

CINDERELLA.

ARRANGED IN SIX TABLEAUX.

By G. D. LYNCH.

[Each Tableau should be arranged while the following story is read in front of the Curtain by the Reader.]

There lived a Baron who'd three daughters fair,
But 'twas apparent that he, tho' a *père*,
Cared for naught else save gain of gold and pelf,
With one exception that he loved—himself.
The girls grew up with no one for them caring,
The elder two became quite overbearing;
And tho' they were considered very beautiful
Their manner was exceedingly undutiful.
They to their father oft said "Bosh" and "Fudge,"
And made the youngest work like any drudge.
Their names were Angelina and Belinda,
The youngest Ella whom they christened "Cinder."
The Baron's name, I think you all will tickle
When you have heard it, it was Pimpernickle.
It happened that Prince Charming gave a ball,
And in due course of time at "Tangle Hall,"
An invitation came, all were invited,
At which they were enraptured and delighted
But Cinderella was in great distress
Because the poor girl had not got a dress.
And tho' she begged for any cast-off clothes
With tearful eyes she was repulsed with *noes*.
In Tableau number one you'll see them all,
About to set out for the Prince's ball.

TABLEAU I.—*Preparing for the Ball.*

[R. ANGELINA wearing cloak; looking-glass in left hand, powder-puff in right, smirking at herself. R.C. CINDERELLA in rags; putting flower in BELINDA'S waist with right hand, guarding face with left, head thrown back. L.C. BELINDA wearing cloak; fan in right hand, about to strike CINDERELLA with left, and frowning at her. L. The BARON wearing hat, cloak on left arm, twirling moustache with right hand, left leg forward, haughty expression.]

Poor Cinderella then was left alone
To weep, and sigh, and sob, and cry, and moan,
When on a sudden in a dazzling light
Appeared a Fairy all arrayed in white.
She slowly waved her wand and in a trice,
Into white ponies changed six little mice,
Two lizards into footmen, and a rat
Into a coachman very stout and fat;
A pumpkin next she turned into a coach,
Then said to Cinderella, "Dear, approach,
I am your godmother and well I know
That to the Prince's ball you wish to go;
And so you shall, but now attention pray,
Leave before twelve, don't be induced to stay;
I'll wave my wand again and with its touch,
You'll have a costume that won't cost you much."
In Tableau number two, it will be strange,
If you do not perceive a little change.

TABLEAU II.—*In the Kitchen.*

[R. CINDERELLA in rags, half asleep seated on chair, holding broom. Limelight (magnesium wire). Start up. Left foot forward, hands up in surprise, broom against chair. Rags off. Looking down, hands spread out. C. Fairy. Wand in right hand. Pointing to clock with wand. Glass slipper in left hand.]

She arrived at the ball and astonished them all,
Her beauty it was so entrancing,
And the men all declared that no other compared
With our Cinderella in dancing.

Said Angy to Belle, "It's all very well,
But that Prince is a stupid young fellah,
That new girl, I vow, reminds me somehow
Of our own sister young Cinderella."
Belinda said "Fudge, you owe her a grudge,
Because the Prince will not look at you."
Said Angy, "I think you've had too much drink,
You spiteful and nasty old cat you."
Their style of conversation you will see,
Was not precisely what it ought to be.
A minuet behold in Tableau three.

TABLEAU III.—*The Minuet.*

[R. up stage BELINDA taking glass from Page who is handing tray. R.C. at back BARON holding ANGELINA with left hand, left foot pointed, hat under right arm. L.C. ANGELINA with fan spread out in right hand holding BARON'S hand with left. R. in front CINDERELLA curtsying to PRINCE who is bowing L., with right hand on sword. Clock with hands at 10.30.]

But Cinderella with the dance delighted,
And by the Prince's compliments excited,
Forgot her fairy godmother's advice.
The clock struck twelve, her ponies changed to mice,
The footmen lizards, and the coachman fat
Became once more a lean and hungry rat;
Her gorgeous coach turned to a pumpkin green,
And Cinderella flying from the scene
Was horrified to find her lovely gown
Was turning into her old dress of brown.
The Prince sped after her, and as she flew
She dropped by chance a dainty little shoe
He stooped to pick it up, and this delay
Proved fatal to him, for she got away,
And when the others reached home she was there,
Quite fast asleep upon the kitchen chair.
In Tableau four you will observe the flight
Of Cinderella on that fateful night.

TABLEAU IV.—*The flight.*

[R. at back. BELINDA pulling Page's ear with right hand. PAGE stooping to pick up tray on floor. R. CINDERELLA in rags half off, shoe off left foot. C. at back. BARON supporting ANGELINA with left arm, fanning her with right hand. ANGELINA fainting, eyes shut. R.C. PRINCE stooping to pick up shoe. L. FAIRY pointing to clock, with wand in right hand, threatening with forefinger of left hand. Clock with hands at twelve.]

Next day the Prince sent out a proclamation
Which said that "Anyone of any nation,
The young, the old, the high, or low in station,
The dark, the fair, the tall, the short and stumpy,
Good-tempered, ugly, beautiful or grumpy—"
In short it was a very long oration,
With "whereas, wherefore, if" and botheration!
It merely stated that the maiden who,
On her left foot could fit the crystal shoe
Dropped by some lady in a silken gown,
Should have his hand, his heart, and half a crown.
Old maids and young maids came from far and wide,
But vainly to fit on the shoe they tried;
They pinched their heels, and they squeezed their toes,
They broke their shoe-horns, and tore their hose,
Till at last they all gave it up in despair
For the crystal shoe they could none of them wear;
Angy and Belle met with great disaster,
And had to borrow their pa's corn-plaster.
In Tableau five you are about to view
The rightful owner of the crystal shoe.

TABLEAU V.—*The Shoe Fits.*

R. The PRINCE kneeling on right knee, hands up, surprised. At back PAGE carrying veil and wreath on cushion. *C.* CINDERELLA in rags seated, left shoe on, pulling right shoe with right hand out of pocket, right shoe off, smiling. *L.* BARON behind chair holding up bottle of corn cure. *L.C.* ANGELINA glancing over right shoulder, shoehorn in right hand. *L.* BELINDA seated, clasping foot with both hands, expression of anguish.

Now merrily were the church bells ringing,
And all the dicky birds gaily singing,
Bang went the cannons, up went the flags,
When Cinderella no more in rags,
But in bridal attire with wreath and veil,
Looking remarkably pretty but pale,
For she found her new position alarming,
Drove off to marry the young Prince Charming.
The sun looked down with a smiling face,
And all the folk all over the place
In holiday dresses with shoes and rice,
Uncommonly happy, and clean, and nice,
Met bride and bridegroom at the church door
With three hearty cheers and one cheer more.
I need not say as a matter of course,
They shouted until everyone was hoarse,
And did nothing else for the rest of the day
But eat, drink, and make merry with dance and play
(For which they had nothing whatever to pay).
The fairy to bridal and breakfast came,
When the Baron drank to the bride's new name

And called the Princess his "favourite child,"
At which all the company present smiled.
Belinda remained still proud and haughty,
But Angy owned that she had been naughty.
Cinderella's wedding we shall show
In the next which is the last tableau.

[*R.* at back, PAGE holding PRINCE'S train, cap in right hand. BELINDA, right elbow supported by left hand, fan in right hand screening left cheek, scornful expression. *R.C.* PRINCE, ring in right hand, holding CINDERELLA with left. *L.C.* CINDERELLA in wedding-dress and veil, right hand in PRINCE'S left. *C.* at back FAIRY with wand. *L.* at back BARON blessing CINDERELLA with right hand, handkerchief in left covering face. *L.* in front, ANGELINA kneeling, hands spread out appealingly.]

Curtain.

For the change in Tableau II. Cinderella should wear her ball-dress under her rags, which latter should be made in one piece with a tape fastened at the back to pull it off.

R. means right, facing audience; *C.* means centre; *R.C.* and *L.C.* right and left centre respectively; *L.* left.

The use of coloured fires is not recommended; to light up the tableaux in which the fairy appears use magnesium wire, which can be purchased from any chemist, price 6d. per yard. Twist a length round an old pair of scissors and burn in a candle.

A FOLDING SCREEN AND LAMP-SHADE.

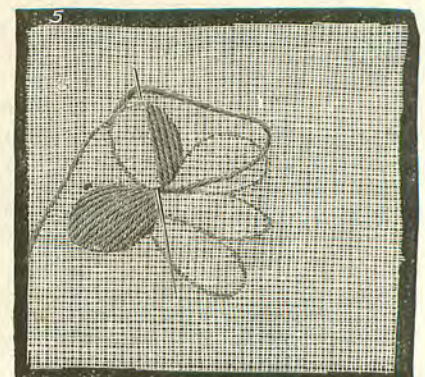
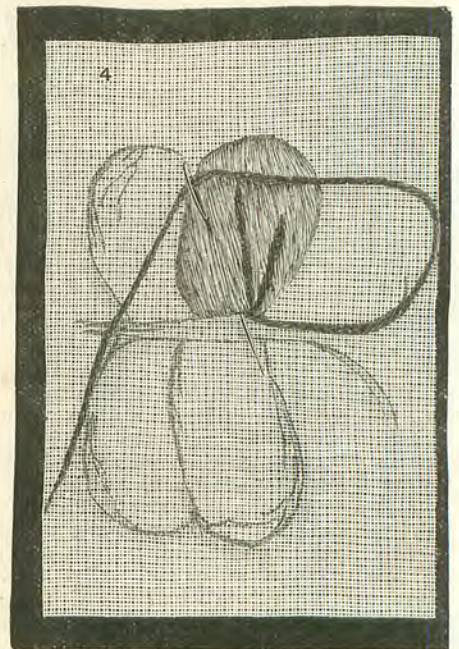
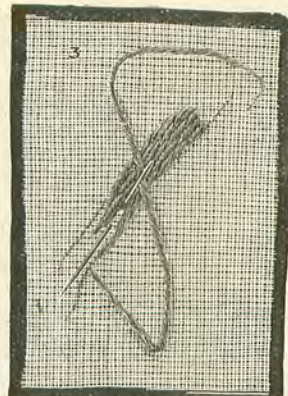
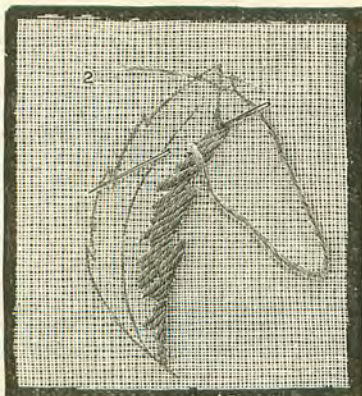
A FOLDING SCREEN.

ALTHOUGH conventional designs obtain very much at present for all kinds of fancy work, yet there are many who still adhere to the fashion of trying to reproduce nature with their needle, and literally try and paint with that implement. In many cases they are successful, in others they are not; the latter resulting from ignorance of some very simple rules which are easily mastered and acted upon.

copy nature in exact form and colouring, the latter to give such patterns as will suggest the flower, etc., and not attempt literally to reproduce it.

A most excellent design for a folding screen is seen in Fig. 1. The branches of apple blossom are continued from one section to the other and are so placed very effective.

An examination of the design will show that the under or back leaves are always



That is why conventional designs are safer as a rule for those who have not studied form and colouring, for their mistakes are likely to be less numerous than those of the tyro who plunges recklessly into a natural design with very little idea of how to carry it out.

But the fact that natural designs are in consequence more difficult than conventional, far from acting as a deterrent will only spur on some worker to make the attempt. The difference by the way between natural and conventional designs is that the former tries to

darker than those in front. Why is this? Well, because the leaves in front naturally cast a shade on those behind them.

Why, in a piece of work of this kind is it necessary to keep the upper part of your design lighter than the lower? Because the upper leaves of a plant or tree being the younger are lighter than the lower or older leaves.

Why should you shade your leaves from light edges to dark centres? Because in nature it is usually so.