

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

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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.

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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

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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 Jacks 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.

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