



Jack and the Beanstalk

by Colin Barrow

Licensed by



Panto Scripts

pantoscripts.org.uk

This script is published by

NODA LTD
15 The Metro Centre
Peterborough PE2 7UH
Telephone: 01733 374790
Fax: 01733 237286
Email: info@noda.org.uk
www.noda.org.uk

To whom all enquiries regarding purchase of further scripts and current royalty rates should be addressed.

CONDITIONS

1. A Licence, obtainable only from NODA Ltd, must be acquired for every public or private performance of a NODA script and the appropriate royalty paid : if extra performances are arranged after a Licence has already been issued, it is essential that NODA Ltd be informed immediately and the appropriate royalty paid, whereupon an amended Licence will be issued.
2. The availability of this script does not imply that it is automatically available for private or public performance, and NODA Ltd reserve the right to refuse to issue a Licence to Perform, for whatever reason. Therefore a Licence should always be obtained before any rehearsals start.
3. All NODA scripts are fully protected by copyright acts. Under no circumstances may they be reproduced by photocopying or any other means, either in whole or in part, without the written permission of the publishers
4. The Licence referred to above only relates to live performances of this script. A separate Licence is required for videotaping or sound recording of a NODA script, which will be issued on receipt of the appropriate fee.
5. NODA works must be played in accordance with the script and no alterations, additions or cuts should be made without the prior consent from NODA Ltd. This restriction does not apply to minor changes in dialogue, strictly local or topical gags and, where permitted in the script, musical and dancing numbers.
6. The name of the author shall be stated on all publicity, programmes etc. The programme credits shall state 'Script provided by NODA Ltd, Peterborough PE2 7UH'

NODA LIMITED is the trading arm of the NATIONAL OPERATIC & DRAMATIC ASSOCIATION, a registered charity devoted to the encouragement of amateur theatre.

This script is licensed for amateur theatre by NODA Ltd to whom all enquiries should be made.

www.noda.org.uk E-mail: info@noda.org.uk

THE SCRIPT

This script is an easy one to work with giving you all the traditions expected with pantomime with up-to-date inclusions. It can be staged at the majority of venues, as the script has accommodated two of the common problems that can arise with Jack and The Beanstalk. 1) The Giant; like many scripts of this story, the Giant is only heard by voice only and ideally through a microphone. Hemlock is his sidekick, who is present on stage as a character throughout. This means there is no need to enlarge stage dressing or have an actor to be convincingly, '*larger than life*' as the Giant. 2) The growing of the beanstalk; at some premises can be a problem and if attempted can miss the mark or not have the desired impact. The script is written so the impressive beanstalk can be set during a scene change and already grown on the opening of the scene. Or if you have the logistics to grow before the audience's eyes, it can do so on the scene opening with or without a chorus number. Likewise, the beanstalk is only seen in this one scene, meaning it has been dispensed without any logistic problems of it being cut down after the death of the Giant.

SYNOPSIS

Dame Daphne Buttock is faced with eviction from not paying her rent and is forced to sell her cow, Daisy, to raise funds to pay the brokers men Rack and Ruin. Whilst Daisy is taken by Jack to the local fair to be sold, Daphne and Simple Simon have a cunning way of making the stupid brokers men believe they have been paid the rent, but haven't. Hemlock, the Giants sidekick, buys Daisy and persuades Princess Jillian to accompany him. But little does she know her journey will end at the Giants castle! Whilst Jack is pleased with his bag of gold, the elation is soon squashed when the gold has turned to beans. One of which grows into the mighty beanstalk. The King, as if his troubles were not enough with Dame Daphne Buttock, is now worried over his daughter's safety. They climb high into the clouds to save Princess Jillian and Daisy where the Giant is finally defeated. All with the help of the Fairy giving Jack a magic sword. A spell is cast over Hemlock, who becomes a servant to Jack. Jack is given permission to marry the Princess and the King and Dame Buttock decide life together might not always be bliss but will be interesting!

Approximate running time:- Two hours (not including the interval)

USEFUL INFORMATION

Casting:- The casting can be quite flexible to suit your available performers. Although some are best played by male, it would be quite possible for them to be played by a female if your performer availability dictate to do so

Chorus:- This script can be used with or without a chorus. Where there are chorus speaking lines and you have no chorus, these can be delivered by performers or adult/child members.

General staging:- The scenery and lighting can be as simple and easy as you wish, especially if tight budget and logistics have a strong influence with your production. This also applies to costuming and properties, and yet still providing a brilliant pantomime. Of course, if budget and logistics dictate otherwise, the skies are the limit!

Scenes:- The script is written to use three full stage scenes and two front cloth scenes. These are not set in stone and re-name some scenes if you wish to run more cloths. Likewise, if you are running with limitations. The full stage scenes could use the same back drop of a nondescript mottled effect. And dress each scene where needed to suit its title. The front cloth scenes could be done front of curtain or again in front a nondescript mottled effect.

Set dressing:- Dressing for the scenes is entirely up to you and the stage space available. It will also depend on what type of back drops you are using too. Especially for those working with no chorus and have more stage space available.

Misc:- Additional jokes can be slotted in where or if you feel they are required to your choosing.

MUSIC AND DANCE

Song/dance numbers:- The script is written to allow the *maximum time* of ***one minute to one and a half minutes*** for each song or dance routine. In each case choosing and ending to give a natural finish. These can be shorter but watch if too many run longer as this could alter the pantomime's whole running time.

Not all character song slots required to be executed. They are there as ideal spots if you wish to use them. This helps those cast who do not feel comfortable to sing to opt out. Additional songs can be added to your own discretion if you feel the need to do so.

You do not need to use all the slots allocated for chorus song/dance numbers, especially if your chorus numbers are very low. Select, the slots most suitable to your chorus.

If you are working without a chorus and not using the song/dance slots allocated. You can add an extra cast member song or two or lengthen the other cast songs allocated slightly to make up the time.

The script does supply some song suggestions, but they do not need to be used. All other song/dance numbers are to your own choice. This allows the cast who are involved to select something that's comfortable for them and perhaps a little more modern. It also prevents the repetition of music from recent past productions you have staged.

Song/dance not with time restrictions:- The opening number, Principle boy and girl duet, the community song and finale song can take their own natural time length as they are important numbers. By keeping to these parameters, the production will run at a good pace; and be fresh and entertaining to your audience.

DISCLAIMER:- The performing licence of this script does NOT include permissions, licences or royalties of ANY music/songs used with the staging of this script.

For **ALL** music and song selected to stage this script, any royalties, licenses or permission has to be obtained by **YOU** the group, club or company according to the music performing rights laws. **These include ALL parody suggestion given with-in the script.**

*(The majority of premises are registered and you **must** contact to make sure the music/song selections used comply with the licence held by the premises. Do this prior or at the start of rehearsal to avoid complications near or on the production dates.)*

CHARACTERS

Daphne Buttock

Simple Simon.....comic

Jack Buttock.....principal boy

Rack.....comic brokers man

Ruin.....comic brokers man

Daisy.....the cow

King

Princess Jillian.....principal girl

Hemlock.....giants sidekick

Fairy

Blunderbore (giant).....voice only

A ghost

Chorus (*if you have one*) **And/or adult/child members wishing to participate**

CHARACTER GUIDELINES

The type of costumes and the number of costume changes are entirely down to your own discretion.

DAME: A usual run of the mill Dame. Mother to Simon and Jack. Costuming as one would do for a dame. For act one, scene one she will need comedy underwear and a large beach/bath towel. For act one, scene three she will need large Pantaloon type knickers, a floral bra or top, long haired wig, socks and bells if wished

SIMON: Comic. Male or female. Son to Dame. Costume to your own liking. For act one, scene three will need large Pantaloon type knickers, a floral bra or top, long haired wig, socks and bells if wished

KING: Best played by male but could be acted by a female if needed. Regal as you'd expect but a fun character. Always walks bow legged with knees protruding sideways as much as possible with a gait slightly ape like. For act one, scene three will need large Pantaloon type knickers, a floral bra or top, long haired wig, socks and bells if wished. Hand bag, feather duster, floppy straw hat and long dangling earrings optional

JACK: Principal boy acted by female. Son of Dame. Costumed as a normal principal boy

JILL: Principal girl and acted by a female. Daughter of the King, (Princess Jillian). Act one scene one, she needs to wear something more domestic and not reassembling a Princess. The remainder of the pantomime she is costumed as a princess would be

RACK: One of a comedy duo, and one of the brokers men. Can be acted by male or female. Can be costumed singularly or twinned up with Ruin's costumes. For act one, scene three will need large Pantaloon type knickers, a floral bra or top, long haired wig, socks and bells if wished

RUIN: One of a comedy duo, and one of the brokers men. Can be acted by male or female. Can be costumed singularly or twinned up with Rack's costumes. For act one, scene three will need large Pantaloon type knickers, a floral bra or top, long haired wig, socks and bells if wished

HEMLOCK: Can be played by male or female. Sidekick to the Giant with a villainous streak. Costumed to suit character. For act one, scene three, need costuming to look more like a gentleman or squire but still showing enough of the true character of Hemlock

FAIRY: Best acted by female but could be male. Costumed and acted as a fairy would

DAISY: The cow, has two performers inside the skin

GIANT: No costume VOICE ONLY. This is best delivered through a microphone where the sound technicians can echo and boom the voice more menacingly

GHOST: One scene only, no dialogue and costumed as a ghost would be

Chorus (if you have one) **And participating adults/children:** Costumed to fit the scenes they are participating in

SYNOPSIS OF SCENES

ACT ONE

Scene one The Village Green (full stage)

Scene two..... On The Road (front cloth)

Scene three The Fair (full stage)

ACT TWO

Scene one The Village Green (full stage)

Scene two..... Cloudland or outside the Giants Castle (front cloth)

Scene three..... The Giants Castle (full stage)

Scene four..... On The Road (front cloth)

Scene five..... The Village Green (full stage)

JACK AND THE BEANSTALK

ACT ONE

SCENE ONE

THE VILLAGE GREEN (full stage)

Opening Number:-

The scene opens with cast and/or chorus to sing/dance opening number. If the cast is used, they exit after the number. Set Dame up stage so she can exit first. All chorus/villagers remain on stage.

A crash of thunder is heard with lightening. The stage darkens and all cower with reaction

Giant: *(off stage through a microphone)* Fee Fi Fo Fum. I smell the blood of an audience by gum. Are they alive, or are they dead?

Fairy: *(enters right briskly to interrupt Giant)* Stop!

Giant: *(via microphone)* I'll grind their bones...

Fairy: *(harshly interrupting)* I said, stop!

Giant: *(via microphone)* To make my bread.

Fairy: Will you stop this horrid din,
and allow our show to begin.
(Waives her wand toward the sky)
You've no right here, and that's a fact
we don't get to your castle, till the second act!

Giant growls and snarls

Fairy: *(places hands on hips looking upwards)* Stop your whining and get back into your box! Thank you. Now I can make the situation clear to the assembled conglomeration of people with nothing else better to do!

(to audience) Up there in the clouds, Blunderbore is King,
and rules his Castle and everything.
But here below, no power has he,
for earthly powers belong to me.
He'll send his sidekick from above,
to take those whom I love.
So that is what our story's about
and my job to resolve it out.

Giant: *(off; groans)* Just get on with it, woman.

Fairy: *(waves her wand at him threatening)*
He might be strong, but I'm stronger
I'll detain you, my, friends, no longer.
Let the fun and merriment chime,
good people - here's our pantomime! *(Exits right)*

Rack and Ruin enter with a 'To let' sign and a large foam mallet, a nail and a work sheet.

Rack: Can you tell us where, *(looking at a work sheet)* Daft Buttock, lives?

All: Who?

Rack: *(peers at the work sheet)* Daft Buttock!

Ruin: *(looks at the name on the work sheet)* It says, Daphne Buttock, you dope.

1st: *(points off stage at an entrance)* Dame Daphne lives in that cottage just there.

2nd: Who are you?

Ruin: He's Rack and I'm Ruin. We're here on business.

3rd: What business?

Ruin: We have a surprise for Dame Buttock.

4th: *(moves)* I'll go and tell her.

Rack: *(stopping)* No! We'll tell her.

Ruin: That is to say, we don't actually need to tell her, but just put this sign up where she lives.

They do a routine of nailing the sign up at the stage entrance. Hammering sounds can be given when the hammer is being used. Both characters can ad-lib any suitable dialogue as they do, they routine. One holds the sign and nail as the other tries to hit the nail but misses and hits his partner on the head or elsewhere. The one hitting laughs as do the chorus. They swap places and again tries to hit the nail but misses and hits the one holding the sign and he drops the sign onto the stage. All laugh except the one that's been hit. You can add extra nonsense and routine if you wish. The routine is stopped by the Dame speaking off stage.

Dame: *(off)* Is somebody knocking?

R & R: Yes, we want to see you.

Dame: (off) You can't!

Rack: Why?

Dame: I'm having a bath.

Ruin: We're not fussy!

Dame: (off) Well I am, so go away? I am in my bathroom.

Rack: But you ain't got a bathroom!

Dame: (off) So, I'm using the kitchen sink. Got a problem with that?

Ruin: Yes, (looking off) you got no curtains and we can see you!

Dame: (off) If you we're gentlemen you'd look the other way.

Rack: (looking off) We're not gentlemen.

Ruin: (looks off) It's like watching a horror movie without buying a cinema ticket!

Dame: (off) Right, that does it. Whilst I try and make myself respectable, I'll send someone to shift you on! (Shouts) Dairycentre dot com, sort these two out!

Daisy the cow runs on and circuits the stage. Daisy could enter to music and do a short comical dance routine instead on running on and circuiting the stage

All: Hooray, it's Daisy!

Daisy bows/curtsies to audience the chases off Rack and Ruin. They leave the sign laying on the stage, but take off the hammer and nail. Dame enters wrapped in a bath towel (holding it to wear), a shower cap or towel head wrap slippers and a box of soap powder

Dame: Now, what's going on out here?

All: It's the brokers men, Dame Daphne Buttock.

Dame: (jumps) Oh good gracious me, (showing the soap box) just when I was in the middle of a biological hand wash with added anti bobbling on my personage!

1st: (picks up the sign) They were trying to put this up.

Dame: Why do they want to put a toilet sign on my house?

2nd: It's not toilet - it says, 'To Let'.

Dame: *(abrupt grabbing the sign and letting go her towel to show her wearing comedy under wear)* What! Let me have a look? I tell you this, the landlord will have trouble to find someone so reliable not to pay the rent as I have been. *(Looks about walking away from the towel where it fell onto the stage)* Where are these brokers men?

3rd: Daisy chased them off.

Dame: *(patting Daisy)* What a clever cow you are, Daisy!

4th: And you did ask Daisy to sort them out.

Dame: I don't know what I'd do without Daisy. She's just like my own flesh and blood but with more brains. And she gives us milk too.

Daisy nods her head and beckons at Dame to whisper in Dames ear

Dame: *(bends placing ear near daisy's mouth)* What's that Daisy? *(After a few seconds listening; stands)* Daisy says, "when she was a small cow, she gave condensed milk! And when she was on holiday once there was an earthquake - it gave her a milkshake!"

All laugh. Here Daisy can exit so Simon can get onto her. If this is not possible Daisy remain on stage and Simon will enter on foot on his entrance

Dame: *(to audience)* Of course Daisy is very intelligent. She was once on the council as an accountant then got the sack for mis-cow-culation with her accountability. She told the Council chairperson that he was a cow-conut and he didn't udderstand the uddertaking that was uddergoing to udder-cut the cream being skimmed of the whole milk by the cow-ordinator and walked out and said "how dairy!"

1st: Have you ever bathed in milk Dame, Daphne?

Dame I was once totally immersed.

2nd: Pasteurised?

Dame: No, only up to my chin!

Daisy enters with Simon sat on her. He could be facing the wrong way and dismounts centre stage. Or he enters on foot if Daisy is not used

All: *(on his entrance)* It's Simple Simon.

Dame: Why aren't you at school?

Simon: I was dismissed.

Dame: What for?

Simon: I'm too clever to be educated by the educator.

Dame: Explain, son? Explain?

Simon: Teacher said to me, "if Bob has thirty-eight candy bars and he eats thirty, what has Bob got now?" I said, "diabetes." Then I said, "no wonder the country is the state it's in with teachers not knowing what makes five!" And teacher said, "why?" I said, "well yesterday you said, "four and one were five." Now today you've changed your flipping mind and says, "three and two are five!" So, I was dismissed for being an improvement.

Dame: Impertinent! You were dismissed for being Impertinent!

Simon: Well teacher got that wrong cause I'm virile and in my prime!
(Poses)

Dame: No son, you're a virus and a worst-case scenario.

All laugh and Dame exits with Daisy

Dame: (exiting) Come on, Daisy. After all that I need a nice cup of tea and I'll have two squirts of your finest milk in mine.

Simon: Oh dear. With a mum like that, I don't really stand much of a chance in life, do I? (Proudly) I'm a pie man in the making you know and I'm learning on the job.

*I dearly love a pasty, a 'ot leaky one;
with meat, turnip and taty, h'onyon and parsley in one.
The crust be made with suet, shaped like 'alf a moon;
Crinkly h'edges, freshly baked, he's always eaten too soon!*

All laugh

Song:- *Suggestion - a parody of, **All Among the Wool**, an Australian sheep shearing folk song with music chords available on line or musicians can just vamp a tune - words at the end of the script-*

Simon: And I'm good with the girls too. They just can't resist my charms and physique. (Poses to look macho)

All: (exiting) Who are you kidding!

Simon: (deflated) I dunno, but there must be someone who will pretend that I am a prime example of a man in the making! (Looks off) Hello. Here comes a likely candidate for the charms of Simple Simon.

Jill enters singing to herself or is listening to music through head phones and not noticing Simon

Simon: *(with charm)* Well, hello there beautiful.

Jill: *(notices Simon and stops singing or takes head phones off)* Did you say something?

Simon: *(deflated)* I did. Not that you took any notice.

Jill: What is there to take notice of?

Simon: Me! *(As if realising)* Hey. Aren't you Alice Franakapan from the kebab shop?

Jill: *(quite stern)* I certainly am not! *(Softer)* My name is Jill.

Simon: You should meet my brother Jack, then you could both go up that hill together.

Jill: Is your brother anything like you?

Simon: Not in the least. He's not so daft nor is he such an idiot as myself. But what he is, is the best kisser in town. It is said, "when you have been kissed by Jack Buttock, you'll stay kissed!"

Jill: *(intrigued)* That's sounds interesting?

Jack enters

Jack: And what have we here?

Simon: Her name's Jill and this is my brother Jack.

Jill: *(warmly smiling)* Nice to meet you, Jack.

Jack: *(smiling back)* Likewise.

Simon: *(to audience)* How is it, he just arrives and she's all gone silly over him? And yet I didn't appeal. Maybe she needs her eyes testing!

Jack: *(holds Jill's hands)* How beautiful you are. Your eyes are sparkling and it's like gazing into deep pools of mystery.

Simon: Sounds like the village pond. Lots of mysteries in the bottom of that! Shopping trollies, an old boot, a worn tyre that's had one careful owner...

Jack: *(cutting in)* And your ears, they are as pretty as flowers.

Simon: Never thought of a cauliflower as being pretty!

Jill: Oh, Jack your teeth are like stars.

Simon: That's true, they come out at night and he puts them in a glass of water!

Jill: And your lips looks soft as petals.

Simon: (*aside to audience*) Bicycle pedals more like!

Jack: (*turns to Simon; annoyed*) Haven't you got something to do?

Simon: I shall go and read the fly paper. I'm sure there's a story about a fly coming to a sticky end! (*Exits*)

Jack: (*to Jill*) I'm sorry about my brother, he can be quite annoying at times. (*Lovingly enquiring*) I've not seen you before. Where have you come from?

Jill: I don't often get out; my duties keeps me busy. I am up at the Palace.

Jack: Ah, a cook's assistant, cleaner or something?

Jill: Yes, or something.

Jack: I just can't understand a beautiful girl like you working in the kitchens or on your knees scrubbing floors. When upstairs the Princess is sat on her fat - and probably stuffing her face with chocolates.

Jill: (*walks away*) So I am beautiful, am I? Then you must have never seen the Princess. As it is said, "there is none more beautiful than her."

Jack: (*goes up to Jill*) I don't care how beautiful she is now that I have met you.

Jill: It would appear that I am in a win, win situation then.

Duet:- *One of your choice*

Dame: (*off*) Jack! Jack! Your tea is ready.

Jack: That, is my mother. And here she comes.

Daisy enters

Jill: (*shocked*) Your mother is a cow?

Jack: Don't be silly, that's Daisy, our cow. Although now you come to mention it, Daisy and mother could be sisters!

Dame: *(entering)* Jack! Jack! Where be you too? *(See Jack and Jill)* Oh, I might have guessed, occupying yourself with a girl again! *(To Jill)* And may I ask who are you miss?

Jill: My name is Jill, Mrs. Buttock.

Dame: Jill, eh. I can hear many a rhyme about my Jack and you Jill, but none I could repeat here!

Jill: I don't understand, Mrs. Buttock.

Dame: *(to audience)* You might not, but this lot know more versions that's far from the original. Let me give you an example.

Jack and Jill went up the hill
and planned to do some kissing.
Jack fell down, and hit the ground
now his front two teeth are missing.

Jack: Oh, Mother! I do hope you are not going to keep up this silliness because Jill is going to have tea with us.

Dame: But we've got the brokers men, Rack and Ruin.

Jill: We're eating Brokers men?

Dame: If I had my way, they'd be like two oven ready turkeys in a baking tin ready for stuffing! But no dear, we're not having them for tea, we're having cold rice puddin'. Or we were till Daisy ate most if it!

Jill: I've never heard of a cow eating rice pudding.

Dame: It's her way of recycling milk! *(Points to Daisy)* But you can't blame the old thing, look at her, she's as thin as a toast rack wearing a skin! It's got so bad she's started eating her bedding.

Jill: Lots of animals eat their bedding!

Dame: But Daisy sleeps on a mattress and thought it was a loaf of bed! But being made of memory foam, she can't forget it!

Crowd noise off stage

Jack: What's all the noise about?

Chorus villagers enter on delivering their line Jill sneaks off

All: It's the King. Make way for the King. *(All bow or curtsy)*
Dame: *(plump herself up)* The King eh! I'll give a little visual contact of what's on offer from a poor widow woman.

Jack: I've never seen the King before. *(Looks for Jill)* You must have seen him up at the - *(sees she gone)* Jill has gone!

Dame: *(posing seductively)* Never mind her. Let him have a dekkko at me. After all, he must be in need of woman since the Queen popped her clogs a few years back!

All: The King! The King! Hail to the King!

King enters. He walks bow legged and slightly ape like in gait

King: Thank you one and all. It's more than I deserve.

Dame: *(to audience)* What do you think folks, haemorrhoids or lost his horse? *(Doing a John Wayne impersonation)* I got off my horse to drink my milk! *(Poses again)*

King: *(to Dame)* I say, madam. Do you always look like that?

Dame: *(keeping her pose)* I do my best to look uplifting.

King: I'm sorry to say, I believe your lift has broken down!

Dame: *(breaks her pose)* It's better than walking like I got a sore bum. What's your ailment? Saddle sore, nappy rash or piles?

King: Neither I pleased to say. I had weak knees as a child and I ended up like this.

Dame: I bet it's tricky trying to cross your legs, you'd keep missing!

King: Doing a three-legged race caused problems too! *(Looks about)* Has anyone seen the Princess?

All: No!

King: She at that age now where one can't keep her safe anymore. Since her eighteenth birthday she slips out of the Palace more often than not. And she's done it again today. I've found out that she helps herself to clothing from other staff to mingle unnoticed in public. She's - *(describing height, hair and dress colour, etc, of Jill)*

Jack: But that sounds just like Jill, Mother!

Dame: But she weren't no Princess, as common as muck I'd say.

King: Well, has anybody seen my daughter?

Jack: Yes, I think I have. But she called herself Jill.

King: When?

Jack: Not five minutes since.

Simon enters bringing Jill with him

Simon: Is this the one you're looking for, your Kinglyness?

King: By Jove, yes. That's my daughter, Princess Jillian! You naughty, naughty girl, leaving the Palace again looking like a commoner.

Jill: There's no need to get all frothy, Father.

King: Frothy indeed. I'm am concerned for your wellbeing.

Jill: Oh, Father. I am eighteen and wish to mix with the populace. What harm can that do?

King: Plenty! This is a very strange country, with very strange happenings. The Giant is always in our midst.

Jill: You and your Giant. I've never seen him, let alone heard him.

King: Ask some of the older ones amongst us. Ask Dame Buttock, she's been around for absolutely years!

Dame: *(shocked)* What sauce! I'll have you know I'm as old as my leg but not as old as my teeth!

Simon: That's true, the dentist gave her a new set of false teeth last year!

Dame: Only because I wore the others out by talking too much. As for this Giant. He exists and every now and then he lets us know he exists.

King: When he gets hungry, he sends a messenger to earth to take him back a tasty morsel to munch on.

Jack: What sort of morsels to eat?

King: A sheep - a cow - a...

Hemlock enters left unnoticed

Simon: *(cutting in)* He can have some of my pasties. They will stick to his ribs like nothing he's had before.

Hemlock: Or perhaps a pretty Princess.

A growl from the Giant is heard

King: Hear that? That's the Giant growling because he's getting hungry.

Jill: Stuff and nonsense. Who's afraid of a Giant?

Hemlock: You should hold your tongue, Princess. Hold your tongue.

Jill: I'm not that stupid. I'll get wet fingers, covered in spit!

Jack: Who are you?

A growl from the Giant is heard

Hemlock: I am Hemlock, and that my friends, is the growl of my Master, the Giant. He has seen something that has taken his fancy. A pretty Princess.

A growl from the Giant again as the lights darken down all react in fear and chorus begin to exit off

King: Come my dear. This is no place for a Princess.

The stage can darken more as King and Princess exits and the rest of the cast stay in tableaux

Hemlock: "No place for a Princess," says the King. Whether it's a good place or not, my Master wishes me to take the Princess to him. And to do that I must make a plan so cunning that it will work. *(Exits left)*

Fairy enters right

Fairy: The hateful Giant and his bully here
have filled the countryside with dread and fear.
He thunders and growls from above
and threatens these good folks I guard and love.
He splits the skies and plans his attack
so, let him strike, so I can strike back.
But how I'll do it, and strike that blow
is yet to tell, later in the show!

Fairy waves her wand, the lights come up and exits. All break from tableaux

Dame: *(looks about)* Thank goodness someone has found some washers to put in the electric meter!

Simon: What happened?

Jack: *(with some distress)* I'll tell you what's happened! I met the most beautiful girl in the world and she turned out to be a Princess. What am I to do?

Dame: You could have your tea; that's if it's not inside the cat!

Jack: But don't you see. A Princess is far above me and will probably never speak to me again.

Dame: I don't see why not. Your father was above me and we spoke often.

Simon: I didn't know dad had a high position?

Dame: He was a window cleaner! He did the upstairs and his mate did the downstairs. That's how we met you know. There I was sat sitting in the bath and he looked in through the window. I was so startled in fright I stood up with bubbles running down me legs.

Simon: And you fell in love?

Dame: No, he fell in shock - he fell of his ladder and landed on his bucket! He got injuries and had to be taken to hospital. The bucket wasn't too healthy either.

Jack: But you fell in love eventually?

Dame: Not so much fall in love, as opposites attract. I was attracted to his wallet and he was attracted to my roly poly puddin'.

They laugh

Simon: Come on, Jack. Let's go and have our tea and give Daisy a munch on next doors petunias.

Jack, Simon and Daisy exits

Dame: *(calling after Jack)* And if I was you Jack, I'd think twice about this Jill. *(To audience)* There's many an altered nursery rhyme that has a ring of truth!

Jack and Jill went up the hill
to buy a new gas cooker.
Jack fell down and broke his crown
and busted his bazooka!

(A little tongue in cheek) And that's not a nice thing to happen!

Rack and Ruin enter

Rack: Dame Daphne Buttock, the landlord has said if you pay up immediately, you won't be evicted.

- Rack:** But those mints are round, that isn't!
- Dame:** That's because this is designed against wind resistance with its elongated shape!
- R & R:** *(with elongated deliberation)* Err - no!
(Goes to move)
- Dame:** *(stopping them)* Hang on. *(Showing the piece of paper Sellotaped to the inside of the lid)* If you read this plaque you will see that this seat was once sat on by..... *(famous or local person)*
- Ruin:** *(looks)* It just a tatty bit of paper stuck on with Sellotape.
- Dame:** That cause I didn't want to damage it with screws and a metal plate defacing it's value.
- Rack:** How do we know it authentic?
- Dame:** *(running her hand around the seat with the lid up)* Well you can't deny there's not a ring of truth about the object?
- R & R:** *(with elongated deliberation)* Err - no!
(Goes to move)
- Dame:** *(stopping them)* Hang on. There must be something I can sell?
- Rack:** There is one thing of value you have.
- Dame:** *(surrendering)* Alright if you insist *(Standing with glamour)* I'm not cheap but reasonable!
- Ruin:** Not you, you silly cow. Your cow, Daisy.
- Dame:** *(bursts into copious crying)* Oh, no. Not my Daisy. Not my wonderful, wonderful cow! *(Howls crying)*
- Simon, Jack and chorus enter*
- Simon:** Did we hear you singing again, Mother?
- Dame:** No, I'm crying with pain.
- Simon:** Same thing isn't it?
- Dame:** *(bops Simon)* No it is not! *(Points to Rack and Ruin)* The truth is these two villains are turning me out of my home unless I sell my Daisy to pay for the rent.

Jack: If I had the means to help I would, but I can't.

King and Jill enter. All bow/curtsy

Jill: I've told Father all about you, Jack, and my Father will help?

Jack: You have, and he can?

King: *(to Jill)* What I said, "I will see what I can do." *(To Jack)* Now young man, you'd like some help?

Jack: Yes, your Majesty, I'm mean, I do hope so.

King: *(points to Dame)* And this lady is your mother?

Jack: I'm afraid so. And it's mum that's got the problem. She's all behind.

King: *(looks at Dame)* She's all in front as well!

Dame: Look, these two varmits are wanting to throw me out of my hovel for not paying the rent.

King: *(realising)* Oh I see, you're all behind paying the rent. But have you nothing to sell?

Simon: If we had something to sell, we wouldn't be in this mess would we, you twit! I mean, Royal twit - your Maj.

King: *(to Dame)* I assume another of your sons?

Dame: Someone had to be lumbered with him.

King: Well, you're very well matched. *(With inspiration)* By jove I've got it!

Dame: If it's catching you can keep it!

King: Why don't you sell Daisy on a temporary basis? Take her to cash converters or a pawn shop. And then when you have the money, buy her back.

Jack: It's a good idea.

Dame: I don't fancy my Daisy stuck in a shop window or shoved in some holding bay out the back.

Jill: Maybe at the fair tomorrow there will be someone who would be happy to buy Daisy for a while and let her live in a nice lush grassy meadow?

King: *(jubilant)* There you see. I told you I could help and there is your solution.

Simon: If he's the brains of *(country)* there's hope for me yet!

Jack: I shall take Daisy to the fair tomorrow and do my best.

All: To the fair!

Song:- *Select a jubilant song that is apt for the situation*

Black-out

ACT ONE

SCENE TWO

ON THE ROAD (front cloth)

Jack enter left pulling on a long rope

Jack: *(as he crosses mid stage)* Come on old girl. At this rate we'll never get to the fair.

Jack continues to pull the rope exiting as Simon enters and being pulled by Jack. Simon is also pulling on a rope

Simon: *(as he crosses mid stage)* Come on old girl. At this rate we'll never get to the fair. *(Pulls harder)* At least we know now who's been eating all the pies!

Simon continues to pull the rope exiting as Dame enters and being pulled by Simon. Dame is also pulling on a rope

Dame: *(as he crosses mid stage)* Come on old girl. At this rate we'll never get to the fair. We're only selling you temporary, so look on it as an all-inclusive holiday, with very little included.

Dame continues to pull the rope exiting as Daisy enters and being pulled by Dame. Daisy crosses the stage with resistance and exits

Hemlock enter left

Hemlock: Off to the fair are they. That's interesting. I doubt if a scrawny old cow will fetch much money. And that gives me an idea, if I was to buy the cow, I could give Daisy to my Master as a present. It's been such a long while since he's had fresh milk and it would put me in his good books too. Oh, I do like it when I have a brain wave and thunked a thinky thought all by myself. *(If cutting the song go straight to the Giants next growl. If the song is being kept, continue*

with line dialogue) It makes me feel so
(introduce suitable word or reference to chosen song)

Song:-

The Giant growling is heard

Hemlock: Yes Master, I can hear you.

Giant: *(via microphone)* Never mind hearing me you fool, bring me the Princess - now!

Hemlock: But, Master, it is easier said than done.

Giant: *(via microphone)* Fee Fi Fo Fum. There's room for Hemlock in my tum. Be he alive or be he dead I'll grind his bones to make my bread!

Hemlock: *(stuttering)* D - d- d don't w- worry, Master. I - it's all in hand, fear not.

Giant growls

Hemlock: *(worriedly)* "Fear not," says I when I've no idea how I will capture the Princess. Oh well, first things first. I will play a trick so dastardly to buy the cow. Then I can take her to my Master with all haste.
(Exits left)

Fairy enters right

Fairy: So, our story has well and truly started with poor Daisy to the fair, she's been carted. Hemlock has his eye on Daisy but to get a cow up to the Giant, the feat is crazy. I can see the situation going from bad to worse one that will hit Jack hard in his purse. Oh well my dears, that's pantomime you see and that reminds me, somewhere I left, my cup of tea! *(Exits right)*

Rack and Ruin enter left

Rack: Do you know Ruin; I wouldn't mind buying that cow for myself.

Ruin: What are you going to do with a cow?

Rack: Have an endless supply of that nice full fat milk.

Ruin: I got to admit, the half of that rice pudding that I ate, was well lush.

Rack: So that's why there was none left for Jack when I ate the other half! No wonder he wasn't happy when he went for his tea and got an empty bowl.

Ruin: Anyway, how would you be able to buy Daisy?

Rack: I had a fancy that maybe I could win some money on a bet.

Ruin: (*puzzled*) Win money on a bet. How?

Rack: Well, I bet you a tenner that you can't answer everything I say with two words.

Ruin: I bet you I can.

Rack: Whatever question I ask you must answer, rice pudding!

Ruin: Rice pudding! Bit of a daft answer isn't it?

Rack: I thought its ideal as we've been talking about that lovely rice pudding made from Daisy's full cream milk. Anyway, that's what you got to say if you want to win.

Ruin: I see. So, if I say rice pudding after everything you say, I'll win a tenner?

Rack: That's right. Now put your money down.

They both place a ten pound each down onto the stage

Rack: Are you ready?

Ruin: I'm ready.

Rack: (*picks up the money*) Wrong answer, you lose.

Ruin: What do you mean?

Rack: You didn't say rice pudding!

Ruin: That's not fair, I didn't realise we had started. I want another go?

Rack: Okay, you put another tenner on the floor with mine.

They each put a ten-pound note on the stage

Rack: Are you ready this time?

Ruin: Rice pudding.