



*Written by
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“Cindy And The Godfather”

The classic fairy tale of “Cinderella” with a Christian twist

Scripture: 1 Samuel 16: 7b

“God sees not as a man sees, for man looks on the outward appearance, but the Lord looks upon the heart.”

Dramatic Category: Full-length Christian Play

(This is an excellent fund-raiser for the youth group to perform for the entire church family.)

Topic: True love

Performance Time: 1 hour, 15 minutes (with dinner - approximately 2 hours)

Number of Players: 7 principles (3 women, 4 men) + limitless "extras" at the ball and marketplace.

Objective:

"Cindy" chooses the authentic love of "Prince Alarming" over the superficial attention of "Prince Charming" in this delightful Christian play that re-tells the story of Cinderella, with a Christian twist. The moral of the story is: "Beauty cannot masquerade as kindness!"

Synopsis:

“Cindy and the Godfather” is a delightful retelling of the traditional classic, *Cinderella*, with a surprising Christian twist. It is ideal for dinner theater, where guests have the option to join in at the ball, and invariably, several of the ladies will be asked to see if the slipper fits! It contains no hint of sorcery or "fairy godmother" magic; instead, it is the benevolence of a kindly "godfather," who is escaping his worldly associations with the Mafia, who outfits Cindy for the King's ball and helps her "see through" the shallow Prince Charming.

The story opens with Cindy at the marketplace where she pushes a Mafia godfather out of the way of a drive-by shooting. Now, in her debt, he affectionately tells her, "You have your own godfather now."

The story goes on to include familiar plot points: mean stepsisters, a King in search of a suitable wife for his son, an invitation to the ball, the "love at first sight" meeting between Cindy and Prince Charming, but then the scene takes an unexpected turn.

At the stroke of midnight, Cindy meets the godfather to return the dress he loaned her. As she runs home, she twists her ankle and lands on the steps of PALACE. Prince Charming races down the stairs in pursuit of his princess, but he sees only a humble girl dressed in rags. "I thought I told your kind to stay in the kitchen," he scolds as he hurries past her.

To her surprise Prince Charming's misfit brother, Prince Alarming, sits down beside her. It seems he was tossed out of the ball for his outrageous behavior. He comforts Cindy and helps her home. Cindy begins to see that Prince Charming is only charming on the outside and hides a cruel spirit.

The traditional scene of the trying on of the slipper delights the audience, but after it finally fits Cindy, she doesn't want anything to do with Prince Charming. She has a much greater affection for his brother, Prince Alarming! Cindy leaves with Prince Alarming, and the black-hearted Prince Charming is left alone to charm himself!

NOTE:

If this is performed as a dinner theater, serve the dinner before the show, then serve dessert at intermission, or serve your dinner anytime after the opening few scenes. If the dinner is served "pot-luck," set your meal up at two sides of the room to split the line. It's fun to have the sisters roam around during the dinner or dessert and order Cinderella around to get water, tea, etc., for the guests. (See the abbreviated "Cindy Scenario" at the end of this play for the scene order if this is done "dinner theater style.")

Cast:

Cinderella:	<i>A sweet girl with an ability to see the good in people</i>
Delilah:	<i>A stepsister who ultimately sees what "real beauty" is</i>
Saphirah:	<i>A wicked stepsister in the image of her dead mother!</i>
Charlemaine:	<i>Spoiled, conceited, and vain, but outwardly charming, so he is often referred to as "Prince Charming"</i>
Arlemaine:	<i>Twin brother to "Charming," who lacks the social graces, but has a great heart, so he is often referred to as "Prince Alarming"</i>
King:	<i>Anxious to marry off his eldest son so he can enjoy a grandchild and secure the future of the royal family</i>
Godfather:	<i>A Mafia "godfather," who befriends Cinderella</i>

Optional Additional Cast:

Marketplace:

For additional cast, you may have real people do the opening scene rather than do it in pantomime. If so, cast them as people in a marketplace. You may set up flower shops, grocery carts, etc.

At the Ball:

"Normally," view the people in the audience as the people in attendance at the ball; however, you may want to have a few more people dressed up and mingle in the audience. If a youth group is performing this play, you can include the entire group in this scene.

Costumes:

For the Sisters:

Nice dresses for their "dinner party"
Around-the-house clothes for everyday
Ball gowns for the Prince's ball

For Cindy:

A ragged dress when she is in the market and at home
A fabulous ball gown
A tiara for her hair
Glass (plastic) slippers

The King

A fancy "lounging robe" for the opening scene
A suit or tuxedo for the ball

For the godfather

A pen-stripped suit and a wide-brimmed hat

For Prince Charming

A golf outfit for the opening scene
A fancy suit or tuxedo for the ball

For Prince Alarming

A ragged jeans and T-shirt outfit for the opening scene
The same ragged jeans with a suit coat over the T-shirt at the ball

NOTE: Cinderella changes her dress several times, so she needs a place to change that is nearby the stage.

Props:

A business card for the godfather to give to Cindy
Many empty picture frames for the King to lament about
A large picture on an easel of a "mother with two little girls"
2 boxes of tissue for the sisters to grab
A crown for the King
A Bible for Cindy's house
A golf club for Prince Charming
An invitation to the ball
A pillow for the slipper
A trumpet to blow as the slipper is tried on audience women
Glass (plastic) slippers in a box
A large gift box for Cinderella's dress
Newspaper with "Crime in Minutia" headlines

NOTE: Paste these headlines onto an ordinary newspaper, and watch the crowd marvel at the top stories in Minutia when Charlemaine retreats to his newspaper during his first scene:

Minutia Gazette
**GODFATHER SEEN
AT THE CITY MALL**

Minutia Gazette
**DIAMOND MINES
GIVE RECORD YIELD**

Lights:

Be sure your lighting changes between scenes and that it corresponds with the sound transitions. The King's palace should be dark whenever Cindy's house is on.

Sound:

6 wireless mics (*the King and the Godfather can share*)

Sound effects for the opening scene: street sounds, cars passing by, people talking in the distance, door opening, a bell, sound of a bag of sugar hitting the counter, cash register opening/closing, coins landing in a coin tray

A recording of the people speaking the marketplace lines

Cars screeching by speedily, then speeding off

A drive-by shooting (machine gun firing)

Sound of the clock striking twelve

A knock outside Cindy's door in the last scene

NOTE: The voices of the men and women in the opening sequence can be those of the cast, backstage, using microphones. It is recommended that this be done “live” because the timing is critical and unpredictable, and the dialogue has to be synchronized with Cindy's actions.

Music:

Transition music

Italian music for the entrance of the godfather

Classical music for the ball, and in the closing scene

Jazzy music that interrupts the classical music, when Arlemaine enters the ball

Set:**Cindy's House & the King's Palace:**

Have Cindy's house and the King's palace on opposite sides of the room with the people eating their meal in the center. Their heads turn back and forth between scenes like they are watching a tennis match. Decorate the sets with a couch, a chair, coffee tables, the easel with Mother's picture, and a lone table in the King's palace with empty picture frames on it. Decorate the King's palace with balloons, and other kingly party decorations during dinner, in preparation for the King's Ball.

The Palace Courtyard:

Exterior garden look with silk plants, trellis, etc.

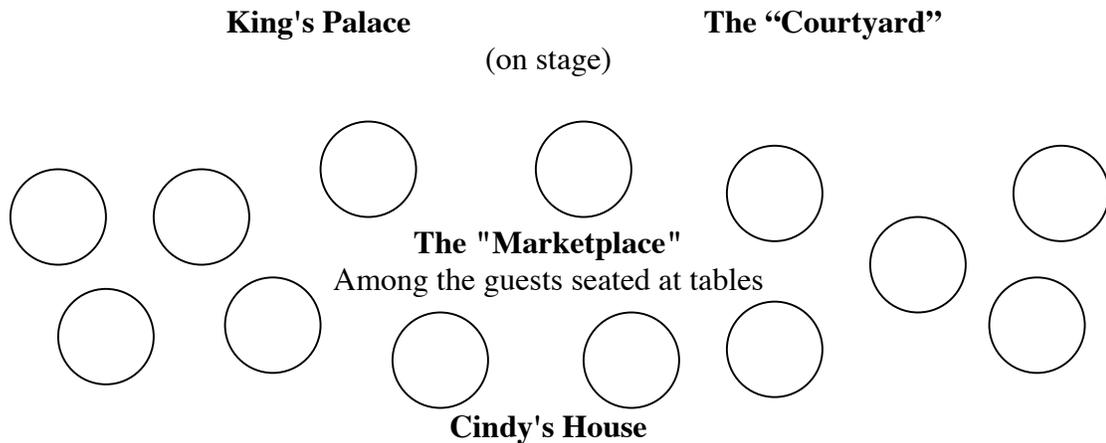
The Marketplace:

Cinderella's opening scene in the marketplace is done entirely in pantomime with sound effects representing the people with whom she is speaking. She walks in among the people seated in the room. This is a "theater in the round" technique. If you want to add to the cast, you may have real people do the opening scene and dress them as people in a marketplace. You may set up flower shops, grocery carts, etc.

King's Ball:

The "ball" scene involves the people who have come to the show as participants to the degree in which they want to be involved. They may actually get up and dance to the waltzes if your group is willing to do that. Audience participation makes this a really fun evening. They are standing around when Arlemaine interrupts the party. Use a garden trellis with white Christmas lights to give the outside, "courtyard" feeling.

Stage Arrangement:



The Script:

Act 1:

Scene 1: "The Encounter"

MUSIC: OPENING MUSIC AS CINDY WALKS AROUND

LIGHTS: HOUSE LIGHTS UP

(Cinderella is shopping in the marketplace. Ambient sound begins to give the illusion of cars passing by. Cinderella responds to all sound effects in mime; there are no real women, only voices. The same with shopkeepers, groceries, music, etc.)

SOUND: SOUND EFFECTS ACCOMPANY THE FOLLOWING SEQUENCE

1. Cinderella walks into the audience who become "the marketplace."
2. She carries a basket and stops at a corner flower stand.
3. She smells the flowers.

NOTE:

You may choose to cast these roles with real people, and turn it into an actual marketplace with a shopkeeper and a store.

Voice of Woman 1: Good morning, Cinderella.

Cinderella: *(looking at both imaginary women in mime in turn as she speaks)*
Good morning, Mrs. Osgood; Mrs. Birney.

Voice of Woman 2: Can we interest you some flowers today?

Cinderella: Oh, yes! They're so lovely!

(She mimes buying the flowers.)

Voice of Woman 2: Take care, dear.

Cinderella: I will.

(She begins to walk away, then turns to wave at the place where she bought the flowers.)

Voice of Woman 1: Poor dear; she's all alone in the world now that her stepmother died.

Voice of Woman 2: She still has her two sisters to look after her.

Voice of Woman 1: It's Cinderella that looks after them.
Like I said, "She's all alone in the world."

(Cinderella walks to another side of the stage and mimes the opening of a door to another shop. A little bell rings as she enters.)

SOUND: A LITTLE BELL JINGLES REPRESENTING A DOOR BELL

Cinderella: *(Looking at the shopkeeper in mime as she speaks.)*
Good Morning, Mr. Beach.
Isn't it a lovely day?

Voice of Man: A lovely day, yes, but these aren't lovely times.
You shouldn't be shopping by yourself, Cinderella.

Cinderella: *(surprised)* Why not?

Voice of Man: It's not safe for the little guys anymore.
There are bad people loose on the streets now a days.
I had to hire a protection service for my store.

Cinderella: I'll be careful.
I need five pounds of sugar.
I have a full day of baking to do!

Voice of Man: Are you having a party, dear?

Cinderella: *(reaching for the imaginary bag of sugar)*
My sisters are having a party;

SOUND: A “THUMP” REPRESENTING THE SUGAR BAG ON THE COUNTER

I'm not.
But I have so much work to do to get ready for it.
I must hurry.

(Cinderella pantomimes handing money to the imaginary storekeeper, over the counter.)

SOUND: CASH REGISTER OPENING, COINS DROPPING IN, CASH DRAWER CLOSES

Cinderella: Good day!

MUSIC: ITALIAN MUSIC (signaling the entrance of the godfather)

SOUND: LITTLE BELL JINGLES REPRESENTING A DOOR BELL

(She exits in quite a hurry. The door opens and closes and we hear the little bell again. She bumps into the godfather. He knocks over her basket, and she bends over to pick up her things. He helps her.)

Godfather: Oh, I'm sorry, miss.

Cinderella: My goodness, you are in quite a hurry!

(bending over to pick up her things)
Let me get these things out of your way.

Godfather: *(bending over to help her)* No, it's my fault.
Let me help you.
I should have watched were I put my stupid feet.

Cinderella: *(looking at his feet)* Your feet aren't stupid.
You must have had a lot on your mind.

Godfather: *(looking at her feet)* You have lovely feet.

Cinderella: *(looking at her feet, then at him.)* I do?

Godfather: Yes, feet are fabulous.
I think they are just lovely, and ...

SOUND: CARS SCREECHING BY, RAPID MACHINE GUN FIRE, CARS SPEEDING OFF

(He doesn't finish his sentence because the sound of cars racing by and rapid machine gun fire drown him out. Cinderella pushes him out of the way. They both fall and hide for a moment. Slowly they emerge. The godfather shields Cinderella with his body, and he cautiously looks both ways. Cinderella cowers behind him.)

Cinderella: *(peeking out from behind him.)* What happened?

Godfather: *(hurrying her off to safety)* It doesn't matter.
They missed.

Cinderella: *(shocked)* You know those people?
Were they trying to...

Godfather: Snuff me out? Yeah.
But they didn't make it;
thanks to you.
You must have been looking right through me.

Cinderella: *(thoughtfully)* I was.

Godfather: You were?

Cinderella: I usually do.
You miss a lot when you only look "at" people.
You've got to look through them; see what's inside.
That's usually the best part.

Godfather: You're a nice person, ah...

Cinderella: *(extending her hand and shaking his.)*
Cinderella. And you are?

Godfather: *(looking around suspiciously.)* Vinnie Caruso III;
but you can just call me "Godfather."

Cinderella: *(awkwardly)* Godfather?

Godfather: *(begins to leave, then looks back)*
See ya' around Cinde....

Cinderella: Cinderella.

Godfather: Can I call you Cindy?

Cinderella: Sure.