

**NODA Pantomimes Presents**

**CINDERELLA**

**BY**

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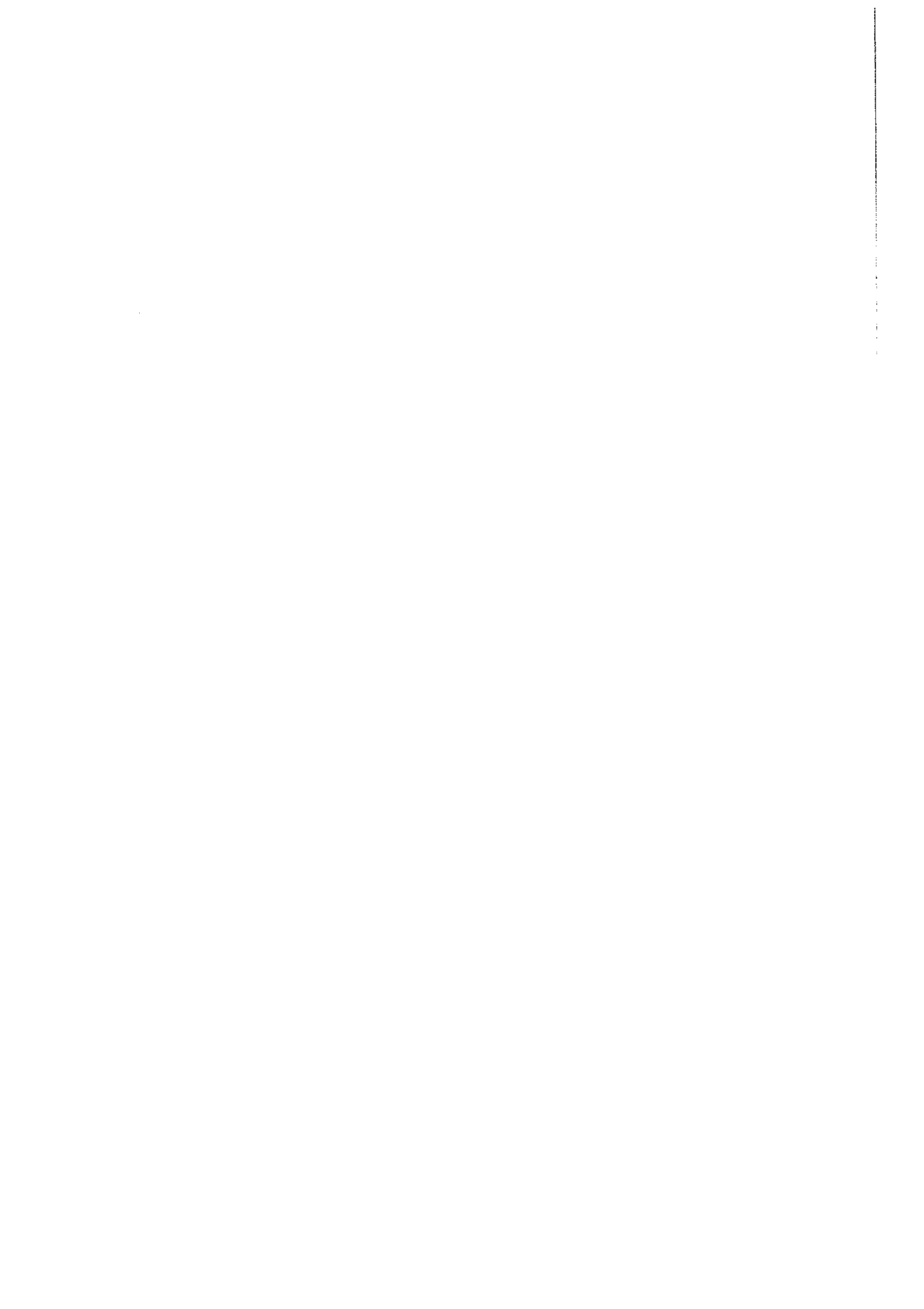
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# CINDERELLA

BY ROBERT MARLOWE

## CAST

BARON STONEYBROKE of Stoneybroke Hall.

|                                 |   |                      |
|---------------------------------|---|----------------------|
| CINDERELLA                      | - | His Daughter.        |
| ALEXIS                          | } | - His Stepdaughters. |
| KRYSTALL                        |   |                      |
| BUTTONS                         | - | His Manservant.      |
| PRINCE CHARMING                 |   |                      |
| DANDINI                         | - | His Equerry.         |
| FAIRY GODMOTHER                 |   |                      |
| SMASH                           | } | - Brokers Man.       |
| GRAB                            |   |                      |
| LANDLORD of the Olde Oak Tavern | - | (Small Chorus Part)  |
| OTTO                            | - | His Son, a Minstrel. |
| SCHOOL TEACHER                  | - | (Small Chorus Part)  |
| A CHILD                         |   |                      |

## **SCENES**

1. A Forest Glade
2. The Village of Stoneybroke
3. An Anteroom in the Princes Palace
4. A Tavern in the Forest
5. The Grand Corridor of Stoneybroke Hall
6. The Sisters Boudoir
7. Kitchen of Stoneybroke Hall
8. The Kingdom of Magic

## **INTERVAL**

9. The Palace Ballroom
10. A Lane near the Palace
11. The Library of Stoneybroke Hall
12. On the Way to the Palace
13. Royal Wedding Day

# NOTES ON CHARACTERS

|                           |  |
|---------------------------|--|
| Cinderella                | Young and pretty with good singing voice and able to move well.  |
| Prince Charming           | A traditional female role, young and pretty with good legs.  |
| Dandini                   | Female role. Must be of similar age and figure as the actress playing the Prince as they swap roles at one point.  |
| Baron                     | Playing age 50-60. Fatherly character actor.   |
| Ugly Sisters              | These roles can be either male or female though male is traditional and expected. Must be capable of outrageous characterisation and able to parade costumes with panache.   |
| Smash and Grabb           | Male, any age.   |
| Fairy Godmother           | Mature Comedy actress.   |
| Landlord<br>of Oak Tavern | Mature actor.  |
| Otto his Son              | If you have a young violinist in your company this could be a good opportunity for him to play, but it's not necessary and could be mimed and treated as a purely visual moment. You could even dispense with this part if you wish. |

# COSTUMES

Cinderella has to be as lavish as possible with glittering transformation and ball gowns. It's known as a "Royal" pantomime and must be dressed accordingly. Whilst it's possible to make your own village dresses etc., I would suggest you consider hiring the ball dresses as these require so much material and decoration that it's not financially viable to make your own.

**Cinderella** Ragged dress must appear poor but not dirty. Use basic colour of grey or brown with brightly coloured patches. Shred the hemline. She is usually barefoot but this will depend on your stage surface, otherwise ballet slippers. Her ball dress must be outstanding, every little girls dream gown.

**Prince and Dandini** Tunics of velvet or satin, lace cuffs and jabots. Use "Royal" colours, essential to wear tights and high-heeled shoes.

**Baron** Tunics and breeches, white stockings and buckled shoes. Buckles can be made of stout cardboard covered with cooking foil and fastened over ordinary black shoes with elastic.

**Ugly Sisters** As many outrageous outfits as you can achieve, even the ball dresses whilst grand can be amusing. It is not necessary to confine yourself strictly to the period with the sisters. The period is of course, eighteenth century but mini skirts are permissible if you wish to ring the changes with these characters.

**Fairy Godmother** In her early scene she appears as an old lady with long ragged cloak and hood. On her transformation she should glitter magically. If Cinderella is to be in white then contrast with Fairy in pink or vice-versa.

**Brokers Men** Jerkins and breeches etc., coloured shirts, amusing hats.

## Chorus

**Men (including Landlord and Son).** Knee breeches, coloured shirts, waistcoats, jerkins, white stockings, buckled shoes. In ballroom eighteenth century cutaway coats, white powdered wigs, knee breeches and stockings etc.



|             |   |
|-------------|---|
| Ladies      | Full skirted dresses or blouses and skirts, mob caps, aprons etc., for village and forest scenes. Eighteenth century panniered dresses for ballroom. White powdered pompadour wigs. |
| Ballet      | Aim for very balletic look with dancers as flower fairies, i.e. poppies, bluebells, roses etc.  |
| <b>NOTE</b> | All ballroom and ballet dresses could be repeated for your Finale scene thereby saving on your costs  |

## **SCENERY**

This pantomime can be as simply or lavish as you require or can afford but do remember that you must somehow achieve the effect of a coach with horses for Cinders to go to the ball in. It's possible to get quite good effects against a blue sky cloth using small cut-outs to indicate location. You may have to use tabs for your front cloths if unable to fly but do endeavour to have a piece of décor pushed on from the side in the blackout to indicate where you are, i.e. table and chairs for interiors, trees, fences etc. for exteriors. Copy settings and colours etc. from children's fairytale books. These can be a constant source of inspiration. Remember to keep designs simple and brightly coloured - pantomime is fantasy time.

THE FOLLOWING NOTES ARE FOR SOCIETIES WHO WISH OR HAVE TO MAKE THEIR OWN SETS FOR LIMITED ACTING AREAS AND FACILITIES. IF YOU HIRE SETS THEN YOUR PROBLEMS ARE RESOLVED.

|                |  |
|----------------|--|
| <b>Scene 1</b> | <b>A Forest Glade</b><br>Try to have a couple of tree pieces downstage and use green and blue lighting on your tabs to create atmosphere. The tree can remain to frame your next scene when the tabs open.         |
| <b>Scene 2</b> | <b>Village of Stoneybroke</b><br>Try to get a doorway on one side to indicate Stoneybroke Hall. Maybe a village pump and groundrow against your sky cloth to indicate village green.                               |
| <b>Scene 3</b> | <b>Anteroom in Princes Palace</b><br>If against your front tabs then a gilt table and chair can be placed on. Maybe even a suit of armour to indicate a royal household. Use red lighting on tabs for rich effect. |

**Scene 4****Tavern in the Forest**

Use your tree cut outs placed further back against sky cloth and re-arranged. Have an Inn sign swinging on a post, rustic table and bench. Aim for green and blue lighting with pools of sunlight from spot bar.

**Scene 5****Sisters Boudoir**

A lavish dressing table would be sufficient to place in front of tabs with a flounced stool.

**Scene 6****Kitchen**

This is the most difficult to arrange for the kitchen should eventually melt away to indicate fairyland which in turn should open up to reveal the coach. You could use a screen effect for the kitchen which can be moved off to reveal a fairy bower of flowers. These could be made of crepe paper and actually pinned to a set of curtains. Make it as lavish as possible. If flowers are outsize then dancers will appear to be very small in comparison. Finally the curtains can be drawn back to reveal a coach. If you have a clever props department get them to cut out life size ponies. A couple would do. Place these on a small see-saw which can be manipulated to appear as though they are moving. Coach only needs to be one dimensional also with a window that Cinders can wave from. Put fairy lights round the edges for a truly glittering spectacle, use plenty of cooking foil for sparkle. This properly achieved can make a lavish scene to bring down your curtain on Act 1. Remember to have a fireplace painted on your kitchen screen for Cinderella has to be seen sitting traditionally by the fire. Use red foil for flame effect on coals etc. A small table needed here strong enough to sit on.

**Scene 9****Palace Ballroom**

You must have a large ornately painted clock preferably with moveable hands to move forward to midnight when required. Columns against the sky cloth would indicate a Palace and maybe jardinières of flowers though these must be large to give an effect of magnificence.

**Scene 10****Lane near the Palace**

This could be a repeat of your forest glade in scene one.

**Scene 11**

**Library of Stoneybroke Hall**

This scene could be constructed on a screen principle. Needs to have a bookcase which can draw back to reveal a hidden room. A small chair and table would make it appear furnished.

**Scene 12**

**Can be tabs**

**Scene 13**

**Repeat of ballroom setting here would be O.K.**

## SPECIAL NOTES

The white rat can either be drawn across the stage on an invisible wire or else if you've got an ambitious props department, a white fur shell of a rat can be built over one of those remote controlled cars and manipulated from the wings. Remember it's moments like these that get your production talked about for months after. The rat of course, has to be larger than usual to be clearly visible, also has to balance the slipper on his back. This is fastened with Velcro.

It is worth considering hiring a smoke machine for your transformation scene to add that mystical touch. Also glitter slash curtains can be hired which adds the very necessary sparkle to pantomime.

In the slipper trying on scene you need a stocking with a long, long leg. This is easily made by stitching about half a dozen together after removing foot of all except last. Try for different colours. Must be wool of course.

The other prop is a false leg similar to the type seen on display in shops. This is fastened underneath skirt and the Prince fits slipper on it until the discovery that it's false.

**N.B.** Musical numbers are only suggestions as to type of number required. You will have your own ideas but do endeavour to keep them relevant to the situation.

Transformation of Cinders double into Cinderella in her ball gown is achieved by two attendants carrying a banner to centre stage which is Cinderella in her ball gown but completely obscured from audience. At given moment the double rises from her sitting position at front of stage and runs upstage to banner. Attendants quickly sweep forward to reverse banner taking the substitute behind and revealing Cinderella. Attendants continue towards wings taking the now concealed substitute with them.

# ACT ONE

## Scene One

### A Forest Glade

To nursery tunes have about half a dozen small children indulge in choreographed dances, mimes etc. During this activity a small waif-like girl in ragged dress and shoeless tries to join in but is mocked and ostracised by others. She finally gives up the struggle for recognition and sits silently to one side. A teacher enters with handbell to summon children to school.

ALL EXIT when teacher notices waif crying to herself.

TEACHER                      Why child, what's wrong? Why so sad?  
(going to her)

CHILD (tearfully)        The other children won't let me play with them. I've got no shoes and they laugh at my ragged dress.

TEACHER                      There there. Wipe your eyes. Come sit by me and I'll tell you a story about another girl who wore rags but ended up as a princess.  
(They have seated themselves O.P. in a tight focus).

CHILD (in wonderment) A Princess!

TEACHER                      Yes, and all because she had a kind heart and helped other people less fortunate. I'll begin as all good fairy stories do with .....

Once upon a time, there was a poor girl called Cinderella, who lived with her father who was kind but weak and her two stepsisters who treated her very badly making her do all the dirty jobs because she was far prettier than they. Our story begins one day when they'd sent Cinderella to the woods to gather sticks for the fire.

(Spot fades on the STOREYTELLER and CHILD who EXIT unobtrusively and we see CINDERS gathering sticks. An OLD LADY comes slowly into view leaning heavily on a stick. She stumbles and almost falls but is saved by CINDERS)

CINDERS                      Can I help you?

OLD LADY                    Oh thank you. I'm not as young as I was.

CINDERS                     Here, rest awhile on this tree stump.

OLD LADY                    I can't my dear. It's getting late and I must gather some sticks for my fire before it gets dark.

CINDERS                     Please take mine. I can easily gather some more.

OLD LADY                    You are most kind. Tell me child, what is your name?

CINDERS                     I was named Ella but my father calls me Cinders because I like to sit by the fire and dream.

OLD LADY                    Cinderella - what a pretty name. And what do you dream about?

CINDERS  
(embarrassed)                Oh ... it's foolish really.

OLD LADY (gently)         Tell me.

CINDERS (shyly)            Well ... that one day I might meet a handsome prince and live happily ever after. (She sighs) But that can never be!

OLD LADY                    Don't be too sure my dear. It's dreams that keep us going and who knows - one day - if you wish really hard enough, maybe dreams **can** come true!

(CINDERS has now bundled her sticks together and tied them with a ragged scarf. She gives them to the old lady.)

CINDERS                     I'll remember that. Here, will these be enough?

OLD LADY                    They will, they will. Thank you!

(She moves to exit but turns back)

No good deed passes unnoticed in this world and one day your kindness will be rewarded. Keep dreaming and wishing Cinderella, for it will all come true, I promise you.

(She EXITS as lights fade to B.O.)

# ACT ONE

## Scene Two

### The Village of Stoneybroke

Opening number with full chorus and children. Musical numbers throughout to be discussed and decided with artistes and M. D. Opportunity here to use an up to date pop number.

(At finish, ENTER BROKERS MEN)

SMASH                      Stand back! Stand back, you unwashed rabble. We're here to collect all unpaid taxes.

GRABB                     That's right. We're the brokers men. (He rushes round cracking a whip.)

SMASH                     Hey, what are you doing?

GRABB                     Having a quick whipround!

SMASH                     How do you manage to do so many stupid things in a day?

GRABB                     I get up early.

SMASH                     Now, I want you to start over there. Ask them how much they earn, how much they've got left and get 'em to give it to us.

GRABB                     Ooh! I shall enjoy this job. I wonder what it's like to have piles of gold.

SMASH                     Very uncomfortable, I should think!

GRABB                     O.K. Stand back. I'm going to tax all the women and seduce all the men.

GIRL                        Hey! Don't you mean seduce all the women and tax all the men.

MINCING MAN             You mind your own business, he knows what he wants.  
(Shoves girl)

SMASH                               Enough of this. Go and tell Baron Stoneybroke we're coming for his rent. He'd better pay up or out he goes.

(VILLAGERS EXIT grumbling.)

GRABB                               I'll see you later and we'll have a bit on account  
(ogling pretty girl)

SMASH                               Now listen here, we've got a very responsible job and I don't think you're up to it.

GRABB                               But I am, I am. Go on, test me.

SMASH                               Well, for a start, can you read?

GRABB                               Of course I can, but I only like fiction.

SMASH                               What are you reading at present.

GRABB                               The British Rail timetable.

SMASH                               You're really thick. I've taught you everything I know, and you're still ignorant.

GRABB (double take)           Go on, ask me something else.

SMASH                               Let's try arithmetic. If I lent you ten pounds and you paid me back at a pound a month, how much would you owe after six months?

GRABB                               Ten pounds.

SMASH                               You don't know your arithmetic.

GRABB                               You don't know me!

SMASH                               You're next to an idiot.

GRABB                               I'll move then.

SMASH                               Now, do you understand politics?

GRABB                               Do I understand politics? Let me tell you, I've run up and down outside the Houses of Parliament shouting "The Governments Barmy".



SMASH                      And what happened?

GRABB                     I got arrested for being drunk and disorderly and revealing  
State secrets.

SMASH                     Trust you. Anyway you're not even healthy! Why are you  
limping?

GRABB                     I ran in the hundred yard hurdles yesterday.

SMASH                     Did you win?

GRABB                     No but I shattered my personal best. Ow! - very painful too.

SMASH                     I give up. And look at the way you dress. Does your wife  
pick your clothes?

GRABB                     No, only the pockets! Mind you, she's a lovely woman. I call  
her camera 'cos she's always snapping at me. But she thinks  
I'm the salt of the earth - she keeps me in the cellar.

SMASH                     Enough of this nonsense. I'll give you one last chance. The  
Baron's not paid his taxes for a year and we must get our  
hands on his chattels.

GRABB                     You can get arrested for that.

SMASH                     We'll put a restraint on his goods.

GRABB                     It's making my eyes water already.

SMASH                     We'll grab him unawares.

GRABB                     Goody, then we can have some more instant whip.

                              (EXIT cracking whip. Up tempo music. ENTER BARON.)  
                              (VILLAGERS rush on to greet him.)

VILLAGERS                 Hello Baron, etc.etc.

FIRST GIRL                Baron Hardup, the Brokers Men are looking for you. They're  
going to evict you unless you pay your taxes.

BARON                     Oh dear, I've not had any good fortune since I remarried.  
Mind you, it was a fairytale wedding.

BOY Really?

BARON Yes - it was Grimm, and was she fat. When I carried her over the threshold, I had to make two trips.

BOY Where's your wife now?

BARON Well, she went out to buy a cabbage for lunch. That was twenty years ago and I haven't seen her since. Guess I'll have to open a tin of peas!

(General laughter)

SECOND GIRL Never mind, you've got your lovely daughter Cinderella.

BARON True! True! Only snag is my stepdaughters stayed at home also.

SECOND GIRL They're a fastidious couple.

BARON You're right. One's fast and the other's Hideous! Do you know when they were born twenty-one guns were fired.

SECOND GIRL Was it a salute?

BARON No, a firing squad, but they all missed! Do you know they're so ugly that when they were small their mother sat 'em in the fridge to turn the milk to yoghurt.

(Could have direct cue into quick chorus of bright number with Company if required. CHORUS EXIT at end. ENTER BROKERS MEN).

SMASH Ah Mr Stoneybroke, I want a word with you.

BARON (indignantly) I'm Baron.

GRABB I'll take your word for it.

SMASH (to Grabb) Silence serf, I'll do all the talking. Now, I've a very serious complaint.

BARON Well keep it away from me.

SMASH                    You don't understand. We're Brokers men and you owe us money.

BARON                    But I'm very poor. (To Audience) Ahhhhhhhh!  
Poorer than that. Ahhhhhhhh!

SMASH                    But your daughters are wearing new bonnets so what about the tax?

BARON                    They don't need 'em, they've tied 'em on with ribbon.

SMASH                    Enough of this nonsense. Allow me to present you with this.  
(Places rolled parchment in his hand).

BARON                    What's this? (Hands it back swiftly).

SMASH                    It's a Writ! (Returns it promptly).

BARON                    A what? (Again hands it back).

SMASH                    Not a what! A Writ. (Smacks it back yet again).

BARON                    A Writ! Rot! (Now smacks writ into Grabb's hand).

GRABB                    Not a rot! A Writ! (Returns Writ to Baron).

BARON                    Well it's written rotten! (Returns to Grabb).

GRABB                    (Hitting Baron on head with Writ to emphasise words).  
Whether it's written rotten or written right, it's a Writ written in English. Written writing and it's for you - right! (Hands Writ to Baron).

BARON                    Right?

SMASH                    Right!

BARON                    (Hands Writ to Smash) Wrong! Anyway what's it all about?

SMASH                    (Rhythmically) We've come to collect the rent and rates.

GRABB                    Long overdue from these estates.

SMASH                    Our orders are, if you don't pay

GRABB                    to throw you out this very day.

(During foregoing which must be done with speed, BARON starts a little jig which now he encourages BROKERS MEN to join in with).

ALTOGETHER            We've come to collect the rent and rates long overdue from these estates. Our orders are if you don't pay ...

SMASH (Interrupting) No! No! Stop messing about.

BARON                    You've got it all wrong, I'm not the Baron.

GRABB                    You're not! Well where is he?

BARON                    He went thataway. (He crosses his arms to confuse them).  
Come on, I'll help you find him.

(Up tempo EXIT music. Baron delighted. Brokers men puzzled. Music continues sequence into UGLY SISTERS ENTRANCE. Sisters must have vulgar and funny outfits with outrageous hats).

ALEXIS                    Tell me Krystal, have you heard the news?

KRYSTAL                    Surprise me.

ALEXIS                    The Prince is looking for a pretty girl.

KRYSTAL                    He need look no further. I'm here!

ALEXIS                    You! Huh, you've not got a chance.

KRYSTAL                    Let me tell you most men say my face is my fortune!

ALEXIS (Dryly)            Really. How does it feel to be broke.

KRYSTAL                    I'll have you know I'm called the Belle of ...(Insert your town here).

ALEXIS                    I can see that dear. You certainly look as if you've been well rung.

KRYSTAL (Crying)        How can you say such awful things.

ALEXIS                    Easy, I just open my mouth and out it comes! But we mustn't fight, after all we are ... "Sisters, Sisters, we were never such devoted Sisters" ...

(This is a direct cue into the Beverly Sisters song "Sisters" which is possible to re-adapt the words if desired).

ALEXIS                    Now where's that good for nothing manservant (calls off). Buttons! Buttons! Where are you?

KRYSTAL                 I don't know why Daddy employs him. He's never around when he's needed. After all he's only carrying a few little parcels for us.

(Buttons has entered upstage but not visible behind a mountain of boxes and parcels. He staggers forward).

ALEXIS                    You'd better take care, you'll get a rupture.

KRYSTAL                 Gracious yes! Is there a Doctor in the House?  
(Crash as Buttons drops parcels).

ALEXIS                    You stupid oaf, you've dropped all our new make-up.

BUTTONS                 No wonder it weighed a ton. I thought you were going to the Beauty Parlour.

ALEXIS                    We did.

BUTTONS                 Oh, was it shut? You spend a fortune on make-up but there's only one thing that really works.

ALEXIS                    And what's that?

BUTTONS                 Distance.

ALEXIS                    How dare you! I'll have you know I've got the face and figure of a sixteen year old.

BUTTONS                 You'd better give it back, your getting it all wrinkled.

KRYSTAL                 Are you inferring that we're old?

BUTTONS                 Of course not. But I've heard the National Trust looks after your Beauty Spot.

KRYSTAL (withers him with a look) It may be vanity but when I look in a mirror I'm overcome by my beauty.

BUTTONS That's not vanity, it's imagination!

KRYSTAL I refuse to be ruffled. After all now I'm twenty five I must learn to be tolerant.

BUTTONS You must learn to count!

KRYSTAL I'm not staying here to be insulted.

BUTTONS Why? Where do you usually go?

KRYSTAL Come Alexis, let's not waste our time on riff-raff.

ALEXIS True. We mustn't mix with menials. (They sweep off).

BUTTONS (To audience) Gosh, what awful snobs. Do you know they won't even eat hot dogs unless they're registered at the Kennel Club. And that Krystal! Here, lean forward. I'll let you into a secret. Before she goes out she has to have a couple of drinks to steady herself. Sometimes she gets so steady she can hardly stand. But she's on a Whisky Diet now. True! She's lost three days already. And that other one ... phew. She went to the Doctor this morning. He told her to open her mouth and say Moo! But that's enough of them, we've not been properly introduced have we? My name's Buttons, because I wear this uniform see, and I work for Baron Hardup. I'll let you into another secret, I'm in love with his daughter Cinderella but I'm not sure if she loves me and I'm very shy. Ahhhhhh ... (response). But one day I'll pluck up my courage. Well now we're all friends will you help me? ... I said will you help me? (Get children to respond). Oh good. ... Well I've got a little friend I want you to look after for me. Will you?

CHILDREN Yes!

BUTTONS I didn't hear you! Will you?

CHILDREN Yes!

BUTTONS OK. Let me fetch him. (He goes to wings and returns with white rat in a cage). There, isn't he lovely. Now look, I'm going to put him up here (he hangs him on a hook on the proscenium) and I want you to shout "Buttons" if anyone tries to steal him. Will you do that?

CHILDREN Yes!

BUTTONS I said, will you do that?

CHILDREN (Shriek) Yes!

BUTTONS OK. Now lets have a little practise. I'll go off and creep back on pretending to be a rat burglar. Are you ready? (He runs off and returns immediately in big exaggerated movement towards cage).

CHILDREN Buttons! Buttons!

BUTTONS Did you do it?  
(pretending not to hear)

CHILDREN Yes!

BUTTONS I didn't hear a thing! (To rat). Did you? No, he said he didn't hear a thing either. Come on, we'll try once more and this time raise the roof - doesn't belong to me anyway. Here I go.

(Repeats business as before hopefully kids will yell their heads off now).

Oooh, that was much better. Now, he hasn't got a name. What should we call him, any ideas? (They respond). Oooh no, I don't think Rover is at all suitable. No, nor George. What was that? Did someone say Roland? Oh yes, that's lovely. Very original. So Roland it shall be.

(CINDERS ENTERS weighed down with buckets on a yoke. Buttons goes to help).

BUTTONS Hello Cinders. Here let me help you. Have those sisters been making you do all the work again?

CINDERS                   It doesn't matter Buttons, someone has to do it and after all I am the youngest.

BUTTONS                   Huh! You can say that again! Gosh they certainly treat you badly. If I had my way I'd ... I'd ...?

CINDERS                   You'd what Buttons?

BUTTONS (Lamely)       Well ... if they were a building I'd have 'em condemned. The one thing they have in common is that they both are!

CINDERS (Laughing)   Oh Buttons, you do make me laugh. I'm so glad you're around, I don't know what I'd do without you.

BUTTONS (Blushing)   Really. Do you like me ... a little?

CINDERS                   I like you a lot. You're just like a Big brother to me.

BUTTONS  
(Disappointed)        I hoped I was more to you than that.

CINDERS                   But you are Buttons, you're my best friend as well.

BUTTONS (Forlornly)   Oh! I like you so much I'd give you my last Rollo.

CINDERS  
(Squeezing his arm)   You're very dear to me but I must be on my way. My stepsisters want this water for their baths.

BUTTONS                   Golly, has another year gone by already?! Here let me carry those buckets for you.

                              (He EXITS as SISTERS ENTER).

ALEXIS                   So there you are Cinders, idling your time away. I thought I told you to fetch our bath water.

CINDERS                   I did.

ALEXIS                   And where is it?

CINDERS                   Buttons is carrying it for me.

KRYSTAL                  So that's it. You've played on his sympathy.



ALEXIS Yes, you've made him fall in love with you just so he'll do all your jobs.

CINDERS It's not true, really it is not.

KRYSTAL Silence you mealy-mouthed little hypocrite. We've seen the way he follows you around.

ALEXIS He's always talking about you - it's boring.

KRYSTAL We shall have to punish her. Let's smack her.

ALEXIS What a good idea. (To audience) Shall we smack her boys and girls?

AUDIENCE NO!!!!!!!!

KRYSTAL Oh, yes we should.

AUDIENCE Oh no you shouldn't ... (etc.)

ALEXIS No? Oh very well, we won't smack her.

KRYSTAL No - we'll pinch her instead.  
(They pinch Cinders who cries out. ENTER BUTTONS).

BUTTONS Hey, what's going on here?

SISTERS (Innocently) Nothing.

BUTTONS Oh, yes there is.

SISTERS Oh, no there isn't.

BUTTONS Oh, yes there is .... (etc.)  
(With audience)

ALEXIS (To audience) You lot can shut yer gob-stoppers for a start. (To Buttons). And as for you, if you don't mind your own business we'll tear you apart.

KRYSTAL Yes, we'll throw your arms over here and your legs over there..

ALEXIS (Warming up) We'll throw your head up there and the rest of you down there. Whadderya say to that?!!!

BUTTONS That's me all over! But ... I'd like to see you try. (Sizes up to them).

CINDERS Please Buttons, don't fight.

KRYSTAL (Mocking her) Please Buttons, don't fight.

(ENTER BARON)

BARON What's going on here?  
(Sisters rush to him, feigning distress).

ALEXIS Oh Daddykins, Buttons and Cinders are being so nasty to us.

KRYSTAL Yes, they said they're going to tear us apart.

BARON That could be an improvement.

SISTERS (Indignantly) What!

BARON Only joking my dears. Now you run in and prepare me a little snack with those lilywhite little mitts. I'd like steak burned to a cinder, cabbage cooked to a gooey slime and cold chips coated in grease.

KRYSTAL (Outraged) I couldn't possible serve a meal like that.

BARON Why not? You did yesterday. Incidentally, what was all that noise I heard last night?

ALEXIS There was a man banging on our bedroom door.

BARON Really!

ALEXIS Yes, but we wouldn't let him out! (They EXIT).

BARON I don't know what I'm going to do with them, but I'd like to try. (He EXITS).

BUTTONS Cinders, how would you like to come with me to the Old Oak Tavern on your next day off?

CINDERS That would be wonderful.

BUTTONS My friend is the Landlord and every night there's singing and dancing.

CINDERS Buttons, you're so kind. (She kisses him on the cheek).

BUTTONS Ooooh! I'll never wash my face again.

(Number required here to include full chorus and Babes. Can either be reprise of opening number or bright evergreen such as "The Sun has Got His Hat on" from "Me and My Girl").

**BLACK OUT**

# ACT ONE

## SCENE THREE

### Ante Room in the Royal Palace.

(BROKERS MEN ENTER)  
(ENTER DANDINI)

SMASH                    Your Royal Highness. (Bows low). Forgive this intrusion.

DANDINI                I'm not His Royal Highness, I'm Dandini, the Princes  
Equerry.

GRABB                  Well Dan, it's like this. We've come to apply for the job of  
Handyman advertised outside.

DANDINI                Very well, tell me can you do carpentry?

SMASH                  Oh no, we can't do carpentry.

DANDINI                Well can you do decorating?

GRABB                  Oooh no, we can't do decorating.

DANDINI                How about gardening?

SMASH                  Oh no, we can't do gardening.

DANDINI                Well, if you can't do carpentry, decorating or gardening, what  
makes you think you're handy?

GRABB                  Well, we only live round the corner!

DANDINI (Dryly)        Well, that's handy I guess. Anyway the position has been  
filled so good day gentlemen.

(As they EXIT they mutter to themselves).

SMASH                  He was a bit Hoity Toity wasn't he?

GRABB                  He may be Hoity but he'll never see Toity again!

(ENTER THREE FOOTMEN who space themselves evenly across stage - all very formal).

FIRST FOOTMAN      Make way for His Royal Highness.

SECOND FOOTMAN    His Royal Highness approaches.

THIRD FOOTMAN     His Royal Highness.

(Fanfare and they all bow as PRINCE ENTERS. Prince watches Footmen's military EXIT with bored amusement).

PRINCE                Dandini, I am so tired of all this pomp and ceremony, this bowing and scraping. Why can't I be treated less regally.

DANDINI              But Sire, your position demands it.

PRINCE                If only I could wander alone beyond the palace and see how my subjects live, maybe then I would understand their problems and share their pleasures.

DANDINI              It's not possible Sire. Think of the protocol.

PRINCE                That's what I wish to escape. Dandini, a thought has just struck me. Why don't we change places for a day?

DANDINI              But Sire you'd be recognised.

PRINCE                Nonsense. I'm unknown beyond Royal circles. I'll be your servant and we'll go riding in the forest this very day.

DANDINI (Protesting) But Sire it's ... er ... it's too dangerous.

PRINCE                I command it. Here, you shall wear this insignia - the Badge of Royalty - and all my subjects will be fooled.

(He clips badge on Dandini and bows low before him. This can be done easily with Velcro).

PRINCE (Continues)    And now your Highness, shall I prepare the horses for our daily ride?