

The Kiss

All's fair in love and warts!

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ACT ISCENE 1

Simple MEDIEVAL MUSICAL
 UNDERSCORE augments a strong
 FEMALE VOICE cutting through the
 darkness.

NARRATOR (GRANNY)

Once upon a long, long ago time, in a far, far away land,
 there were two neighboring kingdoms...

FADE UP

On MEDIEVAL TAPESTRY portraits of
 two ornate, fairy tale castles facing each
 other across a beautiful river. They
 appear on huge background projection
 panels up stage.

NARRATOR (CONT.) (cont'd)

...to which, were born a handsome baby prince named
 Arrolan.

The tapestry changes -it now depicts a
 portrait of a KING AND QUEEN in an
 ornate Balcony presenting the baby
 prince to their people.

NARRATOR (cont'd)

And a beautiful little princess named Emberlise II.

The other tapestry now shows the
 NEIGHBORING CASTLE where another
 KING and QUEEN kiss and present the
 new princess to a cheering throng of
 citizens.

NARRATOR (cont'd)

It was on the occasion of Princess Ember's first birthday
 that she met Prince Arrolan, or Arro, for the first time.

Another reveals Ember's proud father,
 King Gordo, standing behind, kissing the
 Queen, Kathryn's mother, who has given
 the child her beautiful Golden Orb. It is
 so large she can hardly lift it, but Ember
 is delighted.

Another shows an elaborate royal birthday party.

NARRATOR (cont'd)

All looked upon this introduction with great anticipation that the two would one day marry and unite their kingdoms.

Another panel shows all the members of the two royal courts gathered around as the two toddlers are introduced. The image depicts plenty of love between the Kingdoms but none between the children.

NARRATOR (cont'd)

Alas, the children were haughty and proud and showed no fondness for each other...

BONK! CRASH! IN THE NEXT SUCCESSIVE PANELS of the tapestry Arro clubs Ember with his baby scepter and Ember conks Arro with her Golden Orb. The two courts look distraught with Ember and Arro both bawling their heads off. Arro has pulled the head off of Ember's doll. She has pushed his face in the cake.

A SERIES OF PANELS At first they move slowly, then go faster and faster, impatiently tracing the children's growth through a number of birthday parties as the two intensify their dislike of each other.

At Arro's fifth birthday party the little prince is portrayed dancing with Ember.

The next panel to reveals he has danced her right onto her formally dressed butt in a mud puddle.

At Ember's tenth birthday party we see her portrayed on a balcony by her cake. All the guests eat cake from plates. Only Ember's plate is empty.

Another reveals Arro, standing below, with some laughing boys. Ember's cake is splotted on his head.

At Arro's fifteenth birthday party, the young prince is posed in a shiny new suit of armor. Ember stands nearby. Both of them are splattered with cake and neither of them will look at each other. Ember holds her precious Golden Orb.

NARRATOR (cont'd)

As they grew older all hope for a royal wedding vanished from the people's minds, and the two kingdoms went on with their peaceful lives...

Reveal a large, multi-paneled story tapestry in all its glory. PEOPLE bustle past in the foreground.

Reveal the surrounding VILLAGE, where people shop in the market place and children happily run in the streets.

TRANSITION TO:

SCENE 2

NEARBY HILLTOP FARM - FIRST "LIVE" STAGE IMAGE

Alone on the apron, a farmer leans peacefully on a pitchfork next to his small rustic cottage. He is flanked by bucolic views of the two castles with a village nestled in-between. Birds sing, sheep bay, cows mildly moo - everything is wonderful.

NARRATOR

All was indeed peaceful, until one fateful day...

Suddenly, a shadow looms and BOOM! A big, scaly foot stomps down and crushes the cottage behind the startled farmer! He looks up in terror as the shadow of a HUGE BEAST looms over him.

FARMER

AAAGGGHHH!!! DRAGON!!!

The terrified farmer runs for his life.

NARRATOR

Suddenly, Princess Emberlise's Kingdom became the brunt of a dragon's terror.

TRANSITION TO:

SCENE 3

EXT. THE CENTER OF THE VILLAGE - DAY

We see dragon destruction everywhere, except on the neighboring Kingdom which remains perfect.

The hapless farmer joins an exodus of fleeing villagers heading out of town. In the distance, another village burns. The desperate villagers carry what possessions they can as they flee. They look very grim.

VILLAGERS

(Ad lib mumbling all at same time) I hate dragons! Why is Gordo's Kingdom the focus of this terror? Wha'd we ever do to him? Wish this beast would go find another kingdom. Oh, please dragon, go away! I thought dragon's were mythical creatures!? Who knew a dragon would be worse than mosquitoes!

The SNOOTY SERVANT, a stiff member of the Kingdom's Royal Court tacks "PROCLAMATIONS to walls and posts. The village walls are littered with these signs. He stops and addresses the passing villagers.

CHANCELLOR

(yelling) Hear ye! Hear ye! ROYAL PROCLAMATION from King Gordo. According to tradition, whosoever slays the evil Dragon shall win the Princess Emberlise's hand in marriage.

The villagers grumble and ignore him.

VILLAGER 1

Who'd be so stupid as to do something like THAT ?!

VILLAGER 2

Yeah! And that's assuming you aren't killed by the dragon first.

A faint heroic trumpet sounds. And again, closer. People look up toward Phillip's castle. Hope fills their faces. We hear a distant galloping horse. MUSIC SWELLS and they begin to sing "PERFECT WORLD."

FARMER

DO YOU HEAR A TRUMPET SOUND?

VILLAGER 1

HOOVES A-THUNDERIN', GAININ' GROUND!

VILLAGER 2

THERE, A SHINING STREAK OF LIGHT

VILLAGER 3

CLOSER, CLOSER, NOW IN SIGHT

VILLAGERS

HOSANNAH! HOSANNAH! HOSANNAH!

The relieved villagers CHEER as a glorious horse-mounted KNIGHT IN SHINING ARMOR thunders into the scene downstage, banners flapping. The townspeople crowd in to see him (covering from view all but the head of his steed). It's PRINCE ARRO. He has grown into a handsome, twinkle-eyed young man, brimming with youthful enthusiasm for life and all the adventures it holds.

ARRO

Make way. Comin' through. Knight on duty.

VILLAGERS

HAIL THE CONQUERING HERO!
HAIL THE CONQUERING HERO!

VILLAGER 1

SO GALLANT,

VILLAGER 2

SELF-ASSURED,

MAIDEN

SO WELL-MANICURED

VILLAGER 3

SO BOLD AND BRAVE - HIP HIP HOORAY!

FARMER

PRINCE ARRO'S COME TO SAVE THE DAY!

VILLAGERS

HOSANNAH! HOSANNAH! HOSANNAH!

Beautiful maids throw flowers and blow kisses and promises of love. The villagers' encouragement spurs Arro on...even as they exit wanting no part of the coming battle.

ARRO

(sings)

TALLY HO, OL' TRUSTY STEED
 TIME FOR US TO TAKE THE LEAD
 WHAT A GLORIOUS DAY IT IS FOR HIGH ADVENTURE!
 THE WIND A-BLOWIN' THROUGH MY HAIR
 CROWDS A-CHEERING EVERYWHERE
 THAT'S THE WAY IT'S GOT TO BE
 WHEN YOU'RE ALIVE AND YOUNG AND ME!

ARRO (cont'd)

SO MUCH TO DO - SO LITTLE TIME
 WARS TO WIN AND HILLS TO CLIMB
 ON THE NEVER-ENDING SEARCH FOR HIGH ADVENTURE!
 AND WHILE I'M IN THE NEIGHBORHOOD,
 I'LL FIX THE DRAGON'S WAGON GOOD
 KILL THE MONSTER DOWN HE SPLATS!
 MAKE HIS GIZZARD INTO LIZARD HATS
 FOR THE THROGS OF EAGER MISSES
 WHO WILL SHOWER ME WITH KISSES
 WHEN I GREET THEM.

Arro leaps from his horse and shoos it off. He marches down stage, through a bevy of lingering Maidens, and draws his magnificent sword. Trying to avoid the conflict, the villagers sneak out one by one.

MAIDENS

OH WHAT A PERFECTLY PERFECT WORLD
 TO'VE SPAWNED SUCH A MANLY IDEAL,
 HIS FACE IS SO HANDSOME
 AND STOMACH SO HARD
 IT'S HARD TO BELIEVE HE'S REAL!

The remaining maidens start to slip
 away.

ARRO

THE LADIES IN WAITING ALL BEG FOR MY TOUCH
 WHEREVER I RIDE THEY THROW ROSES AND SUCH
 THEY SHOUT --

Almost caught slipping away, the
 maidens jump back into the scene to
 respond....

MAIDENS

THERE GOES ARRO, THE JUST TOO MUCH!

ARRO

WHAT A PERFECTLY PERFECT WORLD!

...then with haste, the last of the maidens
 sneak off, leaving Arro all alone.

ARRO (CONT.) (cont'd)

HAIL THE CONQUERING HERO!

Arro discovers the admiring villagers
 have gone. All that's left is wind-blown
 smoke, smashed buildings and enormous
 dragon footprints. Arro looks around a
 corner and --

ARRO (cont'd)

HAIL THE CONQUERING HERO -- OH!

CRASH!!!-- both Arro and his song come
 to an immediate and very sobering stop
 as ENORMOUS CLAWED DRAGON FEET
 smash another background building.

Arro looks at the feet then cranes his
 neck toward the sky to take in the
 immensity of the great beast.

ARRO (cont'd)

Whoa. I shoulda brought my BIG sword.

The dragon ROARS (OS) and fills the air with smoke and flame (from above).

ARRO (cont'd)

And some hot dogs.

Arro looks up at the approaching Dragon. Oh oh. Fight or flee?

Determined, the game young knight closes his armored visor, raises his sword and moves cautiously forward.

But the great dragon CRUSHES another house and incinerates a barn that happen to be in its path.

Rethinking, Arro raises his visor and begins to tiptoe away.

ARRO (cont'd)

You look busy. I'll come back later.

Arro tries to run, but his cape catches on a nail. The dragon feet advance. Arro tugs his cape off and springs away, just ahead of a HUGE CLOUD OF SMOKE belched by the dragon. Arro takes cover wiping soot off his face with one of the Royal Proclamations.

TRANSITION TO:

SCENE 4

EXT. CASTLE FRONT ENTRY - CONTINUOUS

The same Proclamations are being held by Ember's father, KING GORDO and his nerdy CHANCELLOR who clutches his BOOK OF LAWS. The King is somewhat crippled, walking bent over with an ever present cane and a limp. Another KNIGHT in shining armor stands determined, facing them (away from us).

The young Chancellor pushes his heavy framed glasses further up his nose and apologetically reads:

CHANCELLOR

"Whosoever slays the Dragon shall win the Princess Emberlise's hand in Marriage".

GORDO

You see. It's too late.

The Knight's sword suddenly swings up and slices the proclamation in two. The terrified King and his Chancellor jump in fear as the Knight shakes and reveals curls of auburn hair. The gleaming knight turns and reveals that it is, in fact, a grown up and quite beautiful, PRINCESS EMBER.

EMBER

Not if I kill it myself.

GORDO

But sweetheart you can't.

EMBER

Why not?

GORDO

Because it's just not done. Princesses don't kill dragons. It's a matter of, um --
(he prods Chancellor with his cane)

CHANCELLOR

Yes, sir... Well, it's the law. Actually, right here under "Crisis Management."
(reads)

"Ifsoever a dragon of unpleasant disposition plagues the land the king is required to offer his daughter's hand in marriage as reward for said dragons' destruction." I'm sorry, but you see it says nothing about Princesses killing dragons...

Ember knocks the book out of the surprised Chancellor's hands with her sword.

EMBER

I don't care what the law says! I will not sacrifice my dreams to pay for some dragon exterminator!

GORDO

You have to, Ember. I've given my word as King. There's no going back on that.

EMBER

(sings)

THIS ISN'T FAIR - I DON'T AGREE!
IT'S NOT HOW LIFE'S SUPPOSED TO BE!

She pokes at her father with her sword.

GORDO

I see your point.

EMBER

YOU CAN'T CHOOSE FOR ME
MY LIFE IS MY ADVENTURE!
NO, NO ONE HAS THE RIGHT TO SAY
WHO TAKES ME ON MY WEDDING DAY

Gordo hobbles away to avoid her sword.

GORDO

BUT SWEET, IT'S FOR THE KINGDOM'S GOOD.

CHANCELLOR

I GUESS IT'S PART OF "PRINCESSHOOD."

EMBER

Then I don't want to be a Princess!

She rips a jewelled tiara from her hair and flings it away. Her voluptuous locks really fly now. She is gorgeous.

EMBER (CONT.) (cont'd)

OH FATHER YOU DON'T UNDERSTAND
MY HOPES ARE HUGE - MY DREAMS ARE GRAND
THE DESTINY AWAITING ME IS MY ADVENTURE
I'M BEGGING YOU - I'M ON MY KNEES
IF YOU REALLY LOVE ME, PLEASE
LET ME GO! OH, LET ME FLY!
DON'T MAKE ME HAVE TO LIVE A LIE!

She swings her sword back and forth for emphasis. Gordo and the Chancellor find themselves backed into a corner.

EMBER (CONT.) (cont'd)

IF YOU LET THIS PRECIOUS HAND BEFALL
SOME MUSCLE-BRAINED NEANDERTHAL,
I'LL WITHER AND DIE

She picks up her precious Golden Orb and sings to it. The Orb, in its simple perfection, seems to represent her notion of the "perfect world."

EMBER (cont'd)

FOR IN MY PERFECTLY PERFECT WORLD
I KNOW HOW MY MAN MUST BE
HIS NOSE'LL BE STRONG - HIS EYES'LL BE DARK -
THEY'LL GLOW SO MYSTERIOUSLY
HE'LL WRIGGLE HIS MUSTACHE AND CALL ME "MON CHER"
WE'LL RIDE ON HIS STALLION INTO THE NIGHT AIR
AND SPANISH GUITARS WILL PLAY EVERYWHERE
IN MY PERFECTLY PERFECT WORLD
IN MY WORLD...

GORDO

(cowering, holds up cane for protection)

Now, now, darling, don't worry. With any luck Prince Arrolan will slay the dragon. I understand he's on the hunt right now!

EMBER

What?! You think that makes me happy? Prince Arrolan?

GORDO

Well, I thought --

EMBER

I've known that egotistical, stuck up snob my whole life! There's nothing romantic or mysterious about him! He's jerk who happens to live next door! I'm not marries the jerk next door!

GORDO

(all smiles)

That's why he's perfect! He doesn't want to marry you either.

EMBER
(struck)

He doesn't?

CHANCELLOR
That IS perfect!

EMBER
Then why is he doing it?

GORDO
Well....for fun, really.

EMBER
FUN? OH! Of all the egotistical -- you know why he's doing this, don't you? Just to make me mad. Not that it matters. He could never kill a dragon! THE DOLT!

Ember storms out and Gordo breathes a sigh of relief, coughs violently and pulls out his back. He is suddenly in extreme pain. The Chancellor helps him to a chair.

TRANSITION TO:

SCENE 5

EXT: THE CENTER OF THE VILLAGE - CONTINUOUS,

Destruction is everywhere. Terrified, Arro quickly exits a ruined building and climbs up the scaffolding in front of it. He looks down and sees the great dragon's head snaking its way out of the structure and up the timbers after him! The contrast to the cocky young hero we last saw couldn't be stronger. His armor is dented and singed, his helmet is gone. So is the cocky gleam in his eye. Nevertheless, however halting and weak his voice is, he keeps singing:

ARRO
NOTHING... TO IT... ALMOST DONE
NOW I'VE GOT HIM, ON THE RUN,

NOTHING QUITE.. AS FUN... AS LIVING...
HIGH ADVENTURE...

IT'S LOOKING... OH SO BAD FOR HIM
I'M ALMOST FEELING... SAD FOR HIM...

YeeeeAAA0000!

Arro scrambles up and leaps away just as
a big ball of steam scorches the timbers.

ARRO (cont'd)

IT'S TIME TO PUT AWAY THIS PUP...
ALTHOUGH I'M ONLY WARMING UP

Oh, Oh... AAAAAAGH!

CRASH! Arro falls taking the structure
with him. The falling timbers pull down
a chimney. They CRASH down on top of
the dragon's head. BOOM! STEAM shoots
out nose and ears...and the enormous
dragon EXPLODES in a cloud of smoke!
Its huge tail swings forward and crashes
to the earth in the foreground.

Arro drags himself slowly out of the
debris. He looks up in disbelief at the
steaming behemoth.

ARRO (cont'd)

I did it?!

A couple hiding scared villagers venture
back into the town square.

VILLAGERS

He did it? HE DID IT!!

ARRO

I DID IT!

The heroic music of "High Adventure"
returns and so do the Villagers.

VILLAGERS

HAIL THE CONQUERING HERO!
HAIL THE CONQUERING HERO!

MAIDENS
POP THE CORK AND POUR THE WINE!

MEN
LADIES FORM A SINGLE LINE!

VILLAGERS
ALL THE RUBY-LIPPED MISSES
THANK HIM WITH KISSES

ARRO AND VILLAGERS
WHAT A PERFECTLY, PERFECTLY,
PER - FECT WORLD!

The townspeople CHEER and YELL for their hero! Everyone celebrates.

Arro looks on with a stunned sense of irony as a particularly attractive girl steps forward to reward him with a kiss. He doesn't feel very heroic right now, but, not wanting to appear rude, closes his eyes to accept her kiss.

Suddenly -- ZZZAAP! A FLASH OF LIGHTNING. Arro opens his eyes to see that the girl and all the other villagers have been turned to stone!

ARRO
Huh?

A big ugly witch steps forward, seething with anger. This is GLADYS. (think John Waters' star DEVINE on a bad day). RAOUL, her depraved pet RAT and partner-in-crime, glares at Arro from behind her skirt.

ARRO (cont'd)
What did you do to them?

GLADYS
Nothing compared to what I'm going to do to you.

She raises up a fearsome WAND that sparkles with magic energy...and consults a small book.

ARRO

Whoa. I'm sensing some anger here. What's the problem?

GLADYS

YOU are the problem, vile repugnant worm! TEDDY was MY dragon.

ARRO

Teddy?

GLADYS

It took me YEARS to conjure that dragon! All my dreams were in that beast!

ARRO

You named him Teddy?!

RAOUL

Well, actually I came up with "Teddy the Terrible" but you...

GLADYS

Quiet clown! (to Arro) Oh! I have to find something vile enough to match your deed. (flips through book furiously) Ah! I know. A bug! I'll turn you into a hideous little bug!

RAOUL

Yeeeyaaah! A wretched little crustacean!

ARRO

Okay. Yeah, a bug could be fairly vile...

GLADYS

And just to give it a touch of ironic poetry the spell can only be broken by the kiss of a Princess!

ARRO

(rolls his eyes)

Oh, that's original.

She points her wand at Arro. Raoul, who is wisely very fearful of the Witch's misfiring magic, runs for cover and hides head in hands. Arro backs up nervously.

ARRO (cont'd)

Hey, wait a minute. Hold on! Can we talk about this?

GLADYS

"Dominium, Insectus, Hecubus Rex!"

BZZZAP! FLASH!

The smoke clears. A pile of empty armor lays where Arro had stood. Gladys curiously presses forward. Suddenly a stunned, green FROG pokes his head out of the armor.

ARRO

What the heck -- ?

He catches a glimpse of himself reflected in the armor.

ARRO (cont'd)

AAGGHH!!

Gladys consults her little book.

GLADYS

Or was it Bugubus Rex? Stupid Latin spells all sound the same!

She points the wand at Arro again.

GLADYS (cont'd)

Dominium, Insectus --

Arro the Frog sees Gladys winding up her wand for another shot --

ARRO

Oh oh.

-- and frantically leaps away. BZZAP! The magic blast barely misses him. He continues to hop away as Gladys sends bolt after magic bolt his way. The objects hit by the blasts are turned to smoke. Arro's clumsy hops send him tumbling over the bank and out of sight. Gladys cranes her neck to find Arro but realizes its a lost cause.

GLADYS

Drat! Ah well. A toad's not bad either.

Raoul reemerges and looks around.

RAOUL

Did it work?

The nervous rat spots a small bug scurrying across the ground.

RAOUL (cont'd)

Gladys, it worked! I can't believe it. I guess it's true what they say about practice.

BONK! She hits the rat on the head with her wand.

GLADYS

Quiet, fool! I have to think. We have to come up with a new plan. I'm not going to let that pompous little fool of a King Gordo off so easily.

RAOUL

Aw, jeez. Can't we give it a rest for a while?

GLADYS

No! This isn't about vengeance, you know, Raoul. It's about justice.

RAOUL

I know. You've told me about six thousand times.

GLADYS

By rights I should be Queen of this kingdom.

RAOUL

So I've heard.

GLADYS

I wanted that blubbering butterball of a king to marry me! But instead he has me banished from the kingdom!

Raoul stands behind her, sarcastically mouthing every memorized word of this oft-heard speech.

RAOUL

And just because you tried to kill the Queen.

GLADYS

He won't get away with it. He won't. I'll have his puny kingdom or destroy it!

She paces around the destruction.

RAOUL

Yeah? How you gonna do that with a dead dragon?

GLADYS

I don't know. You're supposed to be helping me think.

RAOUL

Sorry, I don't do miracles.

GLADYS

Why you pustulant little vermin! I'll turn you into a --

Gladys raises her wand to blast the cowering, terrified rat, but suddenly freezes when she spots the Royal Proclamation. She studies it a moment and an evil idea forms in her twisted little head. She starts to flip through her little spell book.

GLADYS (cont'd)

Wait a minute... Raoul! I have a deviously brilliant idea!

Gladys raises her wand.

GLADYS (cont'd)

Engorgio Homo-Royalus Erectus!!!

Raoul looks up and his face fills with dread. BZZZAP! LIGHTENING FLASHES! Then quickly...

FADE TO BLACK

SCENE 6

EXT: EDGE OF STREAM - LATE AFTERNOON

On one side of the apron is a dark, eerie, bank of a stream. Arro slowly crawls up out of a stream between two boulders. He is dazed, confused and apparently unaware of his transformation.....until he looks down into a murky brown puddle and sees his reflection.

ARRO

AGH! You again!

He starts to flee, then stops. Wait a minute. He tests the surreal image with a few movements.

ARRO (cont'd)

That's a new look.

He shakes his head and smiles in disbelief.

ARRO (cont'd)

Whoa! This is such a weird dream. I've got to wake up.

WHAP! He slaps himself.

ARRO (cont'd)

OUCH!

He pulls his little webbed hand away. His tongue is stuck to it. It keeps coming and coming, like so much rope. Arro's huge eyes bug out even farther. It's finally starting to sink in.

ARRO (cont'd)

AAAAGGHH!!!!

He slips and falls backwards. We hear a big SPLASH!.

TRANSITION TO:

SCENE 7

EXT. THE SWAMP - CONTINUOUS, INTO EVENING

ARRO (O.S.)

AAAAGGHH!!!!

Every twittering bird and singing cricket fall silent as Arro's anguished cry of dismay echoes through the swamp. A laid back HERRON reclines on the shore in the foreground. This is JAYBO. He is cool, tough, no-nonsense, swamp good-ol'-boy. He turns at the sound.

JAYBO

What the -- ?

An aging, bespectacled BEAVER pops up on the bank and looks around. This is GRANNY, the earthy, industrious, Pearl Bailey matriarch of the swamp. She pulls a toothpick out of her buck teeth.

GRANNY

Who in the world is that?

A twitchy little SNAIL slithers slowly up the bank next to Granny. This is SHELDON.

SHELDON

It it it it sounds like somebody's being murdered, Granny!

JAYBO

Could be. It's about lunch time.

GRANNY

We better investigate. Jaybo, zip take a look, will you? Come on, Sheldon.

JAYBO

(to himself)

Darn beavers are all the same; always messin' with the natural order.

Jaybo shakes his head and flaps lazily preparing to take off on what he's sure is a fool's errand.

Just then Arro floats slowly into the main swamp area clinging to a large log. As the sun slowly sets, the darkness transforms the scene until it becomes Phillip's nightmare.

Oblivious to the animals around him, Arro cautiously lifts himself up and looks again into the water and stares in horror at his reflection.

ARRO

Nononononono NO!

Jaybo moves closer, out of the shadows.

JAYBO

What's up, pal?

Arro looks up in shock. He stares at the talking bird.

JAYBO (cont'd)

I say what's the matter? Tongue tied in a knot?

Granny appears and steps next to Arro on the log with the gasping little snail clinging to her back. Arro regains his balance and backs away in fright.

GRANNY

Why it's nothing but a frog! Whatever is wrong?

JAYBO

He can't talk, Granny.

SHELDON

Maybe he's got a *human* in his throat.

GRANNY

Hush, now. What's wrong?

ARRO

You talk!

GRANNY

Of course we do.

JAYBO

(glances at Sheldon)

Just some of us don't think so good.

ARRO

But animals can't talk!

SHELDON

That's a pretty weak argument coming from a frog.

GRANNY

Don't be rude, Sheldon. He's not from around here. He might not be familiar with our ways.

(to Arro)

Sure, we talk up a storm.

SHELDON

Unless there's humans around.

GRANNY

Now stop being silly and tell us what's on your mind.

ARRO

Green skin! Webbed feet! A tongue longer than my left leg!

The animals look at each other. What is he talking about?

ARRO (cont'd)

I'm a frog!

SHELDON

Yes, we've established that.

ARRO

I mean, I'm not a frog! I'm...there was this dragon, see? And this witch and a rat and...

The animals look at each other again. Jaybo signals the others 'This guy is crazy!'

SHELDON

You mean you're something more than a frog, right? That somehow, the word "frog" cannot possibly contain all that you feel inside. That divine spark, that j'ne se quois --

ARRO

I mean I'm a human!

JAYBO

You're a nutbag.

SHELDON

Please. Mentally challenged, perhaps, with a cross-species fixation. Whatever it is, it's nothing to be ashamed of. Don't be such a bonehead, Jaybo.

JAYBO

What'd you call me, you piece a canned fish bait?

ARRO

I was enchanted by a witch. I'm really --

SHELDON

Let me guess, a knight in shining armor?

ARRO

Yes!

JAYBO

(yells)

Hey Ali, we got another one!

An enormous ALLIGATOR pokes his head out of the pond and raises up high from behind the log. He wears a monocle and speaks with an aristocratic voice. Arro screams and dives for cover.

ALI

Relax, I gave up frogs years ago.

(to Granny)

Another what?

GRANNY

Another enchanted knight.

ALI

Him? I doubt that.

ARRO

What do you mean?

ALI

I would have recognized you in a moment if you were a real knight.

ARRO

You're an alligator!

ALI

I am Sir Aliwishes Hampted, Royal Knight of the Order of Daisy. And you sir, are a common toad. I mean look at you, no nobility of forbearance, no depth of pride.

SHELDON

Low self esteem. That's what I thought the moment I saw him.

SANDRA, a sexy young frog hops up onto the log next to Arro to check out the handsome newcomer. She is immediately smitten with Arro, who backs off the other way.

SANDRA

Hi there, cutie! Where you from?

ARRO

I gotta get outta here! A princess. I need a princess!
Any of you know where I can find a princess? A human
princess?!

GRANNY

Slow down, friend. Why would you want a princess?

ARRO

I need a kiss. So I can be human again.

SHELDON

Again with the human!

JAYBO

I told you, man. He's crazy.

SHELDON

But curable. You need to talk about it. Share your
feelings.

GRANNY

I could understand if you wanted to be some sensible
kind of creature. A nice mole or, say, a beaver, but a
human! Lord!

JAYBO

Even being a frog beats humans all to gone and back.
You take Sandra here, for instance. If I were a frog, I'd be
sidelin' up to her if'n she let me.

SANDRA

(smiles, winks)

Thanks, Jaybo! Cutie!

SHELDON

It's just a case of poor self image. I used to have the same
problem. But I worked on it until I was able to come out
of my shell. I feel a lot better about myself.

ARRO

All I feel is a strange urge to eat small winged insects.

GRANNY

Besides, who cares what you look like? All that really
matters is what you've got on the inside.

ARRO

Oh, please! Philosophy from a beaver?

JAYBO

You should listen to her, pal.

GRANNY

Lord. I know what it's like to be young. You dream about traveling to some exciting, far away pond, even about being somebody else. But what you don't realize is paradise is right under your nose.

ARRO

Paradise?! What? Like in this mud hole?

GRANNY

Things aren't always what they seem, you know. You gotta learn to look with fresh eyes.

SHELDON

Yeah, loosen up.

JAYBO

Get with the swing.

ARRO

"Swing"!? What swing? Ah, what do you know? You're animals!

Undeterred, Granny starts singing "SWINGIN' IN THE SWAMP." This is an upbeat, comic number in which the animals try to show Arro the swamp's sweet pleasures. But each time they try to show him something "nice" Arro is nearly eaten, squashed or stuck in the muck.

GRANNY

EVERYBODY'S GOT A FAVORITE SPOT
SOMEPLACE THEY CAN GO
WHEN THEY WANNA FEEL RIGHT AT HOME
SOME GET THEIR FEETS ON CITY STREETS

JAYBO

OTHERS LIKE TO PLAY IN THE SPRAY OF THE OCEAN FOAM.

GRANNY

BUT ME, I DIG A PLACE
 A LAZY SPACE
 WHERE GOIN' TOO FAST IS THE ONLY CRIME

On the bank, Granny leans back onto a branch which collapses to form a lounge chair. A TURTLE places a tropical drink in her hand and positions a fern like a beach umbrella. She looks like a vacationer at "Club Mud."

SHELDON

WHERE THE CRICKETS BOP-SHOO-WOP
 AND PROTOZOA'S SLOP IN THE SLIME

ANIMALS

THERE'S NOTHIN' LIKE THE COOL-LIVIN' LOW LIFE
 SWINGIN' IN THE SWAMP - SWINGIN' IN THE SWAMP

Arro looks up and notices he is sinking in quicksand. Granny pulls him to safety at the last moment.

ANIMALS (cont'd)

TALKING 'BOUT THE COOL-LIVIN' LOW LIFE
 SWINGIN' IN THE SWAMP

GRANNY

AIN'T NO FINER CLASS O' FOLK AROUND
 THAN THOSE WHO STICK THEIR NOSE
 IN BOGGY, SOGGY GROUND

Ali accidentally smushes Arro's face into the mud.

ALI

IF YOU WANT TO FIND A CURE
 FOR THE HUMAN PRETENSION AND POMP
 YEAH, YOU GO SWINGIN' IN THE SWAMP

ANIMALS

JUST SWINGIN' - SWINGIN' IN THE SWAMP
 JUST SWINGIN' - SWINGIN' IN THE SWAMP

More and more animals come out and join in the song and decorate the set. Otters place themselves decoratively around huge toad stool tables.

Strings of fireflies light up and start to twinkle on and off. The swamp is starting to look like a night club.

GRANNY

DOWN AT OL' JAYBO'S - GOD ONLY KNOWS
THAT BIRD'S CAN COOK A SLUG FLAMBE'
THAT'LL MAKE YOU CRY

A "waiter" brings the horrible smoldering tray of wiggling slugs over to Arro who struggles to keep from getting sick.

JAYBO

AND IF YOU GOT THE ROOM
OH SWEET PERFUME!
SANDRA'S GONNA SCRAPE YOU UP A HELPIN' OF HORSEFLY PIE

Sexy Sandra brings him a pie with still twitching fly legs sticking out of the crust.

SHELDON

AND IF YOU WANT A DEAL, I KNOW A STEAL
ON A LILY PAD WITH A 360 VIEW

SANDRA

WHERE YOU CAN REST YOUR HEAD
ON A RIVER BED PERFECT FOR TWO

She bats her eyes seductively and slithers around him. She's fallen for Arro in a major way.

ANIMALS

YOU'LL BE STEPPIN' WITH THE COOL-LIVIN' LOW LIFE
SWINGIN' IN THE SWAMP - SWINGIN' IN THE SWAMP
TALKIN' 'BOUT THE COOL-LIVIN' LOW LIFE
SWINGIN' IN THE SWAMP

GRANNY

OH, WE'RE A HIPPY-HOPPY HAPPY BUNCH
YOU NEVER KNOW WHO'S GONNA HAVE WHO FOR LUNCH

Arro finds himself trapped in the coils of a swamp snake.

JAYBO

SEE THE EELS AND EGRETS TAKIN' BETS
ON WHO GETS THE BIG CHOMP!

It's clear the smart money is all on Arro.
Suddenly -- CHOMP! -- Ali nabs the snake
and takes it down whole.

GRANNY

OH, IT'S PART OF SWINGIN' IN THE SWAMP
Come on Jaybo, play that thang!

Jaybo plays a solo on a swamp reed sax.
Everyone surrounds Arro, dancing and
hooping it up.

GRANNY (cont'd)

TO JOIN US YOU DON'T NEED A TUX OR GOWN
WE'RE "AU NATURALLY" WHEN THE SUN GOES DOWN

JAYBO

SLIDIN' THROUGH THE MUD LIKE A STUD
ON A HOLIDAY ROMP
YEAH ALL NIGHT LONG
YOU'LL BE SWINGIN' IN THE SWAMP

The place is really rocking now.

ANIMALS

JUST SWINGIN', SWINGIN' IN THE SWAMP
JUST SWINGIN', SWINGIN' IN THE SWAMP

GRANNY

YEAH, YOU'LL BE SWINGIN' IN THE SWAMP
THAT'S RIGHT!

The animals cheer, hoot and holler! The
sun goes down and the swamp animals
party the night away.

SLOW FADE OUT
FADE UP:

SCENE 8

EXT. SKY - THE NEXT DAY - DAWN LIGHT

Suddenly the distant sound of trumpets and bells echo through the valleys..

FADE UP TO:

EXT: CASTLE FRONT ENTRY - MORNING

As the light fades up, it reveals banners flap above the trumpeters as a HANDSOME KNIGHT IN SHINING ARMOR kneels before King Gordo, Ember, her Lady in Waiting, the Chancellor and several of Kathryn's Handmaids. He presents the slain DRAGON'S TAIL!

The King immediately starts to SNEEZE uncontrollably.

GORDO

(Ahhh...choo! Sniff) Thank you, brave knight. Please stand.

He turns to Ember who stands at his side with the Lady in Waiting. Gordo winds up and SNEEZES again! Then FARTS!

GORDO (cont'd)

Opps! Sorry.

(recovers quickly)

Princess Ember, allow me to introduce you to our saviour and your future (ah-choo!) husband, Sir -- Sir --

The "hero" turns to face Ember (and us). The Handmaids practically swoon. He really is swarthy, dark eyed, mysterious man - every girl's dream of the handsome knight in shining armor. He flashes a dazzling smile and twitches his nose in a curiously familiar manner and preens his dark moustache.

KNIGHT
(seductively)

Raoul.

HAAA-CHOO! Is Gordo allergic to this handsome Knight? Again, he recovers.

GORDO

Sir Raoul. And his charming mother...

Gordo indicates the elegant woman standing nearby wearing a partial veil. It's only now that we notice the WAND she clutches.

GORDO (cont'd)

What did you say your name was?

GLADYS

Glad -- ah, Glenda.

GORDO

Glenda. What a beautiful name. (Ah-choo!) I do swear, you seem most familiar to me. Are you sure we've never met?

GLADYS

Perhaps in a past life. I have to admit I feel right at home here.

"Glenda" gives Raoul a victorious smile, then nudges him with her wand. Raoul kneels, actually rather gracefully, before Ember.

RAOUL

To win your love, fairest of all maidens, I gladly would have slain a thousand dra-gons. (bows) Mon cher!

Ember is shocked. She blushes and turns to her handmaids, who can hardly contain themselves.

LADY-IN-WAITING

(whispers)

Oh, Ember, he's everything you've dreamed of in a man; he's handsome, charming, foreign, he even has a mustache.

A thrilled smile creeps onto Ember's face.

EMBER

(whispering back)

Yes, well, I suppose it could be worse.

(to Raoul)

(MORE)

EMBER (cont'd)

Sir Raoul, when slaying the dragon, did you by any chance encounter a young Prince by the name of...Arrolan?

RAOUL

Only the back side of him, mon cher. He was running away in such a terrible fright.

EMBER

That figures.

GORDO

Raoul, (ah-choo!) pardon me! Perhaps you'd allow Ember to take you for a walk through the (ah-choo! ah-choo!) through the garden?

RAOUL

I would be enchanted.

Raoul bends over and kisses Ember's hand - and the smile suddenly drops from Ember's face as she quickly pulls her hand away. As handsome and as charming as Raoul is, there's something about his touch that bothers her. She frowns then leads him to her Handmaids.

EMBER

Please show Sir Raoul around the castle and make him comfortable. I will rejoin you shortly.

She pawns off Raoul to the delight of her Handmaids. Raoul and the giggling ladies exit in one direction and Ember the other.

Concerned, King Gordo and the Chancellor confer aside. Gordo mops his nose with a handkerchief.

GORDO

Why am I sneezing so!? I don't have any allergies.

CHANCELLOR

No. (thinks) Except to rats.

GORDO

True. But there aren't rats around here. Maybe its that disgusting Dragon tail.

He gestures to the guards.

GORDO (cont'd)

Get that thing out of here!

The TAIL is removed.

The Chancellor and Gordo watch as the rest of the group exit.

CHANCELLOR

I'm not sure the Princess has quite accepted the arrangement. (to himself) And I can't blame her.

GORDO

My greatest wish is that I live long enough (cough and sniffles) to see the Kingdom in her capable hands. I will talk to her.

The King shakes his head. He is not looking forward to that discussion.

He COUGHS and painfully PULLS OUT his back. The Chancellor puts his foot in the middle of Gordo's back, grabs his shoulders, yanks, and cracks it back in line! Gordo feels a little better. All in a days works for the Chancellor.

TRANSITION TO:

SCENE 9

EXT: SWAMP - MORNING

The hung over swamp animals get going slowly while the distant bells and trumpets toll triumphantly. Arro listens with curiosity as he sits in the mud. His spirits have sunk just about as low as they possibly can. Sandra hops up and plops a dead fly down before him. This one is stuffed and trussed like a turkey.

SANDRA

Eat up, hon. It'll lift your spirits.

ARRO

Thanks, but I'm trying to cut down. I'm doomed! What princess would ever kiss an ugly frog like me?

SANDRA

You don't need a princess, hon. I got all the kissin you'll ever need right here.

Sandra wiggles her tongue lasciviously.
Arro squirms.

ARRO

I really need a princess. Might as well ask for the moon while I'm at it.

Just then there is the sound of heavy footsteps approaching.

Arro and the other animals hide in the foreground and watch as Princess Ember trudges out toward a beautiful little peninsula in the middle of the pond.

The animals whisper.

JAYBO

Man, you are one -- one --

SHELDON

Lucky frog.

JAYBO

Right.

ARRO

Oh, no! Of all the princesses...not her.

GRANNY

What's wrong with her?

ARRO

Little miss perfect? Nothing much, except she's the most stuck-up, self-centered, brat I've ever known.

SHELDON

You could always wait for another one to come along.

ARRO

Princesses pass through here pretty often do they?

SHELDON

Never.

ARRO

I see your point. Fact is, I don't know of another princess for a thousand miles...

A sobering thought for Arro. He studies the girl carefully.

GRANNY

She's beautiful.

ARRO

Think so? I never noticed.

GRANNY

But so sad. I wonder why?

She does look sad. A light comes on for the frog.

ARRO

Of course! She must think I'm dead. That's perfect. I'll just pop out, give her the good news and she'll be so relieved that she'll gladly kiss me. Then -- POOF -- I zip back to my kingdom in time for lunch. Piece of cake.

GRANNY

Here she comes.

Ember steps out from under a beautiful willow tree holding her precious Golden Orb. As she moves to the edge of the pond, the animals all instantly revert to their non-sentient state. CHIRP CHIRP, RIBBIT, etc... Arro looks around. He can't believe these guys.

Ember pauses by the pond and regards her reflection in the orb. The setting is gorgeous.

Arro hops into the bushes behind her. He puts on the soft, soothing, breathy voice of a yoga instructor.

ARRO

Why so sad, Princess?

Ember jumps and turns.

EMBER

Who's there?

ARRO

Just a...special someone.

He turns and snickers to his animal friends who have gathered behind him.

EMBER

Well, then why don't you reveal yourself?

ARRO

No fair. You answer my question first. Why are you so sad?

EMBER

I don't know, exactly...

ARRO

Could it be because you fear someone magnificent and dear has...died in battle?

EMBER

I don't think so.

ARRO

Perhaps you're too broken up to talk about it, your heart too heavy.

EMBER

Talk about what?

ARRO

You can tell me about it. A friend? (getting carried away) More than a friend, a man, an ideal, courageous and honorable.

EMBER

Who are you talking about?

ARRO

Prince Arrolan?

EMBER

Arrolan? That fool?!

(laughs)

(MORE)

EMBER (cont'd)

Or are you talking about Prince “Marilyn”, or Prince “Carolyn”!?

Ember laughs hard. Arro clearly hates having his name mixed up and being called “Marilyn”.

EMBER (cont'd)

Anyway, I understand he never got near the dragon. Though I really wouldn't have minded in the least if it had eaten him. Would have served him right.

Arro recoils at this intense reaction. Oh oh - obviously he'll have to revise his strategy. He looks at his smirking animal friends.

SHELDON

Piece of cake.

ARRO

(to Ember)

Ahem. Well, then, what's the problem?

EMBER

(mocks the words)

My “future husband”...

A long beat as Arro takes in this info.

ARRO

Your future what?

EMBER

I just met him. He's the knight who killed the dragon.

Arro practically chokes.

ARRO

The knight who...?!!!

EMBER

Killed the dragon.

ARRO

Knight who what?!!!

EMBER

Come on, keep up here!

EMBER (cont'd)

It's curious...

She begins singing "SOMEBODY MORE."

EMBER (cont'd)

HE'S JUST LIKE THE MAN THAT I'VE DREAMED IN MY DREAMS,
WE BOTH SHOULD BE PERFECTLY KNIT
SO WHY DOES IT FEEL LIKE THE SKIN THAT I'M IN
DOESN'T FIT?

ARRO

Tell me about it!
BET HE'S RUDE AND HE'S MEAN?

EMBER

NO, HE'S REALLY QUITE NICE

ARRO

BUT HE'S PROBABLY UGLY AS SIN.

EMBER

NO, HE'S STRONG AND HE'S MANSOME
BY ALL ACCOUNTS HANDSOME
THOUGH HE COULD USE MORE OF A CHIN

ARRO

Then his teeth must be bad.

EMBER

NO, THEY'RE PEARLY AND WHITE
EVEN WEARS A RED PLUME IN HIS HAT
ANY PRINCESS WOULD THROW OUT
A HUSBAND OR BEAU OUT
TO GET JUST ONE TURN AT BAT
FOR A CHANCE TO HAVE SOMEBODY MORE LIKE THAT.

ARRO

Then what's the problem?

EMBER

I WANT TO GO SAILING AWAY
GET LOST IN A FIREWORK DISPLAY
WANNA TO FEEL MY HEART SHOUT
GO WHIRLING ABOUT
WHEN I'M TOUCH MY LOVE'S HAND
OH WOULDN'T IT BE GRAND?

Arro, growing desperate, tries to steal a kiss. With the help of a nearby limb and leans out to grab a kiss as she passes. But the preoccupied girl pushes the springy branch out of her way and -- WHIP! -- Arro is flung helplessly back. SPLAT! He lands in the gooey mud by Granny.

EMBER (cont'd)

OH, MAYBE IT'S JUST SOMETHING WITH ME
MAYBE MY BRAIN'S FILLED WITH FIZZ
HE'S RIPE FOR THE KISSING
SO WHAT COULD BE MISSING?
I'M DARNED IF I KNOW WHAT IT IS.

Undeterred, Arro grabs onto a vine, backs up and prepares to swing in for a kiss. He winds up and swing toward the unsuspecting princess. He puckers up as he sails through the air. Ember ducks to pick a dandelion at the last moment and -- WHAM -- Arro plows into the unyielding bark of a nearby tree.

Missing the action, Ember continues singing.

EMBER (cont'd)

HE'S THE MAN OF MY DREAMS
ALL THAT AND MORE
HIS MANNER SO PROPER AND PRIM
SO WHY SHOULD I GET SAPPY
AS LONG AS HE'S HAPPY
TO SATISFY MY EVERY WHIM
OH, WHO WOULDN'T WANT SOMEBODY MORE LIKE HIM?

Granny lifts the battered and bruised Arro to his feet and whispers a suggestion into his ear. Arro shakes his head. That will NEVER work.

EMBER (cont'd)

BUT I WANT TO GO SAILING AWAY
FEEL CODDLED AND CARED FOR EACH DAY

Undeterred, Granny whispers a line to Arro and nudges him forward.

ARRO
 (sings, hesitantly)
 YOU WANT TO HAVE TALKS
 TAKE LONG SUMMER WALKS
 WITH YOUR LOVE BY THE SAND

Ember, surprised at the mystery voice
 understanding her innermost feelings.

EMBER
 How do you know that?

Again, Granny prompts Arro.

ARRO
 I think I understand the kind of man you're looking for.

EMBER
 You DO?

ARRO
 Better than you know.
 (sings)
 HE'S THOUGHTFUL AND SWEET
 GENTLE AND KIND

Surreptitiously, Ali rolls a log into
 position for her to sit on.

EMBER
 Yes!

Granny whispers another line which
 Arro sings with a disgusted look on his
 face.

ARRO
 LOVES CHILDREN AND KITTY CAT FUR?

He gives a disbelieving glance to Granny,
 who signals a muskrat to hop on Ember's
 lap.

EMBER
 That's right!

Arro is stunned. He starts singing
 Granny's whispered lines with new gusto.

ARRO
 SO FIERCELY ROMANTIC
 HE'LL FIND HIMSELF FRANTIC
 TO MAKE THE WORLD SAFER FOR HER

EMBER
 (sighs)

Oh yes!

An alligator hand holds out a parasol.
 Jaybo and friends shake flower petals
 from above.

ARRO
 HE'LL RAIN HER WITH FLOWERS
 HEAR HER CONCERNS
 BE A FRIEND TO THE END THROUGH AND THROUGH

A bouquet pops out. Ember takes it and
 clutches it to her breast.

EMBER AND ARRO
 HAVE THE SOUL OF A POET
 AND EAGER TO SHOW IT
 BY MAKING HER DREAMS COME TRUE

EMBER
 SOMEONE I CAN ADORE
 LIVE MY LIFE FOR
 MAYBE SOMEBODY MORE
 LIKE...YOU?

Won't you please come out and show yourself?

ARRO
 I will, but first, close your eyes for a magic kiss.

Ember, heart racing, breast heaving, does
 as instructed.

Shocked, Arro whispers to his pals..

ARRO (cont'd)
 I can't believe she fell for that.

He smirks to his animal friends.

ARRO (cont'd)
 See, piece of cake.

The animals roll their eyes as Arro leans out of his hiding place to claim his magic kiss. Suddenly, a jealous Sandra breaks into rude...

SANDRA
CROAK! CROAK! RIBBIT!

Ember opens her eyes, sees the puckered frog and freaks!

EMBER
ACK!!

She knocks Arro aside with her orb and jumps back. The orb drops onto the bank, rolls into the pond and disappears into a deep sink hole.

EMBER (cont'd)
My orb!

ARRO
My head!

Furious, she grabs the frog distastefully.

EMBER
Why you slimy, little, two-faced, lying toad! How dare you try to trick me!

ARRO
Let go of me. You don't understand.

EMBER
I understand this: if you don't get my orb, I'll have your legs for lunch.

She peers down into the muddy sink hole. It's very deep.

EMBER (cont'd)
My orb. My wonderful, perfect orb... My Mother gave me that orb!

Granny leans out of the bushes and whispers to Arro.

GRANNY
Go on. Help her. Fetch her orb!

ARRO
(to Ember)

It's okay. Don't fret. I'll get your orb...

EMBER

You certainly will!

ARRO

If --

The animals slap their heads and groan.
"If?!" This guy just doesn't get it.

EMBER

If?! There are no "ifs" here. You'll get that orb and right now IF you know what's good for you!

ARRO

I'll get you the orb, IF... you take me home, um, show me around your castle, ah...give me dinner and...(winks to the animals) let me *stay* with you tonight in your private chamber.

EMBER

What?! Are you out of your amphibious mind?! I'm not going to do that.

ARRO

Then I'm not going to get your "ball".

EMBER

Why you lying little -- It's your fault it's lost in the first place!

ARRO

Forgive me if I fail to see things that way. And tell me, just how did I lie to you?

EMBER

Why you -- you never told me you were a frog!

ARRO

I never told you I was anything else.

EMBER

Yes, but one assumes!

ARRO

Then the responsibility should lie with the assumer!

Ember actually GROWLS with anger,
then takes a breath to calm herself down.

EMBER

No kiss?

ARRO

No. No. It's all very innocent. (winks again) I've just
always wanted to see the inside of a castle.

EMBER

Okay, deal.

ARRO

You promise?

EMBER

Yes, yes. I promise. But first get me the orb.

ARRO

Right away, your worshipness.

He smiles and dives into the pond.

The animals gather around on the bank
with Ember and watch Arro make his
way deeper and deeper into the slimy
hole looking for the Golden Orb.

GRANNY

(to herself)

Better hurry up. That's a big gator.

SHELDON

An' it's NOT Ali...

JAYBO

An' he looks kinda hungry...

They wait and watch.

EMBER

Come on you stupid frog. It's over there!

SHELDON

Whoa! That's...

SANDRA

Not a good spot...

SHELDON

To escape!

GRANNY

Gator! Don't - eat - that - frog...

EMBER

Or my orb! Move moron!

GRANNY, SHELDON, JAYBO

Oh no! - There he.. Ack! NO! Look out!

The pond explodes!

ARRO

AAGGHH!!

Arro shoots out of the pond with the orb, just ahead of an enormous alligator's gaping mouth which SNAPS shut on thin air. Rats! The disappointed monster retreats into his hole and Arro collapses on the bank in fearful exhaustion.

Finally...

ARRO (cont'd)

Whew! That was pretty close. (smiles) Got the ol' blood flowin' Yeah! (he appears to have had FUN!)

Here you go, Princess.

EMBER

Thanks.

Ember smiles, grabs the orb and promptly stomps off, leaving Arro and their deal behind.

ARRO

Hey, come back here! (getting angry)
WAIT A MINUTE!

EMBER

You can wait forever for all I care.

ARRO

But --

EMBER

But nothing. You tricked me. I tricked you. We're even.
Goodbye.

ARRO

What about our deal?

EMBER

I don't make deals with frogs. You're lucky you still have
your legs.

ARRO

But you promised!

But the Princess has already disappeared
into the woods.

Arro is, to say the least, hopping mad.

ARRO (cont'd)

Of all the -- ! I can't believe this! And she calls me two
faced! I shoulda known. She always used to cheat at
games. Well, she's not going to get away with it this
time. No way. I'm going to march right up to that castle
and...

SHELDON

And what?

JAYBO

Yeah, what -- what --

GRANNY

What can a frog do against a human princess?

SHELDON

I don't know why you're so surprised, anyway. Everyone
knows humans are the most dishonest animals in
creation.

GRANNY

That's right. She's no worse than the rest of them.

ARRO

What do you mean? She's much worse. I was human and
I was honest.

SHELDON

You mean you never pretended to be something you weren't to get something you wanted?

ARRO

(stops for a moment) No.

The animals stare.

ARRO (cont'd)

Well, maybe once or twice. But this is different! She's a Princess. She cannot go back on her word. It's just not done.

GRANNY

Oh why don't you stop all this nonsense about humans. You ought to stay here, settle down with Sandra and raise a few thousand tadpoles.

Sandra bats her eyes at Arro. *

ARRO

Mmm. As alluring as that thought is, I just can't do it.

Sandra, heartbroken, drops her head.

ARRO (cont'd)

(insincere)

Listen. You're very nice, all of you. I mean that from the bottom of my, er...

Arro feels around for his heart, but can't find it.

ARRO (cont'd)

...heart. But I'm used to a slightly higher position on the food chain.

SANDRA

You can't love outside your species. It's not natural.

The sultry girlfrog presses up close.

SANDRA (cont'd)

Frog! Give me a week... and I'll make you forget you ever heard about humans.

Though she may be a frog, Sandra makes a persuasive argument to our red-blooded Prince. He has to think about it.

The thing she does with her tongue to complete the pitch, kills the deal.

ARRO

I don't... think so Sandra. But, out of curiosity, would you really have a few thousand tadpoles?

SANDRA

More the merrier!

ARRO

Sorry, Sandra. That's NOT me.

Hurt, Sandra slinks off into the muddy pond.

SANDRA

Don't think I'll wait forever. There are plenty of other frogs in the pond, you know.

JAYBO

Besides, what -- what --

GRANNY

What can you do?

ARRO

Like I said, I'll go to the castle, force Ember to make good on her promise, then, I'll use a little of the ol' Prince Arrolan magic (wiggles his hips and makes a few pelvic thrusts) and seduce that silly twit. She won't know what hit her. I grab my smooch and -- POOF -- I'm outta there. Simple.

His friends are, to say the least, skeptical.

SHELDON

Wouldn't you feel cheap?

GRANNY

It's not much of a plan, Arro.

ARRO

Well, I like to leave room for improvisation, and, you know, you could probably tag along if you wanted to. Might be fun. Trip to the castle? Whattaya say?

GRANNY, SHELDON & JAYBO

No way! Forget it! Don't even think about it!

ARRO

Okay, fine. But you don't know what you're missing.

SHELDON

Yeah, I heard the same thing about salt.

ARRO

Hey, forget it. You'd probably just get in the way. Well, so long.

Arro begins whistling the tune to HIGH ADVENTURE, interrupted occasionally as he hops off, and --Flop! -- tumbles. He hops again -- WHAM -- bounces off a tree. He hasn't gotten the hang of jumping yet. But he is nothing if not determined and continues hopping and whistling away.

ARRO (O.S.) (cont'd)
(BONK!)

Ouch.

(THUD!)

Oof!

(WHAP! etc...)

The animal friends look at each other.
They feel a little guilty.

GRANNY

I've got to admit, I've taken a liking to him.

JAYBO

Yeah. You gotta admire his --

SHELDON

Stupidity?

GRANNY

His courage. Marching off all alone like that. Do you think he'll be all right?

SHELDON

Nope.

JAYBO

Not a chance.

Granny looks worried in the direction Arro took.

Begin TRANSITION UNDERSCORE: a light romantically, sad version of “For the Good of All”, into the next scene.

TRANSITION TO:

SCENE 10

INT: CASTLE ENTRANCE HALL - DAY

(Note: This is an “apron scene” with enough props to suggest an entry corridor)

King Gordo paces awkwardly with his ever present cane, waiting for Ember to return from wherever she disappeared. He coughs and groans feeling his age. Gordo misses his wife - he studies a PAINTING OF THE QUEEN holding the Golden Orb. The plaque below the painting reads “QUEEN EMBERLISE THE FIRST”

GORDO

Oh, my Queen, my Queen! How I miss you...

(pauses - will he cry?))

Give me the strength to guide our wonderful daughter to be what she is destined to be! She is strong. She is wise - (aside) most of the time.. And she is the perfect lead...

Suddenly Princess Ember enters interrupting him. She looks troubled as she anxiously cleans and polishes the Orb.

EMBER

Father!

GORDO

Ember! We need to talk about this situation with the dragon slayer. (coughs) I know this is not what you’ve dreamed, my dear... or what I’ve dreamed for you for that matter.

He looks at the painting, drawing Kathryn’s attention to the Queen.

UP MUSIC INTRO (Song: "FOR THE GOOD OF ALL")

GORDO (cont'd)

Your mother and I had hoped that one day the Kingdoms might unite with you and Prince Arrolan as... (Ember glares at him) ...I know, that was *not* meant to be.

EMBER

Well, we certainly agree on that point! (she softens) Father, Sir Raoul is probably a fine gentleman - if somewhat strange and exotic. But it is *you* - and *she* who cultivated my lust for adventure, and encouraged my dreams, and nurtured my ability to make good decisions, on my own. Now you tell me I must marry to pay off the kingdom's debt - for, PEST CONTROL!

She turns and moves away from him, head down and shoulders slumped.

Gordo glances at the painting, takes a deep breath and begins to sing to his daughter.

GORDO:

THOUGH I KNOW YOU SO WELL
AND YOU'RE TROUBLED, I CAN TELL,
THERE ARE TIMES WE ALL MUST ANSWER
WHEN THE TRUTH COMES TO CALL -
TIMES YOU LIFT YOUR HEAD
AS HIGH AS ANY MOUNTAIN
AND WALK ON PROUDLY FOR THE GOOD OF ALL

Initially, Ember tries to resist, not listening to the words. But soon she is drawn in, taking the words to heart.

GORDO

I'VE HAD DREAMS OF MY OWN
COUNTLESS FLIGHTS I'VE NEVER FLOWN
STILL EACH DAY I FIND THE STRENGTH I NEED
TO STAND UP STRAIGHT AND TALL.
I JUST RAISE MY EYES
AND GAZE BEYOND MY WINDOW
AND GLADLY DO IT FOR THE GOOD OF ALL.

FOR THE WEAK.
FOR THE STRONG.
FOR THE OUTCAST YEARNING TO BELONG

FOR THE SAKE OF ALL THE GOODNESS IN EACH WOMAN AND MAN,
WE MUST DO ALL THE GOOD WE CAN.

GORDO (cont'd)

OH I KNOW THAT IT SEEMS
YOU'VE ABANDONED ALL YOUR DREAMS
AND IT'S HARD GIVING UP YOUR PASSION
FOR SOME WRITING ON THE WALL,
BUT IF YOU TAKE YOUR VOWS
AND LIVE THEM BY THE LETTER,
YOU'LL MAKE LIFE BETTER FOR THE GOOD OF ALL.

EMBER

FOR THE BRAVE.

GORDO

YES, MY LOVE...

EMBER

FOR THE BOLD.

GORDO

THEY'RE DEPENDING ON YOU, MY LOVE.

EMBER

FOR EACH WORKER SLAVING TO FEED THEIR FOLD.

GORDO

THIS WAS DESTINED TO BE -
WHEN MY DAYS HERE HAVE ENDED,
AND I'M BURIED AND GONE....

EMBER

I'LL BE THE FRIEND
THEY'LL DEPEND UPON.

GORDO

Oh, my darling daughter...

THERE'S A SPARK IN YOUR EYES
THAT REMINDS ME OF A WISE
AND A WONDERFUL SOMEONE WE BOTH KNEW
WHO LOVED YOU MORE THAN LIFE
AND SHE'D BE SO PROUD;
SHE'D KISS YOUR HAND AND HOLD YOU
JUST KNOWING,
EVEN WHEN YOUR HEART FELT SMALL,
YOU GAVE IT GLADLY FOR THE GOOD
YOU GAVE IT GLADLY FOR THE GOOD OF ALL!

(Could they BOTH sing the final lines? She needs to say the line ("I gave it gladly for the good") Maybe add/repeat one line and let Kathryn say the next line solo and then sing the ending once more together, slowly, in lovely harmony?)

Kathryn's eyes look deep into the gold sphere. Then she kisses her father. She has made up her mind.

EMBER

I will honor your wishes. I will marry the dragon slayer.

She exits. Gordo watches her go with a warm tearful smile. But suddenly he sneezes then his arthritis attacks him and he bends over, rubbing his sore, pain-ridden back.

TRANSITION MUSIC: (Arro, still whistling "High Adventure"):

SCENE 11

EXT. FOREST ROAD TO THE CASTLE - DAY

BOUNCES OFF A TREE --

ARRO

Ouch!

-- and tumbles to a stop on a road at the edge of the wood. The battered and bruised frog gasps and raises his head. He's in the middle of a narrow country road that winds away through verdant farm fields toward the distant, misty spires of the CASTLE. The sight raises the Frog's flagging spirits. He gathers his strength and is about to bound off, when a shadow falls over him. He turns to see an OLD FARMER reaching toward him.

ARRO (cont'd)

GACK!

The farmer grabs hold of him.

ARRO (cont'd)

Let me go! Let me go!

The old farmer is stunned.

FARMER

A talking frog?

ARRO

Yes! A MAGIC talking frog. If you let me go, I'll -- I'll bring you a beautiful young maiden.

FARMER

Well, I'll be...

Surprisingly, the farmer just throws a gunny sack over the frog, loads him on his cart and heads off pulling it behind him. Arro pops his head out of the bag.

ARRO

Maybe you didn't hear me. I said if you let me go, I'll bring you a beautiful maiden!

FARMER

At my age, I'd rather have a talking frog.

He stuffs Arro back down into his bag and pulls the string tight. The farmer grabs the cart and heads on down the road without further thought.

Arro rummages around in the bag, looking for a way to get out. He punches the bag furiously. Suddenly, the top opens again and he quickly slips out of the farmer's bag and -- PLOP -- hits the middle of the dusty road. He raises his dazed head. Whew! That was a close one.

A deep rumbling sound is heard. Arro turns around and his eyes bug out! A fancy horse-drawn carriage thunders straight toward him!

ARRO

ACK!

Suddenly Jaybo speeds in and knocks Arro aside...just ahead of the speeding carriage..

Arro and Jaybo tumble to the side of the road in a cloud of dust.

As the dust settles, they are joined by Granny, Sandra, and Sheldon. All watch fearfully as the carriage rattles off into the distance.

JAYBO

There's your precious humans.

Sheldon holds his antennae together.

SHELDON

You were that close to being the road kill du jour.

ARRO

Yeah...Thanks, Jaybo. You risked your life.

JAYBO

No sweat. You'd a done the same for me.

Arro, who has never done anything for birds but eat them, smirks.

ARRO

Yeah, right.

GRANNY

We followed you 'cause we knew you'd be in trouble...

SANDRA

And would need help getting back to the swamp.

ARRO

No thanks. I'm on a mission here. I got a Princess in my sights!

JAYBO

What I don't get is...

SHELDON

How you think you're going to steal a kiss from a human.

JAYBO

And Princess no less...

ARRO

Well, let me explain something to ya. I could use a little rehearsal anyway.

His bravado rises to the occasion. He hip swaggers a bit then launches into a sultry slow blues anthem to his massive male prowess: "SUGAR LIPS".

The lighting darkens gradually transforming the forest into a stage for Phillip's sexy performance in a pool of light. It's Arro doing a raw song and dance - made extra funny performed as a frog (who is trying very hard!). His testosterone infused choreography makes use of the whole area and the sumptuous surroundings.

ARRO (cont'd)

EVER SINCE I WAS A SMALL BOY,
JUST A SCRUFFY-HAIRED BABY CHILD,
I'VE HAD A SUPERNATURAL POWER
TO MAKE THE LITTLE GIRLS GO WILD
YEAH, I'M A WALKIN' FREAK OF NATURE
A PHENOMENON IN PANTS
YOU CAN TRY TO RESIST
BUT ONCE YOU BEEN KISSED,
YOU DON'T STAND A CHANCE

CAUSE WHEN I JUST MOVE MY HEAD LIKE THIS
AND I TWIST MY TONGUE LIKE THAT
LADIES FALL TO THE GROUND
AND START TURNIN' FLIPPITY FLIPS
JUST TO TASTE MY SUGAR LIPS

Arro croons sultry and slow - moving with his bent legs spread wide, pelvis thrusting and gyrating. The animals settle in for the song with Sandra paying especially close attention to Phillip's every gyration. Granny tries to take an "I'm too old for this" attitude but she can't seem to take her eyes off him just the same.

The music is attracting and drawing other forest denizens out around Arro. Uncontrollably, they gradually begin to move to the rhythm.

ARRO (cont'd)

THERE'S A FIRE IN THE OVEN, BABY
 AND IT BURNS BOTH DAY AND NIGHT
 YOU CAN WARM YOUR HANDS UPON ME
 AND I WON'T PUT UP A FIGHT
 'CAUSE I GOT SOME PRIME HONEY FOR YA, BABY
 JUST AS SWEET AS SWEET CAN BE
 ONCE YOU START AT THE MOUTH
 AND TRAVEL ON SOUTH,
 YOU'LL NEVER GET FREE

'CAUSE WHEN I SHAKE MY LEG LIKE THIS,
 ROLL MY EYES AROUND LIKE THAT,
 LADIES GIVE ME GOLD RINGS
 AND DO FUNNY THINGS WITH THEIR HIPS
 JUST TO TASTE MY SUGAR LIPS

The forest denizens can't resist and become part of Arro's sexy backup singer/ dancers - gradually sending this solo act into Vegas stardust.

SO WHAT ARE YOU GONNA DO, BABY?
 WHERE ARE YOU GONNA GO?
 THE MOMENT IS UP TO YOU, BABY
 MIGHT AS WELL, LET IT FLOW
 CAUSE ONCE YOU HAVE GIVEN AN AMPHIBIAN-AN A WHACK,
 YOU NEVER GO BACK.

The animals watch spellbound from a discreet distance.

Sandra starts to pant, shift and grimace with Phillip's pelvic power thrusts. Granny, too, has to catch her breath with some of Phillip's gyrations.

The backup singer/dancers alternately move in for an amazing Arro kiss - but they never quite connect, making the performance all the more tantalizingly seductive.

ARRO (cont'd)

SO WHAT'S A POOR BOY TO DO?
 SUCH A THANKLESS LIFELONG CURSE
 I'M ON A 24/7 MISSION
 AND IT'S ONLY GETTIN' WORSE
 BUT I GOTTA USE WHAT THE GOOD LORD GAVE ME
 TO IGNORE IT WOULD BE A CRIME
 CAUSE THERE'S SO MANY WOMEN IN NEED OF MY LOVIN'
 AND SO LITTLE TIME.

Sandra fans herself - she's HOT and moves closer - for a KISS?! Embarrassed, Granny is fanning herself discretely but completely sucked in. Even the guys are mesmerized. The song appears to be working its magic.

ARRO (cont'd)

SO I'LL JUST TWITCH MY NOSE LIKE THIS
 AND I'LL KNOCK MY KNEES LIKE THAT
 AND THEY'LL TREMBLE AND SWOON
 BY THE LIGHT OF THE MOON
 AND ONCE THEY'VE HAD ENOUGH TO EAT
 OF MY TESTOSTERONI TREAT
 THEY ALL FIGHT FOR THE BILL AND SHOWER ME WITH TIPS
 JUST TO TASTE MY SUGAR LIPS

OH YEAH! TASTIN'! AN' TASKIN'! AN' TASTIN'!
 COME AND TASTE MY SUGAR LIPS!!

As the song ends, it is clear that it really has put a spell on the ladies. Recovering from the experience, Sandra has to be restrained by Jaybo from leaping all over Arro. Granny has to sit down, clear her head and catch her breath. It seems Sheldon has been smitten as well!

JAYBO

Down girls!

(sees Sheldon go after Arro too!)

Down boy!

(to Arro)

Alright! Okay then. You've...

SHELDON

... got the moves. Whew! But will that little bit of magic work...

JAYBO

... on a human?

ARRO

(snorts, cocky) Better believe it, baby!

Jaybo stares at him, dubiously.

ARRO (cont'd)

(sheepish) Well yeah, I mean it's got me to second base a lot a times!

He continues to stare.

ARRO (cont'd)

A couple times, anyway.

JAYBO

Then where'd you learn...

Jaybo imitates some of Phillip's most explicit sexual gyrations.

SHELDON

...to do that?!

The others try the moves as well.

SANDRA

... And that?!

GRANNY

Oh, my! And THIS??

ARRO

(sheepishly)

Actually... in the mirror.

Jaybo and Sheldon look at each other.
Granny and Sandra have calmed down.

ARRO (cont'd)

Don't worry, this was only the dress rehearsal! The *real* show will be my sure-fire, guaranteed kiss (snorts) *at a minimum!* And my ticket outa this green skin! You sure I can't talk you into coming along- see the show for your selves?

SANDRA

What a shame to waste that number on a human! (to herself) But I wouldn't mind seeing it again...

Granny wholly agrees but dares not say that. She rationalizes.

GRANNY

It's pretty clear he could use all the help he can get.

The animal friends look at each other. Jaybo shrugs.

JAYBO

Might be interesting. There's nothing else doin'.

SHELDON

What?

GRANNY

We've come this far. Might as well go the rest of the way.

SHELDON

Are you out of your minds!?

ARRO

Great! I'll make it worth your while. I really am a prince, you know.

Granny, Jaybo and Sandra head off after the happy frog with Sheldon reluctantly bringing up the rear.

SHELDON

Yeah, and I'm a hippopotamus.

TRANSITION TO:

SCENE 12

CENTRAL CASTLE COURTYARD - DAY

The castle hums with activity as preparations for the royal wedding proceed at full speed. Decorations are hung and culinary maids hurry past with fresh stocks of food. The ornate carriages we encountered on the road pull to a stop and start unloading fancy guests bearing stacks of elaborate gifts.

Ambulating happily through all the confusion are the handsome -- if vaguely rat-like -- Raoul and his "mother," barely recognizable under a huge hat as Gladys. They are delighted that their plan has worked out so well and study the castle with the excited air of new home owners as they're toured through it by the Chancellor who knows everything there is about the castle.

CHANCELLOR

And there on the ramparts you can still see signs of the battle of 980 in which King Gordo's great, great, great, great, great, great, great Grandfather, King Gordo The First fought off the attacking hordes of Malravia ...

Gladys rolls her eyes at the droning Chancellor and turns to Raoul.

GLADYS

Right, well, he's got to go.

Raoul happily pulls out a little pad and scribbles a note.

RAOUL

Kill...Chan... cel... lor.

(looks up)

But wouldn't it be simpler to just get started and kill them all?

Bonk! Gladys hits him on the head with her wand. *

GLADYS

Not until you've married the princess, numskull!

Raoul rubs his head. Gladys dreams.

GLADYS (cont'd)

Oh, I must say, I'm getting excited! I've always wanted to be a Queen.

RAOUL

(under his breath)

You already are!

Suddenly Raoul hears a sound that causes the hair to stand up on the back of his neck; the HISSSS of a cat. The terrified rodent turns to see Ember's enormous, bushy-tailed cat, FLUFFY, stalking toward him. (Fluffy is actually a huge white ball of fuzz with a tail and next to no features moved along with monofilament) Fluffy, apparently, is not fooled by Raoul's appearance. Raoul flees in terror and tries to escape by diving into a tiny rat hole. (Alt: he hits the ground, goes into a fetal position and covers his head.) BONK! Gladys yanks him back to his feet and hisses.

GLADYS

Idiot.

The Snooty Servant appears and ushers Fluffy out while the Chancellor looks on with the bemused patience of one only too familiar with the eccentricities of royalty.

CHANCELLOR

...and these tapestries are priceless antiques over 1,000 years old...

GLADYS

(to Raoul)

Ugly. Get rid of them. And those curtains too.

Raoul smooths down his whiskers and continues scribbling.

RAOUL

New...curtains.

CHANCELLOR

(under and gradually silent)

...and over there, the most treasured love-seat in the Castle... ...been said to have been the place... ...King Gordo and Queen Emberlise the First... ...was their very first kiss... ...and above us in the ramparts...

The Chancellor moves ahead leaving the duo to their thoughts. He continues to drone on. Simultaneously:

GLADYS

And this furniture. It's all got to go. Yuck!

(gets a vision)

But! - I'm getting a brilliant vision.

RAOUL

Oh, not again. Let's just get this whole ridiculous marriage thing over...

She interrupts. She's so excited she just has to sing..."IT WOULDN'T BE BAD."

During the song, Gladys uses her wand to do a little redecorating. Raoul, reluctant at first, quickly gets with the program.

GLADYS

A BIT OF WORK HERE -
SPLASH OF PAINT THERE -
A WOMANLY TOUCH COULD TURN THIS
GODFORSAKEN HELL HOLE
INTO ONE FANTASTIC PAD

(pokes Raoul)

...THAT WOULDN'T BE BAD
LOOK AT THAT LAMP! HAH!
CHECK OUT THAT CHAIR -

RAOUL

ALL OF THIS JUNK GIVES ME THE WILLIES...

GLADYS

...YET I THINK IF WE TRIED
TO SPRUCE IT UP A TAD
IT WOULDN'T BE BAD -
IT WOULDN'T BE BAD

RAOUL

WE'LL SPRAY-PAINT ALL THE MOLDINGS AND DOORS
REPLACE THOSE RUGS WITH LINOLEUM FLOORS

GLADYS

AND GIVE OLD SOUR PUSS A LITTLE MUSTACHE - OH
(painting on a Rembrandt)

1-2-3 NOW THERE YOU GO

(admiring)

...JUST LIKE CAESAR ROMERO
A CARPET OF GREEN
WALL TO WALL SHAG

RAOUL
THAT'LL GO GREAT WITH YOUR TV TABLE

GLADYS
MAYBE A SET OF VULTURES DONE IN PLAID

RAOUL
THAT WOULDN'T BE BAD

GLADYS
WHAT'S WITH THIS GOLD?
EEECH! GIMME A BREAK!

RAOUL
I KNOW A SALE ON WOOD PANELING!

GLADYS
A COVEN WITHOUT MY WOOD
WOULD DRIVE ME MAD

BOTH
BUT THEN AGAIN, MADNESS...
WOULDN'T BE BAD!

RAOUL
YOUR PAISLEY DRAPES
WILL BE PERFECT, NO DOUBT

GLADYS
I GET GOOSE BUMPS JUST THINKING ABOUT
MY VELVET ELVIS OVER THE SOFA
A PLACE ON THE SIDE FOR MY LATCH KEYS
AND ALL MY OTHER LITTLE TCHOTCHKEES
(unloading brass knuckles, leather straps, etc.)
AND WHAT DO YOU CALL THIS MARBLY MESS?
(referring to male Adonis statue)

RAOUL
THINK WE SHOULD GET THE MAN SOME UNDERWEAR...

GLADYS
A MORAL DISGRACE TO STAND THERE SEMI-CLAD
(with second thoughts)
...THOUGH HE'S REALLY NOT BAD...
I CAN MAKE THIS THE AGONY ROOM

RAOUL
BING-A-BANG-BOOM! - EXPLODES THE BUTLER

GLADYS
A COMPLETE ENTERTAINMENT SPACE FOR MOM AND DAD

BOTH
IT WOULDN'T BE BAD
IT WOULDN'T BE BAD!

RAOUL
WE'LL BARBECUE EVERY NIGHT AS WE PLEASE
CRANK BLACK SABBATH AND BARK AT THE TREES, YEOW!

GLADYS
BINGE ON MACARONI...

RAOUL
AND CHEESE...

BOTH
OH!

GLADYS
TIE UP THE COOK WITH PIANO STRINGS -
THESE ARE A FEW OF MY FAVORITE THINGS!

The lights dim as Gladys gets kind of
"misty," playing a cheap lounge-type
organ.

GLADYS (cont'd)
THIS DAY IS ALL I'VE BEEN DREAMING OF
WHEN THE GODS SHOWER POOR LITTLE ME WITH LOVE
I WAS LOST ON AN ISLAND OF NOTHINGNESS
(to an ugly gargoyle)
UNTIL YOU STEPPED IN TO SAVE ME
AM I WORTHY OF THE GIFTS YOU GAVE ME?
(Changes, eyeing her new fortune)
BETTER BELIEVE IT, BABY!
KICK YOUR SHOES OFF
OPEN A BEER
PARTY TIME'S HERE AT...CHEZ GLADYS

RAOUL
HAVE THE BITCHENEST, WITCHES' LIFE
WE EVER HAD -
THAT WOULDN'T BE BAD -

GLADYS

ARMOR GO BANG!
CRYSTAL GO CRASH!
LINE UP THE GUARDS, IT'S TARGET PRACTICE

RAOUL

(imagining stuffed, mounted heads on the wall)
EVERY DAY THERE CAN BE A TROPHY WE CAN ADD

BOTH

AND IT WOULDN'T BE BAD
TO SHRINK OLD GORDO'S OVER-SIZED HEAD
PUT IT IN A BOX BY THE SIDE OF THE BED

RAOUL

BUT FIRST WE BETTER MAKE SURE THAT HE'S DEAD, OH!...

GLADYS

NO...WAIT, ALIVE IS BETTER STILL
SHRINK THE HEAD AND SKIP THE KILL...
Oh, he'd like that.

She sits on the bed looking at her newly
decorated imagined space.

BOTH

AND IT WOULDN'T BE BAD AT THE END OF THE DAY
TO KICK OFF MY FUZZY SLIPPERS AND SAY
THIS WORK OF ART WAS MY LIFE'S CREATION!

GLADYS

AND I'LL PITY ALL THE PEOPLE
HALF AS TALENTED AS ME WHO'LL
BE IN SO MUCH JEALOUS AWE OF ME
THAT SUICIDE BECOMES SOME KIND OF FAD!

RAOUL

THAT WOULD BE SO HORRIBLE!

They glance at each.....and smile
fiendishly.

BOTH

BUT IT WOULDN'T BE BAD!!

In the bravado of the finale, they knock over a suit of armor, which knocks over a large potted tree, which topples a huge column, which, in turn, totally obliterates a magnificent marble sculpture of the Royal Family. The Chancellor returns, looks, shakes his head, and proceeds.

CHANCELLOR

(sighs) Oh, never mind that. The maid'll get it. (proceeds)
Now, down this corridor we have one of the Castle's most precious items...

MUSIC: Button.

TRANSITION TO:

SCENE 13

CASTLE ENTRANCE - DAY

BOOM BOOM BOOM! Heavy and rather impertinent knocking resounds through the castle's immense entry hall. The tall and extremely Snooty Servant opens the door...but there's nobody there. At least, that's what he thinks until he looks down his long nose and sees a bird, a beaver, a pretty girl frog, a nervous snail and one very indignant FROG.

MUSIC: Light, playful flute underscore.

SNOOTY SERVANT

Yes?

OUTSIDE THE DOOR

Granny, Sandra, Jaybo and Sheldon take one look at the looming, fearsome human...and streak away. Sheldon pumps his arms like he's running super fast but is sliding along extremely slowly after the others. But the plucky Frog Prince stands his ground.

ARRO

I want to see King Gordo.

SNOOTY SERVANT

A talking frog?

ARRO

That's right, buster, a talking frog, with urgent business.

SNOOTY SERVANT

A frog with urgent business. Well, this certainly is the most imaginative attempt I've seen to gain an audience with the King.

ARRO

You don't believe me?

SNOOTY SERVANT

Of course not. You're obviously some sort of... puppet.

ARRO

I am not a puppet!

The Snooty Servant grabs him by the neck and examines him.

SNOOTY SERVANT

Very detailed. Almost lifelike.

ARRO

You're almost lifelike yourself, buddy.

The Snooty Servant yanks Arro's arms and stretches him out comically, searching for strings.

ARRO (cont'd)

OUCH! Let go of me!

SNOOTY SERVANT

Very well.

The Snooty Servant grabs him by the neck and walks him to the edge of the drawbridge (edge of stage) and prepares to throw Arro into the castle MOAT. Arro looks down in horror. We hear the terrible sound of several hungry crocodiles growling and snapping at him from the moat.

ARRO

Whoa! Do you ever feed them - they look hungry?!
 (now indignant)
 Listen! I DEMAND to see the King! It's a question of his
 honor!

Suddenly King Gordo and Ember walk up.

GORDO

What's all this commotion?

SNOOTY SERVANT

It's a talking frog puppet, Your Highness.

ARRO

I am not a PUPPET!

Ember reacts. Oh oh.

SNOOTY SERVANT

If you are not a puppet then you are enchanted and we
 don't allow enchanted animals in the castle.

The Snooty Servant once again prepares
 to toss Arro into the moat.

ARRO

I'm here about a promise, a Royal promise that was
 broken!

The King stops the Snooty Servant.

GORDO

Promise? What promise? I don't recall making a
 promise to a frog.

ARRO

Ask your daughter.

The King turns to Ember.

GORDO

Is that true? Did you make a promise to this frog?

EMBER

Well, I -- yes I suppose.

GORDO

And did you fail to keep that promise?

EMBER

Father, really! What does it matter? He's a frog!

GORDO

What matters gravely is your word. As you know very well, we rule by our word, Emberlise. If we fail to value it, then the people will lose faith in our rule and the kingdom will fall. It's that simple.

The King opens the door and graciously bows to Arro.

GORDO (cont'd)

Good sir. Kindly accept our hospitality so that we may pursue this matter to your full satisfaction.

Arro bows before the king, Royalty greeting Royalty.

ARRO

I most humbly and graciously accept, Your Majesty.

Arro smiles smugly at Ember as he strides to the door. Ember, for her part is furious.

GORDO

Ember, perhaps our guest would like to freshen up after his journey.

Ember rolls her eyes and follows.

EMBER

Of course. Hop this way, your toadship.

Arro hops onto an embroidered pillow sitting on a nearby cart.

ARRO

I'm actually quite exhausted. Perhaps if her Highness would pull me?

GORDO

Of course. Ember?

Ember fumes, grabs the tongue of the cart distastefully and pulls, stomping off. Arro leans back on his cushy pillow and grins. He's loving this.

From the bushes nearby, Granny, Sandra, Jaybo and Sheldon watch in wide eyed wonder as Arro is escorted into the castle as formally as if he were visiting royalty. Arro winks to his friends and gives them a thumbs up just before the door closes.

GRANNY

Well, if that don't beat all.

TRANSITION TO:

SCENE 14

INT. CASTLE HALLWAY - CONTINUOUS

Ember enters the hallway (on the apron), still pulling the cart and pillow.

EMBER

You know, I really should thank you for helping me see the light.

And with that she drops the tongue to the floor and starts to head off without Arro.

ARRO

And which light would that be, Your Pertness?

EMBER

Why the light shining in my fiance, Raoul's eyes. Until I met you I didn't know what slimy, two-faced, lying toads males could be. Come to think of it, I have seen that quality before - NOT attractive.

ARRO

Oh, come on. You're not going to marry someone named Raoul.

EMBER

What possible concern of yours could it be what I do?

ARRO

Hey, okay. It's no skin off my nose.

EMBER

Shows you what you know. You don't even have a nose!

ARRO

Whatever!

Ember opens a door and gestures to Phillip's guest room.

EMBER

Anyway, you should find everything you need here.. to, to wash up in. There are plenty of dead flies on the window sills if you get hun...

ARRO

Thanks. I'll save my appetite for dinner.

Ember hisses in frustration, shoves his cart into the room and prepares to slam the door.

ARRO (cont'd)

Hey! Wait a minute! You're 'sposed to show me around your castle.

EMBER

Why does a frog care about seeing a castle?

ARRO

Um, well, why not?! I'm a frog of a, great culture and knowledge and I want to broaden my experiences.

EMBER

(mock concern)

Oh, I was concerned you'd get dry skin and would prefer to lounge in a slimy cesspool.

ARRO

Well, I do like to keep my skin moist and would enjoy a swim in the Fountain of Dreams.

EMBER

(curious)

How would you know about the Fountain?

Oops. Philip thinks fast.

ARRO

Oh, well its, a, famous.

EMBER

Whatever. Stay moist! I'll come back for your *tour* later...

WHAM! -- slams the door and stomps off.

TRANSITION TO:

SCENE 15

INT. ARRO'S GUEST ROOM - DAY

Arro hops over to a window, puts his forepaws on the ledge and wrinkles his nose distastefully. There are indeed dead flies on the sill. He peers out. His friends are nowhere to be seen. He gets up on a bench and pushes mightily against the window. It suddenly swings out and Arro goes with it.

His hands catch the sill - he's precariously half-way out the window.

ARRO

AAGGHH!! CROCS! EVERYWHERE!

Suddenly, Jaybo streaks in and pushes him back in through the window. Arro scrambles and hops about recovering.

ARRO (cont'd)

Thank's Jaybo. That's two I owe you.

JAYBO

Forget it. That's just what friends do for each other.

Arro looks at the big bird.

ARRO

(means it)

I won't forget. I've never needed a friend like you as much as I do now.

GRANNY

Hello, Arro!

Arro turns to see Granny climb through the window with Sheldon following slowly. Sheldon's eye-stems scan the chamber. Sandra hops in behind them.

SHELDON

Sssswanky! I gotta admit, you really seem to know your way around humans, cousin.

SANDRA

So when are you going to show your stuff to that Princess?

Arro examines the room.

ARRO

This looks like the perfect setting. I hate to bring out the big guns right away... but dire situations call for drastic measures. (hops on the bed) This'll be fun... pour on the ol' charm, pull all the stops, and that little Princess Ember won't know what hit her. Probably skip right past third base an' go for the Home Run!

Arro laughs lasciviously as he checks the softness of the bed. Sandra shakes her head and turns away in dismay.

ARRO (cont'd)

But, listen. I could really use your help now.

SANDRA

Oh. Now you need us. What happened to Mr. Smarty Pants-I'm-a-Prince-and-I-can-do-it-by-myself?

ARRO

I know. I know I haven't been all that friendly to you....

GRANNY

What do you want, dear?

ARRO

I just need you to find out about this imposter, Raoul... the so-called "dragon slayer". If you could find his room and see what his story is... There's some very fishy stuff going on . Besides, haven't you always wanted to see the inside of a castle?

SHELDON

Nope.

JAYBO

Not really.

ARRO

What about you, Granny? Granny?

They look over to see Granny sniffing at the different pieces of antique furniture.

GRANNY

Mmm. Birds' eye maple. Quarter sawn oak. Imported mahogany! Do you mind?

ARRO

Feel free.

Sawdust flies as Granny buzz-saws through a table leg.

GRANNY

Delicious!

ARRO

That's nothing compared to what you'll find in the rest of the castle. Walnut, Cherry, Teak, Rosewood! And Sheldon, you haven't lived until you've tried tropical flowers.

SHELDON

(licks lips)

Tropical?

ARRO

Gardenias, magnolias, and of course, the King's prize... orchids!

Sheldon practically swoons. Arro looks at Sandra and Jaybo.

ARRO (cont'd)

And the place is crawling with flies and other delectables.

Sandra seems interested.

JAYBO

Okay, we'll go. But, what're you gonna do?

BAM! BAM! BAM! Knocks at the door.

ARRO

Quick! Hide! It's the Princess!
(calling out) One moment, Princess!

The animals dive for any available hiding spot. Certain they are hidden, Arro hops to the door and opens it. Ember sweeps in suspicious.

ARRO (cont'd)

Ah! Princess!

EMBER

Hope I'm not interrupting any strange amphibiousness here, Froggy. But my father, the King, says I should bring you to the Fountain of Dreams for Raoul's and my reception before the dinner. You wanted to see it anyway, right? Go wallow in it or something!?

ARRO

Frogs don't wallow!

Ember bites her lip and takes a deep breath, trying not to simply strangle him and get it over with. Arro studies her, shifts gears, cracks his knuckles then launches into his good guy "seduction", accompanied by romantic MUSIC: a la "Spanish guitars".

*

ARRO (cont'd)

Princess, I must say, your castle is beautiful! (beat) Look at this room. Just lovely! One of the many romantic spots here, (adds quickly) I'll bet. Such a place (glances at her) and such a moment! (looks out the window to the late afternoon sun) The sunset, the wafts of eucalyptus scented evening air, the gentle breeze - a warm zephyr of rose scented nectar. Whoa! Takes your breath away and stirs the butterflies inside.

Ember stares at Arro like he just vomited - and now she may too!

EMBER

Excuse me while I find someplace to be sick! What's with you? One minute you do this Mr. Niceguy thing and the next, you're a total jerk.

ARRO

(seductively)

Well, I'm a very special kind of guy.

EMBER

Really! Is that so...

ARRO

Yep! One-of-a-kind and aaalllllll MALE.

EMBER

Boy, I'm just not seeing *it*. But then, its probably pretty small...

She snickers at her joke. Arro ignores the dig. Confidently, he looks her in the eye and moves closer.

ARRO

Well, you might be surprised! Let me explain... and show you who I really am...

MUSIC UP: Reprise of the "SUGAR LIPS" Seduction Song.

Just as before, the lighting darkens gradually, now transforming the room into Phillip's own romantic pad.

Again, Arro sings sultry and slow and moving with his bent legs spread wide, pelvis thrusting and gyrating. Ember is taken by surprise and watches intently. One by one, the animals all peer out of their hiding places and again follow Phillip's gyrations - especially Sandra.

ARRO (cont'd)

THERE'S A FIRE IN THE OVEN, BABY
AND IT BURNS BOTH DAY AND NIGHT
YOU CAN WARM YOUR HANDS UPON ME
AND I WON'T PUT UP A FIGHT

Ember's expression turns to shock. Is she panting? Is she becoming infected by this feverish routine? The frog hops up on the bed. While holding on to the bed post, he looks her eye to eye and very slowly, seductively slithers closer.

ARRO (cont'd)

'CAUSE WHEN I SHAKE MY LEG LIKE THIS,
ROLL MY EYES AROUND LIKE THAT,

YOU'LL GIVE ME GOLD RINGS (ALT: KNOCK DOWN MY DOOR)
 AND DO FUNNY THINGS WITH YOUR HIPS
 (puckers his lips and leans in - moment of truth!).
 WHEN YOU TASTE MY SUGAR LIP...

EMBER

Wait! WAIT! HOLD IT RIGHT THERE! STOP!

SHE SHOOTS HIM DOWN - FLAT! Arro
 CRASHES hard on the floor! The music
 stops abruptly and the lighting snaps
 back to normal.

EMBER (cont'd)

What is it with you? (distastefully) Are you some type of
 weird "kissing frog"?

Arro lays sprawled and embarrassed on
 the floor. He slowly gets up sputtering.

ARRO

NO!

EMBER

Then you're clearly a deeply disturbed little newt, with
 an outsized male ego. There's only one other guy I know
 whose ego could possibly be bigger. Come to think of it,
 he's a slime ball too!

Arro, recovering from the fall and the
 rejection, looks up waiting to see who
 she's referring to - as if he doesn't know.

EMBER (cont'd)

Prince Arrolan, of course.

Arro deflates.

KNOCK, KNOCK, KNOCK - The Snooty
 Servant enters and interrupts their fight.

SNOOTY SERVANT

Excuse me for interrupting Your Highness...I've come to
 fetch you and your guest for the reception.

The Servant bows and exits, leaving the
 door open. Ember starts to go. Arro
 stops her.

ARRO

Wait! Hold on. Okay. I understand you're not into frogs. And I understand you and Prince Arrolan aren't exactly pals. But, whoa! What a guy, I mean, I'll bet you're attracted and would enjoy kissing *him*! I mean, what red blooded young woman wouldn't?!

EMBER

(pissed off)

Froggy! I wouldn't kiss Prince Arrolan if he were the last man on earth! (beat) You know him or something?

Arro opens his mouth to speak. Will he tell her the truth? No, he pauses.

EMBER (cont'd)

Well that figures! Probably hangs out around the swamp a lot! How appropriate! 'Cause Phillip's a slimy *disease*! Go kiss him!

ARRO

(hopping mad)

Yes, actually I have met him! And he's a noble gentleman and a great guy who's loved by practically EVERYONE. But above all, he's a DEDICATED BACHELOR - and I can SURE SEE WHY!

Ember storms out the door. Arro the frog glares angrily at her then drops his head in his hands, depressed.

The animals come out of their hiding places.

SHELDON

Well. That went swimmingly!

JAYBO

Piece a' cake.

SANDRA

(grimaces) Oh Arro. Forget about that Princess!

ARRO

Sorry Sandra. But that ugly, conceited little Princess is my ticket to being myself again.

SANDRA

(sincere)

Ugly?! She's BEAUTIFUL - as humans go.

ARRO

(snorts)

You gotta be kidding...

He looks at her. She's not kidding. And the other animals nod that they agree with her.

ARRO (cont'd)

Well, as they say, "beauty is in the eye of the, ah... beast".
(looks at the door) But I can't give up.

Arro hops toward the door.

ARRO (cont'd)

Princess, wait! (to the animals) Remember, report back to me as soon as you find out what this Raoul's story is.

He exits.

Granny, Sheldon, Sandra and Jaybo look at each other and shake their heads.

SHELDON

He's a lost cause.

JAYBO

Afraid your right.

GRANNY

But we said we'd spy for him, so spy we will. And let's check out the delicacies he mentioned.

One by one, the animals timidly venture out the door looking for the treats. It seems Arro has not oversold the castle's treasures.

We can hear Granny's buzz saw sounds as she munches some tasty furniture.

SHELDON

(Off stage)

Whoa! It's one big smorgasbord.

TRANSITION TO:

SCENE 16

EXT. FOUNTAIN OF DREAMS NIGHT - EVENING

The Fountain area is beautifully decorated for the Royal Reception. As the guests and royalty gather, servants scurry about offering refreshments.

MUSIC UNDER: A part of the party, a string quartet plays soft classical music on one side of the stage.

Kathryn's Lady-in-Waiting stops the nerdy Chancellor passing through looking busy with a stack of books and records.

LADY-IN-WAITING

Chancellor, you're staying for the Reception aren't you?
It should be a lot of fun!

CHANCELLOR

Oh, thank you for thinking of me but I'm buried in work tonight. Royal Marriages are very complicated - I mean, the Pre-nups alone!

He sighs and shakes his head dramatically. He seems a little forlorn. She sizes him up.

LADY-IN-WAITING

Excuse me for being so bold, Chancellor. I know you've said you are looking... to have family someday. Why do you not participate in social events? Where you might meet someone...

CHANCELLOR

(embarrassed)

Oh, I don't know...

(shrugs)

Guess I've just about given up. Ladies these days just don't seem to want what I want.

(Simultaneously begin Arro and Ember incoming comments.)

Suddenly hearing Ember and the Frog sparring, they turn. The Chancellor makes his exit.

CHANCELLOR (cont'd)

Back to work for me. Have fun!

The Chancellor scurries off in one direction with the Lady watching him, puzzled.

From the other direction come Princess Ember reluctantly leading the hopping Arro into the Fountain area.

ARRO

... but why?!

EMBER

Because I really like it!

ARRO

... but its silly the way you carry that bauble with you all the time.

EMBER

Well I certainly do not care what *you* think! Why would I? It's... my most precious possession.

ARRO

You're in LOVE with a gold ball! That's just sad. I mean it has no purpose...

EMBER

It's an ORB! It gives me comfort... and insight.

(threatening))

And right now it strongly suggests I show you to the Crocodile Moat, not the Fountain, Froggy!

Arro realizes this approach will not get him anywhere. He looks around. Most of the jovial guests have now arrived and the Fountain area is taking on the buzz of an elegant cocktail party.

As the Princess and Frog approach the Fountain they calm down. It's beautiful - made even more magical by the warm glow of the setting sun.

EMBER (cont'd)

Go ahead, hop in. Soak it up.

He hops up on the Fountain's broad edge. Ember scurries off to join her father, the King. Arro turns, watches her go, looking depressed.

King Gordo chats with the elderly MONSIGNOR CROCKETT and a small group of Lords and Ladies when he sees his beautiful daughter and brightens.

GORDO

Ember! Princess! There you are!

(hugs her)

Let me introduce you.

She gives her father a warm hug and kiss. He takes her arm and turns to the gathering.

GORDO (cont'd)

Attention! Honored Guests, Lords and Ladies! Please allow me to introduce my beautiful, brilliant daughter, Emberlise II, the exalted Princess and Heir to the Throne of our Kingdom. It is she whom we honor this evening in the event of her betrothal to the Dragon Slayer, Sir Raoul!

He looks around for Raoul. With one eyebrow raised, the Snooty Servant whispers to the King and hands him a note card, presumably from Raoul.

Gordo takes the card and reads, then sneezes violently. Recovering, he turns back to the group.

GORDO (cont'd)

Unfortunately, Sir Raoul and his lovely Mother are detained but will join us later for dinner. This is the Princess's party so let's enjoy and celebrate! And I'd like to be the first to toast my daughter and her Prince to be!
A TOAST!

They all raise their glasses.

GORDO (cont'd)

May they know half the joy that my wife, Queen
Emberlise and I shared. And may they experience the
tango... or, should I say the TANGLE of all life's great
adventures, together!

When everyone hears the word "tango",
they become giddy like they know and
love the ritual that is about to begin.
They toss down their ceremonial drinks
and prepare for the fun ahead.

MUSIC UP: Intro begins to Song "It Takes
Two To Tangle". Gordo sings.

GORDO (cont'd)

ONE PERSON CAN ARRANGE THEIR DAYS
AND LIVE THEM RATHER NICELY,
WITH NO ONE ELSE AROUND TO TELL YOU
WHEN YOU'RE WRONG.

The guests laugh.

GORDO (cont'd)

YOU CAN EAT ALONE AND STACK YOUR BOOKS
PRECISELY ON THE SHELF
JUST AS YOU LIKE - ALL BY YOURSELF,

BUT AS FAR AS FINDING HAPPINESS IS CONCERNED,
IF THERE'S ONE THING IN THIS RAG-A-TAG WORLD
THAT I HAVE LEARNED...

The sharp, staccato rhythms of an edgy
tango begin.

Immediately everyone moves to the
music. This is a ritual they all seem to
know and love. For the young it's a sexy
mating dance. For the old, it's an
opportunity to re-live one's passionate
youth. It's a sanctioned and acceptable
opportunity to feel primal, sexy and
dangerous - while still possessing a stiff,
arched formality, especially for the
"Royals" and the more proper castle
denizens.

As if propelled by the music, King Gordo glides around the stage, leading one to wonder if he's as crippled as he says.

GORDO (cont'd)

IT TAKES TWO TO TANGLE
TWO TO TANGLE
SINCE THE WORLD BEGAN TO WHIRL.
IT'S THE CLEAR AND STRONG OF;
PRIMAL SONG OF
EV'RY BOY AND EV'RY GIRL.

YOU CAN SIT ON THE SIDE
AVOIDING LIFE'S HEARTACHES,
BUT IF YOU WANT TO GET OUT AND DANCE,
THEN IT TAKES
TWO TO TANGLE
TWO TO TANGLE ENTWINED
TO FIND THAT PASSIONATE PULSE OF ROMANCE.

Gordo, feeling some old oats, impetuously grabs the hand of the Lady-In-Waiting and pulls her to center stage with him. In the spirit of tango, she takes on a tough, stern and sexy posture - but she's loving this! So are the guests! They ALL move to the music and begin to sing.

Bored, Ember and Arro sit on the sidelines as everyone else finds a partner and joins in.

GORDO AND GUESTS

IT TAKES TWO TO TANGLE
TWO TO TANGLE
FEELING FRISKY AS YOU PLEASE
LIVELY LIMBS EMBRACING
INTERLACING
'LIKE THE MONEYS IN THE TREES.

AND IF YOU'RE NOT CAREFUL,
'NEATH THE MOON ABOVE,
IT'S CERTAIN YOUR GONNA MAKE LOVE.
CAUSE, WHEN TWO
PARTNERS ANGLE
IN A TANGLE,

GORDO
THEY MIGHT - JUST - MAKE
PASSION - ATE LOVE.

Off to one side - unseen by the humans
who are completely engrossed in dance -
the animals get into the act. They sing
and mimic the human's passionate
moves.

SHELDON
SOME PEOPLE TANGLE IN GREEK.

Suavely, he dips his partner, Sandra.
Then twirls her to Jaybo.

JAYBO
OTHERS THEY DANCE, BEAK TO BEAK.

Jaybo and Sandra dance cheek to cheek.
The animals dance together.

GRANNY
BUT IT'S ONE COMMON LANGUAGE WE SPEAK
WHEN TANGLERS COMBINE...

SANDRA
IN A SEXY DESIGN.

Sandra is "sandwiched" between Jaybo
and Sheldon.

ANIMALS
IT TAKES TWO TO TANGLE
TWO TO TANGLE.
GOIN' SOLO AIN'T A BIT OF FUN
CAUSE WHEN THE MOVEMENT GETS ALL
LIKE A PRETZEL,
TWO IS TEN TIMES MORE HOT THAN ONE.

ALL (ANIMALS AND HUMANS)
IT'S A POWERFUL PRINCIPLE OF LIFE
THAT MAKES
THE HUM-DRUM OF LIVING BANG BRIGHT
IT SIMPLY TAKES
TWO TO TANGLE
TWO TO TANGLE
SO WON'T YOU TANGLE WITH ME
TO - NIGHT?

Begin wild DANCE BREAK with lots of physical “tangling” going on between partners.

Even Monsignor Crockett who has been drinking like a fish from the punch bowl and surreptitiously from his vest flask, finds a dance partner - the sexiest, most buxom lady in the crowd. Fairly drunk and stiff, he does his darnedest to stay right with the music.

The only people who have not been dancing are Ember and Arro. Finally, they are drug into action by others and, as there are no other partners around, they are forced to tangle/dance with each other. However, their inclusion turns the song and the lyrics upside down. Their version of “tangle” means “fight” - that “two” is a recipe for endless arguments and conflict. They sing with forced smiles.

EMBER AND ARRO

IT TAKES TWO TO TANGLE
TWO TO TANGLE...

EMBER

HEY, WATCH IT, FROG - YOU BUMPED MY KNEES!
THINK MY TOE IS BLEEDING...

ARRO

HEY, I'M LEADING!

EMBER

YOU COULDN'T LEAD A PACK OF FLEAS.

ARRO

I PITY THE DOPE WHO'D EVER MARRY YOU -
WHAT A PERFECT PACKAGE OF DUMB

EMBER

(Forced smile)

KEEP TALKING, I'LL HAVE
YOU TO STRANGLE...

ALL

TWO TO TANGLE!

ARRO
(forced smile)

YOU TO MANGLE...

ALL

TWO TO TANGLE...
TANGLE...
TANGLE...
TANGLE...
(cont'd into next section)

EMBER
(whirling him around "extra" hard)
HANG ON, SQUIRT, YOU MIGHT FALL.

ALL

TANGLE...
TANGLE...
TANGLE... (cont'd)

ARRO
YOUR SKIN MAKES MY SKIN CRAWL.

EMBER
You mean, "slither", don't you? Ha!

ALL

TANGLE...
TANGLE...
TANGLE... (cont'd)

ARRO
YOU STUCK-UP SELF-ABSORBED COW!

EMBER
ME? YOU LYING, DESPICABLE...
"MAKE ME FEEL SICKABLE"....
I WANT YOU OUT OF HERE NOW!!!

ARRO
Fine by me! (re-thinks) Hey, wait a minute...I'm not
going anywhere! You made a promise to me and your
father and I'm going to stay right here!

The others resume singing, not noticing
the rift between Arro and Ember who
remain off to one side.

ALL

IT TAKES TWO TO TANGLE
TWO TO TANGLE...
SINCE THE WORLD...
BEGAN TO WHIRL...

EMBER

YOU DISGUSTING LITTLE FREAK!

ALL

IT'S THE CLEAR AND STRONG OF
PRIMAL SONG OF
EV'RY BOY AND EV'RY GIRL.

ARRO

YEAH?! Well you're the FREAK! If it weren't for that
Raoul chump, you'd be an old MAID!

EMBER

I'd be a WHAT??!!

ALL

YOU CAN GO IT ALONE
AVOIDING LIFE'S HEARTACHES,

EMBER

Why you...you...impudent, degraded, sub life-form...

ARRO

Takes one to know one, baby..

ALL

BUT IF YOU WANT TO GET OUT AND DANCE...

Ember marches off toward the opposite side of the stage to get as far away from the frog as possible. Still in their own world of negativity, they sing along with all the others who remain in their own worlds of passion and are oblivious to the Princess and the Frog's fight.

EMBER & ARRO

IT TAKES...

ALL

TWO TO TANGLE
TAKES TWO PEOPLE..
TAKES TWO PEOPLE ENTWINED...

ARRO
THE BRAT HASN'T CHANGED!

ALL
TAKES TWO PEOPLE ENTWINED

EMBER
THAT FROG IS DERANGED!

ALL
TWO PEOPLE ENTWINED - IT CLEARLY TAKES...

Ember and Arro can't take it any more.
They scream at the top of their lungs
across the stage at one another.

ARRO & EMBER
I HATE YOU MORE THAN ANYTHING IN THIS ENTIRE
WORLD!! YOU GO STRAIGHT... TO... HELL!!!

The others stop, stunned at this outburst.
They watch silently as the two sit, arms
folded, on either side of the stage.
Awkwardly, the guests turn to the
audience and half-heartedly finish.

ALL
TWO TO TANGLE!

Everyone but Arro and Ember freeze in a
big classic act-ending pose with arms
raised high. But their expressions tell the
truth - they are all DEPRESSED!

FADE TO BLACK

END ACT ONE

ACT TWO - SCENE 1

MUSIC UP: Short Entr'acte - "High Adventure" begins fast and bright then slows to comic depression for Sc.1 with Two To Tango theme in a very minor key.

INT: DINING HALL - EVENING

The huge Dining Hall is already filled with royal guests murmuring in a somber, grumpy mood - thanks to Ember and the frog's finale at the previous Reception. Servants scurry about with covered trays of food and platters of drinks.

Arro and the Snooty Servant appear at the entrance.

SNOOTY SERVANT

The honorable Mr. --

ARRO

Arr -- ah -- Frog.

SNOOTY SERVANT

Mr. Arrafrog.

King Gordo, the Chancellor and numerous guests sitting at the elaborate, formal, pre-wedding dinner all fall silent and stare at the frog. They all blame him for the transgressions he and Ember had at the reception. The Snooty Servant walks across the room leading Arro to a chair next to Ember, who sneers and turns away. He greets the other guests.

ARRO

Hi. How're ya doin? Pleased to meet you.

Well! The guests are aghast! At the Royal dinner table? The meddling frog? Unheard of. Bad form. They move their chairs away from the amphibian and -- one by one -- the snobby disapproving guests return to their meals.

ARRO (cont'd)

Oh, thank God. Look at that. Real food! I can't remember how long it's been since I've eaten --

A waiter places an elaborately prepared plate of huge stuffed flies, like a tray of oysters, before the famished frog.

ARRO (cont'd)

-- flies!

The other guests stare at the disgusting sight in horror. An elderly woman puts her napkin over her mouth...and turns as green as Arro.

WOMAN

Excuse me.

She gets up and staggers away, desperately looking for someplace to be sick.

ARRO

(to Snooty Servant)

No no. My good man, please. I'll have whatever the other guests are having.

SNOOTY SERVANT

But it's beef, sir. I believe it requires...TEETH.

ARRO

Just bring the food. Let me worry about how to eat it. Sheesh! It's getting hard to find good help, isn't it, Princess?

All eyes turn to Ember. She could die of embarrassment.

EMBER

Okay, listen! I mistakenly agreed to let you dine with us. But the only chance of resurrecting this evening is if you and I don't talk to each other. Not a word!

ARRO

Whatever you say. You're the princess.

Ember angrily turns away, just as Raoul hurries into the dining room.

SNOOTY SERVANT

Sir Raoul.

EMBER

Ah, Raoul!

He sits down across from Ember and Arro.

RAOUL

Sorry I'm late.

Arro glares at Raoul from across the table.

ARRO

Excuse me, but don't I know you?

Raoul sees the frog for the first time.
Huh?

RAOUL

Look out, dearest, there's a frog on the table. Waiter!
Disgusting, filthy --

GORDO

Ho ho ho. It's all right, Raoul. He's Kathryn's guest.

EMBER

And he seems to think he knows you. I'd love to know where from.

Arro hops up on the table just in front of the surprised knight. Raoul is a bit unnerved by this bold confrontation and can't help twitching his nose nervously. SPROING! His mustache springs into rat-like whiskers. He quickly smooths them back down.

RAOUL

Really, you must be mistaken. I only mix with rodents -- er, royalty.

ARRO

I know what you mean. Sometimes I have a hard time telling the difference between the two, myself.

Ember, in spite of herself, laughs. A couple of other guests feel obligated to chuckle along, but really they're very uncomfortable with this barb.

Arro watches Ember laugh. He enjoys this more than he would ever let on. Ember catches him staring at her and quickly stifles herself.

GORDO

Raoul? (ah-choo!) Oh, my! Not again! Raoul, where is your charming mother?

RAOUL

Ah...she had...a bit of trouble pulling herself together tonight...

TRANSITION TO:

SCENE 2

INT: GLADYS' AND RAOUL'S CHAMBERS - NIGHT

MUSIC UNDERSCORE: Light, comic version of "It Wouldn't Be Bad"

Gladys sits at her vanity, pouring over her spell book. She has turned herself into a large lizard. She raises her wand.

GLADYS

Golgoth, Holgoth, Helena Rubenstein!

BZZZAP! Now she's a lobster. Darn! The wand lets out a sparkly laugh, as if it were enjoying this.

Gladys gets up and races into the other room.

Suddenly, the door creaks open and Sheldon's eye stalks pop in for a look. A suit of Raoul's armor stands in the corner.

SHELDON

This must be their room.

Sheldon and Granny wearily make their way into the room.

GRANNY

Hey, Sheldon. There's another one of them -- them arachnids.

The bloated snail rolls his eyes.

SHELDON

Please, it's an orchid and if I never see another one it'll be too soon.

GRANNY

I feel the same way. That last chest of drawers really did me in.

Suddenly Gladys, the lobster woman, bursts into the chamber from the next room, all in a dither.

The animals react in horror to this half-human monster and dive for cover beneath the bed. Gladys sits down, inches away, at the vanity and glances at a clock.

GLADYS

All right. With any luck I can still make dessert.

She studies her book.

TRANSITION TO:

SCENE 3

INT: DINING HALL - NIGHT

Arro gnaws on a thick piece of beef but has no luck. It really does require teeth. Frustrated with that, he turns to Raoul, who takes nervous little rat-sized bites out of a piece of cheese. Arro notices the sword Raoul wears. It's actually Arro's sword.

ARRO

That's a pretty nice sword. I see it has an "A" on it. Isn't that usually reserved for its owners initial, Ra-oul?

RAOUL

Yes, well ah...uh...mine's a description.

ARRO

So what's the "A" stand for?

RAOUL

Oh, well... for, ah... Awesome - ness!

ARRO

But of course! You're such an awesome fellow. Perhaps you would show it to me?

RAOUL

Well, I, sure.

Raoul tries to pull the sword from the scabbard. It won't come. Raoul strains.

ARRO

(helpfully)

I hear knights fasten their swords with a secret catch to keep unqualified people from handling them.

Raoul's eyes flash angrily and he struggles harder. People at the table start to whisper.

RAOUL

Yes, it's the catch. It must have been...damaged...by the dragon!

ARRO

You let him handle your sword?

Ember turns and glares at Arro.

*

EMBER

I don't know what you're trying to do, but you've already caused enough trouble.

MUSIC INTRO: "Some Things Aren't Always What They Seem"

ARRO

I'm sorry, it's just lately I've been curious about the difference between appearances and reality.

(addresses the whole table)

In fact, some new friends of mine really made me stop and think - maybe we should have a closer look at things...

MUSIC UP: This is a comic song in which Arro dances up and down the table, working the royal crowd like a Las Vegas entertainer. Though he's all over the place, he really "plays" to Ember.

ARRO (cont'd)

TAKE THE DON OF TRUMP IN ALL HIS SPLENDOR
HAS A BANK ACCOUNT THE SIZE OF ROME
A REPUTATION AS A BIG-TIME SPENDER
WITH 23 VACATION CASTLES HE CAN CALL HOME
WEARS THE LATEST AND THE FINEST FASHION
LOVES TO PUT THE COMMON FOLK TO SHAME
'CEPT THE PRINCE HAS GOT A TEENY, WEENY VICE
HAS TO DO WITH DICE
AND HE CAN'T RESIST A GOOD OLD GAME
NOW THE TRUMP-STER REALLY AIN'T GOT A PENNY TO HIS NAME

Arro pulls the string on Trump's money purse. It spills out. All it contains are dice, a few rocks and a moth, which flutters away. The trophy BIMBETTE at his side is aghast.

BIMBETTE

You tricked me!

She hits him.

Several Royals laugh. They rather enjoy this.

ARRO

ONLY GOES TO SHOW YOU
SOME THINGS AREN'T ALWAYS WHAT THEY SEEM
LOOK BEHIND THE PRETTY COVER OF THE BOOK
THINGS AREN'T ALWAYS WHAT THEY SEEM

LADY FARNSWORTH

Will somebody please get this frog off the table!

Arro glances at Ember who tries hard to hide her amusement. This eggs Arro on even more.

ARRO

Let's think of another example...Now take Lady Winfrey here.

LADY WINFREY

Oh, well, I...

ARRO

SEE HER LOVELY HAIR SO SOFT AND CURLY
THE KIND THAT MEN JUST LOVE TO GAZE UPON

LADY WINFREY

Oh, thank you!

Arro hops onto the food cart of a passing waiter serving food with a long fork.

ARRO

BUT WITH ME, YOU'VE GOT TO GET UP EARLY
FIRST YOU SEE IT, ALACA.....WHOOOPS!

He hops off the cart, causing the waiters fork to catch her wig. It flies off.

LADY WINFREY

Hey!

ARRO

NOW IT'S GONE!

Ember can no longer contain her amusement and laughs out loud. So do the Duchess and Duke sitting next to her. Being superior sorts (Of course, I don't have anything to hide) the Royals enjoy the humor at the expense of their friends. Arro is really sailing now.

ARRO (cont'd)

AND HERE'S THE DUCHESS AND DUKE OF CLINTON
MODELS OF RESPECTABILITY
ALWAYS PERFECT, NEVER CURSE, THEY NEVER SMOKE
NE'ER A DIRTY JOKE
EACH A PATRON SAINT OF PURITY
SO WHY ARE THE ROYALS ROAMIN' 'ROUND FOREIGN TERRITORY?

With his cane, Arro lifts the napkins on their laps to expose that each is holding the crotch of the man and woman next to them.

DUKE AND DUCHESS

Well, I never!

ARRO

ONLY GOES TO SHOW YOU
SOME THINGS AREN'T ALWAYS WHAT THEY SEEM
TAKE A PEEK BENEATH THE ICING ON THE CAKE
AND GET DOWN TO THE REAL CREAM
AND YOU WILL FIND IT AMAZING
AT ALL THE TRICKY WAYS THINGS
AREN'T ALWAYS WHAT,
AREN'T ALWAYS WHAT
THINGS AREN'T ALWAYS WHAT THEY SEEM

Arro continues on and singles out a little boy dressed in velvet.

ARRO (cont'd)

GET A LOAD OF LITTLE LORD DUDLEY
THE KIND OF KID THAT ALL THE MOMS ADMIRE
LOOKING EVER SO CUTE AND CUDDLY
AIN'T YOU THE ONE THAT SET THE HOUSE ON FIRE?

Lord Dudley's father pulls his coat open to reveal a blow torch. He takes it away and scolds him.

ARRO (cont'd)

AND IF IT ISN'T MONSIGNOR CROCKETT
WHO SERMONIZES HOW SINNERS MUST BEWARE

Monsignor Crockett spends the whole lyric rising - compelled to speak.

ARRO (cont'd)

TELL ME, IS THAT A BIBLE IN YOUR POCKET
OR SOMETHING TO WARM YOU IN THE COLD NIGHT AIR?

Arro first pulls flask out then pulls his coat open and reveals not just flasks, but a complete bar.

ARRO (cont'd)

EVERYBODY'S GOT A LITTLE SOMETHING

Arro uncovers royal silverware up a
guest's sleeve.

GUESTS
EVERYBODY'S GOT SOMETHING!

ARRO
EVERYBODY LIKES TO HIDE BEHIND

He tugs on the string binding a BUSTY
WOMAN'S tight corset which unravels.
All the woman's weight suddenly
balloons down into an enormous gut.
The proper old Duke next to her laughs
uproariously.

GUESTS
HIDE BEHIND!

ARRO
SO AS YOU GO WALKING JUST REMEMBER ONE THING
YOU BEST STAY AWAKE AND KEEP AN OPEN MIND

GUESTS
'CAUSE YOU MIGHT FIND

Arro rips open the old Duke's shirt and
reveals he is wearing a lacy brassiere!
Ember LOVES this.

ARRO & GUESTS
THAT SOME THINGS AREN'T ALWAYS WHAT THEY SEEM
TAKE A PEEK BENEATH THE ICING ON THE CAKE
AND WHEN YOU REACH THE REAL CREAM

ARRO
YOU WILL FIND IT'S SO AMAZING
AT ALL THE TRICKY WAYS THINGS

GUEST 1
AREN'T ALWAYS WHAT...

GUEST 2
AREN'T ALWAYS WHAT...

ALL
THINGS AREN'T ALWAYS WHAT... THEY... SEEM!

Arro ends with hands in the air. There is amused applause as Ember tries to hide that she really enjoyed Philip's song and regain her severe attitude toward the frog. With the MUSIC VAMPING Arro turns to Raoul.

ARRO

And what about our hero, the Dragon slayer? Somehow, I suspect there's more to you than you're letting on.

Raoul, mistaking this for flattery, blushes.

RAOUL

Well, I don't like to brag, but --

ARRO

Of course you don't. You're too modest for that. That's why it takes someone like me to get the truth -- in all it's shining glory -- out of you.

Everyone beams at Raoul. They all desperately want to believe he's the bright, shining hero he appears to be. Raoul squirms. He wasn't ready for this.

Arro painfully plucks a whisker off Raoul's nose --

RAOUL

OW!

-- leaps onto the back of his chair and hangs over his shoulder to sing.

ARRO

WON'T YOU TELL US THE EXCITING STORY
WE ALL WANT TO HEAR IT BLOW BY BLOW
JUST WHAT HAPPENED IN THAT MOMENT OF GLORY

GUEST 1

YES!

GUEST 2

Come on!

GUEST 3

Please!

GUEST 4

Tell us!

ALL

WE WANT TO KNOW!

RAOUL

I JUST WALKED UP TO HIM AND SAID "HEY, TEDDY, UH, DRAGON!..."

ARRO

YOU MEAN YOU LEFT BEHIND YOUR THOROUGHBRED?

RAOUL

What I mean is,
I RODE UP TO HIM AND
LOOKED HIM IN THE EYE
LET MY LASSO FLY
AND I STRANGLER HIM 'TIL HE WAS DEAD...

ARRO

I THOUGHT HE DIED BY A SWORD.

RAOUL

...AND I CUT OFF HIS HEAD

ARRO

HIS TAIL.

RAOUL

I MEAN HIS TAIL.

Arro dances round Raoul, alternately
bolstering him up and slapping him
down.

ARRO

HOW RARE, HOW SPECIAL
TO FIND A MAN AS BRAVE AS HE
A COURAGEOUS MONUMENT OF HONESTY
EXACTLY WHAT HE SEEMS TO BE
BUT, SOME THING'S AREN'T ALWAYS WHAT THEY SEEM

In fast action, drum solo style, Arro slaps
Raoul around, causing a large Swiss
cheese and a cheese souffle' to fall from
his coat.

ARRO (cont'd)

Ah, Yes!
SOME THINGS AREN'T ALWAYS WHAT THEY SEEM

Arro causes Fluffy the cat to hop onto the table next to Raoul, who screams in terror. A butler takes Fluffy away.

ARRO (cont'd)

SOME THINGS AREN'T ALWAYS WHAT THEY SEEM
Yeah!

Arro knocks Raoul in the face, his rat-like features pop out, and he hides.

Arro leads the guests in a full-on, Broadway-style chorus line.

GUESTS

SOME THINGS AREN'T ALWAYS WHAT THEY SEEM
AH, AH...

Raoul is accidentally knocked to the floor. That does it! Really raging now, he leaps up and, tugging mightily, tries to pull Arro's sword.

ALL

YOU WILL FIND IT AMAZING
AT ALL THE TRICKY WAYS THINGS
AREN'T ALWAYS WHAT...
AREN'T ALWAYS WHAT...
THINGS AREN'T ALWAYS WHAT... THEY... SEEM!

Angry, Raoul has been trying to pull his sword on the frog. Arro correctly releases the catch on Raoul's scabbard and the sword goes flying across the room, and -- SPRONG! -- impales itself into an ornately stuffed turkey.

Raoul looks at the sword in amazement, then at the scabbard, then finally at Arro. A look of horrible realization comes over him as he hastily backs out of the dining room.

Everyone applauds. Arro is the hit of the party.

He hops up on his cart and takes more bows. Up stage, Ember looks at the frog curiously intrigued. She claps a little then stops herself and does her best to look disapproving. Arro sees and grins.

ARRO

Thank you. Thank you! You're too kind! Thank you! I always love playing the palace. And thank you, Raoul, for being man enough to....Raoul?

Raoul is gone but hardly anyone notices as the Royals continue to applaud and prepare to take their leave. Arro signals to Ember he wants a pull. She rolls her eyes.

TRANSITION TO:

SCENE 4

INT. CASTLE CORRIDOR CONTINUOUS

OMINOUS MUSIC: A haunting underscore from "Things Aren't What They Seem".

Off to one side of the stage, Raoul is hastily heading away from the action, but stops up against the wall to catch his breath and absorb what he has just witnessed.

He tries to pull the sword again, but struggles pushing all the "buttons". Finally, he hits the button Arro pushed and easily pulls the sword from the scabbard.

He studies the "A" initial. He's horrified by the realization and moves into spy mode, creeping slowly back toward the stage.

TRANSITION TO:

SCENE 5

EXT. CASTLE COURTYARD AND FOUNTAIN NIGHT

Silently, Ember pulls Arro perched on a pillow on his cart. Ember dumps Arro off the pillow and storms away.

ARRO

Hey!

EMBER

You are so mean!

ARRO

Mean? What are you talking about? Come back here!

Arro hops after Ember, who continues to storm along. They're going at it like an old married couple.

EMBER

The things you said to my guests! And the poor Duchess!

ARRO

Oh come on. You loved it. You've been wanting to say those kinds of things your whole life!

EMBER

How would you know? You're a stranger to this world...

ARRO

Oh, I know.

EMBER

How?! You don't know anything!

ARRO

I know your type.

EMBER

My type?

ARRO

Yeah. Proud. You see yourself as better than the rest.

EMBER

Of all the small minded, prejudiced things to say.

They both become furious. They really know how to push each other's buttons.

ARRO

I'm not prejudiced!

EMBER

You don't want to deal with me as a real person so you reduce me to a stereotype. That's the definition of prejudice!

ARRO

Just tell me one thing, did you or did you not enjoy seeing Lady Farnsworth lose her wig?

Ember hides a smile.

EMBER

I most certainly did not!

Arro pursues the angry Princess around the beautiful courtyard, which is filled with flowers and fountains and romantic moonlight.

ARRO

Lie to me if you want, Princess, but don't lie to yourself.

This stops Ember.

ARRO (cont'd)

You *are* better than the rest of them. You know what phonies they are.

EMBER

(laughs in spite of herself)

I did always wonder what she'd look like without it.

ARRO

(laughs)

She looks like her father.

EMBER

She did! Wait. How would you know? He's been dead 2 years.

ARRO

Lucky guess. Did you see the expression on the Duke's face when his shirt opened.

EMBER
(laughing)

Yes! And Monsignor Crockett..!!

ARRO

For once --

(laughing hard)

-- his face was as red as his nose.

They're laughing so hard that tears
stream down their cheeks.

EMBER

And Lord Dudley! How'd you know he's the arsonist?

Arro continues to die laughing, but the
question strikes Ember. She tries to calm
herself.

EMBER (CONT.) (cont'd)

Hey, wait a minute! How did you know all those things?
Who are you?

ARRO

I'm...a friend. A better friend than Raoul will ever be to
you.

Ember stares at him. In spite of
everything her eyes tell her, she knows
he's right. She shakes her head.

EMBER

Please...you're a frog!

Ember, feeling very troubled, exits into a
long corridor. Arro hops after her.

ARRO

Well, talk about phonies...

When they are out of sight, Raoul steps
out of the shadows in the foreground
spying on them and looking dead serious.
He hears someone else coming behind
him and quickly dashes down the
corridor following Ember and Arro at a
discreet distance.

The CHANCELLOR and Kathryn's LADY IN WAITING enter mid-conversation. They stop near the fountain.

LADY-IN-WAITING (O.S.)

I think I know Ember better than she knows herself.

CHANCELLOR (O.S.)

Yes, I'm sure you do.

LADY-IN-WAITING

The King thinks this marriage is the right move for the Kingdom. But Ember is so strong and this Raoul is weak... and peculiar! I'm afraid he's NOT what she needs to find happiness.

They both think hard about that.

LADY-IN-WAITING (cont'd)

And what about you Chancellor, what do you need to be happy?

CHANCELLOR

Oh, gosh, I don't know.

LADY-IN-WAITING

Come on, tell me.

Unseen in the shadows, Sandra the frog and Jaybo appear and start to listen in.

CHANCELLOR

I guess... maybe if I just found the right girl.

LADY-IN-WAITING

You're a hopeless romantic aren't you? Well, there are certainly many lovely young women in the kingdom who might find your qualities very appealing. And I know several eligible ladies right here in the castle that... (she hesitates) that might be interested in knowing.

CHANCELLOR

(embarrassed smile)

And you've been asked to inquire. Right?

MUSIC: Intro "Family Man"

LADY-IN-WAITING

(she smiles, "yes")

Perhaps if you tell me what you envision for yourself.
 Maybe I can help you.... and some lucky lady.

The Lady has made him comfortable and
 Chancellor starts to sing, revealing his
 feelings.

CHANCELLOR

I CAN PICTURE A LIFE
 RADIANT AND ROSEY
 NOT THE KIND FROM SOME EXOTIC FABLE

JUST ME AND MY WIFE
 COMFORTABLE AND COZY
 LAUGHING WITH THE CHILDREN SEATED 'ROUND THE TABLE

ONLY BLUE SKIES ABOVE
 SINCE WE TOOK THE ALTER
 WORKING DAY AND NIGHT TO EARN A PENSION PLAN

A RESPONSIBLE LIFE,
 SOLID AS GIBRALTAR
 OH, WHAT I WOULDN'T GIVE TO BE A FAMILY MAN

I WISH I COULD KNOW
 HOW IT WOULD FEEL TO SAY
 "YOU LOOK SO LOVELY, LOVE.
 HOW WAS YOUR DAY TODAY?"
 TO HAVE SOMEONE TO FRY MY FAVORITE KIND OF KIPPERS
 FETCH MY FAVORITE SLIPPERS
 IN HER WIFELY WAY

SOMEDAY BY A POND
 IN A COTTAGE MADE IN HEAVEN
 RAISING WORMS AND ROACHES IN A COFFEE CAN

TWENTY FIVE SHRIEKING KIDS
 TO WAKE US UP AT SEVEN
 JUST THE KIND OF HEAVEN FOR A FAMILY MAN

DANCE BREAK: The Chancellor can't
 help himself and begins to dance. *

The Lady watches him, turned off and
 even a little horrified by what he is
 revealing.

But Sandra, still hiding in the shadows, is becoming impressed with this guy.

CHANCELLOR (cont'd)

AND THINK OF THE BROOD
THAT I WAS BORN TO SIRE
EVERY SINGLE ONE'LL COME TO SET THE WORLD ON FIRE

BUT HEY, WAIT A MINUTE -
WOULDN'T IT BE NIFTY (beat)
WITH FORTY, MAYBE FIFTY YOUNG ONES ALL AROUND?

The Lady thinks he's a total bore and wonders "What woman in her right mind would want to be tied-down to this man?!" She surreptitiously slips away into the shadows, writing off the Chancellor as a potential mate - for ANY woman.

TWO HUNDRED TINY SHINNY FEET
JUMPING ROPE DOWN "HOPEFUL STREET"
WITH A GUINEA PIG NAMED SADIE

M'LADY? M'LADY?

The Chancellor looks around for Lady in Waiting, who has disappeared. But suddenly an unseen cute female voice chimes in from the shadows and the Chancellor is delighted.

SANDRA
I CAN PICTURE A LIFE

CHANCELLOR
...PICTURE A LIFE

SANDRA
RADIANT AND ROSY

CHANCELLOR
...RADIANT AND ROSY

SANDRA
THE KIND THAT I'VE BEEN YEARNING FOR SINCE TIME BEGAN

CHANCELLOR
...ME AND MY WIFE

SANDRA
BEING SOMEBODY'S WIFE

BOTH
COMFORTABLE AND COZY

SANDRA
SNUGGLING BY THE RIVER WITH MY FAMILY...

CHANCELLOR
WHAT I WOULDN'T GIVE TO BE A FAMILY...

BOTH
MAN....

As the song ends, the Chancellor thinks he's found his true love. He dashes into the shadows to find her.

CHANCELLOR
M'Lady? Who's there? (searching) Hello!?

He wants to discover and hopefully connect with this very simpatico, sweet-voiced female.

Fearful, Sandra the frog has slipped away leaving the Chancellor in love and hanging.

TRANSITION TO:

SCENE 6

INT: RAOUL AND GLADYS' ROOM - NIGHT

The animals continue to cower visibly beneath the bed as Gladys, who is now covered head to toe with long fur, once again lifts her wand.

GLADYS
Okay, wand. This is your last chance. Blow this and you're kindling.

The wand sparkles and hisses menacingly. Gladys feigns a smile and holds the wand more gingerly.

GLADYS (cont'd)

Just kidding!

(reading)

Hecubus, secubus, intimous rex, right my form with this little hex.

BBZZAP! Gladys looks down in happy astonishment. She's got her old body back, complete with a four foot high, Bride of Frankenstein, do.

GLADYS (cont'd)

Perfect. Finally! (sighs - too late!) Perhaps Raoul will bring me a dessert. Starting tomorrow, I will eat only dessert. I've suffered so all these years, with little more than an occasional tiramisu! Oh woe!

MUSIC UP: TBA Comic Opera called "MISERY". In operatic tones, mirrored by the stagecraft, Gladys wails like Norma Desmond in "Sunset Boulevard", commanding attention in a pool of light.

NOTES ON THE SONG: Thinking about her years of agony in exile and her planned revenge, makes Gladys want to sing and recount her sad, pathetic story dripping with self pity and self justification. This is a zany, but sophisticated, dramatic operatic piece that pokes fun at and plays with oft-heard opera soliloquies about pain and misery.

Gladys reveals her backstory with Gordo, Emberlise I (the Princess' Mother) and Ember.

Gladys wails that hers is a story of great sadness, misery, and BETRAYAL: She has been stepped on, kicked and abused by King Gordo. It seems when he was a young Prince looking for a wife, Gladys decided that she was his perfect mate and that she would woo him, marry him, and become Queen so that the Kingdom would then be hers to do with as she pleased. In song, she claims he loved her at first sight (thanks to the potion she gave him), that her and Gordo's love was "perfect love", the love of the ages, like Romeo and Juliet and Anthony and Cleopatra! However, she reveals that it was actually a drunken, spell-induced, one-night-stand on Gordo's part.

She wails how their union (which lasted only one night) was blind-sided by Emberlise the First, who swept in and "tore their love apart with her evil magic" (In reality, Emberlise used her beauty, charm and grace - that was her magic). Gladys claims Gordo succumbed to Emberlise's evil advances (he fell in love with her). Gladys reveals that the couple married

and had a baby (Emberlise II) and supposedly they lived happily for a while, until the Queen became ill and died, which Gladys claims she had “very little to do with” - which leads us to suspect that she may have had a LOT to do with the Queen’s demise.

So after the dust settled, Gladys decided to “re-ignite” her affair with Gordo by slipping him another potion in his wine guaranteed to get her another one-night-stand with him and in the process, permanently alter his mind in her favor. However, the King was suspicious and had the Chancellor test his drink and the Chancellor started humping the statue of David’s leg! Gordo had Gladys sent into exile and banished forever from the Kingdom.

Gladys tells of the misery to which she was subjected in exile. Everything was terrible having to live like “regular” people. She clearly loves talking about the misery and the pain and how it shaped and honed her zeal for REVENGE.

MEANWHILE: Terrified by all they’ve seen and heard, the animals continue to listen in horror. During Gladys’ soliloquy when she moves away from the bed, they tentatively escape their hiding place and head for the door. But each time they get close, when Gladys comes back singing and charging back, they dive under the bed for cover.

At this point, Gladys still singing, nears the chamber door. Suddenly RAOUL throws the door open smashing the witch behind it, again! But Gladys recovers quickly, CONKS him on the head with her wand and scolds him in song. She hardly misses a beat of her opera of MISERY as it evolves into opera of REVENGE.

Raoul tries to talk to her to warn her and give her the news about Arro, but she ignores him and just keeps singing - at least until Raoul finally joins the opera with his own lyrics.

(NOTE: Ideally, the gist of the following Gladys dialogue will be put to lyrics.)

GLADYS (cont'd)

Idiot! I've told you a 1000 times to knock first!
One more time and you are toast!

RAOUL

(spoken) Gladys! I just came from the dinner and guess who was...

GLADYS

Can't you see I'm in my moment, all wrapped up in Soliloquy?! Don't you realize I'm near my story's nadir? Damn! Now you've made me lose my place. Oh yes, I was singing about revenge.

RAOUL

(spoken) But, uh, Gladys this is serious. There was a frog...

GLADYS

Now I stand upon the threshold. I'm ready! Tomorrow I begin to exact revenge. Once my brave knight has married and we are the royalty. (snap!) Princess Ember will be liquidated.

RAOUL

(spoken) Gladys! We gotta...

GLADYS

As for Gordo and his entire entourage, I will turn them into ants, keep them in a jar in the garage until I have time to use my magnifier and toast them in the sun. Maybe I'll eat them with a dash of Tabasco...

Raoul decides he will have to join her in song in order to communicate.

RAOUL

(from here on he talk-sings, then just sings)
...with caviar and martinis!

GLADYS

YES! A lovely happy-hour treat!

RAOUL

Getting revenge and our own kingdom? How wonderful! Too bad there's one big problem, in your perfectly perfect plan!

GLADYS

What could possibly go wrong?!

RAOUL

Once again your magic has misfired!

She conks on the head again.

GLADYS

Don't be impudent! My magic is why we stand here
on the threshold of redemption and revenge!

RAOUL

Gladys! That knight you turned into a "bug" - is actually
a frog!

GLADYS

No. He was definitely a toad!

RAOUL

Sorry, I just met him and he's a frog.

GLADYS

Listen! I know my frogs from toads!

RAOUL

But he's a FROG!

GLADYS

He's a TOAD!!

RAOUL

FROG!

GLADYS

TOAD!!

RAOUL

Okay! Okay! Whatever, he's a "FROG-TOAD".

GLADYS

Frog-Toad or bug, what's the difference? A fitting end for
taking my Teddy from me!

RAOUL

The difference is, he's alive! He's here! In the castle!

GLADYS

What the hell are you recitative-ing about?!

RAOUL

I just had dinner with the frog-toad. The real dragon slayer!

She becomes furious as the situation dawns on her.

GLADYS

Oh my god! Oh my god! You had dinner with the frog-toad?! O M G! The real Teddy slayer! And if they KISS!? W T F! O M G!

Gladys turns deady.

(NOTE: Part Two of the Opera "REVENGE": The music continues and evolves into "KILL THE FROG-TOAD" or some equally serious, powerful music and lyrics espousing very deadly intent to destroy Arro and the Kingdom if necessary. The pace quickens with the power and style of Wagner's dramatic "Ride Of The Valkyries")

GLADYS (cont'd)

You let him get away?!

RAOUL

I followed them.

GLADYS

Where are they now?!

Raoul too, starts to get really worked up...

RAOUL

They were heading for her chambers! He's spending the night with... (dawns on him) He's gonna sleep with... My Prin....cess!!! AAARRGH! My bride to be! My most true love!
(aside) Well, kinda. Sort of my tru...

WHACK! She clubs him with her wand.

GLADYS

You IDIOT! He'll spoil all our plans!

RAOUL

Hey, you're the genius who turned him into a frog-toad!

GLADYS

And you're the idiot Knight who'll find him and kill him once and for all!

As Gladys steps away from the bed, Sheldon and Granny slide out from under the bed and tiptoe toward the door.

GLADYS

Oooh! That got me going! Wish I had something to kill right now!

The animals glance at each other and dive back under the bed in the nick of time, before Gladys spins around.

GLADYS (cont'd)

But as Queen and all powerful ruler of the known world... (turns casual, cracks her neck) I've really got to learn to relax and take lives without breaking into such a friggin' sweat!

TRANSITION TO:

SCENE 7

INT: EMBER'S ROOM AND BALCONY - NIGHT

Ember sweeps into her chambers and prepares to retire. Arro hops on her bed. Immediately, he is struck by her suit of armor standing next to, and more prominent than, her wedding gown.

ARRO

You really do think life should be an adventure don't you?!

She studies the frog. Then both of them study the wedding dress and the armor alternately.

EMBER

Yes, I do.

ARRO

Me too. (beat) And getting married is the end of one's adventures!?

EMBER

Absolutely! (beat) Unless you're lucky enough to find someone you could share your adventures with...

ARRO

I've dreamed of that often. But I can't see how that's possible.

EMBER

I really doubt such a man exists.

ARRO

Yep. I'm sure she doesn't...

EMBER

Yet, I can't help but wonder...

They look at each other and think. Both want the same thing, yet seem to be saying that they are alone and unique in this desire. Its an amusing moment, since there are two of them right there with similar desires, albeit as Princess and frog.

Suddenly Arro is hit with very strange and unfamiliar feelings! He turns to study the Princess.

ARRO

You're not really going to marry that creep, are you?

EMBER

I have to. I don't have any choice.

She moves behind a dressing screen and prepares for bed. Philip watches discretely.

ARRO

Why?

Arro inadvertently catches a glimpse of the beautiful princess in a mirror as she changes into her nightgown in the next room. His huge eyes bug out even further.

EMBER

Oh, you know...honor and duty. It's all part of being a Princess. "For the good of all".

Ember reenters the room.

ARRO

Not such an easy job, is it?

Ember shrugs and sits down on the bed next to Arro. She picks up her Golden Orb.

MUSICAL UNDERSCORE begins. It's an introduction to the song, "When I Look At You".

EMBER

I'm sorry I broke my promise. It was wrong of me.

ARRO

Forget about it.

EMBER

It's just...in the last few days my whole life has been turned upside down. There's this dragon, and suddenly I'm engaged to a total stranger and now, for the first time in ages I feel like I'm making a good friend...and he's a frog! I feel like I have bees in my head.

ARRO

I know what you mean. I guess what I have to ask myself...I mean, what you have to ask yourself is... what does your heart tell you.

Ember gazes deep into her golden orb.

EMBER

All I see is you, Froggie.

She turns to him. With her face close to his, they look into each others eyes...and connect. Is it possible they will kiss?! The MUSIC says YES.

Suddenly Ember says --

EMBER (cont'd)

No! This is crazy! What am I doing talking like this to a frog?!

She gets up and continues to prepare for bed.

EMBER (cont'd)
(sadly)

I'm getting married in the morning, and that's that.

Arro, confused about his own feelings, watches her as she brushes her beautiful hair.

The music swells. Spot lights come up on Arro the frog standing to one side on the stage (while a frog double remains in the scene on the bed). This is his inner voice - he begins to sing (unheard by Ember) to images of Ember playing on the SCREENS above him. NOTE a possible alternative: Have Arro's inner-frog sing on the screen (pre-recorded) and the actor would stay on the bed.

ARRO

WHEN I LOOK AT YOU...

(spoken)

What's going on here? This *is* crazy. Yet...

(sung)

YET WHEN I LOOK AT YOU...

(spoken)

Pull yourself together. It's Ember. Yes, *that* Ember...
but,

(sung)

I SAW YOU THERE
AND I'VE WONDERED EVER SINCE
CAN YOU TURN A FROG INTO A PRINCE?

SOMETHING HAPPENING
I DON'T UNDERSTAND AT ALL.
ROOM IS REELING,
DO I FLY OR DO I FALL?

NO, I'M NOT THE KIND FOR CARING,
I CARRY A HEART OF STEEL.
SO HOW DO I
EXPLAIN THE WAY I FEEL?

Dressed for bed now, Ember strolls to her balcony doorway and stares up at the full moon wistfully. On the bed, Arro the frog turns toward her. He can't take his eyes off her.

ARRO (cont'd)

WHEN I LOOK AT YOU I'M WHOLE,
WHEN I LOOK AT YOU THERE'S A SOUL AWAKING.
SUDDENLY MY WALLS ARE BREAKING.
AND FALLING ALL AWAY.

WHEN I LOOK AT YOU I'M SCARED
LIKE A TINY CHILD - THE FIRST STEP HE'S TAKING
SAW YOU THERE - I'VE BEEN TREMBLING EVER SINCE
OH CAN YOU TURN A FROG INTO A PRINCE?

Ember sadly reenters and climbs into
bed.

ARRO (cont'd)

FLUSHED WITH FEVER
FLOATING ADRIFT AT SEA
WHAT'S THIS CHANGE
THAT'S TAKEN HOLD OF ME?

The frog hops next to her on the bed.

EMBER

Good night, Froggy.

She musters a melancholy smile for the
little frog and closes her eyes. Arro,
churning with unexpected emotion,
moves closer.

ARRO

WHEN I LOOK AT YOU I'M BORN,
WHEN I LOOK AT YOU THERE'S A NEW BEGINNING.
SUDDENLY I FEEL LIKE GRINNING
WIDER THAN THE SKY.

WHEN I LOOK AT YOU I'M FREE
WHEN I LOOK AT YOU THERE'S A CHANCE OF WINNING
IS THIS ME? THE ONE NO ONE COULD CONVINCED?
YOU WOKE ME FROM THE FOG
AND TURNED THIS LONELY FROG INTO A PRINCE

On the bed and ON THE SCREEN in close
up, Ember with eyes closed, rolls over to
face Arro. Her lips are inches from his. If
ever he was going to steal a kiss, now is
the time. He hesitates.

(long beat)

Suddenly the door BURSTS open, lights go on, and Raoul leaps into the room!

RAOUL

AHA! What's going on here?!

It's a weird twist on the classic romantic triangle: a girl, a rat and a frog. Ember sits up.

EMBER

Raoul, what are you --

RAOUL

You're sleeping with a frog!

CRASH! Raoul swings his sword at the frog but misses hitting the bed. Fortunately for Arro, Raoul is a wimpy swordsman.

EMBER

Raoul! I made a promise he could sleep... It's all very innocent.

RAOUL

Innocent, my posterior! He was about to kiss you! Thank GOD he hasn't kissed you! Don't worry, my love, I'll protect you from this fiend!

WHAM! The sword comes down again. Arro hops to safety in the nick of time.

RAOUL (cont'd)

I won't let him defile your honor!

SMASH! CRASH! Raoul really starts to bust up the room as Arro hops madly about.

EMBER

You fool! Stop that!

Ember steps before the big rat, blocking his advance on Arro. This confuses him.

EMBER (cont'd)

Who do you think you are barging in here and smashing things up like some kind of... animal?

RAOUL

But he -- I mean, here you are on our wedding eve with another, er with a --

EMBER

Really, Raoul! What kind of man would be jealous of a frog?

ARRO

Yeah!?

Raoul's nose twitches angrily.

EMBER

He was invited into my chamber and you were NOT!

RAOUL

But -- but -- No! I must...

EMBER

Get out of here! Right now!

RAOUL

But --

She pushes Raoul out the door and bolts it shut.

EMBER

I'm sorry. Are you all right?

ARRO

Yes. Thank you.

Ember collapses miserably onto the bed next to him.

EMBER

What am I going to do?

Arro opens his mouth...but he can't speak. He realizes now he's in love. He can't lie to her. First he just wanted a kiss to save himself. Now he wants to save Ember for her own sake.

ARRO

I -- Ember, you can't marry him.

EMBER

Please, don't make this harder for me. Be a friend and just let me go back to sleep. I want to forget everything.

ARRO

But he's a jealous fool. He'd destroy your life of adventure. (sighs) ... AND, he's an imposter. He didn't kill the dragon!

EMBER

Oh, really. Well then, who did?

ARRO

I can't lie to you any more... I did.

EMBER

(sarcastic)

Right.

Outside, Kathryn's arched doorway, Raoul appears sneaking onto the BALCONY, his nose twitching furiously. He steps forward tentatively, then leaps to hide behind one side of the arched doorway. The more he hears the more agitated he gets. He HAS to do something. He lays out his weapons and plans his attack.

Inside, Ember eyes Arro skeptically.

EMBER (cont'd)

All right, say for the sake of argument I believe you're not really a frog. Then who are you?

ARRO

I -- I -- I'm Prince Arrolan.

EMBER

(snorts)

You can do better than that.

ARRO

No really.

EMBER

Impossible.

ARRO

Why?

EMBER

Because Arro hasn't got half the wit to make up this sort of story. And Arro isn't as funny as you are. And -- and he would never listen to a person and share feelings the way you do. He's too selfish!

Ouch! That hurts, but not as much as the dagger will that Raoul flings from the archway. Arro hops away after Ember. WHACK! The dagger sticks into the wall where he just stood.

ARRO

Remember when you fell asleep at the jubilee and someone tied your pigtails to the chair? That was me.

EMBER

(getting angry)

There were a thousand people there. Everyone knew that story.

Arro hops off a pillow just as -- THWICK! -- it's impaled by an arrow.

ARRO

And remember the time I pushed you into a mud puddle at your birthday party?

EMBER

(fuming)

Fifty people saw that happen!

ARRO

And when my parents made me apologize to you and we were all alone, remember what you said?

EMBER

No! It was ages ago!

ARRO

You said I was a low, mangy cur and --

EMBER

-- and the meanest, CRUELEST, MOST VICIOUS PERSON ON EARTH!!! AND I CLEARLY UNDERSTATED THE CASE!!!!!!!

ARRO
(oh oh)

So you believe me.

WHACK! Arro side-steps the spear flung from the balcony. Without missing a beat, Ember plucks the spear up and starts stalking the little frog. She still holds the Orb in her other hand.

ARRO (cont'd)

Now, Ember. That was a long time ago. You've changed and I, well it's obvious I've changed.

He hops onto a table near the arch, inches from where Raoul now tries to hide behind a plant..

EMBER
(angry)

The look suits you, you lying, two-faced, slimy little -- OH!
I CAN'T BELIEVE I LET YOU SUCK ME IN LIKE THAT!
Trying to be so understanding and sincere! I should have known.

She throws the spear over his head. He ducks. Then she grabs her own sword and holds it threateningly. Arro backs onto the balcony.

ARRO

Now, now, Ember, I admit I...misrepresented myself at first, but you've got to believe me now. I...I really care for you.

EMBER
(poke!)

Hah! After all you've done I wouldn't believe a word you said! You call the others phonies, but you're the biggest phony of all because you're just like them and you don't even know it. Now get out!

Unthinking and furious, Ember throws the Orb at him. The Orb smashes hard on the balcony deck almost hitting the frog, but he evades it by hopping up on the balcony railing. Arro pauses a blank, sobering beat while Kathryn's message sinks in.

Meanwhile, Raoul presses himself flat against the wall behind the plant with only his fingers clearly visible gripping the arch next to the balcony door hinge.

ARRO

You're right. I am as bad as them. I've been deceiving others, and myself, all my life. And I'm sorry for the things I've done. But I'm telling the truth now --

EMBER

Oh no! I'm not buying this Mr. Sincere and Understanding act any more. GET OUT! NOW!!!

She's furious - she reaches for anything to throw at the frog and grabs and tosses a pillow. It's a direct, if soft, hit! Ember slams the door shut -- BANG! -- right on Raoul's fingers!

Arro loses balance and flies over the rail!

Raoul watches Arro plummet down, down, down and right into the CROCODILE MOAT (unseen) with a SPLASH! There are terrible splashing and snapping noises from the distant moat.

Raoul smiles for a nanosecond then remembers his crushed hand. Ouch!! He drops to the balcony in pain next to the gold orb, desperately extracting his fingers from the closed door.

Writhing in pain, Raoul bumps the gold Orb and which rolls. He watches as it tumbles over the edge of the balcony. There is a long silence as it falls the distance, then a huge CONK!

Holding his throbbing hand, Raoul nevertheless gets up and exits the balcony feeling victorious.

Inside the bedroom, Ember throws herself onto her bed, thoroughly confused.

TRANSITION TO:

SCENE 8

INT: GLADYS AND RAOUL'S ROOM - NIGHT

GLADYS

I smell var-mints! (sweetly) Come out, come out,
wherever you are! I only want to put you ow-out...
(deadly whisper) of your friggin' misery!!

The room is a shambles. Gladys, in her search for the little animals, has upended every single piece of furniture, except a large armoire next to the chamber door. A soft chewing sound comes out of the armoire. The animals are clearly inside.

GRANNY (V.O.)

(whispering)

OH NO! She's coming!

SHELDON (V.O.)

(whispering)

Chew faster, Granny!

Gladys sneaks up and reaches for the armoire door and -- BOOM -- again she's crushed against it by the heavy chamber door. Raoul stands in the now open doorway grinning from ear to ear.

RAOUL

I did it! I did it! It was a terrible fight but -- Gladys?

The door closes, revealing the stunned, half-smashed witch. Gladys is shaking with fury.

GLADYS

HOW MANY TIMES MUST I TELL YOU TO...!

(calming herself)

Before I turn you into a paramecium, Raoul, tell me exactly what you did?

RAOUL

I killed that Frog-Toad, Arro!

A collective gasp comes from the animals inside the armoire.

Gladys' terrible scowl gives way to a smile.

GLADYS

Killed? Dead? You did? Slain?! Like ka-put, forever?!
(sweet) Won-der-ful!!

WHACK! She conks Raoul silly with her wand!

GLADYS (cont'd)

... KNOCK BEFORE ENTERING! Now then...

She turns back to the armoire holding the wand like the weapon it is and flings the doors open. It's empty. Granny has eaten a hole through its back and the wall beyond.

GLADYS (cont'd)

Drat!

Raoul takes in the wrecked room.

RAOUL

What've you been doing here, anyway?

GLADYS

Just a little start on the redecorating.

TRANSITION TO:

SCENE 9

EXT: EMBER'S BALCONY - NIGHT

Ember searches for her Golden Orb and for Arro, feeling angry and confused. She looks up and down the empty balcony.

EMBER

Arro? Arro?

At the railing, she glances over the balcony edge down to the distant moat and realizes what has happened.

EMBER (cont'd)

How can I have lost all that is dear to me.

She looks up at the full moon sadly and starts a somber reprise of "SOMEBODY MORE LIKE YOU"

EMBER (cont'd)

GOODBYE TO LOVE
FAREWELL TO DREAMS
TO WISHES THAT MIGHT HAVE COME TRUE.

OH HOW CRUEL TO BECOME ONE
WHO'S PROMISED TO SOMEONE
MY HEART CAN'T BE WEDDED TO.

I WOULD GIVE UP MY THRONE
ALL I AM, ALL I OWN
IF HE COULD BE SOMEBODY MORE LIKE... YOU

She studies the moat - where Philip has fallen - but sees nothing. She sighs. What's the use? Tomorrow she marries Raoul. She slowly returns to her room and closes the door, walks to her bed and flops down on it, head buried in a pillow.

TRANSITION TO:

SCENE 10

EXT: BANK OF THE MOAT - NEXT MORNING

Morning light fades up.

O.S. SOUNDS: Bells ring OUT, heralding the start of the Royal Wedding day.

Jaybo appears walking along the bank toward the castle wall. He is followed by Granny, Sheldon, and Sandra helping a bedraggled, despondent and wet Arro. They pause.

SANDRA

Arro, how did you get away from that huge croc?

JAYBO

He looked completely...

SHELDON

... knocked out!?

ARRO

Something fell and hit him... on the head. Hard.

GRANNY

Well, thank goodness! You're a lucky frog. Good thing Jaybo saw you floating there. You won't believe what we've discovered.

ARRO

(depressed)

What's the use? It's too late. I've completely failed. You should have left me to the crocs.

Something has caught his eye in the shallow water below.

ARRO (cont'd)

Hey, there's Ember's golden Orb!? That must have been what hit the croc!

JAYBO

Like granny said, you are one...

SHELDON

...lucky frog!

GRANNY

Arro! Snap out of it and pay attention! Your crack swamp spies have discovered there's a witch furiously trying to become an elegant Lady and...

SANDRA

...and a rat desperately attempting to become a knight -

GRANNY

... to marry Princess Ember!

JAYBO

Humans!

SHELDON
(nods)

The whole species has a serious identity crisis.

Phillip's eyes bug out. He is stunned, but totally revitalized.

ARRO

The witch! She's the one who turned me into a frog.

SHELDON

See what I mean? You're a human and a frog, he's a human and a rat. No wonder the world's a mess. You people don't know what the heck you are!

ARRO

You don't understand, Ember's in serious danger. The whole kingdom is in danger. We've got to stop them.

SHELDON

No no no. We've got to AVOID them. I don't know about you, but I'm not interested in being turned into a kumquat. I like myself just the way I am. Well, I could stand to lose a little weight, maybe. And a little less slime, but --

GRANNY

Oh, shush, Sheldon. You heard him. The girl's in trouble.

SANDRA

But what can we do?

SHELDON

Run for our lives! Depart by the nearest exit!

ARRO

(thinking hard)

...Okay listen, Sandra and Jaybo, go back to the swamp and get everybody you can to come here. We're going to need all the help we can get.

Jaybo salutes. Sandra nods agreement.

ARRO (cont'd)

Granny, Sheldon, you'll come with me.

SHELDON

We will not! Tell him, Granny.

GRANNY

You bet we will.

SHELDON

I'm surrounded by mass psychosis.

ARRO

We've got to get back in there and try to stop this wedding - or slow it down until help arrives.

SHELDON

Okay, okay, say for the sake of conversation we actually wanted to go back inside, how could we do it? Every gate is guarded.

ARRO

I know. With everyone mobilized for the wedding, a snail, a beaver and a couple frogs without an invitation might not get the red carpet treatment.

Sheldon's eye stems suddenly cross.

SHELDON

Unless...

GRANNY

Oh, I know that look. Sheldon only gets that look when he's been struck by genius.

They huddle up.

TRANSITION TO:

SCENE 11

CASTLE COURT YARD - DAY

BELLS PEEL.

BEGIN MUSIC UNDERSCORE: "A LOVELY DAY FOR A WEDDING"

As the festivities begin, servants prepare food and important people stream in. Minstrels prance and sing, giving the scene a festival air.

The Chancellor frets as he presides over the chaos.

CHANCELLOR

Yes, those go over there! To the kitchen, please! Oh, dear, there's so much to do! This is gonna be a disaster!!

SOOTHING VOICE (ARRO)

I know what you mean, my good man.

The distraught Chancellor turns to see a strange, robed monk shuffling in past him.

MONK (ARRO)

But don't worry Your Worship. A royal frog beats a pair of rats any day.

He watches in puzzlement as the odd little monk waddles into the crowd.

CHANCELLOR

What did you say?!

Arro peers out from beneath the hood.

MONK (ARRO)

Okay, we're in. (concerned) Let's go find Ember...

He is perched on top of Granny who continues to shuffle along precariously into the main courtyard, which bustles with throngs of people.

MUSIC SWELLS: "LOVELY DAY FOR A WEDDING"

TOWNSPEOPLE

WHAT A LOVELY DAY FOR A WEDDING
 WHAT A LOVELY DAY FOR A WEDDING
 THE BIRDS ARE IN THE TREES
 AND GOD IS IN HIS SKY
 SOON THE CHAPEL CHOIR WILL BE SINGING
 AND OUR HANKIES WE WILL BE WRINGING
 FOR ROYAL WEDDINGS ALWAYS MAKE US CRY

MEN

WHAT FUN IT IS TO WITNESS
 THE FAIRY TALE UNFOLD

WOMEN

THE VERY WAY IT'S HAPPENED HERE
FOR CENTURIES UNTOLD

TOWNSPEOPLE

WHAT A LOVELY DAY FOR A WEDDING
WHAT A LOVELY WAY TO BE SETTING
THE STAGE FOR A LONG AND HAPPY FRUITFUL LIFE
FOR A CHANCE TO THROW A BANQUET
FOR A HUSBAND AND A WIFE

The townspeople gather 'round the
multitude of luscious dishes of food.

GUEST #1

CHICKEN WINGS
TOASTED THINGS
DAINTY DIMPLED QUINCES

FAT GUEST

STUFF YOUR FACE
BUT LEAVE SPACE
FOR THE CHOCOLATE BLINTZES

GUEST #2

I LOVE THOSE LITTLE OLIVES

GUEST #3

THE PATE LOOKS OH SO FINE

FAT GUEST

MY FAVORITE IS THE CANDY CARAMEL
CREME PARFAIT DIVINE!

ALL GUESTS

WHAT A LOVELY DAY FOR A WEDDING
WHAT A LOVELY WAY TO BE GETTING
A FLOOR SHOW AND A FANCY PLACE TO DINE

KING GORDO'S BALCONY - CONTINUOUS

The King worriedly studies a portrait of
Ember while servants dress him for the
ceremony.

GORDO

(beautiful sadness)

MY DAUGHTER'S GETTING MARRIED
MY PRECIOUS BABY DAUGHTER (SNIFF)

LITTLE EMBER (SNIFF)
 THE APPLE OF MY EYE (HONK)
 AND OH, I'VE NEVER BEEN SO HAPPY
 TWO THINGS I LOVE MOST DEARLY
 MY EMBER...

(brightens)

AND LUIGI'S APPLE PIE!

CASTLE KITCHEN AREA - CONTINUOUS

Several cooks toil away in the vast kitchen.

COOKS (BASE VOICES)

COOK ALL DAY
 SLAVE AWAY
 BOIL, BAKE AND FRYING
 FLAMING GOOSE
 RASPB'RY MOUSSE
 POTS AND PANS A-FLYING

LUIGI

TODAY I MAKE AN ENTREE
 THAT'S SURELY SURE TO PLEASE
 A RENDERING OF OUR GREAT KING
 IN SUMMER SQUASH AND PEAS
 WHAT A LOVELY DAY FOR A WEDDING
 WHAT A DAY FOR SAUCES AND BREADING
 A CHANCE FOR US TO STOCK UP ON
 THE ROYAL CALORIES

GLADYS AND RAOUL'S BALCONY - CONTINUOUS

Raoul and Gladys are almost dressed.
 Gladys regards Raoul's increasingly rat-like snout.

GLADYS

You look awful. But I'll fix you up.

She gets out her trusty wand. The terrified Raoul covers his eyes. BZZAP! He uncovers them and regards himself in the mirror. The magic seemed to work magic on the gleaming suit of armor. But he still looks fairly rat-like.

RAOUL

Hey. Not bad. Not bad at --

He turns and reveals AN ENORMOUS
PINK RAT TAIL sticking out of his armor
pants.

GLADYS

Oh dear. Let's give it another try.

Raoul backs up in horror! He quickly
stuffs his tail into his armor.

RAOUL

No, no, no, no, no! It's okay. We can work with this. An'
I'll leave the visor lowered.

GLADYS

Well, hurry!

(sings)

ALMOST NOW - SO CLOSE NOW
I CAN NEARLY TASTE IT

RAOUL

I'm hungry

GLADYS

THIS FAT JUICY KINGDOM
WILL SOON BE MINE

RAOUL

You mean ours, don't you?

GLADYS

IT'S STEAMING - IT'S WAITING
WE MUSTN'T WASTE IT

BOTH

WE'LL CHEW IT UP
AND WASH IT DOWN
WITH SACRAMENTAL WINE
(in glee)
WHAT A LOVELY DAY FOR A WEDDING
WHAT A LOVELY DAY FOR A WEDDING
WE'LL DANCE AND SING
AS WE GO STORM THE THRONE ROOM DOOR
WE WILL SLICE AND DICE 'TIL
WE'RE SENSELESS
AND AS FOR THE "NICEY-NICE" PRINCESS

SHE'LL EAT THE TABLE SCRAPS
THAT FALL UPON THE FLOOR

They bust up laughing.

EMBER'S BALCONY - CONTINUOUS

Two servants help a wan and very sad
Ember into the beautiful gown. She is
trying to hide her grief with a false sense
of resignation. A plate of untouched food
sits on the table next to her. Her
servants are concerned that she has
eaten nothing. They sing
simultaneously:

KATHRYN
NO MORE WILL I
YEARN
FOR A PERFECT
WORLD
THOSE CHILDISH
ILLUSIONS
ARE THROUGH,

I'LL ACT FOR THE
GOOD
OF MY COUNTRY
AND KING
AND DO WHAT I
HAVE TO DO

SERVANTS
I BEG YOU YOUR
HIGHNESS
YOU MUST BE FED
NOW
WE'RE WORRIED
YOU'RE NEARLY
FADING FROM
VIEW,
SOME PORRIDGE
OR EVEN
A SLICE OF BREAD
NOW
DO WHAT YOU
HAVE TO DO

EMBER
I'LL MARCH TO THE ALTAR
WITH HEAD HELD UP HIGH
NO WORD WILL I FALTER
NO TEAR WILL I CRY
NO LONGER A CHANCE FOR ROMANCE HAVE I
SO I'LL HONOR AND I'LL OBEY
HELP ME GET THROUGH THIS WEDDING DAY!

CASTLE COURTYARD TURNED WEDDING HALL - DAY

The audience has assembled for the
ceremony with a alley from up center
stage to down center stage.

All turn toward the side doors and watch as Raoul enters...dressed head to toe in gleaming armor, with the magically glamorous Gladys on his arm. The audience swoons at the sight.

Meanwhile at the back of the hall, a very depressed looking Ember is still surrounded by bustling servants as her father steps forward and prepares to give her away. She can't even look at him. Suddenly that strange monk shuffles up.

EMBER

Yes, Friar?

Arro speaks out from beneath the Monk's hood.

MONK (PHILIP)

A small gift that saved my life! And a token of my esteem - for courage.

A rough cloth bag dangles from the monk's sleeve.

GORDO

Why of all the impertinence, barging in here at this --

EMBER

It's all right, father.

She takes the bag.

EMBER (cont'd)

Thank you.

The "monk" shuffles off. Ember opens the bag. It contains her golden Orb! She looks up for the monk but he has disappeared into the crowd.

EMBER (cont'd)

Where did he go?

She starts off to look for him, but is restrained by the Chancellor and her father.

GORDO

Ember, please. It's almost time.

The monk shuffles to the side of the crowd and disrobes, revealing Arro, and Granny. Sheldon joins them. Arro studies Raoul and the witch and turns to his compatriots.

ARRO

All right. You know what to do.

Sheldon hands Arro a writhing, bulbous bag labeled "ANTS!" Granny gives him a thumbs up and they all set off in various directions, clearly they have a plan! Philip heads directly toward Raoul with his odd, wiggling bag.

CHANCELLOR

SOON THEY'LL BE TOGETHER
MAKING HISTORY SIDE BY SIDE
HEAR YE! HEAR YE! ONE AND ALL!
BEHOLD THE ROYAL BRIDE

A TRUMPET FANFARE BEGINS THE
PROCESSIONAL MUSIC.

Ember marches slowly up toward Raoul at the alter. She looks ravishing. She says nothing, looks straight ahead and clutches her golden Orb.

Raoul and Gladys, Gordo and Ember all sing their viewpoints with the congregation as the procession begins:

CONGREGATION
 WHAT A LOVELY
 DAY FOR A
 WEDDING
 WHAT A LOVELY
 DAY FOR A
 WEDDING
 THE BIRDS ARE
 IN THE TREES
 AND GOD IS IN
 HIS SKY
 AND THE CHAPEL
 CHOIR IS SINGING
 AND OUR GIFTS
 OF PLENTY WE'RE
 BRINGING
 FOR JOY AND
 HAPPINESS
 IS SURE TO COME
 YOUR WAY
 ON THIS LOVELY,
 LOVELY
 WEDDING DAY

GLADYS AND
 RAOUL
 ALMOST NOW - SO
 CLOSE NOW
 I CAN ALMOST
 TASTE IT
 THIS FAT JUICY
 KINGDOM WILL
 SOON BE MINE
 IT'S STEAMING -
 IT'S WAITING
 WE MUSTN'T
 WASTE IT
 MAY JOY AND
 HAPPINESS
 BE SURE TO COME
 OUR WAY
 ON THIS LOVELY,
 LOVELY
 WEDDING DAY

GORDO
 MY DAUGHTER'S
 GETTING
 MARRIED
 MY PRECIOUS
 BABY DAUGHTER
 MY KATHY - THE
 APPLE OF MY EYE
 AND OH, I'VE
 NEVER BEEN SO
 HAPPY
 MY KATHY...
 MAY JOY AND
 HAPPINESS
 BE SURE TO COME
 YOUR WAY
 ON THIS LOVELY,
 LOVELY
 WEDDING DAY

KATHRYN
 NO MORE WILL I
 YEARN
 FOR A PERFECT
 WORLD
 THOSE CHILDISH
 ILLUSIONS ARE
 THOUGH
 I'LL ACT FOR THE
 GOOD
 OF MY COUNTRY
 AND KING
 AND DO WHAT I
 HAVE TO DO
 NO JOY AND
 HAPPINESS
 CAN HOPE TO
 COME MY WAY
 ON THIS "LOVELY,
 LOVELY"
 WEDDING DAY!

The entourage arrives at the altar down
 stage.

Gordo and Gladys take their places behind the bride and groom who face each other with the Monsignor between them facing the audience.

Philip partially hidden by flowers behind Raoul, dumps the ANTS down the back of Raoul's armor pants - while the elderly MONSIGNOR CROCKETT moves very slowly - perhaps only firing on one valve.

MONSIGNOR CROCKETT

Dearly... beloved. We are... gathered together to --

RAOUL

EEK!

The big rat wiggles and shakes one leg. Several ants (over sized for visibility) shake out of the cuff.

RAOUL (cont'd)

Sorry. Carry on.

MONSIGNOR CROCKETT

We are gathered together to -- to --

Dressed as a choir boy, Sheldon places the near-sighted Crockett's spectacles on the podium, just as the bumbling human reaches out for them.

Crockett puts his glasses on and squints down at his bible. He can't see a thing. They're covered with sticky snail slime which is getting all over everything.

MONSIGNOR CROCKETT (cont'd)

Oh dear. They're all... sticky... slimy!

Suddenly -- BOOM -- CRASH -- EEK! -- chairs and guests start collapsing inexplicably.

GUEST

Oh! Pardon me! This chair leg collapsed!

GUEST 2

Mine too!

Then we spot granny going from one gnawed chair leg to another.

Meanwhile, Crockett finally gets his glasses rubbed clean.

MONSIGNOR CROCKETT

We are gathered here together to.....join these two people in... holy matrimony, a sacred union... that will bind them together... for all...

He tries to turn the pages of his wedding book...but they're stuck together with gooey, stringy slime.

MONSIGNOR CROCKETT (cont'd)

(aside)

Dear me. What now?

He fumbles as the pages pull out of the book and stick to his hands. It's like trying to read fly paper.

Sheldon grins triumphantly and hops on Granny's back. They scurry off.

People start to murmur. King Gordo wipes his brow and looks about in puzzlement. This is most embarrassing.

Gladys fumes. She doesn't know how, but somebody is messing with the service. She hisses at the befuddled and begooed Crockett.

GLADYS

Get on with it, you old fool. Do it from memory.

MONSIGNOR CROCKETT

Well, I don't know... if I can --

SSZZZAP! Gladys gives him a discreet bolt from her wand.

MONSIGNOR CROCKETT (cont'd)

Eeow!

Smoldering, the MONSIGNOR CROCKETT looks like he stuck his finger in a light socket. His hair stands on end and his eyes bug out.

MONSIGNOR CROCKETT (cont'd)
(squeaks)

But I guess I could try. Where was I? Ah, yes, a sacred union that will bind them together for all eternity. Do you, Raoul take Emberlise for your lawful wedded bride?

RAOUL

E-E-E-G-G-G-

He stomps his metallic foot and pounds his thigh with a fist. BANG BANG BANG!

MONSIGNOR CROCKETT

A simple yes or no will do.

RAOUL

Eeeeeeyess!

Arro reaches out from behind a bouquet of flowers and unbuckles bits of armor which now start to fall off the hairy rat prince -- CLANG! BONK! -- one after the other.

Raoul hoots, writhes and wriggles like a maniac as he struggles to hold himself together and shake the ants.

MONSIGNOR CROCKETT

And do you, Emberlise, take Raoul to be your lawful, wedded husband?

Monsignor Crockett waves a sticky, papered hand for emphasis.

Ember doesn't know who's stranger, Raoul or the Crockett.

EMBER

I guess so. Yes.

MONSIGNOR CROCKETT

And now we come to the single... most important... part... of this ceremony; THE KISS.

(MORE)

MONSIGNOR CROCKETT (cont'd)

As you well know, in our Kingdom... the Consecrating Kiss... is what seals the marriage bond. Once that kiss... is done... nothing in Heaven...heaven...heaven... or Earth can break... this union. It is truly, "the Kiss.. ah, the Kiss that lasts forever". In fact, the kiss is the most imp...

GLADYS

Hurry up, fool!

MONSIGNOR CROCKETT

Yes, yes, well, that said, you may now... kiss the Bride.

Ember and Raoul lean toward each other.
It's the moment of truth.

Arro tugs at one last stubborn strap and --
CRASH!

The back of Raoul's metal pants suddenly
falls away and his huge rat tail flops out.

King Gordo and other people behind the
big rat see this and gasp.

GORDO

Why -- why --

BZZAP! Gladys pulls her wand and hits
him with a bolt of magic that literally
ties the King's lips in a knot.

Ember tries to see what's going on behind
her groom.

Raoul, realizing his chance is slipping
away, grabs the Princess, and pulls her
forward for the kiss. Arro suddenly hops
onto Raoul's armor, putting his head
between them and shouts.

ARRO

Ember, NOOO!

MUSIC SWELLS: Quick punctuating
orchestral notes introduce and build to
"THE BATTLE SONG" (A new song, TBA)
which continues through the following
action sequence, half sung by the players
a la recitative, talk singing and even rap!

The music is also scored to enhance and highlight the volley and parry of the fighting.

(NOTE: The music here should be big, bold and operatic but perhaps also with the intense quirkiness of “Bohemian Rhapsody”. The following dialogue lines could be incorporated into the song as lyrics along with others that make it fun or help to explain and carry the battle forward.)

EMBER

AAGGHH!!

Arro does a double take and turns to see gaping metal helmet jaws lunging toward him. He leaps away just in time.

Ember SLAMS Raoul's metal face plate down on his extended lips and runs from the altar. People gasp. A tiny, anguished cry of pain squeaks out of Raoul's pinched lips. Raoul frantically pries the face mask open.

RAOUL

EEYOW!!!

Raoul the half-Rat draws his sword and turns toward the nearby Frog Prince.

Arro won't flee this time. He pulls a small kebob sword from the food table, flings off the onions and peppers, and assumes the classic fencing stance: an amphibian David facing up to a monstrous, semi-metal clad Goliath.

Gladys is in shock! Her dream is evaporating before her eyes. Just then, she looks down in time to see Granny give her a shove, toppling over Sheldon set up behind her. BOOM! She crashes down....and her elegant appearance completely unravels.

ROYAL GUESTS gasp and step back as the evil witch rises up, wand in hand. King Gordo unties his lips.

GORDO

You! Guards! Apprehend this wicked woman!

Several guards rush forward. A bolt of magic lashes out from Gladys' fearsome wand and ZZZAPS the guards into frozen statues. She then turns toward King Gordo.

GLADYS

This is all your fault you pompous old fool! I'll make you regret you ever rejected me, then I'll make you regret you were ever born! Behold my revenge!

She winds up to blast him.

Suddenly BIRDS, SNAKES, FROGS and TURTLES come flying, slithering, hopping and crawling in through doors and windows. It's the swamp animal calvary come to the rescue. Even Ali, the big old alligator and Sandra, Arro's ex-girlfrog show up. With Jaybo leading the way several birds swoop down on Gladys. She shrieks and ducks.

The royal guests dive for cover.

Gladys rears back up and, with a blast from her wand, magically seals the doors and windows.

Ember bravely tosses her tiara and dons part of a vacant suit of armor. She draws her sword and attacks Gladys. Gladys parries with her wand until she is able to conjure a spell that sends Kathryn's sword flying into the air. Ember gamely grabs the only ammunition that's handy; a cherry pie. The evil witch ducks the pie. But the guest behind her doesn't. SPLAT! A huge food fight erupts, involving all the guests.

Again and again, Arro hops out of the way of Raoul's ineffectual swinging blade.

ARRO

Know what I like about you, Raoul? You're mean,
 (WHAM!)
 ambitious,
 (CRASH!)
 and totally dishonest.
 (CRUNCH!)
 Ever think of going into politics?

He's driving the rat crazy and making him even more ineffectual.

Between the animals' relentless, humiliating attacks and the barrage of food hurled by the wedding guests, Gladys gets plastered left and right. She fires wildly and rather ineffectively with her powerful wand.

Ember, Gordo and the Lady throw food that -- SPLORCH! -- hit her on either side of her head. She furiously wipes the debris from her eyes. That's the last straw!

GLADYS

I'll have this kingdom or I'll DESTROY IT!

She turns toward Raoul who staggers around, looking dim-wittedly for Arro.

GLADYS (cont'd)

Horrendous, stupendous, Ratasaurus Rex.
 Give all my power to this hex!

Her wand shines and throbs with magical power, and -- BZZZAP! -- BLASTS Raoul with a powerful bolt of energy.

Raoul SCREAMS and magically seems to swell into a muscle-bound, metal-clad, Ed Roth terminator rat. Eyes glowing evilly and his bulging muscles crackling with magic energy, he turns toward Arro.

People scream and scramble away from the monster.

ARRO

Oh oh...

The little amphibian leaps away just as -- BOOM! -- Raoul's monster sword crashes down and explodes. WHOOM!! BLAM!! The monster drives him back into a corner. He's a sitting duck for Raoul's next blow! But the big rat stumbles over the golden Orb and Arro escapes.

MUSIC SWELLS TO A CLIMAX (NOTE: Reprise the themes of Gladys and Raoul's previous operatic song's focus on "killing the frog-toad")

Gladys furiously blasts left and right with her wand. Things explode all around. The tide turns in her favor. Humans and animals alike dive for cover. The blasts miss some, others are turned to stone.

The Chancellor sneaks up behind her and is about to throw a pie at Gladys but she quick draws her wand and blasts. He drops to the ground then slowly raises up as a FROG - a cute frog wearing his Chancellor's glasses. He dives for cover.

GLADYS

Did you puny insects think you could defeat me?!!
ATTACK!!

The monster rat does, causing much terror and mayhem.

Jaybo and a squadron of other birds dive-bomb Gladys with food items.

Gladys blasts at the fast moving targets, but misses. Finally, she hits Jaybo's tail feathers. Arro sees Jaybo tumbling down, straight toward Gladys' evil outstretched hands!

Jaybo! ARRO

He leaps toward Jaybo, but is too late to reach him.

Just as the flaming bird is about to drop into the witch's hands, a long pink tongue lashes out, wraps around one of his feet and yanks him away.

WHAT?! GLADYS

Arro and Jaybo CRASH behind a table. The two pop up and look at each other. They are all tangled up in Arro's unraveled tongue. Jaybo smiles.

JAYBO
See there. I knew you'd do the same for me.

Arro's eyes bug out.

Jump, Jaybo! ARRO

They both leap in the nick of time as the rat's huge sword crashes down -- BOOM! -- and completely destroys the table.

Gladys stands in the center of the hall, triumphant, unchallenged.

GLADYS
Geeks! Twerps! LOSERS!!! I'm not even warmed up yet!

Ember sneaks up behind her and dumps an entire bowl of punch (confetti) on her head.

Gladys STEAMS with anger as she whirls around on Ember and her animal friends. Her eyes blazing with vengeance, she moves toward the trapped group and raises her fearsome wand.

GLADYS (cont'd)

You stupid little twit!! I'll destroy you! I'll destroy all of you!!!

Arro is about to leap out of the way of the hulking rodent's metal fist...when he sees Ember threatened.

Forgetting his own safety, he summons all his strength and flings his little sword. SWISH! Then WHAM! The evil rat smashes the little frog into the wall. Arro falls to the floor, unconscious.

Gladys, meanwhile, finds her wand hand suddenly impaled by the little sword.

GLADYS (cont'd)

YEOW!!!

She drops the wand.

GRANNY quickly snatches it up and -- baring the fastest incisors in the kingdom -- gobbles it down! The Beaver smiles up at the surprised witch triumphantly and -- BURP -- turns into a GOAT.

The huge rat steps forward to crush the prone Frog Prince with one of his metal boots...but Gladys' magic has disappeared with her wand.

Raoul's evil head suddenly shrinks from sight and the hulking suit of armor crashes down in pieces.

As the BATTLE SONG concludes, everywhere things seem to be returning to their non-magic state. People who were stone, awake and look around in silent amazement.

Raoul pokes his small, 100% rat head out of the armor and sees the most horrific thing yet - Ember's furious cat, Fluffy.

RAOUL

Aaaack! A CAT!!!!

The rat tears off with the vengeful cat loping after him in easy pursuit.

MUSIC UNDERSCORE: Quiet "aftermath music"

The Lady in Waiting is helped to her feet by King Gordo. They are dishevelled but smile broadly at each other. (They were good together in battle).

Two big hulking guards drag Gladys before King Gordo, who, like everyone else, is covered with food and debris. Without her wand the fearsome witch is just a pathetic angry, old woman.

KING

Gladys. I should have known. You always did want to live in a castle.

GLADYS

I just want what's due me.

GORDO

Well, today is your lucky day.

GLADYS

How's that?

GORDO

I'm giving you your own room here in the castle.

GLADYS

Why, thank you. I --

GORDO

(to guards)

Take her to the dungeon.

GLADYS

What?

The witch screeches as the guards haul her off.

GLADYS (cont'd)

AAAAGH! You can't do this to me! I don't deserve this. I want justice! I want --

BOOM! The big doors slam shut.

The crowd CHEERS!

Gordo turns to Ember.

GORDO

Ember, can you forgive me?

He hugs Ember.

EMBER

Of course, father. But have you seen Arro?

GORDO

Arro?

EMBER

Excuse me. Arro! Arro!?

Ember frantically searches about for Arro as the servants begin to clean up the mess. This victory will be meaningless unless she finds Arro.

EMBER (cont'd)

Has anyone seen the frog here? The greenish, brave, frog. He's got to be here!

Across the room the Snooty Servant, picks up what he assumes is a dead frog and is about to throw him out when Ember spots him.

EMBER (cont'd)

STOP!!!

All eyes turn toward her.

EMBER (cont'd)

That's the man I love!

Everyone looks in astonishment between the frog and the princess.

Ember runs to him and embraces the unconscious frog. Is he dead?

EMBER (cont'd)

Oh, Arro! Arro!?

With tears streaming she brings the limp frog toward her lips.

SHE KISSES HIM!

Several disgusted Bridesmaids and Guests wrinkle their lips distastefully or make a face. EEOOOW!

Ember continues to kiss the frog passionately. Then SUDDENLY -- POOF! She drops him back midst the debris, then stares.

EMBER (cont'd)

It IS you! Oh, Arro.

She pulls him back up. He has transformed back into his old, human self. But he remains unconscious.

EMBER (cont'd)

Arro? Arro!?

But Arro still has not moved. Is she too late? Is he dead? Heads bow all around her as she drops her head on his chest in despair.

The MUSIC UNDERSCORE tells us he is GONE... for a moment, while the entire congregation mourns. Then it brightens into a light MUSICAL INTRODUCTION.

Suddenly Arro stirs and wakes. He and Ember look into each other's eyes as if for the first time, ever. Ember takes his hand and pulls him to his feet.

The Bridesmaid is impressed.

Debris encrusted musicians play a REPRISE of "WHEN I LOOK AT YOU" most triumphantly in a grand, if somewhat sticky, style.

EMBER (cont'd)

Arro?

ARRO

Ember.

ARRO (cont'd)

WHAT'S THE CHANCE NOW
AFTER ALL THAT I'VE PUT YOU THROUGH,
THAT YOU MIGHT SEE ME
THE WAY I LOOK AT YOU?

Ember takes his hand

EMBER

WHEN I LOOK AT YOU I SMILE
WHEN I LOOK AT YOU I'M A WILLOW BENDING
SUDDENLY I'M THROUGH PRETENDING,
THE WORLD'S AN EMPTY PLACE

ARRO

WHEN I LOOK AT YOU I LOVE
WHEN I LOOK AT YOU THERE'S ADVENTURE WAITING.

BOTH

SAW YOU THERE, AND I'VE LOVED YOU EVER SINCE

ARRO

YOU WOKE ME FROM A FOG.

ALL

YOU TURNED THIS LONELY FROG INTO A PRINCE!

Arro and Ember kiss and embrace. The crowd cheers and the wedding party resumes more celebratory than ever.

MUSIC UNDERSCORE: A lively instrumental underscore of "LOVELY DAY FOR A WEDDING" supports the redecorating festivities and accompanies dancing.

The wedding scene is quickly reset for Arro and Ember.

Simultaneously, mysterious things happen. The golden Orb rolls slowly, deliberately toward Gordo and hits his foot, causing him to tumble into the arms of the Lady-in-Waiting. He and the Lady recover while studying the Orb trying to comprehend what has just happened. She tries to return his cane but he rejects it. Slowly, Gordo stands tall and straight - his demeanor is totally changed - chin up, chest out and smiling broadly. (Has he just been released?!) He takes The Lady's arm and beams. She smiles back.

Ember retrieves the Golden Orb and grins when she sees her father and the Lady arm in arm.

Meanwhile, the dazed Chancellor frog with glasses crawls out from under the debris next to Sandra. She recognizes him immediately and helps him out. They take each others hands and smile sheepishly.

Ali the gator, sidles up to a Bridesmaid.

ALI

You know, I'm a handsome Prince, too.

BRIDESMAID

Really?

She kisses him, then stands back and watches in building anticipation as the alligator does indeed start a magical transformation. POOF! The magical smoke clears and reveals an ANCIENT, WRINKLED, GRAY-HAIRED PRINCE. The Bridesmaid SCREAMS and runs away.

ALI

(looking at himself)

Well, it has been awhile.

Granny, Jaybo and Sheldon stand at Arro's side as he steps to the altar with Ember. Granny sniffs with happiness, burps again and turns into a penguin.

The confused MONSIGNOR CROCKETT tries to find his place in the ceremony to continue where he left off - however with a new Groom, Arro.

MONSIGNOR CROCKETT

Oh! Where were we? Kiss the Bride? No wait, you just did that didn't you?!

They happily kiss again while Crockett flips through his sticky book.

Crockett finds his place and continues where he thinks he left off.

MONSIGNOR CROCKETT (cont'd)

Prince Arrolan, do you...

ARRO

Yes!

MONSIGNOR CROCKETT

And... do you, Ember, take...

EMBER

Absolutely!

MONSIGNOR CROCKETT

You may now kiss the...

Arro and Ember embrace and KISS passionately!

Gordo and The Lady kiss passionately!

The Chancellor frog and Sandra kiss passionately, too!

Granny grabs Jaybo and Sheldon and rubs nose with them - passionately?!

The whole congregation is kissing passionately!

MONSIGNOR CROCKETT (cont'd)

Oh, my... Well, I now pronounce you ...

He is interrupted by huge CHEERS lead by King Gordo and the Lady-in-Waiting.

Ember tosses her bridal bouquet - straight into the hands of Sandra who takes the beaming Chancellor frog's arm. Another perfect couple - they kiss!

As in the beginning, beautiful medieval tapestries appear on background panels. They depict the Kingdoms united and living in happiness under the rule of Arro and Ember as greatly loved Royal leaders. The pair shares yet another royal KISS!

Only Monsignor Crockett is not kissing someone and he's feeling a little left out!

With practically everyone celebrating and kissing passionately... they sing.

EVERYONE

WHAT FUN IT IS TO WITNESS
THE FAIRY TALE UNFOLD
THE VERY WAY IT'S HAPPENED HERE
FOR CENTURIES UNTOLD
WHAT A LOVELY DAY FOR A WEDDING
WHAT A LOVELY WAY TO BE SETTING
THE STAGE FOR A LONG AND HAPPY FRUITFUL LIFE
MAY JOY AND HAPPINESS
BE SURE TO COME YOUR WAY
ON THIS LOVELY, LOVELY
WED...DING... DAY!

They cheer!

INSTRUMENTAL MUSIC MEDLEY of all the songs accompany the curtain calls and continues for a while to entertain the audience.

Cheering becomes bowing for the cast
curtain calls - along with kissing!

When Monsignor Crockett comes to bow
alone, two lovely Bridesmaids grab him
and kiss him passionately - all three exit
together.

FINAL CURTAIN DROPS

END ACT TWO