enough! I'm getting quite dizzy.

(Just the guards turn and get Jack under the arms again).

Jack *(He imitates them)*. I've got to say chaps you have me at a bit of a disadvantage here. Who are you?

Right Guard We are the giant's guards and I am the honourable, Right Guard. *(He de links from Jack and bows)*.

On Guard *(He de links from Jack and bows)*. And I am the honourable, On Guard.

(Jack now not captured sees his chance to escape as the two guards maintain a very regal bow).

Jack And I am out of here! Bye! *(Jack exits quickly).*

(The guards do a double take and chase off after him. Once they are off stage Jack sneaks back on).

Jack Phew! That was close. I think I've managed to shake them off. I thought they were going to send me back down the beanstalk. *(He looks at the sign which says 'To the giant's castle')*. I think I need to do a bit more exploring. I reckon they're guarding more than just a twenty foot giant.

(He is about to exit when the fairy enters).

Fairy Hello Jack.

Jack Hello mysterious stranger. What are you doing here? *(Looks around)*. Is Daisy with you?

Fairy *(To audience)*. I'm a fairy not a weightlifter. *(To Jack)*. She couldn't make it. She's er, er, having her nails done.

Jack Ohh! *(It doesn't register with Jack)*.

Fairy Are you off to the giant's castle then?

Jack I was thinking about it.

Fairy Well you must take care. The giant is mean and cruel and although he has servants whom he lets roam free, he also has others that he keeps for pets and for the occasional snack. Quite fond of Englishmen I've heard.

Jack *(Looking off)*. That's what those guards said.

Fairy But if you can sneak in, there are fabulous treasures to be had. A goose that lays golden eggs, lots of gold of course but the most fabulous is the golden harp. If you could get that for me I will reward you handsomely.

Jack You're already here. Can't you get it?

Fairy No. There is a rule where I come from that we can only have what is freely given.

Jack *(Thinking)*. Alright, reward handsomely you say. What would that be then?

Fairy *(With a flourish)*. I have some magic radish.

Jack *(Jack thinks this is great)*. Magic radish! Brilliant!

(Blackout). (End scene).

Scene 7

(The scene opens full stage on the giant's castle. There can be larger than normal items on stage and any scenery painted should indicate a larger than normal person lives there. Jill, Squire Root's daughter is on stage in a cage. The giant has obviously taken her prisoner. The giant's wife is there in the scullery along with some of the giant's courtiers / chorus. They can sing a song here. We also meet the goose that lays the golden egg and the Golden Harp. The giant is off stage. As the dialogue starts the chorus / courtiers drift off).

Jill *(Sat in a cage playing cards on the floor).* Excuse me Mrs Giant, but any chance of breakfast this morning?

Wife Shush, if he finds out I'm feeding you he'll be in a foul mood and then he'll put you out in the yard and me in the dog house.

Jill Sorry, it's just that I'm starving. *(Pause).* I don't know why you put up with him, he treats you very badly. When is the last time you had a little you time, you know a day at the spa or an afternoon spritzer with the girls?

Wife Actually, I was at the spa yesterday but they're open till eight and I do like the cold aisle. *(Pause).* He wasn't always like this. He's actually got a big heart as well as big smelly feet. He's just misunderstood.

Jill Misunderstood! Yes I can see how 'Fe Fi Fo Fum I smell the blood of an Englishman' could be misconstrued to 'hello fine fellow, do you fancy a pint?' Honestly, he eats people, he's mean and cruel. *(Pause)* Where did you meet him anyway?

Wife Tinder *(or some other relevant dating site)*, he looked shorter in his picture. He was so romantic when we met, I remember our first date, we had pancakes together and he said pass me the sugar sweetie, oh how I giggled. Sweetie, that's his pet name for me.

Jill Better than the pet name he has for me, *(pause)* Rover.

(All the giant's dialogue comes from off stage. Any dialogue to the giant is directed into the wings).

Giant Where's my breakfast?

Wife *(To Giant off).* It's coming my love. You keep quiet and hopefully I can give you something later once he's asleep.

Giant Humph.

Wife What's wrong love of my dreams? You seem a little grumpy.

Giant I've a headache and I didn't sleep very well.

Wife *(To audience)*. And does he ask his sweetness how she slept? *(Still with sarcasm back to Giant)*. My love, I slept like a log knowing my dreamboat was beside me snoring away like I was being serenaded by a herd of bloated bison.

Giant Are you being funny?

Wife *(Ignoring him and perhaps a look to the audience)*. You need to do something to cheer yourself up.

Giant Humph!

Wife How about we sit around in the kitchen counting the gold you'll never spend and thinking up ways to be mean to people?

Giant That sounds good.

Wife I give up!

(There is a giant trump). (Trrrump!).

Wife *(Hastily)*. Ok Jill you know the procedure assume the position and wait for the aftershock.

(They both curl up on the floor and another trump is heard). (Trruumpt)!

Giant There's a funny smell.

Wife *(Knowingly to audience as she gets up)*. Yes, I can't think what it could be.

Giant No a funnier smell. Fee Fi Fo Fum I smell the blood of an English man.

Wife Not this again. What is it with you and English men? You can't eat every English man. What about the good ones, like er, help me out here Jill.

Jill Like er erm..*(To audience)*. Come on you must be able to think of someone.

(Audience are encouraged to shout out some names, probably some of them will be funny).

Giant I can hear lots of Englishmen.

Wife *(To audience)*. Unless you want to be eaten you'd better shout, oh no there isn't.

(Audience should all shout).

Giant Oh yes there is.

(This carries on ad lib to finish).

(Chorus as courtiers enter with the golden harp and the goose that lays the golden egg. They remain on stage stood in a line, preferably in ascending height).

Courtier 1 *(Fawningly he/she bows).* I have had the staff clean the Golden Harp and wax the goose for you. Is there anything else you would like me to do Mam?

Wife Have you polished the gold coins?

Courtier 1 Of course Mam. *(He waves on another member of the chorus who staggers in carrying in bags of coins. They too join the line-up).* Is there anything else that Mam requires cleaning?

(Wife hands over an oversized toilet brush. Courtier 1 looks at it with distaste).

Courtier 1 His nose Mam?

(Wife shakes her head).

Courtier 1 Ears perhaps?

(Wife shakes her head).

Courtier 1 Teeth? *(He sighs).* Toilet bowl it is then. *(Courtier 1 hands the brush to the tallest in the line up. The brush is then passed down the line to the smallest member of the chorus).*

Young Courtier *(To self and to the audience).* Ok I can do this, just need to be brave. *(He/she marches off stage in a determined fashion).*

(Perhaps an appropriate song from remaining courtiers. Once the song has finished the young courtier returns, looking shocked and dishevelled, still holding the brush. Courtier 1 takes the brush, gingerly).

Courtier 1 Mam, I believe the porcelain is pristine.

Wife What about the en suite?

(Courtier 1 hands the brush back to the young courtier who looks crestfallen).

(Blackout). (End scene).

(Music plays to cover the change to night time).

Scene 8

(Jack enters. It is the giant's kitchen and it is dark. He is trying to explore. On stage are the bags of gold on a table, the golden harp and the cage with Jill in it. There is a cover over the cage).

Jack (To audience). It's very dark in here now. I hope the giants asleep. I'll need to be quiet. *(He clatters into a mop. Jill wakes and unknown to Jack is laughing as she watches his hapless attempts to navigate the kitchen). (Shhh's the audience then continues).* Luckily I can move like a ninja. *(Starts walking like a ninja straight into a piece of furniture). Owww! (Shhh's the audience again).* Maybe if I crawl. *(Gets down on all fours). (To audience).* This is better, I can feel my way as I go. *(Bangs his head on Jill's cage).* Oh for goodness sake. *(Shhh to audience again).* Does no one tidy up around here?

(Jill laughs out loud).

Jack Who's there?

Jill *(Spookily).* Hello!

Jack *(Shuffles back across the floor but still facing the cage).* Arghhh, don't eat me.

Jill *(Teasing Jack).* What chance would I have of doing that, I mean you're a ninja aren't you?

Jack *(Trying to compose himself).* Er, no, yes, I mean.... *(Jumps to his feet and strikes a pose).* Don't come any closer or I'll ninja you, OK?

Jill Ooh that sounds scary.

Jack Yes I am scary and I'm not afraid of any giants.

Jill That's lucky as I'm not a giant and with all your ninja know how, I better do as you say hadn't I?

Jack *(Still being brave).* Yes you had. So maybe you can start by directing me around this mess of a kitchen.

Jill *(These directions can be amended to suit).* Crawl two steps forward, that's it, now go slightly to the right, left a bit. *(Jack gets closer to the cage and is now only inches from Jill, she leans forwards until their faces are almost touching).* Boo!

Jack *(He jumps).* Arrgghhh! You did that on purpose.

Jill *(She laughs).* Sorry. So, have you come to rescue me?

Jack Rescue you? You mean you are a prisoner?

Jill I've been a prisoner here for years. I thought maybe my father had at last sent someone to rescue me.

Jack Sorry, I don't know your father and I had no idea you were here. I'm Jack and I am here to find untold riches, steal them, take them back down the beanstalk, buy Daisy back and never have to worry about going hungry ever again.

Jill You mean you sold Daisy so that you could buy food?

Jack Mother made me.

Jill Your mother made you sell your girlfriend? That's awful!

Jack She's a cow.

Jill She certainly doesn't sound nice but that's going a bit far.

Jack Not my mother, Daisy.

Jill It doesn't matter who it is it's still not a nice thing to say.

Jack No she really is a cow, I sold our cow.

Jill Oh I see, so you don't have a girlfriend then?

Jack No. Well, actually there was someone a few years ago I liked but before I got chance to tell her she went missing and that was it I haven't seen her for ages and no one knows where she is.

Jill Oh really! Who's that then?

Jack Her name is *(doesn't say the name)*.

Jill *(She interrupts Jack)*. Shhhh. I can hear someone coming. Quick turn around and crawl straight on until your head hits the wall. There's a blanket there, throw it over yourself and stay still.

(Jack turns and crawls away, he bangs into the Golden Harp which immediately starts singing).

Harp *(Sings a song about sleeping)*.

(Jack panics and throwing a blanket over it muffles it. The lights come up and the giant's wife enters, she looks around curiously).

Wife *(To the room in general)*. What was that noise?

Jill *(She gives a big mock yawn pretending to wake up)*. What noise?

Wife I thought I heard that stupid harp. I don't know why he keeps it. Every time it gets nudged it gives you a rendition of some awful song.

Jill (*Innocently*). I didn't hear a thing. It was probably a mouse.

Wife Well you just see to it you don't make any noise. I don't want old blunder snore waking up in a grump. (*She mumbles about mice as she looks round the kitchen*). Mice eh! That'll be mice soup tomorrow!

Jill Night night.

Wife Night night, don't let the big mice bite! (*She exits*).

(*Jack comes out from under the blanket*).

Jack Phew! That was close.

Jill You need to keep the noise down. Back away from the golden harp and crawl over here.

(*Jack extricates himself from the golden harp and crawls back to Jill banging his head again on the cage*).

Jack Owww!

Jill Shhhh! So, where were we? Oh yes, you were just about to tell me about the girl you like.

Jack (*Ignoring Jill's question*). Just a moment did you say golden harp?

Jill Yes the golden harp. What of it?

Jack The mysterious stranger I sold Daisy to said that I was to bring the golden harp and I would be handsomely rewarded.

Jill (*Sounds almost incredulous*). So let's get this straight. You're prepared to risk your life for a harp but you're not rescuing me?

Jack No, no, of course I'll rescue you, it's just that, we have nothing and are very poor.

Jack I promise I will come back for you. If I take you straight away then the giant will notice won't he, but if I take something of value that may not be as easily missed then we both win. I get rich and you get rescued tomorrow.

Jill And you promise to come back for me?

Jack Of course, I have never broken a promise.

Jill OK, if you want riches, there are some bags of gold on the table you banged into.

Jack Gold?

Jill Yes, you know, the shiny stuff? He has so much he won't miss one bag. I suppose I can sit here for one more day waiting for my ninja to come back for me.

Jack Cross my heart and hope to die. *(Jack scurries across the floor bangs his head on the table leg and stands to reach the bag of gold)*. I will come back tomorrow, er, what did you say your name was?

Jill I didn't.

(Pause).

Jack So are you going to tell me?

Jill I'll tell you when you come back tomorrow night. Now you better go but please do it quietly.

Jack Tomorrow night it is then. *(He exits with a bag of gold)*.

Jill *(Wistfully)*. Goodbye Jack.

(Song from Jill. As the music starts Jill should be lit from the back to create a silhouette or she should part the curtains)

(End song, blackout). (End scene).

(End of Act 1).

Act 2

Scene 1

(Curtains open onto a full stage. It is the village square and all the villagers / chorus are there along with Mother and Simon. They are very happy as one of them has had some good fortune).

Chorus 1 *(Holding the penny aloft)*. See a penny, pick it up and all day long you have another penny in your pocket!

All Hurrah!

(Chorus plus all on stage sing an appropriate song).

(End song).

Simon One day you won't even be able to buy a bag of sweets with a penny.

(Everybody looks at Simon and then after a short pause the chorus all laugh at him as if it's a crazy statement).

All Ha ha ha!

Mother *(Handing out food from her pockets. The more ridiculous the better. To audience).* Squire Root invited me to clean up after breakfast this morning so I seized the moment and seized some more food.

(The chorus start handing the penny round to look at and as Squire Root enters one of the villagers mistakenly hands it to him as he walks between them).

Squire Root A penny! That's very kind of you. *(He pockets the penny. The villager that found it looks downcast).*

Chorus 2 *(Seeing Squire Root).* Mother Betty! Watch out.

(As she sees him she hides the food and starts passing it out surreptitiously. This should be comic. He starts to talk to Mother).

Squire Root There you are Mother. You left a little abruptly after breakfast. *(He looks at her).* If you'd stayed on I was going to give you

Mother What?

Squire Roots Tips on getting the egg yolk off the plates. Some of them weren't clean. Your standards are very low.

Mother *(To audience).* A lot like your wages. *(Mock curtsey).* How kind Squire. *(To audience).* He is the meanest man I know.

Squire Root *(Thinks of something else).* By the way, any sign of Jack?

Simon No, he's still not back. I hope he's careful coming down the beanstalk. Y'know what he's like coming down hills. Goodness knows how he'll cope with vegetation.

(Everybody nods as if remembering 'oh yes' etc.)

Mother And we've run out of vinegar and brown paper!

(At that moment Jack bursts in).

All Jack!

Mother Jack! *(She hugs him).*

Jack (*Just about speaking*). Mother, you're squeezing the breath out of me.

Mother I'm just glad you're back that's all. (*She holds him at arm's length*). Have you been eating alright and getting your sleep? It's most important to sleep.

Jack Mother, I've been gone a day. Everybody, I have some exciting news about the beanstalk. There's a whole world up there.

(At this moment the fairy disguised as a villager walks on. He / she is still recognisable by the wings attached to his / her costume).

(Jack begins to talk to everybody and is very animated).

Jack As I climbed and climbed, everything got smaller and smaller. I could just about make out the village and then at the top...*(he carries on through mime showing how he escaped from the guards and then what he saw and lastly the giant).*

(As he talks the fairy steps forward to speak with the audience).

Fairy At least he's back in one piece. Though he didn't bring the golden harp down, so that means he is going to have to go back.

Jack (*Starts talking again though he is finishing his tale*)... and I'm going back up tonight.

(At this point we hear a loud roar and FeFi Fo Fum from the giant off.)

Giant (*Off*). Fee Fi Fo Fum.

Chorus 1 (*To Jack*) Jack what made that noise?

Jack (*Full of bravado*). Just a giant but I can handle him don't worry.

All Oh no Jack / It's far too dangerous / what if he comes down? Etc.

(Fairy sidles up to Jack whilst the chorus are animatedly discussing the pros and cons of going back up the beanstalk with Mother, Simon and Squire Root).

Fairy You won't forget Jack, get the Golden Harp and I will reward you.

Jack (*Recognises the fairy*). Oh yes, the magic radishes.

(Fairy moves away and Mother takes Jack to one side).

Mother (*Concerned about her son and a little bit angry he disobeyed her*). And don't think about going back up that overgrown weed, facing giants and all sorts. You're going nowhere my lad except to bed without any supper!

Jack I thought you might say that. Have a look at this. *(He takes out the bag of gold coins from the giant's castle he has secreted under his jacket. The squire gets a sneaky glimpse of the gold).*

Mother *(Without missing a beat)*... And after you've had a good sleep you're straight back up the beanstalk!

Jack I knew you'd understand Mother.

(Mother moves away to join the villagers as Squire sidles up to Jack having seen the bag of gold).

Squire Jack you've always been like a son to me.

Jack Have I? Hang on you're not going to ask my mother to marry you are you?

Squire Errrr, *(He avoids the question)*. Tell me her Ja.. er, son. Is there any gold up there?

Jack *(He also avoids the question)*. I don't know. It was very dark and the giant was asleep. I'll have another look tomorrow.

Squire Good lad. You know you've always been my favourite. *(To audience)*. And I'll like him even more when I get my hands on his gold even if I have to marry his hideous mother to get it. *(Back to Jack)*. Oh and here have this penny for going. Get yourself some sweets.

(Blackout, end scene).

(Curtains close and lights come up on front tabs as Squire Root steps through).

Squire That threw me a bit, Jack asking if I was going to marry his mother. I wouldn't normally but then there is all that gold and I could always use a bit more. I would marry you *(looks to audience member)* if you had a bag of gold. *(Sees the bucket)*. Hello, what's this then? *(Squire goes to investigate the bucket)*.

(Audience start to shout 'Betty the bucket').

Mother *(Off stage)* I'm coming, I'm coming. *(Enters)*. Oi you! 'Ands off me cheeeese!! *(Sees it's the squire and gives a curtsey)*. Sorry your Rootship I didn't see it was you or I wouldn't have been so rude. *(To audience)*. I would have been ruder. I'm just trying to make a little cheese as a surprise for the villagers. They are very fond of a little *(sounding posh)* fromage.

Squire And are you partial to something a little cheesy?

(Perhaps a duet here from Squire Root and Mother Betty).

(End of song they both start to exit with Squire behind Mother Betty and as they almost exit).

Squire I wasn't going to do anything to your bucket y'know. I was only trying to see what was at the bottom. *(As he walks off he goes to put his hands on her bottom).*

Mother *(Without looking).* And you can keep your hands off that as well.

(Exit, black out)(End scene).

Scene 2

(The curtains open on the giant's kitchen. It is empty except for Jill who is still sitting in the cage. The lighting should indicate it is night time).

Jill No sign of Jack. I fear my ninja has let me down. I guess I will just have to sit in this cage for the rest of my life. *(Audience should Ahhh).* I don't think anyone cares about little me stuck here in this hideous castle with that mean giant. *(Audience again should ahhh).* No one cares at all. *(Jill starts sobbing).* *(Audience should ahhh once more).*

(Three blind mice enter. They have been listening to Jill).

Mice *(All).* We care.

Jill Who was that?

Mice *(All).* Us, over here.

Jill Who are you?

Mice *(All).* Mice!

Jill Mice! How nice of you to care. Though, I don't think you can rescue me, unless you can chew through steel bars.

Mouse 1 Afraid not, but we know where we can get you some *(imitating Mother)* cheeeese.

Jill Mice, do you think you could do me a favour? Could you have a look and see if Jack is coming.

Mouse 2 Bit of a problem there.

Jill What's the problem?

Mouse 3 I'll give you a clue. There's three of us.

Jill Oh I see. You're the three blind mice aren't you?

Mouse 1 Well, that's not very nice is it? Just 'cause there's three of us, jumping to the mousey stereotype.

Jill I'm sorry. So you're not blind then?

Mouse 1 Well, yes we are, but you can't just go jumping to conclusions can you. Actually, we have Cat-aracts. *(To audience)*. It would have been funnier if I was a cat but it's the best I can do in the circumstances.

Jill And with that terrible joke my last hope has gone.

(Song by Jill)

(There's a crash as Jack enters crawling across the stage again).

Jill Jack, is that you? You've come back for me!

(As it is dark Jack still can't see Jill and perhaps speaks in a different direction).

Jack Of course I have. I always keep my promises. Did the giant notice the missing gold?

Jill No. He has so much he can't possibly keep count of it all. Why don't you come a little closer so we can talk, follow my voice, I'm over here.

(Various crashes again as Jack moves around the stage).

Mouse 2 Is he blind as well then? We know a funny song about him.

(They all sing).

Mice *(All)*. One blind man, one blind man see how he crawls, see how he crawls.

(Jack arrives at the cage and bangs his head again).

Jill There's a lantern on the table

(Jill can direct Jack to the table wherever it is situated on the stage. Jack picks up the lantern).

Jack Yes. Found it! *(He turns it on and the lighting comes up)*. Oh my word, it can't be ...it is. Its

Jill What's wrong?

Jack It's you

Jill Yes I know.

Jack No! You're the girl

Jill Which girl?

Jack It was you Jill, the squire's daughter. The girl who never noticed me.

Jill But Jack, I had no idea.

Mouse 1 *(To audience)*. Strange, because everyone else had worked it out well before the interval.

Jill Well, I have noticed you now.

Jack Is that noticed, or is it *(said seductively)* notissssed?

Jill Jack, you've come to save me and I have done nothing but think of you since I met you last night. But I am a lady and it would be far too forward of me to say I have *(a fair impersonation of Jacks version)* notissssed you. However, it is acceptable for ladies to show their affection in other ways. Here, you may take my hanky as a token.

(Jack reaches for the hanky but Jill keeps hold of it and uses it to pull him closer and gives him a peck on the cheek).

Jill Consider yourself noticed Jack.

(He gathers himself after the kiss).

Jack Now, to get the goose and rescue you. *(Looks round)*. Where's the goose gone?

Jill The goose sleeps on the bed with the giant, in their bedroom.

Jack Oh dear.

Jill What are you going to do Jack?

Jack I will use my ninja skills to silently sneak into the bedroom, get the goose and then rescue you.

(Jack exits taking the lantern off. Lots of noises are heard as he crashes around the bedroom. Jack races back with the lantern onto the stage carrying the goose. He is in a panic).

Giant *(From off)*. Fe Fi Fo Fum I smell the blood of an Englishman!

(Jack stops and kisses Jill through the bars).

Jack I'll come back to get you tomorrow my love, need to run, bye.

(Jack exits).

Jill Oh brilliant! Another night stuck here. *(She remembers)*. Hold on he called me his love, his love.

(Song with Jill and the mice).

(The giant's wife enters. She is cross).

Wife Where is that little sneak thief?

Jill I can't possibly know what you're talking about.

Wife Old snorer begorer from piddly orer is sure that someone came into the bedroom crashing about.

Jill Are you sure it wasn't the mice? They are blind you know, always banging into things.

Mouse 1 Oh thanks very much, blame it on the afflicted why don't you?

(Mice exit very clumsily bumping into things and each other. As they exit Wife speaks).

Wife Mice eh? Now where has that lazy cat got to? Tiddles, ch ch ch tiddles.

(Sound effect of perhaps a lion roaring or a big cat meow).

Wife *(Looking off stage)*. Oh there you are Tiddles.

(Wife exits).

Jill That was close. Now I have to spend another night here before, my love, *(pause)* he called me my love, comes back to rescue me.

(Blackout, curtain). (End scene).

Scene 3

(Lights up on Jack and Simon front of tabs. They could perhaps sing a song about working or just taking it easy).

(End of song).

Simon I'm not a big fan of all this working lark. It's way too hard for me. I'm built for thinking not working. You know one day you'll be able to plug things into a wall and they will do all the work for you.

Jack *(He looks at Simon like he is completely deranged)*. You do know if you keep saying things like that they are going to dunk you in the duck pond to see if you float.

Simon It's all true. You'll see.

Jack *(Looks at him again)*. As mad as a bag of badgers! Actually, I've got a better way of doing it. And it doesn't involve plugging anything anywhere. It's magic!

Simon Don't tell me, more enchanted vegetables?

Jack Nope. *(Jack indicates to the curtains)*.

(Curtains open and they are at Jacks house. Full lights. The box that they sit on is placed centre stage).

Jack *(Taps the box on stage)*. It's the box. It's magic. If I ever get too busy then all I need to do is put my dirty clothes, or anything on there and it disappears.

Simon *(Excitedly)*. Let's try it.

Jack See those clothes *(indicates a pile of clothes at the side of the stage)* I'll dump them there. *(He piles some clothes on the box)*. Now, if we go over here and shut our eyes and count to ten then they should disappear. *(To audience)*. Can you help us count to ten and hopefully the clothes will disappear?

Simon / Jack *(Simon and Jack both start counting and encourage the audience to help them)*. One, two three *(As they start counting Mother Betty enters and seeing the clothes she picks them up and puts them in her basket carries them off stage)* ... nine, ten.

Jack *(Turns first and sees the empty box top)*. There you see!

Simon *(He is aghast)*. What the?

Jack I know, it's incredible isn't it?

(Simon goes over to the box and looks all around it).

Simon *(To audience)*. I think we should try that again. *(Simon puts some more clothes on the box and speaks to the audience)*.

(Simon and Jack pick up some plates perhaps a bit of rubbish and pile it on the box).

Jack I've never really tested it with this much before. I hope it can cope.

Simon I can't wait.

Jack Well you won't have to here we go! *(To audience)* Are you ready? Let's count, one, two, three, *(Jack and Simon carry on counting as Mother Betty comes in and piles everything into a basket to take off looking very displeased)*. .. eight, nine, ten. *(He turns and it's all gone)*. Brilliant! *(To audience)* Boys and girls you have to try this at home. Just find a table or even your bedroom floor. Cover it in all your dirty clothes and I guarantee by the time you get home from school it will have completely disappeared!

Simon Hang on! That was my best top on there. It only had four holes in it. Where's it gone?

Jack Don't worry. Everything magically re appears the following day, clean and folded in your room. It's amazing.

(Mother enters with the goose that lays the golden egg under her arm and Jack and Simon are still looking at the box in amazement).

Mother *(To audience)*. Right! I know I've got a goose under my arm and there are a whole load of jokes we could do but we don't do anything in this panto for cheap laughs! *(To Jack)*. Jack, I assume you are responsible for this in the kitchen? Where did it come from and when can we eat it?

Jack No Mother! You can't do that. You don't want to cook your goose!

(Mother goes to put the goose on the box and Simon stops her before she can do it).

Simon Noooooo! It'll disappear!

(Mother picks the goose back up).

Mother You're being very silly Simon.

Jack See! I told you they called you that.

Mother Jack, why can't I cook it? *(Starts squeezing the goose)*. It's so plump I can almost taste it.

(Jack takes the Goose off her).

Jack It's a magic goose Mother.

Simon And they call me silly.

(Jack just looks at him).

Jack It lays golden eggs.

(Mother goes centre stage holding the goose).

Mother Alright then let's see.

(Pause - nothing).

Simon Apparently if you scare chickens they lay more eggs.

Mother Will that work on a goose?

Simon Who knows? It's worth a try though.

Mother Alright then, how are we going to scare it?

Simon Show it your legs.

(Mother bends the goose down to look at her legs).

(Pause).

Jack Nope! That's not working.

Simon *(As if he thinks something is happening).* Hang on, hang on no, false alarm.

Jack *(To audience).* I've got an idea. I want all the children to pull a really horrid face maybe that will scare the goose into laying an egg. *(They audience should respond. Jack looks at them and then the goose).* Nope that's not worked but you should see your faces. Ha ha ha!

(Mother, Jack and Simon start to exit).

Mother *(To Jack).* Right son, Gertie Goose has got until the end of the show or it's our Sunday dinner for the next four weeks.

(They exit).

(Lights fade, music plays out, curtains).

(Jack re enters. Lights up)

Jack That was a long afternoon. We waited and waited. Not a sausage! Well, actually not an egg. There's only one thing for it, I'm going back up the beanstalk. I've got to get the golden harp. I've still got my eye on those magic radish. And of course I must save my beloved Jill from that evil giant and perhaps get a bit more of his gold to boot.

(Perhaps a song here from Jack about being brave).

(End song, blackout, curtains). (End scene).

Scene 4

(Curtains open on the giant's kitchen. Lights are atmospheric purple blues and if they can be back lit to put things into shadow it might be helpful. Jill is still in her cage. There is also a table on which there is a pile of 'gold' in bags. The Golden Harp is also on. The two guards Right Guard and On Guard are hiding on stage. Jack creeps on from the beanstalk. The sound of the giant gently snoring can be heard throughout this).

Jack *(Looking round)*. Jill, are you there?

Jill *(With attitude)*. Of course I'm still here where you left me last time you were here!

Jack Oh good. Keep talking and I'll find my way over. Have you got a light for my lantern?

Jill Yes, but that doesn't matter, all you need to know is *(deliberately)*, I'm not alone.

(Jack is still groping his way round the stage).

Jack That's so true you are not alone. I am almost there my love.

(The two guards pop up out of hiding).

Jill No seriously ...

On Guard *(In a deeper voice but still posh)*.she is not alone.

Jack Have you got a cold my dear and you mustn't refer to yourself like that. You have been too long a captive.

Jill You must listen to me you are ...

Right Guard *(Again a deeper voice but still posh)*...in deep trouble my lad.

Jack I know I am Jill and as soon as we get down the beanstalk with the gold and the harp I'll get you something for that nasty throat you're getting, nearly there.

(The guards creep up behind Jack and we have a behind you moment. The guards put their fingers to their lips as if telling the audience to be quiet. They should now start shouting 'behind you etc. The guards always move in the opposite direction to Jack so they are not 'seen' by him).

Jack *(To audience)*. Is there someone behind me? I can't see anyone but it is quite dark in here. I'll look this way. *(Goes right)*. Nope can't see anyone. What? They are

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still there? I'll look this way then. (*Goes left*). Nope, still no one. Shall I look behind me? (*The audience should respond*). Alright then. (*He walks round in a big circle*). Still can't see anyone. Whatever it is must have gone. I need to get Jill out of her cage.

Jack (*As Jack gropes his way to the cage the two guards position themselves in front of it. On the premise that Jack still can't see he reaches whichever guard is taller or shorter than Jill and feels their face and clothes*). Well done Jill you've managed to get out. You're a bit taller / shorter than I remember and I've got a razor at home you can use. Kiss me my darling!

Jill I don't know what you think you are doing Jack, but you're not. Believe me.

Jack (*A little affronted*). It's only a kiss my love.

Jill (*She can see what's happening*). It might only be a kiss to you but for some I think it might be a whole new relationship.

Jack You're so right it is. Now kiss me.

(*One of the guards can light a lantern at the same time the stage lights come up and Jack is standing there with arms out and lips puckered. The two guards are standing looking at him as is Jill peering at him through the bars of the cage*).

Jack That's better now I can see you. (*Double take on seeing the guards*). Aaaagh!

Jill Are you alright?

Jack Fine! Fine. Just a little shaken. Seeing their ugly mushes is not what I expected.

On Guard (*A little affronted and posh*) Well thank you! (*Changes the subject*). We thought you might be back so we lay in wait and like any thief you returned to the scene of your crime. Right Guard, seize him!

(*They grab Jack*).

Jack What are you going to do now?

Right Guard Actually, I don't know. I suppose we should give him to the giant.

On Guard You are English aren't you?

Jack We've done all this before.

On Guard (*Remembering*). Yes we have. Buut, I'm not keen on you being killed.

Right Guard Me neither. (*Shaking his head*). We're not very good at this guarding lark are we?

On Guard And when the giant finds out we've failed it will be us for the grinding.

Right Guard *(With sudden resolve)*. Not on my watch! *(Takes On Guard to one side)*. How about we help this Jack and Jill escape down the beanstalk? Maybe we can strike a deal with him?

On Guard That's a good idea, for you!

Right Guard *(To Jack)*. On Guard and I have agreed to let you go.

Jack Oh good, c'mon Jill.

On Guard On one condition, you let us come with you and you split some of the dosh with us.

Jack *(To Jill)*. What do you think Jill?

Jill I think it is a great idea. How about you let me out and we start getting some of this stuff together and we can all get out of here?

(The guards let Jill out of the cage. Jack shakes hands with the guards as in agreement and they start picking up some gold then they make the way to the golden harp which has been sitting in the corner).

Jack On Guard, Right Guard we need to shift all that gold *(indicates gold)* and we need the harp as well.

Right Guard Y'know what will happen as soon as we move it, it will start singing and playing some awful tune.

Jill He's right y'know. I've heard it and some of the stuff is terrible.

Jack It doesn't matter. Grab the harp!

(Jack goes to touch the Harp).

(At each point in the following dialogue the Harp should sing snippets from songs which are appropriate to the dialogue, the funnier the better especially if they are 'Diva' songs).

Harp *(Song)*.

On Guard Look, we need to get out of here and leave that thing.

(They all start to leave).

Harp *(Song)*.

Jack Can't we shut that thing up? It will bring the giant down on us.

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Harp (Song).

Jill (*She picks up a blanket off the table*). Here, throw this blanket over it.

(*On Guard goes to throw the blanket over the harp*).

Harp (Song).

(*The giant starts to stir and noises are heard off*).

Giant Fe Fi Fo Fum, I smell the blood of an Englishman ...

(*Jill sings a lullaby and soothes the giant back to sleep. She speaks as the giant starts snoring again*).

Jill (*Stage whisper*). That was lucky! I think we need to get going.

(*The giant's wife enters dressed in nighty and curlers and On Guard and Right Guard point their spears or swords at her as if keeping her at bay*).

Wife You can stop your whispering. I know what you are up to and you're all for it. Your little sing song might have put my overgrown hubby to sleep but not me. Just wait until I tell him what you're up to! Hubby!

Giant (*Off stage and in a sweetish voice with perhaps a yawn*). Yes, my sweetness.

Wife You might want to put your game face on. Some scrawny little urchin from the beanstalk is stealing your bird in a cage, your gold and your harp. And I bet it's the same one that grabbed your goose as well.

Jack We'd better get out of here.

(*Jack, Jill, On Guard and Right Guard gather up the gold and the harp and start to exit as they do this the harp starts singing*).

Harp (Song).

(*They all exit leaving the wife speaking to the wings having a conversation with the giant. She comes forward and continues in front of tabs*).

(*Curtains in*).

Giant (*Giant is miffed*). That's it! Fe Fi Fo Fum I smell the blood of an(*stops mid sentence*). Wifey, where's my shirt?

Wife There's a clean one on the chair at the end of the bed.

Giant Thank you. Where was I? Oh yes. (*Mad again*). I smell the blood of an ...(*stops again*). Have I got any socks?

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Wife (Getting a bit exasperated). Yes! They're under your trousers.

Giant (*Pause as if he is looking for them*). Where are those ..., got them! (*Coughs and then as if picking up the dialogue*)... Englishman! Be he alive or be he dead I'll grind his bones to make my (*pause*) ...underpants!

Wife What!

Giant Underpants! I need some underpants. I can't go eating Englishmen if I'm not properly dressed.

Wife (*Big sigh*). Just wait a moment. I'm coming. (*Wife exits*).

(*Blackout, end scene*).

Scene 5

(*Curtains open on Jack's cottage. Simon is sitting watching the box and has put some safety tape around it to keep people away. Mother enters*).

Mother Simon, there you are. Have you seen Jack anywhere?

Simon Sorry Mother I haven't seen him since yesterday. When did you last see him?

Mother Last night. He was sitting here talking about going back up that beanstalk and I haven't seen him since.

Simon (*Looking worried*). Where was he sitting?

Mother Just there, on the box.

Simon Noooooooooo! (*Tears through the tape and starts talking to the box in a loud voice*). Jack, don't worry we'll get you out. (*To audience*). I know, I'll leave a ladder on it and then he can climb out when the ladder gets sucked in.

Mother What on earth has got into you?

Simon You don't understand, the box, its magic. (*Mystically*) It makes things disappear.

Mother In that case get out the way (*lifts her dress to sit on the box*) I want my varicose veins, hairy legs gone as soon as possible.

Simon I'm serious Mother.

Mother So am I, I know it's hard to believe but sometimes I think I look like a man under this dress. (*Gives the audience a knowing look*).

Simon It makes whole things disappear not bits of things, besides it's a box not a beauty parlour. *(To audience)*. If you want to look more feminine try shaving your face.

Mother What was that?

Simon I said you are so beautiful it's not fair on the human race.

Mother Thank you son, I am quite fetching aren't I? So, why do you think this box is magic then?

Simon Jack showed me. He put some dirty clothes on top of it, we turned away for just a moment and then *(mystically)* they were gone. But, and you won't believe this Mother, they appeared again just a day later in our rooms and they had been washed and ironed.

Mother *(Look to audience)*. And I had such high hopes for him! *(Back to Simon)*. Oh I believe you alright. But do you know what? The magic box is broken and anything else you put on there will stay there until you wash and iron it yourself. *(Gives him a mock clip round the ear)*. Get out of here you lazy oaf.

(Simon exits and the squire enters. He is being a bit smarmy. Mother is bent over picking some things off the floor muttering to herself about the magic box).

Mother Magic box indeed. Those boys of mine take me for granted.

Squire Yoo hoo! *(He runs on and seeing Mother tries to give her bottom a squeeze)*.

Mother Get off me will yer. *(She takes the squire's hand and twists it around and puts him in a head lock)*.

Squire *(To audience)*. I wasn't trying to squeeze her will yer!

Mother *(Sees it's the squire)*. Oh it's you Squire. *(Starts acting feminine and demure but he is still in the headlock)*.

Squire *(Speaks to the audience)*. Alone at last, now I can woo her to get my hands on all that lovely gold for myself. I just need to get Jack and Simon out of the picture. Perhaps they could slip into a well or maybe I could do a deal with the giant? *(To Mother)* Mother, how could I resist you, you are so beautiful. You have the voice of a young chorister from the valleys.

(The squire is still in the head lock).

Mother Have I?

Squire *(To audience)*. Yes a Welsh miner. *(To Mother)*. And the demeanour of a cat walk model.

Mother Oh really?

Squire (*To audience*). Yes, a bag of bones. (*To Mother*). And you have teeth like stars.

Mother and Squire (*To audience*). They come out at night, bum bum!

Mother Now you listen here Squire, fine words butter no parsnips with me. I am very busy, so just get to the point.

Squire Well, my darling, my sweet, my angel (*to audience*) my very ugly lady with all the bags of gold.

Mother Yes I'm listening.

Squire I want to take you away from all of this, to offer you a life time of happiness and... (*he trails off*).

Mother Carry on. (*She leads him towards the box and opens the lid*). That's it. Just sit down here (*he sits on the edge of the box*). What was that you were saying?

Squire My love will you... (*He is about to propose and she pushes him in and closes the lid*).

Mother (*To audience*). The boys were right, that box does make grubby things disappear. (*Still talking to the audience*). I wish Jack had never got mixed up with that beanstalk. Is it really worth it risking your life for endless wealth and happiness? (Pause) Actually, yes.

(*Fairy and Daisy enter. They are in disguise*).

Mother Even so, I've lost Daisy and now it looks like I've lost Jack as well. (*Starts to cry*).

Fairy Mother Betty seems so upset but we can't let on we're here until I get that harp back.

(*Daisy goes to Mother*).

Fairy Come back you silly co..., silly moo er friesan! Oh I'll leave you to it, but you can't reveal yourself!

(*Daisy gives Fairy a 'look'. Fairy exits*).

(*Mother sobs quietly into a big hanky, Daisy comes up beside her*).

Daisy Moo!

Mother (*Without really looking*). Oh sorry, I didn't see you there stranger. You must think me a daft old moo crying like this.

Daisy Moo!

Mother Yes daft old moo. I'm very upset. I've had to sell my cow and now I've lost my son and all I want is to be rich and happy. Is that too much to ask?

Daisy Moo.

Mother (*Irritated*). Yes, alright I've admitted I'm a daft old moo. You don't need to rub it in. (*Finally looks up from her hanky at Daisy*). Don't I know you from somewhere. (*Excitedly*). That beard, that hat, those spectacles, give me a clue then?

(Next proceeds a game of charades where Daisy tries to act out her name which of course fails miserably).

(Daisy stamps her feet in an attempt to tell Mother).

Mother Oh you do remind me of Daisy. She did that all the time when she wanted feeding.

(Daisy stamps even harder).

Mother It's a shame she's not here she'd be able to tell me what you wanted.

(Daisy looks at the audience and drops her head in despair).

Mother Y'know what I need right now? (*A slight pause*).

(Daisy nods her head to the audience).

Mother A good old sing song to lift my spirits. Will you join in with me?

(After a short pause Daisy gives her head a big nod and the music starts to play).

(End of song).

Mother Thank you strange person, but I must go and find Jack. Bye!

(Mother exits leaving Daisy on the stage. She notices the bucket and tries to sneak a quick look. Mother is called back on by the audience).

Mother Oi you, 'ands off me cheeeese.

(Escorts Daisy off by the ear).

(Lights fade to black).

(End scene). (Curtains).

Scene 6

(The lights come up front of curtains and Mother enters. She is looking worried and starts to speak to the audience).

Mother Jack's been gone ever such a long time and truth be told I'm dying to spend the lolly that he gave me. Just think of the things I could buy? Dresses, sweeties, food! It's just like winning the lottery, if we had one that is. I'm just scared that conniving squire is going to have it all from us so we'll have to keep him in the dark. Not a word, alright?

(She goes over to her bucket and has a good look into it)

That's looking better. *(Said with great glee).* It's all gloopy and yellow with bits of mould crusting round the edges.

(At this point two of the younger members of the chorus enter as if to play a trick on Mother. They enter and put their fingers to their lips as if to say 'be quiet' to the audience and 'hide' from Mother.)

Now remember to keep an eye on my bucket and don't let anyone go near it

(They start to sneak towards the bucket. The audience should alert Mother).

What? Is someone there? *(She shouts automatically not looking at the bucket)* io you 'ands off me cheese! *(She looks round and the two are back, walking right behind her obviously enjoying the prank. Mother walks towards the bucket speaking to the audience).* There's no one there. I think you lot need to have your eyes tested.

(They can then do a behind you moment going first right then left then all the way round without being seen. They creep once more towards the bucket. The audience should shout and again they hide behind Mother all the time peeping round her, waving and pulling faces at the audience).

(She runs over to the bucket again). Seriously there's no one there. You lot are going daft. Well, I'm going off to join the others. I think we're going to have a sing in the square. Always brightens our mood when we're hungry, see you later.

(Mother exits oblivious to the two behind her laughing and waving as they exit behind her. As they leave the stage the curtains open and the chorus, Simon, Squire are all there and start to sing an appropriate uplifting song. Mother and the others join in as they re-enter).

(End of song).

Mother *(To chorus).* Has anyone seen Jack? He's been away ever so long.

Simon He's been away a night. Which for some is a long time but for Jack is not long enough.

Mother You know you love him.

Simon Of course I do but it's just that he's so stupid.

Mother You can't say that. Now, say you're sorry.

Simon Alright, I'm sorry Jack's stupid!

(Jack enters with Jill, Right Guard and On Guard and they are all carrying bags of gold with the harp in tow. As they enter the harp starts to sing again).

All Jack!

Harp *(Sings a song about being together).*

(Squire is very interested in what they are carrying and for the moment doesn't realise Jill is there. Jill also has not seen him).

Squire Root *(Aside to audience).* It took me two hours to get out of that blasted box. *(Spots Jack).* Ahh it looks like Jack is back with another load of booty. I can see that the only way I'm ever going to get my hands on it is to marry that pretty *(coughs as he says the following word)* 'awful' mother of his.

Mother Jack, I'm glad you're back safe and well. And I see you've brought some friends with you.

Jack Yes, this is Right Guard and this is On Guard....

Mother *(Not at all interested and just looking at the gold).* Yes, yes, nice to meet you, fire guard and mud guard!

Jack Mother!

Mother Yes but I like my friends, *(pats the bags of gold)* bags and gold the best.

Jack Stop it! These friends helped save me from the giant.

Jill And Jack helped release me from his prison where I have been held captive.

(Jack starts talking to his mother, Simon and some of the chorus who are crowding round him, listening to the story and quite interested in the gold. The squire's interest moves from Jack to Jill and whilst the others crowd round Jack to listen to his story the squire moves to her).

Squire Root Is that you Jill? (*Looks at her*). It is you! You have grown so much but I'd know you anywhere. Oh Jill I thought I had lost you forever. (*He hugs her and has an ulterior motive*). I don't suppose you brought any gold with you did you?

Jill (*A little sarcastically*). Father, it is wonderful to see you too.

Jack (*As if picking up the story quite animated*)...then the giant's wife came in and started shouting so we gathered up the gold and the harp and we legged it fast.

Mother It sounded very dangerous. You could have been killed.

Jack Still could be. The giant's been down a beanstalk before. That's how he got Jill.

Jill Everyone this is my father!

All Ohhhhh!

Simon What? Squire Root?

Jill Yes, as Jack said the giant has been down a beanstalk before. I was nine years old out walking in the forest at the far edge of our lands and a huge hand swooped out of the trees and picked me up and I have been with the giant ever since. We mustn't let him get down the beanstalk again, he will kill or enslave us all.

Mother (*Mother starts taking the bags of gold off Jack and the others and makes as if to leave. Squire is looking at the gold very interested*). If I understand rightly what Jack was saying, we need to stash the gold and do a runner, that right son?

Jack No Mother. We need to do the right thing and save the village. I brought this upon them and I must save them.

Squire Root (*Goes to help Mother with the gold*). And just how are you going to do that? I agree with your mother. Grab the gold and run and let nature take its course. The beanstalk will wither and die eventually and that will be that.

(*Mother gives the squire a look that says back off*).

Jack Until it does we are all in danger and I fancy you would make a rather delicious sliced loaf.

Squire (*Changing his mind quickly and nodding his head*). I agree with Jack the beanstalk has to come down. (*To Jill*). Are you sure you have no gold?

Jill (*Just a little irate to the squire*). No I haven't

(*The giant is heard off*).

Giant Fe Fi Fo Fum. I smell the blood of an Englishman be he alive or be he dead I'll grind his bones to make my bread.

(Simon looks as though he's had a brainwave and exits).

Jack *(To audience)*. Always the grinding and bread! Why not the sitting down and making friends with some cheese and crackers.

Mother What are we going to do then? How do we cut it down? Anybody got an axe?

Chorus 1 I did have one but I sold it for food as I had nothing else left to chop. What about the squire?

Squire No, I don't use axes they are vicious horrible things. Besides I have servants who whittle my logs from big oak trees with their penknives.

Chorus 2 We could always set fire to it.

Mother That's a great idea except it would never burn in time. Nope, it's got to be cut down.

(Giant is heard again perhaps some crashing through leaves and he speaks again).

Giant Fe Fi Fo flippin' eck I've caught my trousers on a branch *(branch snaps he roars)*. That's better, now I'm going to catch my Englishman. *(He roars again and more branch cracking)*.

Jack *(Looking off and up)*. Well, we need to come up with something and fast, he will be here soon.

(Off stage we hear the sound of a chain saw and Simon enters carrying it followed by a big plume of smoke).

Simon I think this will do it *(Sound of chain saw continues. He is wearing goggles and gloves etc.)* Remember I said reading books would save the day well I've just invented the chainsaw and here it is. Now, where's that beanstalk? *(He exits towards the beanstalk and all on stage look off. There is then the sound of a tree being cut down)*

(As we hear the sound of the tree falling all on stage shout).

All Tiiiiimbuuur!

(We hear the giant shouting as the tree falls. His shout gets louder and then stops).

Giant aaaAAAAAAAAGH!

(And eventually the sound of the tree landing).

Jack *(Looking off)*. That's the end of that then and here's our hero, Simon!

(Simon enters still carrying the chain saw amid plumes of smoke).

All Hip Hip Hurray!

Squire Root *(Starts sobbing)*. All that beautiful gold gone!

Jill Don't worry father at least you've still got me.

Squire Root Yes, yes. All that beautiful gold gone. *(Squire still sobbing)*.

(In the background as Mother moves forward, Jack and Jill look lovingly at each other and perhaps hug or kiss. Squire has a big hanky out and is blowing his nose and mopping his eyes. Simon is showing off his chain saw to the chorus. The harp is still there. The golden goose should also make an appearance as well with someone bringing in a golden egg or two).

Mother *(To audience)*. Jack and Jill have found each other. *(Jack and Jill hug)*. And I've at last got a bit of money to my name. *(Goose and eggs are on stage)*. And it also appears the goose started laying golden eggs spooked by the fall of the beanstalk. *(Mother goes over to the bucket)*. All that trouble for this *(She picks the bucket up)*. Now I've got some money I don't really need it. I suppose I should just throw it away. *(Goes to throw it towards the audience)*. No, I can't it's a waste. *(Changes her mind)*. No, I should throw it away really. *(Again goes to throw it at the audience)*. No I can't, yes I can *(She throws the contents towards the audience – it should be confetti of course)*. It's a miracle!

(Daisy enters not in disguise).

Jack Mother, look it's Daisy.

Mother You're back, is it really you? That's marvellous. The Bitsnbobs family all back together again.

(Just then one of the chorus, forgetting themselves slaps the harp on the back which triggers the music).

(Chorus Song).

(End Song, blackout). (Curtains).

(End scene).

Scene 7

(Front of tabs. Mother and Jack enter whispering and walking very slowly and carefully as they bring the harp on).

Mother (To audience) Shhhhh. Whatever you do, don't make a sound otherwise the harp will wake up and start singing again. If you hear anyone making too much noise you must tell them to be quiet. (Some of the audience should start shouting at this point).

Jack (Whispering). Mother where shall I leave it?

Mother (Stage whisper). Just leave it there and whatever you do don't nudge it. (To audience). We need to be really quiet.

(Simon enters).

Simon (Loudly) Hi Mother, Jack. What are you up to?

Mother (She shhss him). Shhh! I'm just telling the boys and girls what's happening.

Simon (Looks into the audience) Boys and girls? You must be losing it Mother.

(Fairy enters).

Jack Mother, look it's the mysterious stranger that gave me the magic beans. Hello mysterious stranger.

Fairy Hello Jack. I see you've got the harp so I will keep my promise to you. Here are the magic radishes. (He hands Jack a bag).

Mother Hang on. What's going on?

Jack The harp isn't actually the giants. It belongs to the stranger (indicates the fairy) who promised to give me some magic radishes if I retrieved it. And here they are! I can't wait to plant them.

Mother Give them here. There's only one place there going at that's straight in a salad!

(Fairy moves to the harp).

Mother (To audience is a stage whisper). That was lucky. Now at this point in the panto we normally sing a song, maybe get some children on the stage, hand out some sweets, would you like that?

(Audience respond).

Mother Well we are not. (Ahhhhhh). We simply can't risk waking the golden harp. So instead, I thought we could all sit quietly for five minutes with fingers on lips.

(Mother, Jack and Simon sit on the edge of the stage with fingers on lips, they can point in a childlike way at anyone who makes a noise. Behind them the harp starts to

wake up and stretch as the fairy starts to move it behind their backs and the audience start to respond).

Mother Shhh, you will wake the harp up.

Jack Be quiet.

Simon Please we can't cope with that harp singing again.

(Music starts and the harp starts singing a waking up song or some other appropriate song).

Mother Oh no, now you've done it.

Jack Well Mother, if the harp's awake that means we can sing a song and hand out sweets can't we?

Mother Oh I don't know. *(To audience)*. Should we?

(Audience respond).

Mother Ok if we must, but what shall we sing?

(Ad lib into songsheet).

(Songsheet).

(End of songsheet)

(End of scene).

Scene 8 - Finale

(Full stage. The whole ensemble do a walk down to a song and as they all line up they give their final rhyme).

Mother That's it the end of the show
and Jack has saved the day
Who would have thought it, my little boy
Was the hero of our play!

Simon He had to fight to find true love
And slay the giant, what's more
He couldn't have done it on his own
He needed my chainsaw *(sound effect)*.

Squire Currently, I don't have the gold
But I'll get it one way or another
If I don't get it off Jack or get it off Jill
Then I'm sure I'll get it off Mother

Mother You're flaming right you'll get it!

Right Guard We're down from the castle we've been set free.

On Guard That giant can't boss us around.

Chorus Cause he's dead!

Right Guard We've got all his money,

On Guard His mice that can't see

Right / On And now we're all safe and sound

Fairy We got back the harp we were happy at first
But the novelty's wearing quite thin
It's twenty four seven it never shuts up
With its racket and infernal din

Golden Harp (*Sings an appropriate song*).

Fairy (*Spoken*). See what I mean!

Wife I miss him you know I'm really quite sad,
In fact he was tender at times
If you just overlooked the things that were bad
Like the murders and kidnapping crimes

Jill Oh yes he was lovely, and so was my cage
(*Sarcastically*). And I loved it when he called me Rover
So thanks very much I've enjoyed my stay
But I'm glad that it's all now over.

(*There is a loud 'trump' on stage*).

All The giant!

Daisy Moo!

All Oh Daisy!

Jack I've killed the giant, got some gold,
And have Jill by my side
All that's left is to get on one knee
'Jill will you be my bride'

(*They hug / kiss*).

All (*Big cheer*). **Hurrah!**

(*End song*).

(*Curtain*).

(*End of show*).