

RODGERS & HAMMERSTEIN'S

Cinderella

Music By Book And Lyrics By
RICHARD RODGERS OSCAR HAMMERSTEIN II

Adapted For The Stage By
TOM BRIGGS

From The Teleplay By
ROBERT L. FREEDMAN

Original Orchestrations By
ROBERT RUSSELL BENNETT

Adapted By
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For this edition:
Music Preparation By
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CAST OF CHARACTERS

Cinderella

Her Fairy Godmother

Her Stepmother

Grace – her awkward stepsister

Joy – her sullen stepsister

Christopher – a charming young prince

Lionel – his royal steward

Queen Constantina – his mother

Strike
stairs

* Sand check 17.4

- Extra batteries

Screen - in 1-1-1 whole curtain closed

ACT I

MUSIC 1: PROLOGUE

(The curtain rises on a modest pumpkin patch illuminated by a full moon. The FAIRY GODMOTHER appears in the moon.)

FAIRY GODMOTHER

Once upon a time in a kingdom far away,
There lived a lovely little girl who smiled throughout the day.

(CINDERELLA enters beneath the moon.)

Her name was Cinderella and there was no child more joyful in the land.
But then one day her mother died, and Cinderella's father took her hand.

(A small tree appears.)

"We will plant a tree," he said, "and when you're full of doubt and fear,
Bring your troubled heart beneath this tree and Mother will be here."

Several years had come and gone when Cinderella's father died.
The brokenhearted child ran to her mother's tree and cried and cried.

(CINDERELLA runs to the tree, kneels and weeps as, in the distance, the ENSEMBLE sings a choral lament.)

Her tears fell down upon the earth and made the tree to grow,
And to this day, when she is sad, both tree and Mother know.

NOW YOU CAN GO WHEREVER YOU WANT TO GO!
NOW YOU CAN DO WHATEVER YOU WANT TO DO!
NOW YOU CAN BE WHATEVER YOU WANT TO BE!

SPO stand by

Screen Projector off

(She holds her hand out toward CINDERELLA and the DOVE flies to the tree. CINDERELLA looks up at the DOVE, smiling with an unexpected sense of comfort. The music continues as the scene shifts to:)

MUSIC 1A: THE VILLAGE (CINDERELLA MARCH)

L: cue 2

(To the tempo of a haughty march, the STEPMOTHER enters from the butcher shop followed by her daughters, GRACE and JOY.)

STEPMOTHER

Come along, girls. So Grace, the butcher certainly was chatty with you today.

L: cue 3

GRACE

He had pork on sale.

"The butcher's wife never goes hungry."

STEPMOTHER

I'd rather starve.

GRACE

That'll be the day.

JOY

STEPMOTHER

(Spotting a hat outside the millinery shop.)
Aaahhh! Will you just look at that hat! I simply must try it on.

(Looking toward the butcher shop impatiently.)
Oh...where is that girl? How long can it take to wrap a salmon? Cinderella...!
(CINDERELLA enters from the butcher shop, nearly obscured by the stack of packages she carries, including a salmon wrapped in butcher's paper.)

Wait here while we finish our shopping

CINDERELLA

Yes, Stepmother.

(The STEPMOTHER exits into the shop.)

GRACE

Have you ever seen a slower girl in your life?

JOY

Who you callin' slow?

GRACE

Not you, stupid -

(Indicating CINDERELLA.)
- her!

(GRACE exits.)

JOY

Oh.

(Then realizing.)
Hey! Who you callin' stupid?

(JOY exits. CINDERELLA sets the packages down and takes in the village scene with the delighted wonder of a girl who doesn't get out much; music out. A LITTLE GIRL nearby winds a music box, then opens it to release the tinkling music.)

MUSIC 2: THE SWEETEST SOUNDS

CINDERELLA

THE SWEETEST SOUNDS I'LL EVER HEAR
ARE STILL INSIDE MY HEAD.
THE KINDEST WORDS I'LL EVER KNOW
ARE WAITING TO BE SAID.
THE MOST ENTRANCING SIGHT OF ALL

L cue 4
spot Cinderella

IS YET FOR ME TO SEE,
AND THE DEAREST LOVE IN ALL THE WORLD
IS WAITING SOMEWHERE FOR ME -
IS WAITING SOMEWHERE,
SOMEWHERE FOR ME.

L cue 5 100%
on me

(CHRISTOPHER enters across the square - the handsome young prince of the kingdom in disguise as a commoner. He saunters down the street, basking in his anonymity.)

CHRISTOPHER

THE SWEETEST SOUNDS I'LL EVER HEAR
ARE STILL INSIDE MY HEAD.
THE KINDEST WORDS I'LL EVER KNOW
ARE WAITING TO BE SAID.

L cue 6 50%
Spot on Prince

THE MOST ENTRANCING SIGHT OF ALL
IS YET FOR ME TO SEE,
AND THE DEAREST LOVE IN ALL THE WORLD
IS WAITING SOMEWHERE FOR ME -
IS WAITING SOMEWHERE,
SOMEWHERE FOR ME.

(Music continues under. The STEPMOTHER emerges from the millinery shop with a hatbox, which she foists at CINDERELLA. GRACE follows, now sporting a preposterous hat and pursued by the irate JOY.)

JOY

I saw it first!

L cue 7 100%
Spots out

GRACE

Did not!

JOY

Did so!

GRACE

Not!

JOY

So!

GRACE

Not!

STPMOTHER

So much squabbling, girls! Remember: "Restraint above all else." So Joy - -

(Referring to the millinery shop.)

Master Boxhorn certainly gave you the hairy eyeball.

JOY

He's too short.

STPMOTHER

What he lacks in height he makes up for in cash.

JOY

But you always said, "No girl should marry for money."

STEPMOTHER

No. I said, "...for money only." Anyway, that was when you were younger, dear.

(The STEPFAMILY exits. As CINDERELLA and CHRISTOPHER sing in a round, they are never aware of each other, even as their paths cross.)

CINDERELLA & CHRISTOPHER

L cue 8 50%
spot Chris/Cindy
L R

AND THE DEAREST LOVE IN ALL THE WORLD
IS WAITING SOMEWHERE FOR ME -
IS WAITING SOMEWHERE...

CHRISTOPHER

...SOMEWHERE FOR ME.

CINDERELLA

(Picking up her packages.)
...SOMEWHERE FOR ME.

BOTH

WAITING SOMEWHERE...

(CHRISTOPHER turns and accidentally bumps into CINDERELLA, knocking the packages from her arms; music out.)

CHRISTOPHER

Oh... Excuse me, miss. Are you all right? I'm so sorry. I...

(They kneel to retrieve the packages and come face to face - an enchanted moment as they really see each other for the first time.)

Please, forgive me.

CINDERELLA

(Mesmerized.)
I do.

(Suddenly self-conscious.)
I mean...

(She nervously gathers her packages.)

CHRISTOPHER

(Helping collect the packages.)
What's your name?

CINDERELLA

What's yours?

CHRISTOPHER

You know, I really think names are overrated. I mean, what's in a name?

Exactly.

CINDERELLA

CHRISTOPHER

(Handing her the stack of packages.)
Well, it was nice "bumping" into you.

CINDERELLA

You're very kind.

CHRISTOPHER

(Placing a flower on her stack of packages.)
Everyone deserves to be treated with kindness and respect.

MUSIC 3: THE PRINCE IS GIVING A BALL

Spot Lionel - Meddle

(We hear a brass fanfare. LIONEL enters officiously, making his way through the square. He is PRINCE CHRISTOPHER'S royal steward. CINDERELLA crosses out of his way.)

LIONEL

Gangway...comin' through...royal business...

CHRISTOPHER

Lionel...?! Yikes!

(He races to hide behind the butcher cart.)

LIONEL

Look lively...move it or lose it...

(LIONEL steps up onto the base of the fountain.)
Hear ye, hear ye! A royal proclamation! Hear ye all!

(Introduction music begins, as CHRISTOPHER edges out from behind the cart, curious about LIONEL'S proclamation.)

(To CHRISTOPHER.)

This is gonna be of special interest to ye.

(CHRISTOPHER recoils at the realization that LIONEL has spotted him.)

THE PRINCE IS GIVING A BALL!

CHRISTOPHER

What...?!

LIONEL

THE PRINCE IS GIVING A BALL!

LIONEL

HIS ROYAL HIGHNESS, CHRISTOPHER RUPERT

WINDEMERE VLADIMERE KARL ALEXANDER
FRANÇOIS REGINALD LANCELOT HERMAN...

KIDS

Herman?

LIONEL

...HERMAN GREGORY JAMES,
IS GIVING A BALL!

VILLAGERS

HE'S GIVING A BALL!
HE'S GIVING A BALL!
HE'S GIVING A BALL!
THE PRINCE IS GIVING A BALL!

(CINDERELLA has been standing off to the side, taking in the excitement. LIONEL tosses a stack of fliers to the VILLAGERS who scramble for them, obscuring CINDERELLA... LIONEL steps down to CHRISTOPHER.)

CHRISTOPHER

(Approaching LIONEL.)

Let me see one of those.

LIONEL

Well, imagine running into you here.

CHRISTOPHER

You're not gonna tell my mom, are you?

LIONEL

You know I got your back, Your Highness.

(Handing him a flier.)

Read it and weep.

CHRISTOPHER

(Reading.)

"Every eligible young maiden in the kingdom is hereby commanded to attend for introduction to the prince?" Lionel, what's this all about?

LIONEL

Do I look like the social director?

CHRISTOPHER

Of course — I should have known. This has my mother written all over it!

(CHRISTOPHER storms off.)

(The STEPMOTHER, GRACE and JOY enter. The STEPMOTHER sees LIONEL and stops in her tracks with a shriek.)

STEPMOTHER

Aaahhh! The royal steward! What news does he bring?

(A VILLAGER hands the STEPMOTHER a flier.)

FOUR VILLAGE WOMEN

THEY'VE SPREAD THE NEWS FROM FAR AND WIDE.

STEPMOTHER

(Reading the flier excitedly.)

The prince is giving a ball!

FOUR VILLAGE WOMEN

THEY SAY HE WANTS TO FIND A BRIDE.

STEPMOTHER . . .

(To her DAUGHTERS.)

He may find one at the ball!

GRACE

IF ONLY HE'D PROPOSE TO ME!

JOY

WHY SHOULDN'T HE PROPOSE TO ME?

STEPMOTHER

Just leave the hair and clothes to me!

ALL

THE PRINCE IS GIVING A BALL!

STEPMOTHER

Cinderella, hurry home with those packages. I want that salmon on ice before it stinks.

CINDERELLA

Yes, Stepmother.

(CINDERELLA exits.)

MUSIC 3A: PLAYOFF ("The Prince is Giving a Ball")

(The scene shifts to:)

L cue 13

SCENE 2: The Stepmother's Manor House – immediately following

L cue 14 house

(CINDERELLA is cleaning the hearth as the DOVE flies on and perches in the tree. The STEPMOTHER, GRACE and JOY enter in high spirits, leaving the door wide open. The STEPMOTHER carries a flier announcing the ball.)

STEPMOTHER, GRACE & JOY

(A cappella.)

"The prince is giving a ball! The prince is giving a ball! They've spread the news from far and wide, the prince is giving a..."

STEPMOTHER

Cinderella, you let the fire go out. It's cold enough to hang meat in here!

JOY

Well, close the door, Cinderella – duh!

(CINDERELLA crosses and closes the door.)

STEPMOTHER

Enough already! Now sit, my daughters – we need to have a talk.

(GRACE and JOY sit on the sofa; CINDERELLA also moves to sit.)

Not you. I want to talk to my real daughters. You tend that fire and serve us tea.

CINDERELLA

Yes, Stepmother.

(She starts for the fireplace.)

GRACE

I want some crumpets with my tea!

JOY

Like I don't? Crumpets, Cinderella!

CINDERELLA

Coming right up.

(The dialogue continues as CINDERELLA goes about stoking the fire.)

STEPMOTHER

My darlings – I cannot stress strongly enough how imperative it is that you make a proper impression upon the prince. You know, I will not be around forever to care for you.

JOY

Why not?

GRACE

Yeah. Where are you goin'?

STEPMOTHER

What I mean to say is that I do not intend to spend the rest of my life slaving away in this house.

(Shouting across the room.)

Cinderella, the tea!

(CINDERELLA exits to the kitchen.)

I have devoted my entire life to your comfort and well-being. Is it asking too much that I spend my golden years in a cottage by the sea?

JOY

And leave us here?

GRACE

Alone?

STEPMOTHER

(Exasperated:)

Not alone! With hus-bands!

(CINDERELLA enters and hangs the tea kettle over the fire.)

You know, it takes a certain amount of income to maintain our life-style. The funds your stepfather left will not last forever and money does not grow on trees.

(CINDERELLA exits to the kitchen.)

GRACE

(With know-it-all superiority.)

I know that. It comes from the bank.

STEPMOTHER

And how do you suppose it gets into the bank?

JOY

The banker goes and gets it from...well, wherever it does grow but not on trees.

STEPMOTHER

Money doesn't grow anywhere! It's inherited! Which is precisely why I am determined to see each of you marry within the year. So either you make a proper impression upon the prince, or it's back to the butcher and Master Boxhorn! Am I understood?

GRACE & JOY

Yes, Mother.

STEPMOTHER

Good. Just imagine – me! The mother of a princess! Now come along, girls – enough excitement for one day. It's time for your beauty rest and, Lord knows, you can use it.

(CINDERELLA enters with the tea service and crumpets, not noticing as the door creaks open.)

CINDERELLA

Here you go – fresh-baked crumpets and...

STEPMOTHER

(Impatiently:)

Not now, Cinderella – we're going to nap. Have dinner prepared when we awake. Smoke the salmon.

GRACE

(Exiting.)
Bake the bread!

JOY

(Exiting.)
Poach the pears!

STEPMOTHER

And Cinderella -- close that door!

(She exits. CINDERELLA crosses and closes the door. The kettle in the fireplace whistles and she races over and takes it off the fire, then sits in the chair by the hearth. with a sigh.)

CINDERELLA

Ah... Alone at last.

MUSIC 4: IN MY OWN LITTLE CORNER

(The music continues under. The DOVE picks up the flier from where it was left and takes it to CINDERELLA as the other ANIMALS gather around her excitedly.)

Why...? Oh, you want me to read it to you?

(The ANIMALS indicate that they do.)

Okay. "Every eligible young maiden in the kingdom is hereby commanded to attend for introduction to the prince."

(The ANIMALS react excitedly.)

What...?

(She looks more closely at the flier; not trusting her own eyes.)

"Every eligible young maiden..."

(Music stops.)

That means me! I'm going to the ball!

(The music resumes, CINDERELLA and the ANIMALS overjoyed.)

But wait – I don't have anything to wear.

(The ANIMALS scamper to the chest, the MICE jumping up and down on it while the DOVE flutters over them.)

Why are you...? Of course!

(She goes to the chest and opens it. To an orchestral glissando, she pulls out a lovely, simple antique dress.)

The dress Mother wore the night she met Father. He said she was the most beautiful girl he'd ever seen.

(Holding the dress up to herself.)

Oh...it's wonderful! I'll have to take the hem up a little bit...maybe a blue sash... Oh, it's going to be perfect!

(She twirls to the music, lost in her dreams of going to the ball.)

LA – LA LA LA LA LA LA

(She curtsies before the mirror, then looks up at her reflection, perhaps realizing for the first time what a pretty girl she is.)

Oh, how can I wait a whole week?

(She races to the trunk, retrieves some sewing supplies, sits in her chair and begins hemming the dress, the ANIMALS at her feet.)

I'M THE BELLE OF THE BALL IN MY OWN LITTLE CORNER,
ALL ALONE IN MY OWN LITTLE CHAIR.

(Applause segue into:)

Music 4A: SCENE CHANGE TO PALACE

(The scene shifts to:)

SCENE 3: The Royal Parlor – immediately following

(The QUEEN sits sewing

(CHRISTOPHER comes storming into the room brandishing the flier.)

CHRISTOPHER

Mother, what is the meaning of this?

QUEEN

And where have you been, in that costume?

CHRISTOPHER

Why wasn't I consulted about this ball that I'm supposedly giving?

QUEEN

Oh, darn – you found out. It was supposed to be a surprise birthday party. Well, surprise!

CHRISTOPHER

Its three months until my birthday. And since when does a birthday party require the attendance of "every eligible young maiden in the kingdom"?

QUEEN

(Feigning shock and disbelief.)

What...? Let me...

(She snatches the flier and gives it a glance.)

Well, you know those royal printers – they never get anything right.

CHRISTOPHER

Mom, I want this ball called off immediately.

QUEEN

But, darling, it's impossible to cancel once you've got the ball rolling.

(The QUEEN realizes she has made a joke and howls, but she's the only one.)

CHRISTOPHER

Well, you can just count me out!

(He turns on his heels and starts off.)

QUEEN

Look, Chris – we don't want to pressure you, but you do have certain obligations.

What I'm trying to say is that it's time to choose a bride and produce an heir. After all, someday soon this kingdom will be yours.

KING

Not that soon.

QUEEN

I long to hear the pitter-patter of little feet on the marble again.

CHRISTOPHER

All I'm asking is to find a bride for myself, in my own time. I guess I have this old fashioned idea that I want to fall in love before I get married. Like you did.

QUEEN

That's what we want for you too, son.

list for your approval.

Now, I have prepared a short guest

(As she unfurls a scroll which stretches not quite across the room:)

Music 4B: ROYAL SCROLL

(CHRISTOPHER and the KING wince.)

CHRISTOPHER

You haven't heard a word I've said!

QUEEN

Family and close friends, darling – terribly intimate.

(LIONEL enters.)

LIONEL

Your Majesties, Your Highness – if you please. I couldn't help overhearing and I probably shouldn't interfere...

QUEEN & CHRISTOPHER

Probably.

LIONEL

But perhaps we can reach a royal compromise.

QUEEN

Compromise?

What do you think this is – a democracy?

CHRISTOPHER

What sort of a compromise, Lionel?

LIONEL

Let's say you suck it up and go along with the ball.

QUEEN

I'm loving this idea so far.

LIONEL

And if you find the girl of your dreams, great.

(To the QUEEN.)

But if he doesn't...

CHRISTOPHER

Lionel, you're brilliant! Okay, I'll do it. But if I don't meet the right girl at the ball, you'll let me fall in love in my own time, no matter how long it takes...

QUEEN

But...

CHRISTOPHER

And with no interference.

QUEEN

Of course, darling. If that's the way you want it, that's the way it shall be.

CHRISTOPHER

Thank you. Both.

(CHRISTOPHER exits.)

LIONEL

Don't worry, Your Majesties. He'll meet the right girl at the ball. I can just feel it in my bones.

QUEEN

You'll feel it in your bones if he doesn't.

LIONEL

I hear that.

(LIONEL exits.)

QUEEN

Max, suppose he doesn't meet the right girl at the ball? What then?

MUSIC 5: BOYS AND GIRLS LIKE YOU AND ME

Fog machine Power on

L cue 18 1/2 castle
80%
spots on K/Q

BOYS AND GIRLS LIKE YOU AND ME
WALK BENEATH THE SKIES.
THEY LOVE JUST AS WE LOVE,
WITH THE SAME DREAM IN THEIR EYES.
SONGS AND KINGS AND MANY THINGS
HAVE THEIR DAY AND ARE GONE,
BUT BOYS AND GIRLS LIKE YOU AND ME,
WE GO ON AND ON.

Lc 19

se

SCENE 4: The Manor House – one week later

Lc. 22

(CINDERELLA exits as the STEPMOTHER, JOY and GRACE enter, all decked out for the ball; music out.)

STEPMOTHER

Tonight my girls will be the envy of everyone at the ball!

JOY

Do you really think so, Mother?

GRACE

She said so, didn't she?

CINDERELLA

(Entering, wearing her mother's dress.)
So, what do you think?

STEPMOTHER

Think about what, Cinderella?

CINDERELLA

(Turning to show off her dress.)
My dress. For the ball.

STEPMOTHER

The ball? You?

(They look to one another, then break into fits of laughter.)

CINDERELLA

What's so funny? Every eligible girl is commanded to attend.

STEPMOTHER

Now, girls, there's no need to be mean.

(Crossing to CINDERELLA, slyly.)

Cinderella, I think your dress is...sweet. It becomes you. It's just that, well -

(She grabs the sleeve, gives it a yank and rips the dress, which now hangs sadly.)

Cheap cloth, Cinderella. Like what you're cut from.

STEPMOTHER

Now girls, I do not want you getting upset. Be a swan, Grace, be a swan.

(GRACE breathes deeply and flutters her arms a bit.)

Shoulders back, Joy, and try to live up to your name.

(JOY smiles lamely. We hear the carriage pulling up outside the house.)

How sad!

Gollup

Ah, there's the coach. Girls, this is our big chance – don't fail me now. And remember: "Restraint" ...?

GRACE & JOY

"...Above all else!"

STEPMOTHER

Good! Cinderella, the door.

(There's a moment when, for the first time, we're not certain CINDERELLA will obey. But finally she crosses slowly, opens the door, and her STEPMOTHER and STEPSISTERS parade out.)

STEPMOTHER

(Offstage.)

To the palace and make it snappy!

(CINDERELLA stands watching as the carriage rolls off into the distance without her. She closes the door and hurries to her chair by the fireplace. The door creaks open and all she can do is bury her face in her hands.)

00

(No longer able to hold back her emotions, CINDERELLA breaks down crying, as the scene has shifted to:)

SCENE 5: The Pumpkin Patch Behind the Manor House – immediately following

(Music continues under. The tree we have seen in the distance outside the manor house is now downstage and, from this new perspective, enormous. CINDERELLA kneels beneath the tree. The ANIMALS enter and look on sympathetically.)

CINDERELLA

I don't know what to do, Mother. I try so hard to win their affection but nothing I do is right. Why do they hate me so much? What's wrong with me? Oh, I wish... I wish I could go to the ball – I do! I wish it with all my heart!

(The music swells to the roll of thunder and flashes of lightning. The FAIRY GODMOTHER seems to materialize from within the tree; music out.)

Who are you?

FAIRY GODMOTHER

I'm your Fairy Godmother, honey.

Lc. 24 For FBShy

Lc. 25 75 purple

You?

CINDERELLA

You got a problem with that?

FAIRY GODMOTHER

No! I mean... It's just that I always thought...

CINDERELLA

Let me guess. A tutu and a magic wand?

FAIRY GODMOTHER

Well...yeah, sort of.

CINDERELLA

Been there, done that.

FAIRY GODMOTHER

May I ask you something?

CINDERELLA

Within reason.

FAIRY GODMOTHER

Why have you come? Is it because you heard my wish?

CINDERELLA

Wishes?

FAIRY GODMOTHER

MUSIC 8: FOL-DE-ROL

FOL-DE-ROL AND FIDDLEDY DEE,
FIDDELDY FADDLEDY FODDLE,
ALL THE WISHES IN THE WORLD
ARE POPPYCOCK AND TWADDLE!

You don't really believe that, do you? That wishes are poppycock?

CINDERELLA

Why shouldn't I?

FAIRY GODMOTHER

Well, whenever I dream of having a Fairy Godmother...

CINDERELLA

Dreams?

FAIRY GODMOTHER

FOL-DE-ROL AND FIDDLEDY DEE,
FIDDELDY FADDLEDY FOODLE,
ALL THE DREAMERS IN THE WORLD
ARE DIZZY IN THE NOODLE.

So, my wishes are poppycock and I'm crazy for dreaming.

CINDERELLA

(Toy stop)

Wishes again! Look – it is true that everything starts with a wish. But it is what you do with a wish that counts.

MUSIC 9: IMPOSSIBLE

So my wish to go to the ball?

FAIRY GODMOTHER

CINDERELLA

FAIRY GODMOTHER

Fol-de-rol and fiddledy dee. How would you get there? I suppose one of those pumpkins is going to magically transform into a golden carriage.

CINDERELLA

Well, no...

FAIRY GODMOTHER

And that those mice will somehow become horses to pull your magic carriage.

CINDERELLA

Of course not. That's impossible.

FAIRY GODMOTHER

If you say so.

IMPOSSIBLE

FOR A PLAIN YELLOW PUMPKIN TO BECOME A GOLDEN CARRIAGE.

IMPOSSIBLE

FOR A PLAIN COUNTRY BUMPKIN AND A PRINCE TO JOIN IN MARRIAGE.

AND FOUR WHITE MICE WILL NEVER BE FOUR WHITE HORSES.

SUCH FOL-DE-ROL AND FIDDLEDY DEE OF COURSE IS

IMPOSSIBLE!

BUT THE WORLD IS FULL OF ZANIES AND FOOLS
WHO DON'T BELIEVE IN SENSIBLE RULES
AND WON'T BELIEVE WHAT SENSIBLE PEOPLE SAY,
AND BECAUSE THESE DAFT AND DEWY-EYED DOPES
KEEP BUILDING UP IMPOSSIBLE HOPES,
IMPOSSIBLE THINGS ARE HAPPENING EVERY DAY!

spots on Deth

SL - Cindy
SR - PGM

Lc. 26 100%

CINDERELLA

You know what? If I really wanted to go to that ball badly enough, nothing could stop me.

FAIRY GODMOTHER

You know what? You're right.

CINDERELLA

There are bound to be carriages going by. I can catch a ride with one of them!

FAIRY GODMOTHER

Of course you can.

CINDERELLA

And I can fix that dress in nothing flat! Thanks!

(She races off.)

FAIRY GODMOTHER

Cinderella, wait!

CINDERELLA

(Re-entering)

Yes?

FAIRY GODMOTHER

Now that you're ready to take responsibility for your own destiny -

(The music segues into:)

FAIRY GODMOTHER

Now, about that dress -

[Insert from pg. 31]

MUSIC 10: IT'S POSSIBLE - FINALE ACT ONE

Lc 28

(Again the music swells. The FAIRY GODMOTHER gives CINDERELLA a spin; CINDERELLA spins upstage and around the carriage, emerging in a dazzling gown and beautiful evening slippers made of glass. The music holds a tremolo while she considers herself, and the glass slippers, barely able to believe her eyes. At last she sings:)

nervous.)
insert page 29
Well, have a lovely night.

(She turns to go.)

FAIRY GODMOTHER

CINDERELLA

But aren't you coming in?

FAIRY GODMOTHER

Honey, I've done so many of these do's, I couldn't do another do.

CINDERELLA

But I'm afraid.

FAIRY GODMOTHER

Of what?

CINDERELLA

That I won't fit in. You know -- with the other girls.

FAIRY GODMOTHER

I was never big on fitting in. I always preferred to stand out.

CINDERELLA

But nothing in my life has prepared me for a night like this.

FAIRY GODMOTHER

And yet everything in your life has led you to this moment. Look around, Cinderella – your wish has been granted. Now get in there and do something with it.

CINDERELLA

Thank you – for everything.

(They embrace, and she turns toward the palace steps.)

FAIRY GODMOTHER

Oh, Cinderella – just one thing more. Extremely important. You must leave the palace before the clock strikes twelve.

CINDERELLA

Before midnight? But all the girls get to stay out late tonight.

FAIRY GODMOTHER

Not you.

CINDERELLA

But...

FAIRY GODMOTHER

No more buts. Just make certain you leave before midnight.

CINDERELLA

Okay – I will.

(The FAIRY GODMOTHER watches as CINDERELLA starts tentatively toward the palace steps, insecure and self-conscious.)

FAIRY GODMOTHER

And Cinderella?

(The music pauses.)

You're as beautiful tonight as your mother ever was.

(The music resumes; CINDERELLA holds herself tall, beaming with a new sense of confidence.)

FAIRY GODMOTHER, HORSES, COACHMAN & FOOTMAN
IMPOSSIBLE THINGS ARE HAPPENING EVERY DAY!

(CINDERELLA proceeds regally up the palace steps as the curtain falls.)

END ACT I

Handwritten notes:
Lc 30 1008
Lc 31 purple eye
Lc 32 BB
Lc 33 Hair Pile
Main Curtain down
Last best drop screen

ACT II

MUSIC 11: ENTR'ACTE

(The music segues into:)

MUSIC 12: GAVOTTE

SCENE 1: The Royal Ballroom

(The curtain rises on a stately gavotte, the mood stiff and deadly dull. The KING and QUEEN sit to one side on their thrones as LIONEL attends to a line of MAIDENS. The STEPMOTHER, GRACE and JOY enter grandly. In a seemingly endless succession, CHRISTOPHER dances with each MAIDEN in turn.)

Have you ever seen so many lovely girls?

QUEEN

he'll find the one he's looking for tonight.

QUEEN

And if he doesn't?

LIONEL:

It's going to be a long night.

QUEEN

(The STEPMOTHER approaches LIONEL.)

STEPMOTHER

Pardon me, Your Stewardship, but I'm sure you've noticed my two beautiful daughters.

(GRACE and JOY bat their eyelashes and give LIONEL a little wave as the STEPMOTHER pulls a monetary note from her bosom and presses it into LIONEL's palm.)

LIONEL

(Refusing the money.)

Please, madam - His Highness will dance with all the young ladies in due course.

STEPMOTHER

(Flirtatiously)

Naturally, every mother is eager that her daughter should dance with the prince. But what I want to know is, who has the honor of dancing with his steward?

LIONEL

Stewards don't dance.

L. c 34. House
L. c 35. B/O House out
Spoke mark, pull up
Drop screen - up
Curtain change
L. c 36. Castle 100%

Curtain

(CHRISTOPHER signals surreptitiously to LIONEL that he's had enough of his MAIDEN partner. LIONEL, in an effort to rid himself of the STEPMOTHER, escorts JOY over to CHRISTOPHER. CHRISTOPHER bows to the MAIDEN and turns to dance with JOY, who immediately begins to giggle.)

CHRISTOPHER

Have I missed something?

(JOY rings forth peals of nervous laughter and snorts.)

What's so funny?

JOY

Your Highness is so witty!

CHRISTOPHER

How would you know? I haven't said anything yet.

(Again the STEPMOTHER corners LIONEL.)

STEPMOTHER

So tell me, Lionel, when a girl marries a prince, she becomes a royal princess?

LIONEL

Yep.

STEPMOTHER

Which would make her mother a royal...

LIONEL

Pain in the neck.

(JOY positively roars with both laughter and snorts; CHRISTOPHER gives LIONEL the signal. LIONEL escorts GRACE to CHRISTOPHER as he bows to JOY, who is now in hysterics. LIONEL leads JOY back to the STEPMOTHER.)

CHRISTOPHER

Good evening.

GRACE

Hi, there.

(She's already getting itchy.)

"Ships that pass in the night and speak to each other in passing on the ocean of life."

CHRISTOPHER

Excuse me?

GRACE

That's poetry.

CHRISTOPHER

Oh. Do you have a rash?

GRACE

Why would you ask that?

CHRISTOPHER

Because you're scratching yourself.

GRACE

(More and more frantic.)

"Ships that pass in the night." That's like you and me.

CHRISTOPHER

Is it?

(He signals LIONEL, who crosses to him.)

GRACE

"On the ocean of life!" That's like, you know - water!

CHRISTOPHER

Thank you, miss, for the distinct pleasure of your company.

(LIONEL leads the scratching GRACE back to the anxious STEPMOTHER as CHRISTOPHER crosses to the KING and QUEEN.)

How much more of this are you going to put me through?

QUEEN

Why, darling, it's the shank of the evening!

(LIONEL approaches CHRISTOPHER.)

LIONEL

So, ready for the next round?

CHRISTOPHER

I suppose so. The sooner I get through 'em all, the sooner I can get out of here.

MUSIC 14: THE CINDERELLA ENTRANCE AND WALTZ

Lc. 38 Cindy spot

(Without warning, CINDERELLA appears at the top of the staircase. CHRISTOPHER looks up at this radiant vision and seems frozen in place. One by one, the GUESTS follow CHRISTOPHER'S gaze toward CINDERELLA, EVERYONE falling silent. As CINDERELLA descends the staircase, CHRISTOPHER, like a man in a trance, crosses to meet her at the foot of the stairs. The music pauses as CHRISTOPHER speaks.)

CHRISTOPHER

(Extending his hand.)

May I have the pleasure of this dance?

CINDERELLA

(Taking his hand, with a curtsy.)

I'd be delighted, Your Highness.

on the bow Lc. 39

(the music moves into "The Cinderella Waltz" theme)

30 seconds

(CHRISTOPHER and CINDERELLA glide onto the dance floor as EVERYONE watches intently. The GUESTS join them and are soon caught up in the lush waltz. After the dance climaxes, the music becomes softer as the KING speaks, during which the dance continues.)

Drop light 11 2010

QUEEN

Lionel, who is that captivating creature?

LIONEL

Beats me. No one seems to know. But she sure looks fine.

QUEEN

SCENE 2: The Royal Gardens – immediately following

LC. 44 set change

MUSIC 15A: PLAYOFF POLKA AND UNDERSCORE

(As the COUPLES polka off-stage to another part of the palace, CHRISTOPHER strolls downstage with CINDERELLA as the scene begins to shift. A full moon illuminates a beautiful garden, which includes statuary, a bench and, upstage topiary.)

spots on Cindy
Prima
spot on step sisters

May I ask you something?

CHRISTOPHER

Within reason.

CINDERELLA

What brought you here tonight?

CHRISTOPHER

Well, it's kind of a long story. My family didn't want me to come. In fact, they don't even know I'm here.

CINDERELLA

I'm glad you are.

(The OTHERS are gradually fading upstage and off.)
The truth is I almost didn't come myself.

CHRISTOPHER

How could a prince not show up for his own ball?

CINDERELLA

Don't you think it's all a little...medieval? I guess it's no secret that my folks are anxious to marry me off. You know – being heir to the throne and all. But this whole thing makes me feel like some kind of a...a prized bull or something.

CHRISTOPHER

(Teasing him, playing the femme fatale.)
Every eligible young maiden vying to be your devoted servant, forever and forever?

CINDERELLA

Servants I got. What I need is...someone I can really talk to.

CHRISTOPHER

(They share a look of understanding.)

(Music has concluded.)

It's beautiful out here.

CINDERELLA

(Never taking his eyes off her.)
Yes, it is.

CHRISTOPHER

(He tries drawing close to her but she turns away, nervously.)
You're not like most girls, are you?

Not like the girls you meet, I suppose.

CINDERELLA

CHRISTOPHER

Actually, I don't meet that many girls. I lead a pretty sheltered life.

CINDERELLA

So do I.

CHRISTOPHER

Really? Every day, same old-same old?

CINDERELLA

Having no life of your own...

CHRISTOPHER

...The same silly arguments...

CINDERELLA

...Until you just want to run away...

BOTH

...And never come back!

(They laugh at having completed each other's thought.)

CHRISTOPHER

It seems like we have a lot in common.

CINDERELLA

Oh...I'm not so sure about that. After all, you don't really know me.

CHRISTOPHER

But I'd like to. And I want you to know me.

(Taking her hands.)

Look, I know we've just met and it's crazy and everything but...

(He looks deep into her eyes...then chickens out.)

Would you like to see the rest of the gardens?

CINDERELLA

I'd love to.

MUSIC 16: STEPSISTERS' LAMENT

(An orchestral sting and JOY peeks out from behind a topiary, unseen by CHRISTOPHER and CINDERELLA, as they stroll off romantically.)

JOY

Did you get a good look at her?

(Another sting and GRACE peeks out from behind another topiary.)

GRACE

Only a glance.

(JOY and GRACE hurry downstage.)

Could you hear what they were saying?

50%
whiter / amber
L.C. 45
Spot
Grace & Joy

Only a word or two.

JOY

She must be a princess or something.

GRACE

His Highness sure seemed to go for her

JOY

Well, there's just no accounting for taste.

GRACE

WHY WOULD A FELLOW WANT A GIRL LIKE HER,
A FRAIL AND FLUFFY BEAUTY?
WHY CAN'T A FELLOW EVER ONCE PREFER
A SOLID GIRL LIKE ME?

JOY

SHE'S A FROTHY LITTLE BUBBLE
WITH A FLIMSY KIND OF CHARM,
AND WITH VERY LITTLE TROUBLE
I COULD BREAK HER LITTLE ARM!

GRACE

OH!

JOY

OH!

BOTH

BOTH

OH! OH!
WHY WOULD A FELLOW WANT A GIRL LIKE HER,
A GIRL WHO'S MERELY LOVELY?
WHY CAN'T A FELLOW EVER ONCE PREFER
A GIRL WHO'S MERELY ME?

WHAT'S THE MATTER WITH THE MAN?
WHAT'S THE MATTER WITH THE MAN?
WHAT'S THE MATTER WITH THE MAN?

spots out
Lc. 47 cyc e 100h
Tag: 48 End: 49-Zero sec.

(The STEPSISTERS stomp off. Applause segue as CINDERELLA and CHRISTOPHER return from their walk.)

MUSIC 17: DO I LOVE YOU BECAUSE YOU'RE BEAUTIFUL?

Lc. 50
Spot Prince

CHRISTOPHER

So even when it's just the three of us, we eat every meal at a table that seats forty-two people. It's insane.

CINDERELLA

I must say, you certainly lead an interesting life.

CHRISTOPHER

It's become a lot more interesting tonight. Isn't it strange how things happen? A girl I've never seen before comes down a flight of stairs and suddenly nothing will ever be the same.

CINDERELLA

Do you believe in guardian angels?

CHRISTOPHER

Guardian angels?

CINDERELLA

You know - someone who watches over you, kind of helping things along. Maybe someone from a long time ago you thought went away but who never really left at all. Do you believe in such things?

(The music segues into:)

MUSIC 18: TWELVE O'CLOCK.

(The moon suddenly becomes the face of a clock at the stroke of midnight as chimes begin ringing out and the scene begins to shift.)

CINDERELLA

(Horried:)

No...!

(She bolts from the gardens and exits to the ballroom.)

low 50.1 - 50.8
(each clock striking 12)

Wait...please... Don't go!

CHRISTOPHER

L.cue 50.9 .11.12.13.2
(add white/amber)

(He runs off after her; the scene has shifted to the ballroom. CINDERELLA runs through and exits up the staircase. The scene has now shifted to:)

SCENE 3: Outside The Royal Palace – immediately following

spot out

(Music continues under. CINDERELLA, again in her raggedy dress, runs down the steps of the palace. CHARLES and the MICE are waiting next to the pumpkin upstage, on which the DOVE is perched – the same tableau they formed prior to their transformations. CINDERELLA takes one look back at the palace as she and the ANIMALS hurry off. CHRISTOPHER enters and rushes down the steps, looking off in both directions. The KING, QUEEN and LIONEL hurry on.)

QUEEN

What did you say to her, darling?

CHRISTOPHER

I don't know. We were in the gardens and...

L.cue 51 cyc amber/white

LIONEL

What the...?

(Music has concluded. Something sparkling on the steps has caught LIONEL's eye. CHRISTOPHER picks it up.)

CHRISTOPHER

An evening slipper – made of glass. She must've lost it when she ran out. I've got to find her!

LIONEL

What's her name?

CHRISTOPHER

I don't know.

QUEEN

Where does she live?

CHRISTOPHER

I don't know.

QUEEN

Well you certainly didn't get to know her very well.

CHRISTOPHER

I felt like I knew her the moment we met.

QUEEN

But you don't know anything about her.

CHRISTOPHER

I know that she's different than any other girl in the world.

I can't lose her - not now.

CHRISTOPHER

L.C. 53 100%

CHRISTOPHER
Lionel, we're going to search for the foot that fits this slipper. We'll try it on every girl in the kingdom if we have to!

(He hands him the slipper.)

LIONEL

Who dances in glass shoes? Ouch!

CHRISTOPHER
We'll leave at dawn. Have the stable master prepare the coach.

LIONEL
Consider it done, Your Highness. By the way, am I the only one who's noticed that pumpkin sitting there?

(They ALL turn upstage and look at the pumpkin for the first time.)

QUEEN
(Crossing up the stairs to the palace.)
Do take it to the pantry, Lionel, before someone trips over it.

LIONEL
A glass shoe and a pumpkin. What a night.

SCENE 4: The Manor House – later that night

LC 55 house

(The STEPMOTHER, GRACE and JOY are lounging about regaling CINDERELLA with a not entirely truthful account of their evening; CINDERELLA is serving tea.)

STPMOTHER

...But when the king got up and led the orchestra with a loaf of French bread – well, laugh? I thought I'd die!

(Music out.)

GRACE

Word up, the best night of my life!

JOY

Your life?

CINDERELLA

Did you get to dance with the prince?

GRACE

I only danced with him for an hour or so.

JOY

An hour?!

GRACE

Why? Didn't you?

JOY

Of course I did, if you did.

STPMOTHER

I wouldn't be the least bit surprised if the prince chose one of my girls for his bride.

CINDERELLA

It sounds almost too good to be true. Did you know everyone?

II - 4 - 48

STEPMOTHER

Everyone who's anyone.

GRACE

Except for some Princess Something-or-other who arrived late and left early.

CINDERELLA

A princess?

CINDERELLA

Did she dance with the prince?

STEPMOTHER

I didn't notice.

CINDERELLA

Do you think he liked her?

GRACE

What's with all the questions?

JOY

Really! I feel positively interrogated!

CINDERELLA

I'm sorry. I'm just trying to imagine what it must have been like.

Law 56
spots Cincy
hairs &
look

(The music segues into:)

MUSIC 21: A LOVELY NIGHT

Lc 58 (60%)

CINDERELLA

A LOVELY NIGHT, A LOVELY NIGHT -
A FINER NIGHT YOU KNOW YOU'LL NEVER SEE.
YOU MEET YOUR PRINCE, A CHARMING PRINCE -
AS CHARMING AS A PRINCE WILL EVER BE!

THE STARS IN A HAZY HEAVEN
TREMBLE ABOVE YOU
WHILE HE IS WHISPERING,
"DARLING, I LOVE YOU."

(The OTHERS are increasingly drawn in by CINDERELLA'S story.)

YOU SAY GOOD-BYE,
AWAY YOU FLY,
BUT ON YOUR LIPS YOU KEEP A KISS.
ALL YOUR LIFE YOU'LL DREAM OF THIS
LOVELY, LOVELY NIGHT.

(The STEPFAMILY have momentarily forgotten their disdain for CINDERELLA, so caught up are they in her romantic vision. They prance about, acting out their fantasies of having charmed the prince themselves. The ANIMALS eventually become involved in the number, but remain unseen until much later when the STEPMOTHER sees a mouse.)

A LOVELY NIGHT.

GRACE

A LOVELY NIGHT.

JOY

STEPMOTHER, GRACE & JOY
A FINER NIGHT YOU KNOW YOU'LL NEVER SEE.

YOU MEET YOUR PRINCE.

GRACE

A CHARMING PRINCE.

JOY

STEPMOTHER,
AS CHARMING AS A PRINCE WILL EVER BE!

CINDERELLA
THE STARS IN A HAZY HEAVEN...

CINDERELLA, GRACE & JOY
...TREMBLE ABOVE YOU...

CINDERELLA
...WHILE HE IS WHISPERING,

"Darling, I love you."

STEPMOTHER

ALL
YOU SAY GOOD-BYE,
AWAY YOU FLY,
BUT ON YOUR LIPS YOU KEEP A KISS.
ALL YOUR LIFE YOU DREAM OF THIS
LOVELY, LOVELY NIGHT.

(The ANIMALS suddenly appear, unseen by the OTHERS.)

ALL
ALL YOUR LIFE YOU'LL DREAM OF THIS

CINDERELLA
LOVELY

GRACE
LOVELY

JOY
LOVELY

ALL FOUR
LOVELY NIGHT!

ANIMALS
(ANIMAL voices can be covered off-stage by women in chipmunk voices.)
LOVELY NIGHT!

ALL
LOVELY NIGHT!

Lc 61 *five*

(The number has concluded. They ALL laugh together, delighted by their impromptu performance, truly enjoying each other's company. The STEPMOTHER suddenly becomes conscious of the free-wheeling behavior and pulls herself up imperiously.)

STEPMOTHER
Nonsense! Rubbish and drive!

(GRACE and JOY think they've been addressed.)

JOY
Yes...?

GRACE
Yes..?

STEPMOTHER
It was nothing like that! And the two of you, hanging on her every word! Enough! Go to your rooms – it's late.

(GRACE and JOY exit and she turns her attentions to CINDERELLA.)
And as for you, princess – get your head out of the clouds! Your father spoiled you rotten with a lot of empty dreams and impossible wishes that will never come true! You're a little fool, Cinderella, and I do not suffer fools gladly.

(She exits.)

MUSIC 22: REPRISE: A LOVELY NIGHT

Lc. 62 *special*

(The ANIMALS emerge and scurry to CINDERELLA's side, but she needs no consoling. Even her STEPMOTHER's reproach cannot diminish her buoyant spirits tonight!)

CINDERELLA
(Softly, in memory:)
THE STARS IN A HAZY HEAVEN

TREMBLING ABOVE ME,
DANCED WHEN HE PROMISED
ALWAYS TO LOVE ME.

THE DAY CAME THROUGH,
AWAY I FLEW,
BUT ON MY LIPS HE LEFT A KISS.
ALL MY LIFE I'LL DREAM OF THIS
LOVELY, LOVELY NIGHT.

(The music segues into:)

SCENE 5: Throughout the Kingdom – the following day and night

MUSIC 23: THE SEARCH

(A drop flies in downstage depicting a map of the kingdom.)

(Behind the drop, in shadow, in a series of vignettes, we see CHRISTOPHER and LIONEL trying the slipper on the feet of MAIDENS throughout the kingdom. As more and more feet appear, growing ever more surreal in size, the search becomes increasingly frantic. The images eventually turn ghoulish as the sequence takes on the qualities of a comic nightmare. At the peak of its madness, the drop flies out to reveal CHRISTOPHER and LIONEL, who watch as the DOVE flies around the stage. As the DOVE makes its way off-stage, CHRISTOPHER and LIONEL decided to follow it. The scene shifts to:)

SCENE 6: The Manor House – the following morning

(The music concludes as: The STEPMOTHER, GRACE and JOY are lounging in their bedclothes, soaking their feet and indulging in their various beauty regimen. As they chat, CINDERELLA cleans out the fireplace. The STEPMOTHER is reading from a scroll; music out.)

Doctor Feelbright, the pharmacist?

Too flighty.

Master Greenfield, the grocer?

Too geeky.

STEPMOTHER

GRACE

STEPMOTHER

JOY

STEPMOTHER

Girls! Perhaps you are being too particular. I am up to the I's!

You want us to be happy, don't you?

STEPMOTHER

GRACE

curtain

screen Full cyc
B-set change

LC. 63

3 mins to 40%.

LC. 64

spot ring

Raise screen
curtains

(64.1)

LC. 65

house 100%

after prime exit

STEPMOTHER

Of course I do. Like any mother, I want you to have all the things I never had.

(The doorbell rings.)

Now who in the world could that be, at this hour and unannounced?

Door bell

(CINDERELLA peers out the window.)

CINDERELLA

(Excitedly)

It's the royal steward!

STEPMOTHER

Aaahhh...!

MUSIC 23A: MANIC STEPSISTERS UNDERSCORE

He can't see me like this! Cinderella, fetch my boa!

(Pandemonium ensues as the STEPMOTHER and SISTERS hustle to make themselves presentable and CINDERELLA scrambles to retrieve their accouterments.)

STEPMOTHER

Cinderella!

(She comes running on; music out.)

Take this vase to the kitchen and stay there until my guest has gone and I come for you. Am I understood?

CINDERELLA

Of course, Stepmother.

(CINDERELLA hurries off with the vase as the STEPMOTHER shoves the flowers in her hair.)

STEPMOTHER

All right, girls - a lesson in how to greet a suitor. Watch and learn.

(She opens the door with a flourish; LIONEL enters bearing a royal cushion upon which the beautiful glass slipper sits. She doesn't notice that CHRISTOPHER is right behind him.)

Lionel -

(She slams the door in CHRISTOPHER'S face.)

what a pleasant surprise! I just knew there was something special between us.

LIONEL

Have we met?

LIONEL

(Opening the door.)

Presenting His Royal Highness, Prince Christopher.

(CHRISTOPHER enters looking exhausted. The STEPMOTHER and SISTERS are simply agog, staring gape-jawed as they execute their awkward curtsies.)

CHRISTOPHER

(With a half-hearted bow.)

Ladies. I am in search of the maiden whose foot fits that slipper.

LIONEL

She lost it at the ball.

STEPMOTHER

Really...?

(You can practically see the wheels turning.)

Why, I was saying to my lovely daughter, Joy, just this very morning -
(Grabbing JOY'S arm.)

- I was saying, "Joy, whatever happened to your other shoe?" Wasn't I, dear?
(JOY, dumfounded, can only stare at CHRISTOPHER and nod lamely.)

I was saying, "Where could you have lost it?"
(Squeezing her arm.)

Wasn't I, dear?

JOY

Ouch!

(Finally getting it.)

Oh-h-h! That's my shoe!

(She grabs the slipper.)

I'd know this shoe anywhere!

STEPMOTHER

Of course you would.

(JOY attempts to cram her foot into the slipper.)

LIONEL

Sweetheart...?

(JOY is not taking no for an answer.)

Joy...? The shoe is made of glass - it doesn't stretch.

(He takes the shoe.)

GRACE

(Grabbing the slipper from LIONEL.)

Why, that's my shoe, sister! You know that!

(Sitting in the chair.)

Here, Your Highness, let me show ya. Fit's me like a glove.

(She tries shoving her foot into the slipper.)

Well, it fit me perfectly at the ball. You see, I had a little accident right before you came. I kicked the bucket and my toe is all swollen up. I don't suppose you got that other shoe with ya.

LIONEL

(Taking the slipper from GRACE.)

Are there any other women in the house?

STEPMOTHER

Why, yes - there is one more.

(GRACE and JOY look at her, stunned, thinking she's referring to CINDERELLA. The STEPMOTHER pulls GRACE from the chair.)

Move it!

(She sits and extends her foot toward LIONEL.)

LIONEL

I meant to say younger women.

STEPMOTHER

How much younger?

LIONEL

Younger than you.

STEPMOTHER

Oh, please, I'm begging - please take one of my daughters! Joy has had charm and elocution -

LIONEL

Look, lady, it's been a long day. So for the last time, are there any other young women in the house?

STEPMOTHER

(To LIONEL.)

No - there are no other young women in the house.

MUSIC 23B: THE SLIPPER FITS

(As CHRISTOPHER and LIONEL turn to leave, CINDERELLA unexpectedly enters from the kitchen.)

Spot on Candy SL

CINDERELLA

I'm here.

STEPMOTHER

What?!

CINDERELLA

I'm sorry, Stepmother, but I am here.

STEPMOTHER

A scullery maid!

JOY

A servant girl!

GRACE

A chimney sweep!

LIONEL

Well, you certainly sound like a girl of many talents. What say we try on...?

CHRISTOPHER

Wait a minute. Didn't I "bump" into you in the village about a week ago?

CINDERELLA

In the...? Oh, now I remember! You helped with my packages.

CHRISTOPHER

Yeah, that was right after I knocked 'em out of your arms.

CINDERELLA

You said that everyone deserves to be treated with kindness and respect.

CHRISTOPHER

You never did tell me your name.

CINDERELLA

It's Cinderella.

CHRISTOPHER

What a beautiful name.

(LIONEL clears his throat, bringing CHRISTOPHER's attention back to the business at hand. CHRISTOPHER takes the slipper from LIONEL and turns to CINDERELLA.)

May I, Cinderella?

(The music builds as CINDERELLA sits in her chair by the fireplace and CHRISTOPHER gets down on one knee before her.)

STEPMOTHER

This can't be happening!

(CINDERELLA slips her foot into the slipper and, of course, it's the perfect fit.)

STEPMOTHER

(Fainting)

Ah-h-h-h...!

CHRISTOPHER

I HAVE FOUND HER!

Spots on Prince & Cindy

CINDERELLA

ARE YOU THE SWEET INVENTION OF A LOVER'S DREAM?

CHRISTOPHER

I HAVE FOUND HER!

L, L, L, L

(CHRISTOPHER takes CINDERELLA into his arms and they kiss as the scene shifts to:)

SCENE 7: The Wedding Finale

*Strike set
Chandeliers*

(CINDERELLA and CHRISTOPHER exit as the FAIRY GODMOTHER appears. The music segues into:)

MUSIC 24: THERE'S MUSIC IN YOU

set stairs

LC 66.21 Purple

in Fairy GH

(During this song, two trees upstage have created a canopy against a sumptuous sky. As the song continues, the VILLAGERS enter in eager anticipation of the Royal Wedding; the MICE and CHARLES are present as well. As the singing continues, the KING and QUEEN enter beneath the canopy, the COMPANY bowing and curtsying to them. LIONEL enters with the STEPMOTHER clamped to his arm. CINDERELLA and CHRISTOPHER enter followed by GRACE and JOY carrying the train of CINDERELLA's wedding dress. As they pass the STEPMOTHER, she curtsies graciously to CINDERELLA, who smiles at her with a warm nod.)

FAIRY GODMOTHER AND COMPANY

MOVE A MOUNTAIN, LIGHT THE SKY,
MAKE A WISH COME TRUE,
THERE IS MUSIC IN YOU!

(The DOVE flies on and circles CINDERELLA and CHRISTOPHER as they kiss, then flies to the FAIRY GODMOTHER and alights on her hand as:)

THE CURTAIN FALLS

MUSIC 25: CURTAIN CALL AND EXIT MUSIC

LC 69 - All up on you Everything up

70

LC 70

71 (bowlights)

LC 71 - light on stage