

THE POWER OF LOVE:
A CELINE DION MUSICAL
by
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ACT 1, SCENE 1

The lights hang low, warm hues of burnt sunlight bring the stage to life. A backdrop of cottages, shrubbery, and rolling landscapes.

Picturesque. An LED board encapsulates the innings of the stage, providing a setting sun skyscape for the whole set. Fairytale-like. Upstage, a white wall of the palace building runs the full width of the stage with spires on each side.

Central to it is a flower-adorned white arch, awaiting the arrival of the main cast.

MUSIC IN: "THE POWER OF LOVE - INSTRUMENTAL".

(Mende, et al., 1993)

(It's a melodic sound, piano only, as if performed in a tranquil, high-end jazz bar).

A red carpet runs from the arch downstage. ENSEMBLE meander on from all possible wing entrances. They decorate the stage and the carpet with pillars of flowers & big vases of tulips & roses.

A sign marked "THE WEDDING OF QUEEN HILDA & MAGNUS" is propped up stage right.

There's an infectious glee amidst the quiet chatter of the ensemble. All wear tunics, gowns, and gloves with some terrific up-dos and combed back locks.

HUMBERT (the Queen's best friend and cutely dressed aid) scrambles through the arch, head swinging towards each adornment, panic-stricken. He straightens vases, and ducks around groups of chattering guests and aides.

MUSIC OUT.

MAGNUS (The Queen's self-obsessed husband to be) swaggers in through the arch. He holds his arms out as if to thank everyone for their dedicated patriotism - *to him*.

Everyone swerves to look as he awaits praise. A few grunts trickle and all resume their conversations.

MAGNUS

No need, my people, no need! No need to stare, for your *King* is here.

HUMBERT

You really don't let anything humble you, huh?

MAGNUS

(Still accepting appreciation)

The love, I feel it, always even through the turned backs and disgruntled groans.

HUMBERT

They could turn around and dart food at you, and you'd still lap it up.

MAGNUS awaits an actual sign of affirmation. HUMBERT glares out to the audience - just give in, please, just let him have his moment. He pushes the audience to clap for him.

A few claps trickle out from the cast.

MAGNUS

(melodramatic)

Thank you, thank you!

HUMBERT

You really settle for the absolute bare minimum. I guess you and the Queen *do* have something in common.

MAGNUS

And you really do flatter me, my Humbert. More than can be said for yourself. Why do you look like that?

HUMBERT

Planning an entire wedding isn't exactly the easiest job to do. I'm stressed, Magnus.

MAGNUS

Well, my dear, apart from the ugly flowers, it looks great!

Now both downstage. HUMBERT stares MAGNUS out. Silence falls.

MAGNUS (cont'd)

Anyway!

HUMBERT

Have you heard anything from her? I didn't want to bother her getting ready. We have to start very soon.

MAGNUS

Oh, I've no idea. *It is but a sin* to see the bride on her Wedding Day. The night before though, well I saw perhaps too much, and she will also as she spends *many* more nights with *Monsieur Magnus*.

HUMBERT

That poor woman.

MAGNUS

I know I will never complain.

HUMBERT

Perhaps just the Queen will then, yeah?

MAGNUS

Excuse-.

HILDA (O.S)

Humbert?!

HUMBERT races back through the arch to the left... Then right... Then back to the centre as HILDA joins him in a beautiful wedding gown.

MAGNUS hangs about downstage proudly. Look at me! I'm a KING sort of attitude in his empty conversation with ensemble.

HUMBERT

Hilda! You didn't do a runner, well done. I know I would've. I'd have left that man before he even finished saying hello. Gone. Like a lightning bolt. Fully ditched him-.

HILDA

Okay, Humbert, I think, well, I know what you think of him. You don't need to stress. I'm happy. Truly.

HUMBERT

(An acceptant sigh). You do look amazing, he's a very lucky man, he has that going for him, and perhaps a nice figure, but you. You look stunning!

HILDA

The magic mirror said so, on behalf of every living thing ever, so must be true! And you-.

Somehow more dishevelled.

HILDA (cont'd)

Look awful. Are you okay? Do you need something? Help? Counselling? Aspirin? What is going on?

HUMBERT

Oh, my Queen. No, no, no, not at all, I'm perfectly...

[beat]

Yes. I am stressed!

HILDA

Why? Everything is going to plan, no? Everything is fine! You did great!

A vase smashes.

HILDA (cont'd)
Apart from that. Everything is perfect!

The vase is quickly wiped off stage by an ensemble member.

HUMBERT weeps silently, biting his finger to control himself.

HUMBERT
I guess it's almost time. Are you sure?

HILDA
Yes-.

HUMBERT
You can still say no, you know, I don't mind planning another wedding. You *have* only known him about seven months.

HILDA
I know you two don't exactly see eye-to-eye, but trust me, I'm ready. I'll hear no more of it.

HUMBERT
... Okay. I got you.

The pair cuddle. Here we go. HILDA races back through the arch with HUMBERT. He places a tiara on her head. MAGNUS prepares himself downstage, as if at an altar.

MUSIC IN: "I'M ALIVE" (Carlsson & Lundin, 2002).
(Gentle opening, a few hums with the opening bars).

The ENSEMBLE forms a mirrored formation, all dotted around the stage. MAGNUS stands on the red-carpet downstage, awaiting his wife.

HUMBERT locks arms with HILDA. They both gently glide towards MAGNUS.

ENSEMBLE
I GET WINGS TO FLY. OH, OH.

HILDA steps to the beat. HUMBERT joins the formation with the ENSEMBLE as he passes her off to her husband to be.

HILDA locks hands with her Husband.

ENSEMBLE (cont'd)
I'M ALIVE.

HILDA
WHEN YOU CALL ON ME
WHEN I HEAR YOU BREATHE
I GET WINGS TO FLY
I FEEL THAT I'M ALIVE.

HILDA & MAGNUS put their palms together, as if to be each other's reflection. Their dance is slow, royal, and poised. A real celebration of partnership.

MAGNUS
WHEN YOU LOOK AT ME
I CAN TOUCH THE SKY
I KNOW THAT I'M ALIVE.

The ensemble fills the stage behind.

MAGNUS (cont'd)
WHEN YOU BLESS THE DAY
I JUST DRIFT AWAY
ALL MY WORRIES DIE
I'M GLAD THAT I'M ALIVE.

The music drops deeper, the ensemble star to party as the song develops. Effervescent performance.

HILDA
YOU'VE SET MY HEART ON FIRE
FILLED ME WITH LOVE
MADE ME A WOMAN ON CLOUDS ABOVE.

I COULDN'T GET MUCH HIGHER

MY SPIRIT TAKES FLIGHT
'CAUSE I AM ALIVE!

ENSEMBLE
WHEN YOU CALL ON ME...

HILDA
WHEN YOU CALL ON ME!

ENSEMBLE
WHEN I HEAR YOU BREATHE...

MAGNUS
WHEN I HEAR YOU BREATHE!

ENSEMBLE
I GET WINGS TO FLY
I FEEL THAT I'M ALIVE.

HILDA & MAGNUS now control half of the stage each,
looking on at each other, working through the
romantic dance that is the ensemble. A Snapshot of
elegance.

HILDA
I AM ALIVE!

ENSEMBLE
WHEN YOU REACH FOR ME...

HILDA
WHEN YOU REACH FOR ME!

ENSEMBLE
RAISING SPIRITS HIGH
GOD KNOWS THAT...

HILDA
THAT I'LL BE THE ONE
STANDING BY THROUGH GOOD AND THROUGH TRYING
TIMES
AND IT'S ONLY BEGUN

(HILDA & MAGNUS find themselves centre-stage).

I CAN'T WAIT FOR THE REST OF MY LIFE!

The pair hug as he brandishes the ring.

MAGNUS
Queen Grimhelde.

HILDA
(Quietly)
Just Hilda is fine.

MAGNUS
(Baffled whisper)
But that's your name-.

HILDA
(More shortly)
And it makes me sound like a villain... Which I
am not.

MAGNUS
Okay then.

(Back to the audience)

HILDA! My Queen. You, this kingdom, this
world you're allowing me to be a part of, I
couldn't be more grateful for. Laying with
you every night, is something any man-.

FEMALE ONLOOKER
Or woman!

MAGNUS
Or woman, could dream of. If your mother
could see us now, I just know her heart would
beam. Here's to the rest of our lives.
Together.

(Places the ring on her finger).

MUSIC reignites!

ENSEMBLE & HUMBERT
WHEN YOU CALL ON ME...

HILDA & MAGNUS
WHEN YOU CALL ON ME!

ENSEMBLE & HUMBERT
WHEN YOU REACH FOR ME...

HILDA & MAGNUS
WHEN YOU REACH FOR ME!

ENSEMBLE & HUMBERT
I GET WINGS TO FLY
I FEEL THAT
WHEN YOU BLESS THE DAY-.

HILDA
WHEN YOU BLESS, YOU BLESS THE DAY.

ENSEMBLE & HUMBERT
I JUST DRIFT AWAY...

MAGNUS pulls Hilda close, eyes stuck on each other.

HILDA
I JUST DRIFT AWAY.

ENSEMBLE & HUMBERT
ALL MY WORRIES DIE
I KNOW THAT I'M ALIVE.

HILDA
I GET WINGS TO FLY
GOD KNOWS THAT I'M ALIVE.

MAGNUS locks lips with his Queen, swinging her with a
caress.

MUSIC OUT.

Lights dim.

END OF SCENE:

ACT 1, SCENE 2

HILDA & MAGNUS are abundant in joy, holding each other, giggling, pecking. So sweet. So close.

HUMBERT peaks his head between them. A serene smile.

Behind, the ensemble arranges the stage with tables and seats, all clad with cute bows and wedding white dressing.

It's so beautiful.

HUMBERT

So, anyway. Enough of all that, you can get your little fella kicking this evening. Now, we have a party to get on with.

MAGNUS

(trepid)

Oh, the reception. Right.

HUMBERT

You seem scared. Did someone not prepare a speech like I told them to?!

MAGNUS

Oh no, I *prepared* a speech.

HUMBERT

Why did you say it like that? *Prepared?*

MAGNUS

I didn't say it like anything, I just said *prepared*.

HUMBERT

And yes, with you that usually means something absolutely terrible. So, what do you mean by *prepared*?!

HILDA

Give him a chance, Humbert. I'm sure whatever he's *prepared* will be great.

HUMBERT
Why this man, Hilda?

MAGNUS
Oh, you love me really, little guy.

HUMBERT
If that's gonna get us through this, think what you need to, my darling.

MAGNUS bearhugs HUMBERT, him thrashing back, much to Hilda's amusement.

ALL exit stage right.

END OF SCENE:

ACT 1, SCENE 3

The stage behind relights as the ensemble chat amongst themselves, ready for the celebrations. The evening edges towards night. Backlighting awash with blues.

HILDA enters through the arch, HUMBERT behind.

HUMBERT
Where did Magnus go?

HILDA
He said he has to get ready, so just to get seated.

HUMBERT
I'm absolutely dreading this.

HILDA
Well, I'm absolutely loving it!

As soon as HILDA sits, the stage lights crack into action, forming a spotlight centre stage. MAGNUS

enters, wearing bedazzled denim, a baseball cap with a big 'M' on, so 90s hip-hop. A few male ensemble members form behind him, like a Backstreet Boys tribute act.

MUSIC IN: "TREAT HER LIKE A LADY" (King, et al., 1999)

(It's a much more 90's boyband version. Picture those simple sways, those group numbers, those dips, and dives. It's cringe, but it's quintessential boyband).

MAGNUS

TREAT HER LIKE A LADY!

ENSEMBLE

OH, YA MEAN, I'LL SHOW YA MAN, *MAGNUS*

SOMEBODY MIND HIM

SOMEBODY MIND HIM BLOCK THE HIT AND RUN, YES

SOMEBODY MIND HIM, BLOCK THE HIT AND RUN

GO, WHAT GOES AROUND COMES AROUND

GO, GO!

MAGNUS brands a golden microphone.

MAGNUS

ALL A GIRL COULD WANT A LITTLE ATTENTION

FROM A MAN WHO'S STRONG AND NOT TO MENTION

KISS AND CARESSING HER ALL NIGHT LONG

BUT ALL THAT BOY WANTS IS TO HIT AND RUN OFF

HUMBERT

Hit and run off? Love that, I didn't know you were a part-time prostitute, Hilda.

She ever so slightly grimaces but continues to endure it as painlessly as she can.

MAGNUS

HE AND HIS FRIENDS, THEY SIT AND THEY LAUGH

GOING AROUND TALKING ABOUT THE GIRLS THEY

USED IN THE PAST

YOU'RE GONNA GET WHAT'S COMING TO YOU

FOR ALL THE BAD, BAD THINGS YOU DO TO YOUR

LADY!

MAGNUS & ENSEMBLE
TREAT HER LIKE A LADY
YOU'LL MAKE A GOOD GIRL CRAZY
IF YOU DON'T TREAT HER LIKE A LADY

MAGNUS (cont'd)
LADY, TREAT HER LIKE A LADY
YOU'LL MAKE A GOOD GIRL CRAZY
IF YOU DON'T TREAT HER LIKE A LADY

ENSEMBLE
GO, WHAT'S GOES AROUND COMES AROUND, GO, GO!

MAGNUS
HEAR IT.

MUSIC OUT.

Arms crossed, strong stance. Nodding. Proud.

Nobody on stage really reacts. Humbert claps dismissively, laughing melodramatically. Swaying towards him as the ensemble dip back into their private conversations.

HUMBERT
So, the Queen of the kingdom, your wife, the LOVE of your LIFE, is from the sounds of the song... Just another notch on the bedpost, right?

Just another idle *hit and run*.

Did anyone else *use her in the past* or was it just the boys?

MAGNUS
(Horrified)
That's not what I meant? It was saying that's what others were like?! Wait. Others. No, like, I didn't sleep around, I promise! I'm a

good man, the point of the song was to focus on how she is a Lady, and she is everything now-!

HUMBERT pinches his hand together, quietening MAGNUS instantly.

HUMBERT

The point of the song I feel was missed. Sit down, I'll show you how you were *supposed* to do this.

MUSIC IN: "I LOVE YOU" (Nova, 1995)

The remaining ensemble join HUMBERT singing the opening bars, as the spotlight drops on him. He readies a tear. This is HIS moment. A much more indulgent performance.

HUMBERT

I MUST BE CRAZY NOW
MAYBE I DREAM TOO MUCH
BUT WHEN I THINK OF YOU
I LONG TO FEEL YOUR TOUCH.

Caressing himself. Passionate.

HUMBERT

TO WHISPER IN YOUR EAR
WORDS THAT ARE OLD AS TIME
WORDS ONLY YOU WOULD HEAR
IF ONLY YOU WERE MINE

I WISH I COULD GO BACK TO THE VERY FIRST DAY
I SAW YOU.
SHOULD'VE MADE MY MOVD
WHEN YOU LOOKED IN MY EYES
'CAUSE BY NOW I KNOW THAT
YOU'D FEEL THE WAY THAT I DO
AND I'D WHISPER THESE WORDS
AS YOU'D LIE HERE BY MY SIDE

MAGNUS pushes him from the spotlight.

MAGNUS

I LOVE YOU
PLEASE SAY YOU LOVE ME TOO
THESE THREE WORDS
THEY COULD CHANGE OUR LIVES FOREVER
AND I PROMISE YOU THAT WE WILL ALWAYS BE
TOGETHER
'TIL THE END OF TIME

INSTRUMENTAL PLAYS. ENSEMBLE sing along. MAGNUS and HUMBERT squabble in the spotlight.

HUMBERT

If I had a big, strapping six-foot tall
brunette masculine male partner, they'd be
weak at the knees, so you better make it up
to your wife.

HILDA joins the two, peaking in the middle as HUMBERT did earlier.

HILDA

Okay, that whole little performance was
pretty great!

MAGNUS

Yeah, we did it together, wonderful I know!

HILDA

Do you take me for a fool? I know you didn't
at all work together on this, I'd see pigs
flying before you two work together. Somehow,
though, it came together!

MAGNUS

I'm sorry for the way the first song came
out.

HILDA

Oh, it's fine, you think I got to being Queen
without hearing worse. You know what this
place was like with my dad in charge, they
HATED me!

HILDA laughs of some clear trauma.

HUMBERT

Okay, let's not laugh about it too much,
we're not crazed psychopaths just yet.

HILDA

Regardless, this was great! Really great!

MAGNUS

Wanna finish the song with us?

All three link arms.

MAGNUS, HILDA & HUMBERT

MY BABY LOVE, TOGETHER, TOGETHER, FOREVER!
I LOVE YOU
I WILL BE YOUR LIGHT, SHINING BRIGHT
SHINING THROUGH YOUR EYES
MY BABY, SAY IT.

HILDA

I love you!

MUSIC OUT.

Everyone goes up in applause. Pyros fire! Even
HUMBERT claps along, pushing a smile as they all
cheer.

As the stage is cleared, remaining ensemble and the
main cast jump with joy, jeering and chanting notes
of "TREAT HER LIKE A LADY" to MAGNUS' embarrassment.

The stage is now cleared, and they all begin exiting
through the arch, HILDA first.

END OF SCENE:

ACT 1, SCENE 4

The night is heavy now, a bedroom scene comes down,
covering the arch and most of the castle wall

backdrop. HILDA enters stage left in nightwear, holding a locket and diary.

A queen bed and bedside table are brought centre stage.

HILDA

(Opens the diary).

Oh mother, I wish you could see me now. I wish you could've seen it all. Apart from the 'have sex and ditch me bit' it really was perfect. Two months have never felt so long without you, but you were right, you knew I'd be happy. I don't think anything can bring us down.

I have a kingdom I'm so proud of, I have a husband that I'm... Sometimes proud of (chuckles). I really have it all, just not you, I guess, but that's okay. I know you're looking down; I know you're still here.

MUSIC IN: "LET'S TALK ABOUT LOVE" (Adams, et al., 1997)

(Acoustic. Piano tune which amps up for the final chorus).

HILDA

EVERYWHERE I GO, ALL THE PLACES I'VE BEEN
EVERY SMILE IS A NEW HORIZON ON A LAND I'VE
NEVER SEEN
THERE ARE PEOPLE AROUND THE WORLD, DIFFERENT
FACES, DIFFERENT NAMES

BUT THERE'S ONE TRUE EMOTION THAT REMINDS ME
WE'RE THE SAME
LET'S TALK ABOUT LOVE.

Lights gently flood the stage as the guitar plays in.

FROM THE LAUGHTER OF A CHILD TO THE TEARS OF
A GROWN MAN
THERE'S A THREAD THAT RUNS RIGHT THROUGH US
AND HELPS US UNDERSTAND

AS SUBTLE AS A BREEZE THAT FANS A FLICKER TO
A FLAME
FROM THE VERY FIRST SWEET MELODY TO THE VERY
LAST REFRAIN

LET'S TALK LOVE
LET'S TALK ABOUT US
LET'S TALK ABOUT LIFE
LET'S TALK ABOUT TRUST
LET'S TALK ABOUT LOVE

HILDA dances around her stage, the book is placed
down on a bedside table, and a flower picked out of
the vase atop it. She throws petals onto her bed.
Gleeful, ecstatic, nothing could bring her down.

IT'S THE KING OF ALL WHO LIVE AND THE QUEEN
OF ALL GOOD HEARTS
IT'S THE ACE YOU MAY KEEP UP YOUR SLEEVE 'TIL
THE NAME IS ALL BUT LOST
AS DEEP AS ANY SEA, WITH THE RANGE OF ANY
STORM
BUT AS GENTLE AS A FALLING LEAF ON ANY AUTUMN
MORN' .

LET'S TALK ABOUT LOVE
LET'S TALK ABOUT US
LET'S TALK ABOUT LIFE
LET'S TALK ABOUT TRUST

IT'S ALL WE'RE NEEDIN'
THE AIR WE'RE BREATHIN'
I WANNA KNOW YOU
I WANNA SHOW YOU...

HILDA's song comes to a close. The bed is lit, she
slips under the covers.

MAGNUS enters. A Freezeframe holds him. The music
picks up again.

OOH, LET'S TALK ABOUT LOVE
LET'S TALK ABOUT US
LET'S TALK ABOUT LIFE

LET'S TALK ABOUT TRUST

LET'S TALK ABOUT LOVE.

LET'S TALK ABOUT LOVE!

MUSIC OUT.

MAGNUS continues as the scene plays on. He wears his nightwear. Sexy. Slick.

MAGNUS

(French accent)

So, tell me, mademoiselle, do you like what you see, feed my ego with your loving words and frivolous copulation?

HILDA

Monsieur, I... What are you wearing?! Did you stuff your?-.

MAGNUS

It is but our wedding night, I must dress to impress the lady otherwise known as her majesty, my wife.

He jousts around the stage as if to be a Knight in Shining Armour. HILDA is a fit with laughter.

HILDA

Stop (laughter continues)!

MAGNUS

Well, this is what you've married, my love!

He lunges towards her, sweeping her up in his arms and swings her around the stage. The pair kiss, laugh, and LIVE in euphoria.

MAGNUS

I know today wasn't perfect, I made some errors, let's say, but I hope you had fun in the end.

HILDA

It was perfect, truly. I couldn't be happier.

MUSIC IN: "NE PARTEZ PAS SAN MOI" (The French Mix)

(Martinetti & Sereftug, 1988)

(A gentle beat carries them through this remix in an acapella - almost - performance).

MAGNUS

NE PARTEZ PAS SANS MOI
LAISSEZ-MOI VOUS SUIVRE
VOUS QUI VOLEZ VERS D'AUTRES VILLES
LAISSEZ-MOI VIVRE
LA PLUS BELLE AVENTURE
LE PLUS BEAU VOYAGE

MUSIC CHANGE: "ET J T'AIME ENCORE" (Goldman & Kapler, 2003) is next. The pair sit on the bed in each other's arms as the bed shifts downstage.

HILDA

ET JE T'AIME ENCORE
COMME DANS LES CHANSONS BANALES
ET ÇA ME DÉVORE
ET TOUT LE RESTE M'EST ÉGAL.

MUSIC CHANGE: "CE N'ETAIT QU'UN REVE" (Dion, et al., 1981) closes us out. They almost speak it to each other. The song is about dreaming, literally titled 'It Was Only a Dream'.

HILDA

CE N'ETAIT QU'UN REVE

MAGNUS

CE N'ETAIT QU'UN REVE

HILDA & MAGNUS

MAIS SI BEAU QU'IL ETAIT VRAI
COMME UN JOUR QUI SE LEVE

CE N'ETAIT QU'UN REVE.

The pair fall back on to the bed, pulling the covers over the pair. The music builds, as the bed is spun out of the scene.

HILDA

Oh, Magnus.

MAGNUS

Hilda!

HILDA

Hang on. What's that?

MAGNUS

What's what?

HILDA

Magnus! You did stuff your-!

Music rises, lights cut.

END OF SCENE:

SONG REFERENCES:

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