

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 Rivairyairyairya.

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.)