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The Importance of Small Feet

(frei nach dem Märchen „Aschenputtel“)



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THE IMPORTANCE OF SMALL FEET

A Play based on the fairy tale 'Cinderella'

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THE IMPORTANCE OF SMALL FEET

A Play based on the fairy tale 'Cinderella'

THE PLAY

The play, 'The Importance of Small Feet' is a freely adapted version of the traditional folk tale 'Cinderella'.

THE PERFORMANCE

Including short pauses between the acts, the performance lasts about an hour.

THE ROLES

There are 27 roles, which can be divided into the following categories:

- Leading Roles

- Cinderella
- Her step-mother, Jezebel
- Her step-sisters:
 - Denise
 - Rachel
 - Susan
- Fairy 1
- Fairy 2
- Prince

- Major Roles

- Cinderella's father, Frank
- King
- Queen
- Servant

- Minor Roles

- Coachman
- Guests 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
- Bodyguards 1, 2

THE STRUCTURE OF THE PLAY AND THE SETTINGS

The play is divided into five acts but there are only three basic settings:

- CINDERELLA'S HOME (Acts 1-3)
- THE ROYAL PALACE (Act 4)
- THE VILLAGES OF DARTFORD AND WINLOCK (Act 5)
- SUGGESTIONS FOR THE PERFORMANCE

Act 1

Cinderella's future mother-in-law, Jezebel, is sitting quietly at home reading. Suddenly, Cinderella's father, Frank, comes in with a ring in his hand and a rose in his mouth.

Frank: It's me, darling.

Jezebel: *(pretending to be very surprised)* Oh, Frank, hello. I wasn't expecting you this evening. What's the rose all about, and ... *(her voice rising)* what's that in your hand?

Frank: *(going down on one knee)* Oh, Jezebel, you know my feelings for you. At first I didn't dare to show them, an older man like myself with a daughter and my wife dead only a year. But I can't help myself. You have been so good to us. You've given me a reason to live again. Without you I couldn't go on.

Jezebel: But Frank, calm down, dear. Of course I've been good to you and your daughter. My girls and I have taken you and Cinderella into our hearts. And not just because you're a very rich man, as some mean people say. But tell me, why have you come to me so late?

Frank: *(holding out the ring with one hand and the rose with the other)* Oh, Jezebel, say yes!

Jezebel: Yes. Now tell me what the question was, please!

Frank: *(growing very nervous, in a trembling voice)* You know what the question is, don't you? Oh, Jezebel, you're not making this easy for me. Will ... uh ... you ... want ... I mean ... uh ... would you ... want to ...

Jezebel: ... want to marry you? Silly boy, you know my answer without asking me: of course I do!

Frank: Oh, Jezebel, you've made me so happy! *(He hands her the rose and the ring and tries to embrace her, but she jumps up, lays the rose on the floor, puts on the ring, rushes over to the mirror and looks at herself with the ring on her finger.)* Do you like it? It wasn't cheap, you know.

Jezebel: *(so fascinated looking at herself and the ring in the mirror that she doesn't hear him at first)* Sorry, did you say something?

Frank: *(disappointed, in a sad voice)* No, no, nothing, nothing at all.

Curtain falls, wedding music sounds from offstage

Scene 2

Jezebel is lying in bed and has just woken up. She rings a little bell and waits impatiently.

Jezebel: Where's my breakfast? My God, I hate it when I have to wait for my breakfast. How often have I said that I want my breakfast brought to me immediately when I wake up. CINDERELLA! Now where is that stupid child? She'd better get here soon or she'll be sorry!
CINDERELLA!

Cinderella: *(hurries into the room almost crying)* I'm coming. Please don't be angry with me. I couldn't help it, it wasn't my fault. The cook didn't have your breakfast ready until just now. I'm sorry, Mother.

Jezebel: What did I say about calling me mother? I'm not your mother and I don't want to hear you saying mother to me, do you understand? Now don't stand there blubbing, girl, give me my breakfast!

Cinderella: *(in her nervousness she trips, falls and dumps the tray with the breakfast onto her mother-in-law)* Ohhh, nooo ... I'm so sorry. *(starts to put the food back onto the tray)*

Jezebel: *(pushing her away)* Now look what you've done. You stupid, stupid girl. How can anyone be so clumsy? My brand new nightgown! Now look at it! You know what this means, don't you? It means you'll stay in all day today and scrub the floors. And when you've finished the floors, you'll scour the pots and pans!

Cinderella: But I scrubbed the floors yesterday. And I did the pots and pans just a few days ago.

Jezebel: I don't care what you did. You've got to learn to be more careful. I've got to teach you a lesson. Now away with you and get started on those floors!

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The Cool Cat with the Fancy Boots

(frei nach dem Märchen „Der gestiefelte Kater“)



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THE COOL CAT WITH THE FANCY BOOTS

A Play based on the fairy tale 'Puss in Boots'

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THE COOL CAT WITH THE FANCY BOOTS

A Play based on the fairy tale 'Puss in Boots'

THE PLAY

'The Cool Cat with the Fancy Boots' is a modern version of the traditional European fairy tale, 'Puss in Boots', in the form of a stage play. The main characters are

- Puss, the cat
- Jack (the 'Marquis of Carabas'), Puss's master and the youngest son of the miller
- King Henry, who takes a liking to Jack
- Queen Gwendolyn, who finds Jack very attractive
- Princess Anne, who falls in love with Jack
- Sir James, the King's favorite knight, who is jealous of Jack and tries to get rid of him so that he can win the Princess's heart for himself.
- Grindel, the Mad Magician

THE PERFORMANCE

There are twelve scenes, each lasting an average of five minutes (including changing the stage scenery), so that the performance lasts about an hour.

THE ROLES

There are twenty-one roles, seven of which (Jack = the Marquis of Carabas, Puss, King, Queen, Princess, Knight, and Magician) are major roles. There is also plenty to do for the pupils without roles: lighting, special effects, directing, etc.

THE STAGE

Although there are twelve scenes, there are only three main settings. Scenes 2, 3 and 4 are set in the Royal Palace, scenes 6, 7 and 8 in the countryside, and scenes 10 and 11 in the Magician's castle. The opening scene takes place in a corn mill, scene 2 in front of Jack's hut, scene 9 in the Royal Carriage and the final scene in the Royal Dungeon.

This means that for 8 of the 12 scenes only slight changes in the stage setting are necessary.

Scene 1:

Three young men are working hard, filling sacks. Their father enters, coughing and limping.

Miller: Boys, boys! Can you stop a minute, please?

Oldest Son: *(looks over but keeps on working)* What's up, Dad?

Miller: I've, uh, got something important to tell you.

Second Son: Well, come on, Dad. Just say it. Can't you see that we're busy?

Jack (youngest son): I'm listening, Dad.

Miller: It's, uh, about my last will. As you know, I haven't been feeling well lately. It's time I talked with you about this – before it's too late. You never know... *(coughs)*

Oldest Son: *(gets him a chair)* Here, sit down, Dad.

Miller: *(ironically)* You're so good to your old father. I don't know what I'd do without you. As I said, I've been thinking about my will.

Oldest Son: Hey, come on, Dad. You must be joking. Look at you. Strong as a bear.

Second Son: Yeah. What's this? You've never been sick a day in your whole life.

Jack: All you've got is a little cold, that's all. You'll be over it soon.

Miller: Please, boys. I know you mean well but I have a feeling I shouldn't put this off any longer. If I wait too long and die without making a will, the King will get everything. You'll be left empty-handed. We don't want that, do we?

All three sons: *(shaking their heads)* No, we don't want that!

Miller: Right. So let's get on with it. Unfortunately, I don't have much I can leave you, but what I have shall be yours and not the King's. To you, Lawrence, my oldest son, I leave the mill.

Oldest Son: Thank you, Father. I will work hard and make it the best mill in the whole land.

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Snowy White

(frei nach dem Märchen „Schneewittchen“)



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SNOWY WHITE

A play based on the fairy tale, 'Snow White'.

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