

APPROVED

Test page

Rodgers & Hammerstein Acting Edition

Rodgers + Hammerstein's Cinderella

Music by
Richard Rodgers

*This is a general
Note*

Lyrics by
Oscar Hammerstein II

New Book by
Douglas Carter Beane

Original Book by
Oscar Hammerstein II

Orchestrations by
Danny Troob

Music Adaptation & Arrangements by
David Chase

Additional Lyrics by
Douglas Carter Beane, David Chase, and Bruce Pomahac

Costume note



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CINDERELLA began previews on Broadway at the Broadway Theatre on January 25, 2013 and opened officially on March 3, 2013.

The production was produced by Robyn Goodman, Jill Furman, Stephen Kocis, Edward Walson, Venetian Glass Productions, the Araca Group, Luigi Caiola & Rose Caiola, Roy Furman, Walt Grossman, Peter May/Sanford Robertson, Glass Slipper Productions LLC/Eric Schmidt, Ted Liebowitz/James Spry, and Blanket Fort Productions. It was produced in association with Center Theatre Group and Charles Salameno.

The production was directed by Mark Brokaw, with choreography by Josh Rhodes; musical adaptation, supervision, and arrangements by David Chase; orchestrations by Danny Troob; scenic design by Anna Louizos; costume design by William Ivey Long; lighting design by Kenneth Posner; sound design by Nevin Steinberg; and hair and wig design by Paul Huntley. The music director and conductor was Andy Einhorn, with music coordination by Howard Jones. The production stage manager was Ira Mont, with casting by Cindy Tolan and Adam Caldwell, technical supervision by Hudson Theatrical Associates, and fight direction by Thomas Schall. The associate director was Gina Rattan; the associate choreographer was Lee Wilkins; The press representative was Sam Rudy Media Relations; the company manager was Brig Berney; with general management by Richards/Climan, Inc.; and produced by arrangement with Rodgers & Hammerstein: An Imagem Company. The cast was as follows:

ELLA Laura Osnes
GIANT Peter Nelson
TOPHER Santino Fontana
LORD PINKLETON Phumzile Sojola
SEBASTIAN Peter Bartlett
MARIE Victoria Clark
JEAN-MICHEL Greg Hildreth
MADAME Harriet Harris
GABRIELLE Maria Mindelle
CHARLOTTE Ann Harada
FOX Heidi Giberson (puppet); Andy Mills
RACCOON Laura Irion (puppet); Cody Williams
FOOTMAN Andy Mills
DRIVER Cody Williams
LADY OF RIDICULE Jill Abramovitz
ENSEMBLE Jill Abramovitz, Kristine Bendul,
Heidi Giberson, Stephanie Gibson,
Shonica Gooden, Kendal Hartse,
Robert Hartwell, Laura Irion,

Andy Jones, Andy Mills, Linda Mogleston,
Peter Nelson, Nick Spangler, Cody Williams,
Branch Woodman, Kevin Worley

SWINGS Drew Franklin, Adam Jepsen,
Alessa Neeck, Kirsten Tucker

DANCE CAPTAIN Drew Franklin

Additional Orchestrations by

Bill Elliott, Doug Besterman, and Larry Hochman

Additional Lyrics by

Douglas Carter Beane, David Chase, and Bruce Pomahac

CHARACTERS

by Douglas Carter Beane

- ELLA** – Though no one notices her beneath her rags and quiet demeanor, she is opinionated, charismatic, passionate, beautiful, and funny. Idealistic and hopeful, she courageously challenges the prince to change the policies in his kingdom – and helps him discover who he truly is. Always her late father's daughter, she is determined to see the good in everyone despite her hardships and suffering. We see her blossom into a confident woman.
- TOPHER** – A misguided and lost prince who longs to do something important with his life. Though brave and heroic, he feels lonely and unfulfilled. Charming but NOT a stereotypical ladies man, he is thoughtful, appealing, and innocent – with an unforced goofy streak. Moral, genuine, and kindhearted, he is at a crossroads and must take control of his kingdom and his future.
- MADAME** – Ella's selfish stepmother. The epitome of vanity and fashion. A ravenous social climber who values wealth, status, and material possessions above all else. Unapologetically dismissive and sometimes cruel, Madame schemes her way up the social ladder.
- SEBASTIAN** – The kingdom's Lord Chancellor. Though he is Topher's trusted advisor, he is devious and selfish. Using propaganda and dishonesty, he keeps Topher isolated and in the dark about his kingdom. Sebastian rules without regard for the lower class, or anyone other than himself – and truly believes he deserves to rule the kingdom.
- MARIE** – A friend to Ella and the town's resident crazy lady and beggar woman, Marie is actually a fairy godmother in disguise. Wise, warm, otherworldly, and charming, Marie rewards Ella for her kindness by making her dreams a possibility.
- GABRIELLE** – Ella's stepsister and daughter of Madame. Encouraged by her mother and sister to value material wealth and social status, she unenthusiastically joins them in their abrasive behavior. Quietly passionate, empathetic, and witty, she is drawn to Ella and Jean-Michel. Ironically aware that she doesn't fit in.
- CHARLOTTE** – Ella's stepsister and daughter of Madame. Brash, self-centered, materialistic, snooty, loud, sassy, and bratty, she has a ridiculously high, but unfounded, opinion of herself. She never passes up an opportunity to be the center of attention.
- JEAN-MICHEL** – A feisty, passionate peasant determined to make a change for the starving class. Impetuous. A firebrand, but lacks authority and isn't taken seriously as a revolutionary. Has a crush on Gabrielle, though their courtship is forbidden because they are from different social classes.

LORD PINKLETON – The Lord Chancellor’s right-hand man. Announces royal balls, banquets, and even the weather to the villagers.

GIANT

FOX (PUPPET)

RACCOON (PUPPET)

FOOTMAN

COACHMAN

KNIGHTS, PEASANTS, SERFS, TOWNSPEOPLE,

LADIES AND GENTLEMEN OF THE COURT, SERVANTS, ETC.

INCLUSION STATEMENT

In this show, the race of the characters is not pivotal to the plot. We encourage you to consider diversity and inclusion in your casting choices.

MUSICAL NUMBERS

ACT I

“Prologue”	Ella & Chorus
“Me, Who Am I?”	Topher, Sebastian, Lord Pinkleton, Knights, Pageboys
“In My Own Little Corner”	Ella
“In My Own Little Corner Tag”	Ella & Topher
“Your Majesty”	Lord Pinkleton & Topher
“The Prince Is Giving A Ball / Now Is The Time”	Sebastian, Jean-Michel, Lord Pinkleton, Madame, Crowd
“Cinderella March”	Madame, Gabrielle, Charlotte
“In My Own Little Corner (Reprise)”	Ella & Marie
“Impossible”	Ella & Marie
“It’s Possible”	Ella, Marie, Chorus
“Ten Minutes Ago”	Topher & Ella
“Ten Minutes Ago (Reprise)”	Ella, Topher, Lord Pinkleton, Guests

ACT II

“Stepsister’s Lament”	Charlotte & Ladies of the Court
“Call To Arms”	Lord Pinkleton, Topher, Duke of Cheshire, Earl of Cavendish
“He Was Tall”	Ella
“When You’re Driving Through The Moonlight”	Ella, Charlotte, Gabrielle, Madame
“A Lovely Night”	Ella, Charlotte, Gabrielle, Madame
“A Lovely Night (Reprise)”	Gabrielle & Ella
“Loneliness Of Evening”	Topher & Ella
“The Prince Is Giving A Ball (Reprise)”	Sebastian, Lord Pinkleton, Heralds, Madame
“There’s Music In You”	Marie
“Now Is The Time (Reprise)”	Jean-Michel, Gabrielle, Marie
“Do I Love You Because You’re Beautiful?”	Topher & Ella
“Eight O’Clock And All Is Well”	Lord Pinkleton
“Ella In Rags”	Marie
“The Proposal”	Ella, Topher, Company
“The Wedding (Finale)”	Ella, Topher, Lord Pinkleton, Marie, Company

**A NOTE ON
RODGERS + HAMMERSTEIN'S
CINDERELLA**

When Rodgers & Hammerstein sat down to write *Cinderella*, they were crafting an original musical to be produced for television. Rather than think of the usual Broadway proscenium, with a forty-foot opening and a full stage behind, they had to think about how to adapt their skills to what worked for camera: close-ups, simple staging, limited space. Their *Cinderella* was aired live on CBS on Sunday evening, March 31, 1957.

It turned out that Rodgers & Hammerstein's telling of the well-known fairy tale worked both on television – it has been remade twice, in 1965 with Lesley Ann Warren and in 1997 with Brandy and Whitney Houston – and onstage. Theaters began to present *Cinderella* on stages ranging from small high school auditoriums to the twelve thousand-seat St. Louis Muny.

When Robyn Goodman led the charge for what ended up as “Rodgers + Hammerstein's *Cinderella*,” she was focused on creating a Broadway-worthy, expanded, and fleshed-out version that would include more than all the well-known songs, fill the one thousand and seven hundred-seat Broadway Theatre, and be acceptable to a savvy, modern audience. Magic would be present, of course, but Robyn wanted characters who would take charge of their own lives and destinies; she wasn't interested in, and didn't think today's audiences would be interested in, passive characters whose princes just drop in from the sky. Landing a prince would have to be earned.

What was created, and what this script represents, is a Tony Award-winning 2013 Broadway show with modern sensibilities, but with a whole lot of traditional theatrical magic. The creators of this version wanted all the magic to happen in front of the audience's eyes: No dashing offstage to reemerge instantly in a new costume, no smoke allowing sets to rise through the floor, no projections that whirl the audience through woods and forests. Everything would happen in theater time...with theater magic.

Think about that as you contemplate a production. William Ivey Long created costume changes in which Ella and Marie twirled around and were – presto – in new dresses. The trees of Anna Louizos' set moved back and forth, turned around, and flew in from above. Pure theatrical magic. Stage magic.

And that is the language of Rodgers + Hammerstein's *Cinderella*.

- Ted Chapin

ACT I

[MUSIC NO. 00 "OVERTURE"]

Prologue A Forest

[MUSIC NO. 01 "PROLOGUE"]

*(ELLA enters with a cart, looking for firewood.
We hear an unseen CHORUS sing.)*

CHORUS (MEN).

AH -

AH -

CHORUS (WOMEN).

THE FIELDS ARE AGLOW
IN AUTUMN YELLOW,
AND THE SKY IS A ROBIN'S
EGG BLUE.

AH -

CHORUS (MEN).

OOH -

OOH - OOH -

IT MAKES YOU WISH,
WHEN YOU FALL ASLEEP,

FULL CHORUS.

YOU WILL DREAM ABOUT THE VIEW.
BIZARRE AND IMPROBABLE AND PRETTY
AS A PAGE FROM THE FAIRY-TALE BOOKS,
IT MAKES YOU WISH
THAT THE WORLD COULD BE
AS LOVELY AS IT LOOKS.

ELLA.

IT MAKES YOU WISH
THAT THE WORLD COULD BE

ELLA & CHORUS.

AS LOVELY AS IT LOOKS.

MADAME. (*Offstage.*) Cinderella!

(*ELLA runs off as the scene and music transition.*)

Scene One
A Rocky Glen

[MUSIC NO. 01A "BATTLE WITH THE GIANT"]

(Two KNIGHTS run out. A crowd of KNIGHTS back onstage fearfully. The GIANT appears. Two more KNIGHTS come flying out of the wings. The GIANT throws a KNIGHT. The GIANT throws another KNIGHT. The GIANT appears through the trees. The GIANT attacks, nearly crushing a PAGEBOY. The GIANT knocks a KNIGHT aside. The GIANT tosses another KNIGHT. The KNIGHTS cower. TOPHER appears in full battle splendor. He outwits the GIANT. The GIANT falls slowly to the ground. TOPHER takes a triumphant pose atop the GIANT.)

TOPHER. I just wish I was doing something more important with my life.

(A general groan of dismay from the SOLDIERS: "Not this again." SEBASTIAN, the Lord Protector, an overly elegantly dressed man of the court, steps forward. LORD PINKLETON, the Royal Crier, follows him.)

SEBASTIAN. Worrying about that self-worth again, Prince Topher?

TOPHER. It all just comes too easily.

SEBASTIAN. The fact remains, sire – you will be king and very soon. When your sainted mother and father passed away and left you in my charge, I promised them when you came of age you would be prepared for your reign.

(A PAGEBOY brings out the prince's horse.)

TOPHER. I know, Sebastian, I know. And I guess I am ready to be a king. The thing of it is: I just don't even know who I am yet.

SEBASTIAN. I'm sure it will come to you. Until then, might I suggest faking it?

TOPHER. Really?

SEBASTIAN. You wouldn't be the first and you wouldn't be the last.

LORD PINKLETON. To the castle?

TOPHER. To the castle.

[MUSIC NO. 02 "ME, WHO AM I?"]

(LORD PINKLETON plays his herald bugle. TOPHER mounts his horse. SEBASTIAN walks along as TOPHER rides on horseback. PAGEBOYS with banners and the KNIGHTS march with them. The scenery changes behind them.)

Still. These questions. Nag me. Nag. Nag.

(The horse whinnies. TOPHER pats the horse's neck as he rides.)

No, not you, Buttercup. I just wonder.

ME, WHO AM I?

A FAR-FROM-PERFECT GUY -

A BUM WHO WANTS TO DO WHAT'S RIGHT

BUT OFTEN DOES WHAT'S WRONG,

A KID WHOSE VOICE IS WAY OFF-KEY

BUT LOVES TO SING A SONG,

A GUY WHO DREAMS LIKE A LION

BUT WAKES UP LIKE A LAMB -

ME, WHO AM I

BUT THE GUY I AM?

THAT'S

WHOM I.

KNIGHTS, SEBASTIAN & LORD PINKLETON.

HIS ROYAL HIGHNESS

CHRISTOPHER RUPERT -

SLAYER OF DRAGONS -

PITILESS TO OGRES -
 DESTROYER OF GRIFFINS AND GIANTS -
 NO FRIEND TO GARGOYLES!

(An unseen dragon flies overhead.)

LORD PINKLETON. *(Eagerly dismounts his horse.)* Dragon!

TOPHER. No, n-n-no, I got it! I got it! C'mon!

KNIGHTS, SEBASTIAN & LORD PINKLETON.

NICE TO THE NEEDY -
 SPORTSMAN AND POET -
 A GUY WHO DREAMS LIKE A LION
 BUT WAKES UP LIKE A LAMB -

(The dragon shoots a giant fireball. TOPHER fires his slingshot. We hear the dragon fall and land with a massive "thump." TOPHER and the KNIGHTS react to the aftershock.)

TOPHER. *(Unfazed.)*

ME, WHO AM I
 BUT THE GUY I AM?

**KNIGHTS, SEBASTIAN &
 LORD PINKLETON.**
 HE'S OUR HERO!

TOPHER.

Oh, stop.

SUCH PERFECTION!

That's very kind of you.

HE'S THE KIND OF GUY WHO
 WE'D ALL LIKE TO BE.

I appreciate that.

WHAT'S THE USE OF
 SELF-REFLECTION?

Too much.

(TOPHER remounts his horse.)

KNIGHTS, SEBASTIAN & LORD PINKLETON.

CHURCH BELLS WILL RING
 WHEN YOU ARE KING.
 PEOPLE WILL SING
 THERE IS NO ONE QUITE LIKE -

TOPHER.

ME,
 WHO AM I?
 A FAR FROM PERFECT
 GUY -
 A JERK WHO WANTS TO
 DO WHAT'S
 RIGHT
 BUT OFTEN DOES WHAT'S
 WRONG,
 A DRIP WHOSE VOICE IS
 WAY OFF-KEY
 BUT LOVES TO SING A
 SONG,
 A GUY WHO DREAMS LIKE
 A LION
 BUT WAKES UP LIKE A
 LAMB -
 ME, WHO AM I,
 BUT THE GUY I AM?
 THAT'S WHOM
 I.
 THAT'S
 WHO'M
 I.
 HA!

KNIGHTS, SEBASTIAN &
LORD PINKLETON.

HIS ROYAL HIGHNESS,
 CHRISTOPHER RUPERT,
 SLAYER OF DRAGONS,
 PITILESS TO OGRES,
 DESTROYER OF GRIFFINS
 AND GIANTS.
 NO FRIEND TO
 GARGOYLES!
 NICE TO THE NEEDY
 SPORTSMAN AND POET
 SWORDSMAN, STATESMAN,
 NIFTY DANCER, SAILOR
 OF THE
 OCEANS, SURVEYOR OF
 THE
 MOUNTAINS AND VALLEYS
 HE'S A PRINCE
 WHAT A GUY! WHAT A
 GUY!
 WHAT A GUY! WHAT A
 GUY!
 HE'S A PLAIN AND SIMPLE
 COMPLICATED,
 FASCINATING
 GUY!
 WHAT A GUY!
 HA!

(The march ends outside MADAME's cottage.)

Scene Two
Outside Madame's Cottage

[MUSIC NO. 02A "CINDERELLA ENTERS"]

(A provincial cottage with a wishing well nearby. As TOPHER and his MEN stop, a pumpkin rolls onstage, followed by ELLA. SEBASTIAN stops the pumpkin with his foot.)

SEBASTIAN. You there! Impoverished person! Fetch us some water!

ELLA. Yes, sir.

TOPHER. Don't talk to her that way. How do you know she's poor?

SEBASTIAN. Look at her. She's filthy.

(ELLA has drawn water from the well into a gourd, which she then gives to TOPHER.)

ELLA. *(Bowing.)* Here you are, sire.

TOPHER. Thank you, young lady.

(Seeing her and smiling.)

That's very kind of you.

(He takes a sip of water and looks at ELLA.)

ELLA. *(Blushing.)* It's just water.

SEBASTIAN. Give her some money.

TOPHER. Really?

(ELLA exits with the pumpkin.)

SEBASTIAN. Yes! It's charity! You have things and she doesn't. You're going to give her some of your things, so she doesn't have a revolution and take all of your things.

(MARIE, a woman in rags, enters. ELLA re-enters with her cart.)

MARIE. Spare change, any spare change?

SEBASTIAN. The moment charity is mentioned, out comes every lay-about!

TOPHER. *(Handing MARIE a coin.)* Here you are, old woman.

MARIE. Thank you. Bless you, kind sir.

(MARIE reaches for TOPHER. SEBASTIAN and LORD PINKLETON draw their swords.)

SEBASTIAN. Be careful, my lord, many of the very poor have weapons.

LORD PINKLETON. Be gone with you.

ELLA. No! Good sirs, that is merely Crazy Marie. She lives in the woods and comes to town only to gather what others throw away. She is gentle in every way. Sweet and delicate, but nuts.

TOPHER. She is harmless, I can tell. Sebastian, Lord Pinkleton, sheathe your swords.

(To ELLA.) You are a good friend to Marie. How lucky she is to have a true friend such as you. I wish I had a true friend.

SEBASTIAN. I'm standing right here.

[MUSIC NO. 02B "TOPHER RIDES OFF"]

LORD PINKLETON. Shall we journey on?

TOPHER. Very well, Pinkleton.

(Giving ELLA a coin.)

Be well, young lady.

ELLA. I don't want charity.

TOPHER. Take the coin then as a present, in admiration for a true friend in this world.

(ELLA accepts the coin.)

Buttercup!

(He begins to ride off with his followers. He remembers he has the drinking gourd.)

Oh here, sorry.

(Gives it back to ELLA.)

Lot on my mind.

*(He exits. The **KNIGHTS** pull out their swords and point them "onward" as they exit.)*

MARIE. Thank you for saving my life, dear Ella. I shall return the favor.

ELLA. I didn't do it to have a favor returned.

*(She looks off in **TOPHER's** direction.)*

MARIE. I have a shawl here that only has a few holes and smells of cabbage. You can wear it.

ELLA. Not necessary. What a handsome man that was, and so kind and generous.

MARIE. That is but not a man, that is Prince Topher, the slayer of giants and dragons. He has just returned to us from university. He is to be crowned king.

ELLA. That man? A world leader? But he appears to have a heart, mind, and soul, it can't be. Marie, you're crazy.

MARIE. Yes, I am. But that does not change the fact that he is our own Prince Topher and he has returned to be our ruler – look at your coin, dear.

ELLA. *(Looking at the coin.)* Why, it is him. From the left. Such silly ears. And the crown doesn't help things, he should wear a floppy hat.

(Both laugh warmly.)

Here Marie, please take this coin. Buy yourself something warm to eat.

*(As she hands the coin to **MARIE, JEAN-MICHEL, a wild-haired, bespectacled revolutionary, enters.**)*

JEAN-MICHEL. Why is it always the very poorest who are the most generous? It breaks my heart.

MARIE. Here is our Jean-Michel. He will spout gibberish now and bore us.

ELLA. *(To **MARIE.**)* Be nice.

*(To **JEAN-MICHEL.**)* Good day, Jean-Michel.

JEAN-MICHEL. And do you know why the poor are the kindest, Ella and Crazy Marie?

MARIE. No, but I have a feeling you are about to be most forthcoming.

JEAN-MICHEL. Because it is a corrupt system, with a smashed moral compass.

MARIE. You will forgive me if I just stagger about and mutter.

(She does so.)

JEAN-MICHEL. Today I will be going alone to the castle to protest the corruption that riddles our government! You must come with me!

MADAME. *(Offstage.)* Cinderella!

[MUSIC NO. 03 "PARADE OF PURCHASES (CINDERELLA MARCH)"]

MARIE. That is Madame, Ella's stepmother!

JEAN-MICHEL. I shall shout to the prince! He will have no choice but to listen!

MADAME. *(Offstage.)* Cinderella!

MARIE. You are in harm's way!

JEAN-MICHEL. I have a vision for what this kingdom could be.

(MADAME enters, holding a small package. She is followed by a COURTIER carrying many packages.)

MADAME. Cinderella! Help me with my parcels this instant!

(ELLA goes to help the COURTIER.)

Cinderella, lazy stepdaughter, help me with MY package!

(ELLA scrambles to do so.)

Careful! Careful!! No one knows the extreme torture I am subjected to.

(Noticing MARIE and JEAN-MICHEL.)

I'm ignoring that. Charlotte, Gabrielle, come daughters, come!

(GABRIELLE and CHARLOTTE enter, beautifully dressed.)

GABRIELLE. We are here, Mama!

CHARLOTTE. We are exhausted being as beautiful as we look.

MADAME. Cinderella, idle girl, come help your stepsisters with their shrewd purchases. Into the house, daughters – the real ones.

(She enters the house with CHARLOTTE.)

GABRIELLE. *(Helping ELLA collect her packages.)* Madame isn't always terrible. Sometimes she sleeps.

JEAN-MICHEL. Gabrielle. I have brought from university a book for you, with pictures of how people in other lands live. And how they govern. Norway, Italy, Japan...

GABRIELLE. I have mentioned my interest in these places only in passing. And you have brought a whole book.

(Blushing.)

Quit it, you.

JEAN-MICHEL. And four days from now I would like to take you on a date. I'm organizing a soup kitchen. We need someone to stir. And ladle.

MADAME. *(Re-entering.)* Gabrielle! Do not talk to that man. We are teetering precariously between upper-middle class and lower-upper class. We cannot be seen talking with a revolutionary. Into this house at once.

(GABRIELLE gives the book back to JEAN-MICHEL and runs into the house. MADAME follows her into the house.)

JEAN-MICHEL. Why do I care? Why do I try? I'll never be good enough for her. I will take this book and burn it!

MARIE. Why not give the book to dear Ella?

ELLA. If it's quite all right, Jean-Michel, I would love to look at your book of how other countries live.

JEAN-MICHEL. *(Hands ELLA the book.)* Then here, Ella, take it. I shall go my way alone and live my own life. I'm a loner!

(To MARIE.) You're coming with me, right?

MARIE. Of course.

JEAN-MICHEL. Good.

(MARIE and JEAN-MICHEL exit. ELLA looks at the book.)

ELLA. A book. It's been so long since I owned something, just me.

(MADAME enters from the cottage. ELLA quickly hides the book.)

MADAME. Cinderella? Get in there and clean the kitchen.

ELLA. *(Sweetly.)* I've just finished it.

MADAME. Then prepare the dinner.

ELLA. *(With a bit of pride.)* It's on the stove.

MADAME. Then the bed must –

ELLA. Beds are turned down and your bed clothing is all laid out.

MADAME. Well.

(Noticing the book.)

Where'd you get that book?

ELLA. Jean-Michel just gave it to me.

MADAME. So nice that people just give you gifts. Still Daddy's little girl.

(Notices a coat hanging by the door.)

And what's this doing here?

ELLA. That's my father's coat.

MADAME. It's rags.

ELLA. It's all I have to remember him by.

MADAME. *(Rips the coat.)* It's rags now. Clean the porch with these rags.

[MUSIC NO. 04 "IN MY OWN LITTLE CORNER"]

(MADAME throws the coat on the ground and exits. ELLA picks it up and hugs it. She then sits on a stool with her book.)

ELLA.

I'M AS MILD AND AS MEEK AS A MOUSE;
WHEN I HEAR A COMMAND I OBEY.

BUT I KNOW OF A SPOT IN MY HOUSE
WHERE NO ONE CAN STAND IN MY WAY.

IN MY OWN LITTLE CORNER,
IN MY OWN LITTLE CHAIR,
I CAN BE WHATEVER I WANT TO BE.
ON THE WING OF MY FANCY
I CAN FLY ANYWHERE
AND THE WORLD WILL OPEN ITS ARMS TO ME.

I'M A YOUNG NORWEGIAN PRINCESS OR A MILKMAID,
I'M THE GREATEST PRIMA DONNA IN MILAN,
I'M AN HEIRESS WHO HAS ALWAYS HAD HER SILK MADE
BY HER OWN FLOCK OF SILKWORMS IN JAPAN!

I'M A GIRL MEN GO MAD FOR,
LOVE'S A GAME I CAN PLAY
WITH A COOL AND CONFIDENT KIND OF AIR,
JUST AS LONG AS I STAY
IN MY OWN LITTLE CORNER,
ALL ALONE
IN MY OWN
LITTLE CHAIR.

*(A **FOX** emerges from the wood box. **ELLA** nods
to him as if to say, "Hello.")*

I CAN BE WHATEVER I WANT TO BE.
I'M A THIEF IN CALCUTTA,
I'M A QUEEN IN PERU,
I'M A MERMAID DANCING UPON THE SEA.

*(A **RACCOON** emerges from within a nearby
tree. **ELLA** interacts with both as she sings.)*

I'M A HUNTRESS ON AN AFRICAN SAFARI -
(IT'S A DANG'ROUS TYPE OF SPORT AND YET IT'S FUN.)
IN THE NIGHT I SALLY FORTH TO SEEK MY QUARRY,
AND I FIND I FORGOT TO BRING MY GUN!
I AM LOST IN THE JUNGLE
ALL ALONE AND UNARMED
WHEN I MEET A LIONESS IN HER LAIR!
THEN I'M GLAD TO BE BACK
IN MY OWN LITTLE CORNER,

ALL ALONE
IN MY OWN
LITTLE CHAIR.

**[MUSIC NO. 04A "IN MY OWN LITTLE
CORNER TAG"]**

*(The song proper ends. ELLA sings as she
wanders into the woods.)*

I CAN BE WHATEVER I WANT TO BE.

(TOPHER appears on his throne.)

TOPHER.

JUST AS LONG AS I STAY
IN MY OWN LITTLE CORNER,

ELLA.

ALL ALONE...

TOPHER.

ALL ALONE...

ELLA.

IN MY OWN...

TOPHER.

IN MY OWN...

ELLA & TOPHER.

LITTLE CHAIR.

*(ELLA exits into the woods. Music continues
underneath.)*

**Scene Three
The Throne Room
of the Royal Palace**

[MUSIC NO. 04B "YOUR MAJESTY"]

*(SEBASTIAN, LORD PINKLETON, and other
POLITICAL FIGURES join TOPHER in his throne
room, which has formed around him.)*

LORD PINKLETON. *(Holding a piece of parchment.)*

YOUR MAJESTY,

YOUR MAJESTY,

A LIST OF THE LORDS ENTREATING THEE.

TOPHER.

A LIST OF THE LORDS ENTREATING ME WITH WHAT?

LORD PINKLETON.

A HUNDRED AND FIVE REQUESTS.

TOPHER.

THAT SEEMS A LOT.

SEBASTIAN. I'll take this.

(Takes parchment, then to TOPHER.)

Your Majestic Highness, in honor of your upcoming coronation we proudly proclaim your kingdom a land of plenty and bounty. May I have the imprimatur of your ring on this other announcement?

TOPHER. Oh right, sorry. What's it for?

(He stamps the papers with his ring.)

SEBASTIAN. It's complicated. Do you really want me to go into it?

JEAN-MICHEL. *(Offstage, as if outside the palace.)* Prince Topher, listen!

TOPHER. What was that?

JEAN-MICHEL. You must take responsibility for your actions!

TOPHER. Who's that yelling from the other side of the moat?

JEAN-MICHEL. The people are being treated unfairly by your government!

TOPHER. He seems upset.

SEBASTIAN. Rabble-rouser! Ignore him. I have this new law which forbids any – actually if you let me have the ring, it would save the trip.

(TOPHER tosses the ring. SEBASTIAN stamps away. TOPHER looks out the window.)

TOPHER. Shouldn't we listen to what he has to say? People were never upset with Mom and Dad. Were they?

SEBASTIAN. Your parents had the good fortune to be royalty in a time of plenty. But since their unfortunate demise, I have done my best to run this country. I've done my best to raise you in the finest schools.

JEAN-MICHEL. Hello, I'm talking here!

TOPHER. We should invite him up for a talk.

SEBASTIAN. Ignore him.

JEAN-MICHEL. I will not give up! If you won't listen, I'll shout this to the town square.

SEBASTIAN. *(Nervously.)* Shout this to the town square – perhaps it's time for a distraction.

TOPHER. What kind of distraction?

SEBASTIAN. A royal wedding.

TOPHER. Wow. And does that work?

SEBASTIAN. Like a dream every time.

TOPHER. But, who will get married?

SEBASTIAN. Well...you.

TOPHER. That's just silly. I don't know any girls. I went to an all-boys school off in the woods. And then attended an all-male university, on an island. Why did you do that to me?

SEBASTIAN. For this happy day – I am going to find you a bride – oh, happy the day!

TOPHER. This is nonsense. How will you find me a bride?

SEBASTIAN. We shall have a magnificent ball. Dancing!

TOPHER. What?

SEBASTIAN. Every eligible young woman who can afford a gown will attend. That is a wonderful selection process right there. If you can't afford a nice dress, you don't have any business marrying a prince. Now. All the guests will be in masks. You will dance with every girl. At the stroke of midnight, everyone will remove their masks and you will have found your bride.

TOPHER. That's fast.

SEBASTIAN. King and Queen on the throne. I am there to guide you through all your decisions. It's really a win-win.

TOPHER. How would any woman fall in love with me so quickly?

SEBASTIAN. A valid question, which we will answer sometime soon. Now, Lord Pinkleton. I want you to tell this to all – a pronouncement – an announcement.

[MUSIC NO. 05 "THE PRINCE IS GIVING A BALL / NOW IS THE TIME"]

(LORD PINKLETON copies down what SEBASTIAN sings.)

HIS ROYAL HIGHNESS
CHRISTOPHER RUPERT

TOPHER. Please, don't say my whole name!

SEBASTIAN.

WINDEMERE VLADIMIR

TOPHER. So embarrassing.

SEBASTIAN.

KARL ALEXANDER
FRANÇOIS REGINALD
LANCELOT HERMAN –

LORD PINKLETON & LORDS. Herman?

TOPHER. Herman!

SEBASTIAN.

– GREGORY JAMES
IS GIVING A BALL!

TOPHER. Sebastian, dancing? Can we talk about this, please?

(**TOPHER, SEBASTIAN, LORD PINKLETON**, *and the other POLITICAL FIGURES exit. Music continues underneath.*)

Scene Four
The Town Square

(The TOWNSPEOPLE watch as JEAN-MICHEL overturns a soapbox and jumps on top of it. He is one voice among many - grunting pigs, arguing merchants, etc.)

JEAN-MICHEL.

NOW IS THE TIME,
THE TIME TO ACT,
NO OTHER TIME WILL DO.
LIVE AND PLAY YOUR PART
DON'T GIVE AWAY YOUR HEART
DON'T TAKE WHAT THE WORLD GIVES YOU.

NOW IS THE TIME,
THE TIME TO LIVE,
NO OTHER TIME IS REAL.
YESTERDAY HAS GONE,
TOMORROW IS A GUESS,
TODAY YOU CAN SEE AND FEEL.

No, no, no, listen. Tradespeople, tinkers, and fishmongers!
I shout to the prince but he ignores me! If he and Sebastian can take the land of the very poor, it is only a matter of time before they take from all of us!

(Concerned shouts from the TOWNSPEOPLE.)

FOR YOU CAN'T JUST WAIT TO BE SERVED BY FATE
ON A SILVER PLATE OR A TRAY.

JEAN-MICHEL & TOWNSPEOPLE.

NOW IS THE TIME,
THE TIME OF YOUR LIFE,
THE TIME OF YOUR LIFE IS TODAY!

*(LORD PINKLETON enters and rings his bell:
Ding! Ding!)*

LORD PINKLETON.

THE PRINCE IS GIVING A BALL!
THE PRINCE IS GIVING A BALL!

HEAR YE!
HEAR YE!
A BALL AND THAT'S NOT ALL!
THE PRINCE IS GIVING A BALL!
THE PRINCE IS GIVING A BALL!
HEAR YE!
HEAR YE!
HIS ROYAL HIGHNESS
CHRISTOPHER RUPERT JAMES
IS GIVING A BALL!

TOWNSPEOPLE.

HE'S GIVING A BALL?

LORD PINKLETON.

THE PRINCE IS GIVING A BALL!

TOWNSPEOPLE.

THE PRINCE IS GIVING A BALL!

LORD PINKLETON & TOWNSPEOPLE.

THE PRINCE IS GIVING A BALL!

JEAN-MICHEL. Hello, I'm talking here!

TOWNSPEOPLE. *(Realizing they've forgotten about JEAN-MICHEL.)* Ohh...

JEAN-MICHEL.

NOW IS THE TIME,
THE TIME TO ACT -

TOWNSPEOPLE. *(Hushed.)*

HE'S GIVING A BALL.

JEAN-MICHEL.

NO OTHER TIME WILL DO.

TOWNSPEOPLE. *(Hushed.)*

THE PRINCE IS GIVING A BALL!

(A WOMAN sticks her head out of a window.)

WOMAN IN WINDOW. He's giving a what?

TOWNSPEOPLE. *(Shouted.)* A ball!!

(JEAN-MICHEL slams the window shut.)

JEAN-MICHEL.

NOW IS THE TIME,
THE TIME TO LIVE,
NO OTHER TIME IS REAL.

(LORD PINKLETON rings his bell: Ding! Ding!)

LORD PINKLETON.

THE PRINCE IS GIVING A BALL

JEAN-MICHEL. But...?!

TOWNSPEOPLE. Shh!

HE'S GIVING A BALL,
THE PRINCE IS GIVING A -

(LORD PINKLETON reveals the invitation.)

Ooh!

LORD PINKLETON.

HIS ROYAL HIGHNESS
CHRISTOPHER RUPERT
WINDEMERE VLADIMIR
KARL ALEXANDER
FRANÇOIS REGINALD
LANCELOT HERMAN -

TOWNSPEOPLE. Herman?

LORD PINKLETON. Herman!

GREGORY JAMES
IS GIVING A BALL.

*(MADAME enters with GABRIELLE, CHARLOTTE,
and ELLA.)*

MADAME. The prince is giving a what?

LORD PINKLETON & TOWNSPEOPLE.

THE PRINCE IS GIVING A BALL!
THE PRINCE IS GIVING A BALL!

LORD PINKLETON.

HIS MAJESTY
HAS THIS DECREE:

To attend the ball, all one requires is an invitation and
suitably fashionable attire! And, the prince shall choose

a woman from the ball to be his bride. That means
anyone can be the queen!

*(A CROWD gathers around LORD PINKLETON
 as he hands out invitations. Various WOMEN
 come forward.)*

TALL WOMAN.

SO WILL HE WANT A TALLER GIRL?

STRONG WOMAN.

OR WILL HE WANT A STRONGER GIRL?

SMALL WOMAN.

OR WILL HE WANT A SMALLER GIRL?

TOWNSPEOPLE.

THE PRINCE IS GIVING A BALL!

SHY WOMAN.

I WISH I WERE A BOLDER GIRL.

OLDER WOMAN.

I WISH I WERE A YOUNGER GIRL.

YOUNGER WOMAN.

I WISH I WERE AN OLDER GIRL.

TOWNSPEOPLE.

THE PRINCE IS GIVING A BALL!

ELLA.

I'VE WISHED A LOT OF
 THINGS
 I DON'T WISH ANYMORE,
 BUT NOW I WISH A LOT OF
 THINGS
 I'VE NEVER WISHED

BEFORE.

WOMEN.

I WISH I HAD -

I WISH -

I WISH I COULD -

I WISH I MIGHT -

I WISH -

I WISH I WOULD -

I WISH I WERE INVITED

I WISH -

TO THE PRINCE'S ROYAL

OOH - AH -

PALACE BALL!

(LORD PINKLETON hands ELLA an invitation. The TOWNSPEOPLE dance joyously. MADAME snatches away ELLA's invitation. She then tears it up and throws it to the ground.)

TOWNSPEOPLE.

HE'S GIVING A BALL!
HE'S GIVING A BALL!
THE PRINCE IS GIVING A BALL!

(The TOWNSPEOPLE continue their dance.)

JEAN-MICHEL.

NOW IS THE TIME,
THE TIME TO ACT -

TOWNSPEOPLE.

WE HEAR YE,
WE HEAR YE,
BUT THE PRINCE IS GIVING A BALL!

JEAN-MICHEL.

NOW IS THE TIME,
THE TIME TO LIVE -

TOWNSPEOPLE.

WE HEAR YE,
WE HEAR YE,
BUT HIS ROYAL HIGHNESS
CHRISTOPHER RUPERT JAMES
IS GIVING A BALL!
- IS GIVING A BALL!
- IS GIVING A BALL!

(As they sing, the TOWNSPEOPLE usher JEAN-MICHEL offstage.)

LORD PINKLETON.

HIS ROYAL HIGHNESS
CHRISTOPHER RUPERT -

TOWNSPEOPLE.

CHRISTOPHER RUPERT
WINDEMERE VLADIMIR -

LORD PINKLETON.

SLAYER OF DRAGONS!

TOWNSPEOPLE.

KARL ALEXANDER -

LORD PINKLETON.

DESTROYER OF GARGOYLES!

TOWNSPEOPLE.

FRANÇOIS REGINALD -

LORD PINKLETON.

SPORTSMAN AND POET -

TOWNSPEOPLE.

LANCELOT HERMAN -

LORD PINKLETON. Herman?

TOWNSPEOPLE. Herman!

TOWNSPEOPLE & LORD PINKLETON.

GREGORY JAMES

IS GIVING A BALL!

(Overlapping.)

THE PRINCE IS GIVING A BALL!

THE PRINCE IS GIVING A BALL!

THE PRINCE IS GIVING A BALL!

THE PRINCE IS GIVING A BALL!

THE PRINCE IS GIVING A BALL!

THE PRINCE IS GIVING A BALL!

(All together.)

THE PRINCE IS GIVING A BALL!

A ROYAL BALL!

LORD PINKLETON.

HE'S GIVING A BALL!

TOWNSPEOPLE.

THE PRINCE IS GIVING A BALL!

[MUSIC NO. 05A "FOL-DE-ROL"]

(The TOWNSPEOPLE dance off with LORD PINKLETON. MARIE waddles by, and as she does, she picks up the torn invitation.)

MARIE.

FOL-DE-ROL AND FIDDLEDY DEE,
FIDDLEDY FADDLEDY FODDLE,
ALL THE WISHES IN THE WORLD
ARE POPPYCOCK AND TWADDLE.

(Music continues underneath. The town square transforms itself into the interior of Madame's cottage. MARIE is still there.)

Scene Five
Inside Madame's Cottage

(ELLA tightens CHARLOTTE's corset. CHARLOTTE squirms and groans.)

MARIE.

THE PRINCE IS GIVING A BALL!

(She exits.)

MADAME. *(Entering with GABRIELLE.)* Cinderella! When you've finished tightening delicate Charlotte's corset -
CHARLOTTE. Uuhhh. I can taste my lunch.

MADAME. - we must move on to Gabrielle's hair. It is beginning to look, I fear, like a Bavarian pretzel.

(ELLA exits.)

Cinderella! Cinderell-

(Stops and chuckles.)

Cinderella, it is a most amusing name. I crack myself up. She sits by the cinders of the fire, and her name is Ella. So I call her Cinder-ella.

(Becomes overcome with laughter, then says in her sigh.)

Why don't I have any friends?

CHARLOTTE. Face it, Mama, you are well-versed in the art of Ridicule.

MADAME. I do have a flair for it, don't I, actual daughters? Watch and learn!

(ELLA re-enters.)

Cinderella, hurry, get dressed, get ready for the ball, you're going to find a husband!

ELLA. Am I?

MADAME. Ridicule - who caught it?

CHARLOTTE. I did.

GABRIELLE. That's terrible.

(A knock on the door.)

MADAME. Who can that be and at this hour? Everyone clear out of here while I get rid of this imbecile. Cinderella, get that dress on Charlotte!

(ELLA, GABRIELLE, and CHARLOTTE exit. MADAME approaches the door. Another knock.)

What brand of idiot would –

(She swings open the door. It is SEBASTIAN. MADAME's affect changes to warm.)

Why, Sebastian, what an unexpected delight.

SEBASTIAN. Madame, I have but a moment. I invite you to hang upon my every word.

MADAME. Invitation accepted.

SEBASTIAN. Tonight's ball shall be in masks. The prince will be in the white mask. What color mask will your daughter Gabrielle be wearing?

MADAME. Why, pink.

SEBASTIAN. If the daughter is anything like the mother, I think the pink mask and the white mask should meet and fall in love.

MADAME. Are you implying what I am inferring?

SEBASTIAN. Your daughter is all part of my master plan.

MADAME. You are brilliant.

SEBASTIAN. You are perceptive. I shall see you at the ball. Together we shall make this so.

(Exits.)

MADAME. Come daughters, come!

(ELLA, CHARLOTTE, and GABRIELLE run on.)

Oh Gabrielle, my Gabrielle, just look at you. You too, Charlotte, but really look at Gabrielle! Cinderella, fetch the orange box.

[MUSIC NO. 05B "VENETIAN GLASS"]

(ELLA quickly does so. MADAME opens the box. All gasp in amazement. MADAME pulls a tiny, elegant piece of Venetian glass from the box.)

MADAME. From Venice – a piece of glass, spun to perfection. More valuable than diamonds. Each of us shall wear the tiniest bit of hand-blown Venetian glass. Allow me to place this tiny bauble around the neck of my courageous Charlotte.

(Placing glass around CHARLOTTE's neck.)

Allow me to place this tiny bauble around the neck of my beautiful daughter Gabrielle.

(Placing glass around GABRIELLE's neck.)

Cinderella, fetch the perfume! Come two daughters that count, finish getting ready!

(A knock at the door.)

Who can that be? It must be good news!

(She opens the door, revealing JEAN-MICHEL with two small bouquets.)

JEAN-MICHEL. Good evening, Madame. Gabrielle? Please forgive me for interrupting your momentous evening. For the ball tonight, I thought you might desire to take these wild flowers. I've picked them myself.

(He hands GABRIELLE the flowers.)

GABRIELLE. Thank you, Jean-Michel. They're so beautiful.

JEAN-MICHEL. *(Hands second bouquet to MADAME.)* For the mother of the most perfect girl in all God's creation. I have gathered these myself and –

MADAME. *(Throws bouquet out the door.)* You are not welcome here! Out of my house!

(She slams the door in JEAN-MICHEL's face.)

JEAN-MICHEL. *(Through window.)* Would you perhaps consider –

(MADAME takes GABRIELLE's flowers and throws them back to JEAN-MICHEL.)

MADAME. Leave! And take your simple pleasures with you.

GABRIELLE. Madame, don't be mean. That was so nice.

MADAME. No, no. No, no, no. Plans. There are plans. Plans that do not include Mr. Soapbox.

GABRIELLE. But he means well and I think he likes me.

MADAME. Let me tell you about love, Miss Flowers-in-your-hand-and-dreams-in-your-head. I married your father for love. He died and I cried. Then I married Cinderella's father for money. He died. I got a house.

(A cuckoo clock chimes.)

Seven-thirty! Ball preparation, double time!

[MUSIC NO. 06 "OFF TO THE BALL"]

(A series of mad dashes, in final preparation for the ball, begins.)

Cinderella, my shoes!

(ELLA polishes her shoes.)

Charlotte, powder your sister's face!

(CHARLOTTE powders GABRIELLE's face and covers her glasses with powder.)

GABRIELLE. I can't see!

MADAME. Venetian glass!

(ELLA places the Venetian glass necklace on MADAME's neck.)

CHARLOTTE. I'm hungry.

MADAME. Gabrielle, feed the baby!

(GABRIELLE puts a large biscuit in CHARLOTTE's mouth.)

Cinderella, my cloak.

ELLA. Coming Madame.

MADAME. Expensive bracelet, necklace, hair. Then the prince we shall ensnare.

GABRIELLE & CHARLOTTE. Then the prince we shall ensnare.

MADAME. Are we worthy?

GABRIELLE & CHARLOTTE. Yes. Yes!

MADAME. To battle! The crown is ours to lose! Posture!
Posture!

(MADAME, GABRIELLE, and CHARLOTTE exit the house. CINDERELLA follows with the invitations. The interior transforms into the exterior of the cottage. Music continues underneath.)

Scene Six
Outside Madame's Cottage

GABRIELLE & CHARLOTTE. Expensive bracelet, necklace, hair.
Then the prince we shall ensnare. Expensive bracelet,
necklace, hair...

GABRIELLE. *(Realizing they've forgotten their invitations.)*
Invitations!

*(MADAME, GABRIELLE, and CHARLOTTE circle
back to ELLA, who already has the invitations
ready.)*

MADAME. Let us storm the castle, lovely daughters. This is
the night everything changes! Off to the ball!

*(The mad dash ends with MADAME, GABRIELLE,
and CHARLOTTE fully dressed in the yard,
invitations in hand.)*

Expensive bracelet, necklace, hair. Cinderella's not
going anywhere.

*(They exit, leaving ELLA. JEAN-MICHEL enters
from behind a tree, touching his bleeding lip.)*

JEAN-MICHEL. One of the flowers in the bouquet was a wild
rose. Its thorn has scratched my lip. Yes – I'm bleeding.
I should walk up to the prince, scratch his lip.

ELLA. Oh now.

JEAN-MICHEL. Make him drink lemonade – oh, it will sting!

ELLA. That's just cruel.

JEAN-MICHEL. Enough of taking things as they are. Now is
the time for us to march to the palace – the peasants,
the tradespeople – and finally get the prince to listen to
us. Instead of having his fancy ball!

ELLA. You should do that. You should march up to him and
talk to him!

JEAN-MICHEL. He won't listen to me, he uses his castle
to hide from the truth. Him meeting me will never
happen! The only thing funnier is you going to the ball.
Ha! Well why don't you just go to the ball and ask the

prince when he's going to start noticing? Noticing that the people are being evicted from their land. Ha! That's absurd. Ha!

(Exits.)

[MUSIC NO. 07 "IN MY OWN LITTLE CORNER (REPRISE)"]

ELLA. Jean-Michel! I could go to the prince and he might listen to me! And if I had a ball gown, I think I might look sort of nice.

I AM IN THE ROYAL PALACE, OF ALL PLACES!
WHEN I MEET THE FINEST PRINCE YOU'VE EVER SEEN,
AND THE COLOR ON MY TWO STEPSISTERS' FACES
IS A QUEER SORT OF SOUR-APPLE GREEN.

(Dances with bouquet.)

I AM COY AND FLIRTATIOUS
WHEN ALONE WITH THE PRINCE.

(Looks at the flowers; drops them to her side.)

I'M THE BELLE OF THE BALL
IN MY OWN LITTLE CORNER
ALL ALONE
IN MY OWN
LITTLE (CHAIR -)

MARIE. *(Entering from behind tree, interrupting.)*

FOL-DE-ROL AND FIDDLEDY DEE,
FIDDLEDY FADDLEDY FODDLE,
ALL THE WISHES IN THE WORLD
ARE POPPYCOCK AND TWADDLE!

ELLA. Oh Crazy Marie. Are you mocking me with your gibberish?

MARIE. Yes.

FOL-DE-ROL AND FIDDLEDY DEE,
FIDDLEDY FADDLEDY FOODLE,
ALL THE DREAMERS IN THE WORLD
ARE DIZZY IN THE NOODLE.

ELLA. So what if I do have a dream to see the prince again?
And tell him what life in his kingdom is really like?
And what it could be.

MARIE. Exactly. And then to have him fall in love with you.

ELLA. No one will fall in love with me. Why do you come to visit me tonight?

MARIE.

I JUST KNEW I WOULD FIND YOU
IN THE SAME LITTLE CHAIR
IN THE PALE PINK MIST OF A FOOLISH DREAM.

ELLA. I am being foolish.

MARIE. Then be foolish with me. What would you dream of?

ELLA. Why, an invitation to the ball, I guess.

MARIE. (*Produces invitation.*) Right here. There's an invitation.

ELLA. What? But it's torn.

MARIE. Don't wait for everything to be perfect, just go!
Now, what else would you dream of?

ELLA. Oh, a white gown, I imagine. A beautiful white gown sewn up with pearls. And jewels. And a tiara of diamonds.

MARIE. And on your feet?

ELLA. Why, the most beautiful grosgrain pumps, I'd imagine.

MARIE. No. Better. The Venetian glass that your stepmother so loves in her trinkets and baubles. An entire pair of shoes made only of Venetian glass.

ELLA. Oh, how silly. I'd be the envy of all. But how would I get to the ball?

MARIE. Well, this pumpkin over here?

ELLA. Yes?

MARIE. I'll turn it into a golden carriage.

ELLA. And horses?

MARIE. Those mice? Trapped in this cage.

ELLA. And a fox as a footman, and a raccoon as a driver.
Oh, you are crazy, Marie. Why, in order to do that, you
would have to be a fairy godmother.

*(MARIE turns and rips off her rags and ragged
cape. Underneath is the most beautiful gown.*

ELLA gasps.)

ELLA. Marie! But you're a crazy woman! What are you
doing in that beautiful gown?

MARIE. You'd be surprised how many beautiful gowns have
crazy women in them.

ELLA. Are you really my fairy godmother?

[MUSIC NO. 08 "IMPOSSIBLE"]

MARIE. But of course, my child. Actually, I'm everyone's
fairy godmother. But you're the only one who's given
me charity. Generosity. And kindness. And now, I must
make all the dreams we joked about come true.

ELLA. But that's so improbable. Implausible.

MARIE.

IMPOSSIBLE
FOR A PLAIN YELLOW PUMPKIN
TO BECOME A GOLDEN CARRIAGE!
IMPOSSIBLE
FOR A PLAIN COUNTRY BUMPKIN
AND A PRINCE TO JOIN IN MARRIAGE!
AND FOUR WHITE MICE WILL NEVER BE FOUR WHITE
HORSES -
SUCH FOL-DE-ROL AND FIDDLEDY DEE OF COURSE IS
IMPOSSIBLE!

BUT THE WORLD IS FULL OF ZANIES AND FOOLS
WHO DON'T BELIEVE IN SENSIBLE RULES
AND WON'T BELIEVE WHAT SENSIBLE PEOPLE SAY,
AND BECAUSE THESE DAFT AND DEWY-EYED DOPES
KEEP BUILDING UP IMPOSSIBLE HOPES,
IMPOSSIBLE THINGS ARE HAPP'NING EVERY DAY!

ELLA.

IMPOSSIBLE!

MARIE.

IMPOSSIBLE!

ELLA.

IMPOSSIBLE!

MARIE.

IMPOSSIBLE!

ELLA.

IMPOSSIBLE!

MARIE.

IMPOSSIBLE!

ELLA & MARIE.

IMPOSSIBLE!

ELLA. But if you could be a beggar woman not five minutes ago and now are my fairy godmother, then anything is possible, right?

MARIE. I suppose so.

ELLA. You could change it all. You could make it all happen.

MARIE. No, but you could change it. You could make it all happen.

ELLA. Never. I couldn't.

MARIE. You're right.

(As "mopey ELLA.") It's all so -

IMPOSSIBLE

FOR A PLAIN YELLOW PUMPKIN

TO BECOME A GOLDEN CARRIAGE!

(As herself.) IMPOSSIBLE

FOR A PLAIN COUNTRY BUMPKIN

AND A PRINCE TO JOIN IN MARRIAGE!

AND FOUR WHITE MICE WILL NEVER BE FOUR WHITE
HORSES -

SUCH FOL-DE-ROL AND FIDDLEDY DEE OF COURSE IS
IMPOSSIBLE!

ELLA.

BUT THE WORLD IS FULL OF ZANIES AND FOOLS
WHO DON'T BELIEVE IN SENSIBLE RULES
AND WON'T BELIEVE WHAT SENSIBLE PEOPLE SAY,

ELLA & MARIE.

AND BECAUSE THESE DAFT AND DEWY-EYED DOPES
KEEP BUILDING UP IMPOSSIBLE HOPES,
IMPOSSIBLE THINGS ARE HAPP'NING EVERY DAY!

[MUSIC NO. 08A "TRANSFORMATIONS"]

(MARIE casts a spell on the pumpkin, and the pumpkin blows up like a balloon. The leaves peel away. The pumpkin explodes, and the carriage is revealed. MARIE scoops up the mice in the cage. She flings them into the air, and a team of horses appears from the wings. MARIE crosses to the porch, playfully approaches the fox, who has appeared in the woodbin. She points at the fox, indicating: "You're next." The fox shakes his head. MARIE casts a spell on the fox, who quickly ducks into the woodbin. The FOOTMAN tumbles out of the woodbin in a state of surprise. He straightens his knees. He shakes his head. MARIE casts a spell upon the raccoon, who hides in the tree. The COACHMAN pops out from the tree. He scampers down from the tree and stands on two feet. The FOOTMAN and COACHMAN regard one another. The FOOTMAN and the COACHMAN shake their legs and walk upstage. MARIE casts a spell upon ELLA, who whirls about. As she whirls, the dress changes from rags to a beautiful gown. ELLA's dress transformation is complete. She is now in a beautiful white gown and tiara.)

ELLA. It's the most beautiful gown in all the land!

[MUSIC NO. 08B "IT'S POSSIBLE"]

MARIE. And as promised, in our laughter...glass slippers.

(She holds up the glass shoes, places them on the ground, and ELLA eases into them.)

But Cinderella - I must tell you - all of this magic is very powerful, but it will end at midnight tonight. Now go - to the ball. In the name of every girl who has ever wished to go to a ball in a beautiful dress. In the name of every girl who has ever wanted to change the world she lived in. Go! With the promise of possibility!

Scene Seven
Flight to the Castle

*(ELLA climbs in the carriage. The carriage
rides across the treetops.)*

ELLA.	CHORUS (HEAVENLY VOICES).
IT'S POSSIBLE!	OOH -
IT'S POSSIBLE!	OOH -
IT'S POSSIBLE!	OOH -
IT'S POSSIBLE!	
IT'S POSSIBLE!	AH -
IT'S POSSIBLE!	AH -
IT'S POSSIBLE!	POSSIBLE!

ELLA.
FOR A PLAIN YELLOW PUMPKIN
TO BECOME A GOLDEN CARRIAGE!
IT'S POSSIBLE
FOR A PLAIN COUNTRY BUMPKIN
AND A PRINCE TO JOIN IN MARRIAGE!
AND FOUR WHITE MICE ARE EASILY TURNED TO HORSES -
SUCH FOL-DE-ROL AND FIDDLEY DEE OF COURSE IS
QUITE POSSIBLE!

ELLA.	CHORUS.
FOR THE WORLD IS FULL OF ZANIES AND FOOLS	OOH -
	AH -
WHO WON'T BELIEVE IN SENSIBLE RULES	OOH -
	AH -
AND WON'T BELIEVE WHAT SENSIBLE PEOPLE SAY	OOH -
	AH -

(MARIE appears, flying over ELLA.)

MARIE.
AND BECAUSE THESE DAFT AND DEWY-EYED DOPES
KEEP BUILDING UP IMPOSSIBLE HOPES,

MARIE & ELLA.

IMPOSSIBLE THINGS ARE HAPP'NING EVERY DAY!

ELLA.

IT'S POSSIBLE!

MARIE.

IT'S POSSIBLE!

ELLA.

IT'S POSSIBLE!

MARIE.

IT'S POSSIBLE!

ELLA.

IT'S POSSIBLE!

MARIE.

IT'S POSSIBLE!

ELLA & MARIE.

IT'S POSSIBLE!

AH -

CHORUS.

OOH - POSSIBLE!

AH -

[MUSIC NO. 08C "INTO THE PALACE"]

(The carriage arrives at the palace. The DRIVER and FOOTMAN help ELLA out. MARIE flies off. ELLA enters the palace.)

Scene Eight
The Castle Ballroom

[MUSIC NO. 09 "GAVOTTE"]

(The LADIES dance on. TOPHER enters. SEBASTIAN and LORD PINKLETON enter.)

TOPHER. Sebastian, honestly!

SEBASTIAN. Only two hundred women to go!

(The LORDS dance on. MADAME enters with GABRIELLE and CHARLOTTE. The gavotte begins. TOPHER and CHARLOTTE dance.)

CHARLOTTE. So which one is it?

TOPHER. Which one is which?

CHARLOTTE. Duh. The prince. Which is the prince? I mean come on?! What do you think I'm here for, the free food?

TOPHER. Well, a good time, a dance perhaps?

CHARLOTTE. Wrong answer! I got marrying royalty on my mind. So which one is he here?

TOPHER. Well, maybe it's me.

CHARLOTTE. *(A moment of thought, then.)* Not likely. You're no prince. You're ordinary.

TOPHER. What makes you think I'm ordinary?

CHARLOTTE. We're doing a gavotte and you can't even keep the beat. When we get to the waltz, you're gonna trip over your two left feet and land on your flat little bottom. End of discussion.

TOPHER. Hope to talk to you later.

CHARLOTTE. I've moved on.

(She crosses to LORD PINKLETON, grabs the mallet, and bangs the gong, walking away in disgust. MADAME pushes TOPHER's next PARTNER away, placing GABRIELLE in her place.)

PARTNER. Hey!

TOPHER. How do you do?

GABRIELLE. How do you do?

TOPHER. A lovely dance isn't it? I hope my dancing is all right.

GABRIELLE. Oh, your dancing is absolutely princely – oops, I let that slip out.

TOPHER. Ahh, so you know.

GABRIELLE. I would know a wise and handsome prince anywhere.

TOPHER. The last girl did not know.

(MADAME glides by CHARLOTTE and whispers in her ear.)

CHARLOTTE. You're kidding!! Well thanks for the heads-up! Ugh!!

GABRIELLE. I think she does now.

TOPHER. Well...

GABRIELLE. So...

TOPHER. What can you tell me about yourself?

GABRIELLE. What would it please you to know, Your Highness?

TOPHER. What are your interests?

GABRIELLE. Why, whatever your interests are your highness.

TOPHER. Okay. Creepy.

CHARLOTTE. Your Majestic Highness, just because I was playing hard to get doesn't mean I'm hard to get!

TOPHER. Really creepy. Sebastian, I can't do this anymore, I'm sorry.

A DUCHESS. It's the prince!

(The LADIES throw themselves at TOPHER, pushing and pulling him about the dance floor. Just as the gavotte ends, ELLA appears. Everyone in the ballroom freezes at the sight of her, struck by her tremendous beauty. TOPHER sees her. The CROWD parts. TOPHER bows. ELLA curtsies. TOPHER offers his hand.)

SEBASTIAN. It's time to play Ridicule! Everyone! Take sides!

[MUSIC NO. 10 "RIDICULE"]

(ELLA is taken from TOPHER by a COURTIER, and two circles form as the members of the court dance to the "Ridicule" theme. SEBASTIAN grabs TOPHER and pulls him forward to talk to him.)

TOPHER. What happened to the nice girl?

SEBASTIAN. Ignore her, we're playing Ridicule, you get to be judge. Two circles spin and when the music stops two players out-ridicule one another. Let's find you a bride.

GUESTS.

BUM DITTY BUM BUM
BUM DITTY BUM BUM

LORD PINKLETON.

ONE AND TWO AND THREE

(The music stops. An OLDER WOMAN is stopped in front of CHARLOTTE.)

OLDER WOMAN. Oh, but my dear. I love that dress. No matter how many times I see it.

(The room "ooohs" and applauds.)

Why I remember when that dress was first in fashion, when I was a young girl –

CHARLOTTE. Please do not speak of your childhood, as I have not brought along a copy of the Old Testament to follow along.

(SEBASTIAN tells TOPHER to indicate that the victory goes to CHARLOTTE. TOPHER does so, and the CROWD responds with, "Brava," "Touché," etc. The CROWD begins to dance again. SEBASTIAN pulls TOPHER forward again.)

TOPHER. What do you even call that?

SEBASTIAN. Well, it's awfully sophisticated.

TOPHER. It just seems like cruelty.

SEBASTIAN. Sophisticated, cruelty. There's a slight difference there, I keep forgetting what it is.

TOPHER. I'm not quite sure I want to play this game.

SEBASTIAN. And here we have another round at the ready!

GUESTS.

BUM DITTY BUM BUM

BUM DITTY BUM BUM

LORD PINKLETON.

ONE AND TWO AND THREE

(Music stops. MADAME and ELLA must face off.)

MADAME. Age before beauty. You first, dear.

("Ooohs" from the CROWD.)

ELLA. You have such a beautiful speaking voice. Have you ever considered reciting poetry?

(Silence and muttering from the CROWD.)

MADAME. *(Cracking.)* Say it - what - do it - what?! The anticipation is killing me! Do the Ridicule! Why do you say that?

ELLA. No reason. I just really like your speaking voice and I just think you sound really wonderful reciting a poem. And I also like the feather in your hair. It's a lovely color for you.

MADAME. Why. Are. You. Doing this. To. Meeee?!

SEBASTIAN. What is this bewitchery you practice?

ELLA. It's just kindness.

[MUSIC NO. 10A "KINDNESS"]

SEBASTIAN. Kind-ness?

ELLA. Oh yes. Kindness is practiced now in all the great courts. Ridicule isn't done anywhere anymore. It's all kindness now. Even in the French courts.

SEBASTIAN. Kind-ness.

ELLA. Yes. You know. Compassion.

SEBASTIAN. Who are you, you strange woman?

MADAME. I don't know who she is but she is very, very wealthy indeed. And did you see her feet? Shoes made of Venetian glass! My resentment is all-consuming.

ELLA. Kindness. You must all try it.

(A murmuring from the CROWD: "No." "I don't think so." "Not I." "I won't be the first.")

TOPHER. I'll be the first. Kindness. Isn't it wonderful to have a pleasant young lady such as yourself in our court?

ELLA. Thank you. And it's an honor to be at this wonderful party you are throwing.

SEBASTIAN. It's like every time they speak a part of me dies.

A LORD. *(Stepping forward.)* This room is filled with some of the loveliest women I have ever seen.

A LADY. *(Stepping forward.)* I just saw they have vanilla cake on the buffet. I love vanilla cake! Thank you to whoever made it!

A GUEST. This court is alive with laughter and warmth.

ANOTHER GUEST. It's like it was during the reign of Prince Topher's parents!

A DIGNITARY. May his reign be a continuation of theirs!

A DUCHESS. Those were glorious days.

ANOTHER DUCHESS. But so are these.

YET ANOTHER DUCHESS. Look at these magnificent guests!
Ha ha!!

GABRIELLE. *(Steps forward and says to ELLA, grabbing her hand.)* You are so kind – thank you. You make me wish I were a better person. There's something somewhat familiar about you. What could that be?

(ELLA turns to get away from GABRIELLE, and there is TOPHER.)

[MUSIC NO. 11 "TEN MINUTES AGO"]

TOPHER. I admire how you've changed everything around. And yet, I'm so comfortable with you. I feel as if I've met you before.

TEN MINUTES AGO, I SAW YOU.

I LOOKED UP WHEN YOU CAME THROUGH THE DOOR.
MY HEAD STARTED REELING,
YOU GAVE ME THE FEELING
THE ROOM HAD NO CEILING OR FLOOR.

TEN MINUTES AGO, I MET YOU,
AND WE MURMURED OUR HOW-DO-YOU-DOS.
I WANTED TO RING OUT THE BELLS
AND FLING OUT MY ARMS
AND TO SING OUT THE NEWS:

I HAVE FOUND HER!
SHE'S AN ANGEL,
WITH THE DUST OF THE STARS IN HER EYES!
WE ARE DANCING!
WE ARE FLYING!
AND SHE'S TAKING ME BACK TO THE SKIES.

IN THE ARMS OF MY LOVE I'M FLYING
OVER MOUNTAIN AND MEADOW AND GLEN,
AND I LIKE IT SO WELL
THAT FOR ALL I CAN TELL
I MAY NEVER COME DOWN AGAIN!

I'm sorry to be so effusive, I've just met you. I'm not usually this way with someone I've just met. Events like this... I just feel like – what am I doing here?

ELLA. I feel the same.

TOPHER. Like such a phony.

ELLA. So do I!

TOPHER. You do?

ELLA. Yes!

TOPHER. Me too! My name is –

ELLA. Topher, short for Christopher. Yes, I know.

TOPHER. Have we met before?

ELLA. Yes, and we are seeing each other for the first time right now.

TEN MINUTES AGO, I MET YOU,
AND WE MURMURED OUR HOW-DO-YOU-DOS.
I WANTED TO RING OUT THE BELLS

AND FLING OUT MY ARMS
 AND TO SING OUT THE NEWS:
 I HAVE FOUND HIM!
 I HAVE FOUND HIM!

(ELLA and TOPHER dance.)

IN THE ARMS OF MY LOVE I'M FLYING
 OVER MOUNTAIN AND MEADOW AND GLEN,
 AND I LIKE IT SO WELL
 THAT FOR ALL I CAN TELL
 I MAY NEVER COME DOWN AGAIN!

TOPHER & ELLA.

I MAY NEVER COME DOWN TO EARTH AGAIN!

[MUSIC NO. 12 "WALTZ FOR A BALL"]

(TOPHER and ELLA dance a waltz, which is echoed by the rest of the company.)

[MUSIC NO. 13 "TEN MINUTES AGO (REPRISE)"]

WOMEN.

TEN MINUTES AGO, I MET
 YOU,
 AND WE MURMURED OUR
 HOW-DO-YOU-DOS
 I WANTED TO RING OUT
 THE BELLS
 AND FLING OUT MY ARMS
 AND TO SING OUT THE
 NEWS:
 I HAVE FOUND
 AN ANGEL,
 WITH THE DUST OF THE
 STARS IN HER EYES!
 WE ARE DANCING!
 WE ARE FLYING!

 TO THE SKIES!

MEN.

TEN MINUTES AGO

 WE MURMURED HOW-DO-
 YOU-DOS
 I WANTED TO RING OUT
 THE BELLS
 AND FLING OUT MY ARMS
 AND TO SING OUT THE
 NEWS:
 I HAVE FOUND HER!
 SHE'S AN ANGEL,
 WITH THE DUST OF THE
 STARS IN HER EYES!
 WE ARE DANCING!
 WE ARE FLYING!
 AND SHE'S TAKING ME
 BACK

 TO THE SKIES!

SOPRANO.	ALTO.	TENOR.	BASS.
IN THE ARMS	IN THE ARMS	IN THE ARMS	IN THE ARMS
OF MY LOVE	OF MY LOVE	OF MY LOVE	OF MY LOVE
I'M FLYING	I AM	I'M FLYING -	I'M FLYING -
OVER	FLYING -	O'ER -	OVER
MOUNTAIN			MOUNTAIN
AND MEADOW	OVER GLEN	MEADOW AND	AND MEADOW
AND GLEN		GLEN,	AND
AND I LIKE IT	AND I LIKE IT	AND I LIKE IT,	MEADOW AND
SO WELL	SO WELL		GLEN
		LIKE IT SO	AND -
		WELL,	
AND I LIKE IT	THAT FOR ALL	AND HOW I	I - LIKE - IT -
SO WELL	I CAN TELL	LIKE IT	
		LIKE IT SO	LIKE IT SO
		WELL	
AND I LIKE IT	I MAY NEVER	I LIKE IT SO	WELL I MAY
SO WELL	COME	WELL THAT	
	DOWN,		
AND I LIKE IT	NEVER COME	FOR ALL I CAN	NEVER, NEVER,
SO WELL	DOWN,		
I MAY	NEVER COME	TELL I MAY	NEVER, NEVER,
	DOWN		DOWN

	SOPRANO.	ALTO.	TENOR.	BASS.
	NEVER	NEVER,	NEVER	NEVER
	COME		COME	COME
TOPHER	DOWN TO	NEVER,	DOWN,	DOWN TO
& ELLA.				
I MAY	EARTH	I MAY		EARTH
				COME
NEVER		NEVER	NEVER	DOWN,
COME		COME	COME	COME
DOWN TO	NEVER	DOWN	DOWN	DOWN, TO
	COME			
EARTH	DOWN	AGAIN.	AGAIN.	EARTH
AGAIN.	AGAIN.			AGAIN.

(TOPHER and ELLA kiss.)

[MUSIC NO. 13A "FINALE ACT I"]

(The clock strikes midnight. It continues to ring throughout the scene.)

ELLA. I have to go!

TOPHER. But I've just found you!

ELLA. I don't want to go, but I must!

TOPHER. Don't go!

ELLA. Prince Topher. There's something I must tell you. You need to open your eyes to what's happening in your kingdom. The poor are having their land taken. You must help them. You must.

TOPHER. I don't think that's kind. How can you say that's kindness?

ELLA. This is all so wonderful! You are so wonderful, but I have to go!

(She runs away and is lost in the CROWD.)

TOPHER. Wait! Young lady! Where are you going?! Wait! Stop!

SEBASTIAN. Your Highness! Your Highness!

MADAME. Charlotte! Gabrielle!

(The GUESTS dance off as the scene transitions.)

Scene Nine
The Palace Steps

(ELLA runs down the staircase. TOPHER appears at the top of the stairs. ELLA stumbles at the foot of the stairs, losing one of her glass slippers. She regains her footing. TOPHER and ELLA look at each other. ELLA runs back up. She takes the shoe and exits, running. TOPHER is left standing.)

TOPHER. Wait! Wait! I don't even know your name?!

(The curtain falls.)

ACT II

[MUSIC NO. 14 "ENTR'ACTE"]

Scene One The Palace Steps

(Immediately following the previous scene.)

TOPHER. Wait! Wait! I don't even know your name?!

(A CROWD, including SEBASTIAN, MADAME, GABRIELLE, and CHARLOTTE, rushes on.)

She has run off! The lady – we must find her, she left in a golden carriage! After her!!

SEBASTIAN. Madame, we will take your carriage!

MADAME. We haven't the room!

SEBASTIAN. Leave one of your daughters behind then!

TOPHER. After her, she is my destiny!!

(TOPHER and the KNIGHTS run off. SEBASTIAN leaves with MADAME and GABRIELLE. CHARLOTTE and the other LADIES of the court are left on the steps of the palace.)

CHARLOTTE. But – but –

(Looks at the other LADIES.)

No, seriously, what just happened? Seriously?

[MUSIC NO. 15 "STEPSISTER'S LAMENT"]

(The LADIES sit on the steps and take off their shoes.)

WHY WOULD A FELLOW WANT A GIRL LIKE HER,
A FRAIL AND FLUFFY BEAUTY?

WHY CAN'T A FELLOW EVER ONCE PREFER

A SOLID GIRL LIKE ME?
SHE'S A FROTHY LITTLE BUBBLE
WITH A FLIMSY KIND OF CHARM
AND WITH VERY LITTLE TROUBLE
I COULD BREAK HER LITTLE ARM!

(She squeezes a LADY's arm.)

A LADY. Ow! Ow!!

CHARLOTTE.

WHY WOULD A FELLOW WANT A GIRL LIKE HER,
SO OBVIOUSLY UNUSUAL?
WHY CAN'T A FELLOW EVER ONCE PREFER
A USUAL GIRL LIKE ME?

A SECOND LADY.

HER FACE IS EXQUISITE, I SUPPOSE

CHARLOTTE.

BUT NO MORE EXQUISITE THAN A ROSE IS

A THIRD LADY.

HER SKIN MAY BE DELICATE AND SOFT,

CHARLOTTE.

BUT NOT ANY SOFTER THAN A DOE'S IS.

A FOURTH LADY.

HER NECK IS NO LONGER THAN A SWAN'S.

A LADY.

SHE'S ONLY AS DAINTY AS A DAISY.

CHARLOTTE.

SHE'S ONLY AS GRACEFUL AS A BIRD,
SO WHY IS THE FELLOW GOING CRAZY?

CHARLOTTE & LADIES.

OH, WHY WOULD A FELLOW WANT A GIRL LIKE HER,
A GIRL WHO'S MERELY LOVELY?

(CHARLOTTE throws her shoe offstage.)

WHY CAN'T A FELLOW EVER ONCE PREFER
A GIRL WHO'S MERELY ME?
WHAT'S THE MATTER WITH THE MAN?
WHAT'S THE MATTER WITH THE MAN?
WHAT'S THE MATTER WITH THE MAN?

(SEBASTIAN and LORD PINKLETON enter.)

SEBASTIAN. Footwear is now falling from the sky!

(TOPHER and the KNIGHTS re-enter.)

TOPHER. It's gone – the golden carriage has taken a shortcut right through the forest. Gentlemen, lanterns!! We must find her if it's the last thing we do – she is my lady!!!

*(He runs off with the KNIGHTS into the castle.
CHARLOTTE takes this all in.)*

CHARLOTTE.

YES, HE'S WITTY,
SO DISARMING,
AND I REALLY LIKE THE WAY HE HOLDS A ROOM.
CLEVER, CUNNING,
EVER CHARMING,
HOW DO I MAKE HIM SEE I'M SPECIAL?
IT'S A PITY,

LADIES.

IT'S A PITY,

CHARLOTTE.

I'M AS PRETTY,

LADIES.

I'M AS PRETTY,
PLUS I'VE GOT THE PATIENCE
OF A PERFECT SAINT.

CHARLOTTE & LADIES.

SO I'M WAITING,
ALWAYS WAITING,
NEVERTHELESS,
I'M IN A MESS.

CHARLOTTE.

LOOSEN MY DRESS

(The LADIES go to help her.)

HELP ME, I'M STARTING TO FAINT!

*(She faints. The LADIES frantically fan her
back to consciousness.)*

LADIES.

WHY WOULD A FELLOW WANT A GIRL LIKE HER,
A GIRL WHO ISN'T DIZZY?
WHY CAN'T A FELLOW EVER ONCE PREFER

CHARLOTTE.

A HIGH-STRUNG GIRL LIKE ME?
HER FACE IS EXQUISITE, I SUPPOSE

LADIES.

WHAT'S THE MATTER WITH THE MAN?

CHARLOTTE.

BUT NO MORE EXQUISITE THAN A ROSE IS

LADIES.

WHAT'S THE MATTER WITH THE MAN?

CHARLOTTE.

HER SKIN MAY BE DELICATE AND SOFT,

LADIES.

WHAT'S THE MATTER WITH THE MAN?

CHARLOTTE.

BUT NOT ANY SOFTER THAN A DOE'S IS.
HER NECK IS NO LONGER THAN A SWAN'S.

LADIES.

WHAT'S THE MATTER WITH THE MAN?

CHARLOTTE.

SHE'S ONLY AS DAINTY AS A DAISY.

LADIES.

WHAT'S THE MATTER WITH THE MAN?

CHARLOTTE.

SHE'S ONLY AS GRACEFUL AS A BIRD,

LADIES.

WHAT'S THE MATTER?

CHARLOTTE & LADIES.

SO WHY IS THE FELLOW GOING CRAZY?

OH, OH,
WHY WOULD A FELLOW WANT A GIRL LIKE HER,
A GIRL WHO'S MERELY LOVELY?
WHY CAN'T A FELLOW EVER ONCE PREFER,
A GIRL WHO'S MERELY ME?

LADIES.

WHAT'S THE MATTER WITH THE MAN?

WHAT'S THE MATTER WITH THE MAN?

WHAT'S THE MATTER WITH THE MAN?

CHARLOTTE.

SHE'S THE MATTER -

LET ME AT HER!

LADIES.

WHAT'S THE MATTER WITH THE MAN?

WHAT'S THE MATTER WITH THE MAN?

WHAT'S THE MATTER WITH THE MAN?

CHARLOTTE.

WHAT'S THE MATTER WITH THE MAN?

(CHARLOTTE and the LADIES exit.)

**Scene Two
The Forest**

[MUSIC NO. 15A "A CALL TO ARMS"]

*(Outside the palace, a bugle sounds. The
KNIGHTS enter with LORD PINKLETON, bugle in
hand.)*

LORD PINKLETON.

YOUR MAJESTY, YOUR MAJESTY

TOPHER. *(Entering.)* Lord Pinkleton, where is she?

LORD PINKLETON. There are reports along the eastern road
of a golden carriage.

TOPHER.

TEN MINUTES AGO, I HELD HER...

*(LORD PINKLETON sounds his bugle again. A
DUKE and an EARL enter.)*

DUKE OF CHESHIRE. Your Majesty, we saw the carriage!

EARL OF CAVENDISH. And this I cannot explain – it simply
flew into the mist!

DUKE OF CHESHIRE. Impossible I know –

TOPHER. Impossible! Then we shall do the impossible!

*(The DUKE and EARL exit. TOPHER sings to
himself.)*

TEN MINUTES AGO...

*(One by one, the other KNIGHTS enter with
their lanterns.)*

WE WERE DANCING IN THE PALACE OF ALL PLACES,
AND HER GOWN WAS LIKE A CLOUD OF SNOWY WHITE.
HOW THE MOONLIGHT SHONE ITS BEAMS UPON OUR
FACES,
'TIL SHE VANISHED LIKE A PHANTOM IN THE NIGHT.
I JUST KNOW I WILL FIND YOU, YOU'RE THE GIRL OF MY
DREAMS

AND THE THRILL IS MORE THAN MY HEART CAN BEAR...

LORD PINKLETON. Look, a carriage!

TOPHER. That's it! That's the one! After her!!

[MUSIC NO. 16 "THE PURSUIT"]

(TOPHER and the KNIGHTS venture into the woods, lanterns in hand. A flash of smoke, then the FOOTMAN and the DRIVER roll onstage, along with the now untransformed pumpkin. ELLA enters and grabs the pumpkin. The trio is chased by TOPHER and the KNIGHTS. Hijinks ensue! The KNIGHTS grab the FOOTMAN. They struggle. The FOOTMAN jumps into a hollowed log. A KNIGHT reaches in to pull him out, but instead finds himself holding the untransformed FOX. The KNIGHT screams and throws the FOX offstage. More KNIGHTS enter, chasing the DRIVER. They chase him round a tree several times. The DRIVER climbs into the tree, and the untransformed RACCOON emerges. The KNIGHTS head off elsewhere.)

Scene Three
Outside, then Inside, Madame's Cottage

(ELLA runs on, out of breath, still clutching the pumpkin. She hears TOPHER and his KNIGHTS. She hides behind a small wall. The KNIGHTS and TOPHER enter, looking for her, coming close to finding her. Then they turn their attention elsewhere.)

TOPHER. To the west!

(TOPHER and the KNIGHTS exit. The magic wears off, and ELLA's dress has disappeared. She is back in her provincial outfit.)

[MUSIC NO. 16A "HE WAS TALL"]

ELLA.

HE WAS TALL, VERY TALL,
 AND HIS EYES WERE CLEAR AND BLUE.

(The sound of TOPHER and his KNIGHTS searching. ELLA hides.)

HE WAS SLIM, VERY SLIM.
 IN HIS COAT OF SNOWY HUE.

(Louder noises from TOPHER and his KNIGHTS. ELLA sits on the stool.)

WHEN HE WALKED ACROSS THE BALLROOM FLOOR,
 HE WAS LIKE A THING DIVINE;
 AND ALL THE LADIES TURNED THEIR HEADS,
 AND NATUR'LLY I TURNED MINE.

THE CHANDELIERS WERE SHOOTING STARS,
 THE DRUMS AND HORNS AND SOFT GUITARS,
 WERE SOUNDING MORE LIKE NIGHTINGALES;
 THE WINDOW CURTAINS BLEW LIKE SAILS,
 AND I WAS FLOATING JUST ABOVE THE FLOOR,
 FEELING SLIGHTLY TALLER THAN BEFORE.

(The exterior of the cottage has transformed into the interior. ELLA is now in the cottage.)

HE WAS TALL, VERY TALL...

(The door swings open. In strides MADAME.)

MADAME. When I left this house in my carriage, I was quite convinced my daughter was going to be queen and I would never have to come back here to this. And now, well, I'm back here to this.

ELLA. Was the ball a disappointment, Madame?

MADAME. The prince, despite his being well-born, and raised with great care by our Lord Protector, showed the most appalling manners. Appalling! He spent the entire evening talking and dancing with some little nobody.

ELLA. How did Gabrielle and Charlotte take that?

(The door swings open. CHARLOTTE enters, dejected. GABRIELLE follows.)

CHARLOTTE. The prince has fallen head over heels for someone else. If he keeps this up, I may not want to go out with him!

MADAME. What was going on in His Royal Highness's thick skull?

CHARLOTTE. The way he looked at her. With respect! I hope no man ever looks at me that way.

MADAME. If that woman had any morality or sense of what's right in this world, she would not have appeared at the ball at all.

GABRIELLE. But can you imagine how she must have felt tonight, arriving at the ball and meeting the man of her dreams?

MADAME. I cannot, for my mind has no place for the puerile or rank.

GABRIELLE. I can imagine it, I think.

ELLA. I can imagine it.

**[MUSIC NO. 17 "WHEN YOU'RE DRIVING
THROUGH THE MOONLIGHT"]**

CHARLOTTE. I can imagine it, and I have no imagination.

ELLA.

WHEN YOU'RE DRIVING THROUGH THE MOONLIGHT ON
THE HIGHWAY,
WHEN YOU'RE DRIVING THROUGH THE MOONLIGHT TO
THE DANCE,
YOU ARE BREATHLESS WITH A WILD ANTICIPATION
OF ADVENTURE AND EXCITEMENT AND ROMANCE.
THEN AT LAST YOU SEE THE TOWERS OF THE PALACE
SILHOUETTED ON THE SKY ABOVE THE PARK,
AND BELOW THEM IS A ROW OF LIGHTED WINDOWS,
LIKE A LOVELY DIAMOND NECKLACE IN THE DARK!

CHARLOTTE.

IT LOOKS THAT WAY -

GABRIELLE.

THE WAY YOU SAY.

MADAME.

SHE TALKS AS IF SHE KNOWS.

ELLA.

I DO NOT KNOW
THESE THINGS ARE SO.
I ONLY JUST SUPPOSE...

I SUPPOSE THAT WHEN YOU COME INTO THE BALLROOM,
AND THE ROOM ITSELF IS FLOATING IN THE AIR,
IF YOU'RE SUDDENLY CONFRONTED BY HIS HIGHNESS
YOU ARE FROZEN LIKE A STATUE ON THE STAIR!
YOU'RE AFRAID HE'LL HEAR THE WAY YOUR HEART IS
BEATING
AND YOU KNOW YOU MUSTN'T MAKE THE FIRST ADVANCE
YOU ARE SERIOUSLY THINKING OF RETREATING -
THEN YOU SEEM TO HEAR HIM ASKING YOU TO DANCE!
YOU MAKE A BOW,
A TIMID BOW,
AND SHYLY ANSWER "YES."

MADAME.

HOW WOULD YOU KNOW
THAT THIS IS SO?

ELLA.

I DO NO MORE THAN GUESS.

CHARLOTTE & GABRIELLE.

YOU CAN GUESS 'TIL YOU'RE BLUE IN THE FACE,
BUT YOU CAN'T EVEN PICTURE SUCH A MAN.

CHARLOTTE.

HE IS MORE THAN A PRINCE -

GABRIELLE.

HE'S AN ACE!

ELLA.

BUT SISTERS, I REALLY THINK I CAN -

MADAME. Can what?

ELLA.

I THINK THAT I CAN PICTURE SUCH A MAN

CHARLOTTE & GABRIELLE.

HE IS TALL -

ELLA.

AND STRAIGHT AS A LANCE!

CHARLOTTE & GABRIELLE.

AND HIS HAIR

ELLA.

IS DARK AND WAVY!

CHARLOTTE & GABRIELLE

HIS EYES -

ELLA.

CAN MELT YOU WITH A GLANCE!

CHARLOTTE & GABRIELLE.

HE CAN TURN A GIRL TO GRAVY!

ELLA. And I can imagine it.

GABRIELLE. I imagine it too!

CHARLOTTE. This squinting isn't my sinus condition. It's me
imagining it.

MADAME. I am throwing caution to the wind! I am imagining it as well!

ELLA. I imagine what that girl would be feeling when dancing with the prince!

[MUSIC NO. 18 "A LOVELY NIGHT"]

A LOVELY NIGHT,
 A LOVELY NIGHT,
 A FINER NIGHT YOU KNOW YOU'LL NEVER SEE.
 YOU MEET YOUR PRINCE,
 A CHARMING PRINCE,
 AS CHARMING AS A PRINCE WILL EVER BE!
 THE STARS IN A HAZY HEAVEN
 TREMBLE ABOVE YOU
 WHILE HE IS WHISPERING,
 "DARLING, I LOVE YOU!"
 YOU SAY GOODBYE,
 AWAY YOU FLY,
 BUT ON YOUR LIPS YOU KEEP A KISS,
 ALL YOUR LIFE YOU'LL DREAM OF THIS
 LOVELY, LOVELY NIGHT.

MADAME. Charlotte, play the pianoforte.

(ELLA pulls out the pianoforte, which CHARLOTTE plays.)

CHARLOTTE. Okay, but it's not going to be good.

A LOVELY NIGHT,
 A LOVELY NIGHT,
 A FINER NIGHT YOU KNOW YOU'LL NEVER SEE.

GABRIELLE.

LA, LA, LA

CHARLOTTE.

LA, LA, LA

CHARLOTTE & GABRIELLE.

LA, LA, LA

CHARLOTTE, GABRIELLE, MADAME & ELLA.

YOU MEET (YOU MEET) YOUR PRINCE (YOUR PRINCE,)
 A CHARMING (A CHARMING) PRINCE,
 AS CHARMING AS A PRINCE WILL EVER BE!

CHARLOTTE & GABRIELLE.

LA, LA, LA, LA, LA
 LA, LA, LA, LA

CHARLOTTE, GABRIELLE, MADAME & ELLA.

THE STARS IN A HAZY HEAVEN
 TREMBLE ABOVE YOU
 WHILE HE IS WHISPERING,

MADAME. (*As the PRINCE.*) "DARLING, I LOVE YOU!"

CHARLOTTE, GABRIELLE, MADAME & ELLA.

YOU SAY GOODBYE,
 AWAY YOU FLY,

GABRIELLE & ELLA.

BUT ON YOUR LIPS YOU KEEP A KISS,

MADAME & CHARLOTTE.

ALL YOUR LIFE YOU'LL DREAM OF THIS

CHARLOTTE, GABRIELLE, MADAME & ELLA.

LOVELY, LOVELY NIGHT.

(**CHARLOTTE, GABRIELLE, MADAME, and ELLA**
dance.)

THE STARS IN A HAZY HEAVEN
 TREMBLE ABOVE YOU,
 WHILE HE IS WHISPERING,

GABRIELLE. (*As the PRINCE.*) "DARLING, I LOVE YOU"

CHARLOTTE, GABRIELLE, MADAME & ELLA.

YOU SAY GOODBYE,
 AWAY YOU FLY,
 BUT ON YOUR LIPS YOU KEEP A KISS,
 ALL YOUR LIFE YOU'LL DREAM OF THIS,
 LOVELY, LOVELY, LOVELY,
 LOVELY NIGHT!

(*All four WOMEN sigh audibly. MADAME kisses*
ELLA on the head, quickly recoiling realizing
what she has done.)

MADAME. (*To ELLA.*) Isn't it wonderful how the needy just
 keep on going? Get up. Put away the - ah, whatever
 you call it.

MADAME. (*To her DAUGHTERS.*) The only thing I have to comfort me after this disastrous evening is that the prince seemed so completely devastated when his dream date ran away.

(*ELLA puts away the pianoforte.*)

CHARLOTTE. Oh, it was hilarious! The powder room was full of yammering when we were leaving. Why did the girl run away? My feeling is that up close the girl was physically unappealing.

MADAME. To bed, my lovely daughters. Cinderella, you stay here and clean up this pigsty of a parlor. Why is there a pumpkin on the table? It makes no design sense.

(*MADAME and CHARLOTTE exit.*)

GABRIELLE. Is there anything else you would like to know, Ella?

ELLA. No, it sounds like a really marvelous ball. I only wish I could have been there.

GABRIELLE. How did you know all that happened at the ball earlier this evening?

ELLA. I just...supposed it. Imagined it. Had a vision.

GABRIELLE. Interesting.

(*Thrusts her right hand behind her own back.*)

Quick, how many fingers?

ELLA. Two?

GABRIELLE. Three. Fascinating. Where're your visions now?

ELLA. You're being silly. You're just picking on me just because I said the prince was wearing a white jacket and -

GABRIELLE. You didn't say it and he was. Something's going on here.

ELLA. You're being absurd. More than usual. I need to finish up and...

(*She takes a kettle from the fire.*)

GABRIELLE. Let me help you with that.

(She grabs ELLA's hand.)

Your hand is so callused and rough from work. Just like the hand of the woman I shook this evening. Who danced with the prince.

(ELLA pulls her hand back.)

ELLA. I don't know what you're -

GABRIELLE. It was you tonight. Wasn't it?

ELLA. I -

GABRIELLE. It *was* you! How did you dance in glass shoes?

(ELLA gasps.)

**[MUSIC NO. 18A "IT WAS YOU TONIGHT,
WASN'T IT?"]**

(ELLA runs out the door. GABRIELLE is right behind her. The interior of the cottage transforms back into the exterior yard.)

ELLA. You won't tell the others, will you? Madame and Charlotte?

GABRIELLE. No. Never.

ELLA. Are you mad at me that I stole the prince from you?

GABRIELLE. I will confess a secret to you. I never loved the prince. Or even liked him. There's someone else that I want.

ELLA. How wonderful for you. Who is it?

GABRIELLE. Well, Madame hates him.

ELLA. Madame hating them doesn't narrow the field. Who is it?

GABRIELLE. If I promise to keep your secret of the prince, can you keep my secret of my forbidden love?

ELLA. I can. And I will.

GABRIELLE. It's Jean-Michel. The firebrand.

ELLA. He is a good man. And seems angry for all the right reasons.

GABRIELLE. He wants to change the world and make it a better place. You gotta love a guy like that.

ELLA. You may one day win Jean-Michel. But I will never win Prince Topher. If he saw who I truly was, he would have no interest in me.

GABRIELLE. That's not true. He would love you for who you are.

ELLA. I don't see how.

GABRIELLE. Well, if Madame ever saw me with Jean-Michel, why I shudder to think what she might do! Are you sure you can keep my secret?

[MUSIC NO. 19 "A LOVELY NIGHT (REPRISE)"]

ELLA. I can. And you can keep mine. We shall have a secret. That will make us -

GABRIELLE. Co-conspirators.

ELLA. Friends.

GABRIELLE. Sisters.

(ELLA and GABRIELLE hug. They look at each other and smile. They have bonded.)

ELLA. May we both find our loves.

GABRIELLE. And our lives.

THE STARS IN A HAZY HEAVEN
TREMBLING ABOVE ME,

ELLA.

DANCED WHEN HE PROMISED
ALWAYS TO LOVE ME.

GABRIELLE.

THE DAY CAME THROUGH,

ELLA.

AWAY I FLEW,
BUT ON MY LIPS HE LEFT A KISS -

GABRIELLE.

ALL MY LIFE I'LL DREAM OF THIS

ELLA.

LOVELY -

GABRIELLE.

LOVELY -

ELLA.

LOVELY NIGHT.

(GABRIELLE goes into the house. ELLA wanders into the forest. The scene transitions.)

[MUSIC NO. 20 "LONELINESS OF EVENING"]

Scene Four
Another Part of the Forest

(Several days later. The full moon has become a crescent moon. In another part of the forest, TOPHER enters, searching. He looks at the moon in frustration.)

TOPHER.

I WAKE IN THE LONELINESS OF SUNRISE
WHEN THE DEEP PURPLE HEAVEN TURNS BLUE,
AND START TO PRAY,
AS I PRAY EACH DAY,
THAT I'LL HEAR SOME WORD FROM YOU.

I LIE IN THE LONELINESS OF EVENING,
LOOKING OUT ON A SILVER-FLAKED SEA,
AND ASK THE MOON:
OH, HOW SOON, HOW SOON
WILL MY LOVE COME HOME TO ME?

(ELLA wanders forward. She and TOPHER don't see one another.)

I HAVE FOUND HER

ELLA.

I HAVE FOUND MY ANGEL

TOPHER.

SHE'S MY ANGEL

TOPHER & ELLA.

WITH THE DUST OF THE STARS IN YOUR EYES
WE ARE DANCING, WE ARE FLYING
AND SHE'S/HE'S TAKING ME BACK TO THE SKIES

(ELLA wanders offstage.)

TOPHER.

I LIE IN THE LONELINESS OF EVENING,
LOOKING OUT ON A SILVER-FLAKED SEA,
AND ASK THE MOON:
OH HOW SOON, HOW SOON

WILL MY LOVE COME HOME TO ME?
WILL MY LOVE COME HOME TO ME?

*(From the shadows comes SEBASTIAN,
clutching a stack of papers.)*

SEBASTIAN. Honestly, sire. Three nights in a row you search? And here it is, four o'clock in the morning. It's as if you are testing my good nature. The second that woman in white ran off – which we all must admit seems to imply she has a police record. The second she is gone, you don't want to dance with any of the other girls.

TOPHER. Sebastian. Are there poor people in this kingdom who have had their land taken from them?

SEBASTIAN. If there were I would tell you.

TOPHER. Do they need our help?

SEBASTIAN. Everyone donated joyfully. Ignore this talk. Where did you hear it?

TOPHER. The girl.

SEBASTIAN. I don't know that she is to be trusted. Please come back to the castle, the work is piling up.

TOPHER. No, something isn't right.

SEBASTIAN. As you say –

(Puts his hand out.)

The ring, sire.

TOPHER. Oh right, sorry. What are you stamping this time?

SEBASTIAN. Nothing, sire, hardly worth troubling your beautiful mind.

TOPHER. Let me read it.

SEBASTIAN. I should explain, before –

TOPHER. I'll read this – on my own.

SEBASTIAN. Your Future Majesty, let's go back to the palace and allow me to draw up some coverage you don't want to –

TOPHER. I'm reading this now. Thank you.

SEBASTIAN. But –

TOPHER. That will be all Sebastian. I'll ask you if I need anything explained.

(SEBASTIAN hands over the papers. TOPHER reads a bit. He sees something shocking.)

Oh...no.

(Reads more. Then stops.)

Sebastian!!

SEBASTIAN. Sire, I can explain -

TOPHER. How could you do this in my name?

SEBASTIAN. I am maintaining this life for you, without my watchful eye you should be a pauper, would you like that?

TOPHER. I want that girl, the one who talked to me. I want to talk to that girl.

SEBASTIAN. A troublemaker.

TOPHER. We're having another ball, a banquet. And she'll come to that!

SEBASTIAN. She won't show, this is lunacy!!

TOPHER. She will come! We're having a banquet tonight. And you are inviting everyone in the kingdom.

SEBASTIAN. Don't forget who you're talking to.

TOPHER. And don't you forget who you're talking to. Now we are having a banquet tonight and I am finding that girl!

SEBASTIAN. Very well, sire.

(Storms off. Then stops and turns.)

She won't come. You don't even know her name! And if she really thought you were worthy of all her high ideals, she would have stayed, wouldn't she?!

TOPHER. A banquet!!

(He exits.)

[MUSIC NO. 21 "THE PRINCE IS GIVING A BALL (REPRISE)"]

SEBASTIAN. (*To LORD PINKLETON.*)

THE PRINCE IS LOOKING DREAMY-EYED -
HE HAS SINCE GIVING THE BALL
AND STILL HE WANTS TO FIND HIS BRIDE,
THE ONE HE LOST AT THE BALL.

So spread the word through the land. The prince is
throwing a banquet.

LORD PINKLETON & HERALDS.

HEAR YE!
HEAR YE!

SEBASTIAN. It is his wish that the woman he met at the ball
will attend. As for the rest of us, well, what can I say -
there's gonna be a ham. Talk it back to me!

LORD PINKLETON & HERALDS.

HEAR YE!
HEAR YE!

SEBASTIAN. And of course - I want to keep an eye on what
women are there! I'm not giving up control this time!
Spread the word!

(He exits.)

LORD PINKLETON & HERALDS.

HEAR YE!
HEAR YE!

(MADAME enters among the HERALDS.)

LORD PINKLETON. (*Ringing his bell.*)

HIS ROYAL HIGHNESS,
CHRISTOPHER RUPERT JAMES,
IS GIVING A...

LORD PINKLETON & HERALDS.

Banquet! ...Tonight!! Invitation only!

MADAME. (*Taking an invitation from LORD PINKLETON.*)

A banquet?! Tonight? Cinderella, where are you?
Cinderella - where can you be?

LORD PINKLETON. (*Ringing his bell.*)

HIS ROYAL HIGHNESS,
CHRISTOPHER RUPERT,

DOPEY AND DREAMY-EYED,
CAN'T FIND HIS LADY -
HOPING TO SEE HER -
ASKING WHERE IS SHE -

MADAME. Cinderella! Where is she?

LORD PINKLETON & HERALDS.

- GREGORY JAMES
IS GIVING...

*(The scene has transitioned to the interior of
Madame's cottage.)*

Scene Five
Inside Madame's Cottage

(GABRIELLE sits at the table with an invitation.

MADAME enters through the door.)

MADAME. A banquet! Why does the prince do this? It seems cruelty beyond measure! Two significant social events in one week. Now granted I have never looked lovelier. But my physical perfection comes at a price.

(Looks at her hands.)

Gloves, that's what it was! Cinderella! Where are the gloves?

(She runs off into the back room, just as ELLA enters the house.)

GABRIELLE. Ella, over here. Don't tell her you have the gloves quite yet, yes I know, she'll be abusive later, but trust me, this shall be worth it! I am going to tell Madame, that I am sick –

ELLA. Would you like some –

GABRIELLE. I'm not really sick, I'm pretending! It's just like when Charlotte was in school and pretended to be sick to get out of things she didn't like, like the third and fourth grades. I will be sick just as we are leaving for the carriage. Madame and Charlotte will leave without me. I will then change back into my regular clothes and meet my secret crush, Jean-Michel – I'm taking him up on his offer to go help in a soup kitchen!

ELLA. A soup kitchen?

GABRIELLE. I get to ladle! You heard me. And guess what will happen to this beautiful dress and invitation? I shall loan them both to you – you shall go in my stead! And meet the prince and fall in love and get married and exact revenge on Madame and try to keep Jean-Michel out of the stockade. Tra-la-tra-la, the way my mind works.

MADAME. *(Offstage.)* Cinderella! I can't find my gloves!

GABRIELLE. And don't worry about Madame, she never notices anything that isn't her.

ELLA. Your gloves are right here, Madame!

MADAME. (*Entering.*) Why did you not tell me you had the gloves, foolish child? Charlotte!! Make haste, child! And those shoes are delicate and dainty.

CHARLOTTE. (*Hobbling.*) My feet burn with the heat of a hundred suns!

MADAME. To the carriage, daughters.

GABRIELLE. (*Grabbing her abdomen, and letting out a yelp.*) Ooooooh! Madame – my stomach, I must have eaten something this morning that disagrees with me. (*Sits.*)

MADAME. (*Placing a glove down, distracted.*) No, no – this can't prevent me from going to the banquet tonight.

GABRIELLE. Go – you go without me – let Charlotte meet the prince and steal him from the homely girl from the ball – go – let Charlotte become queen!

CHARLOTTE. I think I can make that work.

MADAME. I shall do this battle with only half my troops. Cinderella, fetch the physician. If Gabrielle is better, send her to the castle immediately. Gabrielle, get better. I insist on it. Keep your invitation.

GABRIELLE. Thank you, Mother. I'll come if I feel better–

(*Makes a vomit sound.*)

MADAME. Not on the dress! Charlotte, the carriage awaits.

(**MADAME** and **CHARLOTTE** sweep out. **ELLA** is about to say something.)

GABRIELLE. Sshhh.

(*The sound of the carriage leaving. GABRIELLE runs into the back room.*)

Quickly, I'll change and you – you knock on the door.

(**ELLA** does so. *It knocks back.*)

ELLA. It knocked back.

GABRIELLE. (*Offstage.*) Then open it.

(*ELLA opens the door. JEAN-MICHEL enters.*)

JEAN-MICHEL. Hello, Ella!

ELLA. Well, hello, Jean-Michel.

JEAN-MICHEL. I am sick of hiding in the shadows like a fearful person.

ELLA. Would you rather see Madame?

JEAN-MICHEL. Hiding is nice.

ELLA. How are you this evening?

JEAN-MICHEL. I'm going out with Gabrielle and I'm wound up like a tick. Tonight, she and I will go to the green grocer and beg him for whatever scraps he might have, then we shall slave over a hot stove and serve a meal to the very poorest. I do hope she's not expecting that much fun every night.

GABRIELLE. (*Entering in a simple dress.*) Good evening, Jean-Michel.

JEAN-MICHEL. Good evening, Gabrielle. I much prefer you in this simple attire. You no longer look like a carnival attraction.

GABRIELLE. You speak such kind words to me, all the day long. And what of the soup kitchen this evening?

(*ELLA exits.*)

JEAN-MICHEL. Our first responsibility is with the poor. Then we shall march to the palace steps and I shall speak with the prince. We only have one thing to worry about.

GABRIELLE. What's that?

JEAN-MICHEL. That he'll even speak to me.

GABRIELLE. Well, Ella might be a help, you know she's talked to the prince.

JEAN-MICHEL. What?! Ella talked to the prince?!

GABRIELLE. She went to the ball! They were talking about the kingdom and how to make things better. And tonight, she is going to the banquet!

JEAN-MICHEL. The world is upside down!! But don't you know what this means? If she really talked to the

prince, then I can talk to him and he'll be open to my suggestions. What do you call this feeling I have?

GABRIELLE. Optimism.

JEAN-MICHEL. Optimism. I have to do this more often.

GABRIELLE. (*Grabbing a bottle of wine and two glasses.*) You can march up to the prince and talk to him.

JEAN-MICHEL. I can march up to the prince and talk to him.

GABRIELLE. You can be a leader!

JEAN-MICHEL. I can be a leader!

GABRIELLE. You can be my boyfriend!

JEAN-MICHEL. I can be your boyfriend. Whoa, left turn! What are you doing? This looks very counter-revolutionary.

GABRIELLE. I like the man who wants to change the world, but I also like the man who brought me flowers.

JEAN-MICHEL. Who brought you flowers? Oh, I did. No, I couldn't.

GABRIELLE. You just said so. Optimism.

JEAN-MICHEL. Optimism?

GABRIELLE. (*Handing glass.*) Let yourself go.

JEAN-MICHEL. (*Drinks wine.*) I could be your boyfriend?

GABRIELLE. Yes!

JEAN-MICHEL. Yes! Yes!

(Kisses her.)

Am I your boyfriend?

GABRIELLE. Yes!

JEAN-MICHEL. Yes!!

(JEAN-MICHEL and GABRIELLE kiss passionately.

MADAME walks in.)

MADAME. So that's how it is?

(JEAN-MICHEL and GABRIELLE quickly pull apart and gasp at the sight of MADAME.)

GABRIELLE. Mama!

MADAME. My own daughter – my flesh and blood deceiving me with someone so decidedly unsuitable. I had plans for you, Gabrielle, I had created a life for you and this is how you show your gratitude –

(She has found her glove. ELLA enters in Gabrielle's dress, holding her invitation.)

ELLA. All dressed up and ready for court. How do I look?

MADAME. And you! Do you think you could go to court? I never loved your father. I just wanted his money. You've been nothing but a nuisance to me since the day he died. You think you can wear a beautiful gown? You think that is acceptable? You should be in rags.

[MUSIC NO. 21A "MADAME RIPS THE DRESS"]

(She rips ELLA's dress.)

Worn-out rags, that's all you deserve.

(She shreds the dress.)

ELLA. No!

GABRIELLE. Mother, please stop!

MADAME. I am no longer your mother. You! Gabrielle, get out of my house, you are no longer welcome here – to the devil with you!

(She throws the bits of torn dress at GABRIELLE and JEAN-MICHEL as they turn and run off. MADAME picks up the invitation and tears it up, turning to the now-sobbing ELLA.)

I'll decide what to do with you later.

(Begins to storm off, then stops.)

Why did you have to make me doubt myself, I was doing so well?

(Exits.)

[MUSIC NO. 22 "THERE'S MUSIC IN YOU"]

(ELLA cries. The sack of rags is there. Then some smoke begins to trail out from the china cabinet. And light comes from within. The smoke then grows and grows and opens, revealing MARIE in her beautiful gown. She enters.)

ELLA. At last, a friendly face.

MARIE. Ella, sweet child, hurry, you shall be late for the banquet.

ELLA. No, look, everything is ruined.

MARIE. Hurry. The prince needs you. He wants you.

ELLA. No, I can't -

MARIE. Why do you think he's having this second event tonight? To try to find you.

ELLA. Every time I take a step forward Madame pushes me back. The prince would never love me if he saw me as I truly am. I can't keep fighting.

MARIE. If you have a dream, then very soon thereafter you're going to have to fight for it. Why, otherwise, how would you know the dream is yours?

ELLA. But my life -

MARIE. Exactly. It is your life.

BEYOND THE VOICE THAT KEEPS INSISTING "NO,"
THERE IS SOMETHING MORE THAN DOUBTING
BREAKING THROUGH THE DARKNESS.
SOMETHING THAT SETS YOUR HEART AGLOW.
SOMEONE WANTS YOU,
YOU KNOW WHO.
NOW YOU'RE LIVING -
THERE'S MUSIC IN YOU.
NOW YOU'RE HEARING
SOMETHING NEW,
SOMEONE PLAYING
THE MUSIC IN YOU.
NOW YOU'RE LIVING,
YOU KNOW WHY,

NOW THERE'S NOTHING
YOU WON'T TRY -
MOVE A MOUNTAIN,
LIGHT THE SKY,
MAKE A WISH COME TRUE -
THERE IS MUSIC IN YOU.

ELLA. But I can't go to the banquet. My clothing is in tatters.
It's all I have.

MARIE. Yes, perhaps we need even more tatters. More rags,
rags, rags!

ELLA. But -

MARIE. Rags, rags, rags!!!

(Spoken in rhythm.)

TATTERS AND SHATTERS IN BAGS
MAKE THE NEW FROM OLD.
TATTERS THAT MATTER AND RAGS
SPIN THEM INTO GOLD!

(ELLA throws the rags into the air. As they land, her torn gown has transformed into something golden and stunning. ELLA is amazed.)

MARIE. Now place these rags in your bag. Now remember
the magic is gone at midnight!

(ELLA gathers up the rags on the floor.)

ELLA. Yes, the magic is gone at midnight. Is there anything
else?

MARIE. Well, the glass slippers are already upon your feet
and - oh yes! This book, that Jean-Michel gave you
about the world. Now you only have the entire world
to help you!

(The cottage transforms into exterior woods.)

NOW YOU CAN GO
WHEREVER YOU WANT TO GO.
NOW YOU CAN DO
WHATEVER YOU WANT TO DO.

NOW YOU CAN BE
WHATEVER YOU WANT TO BE,
AND LOVE IS THE SONG
YOU WILL SING YOUR WHOLE LIFE THROUGH.

MOVE A MOUNTAIN,
LIGHT THE SKY,
MAKE A WISH COME TRUE -
THERE IS MUSIC IN YOU.

(MARIE and ELLA exit.)

[MUSIC NO. 23 "THE BANQUET"]

Scene Six
The Palace Steps

(The banquet GUESTS, including CHARLOTTE and MADAME, arrive and greet LORD PINKLETON and SEBASTIAN. They make a fuss over TOPHER, who examines every woman's face and then seems distracted.)

LORD PINKLETON. Dinner is served!

(The GUESTS run up the stairs excitedly. CHARLOTTE is the last. Stopping halfway up the stairs, she turns to TOPHER.)

CHARLOTTE. *(Pointing to self.)* This is still an option.

(TOPHER and SEBASTIAN alone.)

SEBASTIAN. Your Majestic Highness, I believe all the guests have arrived. It's time for the banquet.

TOPHER. I'm waiting for her. She has to come.

SEBASTIAN. Very well, sire, but be warned this party is a pack of gossips. I'd hurry it along if I were you.

(He goes into the palace. A moment, then TOPHER turns to go up the stairs. ELLA runs on in her gold dress, holding the book.)

ELLA. Prince Topher!

TOPHER. You're here!

ELLA. I'm sorry I'm late, I'm so glad –

TOPHER. I knew if I had a banquet you would come!

ELLA. And I'm sorry I ran away before –

TOPHER. And you're even more beautiful than I remembered.

ELLA. Did you really have this banquet just for me?

TOPHER. I would have a hundred banquets to find you.

ELLA. Really? And the thing about me being more beautiful than you remember, that's real, too?

TOPHER. Yes, yes, of course.

ELLA. Wow. What do you know about that?

TOPHER. I've been thinking about you. And I've been thinking of what you were saying about the people having their homes taken away. The court tells me I should just ignore such talk but –

ELLA. But, you know that if you're going to be king, you have to pay attention to things that people tell you to ignore.

TOPHER. Yes, yes. I want to meet all of my people, not only the ones that Sebastian lets me see. I just don't know how, it's impossible.

ELLA. Oh, that's going to be more possible than you can even imagine. My friend Jean-Michel and my sister Gabrielle are headed here right now with some of your people.

TOPHER. Talk to me? But – if things are as bad as you say they are then they'll be angry with me.

ELLA. I think if you can do battle with a giant or a dragon, you can handle a person who just wants to talk to you.

TOPHER. Okay, you're good.

ELLA. Just be yourself. They'll see the man that I see –

(The sound of the CROWD approaching.)

[MUSIC NO. 23A "NOW IS THE TIME (UNDERScore)"]

They're coming!

TOPHER. Wait, what's your name?

ELLA. Just trust me, because I am your one true friend.

(The CROWD, led by JEAN-MICHEL and GABRIELLE, enters.)

Friends, come meet Prince Topher.

(To GABRIELLE and JEAN-MICHEL.) Just don't say my name.

GABRIELLE. I won't say your name. I won't even ask about the gold dress.

JEAN-MICHEL. Are you all right?

ELLA. Yes. Yes.

(To TOPHER.) Jean-Michel is a wonderful man with a lot of great ideas.

JEAN-MICHEL. *(Beginning to bow.)* I –

TOPHER. No, no. It's nice to meet you.

(TOPHER and JEAN-MICHEL shake hands.)

ELLA. And Gabrielle, my sister.

(TOPHER and GABRIELLE shake hands. ELLA approaches YVONNE with a baby and SAM.)

ELLA. And this is Yvonne and her baby.

TOPHER. I see the resemblance.

ELLA. This is Sam.

SAM. It is an honor to meet you.

TOPHER. *(Shaking SAM's hand.)* It is an honor to meet you.

(The PEASANTS surround TOPHER.)

SAM. Hey, this prince is all right.

(YVONNE puts her baby in TOPHER's arms.)

TOPHER. Okay, I'm holding a baby.

SAM. You can talk to him like a person!

(YVONNE takes the baby from TOPHER.)

ELLA. Prince Topher, Jean-Michel has something he'd like to say to you.

**[MUSIC NO. 24 "NOW IS THE TIME
(REPRISE)"]**

JEAN-MICHEL. I – uh – we – these people have had their homes and property taken from them. I've said this before, but now I know what it is to have someone you love lose their home. We need your help. We need to have our voices heard.

FOR YOU CAN'T JUST WAIT
TO BE SERVED BY FATE
ON A SILVER PLATE OR A TRAY.

JEAN-MICHEL & GABRIELLE.

NOW IS THE TIME,
THE TIME OF YOUR LIFE,
THE TIME OF YOUR LIFE IS TODAY.

TOPHER. Yes, yes, I see and trust me, I too know what it's like to be overlooked. I want to help you but how?

MARIE. (*Offstage.*) FOL-DE-ROL AND FIDDLEDY DEE,
FIDDLEDY FADDLELY FUMBLE,
ALL THE DREAMS IN ALL THE WORLD
GO "OOPS" AND OUT THEY TUMBLE!

(The book falls from ELLA's hands.)

ELLA. Of course. It's here.

TOPHER. What's here?

ELLA. (*Shows book to TOPHER.*) Do you know it?

TOPHER. I read it at university.

ELLA. (*Opening the book.*) Look, chapter two.

TOPHER. (*Looking over ELLA's shoulder.*) Of course, chapter two!

JEAN-MICHEL. (*Looking over ELLA's shoulder.*) Chapter two!
I didn't get that far.

TOPHER. (*Taking the book.*) Yes, yes. Chapter two. I should have known! People, I think I have a plan.

ELLA. I knew you would.

SAM. Long live Prince Topher.

(A cheer from the CROWD.)

CLAUDE (A TOWNSPERSON). Our future king!

(A loud cheer from the CROWD. SEBASTIAN, LORD PINKLETON, MADAME, CHARLOTTE, and the other members of the court rush on. ELLA quickly hides under the stairs.)

SEBASTIAN. Prince Topher, what are you doing surrounded by these ragamuffins?

TOPHER. Sebastian, you said no one needed my help – what do you call these people?

SEBASTIAN. From their attire, I assume artists.

JEAN-MICHEL. We demand to have our voices heard.

(A cheer from the CROWD.)

SEBASTIAN. A beheading would not be out of place here.

TOPHER. Yes, all the people must be heard. That's a very good idea...

SEBASTIAN. What is going on?

TOPHER. Now there is a way for all to be seen and heard. It's in this book. In one month, let's all vote for a new job. I shall create, the post of...Prime Minister. Someone who will counsel me. I nominate our current Lord Protector, Sebastian.

SEBASTIAN. I am unworthy, sire.

TOPHER. And I also nominate this man, Jean-Michel.

SEBASTIAN & MADAME. *(Almost overlapping.)* What?!

TOPHER. Let the people decide.

[MUSIC NO. 25 "KING TOPHER"]

The way things are or the way things could be. And everyone, rich or poor, only gets one vote.

SEBASTIAN. One person, one vote? Where's the fun in that?

TOPHER. People, in one month, I give you - an election!!

CROWD.

WHAT A GUY! WHAT A GUY!
HE'S A PLAIN AND SIMPLE,
COMPLICATED, FASCINATING...

(TOPHER is about to turn and leave when he sees ELLA from the back of the CROWD. She mimes eating, trying to give TOPHER a clue.)

TOPHER. Oh, right. Good idea. And now everyone, rich and poor, into the castle for a free banquet!

(Cheers from the PEASANTS - and terror from the COURT - as all run into the castle. Only ELLA and TOPHER are left.)

ELLA. You did it!! I knew you could!

TOPHER. I did do it! And I think I know who I am now!

ELLA. You're smiling. I've seen you smile before, but never like that.

TOPHER. I know the king that I can be. Just, fair. Kind-hearted.

[MUSIC NO. 26 "DO I LOVE YOU BECAUSE YOU'RE BEAUTIFUL?"]

I've found myself and you showed me the way.

ELLA. You seem so sure of yourself. So sure of everything.

TOPHER. I feel like I can answer any question that gets thrown at me!

ELLA. You can!

TOPHER. With you I can. There's only one question I don't have an answer for.

DO I LOVE YOU
 BECAUSE YOU'RE BEAUTIFUL?
 OR ARE YOU BEAUTIFUL
 BECAUSE I LOVE YOU?
 AM I MAKING BELIEVE I SEE IN YOU
 A GIRL TOO LOVELY TO
 BE REALLY TRUE?
 DO I WANT YOU
 BECAUSE YOU'RE WONDERFUL?
 OR ARE YOU WONDERFUL
 BECAUSE I WANT YOU?
 ARE YOU THE SWEET INVENTION OF A LOVER'S DREAM,
 OR ARE YOU REALLY AS BEAUTIFUL AS YOU SEEM?

ELLA.

AM I MAKING BELIEVE I SEE IN YOU
 A MAN TOO PERFECT TO
 BE REALLY TRUE?
 DO I WANT YOU
 BECAUSE YOU'RE WONDERFUL?
 OR ARE YOU WONDERFUL
 BECAUSE I WANT YOU?

ELLA & TOPHER.

ARE YOU THE SWEET INVENTION OF A LOVER'S DREAM,
OR ARE YOU REALLY AS WONDERFUL AS YOU SEEM?

(ELLA and TOPHER kiss.)

[MUSIC NO. 26A "MIDNIGHT AGAIN"]

TOPHER. And now I feel we can really change the world.
You and I.

ELLA. To the banquet?

TOPHER. To the banquet!

(The clock begins to chime.)

ELLA. What time is it?

TOPHER. Only midnight, why?

ELLA. Midnight! I have to go!

TOPHER. Again? Why?

ELLA. I –

(The clock continues to strike midnight.)

I must go.

TOPHER. How can you leave me? Why do you leave?

ELLA. If you knew who I really was, you'd never want me.

TOPHER. Don't leave me!

ELLA. I don't want to, but I have to.

TOPHER. Wait! Guards, anyone, help!

(ELLA runs off. TOPHER chases her.)

Stop!! Someone stop her!!

(ELLA runs down the stairway, then stops and looks up at TOPHER. She takes off her glass slipper and places it on the staircase. She runs off. TOPHER picks up the slipper and looks at it, befuddled. After a moment, he has a realization.)

Ha!

[MUSIC NO. 26B "EIGHT O'CLOCK AND ALL IS WELL"]

Scene Seven
The Palace

(LORD PINKLETON rings his bell and makes his announcement.)

LORD PINKLETON.

HEAR YE!

(Rings bell.)

HEAR YE!

(Rings bell.)

Eight o'clock and all is well. A great day in the kingdom. In one month will be our first free election for Prime Minister of the land. The candidates are Jean-Michel and our current Lord Protector, Sebastian. But tomorrow, all women, come to the palace and try on the glass slipper. Whosoever fits it shall be married to the prince! This is the biggest news cycle I have ever shouted. I'll be back at eleven with local weather and sports.

HEAR YE!

(Rings bell.)

HEAR YE!

(Rings bell.)

THE PRINCE INTENDS
TO SEARCH UNTIL
HE FINDS THE GIRL
WHO FITS THE BILL
WELL, NOT "THE BILL,"
THE SHOE I MEAN,
A SHOE TO FIT A QUEEN!

(As LORD PINKLETON sings, a line of WOMEN forms, waiting to try on the slipper. TOPHER kneels by a chair, holding the slipper. An OFFICIAL looks on. LORD PINKLETON presides over the shoe-fitting, giving the official decree.)

(TOPHER tries the slipper on a WOMAN.)

The shoe does not fit!

(TOPHER tries the slipper on another WOMAN.)

The shoe does not fit!

TOPHER. We're going to find that girl. If the shoe is made of glass it could only fit one person. I mean that's why she left it, right?

LORD PINKLETON. It doesn't look good.

(TOPHER tries the slipper on yet another WOMAN. The other WOMEN push against her, attempting to get her foot into the shoe.)

SEBASTIAN. *(Entering.)* How goes it?

OFFICIAL. So far, no luck.

(TOPHER tries the slipper on two more WOMEN. MADAME and CHARLOTTE enter.)

MADAME. Now, when you try on the shoe, make eye contact with his Highness. For our family, you shall try the shoe on first.

CHARLOTTE. Don't you mean only? No one has seen Cinderella since you yelled at her two nights ago. You got rid of Gabrielle because she likes that guy who might be our new Prime Minister – wow – good call there!

MADAME. I don't know what is going on in this world. Everything I felt was holy and true is trash. That which meant nothing to me now appears to mean everything.

CHARLOTTE. Here goes nothin'.

(To TOPHER.) Me again. Hey.

(Tries on the slipper.)

(GABRIELLE and JEAN-MICHEL enter from opposite sides of the stage.)

JEAN-MICHEL. Gabrielle, there you are! I've just decided, if I become Prime Minister, I'm gonna marry you!

GABRIELLE. Wow, the stakes are really piling up!

(The slipper does not fit CHARLOTTE's foot.)

LORD PINKLETON. It does not fit.

CHARLOTTE. Of course it doesn't fit. I'm not the girl the prince has fallen in love with. None of us are that girl.

TOPHER. Is that the last eligible lady in the kingdom?

LORD PINKLETON. She appears to be, yes.

TOPHER. She can't be!

SEBASTIAN. I told you the girl wouldn't come. Can we end this charade?

TOPHER. Everyone truly tried on the slipper?

(The CROWD shouts and mumbles. ELLA has entered behind them.)

ELLA. I haven't tried on the slipper.

[MUSIC NO. 26C "ELLA IN RAGS"]

(The CROWD parts, revealing ELLA in her provincial garb, just as it did earlier at the ball. MARIE, in her rags, is with her.)

MARIE. Everything has led you to this moment. Now you have something to believe in: yourself.

ALL THE DREAMERS IN THE WORLD
ARE DIZZY IN THE NOODLE.

(She disappears into the CROWD. ELLA approaches the chair.)

MADAME. By all means, make yourself ridiculous, try on the slipper.

SEBASTIAN. It's too, too rich!

JEAN-MICHEL. You can do it.

GABRIELLE. That's my sister!

(ELLA reaches TOPHER at the chair.)

TOPHER. Have we met before?

ELLA. Yes, and we are seeing each other for the first time right now.

(TOPHER tries the slipper on ELLA. It fits. Everyone gasps.)

LORD PINKLETON. (*Amazed.*) The shoe fits!

TOPHER. It is you. You who danced with me, you who showed me my own kingdom...and offered me water that day I was thirsty. Please don't run away again, I don't think I could bear it.

(*ELLA nods. Everyone bows.*)

MADAME. It was...you? We both know how horribly I have treated you since your father's death. I know it is beyond reason to expect some of your famous kindness. I am not worthy.

ELLA. Madame, you have treated me very poorly indeed. And I say to you now the three kindest words I know. I forgive you.

MADAME. (*Bows in gratitude.*) Thank you.

CHARLOTTE. Do you think that includes me?

MADAME. For you it probably involves several hours of community service.

[MUSIC NO. 27 "THE PROPOSAL"]

TOPHER. You're amazing, could...I maybe learn your name now?

ELLA. Cinderella.

TOPHER. Cinderella, it's beautiful.

ELLA. It's a name I once hated, but starting today, I'll keep. So that from now on, when anyone thinks something is impossible, they'll just say my name. And know better.

TOPHER. Cinderella, I love you so much, I don't know what to do.

ELLA. Oh. Well. Is marriage still on the table?

TOPHER. Yes. Yes. Oh my – yes!! You have to marry me. I mean, will you marry me? Oh, wait.

(*He kneels and takes ELLA's hand.*)

Cinderella, will you marry me?

ELLA. Yes, my handsome prince. I will marry you.

(*TOPHER rises.*)

ELLA.

IN THE ARMS OF MY LOVE

I'M FLYING OVER

MOUNTAIN AND MEADOW

AND GLEN

TOPHER.

IN THE ARMS OF MY

LOVE

I'M FLYING O'ER

MEADOW AND GLEN

TOPHER.

AND I LIKE IT SO WELL

ENSEMBLE.

OOH -

ELLA.

AND I LIKE IT SO WELL

TOPHER.

THAT FOR ALL I CAN TELL

OOH -

ELLA.

I LIKE IT SO WELL

TOPHER & ELLA.

AND I LIKE IT SO WELL

AH -

THAT FOR ALL I CAN TELL

I MAY NEVER COME DOWN

AH - AGAIN!

AGAIN.

I MAY NEVER COME DOWN

TO

EARTH AGAIN.

[MUSIC NO. 28 "THE WEDDING (FINALE)"]

Scene Eight
The Royal Gardens, One Month Later

(The wedding ceremony of ELLA and TOPHER. All are dressed in white. TRUMPETERS enter. LORD PINKLETON enters, followed by GUARDS holding flower bouquets.)

CHORUS (MEN).

AH - AH -

LORD PINKLETON & CHORUS (MEN).

THE FIELDS ARE AGLOW IN AUTUMN YELLOW,
AND THE SKY IS A ROBIN'S EGG BLUE.

LORD PINKLETON.

IT MAKES YOU WISH,
WHEN YOU FALL ASLEEP,
YOU WILL DREAM ABOUT
THE VIEW.

CHORUS (MEN).

AH -
YOU WILL DREAM ABOUT
THE VIEW.

(The WOMEN of the CHORUS enter, throwing rose petals.)

FULL CHORUS.

BIZARRE AND IMPROBABLE AND PRETTY
AS A PAGE FROM THE FAIRY-TALE BOOKS
IT MAKES YOU WISH
THAT THE WORLD COULD BE
AS LOVELY AS IT LOOKS.

(MADAME and SEBASTIAN enter from one side of the stage, with CHARLOTTE behind them. JEAN-MICHEL, now dressed in the attire of a Prime Minister, enters with GABRIELLE by his side. All bow to JEAN-MICHEL. SEBASTIAN offers his hand to JEAN-MICHEL. They shake and ascend the steps of the palace. MADAME and GABRIELLE embrace in a hug. CHARLOTTE joins them. They follow up the steps.)

TENOR.	BASS.		
ALL AROUND	ALL AROUND		
	YOU	SOPRANO.	ALTO.
THE SAME	THE SAME	THE SAME	THE SAME
SWEET	SWEET	SWEET	SWEET
SOUND	SOUND YOU	SOUND	SOUND YOU
	CAN		CAN
FROM EARTH	HEAR IN THE	FROM EARTH	HEAR IN THE
	EARTH		EARTH
AND SKY!	AND DOWN	AND SKY!	AND DOWN
	FROM		FROM
	THE		THE
WHAT A	SKY, WHAT A	WHAT A	SKY - WHAT A
LUCKY GUY,	LUCKY GUY,	LUCKY GUY,	LUCKY GUY,
WHAT A GIRL!	WHAT A GIRL!	WHAT A GIRL!	WHAT A GIRL!
WHAT A GUY!	WHAT A GUY!	WHAT A GUY!	WHAT A GUY!

(**MARIE** flies in.)

MARIE.	ENSEMBLE.
SOMEONE WANTS YOU	OOH -
YOU KNOW WHO.	OOH -
NOW YOU'RE LIVING	NOW YOU'RE LIVING
THE MUSIC IN YOU	THE MUSIC IN YOU
	IN YOU!

(**ELLA** enters in her wedding gown. The **RACCOON** and **FOX** are in a tree, holding a bouquet of flowers. **ELLA** takes the bouquet, and the three bow to one another. **TOPHER** descends the steps. He bows. **ELLA** curtsies. They ascend the steps.)

NOW YOU CAN GO	OOH -
WHEREVER YOU WANT TO	
GO	
NOW YOU CAN DO	NOW OOH -
WHATEVER YOU WANT TO	
DO	
NOW YOU CAN BE	NOW OOH -

