

Cinderella

and her Bearded Sisters

Knaphill Methodist Church
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Cinderella

Dramatis Personae

Cinderella (beautiful and kind) (girl, played by a girl) (heroine: sings, dances) (she has to be able to dance effectively)	Katrina Hall
Buttons/Snottub (Cinderella's best friend) (boy, played by either a girl or a boy) (sings, dances, falls in love with AFG, gets into mischief) (has to be willing to dance, in a modern style, with the AFG)	Jennifer Gill
Rubella (Ugly Sister One – the tall one) (girl, played by a man) (Dame – with beard) (sings, physical theatre, does not need elegance) [Buzz phrase for both sisters: “mwah, mwah!”]	Allan Wright
Salmonella (Ugly Sister Two – the short one) (girl, played by a man) (Dame – with beard) (because it is only a small stage there can be only small beards!) (sings, physical theatre, does not need elegance)	Ian Kelly
Fairy Godmother (slightly disorganized and scatty) (girl, played by a girl, many quick changes) (Ability to do modern dance would be useful) (known throughout this script as <i>Fairy G.</i>) (I wonder if the Fairy G. is so harassed that she secretly smokes?)	Miranda Kelly
Apprentice Fairy Godmother (totally disorganized, and not quite up to scratch with magic – in fact, she <i>always</i> gets it wrong) (girl, played by a girl – possibly wears ball-gown throughout). Perhaps the ball gown (or other costume) is not of the first quality? (Known as <i>App. Fairy G.</i> or <i>AFG</i>)	Ellen Morsman
Prince Charming (handsome and romantic) (boy, played by a girl) (hero: sings, dances) (possibly too proud of himself, and confident of his looks, but falls in love totally with Cinderella) (s/he has to be able to dance effectively)	Victoria Sena
Baron Bert / Egbert / Cuthbert / Hubert / Albert / Englebert / Robert / Lambert / Dilbert / Norbert / Schubert Stoneybroke , Cinderella's father (completely disorganized) heart of gold, but the courage of a mouse – totally overruled by the Baroness (man, played by a man) (henpecked, but lovable) [Buzz phrase: “Ah, difficult”]	Ian Angell
Baroness Sarsaparilla Stoneybroke , Cinderella's Stepmother, mother of the Ugly Sisters (completely mad, rather evil, dreams of being rich, henpecks the Baron, is jealous of Cinderella's beauty) (girl, played by a girl – unless we want to make her yet another Dame) (She cannot remember her husband's name – and doesn't care!) [Buzz phrase: “you, you ... and I, I”]	Maggie Spice
Dandini , best friend of Prince Charming (business-like) (boy, played by either boy or girl) (foil to Prince Charming: possibly sings, helps organize the ball and the slipper search)	Kate Allison
Mouse (who becomes Cinderella's attendant)	Juliette Wright
Second Mouse (who become the coachman)	Tarak Jebali
King de Bon Aire Completely scatty, but a heart of gold	Robb Peters
Queen Charisma Tries to understand her husband, but prefers	Bea Lewis

knitting to dancing, prefers sitting by the fire to going to parties.

Footman/Herald A (“Bill”) Loud, posh voice before the curtains open (ahem! Oyez!), and loud voice from the back of the stage during the ball

Sub-Herald/Herald B (“Ben”) Needs a loud, *not*-posh voice (Oi! Wotcha!) Vicky

Ghost Does not say much, but flits across the back of the stage. Tom Flood

Hansel Boy, some dialogue, must dance Tom Flood

Gretel Girl, some dialogue, must dance Michaela Flood

Samantha (dances, sings, some dialogue) general servant

A

B

C

D

Sundry children (for the opening scene, and the ball scene: Act 1, Scene 1 and Act 1, Scene 5)

Sundry mice (dancing children)

Prompt Vera Flood

Villagers + sundry others

Stagehands

Sound

Lighting

Music

PLEASE let me know what names have been missed off the above list – we have got to give due thanks to all who help – and get the programme correct!

*Preamble – an announcement made several times to the audience as they are gathering, before the start.
There should be two heralds:*

HERALD A:

Oyez, Oyez, Oyez!

It is the decree of His Noble Majesty

King de Bon Aire
and his gracious lady wife

Queen Charisma
that there shall be a Grand Palace Ball to
which all are invited - nobles and
commoners of all grades.

And Their Majesties have declared that
at the conclusion of the ball their most
Illustrious, Courageous and Handsome
son

Prince Charming
(Bachelor of this Kingdom) will make his
selection of the most Eligible and
Beautiful Princess
to be his Bride;

As a consequence of which their Most
Puissant, and Generous Majesties will be
donating
one half of this their Kingdom as dowry.

HERALD B:

Roll up! Roll up!
Come to the Party
and win yourself a Prince!

Props

Coach – this can be anything from a Unicycle (available from Ian – and Miranda knows how to ride this!) to a skateboard to a sedan chair – or whatever else the ingenious Props department thinks up, [Not essential]

Pumpkin – this becomes the coach (?possibly by unfolding?) – so maybe it is the same as the previous prop. Or maybe it's just a model pumpkin. [Not essential]

Duster, for Cinderella. [Not essential]

Broom – a besom (“witch’s broom”), to be used by Cinderella, and to be a means of transport for Baroness Sarsaparilla. It must be able to fall to the floor with a loud clunk. Essential prop.

Glass Slipper – there have to be a pair of these, and they have to match the Ball Gown chosen by Cinderella. Glass is difficult – but glitter liberally applied to white court-heel shoes would work. Essential prop.

Cushion, upon which to rest the Glass Slipper. Essential prop.

Huge and distinctive shoes for the Ugly Sisters. It must be clear that there is *no* way the Sisters will ever get their feet into an ordinary shoe. Besides, the Ugly Sisters are so stupid that they forget to take off their shoes when trying on the Glass Slipper (in both/either of its guises).

A Cloth Slipper – or **Golden Wellington Boot**. This is the mistaken Glass Slipper, when the App. Fairy G. gets it wrong. Essential prop.

Wand for App. Fairy G. – this must bend (or be bent), as part of the plot requires it to make mistakes. It is *not* delicate. It will take a lot of punishment in the evening! Essential prop.

Real Wand for Fairy G. – this is just (apparently) the standard magic wand, with a star on the end. It is “delicate” and may well get “broken” in the course of the evening. Perhaps this is a “collapsible” wand? Perhaps it, too, is a bent wand? Essential prop.

Huge pair of glasses, for Salmonella. [Not essential]

Make-up and powder for the Ugly Sisters – who liberally dust themselves when preparing for the ball. [Not essential]

Exotic hats for the Sisters – the shorter sister (Salmonella) should have a hat so tall that it makes her taller than the taller sister (Rubella). [Not essential]

Costume for Buttons must have some feature that makes it clear when he is Snottub (rather than Buttons) – *e.g.* a reversible cloak, or a three-flap tabard. Essential prop.

Large, ornate piece of cloth. This must be constructed as two separate pieces, Velcroed together, so that it can be “torn apart” on stage. Each half should be large enough for a small scarf – though the complete piece is/would be a nice, big scarf. Essential prop.

Sweets to throw to the children in the audience. [Not essential – but nice!]

Scenes

Cinderella's Kitchen: everything in the Stoneybroke household takes place here. This is where the Ugly Sisters get ready for the ball, where Cinderella does all her work, etc. This might have a mantelpiece upon which the duster can be left, and against which the broom can be leant. There is a small table upstage right, and a small chair downstage left.

The Palace: This is where the Prince declares he will have a Ball, where the Ball is held (and midnight strikes), where the Slipper is found, and where the happy ending takes place. It might have a clock which becomes visible at midnight – perhaps this clock is the town clock, also visible from Cinderella's kitchen(?). No furniture.

Generalised Exterior: this is anywhere – here the crowds dance and discuss, this is where Buttons wanders, this is the place the journey in search of the Slipper takes place.

Costume

Cinderella: (a) Kitchen clothes – rags (b) Ball gown – except this can be really modern and funky. There should be a way to flip fairly quickly from one to the other. Possibly Cinderella's ball gown could be minimalist (but funky and modern!), and worn underneath her rags – hence quick to change. The wicked suggestion of a Lycra and Spandex cat-suite should *not* be taken seriously! ☺ If there is opportunity at the end to place a bridal veil (or some other “wedding dress” decoration) on her, that would be good – but not strictly necessary.

Buttons: standard Buttons gear throughout, plus reverse gear for Snottub. This is possibly a three-flap tabard, where the colours contrast. The flip-change has to be very quick, as it is done on stage many times.

Ugly (Bearded) Sisters: (a) Ordinary clothes – Dame costumes (b) Ball Gowns – completely over the top gear (c) After-the-ball clothes – a mixture of the two previous costumes. They could have hats – but the shorter Bearded Sister (Ian/Salmonella) should have a hat so tall that it is taller than the taller Bearded Sister (Allan/Rubella) plus hat. Similarly, the shorter one could be fat, and the thinness of the taller one could be emphasized. (FYI Salmonella already has his/her ball gown – honestly, what some people do in their spare time ...).

Apprentice Fairy Godmother: Standard Fairy Godmother gear – ball gown and gossamer wings for most of the time. Tries to look elegant, but does not always succeed. Some costume changes. Also needs funky, modern dance clothes – perhaps somewhat like Cinderella's. Possibly could also have football shorts and top. Both AFG and FG need cloaks – the ‘invisibility’ cloaks.

Fairy Godmother: Many costume changes, most of which are wrong. That is, she manages to get into the proper Fairy Godmother gear only at the end, after the slipper fits. Must be able to do quick changes. Her costumes include (1) schoolgirl clothes, (2) football shorts and top, (3) large, all-enveloping cloak – the ‘invisibility’ cloak (4) a bent witches hat (?) Some costume-changes are done onstage, but most offstage.

Prince Charming: (a) Ordinary clothes – standard Principal Boy gear (b) Ball clothes – standard Principal Boy gear, but posh.

Dandini: (a) and (b) exactly like the Prince, but not so smart.

Baron Stoneybroke: (a) scruffy and torn and eccentric (b) after the slipper fits, smarter – but still eccentric and (possibly) torn. He should have a large carrot on one shoulder. Yes – a carrot. It's not going to be a very good joke – but there you are!

Baroness Sarsaparilla Stoneybroke: (a) Eccentric, *evil* and very posh (b) after the slipper fits, smarter but still eccentric – and the evil is restrained.

Mouse: Small footman, initially with mouse cloak thrown over the top.

Second Mouse: Small coachman, initially with mouse cloak.

Sundry mice: as decided by the dancing school.

We could also have a small frog or toad (if one or two of the children would like to be different). This would be fun – but is not strictly necessary.

Hansel and Gretel: anything in which they can dance – they do not *have* to be like the fairy-tale hero/heroine – but they *can* be, if you wish. No costume changes – what they wear has to be suitable for the Ball scene, as well as the Market.

Conventions and Observations

Each magic spell requires a magic noise. For the good spells this can be a quick sweep upwards on the top keys of the piano (or glockenspiel or xylophone); for the bad spells, a downward sweep on the low notes. This has to be established early on, so the audience are familiar with it.

Whenever the Baroness enters there is “evil” music, a green spotlight, and all offstage boo and hiss. The Baroness is the villain of the piece. She will, however, be redeemed at the end.

Whenever the FG enters there is a brief sound similar to the good magic sound – not the same, but similar.

Whenever the AFG enters there is the sound of horses cantering (diddle-dah, diddle-dah, diddle-dah¹). This surprises AFG who looks around for the source of the noise.

The mobile phone is very large – but you have to shout into it ... clearly, reception is not very good!

Goodies enter from stage right; baddies enter from stage left.

The very opening and the very ending are rhyming couplets. By tradition, the final couplet is not spoken until the first performance (or dress rehearsal, if there is an audience).

Buttons greets the audience at every entrance – when he is Buttons (but not when he is Snottub!),

The Bearded Sisters are unbelievably stupid – they are not bad, just stupid.

Whenever any dialogue is written in <angled brackets> it is started by the speaker, but overlaid by the next speaker. These are just the words the first speaker “would have gone on to say” had he/she been given time.

The preamble (the Heralds’ announcements – or something like that) could be printed up on A5 and distributed at the door, in the street, etc. These could serve as an advertisement for the pantomime. Similarly, we could sell advertising space on the back of these handouts.

¹ Not to be confused with the sound of a horse galloping – diddly-dah, diddly-dah, diddly-dah ☺ !

Music

The following music is used:

No.	Title	Observations	When
1	(TBD)	Introductory music	Overture
2	<i>There is Nothing Like a Dame</i>	General chorus song	1:1
3	<i>Sisters</i>	Duet – Bearded Sisters	1:1
4	<i>I can't give you anything but love, baby</i>	Solo – Buttons	1:1
5	<i>We are an Evil Pair</i>	Duet – Bearded Sisters	1:2
6	<i>A Pizza Hut</i>	General audience song	1:2
7	<i>When I Fall In Love</i>	Sad solo – Cinders	1:2
8	<i>What Shall We Do With The Drunken Sailor [adj.]</i>	Duet – Cinders and Baron	1:2
9	<i>I'm a Frisky Fairy</i>	Duet – FG and AFG	1:2
10	<i>When I Fall In Love (reprise)</i>	Wistful solo - Prince	1:3
11 & 14	<i>Football Crazy, Football Mad</i>	Trio + audience	1:3 & 1:5
12	<i>Some Day my Prince will come</i>	Solo - Cinders	1:4
13	(TBD)	Dance for the mice	1:4
15	(Dance)	Dance – Hansel & Gretel	1:5
16	(TBD)	Comedy Dance	1:5
17	<i>I Enjoy Being a Girl</i>	Semi-chorus	1:5
18	(TBD)	Bop!	1:5
19	<i>Food, Glorious Food!</i>	Chorus	1:5
20	<i>Oh, What a Beautiful Morning</i>	Chorus	2:1
21	<i>I could have danced all night</i>	Solo - Cinderella	2:2
22	(TBD)	Duet – Cinderella and Buttons	2:2
23	<i>I'll be your sweetheart</i>	Duet – Baron and Sarsaparilla + Chorus	2:2
24, 25 & 26	<i>Consider Yourself!</i>	Chorus	2:3
	Snatches		
S1	<i>They call me Mimi</i>	Salmonella	1:1
S2	<i>Some day my Prince will come</i>	Salmonella	1:1 ???
S3	<i>We're a couple of swells</i>	Salmonella	1:2
S4	<i>The Rain in Spain Stays Mainly</i>	Salmonella	1:2

	<i>on the Plain</i>		
S5	<i>So one of us shall be a queen, and sit on a golden throne</i>	Salmonella	1:4
S6	<i>"Match of the Day"</i>	Dandini	
S7	<i>Hi Ho, Hi Ho, With Bride and Groom we go! (Tune of "Hi Ho, Hi Ho, It's off to work we go")</i>	Chorus	2:2

We could (perhaps) have more musical numbers. We can select from new music, traditional music, or well-known classic numbers. A suggested list from which to draw follows:

Gershwin: The Man I Love [possible for Cinders?]; Nice Work if You Can Get It; Our Love is Here to Stay [duet Buttons and AFG?]; Love Walked In [Buttons?]; 's Wonderful; But Not for Me; Somebody Loves Me; Someone to Watch Over Me; Embraceable You; Oh Lady Be Good; I Got Plenty o' Nuttin'; I Got Rhythm

Carpenters: Close to You; Goodbye to Love; I Won't Last a Day Without You; Yesterday Once More; We've Only Just Begun; Top of the World [Cinders?? Prince Charming??]

Abba: Does Your Mother Know? [at the Ball?]; Take a Chance On Me

Sundry: When I'm 64

Trad.: Fire Down Below; Heart of Oak; John Peel; Little Brown Jug [older cast members, start of Act 2?]; Polly Wolly Doodle; Rule Britannia; So Early in the Morning; Swing Low; British Grenadiers; Keel Row; The Mermaid; There is a Tavern in the Town [older cast members, start of Act 2?]; Updee; Widdicombe Fair;

Early 20th C.: I Do Like to Be Beside the Seaside [chorus number indicating where Cinders and Charming are going on honeymoon?]; Nellie Dean; Galloping Major; Where Did You Get That Hat?

Rogers & Hammerstein: If I Loved You; Getting to Know You; Shall We Dance?; People Will Say We're In Love; My Favourite Things

Irving Berlin: Isn't This a Lovely Day; You're Just In Love

Jerome Kern: I Won't Dance;

Various: My Funny Valentine;

More suggestions welcomed!

<<<NOTE We need: audience participation (It's behind you! & Oh no it isn't!), throwing of sweets, audience on the stage (can they join in the ball?), more use of "Boo, Hiss" and "hooray, hooray". A slapstick scene might be useful. >>>

Act 1

Prelude

A

Introductory music 🎵 [1] *for two to five minutes, whilst the audience settles. General lighting on curtains OR outdoor scene. Before the end of the music the two heralds come up through the audience, making their announcement (we want to be sure the audience hears it!), walk up the steps onto the stage and exit stage left, possibly without turning to look at the audience. Then, at end of music lights go out. "Fairy" music, briefly.*

Prologue

Stage front. Enter FG, stage right. She has a bright (?dark?) cloak – a big cloak – which stays covering her (i.e. we do not see what she is wearing underneath the cloak – she is, for your interest, wearing school uniform under the cloak. This is relevant later) (Perhaps I need to change this??). Her magic wand is very bent – possibly a boomerang(?). She is (perhaps) wearing a hat, which is very askew. As she speaks she moves towards stage left. BUT she does not walk gracefully, but thumps the floor as she goes – or maybe she rides up the centre isle on a unicycle???

FAIRY G.: The story starts, these folk I'll bend / Till I fulfil my cunning end... oh no – that was the previous pantomime. Well, it's been a difficult couple of years. I am the Fairy Godmother, but now they've given me an Apprentice Fairy Godmother. I'm supposed to make things come right – by magic. But as you can see, my magic wand is a bit bent, which sometimes makes it difficult for me to help people – and with the Apprentice Fairy Godmother I have to be a hard taskmaster – I mean, task mistress. The youth of today! I mean, she wants me to talk in rhyme (which I can't do), and she... Oh no, here she is now!

App. Fairy G. floats on, stage right. She is wearing a ball gown, and fully looks the part. She spins round as she enters, showing that she has an L plate on her back. She is carrying a delicate (well, delicate-ish) wand. This wand is also askew (bent? With a bright orange tassel?) Perhaps she has small wings. She has a huge mobile phone (of course), and is shouting into it.

APP. FAIRY G.: *(shouting into phone)* What's that about Prince Charming? – he's looking for a wife, but he's hard to please? – doesn't like them too tall or too short, doesn't like girls who can't dance or sing? *(FG is trying to make herself look inconspicuous – but not doing terribly well at this).* But he has a heart of gold? One moment, please, I'll pass you over. *(hands phone over to FG)* Here, madam, it's for you. *(AFG curtsies)*

Fairy G. takes phone, and tries to make herself look important – but fails. During FG's next speech AFG "fades" slowly towards the back of the stage, becoming less visible.

FAIRY G.: *(shouting into phone)* What's that? I'm supposed to be looking after Cinderella – she is a good and kind girl, who has to find true-love despite her ugly sisters? *(aside)* And are they ugly! *(to phone, exasperated)* Yeah, yeah, I'll see to it. *(throws phone off stage right)* *(aside)* Honestly, men! *(aloud)* More work! Now, where's that useless apprentice of mine? *(sees her)* There you are! I've got a job for you. Now, Prince Charming has got to fall in love, and ... Oops – look out – I see the villagers are coming - I'd better disappear... *(starts to exit right, stops, then to AFG)* and you too!

Fairy G. points stage left and rear (to indicate oncoming crowd), and exits stage right, waving wand as she goes. Crowd enter. AFG stares at the crowd. Some of the crowd look at AFG as though she's a bit odd (which – let's face it – she is!). AFG suddenly realises she should not be there:

APP. FAIRY G.: Oops! Gotta go!

AFG runs off, pushing through the crowd to exit stage right.

Scene 1

The Village Green.

Some members of chorus on stage, moving around. Background music slowly growing in volume as they speak.

- A: Have you heard – there is going to be a ball!
- B: A ball, where?
- A: At the palace – there have been invitations to everyone in my street.
- C: And mine!
- B: Why is the Prince throwing a ball?
- C: Because the local cricket team are looking for a new bowler?
- A: No, silly – the Prince is looking for a wife.
- B: A wife?!
- C: Yeah, a girl ...
- D: ... a lady ...
- A: ... a dame!

A

(Song) (Bright and cheerful “There is nothing like a dame”) ♪ [2] During this song we have all the chorus on stage, but none of the principals – they will be singing offstage, as we have to keep the volume up! ☺ The chorus will be joined by as many children as we can muster, including – I hope – the dancers and Hansel and Gretel. At the end of the music, during the applause, the children run off.

- A: Oh look – here are Baron Stoneybroke’s daughters

Lights swing to stage left, as Ugly Sisters enter, short one in front of tall one. Short one is wearing a hat so tall that she is taller than the tall one. If tall one has a hat, it is a flat hat (or a bent, squashed, hat). Both have beards.

- SALMONELLA: *(Pointing to Rubella)* Look at her, dreaming about a husband. There’s more chance the Prince will pick a banana than pick her! I, on the other hand, am so gorgeous that he’s bound to pick me at the ball!

- RUBELLA: *(Dreamily)* But I’m the beautiful one, he’s going to pick me.

- SALMONELLA: You?! Beautiful?! *(gets out huge pair of glasses, puts them on nose, inspects Rubella, shakes head)* No, I didn’t need the glasses! Not a chance! It’s me he’ll pick.

- RUBELLA: No, me!

- SALMONELLA: Me!

- RUBELLA: Me!

A

They start to poke each other, like small children fighting. They keep repeating “Me!”. During this the crowd forms a semicircle behind them, staring at them.

- SALMONELLA: *(to audience)* They call me Mimi! *(burst of Puccini music)* ♪ [S1]

- RUBELLA: *(sings)* But my name is Rubella!

They carry on fighting, briefly. Suddenly they stop, seeing that they are being watched. They kiss each other on the cheek – mmah, mmah – brush themselves down, link arms and face the audience.

A: Ahem, such behaviour!

B: Who would have thought it from the nobility!

C: Quarrelling again!

SALMONELLA: But us sisters never quarrel! }
RUBELLA: But us sisters never quarrel! }

Music starts. Song “Sisters”. 🎵 [3]

RUBELLA: Let’s go and choose what to wear for the Ball.

SALMONELLA: Yes, let’s. And it’s my turn for the green scarf.

RUBELLA: Not it isn’t! You wore the green one yesterday – it’s my turn!

SALMONELLA: That’s not fair, you know the red one doesn’t suit my complexion.

RUBELLA: Matches it, more like!

SALMONELLA: Ooh, hark at you! You only like the green one ‘cos it matches your teeth!

Exit Sisters stage left, arm in arm, quarrelling.

Enter Buttons, stage right.

BUTTONS: Are they gone?

A: Oh, hello Buttons! Yes, they’ve gone.

BUTTONS: Hello everybody! Hello boys and girls!

C: Those bearded sisters were quarrelling again, as they always do!

BUTTONS: What were they arguing about this time?

A: About what they are going to wear to the ball.

B: Are you going to the Prince’s ball, Buttons?

BUTTONS: Yes I am – Dandini says they need more servants at the palace during the ball. There are lots of hardworking servants there – especially the bakers.

A: Why are the bakers so hardworking?

BUTTONS: Because they knead the dough. *(slaps thigh)*

All groan.

BUTTONS: There’s even a Sikh karaoke expert – called Getupto Singh! *(slaps thigh)*

All groan.

BUTTONS: And I’ve been asked to look after the guests’ hats and cloaks. *(pause)* I think I’ll go dressed like an Indian.

A: Why an Indian?

BUTTONS: Then if anyone asks my name I can say it's ... Mahatma Coat.
(slaps thigh)

All groan.

A: Well, we've got to go and get ready for the ball too.

B: See you, Buttons!

C: Bye!

BUTTONS: Bye, all!

Everyone in the crowd slaps their thigh. Buttons looks surprised. Exit crowd.

BUTTONS: What excitement! To think that I am going to see the Prince choose his Princess! I know I'm just the lowly servant in the Stoneybroke household – but for one evening I'm going to be in the Palace. One big difference between the Prince and my master, Baron Stoneybroke, is that the Prince has some real money. My poor master, now that he has married Dame Sarsaparilla has hardly any money at all. Dame Sarsaparilla takes all she can and gives it to her two daughters, Rubella and Salmonella – and are they ugly! (*confidentially*) They are so ugly they make even Ian Kelly look good!

IAN KELLY: (*off*) I heard that!

BUTTONS: Oops! Anyway, Dame Sarsaparilla, she lets the Baron and his daughter, Cinderella, have hardly anything. And Cinderella is so sweet – she's my friend, and I tell her everything I'm up to. And she tells me. Shall I let you into a secret? Shall I? (*tries to get response from audience*) I think Cinderella is in love. Yes, she is! Do you know who with? (*pause*) It's Prince Charming – she creeps off to look at him when she can. I don't think the Prince ever sees her – he mixes only with rich people, and Cinderella is poor, like me. He mixes with posh people, and Cinderella – well, she's treated like a servant here. I wish I could help Cinderella meet Prince Charming but ...

Music starts 🎵 [4]

BUTTONS: I can't give her anything but love, baby... (*to tune of "I can't give you anything but Love" – see song words sheet*)

BUTTONS: Well, I've got to get back to work. Bye, everybody! Bye for now!

A

Scene 2

The Stonebroke kitchen. There is a small table, upstage right. On the table there is a dustpan and brush – near the edge, so that it's easy to knock off.

Ugly Sisters enter, dragging behind them a large piece of cloth. This should be ornate, and is what they are arguing about. Although the audience don't know this yet, this cloth is actually two pieces, joined by a long strip of Velcro – it will be "torn apart" during the subsequent argument.

SALMONELLA: The Ball, the Ball! I'm so looking forward to it. Just think how I will float down the flight of stairs, enchanting the entire company; imagine how I will drift into the Prince's arms, how he will gaze at me in rapture, how I ...

RUBELLA: Imagine indeed! Why should he look at you when I am there, dancing divinely, fluttering my eyelashes, draping myself round his tall, elegant neck, showing him how, I, Rubella, am the one he has always wanted ...

SALMONELLA: ... to make the cheese – the milk would curdle just from your looking at it! Here, Knock, knock!

RUBELLA: Who's there?

SALMONELLA: Vera.

RUBELLA: Vera who?

SALMONELLA: *(sings)* Ve're a couple of swells, We dine at the best hotels 🎵 [S3]
...Anyway, give me back my scarf.

Salmonella tugs (gently!) at the scarf.

RUBELLA: What do you mean, your scarf? It's my turn for it today!

Rubella tugs (gently!) at the scarf.

SALMONELLA: No it's not! *(indignantly)* How can I be expected to make the best of myself if I don't have the right clothes to wear?

Salmonella tugs (not quite as gently!) at the scarf.

RUBELLA: The best of yourself? You could always wear a dustbin bag – over your head!

SALMONELLA: Oo! How dare you! Give me that back!

During the next part of the dialogue there is pulling, backwards of forwards, of the scarf. Make sure this is gentle enough not to dislodge the Velcro attachment on the scarf, but get ready for the scarf to split.

RUBELLA: No!

SALMONELLA: Yes!

RUBELLA: No!

SALMONELLA: Yes!

Salmonella and Rubella pull hard on the scarf, in opposite directions. The scarf splits. Both are amazed and upset.

SALMONELLA: Aaagh! Now look what you've done! You've ruined it!

RUBELLA: That wasn't me – you tore it!

SALMONELLA: Oh no I didn't!

RUBELLA: *(inciting audience)* Oh yes you did!

SALMONELLA: Oh no I didn't!

Repeat this couplet till the audience have got the hang of it.

RUBELLA: *(incite audience)* Oh yes you did!

SALMONELLA: Oh no I didn't!

RUBELLA: *(winks at audience and puts finger to lips)* Oh no you didn't!

SALMONELLA: Oh yes I did! ... hey, that's not right!

RUBELLA: *(suddenly [mock] crying)* Anyway, I wanted the green scarf. It's not fair. I was my turn, now it's ruined. Sob, sob; weep, weep.
(completely over the top [mock] crying) Oh woe is me, boo hoo! Boo hoo!

SALMONELLA: *(sympathetically)* Oh, there, there, there. Now stop crying and blow your nose. Here.

Salmonella absent-mindedly hands Rubella the other piece of scarf, as if it were a hankie. Rubella takes it, blows her nose on it (noisily). The two sisters air-kiss each other – mmvah, mmvah. Rubella hands the piece of scarf back. Salmonella takes it ... then realizes what has happened. Salmonella holds the piece of scarf in two fingers, with a disgusted look on his/her face.

SALMONELLA: *(calls)* Cinderella! I've got some laundry for you!

Salmonella drops the scarf to the floor, as does Rubella.

RUBELLA: You're evil, you are.

SALMONELLA: Not really, evil – are we?

RUBELLA: Yes! }

SALMONELLA: Yes! }

Music starts. ♪ [5] Song "We are an Evil Pair". This includes a comedy dance. Possibly the dance includes trying to avoid the piece of scarf upon which Rubella has blown her/his nose!

RUBELLA: And I'm hungry now.

SALMONELLA: *(distracted)* Ooh, so am I. Let's get some food.

RUBELLA: } Cinderella!

SALMONELLA: Cinderella! }

Enter Cinderella, front stage right. She is lovely – but rather tattily dressed. She skips to stage front centre, between the bearded sisters. She is smiling. Possibly she curtsies to the audience. She has with her the besom (broom)

SALMONELLA: Oh there you are. Here, laundry.

Salmonella tosses the piece of scarf to Cinderella, as does Rubella. Cinderella takes the pieces and throws them off, stage right. Perhaps one of the pieces is light and throws easily – but the other falls to the floor heavily, and has to be scraped up. During the following exchange Cinderella looks from sister to sister, about to reply to each, but always stopped by the other sister's interruption.

RUBELLA: Have you finished the dusting?

CINDERELLA: Yes, I ...

SALMONELLA: And polished the brass?
 RUBELLA: And swept the yard?
 SALMONELLA: Have you washed the dishes?
 RUBELLA: Have you ironed my petticoat?
 SALMONELLA: Have you fetched the feathers for my hat?
 CINDERELLA: Well, I ...
 SALMONELLA: She's deaf, and never listens to us!
 RUBELLA: And get us some food – we're hungry.
 CINDERELLA: (*gulp*) Certainly. What would you like?

Cinderella, as she speaks the previous line starts sweeping, and in the process turns her back to the audience.

RUBELLA: Pizza. }
 SALMONELLA: Chicken. }

The two bearded sister glare at each other. Cinderella carries on sweeping, back to audience. Bearded sisters are louder than before.

RUBELLA: Pizza! }
 SALMONELLA: Chicken! }

The bearded sisters glare at each other again. And even louder:

RUBELLA: Pizza! }
 SALMONELLA: Chicken! }

CINDERELLA: (*turns round to face audience, and tries to placate them – though she is a little cross. Loudly*) For the third time, how about a hamburger?!

The two bearded sisters glare at Cinderella.

RUBELLA: What!? }
 SALMONELLA: What!? }

CINDERELLA: (*a little timorously*) Each? ... a hamburger each??

The bearded sisters are not impressed. Cinderella shrinks. Music starts. 🎵 [6]

RUBELLA: (*spoken*) A Pizza Hut, a Pizza Hut ...
 SALMONELLA: (*spoken*) ... Kentucky Fried Chicken ...
 RUBELLA: (*spoken*) ... and a Pizza Hut. (*sung – and all sung from here on*) A Pizza Hut, a Pizza Hut ...
 SALMONELLA: ... Kentucky Fried Chicken ...
 RUBELLA: ... and a Pizza Hut.
 CINDERELLA: MacDonalds! MacDonalds!
 SALMONELLA: Kentucky Fried Chicken ...
 RUBELLA: ... and a Pizza Hut.
 CINDERELLA: MacDonalds! MacDonalds!

A

SALMONELLA: Kentucky Fried Chicken ...

RUBELLA: ... and a Pizza Hut.

<<

Actions

Pizza Hut - Make shape of a hut in the air

Kentucky Fried- Flap elbows up and down in the manner of a demented chicken

McDonalds - Put hands on top of head and bring out and down to produce the "Golden Arches"

All three conduct the audience to get them to join in. Repeat the previous verse (as many times as necessary – probably twice), with actions. Get audience to join in the actions.

Next verse: Dust high and low; polish, polish, polish, polish; a broom, a broom!

Actions:

Dust high and low: just that!

Polish: lots of keen polishing

a Broom: pretend to sweep – Cinderella actually has a broom, and can be more vigorous with this action!

Repeat "Pizza Hut" verse once.

Repeat "Dust High" verse, then "Pizza Hut" verse.

By the end of the song, all three are dancing round each other – perfectly happy, the conflict forgotten. They are repeating, as they dance, the "Pizza Hut" words ... but they are about to be interrupted...

Cinderella steps back slightly as the two bearded sisters link arms and dance in a circle.

During laughter at end of song, Baroness Sarsaparilla enters upstage left. Music suddenly stops. Green spotlight. "Nasty" music. Boo! Hiss!

SARSAPARILLA: What are you doing?

Sarsaparilla sweeps downstage forward to come between the two bearded sisters, as Cinderella backs off upstage right. Sarsaparilla does not see that Cinderella is present. The Bearded Sisters brush themselves down, and try to look respectable.

SALMONELLA: Getting ready for the ball ...

RUBELLA: ... Mother, Dearest!

Sarsaparilla points imperiously to each of her cheeks in turn. The two bearded sisters air-kiss her cheeks – but Salmonella finds it difficult to reach that high up. Mwah! Mwah!

SARSAPARILLA: You must look your finest. We cannot have the Prince choosing some common girl, he has to choose one of you. You, you will be the princess, and I, I shall become queen, yes, queen!

RUBELLA: Here, what about Baron Stoneybroke?

SARSAPARILLA: (*scornfully*) The Baron? The Baron? He will not last long (*Cinderella gasps, and puts her hand to her mouth*) when I am queen. When you, you are princess, then I, I shall rule! The king? What of him! The Baron? He will be ...

Cinderella in backing off knocks over the broom (besom) that is leaning against the table. It crashes to the floor. Sarsaparilla spins round in surprise.

SARSAPARILLA: You! What are you doing here, wretched girl!

CINDERELLA: *(regaining composure with difficulty)* I ... I was just going to get ready to go to the ball too, your majesty, your eminence, my lady ...

SARSAPARILLA: You, you – going to the ball? Don't be so stupid, girl! I, I say you may not! The Prince does not want your kind of rabble in his lovely palace. He wants beautiful, elegant ladies, like my daughters. Besides, you have nothing to wear – only those rags. Now get on with the washing-up, girl, and tidy this kitchen, and polish the silver. And you have to go to the market – though why I should trust you with the shopping, I do not know! You will not have time to go to the ball. I forbid it. Pah! Come girls!

Cinderella is horrified. Sarsaparilla takes the hands of the bearded sisters and the three of them (Salmonella, Sarsaparilla and Rubella) exit stage left. They hold their heads high as they march off. Cinderella moves forward to front stage centre as they exit, and then bursts into tears. Music starts

CINDERELLA: *(sings) (Sad song) ♪ [7] (When I fall in Love) [Just one chorus – this song will be repeated later]*

During the song Cinderella puts the broom back, leaning on the table, where it was before.

Baron Stoneybroke enters upstage right, and sees his daughter crying. He moves down, and puts his arm sympathetically round Cinderella's shoulder. Note about Baron's costume – he has a large carrot on one shoulder! Yes – a carrot!

BARON: Oh, Cinderella, my little darling! What's the matter? Don't cry.

CINDERELLA: Oh, Daddy, Daddy! The baroness won't let me go to the ball. I have to stay here polishing the fender and washing the floor.

BARON: Oh dear.

CINDERELLA: And I did so want to meet the Prince. Can you help me, Daddy?

BARON: Ah, difficult. I dare not do anything your stepmother does not want.

CINDERELLA: But you used to be so brave and strong when you were a sailor.

BARON: Ah, that was a long time ago. I was brave enough then to be a pirate!

CINDERELLA: Daddy, is that why do you have a carrot on your shoulder?

BARON: No – dyslexia.

CINDERELLA: Uh?

BARON: I miss being at sea.

CINDERELLA: And you learnt so many things there ...

BARON: Yes, how to splice ropes, how to swab decks, how to sew canvas ...

CINDERELLA: And how to sing songs! Do sing me one of your songs, Daddy!

BARON: Well, I ...

CINDERELLA: Please?

BARON: Oh, OK – for you!

A *Music starts* 🎵 [8] **What shall we do with the drunken sailor** (adjusted – see song words sheet). *This is a comedy duet for the Baron and Cinderella.*

CINDERELLA: That was fun!

BARON: Yes, it was, wasn't it ...

SARSAPARILLA (off): Egbert!

CINDERELLA: (sigh) I think she's calling you, Daddy.

SARSAPARILLA (off): (louder) Cuthbert!

BARON: I'd better go.

SARSAPARILLA (off): (very loud and angry now) Hubert, come here at once!

BARON: (shrugs) Coming, dear.

Baron kisses his daughter's forehead, and quickly exits, stage left.

CINDERELLA: (sulking and cross) Oh, how, how am I going to get to the ball? It's not fair! It's not fair!

Cinderella exits upstage right, still sulking, still cross. She stamps her feet as she exits.

FG enters front stage right, dragging AFG behind her. AFG is clearly sulking. AFG is wearing a schoolgirl's outfit, with her large cloak. It is a Hogwarts outfit (if we can get it!) The cloak is open (thrown back) so that you can see what she is wearing.

FAIRY G.: Now come on, you've got some work to do. How will you ever learn to be a proper Fairy Godmother if you don't practice your magic?

APP. FAIRY G.: But I can't get the hang of it – I keep getting confused.

FAIRY G.: Confused? I'll say you get confused! Why did you turn that frog into a packet of Polos?

APP. FAIRY G.: I thought that's what you asked me to do

FAIRY G.: I said Prince, not Mints! By the time I corrected that mistake he was completely bewildered!

APP. FAIRY G.: (grins) He was a bit of a sucker! (sheepishly) Sorry.

FAIRY G.: And have you been doing your Magic homework? No you have not! Look at that wand – it's all bent and it doesn't even have a proper star on the end! It's not good enough! You should learn from your elders and betters. You are a student: I, on the other hand, am special.

A *Music starts.* 🎵 [9] Song **"I'm a Frisky Fairy"**. *Both FG and AFG vamp the audience, coming down and sitting on people's knees. But by the end of the song they are both back on stage.*

FAIRY G.: Now stay here, do your homework! And for practice you can turn that broom into a fruit tree and back again – ten times! Get on with it – or it's back to platform nine and three-quarters for you!

Fairy G. swoops off front stage right. App. Fairy G. watches her go.

APP. FAIRY G.: (blows raspberry at departed Fairy G.) It's all right for you – I don't even like fruit. (turns to audience) Magic exercises with a broom?

What a waste of time! O-oh! Someone's coming – I'd better disappear! On with the invisibility cloak!

App. Fairy G. covers herself up with her cloak, thereby becoming "invisible". She drifts towards stage right front, and exits as Buttons starts speaking. She does not see Buttons.

Buttons enters upstage right, running. He stops downstage centre.

BUTTONS: Hello, everybody! Hello, boys and girls! I've got to hurry to the ball. I wonder if Cinderella will ... <see her Prince there>

Buttons shuts up as soon as Sarsaparilla starts speaking – she interrupts, not knowing – or caring – that Buttons is there. Buttons drifts back to upstage right, and is positioned next to the broom, which is leaning against the table.

Baroness, then Bearded sisters enter stage left. They are squabbling, each bearded sister saying "Me!" "No, me!"

Baron follows, wringing his hands.

SARSAPARILLA: It does not matter who is the most beautiful – you are both the most beautiful – except for me, of course. Now smile at the Prince, smile at him. *(the two bearded sisters grimace a smile). No, no! Not like that! Like this! (Sarsaparilla smiles too – horribly. The bearded sisters try to copy her.) And dance elegantly – remember how I taught you? (the two bearded ones start dancing with each other, and get into a fearsome tangle) No, no! Elegantly! (Sarsaparilla strikes a pose – obviously trying to be elegant – but fails). And laugh at his jokes – even if they are not funny. (Very, over-posh, effete noise:) Ha, ha, ha; Ha, ha, ha. (Bearded sisters start cackling. Try and get the audience to join in too. Sarsaparilla remains stony-faced.) Not like that! (Bearded sisters stop cackling, and look embarrassed.) Now, what do you say when you are introduced to the Prince?*

RUBELLA: Wotcha, Princey!

SARSAPARILLA: No! You say "How kind of you to let me come."

Music – glockenspiel, if possible – playing that line from My Fair Lady.

SALMONELLA: *(sings – badly)* How kind of you to let me come.

RUBELLA: *(taking the mickey, same rhythm and tune)* Nya nya nya-nya nya nya nya nya.

Music starts. [S4] During the (brief) singing that follows, Baroness Sarsaparilla covers her ears – it is such an awful noise!

SALMONELLA: *(ignores Rubella. Sings)* The rain in Spain stays mainly on the plain ...

RUBELLA: *(sings)* The rain in Spain stays mainly in the on the plain ...

The two bearded sisters start dancing with each other.

SARSAPARILLA: *(speaking; interrupts; music stops)* Stop that! The Prince is not interested in Spanish meteorology. *(the bearded sisters stop dancing, brush themselves down and pay attention)* I've half a mind to tell the house ghost to haunt you and keep you in order. *(the bearded sisters look troubled)* Now listen – this is important. I have looked in my crystal ball, and I have seen that the Prince will choose

one of the daughters of this household. (*Bearded sisters go “Ooo!”*) I cannot see which one – but as long as the Prince does not meet that wretched Cinderella it will be one of you – it has to be. So I, I am going to insist that she does not go to the ball. Now, off with you – and I will see you at the ball.

A

The bearded sisters exit stage left. Salmonella is singing “So one of us shall be a queen and sit on a royal throne” [Gilbert and Sullivan] ♪ [S5] as they exit.

BUTTONS: (*aside, to audience, starting moving down to stage front as he speaks*) So that’s what she’s up to! I’ve got to make sure Cinderella gets to meet the Prince – he will much prefer her to either of those two old ...

Buttons “aside” has been too loud and vigorous – he also knocks the broom from the table, and it falls with a clatter. Sarsaparilla hears and sees him. She points at him imperiously.

SARSAPARILLA: You, boy!

BUTTONS: (*startled*) Who, me?

SARSAPARILLA: Have you been listening to what I was saying?

BUTTONS: Yes, I mean, No, I mean ...

SARSAPARILLA: Enough! I cannot have you interfering with my plans.
(*Sarsaparilla makes a magical gesture at Buttons. Buttons freezes.*)
Quidquid Latine dictum sit, altum videtur!² (*makes another gesture, picks up the broom from the floor. Grins at the broom.*) Now you are under my spell, and can be released only by the magic word.
(*points symbolically at the broom, then puts the broom back against the table*) You will stay here, and you will stop Cinderella from meeting the Prince, do you understand?

During the last part of Sarsaparilla’s speech, Buttons has become (comedy mime) Snottub (reversing his cloak or tabard).

SNOTTUB: (*contrasting voice – that is, a different voice from Buttons*) Yes, yes – I understand. Cinderella must not meet the Prince. I shall prevent her going. (*maniacal laugh*) Ha, ha ha; Ha, ha ha!

SARSAPARILLA: (*to audience*) Good, now he is under my power. One of my daughters shall become the princess, and not that feeble Cinderella! (*evil, maniacal laugh*) Ha, ha ha; Ha, ha ha!

A

Boo! Hiss! from offstage.

Sarsaparilla sweeps out stage left, Snottub(Buttons) thinks about going off stage right, but reverses and exits stage left, following Sarsaparilla. End of scene blackout as they exit. This is a good time for “dark, evil” music.

² This simply means “Whatever is said in Latin, appears to be important”

Scene 3

Village green – neutral “outside” location, possibly in front of the palace. Brighter, happier music than ended the previous scene – this is a complete contrast.

Crowd enters and mills about. This is the market. There are cries of the market people:

GRETEL: Buy our pumpkins! Best pumpkins in the market! Nearly ripe!
Only three groats a pound! Pumpkins!

HANSEL: Fresh eggs! Fresh eggs! Less than a year old! Fresh eggs!

SAMANTHA: Bread! Warm bread! Brown and crusty, with strange unidentified
bits in! Bread! Warm bread!

A: Best potatoes – only slightly green – best potatoes!

Hansel, Gretel and Samantha come together, centre stage front. They put their burdens down and step forward, so what they were carrying is now behind them. Thus they (the characters) cannot “see” their eggs, potatoes, bread and pumpkins. As soon as they start talking, some small “mice” creep on to the stage and start stealing the eggs, nibbling the bread, and carrying it off.

GRETEL: *(to Hansel)* I don’t think much of this new law! The King says we
have to be completely honest!

HANSEL: What happens if we are not honest?

SAMANTHA: Something horrid – he makes you learn your forty-seven-times
table!

HANSEL: Ooh!

GRETEL: I heard it was even worse than that!

HANSEL: What can be worse than that?

SAMANTHA: Yes, what?

GRETEL: You have to listen to Victoria Beckham singing!

HANSEL & SAMANTHA: Oooh, nasty!

By this time nearly all the items have been taken offstage by the mice. Only one mouse is left, who is trying to carry off a large pumpkin which is too large for him to shift.

GRETEL: I suppose we had better take these things to our customers now.

SAMANTHA: Yes, we had. Bread! Warm bread!

HANSEL: Fresh Eggs! Fresh *(at this point all turn to pick up their burdens, and see that they have gone. The mouse does not react yet)*... uh?! Where have
my eggs gone!

SAMANTHA: And my bread!

Gretel: My pumpkins!

The mouse is startled, drops the pumpkin, and starts to run away.

HANSEL: It’s those mice again! Shoo! Shoo!

They all run offstage, chasing the mouse.

The King and Queen are walking from stage right towards stage left.

DE BON AIRE: I'm worried about our son. He really should have found a beautiful princess by now.

CHARISMA: I'm sure he'll find the right girl dear, we mustn't force him.

DE BON AIRE: But I'm getting too old to rule the whole of the kingdom of Utsire³. And I can't give him half my kingdom till he's married. Here I am talking to foreign plenipotentiaries, and what I really want to be doing is playing golf.

CHARISMA: I'm not sure that forcing him to choose his wife at tonight's ball is a good plan, dear. Suppose the right girl doesn't come?

DE BON AIRE: Oh, she'll come all right, she'll come. I have it on good authority.

CHARISMA: Whose authority?

DE BON AIRE: There's this Elf Grid-Mother that spoke to me.

CHARISMA: (*incredulous*) Elf Grid-Mother? Are you sure?

DE BON AIRE: Well I think so – Elf Grid-Mother, Dwarf Grog-Father, Wishing-Up Liquid, Fairy Soap – gives you cleaner wishes than ever – something like that.

CHARISMA: (*realising*) Oh, you mean Fairy God-Mother!

DE BON AIRE: (*surprised*) Do I?

CHARISMA: Yes, you do! And where did you meet her?

DE BON AIRE: On the golf course.

CHARISMA: (*even more incredulous*) On the golf course??

DE BON AIRE: Yes – she joined up lots of ideas on the links. Joined – links – get it? Oh, never mind.

CHARISMA: But are you sure we can find a girl who he thinks is good enough for him?

DE BON AIRE: Of course – it can't be difficult. (*De Bon Aire claps his hands, and two servants come on with a whiteboard. This is placed on the table at back of stage, so high up that the shorter servant cannot reach it*) She only has to be beautiful.

CHARISMA: And well-spoken.

In the next section it does not really matter what De Bon Aire says, as Charisma is completely ignoring him. We are just building up a list – which gets comically longer and longer – to the King's consternation. Charisma is (perhaps) counting the virtues on her fingers. At the same time the servants are trying to write the list on the whiteboard, but eventually they get fed up with this, put their hands on their hips, and stomp off.

DE BON AIRE: You see, easy.

CHARISMA: And elegant...

DE BON AIRE: Of course, and ...

CHARISMA: And talented...

DE BON AIRE: Naturally, and ...

³ Pronounced "Oot-seer-a"

CHARISMA: And faithful...

Servants stomp off in disgust.

DE BON AIRE: Well, yes, and...

CHARISMA: And a good cook ...

De Bon Aire: A cook?

CHARISMA: And she has to speak foreign languages.

DE BON AIRE: Huh – all the young do that!

CHARISMA: And write poetry...

DE BON AIRE: *(doubtfully)* There must be lots...

Servant re-enters, and is exasperated at what she sees.

SERVANT: *(to audience)* Are they still at it?!

Servant stomps off again in disgust.

CHARISMA: And she has to be musician and seamstress...

DE BON AIRE: *(gawks)* Uh... *(gawks)*

CHARISMA: And witty...

DE BON AIRE: A daughter-in-law that tells jokes?

CHARISMA: I'm sure there are more. But here's our son now – you can ask him. *(looks towards stage right)*

Prince Charming enters, dreamily, stage right. He is carrying a flower, and plucking off its petals.

PRINCE CHARMING: She loves me, she loves me not, she loves me, she loves me not, she loves ...

CHARISMA: Who loves you?

The Prince is surprised – and a little embarrassed – at seeing his parents. He tries to hide the flower. Perhaps he tosses the flower away, offstage.

PRINCE CHARMING: Oh, nothing Mother, Father, nothing. A beautiful morning, is it not.

DE BON AIRE: Who loves you, Charming, or loves you not.

PRINCE CHARMING: I ... well ... that is ...

CHARISMA: Leave him alone, dear – he's only dreaming.

DE BON AIRE: Dreaming or not – he has to choose tonight the girl to be his bride. I cannot have my son gadding about without a good woman by his side.

PRINCE CHARMING: But, father, I cannot marry just anyone. She has to be beautiful, and elegant, and faithful, and ...

They all look at the list on the white board, but get puzzled with the bad writing as the list continues

DE BON AIRE: ... and be a good cook and be able to do knitting and crossword puzzles, and be talented and...

CHARISMA: ... and sing, and dance, and speak beautifully, and be able to charm foreign ambassadors, and she has to be able to paint and sew and play the accordion ...

DE BON AIRE: *(incredulous)* Accordion?

PRINCE CHARMING: *(incredulous)* Accordion?

}

CHARISMA: *(turns to King)* I meant harpsichord. *(turns to Prince)* But you know, dear, such girls are very hard to find. We think you should just settle for a nice girl – an ordinary duchess or countess – and I'm sure – we are sure – you'll find a suitable girl at the ball tonight.

PRINCE CHARMING: But, Mummy, Daddy, I ...

DE BON AIRE: *(ignoring the Prince)* Come along dear, he knows what he has to do.

King and Queen exit stage left, possibly to a royal fanfare that fizzles out. Prince Charming makes a formal bow as they leave.

PRINCE CHARMING: Oh dear, what will happen tonight if she doesn't come to the ball? She is so beautiful, so graceful – but I have never spoken to her. I don't even know her name. She sometimes appears outside the palace, and I see this beautiful, beautiful face ...

A

Music starts. Song – reprise 🎵 [10] **“When I fall in love”** *[Just one repeat of chorus]*

Dandini enters, stage right.

DANDINI: Hello, Charming. What are you so sad about?

PRINCE CHARMING: Dandini, you know what my father has decided about the ball tonight – I have to choose my bride. But I can't, I can't.

DANDINI: Why not?

PRINCE CHARMING: Because she might not be there.

DANDINI: She might not be there? There will be lots of pretty, talented girls – there's bound to be one that you fancy.

Enter AFG wearing all-covering ('invisibility') cloak, front stage right. FYI, under this she is wearing football gear – but the audience do not see this. She looks at the Prince and Dandini, listening to them. She tiptoes across the front of the stage, listening to them. AFG turns to the audience and indicates they should be quiet, and show cups her ear to hear better.

PRINCE CHARMING: No, Dandini, you don't understand. I have already seen her, I have already chosen her.

DANDINI: So, Charming, it's going to be easy, then!

PRINCE CHARMING: No – she might not be there – she does not look like a rich girl.

APP. FAIRY G.: So that's Prince Charming. Now what did my boss say? Oh, yes – he has to fall in love. Now, what's the spell? Rumpity dimbity clunk! Or should that be Climpity dumpity plink? Well – here goes! Abraca-something-or-other!

AFG waves her bent wand. Sound of magical spell.

PRINCE CHARMING: Oh – what was that? *(puts hand to head, shakes it)* Ah, that's better. *(smiles – very cheerful now)* Now, like I was saying, if they had

chosen a more fluid two – four – three pattern, with one roving – say, Georgie Best – they would have scored much earlier!

DANDINI: *(completely baffled)* What?

PRINCE CHARMING: Do you think Sven should have put Cantona on the left wing, then and played a more solid one – four – five? No – I think concentrating on the centre-field and playing accurate, long-shots to the guys who can really control the ball is what it's all about!

DANDINI: *(completely and utterly baffled)* Pardon?

Prince Charming starts playing an imaginary football round the stage.

PRINCE CHARMING: Now look, if one of the left mid-field players – say, Stanley Matthews – can weave through the opening defence line – and Beckham is fantastic at this, too – and then pass it low and straight to someone like Kenny Dalglish we're going to get it past any goalie you mention. It comes in, curving to the right, just catches the edge of the post and smashes over the line! Goal!!!

Prince Charming goes completely over the top, running round, jumping up and down, declaring "Goal!". Dandini stands open-mouthed.

DANDINI: *(baffled and worried)* What are you talking about?!

AFG looks at wand in dismay, and shakes it, as if it's gone wrong.

PRINCE CHARMING: What am I talking about? My favourite sport – the greatest sport of all time, the game of princes, where my noble, skilful heroes battle each other on the green field!

DANDINI: *(doubtful)* Golf?

PRINCE CHARMING: *(disdainful)* Golf? *(assertive)* No – football – the best game ever!

DANDINI: *(very surprised)* Football? But you don't like football – you never have liked football!

PRINCE CHARMING: *(incredulous)* Don't like football? I love football! It's the best, it's the greatest, I'm ...

A *Music starts. [11] Dandini, then Prince Charming, then AFG (still 'invisibility' cloaked) join in "Football Crazy, Football Mad". During the song the real Fairy Godmother enters front stage right, and joins in the song. She is not pleased. [FG is also wearing an "invisibility" cloak – with football gear underneath.] At the end of the song as the Prince and Dandini are congratulating each other FG beckons AFG over to stage right.*

FAIRY G.: What is going on?

APP. FAIRY G.: *(AFG curtsies)* Madam, you said Prince Charming had to fall in love – and he has. *(AFG is not convinced that this is going to please FG. It doesn't.)*

FAIRY G.: Not with football, you nincompoop! He's supposed to fall in love with Cinderella!

App. Fairy G.: Oops!

FAIRY G.: So fix it.

APP. FAIRY G.: But I don't

FAIRY G.: *(interrupts)* Yes? And hurry up, I've got important work elsewhere!

APP. FAIRY G.: *(worried)* But I don't know how to fix it! Oh dear, this magic is harder than I thought.

FAIRY G.: Not paying attention, are we. So let's try again. *(thoughtful, aside)*
Climpity dumpity plink? Floppity clangity frump? It can't be that difficult – if she's supposed to get it right then so can I.
(brightens) Oh – I remember now – Thrumpity clompity flang!

FG waves wand. Sound of magic. But she has not got it right – Prince Charming is still passing an imaginary ball to Dandini. Suddenly both FG's and AFG's 'invisibility' cloaks fall off. Underneath they are (both) wearing football gear. As soon as the cloaks have gone she is 'visible' again: the Prince and Dandini see the FG+AFG and are surprised. FG looks down in horror, sees what she is wearing and screams. AFG gasps.

Blackout. End of scene. Reprise music [11a] of "Football Crazy" during scene change.

A

Scene 4

Stoneybroke kitchen. There is a small chair or stool front stage left. There is no table this time – it would get in the way of the dancing. Cinderella comes on from stage right, with broom. She is sad.

CINDERELLA: I did so want to go to the ball. Instead I have to sweep this floor.
I suppose it was too much for me to dream that I would really meet Prince Charming.

A

Music starts. Cinderella sings “Some day my Prince will come”. [12] At end of song Cinderella sits down front stage left. She is wistful.

Baron enters, upstage right.

BARON: Um ... Cinderella? I have to take your stepmother and stepsisters to the ball. I'm so sorry you ... *(his voice tails off)* *(pause)*

CINDERELLA: *(sighs)* It's all right, Daddy. It was too much to expect that she would let me go to the ball. *(Cinderella stands, goes to give her father a kiss on the cheek, and brushes his coat with her hands)* But you have a nice time, and tell me what everyone is wearing, won't you.

BARON: I'll be thinking of you, my daughter, and wishing you were there. You are so much more ...

SARSAPARILLA *(off)*: Dilbert!

CINDERELLA: You'd better go and catch your coach. She doesn't like to be kept waiting.

BARON: Yes, I

SARSAPARILLA *(off)*: *(louder)* Albert!

CINDERELLA: Oh, and tell me what music they were playing!

BARON: Yes, I

SARSAPARILLA *(off)*: *(angry)* Englebert! Come here at once!

BARON: *(sbrugs)* Coming, dear.

Baron exits stage left, turning to wave sadly at his daughter. Cinderella get out her hankie and waves back at him. When he has gone, she dabs her eyes with her hankie. Then she stops. She takes a deep breath, and stops crying.

CINDERELLA: Oh, this is silly, I've just got to make the best of it. *(pause – an idea has come to her. She brightens)* I wonder if I can creep out after they have gone, and see what the ball is like? Even if I do not have the cloths to wear, or the carriage to take me there I can run to the palace and peep in! And there's no-one left in the house to stop me – even Buttons has gone to the ball.

Cinderella tucks away her hankie, and turns towards stage left to go. Snottub(Buttons) enters stage left, just as Cinderella is about to reach the exit. He stops her.

SNOTTUB: And where do you think you are going, servant? Your mistress told you to polish the washing and sweep the walls. You cannot go.

CINDERELLA: *(she does not recognize Snottub). (puzzled - aside)* Polish the washing and sweep the walls? That can't be right? *(to Snottub)* But who are you, anyway?

SNOTTUB: I am the servant of Dame Sarsaparilla. I do her commands. I will not be thwarted.

CINDERELLA: *(aside)* He seems perfectly horrid. I'd better do what he says.
(aloud) O bother, I can't even sneak away to the ball *(she turns to pick up the besom broom)* all I can do is use this broom.

At the magic word "broom" Snottub undergoes a (comic) transformation, becoming Buttons once more. He flips his tabard over to show the "good" side. Cinderella does not see the transformation – she is looking away. Cinderella turns back as she is sweeping. She is surprised to see Buttons.

CINDERELLA: Oh, hello, Buttons! Where did that nasty man go?

BUTTONS: Hello, everybody. Hello, boys and girls! What nasty man?

CINDERELLA: He was here just now, and he stopped me leaving.

BUTTONS: I didn't see anybody. *(to audience – ad lib conversation)* Was there a nasty man here? Who? Where? Not me, surely! A spell? You mean, I become nasty? Oh dear!

CINDERELLA: Oh well – if the nasty man has gone maybe I can escape after all and go to see what the ball is like!

BUTTONS: What a good idea! I'm supposed to be there too – helping Dandini. *(to audience)* But I'd better be careful and avoid that spell that makes me nasty. I don't want to be nasty to my friend, the lovely Cinderella.

CINDERELLA: Let's go there together, and I can see what the ball looks like, and imagine myself dancing to the delightful music.

Cinderella twirls round, in a dance with an imaginary partner.

CINDERELLA: But I'd better put down this broom first.

As Cinderella says this, she is facing upstage right – where the table has been in previous scenes – Buttons is behind her. Cinderella leans the broom against the back of stage. But she has – of course – said the magic word "broom" and Buttons is transformed (comically, I hope) back into Snottub. Cinderella turns back.

CINDERELLA: OK, Buttons, I'm ready *(startled)* what are you doing here? Where is my friend Buttons?

SNOTTUB: Buttons are like zips. You shall not go. My master does not want this. Nagrump woppoff.

CINDERELLA: *(puzzled)* Nagrump woppoff? What can that possibly mean?
(Cinderella turns back to get the broom) I think this horrid man has got as much brains as this broom!

Aha! Once more Snottub is transformed back into Buttons. Cinderella turns back when she has got the broom.

BUTTONS: *(puts hand to head)* Oh gosh! What happened there? *(to audience)* I thought you were going to help stop that happening!

CINDERELLA: Buttons! You're back!

BUTTONS: *(puzzled – looks over his shoulder)* My back? *(realises)* But I don't remember going anywhere! Here, you don't think this place could be haunted, do you?

CINDERELLA: What do you mean?

BUTTONS: Well, you are saying that you see a horrid man, and I don't see him – perhaps he's not real, he's just a ghost?

CINDERELLA: I don't think so – there aren't any ghosts in this house!

BUTTONS: Yes – that's silly, isn't it – there's no such thing as ghosts!

At this point a ghost flits across the stage, behind the actors. The audience are encouraged to react to this.

BUTTONS: *(to audience)* What do you mean, behind me?

Ghost disappears, Buttons and Cinderella turn round to look for the ghost. Buttons and Cinderella turn back to face the audience and shrug.

CINDERELLA: Well, I didn't see anything – did you?

BUTTONS: No – they must be imagining it.

Ghost re-appears behind them.

GHOST: Whooo – whooooooooo – whooooooooooooooooo!

BUTTONS: *(to Cinderella)* Pardon? }
CINDERELLA: *(to Buttons)* Pardon? }

Ghost disappears.

BUTTONS: *(to Cinderella)* Oh, that was not you! }
CINDERELLA: *(to Buttons)* Oh, that was not you! }

BUTTONS: *(to audience)* What was that? A ghost? Really? Where? Behind me?

You will tell us if he appears again, won't you? *(get agreement from audience)*

CINDERELLA: Buttons, do you think the Prince is handsome?

Ghost reappears.

BUTTONS: He's the most eligible man in the kingdom. I ... *(distracted by audience reaction) (ad lib this section)* Where? Behind me? What? A ghost? You're joking! A ghost? O no there isn't!

AUDIENCE *(assisted by CINDERELLA if necessary)*: O yes there is!

BUTTONS: O no there isn't!

AUDIENCE *(assisted by CINDERELLA if necessary)*: O yes there is!

BUTTONS: Shall I look?

Get audience agreement. Ghost disappears. Then Buttons and Cinderella turn to look behind them at the side of the stage the ghost did not disappear to. Clearly they do not see the ghost.

BUTTONS: You're just trying to scare me – there's no ghost there at all!
(startled) Ooh – who are these people?

A

Fairy G. and App. Fairy G. enter front stage right to sound of magic fanfare ♪. The order on stage – from left to right – is Buttons, Cinderella, Fairy G, App. Fairy G. App Fairy G. is wearing schoolgirl

gear again – but possibly has a quick-change on underneath. She is also wearing the invisibility cloak, thrown open. Fairy G. is back in the regulation ball gown. She is smoking a cigarette. She stubs the cigarette out in an ashtray being carried by the App. Fairy G. Fairy G. coughs (back, back). App. Fairy G. is completely disgusted by this, and passes the ashtray back offstage. App. Fairy G. has her wand with her, as has Fairy G.

FAIRY G.: Ahem! Right! Let's get this show on the road. I'm your fairy godmother. You want to go to the ball, right?

Fairy G. is businesslike, and not sympathetic. During the conversation Buttons and App. Fairy G. see each other, and smile. App Fairy G. waves. Buttons waves back. They are clearly very taken with each other. Both are a little shy.

CINDERELLA: Yes, I do, but the baroness – my stepmother – won't let me

FAIRY G.: Yeah, yeah – I know the story. Where's your coach?

CINDERELLA: I haven't got a coach. I ...

FAIRY G.: No coach? Do I have to do everything? Go and get me a pumpkin – and quick about it!

Cinderella is very puzzled, but she puts the broom back against the backcloth, and runs off stage left to get a pumpkin.

FAIRY G.: And you, boy – go and get the coachmen.

BUTTONS: *(drags his attention away from App. Fairy G. shyly)* Begging your honour's pardon – but we don't have any more coachmen. The master and mistress have ... <taken the coach themselves>

FAIRY G.: No coachmen! Well, get me some ... Oh, I don't know ... frogs.

BUTTONS: *(surprised)* I don't know where to find a frog round here!

APP. FAIRY G.: Oh – have they been towed away? *(AFG tries to grin. FG glares at her. AFG becomes apologetic)* Sorry.

FAIRY G. *(scornfully)* Ahem. Right. *(to Buttons)* If you can't get frogs, get me some mice.

Buttons shrugs, nods, and exits stage left, carrying the chair with him. This is important – there must be no props on the stage (other than the besom/ broom) when the "mice" arrive to dance.

APP. FAIRY G.: Yuk! I don't like mice – I'm going!

App. Fairy G. stomps off front stage right. Fairy G. looks after her, shaking her fist.

FAIRY G.: Here! Come back, you! We've still got some work to do!

Fairy G. stomps off after App. Fairy G., exiting front right.

Lights quickly change, music starts, and mice enter, and dance. 🎵 [13]

(During dance both Cinderella and App Fairy G. change into modern, funky dance gear.)

At end of dance, mice bow / curtsy and scurry off.

Buttons enters backstage left with two "mice". These are children in mouse costume (mouse cloak?) with footman costumes underneath.

CINDERELLA *(off)*: Here's the pumpkin.

APP. FAIRY G. *(off)*: Thank you – I'll take that.

A

BUTTONS: And here are the mice.

Fairy G. enters front stage right, dragging App. Fairy G. behind her (dragging her by the ear? Dragging her by her hair?). App. Fairy G. is not happy. She is covered by the invisibility cloak (with an L plate on the back), so we do not see what she is wearing underneath. App. Fairy G. is dragging the pumpkin behind her. Both App. Fairy G. and Fairy G. have their wands with them.

FAIRY G.: Come on! We've still got to turn this pumpkin into a coach, and these mice into footmen. Now stand there and watch.

App. Fairy G. stands sulking, arms folded, pouting. She sees Buttons across the stage, and straightens herself up, primps her hair, blushes, flutters eyelashes, etc.

FAIRY G.: *(Paul Daniels imitation)* You're going to like this – not a lot! One coach coming up!

Fairy G. waves wand at pumpkin. There is a distorted magic sound, ending in a thump. Fairy G. looks at her wand, shakes it ... the wand collapses. Ah yes – we do need a collapsible wand!

FAIRY G.: *(very cross, to AFG)* I told you to replace the batteries in this thing! *(she straightens the wand, points it at the "mice")* Let's try for the footmen, then. *(Tommy Cooper imitation)* Mice, footmen; footmen, mice. Uh-hu! Just like that!

Fairy G. waves wand, magic sound, perhaps a flash of light, and the "mice" throw off their cloaks to reveal that they are perfect little footmen.

FAIRY G.: I suppose I'd better put that pumpkin outside the door – we can't have a coach in the kitchen, can we? *(Addresses AFG)* And you can turn Cinderella's clothes into a ball gown. You can at least get that simple spell right! *(aside, talking to herself as she exits)* Honestly, the youth of today, I don't know – five minutes with a sorting hat and they think they know it all ...

Fairy G. exits dragging pumpkin, leaving just Buttons (and mice/footmen) and AFG onstage.

Buttons and AFG smile shyly at each other.

BUTTONS: Are you a fairy godmother too?

APP. FAIRY G.: No, not yet, I'm an apprentice – I'm still learning. *(she twirls and shows the L plate on her back)* My wand came from the same guy who supplied "He Who Can Not Be Named". *(shows wand)* I, um, that is, I, er *(pause)* ... what does your girlfriend do?

BUTTONS: *(quickly)* I haven't got a girlfriend. *(normal speed)* I mean, I haven't got a girlfriend ... yet.

APP. FAIRY G.: *(smiles at Buttons. Buttons smiles back)* Oh, good. I mean, really? I mean, I'd better change Cinderella's clothes. *(aside)* I hope I get this right! *(aloud)* Integer vitae⁴ scelerisque puerus!

App. Fairy G. waves wand, throwing back her cloak. There is a "magic" sound. Under the cloak she is wearing funky – modern – dance gear.

BUTTONS: *(impressed)* Wow!

Fairy G. enters down stage right.

FAIRY G. Well, we've made the coach. Let's see what Cinderella looks like.

⁴ This means "A man who lives an upright and happy life"

App. Fairy G. crosses her fingers. Cinderella enters up stage right. She too is wearing, modern, funky dance gear. Fairy G. is not pleased.

FAIRY G. *(to AFG)* Now look here, that's not a ball gown! I told you to ...

CINDERELLA: *(interrupting: amazed and thrilled)* It's beautiful! Oh, thank you! Thank you!

FAIRY G. *(a bit mystified)* ... Oh, all right then. *(aside)* Ball gowns didn't look like that when I was young! I mean, even younger. *(aloud, to Cinderella)* Right, standard conditions for magic spells. *(FG says this next bit very quickly, very bored with it)* You, the undersigned, henceforth known as heroine, are herewith granted for a period not extending beyond twenty-four hundred hours this day use of ball gown, coach, footmen, and sundry appurtenances thereto, notwithstanding any representations or simulacrum thereof, provided that under no circumstances do you reveal without my, henceforth known as Fairy Godmother's, permission the source or mode of creation thereof. Got it? *(during the previous speech FG pulls out a bit of paper. She proffers this to Cinderella)* Sign here.

CINDERELLA: *(a bit puzzled)* What does that mean?

FAIRY G.: Be back by midnight. That's when the magic runs out. Off you go.

CINDERELLA: Midnight – I'll remember.

FAIRY G.: Oh, and don't tell anyone.

CINDERELLA: Yes, I'll remember. *(delighted)* Oh, thank you! Thank you!

Cinderella kisses the Fairy Godmother's cheek, then exits stage right, holding hands with the mice/footmen.

FAIRY G.: *(to AFG)* It's a bit of a mess in here – tidy it up, will you. You can use that broom. *(indicates broom by table)*

Fairy G. exits stage right. AFG is looking at her. Because the word "broom" has been said Buttons turns back into Snottub.

SNOTTUB: *(nasty laugh, rubs hands)* Hnye, hnye, hnye!

Snottub creeps up on AFG who suddenly sees him. She runs off screaming, stage right, carrying the besom/broom in one hand (right), and her magic wand in the other (left). Snottub thinks about following her, but turns and exits stage left.

Blackout.

Scene 5

The palace. Stage is completely empty – there will be singing and dancing, and we have to allow the space for that!

Prince Charming and Dandini enter upstage right. The Prince is wearing a football scarf. Dandini is clearly exasperated with the Prince.

PRINCE CHARMING: So, I say that Maradonna should have taken that pass round the back of Beckham, then cut it low towards Jimmy Greaves who could have passed it to Ronaldo – who was in the right place, you’ve got to admit it. But that referee! Dreadful!

DANDINI: *(aside)* He’s completely football crazy, football mad!

Reprise of “Football crazy”. ♪ [14] During the song AFG enters stage right, carrying the broom in her right hand, and the magic wand in her left hand.

APP. FAIRY G.: *(aside)* Now I can take that wrong spell off the Prince. I just have to wave my wand, and say Flimpity, flompity plung! *(she waves the broom)* Oops – that wasn’t the magic wand!

There is a magic sound. Prince Charming and Dandini both clutch their heads briefly, but recover quickly. Both are smiling.

DANDINI: Now what I think is that Pelé should have been put on the left field – he’s a good two-footed player – and then Ally McCoist would have been released for the forward attack – I know he has problems with the offside rule, but when he’s paying attention there’s nothing like the way he curves the ball round the opposition.

Dandini makes football-playing movement. Prince Charming is looking at him, open-mouthed in astonishment.

PRINCE CHARMING: What are you talking about?

DANDINI: What am I talking about? Your favourite game, the best game in the world, the game of kings, or in your case the game of princes! Football! Goal! Goal! Goal!

PRINCE CHARMING: *(astonished)* Football? But I don’t like football – it’s a ... silly game. *(he takes off his scarf and throws it down)* I’m going to my table.

Prince Charming turns to go off stage right. Dandini picks up the scarf, and puts it on. Snottub(Buttons) enters stage left, dropping, sweet papers on the floor, and rubbing his hands together. Remember that Snottub’s voice is not the same as Buttons’!

SNOTTUB: Evil, evil! No laughter! Must obey mistress Sarsaparilla!

AFG is about to exit stage right when Dandini grabs her.

DANDINI: Now we can’t have this mess here! *(Dandini grabs AFG)* You with the broom, clear this up! Sven wouldn’t let the dressing rooms get like this!

Because the word “broom” has been said, Snottub changes back into Buttons.

BUTTONS: Oh – hello everybody – hello boys and girls! *(aside – to audience)* I think I’ve worked out why I keep changing. I must be careful.

You will help me, won't you? (*aloud, to Dandini*) I'm ready, sir, to take the hats and coats.

DANDINI: Good! We're ready for kick off! I'll tell the Prince. En-ge-land! En-ge-land! (*the last two words are a "ritual chant"*)⁵

Dandini exits stage right, waving his arms.

BUTTONS: (*shyly, to AFG*) I didn't know you would be here.

APP. FAIRY G: That's one of the perks of the job – I get to visit all the grand dances, great balls, country houses ... Um, are you doing anything afterwards?

BUTTONS: For you I'd do anything.

APP. FAIRY G: Anything?

Music starts. Duet: "I'd Do Anything". At end of duet:

App. Fairy G: Well, are you doing anything after the ball?

BUTTONS: (*very embarrassed*) After the ball? Well, I, that is ...

APP. FAIRY G.: Oh come on, let's go to the ballroom.

AFG takes Buttons' hand and drags him off, stage right. At the same time Hansel and Gretel enter stage left (or stage front). Music starts.

GRETEL: I'm really looking forward to this ball, aren't you?

HANSEL: Yes – but it's been hard work getting ready for it.

GRETEL: Who do you think the Prince will choose?

HANSEL: It's got to be someone who can dance – well, so the cook told me.

GRETEL: Do you think if I practise my dancing he will choose me?

HANSEL: I don't think Mummy will let you stay here till midnight.

GRETEL: (*slight sigh*) Probably not. (*cheers up*) But we can have a dance now, while the music is playing, can't we?

HANSEL: Yes – good idea!

Hansel and Gretel dance. [15] During their dance, the mice may come on, and join in.

Music stops. King and Queen enter stage right, followed by Prince and Dandini. Hansel bows, Gretel curtsies. All the mice arrange themselves round the back of the stage.

DE BON AIRE: Right, folks, get yourselves in order. We're open for business. And you (*addresses Prince*) have got to choose your bride tonight. Got it?

PRINCE CHARMING: But, father, I ...

DE BON AIRE: (*ignoring him*) Good – let the ball commence!

Music starts. Buttons and AFG enter, and Buttons gets ready to take coats. Some guests enter from all directions. Footman/flunky/ "Herald A" enters stage centre to announce each guest.

FOOTMAN: Princess Emmiline Teasle, and chaperone.

⁵ Should this chant be "Ui-tser-a! Ui-tser-a!" or "Liv-er-pool! Liv-er-pool!" (*etc.*)? We will have to think about this.

Two enter, stage centre, and disperse towards stage left.

FOOTMAN: Her Grace, Lady Samantha Jane, and chaperone.

Two enter, stage centre, and disperse towards stage right

FOOTMAN: His Excellency, Baron Bert Stoneybroke, Her Excellency Lady Sarsaparilla Stoneybroke, and the horrible, um ... honourable ladies Rubella and Salmonella Stoneybroke.

The Stoneybrokes enter. Baroness Sarsaparilla is surprised to see Buttons there, and is about to speak, but she is interrupted as the King steps towards her. She curtseys.

DE BON AIRE: Ah, Dame Sarsaparilla, how delightful to see you and your ... um, charming daughters.

The “charming” daughters are outrageously flirting with the Prince – who is appalled (and horrified and disgusted).

The Queen goes and greets Baron Stoneybroke (who bows), and draws him to back right. The King draws the Baroness to back left. Both couples seem to be talking. The two bearded sisters grab the Prince and take him to mid right. The Prince is not pleased.

People continue entering from all sides, giving coats to Buttons who is completely weighted down, and staggers off – possibly passing the coats (offstage) to more people who enter. Some will enter through the audience and go up the stairs, front of stage. Some may just remain in the auditorium, at the front, visible to the audience (but not blocking sight to the stage). We can possibly have the footman announcing people – but this is not completely necessary. FG also enters. Eventually we have nearly everyone on stage – except for Cinderella and the mice-footmen. The footman from back centre also mingles.

DE BON AIRE: (claps hands, music stops) Let the dancing begin!

The King offers his arm to Baroness Stoneybroke, who is overcome with pride. The Queen raises her eyebrow to the Baron, who suddenly twigs what’s going on, and he offers his arm to her. The two couples come to centre stage front. Dandini takes the leftmost end of the line, the Prince takes the rightmost end of the line. The order now, at front of stage is (from left to right) Dandini, Baron, Queen, King, Baroness, Prince. Behind the Prince is Rubella. Left of Rubella is Salmonella. Left of Salmonella is Buttons. Left of Buttons is AFG. The rest of the second row is various other chorus. So now, the order of the second row (from left to right) is A, B, AFG, Buttons, Salmonella, Rubella.

A

Music starts. [16] Each person turns towards their partner. That is, Dandini, Queen, Baroness, A, AFG and Salmonella turn to their left (to face stage right), and Baron, King, Prince, B, Buttons and Rubella turn to their right (to face stage left). The King and Queen take up an elegant dance pose.

Dandini and the Baron are a bit confused – but eventually Dandini takes up the lady’s pose. The Prince glares at Rubella and holds him/her at a great distance.

Comic Dance. Choreography required here!

PRINCE CHARMING: You have another sister, do you not?

RUBELLA: Yes, indeed, your royalness – her name is Allenella.

PRINCE CHARMING: (double take with audience) And does she have any children?

RUBELLA: Yes, your highnessness – a boy and a girl.

PRINCE CHARMING: (sighs) And what are their names?

RUBELLA: Well, your majesty, the girl is Denise.

PRINCE CHARMING: That’s nice. And the boy?

RUBELLA: Der Nephew. *(cackles with laughter)*

All groan. Progress to next partner. When this happens Buttons and AFG always end up together, but all other pairings move on by one. In particular, at this point the Prince moves on from Rubella to Salmonella.

SALMONELLA: Ooh – this ball is like waiting for your photographs at the chemist.

PRINCE CHARMING: What do you mean?

SALMONELLA: Some day my prints will come. 🎵 [S2] *(cackles with laughter)*

All groan. Prince progresses to Rubella.

RUBELLA: My sister's not well – sometimes she feels like a goat.

PRINCE CHARMING⁶: Really? When did that start?

RUBELLA: Oh, when she was a kid. *(cackles with laughter)*

At the end of the dance all bow and drift off to the side, except for the King, the Queen and the Prince, who come to stage front. During the next section FG enters at the back, and whispers to the Footman.

DE BON AIRE: Well, Charming, who have you chosen?

PRINCE CHARMING: But father, I...

CHARISMA: Let him have another look, darling – it's not time yet!

DE BON AIRE: He'd better hurry up, I'll give him till midnight. I can't have my son ... <gadding about without a good wife...>

FOOTMAN: *(interrupting – and loudly)* The Unknown Lady.

There is a general hubbub, people say "Who?" and all turn to look centre back. All freeze, except for King and Queen, who drift off towards stage left, and freeze there. Spotlight on centre back. Elegant snatch of music – 🎵 – perhaps an upward sweep from a harp. Pause. Everyone is waiting – all frozen. Footman coughs.

FOOTMAN: *(even more firmly)* Ahem! The Unknown Lady.

Elegant snatch of music. Pause. FG suddenly realises and "whispers"

FAIRY G.: *(whisper)* Come on Cinders, it's you!

Cinderella enters. Everyone remains frozen, except the Prince (enthralled) who moves towards her. Their eyes meet ... you've guessed it! She smiles, curtsies, he reaches forward and takes her hand. Possible arpeggio from a passing harp⁷? (etc. etc.) Prince Charming snaps his fingers.

PRINCE CHARMING: Music! *(to Cinderella)* And who are you?

Music starts 🎵 [17], and we have "I Enjoy Being a Girl" (see song words), which is a number for Cinderella, Gretel, AFG, FG, Sarsaparilla, Rubella and Salmonella. If (and only if) this number encores, then the second time round all female members of the cast may join in the words "I enjoy being a girl". At the end of this number and/or its encore, the crowd "freezes" back as it was (for the applause!).

Then there is a complete change of tempo here. We do not have gavotte or saraband – but something really modern. 🎵 [18] Prince Charming and Cinderella start the (energetic!) dance. They "drift"

⁶ Or whoever "s/he" is dancing with at the time.

⁷ Does anybody have any idea where that harp is hiding? It's just come in and started interrupting all the music! I don't know, mumble, mumble, mutter ...

towards left centre. The crowd unfreeze, but don't know how to dance like that. They are very impressed by the Prince's dancing.

APP. FAIRY G.: Come on, Buttons, let's join in!

AFG takes Buttons by the hand and leads him towards right centre, where they dance too. They are joined by Hansel and Gretel. It must be clear that the "young" crowd know how to dance (and do!) and the "old" crowd are completely baffled by this silly modern dancing – and can't do it. Some comedy here.

A

Bop! ?With singing? 🎵 Shake, Rattle & Roll?

During the dancing, Cinderella takes off her shoes and puts them both stage front right.

DE BON AIRE: Well, Prince Charming does seem to be dancing now with just the one girl. Who is she?

CHARISMA: I don't recognize her, dear. I thought I knew all the countesses and dukes daughters in the kingdom.

PRINCE CHARMING: *(enraptured)* You are so beautiful you have made my task for this evening an easy one.

CINDERELLA: *(shyly)* What task is that, your highness?

PRINCE CHARMING: Tonight I have to choose from all these *(!!!fanfare!!!)* < ladies here present, the most eligible girl to be my princess>

NOTE: this little speech by Prince Charming must be cut off by a loud fanfare before it becomes clear what he is saying. Cinderella must not be told by the Prince that the Prince is choosing a bride.

FOOTMAN: *(interrupting loudly, and silencing all)* Your gracious majesties, my lords ladies and gentlemen, pray silence for the midnight fanfare and royal announcement!

Clock begins to strike twelve.

CINDERELLA: *(concerned)* Midnight! Oh – I've got to go!

Cinderella begins to run off, towards her shoes.

PRINCE CHARMING: But you can't go, I...

CINDERELLA: I must!

Cinderella turns, blows the Prince a kiss, picks up her shoes but drops one. Cinderella exits as the clock finished striking twelve.

Another Fanfare! The King and Queen (De Bon Aire and Charisma) acknowledge the plaudits of the crowd, and come to stage front. They beckon Prince Charming to them. Prince Charming sees the fallen shoe, and goes to it and picks it up. He caresses the shoe, and holds it to his cheek [this is a key gesture, that will be repeated in the next scene]. Prince Charming moves to stage front, with the king and queen, carrying the shoe. The Prince looks only at the shoe and to the direction that Cinderella departed. De Bon Aire holds up his hand, and all fall silent.

DE BON AIRE: My loyal objects...

CHARISMA: Subjects, dear, not objects.

DE BON AIRE: *(puzzled)* What?

CHARISMA: They are your loyal subjects, dear, not your loyal objects.

DE BON AIRE: Are they? Oh well. Now, what was I saying?

CHARISMA: Prince Charming's choice, dear.

DE BON AIRE: Oh yes. We have decreed that this night our son, Prince Charming, will choose his bride. And that choice is what will be declared now. *(addresses the prince)* Well, son, who have you chosen?

Prince Charming "comes to" and pays attention to the King and Queen.

CHARISMA: Whom.

De Bon Aire: What?

CHARISMA: Whom have you chosen.

DE BON AIRE: *(puzzled)* I haven't chosen anybody. *(to the prince)* So, who have you chosen?

CHARISMA: You have made up your mind, haven't you?

PRINCE CHARMING: *(decidedly)* Yes Father, yes Mother – I have made up my mind.

All the girls in the crowd – especially Rubella and Salmonella – primp themselves up and say "That will be me" "It's me he's chosen" "Just think – I'm going to be a princess!" General hubbub.

FOOTMAN: *(very loudly)* Pray silence for the regal announcement!

DE BON AIRE: *(puts hands over ears)* Oo – doesn't he have a volume control?

CHARISMA: *(to Prince)* So what is the royal bride's name, dear?

PRINCE CHARMING: *(slightly abashed)* I don't know her name.

DE BON AIRE: *(surprised)* You don't know her name? But which one of these ladies is she – you just have to ask her her name!

Prince Charming looks around at all the girls. He does not see Cinderella – who is (of course – not there.

PRINCE CHARMING: *(slightly embarrassed)* Well, she's not here right now ... but she was earlier.

CHARISMA: So which girl was it?

Prince Charming holds up the shoe for all to see.

PRINCE CHARMING: It was the beautiful girl who was wearing this shoe.

DE BON AIRE: So all you have of your future bride is her shoe?

PRINCE CHARMING: Yes, Father.

DE BON AIRE: Well, she's obviously well-heeled.

All groan.

CHARISMA: But how are we going to find her? She could be anyone; she could be anywhere?

PRINCE CHARMING: *(decisively)* I shall send out a search party for her. Every girl in the kingdom will try on this shoe, till I find the one it fits. Dandini!

Dandini is startled by his name being called. He comes running forward.

PRINCE CHARMING: Dandini: I want you to take this shoe and find the beautiful girl whom it fits. Try the shoe on every girl in the kingdom, if necessary. *(to the footman)* Let the decree be issued!

The footman bows. Dandini clicks his fingers, and Gretel brings him a cushion. The Prince places the shoe ceremonially on the cushion. There is great consternation amongst the crowd.

RUBELLA: That's not fair – I've still got my shoes on!

SALMONELLA: Yeah – well showing your feet is a criminal offence!

A: How can we have an unknown princess?

SARSAPARILLA: But it is one of my daughters that must become princess! What do I have to do to make that happen?!

DE BON AIRE: The decision has been made. Let the girl be found!

CHARISMA: And now it's time for the buffett!

RUBELLA: Buffet! }

SALMONELLA: Buffet! }

CHARISMA: Buffett. I'm the queen, and I can say it how I like!

*Song and dance 🎵 [19] – lively – everyone present except for Cinderella. “**Food, Glorious Food!**”. After first chorus, the music “vamps” during the following speeches.*

FOOTMAN: *(to stage)* My Lords, Ladies, Gentlemen, *(to audience)* and sundry others. *(to everyone)* It has been decreed by his most gracious majesty, King De Bon Aire of Utsire, that all here present are to join in these festivities, concomitant with which you are all invited to partake of refreshments.

ALL: *(puzzled)* What?

HERALD B: *(to audience)* Come on – get up and dance. And there's tea outside in the interval.

ALL: Hooray!

*Repeat of previous song 🎵 [19a] “**Food, Glorious Food!**”, with the cast coming down into the audience to get people up to dance. House lights go up during this, and the cast lead the audience out to the Welcome Area for refreshments.*

End of Act 1.

Interval (phew!)

Note that all the young children (the two converted footmen/mice and the dancing mice, etc.) in the cast can be taken away now (if desired), as they will not be needed in the second half ... (but they're very welcome to stay and watch, parents and guardians permitting!).

Act 2

Scene 1

A

Village Green. All bright and sunny.

Music starts, villagers enter. Song and dance 🎵 [20] “Oh, What a Beautiful Morning”

A: That was a wonderful ball last night!

B: I danced more than I have ever danced before!

C: I ate more than I have ever eaten before!

D: Hic! Pardon.

C: Did you see those two fat men at the bar?

D: Yes – one of them said “your round!”

C: And the other one said “so are you!”

All groan.

A: Did you see that mysterious young lady?

B: Yes – wasn’t she beautiful!

A: Who do you think she was?

C: I don’t know – nobody seems to know.

D: She was the Unknown Lady – and she ran away at midnight!

A: How will the Prince find her again?

B: There’s something about trying on a shoe – sounds very odd to me!

General hubbub of agreement, and all exit, talking to each other.

Scene 2

Stoneybroke kitchen. The small table is upstage right. A small chair is downstage left. Cinderella enters, upstage right, wearing her usual scruffy cloths. She is carrying the broom. She has one shoe in her belt (or in her pocket). She is happy. Music starts.

A

CINDERELLA: What a wonderful evening! The food was wonderful, the music was wonderful, the dancing was wonderful, and the Prince was ... wonderful! 🎵 [21] Bed, bed, I couldn't go to bed ... (etc.) ***I could have danced all night.***

During the song, Cinderella shows that she has the shoe, and repeats the gesture used in the previous act by the Prince, of caressing the shoe and pressing it to her cheek. At end of song and dance, Cinderella sits on the small chair, downstage left, holding the handle of the broom against her cheek, smiling. She has put the shoe away, back into her belt or her pocket.

Buttons enters upstage right. He is concerned about Cinderella, and is surprised to find her so happy.

BUTTONS: Hello everybody, Hello boys and girls. (*cautiously*) Hello Cinders – are you sad you missed the ball?

CINDERELLA: (*smiling*) No, I'm not sad at all. (*Buttons is surprised at this. Cinderella suddenly realizes she should not appear to be so happy*) Ahem. (*much more serious face*) What was the ball like?

BUTTONS: Well, there were lots of hats and coats! And dancing, and food, and interesting people, and the Prince danced with everybody.

CINDERELLA: (*eager*) And did the Prince choose his bride?

BUTTONS: Well, yes and no.

CINDERELLA: Yes and no? Either he did or he didn't, surely?

BUTTONS: Well, yes ... and no.

CINDERELLA: What do you mean?

BUTTONS: Well, he did choose, but ...

CINDERELLA: And whom did he choose?

BUTTONS: We sort-of don't know.

CINDERELLA: How can you not know – didn't the Prince say whom he chose?

BUTTONS: It's a bit of a strange story to tell you.

CINDERELLA: Well, while your telling the story I'd better do some tidying up. Will you pass me that ... (*she indicates, and is about to say "broom", but Buttons interrupts immediately*)

BUTTONS: Yes! Here you are. (*Buttons hands Cinderella the broom, and wipes his brow*) (*aside*) Phew! That was close! (*slaps thigh*)

CINDERELLA: So, what's the story?

Cinderella busies herself around the stage with the broom and duster.

BUTTONS: Well, nearly everyone was at the ball, and the Prince was dancing, and then this beautiful girl arrived. We don't know who she was ...

CINDERELLA: Careful – don't trip on the ... (*she is about to say "broom"*)

BUTTONS: OK! I've missed it! (*Buttons shows relief*) Phew! That was close! (*slaps thigh*) But the Prince danced with this girl all night until midnight, when ...

While Buttons is talking, Cinderella is sweeping the stage. She is approaching where Buttons is standing.

CINDERELLA: Make way for the ... (*she is about to say "broom"*)

BUTTONS: It's OK! (*he jumps aside as Cinderella sweeps the floor past him*). (*aside*) Nearly! That was even closer! (*slaps thigh*)

Buttons takes the broom from Cinderella, and he guides her to the chair.

BUTTONS: Now you stop that working for a moment, while I tell you what happened next.

Cinderella sits on the chair. Buttons places the broom against the table.

BUTTONS: Nobody seemed to know the beautiful girl – nobody knew who she was – the only thing we know about her was that the Prince wants to marry her.

Cinderella looks down, away from Buttons.

BUTTONS: Oh, Cinders, what's the matter? I know you're always going to look at the Prince, and you must be disappointed – but our sort of folk – we never get to marry Princes or Princesses.

Cinderella looks up at Buttons. She is smiling.

CINDERELLA: Buttons, my dear friend Buttons. You know you will always be my friend, don't you?

BUTTONS: (*a little puzzled*) Of course! But why ...

CINDERELLA: What would you say if things were to change? Things around us, I mean – change quite a lot?

BUTTONS: Oh, Cinders – as long as you are happy I am happy too.

Music starts. 🎵 [22] Song "???". Duet. **Somebody, PLEASE, tell me what this song is** 😊

BUTTONS: Oh – what's that noise?

Noises off: Herald A walks through the hall, followed by Dandini, who is carrying the golden Wellington Boot (did I really write that???) on a cushion. Herald B follows.

HERALD A: (*reading from scroll*) Oyez, Oyez, Oyez! Prince Charming seeks the beautiful young Lady who left this slipper! All the ladies of this kingdom are commanded to try on this delicate and small glass slipper. Whomsoever it fits shall be the choice of Prince Charming for his bride.

CINDERELLA: (*to Buttons*) Come on, let's go and see what's happening!

Cinderella and Buttons exit. Scene is converted from Stoneybroke kitchen to Village Green. Herald A and Herald B take up positions back of stage, left and right. Dandini stands front stage. Various villagers enter. Dandini starts singing 🎵 [S6] *the "Match of the Day" theme tune – loudly! He (perhaps) still has the football scarf round his neck.*

A: Oh, look – here's Dandini – maybe he knows who she is and where she's from.

B: Hello, Dandini – what have you got there?

DANDINI: Right – listen up you lot. Sven-Goran Charming says he’s got to find the player this boot – I mean shoe – fits. She got sent off before close of play last night, but he wants her on his team. Gottit?

Dandini picks up the shoe and displays it to the audience, and all the villagers around him.

A: *(to others)* I think he means – this shoe was left behind by the beautiful young Lady at the Ball, and Prince Charming wants to find her.

DANDINI: Yeah, that’s right. Now line up all orderly like you would to get the FA cup. No pushing at the back there – you’ll get sent off – I’ve got a yellow card here!

The villagers try to line up – they are not very good at this, and whilst they are trying to form an orderly line the FG comes on front right. She is wearing her “invisibility” cloak, underneath which she is (a) still wearing the “funky” ball cloths, and (b) (invisibly) carrying a Wellington boot and (c) (possibly) a football scarf (if Dandini is not already wearing one). She is visibly carrying her (bent?) wand.

FAIRY G.: Ah, there he is! Now whilst I’m invisible, I can remove the football spell from him. Wretched apprentice!

FG creeps up to Dandini, who does not see her – nobody sees her. She stands with her back to the audience and opens up the cloak, hiding Dandini. Whilst she is speaking, Dandini (invisibly) takes the boot, putting it on the cushion, and puts the “glass slipper” in FG’s belt or pocket (to be decided). He also takes, and surreptitiously puts on, the football scarf (if he is not already wearing one – to be decided).

FAIRY G.: Quis⁸ multa gracilis te puer in rosa! *(waves wand, closes cloak, turns towards audience)* There, he won’t be thinking about football now!

There is a “magic” sound and FG moves off towards stage right. Dandini briefly clutches his head. Then Dandini notices he is wearing a scarf. Make big play of this.

DANDINI: What on earth is this? *(He pulls the scarf off, and chucks it off stage front – so it is visible)* It’s a football scarf - that’s ridiculous! Football is a silly game. *(AFG starts to look pleased. Dandini looks down and sees the boot. He is very surprised and puzzled. He picks the boot up and shows it to the audience as he examines it.)* And what’s this? I’m sure it didn’t look like that a moment ago? The Prince is not going to like this!

FG is not quite as pleased as she was. She examines her wand, as if it has gone wrong.

FAIRY G.: Oops!

FG exits front right, in some confusion. She passes the Princes, who enters stage right, and comes up to Dandini.

PRINCE CHARMING: Come along, then – let’s find the beautiful young Lady who left behind this elegant glass slipper. *(sees the boot, and is shocked)* What’s this? Where’s the tiny, delicate shoe?

DANDINI: I think we have a problem.

⁸ The opening line of a beautiful (and sour) ode by Catullus. “What boy, [attracted] by your many beautiful aspects...”

PRINCE CHARMING: A Problem! We do indeed! What can we do?

DANDINI: I don't know, I don't know!

PRINCE CHARMING: Well, think, Dandini, think – how can I find the girl I have promised to marry?

DANDINI: Um, Um ... Got it! You could always talk to the girls first, and find the unknown lady that way?

PRINCE CHARMING: Speed dating? (*a little doubtful*) Yes – I suppose so. We haven't really got much option. (*claps hands*) Table!

The Heralds enter, carrying a (small) table, which is placed centre front stage. Hansel brings on a counter bell, and places it on the table. Two other chorus characters bring on chairs. A chair is placed each side of the table. The prince sits down, facing the table.⁹

PRINCE CHARMING: Good, let's get going! (*he tings the bell*)

This next section is a comedy "speed dating" spoof. In each conversation section there is some sound-effects of a clock ticking (very loudly, at the same time as the conversation). The ticking stops each time the bell is rung. [If we find, in rehearsal, that the ticking does not work then it will be cut out.]

Person A sits down opposite the Prince.

[Start ticking]

PRINCE CHARMING: How do you do.

A: How do you do.

PRINCE CHARMING: So, where did you go on holiday?

A: Oo, it was somewhere really exotic – there was a market with wonderful oriental spices, every second person wearing a sari, famous writers lived there, they even have huge buildings with the lakes and the gardens on the inside.

PRINCE CHARMING: Really? Where was that?

A: Woking.

PRINCE CHARMING: Hmm. (*tings the bell. Ticking stops*) Next! And try the shoe on as you leave.

Person A gets up and walks over to Dandini. Brief mime of trying the boot, which does not fit. Person B sits down opposite the Prince.

[Start ticking]

PRINCE CHARMING: So, what's your family like?

B: Well, my father likes chips, but my mother prefers pancakes and tomato ketchup. My brother quite likes watching Test Cricket.

PRINCE CHARMING: (*doubtfully*) Yes, I see. (*tings bell, Ticking stops*) Next! And try the shoe on.

Person B gets up, goes over to Dandini, there is some mime of trying on the boot – which does not fit. Gretel sits at the table.

⁹ PLEASE let me know who is doing what in this "speed dating" section – this part of the script still needs updating. Thanks!

[Start ticking]

PRINCE CHARMING: Hmm, you look a little young.
GRETEL: Yes, I'm a student.
PRINCE CHARMING: Really? What are you studying?
GRETEL: The colloidal dispersion of polymorphonuclear leucocytes¹⁰.
PRINCE CHARMING: *(baffled. Looks out to audience and shrugs)* Ah, OK.
GRETEL: Yes, and washing-up.
PRINCE CHARMING: *(still baffled)* Well, I'd better not interrupt you then. *(tings bell. Ticking stops)* Next! Shoe.

Gretel goes to Dandini, looks at the shoe and shakes her head. Person C sits at the table and smiles at the Prince.

[Start ticking]

PRINCE CHARMING: Can you dance?
C: Oh yes, very well!
PRINCE CHARMING: And are you going out tonight?
C: *(surprised)* I didn't know I was on fire!
PRINCE CHARMING: Next! *(tings bell. Ticking stops)* Try the shoe.

Person C goes to Dandini, who shakes his head. Person C walks off. Person D comes in and sits down. Person D leans on the table and goes off into a reverie.

[Start ticking]

PRINCE CHARMING: What are you thinking about?
D: My sister's boyfriend reminds me of the sea.
Prince Charming: You mean he's wild, restless and romantic?
D: No – he makes me sick!
Prince Charming: Thank you! Next! *(tings bell. Ticking stops)* Shoe – over there.

Person D goes and looks at the shoe, and shrugs, and exits. FG, comes in and sits down.

[Start ticking]

PRINCE CHARMING: I hear you are a chiropodist?
FAIRY G: *(pleased)* Amongst other things.
PRINCE CHARMING: Well, my feet are killing me! *(The Prince takes off the shoe on the foot nearest the audience and puts it up on the table)* Here, check this out, would you?

FG is horrified and tings the bell, gets up and walks out. Ticking stops. The Prince puts his foot back down, and puts his shoe back on. The Prince stands. The heralds move the table and one of the chairs upstage, to get them out of the way. This leaves just a single chair, downstage.

PRINCE CHARMING: *(to Dandini)* Are there any others?

¹⁰ Don't worry about this! I will teach you how to pronounce it – and it means not very much as well ... but sounds great!

DANDINI: Here come some more now.

Sarsaparilla enters stage left (Boo! Hiss!). The lights dim and she gets her (customary!) green spotlight, and boos and hisses from as many of the cast as are around (plus – hopefully – the audience).

SARSAPARILLA: At last! One of my daughters shall now be a princess. *(calls)*
Girls! Girls! Come immediately!

The Bearded Sisters enter stage left. They are dressed ridiculously. We can leave it to the imagination of the costume and makeup wizards to think up something here! The impression we want is that they are still recovering from the night before.

SARSAPARILLA: Ah, there you are! Here is your time, girls. This is the slipper that will show the Prince his true bride. You, you will succeed – and I, I shall be the dowager queen!

RUBELLA: *(puzzled – aside)* What does “dowager” mean?

SALMONELLA: And what’s the herald saying?

HERALD A: Prince Charming seeks the beautiful young Lady who left this slipper!

SALMONELLA: Oo – that’s me – I’m beautiful! }
RUBELLA: Oo – that’s me – I’m beautiful! }

HERALD A: All the ladies of this kingdom are commanded to try on this delicate and small glass slipper.

SALMONELLA: *(adjusts her huge glasses)* It’s not small!

RUBELLA: It’s not glass!

RUBELLA: And it’s not a slipper! }
SALMONELLA: And it’s not a slipper! }

During this action, Cinderella and Buttons have crept on stage right, and are looking at what’s going on.

HERALD A: Whomsoever it fits ...

SALMONELLA: Oo – get him – “whomsoever”!

HERALD A: Ahem! Whomsoever it fits shall be Prince Charming’s bride.

Cinderella gasps (loudly enough to attract the attention of the audience) and puts her hand over her mouth in surprise. Buttons looks at her quizzically. Sarsaparilla glances over at Cinderella in disdain, and looks away again.

CINDERELLA: *(aside – addresses Buttons)* I know who lost a slipper there!

SARSAPARILLA: Young man! My daughters will try on your slipper.

RUBELLA: Me first! }
SALMONELLA: Me first! }

The two bearded sisters glare at each other. They are about to fight (comic boxing) when Dandini steps between them, and beckons Rubella first. Rubella sticks her/his tongue out at Salmonella. Salmonella folds his/her arms, flicks her/his head and turns his/her back in disdain – then pushes in between Rubella and Dandini.

SALMONELLA: No, me First! I’m the oldest!

ALL: We all know that, dear!

Dandini coughs politely and signals Salmonella to move aside, which (s)he reluctantly does. Rubella tries to get the boot on. Rubella struggles with it but to no avail. This is not helped by the fact that Rubella has not taken off her/his ordinary shoes before trying to get the magic shoe/magic boot on. Comedy action. There should also be comedy music here. Eventually Rubella gives up and Salmonella deigns to try on the shoe/boot. From her/his body posture Salmonella is clearly certain that this is going to be a doddle. It isn't. Salmonella gets more and more furious that the boot does not fit. Comedy action, including stamping on the stage. Sarsaparilla is clearly not enjoying this. Finally:

SALMONELLA: It fits!

It clearly does not fit, and the boot has to be taken off ... but it will not come off, as it is stuck. Salmonella sits on the chair, Prince Charming holds her shoulders, and Dandini tries to pull off the boot. It won't come. In pairs the people onstage take each other round the waist, to make a long "tug-o-war" ... but only when everybody is pulling does the boot come off. Half the cast can fall over at this point (if you like). Salmonella is furious and stamps off upstage to sulk.

CINDERELLA: (quietly) May I try on the shoe, please?

Dandini (who is still brushing himself down after his fall) has not heard Cinderella. Sarsaparilla is furious at this suggestion. Sarsaparilla turns to Cinderella.

SARSAPARILLA: Certainly not, you wretched girl! It is one of my daughters that will be princess!

CINDERELLA: But I ...

Sarsaparilla "magically" gestures at Cinderella, who freezes. Buttons is horrified at this.

DANDINI: (Dandini and the Prince have not seen the freezing of Cinderella) Well, this shoe fits nobody. We've tried everybody in the kingdom.

Dandini and Prince prepare to exit stage left. AFG enters stage left, blocking their exit. FG enters stage right. Dandini and the Prince are puzzled about being blocked. AFG is wearing her cloak. Hidden in her waistband (or internal pocket) is the shoe – it will be needed in a moment.

FAIRY G.: Not quite everybody!

ALL (except Cinderella): What? (general hubbub¹¹)

PRINCE CHARMING: (turning to address FG.) What do you mean, not quite everybody?

FAIRY G.: Not quite everybody has tried on the slipper. (she sees the slipper – which is still a boot – and is surprised) What is this? (turns to AFG) Is this you again? Can't you get anything right!

APP. FAIRY G.: (very surprised, and baffled) Well, it wasn't my fault ...

FAIRY G.: Humph! Cinderella, step forward.

Cinderella makes no movement – she is, after all, frozen.

RUBELLA: Cinderella? Ugh!

SALMONELLA: Cinderella? Ugh!

FAIRY G.: Oh, I see – Cinderella can't move! We'll have to do something about that!

FG raises her wand, and gets ready to cast a neutralising spell on Cinderella, but ...

SARSAPARILLA: This cannot be allowed. It is one of my daughters that have to become princess. (she waves magically at the Fairy Godmother)

¹¹ Hmm. When did General Hubbub get promoted from Private Conversation?

Petrificus¹² Totalus! *(the Fairy Godmother freezes – looking very surprised)*

APP. Fairy G.: *(cross)* Here, you can't do that!

SARSAPARILLA: Ha! My magic is more powerful than yours! *(makes magical gesture at AFG)* Iterum¹³ Petrificus Totalus!

AFG raises her wand in defence, and shouts:

APP. FAIRY G.: Totalum¹⁴ Reflexum!

Sarsaparilla is startled – and freezes. All onstage gasp. AFG waves her wand once at FG. At this point the Fairy G. unfreezes. Fairy G. stretches and rubs the back of her neck. AFG waves her wand once at Cinderella. Cinderella also unfreezes and stretches. All onstage cheer.

FAIRY G.: Ooh – being frozen does make the neck stiff. That's better. *(to AFG – admiringly)* Not bad! That bent wand does work after all! Now go and turn that boot back into a shoe, will you?

APP. FAIRY G.: I'd rather ...

FAIRY G.: Now!

APP. FAIRY G.: Yes, Miss.

AFG walks over to Dandini, and once more opens her cloak, hiding Dandini from the audience. AFG has the shoe in her belt, where Dandini can get it, and replace it with the boot, whilst he is hidden.

APP. FAIRY G.: Here goes – I hope I get this right! Perfusus¹⁵ liquidus urget odoribus! Let's see how that worked.

AFG lowers her cloak, hiding the boot in her belt. Dandini is delighted and holds up the shoe.

FAIRY G.: And you can get Cinderella to try on the shoe now.

APP. FAIRY G.: *(wheedlingly)* Why don't I take the nasty spell off Buttons instead? I'm sure you are much more skilled than me at turning a girl into a princess? Please? *(flutters eyelashes and smiles)*

FAIRY G.: Well, all right. But this time remember to use your wand, not the broom!

Oops! The key word has been spoken, and Buttons (comically!) becomes Snottub. He sees AFG and moves towards her, rubbing his hands.

APP. FAIRY G.: I'll remember. Aaaaaaa.... *(runs off, being chased by Snottub)*

SNOTTUB: Hnye, hnye, hnye! *(or other rude snorting noises!)*

Exit App. Fairy G. and Snottub/Buttons.

FAIRY G.: Huh! The youth of today! Right, Cinderella – step forward.

DANDINI: *(disdainfully)* But surely this mere servant girl cannot be the beautiful Lady with whom the Prince danced?

FAIRY G.: Hmm, let's try the shoe on and see.

¹² "Complete petrification!" ... and also a quote from Harry Potter – thanks, Hermione!

¹³ "Complete petrification once more!" ... a bit repetitive, ain't she?

¹⁴ "Complete reflection!" ... and not a quote from anybody I know.

¹⁵ "Suffused with liquid perfume [of roses]" – the line that follows "Quis multa gracilis te puer in rosa".

Cinderella comes forward and sits on the chair. The Prince kneels (on one knee only) and places the shoe on her foot. It fits! Everyone is surprised. The bearded sisters are dismayed. Cinderella shows that she has the other shoe, and puts it on – she is now wearing a matching pair of “glass slippers”.

DANDINI: The Unknown Lady – we have found her!

PRINCE CHARMING: *(delighted)* Yes – I have!

The Prince takes Cinderella’s hands and stays down on one knee in front of her. Cinderella is most embarrassed, and lifts the Prince up from his knee.

FAIRY G.: And now I’ve got to make someone nasty into someone nice – well, less nasty anyway. *(points wand at Sarsaparilla and waves it)* Although you have done all the bad that you could / I will that you’re no longer evil – but good!

Magic sound, change of light. Sarsaparilla unfreezes, smiles, and looks normal for the first time.

SARSAPARILLA: *(puts hands to her head)* Oo – I feel quite different! *(addresses husband, with a smile)* Oh Bert! Hello, love, how are you? And what is the beautiful Cinderella wearing on her lovely feet?

BARON: *(a bit nonplussed)* Er, she is wearing magic glass slippers ... dear?

SARSAPARILLA: *(smiling)* Oh splendid! Does that mean she is going to be the new princess? How exciting for you! I’m so pleased!

Sarsaparilla looks completely genuine. All the people on the stage are mystified by the change in her.

BARON: *(to FG)* Is this genuine – she’s not normally like this?

FAIRY G.: *(to Baron)* She’ll be like this till it’s not her birthday.

BARON: *(dismayed)* But that’s tomorrow!

FAIRY G.: No – this is pantomime, and I’m a Fairy Godmother – it’s her birthday every day!

BARON: Wow! *(turns to Sarsaparilla – a little doubtfully)* Does that mean we can be sweethearts again?

A *Music starts. ♪ [23] Duet, Baron and Sarsaparilla “I’ll be your sweetheart”. For the second chorus all the couples face each other and join in. Cinderella and the Prince get the audience to join in.*

CINDERELLA: Thank you, Fairy Godmother, I couldn’t have met the Prince without your help.

FAIRY G.: Oh, don’t thank me – it was that Apprentice of mine who did some of the essential the work *(aside)* and saved me from being frozen! *(aloud)* Anyway, let’s go and get ready for the wedding. Come along, everybody!

A *Music starts ♪ [S7] (“Hi Ho, Hi Ho”) and all exit, singing “Hi Ho, Hi Ho, With Bride and Groom we go”. Sarsaparilla takes the Baron’s hand as they walk off. The company walk off down the centre isle, and gather (silently) behind the audience. All the remaining cast gather behind the audience also.*

End of scene 2.

Scene 3

The Palace. There are no props onstage – there will be lots of people and (dance) action.

The King and Queen (De Bon Aire and Charisma), and both Herald A and Herald B enter stage right. Dandini comes running on.

DE BON AIRE: What's all this noise?

DANDINI: Your highness, I gather that the Prince has found the beautiful, unknown Lady.

DE BON AIRE: From a good and rich family, I trust?

DANDINI: *(doubtful)* Well, a good family, I am sure.

CHARISMA: *(soothing)* I'm sure it will be all right, dear. Oh – who's this coming now?

DANDINI: It's the girl in the magic boot!

ALL: Magic boot?

All onstage stare at Dandini as if s/he's gone mad.

DANDINI: I mean, the girl who fits the shoe ... the girl who is fitted by the shoe ... the shoe whom fits the girl ... I mean ... Goal! *(pause)* Oops.

DE BON AIRE: *(a bit puzzled)* Quite.

Cinderella, possibly wearing her ball gown or wedding clothes – something smart, anyway – led by the FG, comes up the centre aisle, and onto the stage. Cinderella goes into a low curtsey in front of the King, and is lifted from it by the Prince. Cinderella looks shyly at the Prince. The Prince smiles, and takes her hand and turns to the King and Queen.

PRINCE CHARMING: Father, Mother – my choice.

DE BON AIRE: *(inspects Cinderella)* Hmm, not bad, not bad!

What's going on is clearly beginning to escape the King, who is getting a little baffled by it all.

CHARISMA: *(to Cinderella)* We've heard so much about you!

DE BON AIRE: *(puzzled)* Have we?

CHARISMA: *(to King)* I'm trying to be polite – she is going to be our daughter-in-law!

DE BON AIRE: *(surprised)* Is she?

CHARISMA: *(firmly)* Yes dear – you were just about to announce it.

DE BON AIRE: *(more surprised)* Was I? If you say so, I must have been.

The King strikes a pose as if to speak, opens his mouth, then shuts it again. He turns to Charisma.

DE BON AIRE: What was I going to say?

FAIRY G.: *(to King, rather brusquely)* Your Majesty, the usual thing is to say “welcome to our family, and here's half my kingdom as a wedding present.” And get on with it, I've got another pantomime to go to!

DE BON AIRE: Have you? Oh, right, well, I ... um, that is ...

CINDERELLA: *(interrupts)* Great! I'm going to be princess of half of Utsire! *(to Charisma)* Which half do you reckon we should take, Queenie?

CHARISMA: Well Bonny *(indicates the King)* likes golf, which is better in the North, and Charmy *(indicates the Prince)* likes angling, which is better in the south.

CINDERELLA: Agreed! So you're North Utsire, I'm South Utsire, and he's Fisher! *(indicates the Prince)*

All groan. Then the King and the Prince look at each other open-mouthed, then turn and face the audience and shrug.

DE BON AIRE: Ah – a joke with a German Bite. Well that's settled, then. *(aside)* Funny, I thought I was supposed to be in charge! *(looks down the centre isle)* And who are these people arriving now?

DANDINI: It's everyone – coming to see the wedding.

ALL: The wedding! What wedding?

DANDINI: The Prince's wedding to Cinderella!

DE BON AIRE: That means she's one of us!

Those on stage move down the centre isle towards the back, and join with the others. Music starts 🎵 *[24] “Consider yourself”. The cast all start applauding, whilst they are singing (to get the audience to do the same).*

The people currently clustered behind the audience move down the centre isle towards the stage. These are (leading the way) all the “sundry” players and chorus; the children (if any are still present); the heralds (who move to centre stage); the Baron and Sarsaparilla, hand in hand; The King and Queen (all onstage bow to them); Dandini; Buttons and the AFG, arm in arm (Buttons and AFG, during bow to audience, slap their thighs); the bearded sisters (who are pushing and arguing with each other). When the Bearded Sisters enter, once they are on stage they turn and bow to the audience, then they see the two heralds, and the attraction is mutual. The Bearded Sisters simmer. The cast stop applauding, to give enough silence for dialogue.

SALMONELLA: *(to Herald A)* Hello gorgeous!

RUBELLA: *(to Herald B)* Hello handsome!

SALMONELLA: And what are you called?

HERALD A: Bill.

HERALD B: and Ben.

SALMONELLA: Oooh! }

RUBELLA: Oooh!

Salmonella takes Herald A's arm, Rubella takes Herald B's arm, and they move, as couples, to the opposite sides of the stage. This leaves the centre empty. Cast begins applauding again.

Pause. Then we have The Fairy Godmother (with mobile phone). When she appears the cast stop applauding again, to allow her enough silence to be heard.

FAIRY G.: *(shouting over the music)* Yes, yes, of course it's a happy ending. So, what do you want now? What!? A pussy-cat that wears boots? Do you think I can work magic?! *(Fairy G. throws mobile phone offstage. She turns and curtseys to the audience)*

A *Cast begin applauding again. Pause. Finally the Prince and Cinderella come down the aisle, applauded by everybody. Final chorus 🎵 [25] “Consider yourself”.*

After the final applause:

Epilogue

The Palace – still (after all, everyone is still on stage!). All are standing in an arc, mostly facing the audience. AFG and Buttons are together, and putting their arms around each other. The bearded sisters are each arm-in-arm with a herald. The Prince and Cinderella are looking at each other.

FAIRY G.: *(holds up hand for silence)* At last our little tale is done / We hope you all enjoyed this fun / For cash and gifts we’ve you to thank / As we place them in our OVA bank! / May you have no stress or strife! / We wish you well throughout your life!

Fairy G. turns to look at AFG, who is embracing Buttons.

FAIRY G.: Ahem. *(louder)* Ahem! Apprentice! It’s your turn now!

APP. FAIRY G.: Oops! *(disentangles herself from the blushing Buttons and they come to front of stage, left of FG)* And now our show comes to its end / One message to you all we send:

BUTTONS: By each let it be understood / That love turns every Bad to Good.

FAIRY G: We wish you joy, and nothing less; / Good night¹⁶, so long¹⁷, take care, God Bless!

ALL: God Bless!

A *Reprise of final chorus 🎵 [26].*

Exeunt omnes.

The End

¹⁶ For the afternoon performance, perhaps “Good day” or “Good cheer” rather than “Good night”.

¹⁷ Should this be “be good” rather than “so long”?

Cinderella and Her Bearded Sisters – Rehearsals

Date/Cast	Chorus	C	FGs	Sis	P	Ba	B	K	H	Techs	Observations
Apr 18 M	XH	X	X	X	X	X	X	X	X	(X)	Everyone! Read-through
25 M	XH	X	X	X	X	X	X	X	X		Blocking, Act 1
May 4 W	XH	X	X	X	X	X	X	X	X		Blocking, Act 2
9 M		X	X	X			X				Music discussion, 1:1
18 W		X		X	X	X	X				Music discussion, 1:2
23 M	XH	X	X	X	X	(X)	X	X	X		1:5
June 1 W			X		X	X			X		1:3
6 M	X	X	X		X		X				2:1, 2:2
15 W		X	X			X	X				ALL FROM MEMORY 1:4
20 M	X	X	X	X	X	(X)	X	X	X		Choreography, 1:5
29 W	X(h)	X	X	X	X	X	X	X	X		Choreography, 2:3
July 4 M		X	X	X	X		X	X	X		Scenery & Props planning, 2:2
13 W	mXH	X	X	X	X	X	X	X	X		1:5
18 M	XH	X	X	X	X	(X)	X	X	X		2:3
27 W	XH	X	X	X	X	X	X	X	X		Run-through, no music
Aug 3 W		X		X	X	X	X				Music
8 M		X	X	X	X		X				Music
17 W	X	X	X	X	X	X	X	X	X		1:1, 1:2, 1:3, 1:4
22 M	XH	X	X	X	X	X	X	X	X		1:5, 2:3
From this point on, we need everyone at every rehearsal											
31 W	XH	X	X	X	X	X	X	X	X		2:1, 2:2
Sep 5 M	XH	X	X	X	X	X	X	X	X		Choreography check, 1:5
7 W	XH	X	X	X	X	X	X	X	X		ditto, 2:3, 1:5
12 M	XH	X	X	X	X	X	X	X	X		1:1, 1:3, 2:1
14 W	XH	X	X	X	X	X	X	X	X		1:2, 1:4, 2:2
19 M	XH	X	X	X	X	X	X	X	X		Music
21 W	XH	X	X	X	X	X	X	X	X		Music
26 M	XH	X	X	X	X	X	X	X	X		Act 1, 1:1, 1:2, 1:3, 1:4
Date/Cast	Chorus	C	FGs	Sis	P	Ba	B	K	H	Techs	Observations

28 W	XH	X	X	X	X	X	X	X	X		Act 2, 1:5, 2:1, 2:2, 2:3
Oct 1 Saturday	XHM	X	X	X	X	X	X	X	X	(X)	Complete run- through
3 M	To Be Decided										
5 W											Music
10 M											Music & Dance
12 W	XH	X	X	X	X	X	X	X	X	(X)	Act 1 – Understudies
27 M	XH	X	X	X	X	X	X	X	X	(X)	Act 2 - Understudies
19 W	XH	X	X	X	X	X	X	X	X	X	Music & Dance
22 Saturday	XHM	X	X	X	X	X	X	X	X	X	Complete run- through
24 M										X	Technical setup
25 T	XH	X	X	X	X	X	X	X	X	(X)	Makeup and costume checks
26 W	All welcome - but no pressure!										Voice exercises
27 Th	XHM	X	X	X	X	X	X	X	X	X	Everyone! Dress rehearsal
28 F	XHM	X	X	X	X	X	X	X	X	X	Everyone! Performance
29 Sat (1)	XHM	X	X	X	X	X	X	X	X	X	Everyone! Performance
29 Sat (2)	XHM	X	X	X	X	X	X	X	X	X	Everyone! Performance

Key:

C	Cinderella
B	Buttons
Ba	Baron Stoneybroke and Baroness Sarsaparilla
Sis	The Bearded Sisters
K	The King and Queen
P	Prince Charming and Dandini
H	Hansel and Gretel
Chorus	X=All others, H= including Heralds, M=including Mice
Techs	The technicians (sound, lighting, scenery movement)
FGs	The Fairies Godmother

Some of the rehearsals are on a Monday (M), some on a Wednesday (W). Just two are on a Saturday. **The Saturday rehearsals are extremely important – everyone must be there – as they are complete performances, giving us a feel of timing and movement around the set.**

All parts should have been memorised before the middle of June – it is now August and we *must* have everything from memory by the beginning of September.

Please try to be at all the rehearsals for which you are listed. If you really cannot come to a rehearsal then let the director (Ian Kelly) know beforehand, so that other plans can be made. If you don't let anyone know and just don't turn up then everyone's time is wasted!

My phone number is **(redacted)**
My e-mail is **idkk@idkk.com**