



Jack and the Beanstalk

by Dave Crump
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Synopsis of Scenes:

ACT 1:

Scene 1: Prologue – Cloudland – Front cloth
Scene 2: The Village
Scene 3: On The Way to Market – Front cloth
Scene 4: Dame Trott's Cottage/Milking Parlour
Scene 5: On The Way to Market – Front cloth
Scene 6: Dame Trott's Cottage/Milking Parlour
Scene 7: Cloudland – Front cloth
Scene 8: The Village/ transformation

ACT 2:

Scene 1: Cloudland/ Top of the Beanstalk – Front cloth
Scene 2: Inside The Giant's Castle
Scene 3: Cloudland/ Top of the Beanstalk – Front cloth
Scene 4: The Village/ transformation
Scene 5: The songsheet
Scene 6: Finale: The Squires Hall/ Walkdown

A note on scenes: The script is designed to work on a stage with limited or no flying facilities so there is generally a front of tabs scene between main stage scenes to allow for scene changes. However, if the theatre enables quicker changes then the front of tabs scenes may be incorporated into full stage scenes.

Throughout Billy and the Fairy refer to waving programmes, if you are selling merchandise such as glow sticks, then this should be substituted.

Musical Numbers: Suggestions

ACT 1

- 1. Opening Up (Waitress) – Jill and company**
- 2. I'm Not Wearing Underwear Today (Avenue Q) – Billy**
- 3. Kiddy-Widdy-Winkies (Chitty Chitty Bang Bang) - Snivelling**
4. Goblin Theme (any suitably spooky number)
5. On A Bicycle Made For Two – Billy
- 6. When You Believe (Prince of Egypt) – Jill, Sally, Jack and Chorus**
7. Daisy Chase (suitable comedy chase music).
8. Seasons of Love [snippet] (Rent) – Dame, Billy, Jack
9. Hearts and Flowers underscore
- 10. Someone Like You (Jekyll and Hyde) – Jill**
11. Eastenders Drums
- 12. Man Wanted (Copacabana) - Dame**
13. Beanstalk Grows (any suitable music to accompany the spell)
- 14. The Climb (Miley Cyrus) – Jack and Company**

ACT 2

- 15. If I Didn't Have You – Ready and Waiting**
16. Goblin theme
- 17. Not While I'm Around (Sweeny Todd) – Jill and kids**
18. Oh What A Beautiful Morning [snippet] – Hen
19. Gold [snippet] – Hen
20. Shaddapa Your Face [snippet] - Hen
21. Rescue Me [snippet] - Hen
22. Twinkle Twinkle Little Star – Jill and kids
- 23. Breaking Free (High School Musical) – Jack, Jill and children**
24. Don't You Want Me Baby [snippet] – Hen
25. Giant's theme (any suitable dramatic music)
26. Shoop Shoop Song [snippet] – Hen
27. Twinkle Twinkle Little Star – Billy and Audience
- 28. I'm a Believer – Jack, Billy, Jill, Dame and kids**
29. Chase music - underscore
- 30. Tightrope (Greatest Showman) – Jill and Jack**
- 31. You Can't Stop the Beat (Hairspray) – Company**
32. Community Songsheet – Brown Cow – Billy and Dame Trott
- 33. Finale – I'm a Believer Reprise**

Characters:

Jack Trott (F/M):	Principal Boy. He is dashing, brave and confident, and of course in love with Jill.
Jill (F):	Principal Girl. Squire's daughter, she is sweet and beautiful but sassy.
Sally (F):	Jill's friend and companion.
Dame Trott (M):	Jack's widowed mother, She is busty, lusty and crusty.
Snivelling (M/F):	The Baddie. A goblin-like creature and the giant's servant. He is a creepy, slimeball of a villain.
Ready & Waiting:	The broker's men. Ready is the straight man and Waiting is the idiot, although they're both pretty stupid. They are the Squire's debt collectors and try to be tough but are too stupid to be dangerous.
Squire (M):	The village Squire and father of Jill. An older comedy part, he's an old duffer but kind at heart.
Silly Billy (M):	Jack's daft brother, the lead comic and audience participation character.
Blunderbore:	The giant – offstage mic or pre-recorded vocal
Daisy:	Jack's cow, always popular and able to get laughs from a mere turn of the head.
Moonbeam (F):	The magical fairy from the clouds
Alfie:	Pub landlord
Singing Hen:	The giant's pet hen

Juvenile dancers, Adult dancers – villagers, goblins, hen, etc.

Note: The giant is generally an offstage mic or pre-recorded voice. In the giant's kitchen scene when he finally appears, this is a large giant costume and can be the same actor as the Squire. Alternatively it could be done with greenscreen or projection. Stage directions should be amended accordingly.

ACT 1

Scene 1: The Prologue: Above the clouds.

(Front-cloth scene, it is somewhere above the clouds. There is a flash. Fairy moonbeam enters d.s.r. she is a cloud fairy, dressed in white, with a skirt that looks like a cloud, fairy wings and a hat with a lightning bolt.)

Fairy: Gosh – that got the show off with a bang! Did it wake you all up? I said did it wake you all up? *(Audience shout yes!)* That's better – I knew you were going to be a good audience as soon as I saw the amount of interval drinks orders. Oh I should introduce myself. I am Fairy Moonbeam, I'm a cloud fairy – at least I was. A few weeks ago I was banished from my home in the sky by an evil giant, Blunderbore, who's built himself an enormous castle, up in the clouds where I used to live. Now he's settled in, things are going to get a lot worse. The poor villagers don't know what's coming, but I do – Giant Blunderbore will soon be trying to capture their ... oh I can't say it!

(There is a green flash s.l. - Snivelling enters)

Snivelling: Ha! Then I'll say it for you! He'll be trying to capture their little kiddies – he loves kiddies, although he can't always eat a whole one.

Fairy: You!

Snivelling: Yes me! Silas Snivelling, evil goblin first class.

Fairy: The giant's nasty little henchman. What do you want?

Snivelling: My master, Giant Blunderbore, has just taken up residence here.

Fairy: I know, he forced me out of my cloud – it wasn't much but it was my little home.

Snivelling: Yes – and I have to say it looked much bigger on Rightmove *(or some other estate agent website)*.

Fairy: It's always the way isn't it...

Snivelling: Yes, anyway, now he's settled in and we've sorted out the wifi – Sky, naturally.

Fairy: Naturally.

Snivelling: He's magicked me down to gather up all the village kiddies, no doubt there are a few tasty ones out there (*Looking at the audience*).

Fairy: Leave them alone you horrible little imp! I'll save the kiddies from your horrible master – and from you.

Snivelling: You're no match for me fairy. I have a black heart, it matches my black hair, my black beard and..

Fairy: Your black teeth.

Snivelling: My black teeth...What! Argh, you can joke all you like fairy, but Blunderbore will be staying until he's had his fill of this village - literally!

Fairy: That's what you think Snivelling, with the help of all my friends that giant is going to get what's coming to him.

Snivelling: The only thing this lot are going to give Blunderbore is indigestion. He gets that from eating people that don't agree with him. Ha ha ha! Oh boo all you like – just sit back and watch a master baddie at work. Ha ha ha!

(*Snivelling exits*)

Fairy: Oh dear, boys and girls. We're going to have to do something to put a stop to Blunderbore. Will you help me? I said, will you help me? (*Audience shout yes!*) Great. Remember to shout and laugh as loud as you can, there's nothing more annoying to a panto baddie than kiddies having a great time. And whenever you see that Snivelling goblin, boo as if you're life depended on it, because it just might! Now, what we need is a hero, and I think I know just the man. See you later!

Scene 2: The Village of Chuckleville

(The scene is a village square, the company enter it is early morning and they are opening up their stalls for the market. There is a pub s.r., Alfie is outside getting ready to serve customers. Jill and Sally enter op. side.)

Jill: Oh Sally, what a wonderful day. The sun is shining, we're young, footloose and fancy free, and the world is our lobster.

Sally: And here you are, despite being the squire's daughter, starting a job working in a pub.

Alfie: *(Overhearing)* Actually my establishment is a boutique coffee emporium and cocktail bar.

Sally: It's a pub.

Jill: Whatever it is, I am raring to go – about time I got my hands dirty doing some real work – I can't rely on daddy forever!

Sally: Well Jill – welcome to the rat race!

Chorus now start setting up stalls etc in earnest.

MUSIC 1: Opening Up – Jill and Company

The day starts like the rest we've seen
Another carbon copy of an old routine
Days keep coming, one out, one in
They keep coming

I don't know what I wish I had,
but there's no time now for thinking things like that
We've got too much to do, too much to do
All these same things, we're always

Opening up, letting the day in
Over a cup, we'll say hello, how ya been?
Looking around, seeing the same things
Every day brings

Hello (hello), how ya been? (how ya been?)
Thank you (thank you), come again!
Some things never change (somethings never change)
I wouldn't call this place a happy end
But I been 'round the block and just came back again

A small town like ours ain't much
But sometimes home is where your ass ends up (Order up!)

Ordered up is how the day will find me
Everything in its place and time
And I like the way most of the days look exactly the same (Order up)

Check the clock tick, tick tock
Don't stop! Serve with a smile!
Hurry up, fill the coffee cup and then in a while
Take a breath when you need to be reminded that
with days like these we can only do the best we can
'Til we do it again

Opening up, letting the day in
Opening up, some things never change (some things never change)
Hello (hello), how ya been? (how ya been)
Thank you (thank you), come again!
Some things never change (some things never change).

Chorus girl: Good luck on your first day!

Alfie: We open in five minutes.

(Jack enters, carrying a holder with a few bottles of milk. Adult chorus go about their business, Alfie exits into pub.)

Jack: You're a lovely singer.

Jill: That's very nice of you – it's Jack isn't it?

Jack: I didn't think you'd know my name miss, me being a lowly milkman, and you being the Squire's daughter.

Jill: Don't be silly. I've seen you on your rounds – and you can call me Jill. Oh and this is my friend Sally.

Jack: *(To Sally)* Hello, that's a lovely dress.

Sally: *(Emphatically)* I have a boyfriend *(exits)*.

Jill: Don't mind her, she watches too much Youtube.

Jack: *(Unsure how to respond)* Okay?

Chrous girl: (To Jack) Can I have a pint of milk please Jack?

Jack: Of course, that will be tuppence please.

Girl: Is it fresh?

Jack: Fresh? An hour ago it was grass. Here you go, Trott's finest – generations of milking it.

Girl: The cow or the jokes? (*takes milk and exits*)

Jill: So the dairy is a family business – are all your relatives milkmen?

Jack: No, my grandad was an olympic swimmer. Mind you even he started out as a milkman ... in Venice.

Jill: I see.

Jack: And my father was an ice-cream man, but he passed away.

Jill: Sorry to hear that.

Jack: He went out selling ice creams one morning, and a few hours later we found him dead. He was covered in strawberry sauce and hundreds and thousands, with a flake sticking out of each ear.

Jill: You mean?

Jack: Yes, he topped himself. So now it's me, my mom and my brother, running what's left of the dairy.

Jill: Have you a big herd?

Jack: No it's these trousers.

Jill: I mean, do you have many cattle?

Jack: Oooh loads, well quite a few, a couple – actually just the one cow. Like I say, we're pretty poor – unlike you.

Jill: I'm really very ordinary, in fact I've just taken a job waiting on tables at this cocktail bar just so I can mix with some commoners.

Jack: I can't drink cocktails, they give me a sharp stabbing pain in my eye.

Jill: Have you tried taking the umbrella out?

Jack: Gosh, you're clever as well as beautiful. And a great singer.

Jill: What a flatterer.

Jack: Do you believe in love at first sight Jill?

Jill: I do now.

(Squire, Ready and Waiting enter.)

Squire: Jill! Here you are, why did you leave the hall so early this morning?

Jill: Hello father, I've got myself a job here at the pub.

Jack: Cocktail bar.

Squire: I don't care what it is – no daughter of mine is doing such menial work.

Jill: Oh father, this is Jack, Jack this is my father.

Jack: Of course, pleased to meet you Squire *(he holds out his hand, the Squire ignores it.)*

Jill: And these are his assistants.

Ready: Mr Ready.

Waiting: And Mr Waiting.

Jack: We've met – they collect the rent on our little cottage every month.

Jill: Oh, I see - sorry. Anyway, I must go – I'll be late for work.

Squire: Jill, I'm warning you.

Jill: Goodbye father, bye Jack, until we meet again *(She exits to pub)*.

Waiting: Your daughter certainly knows her own mind sir.

Squire: At least she's got one. Jill! *(follows Jill off into the pub)*.

Ready: So Jack Trott, just the man.

Waiting: We were on our way to your dairy.

Ready: Your mother hasn't paid the rent this week - you owe five gold pieces.

Jack: But that's all that we have!

Ready: Oh dear. Then we may have to repossess that little hovel of a dairy of yours and demolish it into a pile of rubble.

Waiting: Yeh, I happen to need a couple of thousand bricks.

Jack: Why?

Waiting: I'm building a barbeque.

Jack: That's a lot of bricks for a barbeque.

Waiting: I live on the sixth floor.

(Squire returns)

Squire: It's no good, she won't listen to reason.

Ready: This lad Trott is late on the rent sir.

Waiting: Permission to hit him sir.

Ready: We're going to hit you so hard, you'll have to pay to get back in.

Jack: Could we have some more time? The milk business has been a bit shaky.

Waiting: That's all right I love a milk shake.

Squire: You've got until tomorrow, now be on your way – and stay away from my daughter.

Giant: *(Off stage mic)* Hear me shout and hear me roar – for I'm the Giant Blunderbore.

(They and the villagers cower in fear)

Villager: What was that?

Squire: Don't you know? I've heard tell of this but I never believed it...

All: Blunderbore!

Squire: The giant that lives up in the clouds – he's come to Chuckleville!

Waiting: Argh! (*Waiting jumps into Ready's arms*).

Ready: (*Dropping him*) Gerrof.

Jack: Is that a bad thing?

Squire: He eats people!

Waiting: He's particularly fond of children, even teenagers.

Ready: And no-one likes them.

Giant: (*Off stage mic*) Fe Fi Fo Fum, I want some kiddies in my tum, Snivelling! Get me some Children!

All: (*Ad lib*) Argh! Help, we must hide our children, hurry.

Jack: Don't worry, he's miles away up in the clouds (*as they all scream and exit*). Wait! Come back! Too late.

Waiting: We're just off to change our trousers.

Ready: We'll catch up with you later Trott.

(*Ready and Waiting exit*).

Jack: Looks like we can't rely on that pair.

Squire: (*Churchillian*) The village looks to me for leadership - I've come to a decision.

Jack: Don't over exert yourself.

Squire: (*Proclaims as if addressing a crowd*) Good people of Chuckleville. Any man who will rid us of the beast, shall have my daughter's hand in marriage.

Jack: What about the rest of her?

Squire: (*Still proclaiming loudly*) Spread the word far and wide – I seek a hero for this deadly quest.

Jack: Er, you know there's just me here right?

Squire: Then go and tell everyone else! (*exits*)

Jack: Not likely – I'm keeping that to myself. But how on earth could I take on a giant in the clouds? How would I get up there for a start?

(Billy enters, he is looking through a programme)

Billy: Eh up brov! What's happening?

Jack: The Squire's rent collectors are demanding money with menaces, which will leave our entire family destitute. A terrifying giant and his evil goblin henchman, have arrived in the village and want to steal all the children away to a castle in the clouds. I've met the love of my life and taken on the challenge of killing the gigantic monster in order to have her hand in marriage. What about you?

Billy: Just been down the shops.

Jack: Wow.

Billy: And look, I got myself some raffle tickets and a programme for the show.

Jack: Why?

Billy: My names in it (*shows him*) look yours is too – we're famous.

Jack: I know you idiot! This is typical of you – while I'm worrying about paying the rent, you're wasting money on that.

Billy: Well I wanted a momentum for posteriority, and it was a bargain, do you know it only cost me...

Jack: I can't believe we've only got...

Billy/Jack: (*Together*) Five gold pieces.

(Fast cross talk)

Jack: What?

Billy: Who?

Jack: Billy!

Bill: Come again?

Jack: *(Grabbing Billy by the lapels)* You spent our last five gold pieces on raffle tickets and a programme?

Billy: Everybody's doing it – look! *(Looks to the audience)*.

Jack: Then they're as daft as you are! *(Letting him go)* I wouldn't want to be in your shoes when mom finds out.

Billy: I don't want to be in my shoes. They are really uncomfortable.

Jack: That's because you've got them on the wrong feet.

Billy: These are the only feet I've got.

Jack: Good grief. I'm off to see if I can find the writer of this rubbish and give him a piece of my mind *(exits)*.

Billy: *(To audience)* I tell you what I'd like to give him a piece of my mind, but I don't think I can spare any. Hello! Are you having a lovely time? I'm Billy, Jack's much more handsome brother. People say I'm daft, Silly Billy that's me. Trouble is, people don't take me seriously. Most people just laugh at me, 'cause when I grow up I want to be a comedian, I'm gonna do it too – they won't be laughing then will they? It's really nice to see you 'cause I'm a bit lonely to be honest. *(Audience Ah!)* I'm lonelier than that! *(Audience Ah louder)* - that's better. I know perhaps you'll be my friends? You will? Great. When I come on, will you lot shout - hello Billy? *(Audience - yes!)* Great – let's try it. *(He runs off then straight back on)* Hello folks! *(Audience shout – Hello Billy!)* Oh dear, that wasn't very good. Come on let's blow the roof off the place *(Runs off and back on again)* Hello folks! *(Audience – Hello Billy!)* That's better. And don't forget to wave your programme, if you haven't got a programme wave you hands you cheapskates. Let's have a go – come on wave. That's it lovely, I can see we're going to have some fun today. Here, what do you think of my outfit? It's colourful isn't it? I like bright colours, I bought a pair of Bermuda shorts the other day. Unfortunately, when I took them off my pants had disappeared!

MUSIC 2: I'm not wearing underwear today - Billy

I'm not wearing underwear today,
No I'm not wearing underwear today
Not that you probably care
Much about my underwear
Still none the less I gotta say
That I'm not wearing underwear to-day

(As song ends, Sally enters, crossing to pub, she is next to Billy as he sings the last 'I'm not wearing underwear today' and they look at each other awkwardly.)

Billy: *(Sheepishly)* I'm not wearing underwear today?

Sally: I have a boyfriend *(Exits hurriedly into the pub)*.

Billy: Funny woman.

(Snivelling enters, audience boo!)

Snivelling: Oh behave, you horribly shower. I haven't come here to be insulted.

Billy: Where do you usually go?

Snivelling: You, come here. *(Billy looks over his shoulder, back to Snivelling, points at himself, mouths 'me?')* Yes you, you idiot, come here.

Billy: What?

Snivelling: I wonder if you could help me, I'm new in town – I'm Snivelling.

Billy: Well don't cry, I've got a hanky here somewhere.

Snivelling: Perhaps you can help me.

Billy: *(Passes hanky)* Here it is, you can just scrape the bogies off it.

Snivelling: I wonder if you could direct me to the nearest orphanage, children's home, anything like that.

Billy: Are you wanting to make a donation?

Snivelling: More of a withdrawal.

Billy: Sorry, I don't know the way to anywhere – I'm lost myself, I'm looking for my mother.

Snivelling: What's she like?

Billy: Tatooed men with big...

Snivelling: I mean what does she look like?

(Dame enters behind Snivelling, she is carrying a basket of sweeties)

Billy: (Noticing Dame has entered) She looks like that.

Dame: Good morning.

Snivelling: (Turning to see the Dame) Argh! It's hideous (He runs off).

Dame: Charming. There you are Billy. Daisy is going to need milking – go and bring her in from the paddock.

Billy: But mom..

Dame: No arguments – you're supposed to work for me remember?

Billy: Yes but mom, you know what a bus station is?

Dame: Yes, it's where a bus stops.

Billy: And you know what a train station is?

Dame: Yes, it's where a train stops.

Billy: Well I have a work station.

Dame: I ought to take you back to the shop to see if I can get my money back.

Billy: Anyway I am busy talking to all the boys and girls.

Dame: The who's and what's? (Noticing the audience) Ooh, Hello Everyone! (Audience responds) Oh come on you can do better than that, I said Hello everyone! (Audience responds) That better. My name is Dame Trott... this year! I'm glad to be back, although since last year I'm sorry to say my fan club has broken up.

Billy: Why?

Dame: He died. Now where was I, oh yes: I'm Billy's mom, but don't hold it against me. (Looking at man in front row) Actually you can hold it against me if you like. No, I mean it's not my fault he's a bit dim, he was conceived in a power-cut.

Billy: Excuse me, I was walking at four months old.

Dame: Only because the bottom fell out of your pram. Now what do you think of my new dress?

Billy: Lovely. Didn't they have it in your size?

Dame: What a cheek! (*To Audience*) You know boys and girls, I'm a shopaholic, it's the only thing that keeps me going, working with this bloke (*indicating Billy*). I spend all our money on essentials: handbags, shoes, Ferrero Roche, gin. It's a cry for help.

Billy: Do you think you might be a bit overdressed for Highbury Theatre (*the venue*) mom?

Dame: Nonsense, this entire audience is full of glamor pussies. You understand don't you love (*Pointing her way along the front row*) Look at this one all dressed up smart – how do you do it? (*Then to a second one, and so on*) Gorgeous – how do you do it? How do you do it? (*working along the front row*) Why didn't you do it?

Billy: That's not very nice mom.

Dame: Did you come on a motorbike?

Billy: Mom!

Dame: Well, in my day people dressed up to go to the theatre.

Billy: Everyone did in Victorian times didn't they?

Dame: Yes... 'Ere how old do you think I am?

Billy: Approaching forty?

Dame: That's right.

Billy: From the wrong direction.

Dame: (*Clips him around the ear*) Anymore of this cheek and you'll get none of my sweeties.

Billy: Ooh, I bet the boys and girls would like some sweeties.

Dame: Do you think so? (*To audience*) Would you? (*Audience – yes!*) Well you can't have any. Sweets are expensive.

Billy: Oh go on Mom, it's good to share.

Dame: The last thing you shared with anybody was measles. *(To audience)* All right do you want some sweets kids? *(Audience shout yes)* Are you sure? *(Yes!)* Here we are then – have some sweets.

(Dame and Billy throw some sweets out.)

Dame: Now this is the last toffee so you'll have to suck it and pass it on *(throws her last sweet)*. There we are, that should keep them all quiet for a bit.

(Unseen by the audience, Dame ends up standing on Billy's right toe)

Dame: Now, let's get on shall we?

Billy: Right oh.

Dame: That cow needs milking.

Billy: Right oh.

Dame: Go and get her from the paddock.

Billy: Right oh.

Dame: Why do you keep saying right oh?

Billy: 'Cause you're standing on my right toe.

(She clips him around the back of the head.)

Dame: Get a wriggle on! *(exits)*

Billy: *(Does a comedy wriggle)* Ooh get a wriggle on. *(To audience)* Better go boys and girls, the cow won't milk itself. Remember to shout hello, cheer and wave everytime you see me – bye!

(Blackout)

Scene 3: On the way to market

(Front cloth – a forest path or country lane.)

Fairy: Hello again. It's getting exciting isn't it? Don't worry, good will triumph over evil in the end, this is a panto.

(Snivelling enters)

Snivelling: The only think funny about this so far is this joke of an audience (*audience boo*). Oh boo all you like, by the look of you, you're already full of booze.

Fairy: You again! Why don't you go and get a proper job?

Snivelling: I've got a job. I'm living my best life, as Blunderbore's servant; his chef, his valet and his footman.

Fairy: Have you got the qualifications to be a footman?

Snivelling: Yes, I've got my own feet.

Fairy: Pooh! I can smell them from here.

Snivelling: How dare you! Wait until Blunderbore hears of your insolence.

Fairy: Pretty soon that giant is going to meet his match. The Squire has promised his daughter's hand to anyone who will rid the land of Blunderbore.

Snivelling! What? He'll pay for that.

Fairy: We'll see. Your master's days are numbered.

(Fairy exits)

Snivelling: What nonsense, no man can fight mighty Blunderbore. Now, where was I – oh yes, I was on the lookout for the villagers' children.

SONG 3: Kiddy Widdy Winkies (Chitty Chitty Bang Bang) - Snivelling

By chill lights of midnight to shrill lights of day
The hunter is after his prey
If you're hiding children and I sniff them out
Oh my what a price you will pay

I can't see or hear them but smell that I'm near them
Those dear, sweet, Kiddy Widdy Winkies

I sense their presence, I'm sniffing their essence
Those dear, sweet, Kiddy Widdy Winkies

Yes I am blessed with a sensitive snout
Better get out of its way
Come little kiddies I'm sniffing you out
Voila! What a game, I do play

There's no denying it's most gratifying to catch sweet
Kiddy Widdy Winkies
So till they're found I just chase them to ground one by one,
Oh it's fun!

And sometimes I lure them, those dear little lambs
With goodies and gooey and chewys and jams
Gobstoppers, gumdrops, and liquorice treats
Cookies and chocolates and all kinds of sweets

Strawberry lollies with peppermint strands
Treacle tarts, ice creams, I meet all demands
Then when I get the dears into my hands
They're BANISHED
AND VANISHED
and damned

Ha ha ha ha ha ha!

(There is a crash of thunder and a lighting flash as the giant's voice is heard.)

Giant: *(Offstage mic)* Snivelling!

Snivelling: *(Cowering in terror)* Oh master, how lovely to hear from you, bellowing like that, from all the way up there.

Giant: Silence! You worthless snake!

Snivelling: What do you command oh mighty Blunderbore? Mover of mountains, stamper out of forest fires, farter of hurricane proportions.

Giant: Where's my dinner?

Snivelling: Sorry your hugeness, it's not easy – the little blighters keep hiding from me. And now the Squire has promised his daughter's hand in marriage to any man who will do you in.

Giant: What!?

Snivelling: It's all very stressfull.

Giant: I shall teach that Squire a lesson. Fetch me his daughter at once – I shall eat her for main course.

Snivelling: And what about the children?

Giant: Them too, I shall want an appetitif.

Snivelling: What's wrong with the teeth you've got?

Giant: Get on with it!

(Thunder crashes and lighting strikes to signify the giant has gone.)

Snivelling: I shall have to enlist the help of my goblins and ghouls – they hide in the undergrowth, ready to do my bidding. They're like garden gnomes from the wrong side of the tracks. Watch out for them my pretties – and now to capture Jill, and the kiddies – ha ha ha!

(Exits. Goblin chorus creep across the stage and exit)

MUSIC 4: Goblin Underscore

(Billy enters pulling a rope attached to Daisy who is off stage).

Billy: Hello folks! *(Audience – hello Billy)* It's getting a bit dark in these woods, I must get home. But I'm having a bit of trouble with Daisy, she hates being milked you see.

(He mimes trying to pull her on stage, he slips and falls)

Billy: I know, will you help me? You will? I said will you help me? *(Audience shout yes!)* Great. Do you know the song 'Daisy Daisy?' You do? Great. Shall we sing it? that normally puts her in a good moo-ood, moo-ood, get it? Oh please yourselves. All right here we go – after three. Three.

MUSIC 5: A Bicycle Made for Two

Billy: *(Sings)* Daisy, Daisy, give me your answer do, I'm half crazy, desperate to go the loo... 'hold on, that's not right. Let's try again. *(Sings)* Daisy, Daisy, give me your answer do, I'm half crazy 'cause I still need a p... No that's not it. I tell you what, you sing the right words and I'll just pull. Off you go after three. Three.....*(sings)* Daisy, Daisy, give me your answer do, I'm half crazy oh for the love of you, it won't be a stylish marriage, I can't afford a carriage, but you'll look sweet upon the seat of a bicycle made for two.

(Audience sing Daisy Daisy as Billy pulls the rope. Eventually Daisy enters.)

Daisy: *(Offstage mic)* Moo!

Billy: Well done boys and girls. Did you like that Daisy? *(She nods)*. Perhaps it's cheered you up a bit. *(To Audience)* All this business with the Giant has got her in a very bad mo-ood *(Daisy cuddles up to him.)*

(Jack enters)

Jack: There you are. What are you doing?

Billy: I was just wondering if I'd prefer to have a cow or a bicycle.

Jack: You'd look silly riding a cow.

Billy: I'd look even sillier milking a bicycle.

Jack: Anyway, we've already got Daisy, although she's definitely not herself. Hello Daisy *(patting her)* why the long face?

Billy: She's a cow.

Jack: When she's fed up she doesn't give us any milk - and without milk to sell how can we pay the rent?

(Jill enters.)

Jill: Oh Jack, thank goodness you're here.

Billy: I'm here as well you know.

(Jill and Jack are staring at each other as if in a trance. Billy waves his hand in front of their faces, they do not react.)

Billy: Oh blimey, they're lovestruck. Jack? Jack? Stop being unresponsive, I have enough of that from the audience. Come on you two snap out of it.

Jack: *(Coming to his senses)* Oh, yes right Billy, you get along then, I'll catch you up.

Billy: Right *(He doesn't move)*.

Jack: Billy, *(ushering him off)* haven't you heard the expression three's a crowd?

Billy: Yes, I support the Villa. Bye boys and girls!

Jill: Bye.

Daisy: Moo!

(Billy and Daisy exit.)

Jack: So, what are you doing in the forest?

Jill: Sally and I are helping the villagers look for the children, some of them have gone missing.

Jack: I'll help you look if you like

Jill: That's very nice of you. *(Looking off stage)* Perhaps they're over here...

Jack: You know Mom used to take me and Billy for long walks in the woods.

Jill: *(Distracted, looking for the kids)*, Did she? *(She exits looking for the kids)*.

Jack: Yes, but we always found our way home eventually *(Notices she's gone)*. Jill? Jill? Oh dear, now I've lost her – Jill?

(Ready and Waiting enter)

Jack: Oh blimey, this is all I need.

Ready: Oi, Trott – have you seen any children around here?

Waiting: You know, small scrawny things, smell like biscuits.

Ready: The Squire has got everyone looking for them, including us.

Jack: Of course, I'll help find the kids but I'm also looking for a friend of mine, she's around here somewhere.

Waiting: What does she look like?

Jack: Twenty four, Dark hair, beautiful eyes, long legs...

Ready: Forget the kids, let's look for her.

(Jill enters)

Jack: Oh, here she is.

Jill: Oh good, more help. Can you help us look for the missing children?

Waiting: We're already on it – like a car bonnet.

Ready: We are the bestest lookers in the kingdom.

Jill: You could have fooled me.

Jack: Still no sign of them?

Jill: We'll just have to look harder.

Waiting: *(Pulling a menacing face – and a gruff voice)* How about this?

Ready: What are you doing?

Waiting: Looking harder.

(Ready clips him around the head).

Jill: They'll be terrified, have you ever been lost in the woods?

Waiting: Yes – it took Ready six days to find me.

Jack: How come?

Ready: I didn't look.

Jill: Perhaps the audience will help us find the children?

Jack: Good idea. *(To audience)* After three would you all shout – 'Kids!'. Will you? *(Audience – yes!)* Great, after three then, one, two, three – Kids! Kids!

(Children – or younger cast members, or adults dressed as children – whatever you prefer - all appear looking frightened, Sally is with them.)

Jill: Oh well done Sally, thank goodness *(They crowd around her).*

(Adult chorus enter, delighted to have found the children.)

Jack: Are you sure they're children? Only this one's taller than me *(or got a moustache, or whatever).*

Sally: They're a bit shaken but I think they'll be all right.

Child: (*To Jill*) Is the giant going to get us Jill?

Jill: Of course not.

MUSIC 6: When You Believe – Jill, Sally, Jack and Company

Jill: Many nights we prayed
With no proof, anyone could hear
In our hearts a hopeful song
We barely understood

Jack: Now, we are not afraid
Although we know there's much to fear

Jill: We were moving mountains
Long before we knew we could, ooh-oh, yes
There can be miracles
When you believe

Sally: Though hope is frail, it's hard to kill

Jill/Sally: Who knows what miracles you can achieve?
When you believe, somehow you will
You will when you believe

Jack: In this time of fear
When prayer so often proves in vain
Hope seems like the summer bird
Too swiftly flown away

Jill: Yet now I'm standing here
Sally: (now I'm standing here)
Jill: My hearts so full, I can't explain
Jill/Sally: Seeking faith and speakin' words
I never thought I'd say

All: There can be miracles (Miracles)
When you believe
Though hope is frail
It's hard to kill (Hard to kill)
Who knows what miracles
You can achieve (You can achieve)
When you believe somehow you will
Now, you will

You will when you believe (When you believe)
You will when you believe (You will when you)
Believe

(After song chorus exit, some children remain with Jill, Jack, Ready and Waiting)

Sally: I'll get these home, can you manage these few? *(exits)*.

Jill: Of course.

Jack: I'd better be going too, mom will never milk Daisy without my help, she's a cantakerous old cow that's for sure.

Ready: And what about Daisy?

Jack: You really must get these children home Jill. Night falls quickly in these parts.

(Jack slaps his thigh and exits, there is a sudden change in lighting to a much darker scene.)

Waiting: Gosh, he wasn't kidding!

Children: *(Ad lib)* We're scared, can we go home? *(etc.)*

Jill: I'm sure there's nothing to worry about. Besides, we have these two strong men to look after us.

Waiting: I think I've just done a little wee wee.

Child: Did you hear something? *(They look around in alarm.)*

(The ghost scene - Routine with goblins in the woods, they sneak on as the audience shout 'Its behind you'. They sneak up behind the double act first, and scare them off.)

Jill: So much for them pair.

(Gradually they are scared one by one and captured, being passed to Snivelling who is hiding s.l. Eventually only Jill is left.)

Jill: Oh no! Where have they all gone? I must find them.

(More 'its behind you' ad lib. The goblins are about to grab Jill as Dame enters op.side.)

Dame: Now where is that cow!

(Dame crosses to centre, the goblins see her and as one throw up their hands in the air, they scream and run off op. Snivelling also makes his escape.)

Jill: Children! Children! Come back! *(She runs off)*.

Dame: Everyone's a critic. Now boys and girls, have you seen my cow Daisy? Oh good, you see I'd hate to lose her, both ends get on so well. One's got no sense of direction and one's got no sense of smell. You know what though girls, I really shouldn't be running around the woods at my time of life. You know when a girl is in her twenties she's like Africa. She's beautiful and unspoiled. And when a girl is in her forties, she's like America, she's rich and luxurious. And when a girl is in her sixties, she's like Tamworth *(local place)*. Everybody knows where it is but nobody wants to go there! Now then, this isn't helping find that cow is it? Which way did she go? *(Audience respond)* This way? No? This way? Oh that's lovely – I'll get cracking then, they'll be home before me! Bye!

(Dame exits)