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Cinderella

(Cendrillon)



Caroline W. Thomason

The Penn Publishing Company

Successful Rural Plays

A Strong List From Which to Select Your Next Play

FARM FOLKS. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. For five male and six female characters. Time of playing, two hours and a half. One simple exterior, two easy interior scenes. Costumes, modern. Flora Goodwin, a farmer's daughter, is engaged to Philip Burleigh, a young New Yorker. Philip's mother wants him to marry a society woman, and by falsehoods makes Flora believe Philip does not love her. Dave Weston, who wants Flora himself, helps the deception by intercepting a letter from Philip to Flora. She agrees to marry Dave, but on the eve of their marriage Dave confesses, Philip learns the truth, and he and Flora are reunited. It is a simple plot, but full of speeches and situations that sway an audience alternately to tears and to laughter.

HOME TIES. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. Characters, four male, five female. Plays two hours and a half. Scene, a simple interior—same for all four acts. Costumes, modern. One of the strongest plays Mr. Tubbs has written. Martin Winn's wife left him when his daughter Ruth was a baby. Harold Vincent, the nephew and adopted son of the man who has wronged Martin, makes love to Ruth Winn. She is also loved by Len Everett, a prosperous young farmer. When Martin discovers who Harold is, he orders him to leave Ruth. Harold, who does not love sincerely, yields. Ruth discovers she loves Len, but thinks she has lost him also. Then he comes back, and Ruth finds her happiness.

THE OLD NEW HAMPSHIRE HOME. A New England Drama in Three Acts, by FRANK DUMONT. For seven males and four females. Time, two hours and a half. Costumes, modern. A play with a strong heart interest and pathos, yet rich in humor. Easy to act and very effective. A rural drama of the "Old Homestead" and "Way Down East" type. Two exterior scenes, one interior, all easy to set. Full of strong situations and delightfully humorous passages. The kind of a play everybody understands and likes.

THE OLD DAIRY HOMESTEAD. A Rural Comedy in Three Acts, by FRANK DUMONT. For five males and four females. Time, two hours. Rural costumes. Scenes rural exterior and interior. An adventurer obtains a large sum of money from a farm house through the intimidation of the farmer's niece, whose husband he claims to be. Her escapes from the wiles of the villain and his female accomplice are both starting and novel.

A WHITE MOUNTAIN BOY. A Strong Melodrama in Five Acts, by CHARLES TOWNSEND. For seven males and four females, and three supers. Time, two hours and twenty minutes. One exterior, three interiors. Costumes easy. The hero, a country lad, twice saves the life of a banker's daughter, which results in their betrothal. A scoundrelly clerk has the banker in his power, but the White Mountain boy finds a way to checkmate his schemes, saves the banker, and wins the girl.

THE PENN PUBLISHING COMPANY
PHILADELPHIA

CINDERELLA

CENDRILLON

A Play for Children in
Four Scenes

*arranged to be given
in English or French*

By

CAROLINE WASSON THOMASON

author of

"Red Riding Hood," "The Three Bears," "Beauty
and the Beast," "Bluebeard"



THE PENN PUBLISHING COMPANY

PHILADELPHIA

1921

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Cinderella

Cendrillon

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CINDERELLA

CENDRILLON

CHARACTERS

Personnages

CINDERELLA	<i>Cendrillon</i>
THE GODMOTHER	<i>La Marraine</i>
THE STEPMOTHER	<i>La Belle-mère</i>
JAVOTTE	<i>La Belle-soeur ainée</i>
CHARLOTTE	<i>La Belle-soeur cadette</i>
THE PRINCE	<i>Le Prince</i>
THE KING	<i>Le Roi</i>
THE QUEEN	<i>La Reine</i>
THE PAGE	<i>Le Page</i>

LORDS, LADIES, MICE, LIZARDS, ETC.

TIME OF PLAYING *Forty-five Minutes*

Four Scenes tell the Story:

- I. Cinderella's Kitchen
- II. Same
- III. The Prince's Ballroom
- IV. Cinderella's Kitchen

COSTUMES, ETC.

CINDERELLA. SCENE I, coverall, ragged, gingham apron. Hair unkempt, misshapen, large shoes. Scene II, ball dress of yellow silk, brilliant trimmings, diadem of sparkling material, white silk stockings, white slippers. Scene III, same as II. Scene IV, same as I, thin blue flimsy evening gown, or same gown as in II and III.

THE GODMOTHER. Close-fitting white cap tied under the chin, over this a high, peaked black hat. Black waist, full white skirt with black panniers. A large ruff of red about her neck. Her wand should be covered with tinfoil.

THE STEPMOTHER. SCENES I and III, elaborate headdress, including several plumes. Glasses. Evening gown, train. Party coat, gloves. Scene IV, afternoon gown of black, with strand of beads.

JAVOTTE. SCENES I and III, high coiffure, beauty spots, fan, gloves, red gown with cream lace decorations, high-heeled pumps, white stockings with large red spots, coat and hat. Scene IV, hair still elaborate, yellow dress in exaggerated style, same stockings.

CHARLOTTE. SCENES I and III, hair same as Javotte, black lace gown with gold spangles, and startling red stomacher, high-heeled

pumps, black and red striped stockings, evening coat, hat. Scene IV, frilled lawn dress, same stockings.

THE PRINCE. Black velvet cap with plume. Frilled bosom studded with brilliants. Yellow jacket and stockings. Black velvet knickerbockers. Patent leather pumps.

THE KING. Purple robe, with white bands. Crown.

THE QUEEN. Gray gown with purple touches. Jewels. Crown.

THE PAGE. Red, close-fitting outfit. Gray stockings, black pumps, gray cap.

LORDS AND LADIES. Splashes of color. Elaborate effects.

HORSES. (*Six little girls.*) "Mouse-gray" crêpe paper dresses. Skirts short, wings of same colored paper. Black paper "manes" covering heads and part of backs. Black slippers and stockings. Orange ribbon "shafts" with giant bows to slip over their heads.

COACHMAN. Orange and black striped tight-fitting shirt. Orange and black striped tights, the stripes running opposite way from shirt. Cap half black, half orange.

FOOTMEN. (*Six little boys.*) First with sacks painted to represent lizards over heads: Striped cover-alls, preferably dark brown and white.

PROPERTIES

- SCENE I. Stage set with fireplace, table, several chairs, pots, pans, mirror. Three party coats, and hats. Powder and puff at mirror.
- SCENE II. A pumpkin. Knife. Coach for Cinderella. Mouse-trap, with live mice if possible. Rat (toy if desired). Diadem. Slippers covered with tinfoil.
- SCENE III. Platters of oranges and citrons. Small glasses of punch in tray. These passed by two lords. Gong for striking the hours outside. The page's trumpet or megaphone.
- SCENE IV. Velvet cushion for slipper. Broom for Cinderella.

MUSIC

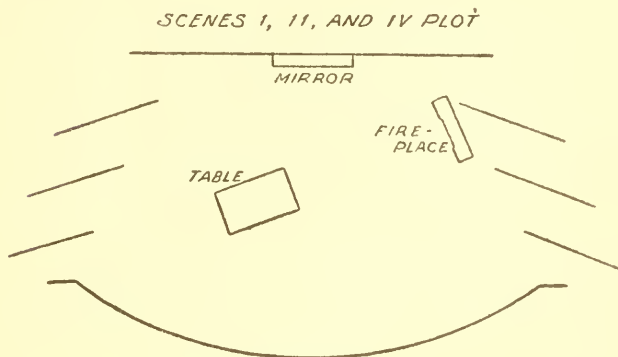
The music for "The City Rat and the Country Rat" (*"Le Rat de Ville et le Rat des Champs"*), and for "Marlbrough" (*"Malbrough"*) may be found in "French Rounds and Nursery Rhymes," sold by G. Schirmer, New York City. The music for "A Resolve" (*"Obstination"*) may be obtained from the same publisher.

SCENE PLOTS

SCENES I, II, and IV. In Cinderella's kitchen.

The setting shown below is very simple, and may be used on any platform. It requires no painted scenery. A fireplace up L. Mirror back C. Table R. C.

SCENE IV. The Prince's ballroom. The above may be arranged anywhere with appropriate hangings for background. A throne should be placed back C, as indicated in the diagram.



CINDERELLA

CENDRILLON

SCENE I — Cinderella's Kitchen

(CINDERELLA is sitting sadly by the fire. She is shabbily dressed.)

CINDERELLA. I am so sad! Why did my father marry again? My mother was the best person in the world. But now I am just a kitchen drudge. No one loves me —

Je suis si triste! Pourquoi mon père épouse-t-il en secondes noces. Ma mère était la meilleur personne du monde. Mais maintenant je suis un cucendron. Personne ne m'aime —

(Enter STEPMOTHER carrying party coats and hats.)

STEPMOTHER. Go quickly to the room of your mistresses. You must dress their hair.

Va vite à la chambre de tes maîtresses. Il faut que tu les coiffes.

CINDERELLA

CINDERELLA. Yes, Madam. (She starts to leave the room.)

Oui, Madame.

STEPMOTHER. Stop! You have not done your work well. There is dust on this table.

Arrête-toi! Tu n'ai pas fait bien ton travail. Il y a de la poudre sur cette table.

CINDERELLA. I am sure that I dusted it —
Je suis certaine que je l'ai essuyée —

STEPMOTHER. You impudent, good-for-nothing girl! (Shakes her.)

Fille impudente, bonne à rien!

JAVOTTE and CHARLOTTE (outside). Cinderella! Cinderella! Come here at once!

Cendrillon! Cendrillon! Viens ici tout de suite!

STEPMOTHER. Now hurry! They want you — hurry, I say!

Presse-toi! Elles ont besoin de toi — presse-toi, je te dis!

(Exit CINDERELLA, L.)

(When CINDERELLA is gone the STEPMOTHER arranges the plumes in the hats, fusses with the coats, then powders her nose at the mirror.)

STEPMOTHER. By my faith! How I wish my

CENDRILLON

daughters had the hair and the complexion of that cinderwench! But anyway I think that they will impress the Prince at the ball tonight. They have fine manners, and elegant gowns, even if they are not doll-like beauties.

Ma foi! Comme je desire que mes filles avaient des cheveux et du teint de cette cucendron! Mais enfin je pense qu'elles imprimeront le Prince au bal ce soir. Elles ont les grandes airs, et les robes elegantes quoique elles ne sont pas des beautés efféminés.

(The sisters enter L, followed by CINDERELLA who is carrying their trains. JAVOTTE and CHARLOTTE are in elaborate evening gowns, high coiffeurs, beauty spots, fans, etc. The original story arrays JAVOTTE in red velvet with lace decorations, while CHARLOTTE'S toilet includes a gold-brocaded train, and a diamond stomacher!)

STEPMOTHER. Heavens! How stunning you are, my beautiful daughters!

Grand Dieu! Comme vous êtes étourdissantes, mes belles filles!

JAVOTTE. Thank you, dear mother.

Merci, ma chère mère.

CINDERELLA

CHARLOTTE. But, Mother, Cinderella has not arranged my hair well.

Mais, ma mère, Cendrillon ne m'a pas coiffée bien.

STEPMOTHER. Sit down. Let me see.
Assieds-toi. Que je voie.

(CHARLOTTE sits down before the mirror.)

JAVOTTE. Cinderwench is so awkward!
Cucendron est si maledroite!

STEPMOTHER (to CINDERELLA). You wicked girl! Rearrange Charlotte's hair.

Toi, fille méchante! Coiffe Charlotte encore.

CINDERELLA. Yes, Madam. (Sticks in more pins.)

Oui, Madame.

JAVOTTE (admiring herself in the glass). Cinderella, wouldn't you just love to go to the ball?

Cendrillon, ne serais-tu bien aise d'aller au bal?

CINDERELLA. Alas, Miss, that is not for me!

Hélas, Mademoiselle, ce n'est pas là qu'il me faut!

JAVOTTE. You are right. People would laugh if they should see a cinderwench at the ball. Even if such as you went to parties you would have no gown to wear.

CENDRILLON

Tu as raison. On rirait si on voyait un cucendron aller au bal. Quand même telle que tu irais aux bals tu n'aurais pas une robe à porter.

CINDERELLA (*eagerly*). Miss Javotte, lend me your yellow dress that you wear every day!

Mademoiselle Javotte, prêtéz-moi votre habit jaune que vous mettez tous les jours!

JAVOTTE. Surely, I see myself doing such a thing! To lend your dress to an ugly cinder-wench like that! I should certainly be foolish?

Vraiment, je suis de cet avis! Prêter votre habit à un vilain cucendron comme cela! Il faudrait que je fusse bien folle!

CINDERELLA. Oh! I beg your pardon, Miss! Oh! *Pardonnez-moi, Mademoiselle!*

STEPMOTHER. Keep still, you tiresome girl! *Tais-toi, fille ennuyeuse!*

CINDERELLA. Yes, Madam. *Oui, Madame.*

STEPMOTHER. When you have finished your work you must sit here by the fire until we come. Then you can help your mistresses to get to bed.

Quand tu auras fini ton travail il faut que tu t'asseyes devant le feu jusqu'à ce que nous venions. Puis tu pourras assister tes maîtresses à se mettre au lit.

CINDERELLA. Yes, Madam. (*She helps the three put on their coats.*)

CINDERELLA

Oui, Madame.

CHARLOTTE. Good-night, Cinderella. Would you not love to go to the ball?

Bonne nuit, Cendrillon. Ne serais-tu pas bien aise d'aller au bal?

CINDERELLA. Good — night — Ladies!
(*Turns toward the fire weeping.*)

Bonne — nuit — Mesdames!

(*Exit the three, R.*)

CURTAIN (*if desired*)

SCENE II — Cinderella's Kitchen — A few minutes later

(CINDERELLA is crying, her head buried in her apron. If possible the lights should become dim. From the fire steps out the GODMOTHER. The GODMOTHER wears a close-fitting white cap tied under her chin, and over this a high, peaked, black hat. There is a ruff about her neck, and her skirt is very full. Her wand sparkles in the light.)

GODMOTHER. Why are you crying, my dear little girl? What is the matter with you?

Pourquoi pleures-tu, ma chère petite? Qu'as-tu?

(CINDERELLA springs to her feet. She is startled, bewildered. Her GODMOTHER gently waves the wand over her head.)

CINDERELLA. Who are you?

Qui êtes-vous?

GODMOTHER. I am a fairy — your Godmother.
Je suis une fée — ta marraine.

CINDERELLA. My Godmother! Splendid!
Ma Marraine! Très bien!

CINDERELLA

GODMOTHER. Why were you crying?

Pourquoi pleurais-tu?

CINDERELLA. I wish very much — I very much wish — (*Weeps again.*)

Je voudrais — je voudrais bien —

GODMOTHER. You want to go to the ball, is it not so?

Tu voudrais bien aller au bal, n'est-ce pas?

CINDERELLA. Alas, yes!

Hélas, oui!

GODMOTHER. Will you be a good girl? I shall send you there.

Seras-tu bonne fille? Je t'y ferai aller.

CINDERELLA. Oh! My Godmother!

Oh! Ma Marraine!

GODMOTHER. Go to the garden and bring me a pumpkin.

Va dans le jardin et apporte-moi une citrouille.

CINDERELLA. Yes, yes, Godmother, I am going.

Oui, oui, ma Marraine! Je vais.

(*Exit CINDERELLA R. Returns R. soon, carrying a pumpkin.*)

CINDERELLA. I have brought to you the most beautiful pumpkin I could find, Godmother.

Je t'ai apporté la plus belle citrouille que je puisse trouver, ma Marraine.

CENDRILLON

(The story says that the GODMOTHER scooped out the pumpkin, leaving only the rind. If there is time a little of this "Jack-o'-lantern" play can be made, and will be very amusing.)

(The GODMOTHER touches the pumpkin with her wand — a gilded coach appears. The lights can be flashed off for an instant, and under the cover of darkness a large go-cart, or an invalid's chair, properly camouflaged, can be rolled in, or the lighting effect may be omitted, and the coach rolled in.)

CINDERELLA (*enraptured*). Oh, my beloved Godmother! But where are the horses?

Oh, ma Marraine adorée! Mais les chevaux, où sont-ils?

GODMOTHER. Bring me the mouse-trap.
Apporte-moi la souricière.

(*Exit CINDERELLA, running R. Returns R. carrying a mouse-trap.*)

CINDERELLA. Look, Godmother! Here are six mice, all alive!

Voyez, ma Marraine! Voici six souris toutes en vie!

GODMOTHER. Lift the door a little.

CINDERELLA

Leve un peu la trappe.

CINDERELLA. Ugh! (*Holds up the trap. Gingerly starts to life the door.*)

Ugh!

(*The GODMOTHER strikes the trap with her wand. Again the device of flashing off the lights. Six little girls costumed to represent winged ponies, "mouse-gray," says the story, enter. They lift the ribbon shafts of the coach.*)

CINDERELLA. How wonderful! I am going to see if there is not a rat in the rat-trap. We will make a coachman of it.

Merveilleux! Je vais voir s'il n'y a point quelque rat dans la ratière. Nous en ferons un cocher.

GODMOTHER. You are right. Go and see.
Tu as raison. Va voir.

(*Exit CINDERELLA R. Returns R, carrying big rat by the tail.*)

CINDERELLA. Here he is, Godmother!
Le voici, ma Marraine!

(*The GODMOTHER touches the rat with her wand. Again the light device. A little*

CENDRILLON

*boy costumed like a coachman appears.
He takes his place back of the coach.)*
(CINDERELLA runs from horses to coachman,
admiring everything.)

CINDERELLA. So lovely — so beautiful — I
am so happy —

*Très charmant — tout beau — je suis très
heureuse —*

GODMOTHER. Go into the garden. You will
find there six lizards behind the watering pot.
Bring them to me.

*Va dans le jardin. Tu y trouveras six lézards
derrière l'arrosoir. Apporte-les-moi.*

CINDERELLA. Yes, Godmother.
Oui, ma Marraine.

*(Exit CINDERELLA R. A little frightened
cry is heard. She runs back L., followed
by six little boys representing lizards.
They are dressed in striped coveralls, and
they wriggle in on their stomachs.)*

CINDERELLA. Here they are — here they
are —

Les voici — les voici —

GODMOTHER. You are a good girl. Now!
(Strikes her wand on the floor.) One, two,
three —

CINDERELLA

Tu es une bonne fille. Maintenant! Un, deux, trois —

(The lizards spring up, honest-to-goodness footmen.)

CINDERELLA. Footmen!

Laquais!

GODMOTHER. Well, that will do for going to the ball. Are you not delighted, Cinderella?

Eh bien, voilà de quoi aller au bal. N'es-tu pas bien aise, Cendrillon?

CINDERELLA (*hesitatingly*). Yes — but shall I go like this in my ugly garments?

Oui, mais est-ce que j'irai comme cela, avec mes vilains habits?

(The GODMOTHER smiles, waves her wand mystically, and "at the same time," declares the story, "her garments were changed to a gown of silver and gold, laced with precious stones." Lights off. CINDERELLA throws off her big apron, puts on her diadem. Lights on.)

GODMOTHER. Good! My daughter, you are wonderful! Here are your glass slippers.

(Takes from her pocket dainty slippers, and puts them on CINDERELLA.)

CENDRILLON

Bien! Ma fille, tu es étonnante! Voici tes pantoufles de verre.

CINDERELLA (*embracing her* GODMOTHER). They are the prettiest in the world. I love you, I love you, my gracious Godmother! I adore you!

Elles sont les plus jolies du monde. Je vous aime, je vous aime, ma Marraine gracieuse! Je vous adore!

GODMOTHER. Come, come, be a good girl! Now listen, above all things do not stay past midnight.

Va, va-t'en! Sois une bonne fille. Ecoute donc, sur toute chose ne passe pas minuit.

CINDERELLA. I shall not forget!

Je n'oublierai pas!

GODMOTHER. If you remain at the ball one minute after that your coach will become a pumpkin, your horses mice, your footmen lizards, and your beautiful garments will take on their original appearance.

Si tu demeureras au bal un moment davantage ton carrosse redeviendra citrouille, tes chevaux des souris, tes laquais des lézards, et tes beaux habits reprendront leur première forme.

CINDERELLA. I shall not fail to leave the ball before midnight.

Je ne manquerai pas de sortir du bal avant minuit.

CINDERELLA

(The FOOTMEN assist CINDERELLA to her place. While the following song is sung there is a march about the stage. The GODMOTHER keeps time by waving her wand.)

ALL (*sing*). THE CITY RAT AND THE COUNTRY RAT.

LE RAT DE VILLE ET LE RAT DES CHAMPS.

Once a rat who loved the city,
Asked a country rat to dine,
In a fashion neat and pretty,
On some scraps of pigeon fine.
On a Turkey carpet rare
Nicely were the covers laid;
I will leave you to imagine,
What a jolly meal they made.

*Autrefois le rat de ville,
Invita le rat des champs
D'une façon fort civile
A des reliefs d'ortolans.
Sur un tapis de Turquie
Le couvert se trouva mis;
Je laisse à penser la vie
Que firent ces deux amis.*

CENDRILLON

Good the roast was found on eating,
Naught was wanting in the least;
But at every merry meeting
Something will disturb the feast.
Suddenly they hear a noise
As of someone at the door;
Soon the country rat was running,
City rat was off before.

*Le régal fut fort honnête,
Rien ne manquait au festin,
Mais quelqu'un troubla la fête
Pendant qu'ils étaient en train.
A la porte de la salle
Ils entendirent du bruit,
Le rat de ville détale,
Son camarade le suit.*

Quiet all they left their cover,
Country rat was dumb with fright;
City rat said to the other:
Come and let us finish quite!
Thank you, no, I've got enough,
Royal though the feast you made!
Don't be vexed, but come tomorrow
Out to me, the rustic said.

*Le bruit cesse, on se retire,
Rats en campagne aussitôt;*

CINDERELLA

*Et le cita-din le dire:
Achevons tout notre rôl.
C'est assez, dit le rustique:
Demain vous viendrez chez moi,
Ce n'est pas que je me pique
De tous vos festins de roi.*

In my barn I eat at leisure,
Nothing will disturb us there;
Fare you well! If you have pleasure,
You have also fear and care.

*Mais rien ne vient m'interrompre,
Je mange tout à loisir;
Adieu donc! Fi due plaisir
Que la crainte peut corrompre.*

CINDERELLA. Au revoir, my Godmother!
Au revoir, ma Marraine!

GODMOTHER. Au revoir, my child!
Au revoir, mon enfant!

CINDERELLA. Au revoir — au revoir!

Au revoir — au revoir! (Throws kisses to
GODMOTHER and audience.)

(Exit R, CINDERELLA and retinuc.)

CURTAIN

SCENE III — The Prince's Ballroom

(*Music. As the curtain rises the KING and the QUEEN are discovered seated on the throne at the back of the stage. The PRINCE is standing near them. Lords and Ladies are dancing a minuet. JAVOTTE, CHARLOTTE, and the STEPMOTHER are a part of the set. It will be observed that a knowledge of French is not necessary for all of the Lords and Ladies.*)

(*Music ceases. Enter the PAGE, L.*)

PAGE (*bowing low before the royal party*).
My master!

Monsieur le Prince!

PRINCE. Speak.

Parle.

PAGE. A grand princess whom no one knows has just arrived!

Une grande princesse qu'on ne connaît point vient d'arriver!

KING. Hasten to meet her, my son.

Cours la recevoir, mon fils.

THE QUEEN. Yes — find who she is. A great princess!

CINDERELLA

Oui, sache qui elle est. Une grande princesse!

LORDS and LADIES. A grand princess!

Une grande princesse!

(*Music — same air as end of Scene II.*)

(*Enter CINDERELLA ushered in by PAGE L.*

The PRINCE hastens to give her his hand.)

LORDS and LADIES. Ah! Ah! Oh! Oh! Who is she? Ah! Oh! How beautiful she is! She is charming! Ah! Oh!

Ah! Ah! Oh! Oh! Qui est-elle? Qu'elle est belle! Qu'elle est charmante! Ah! Oh!

KING (*not taking his eyes from CINDERELLA*). It has been a long time since I have seen so beautiful and so lovely a person.

Il y a longtemps que je n'ai vu une si belle et si aimable personne.

QUEEN. Yes, yes! All the women are busy looking at her head-dress, and her garments.

Oui, oui! Toutes les dames sont attentives à considerer sa coiffure et ses habits.

(*Among the group of admirers the PRINCE leads CINDERELLA to the throne. They bow to the KING and the QUEEN. The KING arises, and kisses CINDERELLA'S hand.*)

CENDRILLON

KING. You are welcome, lovely Princess.
Je vous souhaite la bienvenue, ma Princess ravissante.

CINDERELLA. I thank you, Sire.
Je vous remercie, Sire.

PRINCE. May I lead you as my partner in the dance?

Permettez-moi que je vous mène danser.

CINDERELLA. With pleasure, Prince.
Avec grand plaisir, Monsieur le Prince.

(Again they bow to the KING and to the QUEEN, and take their places as leaders in the grand march that follows. All who speak French will sing.)

ALL (*sing*). MARLBROUGH.

MALBROUGH.

To fight, to fight in Flanders,
Miroton, miroton, mirotaina,
To fight, to fight in Flanders,
Duke Marlborough has gone.

*Malbrough s'en va t'en guerre,
Mironton, mironton, mirontaine,
Malbrough s'en va t'en guerre,
Ne sait, quand reviendra.*

But he'll return at Easter,
Miroton, miroton, mirotaina,

CINDERELLA

But he'll return at Easter,
When all the wars are done.

*Il reviendra z-à Pâques,
Mironton, mironton, mirontaine,
Il reviendra z-à Pâques,
Ou à la Trinité.*

His lady wife has mounted,
Miroton, miroton, mirotaina,
His lady wife has mounted,
Into her tower high.

*Madame à sa tour monte,
Mironton, mironton, mirontaine,
Madame à sa tour monte,
Si haut, qu'ell' peut monter.*

She sees her page approaching,
Miroton, miroton, mirotaina,
She sees her page approaching,
In sable habit clad.

*Elle aperçoit son page,
Mironton, mironton, mirontaine,
Elle aperçoit son page,
Tout de noir habillé.*

CENDRILLON

In battle fell Duke Marlborough,
Miroton, miroton, mirotaina,
In battle fell Duke Marlborough,
He now is in the grave.

*Monsieur d' Malbrough est mort,
Mironton, mironton, mirontaine,
Monsieur d' Malbrough est mort,
Est mort et enterré.*

Then each to earth fell prostrate,
Miroton, miroton, mirotaina,
Then each to earth fell prostrate,
And then rose up again.

*Chacun mit ventre à terre,
Mironton, mironton, mirontaine,
Chacun mit ventre à terre,
Et puis se releva.*

To sing the battles glorious,
Miroton, miroton, mirotaina,
To sing the battles glorious,
Duke Marlborough has won.

*Pour chanter les victoires,
Mironton, mironton, mirontaine,
Pour chanter les victoires,
Que Malbrough remporta.*

CINDERELLA

(*At the close of the grand march the PRINCE leads CINDERELLA to a place of honor near the throne. He sits beside her. The others find places. Fruit and punch are passed. The PRINCE is too absorbed to partake. The STEPMOTHER and the sisters, who have been standing near openly admiring CINDERELLA, draw closer. The music continues very softly.*)

JAVOTTE. She is the most beautiful princess, the most beautiful that anyone has ever seen!

C'est la plus belle princesse, la plus belle qu'on puisse jamais voir!

CHARLOTTE. Who is she?

Qui est-elle?

STEMOTHER. Let us approach, and speak with her.

Approchons et parlons avec lui.

(*They approach with hesitation. CINDERELLA politely beckons them to come. The PRINCE is piqued that others are joining them.*)

CINDERELLA (*offering them fruit*). Have some oranges, and citrons, Ladies.

Perenez des oranges, et des citrons, Mesdames.

THE THREE. Oh! Thank you very much!

CENDRILLON

Oh! Nous vous remercions!

(The clock strikes!)

CINDERELLA (*springing to her feet*). Listen! One, two, three, four, five, six, seven, eight, nine, ten — Mercy! eleven —

Écoutez! Un, deux, trois, quatre, cinq, six, sept, huit, neuf, dix — Mon Dieu! onze —

(Exit R., CINDERELLA in consternation as the clock strikes twelve. She loses one of her slippers, which the PRINCE snatches up. The PRINCE rushes after her — the others follow to the door.)

(Reenter the PRINCE looking very chagrined, R. The PAGE is with him.)

PRINCE. Did you not see the Princess go out?
N'as-tu point vu sortir la Princesse?

PAGE. No, Sir. The guards of the gate of the palace say that they have seen no one go out except a very badly clothed young girl who had more the appearance of a peasant than a lady.

Non, Monsieur. Les gardes de la porte du palais disent qu'ils n'ont vu sortir personne qu'une jeune fille fort mal vêtue, qui avait plutôt l'air d'une paysanne que d'une demoiselle.

PRINCE. Alas, alas! I would give all the world to know who she is. (*Advances to the front, gazing at the slipper, and sings.*)

CINDERELLA

*Hélas, hélas! Je donnerais toute chose au
monds pour savoir qui elle est!*

THE PRINCE (*sings*). A RESOLVE.

OBSTINATION.

It is all in vain to implore me
Not to let her image beguile,
For her face is ever before me,
And her smile, and her smile.

*Vous aurez beau faire et beau dire,
L'oubli me serait odieux,
At je vois toujours son sourire
Des adieux, des adieux.*

It is all in vain to implore me,
All thoughts of her away to keep,
For still, although she may ignore me,
I can weep, I can weep.

*Vous aurex beau faire et beau dire,
Dût elle-même l'ignorer,
Je veux, fidèle a mon martyre,
La pleurer, la pleurer.*

It is all in vain to entreat me
Memory's power to defy,
For if she willeth to defeat me,
I can die, I can die.

CENDRILLON

*Vous aurez beau dire et beau faire,
Seule, elle peut mon mal guérir,
Et j'aime mieux, s'il persévère,
En mourir, en mourir.*

(*The PRINCE'S song may be sung by some other member of the party in case he does not sing.*)

JAVOTTE. He is very much in love with the beautiful person to whom the little glass slipper belongs.

Il fort amoureux de la belle personne à qui appartient la petite pantoufle de verre.

CHARLOTTE. You speak truly.

Tu dis vrai.

STEPMOTHER. Listen! They are making an announcement by the trumpet!

Écoutez! On fait publier à son de trompe!

PAGE. Hear ye, hear ye! The son of the king makes public that he will marry her whose foot will exactly fit the slipper!

Écoutez donc! Écoutez! Le fils du roi fait publier qu'il épousera celle dont le pied sera bien juste à la pantoufle!

LADIES (*looking at their feet*). My feet are small — see my feet — they are small —

Mes pieds sont petits — voyez mes pieds — ils sont petits—

CINDERELLA

PAGE. Hear ye! Tomorrow they will begin trying the slipper on the princesses, finally on the duchesses and all the court.

Écoutez! On commencera demain à essayer la pantoufle aux princesses, ensuite aux duchesses et à toute la cour.

CONFUSION OF VOICES (*duchesses, princesses, all the court*). My feet are small — my feet are small — my feet are small —

(*Duchesses, princesses, toute la cour*). *Mes pieds sont petits — mes pieds sont petits — mes pieds sont petits —*

CURTAIN

SCENE IV — Cinderella's Kitchen

(*The SISTERS are busy taking off and putting on their slippers, comparing sizes, etc. CINDERELLA, a broom in her hand, is leaning against the mantel gazing pensively into the fire.*)

JAVOTTE. Mine is the smallest.

Le mien est le plus petit.

CHARLOTTE. No, see how small mine is.

Non, vois comme le mien est petit.

(*Enter STEPMOTHER, R.*)

STEPMOTHER (*much excited*). Girls, girls! Here is the Prince — the Page has the slipper!

Filles, filles! Voici le Prince — le Page porte la pantoufle!

(*JAVOTTE and CHARLOTTE push their feet into their slippers, and adjust their hair pins. Sound of a trumpet.*)

(*Enter R, the PAGE carrying the slipper on a velvet cushion. He is followed by the PRINCE, KING, QUEEN, LORDS and LADIES. All take places at left. The STEPMOTHER, JAVOTTE, and CHARLOTTE bow to the ground.*)

CINDERELLA

PAGE. Hear ye, hear ye! Who wishes to try on the slipper?

Écoutez, écoutez! Qui desire essayer la pantoufle?

JAVOTTE. I —

Moi —

CHARLOTTE. I —

Moi —

PAGE. Sit down, Ladies, if you please.

Asseyez-vous, mes demoiselles, s'il vous plaît.

JAVOTTE (*tugging at the slipper*). My feet are small, very small.

Mes pieds sont petits — très petits. (*Reluctantly sees the PAGE take the slipper to her sister.*)

CHARLOTTE (*breathlessly watching the PAGE*). And my feet — my feet — oh! They are not small!

Et mes pieds — mes pied — oh! Ils ne sont pas petits!

STEPMOTHER (*sinking into a chair*). Alas! My children!

Hélas, mes enfants!

(*All watch breathlessly while the sisters try to squeeze the slipper onto their feet. CINDERELLA stands her broom in the corner, and comes to look on. She is much interested.*)

CENDRILLON

CINDERELLA. May I see if it would not fit me?

Que je voie si elle ne me serait pas bonne?

JAVOTTE. You, a cinderwench!

Toi, un cucendron!

CHARLOTTE. You — heavens!

Toi — mon Dieu!

PRINCE (*coming forward eagerly*). Why, yes! The girl is very beautiful.

Mais, oui! La fille est fort belle.

PAGE. I am commanded to try it on all girls.
J'ai ordre de l'essayer à toutes les filles.

KING. It is just. All girls may try on the slipper.

C'est très juste. Toutes filles essayent la pantoufle.

PRINCE. Sit down, beautiful maiden.

Assoie-toi, ma belle demoiselle.

PAGE (*kneeling and putting on the slipper*).
It fits like wax!

Elle y est juste comme de cire!

ALL. Oh! Oh — o — O! (*They cluster about CINDERELLA.*)

Oh. Oh — o — o!

MUSIC

(CINDERELLA takes the other slipper from her pocket, and slips it on her foot. The

CINDERELLA

GODMOTHER *appears, touches CINDERELLA with her wand. The beautiful clothes return. If it is not possible to switch lights off on, the GODMOTHER may lead CINDERELLA from the room; the big apron may be thrown off, and they return.*)

QUEEN. Her garments are more magnificent than all the others!

Ses habits sont encore plus magnifiques que tous les autres!

JAVOTTE. It was Cinderwench!
C'était Cucendron!

(The sisters fall at CINDERELLA'S FEET.)

JAVOTTE. Forgive us!
Pardonnez-nous!

CHARLOTTE. Forgive us!
Pardonnez-nous!

STEPMOTHER. Forgive us, Cinderella!
Pardonnez-nous, Cendrillon!

CINDERELLA *(lifting the sisters to their feet)*.
Certainly, my sisters. I shall marry you to two great lords of the court.

Certainement, mes soeurs. Je vous marierai à deux grands seigneurs de la cour.

PRINCE. My Princess! You are more lovely than ever! *(Takes her hand.)*

CENDRILLON

Ma Princesse! Vous êtes plus belle que jamais!

GODMOTHER. She is as good as she is beautiful!

Elle est aussi bonne que belle!

MUSIC —“ Marlborough ”

(The GODMOTHER strikes with her wand. CINDERELLA'S coach and equipment appear. The PRINCE places CINDERELLA in her seat. The procession starts.)

CURTAIN

Unusually Good Entertainments

Read One or More of These Before Deciding on
Your Next Program

A SURPRISE PARTY AT BRINKLEY'S. An Entertainment in One Scene, by WARD MACAULEY. Seven male and seven female characters. Interior scene, or may be given without scenery. Costumes, modern. Time, one hour. By the author of the popular successes, "Graduation Day at Wood Hill School," "Back to the Country Store," etc. The villagers have planned a birthday surprise party for Mary Brinkley, recently graduated from college. They all join in jolly games, songs, conundrums, etc., and Mary becomes engaged, which surprises the surprisers. The entertainment is a sure success.

JONES VS. JINKS. A Mock Trial in One Act, by EDWARD MUMFORD. Fifteen male and six female characters, with supernumeraries if desired. May be played all male. Many of the parts (members of the jury, etc.) are small. Scene, a simple interior; may be played without scenery. Costumes, modern. Time of playing, one hour. This mock trial has many novel features, unusual characters and quick action. Nearly every character has a funny entrance and laughable lines. There are many rich parts, and fast fun throughout.

THE SIGHT-SEEING CAR. A Comedy Sketch in One Act, by ERNEST M. GOULD. For seven males, two females, or may be all male. Parts may be doubled, with quick changes, so that four persons may play the sketch. Time, forty-five minutes. Simple street scene. Costumes, modern. The superintendent of a sight-seeing automobile engages two men to run the machine. A Jew, a farmer, a fat lady and other humorous characters give them all kinds of trouble. This is a regular gatling-gun stream of rollicking repartee.

THE CASE OF SMYTHE VS. SMITH. An Original Mock Trial in One Act, by FRANK DUMONT. Eighteen males and two females, or may be all male. Plays about one hour. Scene, a county courtroom; requires no scenery; may be played in an ordinary hall. Costumes, modern. This entertainment is nearly perfect of its kind, and a sure success. It can be easily produced in any place or on any occasion, and provides almost any number of good parts.

THE OLD MAIDS' ASSOCIATION. A Farical Entertainment in One Act, by LOUISE LATHAM WILSON. For thirteen females and one male. The male part may be played by a female, and the number of characters increased to twenty or more. Time, forty minutes. The play requires neither scenery nor properties, and very little in the way of costumes. Can easily be prepared in one or two rehearsals.

BARGAIN DAY AT BLOOMSTEIN'S. A Farical Entertainment in One Act, by EDWARD MUMFORD. For five males and ten females, with supers. Interior scene. Costumes, modern. Time, thirty minutes. The characters and the situations which arise from their endeavors to buy and sell make rapid-fire fun from start to finish.

Unusually Good Entertainments

Read One or More of These Before Deciding on
Your Next Program

GRADUATION DAY AT WOOD HILL SCHOOL.

An Entertainment in Two Acts, by WARD MACAULEY. For six males and four females, with several minor parts. Time of playing, two hours. Modern costumes. Simple interior scenes; may be presented in a hall without scenery. The unusual combination of a real "entertainment," including music, recitations, etc., with an interesting love story. The graduation exercises include short speeches, recitations, songs, funny interruptions, and a comical speech by a country school trustee.

EXAMINATION DAY AT WOOD HILL SCHOOL.

An Entertainment in One Act, by WARD MACAULEY. Eight male and six female characters, with minor parts. Plays one hour. Scene, an easy interior, or may be given without scenery. Costumes, modern. Miss Marks, the teacher, refuses to marry a trustee, who threatens to discharge her. The examination includes recitations and songs, and brings out many funny answers to questions. At the close Robert Coleman, an old lover, claims the teacher. Very easy and very effective.

BACK TO THE COUNTRY STORE. A Rural Entertainment in Three Acts, by WARD MACAULEY. For four male and five female characters, with some supers. Time, two hours. Two scenes, both easy interiors. Can be played effectively without scenery. Costumes, modern. All the principal parts are sure hits. Quigley Higginbotham, known as "Quig," a clerk in a country store, aspires to be a great author or singer and decides to try his fortunes in New York. The last scene is in Quig's home. He returns a failure but is offered a partnership in the country store. He pops the question in the midst of a surprise party given in his honor. Easy to do and very funny.

THE DISTRICT CONVENTION. A Farcical Sketch in One Act, by FRANK DUMONT. For eleven males and one female, or twelve males. Any number of other parts or supernumeraries may be added. Plays forty-five minutes. No special scenery is required, and the costumes and properties are all easy. The play shows an uproarious political nominating convention. The climax comes when a woman's rights champion, captures the convention. There is a great chance to burlesque modern politics and to work in local gags. Every part will make a hit.

SI SLOCUM'S COUNTRY STORE. An Entertainment in One Act, by FRANK DUMONT. Eleven male and five female characters with supernumeraries. Several parts may be doubled. Plays one hour. Interior scene, or may be played without set scenery. Costumes, modern. The rehearsal for an entertainment in the village church gives plenty of opportunity for specialty work. A very jolly entertainment of the sort adapted to almost any place or occasion.

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SISTER MASONS. A Burlesque in One Act, by FRANK DUMONT. For eleven females. Time, thirty minutes. Costumes, fantastic gowns, or dominoes. Scene, interior. A grand expose of Masonry. Some women profess to learn the secrets of a Masonic lodge by hearing their husbands talk in their sleep, and they institute a similar organization.

A COMMANDING POSITION. A Farcical Entertainment, by AMELIA SANFORD. For seven female characters and ten or more other ladies and children. Time, one hour. Costumes, modern. Scenes, easy interiors and one street scene. Marian Young gets tired living with her aunt, Miss Skinfint. She decides to "attain a commanding position." Marian tries hospital nursing, college settlement work and school teaching, but decides to go back to housework.

HOW A WOMAN KEEPS A SECRET. A Comedy in One Act, by FRANK DUMONT. For ten female characters. Time, half an hour. Scene, an easy interior. Costumes, modern. Mabel Sweetly has just become engaged to Harold, but it's "the deepest kind of a secret." Before announcing it they must win the approval of Harold's uncle, now in Europe, or lose a possible ten thousand a year. At a tea Mabel meets her dearest friend. Maude sees Mabel has a secret, she coaxes and Mabel tells her. But Maude lets out the secret in a few minutes to another friend and so the secret travels.

THE OXFORD AFFAIR. A Comedy in Three Acts, by JOSEPHINE H. COBB and JENNIE E. PAINE. For eight female characters. Plays one hour and three-quarters. Scenes, interiors at a seaside hotel. Costumes, modern. The action of the play is located at a summer resort. Alice Graham, in order to chaperon herself, poses as a widow, and Miss Oxford first claims her as a sister-in-law, then denounces her. The onerous duties of Miss Oxford, who attempts to serve as chaperon to Miss Howe and Miss Ashton in the face of many obstacles, furnish an evening of rare enjoyment.

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