

Acting Edition

Rodgers + Hammerstein's Cinderella

This sample is an excerpt of a
Concord Theatricals title.

Samples of Concord Theatricals titles
are for perusal and cannot be used for
performance or downloaded, printed,
and distributed in any way.

This sample may not reflect the version
of the play currently in print.

concord
theatricals

Acting Edition

Rodgers + Hammerstein's Cinderella

Music by
Richard Rodgers

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

concord
theatricals

Book Copyright © 2014 by R&H Holdings, LLC. International
Copyright Secured.

Original Book Copyright © 1957, 1985 by Richard Rodgers and Oscar
Hammerstein II, and by the Estate of Richard Rodgers and the Estate of
Oscar Hammerstein II. Copyright Renewed.

New Book Copyright © 2014 Rodgers & Hammerstein Holdings, LLC.
International Copyright Secured.

Lyrics Copyright © 1947, 1949, 1952, 1953, 1957, 1962, 1985, 2013
by Richard Rodgers and Oscar Hammerstein II, and by the Estate of
Richard Rodgers and the Estate of Oscar Hammerstein II. Copyright
Renewed. Williamson Music, a Division of Rodgers & Hammerstein: a
Concord Company, owner of publication and allied rights throughout
the World.

Additional Material Copyright © 2013 Rodgers & Hammerstein
Holdings, LLC. International Copyright Secured.
All Rights Reserved

CINDERELLA is fully protected under the copyright laws of the United
States of America, the British Commonwealth, including Canada, and
all member countries of the Berne Convention for the Protection of
Literary and Artistic Works, the Universal Copyright Convention, and/
or the World Trade Organization conforming to the Agreement on Trade
Related Aspects of Intellectual Property Rights. All rights, including
professional and amateur stage productions, recitation, lecturing, public
reading, motion picture, radio broadcasting, television, online/digital
production, and the rights of translation into foreign languages are
strictly reserved.

ISBN 978-0-573-70888-6

www.concordtheatricals.com

www.concordtheatricals.co.uk

FOR PRODUCTION INQUIRIES

UNITED STATES AND CANADA
info@concordtheatricals.com
1-866-979-0447

UNITED KINGDOM AND EUROPE
licensing@concordtheatricals.co.uk
020-7054-7298

Each title is subject to availability from Concord Theatricals Corp.,
depending upon country of performance. Please be aware that
CINDERELLA may not be licensed by Concord Theatricals Corp. in
your territory. Professional and amateur producers should contact the
nearest Concord Theatricals Corp. office or licensing partner to verify
availability.

CAUTION: Professional and amateur producers are hereby warned that *CINDERELLA* is subject to a licensing fee. The purchase, renting, lending or use of this book does not constitute a license to perform this title(s), which license must be obtained from Concord Theatricals Corp. prior to any performance. Performance of this title(s) without a license is a violation of federal law and may subject the producer and/or presenter of such performances to civil penalties. Both amateurs and professionals considering a production are strongly advised to apply to the appropriate agent before starting rehearsals, advertising, or booking a theatre. A licensing fee must be paid whether the title(s) is presented for charity or gain and whether or not admission is charged. Professional/Stock licensing fees are quoted upon application to Concord Theatricals Corp. This work is published by Samuel French, an imprint of Concord Theatricals Corp.

CAUTION: Professional and amateur producers are hereby warned that *CINDERELLA* is subject to a licensing fee. The purchase, renting, lending or use of this book does not constitute a license to perform this title(s), which license must be obtained from Concord Theatricals Corp. prior to any performance. Performance of this title(s) without a license is a violation of federal law and may subject the producer and/or presenter of such performances to civil penalties. Both amateurs and professionals considering a production are strongly advised to apply to the appropriate agent before starting rehearsals, advertising, or booking a theatre. A licensing fee must be paid whether the title(s) is presented for charity or gain and whether or not admission is charged. Professional/Stock licensing fees are quoted upon application to Concord Theatricals Corp. This work is published by Samuel French, an imprint of Concord Theatricals Corp.

No one shall make any changes in this title(s) for the purpose of production. No part of this book may be reproduced, stored in a retrieval system, scanned, uploaded, or transmitted in any form, by any means, now known or yet to be invented, including mechanical, electronic, digital, photocopying, recording, videotaping, or otherwise, without the prior written permission of the publisher. No one shall share this title(s), or any part of this title(s), through any social media or file hosting websites.

For all inquiries regarding motion picture, television, online/digital and other media rights, please contact Concord Theatricals Corp.

MUSIC AND THIRD-PARTY MATERIALS USE NOTE

Licensees are solely responsible for obtaining formal written permission from copyright owners to use copyrighted music and/or other copyrighted third-party materials (e.g. artworks, logos) in the performance of this play and are strongly cautioned to do so. If no such permission is obtained by the licensee, then the licensee must use only original music and materials that the licensee owns and controls. Licensees are solely responsible and liable for clearances of all third-party copyrighted materials, including without limitation music, and shall indemnify the copyright owners of the play(s) and their licensing agent, Concord Theatricals Corp., against any costs, expenses, losses and liabilities arising from the use of such copyrighted third-party materials by licensees. For music, please contact the appropriate music licensing authority in your territory for the rights to any incidental music.

IMPORTANT BILLING AND CREDIT REQUIREMENTS

If you have obtained performance rights to this title, please refer to your licensing agreement for important billing and credit requirements.

ADDITIONAL COPYRIGHT INFORMATION

“Overture,”* “In My Own Little Corner,” “The Prince Is Giving A Ball,”* “Fol-de-Rol,” “Impossible/It’s Possible,” “Announcing The Banquet,”* “Ten Minutes Ago,” “Cinderella Waltz,” “Stepsister’s Lament,”* “The Pursuit,” “A Lovely Night,” “Do I Love You (Because You’re Beautiful)?,” “The Pursuit,” “The Proposal,”* “Exit Music (Cinderella March)”
Copyright © 2013, 1957 by Richard Rodgers and Oscar Hammerstein II; Copyright Renewed.

“When You’re Driving Through The Moonlight,” “The Shoe Fits”
Copyright © 2013, 1962, 1957 by Richard Rodgers and the Estate of Oscar Hammerstein II; Copyright Renewed. “Transformations”*
Copyright © 2013, 1957, 1947 by Richard Rodgers and Oscar Hammerstein II; Copyright Renewed. “Prologue,”* “Loneliness Of Evening”* Copyright © 2013, 1949 by Richard Rodgers and Oscar Hammerstein II; Copyright Renewed.

“There’s Music In You,” * “Transformations,”* “The Wedding”* Copyright © 2013, 1952, 1947 by Richard Rodgers and Oscar Hammerstein II; Copyright Renewed. “He Was Tall”* Copyright © 2013, 1957, 1953 by Richard Rodgers and Oscar Hammerstein II; Copyright Renewed. “Now Is The Time,”* “Me, Who Am I?”* Copyright © 2013, 1985 by the Estate of Richard Rodgers and the Estate of Oscar Hammerstein II. Williamson Music (ASCAP), a Concord Company, owner of publication and allied rights throughout the World. International Copyright Secured. All Rights Reserved. Used by Permission.

*Additional Material Copyright © 2013 by Rodgers & Hammerstein Holdings, LLC All Rights Reserved

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 Mugleston,
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

WHO'M 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 WHO'M

 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.

WAIT, THERE'S MORE!

Please visit our website to buy the full script, apply for a license to perform this show (if it's available), or to explore hundreds of similar titles.

www.concordtheatricals.com

www.concordtheatricals.co.uk

To be the first to know about new books, licensing releases, and anything theater-related, follow us on our social media channels.

@ConcordShows and **@ConcordUKShows** on Facebook, Twitter and Instagram.

concord
theatricals