



Cinderella

by Peter Denyer

Licensed by



Panto Scripts

pantoscripts.org.uk

NODA Presents

CINDERELLA

by
Peter Denyer

© NODA

Latest Revision February 2008

PantoScripts Sample

This script is published by

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

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

CONDITIONS

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

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

PantoScripts Sample

PAGE INDEX

3	Publisher Information / Conditions of License
7	A Note from the Writer / Other Titles Available
8	Previous Productions / About the Writer
9	Cast List
10	List of Scenes
11-85	The Acting Script
86-87	Music Suggestions and Notes
88-89	Character Descriptions
89-92	Costume Descriptions
92-95	Scenery and Props Suggestions
96	Sound Effects

PantoScripts Sample

A NOTE FROM THE WRITER

Considered by many to be the most perfect pantomime of all, "Cinderella" is always a popular title and a guaranteed success at the box-office! Unlike other subjects it contains only one "immortal" - The Fairy Godmother, villainy is left in the hands of The Ugly Sisters and The Stepmother Baroness. The introduction of the latter character who is almost pure evil means that more comedy can be got from The Sisters, who are vain, stupid and spiteful rather than bad. The other problem with the story is that not a lot happens after the end of the ball scene! In this version we have a version of the "ghost gag" in which Buttons takes his chance for revenge on The Sisters.

The part of the story where Prince Charming and his manservant Dandini pretend to be each other is well-known feature of "Cinderella" and I think this works best if Dandini's accent is a lot less classy than that of The Prince. When both are trying to imitate the other's style of speech there is a much better opportunity for comedy. The crucial relationship in the show is that between Cinderella and Buttons, they both love each other, but sadly for Buttons she only loves him "like a brother" - her romantic longings are for The Prince. There will be a lot of sympathy for Buttons in the kitchen scene when he learns his feelings are not reciprocated but this will not matter if Cinderella is genuinely upset by hurting him.

Good Luck!

PETER DENYER

OTHER TITLES AVAILABLE BY THE SAME AUTHOR FROM NODA

ALADDIN AND HIS WONDERFUL LAMP

BEAUTY AND THE BEAST

DICK WHITTINGTON AND HIS CAT

JACK AND THE BEANSTALK

MOTHER GOOSE

ROBIN HOOD AND THE BABES IN THE WOOD

SINBAD THE SAILOR

THE SLEEPING BEAUTY

SNOW WHITE AND THE SEVEN DWARFS

THE SNOW QUEEN

A CHRISTMAS CAROL

PREVIOUS PRODUCTIONS

This script, like all Peter Denyer Pantomimes, was originally produced by Kevin Wood with a professional cast. Over the years the structure and dialogue were adapted to suit the requirements of the many star actors who appeared in the show. In 1997, at the invitation of NODA, the scripts were subjected to a cleansing process returning them to something like their original form, removing the quirks demanded by particular actors, and adding stage directions and technical tips, thereby making them more suitable for licensing. During the 1998/99 Season there were over sixty productions by amateur societies. Following their comments and suggestions, the scripts were revised again in 1999, and again in 2000. This latest version is based on the 2007 production at the Richmond Theatre, which starred Nigel Havers as Baron Hardup.

We thought you would be interested to know a little about the background to the piece, and the various actors who have played the roles. So we've trawled through the archives and come up with this potted history. This version of CINDERELLA was first produced at The Orchard Theatre Dartford in 1988. Since then it has been seen at The Connaught Theatre Worthing; The Theatre Royal Brighton; The Wyvern Theatre Swindon; The Anvil Basingstoke; The Marlowe Theatre Canterbury; The Wycombe Swan and The Gordon Craig Theatre Stevenage and The Richmond Theatre.

Over that time, amongst the many fine actors that have appeared in the show, were the following notable performers:

Buttons	Norman Wisdom, Matthew Kelly, Peter Duncan, Mark Curry, Bradley Walsh, John Pickard and Gary Wilmot
Cinderella	Bonnie Langford, Martine McCutcheon, Linda Lusardi and Leila Birch
Fairy	Barbara Windsor, Deborah Watling, Anna Wing and Lynette McMorrough
Sisters	Gorden Kaye, Richard Cawley, Roger Kitter, Dave Lynn and Dave Lee.
Baron Hardup	Nigel Havers

ABOUT THE WRITER

PETER DENYER has been writing for the theatre for more than thirty-five years, he has also directed many plays, musicals, and pantomimes, and in 1986 became the Artistic Director of Kevin Wood Pantomimes. Peter's pantomimes have been hailed as the best in the field, and his scripts cover the full canon of titles. Each Christmas there are countless presentations, making Peter one of the "most produced writers" in the country. But in fact, it was as an actor that Peter became best known to the general public, with over two hundred television appearances to his credit. He is probably best remembered as the dopey Dennis in Please Sir! and The Fenn Street Gang, Michael in Agony, and Ralph in Dear John. Peter moved into 'semi-retirement' four years ago, but having recharged his batteries is again working as a freelance writer and director. Two years ago he joined the Creative Team of First Family Entertainment and this year wrote the scripts of Peter Pan, with Henry Winkler, at The Victoria Theatre, Woking; Cinderella at The Richmond Theatre, with Nigel Havers. He also wrote and directed Snow White at the Wimbledon Theatre, starring Ross Kemp and Bobby Davro. What is not so well known, is that Peter's love and life long connection with the stage began as a seventeen year old amateur with the Erith Playhouse back in the mid-sixties. In producing these scripts for your use, he feels he has gone some way to completing the circle.

CAST LIST**Principal Roles**

Buttons	-
Cinderella	-
Baron Henry Hardup	-
The Baroness	-
Grizelda Hardup	-
Mona Hardup	-
Prince Charming	-
Dandini	-
The Fairy Godmother	-
The Chamberlain	-

Chorus

Villagers	-
Courtiers	-
Servants	-
Fairies	-
Guests	-
Children	-

LIST OF SCENES

ACT ONE

PROLOGUE

SCENE 1: THE VILLAGE OF MUCH IDLING

SCENE 2: THE EDGE OF THE FOREST

SCENE 3: A CORRIDOR AT HARDUP HALL

SCENE 4: THE ROYAL HUNT

SCENE 5: THE STORYBOOK

SCENE 6: THE KITCHEN AT HARDUP HALL

SCENE 7: THE FAIRY KINGDOM

ACT TWO

SCENE 8: THE ROYAL BALLROOM

SCENE 9: THE CORRIDOR AGAIN

SCENE 10: THE KITCHEN AT HARDUP HALL

SCENE 11: THE SONGSHEET

SCENE 12: THE ROYAL PALACE

ACT ONE

THE PROLOGUE

MUSIC CUE 1: OVERTURE SEGUES INTO 11 CLOCK CHIMES.

LX CUE 1: LIGHTS UP ON THE CLOTH/TABS.

On the eleventh chime...The FAIRY GODMOTHER enters, in a state of confusion...

FAIRY: Ooh! I nearly didn't make it then! Only just in time
 You have to be so careful when the clock begins to chime.
 Well, goodness me! What do I see? A lot of girls and boys!
 (I 'spose I should have guessed as much when I heard all that noise)
 How kind of you to come along and be with us today
 I promise you all, a "Fairy-tale" before you go away
 Like all Good Fairies, as you will see, I'm very good at "spelling"!
 There's only one thing I like more - and that, is story-telling...
 For you see, it's so useful, when you have to speak in rhyme
 To know that you can always start with..."Once upon a time"...

MUSIC CUE 1a: FAIRY UNDERSCORE (INSTRUMENTAL)

A child was born, a pretty girl, her heart so sweet and true,
 Everyone loved Cinderella!...And I'm sure that you will too!
 Although she was an only child, no sister and no brother,
 She did have one advantage, me...her Fairy Godmother!
 Then one sad day her mother died
 Poor Cinderella cried and cried
 And as she watched her father grieve
 Cinderella swore she'd never leave
 But it wasn't an easy life, you see
 For they weren't as rich as they used to be...
 Anyway...for the moment, that's all you need to know
 So, to the village of Much Idling, we now shall go...

The FAIRY GODMOTHER waves her wand and exits as...

LX CUE 2: BLACKOUT.

CLOTH/TABS OUT.

LX CUE 3: LIGHTS UP REVEALING...

SCENE ONE

THE VILLAGE OF MUCH IDLING

MUSIC CUE 2: SONG: CINDERELLA, VILLAGERS and CHILDREN

CINDERELLA: Morning, everybody!

ALL: Morning, Cinderella!

CINDERELLA: I love winter days like this! It may be cold and frosty, but when the sun shines – it makes everything sparkle like diamonds!

VILLAGERS: You're right!/It does!/Everywhere's sparkling!/Etc.

CINDERELLA: I'm so glad it's a beautiful morning – because my father's coming home today. He's only been away for a month – but I've missed him so much,

VILLAGER 1: Where's Baron Hardup been, Cinders?

CINDERELLA: He's been to see his brother, Lord Moneybags.

VILLAGER 2: His brother is Lord Moneybags?

CINDERELLA: Yes - his older brother – the one who inherited the family fortune.

VILLAGER 1: Your father's always broke

VILLAGER 2: He's nearly as poor as us!

The VILLAGERS cheerfully agree.

CINDERELLA: We may not have much money, but we're happy together! I love my father very much – and if ever we do feel down, we've always got Buttons to cheer us up.

VILLAGERS: That's true!/He's as mad as a hatter!/He always makes me laugh!/Etc

CINDERELLA: That's who I came here looking for, but I can't find him anywhere! Will you help me find him?

VILLAGERS: Of course we will!/No problem!/Anything for you, Cinders Etc .

CINDERELLA: ***(To The AUDIENCE)*** Will you help me, too?...Well, will you? Thank you very much. Come on then... all together one, two three...Buttons! ...Buttons!

ALL exit looking for BUTTONS.

LX CUE 4: FADE TO BLACKOUT.

**FX CUE 1: POWERFUL MOTOR BIKE APPROACHING AND
SCREECHING TO A HALT.**

LX CUE 5: LIGHTS UP REVEALING...

BUTTONS – he is pushing a supermarket trolley which has a large flashlight fitted to the front. Inside are various boxes. He sounds the air-horn again.

BUTTONS: Hiya, Kids!...Oh come on, come on – anticipate! My name's Buttons – so when I shout "Hiya, Kids!" you've got to shout "Hiya, Buttons!"

BUTTONS repeats as necessary.

Great! I work at Hardup Hall, you know – for Baron Hardup. He's coming home today so I've been doing a bit of shopping...I've bought lots of stuff...I got this...***(Takes out a large, expensively wrapped box)***...you'll never guess what it is?...No - it's a box! And this...? ***(Takes out an identical box)***...is a match box!...***(Takes out a large circular white box)***...What about this one?...No...a pill box!...And this?...***(Holds out, horizontally, a column-shaped box, with capital and plinth)***...Wrong again!...***(Turns it vertically)***...It's a pillar box! And this?...***(Takes out an oblong, white box and rotates it: on consecutive sides are written the words "Dear", "Sir", "Yours", "Truly")***...It's obvious – it's a letter box! What about this one?...***(Takes out a large, plain, cardboard box with "CRISPS" written on it)*** You're getting better! It is indeed a bumper box of crisps! Does anyone out there like crisps?...Right – you shall have some! ***(He turns the box upside down...a single packet of crisps falls out. He taps the box, shakes it and looks inside it)*** ...I don't know about Walkers – I think these crisps have done a runner! No problem – you don't mind sharing, do you?...OK...***(Claps his hands together, bursting the bag and smashing the crisps – then throws the bag into The AUDIENCE)***...Go on! Giving is good!! I spent so much on those boxes they gave me a free gift...***(Takes a book out of the trolley)***...this book - it's called "Nursery Rhymes For Today"...***(Reads)***...

Humpty Dumpty sat on a wall
Humpty Dumpty had a great fall
The structure of the wall was incorrect
So he won a grand on Claims Direct

Jack and Jill went to town
To buy some chips and sweeties
Now he can't keep his heart rate down
And she's got diabetes

Mary had a little lamb
Her father shot it dead
Now Mary takes her lamb to school

Between two bits of bread

That's quite enough of that!

BUTTONS puts the book back and pushes the trolley offstage.

BUTTONS: Have you met Cinderella yet?... you have!...Isn't she lovely?...Shall I let you into a secret?...You have to promise not to tell...well, I think I love her!...That's our secret, right?...You won't tell anyone...?

CINDERELLA enters behind BUTTONS.

BUTTONS: Specially, Cinderella...you must never tell her...O.K.?...Cinderella must never know...

CINDERELLA: What must I never know, Buttons?

BUTTONS: Ah!! That...that...that it's Thursday! ***(Or whatever day it is)***

CINDERELLA: I know it's Thursday, Buttons.

BUTTONS: Oh...I thought it was a secret...

CINDERELLA: Sometimes, Buttons, you're really strange.

BUTTONS: ***(Besotted)*** Thanks, Cinders...so are you...

CINDERELLA: Have you forgotten my father's coming home today?

BUTTONS: No I haven't – and I hope he's managed to borrow some money off his brother...I haven't been paid any wages for nearly a year!

CINDERELLA: He'll pay you as soon as he gets back, I'm sure...

The BARON is heard calling from offstage...

BARON: Cinderella! Cinderella!!

BUTTONS: That sounds like him now...

MUSIC CUE 2a: BARON'S ENTRANCE (INSTRUMENTAL)

BARON HARDUP enters.

BARON: Cinderella! My dear, dear girl!

CINDERELLA: Father!

CINDERELLA runs to The BARON: they embrace.

BUTTONS: How do, Baron!

BARON: Ah, Buttons...good to see you, my dear chap!

The BARON salutes, BUTTONS returns the salute and pokes himself in the eye.

BUTTONS: Ow!

CINDERELLA: How did you know where I was, Father?

BARON: I was driving back to Hardup Hall when some of the villagers stopped me; they were looking for you, Buttons...

BUTTONS: A lot of people are...most of them have got warrants...

BARON: *(To CINDERELLA)* They told me you were here...

CINDERELLA: What happened to the carriage - you spent our last sovereign hiring it?

BARON: Ah! Well I sent it on to the Hall, because...er...because inside, is your special surprise...

CINDERELLA: A special surprise?!

BUTTONS: Don't tell me you've come back with a sack of gold or a chest full of treasure?!

BARON: Not quite...though it's true my brother did make a fortune in the City.

BUTTONS: Oh...insider dealing?

BARON: No, he ran the Starbucks at Canary Wharf...but Pret A Manger opened next door - and now he's down to his last million.

CINDERELLA: So he couldn't lend you any money?

BARON: No – but he came up with a splendid idea. He knew of a wealthy widow, with two girls of her own...who was looking for a titled husband! I thought it was a brilliant scheme so, without even seeing the woman, I agreed to marry her the next day...so, my dear, that is your special surprise...you have a stepmother...

CINDERELLA: A stepmother...?

BARON: Yes...and two stepsisters as well...I hope you aren't upset with me?

CINDERELLA: Of course not...you've looked after me on your own since I was a baby, I think it's wonderful that you've married again...and I'll have two sisters as well – we can be one, big happy family! *(Embraces him)*

BARON: I do hope so...

BUTTONS: You pulled a bit of a stroke there, Baron...all I can say is "Good Luck".

BUTTONS shakes The BARON's hand.

BARON: Thankyou you, Buttons – I have a feeling we may all need it.

BUTTONS: What do you mean?

BARON: Well, when I saw my new bride-to-be in the church next day it all seemed fine...she had a shapely enough chassis...

BUTTONS: Steady on, now!

BARON: She was wearing a lovely large hat...with a veil...and then....

BUTTONS:)And then...?

CINDERELLA:)

BARON: And then she threw back the veil...and...

BUTTONS:)And...?!

CINDERELLA:)

BARON: I was expecting a ray of sunshine...I got a thunderstorm!

FX CUE 2: THUNDERCRASH.
LX CUE 6: DRAMATIC STATE.

The BARONESS Enters US. She throws back her veil: BUTTONS and CINDERELLA recoil with horror at the sight..

BARONESS: Henry!

The BARONESS moves DC and points to her side.

Here!!

The BARON moves to her.

BARON: Yes, my dear.

LX CUE 7: SLOW RESTORE TO A LOWER STATE.

BARONESS: Henry Hardup...I want an explanation!

BARON: Concerning what, Hermione?

BARONESS: You sent me by carriage to what you said was "Hardup Hall"...I think you meant it was hardly a hovel!

BARON: The house does need a bit of a makeover, I confess...

BUTTONS: ***(Aside)*** It's not the only thing!

BARONESS: Then the coachman drove off and left me standing there...

- BUTTONS: *(Aside)* Who can blame him?
- BARONESS: Then...when I knocked on the door, there were no servants around to let me in...what is the meaning of this?
- BARON: Ah, well, you see...all the staff have got the day off.
- BARONESS: All of them?! How many staff do you have?
- BARON: Let me see, there's...and...there's...er...er...Buttons. *(Indicates him)*
- BARONESS: That?!...That apology for a human being is your entire staff? Is it something to do with Community Service?
- BUTTONS: I look forward to being abused by you, ma'am. *(Salutes her and sticks his finger in his eye again)* Ow!
- BARONESS: You will be. What about 'Miss Lockjaw'...?
- The BARONESS indicates CINDERELLA, who is frozen in horror.*
- What does she do?
- BARON: Oh she isn't a servant, Hermione...this is my little girl, my Cinderella – I told you all about her...
- BARONESS: But you said she was pretty...you obviously forgot to add the words 'ill-mannered'.
- CINDERELLA: *(Recovering her poise)* I'm so sorry, Stepmother, I am delighted to meet you...*(She curtseys to The BARONESS)*
- BARONESS: So you should be.
- CINDERELLA: I shall do everything I can to make you and my new sisters happy here.
- BARON: Cinderella is a wonderful cook, you know.
- BARONESS: I would hope so - but that won't be all she has to do! My girls are far too elegant and refined to do anything for themselves – you'll have to be their maidservant too.
- CINDERELLA: I'll be happy to help them.
- BARONESS: And of course you'll have to look after me...so you can start by going back to Hardup Hall and running me a bath.
- BARON: I'm sure Buttons could do that for you.
- BARONESS: Certainly not! He may not be much of a man, Henry - but he is not coming anywhere near my bathroom!

BUTTONS: That won't be a problem, I promise you.

CINDERELLA: Where are my sisters.

BARONESS: They had too much luggage to fit into the carriage, so they came by train. You can go to the station and help them, Bottoms.

BUTTONS: My name is Buttons!

BARONESS: Whatever! Off you go, girl!

CINDERELLA: Yes, stepmother.

CINDERELLA exits.

BARONESS: Henry! Heel!

BARON: Yes, my dear...

The BARONESS exits, followed by The BARON who, as he goes, shrugs helplessly at BUTTONS.

LX CUE 8: STATE BRIGHTENS.

BUTTONS: She called me Bottoms! That's a bit cheeky! Well I'm not walking all the way to the station. Cinders' new sisters will have to pass this way. Let's hope they're nothing like their mother. I expect they'll be really nice, don't you? Yes they will!...They're bound to love Cinders, aren't they?...No-one could be as bad as the Baroness, could they? Just you wait and see...

MUSIC CUE 2b: SISTER'S ENTRANCE (INSTRUMENTAL)

MONA and GRIZELDA enter through the auditorium, weighed down with suitcases, bags, parcels etc. They cause a commotion among The AUDIENCE. BUTTONS watches them in disbelief.

MONA: This way Grizelda – it can't be much further to Hardup Hall!

GRIZELDA: Why are all these people sitting down in the street – is it some sort of demo?

MONA: Watch it, you! He was trying to pinch my parcel, Sis!

GRIZELDA: You don't normally complain...Ooh! This one's more your type.

MONA: In what way?

GRIZELDA: He's a man and he's breathing!

MONA: You can talk! Here's one for you – you've always fancied a toyboy, haven't you?

GRIZELDA: Ooh yes! How old is he?

MONA: About seventy-five...

MONA and GRIZELDA have now reached the stage, one DSR and the other DSL. As they pause for breath BUTTONS, DSC, speaks...

BUTTONS: Sorry boys and girls – you were right! They are as bad as their mother!

MONA: Ooh! Look at this one, Sis...who are you then, chunky?

BUTTONS: I'm Buttons, I'm a handyman...

GRIZELDA: Sounds useful! I wonder if...(Sings) "a handyman can..."?

BUTTONS: I work up at Hardup Hall...

GRIZELDA: Really? That's where we're coming to live!

MONA: Who's a lucky boy then?! Now, I am Mona Hardup...soon-to-be-discovered-superstar! But most people call me Moan!

GRIZELDA: That's because she never stops whinging! And I'm the Victoria Beckham look-alike - Grizelda Hardup! But my friends call me Grizzle!

MONA: Most people call you Grisly! Now, make yourself useful, Buttons, and call me a cab!

BUTTONS: O.K. – You're a cab!

MONA: I meant, get me a taxi!

BUTTONS: I can't do that!

GRIZELDA: Why ever not?

BUTTONS: ***(Stage whisper)*** They haven't been invented yet.

SISTERS: Ah!

GRIZELDA: Well if we've got to walk there, we need a rest first - so you can take all this luggage with you...

MONA: Be careful now – most of my stuff is designer label...Primark, Matalan – that sort of thing.

MONA and GRIZELDA pile their luggage into BUTTONS' arms.

BUTTONS: As I'm doing all this portering - I hope I'm going to get a tip?

GRIZELDA: Of course, I'll give you a tip, Buttons...come here...

BUTTONS goes to GRIZELDA.

GRIZELDA: The tip is - don't mess with me!!

GRIZELDA stamps on BUTTONS' foot - he hops about in silent agony.

GRIZELDA: Now, get back to Hardup Hall and make sure our baths are drawn.

MONA: Our beds are turned down.

SISTERS: And our dinners are on the table!

BUTTONS: Right! You're drawers are down, your beds are on the table and your dinners are in the bath...got it!

BUTTONS exits.

GRIZELDA: Here, Moan...when we were coming through that crowd out there, did you notice a terrible smell?

MONA: It's hardly surprising, Grizzle – look how many children there are...
ergh!

GRIZELDA: But you love children, don't you Moan?

MONA: Indeed I do! I adore children...I just don't know if I could eat a whole one!

The SISTERS laugh.

GRIZELDA: Poor, deprived creatures - they don't know who we are, do they?

MONA: Well, we've never been introduced, but they know we're the Beautiful Sisters...don't you?

The AUDIENCE will reply "No!"

SISTERS: Oh, yes we are!...(Oh, no you're not!) Oh, yes we are!...(Oh, no you're not!) We are! We are! We are!...(You're not! You're not! You're not!) We are! We are! We are!...(You're not! You're not! You're not!) We are! (You're not!) We are! (You're not!) We are! (You're not!)

GRIZELDA: And I'm the most beautiful...aren't I? (No!)

MONA: Not even they are that stupid!! I'm the most beautiful, aren't I? (No!)

GRIZELDA: You can forget the fellas, Moan - I'm the one with everything a man desires...

MONA: Yes – a beergut and tattoos!

GRIZELDA: Why you -

The SISTERS begin, as the sometimes do, to engage in a rather juvenile, pawing, cat-fight.

MONA: Let's not quarrel, Grizzle! You'll meet Mr Right one day.

GRIZELDA: I think I already have...*(Points at someone in The Audience)* that bloke down there keeps winking at me...

MONA: *(Looks out)* He's not winking – he's got a nervous tic! Never mind – even if he doesn't fancy you – you've always got me!

GRIZELDA: That's what I find so depressing!

MUSIC CUE 3: SISTER'S SONG

LX CUE 9: STATE FOR SONG.

At the end of the number...

SISTERS: Aren't we adorable...?...*(No!!)*...Get lost!!

GRIZELDA and MONA exit DL.

LX CUE 10: BLACKOUT.

CLOTH IN.

MUSIC CUE 3b: FAIRY ENTRANCE (INSTRUMENTAL)

LX CUE 11: LIGHTS UP DSR.

Enter The FAIRY GODMOTHER.

FAIRY: What horrid girls those sisters are! As a Fairy I suppose I really shouldn't say this - but they do get up my nose! Anyway...don't you worry, I'll look after Cinderella For what she needs to do, is to find the right fella Right now there's a Prince in the forest, so that's where we will go All I must do is wave my wand...

The FAIRY GODMOTHER waves her wand...

LX CUE 12: LIGHTS REVEALING...

SCENE TWO

THE EDGE OF THE FOREST

FAIRY: ...And here we are!...See you later...cheerio!

The FAIRY GODMOTHER exits. DANDINI enters.

DANDINI: Come along, your 'ighness - there's only a couple of miles to go now.

Enter PRINCE CHARMING.

PRINCE: I know, Dandini, I know...every step of the way my heart gets heavier.

DANDINI: Why? We've been livin' abroad for three years - I'm lookin' forward to gettin' home and seein' all me mates again.

PRINCE: Well, I never had any friends...

DANDINI: Thanks a lot!

PRINCE: I mean...until you came to work for me, Dandini. I was brought up in a Royal Palace, with a private tutor, and everyone bowing and scraping to me – that's why I wanted to go to University in France. Somewhere I wasn't known, somewhere I could just be me.

DANDINI: Well I'm glad we're back, I never did get on with that French food. I want some proper English grub...pizzas, kebabs – a nice curry.

PRINCE: All I know is that now my Father's died, I'll have to take on all the duties of state. All those endless meetings, and hundreds of documents to sign.

DANDINI: We all 'ave our little crosses to bear, sir...it must be very 'ard on the wrist...*(Mimes signing)*...Be grateful you're not David Beckham!.

PRINCE: I know it's not hard work, Dandini - but it's so boring! Can't you understand? I just want to be free of all this...royal protocol! If it was just for a day I'd like to be an ordinary, boring sort of person...someone like you, Dandini.

DANDINI: Thanks! *(Aside)* I dunno know why they call him "Charming"!

PRINCE: I didn't mean it like that! But don't you see - your life is much richer than mine.

DANDINI: Can't say I've noticed - I'm always skint! I'd change places with you any day!

A 'ting' from the Drummer as The PRINCE has his idea.

PRINCE: That's it! We'll change places, for a day - I'll be you and you can be me - and then you might have some sympathy for the problems of a Prince!

DANDINI: And you'd know what it was like to be a servant!

PRINCE: I'd like that.

DANDINI: Don't be daft - it would never work!

PRINCE: Why not?

DANDINI: Well, you've got fair hair!*

PRINCE: You've got fair hair!

DANDINI: You've got blue eyes!*

PRINCE: You've got blue eyes!

** Or whatever physical characteristics are the same.*

DANDINI: Women really fancy you!

PRINCE: Well...two out of three's not bad. Look, we've been out of the country for ages - no-one knows what either of us looks like!

DANDINI: That's true...but you talk all funny!

PRINCE: What do you mean "all funny"?

DANDINI: Well...not proper, like what I do!

PRINCE: I could talk ...*(Overdone imitation)*..."Proper like what you do".

DANDINI: Not bad...a bit Dick Van Dyke...but not bad. The thing is - could I talk like you?

PRINCE: It's easy to talk like a member of The Royal Family – I'll show you. All you have to do is answer three simple questions.

DANDINI: O.K. Fire away.

PRINCE: What do we breathe?

DANDINI: Er...air.

PRINCE: Yes...what grows on our heads?

DANDINI: ...Hair.

PRINCE: Exactly...and wolves live in a...?

DANDINI: ...Lair.

PRINCE: Now put them together...

DANDINI: ...Air-hair-lair...?

PRINCE: Air-hair-lair! *(Holds out his hand)*

DANDINI: Air-hair-lair! *(They shake hands)*

PRINCE: That was wicked! Listen - tomorrow, in this very forest, there is to be a Royal Hunt to celebrate my homecoming. It's the ideal time for you to make your royal debut..."your 'ighness" ...*(Bows to DANDINI)*

DANDINI: Thankyou, my good fellow.

PRINCE; Now all you have to do is...*(Gives him the Royal Sash)*...put this on. There - you look just like a prince. *(He takes DANDINI's arm)*. Come on, Dandini, we can go -

DANDINI: Er...excuse me! *(Shrugs him off)* I think you're forgetting your place, my good fellow...

PRINCE: *(Bows)* I beg your pardon, your Royal 'ighness...*(Aside)*...He's better at this than I am...it's scary....

DANDINI: Was I going over the top?

PRINCE No! It's great! You are now...The Prince!

MUSIC CUE 4: DUET: PRINCE and DANDINI.

LX CUE 13: BLACKOUT.

FRONTCLOTH IN.

LX CUE 14: LOW STATE.

MUSIC CUE 4a: FAIRY ENTRANCE (INSTRUMENTAL)

Enter The FAIRY GODMOTHER.

FAIRY: Those naughty boys have changed about, what a thing to do!
It's a good job we all heard them - or we wouldn't know who's who!
At least we know where the Prince will next appear -
At the Hunt: I'll make sure that Cinderella's near.
So what I'm going to do, is leave Cinders a note...
Here's one I prepared earlier...

The FAIRY GODMOTHER takes a note from her bodice.

.....Still warm...this is what I wrote
It' may be a little short - but should give her the subtlest of hints...
"A Royal Hunt in the Forest tomorrow, there you'll meet your Prince!"
I'll leave this message for her, so she'll know where to go

The FAIRY GODMOTHER pins the note to a convenient flat.

It's "To the woods!" for Cinders - that's where she'll meet her beau!

The FAIRY GODMOTHER exits

MUSIC CUE 4b: SCENE CHANGE (INSTRUMENTAL)

LX CUE 15: LIGHTS UP REVEALING...

SCENE THREE

A CORRIDOR AT HARDUP HALL

Enter BUTTONS.

BUTTONS: Cinders! Cinderella !! Oh, Hiya, Kids!...Have you seen Cinderella? ... I'm not surprised - since Grizelda and Mona arrived we've been given so many jobs to do...Hello...what's this? More junk mail!...

BUTTONS takes the note and reads it.

BUTTONS: "A Royal Hunt in the forest tomorrow - there you'll meet your Prince...?"

The BARON enters behind BUTTONS.

Who can this be for...?

The BARON taps BUTTONS on the shoulder: he jumps.

BUTTONS: Ah! I wish you wouldn't do that!

BARON: What are you up to?

BUTTONS: I've just found an odd note...

BARON: I've heard you sing, Buttons – you found a lot of odd notes!

BUTTONS: No! This note.

BARON: What does it say?

BUTTONS: It's about a Royal Hunt...

BARON: Roy Lunt? Roy...Lunt...? No, never heard of him!

BUTTONS: Not Roy Lunt! "A Roy-al Hunt"!!

BARON: Ah!

BUTTONS: It says my Prince will be there?

BARON: Your prints? Oh...it's a reminder from "Supasnaps"!

BUTTONS: Not those sort of prints! *(Gives The BARON the note)* A Royal Prince!

BARON: *(Reads)* Oh, I see...who can this note be meant for? It's certainly not for me!

BUTTONS: I hope it's not for me...!

From offstage MONA and GRIZELDA are heard...

SISTERS: *(Sung)* We feel pretty, oh so pretty
We feel pretty and witty and bright

The BARON and BUTTONS exchange a look.

BUTTONS:)It can't be for them!
BARON:)

Enter MONA and GRIZELDA...in night attire.

SISTERS: *(Sung)*...What a pity
That we haven't got a man tonight
Duddle-uddle-un-dun-dun-da-dada!

MONA: How do, daddy-waddy! *(Slaps The BARON on the back)*

GRIZELDA: Wotcher, popsy-wopsy! *(Slaps The BARON on the back)*

BARON: Ah, my dear...new daughters...I hope you've had a nice day?

GRIZELDA: I'll have you know it's very tiring, to keep looking as hot as we do!

MONA: Yes, we're totally pooped! And we need our beauty sleep - so we're having an early night!

BUTTONS: Yes...perhaps you'd better have a long lie-in too...

GRIZELDA: But before we go to bed we want a bath in asses milk...

BARON: Do you want it pasteurised?

GRIZELDA: No, only up to here...*[Holds hand to bust]*...and we've made a list of all Cinderella's chores for do.

MONA: So where is the lazy, little lackey?

BARON: I think she's down in the cellar.

BUTTONS: Probably polishing your Doc Martens...?

GRIZELDA: Well don't just stand there, Daddy, go and get her!

BARON: Yes, Grizelda; at once, Grizelda; anything you say, Grizelda! Three bags full, Grizelda!!

The BARON exits.

MONA: How are you feeling, Buttons?

BUTTONS: Fine, thanks.

MONA: We can't have that - can we, Grizzle?

MONA pokes BUTTONS in the eye.

BUTTONS: Ouch!...That was really mean...

BUTTONS exits, holding his face.

GRIZELDA: Nice one, Moan.

Enter CINDERELLA.

CINDERELLA: Father said you wanted me...?

MONA: Indeed we do!

GRIZELDA: You've not been doing enough around the house!

MONA: So we made a list of all the things that need doing before you go to bed....

MONA produces a long scroll,

CINDERELLA: Oh, dear.

The SISTERS advance on CINDERELLA and drive her around the stage.

MONA: Before tomorrow...you must scrub all the floors!

GRIZELDA: And polish the doors!

MONA: Wash all my socks!

GRIZELDA: Oil all the locks!

MONA: Peel the carrots!

GRIZELDA: Feed the parrots!

MONA: Hoover the halls!

GRIZELDA: Iron my smalls!

MONA: Clean all the winders...

SISTERS: And when you've done that, Cinders...[Turns the scroll over]

GRIZELDA: You can bake us a cake!

MONA: And then grill us a steak!

GRIZELDA: Collect lots of twigs!

MONA: And muck out the pigs!

GRIZELDA: Sweep the front path!

MONA: Scrub out my bath!

GRIZELDA: Beat all the mats!

MONA: Neuter the cats!

GRIZELDA: Fill the lamps with oil!

MONA: And then...prick my boil!

SISTERS: You'll enjoy that!! Hahaha!

CINDERELLA: There's an awful lot of jobs to be done - I don't suppose you could help me?

MONA: What? Us! Do household duties? Who do you think we are? Kim and Aggie!!

GRIZELDA: We couldn't help you even if we wanted to - tomorrow my sister and I are going to that new Beauty Parlour in *(Nearby town)*.

MONA: The one that promises to make any woman beautiful in thirty minutes.

CINDERELLA: How long will you be away?

GRIZELDA: About three days.

CINDERELLA: Well, if you're going out tomorrow and I've got all these jobs to do, I suppose no-one will be going to the Royal Hunt...

MONA:) What Royal Hunt?

GRIZELDA:) What are you talking about?

CINDERELLA: *(Takes the note from her pocket)* Buttons found this note, he gave it to Daddy, then Daddy gave it to me -

GRIZELDA: We don't want its life-history! *(Menacingly)* Just tell us what it says!

CINDERELLA: It says...*(Reads)* "A Royal Hunt in the forest tomorrow - there you'll meet your Prince!"

MONA: Grizelda!

GRIZELDA: A Prince?! *(To CINDERELLA)* Give it here!...

CINDERELLA: Daddy gave it to me!

MONA: It wasn't meant for you, stupid! Give it here!

CINDERELLA: You can't have it! It's mine!

GRIZELDA: Let us have it or we'll smash your face in!

CINDERELLA: I won't!

With CINDERELLA sticking up for herself a tussle ensues. The SISTERS are bigger - but CINDERELLA is quicker until...

**FX CUE 3: THUNDERCRASH.
LX CUE 16: CHANGE STATE.**

Enter The BARONESS. Her nightwear, white facepack (Mask?) and curlers make her more hideous than usual.

BARONESS: What is going on!

All three daughters are frozen in fear...The SISTERS are first to recover.

MONA: It's her fault, Mummy!

GRIZELDA: She started it!

BARONESS: Explain yourself, girl.

CINDERELLA: They tried to take this note from me...

BARONESS: Why didn't you give it to them?

CINDERELLA: Daddy gave it to me...

BARONESS: I might have guessed Henry was responsible for your disgraceful behaviour. He spoils you!

MONA: The note was about a Royal Hunt tomorrow, Mummy.

GRIZELDA: It says that the Prince is going to be there, Mummy.

MONA:) We want to meet him!

GRIZELDA:)

BARONESS: Then you shall, my darlings!

MONA:) Yippee!

GRIZELDA:)

The SISTERS celebrate like little girls.

CINDERELLA: What about me?

BARONESS: You can't possibly go, Cinderella – you have nothing to wear.

CINDERELLA: What's wrong with this – it's my best dress.

BARONESS: I think you mean, "it's my only dress".

CINDERELLA: What?

BARONRSS: My lovely, little girls needed more wardrobe space - so I had your other clothes put on the bonfire.

CINDERELLA: You can't have...?

BARONESS: It's not important – you have terrible dress sense anyway. Look at this outfit...this sleeve's wrong...that sleeve's wrong...*(Tears them off)*
...the hemline's wrong...*(Tears off the hem)*...and the collar is terrible!
...*(Tears it off)*

CINDERELLA is now wearing her traditional rags.

GRIZELDA: That's much better, Mummy!

MONA: A big improvement, Mummy!

CINDERELLA: You've ruined it! How could you?

BARONESS: Don't snivel! You'll look even uglier with a runny nose! Come along, girls, if you're going to The Hunt - we must find your riding costumes ...make sure they're clean.

The BARONESS exits.

GRIZELDA: What could she mean, Moan?

MONA: Surely she's not suggesting we've got any...dirty habits...?!

SISTERS: Hahaha! Aren't we adorable...? *(No!)* Get your eyes tested!

MONA and GRIZELDA exit. CINDERELLA picks up the shreds of her dress. Enter BUTTONS.

BUTTONS: Hiya, Gang!...Hey, Cinders – what happened to your frock?

CINDERELLA: My Stepmother ripped it, to stop me going to the Royal Hunt.

BUTTONS: Did you want to go?.

CINDERELLA: Not really...but I would have liked to meet Prince Charming.

BUTTONS: Why?.

CINDERELLA: Well...he could look like Prince William...

BUTTONS: But he could look like Prince Charles!

The BARON enters behind BUTTONS. He is wearing pyjamas and a dressing gown – on which are pinned the medals he was wearing in the first scene.

CINDERELLA: *(Laughs despite herself)* Oh, Buttons – you are naughty!

The BARON taps BUTTONS on the shoulder, scaring him.

BUTTONS: Ah!...You're doing it again!

BARON: Sorry, old chap. What's going on here, Cinderella?

CINDERELLA: Buttons was just making me laugh...

BARON: What did he do? Take his clothes off? Haha...*(Suddenly notices CINDERELLA's state)*...I say! What's happened to your dress.

CINDERELLA: Why don't you ask your new wife!

A distressed CINDERELLA exits, crying.

BARON: Oh dear...she seems a bit upset, Buttons...?

BUTTONS: There's no fooling you, Baron.

BARON: Hermione does have a bit of a temper, I'm afraid.

BUTTONS: You're "afraid"? The rest of us are terrified! Why did you marry the old boot?

BARON: I thought Cinderella needed a mother...and I knew I needed some money!

BUTTONS: Couldn't you have sold the family silver?

BARON: I did that, years ago!

BUTTONS: What about your medals – you could sell them?

BARON: Oh, no – not my medals! I never take 'em off...I wear them on my morning suit, my evening suit and, as you see, even on my dressing gown.

BUTTONS: What if you go swimming?

BARON: I pin them on my Speedos!

BUTTONS: Could be painful...and don't try skinny dipping!

BARON: No, these medals mean the world to me. I won them when I was in the Army, you know...Major Henry Hardup...I served on the North West Frontier. That's why I wear my medals on the "front here"! Hahaha!

The BARON exits – laughing at his own joke.

BARON: *(As he goes)* It's the way I tell 'em...haha...

BUTTONS: He's getting worse! Bye, kids!

BUTTONS exits.

MUSIC CUE 4c: SCENE CHANGE (INSTRUMENTAL)

LX CUE 17: BLACKOUT.

CLOTH OUT.

LX CUE 18: LIGHTS UP REVEALING...

SCENE FOUR

THE ROYAL HUNT

*The CHORUS, dressed in appropriate hunt attire, are milling about.
Enter PRINCE CHARMING.*

PRINCE: My lords, ladies and gentleman - pray silence for his highness, Prince Charming!

MUSIC CUE 4d: ROYAL FANFARE (INSTRUMENTAL)

Enter DANDINI.

The CHORUS applaud. Enter DANDINI.

DANDINI: A very good morning to all my objects!

The PRINCE coughs.

DANDINI: I mean....subjects,

ALL: Good morning, your highness!

PRINCE: *(Whispers to DANDINI)* You almost blew it there...

DANDINI: I'm terribly pleased to welcome you all...to my Royal Hunt...

CHORUS: Hurrah!

DANDINI: But this year's hunt will not mean chasing foxes...it will be a treasure hunt!

CHORUS: What?/A treasure hunt?/Why?

PRINCE: 'is 'ighness, does not approve of cruelty to animals!

DANDINI: Indeed, I agree with that great man, Oscar Angry -

PRINCE: *(Whispers to DANDINI)* Wilde!!

DANDINI: Sorry...Oscar Wilde, that foxhunting is the "the unspeakable in pursuit of the uneatable"!

CHORUS: Well, really!/I'm not sure about that!/I never thought I'd hear that!

PRINCE: But...it does mean our treasure hunt is worth a bob or two - this mornin', a gold sovereign was 'idden in the forest.

CHORUS: A sovereign!/Gold!/That's more like it!

DANDINI: The first person to find it - may keep it!

CHORUS: Hurrah!

The CHORUS exit in search of the sovereign.

DANDINI: How did I do?

PRINCE: Not bad at all...your 'ighness! Have I your permission to go now?

DANDINI: Go where?

PRINCE: There's no point in us changing places, Dandini, if I don't take the chance to go off on some adventure.

DANDINI: 'Ang about, your 'ighness - if that lot can't find the gold sovereign there could be trouble!

PRINCE: Why shouldn't they find the sovereign?

DANDINI: 'Cos I've got it 'ere in me pocket...*(DANDINI produces the sovereign)*...I never 'ad the chance to 'ide it.

The PRINCE takes the sovereign.

PRINCE: We'll put it over here...*(Puts sovereign behind a tree)*...someone will come across it...

MONA and GRIZELDA are heard shouting.

MONA: } Yoicks!
 GRIZELDA: } Tally-ho!

MUSIC CUE 4e: SISTERS' ENTRANCE (INSTRUMENTAL)

MONA and GRIZELDA gallop on astride two hobby-horses and dressed in hunting gear. They attempt 'Sloaney' accents.

GRIZELDA: Sorry if we're a bit late - we waar delayed...

MONA: Grizelda's always hid problems getting mounted...

GRIZELDA: May horse was playing up...*(The hobby-horse 'rears' up)*...Get down!
 And then Mona had a pain in her...posterior!

MONA: No, I didn't!

GRIZELDA hits MONA's bum with her riding crop.

GRIZELDA: You do now!

MONA: Ow! That wasn't very lady-like, dear...

*MONA and GRIZELDA start to hit each other with their riding crops:
 The PRINCE intervenes.*

PRINCE: Ladies!...Ladies!!

GRIZELDA: Ooh...you're a big boy, aren't you...?

MONA: Lovely hair...I bet you "wash'n'go"!

GRIZELDA: Who are you, hunky?

PRINCE: I am the Prince...the Prince's servant!

MONA: His servant! Geroff!!

The SISTERS push The PRINCE away.

GRIZELDA: How dare you finger our fabulous physiques, you flipping flunkey!

PRINCE: This is 'is 'ighness...

The PRINCE indicates DANDINI.

MONA: Really? Here – hold hour horses.

The SISTERS 'dismount' and hand their hobby-horses to The PRINCE.

GRIZELDA: He's hardly king-size, is he?

MONA: Maybe not - but they do say "Interesting things come in small packages"...

GRIZELDA: I quite like 'em dinky...(*Vamps him*)...So where's your 'orse...your 'ighness?

DANDINI: My...my horse?

GRIZELDA: For the 'unt, of course - you can't 'unt without an 'orse!

DANDINI: This is not a foxhunt!

MONA: What a shame - I adore killing vermin...(*Referring to The AUDIENCE*) ...there's a load out there I could put down personally!

DANDINI: This is a treasure hunt, even now people are searching the forest.

MONA: Oh, what fun! It's been ages since I went for a tramp in the woods!

GRIZELDA: Yeah, I remember how upset you were when you couldn't catch him.

MONA: Ignore her - she's just jealous of my beauty! What's the prize then?

PRINCE: The prize is a gold sovereign.

MONA: I'm talking to the organ-grinder - not his monkey!

GRIZELDA: Yeah, shut your gob, peasant!

DANDINI: I wish you luck in your search, ladies.

MONA: Oh, we're not going to waste our time looking for the gold, are we, Grizelda?

GRIZELDA: No way! You must know where it's hidden - so you can tell us...can't you, choochy?

DANDINI: But that would be cheating!

MONA: Isn't he sweet? As if we care.

GRIZELDA: I ought to warn you, princey-poo - Moan and I are like the Mounties...

DANDINI: You mean you're big, butch and Canadian?

GRIZELDA: No!...I mean we always get our man...don't we, Moan?

MONA: Indeed we do, Grizzle...(*Draws a water-pistol*)...I'd give up now if I were you!

DANDINI: You wouldn't dare...

GRIZELDA: *(Draws a water-pistol)...* You wanna bet?

DANDINI: Help!

GRIZELDA: Get him!!

MUSIC CUE 4f: CHASE MUSIC (INSTRUMENTAL)
LX CUE 19: LIGHTS UP IN AUDITORIUM.

The SISTERS chase DANDINI around the stage and into the auditorium - squirting The AUDIENCE en route. The PRINCE watches them and laughs...Eventually DANDINI regains the stage.

DANDINI: Thanks for nothing, your highness! You're a big help!

PRINCE: It's fun being a prince, isn't it, Dandini?

The SISTERS regain the stage.

GRIZELDA: You can't run forever, Princey!

DANDINI: Watch me!

DANDINI exits.

MONA: *(To GRIZELDA)* He's a right little runner that Royal, isn't he?

PRINCE: His highness is very fit...

GRIZELDA: We've told you before - don't speak till you're spoken to!

MONA: Yeah - wash your mouth out!

The SISTERS squirt with him with their water-pistols...The PRINCE exits.

GRIZELDA: Come on, Moan - forget that servant...it's the Prince we want!

MONA: Into the woods, Grizzle - we can grab him by the chestnuts!

GRIZELDA: I can hardly wait!

SISTERS: Aren't we adorable...? *(No!)* Get real!!

MUSIC CUE 4f: PLAYOFF (INSTRUMENTAL)
The SISTERS exit
Enter CINDERELLA with a bundle of sticks.

CINDERELLA: Hello, boys and girls...I've come out to collect some firewood, I'd hoped I might see the Prince – but no luck yet...I expect he's really handsome!

Enter The FAIRY GODMOTHER disguised as an old woman.

FAIRY: Excuse me, my dear - could you help me, please...

CINDERELLA: Why, of course - are you alright? You look exhausted...

FAIRY: I've walked a long way and feel so very tired.

CINDERELLA: Where are you going?

FAIRY: Oh, nowhere in particular...I was out gathering sticks for my fire...my hands are so cold...

CINDERELLA: Oh, you poor thing! Here, take these...*(Gives her the sticks)*

FAIRY: Oh, but I couldn't...

CINDERELLA: Please, I insist.

FAIRY: Are you sure you won't need them?

CINDERELLA: I can easily gather some more...

CINDERELLA goes to the trees.

CINDERELLA: ...See, there are some here...oh!

FAIRY: What is it, my dear?

CINDERELLA: I've just found something...it's a gold coin! *(Picks up the sovereign)*

FAIRY: Let me see...*(CINDERELLA shows it to her)*...it's a sovereign! The prize in the Royal Treasure Hunt!

CINDERELLA: May I keep it?

FAIRY: Of course, it is yours - you can buy whatever you like with it.

CINDERELLA: I can buy anything?...*(Turns away)*...A new dress! Oh, how I would like a new dress!

FAIRY: *(Coughing)* I'm sorry, my dear - I'm sorry...

CINDERELLA: You're not well, are you?

FAIRY: I haven't eaten for days...

CINDERELLA: You're starving?...Then here, take the gold and buy yourself food.

FAIRY: But what about your new dress?

CINDERELLA: That's not important! Please - take it...

FAIRY: Thankyou, my dear...you've a good heart, Cinderella.

CINDERELLA: I wish you well...goodbye.

As CINDERELLA turns to go The FAIRY GODMOTHER gestures...

LX CUE 20: SPECIAL ON CINDERELLA.
MUSIC CUE 4h: SPELL UNDERSCORE.

CINDERELLA is frozen to the spot. The FAIRY GODMOTHER throws back her hood.

FAIRY: Well, look at the kindness Cinderella displayed
 To "a poor, old woman"! She deserves my aid!
 Trust me, I'll always be around; I'll watch her night and day
 And I shall keep her safe and sound in every single way
 This Cinderella is so true, so loving and sincere
 I said someday her Prince would come - and now that day is here...

The FAIRY GODMOTHER gestures and exits.

LX CUE 21: RESTORE.

CINDERELLA "awakens".

CINDERELLA: Old lady? Where's she gone...? Old Lady!

The PRINCE enters.

CINDERELLA: Old Lady!!

PRINCE: Excuse me...

CINDERELLA: Oh! You startled me.

PRINCE: Sorry, miss - can I help? You seem a bit upset.

CINDERELLA: It's just that I was talking to an old lady - I gave her my bundle of sticks;
 but she seems to have gone...and left them behind - I don't understand...

PRINCE: I haven't seen her, I'm afraid.

CINDERELLA: Who are you?

PRINCE: I'm...Dandini - I work at the Royal Palace.

CINDERELLA: The Palace? Then you must be very important!

PRINCE: Oh, no - I'm the Prince's valet - just a servant.

CINDERELLA: That's what my step-sisters say I am...

PRINCE: What's that?

CINDERELLA: Oh, it doesn't matter - I was just thinking aloud. It must be such an exciting life at the Palace - all those beautiful people in lovely clothes...

PRINCE: Clothes don't make people beautiful.

CINDERELLA: Don't be silly - how could anyone look beautiful in rags like these?

PRINCE: *(Takes her hand)* I think you are very beautiful...

MUSIC CUE 5: DUET: CINDERELLA and The PRINCE.
LX CUE 22: SONG STATE.

At the end of the song they kiss: DANDINI is heard shouting. "Your highness! Your highness!" The PRINCE is distracted... CINDERELLA, confused by her emotions, exits.

LX CUE 23: RESTORE STATE.

A dishevelled DANDINI enters.

DANDINI: That's it - I've 'ad enough! If being a Prince means being chased by those two - let me be a servant again!

PRINCE: *(Shouts after CINDERELLA)* Don't go! Wait! Wait!

DANDINI: Your 'ighness, I know that some Princes talk to trees...but why are you shoutin' at them?

PRINCE: It's no use - she's gone. She was so beautiful - and I don't even know her name...

DANDINI: Who are you talkin' about?

PRINCE: Dandini - I've seen her!

DANDINI: Seen who?

PRINCE: The girl of my dreams!

DANDINI: You're lucky! All I got were the two Nightmares from Elm Street!

PRINCE: She's wonderful...

DANDINI: Where is she, then?

PRINCE: I don't know - she just disappeared. I must see her again!

DANDINI: She can't have gone far: why don't you call out the Royal Guard and get 'em to search for her?

PRINCE: No, that would only frighten her...there must be some way...I know - we shall hold a Royal Ball at the Palace...and invite every eligible girl in the Kingdom to attend!"

DANDINI: Every girl in the kingdom?

PRINCE: It's the only way I can be sure of meeting her again.

DANDINI: Every girl? Even those two 'ideous old bags who were chasin' me?!

PRINCE: Even them. After all we don't want you to be without a date for the ball, do we?

DANDINI: You're too kind, your 'ighness!

PRINCE: Come on, let's go to the palace and get the invitations written out – then you can deliver them to – “every household in the land”!

DANDINI: I've got a better idea, sir...we'll go back to the palace...

PRINCE: Yes...?

DANDINI: And I'll invent e-mail!

PRINCE: Whatever you say, Dandini...as long as it means I'll see that girl again... whatever you say!

The PRINCE and DANDINI exit.

LX CUE 24: FADE TO BLACKOUT.

MUSIC CUE 5a: FAIRY ENTRANCE (INSTRUMENTAL)

SHOWCLOTH/TABS IN.

LX CUE 25: LIGHTS UP REVEALING...

SCENE FIVE

THE STORY BOOK

Enter The FAIRY GODMOTHER.

(As the speech progresses it increases in tempo)

FAIRY: I'm sure you all were wondering when I would reappear
But "Panto-Time" for we Fairies is the busiest time of the year!
I'm wanted here, I'm needed there - I really am so busy -
All these people ask my help - it's enough to drive one dizzy!
I met this man in green tights - said his name was Robin Hood...?
I hope I was right to tell him, the Babes were in The Wood...?
Then Dick Whittington called for help, he really needed me -

Tommy the Cat had kittens! It turned out that "he" was a "she!"
 Next it was off to China, to help Aladdin with his tale
 FAIRY (Cont'd): I taught him how to fly...at an Allied Carpets Sale!
 I just got back in time to answer Snow White's call
 She had a big problem - one dwarf was six feet tall!
 Puss in Boots had athlete's foot, so he couldn't wear his shoes...
 Jack had greenfly on his beanstalk! That's the end of the Panto News!!

She curtseys – to give her time to catch her breath)

But lest you think our heroine is one that I forgot
 Let me reassure you - I haven't lost the plot!
 For Cinderella met her Prince - and I'm sure she found him charming
 Though neither knows the other's name - which is a touch alarming!
 But when they meet at the Ball I'm sure all will be well
 Though we'll have to watch out for those step-sisters from Hell
 They'll stop at nothing to ruin Cinders' chances
 (I know what girls get up to when they go to dances)
 But despite them, and their evil mother, Cinders will not be denied
 She shall fulfil her destiny...and become The Prince's bride!

The FAIRY GODMOTHER exits.

LX CUE 26: FADE TO BLACKOUT.

MUSIC CUE 5b: SCENE CHANGE (INSTRUMENTAL)

FRONTCLOTH OUT.

LX CUE 27: LIGHTS UP REVEALING...

SCENE SIX

THE KITCHEN AT HARDUP HALL

CINDERELLA is discovered, sweeping the floor.

CINDERELLA: Hello, boys and girls...*(Yawns)*...Ooh – excuse me...I'm so tired, but
 I've nearly finished all my jobs. Even Mona and Grizelda can't
 complain now...

Enter The BARON.

BARON: Ah, there you are, Cinders. Still working? You do too much.

CINDERELLA: Don't worry about me, Daddy – I'm fine.

BARON: My dear girl...you never complain do you? *(Kisses her forehead)*
 Unlike your two stepsisters – who never stop!

CINDERELLA: I haven't seen either of them for ages...perhaps they've gone to bed.

BARON: I'm afraid not, the last time I saw them - they said they were going out on "a training run".

CINDERELLA: "A training run"? Surely not?

BARON: If they want to get run over by a train, Cinders – let them!

Enter GRIZELDA, bouncing with energy, and a flagging MONA. They are both in "workout" costumes. They perform a short exercise routine.

SISTERS: **[Sung]** "Physical! Physical! Let's get physical!"

GRIZELDA: Ooh! I love a hot, sweaty session!...Let's hope the Prince feels the same!

MONA collapses on a chair.

GRIZELDA: How are you feeling, Moan? Can you hear "Your body talk, hear your body talk"?

MONA: I can...it keeps saying "Stop!"..."Stop!" There must be easier ways to lose weight than this?

GRIZELDA: Of course there are - I could help you could lose seven pounds of ugly fat in seconds.

MONA: How?

GRIZELDA: I'd chop your head off!

MONA: You cheeky mare!

MONA stands and swings at GRIZELDA - but misses her and sits down again.

If I had the energy...I'd scratch your eyes out!

BARON: I didn't realise you two were so interested in physical fitness...

GRIZELDA: We weren't till we met the Prince...but he's worth getting in shape for, I can tell you!

BARON: What sort of shape did you have in mind?

GRIZELDA: How dare you! Mona has the body of a twenty year old!

BARON: Well, she'd better give it back – it's getting all wrinkled!

MONA: Daddy...do you know what begins with "come here" and ends in "Ouch!"?

BARON: No, Mona.

MONA: Well...come here...

The BARON does so, MONA hits him.

BARON: Ouch!

MONA: Now you do!

CINDERELLA: Please don't hurt, Daddy.

GRIZELDA: Shut up, pizza-face!.

FX CUE 4: THREE THUNDEROUS DOOR-KNOCKS.

CINDERELLA: I think there's someone at the door...

GRIZELDA: She's not as stupid as she looks...

MONA: She couldn't be!

SISTERS: Well...answer it!

CINDERELLA: Yes, my dears.

CINDERELLA exits.

BARON: You shouldn't be so cruel to Cinderella, she's such a kind girl; and even you must admit that she's very useful around the house...

GRIZELDA: So's Cillit Bang!

BARON: She spends all her time running around after you two!

MONA: Exactly! What a lucky girl she is!

Enter CINDERELLA with 4 invitations.

BARON: Who was it, my dear?

CINDERELLA: It was a courtier from the Royal Palace ...he's brought invitations to the Royal Ball tonight!

CINDERELLA gives the invitations to the BARON.

BARON: I say! We haven't been invited to the Royal Palace in years - what a treat!

GRIZELDA: This'll be the Prince's doing...I knew he fancied me!

MONA: In your dreams, fish-face! Now give us the invites, Daddy!

GRIZELDA: Me first! Me first!

BARON: Calm down, girls...there are invitations for us all. One for your mother and I, one for Mona Hardup...*(Hands it to her)*...one for Grizelda Hardup...*(Hands it to her)*...and one for you, Cinderella...*(Hands it to her)*.

CINDERELLA: Thankyou, Daddy.

GRIZELDA: It's a waste of time of time giving her an invitation – she's not going to the Ball!

MONA: So she won't needing that – give it here!

MONA goes to take CINDERELLA's invitation: The BARON intervenes.

BARON: Leave her alone. If Cinderella wants to go to the Ball, she shall. Well, my dear?

CINDERELLA: Of course, I'd like to go, Daddy....

MONA: It doesn't matter what you'd like – you're not going!

GRIZELDA: She can't go dressed in rags. So she doesn't need an invitation!

GRIZELDA goes to take the invitation: again The BARON intervenes.

BARON: I said "If she wants to go to the Ball – she shall!" If you try and take her invitation again...I shall...I shall get very cross.

GRIZELDA: Ooh! We're terrified – aren't we, Moan?

MONA: I'm shaking in my shoes, Grizzle!

CINDERELLA: They have got a point, Daddy – I can't go dressed like this...and I don't have any other clothes.

BARON: Then I shall buy you a new dress!

MONA: What with – our Mummy's money?

GRIZELDA: You haven't got any of your own!

BARON: Not at the moment, but I am prepared to make the ultimate sacrifice – I shall sell my medals!

CINDERELLA: You can't do that...

BARON: I can, and I will!

GRIZELDA: You won't get much for those tatty, old things.

BARON: That shows how little you know – some of these are very rare. This one's the Victoria Cross...this one's the Military Cross...and this one's the...er...*(Examines it closely)*...er...

MONA: The Charing Cross?

BARON: The Kashmir Cross! They are extremely valuable.

GRIZELDA: Are they now? I don't think Mummy would like it if you wasted good money on your precious Cinders!

MONA: You told Mummy you were broke...if she finds out you lied to her...I wouldn't like be in your shoes.

BARON: They'd probably be too small for you...Anyway how would your Mother find out?

MONA: How indeed...?

The SISTERS exchange a look.

MONA: Mum-my!! Come quickly, Mummy!

GRIZELDA: Mummy, Mummy, Mummy!!! We want you!

BARON: You can shout till the cows come home...or rather, till the cow comes home...because your Mother has gone out – so she can't hear you! Come along, Cinders – we're going to buy you the most beautiful dress in the world. You'll be the Belle of the Ball!

CINDERS: Thank you, Daddy...

GRIZELDA: It's not fair!

MONA: Just you wait!

BARON: Goodbye, girls!

The BARON starts to exit with CINDERELLA: as he opens the door...

FX CUE 5: THUNDERCRASH.

LX CUE 28: SPECIAL ON DOOR.

The BARONESS appears in the doorway.

BARON: Ah!!!

BARONESS: Henry Hardup! Where do you think you're going?

BARON: I was...I was taking Cinderella out...I'm going to buy her a new dress.

- BARONESS: Well, when you get to the charity shop, why not just leave her there? Somebody might want a cheap, lazy little skivvy!
- MONA: We've all been invited to The Royal Ball, Mummy...
- GRIZELDA: ...And she wanted a new dress
- MONA: So he was going to sell his medals and then spend all the money on her!
- GRIZELDA: He wasn't going give any of it to you! Isn't he naughty, Mummy?
- BARONESS: Is this true, Henry?
- BARON: Well...they are my medals, Hermione – I think I am entitled to dispose of them as I see fit.
- BARONESS: But we are married, Henry – what's yours is mine – and what's mine... is mine too...so I'll have these...*(Takes the medals)*...and you - can go to your room!
- BARON: But I...I...*(Thinks better of it)*...yes, my dear.
- BARONESS: And when I say "your room" - from now on, that will be the attic.
- BARON: The attic? But it's all dark and dusty up there...and it's full of spiders.
- BARONESS: And you won these for bravery? You're a wimp! Now get a move on!!
- BARON: Yes, my dear...*(Starts to go but turns in the doorway)*...I'm sorry, Cinderella...
- The BARON exits.***
- MONA: That's the way to do it!
- GRIZELDA: Nice one, Mummy!
- BARONESS: Take my advice, dears – men should be treated like carpets...you need to walk all over them and beat them regularly! Now off you go and get ready...I want my girls looking at their loveliest tonight.
- SISTERS: Yes, Mummy!
- MONA: We're going to the Ball, Cinders...
- GRIZELDA: ...And you're not!
- SISTERS: Aren't we adorable...? *(No!)* We don't care!!

The SISTERS exit.

CINDERELLA: I still want to go to the Ball, Stepmother...perhaps I could borrow a dress from one of my friends in the village...

BARONESS: It's out of the question.

CINDERELLA: But I was invited...

BARONESS: Really? Is that your invitation?

CINDERELLA: Yes...

BARONESS: Let me see it.

CINDERELLA: No!...*(Holds it to her chest)*...I won't let you take it!

BARONESS: Oh, I've no intention of doing that, Cinderella...*(She moves behind CINDERELLA)*...that won't be necessary – because you...are going to tear it up...right now!

The BARONESS grabs CINDERELLA's hair and pulls her head back.

CINDERELLA: Ow!!

BARONESS: If you think I've been cruel before...I warn you, girl – you ain't seen nothing yet! *(Tugs her hair, CINDERELLA screams)* Tear it up!!!

CINDERELLA starts to tear the invitation into pieces.

BARONESS: Quickly now...and smaller...smaller...tiny, tiny pieces.

CINDERELLA tears the invitation into small pieces and drops them on the floor. The BARONESS releases her, CINDERELLA sinks to her knees and cries.

BARONESS: There's a good girl...Now get back to work - this place is so untidy!...*(Kicks the pieces of invitation)*...Look at this - litter all over the floor...*(She moves to the door)*...Don't you just love me...? *(No!)*

The BARONESS exits laughing.

CINDERELLA: Why does she hate me so? I've never given her reason to? If I'd gone to the Ball I'd have seen Dandini again... and now I've lost the chance.

MUSIC CUE 6: SONG FOR CINDERELLA
At the end of the song, BUTTONS enters.

BUTTONS: Hiya, kids! *(Kneels beside her)* Hey Cinders – are you alright?

CINDERS: I'm fine, Buttons...I'm fine...

BUTTONS: You don't look fine to me...what's all this?

CINDERS: It was my invitation to the Royal Ball.

BUTTONS: Who tore it up?

CINDERS: I did! My Stepmother made me....

BUTTONS: Don't worry Cinders - I'm really good at jigsaws. *(Begins to arrange the pieces)* I've just finished one which took me eighteen months to do. I was really proud of myself, because on the box it said two to four years...why don't you take this bit and go for twenty minutes?

CINDERS: There's no point Buttons. I haven't got anything to wear anyway...but I did really want to go to the Ball.

BUTTONS: Never mind, Cinders...we can have our own Ball, right here in the Kitchen!

CINDERS: How can we do that?

BUTTONS: Well...first you need a glamorous gown...

BUTTONS pulls the tablecloth off the table. He puts it on her.

BUTTONS: There you are a creation by Jean Paul Goatee-beard!...What next...yes - you need a gold necklace...

Puts a string of carrots around her neck.

CINDERS: This isn't gold.

BUTTONS: Yes it is...it's nine carrots! Next you need a tiri-ara

CINDERS: A what?

BUTTONS: A tiri-ara. All Princesses wear tiri-aras!

He puts a colander on her head.

CINDERS: Buttons you are silly!

BUTTONS: Im silly? I'm not the one standing there with a colander on my head! Now I shall drive you to The Palace...in this...beautiful silver sleigh! *(Aside)* Use your imagination!

BUTTONS puts a stool on the table and helps CINDERELLA up to sit on it: he sits on a chair at the front.

BUTTONS: Right, now we need some horsey music...

MUSIC CUE 6a: SLOW COWBOY MUSIC.

BUTTONS tries to make the ride exciting but it obviously isn't. He walks DS to talk to The BAND.

BUTTONS: Just a minute guys, I don't want cowboy music! I'm trying to cheer Cinders up here. We want something exciting like...dum diddidum dididumdidi dum dum dum.

He gets back on the chair

BUTTONS: Right, go!

The BAND stand up and sing dum diddidum dididumdidi dum dum dum.

BUTTONS: Very funny, guys...can we have some sleigh music? Hold on tight Cinders, and away we go.

MUSIC CUE 7: SLEIGHRIDE: BUTTONS

BUTTONS sings one section and the music continues to underscore the following dialogue...

BUTTONS: Comfortable, ma'am?

CINDERS: Yes thank you, Buttons.

BUTTONS: Giddy up! Listen to the sound of the horses' hooves.....

BUTTONS encourages The AUDIENCE to make the sound effects.

And although, in distance, you can hear wolves howling (*AUDIENCE howl*)...there are doves cooing... (*AUDIENCE coo*)...owls hooting ... (*AUDIENCE hoot*)...and pigs snorting... (*AUDIENCE snort*)... I don't know how those pigs got in here...finally you arrive at the Palace gates...

BUTTONS helps CINDERELLA down. The music fades.

Where a huge crowd is waiting to cheer you...(*AUDIENCE cheer*)... then I escort you to the ballroom, where the huge doors creak open... (*AUDIENCE creak*)...and when the guests see your beautiful dress, they gasp...(*AUDIENCE gasp*)...and the orchestra starts to play...

MUSIC CUE 7a: WALTZ.

BUTTONS:and the man who really loves you, is waiting to dance the night away with you.

BUTTONS takes CINDERELLA in his arms: they begin to dance.

CINDERS: I never knew you were such a good dancer, Buttons.

BUTTONS: There's a lot you don't know about me, Cinders.

CINDERS: I know you're very kind. Thank you for the dance...but nothing could cheer me up today...

The music fades as CINDERELLA turns away so that BUTTONS cannot see her tears.

BUTTONS: Would it help if I told you...I love you.

CINDERS: I love you too, Buttons.

BUTTONS: No, no – I really love you!

CINDERS: And I really love you too. You're my best friend!

BUTTONS: No, I don't think you're quite getting this. I love you!! We could be married - I could be your wife. I could look after you, and we could have children. Lots of little Buttons, mini Buttons, chocolate Buttons...

CINDERELLA: Oh, Buttons - I don't love you like that...

BUTTONS: You don't?

CINDERELLA: I'm sorry.

BUTTONS: Right...well, in that case...I'm gonna go and kill myself!

CINDERELLA: Oh, Buttons...you mustn't do that!

BUTTONS: I will – I've done it before and I'll do it again!...I was only kidding anyway – just trying to cheer you up. Oh, is that the time...*(Yawns)* ...Do you know, in all that excitement I've got really tired. I think I'll be off to bed now, Cinders – I can feel a bit of a headache coming on. ne. I'll be off now, Cinders...

BUTTONS exits slowly.

CINDERELLA replaces the items BUTTONS dressed her in.

CINDERELLA: Oh no, now I've upset Buttons!...I can't seem to do anything right today!...The Ball will be starting soon - I wonder who Dandini will dance with...?

There is a knock at the door: Enter The FAIRY GODMOTHER, in her cloak.

FAIRY: May I come in, my dear?.

CINDERELLA: Why, it's the old lady I met in the forest. *(Leads her to the fire)* You shouldn't be out on a cold night like this - come in, and warm yourself.

FAIRY: Thankyou, my dear...

CINDERELLA: What are you doing here...?

FAIRY: I heard you needed my help...something to do with a Royal Ball...?

CINDERELLA: Yes...there's a Ball at the Palace tonight - I did so want to go...but I know it's just a dream.

FAIRY: Nonsense! Everything is possible with me on your side, Cinderella!

LX CUE 29: BLACKOUT.
(IF POSSIBLE A PYRO/FLASH WOULD LOOK GOOD HERE)
During the Blackout The FAIRY GODMOTHER's cloak is removed.
On the Restore she is revealed in all her glory
LX CUE 30: RESTORE.

FAIRY: You shall go to The Ball!

CINDERELLA: Who are you?

FAIRY: I'm your Fairy Godmother! Don't worry, everyone has one - all the boys and girls out there do: but no one ever gets to see their F.G. until they've passed the test.

CINDERELLA: What test?

FAIRY: Let me explain: today, in the forest, you helped a poor old lady...that was a good thing to do! Now it's my turn to help you! I'm going to make sure that you go to the Ball!

CINDERELLA: How?

FAIRY: We'll start by creating your Fairy Coach - but it will involve a lot of fetching and carrying...do you know anyone who could give us a hand?

CINDERELLA: I'm sure Buttons would have helped us...but he's gone to bed.

FAIRY: Well, he'll have to get up again, won't he? Buttons!

The FAIRY GODMOTHER gestures.
BUTTONS enters in a night-shirt, and holding his teddy-bear.

BUTTONS: Where am I...? *(Sees The FAIRY GODMOTHER)* Wow! I'm on Strictly Come Dancing!

CINDERELLA: Ssh, Buttons! This is my Fairy Godmother.

FAIRY: And I am going to make sure Cinderella goes to the Ball!

BUTTONS: To the Ball? Oh, Cinders, that's wonderful!

FAIRY: But we need your help.

BUTTONS: Anything you say, Hairy Gobstopper!

FAIRY: First of all, I want you to run into the garden and fetch me a pumpkin.

BUTTONS: A pumpkin...? You've got it! *(Starts to exit)*

FAIRY: And Buttons...

BUTTONS: Yes?

FAIRY: Make sure it's a big one!

BUTTONS: A big one? Righty-oh!

BUTTONS exits.

CINDERELLA: I can't believe this is really happening...

FAIRY: It is, Cinderella! You are going to have the most wonderful night of your life!

Enter BUTTONS, pushing a large pumpkin along the ground.

BUTTONS: Will this do, Fairy Godmother?

FAIRY: That's perfect, Buttons - put it on the table.

BUTTONS tries but cannot lift it.

FAIRY: Oh, really, Buttons - stop making such a fuss!

With great ease The FAIRY GODMOTHER picks up the pumpkin and puts it on the table.

BUTTONS: That's some Fairy! Is she on Steroids?

FAIRY: Next we need two white mice.

CINDERELLA: I've got two pet mice in my room.

FAIRY: Off you pop then.

CINDERELLA exits.

FAIRY: And then, Buttons, we need a rat.

BUTTONS: I get all the good jobs, don't I? I'll go and look in the cellar.

BUTTONS exits: CINDERELLA enters with the mice in a cage.

CINDERELLA: Here are the mice, Fairy Godmother.

FAIRY: Excellent.

The FAIRY GODMOTHER puts the cage on the table.

FAIRY: Now, you wouldn't happen to have a lizard in your pocket, I suppose?

CINDERELLA: No, but there are lots of them by the well.

CINDERELLA exits.

FAIRY: *(Calls after her)* We only need one, dear.

BUTTONS enters with the rat.

BUTTONS: One deer? One deer?! It was bad enough finding a rat!.

FAIRY: On the table with the other things, please.

BUTTONS: Righty-oh!

Enter CINDERELLA with the lizard.

CINDERELLA: I found a lizard - he's a bit sleepy.

FAIRY: He'll wake up soon enough. *(Swings the lizard round by its tail)*

BUTTONS: Could you explain what this collection of wild life and vegetables is for, Delia? Are you making a stew?

FAIRY: Don't be silly, Buttons. I am determined that Cinderella shall go to the Ball in style. So with the help of one of my super-spells, this pumpkin will become a coach; the mice, two white ponies; the rat, a coachman and the lizard, a handsome footman.

BUTTONS: Now that's what I call magic!

FAIRY: But I think we may be a bit cramped for space in here - perhaps you'd better take everything out into the garden, Buttons.

BUTTONS: What everything?

FAIRY: Yes- all of it! Off you go!

BUTTONS: Will do, Fairy Godmother.

BUTTONS pushes the table off and exits SR.

FAIRY: Now don't worry about your ball gown, Cinderella - the Elves and Fairies are already taking care of that...

MUSIC CUE 8: TRANSFORMATION – FAIRY AND CHORUS

During the song [which continues to the end of the act] the Kitchen Set is struck and the FEMALE CHORUS and CHILDREN are revealed as FAIRIES. They dance in...

SCENE SEVEN

THE FAIRY KINGDOM

FAIRY: **[As the music continues]** Now for some real magic. All the boys and girls, cross your fingers, use your imaginations and wish... let me hear you saying I wish... I wish... I wish...

CINDERELLA'S double stands near the wings.

Woven of the finest silk and sewn with silver thread
And then a coronet of stars to glitter on your head
Your necklace made of diamond, the brightest gem of all
You'll be the Princess Crystal - and you shall go to the Ball!

LX CUE 31: TRANSFORMATION STATE.

There is a pyro flash which will temporarily blind the audience (or blackout/restore) and she is replaced by the real CINDERELLA in a ballgown

CINDERELLA: Oh, Fairy Godmother - how can I ever thank you?

FAIRY: Your happiness is my reward. But listen carefully, my fairy powers last only until midnight. So you must leave the Ball by twelve o'clock, for then your beautiful Ball gown will become mere rags. Now, there's one more touch of magic, before you meet your fate, close your eyes and believe Cinderella...as your magic coach awaits!

The Coach appears. The MALE CHORUS appear as COACHMAN, FOOTMEN, GROOMS.

CINDERELLA gets into the coach.

(IF POSSIBLE DRY ICE OR SMOKE LOOKS GOOD HERE).

FAIRY: Remember, Cinderella - at the stroke of midnight!

The Coach moves off. Music swells.

LX CUE 32: FADE.

TABS IN: BOUNCE

FINAL TABLEAU

TABS IN.

LX CUE 33: HOUSELIGHTS UP.

END OF ACT ONE

ACT TWO

PROLOGUE

MUSIC CUE 9: ENTR'ACTE

MUSIC CUE 9a: WALTZ (INSTRUMENTAL)

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

LX CUE 34: OPENING STATE.***Enter The FAIRY GODMOTHER.***

FAIRY: And last the magic moment's come, for the music that you hear
Means The Ball's already started...and Cinderella's coach draws near
She looks so very beautiful, she's sure to win the Prince's heart
I just hope that she remembers the time that they must part
Even in the best regulated pantomimes...
I'm afraid the magic runs out...when midnight chimes

As The FAIRY GODMOTHER Exits...**LX CUE 35: CROSSFADE.
CLOTH/GAUZE OUT REVEALING...****SCENE EIGHT****THE ROYAL BALLROOM****MUSIC 10: SONG: DANDINI, CHORUS and CHILDREN.
MUSIC CUE 10a: (WALTZ) INSTRUMENTAL)*****The GUESTS are dancing: The CHAMBERLAIN stands at the top of the stairs. At the end of the dance the GUESTS break into small groups, The CHAMBERLAIN comes down the stairs: DANDINI approaches him.***

DANDINI: Goin' quite well, ain't it?

CHAMBERLAIN: Pardon?

DANDINI: The Ball...it's goin' quite well; 'course I'd rather have had a rave meself...

CHAMBERLAIN: You are already raving, Dandini - raving mad! Have you no duties to attend to?

DANDINI: I helped 'is 'ighness get dressed, then he told me to get lost.

CHAMBERLAIN: A sentiment I can sympathise with, but one would have expected the Prince to have made an appearance by now.

DANDINI: He was gazing out the window, watching all the coaches arrive - I think he was waiting for someone special to turn up.

A COURTIER enters: he approaches The CHAMBERLAIN and, bows.

COURTIER: His Highness is ready, Lord Chamberlain..

CHAMBERLAIN: At last! About time too!

The COURTIER exits.

DANDINI: 'Is 'ighness is always late – he's a bit of a day dreamer!

CHAMBERLAIN: How dare you say that about The Prince!?! Show more respect, Dandini - show more respect!

The CHAMBERLAIN moves to the top of the stairs.

DANDINI: *(Mimicking The CHAMBERLAIN)* Show more respect, Dandini!. Show more respect!

CHAMBERLAIN: My Lords, Ladies and Gentlemen - pray silence for His Royal Highness, The Prince Charming....

MUSIC CUE 10b: ROYAL FANFARE.

ALL bow as The PRINCE enters. He comes down the stairs and approaches DANDINI

PRINCE: How's it all going, Dandini?

DANDINI: Everyone seems very 'appy, sir.

PRINCE: You think so?

DANDINI: Just look around - there's plenty of posh totty – you can take your pick..

PRINCE: Indeed. Unfortunately the girl I wanted to meet doesn't seem to be here. I afraid I'll never see her again.

DANDINI: There's still time, your 'ighness – lots of guests haven't arrived yet. I'm sure she'll turn up soon.

The CHAMBERLAIN announces from the top of the stairs...

CHAMBERLAIN: My Lords, Ladies and Gentlemen – the ever popular...Baron Henry Hardup...

MUSIC CUE 10c: MILITARY FANFARE.

Enter BARON HARDUP. The GUESTS happily give him a genteel, but warm, round of applause. The CHAMBERLAIN Exits.

BARON: *(Comes down the stairs)* Thank you...thank you – you're too kind. How lovely to see you all again...

DANDINI: Evenin', Baron - may I introduce Prince Charming.

BARON: Good evening, your highness...*(Bows)*...I haven't seen you for years. My, how you've grown!

PRINCE: I have been studying abroad, sir. Tell me, how is life at Hardup Hall?

BARON: Terrible...rising damp, dry rot and subsidence.

PRINCE: Oh dear. But what about yourself?

BARON: I was talking about myself!

The CHAMBERLAIN, in a state of panic, enters.

COURTIER: *(Gabbling in his panic)* My-lords-ladies-and-gentlemen...Ber-Ber-Ber-Baroness Her-Her-Hermione H-H-Hardup!

BARON: Oh dear...

The GUESTS are agog with anticipation.

FX CUE 6: THUNDERCRASH.

LX CUE 36: LIGHTNING.

Enter The BARONESS. The PRINCE, DANDINI and The GUESTS are all horrified.

BARONESS: Henry Hardup!

The BARONESS sweeps down the stairs. The CHAMBERLAIN exits hurriedly.

BARON: *(As she approaches)* That's my new wife, your highness

PRINCE: My poor chap...I'm so sorry.

BARON: Not half as sorry as I am!

BARONESS: Why didn't you wait in the vestibule, Henry?

BARON: Your daughters did say they wanted to make themselves "look lovely", my dear...and I thought that might take some time. I mean...er...allow me to present you to His Royal Highness, Prince Charming

BARONESS: *(With sickly charm)* Your Grace...*(Curtseys)*...I am honoured to meet you.

PRINCE *(Bows)* The pleasure is all mine, ma'am. How many daughters do you have, Baroness?

BARONESS Just the two...

BARON But what about –

BARONESS: I can count, Henry! In fact you've already met them, your highness.

PRINCE: Really?

BARONESS: Yes...at the Royal Hunt.

DANDINI: Uh-oh!

BARONESS: Mona and Grizelda Hardup...surely you remember them?

PRINCE: Indeed I do...

DANDINI: They're hard to forget...

BARONESS: They did enjoy the hunt. They're such sporty girls, aren't they, Henry.

BARON: I suppose they are...certainly they look like all-in wrestlers.

The CHAMBERLAIN enters.

COURTIER: My Lords, Ladies and Gentlemen – Mona and Grizelda Hardup...

MUSIC CUE 10d: SISTER'S ENTRANCE (INSTRUMENTAL)

Enter MONA and GRIZELDA. The GUESTS cannot believe their eyes. The music dies away with a loud 'farting' noise: The SISTERS look at each other then accusingly at The CHAMBERLAIN.

MONA: Well really!

GRIZELDA: You naughty boy!

CHAMBERLAIN: How dare you – how very dare you!

The CHAMBERLAIN exits in high dudgeon.. The SISTERS, with what they think is studied elegance, waving and blowing kisses to their non-existent fans, come very slowly down the stairs.

BARONESS: Look at them – aren't they amazing?

PRINCE: They're...unbelievable...

BARONESS: I know they're dying to meet you again...

PRINCE: Yes...until they do...meet me again that is - Dandini will entertain them.

DANDINI shakes his fist at The PRINCE in silent rage.

BARONESS: Oh, but surely –

PRINCE: While I take you both for a glass of champagne, Baroness...

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

The PRINCE offers her his arm: she cannot refuse him.

BARONESS: That will be lovely, thank you...

BARON: Jolly decent of you - don't mind if I do.

The PRINCE leads them away. They take glasses of champagne from a COURTIER. As The SISTERS reach the last few stairs MONA trips and grabs GRIZELDA for support.

GRIZELDA: Careful – you clumsy, great lummock! I told you not to wear those sling-back wellies!

MONA: For once you were right - my feet are killing me!

GRIZELDA: A lot of people would like that job!

MONA: Ooh, look! *(Points to The AUDIENCE)* See that young man out there?

GRIZELDA: Which one?

MONA: The one wearing eyeliner – with the pink jumper and the tight, white jeans.

GRIZELDA: Oh him...you're wasting your time there, girl!

MONA: Oh no I'm not! He was banging on my dressing room door all through the interval.

GRIZELDA: Really? What did you do?

MONA: Eventually I had to let him out.

DANDINI: May I say, you look very...interesting...Ladies

GRIZELDA: Thank you, your highness. Tonight I'm wearing my harvest festival girdle - all is safely gathered in. I'll have you know I've turned a few heads in my time.

MONA: And a few stomachs! Princey! My little lollipop! Ooh!! I long to lick you all over! *(Grabs DANDINI)*

GRIZELDA: Forget it fish-face! And leave that small-but-perfectly-formed Prince alone! *(Pulls MONA away)* I know what you're like, Moan - plying men with drink till they're putty in your Marigolds!

The SISTERS begin a cat-fight.

DANDINI: Please don't quarrel over me, ladies - I'm afraid I'm not The Prince. .

MONA: What do you mean?

GRIZELDA: Not The Prince?

DANDINI: No, I'm Dandini – I'm The Prince's valet.

MONA: His what?

DANDINI: His valet.

GRIZELDA: ***(Shouts across the Ballroom)*** Daddy! What's a valet?

BARON: It's a sort of dip between two hills - usually with a river running through it.

GRIZELDA: No! A Prince's Valet!

BARON: Oh...a sort of manservant.

SISTERS: A servant? Ugh!!!.

BARON: This is Prince Charming.

SISTERS: Ooh!!

The SISTERS run over to him and kneel.

MONA: Your Majesticals!

GRIZELDA: Your Royal Mailship!

BARONESS: No girls, you must say "Your Grace".

SISTERS: For what we are about to receive may The Lord make us truly thankful.

PRINCE: ***(Bows)*** Ladies!

BARON: Well done, your highness. Not everybody spots that the first time.

BARONESS: As you know these are my daughters.

MONA: I'm Mona - but you can call me Moan!

GRIZELDA: I'm Grizelda - and you can call me anytime!

BARONESS: Both available to you singly - or as a pair. Gorgeous, aren't they?

PRINCE: Incredible. I really don't deserve them.

BARON: Who does...Simon Cowell?

GRIZELDA: ***(To DANDINI)*** Why did you tell us you were a servant?!

MONA: And that little pipsqueak was the Prince!?

PRINCE: Just a joke, ladies! All we did was change places for a day.

MONA: I've been hoodwinked - you winked my hood!

GRIZELDA: I've been bamboozled - my bam has never been so boozled!

GRIZELDA screams and turns round several times.

MONA: Look what you've done to Grizzle - she's having one of her turns.

BARONESS: I think you owe us an explanation, your highness.

PRINCE: I apologise for the deception, ladies - perhaps I could make amends by offering the whole family a little, light refreshment? *(Indicates offstage)*

BARONESS: That's not a bad idea – we can discuss tactics.

BARON: Must we? *(Attempts a joke)* I never have liked those little mints...

BARONESS: I didn't find that very funny, Henry!

BARON: You're not the only one...

BARONESS: Come!

The BARONESS takes the BARON by the ear and leads him off.

MONA: Let's grab some grub, Grizzle - I just fancy a tongue sandwich!

GRIZELDA: Yuk! I could never eat anything that came out of a cow's mouth!

MONA: What are you going to have then?

GRIZELDA: A boiled egg!

SISTERS: Aren't we adorable...? *(No!)* Huh! We poisoned your ice-creams!

The SISTERS exit. The CHAMBERLAIN enters at the top of the stairs.

DANDINI: What a gruesome twosome!

PRINCE: Believe me - the mother's even worse!

CHAMBERLAIN: My Lords, Ladies and Gentlemen - pray silence for...Her Royal Highness - The Princess Crystal!

MUSIC CUE 10e: GRAND FANFARE.

Enter CINDERELLA. As she moves down the stairs The GUESTS gather to greet her.

PRINCE: Dandini - it's her!

DANDINI: Who?

PRINCE: The servant girl I met in the forest, she may be dressed differently – but it's her, I swear!

DANDINI: Get real, sir! That's not a servant - it's the Princess Crystal!

PRINCE: It's her, I swear!

DANDINI and The PRINCE greet her at the foot of the stairs.

DANDINI: Princess - may I present his royal 'ighness, Prince Charming.

CINDERS: You're...you're the Prince?

PRINCE: Indeed I am Ma'am, welcome to my Palace. *(Bows)*

CINDERS: Why, thank you, your highness. *(Curtseys)*

PRINCE: I can't help feeling that we've met somewhere before.

CINDERS: I don't think I would forget meeting a Prince, sir..

PRINCE: I'm so glad to see you. I hope you will enjoy your evening

CINDERS: I'm afraid I can only stay for an hour. I must leave before midnight.

MUSIC CUE 10f: WALTZ (INSTRUMENTAL)

PRINCE: Then I claim this dance...and all your dances, Princess.

During the first 4 bars of introduction The PRINCE and CINDERELLA, and The GUESTS begin to dance. At the end of the number The PRINCE and CINDERELLA dance off. Enter GRIZELDA and MONA. MONA is holding a garish cocktail, complete with parasol and sparkler.

GRIZELDA: What on earth are you drinking, Moan?

MONA: You've heard of 'Sex On A Beach' – this is called 'Hanky Panky On The Pebbles'.

GRIZELDA: It looks disgusting! *(Calls off)* Oi! Kylie – bring me one of my specials!

MONA: Don't you like cocktails?

GRIZELDA: No...I prefer a happy ending!

MONA: What's your "special" then?

GRIZELDA: It's the latest thing – very big in (*Nearby town/area*). It's called a 'Gwee-ness'.

A COURTIER enters carrying a salver on which is a (trick) pint of Guinness.

MONA: A "Gwee-ness"?

GRIZELDA: Yes – G-u-i-double n-e-double s! Gwee-ness!.

GRIZELDA sinks the pint in one and belches loudly; she looks accusingly at The COURTIER.

GRIZELDA: Manners!

COURTIER: That wasn't me!

GRIZELDA: Shut it, shorty!

The COURTIER exits as The BARONESS, The BARON and DANDINI enter.

BARONESS: Where's the Prince, girls? I thought he'd be waiting to whisk you off your feet.

BARON: "Whisk them off their feet"?! He'd need a forklift truck!

The PRINCE and CINDERELLA dance on. The hands of the clock are almost at twelve.

CINDERS: This has been the most perfect night. The kind of night I've always dreamed of.

PRINCE: When you walked in you filled the Palace with light - it's as if you belong here. I would like you to stay here forever.

CINDERELLA: I have never been so happy in my life! This is a dream come true!

PRINCE: From now on, your highness - our dreams will be as one!

FX CUE 7: THE CLOCK CHIMES TWELVE.

CINDERELLA: Is it midnight, already?

PRINCE: Who cares? The night is still young!

CINDERELLA: But I have to go!

As CINDERELLA starts to run up the stairs The GUESTS crowd around, obstructing the PRINCE. CINDERELLA exits.

PRINCE: Princess! After her, Dandini!

DANDINI: Yes, sir!

DANDINI goes up the stairs and exits.

MONA: Well...Princess Crystal seemed in a bit of a hurry?

GRIZELDA: Perhaps she had a bus to catch?

STEPMOTHER: Probably caught short - needed to go to the toilet!

The SISTERS and The BARONESS laugh.

BARON: There's no need to be vulgar, Hermione...

BARONESS: You're lucky I said toilet!

Enter DANDINI.

DANDINI: Sorry, your 'ighness - there's no sign of her.

PRINCE: She can't just have vanished into thin air!

DANDINI: The only person I saw was a servant girl, dressed in rags. But I did find this shoe at the end of the terrace.

The PRINCE takes the crystal slipper.

PRINCE: It's hers - her crystal slipper!

MUSIC CUE 10g: SCENE END (INSTRUMENTAL)

PRINCE Dandini - search every house in the land! I swear, by all the stars above, that the girl the crystal slipper fits...shall be my bride!

LX CUE 37: SLOW FADE TO BLACKOUT.

The music swells as The PRINCE Exits amid general consternation and the light fades The SISTERS look at each other, point at their feet, smile out front, then exchange a 'High Five'. The BARONESS smiles approvingly.

CLOTH IN.

LX CUE 38: LIGHTS UP REVEALING.

SCENE NINE

THE CORRIDOR AGAIN

Enter BUTTONS, carrying a bench.

BUTTON: *(Geordie accent)* It is day forty-seven in Hardup Hall – Buttons is in the corridor...Hiya, kids!...*(Puts the bench down)*...This'll be useful in the future – trust me. *(Sits)* What did I tell you? I wonder if Cinders got to The Ball...? Did she...? I bet she looked really lovely, didn't she? Did The Prince fall in love with her? I bet she's really happy...

A tearful CINDERELLA enters, back in her rags again.

CINDERS: Oh, Buttons – it all went wrong!

CINDERELLA runs into his arms.

BUTTONS: Why? What happened? Where's your posh frock?

CINDERS: Everything disappeared at midnight. All I have left from the most exciting night of my life is this...

CINDERELLA takes the glass slipper out of her pocket.

BUTTONS: Wow! That's beautiful.

CINDERS: Yes – but what use is one crystal slipper?

BUTTONS: You could put it on E-bay...Long John Silver *(Or, if you think your Audience wouldn't be offended "Heather Mills")* might be interested?

CINDERS: *(Smiles despite herself)* Oh, Buttons...

BUTTONS: Sit here – I'll go and make you a nice cup of tea?

CINDERS: No thanks – I'm going straight to bed...it's been quite a day! Goodnight, Buttons...

CINDERELLA kisses BUTTONS on the cheek and Exits.

BUTTONS: She kissed me!...I'm sure I'm still in with a chance there...

An exhausted BARON Enters, puffing hard.

BARON: Whew! Buttons – let me sit down, for a minute – I'm completely knickered! *(Sits on the bench)*

BUTTONS: Don't you mean knackered?

BARON: I meant knickered – my breath's coming in short pants.

BUTTONS: Have you been running?

BARON: Yes! Hermione told me to hurry on ahead, and make sure Cinderella had put a hot water bottle in her bed.

BUTTONS: Cinders is having an early night.

BARON: Then I'd better do it – or Hermione will shout at her. *(Starts to stand)*

BUTTON: Your rotten wife treats her like dirt!

BARON: I know...*(Sits down again)*...I'd like to do more for Cinderella, Buttons.

BUTTONS: So would I, Baron...*(Longingly)*...so would I!

BARON: But her Stepmother knows just how to get round me.

BUTTONS: How?

BARON: If I don't do what she wants, she threatens to pull out my toenails!

BUTTONS: There must be some way we can get rid of her – and the Twin Freaks!

Enter The BARONESS, MONA and GRIZELDA.

BARONESS: Henry! Get up at once and let my girls sit down...*(The BARON stands)* ...They're so delicate, aren't you, my darlings?

SISTERS: Yes, Mommy dearest.

MONA: I'm totally pooped! *(Sits)*

GRIZELDA: I'm completely exhaustipated! *(Sits)*

BARONESS: Why we had to walk home – I can't imagine? What happened to our carriage?

BARON: The hire company reclaimed it.

BARONESS: Then why didn't we get a taxi?

SISTERS: *(Stage whisper)* They haven't been invented yet!

BARONESS: Ah...

BARON: I quite enjoyed the walk home through the forest...

GRIZELDA: You must be mad! It was all dark...

MONA: ...And spooky...

SISTERS: ...We were frightened!!

BARONESS: Now calm down, girls.

FX CUE 8: THREE OWL HOOTS.

SISTERS: What was that?

BARON: It was an owl.

MONA: What sort of owl?

BUTTONS: It was a Teet...

GRIZELDA: A what?

BUTTONS: A Tea-towel!

BARONESS: Buttons...

BUTTONS: Yes?

BARONESS: I have only one thing to say to you...

BUTTONS: Which is?

BARONESS: Butlins!

BUTTONS: Point taken.

MONA: We don't want to go upstairs on our own, Mummy.

GRIZELDA: What if this place is haunted, Mummy?

BARON: Don't get upset girls! I promise you, there are no ghosts at Hardup Hall!

BUTTONS: Except...every year...on the...(Current date)

ALL: That's today!

BUTTONS: (*Incredulous*) Is it?! Anyway that's the day...when 'He' appears...

ALL: Who's "He"?

BUTTONS: The Phantom of Hardup Hall!!

MUSIC CUE 10h: PHANTOM CHORDS.

ALL: "The Phantom of Hardup Hall?!"

MUSIC CUE 10i: PHANTOM CHORDS.

BARONESS: Henry! You've never mentioned..."The Phantom of Hardup Hall" – *(To the BAND)* – Don't you dare!

BARON: Buttons was joking! ...

BUTTONS makes big "Shut Up" gestures...

BARON: What?...Oh?...I meant "Buttons wasn't joking!" There is, indeed...a "Phantom of Hardup Hall!"

MUSIC CUE 10j: PHANTOM CHORDS.

BARON: *(To the BAND)* Thanks awfully...

MONA: What if Buttons is right, Mummy?

GRIZELDA: There's a first time for everything...?

BARONESS: There are no such things as ghosts. Now off you go to bed.

MONA: Oh no! We're staying here, Mummy!

GRIZELDA: Until Daddy goes and checks that Phantom thingy isn't in our bedroom!

SISTERS: *(Clutching each other)* Aah!!

BARONESS: Very well. Off you go, Henry.

HENRY: Yes, my dear...*(Whispers)*...What's going on, Buttons?

BUTTONS: *(Loudly)* I'll come with you, Baron...that Phantom is pretty scary!

BUTTONS pushes a confused BARON off.

MONA: I have a feeling there is a ghost here...don't forget I am a medium.

GRIZELDA: If you're a medium, I'm a size zero!

BARONESS: You girls are being really silly. *(She sits between them)* I repeat – there are no such things as ghosts.

FX CUE 9: GHOSTLY HOWLING.

SISTERS: Aah!!! What was that?!

BARONESS: It was nothing. but if you're scared –

SISTERS: We are!!

BARONESS: We'll sing a song to keep the nasty ghosties away!

SISTERS: Oh, goody!

*The following sequence may seem over particular but it is the culmination of years doing "The Ghost Gag"! (My thanks to Kevin Wood, who compiled this very precise set of moves).
As The GHOST is meant to be The BARON in disguise, the more athletic The GHOST is – star jumps, cartwheels etc – the funnier the tag will be.*

**MUSIC CUE 11: GHOSTBUSTERS.
LX CUE 39: MYSTERIOUS SPOOKY STATE.**

ALL: There's something strange in the neighbourhood
Who you gonna call?
Ghostbusters! *The GHOST Enters SL*
(Swinging right arm) Yeah

There's something weird and it don't look good
Who you gonna call?
Ghostbusters! *The GHOST Exits SL*
(Swinging right arm) Yeah
ALL: *(Rising from the bench and taking a step down stage)* What was it? A ghost?

MONA: Did it come on that way? *(Points SL)* *(Yes!)*
GRIZELDA: You are sure it wasn't that way? *(Points SR)* *(No!)*
BARONESS: So it definitely came on that way? *(Points SL)* *(Yes!)*

They look at each other and realise they are frightened.

ALL: Aaaagh!!!
They run back and sit on the bench, raising their arms in the air...

ALL: Well, *(They drop their arms to their laps and nod their heads from side to side as they say...)* we'll have to sing it again then won't we – whoops! *(Swing right arm and kick right leg)*

MUSIC CUE 11a: GHOSTBUSTERS

There's something strange in the neighbourhood
Who you gonna call?
Ghostbusters! *The GHOST Enters SL.*
(Swinging right arm) Yeah

There's something weird and it don't look good
Who you gonna call?
Ghostbusters! *The GHOST Exits SR.*
(Swinging right arm) Yeah

(Rising from the bench as before) What was it? A ghost?

MONA: Did it come on that way? *(Points SL) (Yes!)*
 GRIZELDA: You are sure it wasn't that way? *(Points SR) (No!)*
 BARONESS: So it definitely came on that way? *(Points SL) (Yes!)*

They look at each other and realise they are frightened.

ALL: Aaaagh!!!

They run back to sit on the bench, raising their arms in the air...

ALL: Well, *(They drop their arms to their laps and nod their heads from side to side as they say...)* we'll have to sing it again then won't we – whoops! *(Swing right arm and kick right leg)*

MUSIC CUE 11b: GHOSTBUSTERS

There's something strange in the neighbourhood
 Who you gonna call?
 Ghostbusters! *The GHOST Enters SR.*
(Swinging right arm) Yeah

There's something weird and it don't look good
 Who you gonna call?
 Ghostbusters!
(Swinging right arm) Yeah

ALL: *(Rising from the bench)* What was it? A ghost?

The GHOST remains on stage behind the bench.

ALL: Let's have a look.

MUSIC CUE 11c: TIPTOE MUSIC (INSTRUMENTAL)

In time to the music, The SISTERS and The BARONESS circle the bench clock wise, The GHOST follows them and Exits SR.

ALL: No, there's no sign of a ghost!
 MONA: Did it go off that way? *(Points SR) (Yes!)*
 GRIZELDA: You are sure it wasn't that way? *(Points SL) (No!)*
 BARONESS: So it definitely went off that way? *(Points SR) (Yes!)*

They look at each other and realise they are frightened.

ALL: Aaaagh!!!

They run back to sit on bench, raising their arms in the air...

Well, *(They drop their arms to their laps and nod their heads from side to side as they say...)* we'll have to sing it again then won't we – whoops! *(Swing right arm and kick right leg)*

MUSIC CUE 11d: GHOSTBUSTERS

There's something strange in the neighbourhood
Who you gonna call?

The GHOST Enters SR taps MONA on the shoulder, she sees him and is terrified. She runs off SL, The GHOST follows.

Ghostbusters!

(Swinging right arm) Yeah

BOTH: There's something weird and it don't look good
Who you gonna call?
Ghostbusters!
(Swinging right arm) Yeah

Realising MONA has disappeared, they rise from the bench.

BOTH: Where's she gone? A ghost got her? Aaaagh!!

GRIZELDA: Did he take her that way? *(Points SL) (Yes!)*
BARONESS: You are sure it wasn't that way? *(Points SR) (No!)*
BOTH: So he definitely took her that way? *(Points SL) (Yes!)*

They look at each other and realise they are frightened.

BOTH: Aaaagh!!!

They run back to sit on bench, raising their arms in the air....

BOTH: Well, *(They drop their arms to their laps and nod their heads from side to side as they say...)* we'll have to sing it again then won't we – whoops! *(Swing right arm and kick right leg)*

MUSIC CUE 11e: GHOSTBUSTERS

BOTH: There's something strange in the neighbourhood
Who you gonna call?

The GHOST Enters SL taps GRIZELDA on the shoulder, she sees The GHOST, is terrified, She runs off SR, The GHOST follows.

BARONESS: Ghostbusters!
(Swinging right arm) Yeah

There's something weird and it don't look good
Who you gonna call?
Ghostbusters!
(Swinging right arm) Yeah

(Rising from the bench as before) Where's Grizelda gone? A ghost got her? Aaaagh!!

Did it take her that way? *(Points SR) (Yes!)*
 You are sure it wasn't that way? *(Points SL!) (No)*
 So it definitely took her that way? *(Points SR) (Yes!)*

Aaaagh!!!

She runs back to sit on the bench, raising her arms in the air...

Well, *(She drops her arms to her lap and nods her head from side to side as she says...)* We'll have to sing it again then won't we – whoops!
(Swings right arm and kicks her right leg)

MUSIC CUE 11f: GHOSTBUSTERS

There's something strange in the neighbourhood
 Who you gonna call?
 Ghostbusters! *The GHOST Enters SR.*
(Swinging right arm) Yeah

There's something weird and it don't look good
 Who you gonna call?
 Ghostbusters!
(Swinging right arm) Yeah

(Rising from the bench) What was it? A ghost?

The GHOST remains on stage behind the bench.

Let's have a look...

MUSIC CUE 11g: TIPTOE MUSIC (INSTRUMENTAL)

She circles the bench clock wise, The GHOST follow.

No, there's no sign of a ghost! Oh, no there isn't!! (x3) Well, what was it?

The GHOST comes round to the front of the bench and taps The BARONESS on the shoulder, she turns and sees The GHOST and lets out an enormous scream. The GHOST 'starjumps' and chases The BARONESS off SR.

MUSIC CUE 11h: COMEDY PLAYOFF (INSTRUMENTAL)

BUTTONS enters SL.

BUTTONS: Wasn't that ghost scary? *(Yes!)* But I wasn't scared – 'cos I'm really brave, aren't I? *(No!)*

The GHOST Enters SR, behind BUTTONS and taps him on the shoulder – BUTTONS doesn't flinch. He turns to The GHOST.

BUTTONS: Hiya, mate! *(They shake hands)* 'Cos it's not real! Do you want to know who it is? *(Yes!)*

The GHOST pulls back his hood/mask revealing it is The BARON.

BARON: Hello, everyone! Did I do alright, Buttons?

BUTTONS: You did great – and all that leaping around...ace!.

BARON: Oh, I'm fitter than you think – and I really enjoyed frightening them all.

BUTTONS: You should have been an actor!

BARON: I don't think so, Buttons – I haven't got the style...

The BARON, rather uncharacteristically, tosses his head and proudly minces off SR.

BUTTONS: I'm getting worried about him...Bye, kids!

BUTTONS exits SL.

MUSIC CUE 11i: SCENE CHANGE (INSTRUMENTAL)

FRONTCLOTH OUT.

LX CUE 40: LIGHTS UP REVEALING...

SCENE ELEVEN

THE KITCHEN AT HARDUP HALL

CINDERELLA is sweeping the floor

CINDERELLA: Hello, boys and girls! Oh, I was having such a wonderful time at the ball. I wonder if I'll ever see the Prince again.

Enter Buttons

BUTTONS: Hiya kids! Hiya Cinders! Hey, what are you doing here, and what happened to your posh frock?

CINDERELLA: None of it was real, Buttons - at midnight, everything just vanished.

BUTTONS: So you've come home? I'm sorry Cinders.

CINDERELLA: I was having such a wonderful time - I danced with the Prince.

BUTTONS: I bet he's not as good as me!

He demonstrates

CINDERELLA: He may not dance as well as you - but he really was so charming, tall and handsome. Imagine being married to a man like that.

BUTTONS: No thanks - he's not my type!

CINDERELLA: But it doesn't really matter. It was just a fantasy. And I'm sure I'll never see him again.

BUTTONS: You don't know that, Cinders. You've got to hang on to your dreams. We all have to. Look at me – I don't want to be a handyman at Hardup Hall for the rest of my life, do I?

CINDERELLA: I don't know what I'd do if you went away, Buttons.

BUTTONS: I'm not going anywhere. Hardup Hall is my life. And besides that, you're here. I'd never leave you.

MUSIC CUE 12: DUET FOR BUTTONS & CINDERELLA*At the end of the number The SISTERS are heard singing offstage*

SISTERS 'We feel pretty... oh so pretty!'

BUTTONS: Oh no, here come The Dingles! Let's get out of here! See you later gang!

BUTTONS and CINDERELLA exit.***Enter MONA and GRIZELDA.***

MONA: That awful ghost last night – it left me a quivering wreck!

GRIZELDA: You're so fat you quiver when you're standing still!

MONA: Well you'll look even uglier with a fat lip!

They start to cat-fight. Enter The BARONESS.

BARONESS: This is no time to quarrel, girls. The Prince will soon be here and whoever's foot fits the crystal slipper will become his bride!

MONA: Nice one!

GRIZELDA: Wicked!

BARONESS: Before that we need to get Cinderella out of the way.

MONA: Why, Mummy?

BARONESS: Because you know what she's like...(Mimes "sick-making")...so we'd better make sure she's 'unavailable' when the Prince gets here.

GRIZELDA: How, Mummy?

BARONESS: Leave it to me...(Calls)...Cinderella! *(To The SISTERS)* When have I ever let you down?

MONA: Never, Mummy.

GRIZELDA: You're the best, Mummy!

Enter CINDERELLA.

CINDERELLA: You called, Stepmother?.

GRIZELDA: Yes, my dear. Now listen, The Prince is on his way here, and you can't possibly meet him dressed like that, so I have sorted out some of my girls' old dresses for you – I'd love you to try them on?

CINDERELLA: That's so kind of you.

MONA: ***(Confused)*** Isn't it..?.

GRIZELDA: ***(Perplexed)*** Has Mummy stopped taking her tablets?

CINDERELLA: Where are they?

BARONESS: I've put them down in the cellar...

CINDERELLA: The Cellar?

BARONESS: They keep fresher down there, dear...come along now...

CINDERELLA: Thankyou so much.

BARONESS: My pleasure...

The BARONESS leads CINDERELLA off SL.

MONA: Do you think...?

The BARONESS is heard from offstage "In you go, dear!"

FX CUE 10: DOOR SLAMMING, BOLTS ARE SHOT.

GRIZELDA: Yes, I do...!

The BARONESS enters..

BARONESS: So, Cinders is safely in the cellar – and I've bolted the door, so she can't get out!

MONA: Mummy – you're an evil genius!

GRIZELDA: Simply the worst!

BARONESS: Cruella D'Evil...eat my shorts! And remember...don't let anyone know where she is!

SISTERS: Do you think we're stupid?

BARONESS: Don't push your luck, girls.

The BARON enters.

BARON: The Prince's carriage has just arrived - how thrilling to have someone of royal blood in our humble home!

BARONESS: Better get used to it, Henry - there'll be Royals popping in all the time when Prince Charming becomes your son-in-law!

Enter BUTTONS: he blows a "fanfare" on a toy trumpet.

BUTTONS: His Royal Highness - Prince Charming...
Enter The PRINCE.

BUTTONS: ...And a little bloke with a cushion.

Enter DANDINI, who carries the slipper on a cushion.

DANDINI: 'Is 'ighness has declared he will marry whomsoever this slipper fits...

BARONESS: My daughters are here, sire - willing and ready...

PRINCE: What unusual names.

BARON: You don't know 'em!

BARONESS: *(Freezes him with a look)* I meant, they were ready to try on the slipper!

GRIZELDA: Me first!

MONA: No, me!

GRIZELDA: Alright then - age before beauty!

MONA: Pearls before swine!

GRIZELDA: Huh! I'm too soft-hearted to watch your humiliation!

GRIZELDA exits...(To get her false leg)...MONA sits: DANDINI brings the slipper to her.

MONA: This is the moment all your dreams come true, Princey!

PRINCE: I don't think so...

BUTTONS: No, it's more like your nightmares become a reality!

BARONESS: What are you doing, man? Push you fool, push!

DANDINI: It'll never fit - it's like trying to get Jo Brand into a size three!

MONA: It's because I've got my winter stockings on...I always like to lag me legs in cold weather. Help me take it off...

DANDINI starts to pull the stocking off...

MUSIC CUE 12a: VOLGA BOAT SONG (INSTRUMENTAL)

The stocking is immensely long. The PRINCE, The BARON and BUTTONS help him. Eventually the stocking, with a pair of bloomers attached, is pulled off. DANDINI tries again to fit the slipper on.

MONA: Well?

DANDINI: No way! Your foot's still too big.

MONA: Oh, curses, curses! Dash and blow it!

MONA drums her feet in fury. The BARONESS helps her up.

BARONESS: Never mind, Mona – maybe your sister will have better luck.

MONA screams at the thought. Enter GRIZELDA.

GRIZELDA: My turn! Make way for the Prince's future bride!

GRIZELDA sits on the chair.

GRIZELDA: I shall now put my foot in the crystal slipper...

ALL: You couldn't get your foot in the Crystal Palace!

GRIZELDA: Come on - slip that slipper on!

DANDINI fits the slipper on GRIZELDA's foot.

DANDINI: ***(Amazed)*** It fits!

ALL: ***(Astounded)*** It fits?!?!

GRIZELDA: It fits!! That's it! Arrange the church, order the flowers...I want The Full Monty for the hen night! It's on! It's on!!

DANDINI pulls the false leg off.

ALL: It's off! It's off!!

PRINCE: Enough of this charade! Have you no other daughters, Baron?

SISTERS: No, he hasn't!

BARON: Yes, I have! Cinderella!

BARONESS: Oh, yes...her - she ran away this morning!

BARON: Cinders ran away?

PRINCE: Can this be true...?

BUTTONS: Of course not! She'd never do that – do you know where she is, kids? *(The cellar!)*...Where?...*(In the cellar!!)* They say she's in the cellar, I'll go and let her out...

BUTTONS exits.

BARON: Hermione, have you any idea why Cinderella would be in the cellar?

BARONESS: None whatsoever. What about you, girls?

MONA: It's probably because she looks better in the dark.

GRIZELDA: And she does keep her collection of bogeys down there.

Enter BUTTONS and CINDERELLA.

BUTTONS: I've found her!

ALL: Cinderella!

CINDERELLA: My Prince...

PRINCE: At last I find my bride! *(He takes CINDERELLA in his arms)*

The BARONESS takes the crystal slipper from a distracted DANDINI.

BARONESS: One moment, your highness - she hasn't tried the slipper on yet.

PRINCE: I don't think there's any doubt that it will fit, ma'am...

BARONESS: I'm sure you're right...

She hurls the slipper to the into the hearth (or offstage)

FX CUE 11: SHATTERING GLASS.

...Oh, dear – silly me...I appear to have dropped it...

BARON: You did that deliberately!

BARONESS: Nonsense, Henry – it was an accident.

PRINCE: It doesn't matter anyway – now I've found 'Princess Crystal' – we don't need the glass slipper.

BARONESS: But Your Highness vowed to marry whoever fitted the glass slipper – and Royal vows can never be broken!

PRINCE: What?

DANDINI: I'm afraid she's right, sir.

PRINCE:) I can't lose her again!

BARON:) There must be a way out of this!

BUTTONS:) You are an evil old bat!

MONA:) He can't marry you, so there!

GRIZELDA:) If we can't have him, neither can you!

Everyone gathers in a noisy group around CINDERELLA and The PRINCE.

IF POSSIBLE A PYRO/FLASH WOULD BE GOOD HERE.
MUSIC CUE 12b: FAIRY ENTRANCE (INSTRUMENTAL)
Enter The FAIRY GODMOTHER. She waves her wand.
LX CUE 41: SPECIAL (AS LX CUE 20)

EVERYBODY is frozen.

FAIRY: Things aren't going awfully well
 It's time to cast one final spell
 The wedding will go ahead, no fears
 Happily married for years and years.
 For all Cinderella has got to do
 Is remember - she's got the other shoe!
 But for them all to enjoy a peaceful life
 I shall first have to deal with The Baron's wife
 She bullies him because she knows she can
 He's an officer and a gentle man
 He'd deal with her so much better, I wager -
 If he acted more like a Sergeant Major...

The FAIRY GODMOTHER waves her wand and 'unfreezes' the group, then Exits.

LX CUE 42: RESTORE.

BARONESS: So sorry to ruin your dream, Cinderella! Hahaha!

BARON: *(He is a man transformed)* Shut up! You 'orrible, little woman!

BARONESS: W-what did you say?

BARON: Silence in the ranks! I speak – you listen! Understood?

BARONESS: Y-y-yes, Henry!

BARON: Now, straighten up, shoulders back!

The BARONESS complies.

I think it's a spell of fatigues for you...you can start by scrubbing this whole house from top to bottom!

BARONESS: Y-y-yes, Henry!

BARON: With your toothbrush! So, by the left – quick march! Left, right, left, right, left, right...get those knees up!

A demoralised BARONESS is marched off, at the double, by The BARON.

CINDERELLA: What on earth has happened to Father?

BUTTONS: I think the worm has finally turned.

PRINCE: That's all very well, but we still have the problem of the smashed slipper.

CINDERELLA: I've just remembered...I do have the other one...*(Produces it)*

SISTERS: Oh no!!

PRINCE: Then I think you've solved the problem!

The PRINCE leads CINDERELLA to the chair.

Allow me...

He puts the slipper on her foot.

PRINCE: A perfect fit!

CINDERELLA: Your highness!

CINDERELLA stands up. She and The PRINCE embrace.

BUTTONS: Looks like you missed out on marrying The Prince, girls.

MONA: Who cares? We didn't really fancy him anyway!

GRIZELDA: We have our eyes on someone else...

The SISTERS advance on DANDINI.

DANDINI: Oh no...please...give us a break!

MONA: Here...Dandini...do you play Tiddlywinks?

DANDINI: No...No! I play a terrible game!

GRIZELDA; Really? We'll play that then!

SISTERS: Get him!!

The SISTERS chase DANDINI off.

PRINCE: I think we should be getting back to the Palace, my darling, there are many arrangements to be made.

CINDERELLA: What about Buttons? Couldn't he come and help us?

PRINCE: Of course. Well, Buttons - will you join us?

MUSIC 12c: HEARTS AND FLOWERS (INSTRUMENTAL)

BUTTONS: No thanks, your highness, I've got a few jobs to do ...I thought I'd cut some confetti up ready for your wedding.

CINDERELLA: Dear Buttons...I will miss you.

CINDERELLA kisses him: CINDERELLA and The PRINCE Exit.

BUTTONS: Well, she's gone...and I loved her, I really did...(Blows his nose)...She was the only friend I had...(The AUDIENCE react)...Thanks a lot! I was going to do five minutes then! Bang goes the Oscar! All we can do now, is sing a song.

As BUTTONS moves downstage...

**LX CUE 43: CROSSFADE TO DS AREA.
CLOTH IN.**

SCENE ELEVEN

THE SONGSHEET

The BARON enters

BARON:and I know exactly what they are going to sing. My favourite song - I've even got the words written down...

The BARON takes a small piece of paper out of his pocket and holds it up to The AUDIENCE.

BARON: You can read that, can't you?

The AUDIENCE shout "No!"

BUTTONS: Baron, Baron...if my mates are going to sing a song, they're going to sing my favourite song, not yours - and as it happens, I've had the words written down too...

BARON: That's not fair. Why don't we get them to sing both songs?

BUTTONS: At the same time?

BARON: Let's do them separately first, then put them together.

BUTTONS gestures and The SONGSHEET is either flown in, or carried on by two members of The CHORUS.

MUSIC CUE 13: SONGSHEET

During the Songsheet...KIDS on stage...'Tracey' biz...hands out presents.

BUTTONS gets the audience to sing his song first, then The BARON gets them to sing his. Each can do them several times until satisfied that the audience are loud enough. Then both songs are sung at the same time. BUTTONS asks the MD to referee as to who was the loudest. In time honoured fashion, he declares it a draw. It ends with everyone singing together "One more time – and twice as fast!" At the end, the BARON and BUTTONS Exit.

LX CUE 44: BLACKOUT.

CLOTH OUT.

MUSIC CUE 13a: WALKDOWN.

LX CUE 45: LIGHTS UP REVEALING...

SCENE TWELVE

THE ROYAL PALACE

WALKDOWN

The CHILDREN are set on stage before the curtain/front cloth opens. They bow and then gesture with their on-stage arms, thereby heralding the entrances of the rest of the cast. Each actor enters from alternate US entrances, briskly making their way DSC and, with a flourish, bow to The Audience. The arm gesture made by the on-stage company should be choreographed so that the arms all go up together, and

sweep down-stage at the same time and at the same speed as the actor. When the actor bows the arms should drop. As each actor is completing their bow, the next actor should be starting to enter, so that he is in view just as the first actor is coming up out of his bow. After their bow, the actor should step backwards and to one side to make way for the entering actor, joining in the gesturing for their fellows, and taking up a position which will allow the formation of the final line-up to happen without anyone having to cross each other.

The CAST should enter in the following order, from alternate sides,:

CHILDREN

CHORUS

DANDINI

THE BARONESS

THE FAIRY GODMOTHER

MONA and GRIZELDA

BARON HARDUP

BUTTONS

BUTTONS: Three Cheers for Cinderella and the Prince. Hip Hip!! Etc

MUSIC CUE 13b: WEDDING MARCH (INSTRUMENTAL

CINDERELLA and PRINCE CHARMING

FAIRY: And so our story's finished and now it's time to go

DANDINI: Thankyou all for coming, we hope you liked the show

BARON: You came to our assistance, when we were in a fix

BARONESS: You were the ones who stopped all my dirty tricks

MONA: We didn't get the Prince - but there are other joys

GRIZELDA: We're going down to...(Local Club)...for a night out with the boys!

PRINCE: Now Cinderella is my wife - I know I'm such a lucky guy

CINDERELLA: At last I can say those magic words - "My husband and I"

BUTTONS: And now we'd like to ask for one final cheer

ALL: As we wish you Merry Christmas andA Happy New Year!

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

**MUSIC CUE 14: FINALE: THE COMPANY.
LX CUE 46: FADE TO BLACKOUT.
TABS IN.**

THE END

PantoScripts Sample

SUGGESTED SONGS AND UNDERSCORING

The choice of music for the show is entirely up to you*, but to help we've made some suggestions. The numbers correspond with the Music Cues in the script. The songs in bold are the ones we've tried and tested the most, and which we think work best. It is these songs plus lyrics that are included in the Music Packages (see page 5). An alternate song is sometimes suggested should you not wish to use our choice. The entire score, including all the instrumental music, is available in Music Package 2.

*Not strictly true! The Disney catalogue and the songs of Abba are not able to be performed.

ACT ONE

Music Cue	Song/Music (Composers)	Performer(s)
1	Overture	Instrumental
1a	Fairy Entrance	Instrumental
2	“Who Will Buy” (Bart) <i>(alt. “Brand New Day” (Vandross) – more modern)</i>	Cinderella/Chorus/ Children
2a	Baron’s Entrance	Instrumental
2b	Sisters Entrance	Instrumental
3	“Bosom Buddies” (Herman) <i>(alt. “Living It Up” (Denyer))</i>	Mona & Grizelda
3a	Playoff	Instrumental
3b	Fairy Entrance	Instrumental
4	“Together” (Sondheim/Styne)	Prince/Dandini
4a	Fairy Entrance	Instrumental
4b	Scene Change	Instrumental
4c	Scene Change	Instrumental
4d	Royal Fanfare	Instrumental
4e	Posthorn Gallop	Instrumental
4f	Fast Posthorn Gallop	Instrumental
4g	Playoff	Instrumental
4h	Spell Underscore	Instrumental
5	“As Long As You’re Mine” (Schwartz) <i>(alt. “This is the Moment” (Wildhorn/Bricusse) – equally good)</i>	Cinderella/Prince
5a	Fairy Entrance	Instrumental
5b	Scene Change	Instrumental
6	“On My Own” (Schonberg/Boublil) <i>(alt. “Gone Too Soon” (Jackson) – more modern)</i>	Cinderella
6a	Slow cowboy music	Instrumental
7	“Sleigh Ride” (Anderson/Parish)	Buttons
7a	Waltz	Instrumental
8	“There Can Be Miracles” (Schwartz)	Fairy/Chorus/Children

(alt. "A Lovely Night" (Rodgers/Hammerstein))

ACT TWO

9	Entr'acte	Instrumental
9a	Waltz	Instrumental
10	"Masquerade" (Lloyd Webber/Hart) (alt. "Party of a Lifetime" (Heneker/Taylor) – easier to sing)	Dandini/Chorus
10a	Waltz	Instrumental
10b	Fanfare	Instrumental
10c	Military Fanfare	Instrumental
10d	Sisters Entrance	Instrumental
10e	Grand Fanfare	Instrumental
10f	Waltz	Instrumental
10g	Scene End	Instrumental
10h	Phantom Chords	Instrumental
10i	Phantom Chords	Instrumental
10j	Phantom Chords	Instrumental
11	"Ghostbusters" (Parker)	Griz/Mona/Baroness
11a	"Ghostbusters"	Griz/Mona/Baroness
11b	"Ghostbusters"	Griz/Mona/Baroness
11c	Tiptoe Music	Instrumental
11d	"Ghostbusters"	Griz/Mona/Baroness
11e	"Ghostbusters"	Griz/ Baroness
11f	"Ghostbusters"	Baroness
11g	Tiptoe Music	Instrumental
11h	Comedy Playoff	Instrumental
11i	Scene Change	Instrumental
12	"Me and My Girl" (Gay) (alt. "All I need is the Girl" (Sondheim/Styne))	Buttons/Cinderella
12a	Volga Boat Song	Instrumental
12b	Fairy Entrance	Instrumental
12c	Hearts And Flowers	Instrumental
13	"She'll Be Coming Round The Mountain/ Oh When The Saints" (alt. "Old MacDonald Had A Farm")	Buttons/Baron
13a	Walkdown	Instrumental
13b	Wedding March	Instrumental
14	"The Best of Times" (Herman)	Full Company
14a	Playout	Instrumental

Please note that all the music you use in your production (unless it is entirely original, and written by you) is subject to copyright regulations. This means you have to inform PRS (the Performing Rights Society) what music you are using, the approximate length, and the composer/lyricist, thus ensuring that these people or their estates gets the royalties due.

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

CHARACTER DESCRIPTIONS AND CASTING TIPS

BUTTONS: This part really needs to be played by a young man, but he could be of any age, providing he possesses a boyish quality of fun: he needs a brotherly, boy-next-door quality, so that although Cinderella loves him, he is never a threat to the real romance between Cinderella and the Prince. All the same, we need to feel his sadness at not being her first choice, so the actor should be able to work on the audience's emotions a bit. He also carries a good deal of the show's humour - quite a tall order! In other words, the person cast in this role should be one of the most accomplished in your company. He has quite a number of songs: he has lots of business with the two Ugly Sisters, so needs to be able to give as good as he gets with them!

CINDERELLA: The heroine of the show who has to toe a careful line between being a victim of the awful cruelty of her step-sisters and at the same time making the audience believe in her as a strong character who is not fazed by the prospect of being transformed from a poor girl to a princess. She should ideally be both young and pretty, as we need to believe that the Prince can fall in love with her at first sight in spite of her rags; she also needs to look as natural as possible, so as to contrast with the Ugliers in all their contrived glamour. The girl who plays this part should be a good singer. It's important with this part that in spite of all the adversities facing Cinderella, the audience feels more than just pity for her; we need to feel she contributes to shaping her own destiny. Her relationship with Buttons, and to a lesser extent to the Baron, is more important in terms of the show than that with the Prince, although they obviously need to look like the ideal couple at the end.

BARON HARDUP: Cinderella's father should be played by a man who looks old enough to be her dad; he carries quite a lot of the comic elements in the show, specially in his dealings with the two Ugly Sisters. He is obviously a very weak character, and we should get the impression that the Sisters can wind him round their little fingers by bullying him to do their will; his poverty is as a direct result of their spending all his money on themselves. The Baron is not a bad man however; we should always feel that he is loving and sympathetic to Cinderella's plight, just too weak to stand up to The Sisters and The Baroness. When he has his 'character change' in the last kitchen he needs to play him as a tough, loud Sergeant major. . This is a part for a mature man with an ability to get the audience on his side, and preferably with a natural comic ability - a real "character actor"!

FAIRY GODMOTHER: Usually played by a more mature lady, whose concern for Cinderella is really maternal - the mother she is lacking. She has more of an active role in the plot than many fairy characters, and so needs to be a good actress, with a reasonable singing voice. Her appearance is not as important as a sympathetic expression - the audience need to relate to her in her concern for Cinderella, and if necessary she will need to actively gain their participation in combating the evil wiles of the Ugly Sisters.

THE BARONESS: Of course this part could be played by a man – but that means three 'Dames' in one show! Besides it is always good to have a strong part for a mature actress. She should play her as wicked as possible – she doesn't have a good side. Think Cruella D'Evil and you won't go far wrong!

THE UGLY SISTERS: These characters are a rarity in pantomime in that they combine the roles of Dames and villains. The fact that there are two of them opens the door to all kinds of comic possibilities - they can feed off each other in a way that villains rarely get a chance to

do, so the rapport between the two actors playing these parts should be very strong. There is also comic potential in the physical types of the actors; for example, you may choose a very tall sister to play alongside a very short one, or a fat man with a thin one - you will find that the choice of costume and wigs will help to exaggerate these variations. There are a range of ways to play these parts, from outrageously glamorous women with man-eating tendencies, to dead-ugly men in women's clothing, whose attempts to attract the Prince are just laughable. Either way, they must not be afraid of incurring the audience's hatred, and should positively encourage the hisses and boos, as long as they are able to control them when necessary.

THE PRINCE: Can be in danger of being a shop-dummy hero unless played seriously as a man who really does rebel against his inherited place in society; falling, not for a Princess, but a poor village girl is just a manifestation of this rebellion. So he is really a hero with the guts to go against conventions. He can be played, obviously, by either a boy or a girl, and although he needs to look handsome and dashing, as I've said, he needs to have a bit more guts and character than the usual run of Princes! The actor should have a pleasant, confident singing voice, and a sense of romance.

DANDINI: I think one of the most interesting young man's roles, with lots of character, not an obvious comic, but with lots of comic potential. Obviously, his main relationship is with the Prince, as servant and friend - although we are aware of what an unlikely pair they are - especially if Dandini is played very "down-market", which is how the comedy works best. when he and the Prince swap roles, as Dandini struggles to put on a "posh" accent, and also when the Ugly Sisters mistake him for the prince, the object of their amorous attentions! The actor playing this role, whether male or female, should be fun, full of lively character, and contrasting with the Prince's more serious, angst-ridden personality. It also helps if he physically different to the prince...smaller? Thinner? He needs to be able to cope with quite a few scenes with the Ugliers, and to play off their humour! It's not necessary for him to be especially good-looking but a good singing voice will help!

THE CHAMBERLAIN: The perfect part for an older, non-singing actor. Although he doesn't have a lot of lines to say, he is often on stage for quite long periods. His appearance is not as important as an air of pompous, officialdom. His outrage at Dandini's lack of respect needs an actor with good comic timing.

COSTUME DESCRIPTIONS

For some reason, this pantomime is usually costumed in an eighteenth century style, and I must say that the traditional ball-room scene, and Cinderella's transformation from rags to riches works wonderfully well in those elaborate full-skirted dresses and white powdered wigs. The main drawback to using this period is the expense of so much fabric to make the gowns generous enough! I also find the white wigs tend to be rather harsh and unflattering on young faces. You could compromise, as I have done, and move the period on a bit to the beginning of the nineteenth century - "Jane Austen" style - which gives several advantages: the ladies dresses are in a very youthful style, with not quite such vast amounts of fabric needed, the hair can be dressed in a more natural style, and the men can feasibly wear closely fitting trousers rather than white tights and breeches...which will make most of them much happier!

Buttons: The traditional image of Buttons is in a "bell-boy" costume, with a short-waisted tight fitting jacket, and tight trousers and a little pill-box hat - easy to make, using stretch fabrics. Of course, you should make a feature of the buttons! If you fancy breaking away from tradition a little, or the part is played by an older actor, you could put him in a waistcoat and breeches, again with an exaggerated number of buttons. Whatever you decide on, Buttons needs to look sympathetic, and whatever his age - the boy-next-door!

Cinderella: The important thing to achieve in Cinderella's costumes is the great visual contrast between her working rags and the stunning gown the Fairy Godmother provides for her to wear to the ball. This version suggests that her opening costume should be simple, probably pastel coloured, but clean and tidy; she has put on her best dress to greet her Father. Possibly with a laced bodice and white blouse underneath? When you are satisfied with the style and fit, then remove the hem, sleeves and collar and re-attach them with velcro. When the Baroness pulls them on during the scene ragged edges below are visible...and the sound of velcro is very effective. (NB: you do not need to tear the hem off all the way round, just the front section will suffice!) The ball-gown should obviously be as elaborate and glittery as your budgets will allow. You may find that by using generous amounts of cheap net for the underskirts, you can afford to buy a really stunning, glitzy fabric for the top layer. The finale/wedding dress at the end will give you another opportunity to provide a gorgeous dress - and break the budget!

Baron Hardup: Cinderella's father needs to show, in his costumes, his military background. If a young Father he could be in an hussar type cutaway tailcoat, breeches and boots. If an older actor, you could easily dress him in the sort of longer coat worn by Chelsea Pensioners. Obviously he is 'hard up' - so whatever you dress him should look a little worn, but not dirty.

The Baroness: Dark, dramatic fabrics - Black? Red? Green? A long dress, perhaps with a sleeveless over-garment? A head-dress, with a veil for the first entrance, is good. She should be a cross between Cruella D'Evil and The Wicked Witch of the West! Great fun to design this one!

Prince Charming: Whether played by a boy or a girl, the Prince must look like a real catch! His costume should reveal his rank and status, as much as your budgets will allow, so go for heavy brocade fabrics and lots of braids and trimmings. You could choose to give the prince a badge of office sash, or a large medal, which will serve to identify him, and may be a useful prop when he swaps places with Dandini. The Prince may have an even grander, more "evening" costume for the ball scene - you could put him in breeches, white stockings and buckled pumps, as a contrast to the boots that he could wear in the earlier scenes.

Fairy Godmother: This Fairy is often played by a more mature lady, who, in her costume, mustn't upstage Cinderella's finery as she goes off to the ball! So although her dress should be floaty and ethereal, you can contrast it with Cinderella's by perhaps making it a different length, mid-calf length as opposed to Cinders' full-length gown, for example, or a different colour - pale blue or pink, as opposed to Cinders' silvery dress, perhaps. She will of course need her magic wand and a headdress that can be hidden under her "old lady" disguise - a voluminous cloak with a large hood should be all she needs.

The Ugly Sisters: The two Ugliers are quite a rarity in pantomime - villains who provide almost all the comedy as well! And of course their costumes give the costume designer enormous scope for fun and inventiveness. In the past we chose to make our Ugliers like the two horrors from "Absolutely Fabulous", so that Grizelda appears with a tall blonde beehive

wig and Mona in a hippy headband and reddish locks - and they both wear the ludicrously inappropriate clothes as in the show. This works well for their first entrance, but for subsequent scenes you don't need to stick to these looks, having established the characters. The fact that the "girls" appear in different costumes for each entrance will establish the contrast with poor Cinderella. As well as their first entrance costumes (which need to create maximum comic impact) they will need a funny costume for the Hunt Scene, when they make idiots of themselves by being the only ones who think it's a real fox-hunt. You can give them silly versions of the traditional hunting gear of tailored jackets and jodhpurs -- try wiring the jodhpur legs so that they stick out like wings! They could have silly bowler hats on with snoods for their hair, and a big pair of riding wellingtons. They will then need "Keep Fit" outfits - a good excuse for funny lycra leggings, and striped leotards; ball-room costumes, which can be as crazy as you like - perhaps very short mini-skirts, or a themed costume, such as a Christmas tree or a Christmas pudding. Probably "coveralls" for the trying-on of the slipper, which can be made out of silly fabrics - such as brightly coloured fur fabric; and possibly something totally outrageous for a finale costume - we've given them ice-cream sundae costumes in our production! (See general notes on walkdowns at the end of this list) You can really let your imagination run riot on the Ugliers costumes - the more ludicrous they look, the better! However you dress them, the fact that they are played by men will always give Cinderella a great advantage in winning the prince!

Chamberlain: He's an official at the palace, so needs to wear a more subdued version of the style of clothing worn by the Prince and Dandini - maybe a coat, waistcoat and breeches in plain fabric, with buckle shoes and a (not too fancy) jabot at the neck.

Dandini: The Prince's right-hand man whose slightly inferior position needs to be shown in his costume - so he could have a similar coat, waistcoat and trousers or breeches to the prince, but in less fancy fabrics and with less decoration. If Dandini is to be played by a girl, you'll probably want to substitute brief knickers, tights and heeled buckle shoes for the breeches! Dandini will probably need a smarter version of his "worker" costume for the ball scene.

CHORUS:

Village Scene: For this scene, which should look as bright and pretty as possible, I usually put the girls in a variety of simple flowered dresses with different coloured velvet bodices laced up at the front. The dresses are mid-calf length, which makes them easy to dance in, and also enables me to put white cotton petticoats and ankle-length pantaloons underneath, which, worn with little white cotton mob-caps and black ballet slippers, makes the girls look very pretty and "Kate Greenaway"-ish! For the boys and men in this scene, I have flowered brocade waistcoats over white full-sleeved shirts, worn with satin knee-breeches, white tights or over-the-knee socks and buckle shoes, and at the neck, a coloured satin stock or ribbon tied in a loose bow

Hunt Scene: Obviously, traditionally this scene is played with everyone wearing hunting costumes - red jackets and black breeches or skirts, but the Chorus could stay in their village costumes.

The Fairy Kingdom: The older female Chorus fairies look good in mid calf ballet dresses in white or silver; the children could be in tutus. Wings are a possibility - but white/silver head-dresses or tiaras are almost more important. The men/boys in white shirts, jabots, waistcoats, knee breeches white tights/long socks and buckled shoes. All of these costumes could be re-used in the Finale if budgets are tight.

The Ballroom: Everyone in this scene needs to look as grand as possible, though Cinderella must outshine them all when she arrives! You could put some of your chorus in footmen's costumes, or dressed as pages, but leave enough people as dancers or it will look like a very strange ball. I like to choose a colour scheme for the ball costumes, perhaps using all golds and yellows, so that Cinderella in her silvery white really stands out. Don't forget accessories like fans, gloves, jewellery and hair decorations, all of which help to add grandeur.

A General Point About The Finale: The finale, or walkdown as some people call it, is a traditional feature of pantomime, and should be included if budgets will stretch that far. Sometimes the finale forms an essential part of the plot - for example, the wedding of the hero and heroine. However, more often than not it is seen as an opportunity to show off another set of costumes, which exceed in glamour, inventiveness and splendour those which have gone before! If budgets are tight, you may decide to do without a full-scale change of costume, preferring to make additions to the actor's working costumes. You will find that a very acceptable end to the show can be provided by giving the principal characters a glitzy cloak, or a smart hat to take their bow in. If you choose to do a full-scale finale, the usual way is to give each character a more splendid version of their main costume, often following a general colour theme - all in red and gold, or blue and silver, for example.

SCENERY AND PROP SUGGESTIONS

This section is intended to serve as a guide for the Stage Manager, Producer, and Designer. Please don't treat our recommendations as either essential or exhaustive, they are intended as a starting point. It is far better that you make the production your own, and unique to yourselves. So just because we've said you need a certain prop, or that some scenes should be in front cloths while others should be full stage, don't assume that that has to be. Only you know your capabilities in terms of facilities, budgets and staffing - so stick to what you know you can achieve. Although there seem to be a lot of scenes it would be perfectly feasible to use a basic "Woodland" set for scenes 1, 4, and 7, adding different cut-out flats as required. The pantomime will work however you set it, and on whatever scale you and your fellows are comfortable at. So don't be fazed by the following...

PROLOGUE and Sc 5

The Prologue should be played down-stage of a title-cloth if one is available. Failing that any frontcloth or gauze, or even the tabs. If none of these are available use lighting to concentrate attention at the front of the stage.

Props: FAIRY's wand

SC 1: THE VILLAGE OF MUCH IDLING

This is the first main setting. You could use the basic woodland set from Scene 4 with profiled wing flats as various cottages. Any other small pieces - a village pump, a signpost pointing to Hardup Hall etc will all add interest.

Props: CINDERELLA's basket
BARON's medals

The SISTERS bags and parcels
BUTTONS shopping trolley and boxes (P.3)

SC 2: THE EDGE OF THE FOREST

Ideally a Forest front cloth otherwise use tabs. If the latter some cut out tree or bush shapes would help.

SC 3, SC 9 and Sc 11: THE CORRIDOR OF HARDUP HALL

Another Frontcloth or Tabs scene; although called a "Corridor" any interior of Hardup Hall - a Library, Scullery, etc would work equally well.

Props: FAIRY GODMOTHER's note.

CINDERELLA's broom.

SC 4: THE ROYAL HUNT

This should be a full stage setting; a basic Forest set with a back cloth and either tree wing flats or cut cloths.

Props: A Gold sovereign

2 x riding crops [THE SISTERS]

CINDERELLA's bundle of sticks

2 x water pistols [THE SISTERS]

SC 5: THE STORY BOOK

As Act 1 Prologue

SC 6: THE KITCHEN AT HARDUP HALL

This is basically a half stage scene, enabling you to make the change to the next scene behind it. Ideally it has a gauze back cloth which you can "bleedthrough" at the end of the scene to reveal The Fairy Kingdom. Our set has two trucks left and right, one with the door to the rest of the house and the other with a fireplace; these trucks turn during the transformation revealing the snow-covered exterior of Hardup Hall. However trucks are not necessary and two wing flats would do equally well. The set should obviously reflect the poverty of the Hardup household but should still be homely; a fire, flickering in the grate, always looks good. There are quite a lot of practical props in the scene but any additional dressings, a broom, a stool, pictures etc all add character. The crucial thing to bear in mind is that the transformation into The Fairy Kingdom is as smooth and magical as possible.

Props: Kitchen table with castors on two legs so that it can be wheeled off by BUTTONS

Tablecloth

4 x invitations to the Ball

Colander

Cage with two white mice

Lizard

Kitchen chair

String of nine carrots

Pumpkin

Rat

THE TRANSFORMATION

If you have a gauze at the back of your Kitchen Set then begin by bringing up the lights behind it to reveal the Fairies dancing away in the Fairy Kingdom. If you double faced trucks these now turn to reveal their reverse sides, if using wing flats these can slide offstage. Finally the gauze flies out and we are in Scene 7.

SC 7: THE FAIRY KINGDOM

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

This scene can be as lavish as space (and your budget!) allows. Our version is a winter woodland set with snow-covered trees but I have seen the scene performed on an almost bare stage with a starcloth at the back. Alternatively you could use your basic woodland set, possibly adding fairy-lights, slash or garlands of silver tinsel. This is also the scene where dry ice, if affordable/available looks marvellous. The most important feature of all is Cinderella's coach; this can be almost any kind of three-dimensional carriage or simply a cut out shape mounted on a small wheeled truck. If possible persuade a local riding school to lend you a pair of shetland ponies to pull the coach - but if this is not viable then members of the male Chorus can pull the coach on, dressed as footmen.

PROLOGUE

As Act I Prologue

SC 8: THE ROYAL BALLROOM

Should be as grand and glittery as possible, but can still look effective staged with a row of rostra upstage with balustrades and steps in the centre. Reliant on space and budgets, plinths with urns, chandeliers etc can augment this scene. (Cheap, plastic urns, bought from Garden Centres, suitably painted, and filled with plants or flowers, are always useful in making a set look "classy"...and can usually sold on to some keen gardener in the cast after the show has finished!) One essential piece is the clock, a shaped flat, placed at an angle from a wing flat, at least six foot tall, (so that someone standing behind it can move the hands, surreptitiously, forward to the magic hour of midnight), which will add to the drama of the scene.

Props: 4 x invitations

MONA's cocktail (think Del Boy)

GRIZELDA's Guinness: Trick pint glasses – which contain very little liquid - can be easily got at Joke/Prop shops.

SC 9: THE CORRIDOR AT HARDUP HALL

As Scene 5. The ghost costume should be basically a square shape which fits when the actor holds out his arms and legs. The head a hood, (covered with a skull mask) at the top, and long enough to cover the neck. If the actor is capable of acrobatics then a stretch fabric is worth thinking about. You will need a second version of this that fits The Baron.

Props: Bench

SC 10: THE KITCHEN AT HARDUP HALL (As Scene 6.)

Props: Furniture and dressings as Sc 6

BUTTONS' toy trumpet

Crystal slipper on a cushion

MONA's long stocking (See script)

GRIZELDA's false leg

Cellar key

Present for child

SC 11: THE LIBRARY AT HARDUP HALL (As Scene 3.)

Props: Songsheet

SC 12: THE ROYAL PALACE

A Pantomime Walkdown - and as such can be whatever you can run to. The basic elements required - upstage rostra and central treads - are exactly the as Scene Eight so we suggest that you use the same set as The Ballroom - without the clock. Any small changes you can make with drapes, swags, flowers etc will help.

PantoScripts Sample

SOUND EFFECTS AND LIGHTING TIPS

In the script we have indicated where sound effects would be beneficial by using the common abbreviation FX, and then describing what the effect should sound like. You'll find everything you need on the BBC sound effect discs.

If you can run to pyrotechnics, that's the flashes that signal the entrance of the "immortals", you'll find the cues in the script.

Suggestions as to what the lighting should be like are contained within the script, but only every so often. Basically we've left this aspect for you to decide how you want it to look. There is usually a lighting designer or technician who has views on what can be achieved, so follow their advice. If you do find that you are on your own, just remember the golden rule that all comedy must be lit brightly, and songs have more moody states than dialogue sections. Finally, to elicit applause always end a song with either a black-out, or a full-up.

Cinderella – Sound Effects:

- 1 Powerful motorbike approaching and screeching to a halt
- 2 Thundercrash
- 3 Thundercrash
- 4 Three thunderous door knocks
- 5 Thundercrash
- 6 Thundercrash
- 7 Twelve Clock Chimes
- 8 Three owl hoots
- 9 Ghostly howlings
- 10 Door slamming shut and bolts shot
- 11 Shattering glass