CHARLES DILLINGHAM PRESENTS
MONTGOMERY and STONE
and ELSIE JANIS
in a New Musical Comedy

The LADY of the SLIPPER

Book by
ANNA CALDWELL
and
LAURENCE MCCARTY
Lyrics by
JAMES O'DEA

MUSIC BY
VICTOR HERBERT

Price $2.50 net

M.WITMARK & SONS,
NEW YORK • CHICAGO • SAN FRANCISCO • LONDON • PARIS
MELBOURNE.
International Copyright Secured.
RIGHTS OF PERFORMANCE RESERVED.
CHARLES DILLINGHAM
Presents
Montgomery and Stone and Elsie Janis
In a Musical Fantasy in Three Acts
THE LADY OF THE SLIPPER
Or A Modern Cinderella

Book by
ANNA CALDWELL
& LAWRENCE McCARTY

Lyrics by
JAMES O'DEA

Music by
VICTOR HERBERT

CAST OF CHARACTERS

THE CROWN PRINCE MAXIMILIAN ........................................ Douglas Stevenson
PRINCE ULRICH, his brother ............................................ Eugene Revere
CAPTAIN LADISLAW, aide-de-camp to Maximilian ................. James G. Reaney
BARON von NIX, Cinderella's Father ................................ Charles Mason
ATZEL, the Baron's butler ............................................ Vernon Castle
MOUSER, the Baron's cat ............................................. David Abrahams
ALBRECHT, a shoemaker ................................................ Samuel Burbank
LOUIS, his assistant ................................................... Harold Russell
JOSEPH, a milliner ...................................................... Edgar L. Hay
MATHIAS, a furrier ...................................................... Ed. Randall
PUNKS ........................................................................... David C. Montgomery
SPOOKS ........................................................................... Fred A. Stone
CINDERELLA .................................................................. Elsie Janis
DOLLBABIA ....................................................................... Lillian Lee
FREAKETTE ...................................................................... Queenie Vassar
ROMNEYA ........................................................................ Allene Crater
THE FAIRY GODMOTHER ................................................ Vivian Rushmore
VALERIE, maid at the Baron's .......................................... Peggy Wood
SOPHIA, Albrecht's wife .................................................. Florence Williams
IRMA, Joseph's wife ........................................................ Edna Bates
CLARA, Louis' wife ......................................................... Helen Falconer
LUDOVICA, Matthias' wife ................................................ Gladys Zell
MAIDA ................................................................. Lillian Rice
GRETCHEAN ................................................................. Angie Weimers
PREMIERE DANSEUSE ..................................................... Lydia Lopoukowa

Courtiers, Soldiers, Ladies-In-Waiting, Oriental Women of the Harem, etc.

SYNOPSIS OF SCENES

Act I — Scene 1 — Kitchen in the Castle of Baron von Nix
Scene 2 — On the way to the Palace
Act II — Ballroom in the Palace of Prince Maximilian
Act III — Scene 1 — The Baron's Kitchen
Scene 2 — Throne room of the Prince's Palace

Staged by. .................................................................. R. H. Burnsby
Musical Director .......................................................... W. E. McQuinn
Contents

Act I

1. OVERTURE .......................................................... 5
2. OPENING CHORUS .............................................. Tradesmen, their Wives and Assistants 12
3a FOND OF THE LADIES ......................................... Atzel, with Sophia, Irma, Clara, Ludovica, 32
   [Maiđa, Gretchen and Chorus]
3b ROMNEYA MUSIC ............................................... 36
4. MEOW! MEOW! MEOW! ......................................... Cinderella and Mouser 37
5. LIKE A REAL, REAL MAN ......................................... Cinderella, Punks and Spooks 44
6. THE GARDEN PARTY ............................................ Punks and Spooks 50
7. GAMES OF HALLOWE'EN ........................................ Cinderella and Kiddies 55
8. WITCHES BALLET .............................................. Dancing Girls 60
9. THE RIDE TO THE CASTLE (End of First Act) ................. 64

Act II

10. OPENING CHORUS (Bal Masque), introducing French Quadrille . by Dancing Girls 67
11. ENTRANCE OF CINDERELLA (Princess of Far Away) ........... Cinderella, the Prince 74
   [and Chorus]
12. THEM WAS OUR CHILDHOOD DAYS ................................ Punks and Spooks 87
13. BALLET SUITE .................................................. Ensemble 91
   [Lydia Lopokowa and Corps de Ballet]
14. BAGDAD .......................................................... Punks and Chorus 99
15. MY RUSSIAN GIRLSKI ............................................ 103
16. A LITTLE GIRL AT HOME ...................................... Prince Maximilian and Cinderella 106
17. PUNCH BOWL GLIDE ........................................... Spooks 109
18. FINALE ACT II (Drums of all Nations) ......................... 111

Act III

Scene 1

19. ENTR'ACTE .......................................................... 119
20. HARLEQUINADE .................................................. Punks and Spooks 122
   HARLEQUIN ..................................................... Lillian Rice
   COLUMBINE ..................................................... Helen Falconer
   CAT ............................................................. Mouser
   POLICEMEN .................................................... George Melville, Edgar L. Hay and George Phelps
21. OPENING CHORUS March, The Lady Of The Slipper ............ Captain Ladislav and Chorus 126

Scene 2

22. PUT YOUR BEST FOOT FORWARD, LITTLE GIRL ............... The Prince, Court Ladies 141
   [and Pages]
23. FINALE ULTIMO (And They Lived Happily Ever Afterwards) ....... 145
No. 1.

Overture

Allegro brillante
No. 2

Opening Chorus

ACT I.

Allegro moderato
CHORUS

We are waiting for the Baron to treat with him while

We’re waiting for the Baron, the Baron.  

decking out his “fairs!”  

We observe he didn’t

While decking out his “fairs,” Observe he didn’t

care on what basis we agreed to sell our wares.  

care on what basis,
Every lady in the kingdom,

Wishes to be fairest at the ball,

Where our

Prince will choose a lady, some attractive little maidie,

To
share with him his crown, his life and all.

We are

Assisting them, we lead exacting enterprising tradesmen.

lives.

We'd explain we're not these maid's men
course you're not, because we are your wives.

You are our wives.

We have treasures rare to offer.

Sure to win attention at the ball,

Where our
Prince will choose a lady, some attractive little maid-

to
grace with high renown

to
share with him his crown, his life, his crown and all.
Tempo di Mazurka

Here we have to dock the tresses of the fairest

of Princesses, opalescent hued aigrette,

grette, Here a crescent shaped barbette.
Here is still another motion, set with coral from the ocean, picked with loving care afar,

Fashioned for the hair they are, they are, trifles light as air they are, gems of jade and jet.
Tempo di Polka

Pink and rosy, cute and cozy for each
toc-sie of the maid, Here are slippers for the

trip-pers in the dance or on pa-rade. Here to
match them, not to patch them, is a line extremely gay.
Pink and blue, yellow too,

violet and gray.  
Pink and blue,

yellow too, violet and gray.
Ah!

Poco più mosso

Scarves from the Indies, frills and glitter,

Ah!

Ah!
Gay in the ball-room, oh what could be fitter,

Ah!  Ah!

Drape one about one’s dimpled shoulder, drape one about one’s dimpled shoulder,

Ah!  Ah!

See how ’twill dazzle and daze.

Ah!
Furs from the furthest steppes of the Russias,

Ah!

Ah!

Milanese fans, for hiding the blushes.

Ah!

Ah!

We have a stock of them, Quite a big block of them,
We have a stock of them, Quite a big block of them, buy-ing the best——

Ah! —

always pays.

Ah!

Pied mose

BASSES

But we can-not be de-

lay-ing——
lay-ing,

We've no fur-ther time for

We've no fur-ther time for stay-ing,

stay-ing,

Oth-er cus-tom-ers a-

Oth-er cus-tom-ers a-wait,

wait-

To the Bar-on kind-ly

To the Bar-on kind-ly state,
No us. we cannot wait, so kindly state

state, so kindly state we cannot

we are here,

we cannot wait, so kindly state, we are

wait, so kindly state, that we are

we are here, we are

here!

déjà, here!

here!
We are waiting for the Baron

We're waiting for the Baron, the Baron

treat with him while decking out his "fairs!"

While decking out his "fairs."

We observe he didn't care on

Observe he didn't care on what basis,
basis we agreed to sell our wares.

We have treasures rare to offer.

Sure to win attention at the ball, Where our
Prince will choose a lady, some attractive little maid-y to

grace with high renown His royal court in town, and
grace with high, with high renown His royal court in town,

share with him his crown, his life and crown——— his
Fond Of The Ladies
Atzel with Sophia, Irma, Clara, Ludovica,
Maida, Gretchen and Chorus

Allegro vivo

I'm a whimsical sort of chap,
I can flirt with the greatest ease,

Reared in luxury's ample lap. Seldom ever I
I've a manner that's sure to please. Spooning with me is

give a rap For what goes on about me.
a disease That never, never wearies.
Smart society's latest tricks, Interest and amuse me, nix, And
Long before I could ever vote, I would shy at a petti-coat, And

as for races and politics They get along without me, There's
I've been chosen to play the goat For scores and scores of dear- ics. I

only one thing 'neath the sun can make me sit up peart, That's
should perhaps evade their traps, But just to please them all, A-

usually accompanied by The rustle of a skirt, for
gain and again I jolly them when Oblig- ing-ly I fall, for
REFRAIN

I'm fond of the ladies, the ladies, the ladies, bless 'em, I

Repeat f for Dance

love them all, The short and tall, And they all love me.

I'm fond of the ladies, the ladies, and all the rest of 'em,

Shy Amelia, Frolic-some Flo, Dain-ty Delia, Af-fa-ble Joe,
Albertina, Natty and neat, Lovely Lena, Merry and sweet.

Teasing Tessie and Sweet Louise, Bonnie Bessie and Mercedes,

Margarita and Mary Ann, I'm a regular ladies man,

I'm a chap that's fond of the ladies.  

D.S.
Romneya Music

N° 3b

Copyright MCMXII by M. Witmark & Sons, N.Y.  All
International Copyright Secured.
Meow! Meow! Meow!

DUET

Cindy and Mouser

Lyric by
JAMES O'DEA

CINDY

"Hey, diddle, diddle, the cat and the fiddle," thus

MOUSER

Mee-ow, mee-ow, mee-ow!"
That rhyme it was written when

ow, meow-

you were a kitten, or long before that time.

Mee-

There

ow, meow, meow-

Mee-ow-ow-owl-
never was yet any mouser I met connected with fiddle or band,

except in the case of a string for a bass, or treble, you understand. And

that's why I laugh and merrily chaff the ditty I've quoted now, For
all that a cat knows of music and that is Mee-ow, mee-ow, mee-

Mee-ow, mee-ow, mee-

Refrain

ow!

ow! Mee-ow, mee-ow, mee-ow!

My, what a fiendish row!

Mee-ow, mee-ow, mee-
Well, what's the matter, now? If

owl!

I couldn't sing any better than that, so screechingly high and so

fiercely flat, I'd call myself a sick old cat.

Mee-
I'd call myself a
ow, mee-ow, mee-ow!

sick old cat, Mee-ow, mee-ow, mee-ow!
Mee-ow, mee-ow, mee-ow!

Dance
Meno mosso.
Like A Real, Real Man
TRIO
Cindy, Punks and Spooks

Tempo di Marcia (animato)

CINDY

The man who’s never been in love, excites my sympathy.

PUNKS

Then o’er us make a fuss.

SPOOKS

For that’s the case with

Copyright MCMXII by M. Witmark & Sons, N.Y.
International Copyright Secured.
I never could quite understand how such a thing could be.
It's really quite ridiculous to me.

I always try to really quite ridiculous, we see.
rectify such errors when I can.

That's very sweet of you.

If you will but as-

Extremely thoughtful, too!

sust me in my artful little plan, I'll teach you how to
C.
love me like a real, real man.

P.
Like a

S.
Like a

poco rit.

P.
real, real man, like a real, real man!

s.
real, real man, like a real, real man!

poco rit.

REFRAIN
Meno mosso

C.
Kiss, kiss, kiss! that is lesson one, the first thing we must do.

P.
Kiss, kiss, kiss! that is lesson one, the first thing we must do.

S.
Kiss, kiss, kiss! that is lesson one, the first thing we must do.

Repeat for Dance
Follows next the simple little text, of how to bill and coo;

Smile, dear, smile, smile, dear, all the while, regard me if you can. As a timid little dove, while learning how to love, like a
Dance after Trio
The Garden Party

(Punks and Spooks)

Animato

garden party we attended, not so long ago.

molto delicato

friendly Onion's strong appeal decoyed us to the show.
was the coming out affair of little Ima Bean,

Ima's coming out was quite the worst we've ever seen; While

there we met a Mister Beet who dared to Cauliflower, Young

Mister Beet was Pickled, that's the reason he was Sour. A
Little Jersey Tuber vexed the Beet when, me oh my! He
mashed that offensive Sweet Potatoe in the eye.

Listesso tempo

Oh! Oh! that garden party, all the guests were
strong and hearty, Onion's, Pepper -
mint and Garlic danced from night till morn. The

Egg-plants hatched their eggs that day, The

Oyster-plants from Oyster Bay, Heard the Salad

sing a ballad to the ear of Corn.
Game of Hallow-e’en

Duo

Allegro vivo

CINDY

BARON

I know a day in the year that can beat all other days for fun.

I think I’m on to the day that you mean, October thirty-one!
All Hallow-e'en, I can see the bright scene, kiddies all gathered tight.

With bushels of doughnuts and sweetniggets, and lathers and slathers of pie.

Gay Jack-o-lanterns a-gleam in the gloom, each with a jolly grin.
gai-ly we come a making things hum and promptly the fun would begin.

Hunting the slipper and popping the corn, shooting the festive Bean,

Having the time of our youthful lives, in the games of Hallow...
Tempo di Valse lente.

Hallow-e'en! Hallow-e'en!

Tempo di Valse lente. molto moderato

Hallowed night of fun. Joe and Jenny and

Flo and Benny and "Bub" and "Sis" and "Son!"
Boys and girls adventure bound through Folly land serene.

All the joys of the world we found in the games of Halloween.
The Lady Of The Slipper

The Ride To The Castle

End of Act I

No. 9

Allegro vivo

(Whip)

brillante

Copyright MCMXII by M.Witmark & Sons.
International Copyright Secured.
CODA

End of Act 1
Act II
Opening Chorus
Bal masqué

Allegro brillante

ENSEMBLE CHORUS

Oh, the bal masqué is a place they say that will
addle and muddle one's senses. For it's there you'll meet the
rash and discreet with the gayest of consequences; With a
warrior here and a Prelate there, A

knight, a Nun, or a
It is palpably true to the question: "Who's who?" There is not much chance for an answer, "Who's who?" There isn't much chance for an
Tempo di Marcia

Answer.

Tempo di Marcia

Facel. e cresc.

At the

Bal mas-que at the bal mas-que There's laughter and

A tempo

Sffs a tempo

Sffs

Sffs

Sffs

Sffs

Love and there's light and play, and the usual cares that in

Sffs
fest the day, Will vanish completely a-
way,
At the bal mas-què, at the
bal mas-què, There's none but the mer-ry old fid-dler to
pay,  And the fool is a king, and the

king is a joy at the beautiful ball mas-

qué!  Listesso tempo
ACT II

No 11

Entrance of Cinderella
and
Song

Princess of Far Away
Cinderella and Chorus

Allegro

Listesse tempo
(Trumpets on stage)

8va
a tempo

8va

(Trumpets on stage)

CAPTAIN LADISLAW

A Princess quite unknown, in