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SF PERUSALS

Cinderella

A Pantomime

John Crocker
with lyrics by Eric Gilder

A Samuel French Acting Edition



SAMUEL FRENCH
FOUNDED 1830

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SAMUELFRENCH-LONDON.CO.UK

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ISBN 978-0-573-16457-6

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CHARACTERS

DANDINI

LITTLE MISS MUFFET

PRINCE CHARMING

BARON HARDUP

BUTTONS

CINDERELLA

TUTTI, FRUTTI — The Ugly Sisters

DOBBIN — A horse

FAIRY GODMOTHER

RAG, TAG, BOBTAIL — The Broker's Men

THE KING

A BEAR

CHORUS as Inn servants and maids, Huntsmen, Hounds, Fairies, Courtiers, Glee Singers, etc.

SYNOPSIS OF SCENES

PART ONE

SCENE 1	THE ROYAL FOREST
SCENE 2	A VILLAGE STREET
SCENE 3	THE KITCHEN AT HARDUP HALL
SCENE 4	OUTSIDE HARDUP HALL
SCENE 5	THE UGLY SISTERS BOUDOIR
SCENE 6	THE SERVANTS HALL AT THE PALACE
SCENE 7	THE KITCHEN AT HARDUP HALL

PART TWO

SCENE 8	THE PALACE BALLROOM
SCENE 9	A FOREST GLADE
SCENE 10	THE MUSIC ROOM AT HARDUP HALL
SCENE 11	OLD BOYS REUNION
SCENE 12	THE ROYAL WEDDING RECEPTION

Running time approximately two hours and thirty minutes.

PRODUCTION NOTE

Pantomime, as we know it today, is a form of entertainment all on its own, derived from a number of different sources - the commedia dell' arte, (and all that that derived from), the ballet, the opera, the music hall, and the realms of folk-lore and fairy tale. And elements of all of these are still to be found in it. This strange mixture has created a splendid topsy-turvy world where men are women, women are men, where the present is embraced within the past, where people are hit but not hurt, where authority is constantly flouted, where fun is poked at everything including pantomime itself at times, and, above all, where magic abounds and dreams invariably come true. In other words, it is - or should be - fun. Fun to do and fun to watch and the sense of enjoyment which can be conveyed by a cast is very important to the enjoyment of the audience.

Pantomime can be very simply staged if resources are limited. Basically a tab surround at the back, tab legs at the sides and a set of traverse tabs for the frontcloth scenes, together with the simplest of small cut-out pieces to suggest the various locales, (or even just placards with this information written on them) will suffice. Conversely, there is no limit to the extent to which more lavish facilities can be employed.

The directions I have given in the text adopt a middle course and are based on a permanent setting of a cyclorama skycloth at the back. About two thirds of the depth downstage is a false proscenium, immediately behind which are the lines for a set of traverse tabs. Below the false proscenium are arched entrances left and right, with possibly one foot reveals to the proscenium. A border will be necessary at some point between the false proscenium and the cyclorama to mask lighting battens and the top of the cyclorama. For Part II a rostrum about two feet high is introduced which is set a few feet or so in front of the cyclorama and runs the width of the stage. Lastly there is a set of steps leading from the front of the stage into the auditorium, which I have referred to as the catwalk. I have imagined it to be set stage left, but it is unimportant whether it is left or right.

Into this permanent setting are placed various wings left and right, (I have catered for one a side set on a level with the border, but a greater depth of stage may require two a side for masking purposes). Cut-out ground rows set in front of the cyclorama, or on the rostrum complete the full sets. On smaller stages these cut-outs seen against the cyclorama give a better impression of depth than backcloths. The frontcloth fly lines come in behind the traverse tabs. Cloths can, of course be tumbled or rolled if flying space is limited. It is a good tip always to bring in the traverse tabs when a cloth has to be lowered, then if any hitch occurs the lights can still come up and the actors get on with the scene. Similarly, I have indicated where the traverse tabs should be closed in frontcloth scenes so that there is plenty of time for the cloth to be flown before the end of the scene. The quick flow of one scene into the next is important if a smooth running production is to be achieved.

Sometimes the action escapes from the stage into the audience. Where this happens I have assumed an auditorium with aisles running the length of each side and transverse aisles at the front and about half way along its length. I have also assumed exits on each side and at the back of the auditorium, joined by passages out of sight of the audience, with a pass

door from the stage into such a passage. These sequences will obviously have to be re-arranged to suit the auditorium used.

The settings and costumes should preferably be in clear bright colours to give a story book effect. It is probably best to try to have one overall period, but which period is immaterial. Also, of course, deliberate anachronisms should be introduced into some settings and some of the comics' costumes.

Pantomime requires many props and often they will have to be home made. Instructions are given in the prop plot about any of the more awkward seeming ones. Props should also be colourfully painted and in pantomime most props should be much larger than reality. It is also wise for the property master to examine carefully the practical use to which a prop is to be put - it is very painful to be hit with a Giant's club of solid wood, one of material filled with foam plastic is far gentler!

I have not attempted to give a lighting plot as this entirely depends on the equipment available, but, generally speaking, most pantomime lighting needs to be full up, warm and bright. Pinks and ambers are probably best for this, but a circuit of blues in the cyclorama battens will help night-fall and dawn rising effects.

Follow spots are a great help for this kind of show, but not essential. But, if they are available, it is often effective in romantic numbers to fade out the stage lighting and hold the principals in the follow spots, quickly fading up on the last few bars because this can help to increase the applause! They can also be used for the Fairy and Demon to give them greater freedom of movement than with fixed front of house, or spot-bar spots.

Flash boxes, with the necessary colour and flash powders, and the maroon in Scene 5 can be obtained from the usual stage electrical suppliers and so can ultra violet equipment if it is used in Scene 7. For the trans-formation all the scenery, furniture, props - including the Fairy's wand - the costumes of the Fairy and Chorus will need to be treated with the special paint which shows up in the U.V. light.

The music has been specially composed so that it is easy for the less musically accomplished to master, but it is also scored in parts for the more ambitious. If an orchestra is available well and good, but a single piano will suffice. It is an advantage, however, if there can be a drummer as well. Not only because a rhythm accompaniment enhances the numbers, but also because for some reason never yet fully fathomed slapstick hits and falls are always twice as funny if they coincide with a well timed bonk on a drum, wood-block or whatever is found to make the noise best suited to the action. A drummer can also cope with the "whizzes" noted in the directions, though if necessary they can, of course, be done offstage. A special type of whistle can be got for this effect.

Pantomime demands a particular style of playing and production. The acting must be larger than life, but still sincere, with a good deal of sparkle and attack. Much of it must be projected directly at the audience, since one of pantomime's great advantages is that it

deliberately breaks down the "fourth wall". The actors can literally and metaphorically shake hands with their audience who become almost another member of the cast; indeed, their active participation from time to time is essential. A word of warning, though, on this - the actors must always remain in control; for instance, if a Demon or villain encourages hissing he must be sure it is never to such an extent that he can no longer be heard. The producer should see that the story line is clearly brought out and treated with respect. There is always room for local gags and topical quips in pantomime, but they should not be overdone. Most important of all, the comedy, as any comedy, must never appear to be conscious of its own funniness.

Characterisation should be very clear and definite. I prefer the traditional use of a man to play the Dame and a girl to play the Principal Boy. In the case of the Dame, anyway, there is a sound argument for this - audiences will laugh more readily at a man impersonating a woman involved in the mock cruelties of slapstick than at a real woman. For this reason an actor playing a Dame should never quite let us forget he is a man, while giving a sincere character performance of a woman; further, he can be as feminine as he likes, but never effeminate. Tutti and Frutti should have some of that true sisterly spirit of bickering camaraderie which divides them amongst themselves but unites them against others. Their awareness of their ugliness, albeit unacknowledged, tends to make them cruel and selfish, by way of compensation. Luckily, they are also ridiculous which saves us from thoroughly disliking them.

A Principal Boy also requires a character performance, but, of course, with the implications reversed! An occasional slap of the thigh is not sufficient. Prince Charming should be thought of as an intelligent, amusing young man. His pose as his own valet tickles his sense of humour and his relationship with Dandini is a very easy informal one.

Dandini is, of course, the second Boy and should be played rather as a light comedian. He is very gay and impudent but he is also an efficient and loyal servant.

Principal Girls can be a bore, but only if they are presented as mere pretty symbols of feminine sweetness. Cinderella must not feel too sorry for herself. Fortunately she asks for little from life and has the virtue of enjoying what little she gets. Her nature is tender and kind, which is brought out in her relationship with Buttons, of whom she is genuinely fond.

Buttons' feeling for her is more than mere fondness, it is a deep protective love, but in his heart of hearts he realises it is unreciprocated. However, his sense of humour saves him from being too depressed by this. It also gives him an **equanimity** which enables him to come out on top of any awkward situation in which he finds himself.

Although Rag, Tag and Bobtail have three very different characters, they must work together very much as a team. Rag is the undisputed leader and always knows what should be done, it is how to achieve it which baffles him. Tag is a confirmed pessimist. He is certain that whatever they do is doomed to failure, anyway. Bobtail has the simple straightforward mind of a child and is quite unconcerned either with failure or success.

The Baron is rather muddle-headed. His life is spent in trying to keep up the appearances he knows are no longer there to be kept up.

Miss Muffet also has a conflicting nature. Really she is a trifle dizzy and not at all the strong-minded creature she tries to make herself out to be.

The King is not at all confused. He has a one-track mind and life outside the world of unsung songs has little meaning for him.

The Fairy Godmother is also very sure of her own mind and should be played as a benevolent immortal of great authority.

In the animal kingdom Dobbin is docile when it suits him and obstreperous when it does not. The Bear is a lumbering animal, perhaps with somewhat strange appetites for a bear, but not without charm.

I have made provision for a Chorus of six, but naturally the number used will vary according to how many are available.

John Crocker.

MUSIC 1. OVERTURE.

PART ONE

Scene One. THE ROYAL FOREST

(Fullset. Cut-out of trees along back. Forest wing L. Inn Piece R, with door in C, a window either side of door and a bench under each window. Inn sign - "THE TUFFET & SPIDER" hangs out from Inn. A long-handled broom rests by Inn door. Large flower-pot set in front of R. side of pros arch. Kindling wood sticks scattered L.)

(CHORUS, as Maids and Servants of the Inn, discovered singing and dancing)

MUSIC 2. Opening Chorus.

CHORUS: The year's in the Spring, the day's at the morn,
As somebody said before we were born;
And though the poet's dead and gorn
His words are true today.

(Enter DANDINI U.R.)

DANDINI: To lie in bed's a real disgrace,
So show a shining morning face.
The Prince is coming for the chase,
Shout out "Hip Hip Hooray!"

ALL: His retinue of ninety-three
Will hunt a rabbit for his tea.
So yoicks, tallyho, we say;
Full steam ahead and chocks away.
A-hunting, hunting we will go,
With stirrup-cups of cococo.
It's "Giddyup" and never "Whoa",
On this our hunting holiday.

DANDINI: Well now, my master the Prince will be here soon. Is all ready for the hunt breakfast?

CHORUS: Yes, Master Dandini.

1st CH: We've roasted a whole ox.

2nd CH: Broiled three sucking pigs.

3rd CH: And soused a hundred herrings.

DANDINI: Splendid, and talking of sousing, what's in the Stirrup Cup this year?

4th CH: Curds and whey.

DANDINI: Curds and whey! What's the use of curds and whey to a lot of thirsty hunters? They want beer. I'll have to see the Landlord about this. (calling into Inn) Landlord! Landlord!

(MUSIC 3. Enter LITTLE MISS MUFFET from Inn. She is very pretty, but very serious)

MUFFET: Yes? Did you want me?

DANDINI: Well - er - later, perhaps. At the moment I want the Landlord. Do you know where he is?

MUFFET: He isn't.

DANDINI: He isn't what?

MUFFET: He isn't a he, he's a she and she's me.

DANDINI: I see. Or do I? You don't look like old Landlord Muffet to me.

MUFFET: I am Miss Muffet, his niece. My uncle has retired and left me in charge of the Inn. I don't really like it though. I don't approve of strong drink; so in future we shall serve only draught milk and bottled yoghourt.

DANDINI: But - but the "Tuffet and Spider" is famous for its cellar, you'll ruin its good name.

MUFFET: Oh, I shall change that too. "The Tuffet and Spider" reminds me of a rather unfortunate incident in my life. I'm going to call it "The Jolly Junket", instead. Do you like junket?

DANDINI: Not much.

MUFFET: Well, I'm sure you'd like mine. It's so delicious and refreshing.

DANDINI: So are your lips.

MUFFET: I don't quite follow. How can my lips be delicious and refreshing?

DANDINI: Like this.

(He tries to kiss her, she slaps his face)

Ah, a wench with spirit! But the prize is worth the penalty.

(He tries to kiss her again and she again slaps his face)

Or is it? Miss Muffet, do you know who it is you're knocking about?

MUFFET: No.

DANDINI: (very grandly) I am Master Dandini, valet to His Royal Highness, Prince Charming. (slight pause) Well, doesn't that impress you?

MUFFET: Not at all.

DANDINI: But of course, if I was the Prince himself, it would.

MUFFET: Of course.

DANDINI: Ah, then give me a kiss and I'll tell you a secret.

MUFFET: Certainly not. I don't approve of kissing. That is - well, tell me the secret first and I'll see if it's worth a kiss.

DANDINI: (moving to her) No, first the kiss.

MUFFET: (backing towards Inn) No, first the secret.

DANDINI: The kiss.

MUFFET: The secret.

(They disappear into Inn)

5th CH: (looking off U.R.) Miss Muffet, here comes the Prince!

(MUSIC 4.)

CHORUS: The Prince! Here comes the Prince! Hurrah! Hurrah!

(PRINCE CHARMING enters U.R.)

PRINCE: I thank you, good people, for this loyal welcome. Now where is that knavish fellow Dandini? He said he would meet me here.

6th CH: Here he comes now, your Highness.

(DANDINI chases on MISS MUFFET from Inn. They do not see the PRINCE)

DANDINI: All right, Miss Muffet, you win - the secret first. But I shall expect a very big kiss after such a long chase.

MUFFET: And I shall expect a very big secret. What is it?

DANDINI: This - I am not really Dandini. I am the Prince disguised as Dandini.

(PRINCE looks surprised. CHORUS laugh)

PRINCE: Dandini!

DANDINI: (whirling round) Sir!

PRINCE: So you are the Prince?

DANDINI: Yes, sir - I mean, no, sir.

PRINCE: Then I must be Dandini.

DANDINI: No, sir - I mean, yes, sir.

PRINCE: Madam, I can see that his Royal Highness has something he wishes to say to his humble servant, Dandini. Perhaps you would leave us

MUFFET: Certainly. (to CHORUS, claps hands) Let us continue our preparations for the hunt breakfast.

(CHORUS bow and bob curtsies to PRINCE and exit R)

(starting to curtsey to PRINCE) Your high - (starting to curtsey to DANDINI) Your high - (curtsies) Your highnesses. (exits into Inn)

PRINCE: Dandini, what does this mean?

DANDINI: Well, sir, it was just a little game.

PRINCE: I'd say it was just plain flirting. But it's given me an idea. Dandini, you know that my father is giving a ball at the Palace tomorrow night so that I can choose a bride.

DANDINI: Do I not, sir? I have to issue invitations to every lady in the land. I'll be worn out.

PRINCE: No, you won't, because I shall deliver them for you. That's my idea. You want to be a Prince, Dandini, and so you shall - until the night of the ball.

DANDINI: Sir!

PRINCE: And I - I shall be the most impudent, roguish valet that lives - Master Dandini!

DANDINI: But this is wonderful, sir.

PRINCE: Then up to the palace with you, your Highness. Master Dandini will follow in a little while and we'll change clothes.

DANDINI: Certainly, sir. I mean - certainly, my man. And hurry up, fellow. We don't like to be kept waiting, you know.

(PRINCE bows with mock humility, which DANDINI condescendingly acknowledges and exits U.R.)

PRINCE: So for a time I am a free man - free to go where I like, say what I please and meet whom I choose; free even to fall in love. And who knows - perhaps I shall.

MUSIC 5. "I'LL FIND LOVE"

I want to live like real folk,
Doing what real folk do,
Pleasing myself what I do,
Like people like you.
I want to walk in freedom,
Take any road I please,
Over the tallest mountains
To far distant seas.
Nothing to lose,
Meet whom I choose,
See what I want to see.
In someone's face,
In some far place,
I'll find my destiny.
Wonderful earth below me,
Infinite skies above.
When ev'ry road I've travelled,
When there's no more to show me,
When ev'ry skein's unravelled -
Then I'll find love.

(under music) It's all very well being a Prince, with people bowing respectfully every time they see me, and lots of servants making sure my every whim is satisfied; but they seem to forget that I am a man too, and want to live a man's life.

Nothing to lose, etc.

(At end of number PRINCE exits U. R. MUSIC 6. Loud hooting heard off L & BARON HARDUP enters L, dressed in an old and patched hunting kit and seated on a four-wheel scooter with large "L" plates, which is propelled by BUTTONS, who upsets scooter and BARON topples off)

BARON: Oh, Buttons, do be more careful. You'll never pass your test like that.

BUTTONS: (helping BARON up) Sorry, Baron. Still that's only the fifth spill in the last half mile.

BARON: Only! Just look at my hunting kit - ruined! And I wanted to look my best at the hunt today. I want to introduce my step-daughter gels to the Prince and see if I can't marry one of them off.

BUTTONS: Those two old frumps! Not a chance, Baron.

BARON: Well, I shall have to try. I'm expecting the Broker's Men daily and I must get some money from somewhere. Have you any money, Buttons?

BUTTONS: (holding up a 50p piece) Only this fifty pence piece.

BARON: (takes coin. Emotionally) Thank you, my boy, I shall remember this.

BUTTONS: (less emotionally, taking out notebook and making note) So shall I.

BARON: I shall now fortify myself for the rigours of the hunt with a drop of breakfast.

BUTTONS: A pint-sized drop?

BARON: No, no, moderation in all things. A two pint-sized drop. (exit into Inn)

BUTTONS: I don't think I came off very well there.

(BARON rushes out of Inn)

BARON: Ugh! Help! I've been poisoned!

BUTTONS: Poisoned?

BARON: Yes, I was given milk. That's all they've got there now - milk! Nasty thin, watery milk!

BUTTONS: Thin? Well, that's all right. All you've got to do is tell 'em you don't like milk thin.

BARON: Why?

BUTTONS: Because then they'll give you milk stout.

BARON: Brilliant! (exit into Inn)

BUTTONS: Oh dear, I did want that fifty pence. I was going to buy a present for Cinders with it. Cinders is my name for Cinderella. She's the Baron's real daughter, but she's very badly treated by her

BUTTONS: (continued) ugly step-sisters and I think it's a shame because she's awfully nice and very pretty and I love her very much. I haven't been able to tell her that yet, but I will someday - only I get so shy and -

(MUSIC 7. CINDERELLA is heard singing off R)

Why, here she comes now. I'll hide and surprise her. (hides behind woodwing L)

(CINDERELLA enters U.R.)

(poking head out) Cinders!

CINDERS: Hullo, Buttons. What are you doing?

BUTTONS: I'm hiding.

CINDERS: Well, you're not hiding very well. I can see you quite clearly.

BUTTONS: Can you? Well I never. (comes on holding something behind his back) I've got a present for you, Cinders.

CINDERS: A present? Oh, how lovely!

BUTTONS: (shyly, holds out a very battered dandelion) Yes, it is lovely, isn't it?

CINDERS: (not so sure) Oh, yes - very nice.

BUTTONS: I had a terrible fight to get it - with a rabbit. He was stronger than me, of course, but I beat him in the end.

CINDERS: Well, it was very sweet of you, Buttons. Thank you.

(Kisses him. He remains stock-still for a moment with a seraphic expression on his face, then begins to sway and falls over. CINDERELLA kneels beside him, worried)

Buttons, what's the matter? Are you ill?

BUTTONS: (coming-to, rather dreamily) Cinders! She kissed me! She kissed me! (rises shakily. MUSIC 8. Begins to do a little dance, eventually getting hold of broom by Inn) Dear Cinders. How beautiful you are. Kiss me again. (kisses broom and comes to with a start) Ow!

CINDERS: Buttons, there's a clock on this dandelion. Let's see what the time is. (blowing) One - two - three - four - five. Five o'clock already.

BUTTONS: Is it? I tell you what, Cinders, I'm going to plant one of these dandelion seeds. Oh, what a bit of luck - there's a flower pot. (puts seed in pot R of pros arch) There. I expect it'll grow very soon. (nothing happens, raising voice) I said, I expect it'll grow very soon)

(Dandelion flower shoots out of pot. MUSIC whizz)

Ooh! That's better. When it's fully grown I'll pick it for you.

CINDERS: But suppose somebody else takes it first?

BUTTONS: Oh dear, yes. I know - I'll ask all these people to look after it. (to AUDIENCE) I say, would you do that for us? Just keep an eye on the dandelion and if anybody tries to take it you shout "Buttons!" and I'll come and stop them. Let's try it, shall we? I'll go away and Cinderella will pretend to try and steal it and then you shout "Buttons!" as loud as you can. Right, stand by. (runs off R)

(CINDERELLA makes an elaborate show of pretending to steal dandelion)

(popping head back) Have you shouted yet? ... Well, I didn't hear you. Try again a bit louder. (disappears while they shout then pops head back again) That's better, but you know I might be a long way away so try once more just as loud as you can. (disappears again while they shout, then walks onstage) Ah, that's more like it, now we know it'll be quite safe.

CINDERS: I must go now, Buttons. I have to collect some kindling wood in the forest.

BUTTONS: Come on then, I'll help you. There's something I want to tell you.

(They start to walk L)

You see, Cinders, I lo-

BARON: (off in Inn, calling) Buttons! Buttons! I want you!

BUTTONS: Oh dear. (moving backwards to Inn, looking at CINDERELLA) I suppose I'd better go, Cinders. I don't really want to, though.

CINDERS: Never mind, Buttons, I shall see you again soon.

BUTTONS: Yes, I shall look forward to that. (reaches Inn door)

BARON: (opening Inn door) BUTTONS!

(BUTTONS is knocked onto his face and rises rubbing his nose)

BUTTONS: Ow! Pity I wasn't looking forward then.

(Exit BARON and BUTTONS into Inn)

CINDERS: Poor Buttons. Well, as he can't come with me, I shall have to dream up somebody else.

MUSIC 9. "I'LL HAVE TO DREAM UP SOMEBODY ELSE"

When somebody's a nobody and no-one wants to know,
And nobody takes anybody where one wants to go,
Then someone must do something - because someone isn't slow -
I'll have to dream up somebody else
I think perhaps a scientist, a person with a mission.
I'd live in his laborat'ry and better my position.

CINDERS: (continued)

But he might be just experimenting in atomic fission.
I'll have to dream up somebody else.
I should do something serious about it
And shake myself and get out of the rut.
I think that I'm terrific - but I doubt it,
I'm the girl to set the best men dreaming, but -
One can't make oneself glamorous when one's completely stony,
And though men say that advertising's just so much balony
I look exactly like the twin who hasn't had the Toni!
I'll have to dream up somebody else.
I'd like to sweep into the Ritz on one enchanted day
With Mr Norman Hartnell to escort me - and to pay.
But the dress that I am wearing is marked, "Reject - C & A"!
I'll have to dream up somebody else,
I'd like to meet a singing star, who's made a super platter,
With lots of charm, and lots of cars, and lots of dough to scatter,
But then he's got his flip side, so ... oh well, it doesn't matter
I'll have to dream up somebody else.
I might succumb to some great lover's passion
And give my all, and married life begin -
But soon I'd find my little nose had ash on -
And that is just the place where I came in!
Each time I dream up somebody there's something sort of wrong,
For either he weighs twenty stone or else is four feet long,
And I've wasted five whole minutes while I've sung this little song -
And I haven't dreamed up anyone else!

(Exit CINDERELLA L.)

TUTTI: (off R.) Come on, Dobbin, get a gee-up on.

(MUSIC 10. Enter U. R. TUTTI pulling DOBBIN on by his bridle and FRUTTI seated the wrong way round on DOBBIN. They are dressed in grotesque riding habits)

FRUTTI: (as they enter) A-hunting we'll never go at this rate.

(DOBBIN stops in C.)

Oh dear, my end's stopped, Tutti.

TUTTI: So's mine, Frutti. Are you feeling all right, Dobbin?

(DOBBIN nods)

FRUTTI: Aren't you going to go any further?

(DOBBIN shakes tail)

TUT & FRU: Well, we'll have to see about that, won't we?

(DOBBIN nods head and tail and suddenly topples FRUTTI off and sits on her)

FRUTTI: Ow! Help! Get off! (she extricates herself) Really, Dobbin, how could you? Oh dear, we'll never get to the hunt today.

TUTTI: No, Pa said to meet him at the Tuffet and Spider and here we are miles from anywhere.

(DOBBIN waves a hoof at the Inn)

TUTTI: I think Dobbin wants to go and see a horse about a man. (bends her head towards him)

(DOBBIN impatiently shakes head and pushes TUTTI's head round so that she sees Inn)

Oh, I see. Frutti, we are there.

FRUTTI: Where?

TUTTI: Here.

FRUTTI: Where's here?

TUTTI: There.

FRUTTI: Where's there?

TUTTI: Here.

FRUTTI: Look, are we here or are we there?

TUTTI: Yes.

FRUTTI: WHERE?

TUTTI: At the Tuffet and Spider. (points) Look!

FRUTTI: (looks) Well, why didn't you say so?

TUTTI: AAAHHH!

(DOBBIN shakes head pityingly)

FRUTTI: Ooh, look! A dandelion.

TUTTI: Oh, yes, let's take it.

(They move to do so, followed interestedly by DOBBIN. AUDIENCE shout. TUTTI and FRUTTI jump back very startled knocking down DOBBIN and all fall in a heap. BUTTONS runs on from Inn)

BUTTONS: Somebody trying to take my dandelion? Ah, thank you.

FRUTTI: Oh, Buttons, we've just had such a shock. A lot of people shouted at us.

BUTTONS: Really?

TUTTI: Yes, help us up, Buttons, and then take Dobbin and get him some oats.

(DOBBIN reacts enthusiastically)

BUTTONS: (helping them up) Righto, there you are then. Now, come on, Dob -

(DOBBIN in his enthusiasm starts to go through Inn door)

(pulling him back by tail) Hey, wait! Not that way. Round the back. (he pulls DOBBIN off above Inn)

TUTTI: I wonder why all those people shouted at us?

FRUTTI: I can't think. Still, I don't expect they'll do it again. Let's take that dandelion.

(They move to dandelion. AUDIENCE shout. BUTTONS enters above Inn seated on DOBBIN, who runs up to TUTTI and FRUTTI, kicks them over then turns and runs off again)

TUT & FRU: OW!

BUTTONS: (as they go) Thank you.

TUTTI: What hit us?

FRUTTI: (rising, rubbing her bottom) I don't know, but it was a severe blow to my dignity.

TUTTI: (rising) But why do they keep shouting at us?

FRUTTI: I know, they want us to introduce ourselves.

TUTTI: Ah yes, of course. Well, how do you do? I'm Tutti, the pretty one -

FRUTTI: What!

TUTTI: And she's Frutti the - well, you can see for yourselves.

FRUTTI: Please pay no attention to my sister. She's just jealous of my beauty.

TUTTI: Your beauty! Why, you've only got to ask anyone which of us is the most beautiful and they're bound to say me.

FRUTTI: All right, ask someone. Ask him, down there in the bargain basement. (points to CONDUCTOR)

TUTTI: Very well. (to CONDUCTOR) Ooh-Ooh, I say - oh, he's rather handsome, isn't he? (fluttering eyelids at him) I say, Gorgeous, what's your name?

CONDUCTOR: My name? Charlie, (or whatever it is)

TUTTI: Well, Charlie, I'm sorry to bother you with such a silly question - I mean, I know you'll say me, but which of us is the most beautiful?

CONDUCTOR: Me.

TUTTI: I've gone off him. What are you doing down there, anyway?

CONDUCTOR: I'm looking after the music.

FRUTTI: Music? Ah just what we wanted.

TUTTI: What for?

FRUTTI: So that we can sing a little song.

TUTTI: Why?

FRUTTI: No reason.

TUTTI: Very well, a little song for no reason.

MUSIC 11. "SONG WITHOUT REASON"

(Music, "Pop Goes The Weasel", lyrics by John Crocker)

TUT & FRU: We don't know why we're singing this song,
It has no rhyme or reason,
It's fairly short and rather long -
We like our toast with cheese on.

FRUTTI: Airy-fairy, here I go,
Early in the morning,
Singing high and singing low -
Cabbages ain't worth pawning.

TUTTI: Buns and beef are very nice,
Mix them well together,
Boil them on a cube of ice -
Ain't it lovely weather?

FRUTTI: Dance.

(They dance)

TUTTI: More dance.

(They dance again)

TUT & FRU: More song.
Now we come to the end of our song,
We hope you have enjoyed it,
Lest you think the moral wrong -
If you see a radish avoid it.

(They dance off into Inn. PRINCE and DANDINI enter U.R. having made a slight exchange of clothes. PRINCE carries a list)

PRINCE: Well, Dandini - I mean, your Highness, how does it feel to be a Prince?

DANDINI: Splendid, and as my first royal duty I shall just settle a little account with the - er - "landlord" here.

PRINCE: Why, how much do you owe?

DANDINI: I don't. She owes me - one kiss. (exit into Inn)

PRINCE: Well, I'd better start delivering the invitations. (consulting list) Who's first? The Baron Hardup of Hardup Hall and his daughters Tutti and Frutti. I wonder where Hardup Hall is? (looks off L) Perhaps this girl coming now will know. Why, what a lovely girl she is.

(PRINCE waits beside Inn as CINDERELLA enters L, carrying a large bundle of wood)

CINDERS: I think I've gathered almost too much. Still, I must hurry home with it or the kitchen fire will be out.

(PRINCE is about to speak when Fairy MUSIC 12 starts. He steps back behind Inn as FAIRY GODMOTHER enters D.R. disguised as an old woman, hobbling on a stick and carrying a few pieces of kindling wood)

FAIRY G: Alas, alack and dearie me,
Would my old eyes could better see;
The more I've sought the less I've found.

CINDERS: Good-day, good dame, you weary sound.
What is it that you wish to find?
Can I not help?

FAIRY G: Thy offer's kind.
'Tis just some kindling wood I seek,
But my poor eyes have grown so weak
That scarce three sticks I've gather'd yet.

CINDERS: Why then, how lucky we have met,
For see all this that I have here.
Please take it. (offers bundle)

FAIRY G: Oh, no, no, my dear.

CINDERS: Oh, please, I beg you, for my sake.

FAIRY G: To please thee then, thy wood I'll take.
(takes bundle)
For though my eyes are dim of sight
They yet can read thy heart aright,
And they see naught but goodness there.
Thy kindness worthy fruit shall bear,
And someday when thy hopes are low
I shall repay this debt I owe.

(FAIRY exits R. Music fades)

CINDERS: Poor old woman, I'm glad I was able to help her, but I wonder what she meant about repaying her debt when my hopes are low? Well, I mustn't stand dreaming here, I must gather some more wood.

(Crosses L and begins to gather wood. PRINCE comes out from behind Inn)

PRINCE: (bowing) Madam. (slight pause, bows again) Madam.

CINDERS: (turning) Oh, I'm sorry. Were you speaking to me?

PRINCE: Who else?

CINDERS: I didn't think it could be me. I've never been called "Madam" before. It does sound nice. I wonder, would you ... no - no, of course you wouldn't.

PRINCE: What wouldn't I?

CINDERS: Well, it's silly but - but - well, would you just say "Madam" to me again?

PRINCE: Certainly, (bowing) madam. I am - er - the Prince's valet, Dandini? May I ask who you are?

CINDERS: Cinderella.

PRINCE: Cinderella - what a delightful name. And where do you live, here in the wood?

CINDERS: No, I live at Hardup Hall. Baron Hardup is my father.

PRINCE: Why, here's a coincidence. I have to deliver invitations to Hardup Hall for the Royal Ball tomorrow night. My list mentions the Baron's two daughters, but neither is named Cinderella. How is that?

CINDERS: Oh, the invitations will be for my step-sisters. I should never be invited to a Royal Ball.

PRINCE: Then I shall see that you are invited to this one.

CINDERS: Oh no, please - they won't like it - I mean ...

PRINCE: No, I insist, and we shall dance together all night.

CINDERS: Oh yes, I should like that - very much. But now I must finish gathering my wood.

PRINCE: No, let me do it. (kneels beside her) I saw your kind action to that old lady and then I knew your heart was as lovely as your face.

MUSIC 13. "I'M IN LOVE WITH A DREAM"

BOTH:

I'm in love with a dream,
With a song, with a sigh,
And I laugh and I cry,
And I don't quite know why -
Wake me up! I'm in love with a dream.
I'm in love with a dream,
With the morn, with a star.
Oh it's near, yet so far -
I don't know where you are -
Wake me up! I'm in love with a dream.
Some lovely day from out of the blue,
My dream will enfold me, my dream will come true.
I'll open my eyes, and find with surprise -
I don't know who!
I'm in love with a dream.
O come quick! Can't you see
My dream has to be
Your reality?
Wake me up! I'm in love with a dream.

BOTH: Suddenly the world is full of singing -
I don't know why.
I seem to be waiting for someone to share
All the happiness everywhere,
And I wait and I dream and I sigh -
But the world passes by.

I'm in love with a dream, etc.

(At end of number TUTTI pokes her head through U.S. window in Inn, and FRUTTI through D.S. window)

TUTTI: Oh! Look at that lovely man!

FRUTTI: Ow! What a gorgeous brute!

TUT & FRU: (jumping through windows and rushing at PRINCE) He's mine! (seeing CINDERELLA) Cinders!

TUTTI: Cinders, what do you mean by lazing about here talking with a beautiful gent?

FRUTTI: A magnificent hunk of male what you've got no right to talk to!

TUT & FRU: Get home at once!

PRINCE: I will come with you, if you like.

CINDERS: I think perhaps you'd better not.

(Enter BUTTONS from Inn)

FRUTTI: Certainly not. Buttons, you go off home with Cinderella.

BUTTONS: All right. Let me take that wood for you, Cinders. (takes wood and almost collapses under weight) Well, for a bit of the way.

(He staggers off R after CINDERELLA)

TUTTI: Fancy you thinking of going with her!

FRUTTI: When you can stay here -

TUT & FRU: With ME!

TUTTI: (pulling PRINCE one way) Leave go! He's mine!

FRUTTI: (pulling PRINCE other way) I saw him first!

TUTTI: You didn't!
FRUTTI: I did! (Tug o'war with PRINCE)

PRINCE: Ladies! I fear I must leave you both. I have work to do.

FRUTTI: Work? What work?

PRINCE: I am the Prince's valet and -

FRUTTI: Ah, royal work!

(Enter BARON from Inn)

Pa, this is the Prince's valet.

TUTTI: What is a valet, pa?

BARON: Oh, a sort of personal manservant.

TUT & FRU: A SERVANT? (both drop PRINCE's arm hurriedly)

FRUTTI: Tutti, we've been mixing with the lower orders.

TUTTI: Yes, I feel quite contimidated.

TUT & FRU: Come, sister. (they move away)

(DANDINI enters from Inn with arm round MISS MUFFET)

DANDINI: Dear Landlord, sweet Landlord, I must leave for the hunt. Will you ask the stableman to bring round my horse?

MUFFET: Yes, but only if you promise not to ask her if she'd like to learn any secrets.

DANDINI: I promise.

(MUFFET exits into Inn)

PRINCE: Er-hm- His Royal Highness, the Prince.

BARON: The Prince! Quickly, curtsey, girls.

(TUTTI and FRUTTI curtsey. TUTTI goes extremely low and stays down)

Three cheers for his Highness.

FRUTTI: (rising) Don't be stingy, make it four.

BARON: Any advance on four?

TUTTI: Five.

FRUTTI: Five and a half.

BARON: Five and a half I'm bid, who'll make it six? ... Nobody. Right. (absentmindedly knocking hunting crop on TUTTI's head) Going at five and a half. Going, going, gone! Hip-hip -

FRUTTI: Hooray, hooray, hooray, hooray, hooray, hoor.

DANDINI: My people, we thank you for your tremendous welcome.

BARON: Here, here!

DANDINI: And I - er - we can assure you that - er - that you can be assured that - er - that -

FRUTTI: There, there!

DANDINI: That we - I - we - all of us, appreciate it.

TUTTI: And very nicely put too.

DANDINI: (pointing to TUTTI) What is that down there?

FRUTTI: A sit down strike.

BARON: Oh, Tutti, do get up.

TUTTI: I can't. I got all mixed up going down.

(BARON and FRUTTI discover that her legs are entwined together and sort them out)

BARON: Your Highness, may I present my step-daughters, Tutti and Frutti?

PRINCE: (intercepting) Applications for introductions to the Prince must be made through me in triplicate.

BARON: Very well. Then may I, may I, may I?

PRINCE: May he, may he, may he?

DANDINI: He may, he may, he may.

BARON: Oh, goodie, goodie, goodie. Pom-tiddley-om-pom, pom-pom. I'm sorry.

(TUTTI and FRUTTI keep running round him as he introduces them)

Your Highness, this is Tutti, and this is Frutti, and this is Tutti, and this is Frutti, and this is Tutti and this is Frutti.

DANDINI: What a large family, Baron. Delighted to have met them all.

PRINCE: I must go and deliver these invitations. (bowing) Excuse me, your Highness. I bid you good-day, ladies.

(TUTTI and FRUTTI sniff)

May I wish you a pleasant hunt?

(TUTTI and FRUTTI sniff harder)

Then I must wish you an unpleasant hunt. (bows and exits U. R.)

TUT & FRU: Eh?

DANDINI: Now we are assembled, let the hunt commence!

MUSIC 14. "A-HUNTING LET US GO"

(Traditional music, lyrics by John Crocker)

ALL: To horse, to horse! The hunt is up!
A-hunting let us go.

(MISS MUFFET enters from Inn with a stirrup cup. BARON crosses to her)

BARON: But ere we leave a stirrup cup
Would be a tasty thing to sup.

MUFFET: Oh yes, indeed, 'tis curds and whey.

BARON: In that case, not today.

ALL: Then a-hunting let us go!
With a yoicks and tallyho!

TUTTI: With yoicks?

FRUTTI: Yes, yoicks.

DANDINI: And tallyho!

ALL: A-hunting let us go!

Oh -

We don't ken John Peel and don't give a toss
Whether he's on or fallen off his hoss,
But if we should fall, we hope it's on some moss,
For the ground's very hard in the morning.

So -

DANDINI: Let's away on our chivey.

BARON: Sing view-haloo, tantivy.

(Enter DOBBIN from above Inn)

TUTTI: Oh, Dobbin -

FRUTTI: Dobbin -

TUT & FRU: Time to go -

ALL: A-hunting, hunting, hunting, hunting, hunting,
We will go!

(TUTTI and FRUTTI fight to get on DOBBIN, while they are doing so BARON gets on him instead and ALL exit U. R. as Hunt Ballet Music starts. In the ballet the leading dancer enters dressed as a Fox and is chased by the CHORUS, some as Hounds and some as Huntsmen in hobby-horse skirts and are joined by DANDINI, BARON, TUTTI and FRUTTI in similar skirts. The Ballet ends with the escape of the Fox)

ALL: Oh, a hunting we did go,
But the fox his heels did show,
And horse and hounds were all too slow
So a-drinking, drinking, drinking, drinking,
Drinking, drinking, drinking now we'll go!

(As they dance off towards Inn -)

BLACKOUT

(Close traverse tabs. Fly in Scene Two frontcloth, if used)

Scene Two. A VILLAGE STREET

(Frontcloth or tabs. If cloth is used, tabs to begin)

(MUSIC 15. Enter BARON R, on DOBBIN)

BARON: Whoa back, Dobbin.

(DOBBIN stops and BARON dismounts, very bandy)

Oh dear, my poor legs. I think I'd better take up the 'cello. I say, what a pretty dandelion. It'd do nicely for my buttonhole. I think I'll take it.

(AUDIENCE shout. DOBBIN shies, neighing loudly, kicks up a back leg which knocks over BARON and runs off L. BUTTONS runs on R. Open traverse tabs)

BUTTONS: Somebody at my dandelion again? Baron, you mustn't take that, it's mine. (helps BARON up) Still, it's lucky I caught you, this letter's just come for you. (hands BARON large letter)

BARON: (opening it) Hm, I wonder who it's from? Good heavens! They're sending the Broker's Men. Buttons, I must nip and get some embrocation for my bot - my back. Wait here for me and keep an eye out for anybody looking like Broker's Men.

BUTTONS: Righto.

(BARON hobbles off R. BUTTONS puts a hand to his eyes and swings round to L scanning horizon)

Not a Broker's Man in sight.

(MUSIC 16. RAG, TAG AND BOBTAIL enter L)

RAG: Good-morning, we're the Broker's Men.

BUTTONS: (still very preoccupied with looking) Oh, yes.

RAG: Messrs Rag -

TAG: Tag -

BOBTAIL: And me.

RAG: And Bobtail, at your service. Our card. (puts card in BUTTONS' hand)

BUTTONS: Thank you.

RAG: We're trying to find Hardup Hall. I say it's that way. (points to R)

TAG: And I say it's that way. (points L)

RAG: And he says - what do you say, Bobtail?

BOBTAIL: Oh - er - (nods vigorously) no.

RAG: What do you mean - oh - er - (nods) no?

BOBTAIL: Well - er - (shakes head vigorously) yes.

RAG: Hm, very helpful. (to BUTTONS) Perhaps you could tell us how to get to Hardup Hall?

BUTTONS: (still preoccupied, points off R) Yes, first on the left that way.

RAG: (to TAG) There you are.

TAG: He's probably wrong. I wouldn't put it past 'em to move it.

RAG: Don't be silly. (confidentially to BUTTONS) You see, between you and me and the gatepost, we want to take them by surprise.

BOBTAIL: I say.

RAG: What?

BOBTAIL: I can't see a gatepost between you and him.

RAG: There isn't one.

TAG: Ah, I expect they've moved that too.

RAG: Nobody's moved anything. It's just an expression.

TAG: Then you should say, between you and me and the expression.

BOBTAIL: I've never seen a gatepost with an expression.

BUTTONS: (looking at card and suddenly realising) Hey, you're Broker's Men.

RAG: That's right. Messrs. Rag -

BUTTONS: Never mind that. You want to get to Hardup Hall, do you?

(BARON enters R)

Well, how silly of me, of course Hardup Hall isn't that way (points R) it's that way. (points L)

BARON: What are you talking about? Hardup Hall is first on the left this way.

BUTTONS: Sh! Sh!

BARON: Well, I should know, I've lived there all my -

BUTTONS: (indicating the BARON is screwy) It's the second on the right down there and -

BARON: It's not! It's -

(BUTTONS claps a hand over BARON's mouth and whispers heavily in his ear)

Broker's Men! (to them) Ah, Hardup Hall, you said. Of course, that is second on the right down there -

BUTTONS: Then on to the traffic lights -

BARON: Turn left at the pillar-box -

BUTTONS: And there it is, dead opposite a railway sleeper.

BARON: You can't miss it.

(BARON and BUTTONS push BROKER's MEN off L.)

BAR & BUT: Phew!

BARON: Buttons, we must get home at once. Come, to horse, to horse!

BUTTONS: We haven't got any horses.

BARON: Then we must improvise. (leaps on BUTTONS' back) Giddyup there!

BUTTONS: OW! Mind where you're digging those spurs!

(He gallops off R. with BARON)

RAG: (off) Here we are, this is it.

(RAG, TAG and BOBTAIL enter at R. side of Auditorium and move down R. aisle towards front. HOUSELIGHTS UP)

Hardup Hall.

TAG: Are you sure?

RAG: Of course. (to Lady in AUDIENCE) Now then, madam, are you Baron Hardup? Oh, beg pardon, you wouldn't be, would you?

BOBTAIL: Ooh look, there's where we've just come from.

TAG: Ah, they've told us wrong. I knew they would.

(They climb up catwalk steps and MISS MUFFET enters L., studying a book. HOUSELIGHTS OUT.)

RAG: I say, miss.

MUFFET: Have we met before?

RAG: No.

MUFFET: Then I don't think we'd better. It isn't safe. The last time I met a man I hadn't met before he asked me to try kissing and I did and I liked it, so you see how dangerous it is.

RAG: But we only want to ask you if you know the way to Hardup Hall.

MUFFET: Oh. Well, I'm not very familiar with the district as yet, but I happen to have a street guide with me. (consults book) Let me see. Ah yes, you go straight along there. (points to R. aisle)

(HOUSELIGHTS UP. RAG, TAG and BOBTAIL descend catwalk and return up R. aisle in order BOBTAIL, TAG and RAG)

R, T & B: Straight along here.

MUFFET: And take the first to the right.

R, T & B: (turning along transverse aisle) First to the right.

MUFFET: I beg your pardon, second to the right.

R, T & B: Second to the right.

(RAG turns back and continues up R.aisle, while the others continue along transverse)

R, T & B: Here we are, second to the right.

(RAG exits at back of Auditorium. TAG and BOBTAIL turn right into L aisle at end of transverse aisle)

TAG: We've come to a dead end.

MUFFET: I'm so sorry, it can't be second to the right.

T & B: (turning back up L.aisle) Not second to the right.

MUFFET: It must be first to the right.

T & B: First to the right.

(TAG goes through exit at L.C. of Auditorium. BOBTAIL turns L, back into transverse aisle)

BOBTAIL: I've been this way before.

MUFFET: Oh dear, then perhaps it's not first to the right, after all

BOBTAIL: Not first to the right.

MUFFET: It must be second to the right.

BOBTAIL: (turning right into R.aisle) Second to the right. Hey, where is everybody? Rag! Tag! Come back! Where are you? Come back! (runs up R aisle and exits at back of Auditorium)

MUFFET: Wait a minute. (turns book upside down) I should have been saying left all the time. (looks up) Oh, they've gone. What a pity, I wanted to ask them how to get back home. (exits L)

R, T & B: (off) We're there!

(RAG enters at L.C. of Auditorium, TAG at R.back and BOBTAIL at L.back)

We're not. (they move towards catwalk)

RAG: This is ridiculous. We'll never get there at this rate.

TAG: I knew we wouldn't all along.

BOBTAIL: I think we should start from somewhere else.

RAG: But we don't seem to be able to get anywhere else.

TAG: What are we going to do then?

RAG: What can we do? Nothing.

(HOUSE LIGHTS OUT when they are onstage again.)

TAG: Nothing?

RAG: Nothing.

BOBTAIL: Oh, goody, that's just what I like doing.

(Close traverse tabs slowly during number, fly out frontcloth)

MUSIC 17. "LET'S DO NOWT!"

R, T & B: Let's do a lovely lot of nothing;
Let's do nothing really hard.
Let's make a ruling for the future
That expenditure of energy is barred.

RAG: We've cakes of soap by Camay and we've tooth-
brushes by Tek,

TAG: But in spite of toilet requisites we all appear a
wreck,

BOBTAIL: 'Cos we always feel much warmer with some dirt
around our neck -

R, T & B: So let's do nowt!

Let's do a loverly lot of nothing;
Let's try to stand completely still.
Let's try to obviate excitement
Till our pulse-rate stands at something less
than nil.

RAG: Some people crave for exercise and walk around
the town.

TAG: I wouldn't do a silly thing like that for half-a-
crown!

BOBTAIL: Why are we standing up? Let's sing the next verse
lying down -

R, T & B: Yes, let's do nowt!

(They lie down)

Let's do a lovely lot of nothing.
Lots of nothing let us do.
Let's settle all our labour problems
And in future any kind of work eschew.

RAG: For money we would simply like to wave a magic
wand,

TAG: Till Ernie sent five thousand, since of money we
are fond.

BOBTAIL: We'd be a bit surprised, because we've never
bought a Bond -

R, T & B: But let's do nowt!

There's seventeen more verses, and each verse has
a refrain,
Then we ought to do a little dance, then from the
top again;
But singing silly songs like this is such an awful
strain -
So let's do nowt!

BLACKOUT

(Open traverse tabs)

Scene Three. THE KITCHEN AT HARDUP HALL

(Fullset. Flat at C.back with opening in it concealed by a prop mangle, with a prop iron and a large bowl marked "EGGS" on top of it, containing prop eggs and one ping-pong ball. Prop ham hanging to R.of mangle, 2 saucepans hanging L.of it. Door flat R.of C.flat, and door flat L.of it, both doors opening onstage. Window wing R with casement window opening outwards. (For the transformation in Scene 7, this wing can be fitted on a swivel and swung round to show the reverse side painted as an exterior window). Fireplace L. (This can be a door flat minus the door and the opening covered with a black drape. In front of this is a truck on castors forming the hearth and on which are mounted side walls supporting a fire hood). 2 frying pans hang on L side of this fireplace, a besom broom leans against it and there is a prop poker on the hearth. 3 legged stool in front of fireplace. Table C, with prop fish and prop rolling pin on it.

(MUSIC 18. CINDERELLA discovered on stool putting some sticks on fire)

CINDERS: There, that's saved the fire. Now I suppose I'd better start the cleaning.

(She picks up the broom and begins to sweep. EFFECT 1. Knock at door U.R.)

I do hope this isn't one of father's creditors. (opens U.R. door a crack) I'm sorry, the Baron isn't here, but I'm sure he'll pay you as soon as he can. (shuts door)

PRINCE: (pushing door open a little) But I -

CINDERS: It's no use waiting, I'm afraid. The Baron said he wouldn't be back for hours, perhaps days, weeks even. (pushes door to)

PRINCE: (pushing door open again) But I haven't come to see the Baron. I've come to see you.

CINDERS: (opening door fully) Oh, I'm so sorry, I didn't realise. Please come in.

PRINCE: (entering) Thank you.

CINDERS: (shuts door) Would you like to sit down? There's only this little stool. It's wobbly in one leg, but the other two are quite sound.

PRINCE: Oh - er - thank you. (sits gingerly on stool) I've brought the invitations for the ball.

CINDERS: Oh, how wonderful! Oh, dear.

PRINCE: What's the matter?

CINDERS: I've just thought. All the ladies will have lovely dresses and I haven't got many clothes. In fact, these are all -

PRINCE: Whatever you wear you will look beautiful, Cinderella. And for myself, I should always like to remember you just as you are now.

MUSIC 19 "I WILL ALWAYS REMEMBER"

PRINCE & CINDERS: I will always remember the way you look today.
I'll remember this moment for ever come what may.
The strange and lovely feeling that held me from the start,
The words that were a message to my heart.
I will always remember the laughter in your eyes,
And the things that they told me of Paradise.
Of all the things in my life I may or may not do,
I will always remember the day when I met you.

(TUTTI and FRUTTI enter U.L.)

TUTTI: Now then, what's all this gaiety?

FRUTTI: Who's this you're larking around with?

PRINCE: (bowing) Your humble servant, ladies.

TUTTI: Oh, it's that low servant fellow.

FRUTTI: That common valet.

CINDERS: He's not low or common.

FRUTTI: That's enough from you, my girl. Followers in the kitchen, indeed!

PRINCE: Ladies, I've called to deliver your invitations to the Ball at the Palace tomorrow night.

FRUTTI: What, the palace? A royal ball!

PRINCE: (putting invitation cards on table) Yes, one for Miss Tutti, one for Miss Frutti and one for Cinderella.

TUTTI: One for Cinders?

PRINCE: Yes, every lady in the land is invited.

TUTTI: Every lady, yes.

PRINCE: (looking TUTTI and FRUTTI in the eye) Well, sometimes it's a little difficult to say just who is a lady, isn't it? (smiles and bows to them) Good-day, ladies. (kissing CINDERELLA's hand) Goodbye, Cinderella. I shall look forward to seeing you at the ball. (exits U.R.)

FRUTTI: I think he's a bit cheeky, you know.

TUTTI: Never mind him. We'll never be ready in time. I've hardly a rag fit to wear.

FRUTTI: Nor me. Cinders, you must reorganise my orange organdie.

TUTTI: And titivate my tartan taffeta.

CINDERS: Very well, Tutti. And, Tutti, could - could you lend me one of your old dresses, one of your very old ones?

TUTTI: Certainly not. What do you want it for?

CINDERS: To go to the ball in.

FRUTTI: But you're not going to the ball.

CINDERS: Why not?

TUTTI: Because you haven't anything to wear.

FRUTTI: (taking up card and tearing it into little pieces) And because you haven't an invitation card.

CINDERS: Frutti, please!

FRUTTI: Now sweep up all those little bits of paper.

CINDERS: I - I - oh. (fighting back tears, runs off U.L.)

TUTTI: Now what's the matter with the girl?

(BARON runs on U.R.)

BARON: Buttons! Tutti! Frutti! Everybody! They're here!

TUTTI: Who's here?

BARON: Where's Buttons? I sent him ahead to tell you. We shall be besieged at any minute!

TUTTI: Oh, good! Who by?

BARON: The Brokers Men!

FRUTTI: (looking out of window) Ooh! There's someone coming now.

BARON: (siezing rolling-pin) It's them! Stand by to repel all boarders!

FRUTTI: Oh, are we taking in lodgers? (gets down prop ham from U.R.)

TUTTI: (taking prop fish from table) I've always wanted to give someone a slap in the belly with a wet fish.

BARON: Stand by!

(They get in position by door U.R. Door is pushed open)

BARON: Now!)
BUTTONS: (entering) Hello - help!) (together)
)

(BUTTONS turns and runs off, the others leap forward to strike. TUTTI hits BARON: BARON hits FRUTTI: FRUTTI hits TUTTI. All fall dropping their improvised weapons and sit rubbing their heads. BUTTONS peers cautiously through window)

BUTTONS: Anything the matter?

BARON: Buttons, where have you been? Come in at once and fasten that window.

(BUTTONS enters and fastens window. Others rise)

The rest of you, barricade the doors, putty-up the keyholes, flood the moat, raise the drawbridge and lower the portcullis!

BUTTONS: But we haven't got a moat.

TUTTI: Or a drawbridge.

FRUTTI: Or a port-what-you-said.

BARON: I don't care - do it! Block up that door!

(TUTTI, FRUTTI and BUTTONS run C table in front of U.L. door)

And that one!

(They run table in front of U.R. door)

I thought I told you to block that one?

(They run table back to U.L. door)

But what about this one?

(They break table in middle, leave half in front of U.L. door and block U.R. door with other half)

Now, defend all the doors and windows!

(BUTTONS picks up rolling-pin and takes up a position by window. TUTTI goes to defend U.L. door with her fish, FRUTTI remains by U.R. door with ham. BARON stands by fireplace holding up poker. EFFECT 2. A loud knocking is heard off R)

BUTTONS: It's them!

BARON: Well, we're ready for 'em. Just let 'em try and get in, that's all, just let 'em try!

(RAG and TAG enter down chimney, knocking over BARON. Knocking off R continues)

BARON, T & F, and BUTTONS: Bamboozled!

RAG: (shouting to R) You can stop knocking now, Bobtail, we're in.

(Knocking stops as BOBTAIL enters down chimney behind them)

BOBTAIL: Beg pardon?

TAG: (shouting to R) He said you can stop knocking.

BOBTAIL: (shouting in their ears) I have.

RAG & TAG: (they jump and turn and wiggle their fingers in their ears) Don't do that.

BOBTAIL: Sorry. (sits rather forlornly on stool)

RAG: (politely raising hat) Good morning. We've come to take the furniture.

TAG: And I hope it's not too heavy.

(RAG takes half table from door U.R. TAG the half from door U.L.)

RAG & TAG: Excuse us.

TUT & FRU: Not at all.

(RAG and TAG exit U. R. with table halves)

BARON: Well, don't just stand there being polite - get the furniture back! (shoves poker in fire)

(TUTTI throws fish down to fireplace, FRUTTI drops ham U. R. and they exit through U. R. door. BUTTONS puts down rolling-pin and opens window, where BARON crosses to join him. RAG and TAG return U. R. and go to stool)

RAG: This next.

RAG & TAG: Heave together - hup!

(They exit U. R. carrying stool with BOBTAIL on it. TUTTI and FRUTTI substitute table made in one piece, through window to BARON and BUTTONS)

TUT & FRU: Here you are.

BAR & BUT: Thank you kindly.

ALL 4: Shove it in - over.

(BARON and BUTTONS replace table C, and return to window. RAG and TAG enter U. R. and go to table)

RAG: To you.

TAG: From me.

RAG & TAG: Heave together - hup!

(RAG and TAG exit U. R. with table. TUTTI and FRUTTI push stool through to BARON and BUTTONS)

TUTTI: To you.

FRUTTI: From us.

TUT & FRU: With love.

ALL 4: Shove it in - over!

(As BARON and BUTTONS take stool BOBTAIL climbs over window-sill)

BOBTAIL: (raising hat to TUTTI and FRUTTI) Excuse me.

TUT & FRU: (inclining heads politely) With pleasure.

(BOBTAIL sits on stool and BARON and BUTTONS carry him to fireplace on it. RAG and TAG enter U. R. and go to stool, as BARON and BUTTONS go back)

RAG: This next.

TAG: Too many tables and stools for my liking.

RAG & TAG: Heave together - hup!

(They exit carrying stool with BOBTAIL on it. TUTTI and FRUTTI start to push table through to BARON and BUTTONS)

TUT & FRU: And again.

(RAG and TAG return unexpectedly from U.R.)

BAR & BUT, TUT & FRU: Rumbled!

BAR & BUT: Shove it back - over!

(BARON and BUTTONS push table back and go through window after it)

RAG: After 'em!

TAG: We'll only fall and break our necks!

RAG: Never mind!

(They follow through window. TUTTI and FRUTTI enter U.R. carrying stool with BOBTAIL on it, which they replace by fire and BARON and BUTTONS run on and replace table in C.)

BARON: Quick, the door!

(Runs to R.door and BUTTONS to L.door so that they collide above table, fall over and quickly jump up again)

Not that one, this one!

(Both run to shut R.door just as TAG is about to enter. He staggers back with a cry)

Just in time!

(RAG bursts in through U.L. door)

RAG: Not quite.

TAG: (jumping in through window, holding nose) You hit my nose.

BARON: Out with 'em! (picks up ham from U.R)

(BARON and BUTTONS run to grab TAG, who jumps out of window again, shutting it in their faces so that they fall back. BUTTONS picks up rolling-pin. At the same time, TUTTI picks up fish and hits RAG with it, who staggers back. She turns to FRUTTI who congratulates her)

TUTTI: First blood to us!

(While her back is turned RAG plucks poker from fire, which has had a red end put on it, and touches TUTTI on bottom with it. She drops fish and clutches her bottom)

OW!

(RAG chases her clockwise round table with poker. FRUTTI grabs broom and follows on hitting RAG with it. BARON has moved up and is now in front of U.R. door as TAG flings it open, knocks him over and rushes in)

BUTTONS: (moving up, waving rolling-pin) Hey!

(MUSIC 20. TAG plucks rolling-pin from his hand and follows on behind FRUTTI hitting her with it. BUTTONS moves to mangle, seizes prop iron and follows TAG hitting him with that. ALL chase twice round table

with shouts and cries. During chase, BARON rises and tries to assist by hitting somebody with ham, but the first time uses such a forcible preparatory back-swing that the ham flies from his hand, and the second time hits BUTTONS by mistake and he staggers away.
At this moment BOBTAIL inadvertently puts his foot out and trips RAG, who falls dropping the poker.
FRUTTI vaults over RAG using broom as a pole vault and then flinging it aside.
TAG falls over RAG losing rolling-pin.
TUTTI and FRUTTI continue round table and grab a saucepan each from U. L. and TUTTI takes ping-pong ball from egg bowl on mangle. They stop when they are L of table.
As soon as they have scrambled up RAG and TAG take the frying pans from the fireplace and chase after TUTTI and FRUTTI until they are on R side of table. Music stops)

TUTTI: Service!

(She serves ball and the four play a doubles match with their saucepans and frying-pans. BARON has been helping BUTTONS to recover and now with the ham and the iron they knock down RAG and TAG)

TUT & FRU: Game, set and match to us!

BARON: Through the mangle with 'em!

(All four pick up RAG)

TUT & FRU: By the legs -

BAR & BUT: By the arms -

ALL 4: Heave together - hup!

(They carry RAG to mangle)

BAR & BUT: Hold him steady!

TUT & FRU: Turn!

(BUTTONS turns mangle, TUTTI and FRUTTI push RAG through and pull back flat effigy, which they carry to door while BARON and BUTTONS drag TAG to mangle)

(swinging effigy) Swing together - hout!

BUTTONS: Hold him steady!

BARON: Turn!

(BUTTONS turns mangle, BARON pushes TAG through. Both pull back 2nd effigy and throw it to TUTTI and FRUTTI)

BAR & BUT: To you.

TUT & FRU: Thank you. Swing together - hout!

(They throw 2nd effigy out of U. R. door)

ALL 4: VICTORY!

(They turn and see BOBTAIL sitting on stool.)

ALL 4: Oh.

BOBTAIL: You are mean. You haven't done me.

(Huffily he crosses up to mangle and pushes himself through)

BLACKOUT

(MUSIC 21. Close traverse tabs)

Scene Four. OUTSIDE HARDUP HALL

(Frontcloth (tabs to open) or tabs. There is a notice - "FLUNKEYS WANTED - APPLY PALACE", C. of cloth, (or on board set during blackout if tabs are used) MUSIC 22)

(Enter RAG and TAG R, rather the worse for wear)

RAG: I don't think we came off too well there.

TAG: No, I knew we'd make a muck of it.

RAG: Well, we was overpowered by superior numbers.

TAG: I was overpowered by being put through a mangle.

RAG: Here, where's Bobtail?

TAG: Isn't he here? Coo, I bet the mangle did for him. (Reverently removes hat) Poor old Bobtail.

RAG: (does likewise) Poor old Bobtail.

(They both wipe away a tear as BOBTAIL enters R, very perkily and moves behind to between them. Open traverse tabs)

BOBTAIL: Hullo.

RAG & TAG: (not looking up, still weeping) Hullo, Bobtail.

BOBTAIL: Can we go through the mangle again?

TAG: Ah, Bobtail, your mangling days are over.

RAG: Yes - yes, you've been through your last mangle.

BOBTAIL: (disappointed) Why?

RAG & TAG: (almost too overcome) Because you're - you're ... (suddenly realising and looking up, indignantly) You're alive! (hitting him with their hats) How dare you!

BOBTAIL: I only wanted to go through the mangle again. I liked it. It tickled.

RAG: Tickled!

TAG: It didn't tickle me.

RAG: Anyway, we haven't time to go playing about with mangles now. After that last shambles we must look for a new job. (sees notice and points) Here, that'll do us. They want some flunkeys at the Palace.

TAG: Flunkeys? I couldn't be a flunkey. I'm the worse flunkey what ever flunked.

RAG: Nonsense you're just flunking it. We'll go to the Palace right away. Come on.

(He moves L, TAG follows him)

Wait a minute, I've just seen a dandelion. I think I'll pick it.

(RAG and TAG turn back as he crosses to it. AUDIENCE shout.)

(BUTTONS runs on L)

BUTTONS: Somebody at my dandelion again? Ah, I'll soon scare them off. (he runs off L)

BOBTAIL: I say, it's a very noisy dandelion, isn't it? Did you hear it shouting just then?

(BUTTONS returns L, disguised as a ghost with a sheet over his head)

BUTTONS: Whoo! Whoo!

(RAG turns and sees him)

RAG: Aaah! Help!

(He turns and runs off R, in front of TAG)

TAG: What's the matter with him?

BUTTONS: (moving beside TAG) Whoo! Whoo!

TAG: (turns and sees him) Aaah! Help! (runs off R)

BUTTONS: (moving beside BOBTAIL) Whoo! Whoo!

BOBTAIL: Brr! Nasty wind getting up.

(BUTTONS taps him on shoulder. He turns)

Hullo.

BUTTONS: (waggling sheeted arms menacingly) Whoo!

BOBTAIL: Pardon?

BUTTONS: WHOOO!

BOBTAIL: What?

BUTTONS: (takes off sheet in disgust) WHOOOO!

BOBTAIL: Aaah! Help! (runs off R)

BUTTONS: Well, that's got rid of them - at last. (throws sheet off-stage) It's very nice of you to look after my dandelion so well. I think I'll just give it a little fertiliser while I'm here.

(Brings on a large packet marked "FERTILISER" and puts the packet in the pot. Music whizz. The dandelion shoots up as high as possible)

BUTTONS: Ooh! Very strong fertiliser.

(Removes packet from pot and the dandelion descends)

That's better.

(Puts fertiliser packet off R)

Very leafy, isn't it? I wonder if some of the animals in my zoo would eat the leaves. You haven't seen my zoo, have you? This is it.

(Brings on a large box with a sign on top - "BUTTONS ZOO". It is divided into four small cages marked - "LIZARDS", "MICE", "RAT" and "EMPTY".)

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