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Dramatic Publishing



A MUSICAL COMEDY

the truth about cinderella

Based upon "The Cinderella Complex"
by Sir Osbert Sitwell

Music by CHARLES STROUSE

Lyrics by DAVID ROGERS

Book by JUNE WALKER ROGERS



THE DRAMATIC PUBLISHING COMPANY



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SIR OSBERT SITWELL

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(THE TRUTH ABOUT CINDERELLA)

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THE TRUTH ABOUT CINDERELLA
A Musical Comedy
For Nine Men, Fourteen Women and Extras
(Many parts may be doubled from chorus)

CHARACTERS

A PAGE	<i>court attendant</i>
THE PRINCE	<i>himself</i>
CINDERELLA	<i>herself</i>
A STENOGRAPHER	<i>bit part</i>
THE KING	<i>Prince's father</i>
THE QUEEN	<i>Prince's mother</i>
THE HERALD	<i>court attendant</i>
HUMPLEBY }	<i>Cinderella's servants</i>
SCULLY }	
LADY LAUGHTOWER (LILY) . . .	<i>Cinderella's stepmother</i>
DIANA }	<i>Lily's daughters</i>
PAMELA }	
SIR JAMES	<i>Cinderella's father</i>
DAME PRUDENCE	<i>"good" fairy godmother</i>
DAME WILEY	<i>"bad" fairy godmother</i>
LADY SOUTHPORT	<i>a family friend</i>
MILLICENT	<i>her niece</i>

more on next page

LORD SCONE *another family friend*
LADY SCONE *his wife*
CAROLINE *their granddaughter*
GREG *Pamela's friend*
DOCTOR HEATH *the minister*
HUGH FITZHUGH *Diana's friend*
DENTIST } *bit parts*
FOUR GIRLS }

**Guests, Servants, Courtiers, Girls and Escorts
as desired**

TIME: *Present.*

PLACE: *Wilfer Hall in England.*

ACT ONE

Scene One

(After the overture the orchestra plays a fanfare. The curtain opens only far enough to reveal two thrones, as elaborate as possible, side by side. An old king /the Prince/ is asleep in the throne to the right, and an aged queen /CINDERELLA/ sits in the other. Both wear royal robes, purple, trimmed in what seems to be ermine, and crowns. The queen's robe closes high beneath her chin so that we cannot see what she is wearing under it. A PAGE enters DL.)

PAGE. Your Majesty, the stenographer is here!
CINDERELLA (snapping). Quiet! You'll wake the King.

(The STENOGRAPHER, a pretty young girl carrying a stenographer's notebook and pencil, enters DL, walks toward CINDERELLA as the PAGE exits DL. The STENOGRAPHER curtsies.)

STENOGRAPHER. Your Highness . . .

CINDERELLA. Lower your voice! I don't want him to know what we're doing.

STENOGRAPHER. How can I serve your Majesty?

CINDERELLA. Well, I hope. I've decided to write my autobiography and you have to take it down. Pencils make me nervous.

STENOGRAPHER. I am honored.

CINDERELLA. You betcha! It has come to my

royal attention that my story . . . my name
. . . has become a legend.

STENOGRAPHER. Oh, indeed. Every child knows
the story of Cinderella.

CINDERELLA. Don't interrupt. That's exactly the
trouble. They know the wrong story. Everyone
who writes about a poor girl who becomes rich
calls it a Cinderella story. Generations of
poor young women keep waiting for a break like
mine. Well, it wasn't all milk and honey and
they ought to know the real story. Take this
down -- Chapter One. (STENOGRAPHER
writes.) I was born on a stormy night . . .

STENOGRAPHER. But, your Majesty, these stories
usually begin, "Once upon a time . . . "

CINDERELLA (peering at her with annoyance).
Your tax returns can be investigated.

STENOGRAPHER (cowed, reading back). "Chapter
One. I was born on a stormy night . . . "

CINDERELLA. Cross that out. I didn't say that.
I said, Chapter One. Once upon a time there
was a king . . .

(A spotlight hits KING walking on DL and follows him
DR. He, too, wears a crown and robe, but under
the robe he wears a business suit.)

CINDERELLA. . . . and a queen . . .

(The spot moves DL to pick up QUEEN, dressed in a
similar robe and crown, who joins the KING.)

CINDERELLA. . . . and a prince . . .

(The spot moves to pick up the PRINCE DL, but he
doesn't appear.)

CINDERELLA. He was . . . well, shy . . . and the people didn't see much of him. Perhaps he was embarrassed, for at twenty-two he was not married. (The spot moves back to the KING and QUEEN DR. The curtain closes in front of CINDERELLA, the STENOGRAPHER and the PRINCE. Music begins.)

(SONG: "A PRINCESS FOR THE PRINCE")
(The music has a madrigal feeling.)

KING.

Oh, we must find a princess for the prince,
Simply must find a princess for the prince.
Search the country and the town,
The succession to the crown
Means we must find a princess for the prince.

(There is a madrigal break in the music during which the HERALD brings in GIRL APPLICANT #1 and exits. KING talks to GIRL #1 as:)

QUEEN (firmly).

Oh, we must find a princess for the prince
But we won't find a princess for the prince.
Till he's fifty-four or five
And I'm sure I'm not alive
Then who cares who's the princess for the
prince.

(GIRL #1 moves over L.)

KING and QUEEN.

Sing hey nonny hey

KING.

The Kingdom's pride and joy

QUEEN.

Pride and joy.

KING.

Succeeds me one day -
Can't have him a mama's boy

QUEEN.

Mama's boy he'll stay!

(HERALD brings in GIRL APPLICANT #2 and exits.
KING interviews as:)

QUEEN (to KING).

'Cause we won't find a princess for the
prince.
This one clomps when she walks and that
one squints.
He deserves a perfect gem,
Nothing flawed or cracked like them -
No, they can't be the princess for the prince.

(GIRL #2 moves L, joining GIRL #1. HERALD
brings in GIRL #3 and GIRL #4. Two A sections
of music are played as GIRLS #1 and #2 dance
with each other L, QUEEN and HERALD dance
C, KING and GIRLS #3 and #4 dance R.)

ALL.

Sing hey nonny hey

KING (to QUEEN).

What think you of these two?

QUEEN.

Of these two

There's nothing to say
But they simply will not do.

KING.

Will not do?

QUEEN (to GIRLS).

Go 'way!

(KING and QUEEN exit.)

ALL GIRLS.

Oh, they won't find a princess for the
prince

HERALD.

It's the Queen who's the one you can't
convince.

(HERALD exits.)

ALL GIRLS.

But there must be one in stock

GIRLS #1 and #2.

On a tower . . .

GIRLS #3 and #4.

'Neath a rock

(As they sing the last line [two girls on each
side of the curtain] they page back the
curtain.)

Yes, somewhere there's a princess for
the prince.

(They exit. Music out.)

Scene Two

(The GIRLS have paged the curtain back on the living room of Wilfer Hall. It is a late afternoon in spring. There is an archway UC leading to the front hall and the upstairs. At R is a large window and beneath it, masking its bottom, is a long table. UL is a door to the kitchen and in the center of the wall L, a large fireplace. Above the mantel of the fireplace is a large oil portrait of a very disagreeable-looking middle-aged woman. There is a sofa RC facing the audience, a large hassock

at each side of the fireplace, and a chest that serves as a bench on the ULC wall. The drapes are a dark color and the room lifeless, cheerless and forbidding. Other furnishings may be added as desired.

DC, on her knees, back to the audience, is CINDERELLA, scrubbing the floor, occasionally dipping her rag in a bucket she moves around with her. She wears an unattractive old black dress covered by a shapeless black cardigan sweater, large work shoes, glasses and a drab scarf around her hair. She scrubs in a circle till she faces the audience.)

CINDERELLA (a funny, whiny voice). Dirt! Dirt! Dirt! This is the fourth time I've scrubbed this floor today. How can it get so dirty? I never let anyone in . . . except the maid to clean it. (Scrubbing in the direction of the portrait, she holds up her hand to it.) See, Mother, this rough, red, dishpan hand and this antiseptic house are my memorial to you. It's clean. All clean. The way you always liked it to be.

(CINDERELLA scrubs her way behind the sofa and cannot be seen by SCULLY, the young housemaid, and HUMPLEBY, the elderly housekeeper, who enter UL. HUMPLEBY carries a small table and SCULLY carries a tray with a tablecloth and place setting on it. HUMPLEBY places the table LC and gets a chair to put at one end of the table.)

HUMPLEBY. Hurry, Scully. Cindy wants to serve dinner as soon as Sir James arrives. (SCULLY

hands HUMPLEBY the tray and takes the cloth which she spreads on the table.)

SCULLY. But her father's been away over a month. You'd think she'd want to talk with him a little first.

HUMPLEBY. You know how Cindy hates having the mess of the dinner dishes around. (SCULLY begins setting the silverware and the plate at the same end of the table where the chair was placed.)

SCULLY. Then why not eat in the dining room? (CINDERELLA looks over the top of the sofa, an expression of shock on her face, at the very idea of someone eating in the dining room. The servants don't see her.)

HUMPLEBY. No one ever eats in the dining room. Cindy says eating makes crumbs.

SCULLY (setting napkin and glass). All she cares about is the house being clean. (HUMPLEBY sees CINDERELLA, tries to signal SCULLY.) She makes herself and all of us miserable with this everlasting search for dirt. (CINDERELLA is walking on her hands and knees around the sofa toward SCULLY, HUMPLEBY still signaling.) Why are you twitching, Humpleby? Your cleaner-than-thou mistress is making you a nervous wreck.

CINDERELLA (tugging on SCULLY's skirt). Hi, there! (SCULLY, too upset to notice, brushes CINDERELLA's hand away.)

SCULLY. I tell you, Humpleby, one more wet rag and my hands will shrivel away.

CINDERELLA (putting rag in SCULLY's hand). Let 'em shrivel.

SCULLY (backing off). Oh, begging your pardon, ma'am.

CINDERELLA. If only I could get you to realize

how . . . how dirty dirt is.

SCULLY. I do. I do. (Looks at rag.) It's disgusting.

CINDERELLA (rising, moving to table). Yes. Did you get the table right this time?

SCULLY. Yes, ma'am. I think so.

CINDERELLA. We shall see. (Takes a ruler from inside her sweater and measures.) Plate exactly one inch from edge . . . knife and spoons half-an-inch apart . . . glass at tip of knife. (Grudgingly.) Hmm . . . napkin! (Pounces on it, opens it, holds it close to her eye.) Really, Humpleby!

HUMPLEBY. Oh, miss! Something wrong?

CINDERELLA (pointing dramatically). There!

HUMPLEBY (looking). I don't see nothing.

CINDERELLA (correcting her). I don't see anything.

HUMPLEBY. See! You don't, either.

CINDERELLA. No, I meant . . . (Sighing.)

. . . grammar! Your grammar! Sloppy grammar is the devil's playground. Look! Right there! By my finger! (She holds the napkin practically in HUMPLEBY's eye.)

HUMPLEBY. Well, yes . . . there is a tiny fleck of red. But you can hardly see it.

SCULLY. It might be from Lady Laughingtower's lipstick. It's hard to get them marks off linen no matter how hard you rub.

CINDERELLA. That may be it. Imagine using make-up at her age. Why, she must be almost forty. (Tosses the napkin to HUMPLEBY.) Try bleach! And remember, a gentlewoman's floors must be clean enough to eat from and you must be able to wipe your mouth with an immaculate carpet . . . I mean napkin.

HUMPLEBY. We'll remember.

CINDERELLA. I have devoted my whole life to just that principle. (Music begins. CINDERELLA walks to the portrait and sings.)

(SONG: "HELP STAMP OUT DIRT")

Verse 1:

CINDERELLA.

My dear departed mother was a gen'ral
In the everlasting battle against grime.
And I am proud I'm still her little soldier
Who remembers what she told me . . .
all the time . . .

Chorus 1:

Help stamp out dirt!
It's a way of life that she learned from my
Granny
As they scoured every nook and every
cranny.
Wash the windows and the doors,
Scrub the hearthstones and the grates.
You could eat off Mama's floors
Which saved dirtying her plates.
She reminded me as I clung to her skirt . . .
Help stamp out dirt.

Verse 2:

My dear departed mother got up early,
For there was always lots she had to do.
Like wash the grass and dust the
rhododendrons -
If she were here, I know she'd want you
to . . .

Chorus 2:

Help stamp out dirt!
Over polishing her wood, she waxed
ecstatic.
Every Thursday afternoon, she'd paint the
attic.

She would clean the parlor, then,
Lock the door to keep it neat.
Why, she even covered Dad
In a dust proof plastic sheet.
Every ounce of strength that she had, she'd
exert
To help stamp out dirt.

Verse 3:

HUMPLEBY.

But while we live we'll carry on her mission

SCULLY.

Even though it costs us tears and sweat
and blood

HUMPLEBY and SCULLY.

No spot of tarnish ever on her silver

CINDERELLA.

No dirty sink or your name will be mud!

ALL.

Help stamp out dirt
Daily kitchen work includes defrosting our
fridge

CINDERELLA.

And before you put it out, dry clean the
garbage.

ALL.

Twice a day clean bathroom floors

SCULLY.

Scrub the tub

HUMPLEBY.

Unplug the drains

CINDERELLA.

Don't forget to dry the roof
If it's wet because it rains

ALL.

And to every gravy stain, we'll stay alert
Help stamp out dirt.

(Music out.)

CINDERELLA. Get another napkin, Scully.

SCULLY. Yes, ma'am. (Exits UL. Doorbell rings.)

CINDERELLA. Answer the door, Humpleby.

HUMPLEBY. Yes, ma'am. If it's callers, shall I show them into the study?

CINDERELLA (outraged). And dirty another room? Certainly not!

HUMPLEBY. I just thought you might want to dress up a bit.

CINDERELLA. I'm not ashamed of the work I do for my father. Show them in here. And, Humpleby, try not to walk on the floor.

HUMPLEBY. Yes, ma'am. (Trying to obey, HUMPLEBY sort of hops out the arch.

CINDERELLA follows her on hands and knees, shoving the bucket with her.)

CINDERELLA. Footprints . . . dirty footprints. . . . Maybe if I put up ropes they could swing through the rooms.

(HUMPLEBY appears in arch.)

HUMPLEBY. Lady Laughingtower and Miss Pamela and Miss Diana . . . (HUMPLEBY goes off UC. CINDERELLA leaps up, accidentally shoving her foot in the bucket. She makes an attempt to get it out, but it's stuck.)

(LADY LAUGHTINGTOWER [LILY], DIANA and PAMELA enter UC.)

LILY. My sweet child, forgive us for popping in on you like this. (Looks at CINDERELLA's foot in the bucket.) It's obviously an inopportune moment.

CINDERELLA (also looking at bucket). What makes you think that? (Tries, unsuccessfully, to get bucket off.)

DIANA. May we help?

CINDERELLA. I'd rather you didn't. It's full of water.

PAMELA. We were right next door at St. Andrew's rummage sale . . .

LILY. And we thought Sir James was back.

CINDERELLA. He's expected any minute. Would you like to sit down? (She gestures toward the sofa.) I can fluff up the pillows again later.

LILY. No, thanks.

DIANA. Show her what you found at the rummage sale, Mamma.

PAMELA. It's for Sir James.

CINDERELLA (not quite liking that). You bought something for my daddy?

DIANA. It's the most beautiful piece of Meissen.

PAMELA. We're almost certain it's the one he lacks to make up his set of The Four Seasons.

LILY. It's either Spring or Summer that's missing. (Hands statuette, wrapped in paper, to CINDERELLA.)

CINDERELLA. I'm sure Father will be delighted. (Clomps to the table LC, foot still in bucket, and sets statuette down.) And I'm just thrilled to have more china to clean. I can't tell you what fun it is . . . (Getting rather feverish.) . . . digging the dirt from those tiny little crevices . . . dusting . . . washing . . . polishing. . . .

PAMELA. I'm beginning to worry about you, Cindy. You do too much work around the house.

LILY. I can give you the name of an excellent cleaning woman.

CINDERELLA (taking dustrag from inside sweater,

dusting table). It's very kind of you to interest yourself in our affairs, but, really, Daddy and I prefer to keep things as they were when . . .

(A look at the portrait.) . . . Mummy was with us.

LILY. Well, yes, one does feel that way . . . for a while. Come, girls. I'll look in again when James . . . your father is back. Don't bother to show us out. We know the way.

DIANA. And be careful with the statue, Cindy, it's fragile.

(LILY, DIANA and PAMELA go off through archway. CINDERELLA picks up package, a strange look on her face. SCULLY enters UL with napkin. CINDERELLA puts statuette back on the table.)

SCULLY. The napkin, miss. (Hands it to CINDERELLA, who takes a magnifying glass from her sweater and checks napkin for spots.)

CINDERELLA. That will do. Put it on the table.

SCULLY (putting napkin on table). Beggin' your pardon, miss, but why are you standing in the bucket?

CINDERELLA (annoyed). I'm giving my foot a thorough washing. Help me get it off. (SCULLY struggles with it as CINDERELLA holds on to the table.)

SCULLY. It's a pretty tight fit. (Still struggling.) Strange about your feet, Miss Cindy. It's as though your whole destiny was written in them, somehow.

CINDERELLA. Spare me the philosophy, Scully, and get it off!

(SIR JAMES, Cinderella's distinguished father, enters through the archway. His housekey is in one hand and a suitcase, which he drops beside the archway, is in the other.)

SCENES AND MUSICAL NUMBERS

ACT ONE

Scene One: The throne room of the palace

"A Princess for the Prince" King, Queen,
. . . Herald, Girls

Scene Two: The living room of Wilfer Hall

"Help Stamp Out Dirt" Cinderella, Scully,
. Humpleby
"The Truth about Cinderella". Dame Prudence
"At Any Age at All". James, Lily

Scene Three: A grave in the cemetery of St. Andrews

"Guilt" Dame Wiley, Cinderella

Scene Four: The garden of Wilfer Hall

"A Perfect Day for a Wedding" Diana,
Pamela, Greg, James,
. . . . Humpleby, Scully, wedding guests
"A New Kind of Girl". Greg
"Guilt" (Reprise) Dame Wiley
"The Truth about Cinderella" (Reprise)
Dame Prudence, wedding guests,
. Dr. Heath
"A New Kind of Girl" (Reprise) Greg
"The Truth about Cinderella" (Reprise)
Cinderella, Greg, Lily, Pamela,
. Diana, James, wedding guests

ACT TWO

Scene One:

"Big Night of the Year" Girls

Scene Two: The living room of Wilfer Hall.

"At the Palace Tonight Cinderella

Scene Three: At the Palace

"Ready for You" Prince, court

"The Clumsy Waltz" Cinderella, court

"Find the Foot" Herald, King, Queen,
. court

Scene Four: The garden at Wilfer Hall

"Ready For You" (Reprise) Prince

"A Perfect Day for a Wedding" (Reprise)
James, Lily, Pamela, Greg, Hugh,
Diana, Cinderella, wedding guests

Scene Five: The Palace ballroom

Finale . . .

"At the Palace Tonight" (Reprise)
. wedding guests

"Help Stamp Out Dirt" (Reprise)
Cinderella, Queen, King,
. wedding guests

**NOTES ON CHARACTERS
AND COSTUMES**

CINDERELLA: In the first scene, she appears as an aged queen wearing a royal purple robe trimmed in ermine, and a crown. The robe is closed up to her chin so we cannot see what she wears under it. Throughout the rest of the play she is herself, a very fair and slender girl in her late teens with a fine complexion and small feet. She is extremely pretty and could be charming, if she chose to be. But she continually expresses her hidden resentments under the guise of seeming self-sacrifice. Though she passes as a martyr in the eyes of those about her, she is really materialistic, selfish and unkind. She has done everything possible to hide her beauty by wearing an unattractive old black dress, covered by a shapeless black cardigan sweater with many pockets sewn in its lining; large work shoes; glasses; and a drab scarf around her hair. For her father's wedding she dresses her outfit up a bit by wearing a large gold locket on a chain around her neck. In the transformation scene, she wears a glittery sheath dress, glamorous makeup, a different-colored wig styled smartly, glass slippers and appropriate accessories. For her wedding she wears a bridal gown and veil.

THE PRINCE: In the first scene he appears as a very old king and wears a royal purple robe trimmed in ermine, and a crown. At the ball we see him as an extremely good-looking young man with impeccable taste in clothes. If possible, he may wear a white tuxedo, red ruffled shirt, white velvet bow tie, white patent leather shoes, and

a coronet on his head. His royal robe should coordinate in color with his outfit. To look at him one would never guess he was a mama's boy, incapable of making his own decisions. In Act Two, Scene Four, he wears an obvious disguise consisting of a dark cape, hat and eye-mask. Underneath his cape he could be dressed in another really "sharp" outfit. For his wedding, he wears a different formal outfit similar to the one worn at the ball.

THE STENOGRAPHER: A pretty young girl.

THE KING: A quiet, reasonable man who has a tendency to allow his wife to run him. He always wears his royal purple robe trimmed in ermine, and a crown. In the first scene he wears a well-tailored business suit under his robe. In Act One, Scene Three he wears his pajamas under his robe, and for the ball, as well as his son's wedding, he is formally dressed.

THE QUEEN: She is an extremely domineering and overprotective mother who would just as soon make all decisions for her son and keep him with her forever. She, too, always wears her purple robe trimmed in ermine, and a crown. The clothes she wears under her robe reflect her status, but are slightly out of date and overdone.

THE HERALD: He is rather cocksure and pert until he realizes Cinderella's new status, whereupon he becomes very subservient. He wears a typical fairy-tale costume which may be adapted from the Knave of Hearts as presented on playing cards. He may carry a gilt trumpet in his hand.

HUMPLEBY: She is an elderly, faithful and competent servant. She knows what to expect of Cinderella, but never questions her motives. She has always given her uncritical love and complete loyalty. She wears a uniform with a utility-type white apron and cap. For Sir James' wedding her uniform is immaculately cleaned and starched.

SCULLY: She is much younger than Humpleby, rather pretty. She can't quite understand Cinderella. She wears a uniform similar to Humpleby's.

LADY LAUGHTOW (LILY): She is a good-natured, plump, middle-aged widow. Her hair is done in elaborate curls. With the hair-dresser's assistance it still retains its youthful color. Her dress also carries on the tradition that time has stood still for her. She still wears what she found becoming when she was a handsome, rather florid young woman. She has a natural sweet temper and kindness, and tries hard to be a good mother to all three girls, not showing favoritism to any of them. She should wear clothes that reflect her good, but conservative, taste and wealth. For her own wedding she may wear a dressy suit in a pastel color, a wide-brimmed spring hat and a large corsage. For the ball, a long ball gown and appropriate accessories.

DIANA: She is a very attractive girl in her late teens, rather tall, with a good figure and an intelligent mind. She comes closest to "seeing through" Cinderella. But her natural kindness prevents a realistic appraisal of her stepsister. She is a fashion-conscious girl and her clothes reflect her taste for the 'now' generation and her wealth. For her mother's wedding she wears a beautiful

bridesmaid's dress in a pastel color. For the ball, a stunning ball gown and appropriate accessories. In the scene preparing for the ball, she wears a dressing gown.

PAMELA: She is slightly older than Diana and taller than Cinderella. She, too, has beauty, charm and good taste in clothes. Her dresses are similar to Diana's. For her mother's wedding she wears a dress exactly like Diana's, but a different color. Her ball gown is similar to Diana's. In the scene where everyone is preparing for the ball, she wears a dressing gown and false eyelashes.

SIR JAMES WILFER: He is an attractive, distinguished-looking man, slightly graying at the temples. Intelligent, generous and kind, he has learned tolerance in dealing with Cinderella, putting up with her whining, letting it pass at face value, for he loves her devotedly. In his first appearance he wears a well-tailored business suit. For his wedding he wears striped trousers and a cutaway coat, a carnation in his lapel. He may wear a dress suit or tuxedo for the ball.

DAME PRUDENCE: She is the "good" fairy godmother in the sense that she stands for the enduring values of life and believes in achieving them, not by spells and charms, but by application and honesty. She is middle-aged, a bit plump, and is dressed in the traditional white, fairy godmother style.

DAME WILEY: She is the "bad" fairy godmother in the sense that she seeks primarily worldly advantage, and uses spells and charms to obtain them. She is a striking woman, but exactly opposite to Dame Prudence. She wears a smart black suit or dress,

with only a diamond pin for ornament and carries a smart black walking stick.

LORD SCONE: He is a pleasant and intelligent man, in whom a passion for collecting antique china occasionally triumphs over his better nature. He is in late middle age. He wears striped trousers and cutaway coat for Sir James' wedding. At other times he wears a well-tailored business suit.

LADY SCONE: She is in late middle age. She wears elaborate clothes and jewels. For Sir James' wedding she wears a large jeweled necklace and a rather overdone dress and hat.

CAROLINE: She is the young and pretty granddaughter of the Scones. She wears fashionable clothes appropriate for her age. In Act Two, Scene One, she wears sloppy clothes and carries a long blue dress. In the scene where she tries on the glass slipper, she appears on stage with one foot bare.

LADY SOUTHPORT: A formidable dowager, and rather a gossip. She, too, wears elaborate clothes to "show off" her wealth.

MILLICENT: The teenage niece of Lady Southport, who lisps. She is a rather quiet girl and her clothes reflect a young but conservative taste. While preparing for the ball she wears sloppy clothes and carries a pink ball gown.

GREG: He is a nice-looking young man in love with Pamela. He has a natural chivalry which causes him to be taken in by Cinderella, for he is always on the side of the oppressed. He wears suits in good taste for his age, but slightly conservative.

For the ball he may be dressed formally, if possible.

DR. HEATH: The minister. He should dress in conservative, well-tailored business suits. He at first appears rather domineering but in reality is a warm, concerned, older man, who fancies himself a refuge for anyone to run to.

HUGH FITZHUGH: A good-looking young man, interested in Diana. His clothes reflect his "mod" taste and out-going personality.

NOTE:

In Act Two, Scene One several groups of girls are preparing for the ball. Some of the girls are dressed in sloppy clothes, others in dressing gown and still others in sweat suits. One girl has a mud pack on her face and another has an ice pack on her face. Some of the girls have curlers in their hair or are putting them in or fixing wigs. Other girls are filing and polishing their nails or each other's. A dentist appears in a typical white uniform and is working on a girl patient who has a white sheet covering her. For the ball all the girls are dressed in pretty ball gowns and appropriate accessories. There may be as many girls as desired and they may double for other parts called for in the script.

PROPERTIES

GENERAL:

Two thrones, as elaborate as possible; a large tombstone.

The living room of Wilfer Hall: Act One: A long table; a large fireplace with mantel; a large oil portrait of a disagreeable-looking, middle-aged woman; sofa; two hassocks; a chest containing a shoeshine box, complete with polishing rag, brush and polish; chairs, tables and lamps as desired; dark, drab drapes. Act One, Scene Four: Sitting on the long table are flowers, statuettes of The Four Seasons, a punch bowl with cups and trays of snacks. Act Two: Same as Act One with the following additions: Brighter colored drapes; gaily colored pillows on sofa; flowers; a table with a practical sewing machine on it; a chair, an ironing board and iron; an old washbucket containing a huge "diamond" bib necklace; a collapsible clothes dryer with three pairs of white gloves drying on it; two fans.

The garden of Wilfer Hall: Cut-outs of trees or arbors; two garden chairs or benches.

The ballroom: White curtains or drapes covering most of the walls, a few steps leading on stage and, if possible, a crystal chandelier.

PERSONAL:

CINDERELLA: Act One, Scene Two: A rag and bucket. From inside her sweater she pulls: a ruler, a dustrag, a magnifying glass.

Act One, Scene Three: Some twigs; a handkerchief.

Act One, Scene Four: A black-bordered, white handkerchief, a bag of sand. From inside her sweater she pulls: a whisk broom, some cleaner, a rag and a nail file.

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- Act Two, Scene Two: A pair of men's black shoes and shoeshine kit, polishing cloth. From inside her sweater she pulls: a needle, thread and thimble.
- Act Two, Scene Four: A handkerchief.
- THE STENOGRAPHER:** A stenographer's notebook and a pencil.
- THE KING:** A coffee cup and the morning mail.
- THE HERALD:** Act One, Scene Three: Morning mail, including engraved announcement; letter opener.
Act One, Scene Four: A silver loving cup.
Act Two, Scene Three: A staff; a glass slipper.
Act Two, Scene Four: A glass slipper on a velvet pillow; a slip of paper and a pencil in his pocket.
- HUMPLEBY:** Act One, Scene Two: A small table; a glass of water.
Act One, Scene Four: Buffers and knee pads.
Act Two, Scene Two: A petticoat.
Act Two, Scene Four: A paint bucket and a red-smear brush.
- SCULLY:** Act One, Scene Two: A tray with a tablecloth and a place setting (silverware, plate, napkin and glass) on it; a napkin; a tray of food containing a covered casserole and a small basket of biscuits.
Act One, Scene Four: Floor wax, rags.
Act Two, Scene Two: A long silk sash.
Act Two, Scene Four: A vacuum cleaner.
- LADY LAUGHTOWER (LILY):** A statuette wrapped in paper; a handkerchief.
- SIR JAMES WILFER:** A housekey; a suitcase, a handkerchief.
- DAME PRUDENCE:** An attaché case containing a little leather notebook and pencil, some file folders with papers in them and a wand.
- DAME WILEY:** A smart black walking stick.
Act Two, Scene Two: A shopping bag.

GREG: A florist's box containing a corsage of three flowers.

GROUPS OF GIRLS: Curlers, combs, brushes, wigs, nail files, nail polish.

DENTIST: Dentist's mirror on headband, pick.

PAGE: A jewel-studded pail and brush.