



# Cinderella

by Leonard Caddy

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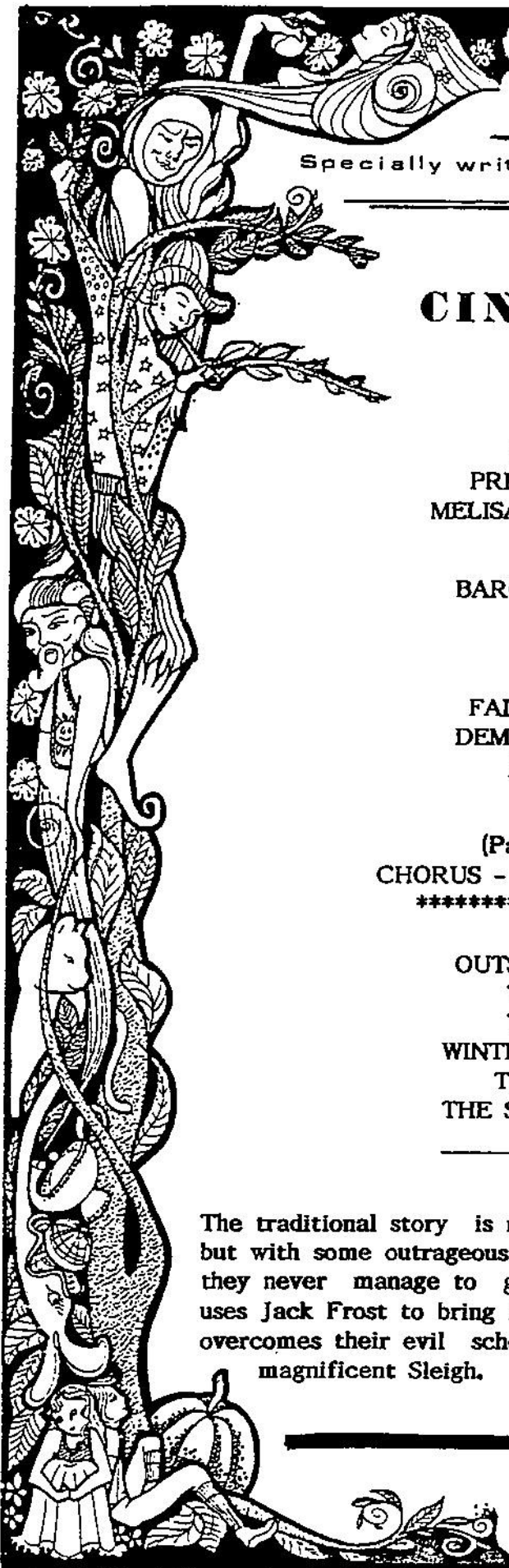
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# A CADDY PANTOMIME

Specially written for Amateur Groups by  
LEONARD H. CADDY

## CINDERELLA

### Cast

CINDERELLA  
PRINCE CHARMING  
MELISANDE & GRISELDER  
(Ugly Sisters)  
BUTTONS  
BARON STONEYBROKE  
DANDINI  
POPPET  
HUE & CRY  
FAIRY GODMOTHER  
DEMON BLACKHEART  
JACK FROST  
CUPID  
CARILLON  
(Pantomime Horse)  
CHORUS - DANCERS - CHILDREN  
\*\*\*\*\*

### Scenes

OUTSIDE THE PALACE  
THE FOREST  
THE KITCHEN  
WINTER WONDERLAND  
THE BALLROOM  
THE SISTERS' BEDROOM

The traditional story is related with all its charm and pathos but with some outrageous comedy from the Ugly Sisters, though they never manage to get the better of Buttons. The Demon uses Jack Frost to bring ice and snow but the Fairy Godmother overcomes their evil scheme by making the coach into a magnificent Sleigh.



## PRODUCTION NOTES.

### SCRIPT.

The script is complete with stage directions, comedy business and musical numbers, both singing and dancing. Allowing a maximum of 2 mins. for each musical item it should run approx. 2 hrs 15 mins excluding interval. Do not hesitate to adapt it to suit your particular company. If yours is a 'singing' group and comedy is not your strong point then cut out some of the business such as the 'betting' gags, the undressing or some of the business with the horse and insert musical items. Conversely if you are more humorous than harmonic then develop the comedy sequences and dispense with some of the singing or dancing. If it is dancing or juvenile work that you want then develop the dance items included or add more at suitable points but a quiet word of warning, if you put more in - then take something out as people these days do not expect shows to run for much over two hours. Leave them wanting more, don't bore them.

### MUSIC.

Try and select suitable modern tunes (although this seems to be getting ever more difficult to do), let the introduction overlap the preceding dialogue so that everyone doesn't have to wait for the song to start, and above all, keep them short.

### BUSINESS.

It is very difficult to be visually funny but funny 'business' is an integral part of pantomime. It is best to get the moves worked out and then time the words to fit them - not the other way round. Rehearse it and rehearse it, then rehearse it some more. Keep it fast and slick. And may the laughter ring out.

### COSTUMES.

Costumes should be as colourful as possible and with as many changes as possible. (Easier said than done.) The style is basically Georgian with crinolines and powdered wigs in the Ballroom scene. The comedy costumes, especially those worn by the sisters, should be as outrageous as possible

### SCENERY.

The first three scenes could be played on the same set. The Bedroom could be the Kitchen with the bed covering the Fireplace and Winter Wonderland could be played on a Winter Palace set which is an adaption of Scene 7. But remember that spectacle should be a part of the show so make the settings as impressive as you possibly can.

### FINALLY.

Two golden rules: pace and good nature. Everybody is always in a good mood and even when they are arguing with someone we know they don't really mean it. And never let the show flag even for a second. A dull moment or two takes a lot of hard work to make up. Good luck and have fun.

L.H.C.

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## C H A R A C T E R S

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### PRINCE CHARMING

(Played by Girl) The traditional character, elegant, with charm and dignity. Acting, singing and good looks.

### CINDERELLA

The central character. Young and pretty but has spirit. Singing. The Principal Girl.

### MELISANDE and GRISELDER

The Ugly Sisters. (Played by men) Ideally the former should be short fat and formidable and the latter long, lean and spiteful. They are outrageous in every way. Comedy timing and singing.

### BUTTONS

The perky younger comic assistant, very likeable. Can stand up to the sisters but be gentle and sincere with Cinderella. Comedy and some singing.

### BARON STONEYBROKE

Likeable but not very effectual. Gets bullied by the sisters and cheeked by Buttons. Character comedy, singing optional.

### DANDINI

(played by girl) The prince's valet. A little straight-laced. Some singing.

### POPPET

Friend of Cinderella, bright and perky. Pairs up with Dandini. Chorus lead. Comedienne soubrette.

### HUE & CRY

Two rather dim footmen/guards. They work as a pair, Cry being the weaker of the two. Comedy.

### FAIRY GODMOTHER

The mature Good Spirit. Good speaking voice and deportment. (optional) singing.

### DEMON BLACKHEART

The traditional Evil Spirit. Enjoys making people 'boo' him. Non-singing.

### JACK FROST

Can be played 'Impish' by a youngster or as rather 'camp' comedy by adult. (male or female)

CUPID Small part for young girl. Bright and cute.

### CARILLON

The traditional pantomime horse.

### CHORUS

There are good opportunities for chorus work for SINGERS, DANCERS and a team of CHILDREN (Juveniles).

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\* M.U.S.I.C.A.L. N.U.M.B.E.R.S \*

OVERTURE

NO 1.	OPENING CHORUS.	Prin. Dan. Pop. Chorus.
NO 1a	REPRISE.	
NO 2.	COMEDY QUARTET.	Mel. & Gris. Buttons, Baron.
NO 3.	LOVE DUET.	Prince and Cinders
NO 4.	SCENE FINALE.	Prince Company
NO 5.	JUVENILES ITEM.	Cinders But. Juveniles
NO 6.	PRODUCTION NUMBER.	Company
NO 7.	SCENE FINALE.	Prince, Company
NO 8.	COMEDY DUET.	Mel. & Gris.
NO 9.	SOLO.	Cinders
NO 9a.	REPRISE.	
NO 10.	DANCE (SOLO).	Dancers/Juveniles (G'mother)
NO 11.	SNOW BALLET.	Company

ENTRACTE

NO 12.	OPENING DANCE.	Chorus, Dancers
NO 13.	SOLO.	Prince
NO 14.	COD LOVE QUARTET.	Mel. & Gris. Hue & Cry
NO 15.	PRODUCTION NUMBER.	Company
NO 16.	(OPTIONAL) SOLO.	Buttons
NO 17.	LIGHT DUET.	Dandini, Poppet
NO 18.	SOLO (or DUET).	Cinders (Buttons)
NO 19.	SCENE FINALE.	Company
NO 20.	COMMUNITY SONG.	Buttons
NO 21.	WALKDOWN FINALE.	Full Company
NO 22.	CALLS.	

PLAYOUT

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-S-C-E-N-E-S-

- SCENE ONE. (p. 1) OUTSIDE THE PRINCE'S PALACE  
Full-stage of Wood and Palace.
- SCENE TWO. (p. 10) A PATH IN THE FOREST  
Front-cloth OR Curtains.
- SCENE THREE. (p. 13) THE ROYAL RIDE  
Full-stage Woodland set.
- SCENE FOUR. (p. 21) MEANWHILE BACK AT THE BARON'S HOUSE  
Curtains.
- SCENE FIVE. (p. 26) THE KITCHEN  
Inset interior set.
- SCENE SIX. (p. 32) WINTER WONDERLAND  
Full-stage Winter Woodland or Palace

I-N-T-E-R-V-A-L

- SCENE SEVEN. (p. 32) THE PALACE BALLROOM  
Full-stage Palace interior.
- SCENE EIGHT. (p. 39) MEANWHILE ON THE WAY TO THE PALACE.  
Curtains.
- SCENE NINE. (p. 43) THE BEDROOM.  
HALF-stage interior set with bed.
- SCENE TEN. (p. 51) WAITING FOR THE WEDDING.  
Curtains.
- SCENE ELEVEN. (p. 52) THE WEDDING  
As Scene 7. OR Special.

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## ACT ONE

### Scene one OUTSIDE THE PRINCE'S PALACE

A FULL STAGE set of wood wings and back-cloth, or Palace wings L. or Palace on back-cloth.

#### MUSIC NO 1. OPENING CHORUS.

PRINCE, DANDINI, POPPET, CHORUS.

A bright song (and dance) with the Chorus as village people, Prince and Dandini (and some Chorus as courtiers) enter. Item ends with Prince C.

ALL bow to Prince.

PRINCE Friends rise. There is no need to be so formal.

They do but stand respectfully.

PRINCE Now why is there so much laughter and music outside my palace this morning? (to Chorus girl) You're a pretty young thing, you'll tell me won't you?

GIRL giggles selfconsciously.

POPPET I'll tell you your highness.

PRINCE And what's your name?

POPPET Poppet, your highness.

PRINCE A very pretty name, (to Dandini) Why didn't you tell me there were so many pretty girls in my kingdom? Trying to keep them all for yourself?

DANDINI But they are only girls from the village your highness.

PRINCE That's as may be, but they are a great deal better looking than those titled ladies who will be at my birthday reception this afternoon.

DANDINI But your highness -

PRINCE Relax Dandini. (to Poppet) Now my dear you were going to tell me why you were all here looking so pretty and singing so brightly.

POPPET We have a message for you your highness. All together -

CHORUS (enthusiastically) Happy Birthday!!

PRINCE Did you hear that Dandini?

DANDINI I could hardly fail to your highness.

PRINCE What better birthday greeting could a prince wish for?

DANDINI It was very lustily expressed I agree -

PRINCE Dandini, why so formal - remember - (or cue line into)

MUSIC NO 1a REPRISE

PRINCE, CHORUS.

A short reprise of No 1.

CHORUS and POPPET EXIT at end.

PRINCE (waving off) Goodbye - What sport, didn't you think every one of them was charming?

DANDINI I am afraid that when in the company of a prince the less important position of valet is hardly noticed. Particularly by the prettier girls.

PRINCE Nonsense, it's the personality that counts, not the clothes. I'll prove it to you. We will change places, then we will see which one the girls find more attractive.

DANDINI But your highness, the king would never - -

PRINCE Come, it will be great fun - I shall be valet for a while -

DANDINI No your highness! I have accompanied you on -

PRINCE And you will be the prince.

DANDINI No your highness. It would be -

PRINCE And - you - will - be - the - prince.

DANDINI (pauses open mouthed) We'd better hurry. We must be back in time for the reception.

PRINCE That's the spirit. I guarantee that even dressed as my own valet I will sweep one of these girls off their feet. This way 'your highness'. (bows to him)

DANDINI Where? Oh, you mean me. Yes, very well 'my man'. After you your highness. Oh, I shall never get used to this.

DANDINI EXITS confused L. followed by PRINCE laughing.

BUTTONS ENTERS R. proudly and comes down C.

BUTTONS Thank you, thank you, thank you. Here, wait a minute, where's my fanfare then? (to audience) Just talk among yourselves for a minute will you there is something I have to sort out up here. (to M.D. or accompanist) Excuse me. I say; excuse me Rachmaninoff! OH! Wake up. I didn't have this trouble with Andre Previn. Where is the fanfare for my entrance then? You know the tara-tara-tara as I come on -

Before he finishes BAND PLAY A LOUD short FANFARE.

BUTTONS Hold on, hold on! Don't get carried away. Although that might not be such a bad idea. Wait 'til I say 'Ready'. Got it? Good. (to audience) Pay attention now, we are ready to carry on up here, we are all -

BAND PLAY FANFARE AGAIN.

BUTTONS Not yet, not yet. This is going to be one of those days I can see it. Now for my big entrance.

HE GOES OFF D.R.

BUTTONS (off) Ready. (pause) READY. (he comes on to band) I said 'ready'.

BAND jump into action and PLAY A FANFARE - on and on.

BUTTONS (bowing to audience) Thank you - thank you. (to band) Thank you, that's enough. THANK YOU. THANK YOU!!! That's enough.

He makes his hand into a gun points it at M.D. and fires.

SOUND BANG. M.D. collapses. Silence.

BUTTONS Ooo, I'm awfully sorry. I didn't know that finger was loaded. (to audience) Just as well it wasn't anyone important. Now then why did I come on? Oh yes. Did the prince come out of his palace? (encourage response, by repeating if necessary) And did Cinderella see him? No? What's that? She wasn't here? Oh, what a pity, she did so want to wish him 'happy birthday' with the other girls. Here she comes now - I'll see you later.

CINDERELLA ENTERS R. to C. then stops.

CINDERELLA Oh, there is nobody here. Buttons, where is everyone? We are going to wish the prince a happy birthday. Oh, don't tell me, I am too late aren't I? I would have been here earlier but my sisters made me scrub the kitchen floor before I came. I ran all the way - I did so want to see the prince too. I am sure he must be ever so handsome.

BUTTONS Well, I am here, won't I do?

CINDERELLA You're not the same Buttons.

BUTTONS I'd noticed. Cheer up Cinders, you will meet your Prince Charming one day.

CINDERELLA I do so hope so. (sighs) Now I have to start collecting firewood or I shall be in more trouble from my sisters.

BUTTONS I'll come and help you. Where are old 'Blood and Thunder'?

CINDERELLA They have gone out with Daddy to get some horses. They are going to ride to the royal reception this afternoon.

BUTTONS With those two they won't be able to tell which is the rider and which is the horse. (looks off R.) Look out, trouble.

THEY EXIT D.L. as BARON ENTERS R.

BARON        Hey Buttons!

BUTTONS RETURNS.

BARON        Have you seen my daughters?

BUTTONS      Yes, they are awful aren't they.

BARON        I didn't mean that.

BUTTONS      No but I did.

BARON        What can have happened to them?

BUTTONS      We can but hope.

There is a SHRIEK (Melisande) OFF U.R.

BARON        (frightened) What was that?

BUTTONS      Sounded like a jumbo jet in agony.

MELISANDE ENTERS U.R. running across to EXIT  
U.L. screaming.

BUTTONS      (to aud) It was a jumbo jet in agony.

BARON        What is the matter with her. (to Buttons) And don't answer that.

Another SHRIEK and GRIELDER ENTERS U.R. to  
C.

GRIELDER     Which way did she go?

BUTTONS and BARON POINT U.L.  
As SHE TURNS to launch herself in that direction  
MELISANDE ENTERS U.L. and THEY COLLIDE and  
FALL FLAT.

BUTTONS      I've found your daughters for you governor.

BARON        Ah, the poor little things, what am I going to do with them? (to  
Buttons before he can answer) And don't answer that. Oh, the sweet  
young dears, look at them lying there, what do they look like?

MEL. & GRIS. (in unison to Buttons) DON'T ANSWER THAT!

BARON        You poor dears, what happened?

GRIELDER     (rises) Oh, Daddy Waddy. (clings to him R.) It was awful.

MELISANDE    (rises and clings L.) We were chased by a great monster.

GRIELDER     I was ever so frightened.

MELISANDE    So was I.



GRISELDER I was more frightened than you were.  
MELISANDE No you weren't, I was more frightened.  
GRISELDER Well there is more of you to be frightened - so there.  
MELISANDE Oh, you cat! It was all your fault anyway.  
GRISELDER No it wasn't it was your fault.  
MELISANDE Oooo, it wasn't  
BARON Now now dears.  
GRISELDER (to Melisande) I hate you.  
MELISANDE I hate you too, 'cause you're ugly.  
BARON Now now dears.  
GRISELDER So are you - and you are fat as well.  
GRISELDER I'm not fat!  
BARON (exploding) SHUT UP!!

THEY are shocked into SILENCE.

BUTTONS Now look what you have done. You have made Daddy Waddy - crossey wossey.  
BARON Tell me what happened. Did you manage to buy a horse?  
MELISANDE Yes, we bought one alright, but it was ever so big and wild.  
GRISELDER It was alright 'til it saw you, that's what made it wild. It took to me like a sister.  
BUTTONS That figures.  
MELISANDE Then it chased us all over the place.  
GRISELDER We were frightened.  
MELISANDE We are not used to being chased through the woods.  
GRISELDER More's the pity.  
BARON Where is it now?

CARILLON ENTERS U.R. Only BUTTONS see it.

MELISANDE We don't know, we have lost it.  
GRISELDER I expect it is miles away by now. I was so looking forward to riding it too. I wonder where it is now.

MELISANDE If only there was someone to tell us where it is now. Any way, you weren't going to ride it - I was.

BUTTONS encourages audience to tell them where it is.

BARON What's that? A horse? Where? Over here (R.)

AS BARON, GRIELDER & MELISANDE CIRCLE R. CARILLON CROSSES L. and EXITS.

GRIELDER There is nothing here. What's the matter with you?

MELISANDE Take no notice of them, they are a daft lot today. They don't know when they see a horse and when they don't.

CARILLON ENTERS U.L. BUTTONS encourages audience to tell them so.

BARON Hello, they are at it again. Where is it now?

GRIELDER It can't be behind us, we have just looked there.

BARON Never mind we will have another look.

CARILLON moves R as THEY CIRCLE L. and then follows them round in a circle and ends up just behind them.

MELISANDE I said they were a daft lot. There is nothing here.

BUTTONS Oh yes there is.

GRIELDER Oh no there isn't!

BUTTONS OH YES THERE IS!

MELISANDE Where?

BUTTONS (pointing just in front of them) There.

THEY bend and LOOK DOWN. CARILLON BUTTS or kicks them so they FALL FLAT.

MELISANDE He's right, there is a horse here.

#### OPTIONAL RIDING BUSINESS.

BARON Now that you have caught it you had better learn to ride it properly. You don't want to look ridiculous this afternoon do you?

BUTTONS Why break the habit of a lifetime?

MELISANDE stands beside Carillon and cups her hands for GRIELDER to use as a step. With a lot of effort (and indignity for Melisande) GRIELDER gets her feet off the ground but CARILLON takes a step to the side and they have to start all over

again. Repeat. Then BARON stands on other side of Carillon to stop him moving, but at last moment CARILLON walks forward and GRISELDER swings up onto Baron's back. She is finally convinced that she is not on the horse. MELISANDE has brought a small step on and it is her turn. SHE stands on the step but as she puts her other leg over CARILLON bends at the knees and then gradually sinks to the floor. (front sitting, back prone) with Melisande squatting over them. THEY try and get the horse to it's feet, but as soon as one end is up the other sinks down again. Finally he is standing and the SISTERS are exhausted.

END OF BUSINESS.

CARILLON TROTS OFF U.R.

MUSIC NO 2. COMEDY QUARTET.

BUTTONS, BARON, MELISANDE & GRISELDER.

A quick fire nonsense song. (about riding or horses if possible)

THEY EXIT R. end of number. PRINCE and DANDINI ENTER L. dressed as each other.

PRINCE Dandini, who ever were those people?

DANDINI Just some of your loyal subjects sire, I mean some of my loyal subjects. Let's follow them, it would be rather fun to see you trying your charms on those two ladies.

PRINCE Have a heart Dandini.

DANDINI (strutting about) I feel the royal regalia becomes me rather well don't you? I do not wish to be impolite sire, but I think I know which of us the girls will find the more attractive now.

PRINCE We shall see, you old scallywag, we shall see.

DANDINI But where are all my loyal subjects?

CINDERELLA ENTERS D.L. collecting firewood.

PRINCE There's one now, and a pretty one too by the look of it.

DANDINI But she is only a kitchen maid, I cannot let you associate with a person like that your highness.

PRINCE She is perfect for our sport. Now's your chance Dandini. (very obviously, with a flourishing bow) Very well your highness.

CINDERELLA realises their presence and curtsies. DANDINI is rather nonplussed by this and has to be nudged into action by the prince.

DANDINI Ah, yes. Very prettily done my dear. (gains confidence) But there is no need to be so formal, you may rise.

CINDERELLA RISES and stands back a little.

DANDINI Even though I am a good looking Prince there is no need to be so nervous.

CINDERELLA steals a glance at the Prince who is finding the whole situation highly amusing.

DANDINI We princes are only human you know. There is no need to be shy; have you nothing to say to me?

CINDERELLA There is one thing your highness.

DANDINI (confidently) And what is that?

CINDERELLA Happy birthday your highness.

DANDINI Oh, is that all?

CINDERELLA There is something else your highness -

DANDINI Yes?

CINDERELLA That other gentleman over there - who is he?

DANDINI (deflated) Him? Oh, he is just my valet you know.

CINDERELLA He is very handsome isn't he?

DANDINI Is he?

CINDERELLA I am sorry your highness, I shouldn't be taking up so much of your time.

PRINCE steps forward.

PRINCE Pray forgive me for interrupting the conversation of one as charming as yourself but his royal highness has important business back at the palace.

DANDINI Have I?

PRINCE (drawing him aside) Now I will show you how to win the heart of this sweet child and prove that position and clothes mean nothing at all. Off with you now, but come back in say - five minutes and rescue me. Command me back to the palace with your 'princely authority'.

DANDINI But I thought I was doing rather well.

PRINCE Don't forget - five minutes.

DANDINI EXITS L. PRINCE returns to Cinderella and bows.

PRINCE A thousand pardons for interrupting your conversation with the prince.

CINDERELLA I had been looking forward to meeting the prince for such a long time, and even talking to him, but when I did - I didn't know what to say.

PRINCE (who has not been able to take his eyes off her) Yes - go on.

CINDERELLA Silly really wasn't it? But he wasn't a bit what I had expected. Perhaps I thought he would be more handsome. I'm sorry, I'm talking too much. You must have many duties to attend to. (their eyes meet)

PRINCE No, nothing more important.

CINDERELLA 'More important'. Please don't make fun of me.

PRINCE Oh believe me I'm not.

CINDERELLA I'm just an ordinary girl.

PRINCE Oh no, you are no ordinary girl. No ordinary girl was ever so lovely, no ordinary girl could make me say - (cue line into:-)

### MUSIC NO 3. LOVE DUET

#### PRINCE & CINDERELLA

A ballad type song of undying love.

DANDINI ENTERS L. and comes purposefully down to them.

DANDINI Ah, There you are you lazy valet. How dare you keep his royal highness waiting? What do you mean by it? (to Cinderella) And as for you miss, how dare you . . . . .

But CINDERELLA has RUN OFF R. in fear.

DANDINI Oh - she has gone. Well I think I carried that off rather well don't you sire?

PRINCE Dandini, you fool. Which way did she go?

CHORUS (& JUVENILES) ENTER gradually.

DANDINI But you said.

PRINCE Never mind what I said. She is the most wonderful girl in my whole kingdom. I shall find her again, and when I do I shall ask her to become my bride. (to Chorus) Friends, I have news for you. Your prince has chosen his bride.

POPPET Ooo, who is it? What's her name?

PRINCE Her name? Do you know I have no idea. But - (cue line into - )

### MUSIC NO 4. SCENE FINALE

#### PRINCE & COMPANY

Short reprise of No 1. or No 3.

CURTAIN CLOSE.

Scene Two  
A PATH IN THE FOREST

A FRONT CLOTH of Woodland Glade or  
CURTAINS.

CINDERELLA ENTERS R. JUVENILES ENTER L.

CHILD Look it's Cinders, hello Cinderella.

CHILDREN Hello. Hurray (etc.)

CHILD You look happy today.

CINDERELLA I am. Wonderfully happy.

CHILD Can you stay and play with us?

CINDERELLA Well, I should go straight home and scrub the kitchen floor.

CHILDREN Ohhh.

CINDERELLA But I am not going to.

MUSIC NO 5. JUVENILES ITEM.

CINDERELLA, BUTTONS & JUVENILES

A simple happy song and dance. After first chorus  
BUTTONS ENTERS. Music continues -

CHILD Come on Buttons, join in the fun.

BUTTONS I can't. I have just come from a riding lesson with your two sisters, it was awful - that terrible face, those enormous hooves, and those ghastly hind quarters.

CINDERELLA The horse?

BUTTONS No your two sisters.

CHILD Never mind, we'll cheer you up.

NUMBER CONTINUES with Buttons.

BUTTONS (after number) Come on - one more time!

MUSIC STARTS reprise, DEMON ENTERS D.L.  
comes through the children (who take no notice of  
him) and CASTS SPELL on M.D.

LOUD DISCORD. MUSIC STOPS.

DEMON TURNS and GLOWERS at CHILDREN who  
scream and RUN OFF. CINDERELLA and  
BUTTONS FREEZE.

DEMON He he he. What an entrance. Serves them right for being so happy. Now to find out what has been happening in my absence. (to Cinderella) You miss. Have you fallen in love yet?

CINDERELLA (mechanically) Yes.

DEMON With the Prince?!

CINDERELLA (as before) No.

DEMON Then I am in time. (turns to Buttons) And you sir, what have you to say?

BUTTONS BLOWS RASPBERRY.

DEMON How dare you?! Begone!

BUTTONS and CINDERELLA come to life.

DEMON And take this miserable creature with you.

BUTTONS and CINDERELLA EXIT R.

DEMON (dramatically to audience)  
Demon Blackheart is my name.  
Full of evil hate and shame.  
Now I'm here I do declaim,  
Happiness won't long remain.

FAIRY GODMOTHER in traditional 'Good Fairy' white, ENTERS D.R.

GODMOTHER Though you think you are clever, you must understand,  
That the powers of kindness are also on hand.

DEMON You dare to interrupt my plans,  
I'll have to make you understand,  
Which is stronger in this land,  
Your kindness - or my evil hand.

GODMOTHER Oh, begone with your threats and your boasting of fear,  
Begone from this land, there's no place for you here.

DEMON No place for me? There's always a place for wickedness. But enough  
of this idle talk - before this day is past you'll learn that no one is  
stronger than Demon Blackheart!!

DEMON EXITS D.L. with a flourish.

GODMOTHER (quietly) Except me. His evil presence is indeed a threat to these  
good people. But as long as they are kind and generous I will give  
them my protection and see they come to no harm.

GODMOTHER EXITS D.R. She drops a small piece  
of paper as she goes.

CARILLON ENTERS L. and trots across stage. HE  
STOPS. There is nobody about, comes C. BOWS to  
audience and STARTS DANCING. STOPS, comes  
down to M.D. and whispers. Band play suitable tune  
(Pizzicato Waltz or similar) but before he can  
recommence BUTTONS ENTERS R. CARILLON  
retreats to D.L.

BUTTONS (to M.D.) What's going on, there shouldn't be any music now.

MUSIC STOPS.

BUTTONS That's better. Nothing but trouble with them tonight. Now then - (notices paper dropped by Fairy Godmother) Hello what's that? (Picks it up) It's got some writing on it. I think it must be magic. What's that word. 'Rumble - tumble - dust'. Rumble-tumble-dust?

CARILLON has TROTTED over TO HIM.

BUTTONS Oh. It's you. I thought you were . . . . . (local reference) for a minute. I am sure this is a magic word. I don't know what it means but I am sure it is important. 'Rumble-tumble-dust'. Oh, look, the writing is fading, I can hardly see it. 'Rumble-tumble- . . . . . ' It's gone completely. And I am sure it was important. (trying to remember) what was it now? Tumble-rumble-dust? No. Dusty-rumble-tum? No it wasn't that! Rumble-tumble-dust. That was it. Rumble-tumble-dust. (to Carillon) You'll help me remember won't you?

CARILLON SHAKES HEAD.

BUTTONS Why? Aren't you any good at remembering things?

MORE SHAKES.

BUTTONS Oh dear, I'll never remember it on my own.

CARILLON NUDGES him and indicates the audience.

BUTTONS What a good idea. (to audience) Boys and girls, will you help me remember this magic word? Will you? (etc. he gets them to say it once or twice)

FANFARE.

BUTTONS We shouldn't be here we should be in the next scene, come on.

They circle stage as -

CLOTH OUT or CURTAIN OPEN



Scene Three  
THE ROYAL RIDE

A FULL STAGE set of Woodland wings and backcloth.

CARILLON starts to creep off L.

BUTTONS      Hey you are needed in this scene. One of the sisters is going to ride you to -

CARILLON is sadly nodding his head.

BUTTONS      Ah, yes, perhaps you had better go while there is time.

BARON        (off R.) There they are.

BUTTONS      Too late. (to audience) Here is the weather forecast. A deep depression is approaching the neighbourhood, wet and windy drizzle and dismal squalls can be expected at any time. And here they are!

MELISANDE & GRISELDER ENTER R. in exaggerated Riding Habits. Followed by BARON. CARILLON moves D.L. and watches.

MELISANDE    Ah, there you are menial. Bring that miserable animal over here. I am going to ride it. When the Prince sees me in my lovely habit he will take one look and say -

BUTTONS      Where did you get the filthy habit.

BARON        Buttons don't be rude to my daughters like that.

BUTTONS      How would you like me to be rude to them?

MELISANDE    The Prince is going to fall for me I tell you.

GRISELDER    He will fall for you alright. He will fall right off his horse with shock. No, you don't stand a chance. I am much more his type. I'm like a swan you know. Calm and serene on the surface - but paddling madly underneath!

MELISANDE    You are like a swan alright. A swan vesta. Straight and shapeless, with a red head and likely to flare up at any minute.

GRISELDER    You are horrible to me.

BUTTONS      She is horrible to everybody.

BARON        Buttons I shan't tell you again.

BUTTONS      Good.

BARON        And you two. Stop quarrelling. You must look your best for his royal highness. Melisande, put your bustle straight.

MELISANDE    I'm not wearing a bustle.

GRISELDER    With your shape it would be a waste of time anyway.