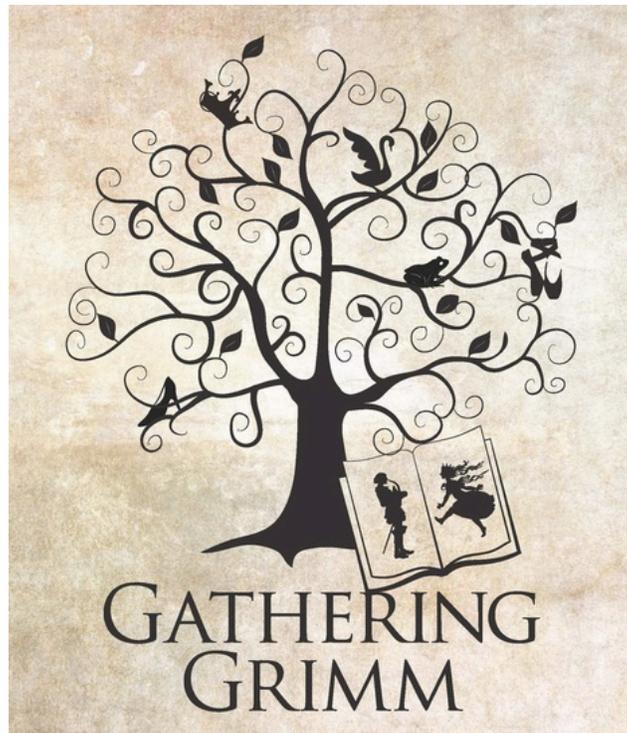
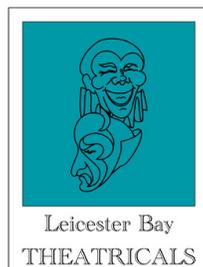


PERUSAL SCRIPT



A Play for Young People
by
J.D. Newman



Newport, Maine

© 2015 by J.D. Newman
ALL RIGHTS RESERVED

CAUTION:
Professionals and amateurs are hereby warned that

GATHERING GRIMM

being fully protected under the copyright laws of the United States Of America, the British Empire, including the Dominion Of Canada, and the other countries of the Copyright Union, is subject to royalty. Anyone presenting the play without the express written permission of the Copyright owners and/or their authorized agent will be liable to the penalties provided by law.

A requisite number of script and music copies must be purchased from the Publisher and Royalty must be paid to the publisher for each and every performance before an audience whether or not admission is charged. A performance license must first be obtained from the publisher prior to any performance(s).

Federal Copyright Law -- 17 U.S.C. section 504 -- allows for a recovery of a minimum of \$250 and a maximum of \$50,000 for each infringement, plus attorney fees.

The professional and amateur rights to the performance of this play along with the lecturing, recitation, and public reading rights, are administered exclusively through LEICESTER BAY THEATRICALS without whose permission in writing no performance of it may be made. For all other rights inquiries may be made to the authors through LEICESTER BAY THEATRICALS Any adaptation or arrangement of this work without the author's written permission is an infringement of copyright. **Unauthorized duplication by any means is also an infringement.**

FOR PUBLIC PERFORMANCE RIGHTS YOU MUST APPLY TO THE PUBLISHER OR YOU ARE BREAKING THE LAW!

The possession of this SCRIPT whether bought or rented, does not constitute permission to perform the work herein contained, in public or in private, for gain or charity. Proper prior application must be made and license granted before a performance may be given. Copies of this SCRIPT and all other rehearsal materials may be bought and/or rented from:

LEICESTER BAY THEATRICALS
P.O. Box 536 Newport, ME 04953-0536
www.leicesterbaytheatricals.com
Printed in the United States Of America

Whenever this play is produced the following notice should appear in the program and on all advertisements under the producer's control: "Produced by special arrangement with Leicester Bay Theatricals, Newport ME" In all programs and posters and in all advertisements under the producers control, the author's name shall be prominently featured under the title.

NOTE: Your contract with Leicester Bay Theatricals limits you to making copies of this document for persons directly connected with your production. Do not distribute outside of your cast and crew. Following your performance run you must destroy all photocopies, preferably by shredding them. If we sent you the document in printed format, you must return that document to us. If we provided you with an electronic PDF file, simply trash that on your computer so that it cannot be recovered. The electronic document may only be on ONE computer -- it may NOT be duplicated. This is also a part of your contract with Leicester Bay Theatricals.

CAST OF CHARACTERS (4m[20s], 6f[20s], 1teenboy, 8teen girls, 1boy, 2girls)

16F, 6M, with frame characters single-cast and the same actors also playing story characters.

If desired, the cast may be expanded to a total of least 30 by using an ensemble of story players or by having frame characters play roles in other frame characters' stories.

FRAME CHARACTERS

(THE SIBLINGS)

Jakob Grimm, 22

Wilhelm Grimm, 21

Karl Grimm, 20 (it would be optimal, but not essential, if he could play the violin)

Ferdinand Grimm, 19

Ludwig Grimm, 17

Lottie Grimm, 14

(THE WILDS)

Lisette Wild, 25

Gretchen Wild, 20

Hanna Wild, 17

Rose Wild, 15

Mimi Wild, 14

Dortchen Wild, 13

Rudolf Wild, 10

(THE HASSENPFUGS)

Marie Hassenpflug, 21

Susette Hassenpflug, 20

Jeanette Hassenpflug, 19

Malchen Hassenpflug, 9

(THE VON DROSTES)

Jenny Von Droste, 15

Nettie Von Droste, 13

(THE HASTHAUSENS)

Sophie Von Haxthausen 20 (it would be optimal, but not essential, if she could play the violin)

Winnie Von Haxthausen 16 (it would be optimal, but not essential, if she could play a stringed instrument)

Anna Von Haxthausen, 11 (it would be optimal, but not essential, if she could play a stringed instrument, or sing)

STORY CHARACTERS

(ASHPUTTLE)

Ashputtle

Ashputtle's Mother

Older Stepsister

Younger Stepsister

Ashputtle's Prince

Bird

(THE FROG PRINCE)

Frog

Frog's Princess

Frog's King

Servant

(BRIAR ROSE)

Briar Rose

Briar Rose's Queen

11th Wise Women*

12th Wise Woman

13th Wise Woman

Briar Rose's Prince

(THE THREE SPINNERS)

Lazy Daughter

Lazy Daughter's Queen

Lazy Daughter's Mother

First Spinner

Second Spinner

Third Spinner

Lazy Daughter's Groom

(THE 12 DANCING PRINCESSES)

Oldest Dancing Princess

Youngest Dancing Princess

10 Dancing Princesses*

Dancing Princesses' King

Suitors*

Soldier

(THE BREMENTOWN MUSICIANS)

Donkey

Dog

Cat

Rooster

Robbers*

(THE SIX SWANS)

5 Swan Brothers*

Little Sister*

**These roles are non-speaking and could be unseen or represented by fewer actors if desired.*

Playwright Notes: All of the frame characters, or sibling characters, are based on historical persons. The Brothers Grimm gathered their first collection of stories primarily from middle and upper class young women between 1807 to 1812. They worked with families in sequence, starting with the Wilds, followed by the Hassenpflugs, the Von Droste's, and the Von Haxthausens. While the action is set in 1810, the brothers are portrayed at the ages they would have been in 1807, at the beginning of the gathering, and the sisters are portrayed at the ages they would have been when the brothers were working with them most closely. Jack Zipes' translation of the Grimm tales notes in the index which of these characters were believed to have shared the stories with the Brothers Grimm.

The script was written so that five sub-casts, featured in scenes 2 through 6, could be rehearsed by assistant directors simultaneously, thus keeping all of the young cast members fully engaged throughout the rehearsal process. Using that approach, the frame characters step into the stories they tell and portray most of the story characters. Alternately, an ensemble of "story players" could portray all of the stories, or the frame characters could play the story characters in other frame characters' stories.

The premiere production was presented by the Youth Production Company in the Noorda Theatre as part of the Noorda Theatre Summer Camp at Utah Valley University in June 2013 with the following cast. In that production, the fairy tale characters were played by the sibling characters who stepped into a role during the telling:

Jakob Grimm: **David Nuffer**
Wilhelm Grimm: **Michael Walters**
Karl Grimm: **Braden Ferrin**
Ludwig Grimm: **Marcus Parker**
Ferdinand Grimm: **Presten Stevens**
Lottie Grimm: **Darci Ramirez**
Gretchen Wild: **Lilli Briem**
Lisette Wild: **Jasmine Johnson**
Hanna Wild: **Emma Ferrin**
Rose Wild: **Brina Brown**
Mimi Wild: **Zarah Green**
Dortchen Wild: **Katy Cox**
Rudolph Wild: **Max Briem**
Susette Hassenpflug: **Makylah Ladd**
Jeanette Hassenpflug: **Brooklyn Giddings**
Amalia (Malchen) Hassenpflug: **Kendal Stein**
Jenny Von Droste: **Maile Chock**
Annette (Nettie) Von Droste: **Kenzie Carlson**
Winnie Von Haxthausen: **Kaeleigh Tucker**
Sophie Von Haxthausen: **Bridget Fleming**
Anna Von Haxthausen: **Porche Powell**
Musicians: **David Nuffer, Michael Walters, Braden Ferrin, Maile Chock, Kaeleigh Tucker**

The second production of the play was performed by the Carroll Magnet Middle School in Raleigh, North Carolina in December 2014 with the following cast. In that production, the fairy tale characters were played by different actors than the Sibling Characters.

Family Members

The Grimm Family

Jakob Grimm: Caide Smith
Wilhelm Grimm: David Warren
Karl Grimm: Charlotte McAllister-Farmer
Ferdinand Grimm: Sebastian Altman
LUDWIG:
Grimm: Grace Tomasino
Lottie Grimm: Maddie Harkins

The Wild Family

Lisette Wild: Meg Spickard
Gretchen Wild: Risa Bolash
Hanna Wild: Madi Beane
Rose Wild: Alayna Suitte
Mimi Wild: Taylor Debnam
Dortchen Wild: Lane Swecker
Rudolf Wild: Bridget Stees

The Hassenpflug Family

Marie Hassenpflug: Mercer Webb
Susette Hassenpflug: Avery Edwards
Jeanette Hassenpflug: Barbara Trujillo-Romo
Malchen Hassenpflug: Saije Gordon

The Von Droste-Hulfshoff Family

Jenny Von Droste: Evelyn Lassiter
Nettie Von Droste: Claire Spickard

The Von Haxhausen Family

Sophie Von Haxhausen: Grayson Gillespie
Ludowine ("Winnie") Von Haxhausen: Norri Dupree
Anna von Haxhausen: Ellathorne Kucera

Fairy Tale Story Characters

Ashputtle (Cinderella)

Narrator (Gretchen -then- Lisette): Risa Bolash -
then- Meg Spickard
Ashputtle: Allison Moreau
Ashputtle's Mother: Rachel Webster
Ashputtle's Father: Brandon Kuehn
Older Stepsister: Parker Ogburn
Younger Stepsister: Tomari Wright
Fairy Godmother: Miranda Cominole
The Prince: Sebastian Altman
Pigeon (1 & 2): Rachel Chapman

The Frog Prince

Narrator (Dortchen): Lane Swecker
Princess: Piper Knorr
Frog: Parker Ogburn
Servant: Eden Duffy
King 1: Tomari Wright

Briar Rose (aka "Sleeping Beauty")

Narrator (Marie): Mercer Webb
Queen 1: Jackie Barrio
Wise Woman 1: Rachel Webster
Wise Woman 2: Alayna Suitte
Wise Woman 3: Bridgett Stees
Wise Woman 4: Aniver Smith
Wise Woman 5: Rebecca Lowrie
Wise Woman 6: Olivia Mather
Wise Woman 7: Aryanna Clark-Drew
Wise Woman 8: Deja Clark-Drew
Wise Woman 9: Sydney Turner
Wise Woman 10: Emma Jacobs
Wise Woman 11: Jackie Barrio
Wise Woman 12: Tomari Wright
Wise Woman 13 (angry wise woman): Parker Ogburn
Briar Rose (teen): Bailey Jenkins
Prince: Grace Tomasino

The Three Spinners

Narrator (Jeanette): Barbara Trujillo-Romo
Mother: Tomari Wright
Queen: Parker Ogburn
Spinner 1: Risa Bolash

Spinner 2: Allison Moreau
Spinner 3: David Warren
Groom: Brandon Kuehn

The Twelve Dancing Princesses

Narrator (Jenny): Evelyn Lassiter
Princess 1: Rachel Webster
Princess 2: Alayna Suitte
Princess 3: Charlotte McAllister-Farmer
Princess 4: Aniver Smith
Princess 5: Rebecca Lowrie
Princess 6: Olivia Mather
Princess 7: Aryanna Clark-Drew
Princess 8: Deja Clark-Drew
Princess 9: Sydney Turner
Princess 10: Emma Jacobs
Princess 11: Jackie Barrio
Princess 12: Grace Tomasino
King ("King 2"): David Warren
Prince/Suitor 1: Brandon Kuehn
Prince/Suitor 2: Sebastian Altman
Prince/Suitor 3: Parker Ogburn
Old Woman/Crone: Tomari Wright
Prince/Suitor 5: Caide Smith

Bremmen Town Musicians

Narrator (Sophie): Grayson Gillespie
Donkey: Tomari Wright
Donkey's Owner: Barbara Trujillo-Romo
Dog: Risa Bolash
Cat: Parker Ogburn
Rooster: Claire Spickard
Robber 1: Miranda Cominole
Robber 2: Eden Duffy
Robber 3: Rachel Chapman

Six Swans

Young Maiden / Sister / Swan 6: Maddie Harkins
Brother/Swan 1: Caide Smith
Brother/Swan 2: David Warren
Brother/Swan 3: Charlotte McAllister-Farmer
Brother/Swan 4: Sebastian Altman
Brother/Swan 5: Grace Tomasino
Evil Witch: Tomari Wright
Prince ("Prince 3"): Parker Ogburn

Playwright's Notes:

Jacob and Wilhelm Grimm gathered their original collection of tales primarily between 1807 and 1812. They continued adding to the collection and publishing them in various editions between 1812 and 1857. In their manuscripts, the Brothers Grimm acknowledged the geographic regions in which the stories were recounted to them but rarely the individual tellers. By omission and suggestion, they perpetuated the image of them transcribing the tales directly from the mouths of aged peasants in the countryside. Recent scholarship has established that most of the early tales they collected were actually told to them by middle and upper class young women, ranging in age from as young as seven to as old as their early twenties, who recounted the stories told to them by their nursemaids and servants.

Why did their female contributors allow their stories to be used without due credit? Perhaps it was because women of the time so accustomed to doing everything they did without acknowledgment from men. Jacob Grimm would have claimed that a collection of stories known to be told by young women would never have achieved publication or popular acceptance and it was vital for the stories to give his people a national German identity to counteract their domination under the French Emperor Napoleon. While the Romantic writers idealized the wisdom of the commonfolk, they did not grant the same respect to the women of their same social standing.

In creating this play, I imagined what might have happened had the female contributors had resisted the theft of their stories and had asserted their claim for due recognition. Would they have been rebuffed by the Grimm brothers, or would they have voluntarily sublimated their contributions to the project so that other women, silenced as they had been, could find voice from their stories?

Lest I be accused of committing the same oversight as the Brothers Grimm as a male writer, I must acknowledge my indebtedness to Valerie Paradiz for her compelling book Clever Maids. While, like Jacob and Wilhelm, I am beholden to the work of male scholars such as Jack Zipes for the documentation of the stories, Paradiz's compelling narrative has breathed life into the forgotten tale of the female contributors. While their names were forgotten until recent decades, these "clever maids" infused the female characters of the well-known and lesser-known Grimm tales with strength, cunning, and silent protest.

I have taken some liberty with the ages of the characters. The golden age of the Grimm's gathering stretched over several years, from 1807 to 1815, and the brothers' interest in folklore stretched back to their teenage years as prodigious scholars. I have tended to paint the female characters as a little younger than they would have been in 1810, though they would have been closer to the ages as they appear in the play when they first began to contribute their stories.

I've felt justified in stretching the ages for two reasons. First, it makes a better story, and Wilhelm particularly appreciated the need to modify the original tales to make them stronger. Second, the Grimm siblings played roles that were both older and younger than their chronological age would have normally demanded. Jacob, Wilhelm, and Lottie had to assume adult responsibilities in the caretaking of their family as teenagers while younger brothers Ferdinand, Karl, and Ludwig, benefitting from their elder brothers' diligence, acted like dependent boys well into their twenties. While I may have stretched the chronology, I've remained true to the challenges inherent in childhood and adolescence which resonate with the modern young people who originally created these roles. Although the character may not have been quite as young in 1810 as they are portrayed in the script, the Grimm tales were collected and told by young zealots rather than aged cynics. These are stories told and collected by young people that continue to resonate with today's youth.

GATHERING GRIMM by *John D. Newman*. 16f 6m (Doubling is possible for the female roles, but not recommended). 75 minutes. 2 interiors and a neutral space in one setting. Costumes of early 1800s Germany (Westphalia) A tale in itself about tale tellers has been gathered, like the original stories, from various sources. The Grimm Brothers may have written these stories down, but they did not come directly from the voices of the people of Germany. They were almost all filtered through the 'sisters' and the female friends of the brothers, who had heard them from various mouths throughout their childhood. The play centers on Lottie Grimm, the sister of Jakob and Wilhelm and their three younger brothers. Lottie refuses to help her brothers compile their collection until they acknowledge the source of the tales: middle class schoolgirls. The script includes dramatizations of nine of the Grimm tales: The Frog Prince, Cinderella (Cendrillon) or (Ashputtle), The Golden Bird, Brier Rose, The Three Spinners, The Twelve Dancing Princesses, The Brementown Musicians, The Golden Key, and The Six Swans. This is a play for all children and their families to enjoy together and may best be performed by teens and younger 20-somethings. The script is written in story theatre format where the tellers of the tales become the characters in it. However, when produced at CMMS it was adapted to encompass a large cast of students, with the story roles played by additional students. **Order # 3119.**

Gathering Grimm

Scene One: The Grimm Family Apartment -- Kassel, Westphalia [now part of Germany], 1810, Evening -- At rise, we hear a violin and see a representation of an orderly drawing room stage right and a disorderly drawing room stage left. There is an open space in between where most of the tales are enacted. A forest stretches behind the parlors on the sides and the open spaces in the middle. The parlor furniture may appear to be in the woods. As the lights come up on center stage, we see GRETCHEN WILD, a young mother, carrying her baby, and LOTTIE GRIMM, a young teenager, who carries a traveling bag. They are both wearing traveling gear, as they have just come from a carriage that brought them from Marburg.

LOTTIE: Thank you for bringing me home, Gretchen, and thank you for letting me stay you. I hope I wasn't a burden.

GRETCHEN: Lottie Grimm, you were a blessing. You cooked and cleaned and cared for the baby.

LOTTIE: A baby is easy; five brothers are hard.

GRETCHEN: You're too young to be caring for five older brothers.

LOTTIE: I promised my mother before she died...

(Beat.)

Jakob told me to bring back stories from Marburg. I have none to give him.

GRETCHEN: You went to Marburg for a rest.

LOTTIE: I did find one story, but I'm not going to share it with my brothers. I'm keeping it for myself.

GRETCHEN: I heard a new tale last week. Perhaps if I told it to Jakob...

LOTTIE: Don't give my brothers any more stories! Not unless they acknowledge where they came from.

GRETCHEN: You've persuaded me, Lottie. Now let me persuade you. Go to the ball with my sisters tonight.

LOTTIE: I told you, Gretchen: I can't!

GRETCHEN: Do you need a gown? Hanna could lend you...

LOTTIE: Jakob won't go and he won't let the rest of us either.

GRETCHEN: He's King Jerome's personal librarian. The king will expect him at the ball.

LOTTIE: Jakob hates the French king and despises his French army. He wants them out of our German lands.

GRETCHEN: And yet Jakob has learned to hold his tongue.

LOTTIE: It's the one thing we have in common.

(Beat)

The apartment will be in ruins.

GRETCHEN: Perhaps they've learned to take care of themselves.

LOTTIE: Only a sister could care for the Brothers Grimm.

(LOTTIE enters the Grimm apartment stage left while GRETCHEN exits stage right with her baby. We hear a frenetic folk-tune, played on a violin by KARL GRIMM. The drawing room is in disarray, strewn with papers, sheets, clothes, and dishes. JAKOB GRIMM, the eldest brother, carries papers and is searching frantically for missing ones. WILHELM GRIMM, the next eldest and JAKOB's literary partner, sits or lies on a chair or sofa, diligently applying the doctor's

PERUSAL SCRIPT Gathering Grimm by J.D. Newman

latest remedy to his exposed chest. LUDWIG GRIMM paints a still life of a fruit bowl. FERDINAND GRIMM steals a piece of fruit from LUDWIG's still-life and LUDWIG chases him. LOTTIE is disheartened by the chaos but is not surprised by it. Music fades as the BROTHERS finally notice their little sister LOTTIE.)

LUDWIG: Lottie! Welcome home!

LOTTIE: Wilhelm! Another remedy?

WILHELM: Orders from the doctor

KARL: A doctor who must be paid.

WILHELM: I wish I could earn the fee myself.

JAKOB: Lottie, we need your stories from Marburg!

LOTTIE: I missed you too, Jakob.

LUDWIG: She went to Marburg to rest.

JAKOB: You promised to bring back stories.

LOTTIE: You promised to take care of the apartment.

FERDINAND: We can't keep a servant, Sister.

LOTTIE: But you've made your sister a servant! I'm a maiden, not a maid, and I'm tired of you treating me like one.

KARL: We don't treat you like a maid, Lottie.

FERDINAND: If we did, we'd fire you. Look at this mess!

LOTTIE: You could help me clean it up.

KARL: Sister, we're men of letters.

LUDWIG: *(to KARL)* Some of us are. You and Ferdinand dropped out of school.

KARL: To help support the family.

LOTTIE: Ludwig, what are you doing?

LUDWIG: Painting.

LOTTIE: In your best shirt?!

FERDINAND: Honestly, Ludwig. Lottie will have to wash it.

LOTTIE: Look at your own shirt, Ferdinand! You could at least iron your collars.

LUDWIG: But we like the way you do it.

LOTTIE: Is that my only purpose in this family? To care for my brothers' shirts?!

JAKOB: Of course not, Sister. Your purpose is care for your brothers. Now listen, Lottie: I can't find most of our folktale manuscripts.

LOTTIE: I'm surprised you can find the furniture.

KARL: Lottie, this is urgent!

LOTTIE: Why?

FERDINAND: Didn't Jakob write you?

LOTTIE: I doubt he could find a pen?

WILHELM: Brentano wants to publish our folktales!

LOTTIE: All of them?

JAKOB: As many as I can find before he leaves tomorrow.

(He hands her the paper he carries.)

Here's the list. I've marked the ones we're missing.

LOTTIE: Is this your preface? "These authentic folktales come straight from hearths of peasant cottages..."

JAKOB: You cleaned the study before you left...

LOTTIE: "The hearths of peasant cottages?!" You heard them in our neighbors' parlors!

JAKOB: You know my filing system better than I do...

LOTTIE: "I would like to thank my professors at Marburg for encouraging me in this project..." It looks like you named everyone at the university.

JAKOB: That will make them buy my book.

LOTTIE: But you don't thank the maidens who told you the stories.

JAKOB: Lottie, go into the study...

LOTTIE: "These authentic tales, faithfully recorded from native tellers, preserve the heritage of the German people." You make it sound like you heard them from peasants rather than schoolgirls.

JAKOB: Your friends heard them from servants and their servants heard them from peasants. You're splitting hairs. Lottie, I need to find my stories!

LOTTIE: And my friends need to be named!

LUDWIG: Did you hide the manuscripts?

KARL: Did you steal them?

FERDINAND: Did you burn them?

JAKOB: If you did, I'll burn you at the stake!

WILHELM: Jacob, you're talking about our sister!

JAKOB: And I'm talking about the future of our family!

LOTTIE: I'll show you where they are when you show me some respect.

JAKOB: You took them, didn't you?

LOTTIE: You took them from my friends!

JAKOB: Your friends gave them freely and never asked for recognition.

LOTTIE: You men... you boys. You do as you please and take what you want. Well, for once, a maiden is telling you no!

(She takes a breath.)

Find the table. I'll fix us some supper. Then I'm going to the ball.

JAKOB: The ball of King Jerome?! Napoleon's blockhead brother?!!

LOTTIE: It's better than slaving for my own blockhead brothers!

JAKOB: I forbid it!

LOTTIE: If you want me to find your stories, you'll let me go.

JAKOB: Then go! Fall in love with a Frenchman!

LOTTIE: If he's kinder than you, then "Vive la France!"*

*[*A patriotic cry in French, meaning "Long live France!" Pronounced VEEV la FRONCE.]*

WILHELM: Lottie, do you know what these stories could mean to us Germans?

LOTTIE: Do you know what they mean to my friends?

WILHELM: The stories could make us a people. They'll remind us we're German until we can drive out the

French.

KARL: Beethoven fights with them with music; we'll fight them with our stories!

LOTTIE: We can't fight the French. Jakob serves the French king! That makes all of us French.

JAKOB: I hold my nose and do what I must to care for my younger brothers.

LOTTIE: And I'll hold my nose and do what I must to care for my brothers' sister.

(Beat)

I won't fall in love with a Frenchman, Jakob, but let me play the lady, just this once. Then I'll play the servant till my brothers grow up.

(She exits.)

FERDINAND: She knows how to make an exit. She ought to be on stage.

KARL: Staying with Gretchen was supposed to calm her down. She's angrier than before.

WILHELM: She has good reason...

JAKOB: Wilhelm, don't take her side!

LUDWIG: What if she refuses to find the manuscripts?

FERDINAND: Then Brentano won't publish our stories.

JAKOB: Then let's gather the stories from the girls who told them.

LUDWIG: Unless Lottie gets to them first.

(The brothers rush off. Crossfade from stage left to stage right.)

Scene Two: The Parlor of the Wild Family House in Kassel Later That Evening -- MIMI and RUDOLPH WILD are preparing to leave from the orderly parlor stage right. They are dressed in their everyday, middle-class clothes, as they are too young for the ball and are headed to the park instead. DORTCHEN WILD, slightly younger than MIMI, chases behind them. Music fades.)

DORTCHEN: It's not fair, Mimi. I want to see the fireworks too!

MIMI: I'm sorry, Dortchen. Father says you're too young. Next year you'll be old enough.

DORTCHEN: Rudolph gets to go.

RUDOLPH: Because I'm a boy!

DORTCHEN: Boys are lucky.

RUDOLPH: Boys keep girls safe.

DORTCHEN: I don't want to be safe; I want to be free!

MIMI: I have an idea. Rudolph, we'll meet you at the Grimms'.

RUDOLPH: Ferdinand will leave without us.

MIMI: We'll hurry.

RUDOLPH: Father won't let a young girl go out alone.

MIMI: I won't be alone.

RUDOLPH: Who will be your escort?

MIMI: Go!

(MIMI exits, dragging DORTCHEN with her. LISETTE, GRETCHEN, HANNA, and ROSE WILD enter. GRETCHEN, as a young wife and mother, is dressed for home while the other three sisters wear formal gowns and are preparing to go to the ball.)

LISETTE: You ought to come with us, Gretchen. You came all the way home from Marburg. Mother would care for the baby.

GRETCHEN: No, Lisette, not without my husband.

LISETTE: He should have come with you from Marburg.

GRETCHEN: He despises dancing and hates the French. I'm glad your husband is taking you.

HANNA: Maybe I'll find a husband tonight.

ROSE: Who wants a husband, Hanna? I just want to dance...

GRETCHEN: Put your gloves on, Rose. The carriage should be here by now.

ROSE: What will you do while we're gone?

GRETCHEN: *(Melodramatically)* I'll sit by the ashes and feel sorry for myself.
(GRETCHEN laughs.)

ROSE: Really?

GRETCHEN: That's what Ashputtle did, but she didn't have a baby.

HANNA: Who's Ashputtle?

GRETCHEN: The girl whose sisters wouldn't let her go to the ball. I can't believe you haven't heard her story.

LISETTE: If it's the one I think it is, I heard it from my French teacher, but he called her *Cendrillon*.

HANNA: It might be the one my English teacher told us, but she called her *Cinderella*.

ROSE: Tell me her story!

HANNA: The carriage is late. Tell it, Gretchen.

GRETCHEN: Very well, as long as the baby stays asleep.

(Music plays. Lights come up center stage, where the tale is enacted by other members of the cast while the WILD SISTERS tell and listen to the story stage left. The story characters may be played by the frame characters who step into the central area while the narrative is running. Alternately, the story characters may be played by the Wilds or the other "sibling" characters, i.e. the Hassenpflugs, the Von Drostes, or the Von Haxhausens. They might also be played by additional actors who don't play frame characters. Any way the stories are cast, the story characters may wear middle-class attire with accessories that suggest their characters, rather than full costumes for each role. Music plays, perhaps some of Beethoven's early music.)

GRETCHEN: As the wife of a rich man was dying, she took a last walk with her daughter in the garden.

ASHPUTTLE'S MOTHER: Dear child, always be good and righteous. Providence will help you and I will watch over you.

(ASHPUTTLE enacts what GRETCHEN narrates.)

GRETCHEN: After her mother's death, the daughter went faithfully to tend her mother's grave. Snow covered the stone like a white blanket, and when it melted, her father had married a widow with two daughters of her own. They had beautiful features but selfish hearts.

OLDER STEPSISTER: You stupid goose! You should be taking care of us.

YOUNGER STEPSISTER: That wrap of yours would look better on me.

(The OLDER STEPSISTER takes ROSE's wrap and the YOUNGER STEPSISTER replaces it with a tattered shawl.)

GRETCHEN: They took away her beautiful clothes and made her dress in rags.

OLDER STEPSISTER: Just look at the fine princess!

YOUNGER STEPSISTER: How decked out she is!

GRETCHEN: They nagged her from morning to night.

(The STEPSISTERS nag ASHPUTTLE in rapid chorus. ASHPUTTLE tries to carry out their orders, either with props or in pantomime.)

OLDER STEPSISTER: Carry water!

YOUNGER STEPSISTER: Make a fire!

OLDER STEPSISTER: Cook our breakfast!

YOUNGER STEPSISTER: Wash our clothes!

(The OLDER STEPSISTER takes an empty bowl, and flings imaginary peas and lentils.)

OLDER STEPSISTER: And pluck these peas and lentils from the ash!

(ASHPUTTLE sets about the task as the OLDER STEPSISTER steps away laughing mockingly. The YOUNGER STEPSISTER turns back and starts to help ASHPUTTLE.)

YOUNGER STEPSISTER: *(Secretly to ASHPUTTLE)* I'm sorry. You shouldn't have to...

OLDER STEPSISTER: Sister!

YOUNGER STEPSISTER: *(Loudly, so her SISTER hears.)* ...do everything we say!

(She exits, leaving ASHPUTTLE alone.)

GRETCHEN: The maiden said nothing, working long into the night and falling asleep in the ashes.

OLDER STEPSISTER: You dirty, dusty thing! Wake up and fix our breakfast, Ash-puttle!

(The OLDER STEPSISTER laughs at the new name and younger stepsister is compelled to join in. The YOUNGER SISTER starts to dust the ashes off of ASHPUTTLE, but when her OLDER SISTER stares at her, she stops and retreats.)

GRETCHEN: One day the father was going away on a journey and asked his daughters what he should bring them back.

(The SISTERS play forward, making their requests to an unseen father.)

OLDER STEPSISTER: Dresses and pearls!

YOUNGER STEPSISTER: Jewels and shoes!

ASHPUTTLE: Just bring me a branch that brushes against your carriage.

(The THREE SISTERS turn around.)

GRETCHEN: When the father arrived home, he gave the step-daughters what they wanted.

(When they turn forward again, they have a gift they requested, having drawn them either from their costumes or from the set.)

The stepsisters reveled in their new finery, while Ashputtle took the hazel branch, planted it on her mother's grave and watered with her tears until it grew into a magical tree. One day, news arrived at the home.

(The STEPSISTERS read their invitation.)

OLDER STEPSISTER: The king is giving a ball!

PERUSAL SCRIPT *Gathering Grimm* by J.D. Newman

YOUNGER STEPSISTER: *(Taking the invitation)* Every young lady in the kingdom must come so the prince can choose his bride!

OLDER STEPSISTER: *(Grabbing back the invitation.)* Ashputtle, comb my hair!

YOUNGER STEPSISTER: My shoes need to be brushed, if you could help me.

OLDER STEPSISTER: Tie my corset!

YOUNGER STEPSISTER: And someone needs to iron my gown...

BOTH STEPSISTERS: We're going to go to the ball!

ASHPUTTLE: May I go with you?

OLDER STEPSISTER: You, Ashputtle? You're dirty and dusty! You wish to go to the ball?

YOUNGER STEPSISTER: *(She tries to take the invitation but her SISTER prevents her.)* The king's order says every young lady...

OLDER STEPSISTER: Does she look like a lady? How can she dance when she has no proper gown?

YOUNGER STEPSISTER: I have...

OLDER STEPSISTER: How can she dance when she has no proper shoes?

YOUNGER STEPSISTER: Maybe I could...

ASHPUTTLE: If I take care of you and can make myself presentable, may I go?

OLDER STEPSISTER: Not even if you were dressed in gold!

YOUNGER STEPSISTER: Now, sister, let's be fair. Give her a chance.

OLDER STEPSISTER: *(With a malicious smile)* Very well. Fair is fair. I'll empty this bowl of lentils into the ashes. If she can pick them out again before the carriage comes, then we'll let her into the carriage.
(She whispers to her sister.)
She'll be covered in ash from head to foot.
(ASHPUTTLE despairs. The YOUNG STEPSISTER returns secretly and pantomimes birds and ASHPUTTLE catches the idea and shows silent gratitude to her ally.)

ASHPUTTLE: Pigeons, robins, turtledoves, and all birds under heaven,
Peck the lentils from the ash while I attend my sisters.
(We see a bird or birds, portrayed either by actor(s) or puppet(s).)

GRETCHEN: So Ashputtle prepared her sisters while the birds removed the lentils.

ASHPUTTLE: *(She presents the bowl to her STEPSISTERS.)* I've done all you asked, so may I go to the ball?

YOUNGER STEPSISTER: The lentils are back inside the bowl! Sister, we can't refuse.

OLDER STEPSISTER: She did the task, but look at her. She'd disgrace us at the ball.

ASHPUTTLE: Then lend me your meanest garment and loan your plainest shoes...

OLDER STEPSISTER: You could've asked for jewels and shoes, but instead you asked for a branch. Your foolishness will cost you. Be content with what you wished.
(A baby cries loudly offstage. The music stops suddenly and center-stage lights fade abruptly).

GRETCHEN: There's the baby.

ROSE: Finish the story, Gretchen!

GRETCHEN: I'll be right back.

HANNA: Let me help you.
(GRETCHEN and HANNA exit right.)

ROSE: She can't leave us in suspense!

HANNA: Rose, you're going to a real ball tonight.

ROSE: I won't be able to enjoy it until I hear the rest.

LISETTE: I'll tell it to you. I heard it from my French teacher.

(Music plays, starting sad and becoming joyful. Lights come up center-stage as the story is enacted by the actors, including the FAIRY GODMOTHER.)

Ashputtle wept bitter tears and ran to her mother's grave. There she was comforted by her fairy godmother. The old woman paid no mind to the maiden's tears and ordered Ashputtle to pick and empty a pumpkin, which she did without complaint, and the godmother changed it to a fine carriage. She asked Ashputtle to catch six live mice, which she did with some difficulty, and the godmother turned them into fine white horses. The godmother touched Ashputtle's worn-out dress, which the maiden had carefully mended, and all at once it was changed to gold.

(ASHPUTTLE may be bathed in a golden glow during the transformation. Lights fade at center as GRETCHEN and LISETTE moves back to the parlor.)

GRETCHEN: That's not the way I heard it in Marburg.

ROSE: Then how did Ashputtle get to the ball?

GRETCHEN: She got a golden gown from her magic tree and walked all the way to the palace.

(Dance music is heard. Lights fade up at center as the story resumes. ASHPUTTLE's PRINCE [possibly played by JAKOB] enters, as well as the THREE SISTERS.)

Ashputtle was so dazzling that her stepsisters didn't recognize her. The prince approached her, and took her by the hand.

ASHPUTTLE'S PRINCE: May I have this dance?

GRETCHEN: And they danced the night away. When anyone else asked the prince to dance, the prince answered politely:

ASHPUTTLE'S PRINCE: I've already found my partner.

(The PRINCE and ASHPUTTLE continue to dance, avoiding the STEPSISTERS who try to break in. The dance ends.)

ASHPUTTLE: Your Majesty, it has been a wonderful evening, but I must be getting home.

ASHPUTTLE'S PRINCE: Then let me escort you to keep you safe.

ASHPUTTLE: No, your Majesty. I can find my own way.

ASHPUTTLE'S PRINCE: My lady, I insist...

(Dance music ends, perhaps replaced by other music.)

GRETCHEN: Ashputtle slipped away to her father's garden. The birds carried away the golden dress and when the stepsisters came home, Ashputtle was sitting in her dusty smock in the ashes. In her haste, Ashputtle had left a golden shoe at the palace. The prince ordered every young lady in the kingdom to try on the tiny shoe. As she tried to squeeze her foot in the shoe, the older stepsister muttered:

OLDER STEPSISTER: I'll fit into the shoe if I have to cut off my toe.

GRETCHEN: And so she did.

(She does so, either with a mimed or physical prop knife, and her YOUNGER SISTER is revolted. With the shoe on her foot, she is accepted reluctantly by the PRINCE, and they start to walk

PERUSAL SCRIPT Gathering Grimm by J.D. Newman

away, with the sister limping and wincing in pain.)

The prince would have taken her away, but a bird from the hazel tree warned the prince:

BIRD: Coo, coo, coo, there's blood in the shoe, this one is not the one for you.

GRETCHEN: The prince returned the false bride, and Ashputtle cleaned the shoe. The second stepsister tried it on her own foot, but it wouldn't fit, so her older sister tried to help.

OLDER STEPSISTER: You'll fit into the shoe if I have to cut off your heel!

GRETCHEN: And so she did.

(YOUNGER SISTER stifles a scream as her older sister manages to get the shoe on her foot. YOUNGER SISTER bows to the PRINCE, who accepts her reluctantly. They start to walk away, the young woman wincing in pain.)

And she did. The prince would have taken her away, but a bird sang to the prince:

BIRD: Coo, coo, coo, there's blood in the shoe, this one is not the one for you.

GRETCHEN: So the prince returned. He would've left, but he looked into Ashputtle's eyes, behind her dusty face.

ASHPUTTLE'S PRINCE: Please, my lady, try the shoe. I believe I have found my partner.

ASHPUTTLE: *(She produces the matching shoe.)* I know it will fit, for I already have its mate.

(The characters hold a pose, the PRINCE and ASHPUTTLE gazing at each other, the YOUNGER STEPSISTER pleased and the older one furious. Lights fade center-stage and the music ends.)

GRETCHEN: The baby's asleep. Let me put him back down.

ROSE: Wait! Finish the story! Did Ashputtle marry the prince?

GRETCHEN: Well, of course she did. I don't need to tell you that.

(GRETCHEN exits with the baby.)

ROSE: A maiden doesn't have to marry a prince, just because he loves her.

HANNA: What happened to the stepsisters?

LISETTE: *(This might be enacted in the story area.)* Ashputtle frankly forgave her stepsisters. She housed them in the palace, where they met and married two great lords, and they all lived happily ever after.

GRETCHEN: *(Returning)* Maybe in the French story, but not in the German. The stepsisters got what they deserved.

(She puts her arms around LISETTE and HANNA and speaks ominously. This might be enacted in the story area.)

On the day of the wedding, the stepsisters came to appeal to the royal family and share in Ashputtle's good fortune. Birds flew into the church and pecked out the stepsisters' eyes, so they were punished for their wickedness till the end of their days.

JAKOB: *(He enters, paper and pen in hand.)* A more memorable ending, I must say!

HANNA: I like the French ending better.

JAKOB: The French believe in mercy, the Germans believe in justice, and justice makes better stories.

GRETCHEN: Jakob Grimm! How dare you waltz into our parlor...

JAKOB: I'm your next-door neighbor. I came to borrow a folk-tale.

HANNA: Or steal one. Have you been listening the whole time?

JAKOB: Yes, from your family's apothecary shop. Legally, it's a place of business and a citizen has the right to

stand there. I could hear you through the archway.

HANNA: You were trespassing!

JAKOB: Eavesdropping, not trespassing. I studied law and the law is on my side.

ROSE: The story isn't yours! You heard it from Gretchen!

JAKOB: Who heard it in Marburg, who heard it who knows where. No one can own a story.

LISETTE: Then why can you sell stories to a publisher?

JAKOB: Because I'm a scholar and you're not.

LISETTE: Because you're a man and I'm not.

GRETCHEN: Lottie told us not to share any more stories. Give us your transcription of *Ashputtle*.

JAKOB: Possession is the better part of the law.

GRETCHEN: Very well. You've taken one more story, but you'll never get any others. Agreed?

LISETTE, HANNA, and ROSE: *(Standing defiantly)* Agreed!

(LOTTIE enters, wearing a ball-gown.)

LOTTIE: Jakob! What are you doing here?

JAKOB: Lottie! You look...

LOTTIE: Like a lady?

JAKOB: Like you're living beyond our means.

HANNA: I lent her the gown.

ROSE: I lent her the shoes.

LISETTE: I did her hair.

LOTTIE: The Wilds are my fairy god-sisters.

JAKOB: Lottie, I need to find the stories tonight to prepare them for Brentano. He's come to town for the ball and he's leaving tomorrow morning.

LOTTIE: If Brentano can't go to the ball, why can't I?

JAKOB: I'm cleaning up the study. I've found some story fragments...

LOTTIE: They must not be very useful if you came here trying to get more.

GRETCHEN: You're spoiling her evening, Jakob.

JAKOB: I'm leaving. I got one story, and Ferdinand may get more. He's going with Dortchen and Rudolph to see the fireworks.

LOTTIE: Ferdinand's going with them? You forbade us from watching the fireworks. You said, "It's King Jerome belching his power."

JAKOB: But if they go see the fireworks, Mimi might give him a story.

(JAKOB exits. LOTTIE calls after him.)

LOTTIE: Mimi won't share any stories, and neither will Dortchen!

GRETCHEN: Dortchen?! She didn't go with them, did she?!

ROSE: Father said she's too young.

LOTTIE: But boys her age are allowed.

LISETTE: You mean Mimi disguised her?

GRETCHEN: I'll make sure Father doesn't find out.

(She exits hastily.)

PERUSAL SCRIPT Gathering Grimm by J.D. Newman

LOTTIE: *(She nods and smiles.)* Tonight I'll pretend I'm a lady and Dortchen will pretend she's a boy. Guess who will be more free.

(Lights crossfade from stage right to center stage, perhaps with transition music.)

Scene Three: A Park overlooking the Palace, Later that Evening -- FERDINAND GRIMM, MIMI WILD, and RUDOLPH WILD enter upstage center, perhaps on a platform or rocks. FERDINAND shows them to place to sit.

FERDINAND: Here we are, Mimi: the best spot in the park. They shoot the fireworks from that tower.

MIMI: Thank you for bringing us, Ferdinand.

(DORTCHEN WILD, dressed in male trousers, shirt, and cap, cartwheels onto the stage.)

DORTCHEN: Look at me, Rudolph! I'll never wear dresses again!

MIMI: Father wouldn't approve. You're lucky he didn't catch you, Dortchen.

DORTCHEN: Boys get to have all the fun!

FERDINAND: And all the responsibility.

RUDOLPH: That's right. We have to take care of the girls.

MIMI: Take care of us? Are you joking? Who does the cooking and the cleaning and the mending?

RUDOLPH: But you don't have to work.

DORTCHEN: You're right, Rudolph. We should be grateful pets of the men who keep us.

FERDINAND: Women don't have to go to war like men do.

MIMI: Do you think you'll be drafted, Ferdinand?

FERDINAND: Probably, unless I volunteer, and I'll be ready!

(He begins fencing.)

DORTCHEN: I'd be willing to go to war!

MIMI: Really Dortchen!

DORTCHEN: See other places, shoot a gun, roll in the grass...

MIMI: Sleep in a tent, march in the mud, loose a leg...

DORTCHEN: But soldiers have adventures, like the boys do in stories. Girls just get to be rescued.

RUDOLPH: How about you, Mimi? Would you go to war?

MIMI: Of course not!

RUDOLPH: Even if you had to protect your family?

MIMI: That's not my responsibility; it's yours!

FERDINAND: What if they force you to fight for the French?

RUDOLPH: They couldn't make me do that, could they?

FERDINAND: They could force my brothers and I. Jakob works for the French, so any of us could be drafted for their army.

RUDOLPH: But Lottie won't get drafted, will she? She's safe because she's a girl.

DORTCHEN: Girls are safe from cannons, but not from kitchens.

MIMI: Boys can choose the lives they lead. Girls can only wish.

FERDINAND: Forget about all that. Remember why we're here.

DORTCHEN: We're here so Ferdinand can steal a story.

MIMI: Most boys just steal kisses.

FERDINAND: I brought you here to see fireworks, Dortchen... but while we're waiting...

DORTCHEN: While we're waiting, I might as well tell you a story.

FERDINAND: I wasn't expecting...

DORTCHEN: Then why did you bring your notebook?

FERDINAND: (*He sighs.*) Jakob needs a story, and you tell the best ones of all.

DORTCHEN: How can I resist your flattery?

MIMI: Dortchen, Lottie told us not to tell stories unless we're properly acknowledged.

FERDINAND: Jakob can't name you. Scholars want stories from peasants...

MIMI: We're not peasants. We're middle class and educated, like you.

FERDINAND: Exactly! And a story's a story, no matter who tells it.

MIMI: But you make sure you get credit for telling it.

DORTCHEN: Well, maybe I could tell you...

MIMI: Dortchen! Don't betray Lottie!

FERDINAND: I'll sweeten the deal.

(He produces an orange.)

DORTCHEN: Where did you get an orange?

FERDINAND: From Ludwig's fruit bowl.

RUDOLPH: The one he's painting?

FERDINAND: It's round and orange. He can paint a circle. A stolen orange for a stolen story?

DORTCHEN: (*She takes the orange.*) Very well.

MIMI: Dortchen!

DORTCHEN: It's not for the orange. It's so other schoolgirls can hear it.

(In another area of the stage, perhaps upstage or downstage of the firework-watchers, the story is enacted as DORTCHEN narrates. She handles the orange as if it were the golden globe in the story. A different actor, such as MIMI or a story actor, plays the role of the FROG'S PRINCESS.)

Once upon a time, when wishing still helped, there lived a king's daughter, as beautiful as the sun itself. When the days grew hot, she would go into the great dark forest, sit by a deep cool pond, and toss her golden globe in the air. She loved her precious globe, so whole and perfect...

(The FROG'S PRINCESS drops the golden globe. FERDINAND or a story actor plays the FROG.)

...but one day it slipped from her fingers and the glistening sphere sank deep in the dark water, and the frog said...

FROG: What's the matter, Princess? Your tears could move a stone to weep.

FROG'S PRINCESS: Go away, you splashing frog. I'm crying because I've lost my golden globe.

FROG: What would you give me if I returned it safe and whole?

FROG'S PRINCESS: My gown, my pearl necklace, my jewels, my golden crown...

FROG: I have no use for such things, but if you will let me sit at your table, eat from your plate, drink from your cup, and rest on your cushion, I'll return your treasure.

FROG'S PRINCESS: I promise all you ask.

FROG: Then I will help you.

(The FROG disappears to retrieve the globe.)

FROG'S PRINCESS: (*To herself*) Stupid frog. Does he think I'll keep a promise to him?

FROG: *(He hands her the golden globe.)* Here it is, Princess: perfect and whole.

FROG'S PRINCESS: My golden globe!

DORTCHEN: And the princess ran back to the palace and slammed the door behind her.

FROG: Wait! Take me with you!

DORTCHEN: That evening, as the princess dined with the king, there was a knock at the palace door.

(The SERVANT, played by DORTCHEN or another actor, answers the door as the princess and the "FROG'S KING," perhaps played by RUDOLPH, dine together.)

SERVANT: Who is knocking? There's no one here but a frog!

FROG: The princess made me promises. Ask if she's forgotten what she vowed.

(The SERVANT leaves the FROG and approaches the KING and PRINCESS at supper.)

FROG'S KING: I see you've kept your golden globe secure.

FROG'S PRINCESS: I'd never lose it in a million years.

SERVANT: Your Majesty, there's a frog at the door.

FROG'S KING: A frog, you say?

SERVANT: Yes! He insists on dining with the princess. He claims that she invited him.

FROG'S KING: Daughter, did you invite a frog to supper?

FROG'S PRINCESS: Oh, father, I had to save my golden globe. I promised him whatever he demanded.

SERVANT: Shall I tell the frog to go away?

FROG'S KING: A promise made is a debt unpaid.

FROG'S PRINCESS: But Father...

FROG'S KING: Dine with your frog and be grateful.

(The KING leaves the table and the FROG takes his place.)

DORTCHEN: Splish, splash, splish, splash, up the marble steps, Squish, squash, squish, squash, into king's own chair.

FROG'S PRINCESS: Help yourself, you slimy beast.

FROG: My hands can swim, but they can't hold a spoon. You'll have to feed me.

FROG'S PRINCESS: I won't feed a frog!

FROG: Then I'll take back your treasure and leave.

FROG'S PRINCESS: Very well. I'll keep my promise.

(The PRINCESS feeds the FROG a single spoonful.)

FROG: Most tasty. Now give me wine to wash it down.

(The PRINCESS offers the FROG the cup, but he shows her his hands, and she raises it to her lips.)

Most refreshing. Now let me rest on your cushion.

FROG'S PRINCESS: Rest on the floor, you nasty croaker!

DORTCHEN: And with that the princess dashed the frog to the floor.

(The PRINCESS throws or pushes the frog out of sight. DORTCHEN comes face to face with FERDINAND. Story characters may disappear.)

When he landed, the frog's curse was broken and he turned back into a handsome prince, for a man will always be a frog until a woman breaks him, and a man will only be a prince because a woman makes him.

(DORTCHEN tosses the orange back to FERDINAND.)

Keep your orange, Ferdinand. It's not why I told you the story.

FERDINAND: Take it, Dortchen. The princess must have her golden globe. It makes her whole. You can be whole without me, but I can't be whole without you.

MIMI: Ferdinand! Was that supposed to be romantic?

RUDOLPH: What's he talking about?

DORTCHEN: Ferdinand is in love with me.

RUDOLPH: Since when?

FERDINAND: I've always loved you, Dortchen.

DORTCHEN: And I've always has a crush on... your brother Wilhelm.

RUDOLPH: What does it matter? You're too young to get married.

MIMI: You're too young to even be talking of love!

(RUDOLPH breaks in between DORTCHEN and FERDINAND, steals the orange, sits on the ground in front of them, and peels it.)

RUDOLPH: If no one's going to eat this, I will!

(We hear or see a suggestion of fireworks and the characters look forward to watch them.)

MIMI: Look! Fireworks!

(FERDINAND and DORTCHEN sit slightly apart. MIMI positions herself between them while RUDOLPH plops on the ground.)

FERDINAND: How did you know I loved you?

DORTCHEN: Maidens always know when they are loved.

FERDINAND: I can see why you'd love Wilhelm... no one could ever love Jakob...

DORTCHEN: The Grimms and Wilds are like brothers and sisters.

FERDINAND: *(He looks at DORTCHEN.)* Maybe that will change one day.

DORTCHEN: *(She looks at FERDINAND.)* Maybe, but not today.

MIMI: Look at that one! It's enormous!

(DORTCHEN and FERDINAND look at the sky.)

FERDINAND: Jakob says fireworks are the king's way of flaunting his power.

DORTCHEN: They're powerful, but they're also beautiful.

FERDINAND: Stories are beautiful, but they're also powerful.

RUDOLPH: Blue, white, and red!

MIMI: Like the French flag.

DORTCHEN: Where are your brothers tonight?

FERDINAND: Seeking stories from other schoolgirls.

(Beat)

You don't love Karl or Ludwig, do you?

DORTCHEN: *(She looks at FERDINAND.)* Tell me a story, Ferdinand.

FERDINAND: *(He looks at DORTCHEN.)* Once upon a time, there was a frog who wanted to be prince so he could hold hands with a princess.

(FERDINAND reaches his hand toward DORTCHEN and DORTCHEN reaches her hand toward

PERUSAL SCRIPT Gathering Grimm by J.D. Newman

his. RUDOLPH places a section of orange in each of their hands.)

RUDOLPH: Here. Have some orange.

(FERDINAND and DORTCHEN take the orange segments, touch them together, and eat them simultaneously, then look up at the sky. Crossfade from center-stage to stage left, perhaps with transition music.)

16 more pages in the script