

NODA Pantomimes Present

CINDERELLA

BY

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ACT I (playing time 72 minutes)

Scene 1	The Town of Stonybroke ó (<i>a morning in May</i>)	Full set
Scene 2	The Blacksmith's Forge ó (<i>later the same day</i>)	Tabs or front cloth
Scene 3	The Forest ó (<i>Early the following morning</i>)	Full set
Scene 4	Outside Stonybroke Hall	Tabs or front cloth
Scene 5	The Kitchen at Stonybroke Hall	Full set
Scene 6		
A	Fairyland	Tabs or front cloth
B	The Kitchen at Stonybroke Hall	Full set

INTERVAL**ACT II (playing time 49 minutes)**

Scene 7	Corridor in Palace	Tabs or front cloth
Scene 8	The Palace Ballroom	Full set
Scene 9	The Royal Proclamation	Tabs or front cloth
Scene 10	The Kitchen at Stonybroke Hall	Full set
Scene 11	The Music Room at Stonybroke Hall	Tabs or front cloth
Scene 12	Royal Romance ó the Palace Ballroom	Full set

CAST

Prince Charming	(principal boy)
Dandini, The Prince's Equerry	(second boy)
Baron Hardup of Stonybroke Hall	(benevolent character comic)
Cinderella, His Daughter	(principal girl)
Josephine)
) Ugly Sisters, Step Daughters of the Baron
Deidre) (ridiculous unattractive character comics)
Buttons, The Family Page	(leading 'personality' comic)
Snatchem)
) Debt Detectors and Cash Collectors
Grabbem) (supporting smart comic duo)
Freddie the Donkey	(two persons, panto horse style)
Town Crier	(supporting character)
Fairy Godmother	(mature glamorous kindly)
Ensemble of singers and dancers	
Kiddies' Chorus	

(Music Cue)

OVERTURE

(1)

SCENE 1

Full set

THE TOWN OF STONYBROKE

*(A morning in May)**(Setting is County town with the residence of Stonybroke Hall prominent stage left with practical door.)**(Ensemble and kiddies' chorus as citizens, tradesmen, urchins, school children etc. in bright number)*

(2)

*(During which enters Buttons quietly left. He pegs out some washing on a short line up left. Number finishes, Buttons turns to face audience upstage.)***Buttons** Eee! You do make a row!**All Kiddies** Buttons, Buttons *(They surround him and bring him downstage left centre as ensemble converge right centre)***Buttons** Put me down you don't know where I've been.**Several Ensemble** Where have you been?**Buttons** I'll tell you where I've been. *(Rapidly)* I've been in the kitchen cleaning the cooker, polishing the cutlery, scrubbing the floor, washing the walls down, vacuuming the carpet, polishing the banisters, making the beds and changing my mind 'o and now I'm going to have my breakfast 'o and I'll tell you something else.**All** What?**Buttons** I didn't order all this milk. *(picks up crate he sees at left)* Co-op's gone mad. *(Dumps crate)***Ensemble girl** Why are you working so hard?**Buttons** 'Cos I'm the family page and the family's coming back from holiday today.**All** The family?**Buttons** *(coming centre)* Yes. Baron Hardup and his two step-daughters, Josephine and Deidre.**Second Ensemble** He means the Ugly Sisters.**Buttons** Please. Beauty runs in the Hardup family. It just galloped past those two, that's all.

First Ensemble

Girl Didnøt Cinderella go on holiday?

Buttons The Ugly Sisters wouldnøt let her, even though she is the Baronø's own daughter., but actually of course (*going coy*) she wanted to stay at home with me. She thinks Iø'm wonderful.

All Oooohhh!!!

Third Ensemble

Girl Buttons ø are you in love with Cinderella?

Buttons Sheø's alright. Weø're just good friends.

All Ahh!!!

Buttons Well, she needs a friend like me. Honestly, if youø'd seen all the hard work sheø's done these last few days, getting ready for them coming back.

Second Ensemble

Girl I thought you said youø'd done all the work.

Buttons Well, I helped.

All What!

Buttons Supervised.

All What!

Buttons Watched. Now donøt waste my time, Iø've work to do.

Third Ensemble

Girl He means some more work to watch. (*Ensemble laugh and disperse. Exit Right as Kiddies surround Buttons at both sides of him*)

Buttons Hello, kids.

Kiddies Hello, Buttons. (*Rather refined*)

Buttons (*Imitates them*) You donøt say it like that. øHello Buttonsø (*Posh*). You sound as if you come from Harrogate.(*or posh local area*) You say øHello Buttonsø (*local accent*) (*To audience*) This lot know how to say øHello Buttonsø ø donøt you?

Audience Yes (*after necessary persuasion*)

Buttons Look, every time I come on Iø'll say øHello Kidsø and I want you to shout øHello Buttonsø. Weø'll have a practice. (*Work business. With audience*)

and kiddies joining in) Now don't forget every time I come on 'Hello kids' - 'Hello Buttons'. Well that's got things rolling. Now let's get things rocking. (cue for rock number – Buttons and Kiddies (3)

*Kiddies exit at end of number right. Buttons into house left.)
(Enter Snatchem and Grabbem up right)*

- Grabbem** Shh!
- Snatchem** *(Loud)* I never said a word
- Grabbem** *(Loud)* Shut up.
- Snatchem** *(Quietly)* Shh!
- Grabbem** We don't want anyone to know we're here. See that house over there?
- Snatchem** *(Whispering)* Yes. *(Causes him to cough)*
- Grabbem** Shh! *(Still whispering)* See if anyone's about.
- Snatchem** *(Whispering)* Right. *(Goes to house left and shouts)* Anyone about?
- Grabbem** Idiot. *(Hits him with his cap)* Remember what you are. *(In time with hitting)*
- Snatchem** I'm an idiot.
- Grabbem** You're a debt detector and a cash collector. We're going to take them by surprise.
- Snatchem** Why?
- Grabbem** So that we can serve the summons and collect the cash.
- Snatchem** Who from?
- Grabbem** Baron Hardup of Stonybroke Hall. He hasn't paid the instalments on his Sky television.
- Snatchem** How do you know it's the right place and the right person?
- Grabbem** The house has a Sky dish and he's got an ugly mug. See if there's anyone with an ugly mug. *(S goes to the door left and knocks. Loud drum effect)*
- Buttons** *(Buttons appears left "Hello Kids" routine)* It's the Teletubbies *(Or other topical reference)*
- Snatchem** You've not got an ugly mug.
- Buttons** You have

- Snatchem** Baron Hardup owes us some money. We want to see him.
- Buttons** Well get your binoculars ó heø¸ abroad.
- Grabbem** Whoø¸ in charge here?
- Buttons** Buttons.
- Snatchem** Then we want to see him.
- Buttons** Iø¸l go look for him. *(Exits and re-enters immediately wearing a chef's hat)*
- Grabbem** Are you Buttons?
- Buttons** No, Iø¸m ze chef. But Iø¸l see if I can find æem. *(Repeat bus. With Buttons reappearing as Coach man, Head Gardener, Butler with a different hat or wig and different accent each time.)*
- Grabbem** Are you Buttons?
- Buttons** No Iø¸m the coachman. But Iø¸l see if I can find him. Walk on. *(Exiting to the house and then re-entering)*
- Grabbem** Are you Buttons?
- Buttons** No. Iø¸m the Head Gardener and my petunias need mangel-worzling. Iø¸l see if I can find him. *(Exiting into house and re-entering as Butler)*
- Grabbem** Are you Buttons?
- Buttons** No Iø¸m the Butler. You rang, mø¸lord. Iø¸l see if I can find Buttons. *(Exiting into house and re-entering as himself)*
- Snatchem** Here, weø¸ve seen you before.
- Buttons** Iø¸m sorry you havenø¸ found Buttons. *(He crosses right between them)* Iø¸m just going to do my shopping.
- Grabbem** Whatø¸ your name?
- Buttons** Buttons. *(Short comic chase round and off right. All exit)*

(Enter ensemble as horn sounds)

- 1st Ensemble Girl** Itø¸ the Hardupø¸s silly old car. (4)
- 2nd Ensemble Girl** The Baron and the Ugly Sisters will be on board. *(Horn again and a crash)*
- 1st Ensemble Girl** Itø¸ nearly in the ditch. Almost off the road.
- 2nd Ensemble Girl** Whoø¸s driving it?

3rd Ensemble Girl The Ugly Sisters. Here they are, back from holiday.

(Enter Ugly Sisters to play on music dressed in bikinis and towelling robes sombrero for one, sailor hat for other, in car. They manoeuvre it seizing wheel from each other while orchestra plays "I do like to be beside the seaside". Explosion, sisters thrown out. Baron staggers on behind them carrying all the luggage which he dumps right Sisters finish dishevelled, each leaning on a front corner of car.) (5)

Deidre You did that deliberately.

Josephine I didn't.

Deidre You did.

Hardup You're neither of you fit to drive a car. You should have stuck with Shearings (or name of local coach firm)

Josephine I'm not going to stand here and be insulted.

Deidre Well sit down and be insulted. Just look at you. Miss England of 1953.

Josephine Miss England? I'm Miss World.

Hardup You're the right shape.

Josephine I'm hot stuff. They call me global warming.

Hardup Global warming? You look more like a global warning.

Deidre Everybody thinks I'm a dreamboat.

Josephine You look more like a shipwreck. *(Mudguard falls off car. Sisters react)*

1st Ensemble Girl Have you enjoyed your holiday?

Josephine Wonderful.

Deidre It was absolute heaven on the French Riviairyaairya.

2nd Ensemble Girl How did you find Monte Carlo?

Josephine We just looked and it was there.

Hardup Why don't you tell them where we've really been?

3rd Ensemble Girl Where's that?

- Hardup** Fleetwood. But why did we have to go in the monsoon season?
- Deidre** Here ó Take that away and feed it. *(She pushes car and ensemble push it off right)*
- Josephine** This is a welcome I am sure. I did at least think Cinderella would be here to greet us.
- Deidre** Yes ó who is going to carry my luggage?
- Josephine and Deidre** *(Together - shouting)* Cinderella.
- Hardup** There is no need to shout like that at your sister. She will come once she knows we are here. Cinders! Cinderella! *(Moving towards house left carrying one case. Enter Cinderella from house. Romantic play on music, Hardup embraces her).* (6)
- Cinderella** Hello, daddy. How wonderful to see you looking so well. Tell me all about your holiday.
- Hardup** I will as soon as I have had a cup of tea.
- Cinderella** Hello, Deidre. Hello Josephine. *(They ignore her by turning their backs and facing away)*
- Hardup** Girls, say hello to your sister.
- Josephine** She is not our sister.
- Deidre** She is only our step-sister.
- Josephine** *(Turning to Cinderella)* Haven't you heard of soap and water you dirty little skivvy.
- Deidre** No wonder they call you Cinders ó you look as though you have been playing in the cinders.
- Hardup** I know what she will have been doing. She will have been working in the cinders, lighting a fire for you to come home to. You don't know what good hard work is.
- Deidre** What good is it?
- Cinderella** I don't mind daddy, honestly I don't.
- Hardup** Well, it makes me mad. *(Picking up case in anger. Front falls open and clothes drop out. To sisters)* Look what you have made me do. Get inside.

- Cinderella** Don't worry daddy. I'll put them back in. *(She does so during the following lines)*
- Hardup** I wish you two were inside. For a life sentence. There's Cinderella, left at home doing all the work, and you two have been away on holiday enjoying yourselves and showing me up. That last day at the hotel I could have shamed. *(Directed alternately to sisters)* At breakfast time you said you didn't want any cornflakes 'cos they crackled in your shoes ó at dinner time you asked for treacle to spread on your knife, so the peas wouldn't fall off. At tea-time I caught you playing ping-pong with a pickled onion ó and when they served fish and chips, what did you say ó I think they taste better in the T.V. Times. And another thing ó what's that you've got stuck in your hair?
- Deidre** A slide ó what do you think?
- Josephine** Some slide.
- Hardup** Let me have a look. *(He pulls a fork out of D's hair)*. It's a fish fork. *(Smells it)*. Kippers. *(Reads it)* Hotel Costa Brava, Fleetwood. How degrading. Stealing. To think that one of my daughters should stoop so low. I'm humiliated ó and it's the second time today my hue's been miliated. My daughter leading a life of crime.
- Deidre** I'm sorry daddy.
- Hardup** I should think so. Dry your tears. *(He pulls out a large handkerchief, out of which drops several knives and spoons. Sisters laugh)*. Get into the house and go up to your room. I've seen enough of you today.
- Josephine** There's no need to shout.
- Sisters** *(To audience. As they cross to exit left)* Aren't we adorable?
- Audience** No *(Work as a runner. Get orchestra to plant the reply the first time)*
(Sisters exit left threatened off by Hardup)
- Hardup** Cinders do me a favour and pick up those spoons. They're worth two pounds fifty apiece. *(Exit H into house left)*
- Cinderella** *(Picking up cutlery)*. I suppose I'm expected to carry the luggage in now. *(picking up two cases)*. Sometimes I wish I didn't have all the hard work to do. Still, someone has to do it. *(Sits on case)*. I don't mind really, just as long as I can find time to sit and day dream once in a while.
- Josephine** *(from off-stage)* Cinderella.
- Cinderella** *(rising)* That dream didn't last long. I'd better go. *(She picks up all the cases but one and exits left into house)*.

Buttons *(Enter right)* Hello kids. *(Aud. Routine)* Isn't Cinderella lovely? Isn't she? I knew you'd like her. Ah well ó back to work.

(Bends to pick up remaining suitcase left. Enter Donkey right who butts with head – B. on backside – he falls over. Donkey runs off right. B. looks to see who it was. Bends again – donkey runs on right and turns with his back to B. kicks him and runs off right)

Buttons I must be going daft. *(Enter H.)* Hey, Baron, I've just been kicked on my behind twice and there was nobody there.

Hardup Don't be silly. Show me what happened.

Buttons *(Demonstrating)* Well, I was just bending down like this.

Hardup *(Copying him)* What ó you mean you were just bending down like this? And what happened? *(Donkey enters right, kicks them both in turn and hides again right)*

Buttons That's what happened.

Hardup *(Rubbing backside)* We'll get to the bottom of this. Hide. *(They both hide up left offstage. Donkey tip-toes to house door left, kicks it and turns as H. and B. quickly spring out of hiding and surround him)*

Buttons and Hardup Ha ó Haaa!!! *(Donkey Hee Haws. Makes a dash for it through them knocking them both over in the process. Donkey stands at side of stage right laughing with show of teeth).*

Hardup *(Getting up)* Just let me get hold of you ó *(turning towards Donkey)* Yer ó Heh, look who it is.

Buttons Who is it? Robbie Williams? *(or topical celebrity)*

Hardup No. It's Freddy from Fleetwood.

Buttons *(To H.)* How do you come to know his name? Don't tell me you've been having donkey rides. *(crossing to donkey).* Has he been riding you on the sands at Fleetwood? *(Donkey nods and demonstrates by collapsing).* Riding a donkey *(turning to H.)* ó well you big kid.

Hardup You don't understand. Come here Freddie. *(Donkey gets up and goes to him)* He likes me does Freddie. Just fancy ó he's followed me all the way from Fleetwood. He must be worn out. *(Donkey holds up hoof making noise as though in pain.)* He's hurt his leg. What can he do if he's sprained his ankle?

Buttons Limp. *(Donkey kicks B. with back leg)*

- Hardup** Let's have a look, Freddie. (*Donkey won't let him*). Alright so I'll get our Cinderella so she understands about animals does Cinders. Cinders (*Enter C as he x LC*)
- Hardup** Cinders so
- Cinderella** (*Ignoring H and crossing to donkey*) Oh, what a lovely little donkey. Won't you come and talk to me? (*Donkey is shy*) Oh, come on. (*Donkey responds and she hugs it*) Aren't you a nice little donkey. And what's your name? (*Donkey whispers*). Freddie so that's a nice name.
- Hardup** Cinders so
- Cinderella** And where do you live, Freddie? (*Donkey whispers*) Fleetwood. How did you get here from Fleetwood? (*Donkey whispers, C. laughs*) Oh Freddie, I don't really think donkeys are allowed on the motorway.
- Hardup** Cinderella, can you just so
- Cinderella** (*Donkey is holding up leg*) Oh you poor thing. Have you hurt your leg? Let me have a look. Oh, it'll be alright. Your hooves are worn. You need a proper pair of shoes. I'll tell you what we'll do so we'll give you a feed so then you can have a rest so and then we'll take you round to the blacksmiths. Come on Freddie. (*She exits left upstage round the back of the house, followed by the donkey both ignoring Hardup*).
- Hardup** (*Who has not been able to get a word in*) Eee! She's a lovely lass. She does exactly as I tell her.
- Buttons** (*Who has been looking rather lovesick during the above*) Doesn't Cinderella love that donkey?
- Hardup** Oh, she does.
- Buttons** I wish I were a donkey.
- Hardup** What makes you think you're not?
- Buttons** I wish I had a shoe loose.
- Hardup** Never mind, you've got a screw loose.
- Buttons** (*Moving right to opposite side of stage from house.*) I've had enough of this so I'm leaving. (*Enter S & G right. B. turns and comes back to H who has picked up remaining luggage*). I'm coming back (*piloting Hardup away left*)
- Hardup** What are you playing at?

- Buttons** *(Hissing aside to him)* You are not Baron Hardup.
- Hardup** Eh!
- Buttons** I am not Buttons.
- Hardup** He has got a screw loose. *(Humouring him – aside to him)*. If I am not Baron Hardup ó who am I?
- Buttons** John Prescott *(or local personality)*
- Grabbem** *(Crossing to them)* Now, which of you two is Baron Hardup?
- Hardup** *(Indignantly forgetting himself)* I am Baron Hardup, of course.
- Buttons** *(Covering up)* No he's not.
- Snatchem** *(Swapping positions with G)* Let me deal with this. *(To H)* Look, Baron Hardup ó
- Hardup** Yes.
- Buttons** No.
- Hardup** No
- Snatchem** Do you know Baron Hardup?
- Buttons** *(Prompting Hardup)* Yes. He's your brother.
- Hardup** That's right. I'm his sister.
- Grabbem** You look like Baron Hardup.
- Hardup** Well, I'm not,
- Grabbem** *(Swapping with S again)* We were given his description. It says here ó Baron Hardup of Stonybroke Hall ó dark hair, manly figure, suave, sophisticated and altogether charming.
- Hardup** In that case, I am Baron Hardup.
- Snatchem** In that case, we are serving you with a summons for the instalments on your Sky Television.
- Hardup** I've got no money. I'm stony broke.
- Grabbem** In that case we're staying here at Stonybroke Hall until we get paid.
- Hardup** You can't stay here.

Snatchem and Grabbem Just try and move us. (*Planting themselves*)

Hardup Right, there's only one thing for it. Buttons, get the two girls.

Buttons (*Buttons moves left to the house*) You mean Trinny and Susannah?

Hardup Shut up, just get them. So you're going to stay at Stonybroke Hall until you get paid?

Grabbem Definitely.

Hardup I'd make you wish you'd never said that.

Buttons Josephine.

Josephine (*From offstage*) Get lost.

Buttons Deidre.

Deidre (*From offstage*) Belt up.

Hardup Girls, I want to introduce you to two young men. (*The Ugly Sisters immediately hurry on left. Chaos with ad lib lines and business fussing over debt collectors in a passionate way. The two couples finish in a tight group, linked down stage right. As they quieten -*) That's what I call love at first sight.

Buttons It's to be hoped they don't look twice or they'll change their minds. (*Exit H and B into house left.*)

Josephine (*To Snatchem – her man*) Can you kiss?

Deidre I can. Whenever I go out with a man he always looks at me and says "What a kisser!" (*Sisters take debt collectors and bend them over in a passionate kiss, dropping them on the floor and walking away for a conference.*) When I kiss, they certainly stay kissed.

Josephine Huh! A kiss from you is like getting a smack on the mouth with a pound of raw liver.

Deidre What do you mean!! (*They begin mimed argument. One of men crawls to other on hands and knees.*)

Snatchem I can't go through with this.

Grabbem (*Standing and picking up S*) Nonsense. England expects this day, that every man shall do his duty.

- Snatchem** For courting danger and facing unspeakable horrors I shall award myself the R.I.P.
(They exit into house marching to a few bars from the Funeral March. (7) Sisters continue this with a few bars of the Wedding March at DR sung "da-da-da-da")
- Deidre** We're as good as engaged. He can't resist me. I've got everything a man needs.
- Josephine** You certainly have. Broad shoulders, muscles and a moustache. Do you think I should announce my wedding in the *Times* under *Forthcoming Marriages*?
- Deidre** No *ó* *ó*Second-hand bargains.
- Josephine** Just fancy Deidre, we've been looking for two men all our lives and they both turn up on one day.
- Deidre** I'm in love. As long as I live I shall never look at another man.
- Josephine** Well that should please the men. *(Last two speeches said as they move to exit left. Enter Town Crier right followed by ensemble who surround him).*
- Town Crier** Oyez! Oyez! Oyez! An important announcement that will interest all young ladies.
- Josephine and Deidre** *(Together – having stopped in their tracks short of house left) Young ladies - that's us *ó* excuse me, excuse me. (They move to T.C.) We're listening.*
- Town Crier** All young ladies will be interested to hear that tomorrow His Royal Highness, Prince Charming and entourage will pass near here on a tour of inspection of The Royal Forests.
- Ensemble** Tell us more. *(ad lib. They gather round T.C. for mimed conversation. J & D move away left from group).*
- Deidre** Oh, I'd love to meet Prince Charming.
- Josephine** You just said you'd never look at another man.
- Deidre** Well, in that case I'd make an exception.
- Josephine** In that case so will I.
- Deidre** Tomorrow we'd make a dead set at Prince Charming and see if we can get him on the boil.

SCENE 2**THE BLACKSMITH'S FORGE**

Tabs or front cloth

*(Later the same day)***(Music cue)**

(The forge piece down left need not be elaborate but should glow and have shelves for tools. Also on stage down left centre is a low simple bench long enough to seat six.

Play on music. Enter H. left pulling reluctant donkey with B. pushing him at the back).

(9)

Buttons *(“Hello kids” routine)*

Hardup and Buttons Now come on Freddie. Why do you have to be so difficult? There's nothing to worry about ó *(ad lib)*

Hardup Come on, give him a push. *(B. does so – donkey side-steps. B. stumbles forward and bumps H. H. falls forward left. Donkey H. and B. fall down in a heap with donkey on top).*

Buttons Get him off. Get him off. *(H. gets up and pulls donkey off B. B. gets up and moves away right)*

Hardup *(At donkey's left)* Now then look Freddie. I don't think you understand. We've brought you here to get you a new pair of shoes.

Buttons You'd like that wouldn't you. *(Donkey nods and whispers to B)*

Hardup What's he say?

Buttons He says can he have a pair of those fancy trainers he's seen in Shoe Express. *(or other well known shop).*

Hardup Now look Freddie, you don't understand. This isn't a shoe shop, it's a

blacksmiths. (*Donkey Hee-Haws and runs for it right. Ad lib lines fetching donkey back*). Now you're alright - he's a very gentle blacksmith.

- Buttons** He only uses blunt nails.
- Hardup** Shut up. It's like the dentist. (*Repeat running away business right. They get donkey back and finish sitting in a row on form with donkey nearest forge left. Donkey does double take when noticing he is nearest forge. Whispers to B. at right of him*)
- Buttons** He says can he have an anaesthetic?
- Hardup** No he can't. He's a very gentle blacksmith.
- Buttons** Uses blunt nails.
- Hardup** Shut up. (*Donkey quickly moves round back of form and sits at the other end right. B & H automatically move up left and then realise donkey has worked a fast one. B & H move up left one place each and encourage donkey to move up after them. Repeat business twice until B & H have room to quickly get up and move right to the other side of the donkey on the word "Right". Donkey whispers to H.*)
- He says while he's waiting can he have a carrot. Go and get a carrot Buttons out of my bag. It's over there.
- Buttons** (*Getting up and looking offstage right*) I can't find it.
- Hardup** (*Following him*) Let me have a look. (*Donkey moves back to right end of form. H. crosses to left end of form with carrot he has found in bag.*) Look, the one that's next has to sit at this end of the form. Come on (*Donkey shakes his head. H. sing song fashion*). There's a carrot for the one that sits at this end. (*Donkey thinks, and moves up but not quite to left end – donkey is followed by Buttons. They sit. H. gives donkey carrot saying*) – There you are ó a carrot for the one that sits at this end. (*Satisfied he sits on end of form nearest forge. B. hands H. a carrot from the bag which he is still holding. H. takes a bite and then realises what has happened.*) Here, we're wrong again. Change places. (*They all have a general shuffle round, quickly – finishing with donkey standing knocking knees to drum effect*).
- Buttons** Oh look, he's upset, we'll have to give him a sedative. (*B comforts donkey from Donkey's right*).
- Hardup** It's alright ó the blacksmith has something for occasions like this. (*Going to forge left*) Here we are, look. (*Picks up tube and ping pong ball*) Give him this little pill. (*Holds up a ping pong ball and give it to B. who is at right of donkey*).

- Buttons** Come on then, open your mouth. (*B has no success*)
- Hardup** No, no, no. Look, you take this tube (*Giving B long tube*) and take the reins. Put the pill in the tube (*there is a stop clip*) put the tube in his mouth and put your mouth to the other end (*B does so*) Now ó BLOW. (*Donkey blows and B. swallows pill and staggers away right and spits it out*). It's no good ó we shall have to give him the needle. (*At this word, donkey starts to go again pulling H with him*) Come back here. (*He holds donkey. Then to B.*) Look, go and get that hypothetical needle from over there. (*B gets hold of very large syringe about four feet long from forge left*). Give him a jab. (*swinging donkey so that rump is nearest to B. Hardup hold donkey's reins from right*).
- Buttons** Which end?
- Hardup** The end furthest away from the mouth.
- Buttons** He won't stand still. (*as donkey steps upstage and downstage dodging Buttons rushing in*)
- Hardup** Look, I'll hold him, and you take a run at it.
- Buttons** Right, charge. (*B runs with syringe like a bayonet. At last moment donkey swings H. round left and H gets needle in his backside. Business H. yelling. H chases B off left still with needle between H's legs. Donkey remains on stage hee-hawing and laughing till blackout*) **(10)**

(Fade to Blackout)

(Open on forest scene)

SCENE 3

THE FOREST
(Early the following morning)

Full Set
(Music cue)

*(It is not long past dawn. Enter Cinderella with log basket gathering sticks
Play-on music)*

(11)

Cinderella How tired I am. It seems hard that I should be working so early after I was up late last night unpacking for my sisters. But I have to gather sticks for the fire. I like to feel wide awake at this time in the morning. The forest is the best place to be. Out of town, in the heart of the countryside. Yet, I am never on my own, without friends. All I have to do is look around.

(Kiddies appear from four corners).

All Kiddies Hello Cinderella

Kiddy 1 We have a surprise for you.

Kiddy 2 We've already gathered some sticks.

Kiddy 3 Here they are. *(Kiddies fill log basket)*

Cinderella Wonderful. Now we can sit down and enjoy the early morning or better still sing about it. (12)

(They group round Cinderella seated and kneeling and perform music no. 12 After movement and dance finish in tableau. Then play off Kiddies who exit left during applause.)

(Incidental fairy music. Enter Fairy Godmother right dressed as old woman in cloak and generous hood.) (13)

(Cinderella waves to Kiddies and turns to pick up her basket).

Fairy Good morning my child.

Cinderella *(Starts)* Forgive me, but you startled me.

Fairy You are indeed favoured my child to be loved by so many friends. There are few who love an old woman such as myself.

Cinderella *(Putting down her basket)* Tell me where you live and I will come and visit you.

Fairy I have little to offer by the way of a welcome. Not even a warm fireside.

Cinderella Then you shall have an armful of sticks, good lady. *(Takes bundle to her).*
At least they will provide some warmth.

- Fairy** But what about yourself, my child?
- Cinderella** I can soon gather more (*and gives them to Fairy*)
- Fairy** You are indeed good and kind, Cinderella.
- Cinderella** You know my name?
- Fairy** I do. I also know that sometimes you are treated harshly. It will not always be so. Ere long you will be repaid for the kindness you have shown me today. (*She exits right as fairy music fades*)
- (*Begin quiet incidental music for Cinderella*) (14)
- Cinderella** How strange that dear old lady should know me and be interested in my future. But I must give thought for today and gather more sticks before I return home. (*Exit left gathering sticks. Cut quiet incidental music*)
- (*Noise off-stage right of people approaching – Play on Ensemble right as Prince’s entourage. They are Lords and Ladies of the Court (maybe some servants) dressed in period riding and rambling clothing*) (15)
- Ensemble 1** Where is the Prince and Dandini?
- Ensemble 2** Here they are.
- All** Hooray! (*Enter Prince and Dandini right as ensemble make a way for them*)
- Prince** I hope you are all enjoying your tour through the forest.
- Ensemble** Yes, very much so (*ad lib*)
- Prince** It is truly a wonderful part of my kingdom.
(*Big production number. Prince, Dandini and ensemble with theme of beautiful day. All remain on stage at end of number.*) (16)
- Ensemble 3** Lunch is served in yonder clearing (*pointing off left*). Will you honour us by leading the way, your highness?
- Prince** In a few moments. First I desire a word with my Equerry Dandini. Away with you all. (*They all exit left quickly to last few bars of last number, leaving Prince and Dandini alone on stage.*)
- Dandini** At your service, sire. What is your command?
- Prince** I command nothing. All I crave is a little peace and quiet. With you Dandini I can relax and forget for a few moments that I am a Prince. If only I could forget for more than a few moments. But I always must be the Prince. And how I wish sometimes that I were not.

- Dandini** *(Half aside and jokingly)* How I wish sometimes that I were.
- Prince** *(Turning in, an idea suddenly strikes him)* What would you say if I told you that you should be the Prince.
- Dandini** *(Turning in)* How could that be, your Highness?
- Prince** It can be if I say it will be. Dandini, we shall exchange identities. For twenty-four hours you shall be the Prince. *(Gives Dandini Prince's hat)*
- Dandini** But what about you, your Highness? *(hesitantly giving Prince his own hat)*
- Prince** I shall merely be Dandini ó the Prince's Equerry. *(With a flourish and bow to Dandini and placing hat on head after bow).*
- Dandini** I shall enjoy being a Prince. *(Settling Prince's hat on his [D] head)*
- Prince** And I shall enjoy not being a Prince. And now, don't you think you'd better rejoin the others, Dandini ó I beg your pardon, your Royal Highness!
- Dandini** Very well ó Dandini *(Starts to exit left then stops)* What if someone realises I'm not you but me?
- Prince** Look them straight in the eye, put on your best royal manner and tell them you are the prince ó they'll believe you.
- Dandin** You think so?
- Prince** Of course. But to be honest with you, I'm more concerned that the people accept me as Dandini. *(Dan. Turns to exit left and almost bumps into C. who enters left)*
- Cinderella** Forgive me, good Sir.
- Dandin** *(Calling after her)* The fault was mine.

(C. has crossed upstage right to continue gathering sticks. She does not hear the following conversation. Dan. moves as if to cross to her when P. stops him. He is also taken with the girl).
- Prince** *(To Dan.)* Yes, your Highness?
- Dandini** Do you see what I see? *(indicating the girl who is picking up sticks and slowly moving downstage)*
- Prince** I do indeed your Highness. But may I remind you that someone in your exalted position could never enter into conversation with a complete stranger.
- Dandini** But ó

- Prince** It is time you rejoined the party.
- Dandini** But look here ó
- Prince** (*Sotto voce – but with authority*) Re-join-the-others.
- Dandini** What ó Oh I see (*He exits left*)
- (P. gets an idea and picks up a few sticks offstage left and crosses right. C. turns suddenly to find him standing there to her left).*
- Prince** Will these help to complete your task?
- Cinderella** (*Curtseying*) You are too kind sir.
- Prince** I insist.
- Cinderella** Then I thank you.
- Prince** Here, let me tie those sticks in a bundle. (*He does so using tape from basket*)
- Cinderella** You really are most kind. And yet I must confess, it is no habit of mine to linger in the forest. Especially with someone Iøve just met.
- Prince** Itø no habit of mine. (*taking basket from her and placing it downstage*) But one Iøm seriously thinking of taking up. (*crossing to her left*).
- Cinderella** Today I think might be an exception.
- Prince** (*turning*) I agree. For today has been an exceptional day. (*Cue for duet - on theme of having met. At end of number both are lost in an embrace, gazing into each others eyes, C. right of P. Enter Dandini left. He sees them and looks amused*). (17)
- Dandini** (*To P.*) Dandini! (*There is no answer*) Dandini!
- Prince** (*P. waves him away and whispers*) Go away!
- Dandini** I really must insist. (*Turning to him and breaking from C. to right of D.*) Will you go away.
(C. realising someone has seen her, in confusion, picks up her basket and exits hurriedly right. P. turns back to discover she has gone.)
 Where has she gone? (*Turning*) Look what youøve done. There I was with the prettiest girl Iøve ever met, and you come along and spoil it all.
- Dandini** I donø know what all the fuss is about.
- Prince** Donø you realise Iøm in love for the first time in my life. But now sheø gone and she didnø even tell me her name. I must meet her again.

- Dandini** That will be a difficult task.
- Prince** Nonsense. I shall give a ball. The grandest the palace has ever known. Every girl within miles shall be invited. Then I shall be sure to find her.
- Dandini** What a splendid idea. I'll attend to the invitations.
- Prince** And I shall deliver the invitations.
- Dandini** You, your Highness?
- Prince** Yes. Don't forget I shall still be Dandini. Oh, what a wonderful day this has been. Come, let us rejoin the others. *(Play off to last few bars of either duet or chorus number used in this scene. They exit left)* **(18)**
- Sisters** *(Enter Sisters right – to Aud)* Aren't we adorable?
- Aud.** No
- Deidre** Please yourselves. Now where is he? Where's the Prince?
- Josephine** I've told you we're too late. We've missed him.
- Deidre** All that rushing about has made me hungry.
- Josephine** Well you're in luck. I brought a little picnic with me.
- Deidre** Good, where is it?
- Josephine** Daddy's bringing it. *(Calling off right)* Daddy! *(Enter H. right. He is pulling a large theatrical skip on castors and parks it near right wings for later business).*
- Hardup** Here's the hamper.
- Deidre** It looks like you've packed up half of Morrisons.
- Josephine** It's only a few sandwiches.
- Hardup** *(Crossing upstage of hamper)* A few sandwiches in a dirty great basket like this?
- Josephine** Well I used thick sliced bread.
- Deidre** I thought you were on a diet.
- Josephine** I am. All I eat is salad oil, vegetable oil and sunflower oil.

- Hardup** Have you lost any weight?
- Josephine** No, but I don't squeak any more. (*H. is right of hamper, J is left of it*).
- Hardup** Right. I want a sandwich. (*Throws lid open downstage*) What sort have you packed?
- Josephine** I was going to do turkey.
- Deidre** Oh good. I like turkey.
- Josephine** Well. I've got the turkey (*Others say "yes"*) and I've already plucked it and stuffed it. (*Others say "yes"*) All I've got to do now is kill it and cook it.
- Hardup and Deidre** I don't believe it.
- Deidre** You're a terrible cook. I've heard of Cordon Bleu but your cooking is cordoned off.
- Josephine** You've room to talk. You baked a cake once and Rentokil bought the recipe.
- Hardup** You're neither of you all that bad as cooks.
- Deidre** You know very well father that when she serves custard she asks you if you want one lump or two.
- Josephine** I'll thump you in a minute.
- Hardup** Now girls. Stop arguing. Can I have a sandwich? (*He pulls out a thick sandwich attached to a fishing line which goes off-stage right.*) What's in it?
- Josephine** Fish paste. (*As H. goes to bite, sandwich is pulled quickly off stage*)
- Hardup** It must be flying fish paste.
- Deidre** Can I have one?
- Hardup** (*Delivering one*) Here you are. That one's leg of pork. (*D goes to bite it. Sandwich is pulled off-stage right.*)
- Deidre** You're right, it's just legged it!
- Josephine** Would you like some asparagus tips?
- Deidre** No thanks, I've given up smoking.
- Hardup** You are ignorant, you two. You'd live on baked beans if I let you.

- Deidre** I know a poem about baked beans. Would you like to hear it?
- Josephine** If we must.
- Deidre**
- We had baked beams for breakfast
 We had baked beans for tea
 We eat loads and loads of baked beans
 My sister Josephine and me
 We eat loads and loads of baked beans
 Enough to fill a cart
 And when we've eaten all those beans
 (*Pause*) Oh, you've heard it before (*to audience*)
 (*Resuming*) And when we've eaten all those beans
 All we want to do is eat apple tart.
- Hardup** Behave yourself.
- Josephine** (*Delivering one*) Here, have a meat pie. (*Gives H. large meat pie*)
- Hardup** There's a worm in this pie. (*He drops it back into the basket*). And it's a big one.
- Deidre** It should be. It's eaten all the meat.
- Josephine** Let's have a look.
 (*They all bend over basket to have a look. Enter Freddie the donkey left, bumping all their backsides – they half fall into basket. They all argue as F. retreats up left. "Who did that?" "You did that", "I didn't". They appeal to aud. "She did it didn't she?" "Who did?" "Freddie" – "There's no donkey here" "He's behind you", "Well we will look for him". Business "He's over there" from side to side always wrong side as donkey moves. They divide and catch Freddie in the middle.*)
- Hardup** (*To Freddie*) What are you doing here? (*Donkey whispers to him*) You've come for some exercise.
- Josephine** Yes, well so have we. And I'm tired now.
- Deidre** I'll tell you what. Freddie can give us all a ride back.
- Hardup** (*Freddie whispers to H.*) He says he's got a better idea. You can give him a ride back.
 (*Freddie climbs into basket*)
- Josephine** Oh come on then. Off we go.
- (*Play off as all three exit right pushing Freddie in basket*) (19)

(*Fade to B.O.*)

SCENE 4**OUTSIDE STONYBROKE HALL****Tab or front cloth**

(Enter J & D down right)

- Sister** Aren't we adorable?
- Audience** No
- Josephine** Thank goodness we've got rid of Daddy and that stupid donkey.
- Deidre** The trip to the forest was a waste of time. We never even caught a glimpse of the Prince.
- Josephine** Never mind, we can always fall back on those other two beautiful men. Tell me dear, how are you getting on with yours?
- Deidre** Not very well. I call him Refrigerator.
- Josephine** Why?
- Deidre** He's tall, cold and holds twenty bottles of beer.
- Josephine** Mine told me I had a face that made time stand still.
- Deidre** He's right darling, your face would stop a clock.
- Josephine** What do you mean? I've got a beautiful chin.
- Deidre** Then why are you bothering to grow another one? Of course I'm lucky, I have a face like a beautiful garden.
- Josephine** Yes. It wants turning over with a rake.
- Deidre** What do you mean it wants? *Ad lib (They work this into an argument – "You don't like me do you?", "No I don't. And you don't like me do you?" "No I don't like you". Repeated and reversed. Ad-lib argument during which B. enters left. He crosses between them looking from one to the other Wimbledon style as they argue in turn).*
- Buttons** Hey! Shut up. (*"Hello kids" routine. J & D stop talking*). I only know one woman who talks more nonsense than you.

- Josephine** Who?
- Buttons** Vicky Pollard! (*Sisters ad lib* “No but” – “Yeah butö -)
- Deidre** I just donø like my sister. And whatø more, her feet are dirtier than mine.
- Josephine** Well Iø m older than you. (*Dignified*) Anyway, I donø like you either.
- Buttons** I like you both.
- Josephine and Deidre** Do you really Buttons?
- Buttons** Yes, the only thing I donø like is that you keep on breathing.
- Deidre** We donø like you.
- Buttons** Alright then, I just wonø bother to tell you.
- Josephine** Tell us ó what? (*interested*)
- Buttons** No.
- Deidre** Oh, go on Buttons.
- Buttons** Alright Iø l tell you if youø l promise to be nicer to Cinderella.
- J and D** (*Together and winking out front*) Alright, we promise.
- Buttons** We have a caller. His card.
- Deidr** (*Taking card*) Presented by the Princeø s Equerry. Whatø s his name?
(*Peering*) Dan - Dan ó
- Josephine** The grumpy old man. Iø ve heard of him. Give it to me. (*Takes card*)
Dandini. Buttons, show the gentleman in. (*B exits left*)
- Deidre** (*Flailing arms excitedly*) Another man. The animal in me is coming to the surface. What shall I do?
- Josephine** Scratch (*B re-enters left followed by Prince as Dandini*)
- Buttons** Prince Charmingø s Equerry ó Dandini (*and he crosses right upstage of sisters and stands right of them*)
- Prince** (*Bowing with a flourish*) Ladies. Your servant.
- Deidre** Donø tell me! The Prince wants to see me! Youø ve brought me a secret note.

Prince Well hardly.

Josephine Of course he hasn't dear. The fame of my beauty has reached his ears. It's me he wants.

Prince He wants to see both of you.

J and D Both of us, Buttons he wants to see both of us.

Prince Along with five hundred others.

Deidre Buttons, why does he want to see us along with five hundred others?

Buttons Perhaps he hopes you'll get lost in the crowd.

Prince Prince Charming is giving a Ball and hopes to meet the most beautiful girl in the Kingdom. Every girl is invited. How many tickets will this household require?

Josephine Three

Deidre Five (*almost simultaneously*)

Josephine (*Quietly aside to D*) How do you get five?

Deidre Well, there's me and you and daddy and we'd better take our two fellows. I don't want to be sitting on my bustle all night.

Josephine Right then.

J and D (*To P.*) Five

Buttons Six (*almost simultaneously*)

Josephine (*To Buttons*) Six?

Prince Really, I must insist on you making up your mind.

Deidre (*Aside to B. P. does not overhear this*) We don't need six. Why do we need six?

Buttons Because Cinderella's going and you're taking her.

J and D We're not taking Cinderella.

Buttons You've got to. You promised me you would be nice to her. If you don't get a ticket for Cinderella, I won't give you back that piece of toffee I trod on.

Josephine I'm not bothered about that.

- Buttons** You ought to be, your top teeth are in it.
- Josephine** Oh well, alright. *(To P.)* Weød like six tickets please.
- Prince** *(Handing over tickets to J.)* The Prince will look forward to the pleasure of your company. Ladies I bid you good day. *(He bows and exits left)*
- Buttons** And Buttons will look forward to the pleasure of giving Cinderella her ticket.
- Deidre** Oh no you donøt. Weød give Cinderella the ticket. *(Taking tickets from J.)*
- Josephine** *(Winking at D.)* Weøve got to be nice to Cinderella ó remember.
- Buttons** *(Edging right)* Yes, well do remember. Just remember not to forget ó er - forget to remember ó er ó donøt try anything. *(he exits right)*
- Deidre** Oh, I can hardly wait to meet Prince Charming.
- Josephine** Iød push you forward if youød push me forward.
- Deidre** And Iød push you if youød push me.
- Josephine** And if we pull together who knows?
- Both** One of us might pull the Prince.

(Music number emphasising sisters and their togetherness)

(20)

SCENE 5 THE KITCHEN AT STONYBROKE HALL Open on Full Set

(Make sure fireplace used in Scene 10 is set in this scene also)
(Play Rock-a-bye-baby or some other piece of music suggesting sleeping. Curtain opens to reveal S & G asleep in kitchen chairs with newspapers over their faces. There is a kitchen table left of centre and a clotheshorse upstage. B. enters left and sees them asleep. Music stops. He tiptoes towards them. Turns to audience). (21)

Buttons *(whispering)* Now you'll have to whisper 'cos these two are asleep. Hello, kids *(still whispering)*

Audience *(whispering)* Hello Buttons.

Buttons *(Banging the table)* Wakey, wakey!! *(S. & G. startled, screw up paper and throw it up. S falls off chair and G finishes under table)*
 I thought you two were supposed to be following the Baron everywhere, until he paid you what he owes you.

Snatchem Here we are and here we stay.

Grabbem Vigilant and wide awake.

Snatchem *(Picking himself up)* I think it's time we got ready for the Ball. I think I'll go and have a bath.

Grabbem *(Rising)* You'll not. We do not move from here until we get the money the Baron owes us.

Buttons You mean nothing will move you from this room?

Grabbem Nothing.

Buttons *(Sits on table)* I'll bet you five pounds that within two minutes you will leave this room.

Snatchem Done. Put your money down. *(All do so)*

Buttons Right. Just listen. *(Pause. J & D are heard off stage left)*

Deidre Lover boys. *(singsong)*

Josephine Are you there? *(singsong)*

Grabbem It's the Ugly Blisters or Sisters.

Snatchem I'm off.

Grabbem Me too. *(They exit right quickly)*

Buttons (*Picking up money*) That was easy money. Bye Kids. (*exits down left*)

(Enter J & D up left in outrageous cloaks and hoods to cover ball dresses which suit their own particular figures best)

J & D Aren't we adorable? (*Audience routine*) Here we are, ready for the ball. (*Big walk round stage*) Oh, those lovely men have gone.

Josephine How do you like my ball gown?

Deidre Not very much dear. I've always fancied you in something long and flowing.

Josephine Such as?

Deidre The River Thames. (*or local river*). Don't you think this dress rather shows off my statistics?

Josephine (*Scornfully*) Statistics? Thirty four, thirty four, thirty four. And that's only the left leg.

Deidre Where are my gloves? Cinderella. (*Calling*)

Josephine I can't find my evening bag. Cinderella. (*Calling*)

Cinderella (*Off stage left*) Coming.

Deidre Where is that girl? She's never here when she's wanted. (*C. enters left and crosses to between sisters who have her running round during the following lines*)

Josephine Where have you been? Why don't you come at once when your betters call?

Cinderella I'm sorry. I came as quickly as I could.

Josephine Straighten my hair.

Deidre Adjust my ear-rings.

Josephine Am I fastened up at the back?

Deidre Get a mirror for me.

Cinderella (*Stopping*) Sisters, I can't do everything at once.

Josephine Don't be so insolent.

Deidre How do I look?

- Cinderella** Oh, you both look splendid (*and she starts to cross left to exit*). And now may I go and get ready for the ball?
- Josephine** You! Who says you're going to the ball?
- Cinderella** (*Stopping and turning*) Buttons. Buttons told me you had a ticket for me.
- Josephine** Maybe we had.
- Deidre** Maybe we hadn't.
- Josephine** Maybe we've lost it.
- Cinderella** Oh please tell me. Don't leave me in suspense.
- Josephine** (*Nastily*) We shall leave you in suspense a little longer. Fetch my evening bag.
- Deidre** (*As C. goes*) And don't forget my gloves. (*C. doesn't know what to say and exits left half sobbing*)
- Josephine** Have you got the tickets in a safe place?
- Deidre** (*Producing them from down the front of her dress*) Here they are. (*Puts them back*)
- Josephine** They may not be safe but they always draw more interest.
- Hardup** (*Enter left dressed for ball*) I am ready for the ball. (*as he crosses right*)
- Josephine** (*Twirling*) Do you like my dress, daddy? Doesn't my bust remind you of something?
- Hardup** Yes, a special development area.
- Deidre** And what about mine?
- Hardup** Yours is more like Derbyshire.
- Josephine** Why?
- Hardup** The Peak District! Is Cinderella ready?
- Deidre** Don't you worry about her. (*giving a knowing look*) We'll take care of Cinderella.
- Hardup** Right, in that case I'll see if the coach has arrived. (*He exits right*)

- Josephine** Do you think the Prince will notice me? I've had my face lifted several times.
- Deidre** I know. Those aren't your cheekbones, they're your kneecaps.
- (Enter B. left followed by C. C. is somewhat reluctant. "Hello kids" routine)*
- Buttons** It's no good Cinders. I'm going to have it out with them. You two, you aren't being fair to Cinderella. You've got a ticket and you won't let her have it.
- Deidre** Who said we won't let her have it? *(Producing it)* It's here. *(and gives it to J)*
- Cinderella** Oh, thank you. You said I could go if I helped you to get ready.
- Josephine** So we did. But you've left it too late.
- Cinderella** *(Dismayed)* Too late?
- Deidre** You see, the transport is here already, and you haven't done your hair.
- Josephine** More important than that, you haven't got a dress to wear.
- Buttons** Why don't you lend her one of yours?
- Josephine** Oh Buttons, what a good idea.
- Buttons** There you are Cinders. It just shows what can be done, when you open your mouth and put your foot down with a firm hand.
- Josephine** I'll lend you my taffeta dress in lemon yellow.
- Cinderella** That would be lovely Josephine. I always liked that dress.
- Josephine** But I've just remembered ó yesterday I spilt curry down the front. *(with a big smile at D)* It's ruined.
- Deidre** Never mind. You've plenty more in your wardrobe. The only trouble is the wardrobe's locked and the key is lost. *(Sisters smile and giggle)*

- Buttons** What about that one over the clothes horse. It's one of yours.
- Cinderella** Oh, Josephine, may I have it?
- Josephine** *(Pause)* If you wish. *(Goes to clothes horse and takes it off appearing to tear it.)* Oh dear, I'd forgotten it's torn. And if the dress is torn you can't wear it *(throwing it back on the clothes horse)* and if you can't wear it you can't go to the ball and so you won't be needing this ticket. *(Tearing ticket in small pieces on each of the above six words. Throws pieces in air. Cinders runs left crying.)*
- Buttons** That's not fair. You promised Cinderella could go. And you know what happens to people who don't keep their promises?
- Sisters** No, what?
- Buttons** They become members of Parliament. *(Sisters snort)*
- Josephine** *(Glare)* Have an early night Cinders.
- Deidre** *(Glare)* Don't bother to wait up for us.
- (Exit J & D right, working "Aren't we adorable" routine. Pause. C. walks slowly to left end of table. B. looking rather uncomfortable does the same at right end. They sit on the table together)*
- Buttons** You're upset aren't you.
- Cinderella** *(Trying not to cry)* Yes Buttons, I am.
- Buttons** I don't blame you. They've gone to the ball and you haven't. Will you miss it? *(C. tearfully nods)* Never mind, sometimes the biggest celebrities find themselves missing the ball. Even Wayne Rooney sometimes misses the ball. And it's never his fault. I did my best Cinders. I just don't know how you put up with those two.
- Cinderella** They're my step-sisters Buttons. I try to love them, but they never love me in return.
- Buttons** I think a lot about you Cinders.
- Cinderella** I know you do. *(Pause. B. has taken an orange out of his pocket and is holding it.)*
- Buttons** Isn't that a lovely orange?
- Cinderella** Yes, it is Buttons. I've never seen a nicer looking orange.
- Buttons** It belongs to me. Now when something belongs to you and you think a lot about someone else and you offer to share things, don't you?

- Cinderella** Well?
- Buttons** Well, I like you a lot. Would you like some of my orange?
- Cinderella** Oh, how lovely Buttons. *(She takes orange giving Buttons a kiss on the cheek. B. is dizzy and overcome, falls away off table. C. quickly peels part of orange and begins to suck it.)* Oh, what a juicy one.
- Buttons** *(Hand to cheek)* I like juicy ones. *(rising)* Cinderella ó can I ask you something?
- Cinderella** Yes, Buttons. *(still engrossed in orange)*
- Buttons** Do you like me?
- Cinderella** Of course I do.
- Buttons** Do you like me a right lot?
- Cinderella** Yes.
- Buttons** Do you like me a right, right lot?
- Cinderella** *(Laughing)* A right, right, right, lot. *(They ad lib in turn adding extra "right" each time).*
- Buttons** *(Plucking up courage)* Do you love ó *(Is going to say 'me' but she looks at him and his courage fails)* ó anybody?
- Cinderella** Yes. I love someone very special. He's tall, handsome and has a wonderful smile. He can be very firm ó but at times, oh, so gentle. *(B. reacts to all these thinking she is referring to him)* I love him.
- Buttons** It's only natural. But I say Cinderella, we've known each other for a long time. Why haven't you told me all this before?
- Cinderella** How could I? I met him in the forest for the first time only two days ago.
- Buttons** You met him in the forest only two days ago?
- Cinderella** Yes. *(Realising B. has taken it the wrong way)*
- Buttons** You're not talking about me are you?
- Cinderella** No.
- Buttons** Right. *(Pause)* Give us back me orange. *(and he takes it)*
- Cinderella** I'm sorry Buttons. But remember I like you a lot.

- Buttons** A right, right lot?
- Cinderella** A right, right, right, right lot.
- Buttons** Right! I'll make do with that then. (*puts orange in pocket and strolls aimlessly away a few steps, searching for something to say.*) When you were a little girl did you ever play let's pretend?
- Cinderella** I still do.
- Buttons** So do I. (*Returning to table*) We're as daft as each other. Well tonight let's pretend I'm your boyfriend and I'm taking you to the Palace Ball in a special phantasmagorical flying car.
- Cinderella** That's a big let's pretend.
- Buttons** No it isn't, I'll show you. (22)

(Music for number "Chitty, Chitty, Bang, Bang" starts here. B & C. excitedly build a make-believe car out of kitchen furniture and equipment. Body is upturned table, chairs as seats, bonnet is white metal dustbin with luggage strap round, two wheels downstage are dustbin lids, small chest and hatbox for car boot, old fashioned mop for steering column and wheel, registration plate 2 P I N T S, fender as windscreen, two plastic bowls as headlights, two small lanterns hung on as side-lights, small firescreen as cow-catcher, clothes horse for wings (bonnet sits on this). Note: Drawing for guidance available from writers.

(When car built, Cinderella takes tablecloth for cloak. They perform the number with Buttons driving the car and Cinderella rattling a bucket to sound like an engine. At the end of the number continue with dialogue.)

- Cinderella** Buttons, you're so clever. How did you learn to do the car from bits and pieces?
- Buttons** Watching Blue Peter. And I've managed it without a Fairy Liquid bottle and sticky back plastic. That's a chitty chitty with loads of bang bang. Come on, we'd better put it away now.

(They do so happily over a reprise, non vocal. All is now as before but C. goes sad and lets the tablecloth drop from her. She sits down on the table and turns her head away to hide her distress. B. does not know what to do.) (23)

- Buttons** You're a bit too sad to play 'Let's pretend' aren't you?
- Cinderella** Yes, Buttons. I really did want to go to the ball.
- Buttons** Can I do anything else to help?
- Cinderella** No, I'd rather be left alone.
- Buttons** Alright ó well I'll just go and finish my orange.

(He exits left. C. goes to fireplace, kneels and begins to set the fire. Enter Fairy Godmother, right, still in cloak she wore in the forest. She stands and looks at Cinderella who does not see her)

Fairy Good evening my child.

Cinderella Who's that? *(Turns, still kneeling)* Why is you're the old lady I met in the forest.

Fairy That is so. You seem unhappy Cinderella.

Cinderella My father and sisters have gone to the ball. How I wish I could go.

Fairy *(Discarding cloak to flash effect and revealing herself as Fairy Godmother)*
And so you shall Cinderella. You shall go to the ball.

Cinderella *(Rising)* But how? Who are you?

Fairy I am your Fairy Godmother. *(crosses to table)* Bring me the largest and fattest pumpkin you can find.

Cinderella I don't understand.

Fairy Do as I say. *(C. fetches pumpkin from offstage and places it on table)*
Over there you will find a cage with mice within. Bring the cage to me. *(C. does so)* Ere long my magic will transform this pumpkin, these mice to become your coach, Cinderella, to take you to the ball. Silver horseshoes, glittering pony harness for the coach, crystal slippers and a beautiful ball gown for you. All these will be fashioned in fairyland. For one night you will be a princess.

Cinderella I find this hard to believe.

Fairy Wish, Cinderella, and it shall be so.

Cinderella I wish is oh how I wish is I could go to the ball.

(Solo number first Fairy then Cinders "Wishing Will Make It So" or similar. C. turns and finishes with back to audience near the wings left. Fairy comes down right as lights fade to blackout during which C. exits left. Tabs or front cloth brought in part way upstage to allow ballet to take place. Miniature fairy forge is set up right.)

(24)

SCENE 6A**FAIRYLAND****Tabs or front cloth**

(Introduction to mime number as lights go up. (25)
Kiddies in 3 groups enact preparations for Cinderella going to the ball.
Fairy provides commentary as mime continues.)

Fairy My friends the elves will forge the pony shoes. Gossamer silken thread shall be spun and made into a gown of breathtaking magnificence. Crystal slippers shall be fashioned fit for a princess ó the Princess Crystal.

(Music changes for dancers to perform related ballet (25A)
Finish with tableau of dancers and kiddies holding aloft the completed Items, slippers, harness etc. Fairy waves wand, dancers and kiddies exit.

Lights fade to blackout during which tabs or front cloth open on kitchen. Also during blackout Fairy goes into kitchen scene which now houses in the darkness coach and ponies upstage [or some kiddies with plume headdresses as ponies])

SCENE 6B

THE KITCHEN AT STONYBROKE HALL

Full set

(26)

(Lights up as music plays. Cinderella is revealed in same position as at the end of scene 5. This is a stand-in. Coach is still not seen at this point.)

Fairy And now Cinderella your dress. Fashioned for a Princess. Fit for the highest in the land. Your dream fulfilled. Your dress for the ball. Behold!

(Cut music on "Behold")

(Fairy waves wand. Flash during which stand-in exits left and Cinderella herself appears in ball gown but barefoot.)

And your crystal slippers.

(Two kiddies as attendants enter left and put crystal slippers on Cinderella's feet)

(27)

Fairy For tonight Cinderella you shall be known as Princess Crystal. The time has come for the coach to take you to the ball. But first I have a word of warning. You must return before the hour of midnight strikes. For by then your wish will have been fulfilled. If you tarry one moment longer your dress will turn into rags.

Cinderella Thank you Fairy Godmother. I will remember your advice.

Fairy Come.

(She waves her wand, lights upstage reveal coach, ponies and footman for escorting Cinderella. Cinderella boards the coach assisted by footman. Fairy stands right and Cinderella waves as footman resumes position at rear of coach to denote they are ready to go.)

Music swells as curtain comes down on Act I

ENTRACTE

Music cue (28)

ACT II

SCENE 7

A CORRIDOR IN THE PALACE

Tabs or front cloth

(Incidental music plays as Ensemble appear as guests in small groups being admitted through to ballroom. As they enter, tickets are presented and checked by flunkeys at centre. Flunkeys remain on duty as guests exit left.)

(29)

(Enter Hardup, Josephine, Deidre, Snatchem & Grabbem right)

- Sister** Aren't we adorable *(Routine)*
- Hardup** Now come on, let's get inside before you show me up any more. How much did you tip the coachman?
- Deidre** A ten penny piece.
- Hardup** A ten penny piece, and he said "What's this?", so you said "Heads" and took it back.
- Josephine** Oh come on daddy, let's get in. *(starting to move)*
- Hardup** *(Discouraging her)* I don't like going in without Cinderella. I can't understand where she's got to.
- Deidre** Didn't we tell you? She won't be coming. Something upset her and she didn't feel well.
- Hardup** Oh, what a shame and she was so looking forward to it
- Flunkey** Tickets please.
- Grabbem** My face is my ticket.
- Snatchem** They punch all tickets.
- Grabbem** Who's got the tickets?
(Quick ad-lib panic. They argue and search bags etc for tickets.)
- Deidre** *(Silencing them)* I know where they are. Five tickets. *(Can't find fifth, does shoulder shake to rhythm drum effect and then produces fifth from same place) - Five! Oh, get in there. (J & D cross to Flunkeys. Each sister offers a Flunkey her ticket simultaneously. Flunkeys' hands go up as sisters' hands go down. Repeat ad lib. Finally Flunkeys take tickets. Exit J & D left. Repeat business with S & G. They exit left. Then H. presents*

his ticket to Flunkeys but he holds his ticket still while their hands go up and down)

Hardup Oi! *(The Flunkeys stop. H. tears his own ticket in half – gives half to each and exits left. This business is very quick and merely a get off).*

(Scene music re-starts. A few more guests go into the ball from right to left) (30)

(Enter Buttons right in full evening dress, top hat, cloak and gloves. “Hello kids” routine)

Buttons It’s me Buttons. I’d bet you didn’t recognise me dressed up like this. *(To between Flunkeys)* Has it started? *(Left Flunkey nods)* Have you seen anybody called Cinderella? *(Left Flunkey shakes head)*. You see she was going to come but someone tore up her ticket, and when I came back into the kitchen she’d gone and I wondered if she’d come back after all. Have you seen her? *(Left Flunkey shakes head)* Well can I come in and have a look for her? *(Left Flunkey shakes head. B. turns to other Flunkey at his Right)* Can he talk? *(Other Flunkey shakes head)* Blimey, there’s another one. Well I shall have to get in somehow. *(B. produces a mobile phone and stamps his foot)* Hello, it doesn’t ring ó it’s a Nokia *(Knock-er)* It’s *(name of current glamour girl)* She wants you both to go up to her place for a midnight swim.

Flunkeys together Let me speak to her.

Buttons I thought that would make you talk. *(Flunkeys snatch phone in turn and together say “ Hello, Hello – there’s nobody there. She’s rung off”)*

Buttons *(Retrieves phone)* Oi! Can I go in and have a look?

1st Flunkey No, you need a ticket.

Buttons Can’t you give me one?

1st Flunkey No.

Buttons If Prince Charles came you’d give him a ticket wouldn’t you?

1st Flunkey Of course.

Buttons Well he’s not coming so can I have his ticket?

1st Flunkey Show me your ticket.

Buttons My ticket?

1st Flunkey Your ticket.

2nd Flunkey You need a ticket to get into the Ball.

(These four lines are repeated increasingly rhythmic until “Keel Row” music starts and a simple jig evolves finishing with a chain which lets B through to exit left leaving Flunkeys at centre. They shout after him and chase him off.)

(31)

Fade to blackout

SCENE 8

THE PALACE BALLROOM

Full set

(Opening number – Gavotte. Some of the dancers, ensemble and Dandini. Dressing stage at centre are Flunkeys. There is a small staircase and rostrum with a large clock on the rostrum. Clock left of centre conceals Cinderella substitute ready dressed in rags for midnight exit. She holds slipper. This girl also works the hands of clock. At end of number Dandini makes announcement. (21)

- Dandini** His Royal Highness will take pleasure in receiving the late arrivals amongst his guests. *(Fanfare of trumpets. Enter P left. All bow and curtsy as he crosses right.)*
- Prince** Here we go again, Dandini. Back to work as a Prince after my twenty-four hours of freedom.
- Dandini** It's certainly been back to work as far as I am concerned. I don't think we've ever had so many guests.
- Prince** Let them be announced. *(Dan. Signals to one of flunkeys at staircase)*
- Flunkey** Miss Josephine Hardup and Miss Deidre Hardup. *(Sisters enter right on rostrum crossing down to staircase but remain at foot of it).*
- Sisters** Aren't we adorable? *(Routine)*
- Josephine** Oh Deidre ó hurry up. I'd bet I've missed Paul Jones.
- Deidre** Paul Jones will be pleased. I want to win the spot prize.
- Josephine** You should do dear. You've got more spots than anyone else.
- Dandini** Good evening ladies. *(they surround him and rush him downstage)*
- Sisters** The Prince *(They are all over him)*
- Josephine** Hello, Princy-wincy.
- Dandini** One moment, ladies *(distancing them to either side of him)* - I am not the Prince. Allow me to present you to His Royal Highness, Prince Charming.
- Sisters** The Prince. *(They dash to P. but before they reach him he bows)*
- Prince** Ladies. *(This stops J & D and they hurriedly and clumsily curtsy to ratchet sound effect. P crosses to Dan.)* Find them partners quickly. *(P. mingles with crowd left)*
- Dandini** *(Crossing to sisters)* Allow me to present Lord North *(and ushers him from crowd to be introduced)*
- Josephine** I didn't know he was a Peer.

- Deidre** Yes. He's one of the Blackpool Piers.
- Josephine** Charmed. *(She links up with the Lord)* May I introduce my sister.
- Deidre** Watcher cock.
- Josephine** You ignorant thing. You shouldn't address a Lord like that. You should say your Lordship. *(Looks R at Judge advancing)* Look the next one's a judge ó say your Worship.
- Dandini** Judge Humphrey.
- Deidre** Pleased to meet your washup. *(Judge snorts and walks away again)*
- Josephine** Now look, this is your last chance *(seeing another advancing)*. This one's a Duke. Say your Grace.
- Dandini** His Grace the Duke of Cumberland.
- Duke** *(To Deidre)* Young lady, your beauty overpowers me. Those starry eyes, that silken hair, those ruby lips. Come with me. I shall carry you off to my castle and there make passionate love to you. *(D looks back at J, nonplussed)*
- Josephine** Say your Grace.
- Deidre** For what I am about to receive---
- Josephine** Oh come on ó let's get dancing. *(J & D exit left pulling partners with them)*
- Flunkey** Baron Hardup and friends. *(Enter Hardup, Grabbem and Snatchem up right on rostrum)*
- Hardup** *(As he enters from down staircase)* Isn't it luxurious ó I though for a minute we were in the multi-screen cinema.
- Prince** *(Calling across)* Baron.
- Hardup** Your Highness. *(P. mingles with Ensemble again)*
- Dandini** *(Emerging)* You must have had a tiresome journey. Would you care to partake of some refreshment? *(He waves a flunkey over and disappears into the crowd again).*
- Hardup** *(To Flunkey)* A pint of Guinness, a double whiskey and a large egg-flip ó *(turning to G & S)* – and what are you two lads having?
- Grabbem** I'd rather have my supper.

- Hardup** Well, come on then. Let's see if the pies have come. *(They exit left)*
(Begin background ballroom music)
- Prince** *(To Dan.)* One moment Dandini. Have all my guests arrived?
- Dandini** Yes sire, to the best of my knowledge.
- Prince** And still I do not see the face of the girl for whom I search.
- Flunkey** By your leave sire. *(All pause and turn)* The Princess Crystal **(33)**
(Enter Cinderella left on rostrum to sweeping entrance music. She curtseys to P at centre downstage).
- Prince** I hoped we would meet again Princess, and now my hopes have been realised.
- Cinderella** And my wishes have come true.
- Prince** Dandini?
- Dandini** *(Taking hint)* Honoured guests, ladies and gentlemen. Supper is served.
(All exit left gradually except P & C. C, uncertain, makes as if to exit left also)
- Prince** Stay Princess. You shall not run away from me again.
- Cinderella** Again? *(A little worried)*
- Prince** Again. You know that we have met before. Who you really are or what you are, matters little to me for I have found you once more.
- Cinderella** But you are a Prince for this I did not know.
- Prince** And tonight you are Princess Crystal for you shall be my Princess. I beg for ask - - nay, command that you shall dance with me the whole evening.
- Cinderella** Your command is my pleasure.

(Number – duet C & P. Romantic waltz type with waltzing exit.) **(34)**

(Enter Buttons right on rostrum at top of staircase to intro "All I care about is love" or Astaire number as leading dancing girls with ostrich feather fans surround him from lower steps upwards. End routine with another tableau as feathers are whisked away to disclose B. with trousers round his ankles. B. crosses down centre with trousers slopping round ankles) **(34A)**

- Buttons** Hello kids (*routine*) (*Then he trips*) It isn't half draughty round here. I don't know where the draught is coming from but I know where it's going to.
- Hardup** (*Enter left*) Hey, am I glad to see you. What are you doing with your trousers down?
- Buttons** Pulling them up again!
- Hardup** Cinderella hasn't arrived. What's happened to her?
- Buttons** I don't know.
- Hardup** How do you mean 'o you don't know. She had a ticket.
- Buttons** Yes, and do you know what happened to it? Josephine tore it up into little pieces.
- Hardup** Wait until I get my hands on that girl, she'll finish up in little pieces. But just a minute 'o what are you doing here at the Ball?
- Buttons** I've come looking for Cinderella. She isn't at home. One minute she was there in the kitchen and when I came back, there she was 'o gone.
- Hardup** Well it's a crying shame, but I'll make it up to her somehow. Anyway, she's not here 'o and you shouldn't be here either.
- Buttons** Aw, heck. Let me stay. I'm enjoying myself.
- Hardup** You can stay if you lend me ten pounds. I'm a bit lacking.
- Buttons** You're a lot lacking. Where am I going to get ten pounds? You don't pay me any wages.
- Hardup** Listen. You can help me. I've got an idea for making money.
- Buttons** I'm all ears.
- Hardup** I know, but we can't all be perfect.
- Buttons** Never mind that. How do we make some money?
- Hardup** You see this room. This room with its marvellous décor, crystal chandeliers, sumptuous drapes and curtains, thick pile carpets and brocade covered luxurious seating 'o
- Buttons** You mean (*name of local rundown [?] hall*)
- Hardup** Yer 'o NO. I mean this ballroom.

- Buttons** This ballroom, what, where we are stood standing at this very moment?
- Hardup** Yes. Did you know (*pause*). There's an echo here. (*Turning away*)
- Buttons** Pardon? (*Looking away out front*)
- Hardup** There's an echo here.
- Buttons** (*To audience – having just heard something repeated*) Here I say, there's an echo here.
- Hardup** No, that's me.
- Buttons** Pardon (*looking away out front again*)
- Hardup** (*Turns in*) No, that's me.
- Buttons** There it is again.
- Hardup** Listen to me. There's not really an echo here.
- Buttons** You just said there was.
- Hardup** I know I said there was, but there isn't.
- Buttons** There isn't. (*Looking away again out front*)
- Hardup** (*Turns away*) There isn't.
- Buttons** (*Turns in*) There it is again.
- Hardup** (*Shaking head*) Believe me there is no echo here, but we'll tell people there is.
- Buttons** There might not be an echo here, but there's certainly an idiot here and I'm standing next to him.
- Hardup** We'll pretend there is an echo here to make money out of people. It's simple.
- Buttons** You're the one that's simple. How can we make money pretending there's an echo here?
- Hardup** I'll show you. (*Points off right*) Go over there out of sight and repeat everything I say. Pretend you're an echo.
- Buttons** Pretend I'm a necko. A necko. A necko. (*Ad lib in an affected manner*)

- Hardup** Yes. Now get out of sight and we'll have a practice. (*B goes off – stage but returns to repeat "A necko" then disappears again*) Can you hear me? (*chanted*)
- Buttons** (*Entering*) Yes, of course I can.
- Hardup** You're not supposed to come out here. Keep out of sight and repeat everything I say. Like an echo.
- Buttons** Like a necko. I'm sorry, I didn't realise. (*He exits right saying to himself "A necko. I'm a necko"*)
- Hardup** Can you hear me? (*chanted*)
- Buttons** (*offstage*) Can you hear me? (*chanted*)
- Hardup** How are you? (*chanted*)
- Buttons** (*Entering*) I'm having a bit of trouble with my back. I fell off a table in the first half.
- Hardup** No, no, no. You stay out of sight and repeat everything I say.
- Buttons** I'm sorry. I've got it now. Like a necko. I'll be alright. (*He exits right repeating "Pretend I'm a necko"*)
- Hardup** (*Chanting*) Hello.
- Buttons** (*Chanting off stage*) Hello.
- Hardup** How are you? (*deliberately*)
- Buttons** (*Offstage*) How are you? (*deliberately*)
- Hardup** My dog has fleas. (*deliberately*)
- Buttons** (*Entering*) You want to put some powder on it, that will get rid of them.
- Hardup** No, no. Will you do as I say. (*Looks off left.*) There's somebody coming. Quick, get out of sight and remember what I said. Pretend you're an echo.
- Buttons** A necko. Alright. Don't worry. I'll be brilliant.
- Hardup** That'll make a change. (*B exits right*)
- Sisters** (*Enter Ugly Sisters left – "Aren't we adorable" routine*)
- Deidre** I'm fed up. I reckon nothing to this as a rave-up. I wish we had gone to (*name of lively local disco or night club*)

Hardup I think this place has class. It's unique. What about the echo here?

Josephine What echo where?

Hardup This echo here.

Deidre What are you talking about? There's no echo here.

Hardup Oh yes there is. A big loud echo.

Josephine Don't be silly. I know this place. There's no echo here. I used to do my courting here. If there was an echo I'd have had twice as much fun.

Hardup I'd bet you ten pounds there's an echo here.

Deidre We'd take you up on that. (*they produce the money*) Come along óprove it.

Hardup Right. Listen to this. Hello (*chanted*)

Buttons (*offstage*) Hello (*chanted*)

Hardup How are you? (*chanted*)

Buttons (*offstage*) How are you? (*chanted*)

Hardup Oompa, Oompa (*chanted*)

Buttons (*offstage*) Stick it up your jumper. (*chanted*)

Josephine That's a clever echo. Can we try it out?

Hardup Yes of course you can.

Josephine (*chanted*) Hello.

Buttons (*offstage*) Hello. (*chanted*)

Josephine (*chanted*) I am here.

Buttons (*offstage*) I am here. (*chanted*)

Josephine (*chanted*) I am ready for you.

Buttons (*offstage*) I am ready for you. (*chanted*)

Josephine (*chanted*) Come and get me.

Buttons (*offstage*) You must be joking. (*chanted*)

- Josephine** (*chanted*) How would you like to drink champagne from my slipper?
- Buttons** (*offstage*) How would you like a slap on the belly with a kipper? (*chanted*)
- Deidre** Here, let me have a try. (*Does so*) I know where ó (*chanted*)
- Buttons** (*offstage*) I know where ó (*chanted*)
- Deidre** You can get ó (*chanted*)
- Buttons** (*offstage*) You can get ó (*chanted*)
- Deidre** A bottle of whisky (*chanted*)
- Buttons** (*offstage*) A bottle of whisky (*chanted*)
- Deidre** For twenty pence ó (*deliberately*)
- Buttons** (*Running on stage from right*) Where's that then?
- Josephine** Caught you. Give us our ten pounds back.
- Hardup** Come on, Buttons. (H & B are chased round and offstage right by D & J *to play off music.* (35)
Straight waltz music restarts for entrance left of Prince, Dandini (36) Cinderella and all guests except Hardup, Buttons, Sisters, Snatchem & Grabbem. Prince and Cinderella start dancing together and ensemble follow suit)
- Dandini** (*Not dancing, going to foot of stairs to announce*) May it please your Highness, the second half of the ball has now begun. Although midnight is near, the dancing will continue till dawn. (*All continue dancing. P & C now dance on spot*)
- Prince** I trust my dear that you are enjoying this evening as much as I am.
- Cinderella** So much so that I wish it would go on forever.
- Prince** My love for you will last for ever. As for the dance ó you heard what Dandini said ó it is still only midnight and ó (*Clock begins to chime the preliminaries*)
- Cinderella** (*Stops, dismayed*) Midnight ó already ó I must go.
- Prince** (*Holding her hand*) Not yet. You must stay.
- Cinderella** I cannot. You do not understand.
- Prince** I only understand this. I love you with all my heart.

- Cinderella** And I you. But I must go. (*C escapes from P's hold and dashes up the staircase. As she runs to behind the clock, the clock strikes first note of the twelve. Transformation takes place from ball dress to rags by doubling with girl behind clock. Girl in rags behind clock exits left. C. remains behind clock. All dancing stops.*)
- Prince** (*Facing upstage*) Stop her.
- Dandini** (*Running up staircase*) Too late, Sire, she is gone.
- Prince** Dandini, after her. (*Dan. Exits left*) Surely I cannot have lost her once more.
- Dandini** (*Re-enters left*) The Princess is nowhere to be found.
- Prince** But what about her coach?
- Dandini** That also has disappeared. The Princess has simply vanished into thin air. (*Noticing slipper on stair which girl in rags has placed near clock*)
- Prince** Gone without a trace.
- Dandini** Not quite, Sire, behold a crystal slipper. (*Brings it down to P.*) This must belong to the Princess.
- Prince** (*Taking slipper*) A crystal slipper. Her slipper. In her hurry to leave she must have lost it on the stairs. The only proof I have that Princess Crystal was here or that I ever held her in my arms.

(*Big vocal build-up to finale comprising short reprise of duet. P. leads this number in but is then overcome, and ensemble take it to the finish.*) **(37)**

SCENE 9

THE ROYAL PROCLAMATION

Tabs

(Opening number. Kiddies as pages. Royal semi-military type. They stay on at the end of number.) (38)

Fanfare of trumpets from orchestra. Enter Dandini, left and cross to right of centre) (39)

Dandini His Royal Highness, Prince Charming. *(Repeat fanfare)*

Prince *(Enter left and position left of centre)* Dandini, the proclamation.

Dandini Sire? *(handing document over)*

Prince I shall read it myself. Be it known to all subjects of this Kingdom, that I, Prince Charming, am resolved to find the girl I know as Princess Crystal and to ask for her hand in marriage. I hold in my possession, a slipper of crystal worn by the Princess at the Palace Ball last evening. I can give no description of the Princess other than to say *(slowly drops hand holding scroll as he is carried away by his thoughts and walks away right)*, her presence is beauty itself, to be with her is like waking on a spring morning. When she smiles ó

Dandini *(Coughs)* Sire. *(Gently lifts P's arm which is holding proclamation).*

Prince To be sure. *(Rolls proclamation and hands it back to Dan.)* I can give no description of the Princess other than to say, that the slipper is hers. *(Cross centre)* I will marry the girl whose foot this slipper fits. For then I shall know that she is my Princess. *(Turning looking at Dan.)* Well Dandini?

Dandini Many of the girls in the Kingdom will wish to try on the crystal slipper. I fear our task may be long and even then, shall we find the girl?

Prince Dandini, she must be found. Twice I have lost her. This time I mean to find her and make her mine.

Dandini Nevertheless, the task is a daunting one.

Prince I personally will lead the search. Together Dandini, we shall visit every home, be it cottage or castle and we shall find her. Whoever she is and wherever she may be, the slipper will guide me to my love.

(Royal ceremonial music with page boys forming an avenue and marching off when Prince has passed through with Dandini bringing up the rear). (40)

(Fade to B.O. Bridge music as lights come up slowly to show Cinderella right sweeping up crossing left, stopping, leaning on brush, looking unhappy, singing plaintively and falteringly lines from ballroom duet. On last two lines, she breaks down and sobs at left as F.G. appears right in follow spot and starts vocal refrain of 24A. C. does not communicate with F.G. but takes up last few bars of vocal. At end of reprise lights fade to B.O. and both exit.) (40A)

NOTE: *C. and F.G. play this purely as a bridging scene in no particular locale.)*

(Curtain opens on Kitchen scene)

SCENE 10

THE KITCHEN AT STONYBROKE HALL

Full set

(as scene 5)

(There is still a practical fireplace right and a practical window up left and door at downstage left of it but upright there is a door marked "Sauna" with panel of knobs and unlit lights.)

(H. and B. are sitting in chairs with backs to audience. There is a notice on back of one chair "Closed for Lunch" and a notice on the back of the other chair which reads "Buttons Beauty Boudoir". They swing round in the chairs. H. & B. wear short silken jacket-cum-overalls tied at the waist)

Buttons *(Rising)* Hello kids *(routine slightly camp and gives a twirl)*

Hardup *(Rising)* Buttons, what a good idea of yours to open a Beauty Boudoir. And just at the right time too, as every girl in the Kingdom is wanting to look her best when the Prince comes with the crystal slipper.

Buttons I must be clever.

Hardup Just think of it, you'd make pounds and pounds at the prices you're charging.

Buttons I must be brilliant.

Hardup At the end of the day, you're going to give all the money to me as a bonus, so I can pay off the debt collectors.

Buttons I must be wrong in my head.

(Entrance music for sisters. "The Stripper" played at full blast. Enter left sisters doing 'bump' and 'grinds' but looking perfectly dreadful. One with shapeless bathrobe, other with ultra-tight silk dressing gown. Both have curlers. B & H call out "Get 'em off" at first but then later "Keep 'em on". Sisters each remove several dressing gown down to undies and then are given treatment gowns and cape by B & H who have been watching. Music stops and D is handed mirror by B/)

(41)

Sisters Aren't we adorable? *(Routine)*

Deidre *(Studying mirror and giving it to J)* Who's that?

Josephine *(Looking in mirror)* Me.

Deidre Thank goodness, I thought it was me.

- Josephine** Buttons, we've come to be beautified for the Prince, What do you recommend for a face like mine?
- Buttons** We could always fry it.
- Josephine** Indeed
- Button** No, in cooking oil.
- Deidre** I have the complexion of a schoolgirl of sixteen.
- Buttons** Give it back to her, you're wrinkling it. (*H & B picking up and bundling discarded clothes*)
- Josephine** If I had a face like yours, I'd put it on a wall and throw a brick at it.
- Deidre** And if I had a face like yours, I'd put it on a brick and throw a wall at it.
- Josephine** Buttons, do you think my face wants lifting again?
- Buttons** No, burying for good.
- Deidre** I don't worry about my face. Beauty is only an outer cover.
- Buttons** Well, you must have burst your inner tube.
- Hardup** You know Josephine, your boyfriends want you to slim.
- Josephine** You're probably right. I have a very big following.
- Buttons** (*Looking at her behind*) We can see that. You need a hot bath in our portable Finnish Sauna. (*indicating cabinet*). (*Sisters turn to look across at sauna*)
- Josephine** Is it very hot?
- Buttons** Yes, it's so hot it will finish anybody.
- Hardup** Buttons, Hold this tape measure. (*H & B throwing it round the two sisters' busts*) Bust 154.
- Josephine** In that case you'd better take five pounds off me.
- Hardup** We shall take twenty-five at the prices we charge.
- Josephine** I simply must lose weight.
- Buttons** (*To D.*) And you look as if you haven't had a bath for three weeks so get in with her.

- Deidre** What, both of us?
- Buttons** Yes. You'll both improve your figures, and when you come out of there your friends won't recognise you. *(H & B bustle D & J into cabinet and shut the door. They turn various controls. Cabinet lights flash. B & H walk away from the cabinet and study it).*
- Buttons** You're sure you know how to work this thing?
- Hardup** Yes. We did a leg of lamb in it last Sunday.
- (Suddenly the machine goes berserk. Lights flashing, jerking about, steam escaping, many cries of panic from inside. Ad-lib. Dialogue from H & B about not being able to turn it off and having turned it on too high.)*
- Hardup** Deidre, Josephine, are you alright?
- Sisters** *(Still offstage) Daddy. (Cabinet explodes and door blows open. Two smallest kiddies dressed as replicas of Ugly Sisters with similar grotesque make-up, gown and wigs step out of the cabinet, argue between themselves as they are ushered across. The sisters voices (speeded up) are heard in the argument over the amplification and the children merely mime, then wait for the laughter to die down and say – "Aren't we adorable" and exit left.)*
- Hardup** Now we'd better tidy up. The Prince will be here soon. Close that cabinet door and move those chairs. *(B does so)* and did you sweep this chimney like I told you?
- Buttons** No, I forgot.
- Hardup** Well get the brush. Trouble is these chimney brushes have a life of their own. *(B exits and returns with a long chimney brush, say about 20 to 25 ft)*
- Buttons** *(To aud.)* How do you like this? *(Brandishing it all around and out front. H dodges)* We got it off the Betterware man. How they manage to get brushes like this into one small suitcase, I'll never know. *(As he pushes brush wrong way round up chimney right).* This shouldn't prove too difficult, it's only eighteen years since we did it. Trouble is these brushes have a life of their own. Done it. *(H walks over and indicates bristles – brush is the wrong way round. H turns away)* Silly me! *(B pulls brush back down.)*
- Hardup** *(Shouting)* The other way round. *(B swings brush round. H first dodges it and then is caught)* Idiot. Give it to me. Now I'll push the brush up. *(He does so).* Go outside and see if it has come through the chimney. These brushes have a life of their own. *(B exits left).* One final push. *(Replica brush appears through window on left side of the stage)* Can you see it?
- Buttons** *(Entering left door and not looking at brush as he crosses right)* No, it's not there. Did you push hard enough?

- Hardup** Course I did. (*They are now both holding brush handle.*) Well I don't know where the brush has got to. (*Facing aud. as though asking them the question.*)
- Aud.** It's come through the window.
- Hardup** It's come through the window? How could it get round there. I've never heard such rubbish. (*They pull brush back down chimney right and replica brush disappears left window. They repeat the business as audience shout advice and replica brush reappears left But still B & H do not believe this and do not look across. They say "It's not there". Audience say "Oh yes it is". B & H say "Oh no it isn't" ad lib. Finally they retract Brush right and replica brush left disappears.*)
- Buttons** We'll go and have a look. (*They do so at left window*)
- Hardup** It's not there. They were having us on. Come on. We will try again. (*Repeat business with replica brush once again coming through window.*) I'll tell you what. You stand here and tell me if this brush comes through the window. (*It is essential that B stands in between the door and the window left – facing upstage looking at the window with his back to the door.*)
- Buttons** Start pushing. (*H pushes brush up chimney right. Brush appears through the door left*). No, it's not here. (*H has to be careful not to look across stage*). I don't know where it is.
- Audience** It's come through the door.
- Buttons** (*Crossing right to H*) They say it's come through the door.
- Hardup** We'll go and have a look. (*They pull brush handle down and replica brush disappears through door right.*) It never came through the door. Right, stand here and watch that door. (*B stands left facing door, his back to window . H pushes brush up*).
- Buttons** Push. (*Brush comes though window*). I can't see it. (*Crossing to H with back to brush*)
- Audience** It's come through the window.
- Hardup** They say it's come through the window again.
- Buttons** We'll go and have another look. (*They pull brush handle down and replica brush head disappears left*) It's not here.

- Hardup** Watch both the door and the window this time. (*H goes back, pushes brush up chimney. Replica head comes through door, B sees it and runs across to H*)
- Buttons** It's there. Come and look. (*They both cross pulling handle down chimney. Replica head disappears left through door*)
- Hardup** Look, we'll push it up and watch at the same time. (*They do so and see replica head appear through window*).
- Buttons** They were right. (*Bus. Pulling handle back and forth as replica brush head does almost the same as if they were playing a game. Finish with brush head off-stage*)
- (Production note: Throughout routine each time brush pushed up chimney, call "one, two, three as cue for replica brush)*
(Enter Sisters through door left – they each wear a light coloured dress)
- Sisters** Aren't we adorable? (*Routine*)
- Deidre** And we've grown again. Very quickly.
- Josephine** We shovelled the manure off the rhubarb and filled our shoes with it.
- Deidre** Oh daddy, do you think these dresses will be suitable for when the Prince calls? You see we're both very fastidious.
- Buttons** Yes, you're fast and she's hideous.
- Josephine** How dare you. Daddy, what is this menial supposed to be doing?
- Hardup** He's sweeping the chimney.
- Deidre** That little twerp. He hasn't got the strength.
- Buttons** Hasn't got the strength. I'll show you. Just stand there. (*Places them in front of window. (to audience) Now kids we'll have a count of three. One ó Two ó Three ó (Moves brush slightly on each count and a good push on 'three' – brush comes through window and hits both Ugly Sisters who stagger or fall, they then reveal the backs of the dresses which are covered in black marks)*)
- Josephine** Just look at my dress. What will the Prince say?
- Deidre** You've ruined my dress. And he'll be here any minute. (*They chase B round the stage and all three exit left. H. pulls brush from chimney and gets rid of it upstage. B. runs back on left immediately*)
- Buttons** He's here now.

- Hardup** Who?
- Buttons** The Betterware man. (*He crosses to fireplace*)
- (*Fanfare of trumpets. Enter Dandini left and he bows*) (42)
- Dandini** Baron. Forgive this intrusion. I rang the electric bell on the front door but no-one answered.
- Hardup** It's Powergen (*or local supplier*). They've cut me off again
- Dandini** It is my pleasure and privilege to announce His Royal Highness Prince Charming. (*Taking a step back. Fanfare. Enter Prince left followed by page carrying slipper on a cushion. They take centre stage.*) (43)
- Prince** Good-day Baron.
- Hardup and Buttons** Good-day your Highness (*B slightly later with each word. H. gives him a look and stands right with B.*)
- Hardup** Forgive me sire, if I should venture to remark, that thou lookest a trifle brassed off. (*Dan. commandeers a chair and stands ready upstage*)
- Prince** Baron, I have entered over a hundred homes in the Kingdom and I still have not found the girl whose foot this crystal slipper will fit. I almost despair.
- Dandini** (*Placing chair right of Prince*). According to my list sire, there are some eligible young ladies in this household. (*To B*) Please summon them. (*Before B can make a move D & J enter left in clean dresses*)
- Deidre** No need to summon us, Buttons.
- Josephine** We were listening at the keyhole.
- Deidre** Nothing of the kind. As soon as you open your mouth you put your foot in it.
- Buttons** That's more that you'd be able to do with this slipper.
- Dandini** Shall we proceed your Highness?
- Prince** (*After a sigh and a look*) I suppose we may as well. (*He watches from left of chair*)
- Hardup** (*To sisters*) Now which of you two is going first?
- Deidre** Me.
- Josephine** Me. (*Ad lib argument*)

- Deidre** Weðl dip for it. Eena meena macker racker air eye domino. Alla backa Juriacka on pom push.
- Josephine** Donøt you push me.
- Deidre** Well, Iøn first. *(She sits in chair)*
- Dandini** Page, the slipper. *(Page brings cushion and slipper to left of chair and kneels. Dandini takes slipper and tries to fit it on D's foot. D struggles to get slipper on urging Dandini to push etc.)*
- Deidre** Come on, give us a push. Havenøt you got a shoe horn? Try some WD40 *(etc)* Itø no use. I donøt know how a slipper so small could fit anyone. *(and returns left)*
- Prince** There is one, I can assure you. I shall not rest until I find her. *(J crosses to chair flat footed, determined fashion)*
- Buttons** Forward the elephants.
- Josephine** *(Sitting)* Put it on. Itø sure to fit. I shall get my foot in the crystal slipper. *(Dan. tries shoe on her)*
- Deidre** You couldnøt have got your foot in the Crystal Palace.
- Josephine** *(After a struggle)* What did I tell you. It fits. *(It dangles from her toe)*
- Dandini** Madam, may I point out that it is essential that the rest of the foot should be in the slipper as well as the big toe. *(H B & D all laugh. J retreats left. Page retreats upstage. Dandini crosses with list to P. for instructions.)* Once more sire, all we have drawn is a blank.
- Prince** Let me see the list. *(Takes it)* These two girls ó but surely there is a third girl here?
- Sisters** No.
- Buttons** Yes.
- Hardup** Of course there is. Buttons fetch Cinderella.
- Buttons** Not ðarf. *(Calling as he exits left)* Cinders!
- Deidre** Your Highness, I can assure you that the slipper wonøt fit Cinderella. Sheø only a serving maid.
- Hardup** She isnøt. Sheø my daughter and sheø better than you two.
- Josephine** Well Iøn not stopping. It will be a waste of time.

- Deidre** Quite right. Come on. *(But before they exit, Buttons enters)*
- Buttons** Here's Cinderella. Come on Cinders.
(Enter Cinderella. Sisters say "Huh" and exit left. B. hands her to chair where she sits. Begin mood music) **(44)**
- Prince** Dandini. Our search is at an end. Give me the slipper. *(Dandini moves a step but B already has slipper at ready for P who takes it. B then watches from right of chair. P kneels and places the slipper on C's foot)*
- Dandini** The crystal slipper fits perfectly.
- Prince** Cinderella, my Princess Crystal. *(P. removes the slipper and rises and they embrace)*
- Hardup** Bless you both. I hope you'll be very happy.
- Cinderella** I am happy ó wonderfully happy. *(Sees B at her right).* Poor Buttons, I hope you won't be too sad.
- Buttons** If you're happy Cinders, then I'm happy.
- Cinderella** You're the best friend I ever had, and I'm going to give you this slipper as a souvenir of our friendship. *(She does so and lightly kisses B on cheek. He walks away left completely overcome).*
- Buttons** Oh, I've gone all unnecessary. *(He exits left after walking into pros. arch)*
- (Reprise last few bars of P & C's ballroom duet)* **(45)**
- (Picture as tabs close and fade to B.O.)*

SCENE 11

THE MUSIC ROOM AT STONYBROKE HALL

Tabs

- Buttons** *(Enters left – “Hello kids” routine)*
- Deidre** *(Enter Sisters right)* We’dl never get a man.
- Buttons** *(Meeting them centre)* Well you don’t deserve one.
- Josephine** Who’s going to marry me?
- Buttons** No-one in his right mind. *(To aud.)* There’s no-one going to marry either of them is there? *(No)* They don’t deserve it do they? *(No)*
- (Enter Snatchem and Grabbem left)*
- Snatchem** What’s going on?
- Buttons** We were just saying that Deidre and Josephine don’t deserve to be married.
- Grabbem** Quite right.
- Snatchem** Anyone who marries them is a fool. *(They laugh at each other and slap each other on the back)*
- Grabbem** They are two of the ugliest women I have ever seen.
- Snatchem** I wouldn’t like to think I was marrying them. *(During the above D & J suddenly realise that these are the only two men they are going to get. They creep up, stand behind them at either side with a look of anticipation on their faces. S & G are unaware)*
- Grabbem** I pity anyone saddled with those two.
- Snatchem** *(S & G suddenly see them)* Oh, no.
- Grabbem** Help.
- Josephine** This one’s mine. *(Grabs S)*
- Deidre** I’dl have this one. *(Grabs G. They drag them off left to loud protests, feet trailing).*
- Buttons** Well everybody’s happy now. And I’m happy because you’ve been a smashing audience tonight. In fact I’m so happy I’m going to sing a song and I want you all to join in and help me.

(Chorus song. Buttons and audience) ‘I Love Cinderella’ *(available from writers)* (46)

*(Buttons introduces his singometer to measure the volume of sound on last line
“Yes, yes, yes, yes, yes” building up to flashing light and klaxon to*

denote maximum sound.) (Fade to B. O. – Tabs open on full set)

SCENE 12**ROYAL ROMANCE**
*(Scene as for Ballroom Scene)***Full set**Final walkdown for applause. **(47)***(Tag lines when full company in position)***Buttons** We've brought some fun and laughter.**Hardup** We've driven cares away.**Prince** Cinderella's wishes have all come true.**Cinderella** I've found my Prince today.*(Finale number)* **(48)****CURTAIN***(Play out music)* **(49)**

Appendix A

DESCRIPTION OF CHARACTERS

Prince Charming	Principal Boy. Pop singer and dancer, regal but longs to have more freedom and enjoyment. Works in tandem with Dandini.
Dandini	Second Boy. Backs Prince in musical number, extracts fun from swapping roles with him. Brisk likeable character.
Baron Hardup	Benevolent character comic. Embarrassed to be stepfather of Ugly Sisters. Works as part of comedy team with Buttons in particular.
Cinderella	Principal girl with singing and dancing ability
Josephine and Deidre	Ugly Sisters, step daughters of the Baron. Frequent eccentric costume changes an advantage. Must play to be ridiculed rather than booed.
Buttons	Leading comic. Good on pathos, works light comedy with Cinderella and is adversary on her behalf where the Ugly Sisters are concerned.
Snatcham and Grabbem	Debt Collectors and cash collectors. Part of comedy team and unwillingly with the Ugly Sisters who pursue them
Freddie the Donkey	Two person panto horse style. Need precision and reliability in slapstick comedy
Town Crier	Strength and clarity of diction
Fairy Godmother	Mature, glamorous, kindly. Sings, if required, with Cinderella. A different type of panto fairy.

Important Note:

Pop singer means not necessarily a straight singer but certainly someone with an ability to put over a number.

Appendix B

“CINDERELLA”

Production Notes (Scene by scene in addition to those in script)

Scene 1 Entrance of Snatchem and Grabbem is quick and sudden.

Chase of Buttons by them is covered by SFX (drum rolls and coconut blocks)

If a car is impracticable, concentrate on SFX of same (car doors slamming and metal accessories dropping off) until Ugly Sisters appear. Their entrance could be through the body of the hall as an alternative. Much shouting and arguing ad lib over the play on music until they appear on the stage.

Baronø's entrance laden with luggage would then also take the same route.

If no car is actually used:

Page 13 cut direction re mudguard

Page 14 Deidreø's line "Take that away" becomes "Here. Take that awful automobile away and feed it" (Said to one of the ensemble and pointing offstage. Entire ensemble exit to do this)

Ugly Sisters react to Hardupø's line "I Get inside" by looking across to suitcase which has burst open. Then they look at one another and shrug.

Entrance of Snatchem and Grabbem is sudden again.

When Ugly Sisters drop Snatchem and Grabbem on floor after embrace, cover with SFX (Drum roll and bass drum)

Scene 2 Cover pulling and pushing with SFX (drum rolls)
Cover falls with SFX (drum rolls and cymbal crash)
Cover Donkey panicking from time to time with SFX (coconut block) as he raises his head.
Each time Donkey sits on bench SFX (drum roll and rimshot)

When Buttons is beaten to the blow and swallows pill (mimed) SFX (siren whistle)

When Hardup is caught by needle SFX (drum roll on run-up and bass drum as it catches him. Mime of course! He holds the needle between his legs.

Scene 3 Fairy remains disguised as old woman.

Picnic with Ugly Sisters and Baron. When sandwiches are whisked offstage, SFX (siren whistle) each time.

Drop pie into basket SFX (rimshot)

When donkey butts them head first into basket SFX (bass drum, then coconut block then cowbell in quick succession)

- Scene 5** When Ugly Sisters say "Here we are, ready for the ball", they throw off their cloaks and parade around.
- Cover Buttons' fall off table with SFX (drum roll and rimshot)
- Flash when Fairy reveals herself should be downstage and well away from her for safety.
- Dummy mice in cage should be same colour as ponies in Scene 6.
- Scene 6B** If Kiddies are used instead of real ponies, they should stand upright on two legs with harness connecting them between the shafts of the coach. Generous plumes and blinkers are better than any heads or masks. Shafts and coach should be elaborate and illuminated to take the eye. Kiddies who stand as ponies cannot appear in Scene 6A.
- Scene 7** Deidre produces tickets from down the front of her dress. Ticket business should be performed with military precision.
- Scene 8** Girls involved in music number 34A are best dressed in Tiller Girl costumes with head plumes. Their ostrich feather fans should be as generous as possible so that Buttons is masked as much as possible immediately before he is seen with trousers round his ankles. Girls exit on applause.
- Make sure clock hands have gradually moved to twelve to coincide with SFX (clock chiming can be pre-recorded and played over amplification or covered by drummer with tubular bells)
- Crystal slipper is silver. It is useful to have a standby replica pair for one to be used now and one in Scene 10.
- Scene 10** Practical fireplace is no more than a surround to provide a gap through which sweep's brush may be pushed at an upward angle. Practical window is on opposite side of stage at window height i.e. 4 to 5 feet. If these pieces present difficulties the business may be played behind masking wing flats or curtain legs as long as brushes are pushed off and on at correct height and angle. The same applies to the door downstage of the window.
- Sauna can be a door in a box set or a free-standing mini box set positioned very near wings.
- Dialogue from Ugly Sisters inside sauna comes from off stage.
- Cabinet explosion can be off stage gunshot. A flash would be a bonus if it can coincide in safety with sauna door bursting open.
- Kiddies as mini Ugly Sisters arguing are best covered through amplified recorded dialogue speeded up to sound like high pitched gibberish.
- Chimney brush will wiggle about when brandished over audience. Care should be taken to keep it clear of them.

Ugly Sisters dresses are already covered with black soot marks on the back at the time they make their entrance. They must take care not to turn round before the right moment. Soot marks are best in black material sewn or velcroed on.

The chant at the top of Page 95 is emphasised by pointing finger forward and back.

When Buttons walks into proscenium arch, SFX (rimshot).