

CINDERELLA
BY
JOHN MORLEY

This script is published by

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

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

CONDITIONS

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

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

This script is licensed for amateur theatre by NODA Ltd to whom all enquiries should be made. www.noda.org.uk E-mail: info@noda.org.uk



CAST

Prince Charming

Dandini, *his court chamberlain*

Baron Mum

Maxie Mum } *his step daughters*
Minnie Mum }

Cinderella, *his real daughter*

The Baroness, *his second wife*

Buttons, *his servant*

The Fairy Godmother

Grandioso, *the major-domo at the Palace*

The Town Crier

**Villagers and/or Royal Huntsmen, Fairyland
People (*these could be juveniles only*), Guests at
the Ball, Spooks (*these could be juveniles only*),
Villagers again, Wedding Guests.**

Scenes

1. The Fairy Godmother's Grotto in the Royal Forest
2. A room in Prince Charming's Palace
3. The Ugly Sisters' boudoir at Hardup Hall
4. Outside Hardup Hall
- 5.A The kitchen at Hardup Hall
- B Fairyland

INTERVAL

6. The Dresden clock in the Palace ballroom
7. Outside Hardup Hall
8. The Ugly Sisters' spooky bedroom
9. A room in the Palace (Songsheet)
10. Prince Charming's Wedding

Scenes 2, 4, 7 and 9 are either frontcloths or Tabs.

"Cinderella" is considered an expensive and elaborate pantomime subject, but need not be. Please note that only four sets are needed — forest, boudoir which can also be the bedroom, kitchen, ballroom which can also be the finale. See scenery notes at end of script.

Running time: About two hours fifteen minutes

DESCRIPTION OF CHARACTERS

Prince Charming is democratic, easy going, and desperately anxious to find a wife and that is the main theme of the story. He is not "stately". He can be played by male or female, preferably female.

Dandini is stately. He is snobbish and jealous of the Prince. Male or female (preferably female) will find this an interesting acting part that needs a melodrama technique. He's not just a vague second principal boy.

The Baron is a kindly person but overpowered by his second wife the Baroness and his step-daughters. He loves Cinderella but is too weak to protect her. He can be either a straight actor or light comedy.

The Baroness is a bossy lady, henpecking her husband and trying somehow to control her daughters. She can be played by male or female, preferably female.

Maxie is all comedy tantrums, rage and bitchiness. She is a wasp. Male or female.

Minnie is the contrary. She is frilly, fluttery and silly and frequently bursts into tears. but she can be as comically nasty as her sister. Male or female. The Sisters can be played by one female and one male and this idea works well.

Cinderella has guts. With the Baroness, the Ugly Sisters and Dandini lined up against her, she has to have guts or she would never survive. She does answer back, and this prevents her from being too saccharine sweet.

Buttons is Buttons. Although a comedy part there is a strong emotional tide of unrequited love that make this the most famous of all pantomime parts. So his love for Cinders is never in doubt and it is a mistake to partner him with a girl friend in the finale. He does not live happily ever after, that is the point of his part.

The Fairy Godmother is a warm hearted soul whose magic is a bit rusty, and who cannot control her elfin attendants. She is comically motherly, but she does need attack and urgency in her performance. She is sometimes played as a comical eccentric, but she does succeed in everything.

The Major Domo at the Palace is haughtiness personified.

The Town Crier is a retired regimental sergeant major, though he and the Domo can be played any age. If played young, they can both be female parts as in this 18th century and Mozartian period, this is in character with the period style.

COSTUME NOTE

The Principals have only one costume change. For the Sisters' costume changes, please see script.

Chorus costumes. If Juveniles are used for the Transformation Scene, and not Adults, then the Adult Chorus have only one costume change. That is, in Act One some wear Villager costumes and some wear Huntsman costumes. In Act Two, they all change to the Ballroom costumes and then later return to the Villager or Huntsman costumes. In the Bedroom Scene, the Juveniles can be the spooks and demons as long as they wear the domino masks to make them look "spooky".

SCENERY NOTE

Scenery economies that work well are suggested in "Scenery Notes" at the end of the script.

SUGGESTED MUSICAL NUMBERS

- | | |
|---|--|
| 1. Scott Joplin's "The Entertainer" | <i>The Elves. Short curtain up music. About 16 bars only needed.</i> |
| 2. It's Today (from "Mame") | <i>Prince, Dandini & Villagers</i> |
| 3. Hey Neighbour or Give Me The Simple Life [Optional] | <i>Buttons & Villagers</i> |
| 4. Dream (When You're Feeling Blue) or Those Were The Days | <i>Cinderella, Girl Juveniles & Villagers</i> |

- | | | |
|-----|---|--|
| 5. | Nothing Like A Dame
[Parody] or "Two Ladies"
[From "Cabaret"] | <i>Ugly Sisters</i> |
| 6. | Once A Year Day [From
"Pajama Game"] or D'ye Ken
John Peel [Traditional] | <i>The Hunt Song with
Prince, Dandini and all
cast</i> |
| 7. | Open A New Window [From
"Mame"] | <i>Prince & Villagers</i> |
| 8. | Whistle While You Work
[Dooooo-oo-doo-doo-doo-
doo] | <i>Cinders & Juveniles</i> |
| 9. | All I Have To Do Is Dream,
[short duet in "Limbo"] or I've
Never Been In Love Before | <i>Cinders & Prince</i> |
| 10. | Who Wants To Be A
Millionaire or Cinderella
Rockefella [Optional] | <i>Cinders & Buttons</i>
[Optional] |
| 11. | "The Entertainer" Reprise or
Bibbidi Bobbidi Boo [Disney] | <i>Fairy Godmother & Elves</i> |
| 12. | Cinderella, You're As Lovely
As A Dream [Disney – only a
short chorus is needed] | <i>Godmother, Cinders &
Fairyland People</i> |

Interval

- | | | |
|-----|--|---|
| 13. | I Could Have Danced All
Night [At Viennese waltz
tempo] or Blue Danube or
Lover (When You're Near
Me) | <i>Palace Guests</i> |
| 14. | (A) The Charleston or Some
Frenetic Rock Number
[Optional] | <i>Ugly Sisters as the
cabaret [Optional]</i> |
| 14. | (B) Routine [Whatever
required] | <i>The Juveniles also as the
cabaret</i> |
| 15. | (If It Takes Forever) I Will
Wait For You | <i>Prince & Villagers</i> |

16. **Smoke Goes Up The Chimney** *Buttons & Audience, also Sisters & Baron perhaps, it being the songsheet.*
17. **It's Today** [Reprise] *Finale Walk Down*

MUSICAL NOTE

Due to "Pace" in the production, you may want to cut Buttons' first song, and the Prince/Cinderella duet in the forest is not often used nowadays. Sometimes the Ugly Sisters' contribution to the Cabaret sequence at the Ballroom is cut. If you do wish for the Prince/Cinderella duet, then "I ONLY WANT TO BE WITH YOU" or "WE'VE ONLY JUST BEGUN" are good possibilities. (See script).

You may find you need link music at some scene changes and "CINDERELLA, YOU'RE AS LOVELY AS A DREAM" [DISNEY] is suitable as the theme music anywhere during the story.

You will find that two minutes is *ample* time for the length of a song – even a production number. This is due to the influence of television and shorter songs do help with the all-important "Pace" in the production, especially if the pantomime is to remain under two and a half hours running time. Please remember that the last note of a song often has to be altered to a long final note that will get applause for the singers.

The songs suggested in the script are based on audience research, for pantomime audiences like to hear the songs they know. They like "standards"! You are of course welcome to alter the choice of songs but if using known songs, such as the ones suggested, be sure to obtain permission from:

The Performing Rights Society
29/33 Berners Street
London W1A 4AA

(If a parody is used, always give the Performing Rights Society the original title of the song.)

Sheet music for this script can be purchased from NODA Pantomimes.

1

ACT ONE

SCENE 1. THE FAIRY GODMOTHER'S GROTTO IN THE ROYAL FOREST

Trees for wings and at the back of the stage also. If possible we can see the distant Prince's Palace through the trees at the back. Upstage there is a grass and fern covered bank – a cut-out that will soon be pulled back into the wings to reveal the bright coloured fairy grotto behind, with perhaps pea lights to make it look magical.

SONG NO 1 OPENING MUSIC

Scott Joplin's ragtime "The Entertainer" is playing as the cheeky elves and wood-sprites are jumping about, squabbling and hitting each other – there's a great deal of *noisy yelling and shouting* at each other like schoolkids in playground.

After about 16 bars, there's a fanfare and a spotlight on the upstage grassy bank. All react.

1st Elf She's coming! She's coming!

2nd Elf (Hits another elf) Stop it!

All Elves (All together, shouting cheekily) *The Fairy Godmother!*

They all look at the bank which slides back to reveal the grotto and the motherly but dazzling FAIRY GODMOTHER enters and advances towards the audience, arms out-stretched, beaming enthusiastically.

Godmother Well hullo! Yes, *I'm* the Fairy Godmother!
Stop it you two, stop hitting each other!
Yes, good morning each fairy and goblin and sprite!
Well, say something back, if it's only good night!

All Good morning, Godmother!

They all bow, curtsey, giggle and hit each other. She addresses the audience, pointing to the grotto.

Godmother From my grotto I watch every girl and man
And I try to help them if I can
There's lots of magic in this here wood

But I only help the folk that are *good*.
Now *Cinderella* has suffered much
She needs what I call 'The Fairy Touch'.

**As she says this she touches one of the
SPRITES with her wand and the SPRITE
immediately falls over backwards onto
the ground. The GODMOTHER reacts with
an "Oh!!" and all laugh.**

Godmother

Cinderella's nice, and I watch from my dell
While her Ugly Sisters are giving her hell
So I'm *determined* to help Cinderella
Yes, she'll marry the Prince – he's a handsome feller
I'd marry him myself if I was sixteen
But I'm a thousand years old and the Fairy Queen
So that idea is out of the question –
But stay, I've got a great suggestion!
She'll meet the Prince *here*, this very day!

We hear shouts offstage which startle her.

Oh here come the villagers, we must away!

**She waves her wand ushering them off
and speaks to the one obstinate SPRITE
who is pulling faces**

That includes you, my cheeky friend!

**She turns back to the audience with much
optimism:**

Don't worry! It all turns out right in the end!

**She exits back into her grotto and the
bank slides back into place, while the
ELVES exit and at the same time the
VILLAGERS are running on and DANDINI is
entering also.**

Dandini

Morning everyone!

All

Morning Dandini!

Dandini

I'm glad you're here to welcome the Prince! He
seems in splendid form but the truth is, he's been to
country after country looking for a bride and he
can't find one! So don't forget, on the command of
three give him a spontaneous cheer (**he looks off**).
Here he is, here's Prince Charming! 1 . . . 2 . . . 3 . . .

Villagers

HOORAY!

**The PRINCE strides in happily, music
starts.**

Prince (To audience) Hullo everyone! Hullo Dandini – Villagers – well I may not have been able to find me a bride but it's marvellous to be back in my own kingdom! (he sings)

SONG NO 2 "IT'S TODAY"

Up tempo song and dance ROUTINE with Villagers.

Dandini (After song, aside to the Prince) Your Highness, they're only village girls but you did ask to meet every girl in your kingdom.

Prince Of course! I must find me a bride and I'm happy to meet any girl any time!

DANDINI is ushering forward each GIRL in turn.

Dandini Now relax child, he's only a Prince. What's your name?

1st Girl (Rustic accent) Winifred Haystack.

Prince (He bows as each curtsies) Hullo Winifred!

Each GIRL comes forward, ushered by DANDINI and they are rustic types comically awed by the Prince, and speak with rustic accents.

2nd Girl Mary Manglewurzle.

Prince (He bows as they curtsy) Hullo Mary!

3rd Girl Betty Buttermilk. (Hullo Betty!)

4th Girl Wendy Windmill (Hullo Wendy!)

5th Girl Tricia Turnip (Hullo Tricia!)

6th Girl Popsie Parsnip (Hullo Popsie!)

7th Girl: Freda Fertiliser.

Prince (Laughs) Hullo Freda! What a funny name! (To them all) Do you all live in the village?

All Yes!

They gather round the amiable PRINCE and talk. None of them see the GOD-MOTHER enter, arranging the big cowl over her tiara, wearing an 'old woman's cloak' over her fairy dress, and hobbling, bent double. She addresses the audience:

Godmother Just for a moment I'm going to nip on –
They'll probably think I'm Angela Rippon.
But I do want to help poor Cinderella
So I'm going to pretend I'm a fortune teller!

She hobbles towards the PRINCE.

Dandini (Sees her) Excuse me villagers, move aside.

Prince (Sees her) My dear, I'm afraid you're too old for my
bride!

**At this the GODMOTHER reacts and looks
at the audience, and returns to her play
acting.**

Godmother No, no cross my palm with silver and gold
And your fortune shall be told!

Dandini (Shocked) Your Highness, do you wish this?

Prince Yes Dandini! I love horoscopes! It might be fun!

Dandini It would be quite wrong for the villagers to hear. I'll
dismiss everyone from your presence. (To Villagers)
His Highness wishes to be alone.

**He ushers them away and as they exit, the
lighting becomes dim. The GODMOTHER
takes the PRINCE's hand, studies it, gasps,
and speaks over mysterious music:**

Godmother Strange, very strange – oh this is stupendous!
See – your Love Line is simply tremendous!

She moves away from the PRINCE.

There is magic in the air, and around, and above
Behold, the vision of the girl you will love!

**The music is built up loud and the GOD-
MOTHER makes magic passes towards
upstage where we see a "vision" of CIN-
DERELLA. She enters upstage looking for-
lorn and carries a bundle of sticks.**

Prince Dandini – look – the girl of my dreams! I've seen her
before – in my dreams! It's the girl of my dreams!

**He turns to the GODMOTHER, CIN-
DERELLA "fades" – she exits upstage in
the dim lighting.**

Old woman, that's incredible! Here, take these gold
coins!

**He hands them to her then looks upstage
again.**

- Who are you? What is your name? Why she's gone!
(Angry) Where's she gone to, old dame?
- Godmother** No good shouting at me with derision
 I thought I was *marvellous* – I showed you a vision!
- Prince** **(Laughs)** You're perfectly right in what you say –
 And I'll find that girl if it takes me all day!
 Let's search through the forest! Dandini! Away!
- The PRINCE strides off, followed by DAN-
 DINI.**
- Godmother** Now to go back to my fairy dell
 He's fallen in love! **(To Audience)** Didn't I do well!
- As she exits, BUTTONS enters and runs
 down to the footlights to a few bars of
 bright music.**
- Buttons** Hullo funny people! *Hullo!* I must introduce myself!
 I've got **(counts quickly)** one, two, three, four five,
 six, buttons on my uniform so what do you think
 my name is?
- Audience** Buttons!
- Buttons** Who said Bamber Gascoigne? **(To front row of
 Audience)** Someone down here said Bamber
 Gascoigne! Now you know that can't be right
 because he's intelligent. **(To all)** Hullo kids!
- Audience** Hullo Buttons!
- Buttons** I can't hear a thing! Well aren't you going to say
 hullo back? Hullo kids!
- Audience** Hullo Buttons!
- Buttons** Oh blimey, that won't do at all. I want you to shout
 out "Hullo Buttons"! I want you to shout so you can
 be heard in (local place that is about a mile away)
 Hullo kids!
- Audience** Hullo Buttons!
- Buttons** That's it! You almost blew me over! Well I'm Buttons
 and I'm the odd job man in the Baron's house over
 there! **(Points to offstage)** And that's why I wear all
 these buttons and that's why I'm *called* Buttons!
 And this uniform is a very funny thing to wear – you
 keep wanting to put your hands in your pockets **(he
 already has, earlier)**. See what I mean? **(Takes
 them out)**. Now I try to be a *smart* Buttons but I just
 can't *stop* putting my hands in my pockets and –
(he has accidentally put them in trouser pockets

again and seeing this, takes them out) It's terrible! Tell you what, you can help me. If you see me putting my hands in my pockets, will you shout out "Pockets"?

Audience

Yes!

Buttons

You will? Good! **(Chatting away again)** You know, some habits are good but some are sloppy and I . . . **(he has accidentally put his hands in trouser pockets again).**

Audience

Pockets!

Buttons

Oh ta! With you being my friends and keeping an eye on me, I'll soon stop doing it because if there's one thing I don't like to see it's . . . **(he has casually put them in pockets again as he chats).**

Audience

Pockets!

Buttons

Quite right! As a matter of fact Cinderella is always telling me about it. She says "Buttons stop putting your hands in your pockets, it's sloppy." – Oh, I haven't explained to you – Cinderella is my girl, and well . . . er . . . I . . . er . . . I love her.

Audience

Aaaaah **(Buttons encourages them to do this).**

Buttons:

Yes, it's love alright. Whenever I hear the name Cinderella I break into goose pimples – look! **(He pulls up his page boy monkey jacket and shows us a bit of his tum)** What a wonderful word love is – L . . . E . . . R . . . F . . . love. And I really *do* love her . . .

Audience

Aaaaah.

Buttons

The trouble is, I'm not sure that she loves me back! I don't mean she loves me back as compared to me front. I mean I don't think my love is resyncopated **(deep sigh).**

Audience

Aaaaah.

Buttons

Thank you for your symphony. Buttons loves Cinderella but does Cinderella love Buttons, that's the problem? Oh well, mustn't be gloomy! **(He sings)**

SONG NO 3 "HEY NEIGHBOUR" or GIVE ME THE SIMPLE LIFE"

During it the VILLAGERS enter for quick **PRODUCTION NUMBER** with him and after it, all exit and as they go **BUTTONS** does his "Pockets" business again and the Audience call out.

All Exit.

Note: You may find you want to cut this song with chorus, in which case, on the last "Pockets", **BUTTONS** calls out: "Thanks kids – I'll see you later – bye!" and he exits and there is no song here.

The music plays **A-HUNTING WE WILL GO** and the **BARON** enters with a prop blunderbuss. Loud bird song effects.

- Baron** (Waves to Audience) Good afternoon, ladles and jellyspoons! I'm the *Baron* and at last I've got away from the *Baroness*! At last I'm *alone*! Now I can shoot a peewit . . . or I might shoot a *boar*!
- He aims at the Audience then moves his gun round till it faces the wings. The **BARONESS** enters and stays near the wings.
- Baroness** (Furious) There you are Horace!
- He fires at her (offstage bang effect). The feather boa round her neck is on a nylon line and we hear a swanee whistle and we see the boa whizz off into the wings
- Baroness** Help! That's my boar! What are you doing?
- Baron** Shooting a boar.
- Baroness** Don't be *ridiculous*! What happened then?
- Baron** I'll show you. I just picked up my gun and then –
- He fires it again with exactly the same motions. Now her *hat* flies off into the wings, also on a nylon line.
- Baroness** OW!
- Baron** (To Audience, fed up) With this gun I always misses my *Missus*!
- Baroness** You're supposed to be shooting the fox, not shooting me!
- Baron** Yes dear.
- Baroness** (To Audience) Yes, today is when the Prince goes hunting for a fox (*beaming*) and for a *bride*!
- Baron** Well he can't have you 'cos I've got you – worse luck.
- Baroness** Not me, nitwit. My daughters!

- Baron** But they're so ugly!
- Baroness** Silence! You know what the meet is for?
- Baron** To roast?
- Baroness** The *Meet*. A hunt is called a *Meet*. And at this *Meet* the Prince will meet my daughters!
- Baron** Then we'd better behave like huntsmen do.
- Baroness** That's right. **(She calls through cupped hands loudly, and heartily paces about)** Tally ho! Tally ho!

The BARON follows her round the stage.

- Baron** **(Sounding stupid)** Tally ho! Tally ho!
- Baroness** Yoicks!
- Baron** Yoicks to you too!
- Baroness** *What did you say?*
- Baron** I never spoke a word. **(To Audience)** Did I speak a word?
- Audience** No!
- Baron** There you are.
- Baroness** Silence you simpleton! **(Witheringly)** Standing there with a gun, striding about the forest, who d'you think you are?
- Baron** **(Ridiculous American accent and swaggering walk)** I guess I'm The Lone Ranger – and you're Sexy Sarah, the queen of the saloon bar over in Dodge City. **(Seductively)** Give us a song, baby.
- Baroness** **(Outraged)** Behave yourself. You and your gun – you couldn't shoot a flea!
- Baron** No?

He fires at the sky – BANG offstage – and down comes a prop bird near the BARONESS.

- Baroness** **(Startled)** Oh! **(Picks it up)**
- Baron** **(Shouts)** Victory! **(Waves gun in an American rugged way)** What can I hit next? Ah!!! **(He aims it at her).**
- Baroness** Help! No, Horace, no! I was only joking! Stop! Oh!
- Loud vaudeville music, he chases her off and they both exit.**

At once, the theme music of "Cinderella you're as lovely as a dream" and CINDERELLA enters in rags, searching the ground. At the footlights area she picks up a few sticks as some of the VILLAGERS enter, also carrying some sticks. The music continues.

1st Girl (Probably a Juvenile) Hullo Cinderella!
 Cinders Jenny! How nice to see you!
 1st Girl I've brought you these. (Hands over a few sticks)
 Cinders That's really kind of you!
 1st Girl Can I be nosy and ask you a question?
 Cinders (Laughs) Of course -- be as nosy as you like!
 1st Girl Why are you called Cinderella if your *real* name's Ella?
 Cinders Oh that's easy. My sisters are always busy doing other things, so I have to do all the housework! It's such a *big* house that by evening, I'm tired out and I fall asleep by the fire!
 2nd Girl But what's that got to do with cinders?
 Cinders (Music starts) Well I gaze at the cinders and I dream. If I tell you what I dream you won't tell anyone else and make me feel stupid?
 2nd Girl (Crossing her heart) Cross my heart.
 Cinders Alright then, I'll tell you. (Points) Over there is where the Prince lives, and I dream that I'm riding up to the palace in a crystal coach and I *meet* him! (Laughs) It could never happen -- but I can always dream, can't I? (She sings)

SONG NO 4 "DREAM (WHEN YOU'RE FEELING BLUE)"

It has a strong tempo and during it the rest of the VILLAGERS wander on slowly, and whistle the tune.

(Or CINDERS sings "Those Were The Days My Friend", and gets the Audience and Chorus to clap in time.)

Sometimes CINDERS takes the girl's hand and holds the sticks in the other. They stroll across the stage and at the wings they both

turn and as they stroll back so the VILLAGERS enter there and follow behind them (also in two's and also hand in hand) and all sing the number.

The song ends with all except CINDERS exiting and on the last note, CINDERS waves to them.

Cinders Thanks for the sticks!

The VILLAGERS exit and the other side the BARON enters.

Father! What are you doing in the forest?

Baron (Slapping his thigh comically) Tally ho! The hunt is about to begin! What are you doing in the forest?

Cinders Getting sticks.

Baron (Wretchedly) You shouldn't be in rags like this. It's all my fault.

Cinders (Smiles bravely) Of course it isn't!

Baron Yes it is. I've no money left at all now. What little I did have has gone – due to three things. (Counts on his fingers) My new wife, her two daughters and Nigel Lawson (whoever is Chancellor of the Exchequer). Oh Cinderella, when I married for the second time why did I have to choose Vera Duckworth? (A television topical personality)

Cinders (Laughs) Father!

Baron As for those two sisters and their mother, next time they're anywhere near I shall *stand up to them!* I shall stick my chest out and I shall say –

The BARONESS suddenly enters fiercely.

Baroness (A female sergeant major) **HORACE!**

Baron (Meekly) Coming my little petal.

The BARONESS exits, followed by the BARON and CINDERELLA who puts her arm in his comfortingly as they go.

At once there is loud raucous music such as "The Stripper" or "Nothing like a Dame" and Lights up in the auditorium.

The two UGLY SISTERS have noisily entered in the audience. They are dressed as Bunny Girls with the ridiculous "Bunny"

head-dresses and they each carry a tray slung round their neck.

Maxie (Ad lib calls to Audience) Choc ices! Sweets! Soft drinks! Coca cola!

Minnie Pop corn! Peanuts! Chocolaytes! Anyone for chocolaytes?

They are soon at the front part of the Audience, so that everyone can see them.

Maxie (Jumps suddenly) OH! (To a man in the Audience) Oh you naughty man! (To all Audience) He pinched me right in the stalls!

Minnie (Calls out) You can have a choc ice if you give me a kiss! (As though someone has replied) Oh! You filthy beast!

Maxie (To some other male who she makes out has spoken to her) I'd like to dear but I haven't got time. I've got to leave you now!

They are climbing up the stairs on to the stage and the house lights in the auditorium are switched out again.

Minnie (Sees the scenery, to Audience) Oh look – we're the Bunnies and this is Watership Down!

Maxie (Rubbing her bottom) Oh that dreadful man over there that pinched me! I think my big end's gone!

They are standing side by side, the aggressive one and the silly one.

Minnie (Deep sigh) I'm tired now . . . (she flops a bit).

Maxie Oh shut yer trap. Get a move on and *stand up straight!*

Minnie (Bursts into tears) I *am* standing up straight!

Maxie (Dismissively to her) Silly cow. (Waving heartily to the Audience) Yoooo – hoooo! Hullo everyone! Especially the men! We'd better seduce ourselves – we're the daughters of the Baroness Mum!

Minnie Yes, Mum's the word!

Maxie (Awkward cursty) So I'm *Maxie* Mum!

Minnie And I'm *Minnie* Mum!

Maxie Yes, I'm Maxie, and I'm the one you've all been waiting for!

Minnie No, no, *I'm* the one they've all been waiting for.

- Maxie** You? If I had a face like yours I'd throw a brick at it!
- Minnie** With a face like yours, I'd throw a WALL at it! **(To Audience again)** It's me you want to see isn't it? **(She takes scent spray from off her tray and sprays scent everywhere)** It's my new perfume that's driving all you men mad – smells like the blossom in Hawaii!
- Maxie** Smells more like the gasworks at Guildford. (Local reference)
- Minnie** **(To Audience)** She's the *nasty* one. You can tell, can't you, dear people?
- Maxie** **(Peering out front at them)** Well now let's have a *look* at the dear people. **(Stares at the Audience and pulls a face)** Oh Gawd, what a crummy collection!
- Minnie** **(Also stares at Audience)** look at them – just a bunch of Woking Weirdos. (Local alliteration such as "Portsmouth Punks" or "Eglington Idiots" or whatever.)
- Maxie** Horsewell Hippies. (Local alliteration such as Halifax Hippies, or whatever.)
- Minnie** Naphill Nitwits! (Local alliteration)
- Maxie** Layton Layabouts! (Local alliteration and reference)
- MINNIE makes out she has seen a friend of hers in the Audience.**
- Minnie** **(Waves)** Oh *hullo!* **(To an imaginary person)** Why *hullo* dear!
- Maxie** Who are you waving to?
- Minnie** My friend Elsie – she's a chiffonier.
- Maxie** You mean a chauffeuse.
- Minnie** No, I don't, I mean a chiffonier.
- Maxie** A chiffonier is a big ugly thing with drawers.
- Minnie** That's her. **(Waves again)** *Hullo Elsie!!!*
- Maxie** Oh don't bother with her – it's the *men* we're after.
- Minnie** Yes and I'm *the flower of womanhood!*
- Maxie** Well the flower's withered.
- Minnie** **(To Audience)** Oh she's so horrid to me! **(Bursts into tears again)** Somebody told me I had an *hour glass figure!*

- Maxie Yes, but the sand's slipped down to the bottom!
- Minnie **(Indignantly)** I'll have you know the best way to keep your figure is to wear Tupperware corsets.
- Maxie Tupperware Corsets?
- Minnie Yes. Well they don't make you lose weight, but they keep what you've got fresh.
- Maxie **(Ridicules this)** Pooh! *I'm* the most beautiful! *Big* is beautiful!
- Minnie *Small* is smashing **(pushing in front of her)**. Get out of my way, *I'm* the one that's beautiful. **(To Audience)** Aren't I beautiful?
- Audience NO!
- Maxie **(To Audience)** That's right, 'cos *I'M* the pretty one aren't I? Aren't I alluring? Aren't I?
- Audience No!
- Minnie You've got no taste. You think we're ugly don't you?
- Audience YES!
- Maxie Oh shut your gobs or I'll come down and babysit for your parents.
- Minnie And to think that some of you come from (snobbish local place) and behave like that. You're all as common as muck.
- Maxie We don't need nincompoops like them – we'll get a man somehow! **(A bit hysterical)** We've got to get a man! We've got to get a man!
- Minnie **(Hands in prayer)** Oh Father Christmas hear my plea and help me if you can –
- Maxie **(Also has hands up in prayer)** I'll hang my Christmas stocking up if you'll put in a man!

They sing –

SONG NO 5 SHORT NUMBER

- TWO LADIES** from the musical "Cabaret", or the following parody to **NOTHING LIKE A DAME.**
- Maxie SO SUPPOSING THAT HE'S WEIRD
- Minnie OR SUPPOSING THAT HE SNORES
- Maxie OR PERHAPS HE'S GOT A BEARD
- Minnie JUST AS LONG AS SANTA CLAUS
- Maxie IT'S A WASTE OF TIME TO WORRY

Minnie IF HE HASN'T GOT A LOT
Both WE'RE THANKFUL FOR THE THINGS HE'S GOT!
 THERE IS NOTHING LIKE A MAN
 WHAT WE WANT'S A MAN
 FROM PERU TO PAKISTAN
 ALL WE WANT IS A GREAT BIG MAN
Maxie OH WE'RE LOOKING FOR A FELLER
 FOR A MAN ABOUT THE HOUSE
Minnie HE CAN LOOK LIKE MICKEY JAGGER
 HE CAN LOOK LIKE MICKEY MOUSE
Maxie THE INCREDIBLE HULK –
 WE'LL GET HIM IF WE CAN
Both AS LONG AS HE'S A MAN – MAN – MAN!
Both THERE IS NOTHING LIKE A MAN
 NOTHING IN THE WORLD
Maxie HE CAN BE A (Rival Football Team to the local one)
 FAN
 JUST AS LONG AS HE IS A MAN.
Minnie IF HE SHAVES, IT'S A MAN
Maxie MISBEHAVES, IT'S A MAN
Minnie IF HE'S OLD, IT'S A MAN
Maxie HOT OR COLD, IT'S A MAN

The coda is extended:

Maxie WHAT WE WANT IS A HUNK OF BEEF
 TO THROW US ON HIS CAMEL LIKE OMAR SHAREEF
Minnie OR ANY OLD THING THAT HEAVES IN SIGHT
 AS LONG AS IT BUTTONS FROM LEFT TO RIGHT
Both WE MUST JUMP ON A
 GREAT BIG LUMP OF A
 MAN!

They do a big vaudeville exit, waving hands, and both exit.

CINDERELLA enters from other side, looking for sticks and holding a few. BUTTONS enters also, hands in pockets.

Audience Pockets!
Buttons Oh, oh ta! Cinders!
Cinders Hullo Buttons. What's wrong?

- Buttons** (**Looks at her indignantly**) The rags you're wearing! What about the nice dresses you used to wear?
- Cinders** (**Lying**) Oh – these old things are fine for collecting sticks.
- Buttons** But you shouldn't be out in the forest like this!
- Cinders** I try so hard to please my sisters. Why *don't* they like me?
- Buttons** They don't like anyone. How dare they treat you the way they do. (**High voice**) Cinderella, darn my stockings! (**Low voice**) Cinderella, iron my dress! (**High voice**) Mend my blouse! (**Low voice**) Fetch my bag!

CINDERELLA is laughing.

She's the bag, the nasty old Witch. Well, I'm going to get hold of the one blockhead (**he mimes with left hand**) and get hold of the other blockhead (**he mimes with right hand**) and knock them together!

Big crash noise from percussion.

- Cinders** (**Laughing**) You are nice to me Buttons, but it's no good. If you cause any trouble they'll sack you and then I'll have nobody.
- Buttons** What d'you mean? I quite fancy meself as your protector – you know, James Bond style, so what can I do to help?

He is attempting to be sophisticated and consequently puts his hands in his pockets.

- Audience** POCKETS!
- Buttons** Oh, ta! (**He pulls them out**)
- Cinders** You can help me find more sticks. 'Cos if I *don't* find any more, I don't know what my Sisters will do to me!
- Buttons** (**To Audience**) They hit her you know. They do. They're a horrible couple of pheasants!
- Cinders** Peasants you mean. Pheasants are funny birds they grow wild in the woods.
- Buttons** Well that's them! Like I say, they're pheasants! (**To Audience**) She's a bit unhappy so I wonder if you can help her to find some sticks . . . there might be some out there . . .

Cinders

What a good idea! **(To Audience)** Can you look under your seats? And if you do find them can I have them please?

Music, and lights go up in the Audience and **CINDERS** and **BUTTONS** quickly go into the front seats area and collect sticks from the kids. (Several sticks are put under the seats before the show.)

CINDERELLA gives one of the kids a thank-you kiss and **BUTTONS** needs to organise things so that soon he and **CINDERELLA** are back up onstage with the sticks.

Cinders

Oh look Buttons! Look at all my sticks!

Buttons

Thanks kids! She's ever so pleased!

As they both look at the small collection of sticks, there are a few bars of fairy music and the **GODMOTHER** (arranging her cowl and cloak disguise) enters.

She holds some sticks and searches the ground, hobbling and bent as though old.

Cinders

Buttons, look at that poor old lady.

The fairy music fades as they both cross to her.

Buttons

It's an OAP (to her). Lost your pension book? We'll help you find it!

Cinders

Anything the matter?

Godmother

I'll be alright my dear. I'm gathering sticks for my fire. **(She attempts to pick some up.)**

Cinders

Here . . . please . . . take mine. My friends won't mind, I'm sure they won't . . . **(Gives her the sticks)**

Buttons

Hey! Don't give her those! You spent all blooming morning gathering those!

Cinders

Doesn't matter.

Buttons

But what will your sisters say? They'll beat you!

Godmother

(Distressed) Oh they mustn't beat you on account of an old woman like me.

Cinders

I don't care if they do beat me. You need the wood more than I do.

Buttons

Tell you what Cinders, I'll collect some more for you. How's that?

- Cinders** Oh thanks! You're wonderful!
- Buttons** Hear that Buttons? You're wonderful! Cinderella said so!
Pleased, he puts his hands in his pockets as he exits.
- Audience** Pockets!
- Buttons** Oh ta!
He exits whistling happily.
- Godmother** "Cinderella". What a strange name!
- Cinders** My real name is Ella but *Cinderella* suits me now. I'm the lonely girl who sits among the cinders with nothing but her dreams.
- Godmother** Do you believe in the old saying "Dreams come true"?
- Cinders** **(Laughing)** I wish they did – but they don't!
- Godmother** Sometimes they do . . . if it shows in your hand.
She takes CINDERELLA's hand and reads it. We hear the same fairy music and see the same positioning of the two people as was done with the FAIRY GODMOTHER and the PRINCE.
- Godmother** I know that you're depressed
 And that everything looks grey
 But you are going to fall in love —
 And fall in love today!
- Cinders** Fall in love? Me? Oh, my dream is to meet Prince Charming, but I live in a kitchen and he lives in a palace — so how could we ever meet?
- Godmother** **(Chuckles)** You'd be surprised my dear! You'd be surprised!
BUTTONS re-enters, staggering on exhausted, with a large pile of sticks.
- Buttons** **(Panting)** I — have — oh — sticks — I — oh — found — a lot of — oh —
- Cinders** Buttons, that's marvellous! How did you get all those so quickly?
- Buttons** Nothing works faster than Anadin.
- Cinders** Give them to the old lady — go on!
- Godmother** **(Takes sticks from the very reluctant Buttons)**
 Well my friends, I must say goodbye — my mission is completed.

- Cinders** What do you mean?
- Godmother** You've been very kind to me my dear, so you'll soon find out! **(To Buttons)** Could you help me as far as the road?
- Buttons** Of course! I'll lead the way! **(He starts to exit)**
- Godmother** **(To Cinders)** Dreams *do* come true. First, you'll meet Prince Charming . . .
- Buttons** Hey! Any chance of helping *me*? If she's meeting Prince Charming / want to meet Samantha Fox! **(topical sexpot)**
- He exits.**
- Cinders** I must find some more sticks and get back to the kitchen . . .

Downstage CINDERELLA looks for more sticks and doesn't notice that instead of exiting the FAIRY GODMOTHER/OLD WOMAN moves upstage. She now stands upright and with big gestures makes magic passes at each wing with her free arm.

Thunder and lightning and Wagnerian music starts. Some of the ELVES enter and wave their arms about helping to work the spell upstage.

CINDERELLA looks up at the sky to the left of her. She is scared and puts her hands up above her head as though to shield her face from the rain.

The PRINCE enters backwards from the right, also shielding his face from the storm.

- Godmother** Look — the star crossed lovers meet! Everything's turning out a treat!

She and her Elves exit upstage. CINDERELLA and the PRINCE "bump" downstage, back to back.

- Prince** **(Calls loudly over the music and thunder)** Oh, are you alright?
- Cinders** **(Loudly)** What a storm!
- Prince** **(Loudly)** Here, take my coat!

He starts to undo his coat. All the storm effects immediately stop. Sunshine. We hear a bird song.

Cinders (Gazing round) It's like magic! The storm's gone!

Prince (Gazing at her) Completely gone — and so have I! What's your name?

Cinders Cinderella.

Prince That's a pretty name and you're a pretty person!

Cinders (Groaning) Oh all the smooth chat. Are you one of the people from the palace?

Prince (Taken aback) Er . . . yes . . . yes . . . if I said I was one of the people from the palace that would be the truth.

Cinders Thank goodness for that. I thought for one moment you were the Prince!

She laughs and he thinks it best to try and join in.

Prince You're very amusing!

Cinders And you're very grand! You're obviously one of the Prince's lot. Next time you see him, you tell him something from me.

Prince Yes? . . .

Cinders Yes. Tell him next time he goes hunting if *he'd* like to be chased by yelling men and yapping dogs.

Prince Hounds, please.

Cinders Hounds, dogs, either way that Prince is an awful man.

Prince (Laughs) Nobody's ever talked to me like that before! I think you're wonderful!

Music starts.

Cinders Wearing these rags, how can I be wonderful?

Prince Because you're pretty and you make me laugh!

NOTE: This is where the short duet is sung but nowadays it is usually cut in the name of "Pace".

Prince The least I can do is collect a few forest flowers for you.

Cinders Thanks!

Prince Ah!