

CHARMING

A Musical Comedy in Two Acts

by

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and

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CAST OF CHARACTERS
(with encouraged doubling)

TARA, *Fairytales Princess*

ELF, *Member of the Magical Council*

MUSE, *Ewan's inspiration*

TOWNSPERSON

EWAN, *Servant boy mysteriously orphaned near the border of a neighboring country*

GNOME, *Member of the Magical Council*

MILK MAID, *One of Sir William's former lady friends*

TOWNSPERSON

WOODLAND CREATURE

AVERY, *Tara's Fairy Godfather*

MINION 2, *Avery in disguise*

TOWNCRIER

FAE, *Tara's Fairy Godmother*

KING, *Tara's Father, Ruler of Celtia*

WILL, *Pompous jackass*

PIUS, *Pseudo-religious monk, corrupt and self serving*

CEDRICK, *Fop with a habit for abandonment*

MINION, *Servant of the Witch*

WOODLAND CREATURE

QUEEN, *Tara's Mother*

CHIPMUNK, *Woodland creature*

TAVERN WENCH, *One of Sir William's former lady friends*

CECIL, *Large bluebird*

WITCH, *Diva gone bad*

STABLE MAID, *One of Sir William's former lady friends*

TOWNSPERSON

WOODLAND CREATURE

WIZARD, *Wise elderly magician*

WOODLAND CREATURE

SYNOPSIS OF SCENES

ACT I

Prologue: The Castle

Scene 1: Fae and Avery's Cabin

Scene 2: The Woods / Sir William's Hometown

Scene 3: The Cabin

Scene 4: Sir William's Hometown

Scene 5: Brother Pius' Outdoor Chapel

Scene 6: The Woods

Scene 7: The Cabin

Scene 8: The Chapel

Scene 9: Suicide Mountain

ACT II

Scene 1: The Chapel

Scene 2: A Clearing in the Woods

Scene 3: The Woods

Scene 4: The Witch's Fortress

Scene 5: Sir William's Hometown

MUSICAL NUMBERS

ACT ONE

1. Overture - Orchestra
2. Dodging Responsibility - Ensemble
3. Fae's Cabin - Orchestra
4. I Just Want What's Coming to Me - Tara
5. The Letter - Queen, King
6. Scene Change I - Orchestra
7. If I Could Stop Loving You - Ewan
8. William's Entrance - Orchestra
9. I Am the Man - Will, Ewan, Female Ensemble
10. Scene Change II - Orchestra
11. The Witch Appears - Orchestra
12. Witch's Song - Witch
13. If I Could Stop Loving You (Reprise) - Ewan
14. Scene Change III - Orchestra
15. I Am the Man (Reprise I) - Will
16. Scene Change IV - Orchestra
17. Cecil Speaks I - Flute & Organ ad lib
18. Scene Change V - Orchestra
19. The Cards Foretell - Witch
20. Scene Change VI - Orchestra
21. Suicide Mountain - Orchestra
22. Happily Ever After - Fae, Queen, Tara
23. Cecil Speaks II - Flute ad lib
24. Pachebel and Wagner in D - Orchestra
25. Death Song - Ewan
26. Playoff - Orchestra

ACT TWO

27. Entr'acte - Pius, Tara
28. Wedding Tango - Fae, Avery, Pius
29. Cecil Speaks II - Flute ad lib
30. Scene Change VII - Orchestra
31. The Muse - Orchestra
32. Scene Change VIII - Orchestra
33. Only Meant For You - Cedrick
34. Scene Change IX - Orchestra
35. The Witch's Castle - Orchestra
36. The Battle - Orchestra
37. What's Coming to Me (Reprise) - Tara
38. I am the Man (Reprise II) - Will

39. Witch's Death - Orchestra
40. Scene Change X - Orchestra
41. Musical Duel - Witch, Wizard
42. I Can't Do It - Tara
43. You're Not My Man - Tara
44. Trumpet Fanfare - Orchestra
45. Happily Ever After (reprise)
46. Bows - Orchestra

ACT ONE

(MUSIC CUE #1 - OVERTURE)

Prologue

In front of the main drape,
the WIZARD enters, storybook
in hand.

WIZARD

Once upon a time...

(MUSIC CUE #2 - DODGING RESPONSIBILITY)

(An up-tempo drumbeat begins in the
background.)

WIZARD

...there was a king and queen who desperately desired a
child to be heir to their kingdom of Celtia.

(The curtain opens to reveal an
empty throne room.)

WIZARD

Finally, with some magical aid, the queen did
conceive. Unfortunately, the child did not come with
the equipment some in the kingdom desired.

(Three TOWNSPEOPLE enter. They
strain towards the throne room
in order to hear the message.)

TOWN CRIER

Announcing the birth of *Princess* Tara!

TOWNSPERSON 1

What? A girl born in the royal line?

TOWNSPERSON 2

It's a shock!

TOWNSPERSON 3

It's a scandal!

FAE

(Entering with AVERY.)

Well, it's about freakin' time that those misogynist Neanderthals were taken down a peg.

AVERY

Thank you, my widdle feminist—

(FAE strikes him. He flinches.)

—I'm just pulling your leg.

WIZARD

I suppose Celtia just wasn't ready for a woman to take the throne.

TOWNSPEOPLE

WE'RE DODGING RESPONSIBILITY.

YOU CAN'T BLAME US WHEN THINGS GO WRONG.

HEY, IT'S NOT A GENDER THING,

IT'S JUST WE'D RATHER HAVE A KING

THAT'S JUST HOW THE WORLD BELONGS!

(TOWNSPEOPLE, FAE, and AVERY exit.)

WIZARD

Afraid of what might happen to the kingdom if they didn't leave a male heir, the King and Queen took matters into their own hands.

(The KING and QUEEN enter; the QUEEN holds Baby Tara.)

QUEEN

Tara must have everything she needs to find a good husband.

She'll need a grace about her;

She should seem to glide

With the elegance of ladyship

Brimming deep and wide.

KING

She'll need a sense of balance

So she'll never spill a glass,

'Cause men don't make passes at a girl

Who's falling on her ass.

QUEEN

She'll be bright and bubbly;
She'll easily make friends,
With a rabid teenage fan base
Far as Celtia extends.

KING

She'll need a charm about her,
Spontaneity, and what's more...
She'll need a proper head for lyrics
So she'll keep up with the score.

(The curtain closes behind them.)

QUEEN

(To the WIZARD.)

How can we make sure Tara has what it takes to find a
good husband?

WIZARD

Well, through hard work and years of proper parenting
children generally grow into responsible adults
capable of making positive life decisions.

KING

Or... we call the magical council!

KING and QUEEN

WE'RE DODGING RESPONSIBILITY.
YOU CAN'T BLAME US WHEN THINGS GET ROUGH.
THE BABY GIRL WAS A SURPRISE,
AND SO WE DIDN'T REALIZE
OUR COMMITMENT WOULD BE THIS TOUGH!

(The curtain opens. The MAGIC
COUNCIL, consisting of FAE, AVERY,
a GNOME, and an ELF stand around a
caldron. The Wizard takes his
place in the center.)

WIZARD

Instead of appropriate child rearing, the King opted
to have the entire magical community each bestow one
gift upon his newborn, hoping she'd use those to find
a husband who'd rule the land wisely and fairly.

AVERY

Magical gift? But I already bought her a playpen.

FAE

Shh!

WIZARD

By the Phantastics of George Q. MacDonald,
By Plato's Atlantis and Tolkien, John Ronald,
Wizards and fairies, the Elvin and gnomes
Come and recite ancient magical tomes!
By power of Prattchet in predestined shifts,
Give unto Tara your powerful gifts.

FAE

(Throwing an object into the
caldron.)

To Tara I give intelligence to illuminate her path.

GNOME

(Throwing an object into the
caldron.)

To Tara I give a strong will to carry her forward.

AVERY

(Throwing an object into the
caldron.)

To Tara I give wit and grace to aid her in her life.

ELF

(Throwing an object into the
caldron.)

To Tara I give beauty to adorn her in her youth.

WIZARD

(Throwing an object into the
caldron.)

And to Tara I give passion and faith to guide her
along her quest.

Five have presented, each and every one,
And with these five gifts our magic is -

(The WITCH appears. The scene freezes.)

WIZARD

Snubbed by the invitation that got "lost in the mail," the Witch decides to take out her anger on the kid.

(The scene continues.)

WITCH

I'm here to bestow my gift on the child! There is one thing, one flaw that can undermine intelligence, beauty, and strength of character.

Receive your blessing from up, up above;
Under these guidelines, you'll find your true love:
For our dear Princess is getting the works,
She'll only ever be attracted to jerks.

(The WITCH throws an object into
the caldron. ALL gasp.)

WITCH

By power of Lovecraft and Dante's dark gates,
Assholes and lowlifes will take her on dates.
A great love of bastards to her I impart,
And someday one son of a bitch
will win over her heart!

And once she's under this magical spell,
Your people and culture can all go to hell.
Without any monarch or fine royal rule,
I'll teach you all the true meaning of cruel!
(SHE disappears.)

KING

Shit. All right, we'll need to send her away for a while.

QUEEN

And we need a couple of magical guardians for the next eighteen years. Any volunteers?

(The five MAGICAL CREATURES have been standing inconspicuously in a line. The WIZARD, ELF, and GNOME step back, leaving FAE and AVERY in front.)

QUEEN

Excellent.

AVERY

Of all the magical beings in Celtia, I get stuck with you?

FAE

Listen, I know it-- oh, no. They're going to think we're a couple, aren't they?

WIZARD, ELF, & GNOME

WE'RE DODGING RESPONSIBILITY.
YOU CAN'T BLAME US WHEN THINGS GO BAD.
WE WISH OUR SCHEDULES WOULD ALLOW,
BUT WE DON'T HAVE THE TIME RIGHT NOW,
BUT REALLY, WE WISH WE HAD!

(The ELF, GNOME, and WIZARD exit.)

AVERY

I mean, if we really want to keep boys away from her..

FAE

What, Avery?

AVERY

We'll make her fat for the first eighteen years.

FAE

You've got to be kidding me.

AVERY

So what, then?

She sleeps in suits of armor,
Wreathed about with wall of flame?
I think that's been done already.
If we copy, that's just lame.

FAE

We could enchant the forest,
Casting everyone in slumber,
But in eighteen years without defense,
They'd cut it down for lumber.

AVERY

There's the old glass coffin method,
But she doesn't learn that way.

(MORE)

AVERY (CON'T)

We could always get a dragon
And make jerk or schmuck flambé.

FAE

Then you'd best buy a shovel;
I'm not mucking up that mess.

AVERY

Well, I've got a tree, let's just move in
And then hope for the best.

BOTH

WE'RE DODGING RESPONSIBILITY!
YOU CAN'T BLAME US WHEN THINGS GO WRONG.
WE'LL KEEP HER SAFE WITH ALL OUR POWER,
BUT WE CAN'T AFFORD A TOWER.
WE'RE SORRY WE'RE NOT THAT STRONG!

(The KING and QUEEN enter. The QUEEN hands
off Baby Tara to FAE.)

AVERY

Wait a minute. Your majesties, raising a child
isolated from society? That seems like an awful lot of
work.

KING

Take one of the spare servant boys with you. Send over
a servant boy!

(A perambulator rolls onstage.)

QUEEN

This one's named Ewan. He was mysteriously found on
the border about a year ago.

AVERY

Free foreign labor! Great!

ALL

WE'RE DODGING RESPONSIBILITY!
YOU CAN'T BLAME US WHEN THINGS GO WRONG!
THOUGH OUR PLANS MAY HAVE THEIR FLAW,
WE DON'T NEED TO HEM AND HAW,

(MORE)

ALL (CON'T)
THE STORY STILL MOVES ALONG!
WE'RE DODGING RESPONSIBILITY!
NO, YOU CAN'T BLAME US WHEN THINGS GO WRONG!

FAE
THIS HASN'T BEEN THE BEST TRANSITION,

AVERY
BUT WE'RE THROUGH THE EXPOSITION!

WIZARD
(Poking his head out from the
wings.)
Guys, we really need to start the show.

ALL
(Indicating everyone else.)
IT WAS THEIR IDEA TO SING THIS SONG!

(Quick blackout.)

(MUSIC CUE #3 - FAE'S CABIN)

ACT ONE

Scene 1

Fae's Cabin, the inside of a hollowed out tree. TARA's playing with several WOODLAND CREATURES, softly singing to herself.

TARA

MY HAP'LY EVER AFTER,
DO, DO, DO, DO, DO, DO, DO, DO

FAE

(Offstage.)

Tara! Tara!

(EWAN enters. TARA turns around, startled, to see him.)

TARA

Oh, Ewan. I thought you were Fae.

EWAN

No, but she's looking for you.

TARA

(Flirtatiously.)

You wouldn't tell her where I am, now would you Ewan?

EWAN

Your secret's safe with me, Princess.

TARA

You know, I appreciate boys I can trust, Ewan.

EWAN

You do? I mean...

(TARA laughs, breaking the tension.)

EWAN

Oh, I almost forgot. I got you something for your birthday.

TARA

But my birthday's not until tomorrow.

EWAN

I won't see you tomorrow. It's something for you to remember me when you're living in the castle.

(HE produces a jewel-encrusted necklace.)

TARA

Oh, Ewan. It's beautiful. Here, put it on me.

(HE does.)

TARA

Oh, it's wonderful.

(Awkward beat. TARA looks abashed. SHE leans in to try and kiss EWAN on the cheek. HE pulls away and changes the subject.)

EWAN

Tara, have you happened to see a book sitting around here?

TARA

I don't know. What kind of a book?

EWAN

Well, it's really more of a notebook. It's blue, with writing in it, and..

(TARA has produced the notebook from behind her back.)

EWAN

Oh, good, you found it.

TARA

I didn't only find it. I read it.

EWAN

What?

TARA

(To the WOODLAND CREATURES.)

Would you guys like to hear a little poetry?

(ANIMALS squeak in excitement.)

EWAN

Please don't, Tara.

TARA

What is Love? By Ewan.

EWAN

Oh, no.

(EWAN grabs for the diary; the WOODLAND
CREATURES hold him back.)

TARA

*Her breath falls softly upon my ear;
I turn, and see the wind and nothing more.
Some sad lost tune or whisper I might hear,
And hear her voice, the tone that I'll adore.
I love, but love one that was never mine,
The pale shadow of my sweetest scheme.
And yet I pray to heaven, heaven divine
Together we will be each other's dream.*

EWAN

Oh!

TARA

Ewan, it's not bad.

EWAN

Really?

TARA

You have a poet's soul. Whoever it's about is a very
lucky girl.

EWAN

(HE takes HER hands.)

You think so? You know, Tara, I...

(FAE enters. The ANIMALS scamper away.)

FAE

Tara, where have you been? You know we start our
lessons promptly at eight every morning.

TARA

Godmother Fae, it's my last day here. I'm going back to live in the castle tomorrow.

FAE

All the more reason to get through the lessons. We haven't even touched tea time protocols! And there's still one hundred eighty-four and a half rules of etiquette you haven't learned! And Ewan, don't you have some chores to be getting to?

EWAN

Yes, ma'am.

(EWAN exits.)

FAE

Now, Tara, back to your lessons.

TARA

But, Godmother Fae, it's my birthday tomorrow, what's the point?

FAE

Tara, don't you *Godmother Fae* me. The point is you're still my responsibility, and with one day left there's still so much you need to learn. We haven't started on entertaining foreign dignitaries yet.

(SHE paces as TARA tries to sneak out.)

And the kind of forks to use, and how to handle the servants, and which side of your face to use on money, and don't even get me started on artistic napkin folding designs. Your parents, bless their souls, can't look out for you, but Avery and I do the best we can. Now, sit down and..

(FAE sees that TARA is gone.)

Tara? Tara, get back in here!

TARA

(Re-entering, with the ANIMALS)

But Godmother Fae..

FAE

Don't you *Godmother Fae* me, young lady. First, get these animals out of here.

(ANIMALS groan.)

FAE

Now, don't you *Godmother Fae*, me, either. You all heard me. Skat!

TARA

Sorry, you all have to go home.

(The ANIMALS whimper. TARA whispers to ONE of them. IT nods, and THEY run out.)

FAE

Don't think I don't know what you told them, Princess.

TARA

What are you accusing me of, dear sweet Godmother Fae?

FAE

I'm not nearly as clueless as you think I am.

TARA

Of course not, Godmother Fae. How could you be? You know sometimes I think you're not really my godmother at all, but a fairy sent to protect me from an evil curse.

FAE

Oh, don't be ridiculous.

TARA

It all makes sense! My parents were afraid for me, so they sent me to be raised in the forest. Like *Sleeping Beauty*. And you're my Fairy Godmother.

FAE

Next thing you'll be saying is that Avery has magical powers, too.

AVERY

(Entering.)

Fae, I don't think this new wand you bought me...

(HE sees TARA.)

Hello.

TARA

Wand?

AVERY

Wands? Who said anything about magic wands?

FAE

Who said anything about *magic*, Avery?

AVERY

Nobody! Ha, nobody said anything about magic, and even if there were wands, *which there aren't*, not all wands are magic, ya know. Who put an idea like 'magic wands' in your head? Ha, ha! Now, you must be tired, it's getting late, off to bed with you..

TARA

It's eight-thirty in the morning.

AVERY

Yes, but the sun sets so much earlier this time of year.

FAE

Avery, can I see you a minute?

AVERY

Well, actually, I have some things to do in the..

FAE

Outside!

AVERY

Outside, exactly where I was going.

(THEY exit.)

TARA

All right, they're gone.

(The ANIMALS spring out of hiding places.
TARA sits on the floor with THEM.)

TARA

Well, we all know, even if they won't admit it.

(ONE ANIMAL brings TARA a book.)

What's this? No, I'm not reading this to you anymore.

(MUSIC CUE #4 - I JUST WANT WHAT'S COMING TO ME)

(THE ANIMALS whimper.)

TARA

Not *Cinderella*. You've already heard it dozens of times. We all know how they end, anyway. Happily ever after. That's how all of these end. No, no more. Just once I want one to match my own ending: 'and she was forced to marry, not for love or passion, but to placate the country's need for a "suitable" heir.'

(ANOTHER ANIMAL snuggles up to HER.)

No, I know it will be all right.

TARA

I'VE READ IT IN THOUSANDS OF STORIES;
IT'S HAPPENED TO ALL OF MY FRIENDS.
SOMEHOW OR OTHER THROUGH MAGIC OR LUCK,
THEY COME TO THEIR FAIRYTALE ENDS.
AND SURE, THERE'S TIARA'S AND SCEPTERS
TWO CASTLES, NO WAIT, I'LL NEED THREE,
BUT AT HEART THERE'S A FIRE OF UNQUENCHABLE PASSION
I JUST WANT WHAT'S COMING TO ME.

I JUST WANT BEDAZZLING DRESSES,
TO BE WAITED ON BY SERVANTS, NOT MICE,
BUT I'D TRADE IT AWAY FOR MY PRINCE TO ARRIVE;
I KNOW THAT HIS LOVE WILL SUFFICE!

HE'LL HOLD ME AND WHISPER, "I LOVE YOU,"
I'LL TURN MY HEAD QUITE COYISHLY.
I'LL GAZE IN HIS EYES AND HE'LL GAZE IN MY SOUL,
I KNOW THAT'S WHAT'S COMING FOR ME.

HE'S ALREADY FITTED IN ARMOR.
HE'S CULTURED IN SCIENCE AND ART.
BUT HE SIGHS AND HE PINES,
WRITING POETRY LINES,
WHICH HE'LL SPOUT OFF TO CONQUER MY HEART.

HE'LL SCOUR THE EARTH JUST TO FIND ME,
ATOP HIS PROUD STEED, GRANDIOSE,
HE WILL SLAY AND HE'LL SMITE,
BUT I'LL BE ALL RIGHT,
LOCKED AWAY IN A TOWER COMATOSE.

ADVENTURE I'LL LEAVE TO THE MENFOLK,
A DRAGON I NEVER COULD SLAY,
BUT I WOULDN'T HAVE TO, FOR HE'LL DO IT FOR ME,

(MORE)

TARA (CON'T)

THEN KISS ME AND TAKE ME AWAY
TO HIS PLACE IN A FARAWAY KINGDOM,
A FUTURE OF REGALITY.
I LOOK TO THE STARS, AND PRAY THAT THEY BRING ME
WHAT I KNOW IS COMING FOR ME.

SO TO MY PRINCE OUT THERE, WHEREVER YOU BE,
I KNOW YOU ARE COMING FOR ME.

(FAE and AVERY re-enter.)

AVERY

(Seemingly to FAE, overdone)
And so I was saying that things would be so much
better if we had magical powers. Which we don't.

FAE

Even if we did... Tara, what did I say about these
animals?

TARA

But, Godmother Fae...

AVERY

Let her keep them, Fae. What harm could they do?

FAE

What harm?

(Aside, to Avery.)

You know the Witch has spies everywhere, Avery. You
can't be sure these animals aren't some of them!

AVERY

Aww, but they're so cute!

(To the CHIPMUNK)

Aren't you cute, you little vermin?

(The CHIPMUNK bites AVERY's hand.)

Ah! You little—

(AVERY tries to backhand the ANIMAL.)

FAE

Tara, get rid of the animals, and we'll get back to
your lessons.

(TARA turns to AVERY for support.)

AVERY

Listen to your godmother, Tara. Stupid rodent.

TARA

You all go along now.

(The ANIMALS slowly leave.)

Godfather, where did you go this morning?

FAE

Now, Tara, we have to get on with your exercises...

AVERY

I went into town for supplies, and on the way back...

FAE

She really doesn't need to hear about...

AVERY

I ran into some local elves holding a flea market, so I stopped and bought a few things.

TARA

Do you think I'll be allowed to go into the village when I live in the castle?

FAE

Wait, a few things?

AVERY

Yeah, you know, ribbon, twine,

(Under his breath.)

A catapult...

FAE

What? You bought a catapult?

AVERY

The finest in elvin catapultry, and cheap, too!

FAE

When on earth would we ever need a catapult?

AVERY

It's a flea market! Who goes to a flea market to buy something necessary?

FAE

We do not have the money to waste on frivolous
weaponry.

AVERY

I am the man of this house...

FAE

Oh, don't you start with that again!

AVERY

I don't care what you think. It's my house too, and I
wanted that catapult.

FAE

Where is it? Where is it?

AVERY

It's out in the forest. I had a carrying spell on it,
but the economy wands you bought last year...

(seeing TARA, obviously shifting gears)

I couldn't get it inside.

FAE

Come on.

AVERY

Where are we going?

FAE

We're going to take your overgrown slingshot to the
elves and get our money back.

(SHE exits.)

AVERY

Yeah, we'll see about that.

(To TARA)

Oh, dear, a letter came for you from your parents.

(HE hands her an envelope, then exits,
calling, to FAE.)

Put down that axe, Fae!

(SHE opens the letter, and as SHE
unfolds, the KING and QUEEN
appear.)

TARA and QUEEN

Dear Tara,

QUEEN

From your loving, appreciative, and consistently
doting mother,

KING

And the king..

(MUSIC CUE #5 - THE LETTER)

QUEEN

As you no doubt know, it's but one short day until you
reach your eighteenth birthday, and will join us back
in the castle. As with any anniversary, this is a
cause for reflection and self-realization. I'm sure
you anxiously await the event, but now, look back at
that journey which has brought you here.

AS YOUR TIME IN THE FOREST
ENTERS ITS END,
AND YOU LOOK AROUND YOU
AT ALL YOUR WOODLAND FRIENDS,
THANK YOUR LUCKY STARS ABOVE
FOR BEING THERE AND THEN,
LET US JUST ADVISE YOU:

KING & QUEEN

STAY AWAY FROM MEN.

QUEEN

FOR MEN AREN'T TO BE TRUSTED.
THEY'RE ALWAYS PRONE TO LIE
THEY'VE SLEPT AROUND AND LUSTED,
SO LOOK THEM IN THE EYE,
AND TELL THEM "I'M A GOOD GIRL,
AND I'M WORTH WAITING FOR,"
AND WHEN THEY DO NOT ANSWER,
SHOW THEM TO THE DOOR.

KING

TARA, I'LL SPEAK WITH CANDOR,
AND TELL YOU THAT IT'S TRUE
THAT MEN LIKE TO PHILANDER.
OH, HE WILL STRAY FROM YOU.

(MORE)

KING (CON'T)
AND SO BEFORE YOU TAKE THE PLUNGE
REMINDE HIM ONCE FROM ME
A SWORD REMOVES THE CHEATING PARTS OF HIS ANATOMY!

QUEEN
I KNOW THAT YOU WILL THINK THAT HE'S PRINCE CHARMING,
BUT SOON YOU WILL BE IN FOR A GREAT SHOCK,

KING
YOU WILL FIND THAT HE'S BEEN PLAYING DEAR PRINCE CHARMING
WITH EVERY SINGLE PRINCESS ON THE BLOCK!

QUEEN
THOSE MEN WILL ALL MISTREAT YOU,
AND USE YOU FOR A TOY,
AND SO WE BOTH ENTREAT YOU,
KEEP AWAY FROM ANY BOY.
IT'S ONLY 'CUZ WE LOVE YOU, DEAR.

KING
WE'LL TELL YOU ONCE AGAIN..

QUEEN
WE NEED AN HEIR, AND NEED ONE FAST,
BUT HE MUST BE THE ONE WHO'LL LAST,
TO LEAD OUR COUNTRY, LEAD OUR LAND,
IN MARRIAGE HE MUST TAKE YOUR HAND.

KING
WE'LL CHOOSE HIM FOR YOU, NEVER FEAR!
THE TIME WILL SOON BE DRAWING NEAR.
OUR NATION TEETERS ON AN EDGE
UNTIL YOU TAKE YOUR NUPTIAL PLEDGE..

BOTH
UNTIL THEN, TARA, STAY AWAY FROM MEN.

(The KING and QUEEN exit. TARA picks up a
pen and paper.)

TARA
Dear Mom and Dad, I know your concern for me, but you
really needn't bother. I'll be fine. I haven't really
had the opportunity to avoid men, as I've never met
any. Oh, except for Ewan.

(A shifty CHIPMUNK scampers in, signaling TARA to follow her.)

TARA

Besides, I know that I'll find the boy I'm supposed to be with.

(The CHIPMUNK starts pulling HER away.)

TARA

Just a minute, I'm writing a letter.
(SHE goes back to writing. The CHIPMUNK starts whining.)

TARA

Not just any man, the special one. I've been locked away for too long, and I'm longing for him to show up.
(Breaks away from writing.)
What is it?

(The CHIPMUNK responds in chipmunk-talk:
"Come to the forest.")

TARA

What's in the forest?

(The CHIPMUNK responds: "You'll see.")

TARA

(SHE looks around.)
All right.
(Beginning to get up, SHE remembers the letter and signs it.)
Love, your daughter, Tara.
(THEY start to exit.)
Come on, let's go.

(BOTH sneak out. Silence. We hear a thud outside. FAE and AVERY reenter, AVERY carrying a book.)

AVERY

I told you the wands were cheap.

FAE

The wands aren't cheap; the catapult's just too big to fit through the door.

AVERY

Well, it was a good price.

FAE

If those elves hadn't already packed up and moved on,
I swear we would have taken this back.

(EWAN enters carrying a box clearly marked
'catapult accessories.')

AVERY

Set that down over there, Ewan.

EWAN

What are catapult accessories anyway?
(HE opens the box and pulls out a rock.)

FAE

You brought a box of rocks?

AVERY

They're good rocks!
(To EWAN.)
Take those outside and put them down by the onager.

FAE

What's an onager?

AVERY

It's the technical term for the type of classical
post-Roman siege engine that operates on the torsional
pressure created by a twisting rope, as defined right
here in the owner's manual, thank you very much! Oo!
And it can also mean "jackass."

FAE

(Under her breath.)
Great now I have two onagers to look out for.

AVERY

Tara! Come and help me set this up in the yard!
(To himself.)
Ha, ha. And those seven dwarves next door thought they
were so cool when they installed turrets.

FAE

(Looking around.)

She's gone.

AVERY

Who, the Dwarf Queen? Oh, Tara you mean. Where'd she go?

FAE

Probably off to the forest to play with the badgers and squirrels and chipmunks again.

AVERY

She needs real friends, Fae.

FAE

And she'll have them, starting tomorrow. When she's presented at court.

(We hear a crash and thud.)

EWAN

(Offstage.)

I'm okay!

FAE

Besides, she's got Ewan.

AVERY

I know. She's got Ewan. By the way, what's going on between them?

FAE

Oh, are you blind? Ewan's in love with her.

AVERY

You're crazy. Ewan, the errand boy? Ewan, Tara's servant since she was born? Ewan, the mysterious orphan whom we found near the border of one of Celtia's neighboring countries? No, no, no. He's got to know better than to go falling in love with a princess.

FAE

Come on, you can't see it? He sighs, he wastes away, he can't eat, he can't sleep...

AVERY

He's sick, maybe?

(No response.)

Well, if he's not eating and sleeping, no wonder he's wasting away. You think he's got the plague or something? Oh, lord, you think it's contagious? Can fairies catch it from humans?

FAE

He's in love, Avery.

AVERY

He's just a peasant boy.

FAE

I know, but it's sweet.

AVERY

Will it be so sweet when Tara's been blindly married off to one of Celtia's most prominent families' idiot son, and Ewan is heartbroken?

FAE

I just hope that that idiot son gets her before one of those jerks from town do. At least with him she has a little bit of a future.

AVERY

Well, if Tara's gone out, Ewan can help me. Ewan? Ewan! Fae, where did Ewan go?

FAE

(Looks out the window.)

I think that's him, going off into the woods.

AVERY

Fine, I'll get things set up myself. I'm going to go wind up my catapult.

(HE exits. Loud offstage crash.)

AVERY

(Offstage.)

Um, Fae? How attached were you to that mailbox?

(Blackout.)

(MUSIC CUE #6 - SCENE CHANGE I)

ACT ONE
Scene 2

In the woods, EWAN stands
alone, picking apart a
flower.

(MUSIC CUE #7 - IF I COULD STOP LOVING YOU)

EWAN

Oh, Tara, I know that our love could never be... you a princess, and me a peasant-boy mysteriously orphaned near the border of a neighboring country... but I love you. I love you and I wish I didn't! How much easier my life could be...

EWAN

I COULD MEET A GIRL,
I COULD SETTLE DOWN,
I COULD DO GREAT THINGS AND
BE KNOWN ALL AROUND.
YOU'D BE SO SURPRISED AT ALL THE THINGS I'D DO
IF I COULD STOP LOVING YOU.

I COULD JUST MOVE ON,
I COULD HIDE MY PAIN,
BUT SOMETHING STILL HOLDS ME
THAT I CAN'T EXPLAIN.
HOW DO I GO ON NOW, OH, WHAT AM I TO DO
SINCE I CAN'T STOP LOVING YOU?

I FIGHT A LOSING BATTLE,
MY HEART IS TORN IN TWO;
I JUST CAN'T LIVE WITHOUT YOU,
OH, WHAT AM I TO DO?

I COULD JUST MOVE ON,
I COULD HIDE MY PAIN,
BUT SOMETHING STILL HOLDS ME
THAT I CAN'T EXPLAIN.
I COULD BE SO HAPPY, SO HAPPY, OH, IT'S TRUE,
IF I COULD STOP LOVING YOU.
HOW DO I GO ON NOW, OH, WHAT AM I TO DO
SINCE I CAN'T STOP LOVING YOU?

What's that? Somebody's coming! I'd better hide.

(EWAN dives offstage, just as a KNIGHT in rusting armor strolls in from the opposite side, looking around the trees as he strolls in a grand fashion.)

(MUSIC CUE #8 - WILLIAM'S ENTRANCE)

WILL

(Sniffing the air.)

What a glorious day for a hunt! I capture these small, furry animals as quickly and violently as I capture women's hearts. Bravery and strength are two qualities which I will never lack. And above all, I'm a master at the introductory soliloquy. But, look! Yonder approaches a maiden. Such beauty! I don't believe I've seen such grace in any of the bar wenches I've so often formerly wooed.

TARA

(Entering.)

Where are you taking me, chipmunk? The chipmonastery?

(SHE giggles.)

Get it? The chipmonastery? 'Cause you're a chipmunk!

(The CHIPMUNK squeaks disdainfully.)

TARA

What? What on earth is so important out here in the woods?

WILL

Well, hello. I'm William. *Sir* William. What's your name, beautiful?

TARA

(Looking around to see who HE's talking to.)

Excuse me?

WILL

Yes, I'm talking to you. Has anyone ever told you how gorgeous your lips are?

TARA

Well, I've always thought that they were above average, but Fae..

(SHE stops as WILL leans in for a kiss.)

What are you doing?

WILL

I'm just trying to make some pleasant conversation.

TARA

So that's what you call it?

WILL

What did you expect me to do when I meet a pretty girl like you?

TARA

You think I'm pretty?

WILL

Um, yeah.

TARA

No one's ever told me that before.

WILL

What?

TARA

I must write this day down in my diary!

WILL

All right. Would you also like to write down that a handsome knight has fallen madly in love with you?

TARA

What? Who?

WILL

Um, me.

TARA

Wait, so what you're telling me is that you have fallen in love with me?

WILL

That's right.

TARA

And you're really a knight?

WILL

Of course, really. They don't give swords like mine to just anybody, you know.

TARA

I'm sure all your stories are just terribly, dreadfully thrilling. Tell me, have you raised up mobs to slay ogres?

WILL

Well, if that's the kind of thing you're into...oh, wait, you said ogres. Sure, I fought ogres.

TARA

Oh, that's just so fascinating! Have you ever set fire to a witch's cottage?

WILL

(Starting to get into the act.)

Yeah! Why not?

TARA

That is so interesting! Have you ever grappled with some hideous beast, all fangs and claws?

WILL

(Going over-the-top now.)

Not just the beast, my lady, but I slew its mother! And let me tell you, Princess, he was a real son-of-a-pardon me, that may not be appropriate.

(TARA giggles.)

WILL

And now, I would like to sing you an epic song of my devotion to your nubile beauty,

(Indicates her eyes.)

And those eyes,

(Indicates her lips.)

And those lips,

(Indicates her breasts.)

And those...

TARA

(Aside.)

Oh my goodness! Oh my goodness! This is amazing. Oh my goodness! I knew this day would come, but I had no idea that it would be today!

(SHE stops to compose herself.)

But I must not let him know of my undying affection until it is certain.

WILL

(Aside.)

Yeah, I'd do her.

TARA

(Aloud.)

Dear sir, I find your approaches rather presumptuous. After all, you are speaking to a princess, not a bar maid. If you wish to win my love, you must tell me about your noble and inspired qualities.

WILL

Yeah, I'd do you. I mean, what? Qualities. Well, as you can tell, I'm handsome.

TARA

I'll take your word on that.

WILL

I'm brave and strong, and could protect you against any other guy who might want to make you cheat on me.

TARA

An admirable quality, no doubt.

WILL

And I own an inn in a small shire, and if things work out, I don't see any reason why we couldn't toddle off to my place afterwards.

TARA

(Aside.)

Noble, virtuous, and a wealthy landowner. Surely my parents would smile on such a match.

(Aloud.)

That's all fine. You may now commence with the poem.

Poem?
WILL

Yes, the poem.
TARA

What poem?
WILL

The one you've written in advance for the day you meet
your true, true love.
TARA

Ah yes. That poem. Well, I have it written down back
at my house...in the bedroom.
WILL

You mean you haven't memorized it?
TARA

Oh! Well, actually... yes.
Roses are red,
Violets are blue
I wrote you a poem,
So you wouldn't be blue.
(TARA starts to tear up.)
I know it's not much, but...
WILL

It's beautiful. No one's ever written me a poem
before. You're the most thoughtful man in the world.
I'll do anything you say.
TARA

Anything?
WILL

Anything. William, you're wonderful.
TARA

Wonderful? You think so?
WILL

Oh, I know so! I would think anyone would be honored
to call you her...
TARA

WILL

(Cutting in.)

Lover?

TARA

(Without a pause.)

...husband.

TARA

You didn't think, oh, I never could be with a man who wasn't interested in...

(less innocently)

...all of me.

WILL

Oh.

TARA

I mean, what would my future husband say if he knew that I had sacrificed my womanhood to anyone less than him?

WILL

I see. I don't suppose there's any flexibility on this point?

TARA

Are you not interested in all of me, Sir William?

WILL

Yes. Yes, I am.

TARA

Oh, you're wonderful.

WILLIAM

Wonderful? You think so?

TARA

I know so.

(MUSIC CUE #9 - I AM THE MAN)

WILL

YOU THINK I'M WONDERFUL, WELL,
I GUESS IF YOU INSIST,

(MORE)

WILL (CON'T)

IT'S ALMOST LIKE THERE'S MAGIC
THAT HAS BROUGHT US TO THIS TRYST.
YOUR ATTENTION IS RELIEVING,
SOME GIRLS CALL ME A CAD
BUT ACCORDING TO THE TEST RESULTS
I'M NOT THEIR BABIES' DAD!

OH, I'M SO GLAD YOU FOUND ME!
I THINK THAT YOU SHOULD KNOW
NO MATTER WHAT YOUR FRIENDS MAY SAY...
YOU'LL NEVER LET ME GO...

`CAUSE I'M THE MAN!
YES, I'M A MAN'S MAN,
LIVIN' OUT THERE IN A CABIN
THAT I BUILT WITH MY BARE HANDS!
OH, I'M THE MAN!
I'M STILL THE LADIES' MAN!
YES, I'VE GOT THE SKILL THAT'S SURE TO THRILL
EVERY ELAINE OR MARYANNE,
PRINCESS TARA, I'LL ADMIT,
AM I REGAL? NOT ONE BIT!
BUT TO ME, THEY ALL SUBMIT,
`CAUSE I'M THE MAN!

(The set changes to a medieval shantytown.
WILL indicates the houses around him.)

WILL

Welcome to my little town... I'm really the only one of
any importance who ever settled here. Guess you could
say I'm off in my own little world.

(HE almost laughs at himself, then there's
an awkward beat.)

I'm kind of a hero here.

TAVERN WENCH

(Emerging from a shanty.)

I NEVER THOUGHT I'D SEE THE DAY
HE'D BRING A PRINCESS HOME!
I HOPE SHE DOESN'T SUFFER
THE DELUSION SHE'S ALONE.

(To TARA.)

OH, HONEY, PLEASE TAKE MY ADVICE,
DON'T LET HIM PASS YOU BY...

(MORE)

TAVERN WENCH (CON'T)

HE'S A NICE MAN; HE'S A GOOD CATCH,
 JUST PLEASE DON'T ASK ME WHY!
 GUESS HE'S THE MAN!
 HE'S JUST A MAN'S MAN!
 AND I'LL BE COMPLETELY LOVESICK
 TILL I FIND A BETTER PLAN

WILL

YEAH, I'M THE MAN!
 I AM THE LADIES' MAN!
 I'M NOT AFRAID TO GO AND LAY OUT IN THE
 SUN TO GET A TAN!
 COMPETING BACHELORS MAY NOT SEE,
 AND THE SPINSTERS DISAGREE,
 BUT I WON'T CARE, 'CAUSE YOU'RE WITH ME,
 IF I'M THE MAN!

STABLE GIRL

(Likewise emerging.)

HE'S COME BACK HOME TO ROOST!
 HE'S BROUGHT ALONG A BRIDE!
 I HATE INFATUATION, IT'S THE
 THORN STUCK IN MY SIDE!
 WE HOOKED UP AT LEAST TWICE,
 HE WASN'T NICE BACK THEN,
 YET MY REGRET, THE BIGGEST YET,
 HAS BEEN DESERTING HIM...
 I DON'T KNOW WHY!

WILL

GUESS I'M THE MAN!
 I AM THE LADIES' MAN!
 OF LONG WALKS ON THE BEACHES
 YOU WON'T FIND A BIGGER FAN!
 I AM THE MAN!
 YEAH, I'M A MAN'S MAN,
 SPENT A YEAR ONCE IN A PASTURE,
 JUST A-LIVIN' OFF THE LAND!
 I HOPE YOU DIDN'T NEED A KING,
 'CAUSE THERE ARE OTHER, BETTER THINGS,
 JUST COME WITH ME, AND YOU'LL SING
 THAT I'M THE MAN!

(A MILKMAID pokes her head out from another
 shanty.)

WILL
I'M HERE WITH MY GIRL TARA!
SHE WANTS LOVE WITH ALL HER HEART!
SO YOU BRING THE TENDER CARING,
AND I'LL GET THE SWEATY PART!
JUST LET ME KNOW...
AND WE CAN START!!

MILKMAID
(To TARA)
I really don't see it, but I suppose it could be a lot worse.

(If the actor playing EWAN/MILKMAID can make a rapid costume change after the song, then the MILKMAID can join the chorus of MAIDENS. Otherwise, The MILKMAID disappears behind the shanty.)

WILL
I AM THE MAN!

MAIDENS
HE IS THE MAN!

WILL
I AM A MAN'S MAN!
FIGHTING OFF THE FIERCE INVADERS FROM THOSE
EVIL FOREIGN LANDS!

TARA
(Clapping her hands excitedly.)
YOU ARE THE MAN!

MAIDENS
HE IS THE MAN!

WILL
I AM THE LADIES' MAN!
AND I'M GROWIN' MY OWN GARDEN,
AS ORGANIC AS I CAN!

ALL
I DON'T KNOW THAT I'LL (WE'LL) EVER SEE,
JUST WHAT IT IS YOU (WE) SEE IN ME (HE),

WILL
MUST BE THIS ROCKIN' COOL GOATEE!!

ALL
'CAUSE I'M (HE'S) THE MAN!

WILL
I AM THE MAN!

ALL
HE IS THE MAN! HE IS THE MAN! HE IS THE MAN!

WILL
Come with me, Princess!

(EXEUNT. Slowly, EWAN emerges from
behind a tree.)

EWAN
Holy crap. This is bad. I guess... Fae and Avery should
know? Yeah, they should.

(EWAN exits. Blackout.)

(MUSIC CUE #11 - SCENE CHANGE II)

ACT I
Scene 3

Back at the cabin. FAE enters; AVERY is sitting in an easy chair, reading the paper.

FAE

Avery, there you are! I've been running about like a chicken.

AVERY

A chicken?

FAE

Yes, I've got to find...

AVERY

Fae, chickens don't just run around. The phrase is, 'I'm running around like a chicken with its head...'

FAE

I know what the phrase is, Avery.

AVERY

But if you said...

FAE

Anyway, I can't find Tara.

AVERY

If you're just running around like a chicken, then I'd have to assume you're wandering around the yard, pecking at corn...

FAE

Avery, are you listening to me?

AVERY

But if it seems like you've been running aimlessly, like there's no way of knowing where you should go...

FAE

Avery. Seriously.

AVERY

That's why the phrase is "like a chicken with its head..."

FAE

(shouting)

Avery, would you just shut up?

(AVERY is stunned into silence)

I said I can't find Tara.

AVERY

Tara? Where could she go? I'm sure she's around here somewhere.

FAE

Avery, I swear. If I hadn't promised the king...

AVERY

You'd what? Leave Tara to be led astray by Avery, the inconsiderate and occasionally absent godfather? We're in this together.

FAE

Only until tomorrow.

AVERY

Well, I guess I can tough it out 'til then.

FAE

Oh, I know what sacrifices you must be making.

AVERY

Oh, I do. I make sacrifices all the time.

FAE

Like what?

AVERY

Well, I... Last week, I, um...

FAE

You're an idiot, you know that?

(Sighing angrily, then changing the subject.)

What about Tara? Where is she?

AVERY

How am I supposed to know? You think I have a princess tracker?

FAE

Well, you were supposed to be here with her.

AVERY

And you left her with me, just when I got a catapult to play with. What kind of parenting does that show?

FAE

Why do I even talk to you?

AVERY

A question I've asked myself many, many times.

FAE

Look, we've got to go out and find her.

AVERY

What's the worst that could happen to her? It's only the first act!

FAE

I'm not talking to you anymore.

(SHE prepares for a journey, unyielding to AVERY's comments.)

AVERY

Fae, listen to me. You know I love her as if she were my own daughter. Fae? She's fine, I know she is, and the woods are a really big place, and searching them for one person is as fruitless as it is difficult, so I say we just hope... Fae, darling, are you listening to me?

FAE

Darling?

AVERY

I thought it might, you know...

FAE

Darling?

AVERY

You yell at me to shut up, I thought maybe I could get your attention by being nice. Obviously not, but I'm willing to try again: Fae, are you listening to me?

FAE

No.

AVERY

(Aside.)

I hate it when she's like this. Of all the fairies in Celtia, I had to get her...

FAE

Well, you might as well come along and help, I suppose.

AVERY

Have you heard one word I've said since you came in?

FAE

Avery, since when has anything you thought mattered anyway?

AVERY

Fine, let's go, I'll get my wand.

(As FAE opens the door, EWAN stumbles in.)

AVERY

I mean, wand? What wand? Nobody... Oh, it's Ewan!

FAE

Ewan? Where have you been?

AVERY

Shh! He's trying to tell us.

(EWAN pantomimes.)

All right, all right, you were out in the woods. You were drinking. You were drinking hard liquor!

FAE

He's saying he needs a drink of water, Avery.

AVERY

Shh! No time! This might be important. All right, you were out in the woods. You weren't drinking. You were singing.

FAE

I think that means thirsty.

AVERY

Right, right, you were thirsty.

FAE

No, he wants...

AVERY

Fae, I'll not have you... Okay, so you were...

(EWAN faints.)

You were dead. Ewan? Did I guess it?

FAE

(Tending to EWAN.)

Ewan, darling, take your time.

AVERY

Next time we play charades, Ewan is not on my team.

EWAN

I was in the woods, and I saw Tara coming. She was with a knight, and she's going to meet him in his village. He wants to marry her. I think.

(The thought dawns that this might not be part of the deal.)

I hope.

AVERY

What?

FAE

Avery, we've got to stop her.

AVERY

All right, where was this knight?

EWAN

Down by the...

(MUSIC CUE #11 - THE WITCH APPEARS)

WITCH

(Appearing, cackling.)

You all think you're so clever don't you? So clever?
Sooo clever?

AVERY

Yeah, we get it. We think we're clever.

WITCH

So clever! But you'll never break the curse on her.
Right now, that knight is wooing the pants off of
Tara, quite literally. And once they are married, it's
just a matter of waiting. Waiting! The knight will
hand over the kingdom, and Celtia will be mine!

FAE

You power-hungry bitch! What do you want with Celtia?

WITCH

Well, I'll tell you...

AVERY

Crap, she's going to sing.

(MUSIC CUE #12 - WITCH'S SONG)

WITCH

FOR YEARS I SLAVED IN SOLITUDE,
KNOWING SECRETLY,
MY PLAN WOULD CAUSE THE COUNTRY'S CROWN
TO COME TO LITTLE ME!

I JUST WANT TO BE THE QUEEN
AND RULE WITH IRON FORCE.
I'D BURN AND PILLAGE RUTHLESSLY
AND NEVER FEEL REMORSE.

I JUST WANT TO BE THE QUEEN.
I KNOW THE JOB WILL SUIT.
RULING HIGH, UPON A THRONE
WITH POWER ABSOLUTE.

THE REIGN OF MY MALEVOLENCE,
CAUSING SICKNESS, DEATH, MALAISE,
WILL START A FIRE UNQUENCHIBLE,
AND SET THE WORLD ABLAZE.

(SHE quickly exits in a puff of smoke.)

AVERY

Come on, we've got to go find her. Ewan, you stay here in case she comes back.

FAE

Let's go, Avery.

(THEY leave.)

EWAN

Cursed forever. I'll never be able to win Tara's heart, and I'm foolish for even trying.

(HE picks up a pen and paper and writes a note.)

And now to leave forever.

(HE makes a grand exit.)

Oh wait. That's a closet.

(HE turns the other way to exit.)

(MUSIC CUE #13 - IF I COULD STOP LOVING YOU (REPRISE))

EWAN

I COULD BE SO HAPPY,
SO HAPPY, OH IT'S TRUE,
IF I COULD STOP LOVING YOU!

(Blackout.)

(MUSIC CUE #14 - SCENE CHANGE III)

ACT I
Scene 4

Will's hometown. The town square is now set up as a tavern. Some BARFLYS (the STABLEMAID, etc.) inhabit the place. WILL and TARA sit at a table. The WIZARD sits at a nearby table.

(MUSIC CUE #15 - I AM THE MAN (REPRISE I))

WILL

(Turning to his BAR BUDDIES.)

SO HERE'S TO NEW YOUNG LOVE!
I'LL DRINK TO THAT, MY FRIEND!
HELL, YOU KNOW THAT THIS TIME OF DAY,
I'LL DRINK TO ANYTHIN'.
I'M THE KNIGHT IN SHINING ARMOR!
SO RAISE YOUR GLASS AND CHEER,
WE'LL TOAST THE 'LITTLE WOMAN'
WHO'S FINALLY MADE IT HERE!

AND TOAST HER MAN!
WE'LL TOAST HER MAN'S MAN..
THE ONE WHO'S SLAIN NEAR EVERY DRAGON
FROM RIGHT HERE DOWN TO MILAN! ("Mi-LAN")
WE'LL TOAST HER MAN!
WE'LL TOAST THAT LADIES' MAN!

WHO'S DONE SPENDIN' TIME ROMANCIN'
EACH ELAINE AND MARYANN!
AND AS FOR BOREDOM ON THE FARM,
WELL, PRETTY GIRL, DON'T BE ALARMED,
I'VE GOT SOME SOCKS THAT YOU CAN DARN,
HELP OUT YOUR MAN!

TARA

THE GLITTER'S KIND OF FADED,
I THINK I SMELL A SKUNK,
HIS CHIVALRY'S OUT-DATED,
AND HE'S NOT A PLEASANT DRUNK.
STILL, HE IS MY MAN!

WILL

I AM THE MAN!

TARA
HE IS MY MAN'S MAN.

WILL
I AM HER MAN.

(AVERY and FAE enter, and react with general shock and disgust.)

TARA
HE SEEMED SENT DOWN
FROM ABOVE,
SO I WON'T LET THESE
DRUNKARDS STAND

WILL
AND SHE'LL SOON FIND
OUT WHAT LOVE IS
FROM AN EXPERIENCED
HAND!

TARA
BETWEEN ME AND
MY LOVE, MY ONLY MAN.

WILL
NOW I'M CONTENT TO TAKE A WIFE,
I JUST HOPE ALL HER COOKING'S NICE,
(To BARFLIES, laughingly.)
'CAUSE YOU KNOW I WON'T TELL 'ER TWICE!
'CAUSE I'M HER MAN!

FAE
You have got to be kidding me.

(WILL moves to the side as FAE and AVERY approach TARA.)

TARA
(Seeing the FAIRIES.)
Avery? Fae? What are you doing here?

FAE
What are you doing running off with a boy? And not just with a boy, with a doofus?

TARA
He's a brave and daring knight!

FAE

I've talked to those women in the shanty town, and they all went on about how much of a jerk he is! He's an idiot, Tara!

AVERY

Seriously, he's a doof.

TARA

Those women were singing his praises earlier.

FAE

They're confused and upset.

TARA

(Turning away.)

Well, I don't care what you say. I think he could be wonderful.

AVERY

Wait Fae. I've got a plan.

FAE

If it involves making her fat, I don't want to hear it.

AVERY

No, it will be great! So great... that I can't tell you in front of all these... bar patrons.

(THEY exit.)

TARA

Fae, come back; I really want you to be a bridesmaid! Should I go after her? It would mean leaving, and I don't know if I can stand to be away from Sir William... and what would he think if I just up and disappear? But Fae has been my godmother for so long, I need her to be involved in this wedding... To go or not to go... Oh, golly, what a dilemma!

WIZARD

Excuse me, young lady. I couldn't help over hearing your monologue, and I think I could offer a piece of advice.

TARA

How can I make her see how wonderful Sir William is?

WIZARD

You really want to see what he could be like?
(The WIZARD motions with his staff, and WILL comes over. Both WILL and TARA stare vacantly into space.)
Like sands through the hourglass, trouble and strife
Will follow you through all the days of your life.
In power of Ariel, Cosmo, and Puck,
See how much life with a lemon can suck.

WILL

Tara!

TARA

(Suddenly pregnant with a white trash twang.)
Yes, honey?

WILL

Princess, would you make me a sandwich?

TARA

Dinner'll be ready in an hour.

WILL

That really doesn't help me now, does it?

TARA

Will, you can get it yourself.

WILL

Yeah, but you should be in the kitchen anyway. So how about that 'sammich'?

TARA

You won't even get out of that chair?

WILL

(With a deep, quiet laugh, drawn out.)
Heh, heh... yeah.

TARA

(TARA shakes her head, waking up.)
Oh! Oh, it's awful!

WIZARD

And you heard that reprise.

TARA

How the what now?

AVERY

(Entering with FAE.)

Well, Tara, we've come up with a plan so brilliant, we can only discuss it back at the house. With you. Locked in your room.

TARA

Let's get out of here.

AVERY

(Pause, then dramatically.)

Yes!

(To FAE.)

See, I told you it would work.

(FAE, AVERY and TARA get up and exit, and the WIZARD goes back to his pint.)

WILL

(Still staring ahead vacantly.)

Heh, heh... yeah.

(Blackout.)

(MUSIC CUE #16 - SCENE CHANGE IV)

ACT I
Scene 5

A small, outdoor chapel in the woods. A monk, BROTHER PIUS, enters, sniffs the air and looks about.

PIUS

Ah, smell the sweet, sweet smell of the Holy Spirit sweeping through this forest, Cecil! And soon we'll smell the sweet, sweet stench of sinners ready to repent of their transgressions. It's a good day for revival, Cecil! Cecil? Get your tailfeathers out here, Cecil!

(CECIL, a large bluebird, enters.)

PIUS

Cecil! Where you been at?

(MUSIC CUE #18A - CECIL SPEAKS I)

(CECIL whistles a flutey response.)

PIUS

Ah, beatin' the bushes of your woodland brethren? Readyin' 'em for the transforming power of my message today?

(Whispered.)

Making sure the gopher's ready to get up out of his wheelchair?

(CECIL whistles cheerily.)

And the collection plates are stuffed with a little seed money? Seed money. Get it, Cecil? Seed money?

(CECIL makes a sound of contempt.)

Well, it'll soon be time for the revival to start! Get in position, Cecil! I think I hear somebody comin'!

(CECIL wheels in a large organ-like instrument and strikes a churchy chord.

WOODLAND CREATURES begin to fill one side of the clearing.)

Welcome, welcome, we wanna welcome all God's creatures, great and small, to this revival, out here in the clearing, the little church in the valley, in the wild wood...

(MORE)

PIUS (CON'T)

(CECIL vamps up the organ. PIUS turns aside,
to CECIL)

Man, Cecil, sure am preachin' to the *birds* today.

(Aloud)

And I, your good Brother Pius, am so pleased to see so many fine furry and feathery faces in our fine fold this mornin'. I got a message, I said a message for you today! A message in five points! Five points like the five Sanctified Gospels, like the five points of the Holy Trinity, like the five days of Christmas, ladies and gentlemen! Hold up your five fingers while I name off my five points, my five points which each and every one begin with the same letter, praise the Almighty Lord!

(The ANIMALS each raise their three-digit appendages and trade glances. CECIL whistles from the organ.)

As my big bird brother Cecil reminds me, today's message is brought to you today by the letter G, ladies and gentlemen, G as in God His-self! The first point I want to bring to your attention is Giving, ladies, and gentlemen! God His-self tells us in the book of First Facitonians that salvation comes to those with a givin' heart! And the second point I want to make is that of Generosity! A generous spirit is a forgiven spirit! The fiery brimstone is just a-waitin' for the old misers who store up their treasures in the here and now! You, sir, how much you got in that hole in your tree? How much you got stored up in that ol' sassafrass? Put your money to work for the Savior, and reap the eternal rewards of your selfless sacrifice! And that brings me around to my third point, ladies and gentlemen, Givin' more! Can I get an amen!

(Squeaks and rustles erupt from the CROWD.
TARA enters with FAE and AVERY.)

PIUS

For my fourth point, I turn to the book of Malachi, and the fourth point I want to make to you today is— Good golly, what a hottie! I mean, uh, what's your name, young lady? Come up here, and testify what the Good Lord has done for you!

(The organ stops suddenly. TARA smiles at FAE and AVERY, who groan as SHE makes her way to PIUS.)

TARA

Hi, I'm Tara... uh, praise the Lord!

PIUS

Well, praise the Lord indeed! Tara... that's an awfully pretty name for an awfully pretty girl!

TARA

Aw, you think I'm pretty. How did such a sweet man end up taking a vow of celibacy?

PIUS

Vow? What vow?

(CECIL indicates.)

Oh, you mean that vow. Yes, well, I did that vow. That vow of celebrity. It's not an easy cross to bear, you know.

FAE

Come on, Tara, we've got to get home before nightfall.

PIUS

Lady, you've got to get home before the eternal nightfall of your everlasting soul. You say you don't have the time, but I tell you, you don't not have the time to hear my message. And what's today's message, Cecil?

(CECIL sings.)

That's right Cecil, it's about Love.

FAE

Let's go, Avery.

AVERY

Wait, I don't not have the time!

FAE

I can't take much more of this. Come on, Tara.

TARA

Oh, godmother, can't we stay?

AVERY

I vote stay.

TARA

Me too!

(CECIL squeaks.)

PIUS

Well, it's anonymous! We're staying.

TARA

I've always wanted to hear more about love, Reverend.

PIUS

Well, ladies and gentlemen, this love which passes all human understanding can be yours, all for the low, low price of..

(CECIL interrupts.)

I mean, this love is free! A gift of God!

TARA

Oh, Brother Pius! I mean, I don't know.

PIUS

Ladies and gentlemen, before you sits a miracle just a-waitin' to be seen. For years, I, your good Brother Pius, have been a-prayin' to the Lord Almighty for a sign! But not just a mortal sign, oh, no!

AVERY

Oh, no?

FAE

Oh, no.

PIUS

Oh, no no no! I, I've been a-praying for someone by my side. To walk with me. And to talk with me, and to tell me she's my own, ladies and gentlemen. Today, I have been given this sign!

AVERY

Preach about the sign!

(ANIMALS agree.)

PIUS

That sign, folks, is this woman standing here before
my pretty little eyes!

FAE

Seriously, it's time to go!

TARA

But I'm a holy sign of God!

PIUS

(Sidling up to TARA.)

A vessel for the all-filling love...of the Lord!

TARA

Oh, Brother Pius!

FAE

"Oh, brother" is right.

AVERY

Awww, Fae, he seems like a nice enough guy. Maybe God
sent her to him to break the spell.

TARA

Yeah, maybe God sent me to him to break the spell! -
Wait, what spell?

FAE

I'll tell you when you're older, dear.

PIUS

Am I correct in sensing that you take offense at my
message, madam? You know what the good book says,
blessed are those who are prosecuted for their belief
in...

FAE

You know what? Yes, yes, I want to talk to you over
here for a minute.

(To AVERY.)

Take Tara home, the good brother and I need to sit
down to a little fellowship.

AVERY

(Dismissively.)

Sure, no problem. Come on, Tara.

(AVERY and TARA exit, disappearing behind some trees.)

FAE

Brother Pius?

PIUS

Yes?

FAE

I see that you have taken a sudden interest in a certain young lady under my protection.

PIUS

So you doubt the good brother's intentions? You think I have anything but the noblest, most pure motives in mind?

FAE

It's not your mind that bothers me.

PIUS

Surely this is not the way of the servant of the Lord, for as the Good Book says, anyone who slanders his prophet shall be smitten from above! Can I get an amen?

(The ANIMALS all chirp agreement.)

PIUS

Ladies and gentlemen, you see now the unrepentant heart, the doubting mind, and the unwilling spirit! If ye will not listen to the words God has spoken to me, then get thee behind me, vile woman! For the Lord has sent his servant into the depths to bring to you your deliverance, can I get an amen?

(CECIL strikes a chord on the organ; the ANIMALS all give swooning cheers.)

FAE

Listen here, you sanctimonious little-

AVERY

(Entering, munching on an apple.)

So, Fae, you saved yet?

FAE

No, Avery, - I mean, yes, I'm - wait, where's Tara?

AVERY

Ummmm...

FAE

Avery?

AVERY

Yes?

FAE

Do you remember me telling you to take Tara home, oh, about two minutes ago?

AVERY

Yes, quite distinctly.

FAE

And... did you take her home?

AVERY

Oh... All the way home?

FAE

That's a no, then?

AVERY

That would be correct. I'm sorry, Fae, I really messed up on *that* one.

FAE

So where is Tara now?

AVERY

She's not with you, then?

FAE

No, Avery, I left her with you.

AVERY

Oohhhh. Well, crap.

FAE

Avery, are you telling me that our goddaughter - our impressionable young goddaughter - our impressionable,

FAE (CON'T)

young, hormone-driven goddaughter – is wandering about these woods, unsupervised, alone, and with the entire fate of the kingdom resting solely on her good virtue?

AVERY

Yeah, I think that would pretty much sum it up. Well done, Fae.

FAE

So the royal throne of Celtia, as well as the future well-being of this nation, is now in peril?

AVERY

(Eating the apple.)

Yeah, you really screwed up this time.

(FAE rushes HIM.)

Watch out! I'm a bleeder!

(FAE starts to smack him.)

Fine! Fine! Truce! I'm sorry!

FAE

Fine. Come on, let's go find her. What would a religious old man like him want with our innocent little god-daughter anyway?

AVERY

I'll tell you when you're older, dear.

(THEY exit. TARA re-emerges from behind a tree; SHE and PIUS step closer together.)

PIUS

At last, with those distractions gone, I can finally finish my sermon on that wonderful, glorious thing called - Love. And there is no greater love than this... that two people, brought together by God, in the presence of these here witnesses embark upon a journey of shared glorious carnal bliss. Miss, tell me, so we can enter into such a holy union... what is your name again?

TARA

(Dreamily.)

Um... it's... Mrs. Brother Pius.

PIUS

There's something I want to give you.

TARA

What's that, Brother Pius?

PIUS

(Produces letter.)

Ten years ago, I wrote a letter for the girl I was going to marry, and I want you to have it.

TARA

Oh, that's so sweet of you! Thank you!

(Opens letter, reading it.)

I didn't know the Bible had *that* in it!

PIUS

I want all of you to know, in sight of God and all these witnesses that this very afternoon, this young woman has agreed to be my wife!

(The ANIMALS cheer.)

PIUS

And you're all invited!

(The ANIMALS cheer more loudly.)

PIUS

Cash bar!

(The ANIMALS moan, disappointed.)

(MUSIC CUE #18 - SCENE CHANGE V)

ACT I
Scene 6

EWAN is in the woods, a flower in his hand, plucking out the petals.

EWAN

(Pluck.)

She loves me.

(Pluck.)

She loves me not.

(Pluck.)

She loves me.

(Pluck.)

She loves me not.

(Pluck. He has run out of petals; he sighs.)

Of course she would run off with another man. Of course she would leave me behind! If I didn't love you, Tara! Now I know why unrequited lovers so often end up killing themselves.

(The WITCH enters, trying to act sneaky.)

WITCH

Let an old lady earn a copper piece telling your fortune, young man?

EWAN

I didn't know fortune-tellers were allowed in Celtia.

WITCH

Ah, but we know when to hide, young man. Come, let me see what the cards have in store for you, eh?

EWAN

Do they tell of things like love? Life and death?

WITCH

Ah, but of course they do!

EWAN

Do I know you? You seem awful... familiar.

WITCH

No, of course not. Just a lonely old woman. Let's see what the cards foretell, shall we?

(SHE pulls a deck of tarot cards from her sleeve and gives them a good poker-shuffle, and then cuts the deck.)

WITCH

What's your name, young man?

EWAN

It's... Ewan, ma'am.

(MUSIC CUE #19 - THE CARDS FORTTELL)

WITCH

Well, Ewan, are you prepared to take a look into the world of the spirits? Are you ready for what you'll find about your future and the people you love?

(EWAN nods, and the WITCH sings.)

SOME PEOPLE CALL THE CARDS A HOAX,
AND OTHERS SAY A SIN,
I HEAR THEM, BUT I JUST SAY 'WHAT THE HELL?'
SO COME ON, NOW, AND TAKE A CHANCE;
MAYBE YOU SHALL FIND ROMANCE,
WHEN WE SEE WHAT THE TAROT CARDS FORETELL.

WITCH (CON'T)

Shuffles these cards, young man.

THE CARDS FORETELL
THE THINGS IN STORE!
YOU THINK YOU KNOW WHAT'S COMING,
THEY SEE MORE...
THE CARDS, THEY KNOW!
WHAT YOU SHALL FIND,
MUCH BETTER THAN THE THOUGHTS
YOU HAVE IN MIND...
SO COME AND TRY, JUST PLAY ONE HAND,
GIVE FORTUNE'S WHEEL A HEARTY SPIN,
SAY YOUR PRAYERS AND LAY IT DOWN.
IT'S NOT MUCH OF A GAMBLE; I SAY AGAIN...
THE CARDS FORETELL!

(The music fades as EWAN draws a card from the deck, then turns it over.)

I suppose we can learn about the object of your affection first, shall we?

(EWAN nods, and the WITCH deals three cards face-down. She flips them over one by one.)

WITCH

Hmmm... three suitors, the first foolhardy, cocky and arrogant... the second, always searching, trying to instruct and correct... the third, the crazy chance, spontaneous and stupid... It looks like your love will have no shortage of close suitors...

(SHE pulls out one more card.)

WITCH

... and none of them you.

EWAN

Are you saying she will never love me? Let me see!

(Grabs the card from HER hand)

That's not even a tarot card. It's the two of spades.

WITCH

Yes, it's the two of spades... It's the *two of spades of doom!*

I HAVEN'T TOLD YOU ONE THING THAT YOU DON'T KNOW,
COME ON, MY BOY, GIVE THE DECK ANOTHER GO.

SEE YOUR FATE, AND THROW THE DICE.

CROSS YOUR FINGERS AND I'LL PLAY NICE,

AND WE'LL SEE WHAT THE CARDS FORETELL!

(The music fades again, and the WITCH, as if doing a card trick, pulls out the Wheel of Fortune.)

WITCH

(Spinning the wheel, reading off of it.)

Time to see what's in store for you, Ewan!

Sacrifice, letting go... a sudden downfall. Martyrdom.

(The wheel stops.)

Look at that... Death.

EWAN

Are the fates really this set against me?

WITCH

(Shuffling and re-fanning.)

I suppose we could give the cards another try.

(SHE pulls one out and flips it over.)

EWAN

It's the two of spades again!

WITCH

The two of spades OF DOOM!!

EWAN

(Taking the card and standing.)

If I'm not yours, Princess... I'm no one's.

(HE exits. The WITCH slowly cackles.)

WITCH

A great love of bastards to her I imparted...

Her fairy-tale mate shall be dearly departed...

THE CARDS FORETELL!

(Blackout.)

(MUSIC CUE #20 - SCENE CHANGE VI)

ACT I
Scene 7

The cabin. FAE and AVERY
enter.

FAE

This has got to be the most irresponsible thing you've
done in your entire life!

AVERY

Fae, this doesn't even break the top five.

FAE

You let her get away.

AVERY

We can't control her all the time.

FAE

Don't say that.

AVERY

Don't say what? We can't be with her every moment.
We've got to believe that she'll make the right
choice.

FAE

Don't say that!

AVERY

Why not?

FAE

Because that means we've failed. We were supposed to
bring her up right. We were supposed to teach her how
to find a husband and secure the kingdom and how to be
happy in life, and she ran off with the first guy who
made eyes at her, and, Avery, we failed.

AVERY

I'm sorry.

FAE

I don't want you to be sorry. I want you to fix it.
(SHE starts to cry.)

AVERY

Oh, Fae, don't cry. It's not that bad. Um... be happy.
Grey skies are gonna clear up... Come here.

(HE hugs HER.)

Shh... it's okay. Come over here; sit down.

(AVERY pulls a piece of paper from his
chair.)

What's this?

FAE

What's what?

AVERY

This letter. It's from Ewan.

FAE

How can you tell?

AVERY

You know anyone else who draws little hearts over his
I's?

FAE

What's it say?

AVERY

Dear Fae and Avery, blah blah blah, life not worth
living, blah blah blah, off into the woods in
solitude, yadda yadda yadda, die alone in abject
poverty just as my heart dies today for lack of
requited love. Yours Truly, Ewan.

FAE

See, I told you he was in love with her.

AVERY

A bit overdramatic, don't you think?

FAE

Now we have two runaways, just great. Come on, let's
at least find one of them. He can't have gotten far.

QUEEN

(Entering.)

Hello? Hello? Anyone home?

AVERY

Ah, crap.

FAE

Your majesty?

AVERY

She doesn't visit for seventeen-some-odd years, and as soon as we "misplace" her daughter...

QUEEN

I just came to wish my darling baby an early happy birthday.

AVERY

Is that coming up?

FAE

I mean of course that's tomorrow! And that's why we... um... sent her to the--

AVERY

To the bakery!

QUEEN

The bakery?

AVERY

To pick up her wedding cake. I mean birthday cake. Why would I say wedding cake? I mean it's not like she might have run away with a conveniently un-celibate monk presumably with the intention of entering into the holy bonds of matrimony or anything. Wedding... ha! Where would you get an idea like that?

QUEEN

Okay... Well, it won't be too long before she'll be moving back into the castle with us. Only one day. Oh, to be a young princess again.

FAE

Well, thanks for dropping by...

QUEEN

I remember my life before I met His Majesty the King. Living carefree, playing with woodland creatures,

(MORE)

QUEEN (CON'T)

painting with the colors of the wind. But then the King raided my village and I just couldn't resist him.

AVERY

Aw, he stole your heart.

QUEEN

(Aside.)

Well, he stole something, anyway.

(Aloud.)

But if she's not here, then I guess I'll be going along. There's a stake-burning I need to attend at one.

AVERY

So that's what they call the royal banquets these days. Never did like that new chef.

FAE

(Whispering.)

That's not what she's talking about, Avery.

QUEEN

Two today, actually. A fairy and a gnome.

AVERY

Oh.

(Realizes.)

Oh!

QUEEN

It's a dreadful business, but someone's got to be the Queen.

(WIZARD enters.)

WIZARD

Avery? Fae?

AVERY

What are you doing here?

QUEEN

Roger?

WIZARD

Your majesty, I didn't expect you to be here. How did you hear about it?

QUEEN

Hear about what?

WIZARD

The whole Tara thing.

QUEEN

Well, I was... kind of... there.

WIZARD

No, I mean the fact that she ran off with a monk.

QUEEN

(Turning to FAE and AVERY.)

She did *what*?

AVERY

Well, I'd love to stay and chat, but I guess this means I'll have to pick up the wedding cake... I mean, birthday cake. I mean... Excuse me.

(FAE catches HIM on his way out the door.)

QUEEN

Now I want some answers. How did you find out about this?

WIZARD

Little bird told me.

AVERY

So, she is with the monk? Well, that's all wrapped up then, isn't it?

WIZARD

Nuptuals are set for this afternoon.

QUEEN

The King thought I should check up on Tara; her letters have become more and more desperate. We knew she was anxious, we just didn't expect her to run away.

FAE

Don't worry; we've got everything under control.

AVERY

I mean, it's not like she's Ewan. Then we'd have to worry about suicide and matrimony.

WIZARD

What about Ewan?

AVERY

Oh, he ran away too.

WIZARD

What? We have to find him!

FAE

We were going to, but...

QUEEN

Him? Priorities, Roger. Shouldn't you be worried about Tara?

WIZARD

You mean you don't know? You've gone all these eighteen years and never figured it out?

FAE

Figured what out?

WIZARD

Ewan. Remember, he was found on the border just as the neighboring kingdom lost its boy prince?

QUEEN

Wait, are you telling me the stable boy's a prince?

WIZARD

I assumed you would have figured it out.

FAE

We've got to find him!

AVERY

I think that's what the man's been saying, Fae!

FAE

So all this time we've been searching for an honest, decent, noble, virtuous price who we could hoodwink into marrying Tara..

(Whirling around to face AVERY,
vindictively.)

And you've been making one sleep out in the shed!

WIZARD

Your majesty, we need you to go and tell the King we have a situation on our hands.

QUEEN

Right! You'll hear from us soon, Fae.

(SHE exits.)

WIZARD

Here, Avery, you and I will go find Ewan; Fae, you hunt down Tara.

AVERY

(Somewhat surprised.)

Oh.

FAE

(Somewhat surprised.)

All right.

WIZARD

I mean, that makes sense, doesn't it?

AVERY

I suppose so.

FAE

It's just, we don't really spend time apart.

AVERY

That is to say, you know, only every once in a while.

FAE

But mostly we've done things together, since, you know.

AVERY

But it's okay, I really don't like her very much.

FAE

And I hate him.

WIZARD

I'm sure you do.

FAE

I guess it makes sense. After all, we can't both go after...

WIZARD

All right, you get going then.

FAE

Well, just... don't die.

AVERY

Goodbye.

(FAE exits. Pause.)

WIZARD

Um, Avery?

AVERY

Yes? All right, were do we start?

WIZARD

Ewan's pretty overdramatic. I hope he's not already done what I think he's planning on.

AVERY

Right then, to the bakery!

WIZARD

No, Avery, to Suicide Mountain.

(MUSIC CUE #21 - SUICIDE MOUNTAIN)

(Blackout.)

ACT I
Scene 8

FAE alone.

(MUSIC CUE #22 - HAPPILY EVER AFTER)

FAE

Tara, I know you may not believe this, but I do actually know a thing or two about love. You're questioning whether your plans will ever come true. Just hold on, Tara.

YOUR HAP'LY EVER AFTER;
I KNOW THE QUIET PAIN.
YOU KNOW SOMEDAY YOUR DREAMS WILL COME
BUT WONDER JUST THE SAME.

(The QUEEN stands on the other side of the stage.)

QUEEN

YOUR HAP'LY EVER AFTER;
OH, TARA, LOOK AROUND:
THE CASTLE YOU BUILT IN THE AIR
IS FLOATING TOWARDS THE GROUND.

I KNOW YOU AWAIT ALL YOUR DREAMS FULFILLED,
WITH MOANS AND WITH PITIFUL SIGHS.

FAE

WHY CAN'T YOU SEE ALL YOUR DREAMS FULFILLED,

BOTH

RIGHT IN FRONT OF YOUR EYES?

(TARA appears in the chapel, preparing for her wedding.)

FAE

YOUR HAPP'LY EVER AFTER,
MIGHT VERY WELL BE OVERDUE.

FAE AND QUEEN

BUT TARA, LOOK AROUND YOU,
IT'S COMING TRUE.

(Lights fade on the QUEEN and FAE)

TARA
BUT TARA, LOOK AROUND YOU,
IT'S COMING TRUE.

(TARA is alone in Pius' chapel.)

CEDRICK
(Entering, carrying a guitar.)
Hello? Anyone here?

TARA
Oh, hello. Who are you?

CEDRICK
Oh, my lady, I'm Cedrick, your humble musician. Now,
where did you want the band to sit?

TARA
Over on the left, I think. Oh, isn't this exciting,
Cedrick?

CEDRICK
I wouldn't know, my lady. So, what's your name?

TARA
Tara.

CEDRICK
Well, Tara, you know how many weddings I've done? It's
rather depressing.

TARA
I felt the same way this morning.

CEDRICK
Well, what happened since then?

TARA
I met the man of my dreams... twice.

CEDRICK
If only I could hold on to the hope that there's a
girl out there for me. One who I could abandon all the
other so very attractive girls for.

TARA

Well, I'm sure there are lots of girls out there for a strong, handsome boy like you. I mean, you're sure to find a perfect one.

CEDRICK

You think so, Tara?

TARA

I know so. The Fates are kind.

CEDRICK

Not if they're anything like the women I've dated.

TARA

Oh, what happened?

CEDRICK

It's a long story. But none of them were nearly as pretty as you.

TARA

You think I'm pretty?

CEDRICK

Um, yeah.

TARA

You're only the third person who's ever told me that.

CEDRICK

Well, you know, third times the charm... baby. You know, I've heard that there's an old custom of well-wishers kissing the bride.

TARA

Well, if it's an old custom...

(CECIL enters as THEY lean in really close.)

TARA

Oh, hello, Cecil! The musician is teaching me an old custom. Isn't that sweet of him?

(MUSIC CUE #23 - CECIL SPEAKS)

(CECIL wolf whistles.)

CEDRICK

Well, little bird. You wouldn't go spreading vicious rumors, would you?

(CECIL whistles the affirmative.)

CEDRICK

Well, then. I just remember I got thing.
Wontbeabletomakeitthisafternoonbye.

TARA

But I thought you were going to wish me well!

(The TROMBONE PLAYER stands up.)

MALE TROMBONE PLAYER

I'll do it!

(The other BAND MEMBERS stop him.)

(MUSIC CUE #24 - PACHEBEL AND WAGNER IN D)

TARA

(Hearing the organ)
Oh, I should go get dressed.

(Blackout.)

ACT I
Scene 9

EWAN stands before a cliff,
with three cards in hand. HE
pulls out one of the tarot
cards.

(MUSIC CUE #25 - DEATH SONG)

EWAN

A sudden downfall.

(HE flicks the card from his hand.)

Death.

(HE tosses out the Death card.)

The two of spades of doom. I swear, that's the
stupidest thing I've ever heard.

(HE throws down the last card.)

EWAN

FOR YEARS I'VE LIVED
IN HOPELESSNESS
BUT NOW I'LL DIE IN...

AVERY

(shouting over the wind)

Ewan! No!

EWAN

Avery? Kinda singing a death song here.

AVERY

Ewan, you can't do that!

EWAN

Do what? Sing?

AVERY

No! Kill yourself! Ewan you're a prince?

EWAN

What? That's impossible! Even if that were true, it
doesn't matter! Tara doesn't love me! Walk away,
Avery! My mind is clear on this. I'm going over the
edge!

(The WIZARD enters and knocks EWAN over,
stopping him.)

EWAN

Ow! That hurt!

WIZARD

The bottom of the ravine would have hurt a lot more. It's true, Ewan. You are a prince, the long-lost prince from beyond the border where you were found. You are worthy, young man, and if Tara sees that, she could fall in love with you.

EWAN

You're serious? I could really win her heart and save the kingdom?

WIZARD

You're the only one who can.

EWAN

I mean, Avery never gets these things right, but somehow you seem like a more reliable source.

AVERY

No one ever listens to the comic relief.

EWAN

What?

WIZARD

You'd make us all feel a lot more comfortable if you just took a few steps back from the edge there.

(EWAN looks over the side, jumps back in shock at the height.)

EWAN

No wonder they call this place Suicide Mountain.

AVERY

Yeah. Think of how many more brave young taxpayers the king would still have around if he'd named it "Mt. Marmalade Sunshine Happy Jelly Picnic" or something.

WIZARD

Interesting thought, Avery. You know what I was thinking though? I was thinking we've got a wedding to stop. Let's move.

EWAN

Then off to the wedding!

(HE exits, if a bit overzealously; AVERY and
the WIZARD watch with a sigh.)

AVERY

Wrong way, Ewan!

EWAN

(Entering and exiting the other side)
To the wedding!

WIZARD

Well, he's the best we've got.

(MUSIC CUE #25 - PLAYOFF)

END ACT ONE

ACT II*(MUSIC CUE #27 - ENTR'ACTE)*Scene 1

Pius' chapel. Spotlights come up on opposite sides of the stage, separate dressing areas, where Tara and Pius are preparing themselves.

TARA

I JUST WANT TO BE IN LOVE,
SO I'LL TAKE MY GOLDEN CHANCE
WITH A STRONG AND VIRT'OUS PARTNER
AND A STORYBOOK ROMANCE!

PIUS

SO TAKE THE CHANCE THAT'S OFFERED HERE TO THEE,
AND TAKE PART IN THIS REDEEMING LOVE WITH ME!
DON'T TAKE NIGHTFALL AS A WARNING,
JOY COMES ALSO IN THE MORNING
WHEN YOU ENTER INTO MARRIAGE BONDS WITH ME!

TARA

I JUST WANT TO BE IN LOVE,
LIKE ANY YOUNG PRINCESS,
AND NOW I'VE FOUND THIS PIOUS MAN,
IT SEEMS I'VE FOUND SUCCESS!
AND HE IS THE ONE TO BE
THERE TO HEAR AS I CONFESS,
THAT THIS LOVE COULD BE THE LASTING ONE
FORSAKING ALL THE REST!

PIUS

SO COME DOWN TO THAT CHAPEL IN THE DELL,
AND TAKE THE VOWS I'VE SCRIPTED OUT SO WELL,
AND WHEN YOU HAVE PROMISED DAILY
TO LOVE, HONOR, AND OBEY ME,
THEN THIS LOVE CAN SAVE YOUR MORTAL SOUL FROM HELL!

(Lights fade on PIUS and TARA. FAE and AVERY enter, looking around in a panic.)

FAE

Avery, there you are, finally! She's intent on going through with it; there's nothing I can say to stop her. Wait, where's Ewan?

AVERY

He's with the wizard; the neighboring kingdom insisted on meeting their heir, but they should be here any minute. What do we do in the meantime?

FAE

We stall. We object. We sneak her out the bathroom if we need to.

AVERY

Yeah, I don't think I'd actually be able to help with that last one..

FAE

Fine, we'll go out the back door.

AVERY

Why is the bathroom so traditional anyway?

FAE

Oh, come on, Avery.

(SHE turns to show AVERY the way.)

Come on, we don't have much time-

(SHE is interrupted. TARA appears, holding a bouquet. FAE and AVERY look in shock, and PIUS and CECIL enter behind them.)

(MUSIC CUE #28 - WEDDING TANGO)

AVERY

(Looking around frantically.)

You stall her, I'll buy you time.

FAE

Tara, you have to stop and think about this.. it's not too late to delay this for a little while longer.

AVERY

(To the BAND.)

Okay, I hate to ask for a special request, but do you guys think you could spice this up a little?

(The BAND starts to speed up, but AVERY throws up his hands.)

No, no, the tempo was good, just throw in a little percussion, some baseline... maybe a little Latin flavor. Something Argentine?

TARA

Godmother, I know that it's not too late to stop, but I don't want to. I just want to be in love!

FAE

And this guy's not the only option! He's not even a good option!

FAE

YOU LEFT BEHIND YOUR FIRST REAL CRUSH,
WHEN FIRST YOU GOT OVER THE RUSH
OF NEW ROMANCE, A DANCE I KNOW
WILL COME AGAIN, SO LET'S JUST GO!

YOU SAID THAT YOU WOULD WAIT A WHILE MORE
FOR THE MAN THAT YOU'D WALK DOWN AISLE FOR!
DON'T THINK YOU'VE FOUND THAT MAN IN THIS PUNK.
IF HE'S DATING, THEN HE'S CHEATING,
MY DEAR LADY, HE'S A MONK!

TARA

HOW COULD YOU SAY
THESE THINGS ON THIS DAY?
ARE YOU TRYING TO RUIN ME?
HE CAME FROM THE BLUE,
A SIGN THAT LOVE'S TRUE,
SO HE'LL HAVE MY LOVE FREELY!

I SAID THAT I WOULD WAIT A WHILE YET
BUT I KNOW MY NEW TRUE LOVE I'VE NOW MET,
FOR I DON'T CARE ABOUT SOCIETY,
AND DON'T TELL ME HE'S UNSUITED,
HE'S GOT LOADS OF PIETY!

AVERY

AND THAT'S A THING EASILY FEIGNED,
AND I'VE NOT SEEN HIS TONGUE RESTRAINED.
HE'LL TREAT YOU LIKE A TOTAL BOOR,
AND SO YOU SHOULD SHOW HIM THE DOOR!
YOU SAID THAT YOU WOULD SAVE YOUR SMILE FOR
THE MAN WE'D WALK YOU DOWN THE AISLE FOR!
BUT THAT DOESN'T MEAN PARADING NOW;
JUST WALK AWAY, DON'T TURN AROUND!

TARA

YOU CAN'T CONDONE ME!
'CAUSE YOU DON'T OWN ME!
AND YOU CAN'T MAKE MY HAPPINESS SAD.
YOU HAVE NO RIGHT
TO RUIN MY NIGHT,
'CAUSE YOU'RE NOT MY REAL DAD!

PIUS

JUST COME WITH JESUS AND WITH ME
WE'LL FORM A UNION SO HOLY!
FOR THERE'S NO GREATER LOVE, YOU SEE,
THAN LAYING YOURSELF DOWN FOR ME!

AVERY

SO YOU JUST WANT
A HAPPY HOME,
AND SOMEONE WITH
Y CHROMOSOMES.
TAKE IT FROM ONE
WHO'S GOT HIS OWN,
IF IT'S HIM,
YOU'RE BETTER OFF ALONE!

PIUS

DO NOT LET THEM
CLOUD YOUR MIND,
JUST LEAVE THEIR
MEDDLING BEHIND.
THEY DON'T BELIEVE
BUT SOON THEY'LL SEE,
GOD SENT YOU FOR ME!

FAE

I SUPPOSE IT'S TRUE
THAT WE DON'T OWN YOU,
BUT I THINK
WE'VE EARNED RESPECT.
HE'S NOT THE RIGHT MAN
SO I'LL MAKE MY STAND
THIS SHOULD NOT
BE HAPPENING YET!

CECIL

(singing)

PIUS

SO COME BACK INSIDE
MY LOVELY PRINCESS BRIDE!

AVERY

DON'T LISTEN TO HIM, TARA,
HE'LL JUST TAKE YOU FOR A RIDE!

FAE

A LOVE DEEP AND WIDE
FROM A PRINCE WHO'S HAD TO HIDE...
IS THIS THE HAPPY ENDING
FOR THAT LITTLE GIRL INSIDE?

PIUS

DON'T CAST THAT VEIL ASIDE...

AVERY

OH, CUT THE CRAP, ADMIT YOU LIED,
ADMIT YOU NEVER LOVED HER
WITH A LOVE THAT'S BONA FIDE!
YOU NEED TO DECIDE
BEFORE THIS KNOT IS TIED.

FAE

DO YOU JUST WANT TO BE IN LOVE?
IS LOVE WHAT HE'S SUPPLIED?

PIUS

THEY FAILED TO PROVIDE
SOMEONE ELSE, AND THEY'VE TRIED...

(EWAN appears.)

EWAN

Tara... I know this sounds stupid, but I love you... I've
always loved you.

(TARA thinks about this and runs out.)

PIUS

TARA, COME BACK HERE!

TARA

No!

PIUS, AVERY and FAE
THERE GOES THE BRIDE!

(The WIZARD, AVERY, EWAN, and FAE stare
after TARA. PIUS and CECIL begin to exit as
CECIL lights a cigar.)

PIUS
Well, there goes another one, Cecil.

(MUSIC CUE #29 - CECIL SPEAKS III)

(CECIL replies.)

PIUS
Yeah, quit your squawkin' and push the organ.

(PIUS and CECIL exit. FAE slips out.)

WIZARD
That was some confession, son.

EWAN
I was just saying what was in my heart.

WIZARD
Oh, he's got a poet's soul. We're going to have to
work harder on this warrior-training thing.

AVERY
Give him time; Ewan's a quick learner.

EWAN
But I just told her what was in my heart!

AVERY
If you ever want to get the girl, you've got to stop
saying what's in your heart all the time!

EWAN
But I...

AVERY
Shut up, Ewan.

EWAN
But she spurns...

AVERY and WIZARD

Shut up, Ewan!

EWAN

Okay.

WIZARD

Oh, Ewan, you've got a long, long way to go.

FAE

(Entering.)

Um, we've got more problems. While you boys were having some nice "male bonding" time, a summons arrived from the King.

AVERY

A summons? That's worse than jury duty!

WIZARD

All right, I'll take Ewan back to the house and teach him everything I know about breaking curses. You two, go find out what the royals want. Come on, Ewan.

FAE

Watch out, Ewan. Be careful.

EWAN

Don't worry about me. I've got everything under control.

(The WIZARD and EWAN exit.)

EWAN

(Offstage.)

Ouch! Stupid rock.

(Beat.)

See, I missed the second one; I'm learning already.

(FAE and AVERY grimace.)

FAE

So, we'd better get to the castle. The king expects us soon.

AVERY

Well, you better be heading off then, Fae.

FAE

Come on, he wants both of us! Why are you always trying to get out of these things?

AVERY

Me? You think I'm the only one? As I recall, we've both been doing it for the past eighteen years.

(HE begins singing *a cappella*.)

WE'RE DODGING RESPONSIBILITY!

YOU CAN'T BLAME US WHEN THINGS GO WRONG!

FAE

Shut up, Avery. We already sang that song.

AVERY

It's a reprise!

(THEY exit. Blackout.)

(MUSIC CUE #30 - SCENE CHANGE VII)

ACT II
Scene 2

In the clearing near the cabin, EWAN stands in a defensive position with a sword, in front of a dummy. The WIZARD stands a safe distance away.

WIZARD

All right, once again.

(EWAN follows the moves as the WIZARD calls out moves.)

WIZARD

Turn left. Attack right. Spin. Parry. Dodge.

(The dummy's sword hits EWAN. HE screams in pain.)

WIZARD

And what do we call that, Ewan?

EWAN

A hit.

WIZARD

A hit, a quite palpable hit.

EWAN

That's how many for the dummy? Fifteen, sixteen?

WIZARD

It's forty-two, Ewan.

EWAN

Oh.

WIZARD

And it's four for you. So show a little more confidence, would you?

EWAN

If I were any good at swordplay, maybe.

WIZARD

You're not the worst I've seen, Ewan. Here, let's try it once more. Turn left. Attack right. Spin. Parry. Dodge.

(EWAN advances, but the dummy's blade falls again, hitting EWAN's hand. HE screams in pain.)

EWAN

(Switching hands and waving the hurt one.)
Owww... those were my knuckles.

WIZARD

See, now, there's your biggest problem. The point of sword fighting is not to hit your opponent's sword. The point of sword fighting is to hit your opponent.

EWAN

Oh, this is useless, isn't it?

WIZARD

I've been waiting around for almost twenty years for your time to come. Now step up and be a man.

EWAN

Yeah, but I think my finger's bleeding.

WIZARD

If you want to see what the world is really like, sometimes it takes a little pain.

(The WIZARD hits EWAN with his staff.)

EWAN

I'm not ready.

WIZARD

That's why we're here.

(HE raises the dummy's sword.)

Now. Again. Turn left. Attack right. Spin. Parry. Dodge.

(EWAN takes a final swipe and scrapes the dummy's arm. It falls over.)

EWAN

(Cheering like a happy little kid.)
A hit! A very palpable hit!

WIZARD

Okay, so that's five for you. Well done.

(As EWAN continues HIS victory dance, the
WIZARD clears his throat. EWAN pays
attention, following the WIZARD's commands,
fighting the air.)

Try to set yourself up for a win in as many ways as
possible, then play to block. Show me the Errol
Attack. Good, good. Now the De la Vega Defense.
Excellent. And the Montoya?

(EWAN parries in the wrong direction, grunts
as the WIZARD pokes HIM with his staff.)

EWAN

Sorry. I forgot which one that was.

WIZARD

Ewan, it's the undefendable attack.

EWAN

Undefendable?

WIZARD

Well, mostly. They rarely see it coming. Now, Ewan.
Concentrate. Concentrate!

EWAN

I'm sorry. I wasn't listening.

WIZARD

Do you need a transcendent experience to get you to
learn this? Fine. Concentrate.

(Lights fade.)

(MUSIC CUE #31 - THE MUSE)

WIZARD

By Cupid and Psyche's eventual faces
Inspire this mortal with masculine graces
And by the great powers of old J. K. Rowling
Invoke muses for Ewan's endoling
Your muse approacheth, Ewan. Heed her words.

MUSE (V.O.)

Thank you for contacting the Astral Plane. All goddess figures are busy right now. Gracias por entrar en contacto con el plano astral. Todas las figuras de la diosa est enocupadas ahora. To continue in English, think one now. Para continuar en Español, piense dos.

(Beep.)

Thank you for choosing English. To better assist you, we have a sampling of prerecorded instructions to aid you in your epic quest.

(Beep.)

Believe in yourself. The power lies in your heart.

(Beep.)

Thank you for reaching the Astral Plane, providers of epic instruction since Gilgamesh. Remember, for all your spiritual crises, look up! And have a nice day.

WIZARD

Remember that, Ewan. It's your brush with the eternal.

(As EWAN looks up, confused, the WIZARD gets his attention, smacking the sword with his staff.)

Now, the Montoya! Thrust!

(Demonstrates with his staff.)

EWAN

That's it?

WIZARD

Yeah. Thrust!

(Demonstrates with his staff.)

EWAN

And they never see that one coming?

WIZARD

Well, it's just kind of...

(Demonstrates with his staff.)

Now, back to practice. Show me the Gnome's Gambit. The Offler Attack. And the Sto Helit.

(The WIZARD hits him from behind with his staff.)

And always, always be on the alert!

EWAN

That was a cheap trick.

WIZARD

Oh, yes, and evil witches who curse princesses to take over kingdoms never fight dirty.

EWAN

Enough with this! Show me some wizard stuff; you know, magic!

WIZARD

You don't just learn magic, okay?. I didn't spend seven years in Wizard school just to have you use some fake Latin and call it magic. Besides, that's why I'm here.

EWAN

It doesn't look so hard.

WIZARD

Really? You go ahead and try it. Invoke the gods of fantasy.

EWAN

By twilight eclipses of Stephanie Meyer...
(The earth beings to shake.)
Ah!

WIZARD

The gods of fantasy, you idiot! What you just did was blasphemy!
(mumbling to himself)
Stephanie Meyer... Stephanie My Ass...

EWAN

Fine, I'll get back to swordplay!

WIZARD

Good. Now the Montoya.

EWAN

(Attacks the dummy.)
Thrust!
(The dummy's sword hits HIM.)

WIZARD

Well, almost undefendable.
(Blackout.)
(MUSIC CUE #32 - SCENE CHANGE VIII)

ACT II
Scene 3

The Woods. TARA enters. She fans herself with her hand as if she's worried about crying.

TARA

Okay, what do I do now? What do I do, what do I do?

CEDRICK

(Offstage.)

Ah-hah!

TARA

(Looking up.)

Hello? Is someone there? Hello? Hello?

(CEDRICK leaps onto the stage.)

CEDRICK

My lady! Are you all right?

TARA

Cedrick? Cedrick, you frightened me! What are you doing out here in the woods?

CEDRICK

Nothing! Nothing. Certainly not trying to get in contact with my former lady friends by carrier pigeon.

(There is a cooing sound and a rush of wings.)

CEDRICK

I was, uh... um...

TARA

You said something about "Former lady friends"?

CEDRICK

No... Nothing, really.

TARA

I see. I have my own troubles. I think someone just confessed his love for me.

CEDRICK

I'm surprised multiple men don't confess their love for you every day.

TARA

Actually, today, they kinda have.

CEDRICK

So tell me about this bastard.

TARA

(holding back tears)

I just had to sneak out of my own wedding, because the groom...he, uh, he's just a real jerk.

CEDRICK

(hugging her)

There, there! Well, if it helps any, I'm without significant other right now, too.

TARA

Oh? What happened?

CEDRICK

Well, I may have cheated on Clarine - it depends on how you define cheated - and I really screwed things up with Isobel when I kept writing to Clarine. And Hildegard, she left me for a man with career aspirations, as if she could do better than a wandering minstrel - I think not! And don't even get me started on the Valkyrie I dated.

TARA

Why?

CEDRICK

It's complicated. Let's just say I'm dead to her now. But let's talk about you. I'm here for you, beautiful.

TARA

It's so nice to have a man who'll listen to you.

(An attractive TAVERN WENCH walks by.
CEDRICK'S head turns to follow her.)

CEDRICK

Sorry, what?

TARA

You're much more sensitive and caring than the last two men I've met.

CEDRICK

Maybe I'm who you need right now. Maybe fate brought us together.

TARA

You actually think there's such a thing as fate? That's it's not all just make believe?

CEDRICK

No more than love, my lady; or, for that matter, beautiful princesses.

(TARA giggles, gazing adoringly, and HE takes both HER hands as THEY stand.)

(MUSIC CUE #33 - ONLY MEANT FOR YOU)

CEDRICK (CON'T)

Maybe we were meant to meet right now and fall madly in love. Fate is crazy, you know.

(TARA moves to one side as CEDRICK begins to dance.)

CEDRICK

I KNOW I'VE NEVER FOUND TRUE LOVE,
I ALWAYS SEEM TO BLOW IT.
I THOUGHT THE STORIES THRICE-TOLD TALES,
AND ONE COULD NEVER KNOW IT.
NOW YOU'VE CONVINCED ME OTHERWISE,
AND I'LL PURSUE YOU HENCE,
FOR NOW I KNOW I'M RIGHT FOR YOU...
AND NOW... ALL ELSE MAKES SENSE.

I'LL SAVE MYSELF FOR YOU,
THERE'S NAUGHT ELSE I CAN DO,
FOR I'VE BEEN SHOT DOWN BY EVERY GIRL
FROM HERE TO KATMANDU!

AND NOW I KNOW, INSIDE MY HEART,
(MORE)

CEDRICK (CON'T)

IT'S 'CAUSE I'M MEANT FOR YOU.

I'LL SAVE MYSELF FOR YOU,

(HIS eyes follow a passing STABLE MAID)

THERE'S NAUGHT ELSE I CAN DO,

I'VE BEEN SHOT DOWN BY EVERY GIRL

FROM HERE TO SASKATOON.

BECAUSE I KNOW, DOWN IN MY HEART,

I'M ONLY MEANT FOR YOU.

BUT NOW I FEEL I'M WHOLE AGAIN,

YOUR LOVE HAS MADE ME NEW!

THE REASON I'VE NOT YET FOUND LOVE

IS MY FATE, WRAPPED UP WITH YOU.

Ashley, I mean, Leslie, I mean, Tara, there's something I want to give you.

TARA

What's that, Cedrick?

CEDRICK

(Produces letter.)

Ten years ago, I wrote a letter for the girl I was going to marry, and I want you to have it.

TARA

(Opens letter, reading it.)

'Did it hurt when you fell from heaven? 'Cause you've been running through my mind all day.' Oh, Cedrick, it's... wonderful. But there's tape on here. A lot of tape, really. Has this been opened before?

CEDRICK

Oh, Tara, you know nothing could ever have gone that far!

LA, LA LA LA LA

LA LA LA LA LA LA

I'VE BEEN SHOT DOWN BY EVERY GIRL

FROM HERE TO TIMBUKTU!

BECAUSE I KNOW, DOWN IN MY HEART,

THAT ONCE WE JOIN, WE'LL NEVER PART.

WHERE ALL ELSE ENDED IN DISASTER,

WE'LL BE HAPPY EVER AFTER.

I WON'T FINISH 'TIL I'VE SEEN,

THE DAY I'M YOURS AND YOU'RE MY QUEEN,

(MORE)

CEDRICK (CON'T)

FOR NOW I KNOW THE LEGEND
ISN'T TOO GOOD TO BE TRUE...

NOW I KNOW, INSIDE MY HEART,
I'M ONLY MEANT FOR YOU!
Oh, Tara, we should run away together and elope!

TARA

Oh, Cedrick, where would we go?

CEDRICK

Anywhere! Let's just go, Tara, let's just run off and
get married!

BOTH

NOW I KNOW, INSIDE MY HEART,
I'M ONLY MEANT FOR YOU.

(CEDRICK'S eyes follow a passing MILK MAID)

CEDRICK

(Whispered to MILK MAID.)

Call me!

(CEDRICK smiles at TARA. Blackout.)

(MUSIC CUE #34 - SCENE CHANGE IX)

ACT II
Scene 4

The Witch's Castle. The WITCH
stoops over a cauldron
brimming with smoke. Behind
her is a functional cage.

(MUSIC CUE #35 - THE WITCH'S CASTLE)

WITCH

By Pellinore's monster, and by T.H. White,
Cover the land in my dark, stormy night!
Bram Stoker can bite me! My plans are now set—
The throne of all Celtia will be mine yet!

(Menacing laughter, a MINION enters.)

Minion! The report!

MINION

The castle walls have been fortified. Entrance is
impossible.

WITCH

My plan is coming together. Soon, the first knight she
met will look like an unparalleled partner compared
with the other two. Her beloved Sir William. William
will bend to my desires easily enough... fine specimen
of a man that he is. Then Celtia will be mine! And
with that Ewan lad out of the way, its bordering
country, too.

(To the audience.)

Oh ho! You didn't think I knew about that, did you?
I'm smarter than I look... wait a minute... Now it's all
coming together, now that the little prince is
desperate enough to off himself, and the fairy
godparents are too busy pretending they can't stand
each other, and I finally have my chipmunk in the
Princess' entourage! Oh, yes! And now my ridiculously
circuitous plan starts to make a little more sense,
huh?

*(The CHIPMUNK enters, bounding up to the
WITCH'S side and whispering in HER ear.)*

WITCH

(To the MINION.)

Well! Our spies report that that little Ewan boy has been receiving some magical assistance! He may even be planning on storming the castle! How many guards are posted at every entrance?

MINION

Five, sir!

WITCH

Well, double it. I don't want anyone coming in or out without my knowledge. Life would be so much simpler without these damn princes running about mucking things up. I just want a small nation to enslave. Is that too much to ask? Some mornings you wake up, and you don't feel very evil, but you get out of bed, practice your evil cackle, and you go out and cause misery, because, damn it, that's your job. You know, Minion, I didn't always want to be an evil dictator. There was a time when I dreamed of Broadway!

(SHE takes a deep breath, as if about to sing, but is interrupted when MINION 2 enters.)

MINION 2

Your highness, while you were monologuing, the wizard, the fairy, and the boy managed to cross the moat, scale the walls, break down the door and fight off the guard.

WITCH

Was it that long?

MINION 2

They're in the lower east courtyard.

WITCH

Prepare for battle. If it's a fight they want, it's a fight they'll get. To the towers! Good work, soldier. What's your name?

MINION 2

Um... Betty.

WITCH

All right, everyone. Attack!

(WITCH, CHIPMUNK and MINION 1 exit. MINION 2 takes his headpiece off, to reveal it's AVERY in disguise.)

AVERY

Pssst! Guys!

(The WIZARD and EWAN enter.)

I told you it'd work.

EWAN

Betty?

AVERY

It's the best I could think of at short notice.

WIZARD

Still, Betty?

AVERY

Hey, some of the best heroes' disguises have gone that route. Be glad we didn't have to wear dresses.

WIZARD

Oh, don't even bring up last time.

(The WITCH enters with MINION 1 and the CHIPMUNK.)

WITCH

Forgot my wand!

(SHE notices AVERY.)

Wait a minute! Betty's a girl's name. And you're guys! You're the good guys! And we don't even have towers! Attack!

(THEY fight, the WIZARD with the WITCH, EWAN with the MINION, and AVERY with the CHIPMUNK.)

(MUSIC CUE #36 - THE BATTLE)

AVERY

(To the CHIPMUNK.)

You're going down, you little vermin!

(THEY fight again. The WITCH stabs the WIZARD, who dies. EWAN drops his sword in alarm.)

EWAN

He's dead.

AVERY

No, he's not.

(HE pokes the BODY.)

No wait. He's dead.

WITCH

Get in the cell! Both of you.

(AVERY and EWAN move to the cage.)

WITCH

Take his body and throw it to the dogs. That's the last I'll be seeing of that old codger.

(MINION and CHIPMUNK exit, taking with them the WIZARD's BODY.)

EWAN

What are you going to do with us? Kill us?

WITCH

No, I'll keep you alive. Long enough.

AVERY

Long enough for you, maybe.

WITCH

Long enough to see what happens to your precious Princess.

(Chanting as before.)

Through the clairvoyance of Gemini Grimm,
Show the Princess' despair unto them!

(TARA appears, crying. The WITCH exits.)

EWAN

Avery. Tell me this isn't happening.

AVERY

I wish I could.

EWAN

Avery! This isn't what's suppose to happen. This isn't the way it ends.

AVERY

Shh... Listen.

(MUSIC CUE #37 - WHAT'S COMING TO ME (REPRISE))

TARA

I WANTED BEDAZZLING DRESSES,
THE TRAPPINGS AND TRINKETS OF KINGS.
SO I FOLLOWED THOSE YEARNINGS
FOR INSTANT SUCCESSES;
WHO KNEW THAT THEY CAME WITH SUCH STRINGS?

FAE

(Entering.)

Avery! Ewan! I couldn't find Tara, so I...

(Sees the apparition.)

Oh.

TARA

I LEFT ALL MY FRIENDS AND MY FAMILY,
I FORWENT MY NOBILITY.
I JUST COULDN'T WAIT FOR
MY LOVE TO ARRIVE.
I GOT WHAT WAS COMING TO ME.
I WISH I COULD ARGUE, BUT NOW I SEE:
I GOT WHAT WAS COMING TO ME.

EWAN

It's hopeless!

FAE

I thought you said you loved her.

EWAN

I do.

FAE

She had to learn. She had to see what people are really like.

AVERY

What do we do now?

EWAN

You go and find her. We'll figure some way out.

FAE

Wait. Something's happening.

(WILL marches nobly in to meet TARA, then dramatically casts his head down.)

(MUSIC CUE #37 - I AM THE MAN (REPRISE II))

WILL

IT'S NOT THE WAY I PLANNED IT,
NEVER KNEW FEELINGS LIKE THIS,
BUT NOW YOU'VE GONE AWAY FROM ME,
AND THINGS JUST AREN'T RIGHT SINCE...

YOU MIGHT CALL ME JACKASS
FOR TREATING YOU THAT WAY,
BUT, TARA, THINGS ARE ALL RIGHT NOW,
IF YOU'D COME BACK AND STAY...

FAE

Why does he get a second reprise?

AVERY

Well, apparently, he's the man.

WILL

I'M JUST A MAN!
BUT I'M THIS LADY'S MAN,
AND I NEVER MAY BE BETTER,
BUT I'LL DO THE BEST I CAN!!
OOOH, I'M JUST A MAN!
BUT I'M A MAN'S MAN,
OVER ROCKS AND HILLS AND FORESTS,
HEARD YOU CRYIN' AND I RAN!
ALL OTHER MEN WILL MAKE YOU WORK,
SORRY I HAD TO BE THE FIRST!
SO, TARA, DON'T THINK I'M A JERK!
I'M JUST A MAN!

WILL

Tara, there's something I want to give you.

TARA

What's that, Sir William?

WILL

(Produces letter.)

Ten years ago, I wrote a letter for the girl I was going to marry, and I want you to have it.

TARA

(Opens letter, reading it.)

'Hey babe, I know I'm a pain in the ass. Take me back? Signed, Sir William.' Oh, Will, it's wonderful.

(The WITCH enters as TARA and WILL fade away.)

WITCH

Where did she come from?

EWAN

Never mind that. I'll make you a deal.

FAE

Ewan, don't!

WITCH

What could you have to offer me?

EWAN

A challenge. To a duel. Swords. No magic.

WITCH

Duel, eh? Fair enough. And you can use all the magic you want, little boy. But if I win, I get to kill you.

AVERY

Isn't that kind of implied?

WITCH

And him, I get to kill him, too.

EWAN

Fine.

AVERY

What? Hey, now...

WITCH

(Shoving FAE in with AVERY.)

Right then. Guard! Bring my dueling swords!

(EWAN moves toward the WITCH. The MINION enters, carrying two dueling swords. HE hands them to the WITCH and EWAN, then exits.)

Okay, then, you think the little servant boy poses a challenge, come and try it.

(THEY fight; the WITCH seems to be winning.)

EWAN

You've been a scourge in this kingdom for too long!
The Montoya! Thrust!

(EWAN thrusts, wounding the WITCH and sending her staggering backward.)

WITCH

Ah! You fool! You're too late! You can stab me, but still never stop her from marrying William.

EWAN

Release the curse, Witch!

WITCH

Never!

(SHE slashes at him, then clubs him. HE drops the sword and tries to protect himself.)

WITCH

I have to admit you surprised me, Ewan. I never thought I'd see the day you grew up. So sad it didn't seem to help you much!

EWAN

What now Avery?

AVERY

I don't know! What would the Wizard do?

(MUSIC CUE #39 - WITCH'S DEATH)

EWAN

Here goes nothing.

The justice of Anderson, fix what's amiss.
Cast forth the vile one to the abyss,
And to the righteous, um, all power his be,
By spirit of Eisner and frozen Walt Disney!

(The WITCH, under the influence of EWAN's
jinx, falls into the cauldron, screaming.
SHE's gone.)

EWAN

Come on, guys.

AVERY

To the forest! We've got to stop that wedding!

(THEY exit. Smoke comes out of the
cauldron.)

WITCH

(Unseen.)

You think you've won. This ain't over yet!

(Blackout.)

(MUSIC CUE #40 - SCENE CHANGE X)

ACT II
Scene 5

In William's hometown. TARA is looking at a wedding dress, as if about to put it on. SHE sets it across a log and moves to start unlacing her bodice, but before SHE can do anything, EWAN bursts onstage. Shocked, SHE uses the dress to cover up, despite not having actually removed any clothing.

TARA

Ewan! Don't you knock?

EWAN

(Shielding his eyes.)

I'm sorry, I just... wanted to make sure you don't make a terrible mistake!

TARA

Oh, you're sweet, Ewan, but I can't just break things off now. I'm going to marry a brave and noble knight.
(She turns to starts primping again when FAE bursts on-stage.)

FAE

Oh, thank heavens, we got here in time!

TARA

(Whirling around, embarrassed again.)

"We"? Godmother Fae, who's "we"?

(AVERY shuffles onto the stage, winded and dirty.)

TARA

Wonderful! Is there anyone else who wants to see me change clothes?

(The male TROMBONIST raises his hand. The ACTORS all shoot him a look.)

FAE

Why, why would you get back together with William?

TARA

How would you know? And why would you care, anyway? You didn't like Pius, and you weren't even there for Cedrick, but you wouldn't have liked him either... why should I trust what you've said about William?

FAE

Because we're older and wiser than you are, Tara..

AVERY

And because, at least in the past, "because we said so" was always a good enough answer.

TARA

Well, you didn't see his apology. How could I resist taking him back?

FAE

Tara, just stand up and act for yourself!

AVERY

Walk away, and don't look back... You know he'll treat you like crap!

TARA

You can save your time. I am just what he needs!

AVERY

Tara, that's what's wrong. He needs you... you don't need anything from him.

WITCH

(Unseen, singsongily)

But she loves him, loves him, loves him!

TARA

(Mimicking.)

But I love him, love him, love him!

FAE

No, you love your little dream, and he's just in it right now.

TARA

I've heard enough! Now, if you'll all excuse me...

(SHE shoos THEM away; THEY exit.)

(MUSIC CUE #41 - MUSICAL DUEL)

WITCH

(Unseen.)

YOU JUST WANT THE OFF - THE - FEET SWEEPING,
AND THAT'S WHAT SIR WILLIAM CAN DO...
AND THAT'S WHY YOU'RE SINGING;
THE BELLS TO KEEP RINGING,
YOU JUST WANT WHAT'S COMING TO YOU!

WIZARD

(Unseen.)

YOU DON'T HAVE A PLAN FOR THE FUTURE...
NO IDEAL DETAILS TO PURSUE,
JUST HOPE THAT THIS OPTION
WILL BRING OUT THE BEST?
YOU JUST WANT WHAT'S COMING TO YOU!

(The WITCH and WIZARD enter and begin a magical duel. As TARA'S insecurities wane, the WIZARD appears to be winning, as they wax, the WITCH starts laying the smack down.)

(MUSIC CUE #42 - I CAN'T DO IT)

TARA

SOMETHING'S APPROACHING -
I FEEL IT IN THE AIR;
SOMETHING'S ENCROACHING
FOR WHICH I CAN'T PREPARE.

RIGHT HERE RIGHT WHEN MY LIFE GOALS ARE
ABOUT TO BE FULFILLED,
ARE YOU GOING TO DECIMATE MY DREAMS
AND NOT REBUILD?

YOU CAN HINT ABOUT A FUTURE
WHICH I DON'T BELIEVE'S IN STORE.
YOU CAN TAKE A CHANCE AND SUTURE
ALL THE CRACKS WHICH I IGNORE.

(MORE)

TARA (CON'T)

YOU CAN TELL ME HE WILL BE UNTRUE
AND TELL ME TO MY HOPES RENEW,
AND TELL ME LOTS OF THINGS TO DO,
BUT I CAN'T DO IT.

YOU COULD COME AGAIN TOMORROW
WHEN MY HEART IS NOT SO FRAIL,
WHEN I'M MARRIED AND MY SORROW'S
HIDDEN BY THE WEDDING VEIL.

YOU CAN SCREAM ABOUT MY CHILDHOOD THING,
AND TELL ME THIS IS ALL A FLING,
BUT I WILL JUST RETORT AND SING
THAT I CAN'T DO IT!

`CUZ I'M SO SO SURE THIS IS WHAT I WANTED—
THE VEIL, THE CHAPEL, THE DRESS.
NOW I'M NOT SO SURE THIS IS WHAT I WANTED—
WHAT DO I WANT? CAN'T YOU GUESS?

YOU COULD TELL ME I DON'T LOVE HIM
AND, WELL, MAYBE I'LL AGREE.
YOU COULD TELL ME EWAN'S LIFE AND LIMB
HE'D ONLY RISK FOR ME.

YOU COULD TELL ME OF A LOVE THAT'S REAL
A PERMANENT AND HOLY SEAL,
AND HOLD IT UP AS YOUR IDEAL,
BUT I CAN'T DO IT.

`CUZ I'VE WAITED FOREVER AND I CAN'T BELIEVE,
THAT LOVE WAS THERE RIGHT ALL ALONG.
AND IT'S JUST NOT FAIR THAT I
WOULDN'T RECOGNIZE IT.
AND WHY AM I EVEN SINGING THIS SONG?

THERE'S A MAGIC POW'R AROUND ME,
AND IT'S SWIRLING THROUGH MY BRAIN.
THERE'S A VOODOO CURSE THAT FOUND ME,
AND IT'S SCARY AND ARCANE.

OH, IT'S QUICKLY DRIVING ME INSANE,
AND FORCING OUT THIS DAMN REFRAIN,
AND SOMETHING `BOUT THE RAIN IN SPAIN.

(MORE)

TARA (CON'T)

I JUST CAN'T DO IT ANYMORE.
 ANYMORE...
 I CAN'T PUT UP WITH HIM ANYMORE!
 IT'S TIME THAT I EVEN THE SCORE
 AND THAT I TELL HIM WHAT FOR!
 I'LL NO LONGER BE HIS GIRLFRIEND.
 ANYMORE.

THERE'S COMPOUNDING UP INSIDE ME
 A REGRET FOR WHAT I SAID.
 WILL SOMEONE UP THERE HIDE ME
 FROM THESE THINGS UP IN MY HEAD?

OH A BRAND NEW THOUGHT IS DOOMING,
 ALL MY RESERVATIONS LOOMING,
 WHICH DESIRE BRIDE AND GROOMING.
 BUT I JUST CAN'T DO IT AT ALL.

AT ALL...
 THE POINTS WITHIN MY LIFE; THEY ALL
 AMOUNT TO SOMEONE ELSE'S CALL,
 AND THEIR CHOICES WOULD BEFALL.
 NOW THERE IS NO MORE CHANCE TO STALL,
 AT ALL.

NOW I'M FACED WITH A DECISION,
 AND THE FUTURE CAN'T ENVISION.
 CAN I STAND UP TO DERISION,
 WHEN I CAN'T DO IT RIGHT NOW?

'CAUSE I JUST WANT TO...
 I DON'T HAVE A...
 I JUST...
 I DON'T...
 NOT NOW...

RIGHT NOW...
 I'VE GOT TO MAKE A CHOICE SOMEHOW,
 BUT I CAN'T MAKE A CHOICE
 RIGHT NOW.

(The WITCH appears triumphant.)

TARA

I LOVE HIM, LOVE HIM, LOVE HIM!

AND I...

Wait. No I don't... He's a schmuck!

(The WIZARD deals a final victorious blow.
Sparkly confetti falls.)

TARA

Ah, I would have thought it would be a bigger deal
than that.

(The WIZARD faints. HE and the slain WITCH
disappear.)

WILL

(Entering.)

Well, my brushing blade to be. My blurring bide, my
biding bush... my wife.

TARA

Not anymore, Will.

WILL

What? What are you talking about, hunny bear?

TARA

I understand what you are now. I'm a princess. You're
a jackass.

WILL

I'm not sure I understand, schnookums.

TARA

You see, I keep having problems in relationships and
now I realize it's because they all seem to look an
awful lot like you.

WILL

But, pookie...

(MUSIC CUE #43 - YOU'RE NOT MY MAN)

TARA

YOU'RE NOT MY MAN!

YOU'LL NEVER BE MY MAN!

YOU CAN WHINE AND BEG AND GROVEL

(MORE)

TARA (CON'T)

BUT YOU'LL NEVER UNDERSTAND.
YOU'RE NOT MY MAN,
AND IF I EVER CAN,
I'LL MAKE SURE MY FUTURE HUSBAND
HAS A GOATEE TWICE AS GRAND!
NOW, SIR WILLIAM, I'LL ADMIT,
I'M SORRY I COULD NOT COMMIT
BUT PLEASE DO NOT THROW A FIT,
YOU'RE NOT MY MAN!

(WILL exits in disgrace. AVERY, FAE, and
EWAN enter. TARA rushes over to them.)

TARA

Avery, Fae! I'm so glad to see you.

FAE

Tara, we've been so worried.

AVERY

Well, they've been worried. I trust this kingdom's
annulment policy.

TARA

I almost actually went through with it! I can't
believe it now. I'm so not ready to be with a man for
the rest of my life. I mean, can you really imagine me
being a bride? I'm just not prepared for that kind of
life yet. Settling down, raising a family, being the
good domestic partner? It's not me right now. It's
going to be a good long time before I ever even look
at another...

(SHE sees EWAN.)

Oh, Ewan. Hi.

FAE

Well, Tara, we have to get back to the tree. Tea time
protocols? Etiquette? Ring any bells?

AVERY

And Ewan, don't think you being a prince will get you
out of any yard work.

(MUSIC CUE #44 - TRUMPET FANFARE)

(The KING and QUEEN enter.)

KING

All right, what's going on here? I hear something about a wedding?

(Looks at EWAN.)

You! You are so dead, young man.

AVERY

Wait, your majesty, Ewan was one who killed the Witch.

KING

Killed the Witch, did he?

FAE

Remember, the boy mysteriously orphaned on the border of the neighboring country?

KING

Vaguely.

FAE

Well, he's a prince.

KING

So why did I have to come stop a wedding,
(Looks at the QUEEN.)

Dear?

QUEEN

I'll explain it on the way home.

KING

I'm keeping an eye on you, young man.

(KING and QUEEN exit.)

TARA

So, Ewan.

EWAN

So, Tara.

TARA

So, Ewan.

EWAN

So, Tara.

TARA

So, Ewan.

EWAN

You wanna get married?

TARA

Uh-huh!

(THEY embrace.)

AVERY

Wow, that was quick. I mean, no time for a second thought... now that she's not bound to schmucks, she goes straight for him. It's a good thing we didn't go for celebratory pastries or coffee or something; she could have ended up with some random guy from the Café.

FAE

Don't say that! She learned a valuable lesson about the woman she wants to be and now she's ending up with a sweet boy who's the right man for the kingdom. Though I guess it all did resolve a little quickly and morally, didn't it?

AVERY

Well, it is late. And we do have an audience to consider. These people have to get home! Even money says they're hungry, and they probably need to pee. (beat) I kinda need to pee.

FAE

You, Avery, are a piece of work.

AVERY

But you know you like me, kinda.

(FAE rolls her eyes, turns, and walks off.)

AVERY

Hey, where are you going? Oh, no, I am not done with you yet, Fae.

FAE

(Turning around with a shock of realization)

Did we ever tell Tara where babies come from?

AVERY

My guess is she'll have it figured out by her next birthday.

(HE puts his arm around her; THEY exit.
The CHORUS sings, as TARA and EWAN gaze
into each other's eyes.)

EWAN

(Producing letter.)
Tara, ten years ago, I wrote a letter to the girl
I was going to marry. I want you to have it.

TARA

(Opening letter.)
'Tara, I love you.' Oh, Ewan!

They embrace, tears in her eyes.

(MUSIC CUE #45 - HAPPILY EVER AFTER (REPRISE))

CHORUS

YOUR HAPPILY EVER AFTER
MIGHT VERY WELL BE OVERDUE.
WELL, TARA LOOK AROUND YOU,

(TARA and EWAN kiss.)

CHORUS

IT'S COMING TRUE!

(Lights fade to black.)

(MUSIC CUE #46 - BOWS)

(After the bows, Avery and Fae stay on
stage.)

AVERY

So... eighteen years, done. I guess I should start
looking for a place of my own?

FAE

Wow... I guess it is time...

AVERY

I mean, I hear the Keebler place down the street is having an open house, and you know how I like shortbread...

FAE

Avery, I've had you crashing on my couch and stashing your magic wands under the cushions for almost twenty years now.

AVERY

Yeah. I'll start looking first thing in the morning-

FAE

Without you... how can I make sure the couch doesn't just... float away in the night?

AVERY

You mean you want me to stay?

FAE

Yeah, I want you to stay.

AVERY

You want me to... *stay*?

FAE

On the couch, Avery.

AVERY

Right, right. On the couch.

THE END