

Director's Overview

⊙ Track 1 / 13 Welcome!

Scene 1 (p. 5) At school John, Alison, Martin & Sara are waiting to set off for a special treat – to see a pantomime. Strangely, their teacher has been replaced by Miss Deeds (the Wicked Witch in disguise). Boo and Hiss (the 'conscience' of the show) make their first appearance.

⊙ Track 2 / 14 Hear It For The Baddies

Scene 2 (p. 9) At the theatre Moo (half a pantomime cow) looks for Tail (the other half!). The children arrive to find a miserable Good Fairy, as the Witch has stolen the magic from three special panto objects.

⊙ Track 3 / 15 Spread A Little Magic

The Good Fairy needs to get the three objects back so that she can return the good magic to them. The children decide to help her, and they go through the magic door into Pantoland.

⊙ Track 4 / 16 We're Off!

Boo and Hiss warn the audience (i.e. children in the chorus, as well as the real audience) against the Baddies. The Witch, Spotty and Grotty are trying to find the children.

Scene 3 (p. 15) In Pantoland – Jack & The Beanstalk John and Martin find themselves in the Jack and the Beanstalk story. Seven Dwarfs pass through.

⊙ Track 5 / 17 We're The Seven Dwarfs

The Seven Dwarfs rush off when they hear the giant coming.

⊙ Track 6 / 18 / 33 Fee, Fie, Fo, Fum (18/33 with/without giant voice)

Jack befriends the Giant; and the children recover a goose that lays golden eggs (magic object no.1). Moo enters and exits, still looking for Tail.

Scene 4 (p. 22) Working the Audience! Boo and Hiss 'warm up' the audience with a song. The Witch, Spotty and Grotty pass through, still looking for the children, and the 'audience' get to practice their booing and hissing.

⊙ Track 7 / 19 Panto Pandemonium

The baddies chase Boo and Hiss off the stage. Moo puts in another appearance. The baddies return, and there is more booing and hissing.

Scene 5 (p. 26) Cinderella Sara and Alison find themselves in the Cinderella story. It seems that the shoe fits neither the stepsisters NOR Cinderella! The girls take the shoe (magic object no.2) to be mended by the Good Fairy.

⊙ Track 8 / 20 It's Gotta Be Me!

The Witch, Spotty and Grotty return, still looking for the children. Martin and John re-appear.

Scene 6 (p. 31) Aladdin The boys meet Tail, the back half of the pantomime cow, who has lost his front half (Moo). Sara and Alison join them, and Aladdin appears, with a lamp (magic object no.3) which has stopped producing a genie.

⊙ Track 9 / 21 What Would You Wish?

The children go back through the magic door to return the three magic objects to the Good Fairy.

Scene 7 (p. 34) The final confrontation Witch, Spotty and Grotty enter. Boo and Hiss reappear, as do lots of extra baddies. The Witch reveals her master plan.

⊙ Track 10 / 22 Master Plan

The Good Fairy appears, with the children and the magic objects. She returns the good magic to the objects. Gently, Spotty and Grotty are persuaded to move into the circle of magic light which will remove their badness, making people like them better! The Witch is more reluctant, but eventually even she is persuaded to change.

⊙ Track 11 / 23 Step Into Light

The Witch is delighted at how much better she feels. Moo and Tail are reunited. A happy ending!

⊙ Track 12 / 24 Goodbye!

Also available for use as required:

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|----------------------|---------------------------|-------------------------------------|
| ⊙ 25 – Witch's entry | ⊙ 26 – Good Fairy Twinkle | ⊙ 27 – Magic Doorway (Long) |
| ⊙ 28 – Chase | ⊙ 29 – Giant | ⊙ 30 – Magic Doorway (Short) |
| ⊙ 31 – Fanfare | ⊙ 32 – Three Magic Sounds | ⊙ 33 – Fee, Fie, Fo, Fum (no giant) |

Director's Notes

Main speaking parts (in order of appearance)

JOHN *	Reluctant to get sucked into the fantasy situation, but once he has been, he wants to fight for good.
ALISON *	Good, sensible child, but sensitive and a little wary.
MARTIN *	Sensible and strong, a leader within the group.
SARA *	Brave, adventurous, outgoing.
WICKED WITCH	Thoroughly nasty, but she gets converted to good in the end!
GOOD FAIRY	A good fairy! Represents good in the play.
SPOTTY	Nasty assistant to Wicked Witch
GROTTY	“ “ “ “
'BOO' & 'HISS'	Two children to hold up 'Boo' and 'Hiss' signs, who also have a fair amount of acting and dialogue. These two act as a 'conscience' running through the show.

*Or use the children's own names.

Other parts (in order of appearance)

AUDIENCE (CHORUS)	As many children as are available to be a stage audience. At various points during the play, there are scripted audience responses, and more can be added ad lib.
MOO	Front half of the pantomime cow. Very small speaking part.
JACK	A 'dippy' character, of beanstalk fame, but minus the beanstalk. Moderate amount of dialogue.
SEVEN DWARFS	Small speaking parts, a few one-liners each.
GIANT	No taller than the four children, preferably shorter, for comic effect. Moderate amount of dialogue.
CHILD	Member of the audience, with one line only (page 23)
CINDERELLA	Moderate amount of dialogue.
MAGNOLIA & APPLE WHITE	Cinderella's wicked step-sisters. Fairly large amount of dialogue. Argumentative, self-centred characters. Outrageously dressed, e.g. big hair, rouge on cheeks, pantomime 'dame' style.
TAIL	Back half of the pantomime cow, Moderate amount of dialogue.
ALADDIN	Moderate amount of dialogue.
EXTRA BADDIES	These appear in the final scene. Simple movement and dance required, and ad-lib support for the main baddies.

Props

Magic wand for Good Fairy.	Very large hankies for Good Fairy and Tail.
"Boo" and "Hiss" signs	7 plastic spades for dwarfs
Lamp for Aladdin	Goose to fit under small giant's arm
Shoe for Cinderella scene	

Staging Suggestions

The setting for this musical play should be simple. The 'audience' (choir) should be seated at an angle at each side of the stage. Across the back of the acting area there should be a run of flats, or curtains, in the middle of which there should be a door or archway bearing the words: **"WELCOME TO PANTOLAND"**. It must be possible to go through this entrance and out of sight. A foil curtain to cover the door is a useful addition. The rest of the stage is bare. It would be good to have an entrance/exit point at downstage left and downstage right. [You might wish to have an "apron" on the hall floor, on which some of the action and dances can take place. In this case, the stage audience/choir could be seated on the three sides of the "apron".]