



Jack and the Beanstalk

by Rob Fearn and Leo Appleton

The story of young lad determined to reach the top

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Welcome to Robleo Productions!

This is the fifth pantomime written by us, Rob Fearn and Leo Appleton. 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 one option which we will be exploring ourselves is projecting a large image of the actor playing the giant at the side of the stage that the other actors can interact with, then using smoke and lights to add to the effect. Of course the giant's 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

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Cinderella

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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. Its 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 instead. 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. It seems most of the villagers have lost the will to live or in some cases to do anything, so 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?

Chorus 1 Yes, right down the road from Loads a Money Plaza.

Chorus 2 I do remember it, but it’s so long ago now.

(Squire Root enters. He is well dressed and obviously not wanting for food. He is self-obsessed and greedy and always talks about himself. He has no interest in the village, but does miss his daughter who went missing many years ago).

Squire Root Good morning to you all. *(He gives them a genial wave but likes to rub 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).*

Jack *(To Chorus)* Jill would have helped wouldn't she.

(All chorus respond, 'yes you're right' 'she was always very kind' etc.)

Squire *(Squire goes into a world of his own and sighs).* Ohhh. 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. I bet I wouldn't even recognise her if I bumped into her. *(Knowing look to audience).*

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

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

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

Jack Here she is now.

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

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

Mother Are you alright Squire? You seem distracted.

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

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

Squire Root Yes I did, now what was it? *(Thinks then remembers).* Something to do with a cow? *(Looks at Mother Betty and slight pause).* Ah yes! Mother Betty, I was wondering if you fancied coming round for supper tonight? I have a lovely piece of

beef sirloin with all the trimmings that needs eating up and I can't manage it all in one sitting.

Mother Oh Squire that's so kind of you.

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

(Daisy quivers and hides behind Jack).

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

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)*. Even so, I don't like to miss out on the chance of some free scraps. It also gives me the opportunity to slide some extra food 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 curtsy)*. 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 at one point.

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 cheeeese!! *(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).

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)*. So, to help you imagine it, just listen to this lot. *(Points to band who can play a piece totally flat)* and that is what it's like in fairyland. 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. *(He sits back down to read again).*

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 gets up in a huff and exits. NB: His books will save the day because he will have 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 everybody knows the world's flat! *(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. So, before we leave in the morning I'll need to give your tail a good brush and clean your teeth. Got to have you looking your best. *(Thought).* 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 now. Mother says you have to go to market before you get any thinner. And as you're not giving any milk 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. You know, in the future you'll be able to get your breakfast in a little bar all wrapped in see through paper just big enough to stick in your pocket.

Jack You really are silly y'know. Next you'll be telling me that we'll, er, *(trying to think of something ridiculous)* get oats for our porridge out of a box made of stiff paper.

Simon Well, funny you should say that ...

(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.

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

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

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

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

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

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

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

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

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

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

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

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

Simon Well, Daisy for one thing. A limb, if we just take beans home to Mother. Shall I go on?

(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)*. The deal is done then. *(Magical tinkle of music is heard and continues over the following spell)*.

**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)*. A mother's work is never done eh ladies? 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 myself 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. With the big pockets in this dress I should be able to bring back enough for the whole village. Whilst I'm waiting for Jack and Simon to get back I'll have a quick look at my bucket. *(Almost sneaks over to the bucket to have a look)*. Oo! That's looking alright. I'll bet it'll be ready by the end of the show! Somebody was telling me the other day that cheese made in a bucket can be dangerous. No, it's true. I said, well how should I handle it? And they said Caerphilly! Hah! Hah!

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

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

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

Simon Mother, steel yourself for a surprise.

Mother Oh Jack tell me. I love surprises.

Simon Yes Jack, go on, tell Mother.

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

Mother That was lucky. Is that the surprise then?

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

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

Simon Oh no, not yet.

Mother Oh right. Go on!

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

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

Jack Noooo, not really.

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

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

Jack Well actually we got five ...

Mother ... Hundred shillings!

Jack ...magic beans.

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

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

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

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

Jack But they're magic beans, Mother!

Mother Magic, smagic! Give them here. *(She holds out her hand for the bag).*

(Jack reluctantly hands them over).

Mother *(Looking at the beans).* Alright, if they're magic what are you supposed to do with them?

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

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

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

Simon Oh very good Mother.

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

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

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

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

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

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

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

(Simon hears this and jumps in fright).

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

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

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

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

Simon *(As he wakes up with a start).* What's up has someone invented Costa Coffee? *(Or some local coffee house or franchise).*

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

Mother What's all the row?

Jack Look Mother it's a

Jack and Motherbeanstalk!

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

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

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

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

(Mother exits).

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

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

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

Simon Remember what Mother said.

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

Simon Jack come back! Oh dear, Mother is not going to be happy about this.

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

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

Simon He's not climbing the beanstalk.

Mother Good! Where is he then?

Simon He's climbing the beanstalk.

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

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

Mother No wonder they call you Silly Simon!

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

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

All Jack!

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

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

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

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

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

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

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

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

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

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

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

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

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

Scene 6

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

(*End song*).

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

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

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

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

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

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

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

Jack Ahah! Got you.

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

Right Guard *(To Jack but facing front)*. Got you more like. You can't be camping round here y'know old chap. This is giant Blunder the Bores territory and if he catches you it will be Fe Fi Fo Fum for you I'm afraid.

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

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

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

Jack *(Turn again)*. Actually yes.

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

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

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

Jack Enough! I'm getting quite dizzy.

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

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

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

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

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

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

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

Jack Phew! That was close. I think I've managed to shake them off. I thought they were going to send me back down the beanstalk. *(He looks at the sign which says 'To the giant's castle').* I think I need to do a bit more exploring. I reckon those guards weren't just guarding a twenty foot giant.

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

Fairy Hello Jack.

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

Fairy *(To audience).* I'm a fairy not a weightlifter. *(To Jack).* No I'm afraid she couldn't make it. She's er, er, having her nails done.

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

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

Jack I was thinking about it.

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

Jack That's what those guards said.

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

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

Fairy No. There is a rule in fairy land that fairies can only have what is freely given to them.

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

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

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

(*Blackout*). (*End scene*).

Scene 7

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

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

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

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

Wife Actually, I was at the spa yesterday. Mind you it was to get a loaf of bread but they're open till eight and I do like the cold aisle. (*Pause*). He wasn't always like this. He's actually got a big heart as well as big smelly feet. He's misunderstood that's all.

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

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

Jill Better than the pet name he has for me, (*pause*) Rover. I just think you could have done better.

Wife Well, we have to play the hand that God gives us.

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

Giant Where's my breakfast?