

## Songs By Character

### Baker

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*Florinda*

#1	Act 1 Opening — Part 1.....	1
#3	Act 1 Opening — Part 3.....	9
#9	Act 1 Opening — Part 9.....	21
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*Steward*

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*Witch*

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#15 (Alt.)  
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#30  
#31  
#39  
#42  
#54  
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#61  
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*Wolf*

#11

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**ACT ONE**

**SCENE ONE: Prologue**

*(DOWNSTAGE, three structures:*

*FAR LEFT, the home of CINDERELLA. SHE is in the kitchen cleaning, frozen.*

*CENTER, the cottage where JACK lives. HE is inside milking his pathetic-looking COW, MILKY-WHITE, frozen.*

*FAR RIGHT, the home/workplace of the BAKER and the BAKER'S WIFE. THEY are preparing tomorrow's bread, frozen.*

*Behind these homes there is a drop depicting a large forest separating these abodes from the rest of the kingdom.*

*A NARRATOR steps forward)*

#1 Act I Opening — Part 1 *(Narrator, Cinderella, Jack, Baker, Baker's Wife, Stepmother, Florinda, Lucinda, Jack's Mother, Little Red Ridinghood)*

NARRATOR

Once upon a time —

*(MUSIC, sharp and steady.*

*LIGHT on CINDERELLA)*

CINDERELLA

*(To us, breaking freeze, polishing floor)*

I WISH...

NARRATOR

— in a far-off kingdom —

CINDERELLA

MORE THAN ANYTHING...

NARRATOR

— lived a young maiden —

CINDERELLA

MORE THAN LIFE...

NARRATOR

— a sad young lad —

*(LIGHT on JACK and MILKY-WHITE)*

CINDERELLA

MORE THAN JEWELS...

JACK

*(To us, breaking freeze, milking MILKY-WHITE)*  
I WISH...

NARRATOR

— and a childless baker —

*(LIGHT on the BAKER and BAKER'S WIFE, who break freeze)*

JACK

MORE THAN LIFE...

CINDERELLA, BAKER

I WISH...

NARRATOR

— with his wife.

JACK

MORE THAN ANYTHING...

CINDERELLA, BAKER, JACK  
MORE THAN THE MOON...

BAKER'S WIFE

I WISH...

CINDERELLA

THE KING IS GIVING A FESTIVAL.

BAKER, BAKER'S WIFE  
MORE THAN LIFE...

JACK

I WISH...

CINDERELLA  
I WISH TO GO THE FESTIVAL —

BAKER, BAKER'S WIFE  
MORE THAN RICHES...

CINDERELLA  
— AND THE BALL...

JACK  
I WISH MY COW WOULD GIVE US SOME MILK.

CINDERELLA, BAKER'S WIFE  
MORE THAN ANYTHING...

BAKER  
I WISH WE HAD A CHILD.

JACK  
(To MILKY-WHITE)  
PLEASE, PAL —

BAKER'S WIFE  
I WANT A CHILD...

JACK  
SQUEEZE, PAL...

CINDERELLA  
I WISH TO GO TO THE FESTIVAL.

JACK  
(Overlapping)  
I WISH YOU'D GIVE US SOME MILK  
OR EVEN CHEESE...

BAKER'S WIFE  
(Overlapping)  
I WISH WE MIGHT HAVE A CHILD.

BAKER, BAKER'S WIFE,  
JACK, CINDERELLA  
I WISH...

(CINDERELLA'S STEPMOTHER and her stepsisters  
FLORINDA and LUCINDA ENTER)



STEPMOTHER

*(Spoken, to CINDERELLA, leaning in for emphasis)*  
YOU WISH TO GO TO THE FESTIVAL?

NARRATOR

The poor girl's mother had died —

STEPMOTHER

*(Spoken)*  
YOU, CINDERELLA, THE FESTIVAL?  
YOU WISH TO GO TO THE FESTIVAL?

FLORINDA

*(Spoken, overlapping)*  
WHAT, YOU, CINDERELLA, THE FESTIVAL?  
THE FESTIVAL?!

LUCINDA

*(Spoken, overlapping)*  
WHAT, YOU WISH TO GO TO THE FESTIVAL?!

STEPMOTHER, FLORINDA, LUCINDA

*(Spoken)*  
THE FESTIVAL?!  
THE KING'S FESTIVAL!!!!???

NARRATOR

— and her father had taken for his new wife —

STEPMOTHER

*(Spoken)*  
THE FESTIVAL!!!!???

NARRATOR

— a woman with two daughters of her own.

FLORINDA

*(Sung, to CINDERELLA)*  
LOOK AT YOUR NAILS!

LUCINDA

*(Sung)*  
LOOK AT YOUR DRESS!

IS  
TC

STEPMOTHER

*(Sung)*  
PEOPLE WOULD LAUGH AT YOU —

CINDERELLA

NEVERTHELESS —

CINDERELLA                      FLORINDA, LUCINDA                      STEPMOTHER  
I STILL WISH TO GO    YOU STILL WISH TO GO    SHE STILL WANTS TO GO  
TO THE FESTIVAL.    TO THE FESTIVAL —    TO THE FESTIVAL —

FLORINDA, LUCINDA, STEPMOTHER  
— AND DANCE BEFORE THE PRINCE!  
*(Chortle with laughter musically, then fall about out of control.)*

*MUSIC stops)*

NARRATOR

All three were beautiful of face, but vile and black of heart.

*(MUSIC resumes)*

Jack, on the other hand, had no father, and his mother —

JACK'S MOTHER

*(ENTERING)*  
I WISH...

NARRATOR

Well, she was not quite beautiful —

JACK'S MOTHER

I WISH MY SON WERE NOT A FOOL.  
I WISH MY HOUSE WAS NOT A MESS.  
I WISH THE COW WAS FULL OF MILK.  
I WISH THE WALLS WERE FULL OF GOLD —  
I WISH A LOT OF THINGS...

*(To JACK, MUSIC continuing under)*

You *foolish* child! What in Heaven's name are you doing with the cow inside the house?

JACK

A warm environment might be just what Milky-White needs to produce his milk.

## JACK'S MOTHER

*(Beat; flabbergasted)*

It's a she! How many times must I tell you? Only "she"s can give milk.

*(There are TWO KNOCKS on the BAKER'S DOOR. BAKER'S WIFE opens door; it is LITTLE RED RIDINGHOOD. Other characters freeze)*

## BAKER'S WIFE

Why, come in, little girl.

## LITTLE RED RIDINGHOOD

I WISH...

IT'S NOT FOR ME,  
IT'S FOR MY GRANNY IN THE WOODS.  
A LOAF OF BREAD, PLEASE —  
TO BRING MY POOR OLD HUNGRY  
GRANNY IN THE WOODS...

*(Insistent)*

JUST A LOAF OF BREAD, PLEASE...

*(BAKER gives her a loaf of bread)*

## NARRATOR

Cinderella's stepmother had a surprise for her.

*(STEPMOTHER throws a pot of lentils into the fireplace)*

## STEPMOTHER

I have emptied a pot of lentils into the ashes for you. If you have picked them out again in two hours' time, you shall go to the Ball with us.

*(STEPMOTHER, FLORINDA and LUCINDA EXIT)*

## LITTLE RED RIDINGHOOD

AND PERHAPS A STICKY BUN? ...

*(Takes a bun)*

OR FOUR? ...

*(Takes three more and smiles sheepishly)*

## CINDERELLA

BIRDS IN THE SKY,  
BIRDS IN THE EAVES,  
IN THE LEAVES,  
IN THE FIELDS,

IN THE CASTLES AND PONDS...

LITTLE RED RIDINGHOOD  
... AND A FEW OF THOSE PIES...  
PLEASE...

CINDERELLA

*(Overlapping)*  
COME, LITTLE BIRDS,  
DOWN FROM THE EAVES  
AND THE LEAVES,  
OVER FIELDS,  
OUT OF CASTLES AND PONDS...

JACK

NO, SQUEEZE, PAL...

CINDERELLA

*(Falling into a trance)*  
AHHH...

*(MUSIC continues as BIRDS DESCEND to the fireplace)*

QUICK, LITTLE BIRDS,  
FLICK THROUGH THE ASHES.  
PICK AND PECK, BUT SWIFTLY,  
SIFT THROUGH THE ASHES.  
INTO THE POT...

*(BIRDS start picking at the lentils and dropping them into the pot.  
Each lentil landing with a CLANG.)*

*MUSIC continues under)*

JACK'S MOTHER

Listen well, son. Milky-White must be taken to market.

*(CLANGS continue under as the BIRDS work)*

JACK

But, Mother, no — he's the best cow —

JACK'S MOTHER

Was. Was! *She's* been dry for a week. We've no food nor money, and no choice but to sell her while she can still command a price.

JACK

But Milky-White is my best friend in the whole world!

JACK'S MOTHER

Look at her!

*(Pointing to MILKY-WHITE)*

THERE ARE BUGS ON HER DUGS.  
THERE ARE FLIES IN HER EYES.  
THERE'S A LUMP ON HER RUMP  
BIG ENOUGH TO BE HUMP —

JACK

*(Spoken)*

BUT —

JACK'S MOTHER

*(Sung)*

SON,  
WE'VE NO TIME TO SIT AND DITHER,  
WHILE HER WITHERS WITHER WITH HER —

*(Two CLANGS)*

AND NO ONE KEEPS A COW FOR A FRIEND!

Sometimes I fear you're touched.

*(LITTLE RED RIDINGHOOD has been compulsively eating sweets at the BAKER'S house during all this; SHE now swallows, wiping her hands and mouth)*

#2 Act I Opening — Part 2 *(Little Red Ridinghood)*

LITTLE RED RIDINGHOOD

INTO THE WOODS,  
IT'S TIME TO GO,  
I HATE TO LEAVE,  
I HAVE TO, THOUGH.  
INTO THE WOODS —  
IT'S TIME, AND SO  
I MUST BEGIN MY JOURNEY.

INTO THE WOODS  
AND THROUGH THE TREES  
TO WHERE I AM  
EXPECTED, MA'AM,  
INTO THE WOODS  
TO GRANDMOTHER'S HOUSE —

*(Picks up apple slice and eats, her mouth full)*

INTO THE WOODS  
TO GRANDMOTHER'S HOUSE —

BAKER'S WIFE

You're certain of your way?

LITTLE RED RIDINGHOOD

*(Picking up cookies in rhythm)*

THE WAY IS CLEAR,  
THE LIGHT IS GOOD,  
I HAVE NO FEAR,  
NOR NO ONE SHOULD.  
THE WOODS ARE JUST TREES,  
THE TREES ARE JUST WOOD.  
I SORT OF HATE TO ASK IT,  
BUT DO YOU HAVE A BASKET?

BAKER

Don't stray and be late.

BAKER'S WIFE

And save some of those sweets for Granny!

LITTLE RED RIDINGHOOD

INTO THE WOODS  
AND DOWN THE DELL,  
THE PATH IS STRAIGHT,  
I KNOW IT WELL.  
INTO THE WOODS,  
AND WHO CAN TELL  
WHAT'S WAITING ON THE JOURNEY?

INTO THE WOODS  
TO BRING SOME BREAD  
TO GRANNY WHO  
IS SICK IN BED.  
NEVER CAN TELL  
WHAT LIES AHEAD.

FOR ALL THAT I KNOW,  
SHE'S ALREADY DEAD.

BUT INTO THE WOODS,  
INTO THE WOODS,  
INTO THE WOODS  
TO GRANDMOTHER'S HOUSE  
AND HOME BEFORE DARK!

#3 Act I Opening — Part 3 (Cinderella, Florinda, Lucinda)

*(The BIRDS have helped CINDERELLA with her task and are flying off)*

CINDERELLA

FLY, BIRDS,  
BACK TO THE SKY,  
BACK TO THE EAVES  
AND THE LEAVES  
AND THE FIELDS  
AND THE —

*(FLORINDA and LUCINDA ENTER, dressed for the Ball)*

FLORINDA

HURRY UP AND DO MY HAIR, CINDERELLA!

*(CINDERELLA fusses with her hair.)*

*To LUCINDA)*

ARE YOU REALLY WEARING THAT?

LUCINDA

*(Pointing to her sleeve)*

HERE, I FOUND A LITTLE TEAR, CINDERELLA!

*(To FLORINDA, eyeing her hair)*

CAN'T YOU HIDE IT WITH A HAT?

CINDERELLA

YOU LOOK BEAUTIFUL.

FLORINDA

*(Spoken)*

I KNOW.

LUCINDA

*(Spoken)*  
SHE MEANS ME.

FLORINDA

*(Spoken, to CINDERELLA)*  
PUT IT IN A TWIST.

LUCINDA

*(Spoken)*  
WHO WILL BE THERE?...

*(LUCINDA and FLORINDA continue babbling underneath)*

CINDERELLA

*(Sung, to herself, as she fusses with FLORINDA'S HAIR)*  
MOTHER SAID BE GOOD,  
FATHER SAID BE NICE,  
THAT WAS ALWAYS THEIR ADVICE.  
SO BE NICE, CINDERELLA,  
GOOD, CINDERELLA,  
NICE GOOD GOOD NICE —

FLORINDA

*(Spoken)*  
TIGHTER!

CINDERELLA

*(Sung)*  
WHAT'S THE GOOD OF BEING GOOD  
IF EVERYONE IS BLIND  
AND YOU'RE ALWAYS LEFT BEHIND?  
NEVER MIND, CINDERELLA,  
KIND CINDERELLA —  
*(Accenting each word with a twist of a strand of hair)*  
NICE GOOD NICE

*(Spoken)*  
KIND GOOD NICE —

*(FLORINDA screams and slaps CINDERELLA)*

FLORINDA

*(Spoken)*  
NOT THAT TIGHT!



CINDERELLA

*(Spoken, backing away)*

SORRY.

FLORINDA

*(Spoken)*

CLOD.

*(A beat)*

LUCINDA

*(Spoken)*

HEE HEE HEE —

*(FLORINDA glares at her)*

HEE —

*(Stops.)*#4 Act I Opening — Part 4 *(Baker, Baker's Wife, Witch)**(MUSIC continues under)*

NARRATOR

Because the Baker had lost his mother and father in a baking accident — well, at least that is what he believed — he was eager to have a family of his own, and was concerned that all efforts until now had failed.

*(There is a KNOCK on the BAKER'S DOOR)*

BAKER

Who might that be?

*(Moves off to the window to see who is there)*

BAKER'S WIFE

We have sold our last loaf of bread...

BAKER

It's the Witch from next door.

*(Opens the door; the WITCH ENTERS.)**MUSIC resumes)*

BAKER'S WIFE, BAKER

We have no bread.

WITCH

Of course you have no bread!

BAKER

What do you wish?

WITCH

It's not what I wish. It's what *you* wish.

*(Points to BAKER'S WIFE'S BELLY)*

Nothing cooking in there now, is there?

NARRATOR

The old enchantress went on to tell the couple that she had placed a spell on their house.

BAKER

What spell?

WITCH

In the past, when you were no more than a babe, your father brought his young wife and you to this cottage. They were a handsome couple, but not handsome neighbors. You see, your mother was with child and she had developed an unusual appetite. She took one look at my beautiful garden and told your father that what she wanted more than anything in the world was...

*(Spoken)*

GREENS, GREENS, AND NOTHING BUT GREENS:  
PARSLEY, PEPPERS, CABBAGES AND CELERY,  
ASPARAGUS AND WATERCRESS AND  
FIDDLEFERNS AND LETTUCE — !

*(Falling into "Rap" style)*

HE SAID, "ALL RIGHT,"  
BUT IT WASN'T, QUITE,  
'CAUSE I CAUGHT HIM IN THE AUTUMN  
IN MY GARDEN ONE NIGHT!  
HE WAS ROBBING ME,  
RAPING ME,  
ROOTING THROUGH MY RUTABAGA,  
RAIDING MY ARUGULA AND  
RIPPING UP THE RAMPION  
(MY CHAMPION! MY FAVORITE!) —  
I SHOULD HAVE LAID A SPELL ON HIM

*("SPELL" chord)*

RIGHT THERE,  
COULD HAVE TURNED HIM INTO STONE

OR A DOG OR A CHAIR  
OR A SN —

*(Drifts off into a momentary trance)*

BUT I LET HIM HAVE THE RAMPION —  
I'D LOTS TO SPARE.  
IN RETURN, HOWEVER,  
I SAID, "FAIR IS FAIR:  
YOU CAN LET ME HAVE THE BABY  
THAT YOUR WIFE WILL BEAR.

AND WE'LL CALL IT SQUARE."

*(MUSIC stops)*

BAKER

I had a brother?

WITCH

No. But you had a sister.

NARRATOR

But the Witch refused to tell him any more of his sister. Not even that her name was Rapunzel. She went on:

*(MUSIC resumes)*

WITCH

I thought I had been more than reasonable, and that we all might live happily ever after. But how was I to know what your father had also hidden in his pocket? You see, when I had inherited that garden, my mother had warned me I would be punished if I were ever to lose any of the...

*(Spoken)*

BEANS.

BAKER, BAKER'S WIFE

*(Spoken)*

BEANS?

WITCH

*(Spoken)*

THE SPECIAL BEANS.

*(Getting worked up)*

I LET HIM GO,  
I DIDN'T KNOW  
HE'D STOLEN MY BEANS!  
I WAS WATCHING HIM CRAWL

BACK OVER THE WALL — !

*("Rap")*

AND THEN BANG! CRASH!  
AND THE LIGHTNING FLASH!  
AND — WELL, THAT'S ANOTHER STORY,  
NEVER MIND —

ANYWAY, AT LAST  
THE BIG DAY CAME  
AND I MADE MY CLAIM.  
"OH, DON'T TAKE AWAY THE BABY,"  
THEY SHRIEKED AND SCREECHED,  
BUT I DID,  
AND I HID HER  
WHERE SHE'LL NEVER BE REACHED.

AND YOUR FATHER CRIED,  
AND YOUR MOTHER DIED,  
WHEN FOR EXTRA MEASURE —  
I ADMIT IT WAS A PLEASURE —  
I SAID "SORRY,  
I'M STILL NOT MOLLIFIED."

AND I LAID A LITTLE SPELL ON THEM —

*("SPELL" chord)*

YOU TOO, SON —

*(WITCH throws spell and FLASH at BAKER'S GROIN, with  
right hand lifted back, left hand pointed low. The BAKER doubles  
over with pain)*

THAT YOUR FAMILY TREE  
WOULD ALWAYS BE  
A BARREN ONE...

*(WITCH LEVITATES in her chair, laughing as she goes. BAKER  
and BAKER'S WIFE gape and gasp)*

SO THERE'S NO MORE FUSS  
AND THERE'S NO MORE SCENES  
AND MY GARDEN THRIVES —  
YOU SHOULD SEE MY NECTARINES!

*(Starts to DESCEND)*

BUT I'M TELLING YOU THE SAME  
I TELL KINGS AND QUEENS:

DON'T EVER NEVER EVER  
MESS AROUND WITH MY GREENS!  
ESPECIALLY THE BEANS.  
(LANDS.

#5 Act I Opening — Part 5 (Jack, Jack's Mother)

*MUSIC continues under.*

*JACK has his cap and coat on)*

JACK'S MOTHER

Now listen to me, Jack. Lead Milky-White to market and fetch the best price you can. Take no less than five pounds. Are you listening to me?

JACK

Yes.

JACK'S MOTHER

Now how much are you to ask?

JACK

No more than five pounds.

*(JACK'S MOTHER pinches his ear, hard)*

JACK'S MOTHER, JACK

Less. Than five.

*(SHE lets go)*

JACK'S MOTHER

*(Sung, gently and lovingly)*

JACK JACK JACK,  
HEAD IN A SACK,  
THE HOUSE IS GETTING COLDER.  
THIS IS NOT A TIME FOR DREAMING.

CHIMNEY STACK  
STARTING TO CRACK,  
THE MICE ARE GETTING BOLDER,  
THE FLOOR'S GONE SLACK,  
YOUR MOTHER'S GETTING OLDER,  
YOUR FATHER'S NOT BACK,  
AND YOU CAN'T JUST SIT HERE DREAMING PRETTY  
DREAMS.

TO WISH AND WAIT  
FROM DAY TO DAY  
WILL NEVER KEEP  
THE WOLVES AWAY.

SO INTO THE WOODS,  
THE TIME IS NOW.  
WE HAVE TO LIVE,  
I DON'T CARE HOW.  
INTO THE WOODS  
TO SELL THE COW,  
YOU MUST BEGIN THE JOURNEY.  
STRAIGHT THROUGH THE WOODS  
AND DON'T DELAY —  
WE HAVE TO FACE  
THE MARKETPLACE.  
INTO THE WOODS TO JOURNEY'S END —  
*(Opens the door)*

JACK  
INTO THE WOODS TO SELL A FRIEND —  
*(Starts leading MILKY-WHITE out.)*

*MUSIC continues under)*

JACK'S MOTHER  
Someday you'll have a real pet, Jack.

JACK  
A piggy?

*(JACK'S MOTHER shakes her head in disbelief)*

NARRATOR  
Meanwhile, the Witch, for purposes of her own, explained how the Baker might lift the spell:

#6 Act I Opening — Part 6 *(Witch)*

WITCH  
*(Spoken)*  
YOU WISH TO HAVE  
THE CURSE REVERSED?  
I'LL NEED A CERTAIN  
POTION FIRST.

GO TO THE WOOD AND BRING ME BACK  
ONE: THE COW AS WHITE AS MILK,  
TWO: THE CAPE AS RED AS BLOOD,  
THREE: THE HAIR AS YELLOW AS CORN,  
FOUR: THE SLIPPER AS PURE AS GOLD.

BRING ME THESE  
BEFORE THE CHIME  
OF MIDNIGHT  
IN THREE DAYS' TIME,  
AND YOU SHALL HAVE,  
I GUARANTEE,  
A CHILD AS PERFECT  
AS CHILD CAN BE.

GO TO THE WOOD!

*(DISAPPEARS after throwing SPELL at BAKER'S GROIN.  
BAKER and BAKER'S WIFE double over.*

#7 Act I Opening — Part 7 *(Stepmother, Cinderella, Cinderella's Father)*

FANFARE.

STEPMOTHER ENTERS)

STEPMOTHER

*(Spoken)*  
LADIES,

*(FANFARE)*

OUR CARRIAGE WAITS.

*(CINDERELLA hands her the plate of lentils)*

CINDERELLA

*(Sung)*  
NOW MAY I GO TO THE FESTIVAL?

STEPMOTHER

*(Spoken)*  
THE FESTIVAL — !  
*(Sung)*  
DARLING, THOSE NAILS!

DARLING, THOSE CLOTHES!  
LENTILS ARE ONE THING BUT  
DARLING, WITH THOSE,  
YOU'D MAKE US THE FOOLS OF THE FESTIVAL  
AND MORTIFY THE PRINCE!

*(CINDERELLA'S FATHER ENTERS, sticks his head through  
the door)*

CINDERELLA'S FATHER

*(Spoken)*  
THE CARRIAGE IS WAITING.

STEPMOTHER

*(Spoken)*  
WE MUST BE GONE.

*(STEPMOTHER, FLORINDA and LUCINDA EXIT with a  
flourish)*

CINDERELLA

*(Spoken)*  
GOOD NIGHT, FATHER.

*(CINDERELLA'S FATHER grunts dazedly and EXITS.*

*Sung)*  
I WISH...  
*(Sits dejected, crying.*

#8 Act I Opening — Part 8 *(Baker, Baker's Wife, Cinderella)*

*MUSIC continues under.*

*The BAKER, having gone off, returns in hunting gear — jacket and  
hat)*

BAKER

Look what I found in Father's hunting jacket.

BAKER'S WIFE

Six beans.

BAKER

I wonder if they are the —



BAKER'S WIFE

Witch's beans? We'll take them with us.

BAKER

No! You are not coming.

BAKER'S WIFE

I know you are fearful of the Woods at night.

BAKER

THE SPELL IS ON MY HOUSE.  
ONLY I CAN LIFT THE SPELL,  
THE SPELL IS ON MY HOUSE.

BAKER'S WIFE

*(Overlapping)*

NO, NO, THE SPELL IS ON OUR HOUSE.  
WE MUST LIFT THE SPELL TOGETHER,  
THE SPELL IS ON OUR HOUSE.

BAKER

*(Overlapping)*

No. You are not to come and that is final. Now what am I to return with?

BAKER'S WIFE

*(Annoyed)*

You don't remember?

THE COW AS WHITE AS MILK,  
THE CAPE AS RED AS BLOOD,  
THE HAIR AS YELLOW AS CORN,  
THE SLIPPER AS PURE AS GOLD —

BAKER

*(Memorizing)*

THE COW AS WHITE AS MILK,  
THE CAPE AS RED AS BLOOD,  
THE HAIR AS YELLOW AS CORN,  
THE SLIPPER AS PURE AS GOLD...

NARRATOR

And so the Baker, reluctantly, set off to meet the enchantress' demands. As for Cinderella:

I  
B  
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C

CINDERELLA  
I STILL WISH TO GO TO THE  
FESTIVAL,  
BUT HOW AM I EVER TO GET TO  
THE FESTIVAL?  
I KNOW!  
I'LL VISIT MOTHER'S GRAVE,

THE GRAVE AT THE HAZEL  
TREE,

AND TELL HER I JUST WANT TO  
GO TO THE KING'S FESTIVAL...

BAKER  
*(Muttering as he gets ready to leave)*  
THE COW AS WHITE AS MILK,  
THE CAPE AS RED AS BLOOD,  
THE HAIR AS YELLOW AS  
CORN —

BAKER'S WIFE  
*(Prompting)*  
THE SLIPPER —

BAKER  
THE SLIPPER AS PURE AS  
GOLD... /  
THE COW, THE CAPE,  
THE SLIPPER AS PURE AS  
GOLD —  
What?

BAKER'S WIFE  
THE HAIR — !

#9 Act 1 Opening — Part 9

*(Baker, Cinderella, Baker's Wife, Jack,  
Jack's Mother, Little Red Ridinghood,  
Stepmother, Florinda, Lucinda,  
Cinderella's Father)*

BAKER, CINDERELLA  
INTO THE WOODS,  
IT'S TIME TO GO,  
IT MAY BE ALL  
IN VAIN, YOU (I) KNOW.  
INTO THE WOODS —  
BUT EVEN SO,  
I HAVE TO TAKE THE JOURNEY.

BAKER, CINDERELLA, BAKER'S WIFE  
INTO THE WOODS,  
THE PATH IS STRAIGHT,  
YOU (I) KNOW IT WELL,  
BUT WHO CAN TELL — ?

BAKER, BAKER'S WIFE  
INTO THE WOODS TO LIFT THE SPELL —

CINDERELLA

*(Putting on shawl)*

INTO THE WOODS TO VISIT MOTHER —

BAKER'S WIFE

INTO THE WOODS TO FETCH THE THINGS —

BAKER

TO MAKE THE POTION —

CINDERELLA

TO GO TO THE FESTIVAL —

BAKER, BAKER'S WIFE, CINDERELLA,  
JACK, JACK'S MOTHER

INTO THE WOODS  
WITHOUT REGRET,  
THE CHOICE IS MADE,  
THE TASK IS SET.  
INTO THE WOODS,  
BUT NOT FORGET-  
TING WHY I'M (YOU'RE) ON THE JOURNEY.

INTO THE WOODS  
TO GET MY (OUR) WISH,  
I DON'T CARE HOW,  
THE TIME IS NOW.

JACK'S MOTHER

INTO THE WOODS TO SELL THE COW —

JACK

INTO THE WOODS TO GET THE MONEY —  
*(Leads MILKY-WHITE into the Woods)*

BAKER'S WIFE

INTO THE WOODS TO LIFT THE SPELL —

BAKER

TO MAKE THE POTION —  
*(Sets off for the Woods)*

CINDERELLA  
TO GO TO THE FESTIVAL —  
*(Sets off for the Woods)*

LITTLE RED RIDINGHOOD  
*(ENTERING, skipping by)*  
INTO THE WOODS TO GRANDMOTHER'S HOUSE...  
INTO THE WOODS TO GRANDMOTHER'S HOUSE...

BAKER, BAKER'S WIFE, CINDERELLA,  
JACK, JACK'S MOTHER,  
LITTLE RED RIDINGHOOD  
THE WAY IS CLEAR,  
THE LIGHT IS GOOD,  
I HAVE NO FEAR,  
NOR NO ONE SHOULD.  
THE WOODS ARE JUST TREES,  
THE TREES ARE JUST WOOD.  
NO NEED TO BE AFRAID THERE —

BAKER, CINDERELLA  
*(Apprehensive)*  
THERE'S SOMETHING IN THE GLADE THERE...

*(STEPMOTHER, FLORINDA, LUCINDA and  
CINDERELLA'S FATHER are seen riding across stage in their  
carriage)*

ALL  
INTO THE WOODS  
WITHOUT DELAY,  
BUT CAREFUL NOT  
TO LOSE THE WAY.  
INTO THE WOODS,  
WHO KNOWS WHAT MAY  
BE LURKING ON THE JOURNEY?

INTO THE WOODS  
TO GET THE THING  
THAT MAKES IT WORTH  
THE JOURNEYING.  
INTO THE WOODS —

STEPMOTHER, FLORINDA, LUCINDA  
TO SEE THE KING —

JACK, JACK'S MOTHER  
TO SELL THE COW —

BAKER, BAKER'S WIFE  
TO MAKE THE POTION —

ALL

TO SEE —  
TO SELL —  
TO GET —  
TO BRING —  
TO MAKE —  
TO LIFT —  
TO GO TO THE FESTIVAL — !

INTO THE WOODS!  
INTO THE WOODS!  
INTO THE WOODS,  
THEN OUT OF THE WOODS,  
AND HOME BEFORE DARK!

*(ALL freeze for 3 counts, then variously EXIT except for  
CINDERELLA, who enters into SCENE TWO as the Woods are  
revealed)*

**END OF SCENE ONE**

**SCENE TWO**

*(The Woods. Late afternoon.*

*The stage is filled by trees of all variety, many twisted and gnarled, others going straight forward to the sky without a branch. Bright sunlight streams through, creating a wonderful light-maze.*

*As the scene progresses, the sunlight is gradually replaced by moonlight, and the stage gets alternately light and dark, suggesting a windy/cloudy night. The foliage rustles in the breeze, with an occasional gust blowing about low-lying fog, giving an eerie feeling.*

**#10 Cinderella At The Grave (Cinderella, Cinderella's Mother)**

*CINDERELLA kneels before a tree filled with BIRDS)*

**NARRATOR**

Cinderella had planted a branch at the grave of her mother and she visited there so often, and wept so much, that her tears watered it until it had become a handsome tree.

*(EXITS)*

**CINDERELLA**

I'VE BEEN GOOD AND I'VE BEEN KIND, MOTHER,  
DOING ONLY WHAT I LEARNED FROM YOU.  
WHY THEN AM I LEFT BEHIND, MOTHER,  
IS THERE SOMETHING MORE THAT I SHOULD DO?  
WHAT IS WRONG WITH ME, MOTHER?  
SOMETHING MUST BE WRONG.  
I WISH —

*(Suddenly, the ghost of CINDERELLA'S MOTHER APPEARS within the tree. SHE is a collection of remembered mannerisms and sayings)*

**CINDERELLA'S MOTHER**

What, child? Specify. Opportunity is not a lengthy visitor and good fortune, like bad, can befall when least expected.

**CINDERELLA**

I wish...

**CINDERELLA'S MOTHER**

DO YOU KNOW WHAT YOU WISH?  
ARE YOU CERTAIN WHAT YOU WISH

IS WHAT YOU WANT?  
IF YOU KNOW WHAT YOU WANT,  
THEN MAKE A WISH.  
ASK THE TREE,  
AND YOU SHALL HAVE YOUR WISH.

CINDERELLA

*(Rising)*  
SHIVER AND QUIVER, LITTLE TREE,  
SILVER AND GOLD THROW DOWN ON ME.

*(A GOLD AND SILVER DRESS and FANCY SLIPPERS  
DROP DOWN from the tree)*

I'M OFF TO GET MY WISH.  
*(Picks up the clothes and dashes OFFSTAGE.)*

*JACK is walking through the Woods, leading MILKY-WHITE. HE  
stops and sits on a tree stump)*

JACK

Quiet. Silence everywhere, Milky-White. Not to my liking...

*(Pause)*

MYSTERIOUS MAN

*(Stepping from behind a tree)*  
Hello, Jack.

JACK

*(Frightened)*  
How did you know my name?

MYSTERIOUS MAN

When first I appear, I seem mysterious. But when explained, I am nothing serious.

JACK

Say that again.

MYSTERIOUS MAN

On your way to market? You might have been there long ago. Taking your time,  
Jack?

JACK

No, sir.

Is  
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C

#11

MYSTERIOUS MAN

Is that the truth?

JACK

Well, you see, now I'm *resting* —

MYSTERIOUS MAN

How much are you asking for the animal?

JACK

No less than five pounds, sir.

MYSTERIOUS MAN

Oh now, Jack. Why such a sum?

JACK

My mother told me —

MYSTERIOUS MAN

Your mother? A boy your age? Why, you'd be lucky to exchange her for a sack of beans.

JACK

Well, I —

*(Before JACK can respond, the MYSTERIOUS MAN has DISAPPEARED)*

Come along, Milky-White. There are spirits here...  
*(EXITS.)*

#11 *Hello, Little Girl*

*(Little Red Ridinghood, Wolf)*

*Another part of the Woods. LITTLE RED RIDINGHOOD, skipping to the accompaniment of "Into The Woods," is surprised by the WOLF.*

*MUSIC stops)*

WOLF

Good day, young lady.

LITTLE RED RIDINGHOOD

Good day, Mr. Wolf.



*(MUSIC resumes.)*

*LITTLE RED RIDINGHOOD continues. WOLF stops her again.*

*MUSIC stops)*

WOLF

Whither away so hurriedly?

LITTLE RED RIDINGHOOD

To my grandmother's.

*(MUSIC resumes.)*

*LITTLE RED RIDINGHOOD continues briefly. WOLF stops her once more)*

WOLF

And what might be in your basket?

*(Sniffs basket, then her torso)*

LITTLE RED RIDINGHOOD

Bread and wine, so Grandmother will have something good to make her strong.

WOLF

And where might your grandmother live?

*(BAKER APPEARS behind a tree and eavesdrops)*

LITTLE RED RIDINGHOOD

A good quarter of a league further in the Woods; her house stands under three large oak trees.

WOLF

*(Grunts lasciviously to himself as he watches LITTLE RED RIDINGHOOD skip off)*

MMM...H...

*(Rubbing his thighs)*

UNHH...

LOOK AT THAT FLESH,  
PINK AND PLUMP.  
HELLO, LITTLE GIRL...

TENDER AND FRESH,  
NOT ONE LUMP.

HELLO, LITTLE GIRL...

THIS ONE'S ESPECIALLY LUSH,  
DELICIOUS...

MMM...

*(SMACKS his lips, then runs over and pops up in front of LITTLE RED RIDINGHOOD, holds her as for a tango. HE begins moving like Fred Astaire. LITTLE RED RIDINGHOOD leans with him, but doesn't move her feet)*

HELLO, LITTLE GIRL,  
WHAT'S YOUR RUSH?  
YOU'RE MISSING ALL THE FLOWERS.  
THE SUN WON'T SET FOR HOURS,  
TAKE YOUR TIME.

LITTLE RED RIDINGHOOD

*(Breaking away)*

MOTHER SAID,  
"STRAIGHT AHEAD,"  
NOT TO DELAY  
OR BE MISLED.

WOLF

BUT SLOW, LITTLE GIRL,  
HARK! AND HUSH —  
THE BIRDS ARE SINGING SWEETLY.  
YOU'LL MISS THE BIRDS COMPLETELY,  
YOU'RE TRAVELING SO FLEETLY.

*(LITTLE RED RIDINGHOOD stops to listen; WOLF devours her with his eyes, mutters to himself)*

GRANDMOTHER FIRST,  
THEN MISS PLUMP...  
WHAT A DELECTABLE COUPLE:  
UTTER PERFECTION —  
ONE BRITTLE, ONE SUPPLE —

*(Sees LITTLE RED RIDINGHOOD start to move off again)*

ONE MOMENT, MY DEAR — !

(LITTLE RED RIDINGHOOD stops again)

LITTLE RED RIDINGHOOD  
MOTHER SAID,  
"COME WHAT MAY,  
FOLLOW THE PATH  
AND NEVER STRAY."

WOLF  
JUST SO, LITTLE GIRL —  
ANY PATH.  
SO MANY WORTH EXPLORING.  
JUST ONE WOULD BE SO BORING.  
AND LOOK WHAT YOU'RE IGNORING...  
(Gestures to the trees and flowers.

LITTLE RED RIDINGHOOD looks around.

To himself)  
THINK OF THOSE CRISP,  
AGING BONES,  
THEN SOMETHING FRESH ON THE PALATE.  
THINK OF THAT SCRUMPTIOUS CARNALITY  
TWICE IN ONE DAY — !  
THERE'S NO POSSIBLE WAY  
TO DESCRIBE WHAT YOU FEEL  
WHEN YOU'RE TALKING TO YOUR MEAL!

LITTLE RED RIDINGHOOD  
MOTHER SAID  
NOT TO STRAY.  
STILL, I SUPPOSE,  
A SMALL DELAY...  
GRANNY MIGHT LIKE  
A FRESH BOUQUET...  
(Spoken)  
GOODBYE, MR. WOLF.  
(Crosses to flowers, starts to pick, then EXITS)

WOLF  
(Spoken)  
GOODBYE, LITTLE GIRL.  
(Starts off; sung)  
AND HELLO...

*(HOWLS and EXITS)*

BAKER

*(Horried)*

Is harm to come to that little girl... in the red cape!

#12. After — "Hello, Little Girl" (*Baker, Baker's Wife, Rapunzel*)

*(WITCH APPEARS.*

*MUSIC under)*

WITCH

Forget the little girl and get the cape!

BAKER

*(Clutching his chest)*

You frightened me.

WITCH

*(Nasty)*

That's the cape. Get it. Get it. Get it!

BAKER

How am I supposed to get it?

WITCH

You go up to the little thing, and you take it.

BAKER

I can't just take a cloak from a little girl. Why don't you take it!

WITCH

If I could, I would! But I...

RAPUNZEL

*(Sweetly, OFFSTAGE, in the distance)*

AHHH...

*(WITCH listens, entranced)*

WITCH

*(Sweetly)*

Ahh, my Rapunzel... listen to her beautiful music...

*(Yelling)*  
Get me what I need. Get me what I need!  
*(DISAPPEARS)*

BAKER  
*(Distraught)*  
This is ridiculous. I'll never get that red cape, nor find a golden cow, or a yellow slipper — or was it a golden slipper and a yellow cow? Oh, no...

BAKER'S WIFE  
*(Softly, APPEARING behind a tree)*  
THE COW AS WHITE AS MILK,  
THE CAPE AS RED AS BLOOD,  
THE HAIR AS YELLOW AS CORN,  
THE SLIPPER AS PURE AS —

BAKER  
*(Overlapping)*  
What are you doing here?

BAKER'S WIFE  
*(Coming forward, takes a scarf and tries to put it around his neck)*  
You forgot your scarf —

BAKER  
*(Taking scarf off)*  
You have no business being alone in the Wood. And you have no idea what I've come upon here. You would be frightened for your life. Now go home immediately!

BAKER'S WIFE  
I wish to help.

BAKER  
No!

THE SPELL IS ON MY HOUSE —

BAKER'S WIFE  
OUR HOUSE.

*(JACK ENTERS, dragging MILKY-WHITE by a rope on its neck)*

BAKER  
ONLY I CAN LIFT THE SPELL.

THE SPELL IS ON MY HOUSE — !

BAKER'S WIFE

*(Overlapping)*  
WE MUST LIFT THE SPELL TOGETHER —

BAKER

THE SPELL IS ON —

*(BAKER'S WIFE, seeing JACK at other side of stage, puts her hand across BAKER'S MOUTH)*

BAKER'S WIFE

A COW AS WHITE AS —

*(BAKER sees JACK, takes BAKER'S WIFE'S HAND away)*

BAKER, BAKER'S WIFE

— milk.

*(BAKER'S WIFE pushes BAKER in JACK'S direction, then follows)*

Hello there, young man.

JACK

*(Looks at BAKER, scared)*  
Hello, sir.

BAKER

What might you be doing with a cow in the middle of the forest?

JACK

*(Nervous)*  
I was heading toward market — but I seem to have lost my way.

BAKER'S WIFE

*(Coaching BAKER)*  
What are you planning to do there — ?

BAKER

And what are you planning to do there?

JACK

Sell my cow, sir. No less than five pounds.

BAKER

Five pounds!

*(To BAKER'S WIFE)*

Where am I to get five pounds!

BAKER'S WIFE

*(Taking over)*

She must be generous of milk to fetch five pounds?

JACK

*(Hesitant)*

Yes, ma'am.

BAKER'S WIFE

And if you can't fetch that sum? Then what are you to do?

JACK

I hadn't thought of that... I suppose my mother and I will have no food to eat.

*(BAKER has emptied his pocket; HE has a few coins and the beans in hand)*

BAKER

*(To BAKER'S WIFE)*

This is the sum total...

BAKER'S WIFE

*(Loudly)*

Beans — we mustn't give up our beans! Well... if you feel we must.

BAKER

Huh?

BAKER'S WIFE

*(To JACK)*

Beans *will* bring you food, son.

JACK

Beans in exchange for my cow?

BAKER'S WIFE

Oh, these are no ordinary beans, son. These beans carry magic.

JACK

Magic? What kind of magic?

BAKER'S WIFE

*(To BAKER)*

Tell him.

*(MYSTERIOUS MAN ENTERS behind a tree)*

BAKER

*(Nervous)*

Magic that defies description.

JACK

My mother would —

MYSTERIOUS MAN

... You'd be lucky to exchange her for a sack of beans.

*(BAKER'S WIFE and BAKER hug, frightened by MYSTERIOUS MAN'S VOICE. MYSTERIOUS MAN EXITS before anyone sees him)*

JACK

How many beans?

BAKER

Six.

BAKER'S WIFE

Five! We can't part with all of them. We must leave one for ourselves. Besides, I'd say they're worth a pound each, at the very least.

JACK

Could I buy my cow back someday?

BAKER

*(Uneasy)*

Well... possibly.

#13 *I Guess This Is Goodbye* (Jack)

*(Hands JACK the beans, counting out five and keeping one for his pocket; BAKER'S WIFE then takes MILKY-WHITE)*

Good luck there, young lad.



JACK

*(Tearful; to MILKY-WHITE)*

I GUESS THIS IS GOODBYE, OLD PAL,  
YOU'VE BEEN A PERFECT FRIEND.  
I HATE TO SEE US PART, OLD PAL,  
SOMEDAY I'LL BUY YOU BACK.  
I'LL SEE YOU SOON AGAIN.  
I HOPE THAT WHEN I DO,  
IT WON'T BE ON A PLATE.

*(EXITS, overcome with emotion.)*

*MUSIC continues under)*

BAKER

*(Angry)*

Take the cow and go home!

BAKER'S WIFE

I was trying to be helpful.

BAKER

Magic beans! We've no reason to believe they're magic! Are we going to dispel this curse through deceit?

BAKER'S WIFE

No one would have given him more for that creature. We did him a favor.

#14 *Maybe They're Magic* *(Baker's Wife, Baker)*

At least they'll have some food.

BAKER

Five beans!

BAKER'S WIFE

IF YOU KNOW  
WHAT YOU WANT,  
THEN YOU GO  
AND YOU FIND IT  
AND YOU GET IT —

BAKER

*(Spoken, pointing off)*  
HOME.

BAKER'S WIFE

*(Spoken)*  
DO WE WANT A CHILD OR NOT?

*(Sung)*  
— AND YOU GIVE  
AND YOU TAKE  
AND YOU BID  
AND YOU BARGAIN,  
OR YOU LIVE  
TO REGRET IT.

BAKER

*(Spoken)*  
WILL YOU PLEASE GO HOME.

BAKER'S WIFE

*(Sung)*  
THERE ARE RIGHTS AND WRONGS  
AND IN-BETWEENS —  
NO ONE WAITS  
WHEN FORTUNE INTERVENES.  
AND MAYBE THEY'RE REALLY MAGIC,  
WHO KNOWS?

WHY YOU DO  
WHAT YOU DO,  
THAT'S THE POINT;  
ALL THE REST OF IT  
IS CHATTER.

BAKER

*(Spoken, looking over at MILKY-WHITE)*  
LOOK AT HER, SHE'S CRYING.

BAKER'S WIFE

*(Sung)*  
IF THE THING YOU DO  
IS PURE IN INTENT,  
IF IT'S MEANT,  
AND IT'S JUST A LITTLE BENT,  
DOES IT MATTER?

BAKER

*(Spoken)*  
YES.

this

BAKER'S WIFE

*(Sung)*

NO, WHAT MATTERS IS THAT  
EVERYONE TELLS TINY LIES —  
WHAT'S IMPORTANT, REALLY, IS THE SIZE.

*(Pause; no response)*

ONLY THREE MORE TRIES  
AND WE'LL HAVE OUR PRIZE.  
WHEN THE END'S IN SIGHT,  
YOU'LL REALIZE:  
IF THE END IS RIGHT,  
IT JUSTIFIES  
THE BEANS!

BAKER

Take the cow and go home. I will carry this out in my own fashion!

*(BAKER and BAKER'S WIFE EXIT in different directions.  
NARRATOR ENTERS. RAPUNZEL is heard SINGING off  
in the distance. RAPUNZEL'S TOWER APPEARS)*

NARRATOR

And so the Baker continued his search for the cape as red as blood.

*(WITCH ENTERS)*

*To include "Our Little World", continue from here using "#15" below. skip the  
brief section that follows "#15", then go to "Continue Here".*

*To perform the show without "Our Little World", go directly to "#15"  
(Alternate)" at the top of page 42.*

#15 Our Little World *(Witch, Rapunzel)*

As for Rapunzel, the Witch was careful not to lose this beauty to the outside world,  
and so shut her within a doorless tower that lay deep within the forest.

*(EXITS as WITCH crosses to tower)*

RAPUNZEL

AHHH...

WITCH

CHILDREN ARE A BLESSING —

WC  
OU  
IS I  
PEI  
  
OU  
IS  
PEI

OU  
IS

RAPUNZEL

AHHH...

WITCH

IF YOU KNOW WHERE THEY ARE.

RAPUNZEL

AHHH...

WITCH

NOTHING'S SO DISTRESSING,  
THOUGH,  
AS WHEN THEY KEEP YOU GUESSING,  
SO BE SURE YOU DON'T LEAVE ANY DOORS AJAR.  
MAKE A LITTLE

WITCH

WORLD.  
OUR LITTLE WORLD  
IS BIG ENOUGH FOR ME —  
PERFECT.

RAPUNZEL

OUR LITTLE WORLD  
IS BIG ENOUGH FOR ME —

OUR LITTLE WORLD

OUR LITTLE WORLD  
IS ALL IT NEEDS TO BE —  
PERFECT!

IS ALL IT NEEDS TO BE.

BRUSHING MY HAIR,  
COMBING MY HAIR,  
ONLY MY MOTHER  
AND ME AND MY HAIR.  
OUR LITTLE WORLD

OUR LITTLE WORLD  
IS PERFECT!

IS PERFECT,

RAPUNZEL

IF SHE JUST DIDN'T DROOL.

AHHH...

WITCH

*(Simultaneous with above)*

Rapunzel. Rapunzel. Let down your hair to me! Rapunzel... Rapunzel!

*(RAPUNZEL lowers her hair)*

LOOK AT HER COMPLEXION,

world,

STILL UNTOUCHED BY THE SUN.  
CHILDREN NEED PROTECTION  
JUST THE WAY  
THEY NEED AFFECTION,  
OR THEY WONDER  
AND THEY WANDER  
AND THEY RUN  
FROM YOUR LITTLE

WITCH  
WORLD.  
OUR LITTLE WORLD —

PERFECT!

OUR LITTLE WORLD  
IS EVERYTHING  
A WORLD OUGHT TO BE —  
PERFECT!  
PERFECT!

TENDING HER HAIR,

STROKING HER HAIR,  
LOOKING AT HER HAIR,

SOMETHING WE CAN SHARE,  
HAIR —

OUR LITTLE WORLD  
IS PERFECT.

NOTHING TO CHANGE HER,

EACH DAY  
LIKE THE OTHER.

NOTHING TO DIVERT HER,  
TO DISCONCERT HER,

NOTHING  
THAT CAN POSSIBLY

RAPUNZEL  
OUR LITTLE WORLD

IS ALL I HAVE TO SEE...

OUR LITTLE WORLD

IS EVERYTHING  
A WORLD OUGHT TO BE!

WASHING MY HAIR,

DRYING MY HAIR,  
UNRAVELING MY HAIR,  
WINDING AND BINDING  
AND MINDING MY

HAIR —

OUR LITTLE WORLD  
IS PERFECT,  
OR AT LEAST  
SO SHE CLAIMS.

IF SHE ONLY  
WOULD CUT HER NAILS...

DIDN'T HAVE  
THOSE POINTY TEETH...

TINY EYES...

F  
C  
I  
C  
B  
H  
V  
A  
T  
N  
C  
I  
C  
E  
I  
F  
E  
U  
E  
I



HURT HER...

OTHERWISE,

OUR LITTLE WORLD  
IS PERFECT.

OUR LITTLE WORLD  
IS PERFECT  
AND WORLD ENOUGH  
FOR ME —

OUR LITTLE WORLD —

GROWING MY HAIR,

BRAIDING HER HAIR...

WHAT DO I CARE  
WHAT THEY'RE DOING  
OUT THERE?

IF WHAT WAS GROWING  
WAS ONLY HER HAIR  
AND NOT HER,  
THAT I'D PREFER.  
NEVERTHELESS,  
OUR LITTLE WORLD  
IS PERFECT.

OUR LITTLE WORLD,  
OUR LITTLE WORLD  
IS PERFECT.

*(After applause, the MUSIC continues.*

*RAPUNZEL grunts in pain as the WITCH climbs up her hair)*

OUR LITTLE WORLD  
IS PERFECT...

OUR LITTLE WORLD  
IS PERFECT...  
UNH...

DELICIOUS...

UNH...

FULFILLING...

UNH...

EXCLUSIVE...

UNH... UNH...

UNCHANGING...

UNH...

EXEMPLARY...

*(The WITCH keeps swinging and climbing up with difficulty as  
RAPUNZEL leans forward in pain. RAPUNZEL'S PRINCE  
ENTERS from around a tree)*

End of "15"

Go to "\*Continue Here"

#15 (Alternate) Rapunzel (Rapunzel)  
(Use if performing without "Our Little World")

**NARRATOR**

As for Rapunzel, the Witch was careful not to lose this beauty to the outside world and so shut her within a doorless tower that lay deep within the forest. And when the old enchantress paid a visit, she called forth:

*(EXITS as WITCH crosses to tower. RAPUNZEL'S PRINCE ENTERS, kneels to hide from WITCH)*

**RAPUNZEL**

AHHH...

**WITCH**

Rapunzel. Rapunzel. Let down your hair to me.

*(RAPUNZEL stops singing and her hair descends. The WITCH climbs up, struggling as RAPUNZEL leans forward in pain. RAPUNZEL'S PRINCE comes from around a tree)*

**\* Continue Here** *(with or without "Our Little World")*

**RAPUNZEL'S PRINCE**

*(To himself)*

Rapunzel, Rapunzel. What a strange name. Strange, but beautiful; and fit for a Prince! Tomorrow, before that horrible Witch arrives, I will stand before her window and ask her to let down her hair to me.

*(Another part of the Woods. BAKER steps into LITTLE RED RIDINGHOOD'S path; the girl is eating a sweet as she ENTERS)*

**BAKER**

Hello there, little one.

**LITTLE RED RIDINGHOOD**

Hello.

**BAKER**

Have you saved some of those sweets for Granny?

*(Holds on to the edge of LITTLE RED RIDINGHOOD'S  
CAPE)*

LITTLE RED RIDINGHOOD

*(Embarrassed)*

I ate all the sweets, *and* half the loaf of bread.

BAKER

Where did you get that beautiful cape? I so admire it.

LITTLE RED RIDINGHOOD

My granny made it for me.

BAKER

Is that right? I would love a red cloak like that.  
*(Examines the cape)*

LITTLE RED RIDINGHOOD

*(Giggling)*

You'd look pretty foolish.

*(BAKER goes to her and takes her cape)*

BAKER

May I take a look at it?

LITTLE RED RIDINGHOOD

*(In panic)*

I don't like to be without my cape. Please, give it back!

BAKER

*(Frustrated)*

I want it badly.

LITTLE RED RIDINGHOOD

Give it back, please!

WITCH'S VOICE

Forget the little girl and get the cape!



*(BAKER suddenly dashes away with the cape under his arm. LITTLE RED RIDINGHOOD stands numb for a moment, then lets out a bloodcurdling scream, followed by hysterical weeping)*

BAKER

*(Sheepishly returning with cape, placing it on LITTLE RED RIDINGHOOD'S SHOULDERS)*

I just wanted to make certain that you *really* loved this cape. Now you go to your granny's — and you be careful that no wolf comes your way.

LITTLE RED RIDINGHOOD

I'd rather a wolf than you, any day.  
*(Stomps BAKER'S FOOT and EXITS)*

#16 Baker's Reprise

*(Baker)*

BAKER

*(In pain)*

IF YOU KNOW  
WHAT YOU NEED,  
THEN YOU GO  
AND YOU FIND IT  
AND YOU TAKE IT.  
DO I WANT A CHILD OR NOT?

IT'S A CLOAK,  
WHAT'S A CLOAK?  
IT'S A JOKE,  
IT'S A STUPID LITTLE CLOAK.  
AND A CLOAK IS WHAT YOU MAKE IT.

*(Nods, convincing himself)*

SO YOU TAKE IT.

*(With resolve)*

THINGS ARE ONLY WHAT YOU NEED THEM FOR,  
WHAT'S IMPORTANT IS WHO NEEDS THEM MORE —

*(MUSIC continues under as he EXITS.)*

NARRATOR ENTERS)

NARRATOR

And so the Baker, with new-found determination, went after the red cape. As for the little girl, she was surprised to find her grandmother's cottage door standing open.

#17 Grandmother's House (Orchestra)

(We see GRANNY'S cottage with WOLF, dressed as GRANNY, in bed, covers up and hands near his mouth. The walls of the cottage are made of scrim. LITTLE RED RIDINGHOOD ENTERS)

LITTLE RED RIDINGHOOD

(To herself)

Oh, dear. How uneasy I feel. Perhaps it's all the sweets.

(Towards the bed)

Good day, Grandmother.

(Moves to the bed)

My, Grandmother, you're looking *very* strange. What big ears you have!

WOLF

(In a GRANNY voice)

The better to hear you with, my dear.

LITTLE RED RIDINGHOOD

But Grandmother, what big eyes you have!

WOLF

The better to see you with, my dear.

LITTLE RED RIDINGHOOD

But Grandmother, what large hands you have!

WOLF

The better to hug you with, my dear.

LITTLE RED RIDINGHOOD

Oh, Grandmother — what a terrible, big, wet mouth you have!

WOLF

The better to eat you with!

(Bloodcurdling scream from LITTLE RED RIDINGHOOD, who DISAPPEARS)

NARRATOR

And scarcely had the Wolf said this, than with a single bound he was devouring the little girl. Well, it was a full day of eating for both. And with his appetite appeased, the Wolf took to bed for a nice long nap.

your

for  
ing

*(WOLF snores; BAKER is outside cottage. NARRATOR EXITS)*

BAKER

That grandmother has a mighty snore.

*(Goes up to the window and looks in)*

Odd. Where is the little one? Eating, no doubt.

*(Turns to walk away.)*

WOLF belches.

*BAKER suddenly stops)*

Or eaten!

*(Enters the house and timidly goes over to the bed, his knife stretched before him. HE lets out a yelp when he sees the*

*WOLF with his swollen belly)*

Grandmother, hah!

*(Draws the knife back, then stops)*

What is that red cloth in the corner of your mouth? Looks to me to be a piece of —  
ah hah! I'll get the cape from within your stomach.

*(Slits the WOLF'S STOMACH, then recoils in disgust)*

LITTLE RED RIDINGHOOD

*(Stepping out of the WOLF, bloodied)*

What a fright! How dark and dank it was inside that wolf.

*(GRANNY emerges from WOLF, also bloodied)*

GRANNY

*(Wheezing, tries to strangle WOLF, who reacts in pain)*

Kill the devil! Take that knife and cur his evil head off! Let's see the demon sliced into a thousand bits. Better yet, let the animal die a painful, agonizing, hideous death.

LITTLE RED RIDINGHOOD

*(Shocked)*

Granny!

GRANNY

Quiet, child. This evil must be destroyed. Fetch me some great stones! We'll fill his belly with them, then we'll watch him try to run away!

BAKER

*(Faint)*

Well, I will leave you to your task.

GRANNY

Don't you want the skins?

BAKER

No. No! You keep them.

GRANNY

*(With disdain)*

What kind of a hunter are you?

BAKER

I'm a baker!

*(GRANNY pulls him into the house as LITTLE RED RIDINGHOOD walks DOWNSTAGE, as if to gather stones. LIGHTS change)*

#18 *I Know Things Now* *(Little Red Ridinghood)*

LITTLE RED RIDINGHOOD

MOTHER SAID,  
"STRAIGHT AHEAD,"  
NOT TO DELAY  
OR BE MISLED.  
I SHOULD HAVE HEEDED  
HER ADVICE...

BUT HE SEEMED SO NICE.

AND HE SHOWED ME THINGS,  
MANY BEAUTIFUL THINGS,  
THAT I HADN'T THOUGHT TO EXPLORE.  
THEY WERE OFF MY PATH,  
SO I NEVER HAD DARED.  
I HAD BEEN SO CAREFUL  
I NEVER HAD CARED.  
AND HE MADE ME FEEL EXCITED —  
WELL, EXCITED AND SCARED.

WHEN HE SAID, "COME IN!"  
WITH THAT SICKENING GRIN,  
HOW COULD I KNOW WHAT WAS IN STORE?  
ONCE HIS TEETH WERE BARED,  
THOUGH, I REALLY GOT SCARED —  
WELL, EXCITED AND SCARED —

e of —

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ous

'll fill

BUT HE DREW ME CLOSE  
AND HE SWALLOWED ME DOWN,  
DOWN A DARK SLIMY PATH  
WHERE LIE SECRETS THAT I NEVER WANT TO KNOW,  
AND WHEN EVERYTHING FAMILIAR  
SEEMED TO DISAPPEAR FOREVER,  
AT THE END OF THE PATH  
WAS GRANNY ONCE AGAIN.

SO WE WAIT IN THE DARK  
UNTIL SOMEONE SETS US FREE,  
AND WE'RE BROUGHT INTO THE LIGHT,  
AND WE'RE BACK AT THE START.

AND I KNOW THINGS NOW,  
MANY VALUABLE THINGS,  
THAT I HADN'T KNOWN BEFORE:  
DO NOT PUT YOUR FAITH  
IN A CAPE AND A HOOD —  
THEY WILL NOT PROTECT YOU  
THE WAY THAT THEY SHOULD —  
AND TAKE EXTRA CARE WITH STRANGERS,  
EVEN FLOWERS HAVE THEIR DANGERS.  
AND THOUGH SCARY IS EXCITING,  
NICE IS DIFFERENT THAN GOOD.

NOW I KNOW:  
DON'T BE SCARED.  
GRANNY IS RIGHT,  
JUST BE PREPARED.

ISN'T IT NICE TO KNOW A LOT!

... AND A LITTLE BIT NOT...

*(BAKER APPEARS, dejected)*

Mr. Baker, you saved our lives. Here.  
*(Hands him her cape)*

BAKER

Are you certain?

#19

#20

LITTLE RED RIDINGHOOD

Yes. Maybe Granny will make me another with the skins of that wolf.

BAKER

Thank you!

#19 *Jack's Mother*

*(Orchestra)*

*(Dancing with joy, BAKER kisses her cheek and EXITS as LITTLE RED RIDINGHOOD watches, disgusted. LITTLE RED RIDINGHOOD EXITS. NARRATOR ENTERS)*

NARRATOR

And so the Baker, with the second article in hand, feeling braver and more satisfied than he had ever felt, ran back through the Woods.

*(A CUTOUT of JACK'S HOUSE RISES)*

As for the lad Jack:

*(JACK'S MOTHER and JACK come from around the CUTOUT)*

JACK'S MOTHER

*(Livid)*

Only a dolt would exchange a cow for beans!  
*(Throws the beans to the ground)*

JACK

Mother, no —  
*(Goes to pick them up)*

JACK'S MOTHER

To bed without supper for you!  
*(Grabs JACK and marches him back into the house)*

NARRATOR

Little did they know those beans would grow into an enormous stalk that would stretch into the heavens.  
*(EXITS)*

#20 *Cinderella Coming  
From The Ball*

*(Orchestra)*

*(BAKER'S WIFE ENTERS UPSTAGE, tugging at MILKY-WHITE. A lantern hangs from MILKY-WHITE'S HORN; HOUSE CUTOUT DESCENDS.*

*BALL MUSIC in the distance, growing louder.*

*CINDERELLA dashes ONSTAGE, looking over her shoulder. SHE falls.*

*MUSIC stops)*

**BAKER'S WIFE**

*(Leaves MILKY-WHITE to help)*

Are you all right, miss?

**CINDERELLA**

*(Breathless)*

Yes. I just need to catch my breath.

**BAKER'S WIFE**

What a beautiful gown you're wearing. Were you at the King's Festival?

**CINDERELLA**

*(Preoccupied)*

Yes.

**BAKER'S WIFE**

Aren't you the lucky one. Why ever are you in the Wood at this hour?

*(BALL MUSIC in the distance, growing louder.*

*We hear MEN'S VOICES OFFSTAGE. CINDERELLA signals to BAKER'S WIFE to keep quiet, then ducks behind a tree.*

*FANFARE. CINDERELLA'S PRINCE runs ONSTAGE, followed by his STEWARD. THEY look about for a moment, notice BAKER'S WIFE, who is curtsying deeply)*

**CINDERELLA'S PRINCE**

Have you seen a beautiful young woman in a ball gown pass through?

**BAKER'S WIFE**

*(Breathless)*

I don't think so, sir.

**STEWARD**

I think I see her over there.

(CINDERELLA'S PRINCE signals STEWARD off in that direction, then takes another look at BAKER'S WIFE before following.

MUSIC continues under)

BAKER'S WIFE

I've never lied to royalty before. I've never *anything* to royalty before!

CINDERELLA

(Comes out)

Thank you.

BAKER'S WIFE

If a Prince were looking for me, I certainly wouldn't hide.

CINDERELLA

(Defensive)

Well, what brings you here — and with a cow?

BAKER'S WIFE

Oh, my husband's somewhere in the Woods.

(Proud)

He's undoing a spell.

CINDERELLA

(Impressed)

Oh?

BAKER'S WIFE

Oh, yes. Now, the Prince, what was he like?

#21 A Very Nice Prince

(Cinderella, Baker's Wife)

CINDERELLA

HE'S A VERY NICE PRINCE.

BAKER'S WIFE

(Spoken)

AND — ?

CINDERELLA

(Spoken)

AND —



*(Sung)*  
IT'S A VERY NICE BALL.

BAKER'S WIFE  
*(Spoken)*  
AND — ?

CINDERELLA  
*(Spoken)*  
AND —  
*(Sung)*  
WHEN I ENTERED, THEY TRUMPETED.

BAKER'S WIFE  
*(Spoken)*  
AND — ?  
THE PRINCE — ?

CINDERELLA  
*(Spoken)*  
OH, THE PRINCE...

BAKER'S WIFE  
*(Spoken)*  
YES, THE PRINCE!

CINDERELLA  
*(Sung)*  
WELL, HE'S TALL.

BAKER'S WIFE  
*(Sung)*  
IS THAT ALL?  
*(Spoken)*  
DID YOU DANCE?  
IS HE CHARMING? THEY SAY THAT HE'S CHARMING.

CINDERELLA  
*(Sung)*  
WE DID NOTHING *BUT* DANCE.

BAKER'S WIFE  
*(Spoken)*  
YES — ? AND — ?

CINDERELLA

*(Sung)*  
AND IT MADE A NICE CHANGE.

BAKER'S WIFE

*(Spoken)*  
NO, THE PRINCE!

CINDERELLA

*(Spoken)*  
OH, THE PRINCE...

BAKER'S WIFE

*(Spoken)*  
YES, THE PRINCE.

CINDERELLA

*(Sung)*  
HE HAS CHARM FOR A PRINCE, I GUESS...

BAKER'S WIFE

*(Spoken)*  
GUESS?

CINDERELLA

*(Sung)*  
I DON'T MEET A WIDE RANGE.  
AND IT'S ALL VERY STRANGE.

BAKER'S WIFE

Are you to return to the Festival tomorrow eve?

CINDERELLA

Perhaps.

BAKER'S WIFE

Perhaps? Oh, to be pursued by a Prince. All that pursues me is tomorrow's bread.

*(We hear the first CHIME of midnight)*

What I wouldn't give to be in your shoes.

*(Second CHIME; CHIMES continue under)*

CINDERELLA

Will you look over there.

*(MILKY-WHITE stands and looks)*

An enormous vine growing next to that little cottage.

BAKER'S WIFE

*(Looking down at CINDERELLA'S FEET)*

... I mean slippers.

CINDERELLA

It looks like a giant beanstalk rising into the sky.

BAKER'S WIFE

*(Excited)*

As pure as gold?

CINDERELLA

I must get home.

*(Begins to leave)*

BAKER'S WIFE

Wait!

*(CINDERELLA EXITS)*

I need your shoes!

*(BAKER'S WIFE starts off after CINDERELLA; MILKY-WHITE lets out a "MOO!" and takes off in the other direction; BAKER'S WIFE stops, torn between MILKY-WHITE and CINDERELLA.*

*To CINDERELLA)*

Hey!

*(To MILKY-WHITE)*

Come back here!

*(Takes off after MILKY-WHITE.*

*Final CHIME of midnight.*

#22 First Midnight *(Baker, Mysterious Man, Witch, Cinderella's Prince, Rapunzel's Prince, Florinda, Lucinda, Stepmother, Jack, Jack's Mother, Little Red Ridinghood, Cinderella's Father, Rapunzel, Granny, Steward, Cinderella, Baker's Wife)*

*MUSIC continues under.*

*One by one, each of the characters APPEARS moving through the Woods, darting in and out of the trees and paths, pursuing his or her errands, mostly oblivious to the others.*

*The night turns gradually into dawn. The following lines are spoken rhythmically as each character APPEARS and DISAPPEARS)*

BAKER

*(Spoken)*

ONE MIDNIGHT GONE...

MYSTERIOUS MAN

*(Spoken)*

NO KNOT UNTIES ITSELF...

WITCH

*(Spoken)*

SOMETIMES THE THINGS YOU MOST WISH FOR  
ARE NOT TO BE TOUCHED...

CINDERELLA'S PRINCE,

RAPUNZEL'S PRINCE

*(Spoken)*

THE HARDER TO GET, THE BETTER TO HAVE...

CINDERELLA'S PRINCE

*(Spoken)*

AGREED?

RAPUNZEL'S PRINCE

*(Spoken)*

AGREED.

FLORINDA

*(Spoken)*

NEVER WEAR MAUVE AT A BALL...

LUCINDA

*(Spoken)*

OR PINK...

ince,  
er,  
/

STEPMOTHER

*(Spoken, to FLORINDA and LUCINDA)*  
OR OPEN YOUR MOUTH...

JACK

*(Spoken, looking up and off at the beanstalk)*  
THE DIFFERENCE BETWEEN A COW AND A BEAN  
IS A BEAN CAN BEGIN AN ADVENTURE...

JACK'S MOTHER

*(Spoken, looking off in JACK'S direction)*  
SLOTTED SPOONS DON'T HOLD MUCH SOUP...

LITTLE RED RIDINGHOOD

*(Spoken)*  
THE PRETTIER THE FLOWER, THE FARTHER FROM THE  
PATH...

CINDERELLA'S FATHER

*(Spoken)*  
THE CLOSER TO THE FAMILY, THE CLOSER TO THE WINE...

RAPUNZEL

*(Sung, OFFSTAGE)*  
AHHH...

WITCH

*(Spoken, REAPPEARING suddenly)*  
ONE MIDNIGHT GONE! ...

GRANNY

*(Spoken)*  
THE MOUTH OF A WOLF'S NOT THE END OF THE WORLD...

STEWARD

*(Spoken)*  
A SERVANT IS NOT JUST A DOG, TO A PRINCE...

CINDERELLA

*(Spoken)*  
OPPORTUNITY IS NOT A LENGTHY VISITOR...

BAKER'S WIFE

*(Spoken)*  
YOU MAY KNOW WHAT YOU NEED,  
BUT TO GET WHAT YOU WANT,

BETTER SEE THAT YOU KEEP WHAT YOU HAVE.

BAKER

*(Spoken)*  
ONE MIDNIGHT GONE...

*(The following lines overlap, or are spoken simultaneously)*

WITCH

*(Spoken)*  
SOMETIMES THE THINGS YOU MOST WISH FOR  
ARE NOT TO BE TOUCHED...

CINDERELLA'S PRINCE, RAPUNZEL'S PRINCE

*(Spoken)*  
THE HARDER TO GET THE BETTER TO HAVE...

CINDERELLA'S PRINCE

*(Spoken)*  
AGREED?

JE...

RAPUNZEL'S PRINCE

*(Spoken)*  
AGREED.

BAKER

*(Spoken)*  
ONE MIDNIGHT GONE... ONE MIDNIGHT GONE...

FLORINDA

*(Spoken)*  
NEVER WEAR MAUVE AT A BALL...

D...

LUCINDA

*(Spoken)*  
OR PINK...

JACK'S MOTHER

*(Spoken)*  
SLOTTED SPOONS DON'T HOLD MUCH SOUP...

BAKER'S WIFE

*(Spoken)*  
TO GET WHAT YOU WANT BETTER KEEP WHAT YOU HAVE...

LITTLE RED RIDINGHOOD

*(Spoken)*

THE PRETTIER THE FLOWER...

BAKER, WITCH, CINDERELLA,  
LITTLE RED RIDINGHOOD

*(Spoken)*

ONE MIDNIGHT GONE...

ONE MIDNIGHT GONE...

CINDERELLA'S FATHER, MYSTERIOUS MAN,  
GRANNY

*(Spoken)*

ONE MIDNIGHT...

ONE MIDNIGHT...

ONE MIDNIGHT GONE...

CINDERELLA'S PRINCE, RAPUNZEL'S PRINCE,  
STEPMOTHER, FLORINDA, LUCINDA

*(Spoken)*

ONE MIDNIGHT GONE...

JACK'S MOTHER, BAKER'S WIFE

*(Spoken)*

ONE MIDNIGHT GONE...

ALL

*(Sung, in unison)*

INTO THE WOODS,

INTO THE WOODS,

INTO THE WOODS, THEN OUT OF THE WOODS

AND HOME BEFORE —

*(EXIT)*

**END OF SCENE TWO**

SCENE THREE

#23 *Giants In The Sky* (Jack)

*(BAKER sleeps beneath a tree.*

*JACK APPEARS suddenly from the trees, carrying an oversized money sack)*

JACK

*(Softly, but intense)*

THERE ARE GIANTS IN THE SKY!  
THERE ARE BIG TALL TERRIBLE GIANTS IN THE SKY!

WHEN YOU'RE WAY UP HIGH  
AND YOU LOOK BELOW  
AT THE WORLD YOU LEFT  
AND THE THINGS YOU KNOW,  
LITTLE MORE THAN A GLANCE  
IS ENOUGH TO SHOW  
YOU JUST HOW SMALL YOU ARE.

WHEN YOU'RE WAY UP HIGH  
AND YOU'RE ON YOUR OWN  
IN A WORLD LIKE NONE  
THAT YOU'VE EVER KNOWN,  
WHERE THE SKY IS LEAD  
AND THE EARTH IS STONE,

YOU'RE FREE TO DO  
WHATEVER PLEASES YOU,  
EXPLORING THINGS YOU'D NEVER DARE  
'CAUSE YOU DON'T CARE,  
WHEN SUDDENLY THERE'S

A BIG TALL TERRIBLE GIANT AT THE DOOR,  
A BIG TALL TERRIBLE LADY GIANT SWEEPING THE FLOOR.  
AND SHE GIVES YOU FOOD  
AND SHE GIVES YOU REST  
AND SHE DRAWS YOU CLOSE  
TO HER GIANT BREAST,  
AND YOU KNOW THINGS NOW THAT YOU NEVER KNEW  
BEFORE,  
NOT TILL THE SKY.



ONLY JUST WHEN YOU'VE MADE  
A FRIEND AND ALL,  
AND YOU KNOW SHE'S BIG  
BUT YOU DON'T FEEL SMALL,  
SOMEONE BIGGER THAN HER  
COMES ALONG THE HALL  
TO SWALLOW YOU FOR LUNCH.

AND YOUR HEART IS LEAD  
AND YOUR STOMACH STONE  
AND YOU'RE REALLY SCARED  
BEING ALL ALONE...

AND IT'S THEN THAT YOU LONG  
FOR THE THINGS YOU'VE KNOWN  
AND THE WORLD YOU'VE LEFT  
AND THE LITTLE YOU OWN —

THE FUN IS DONE.  
YOU STEAL WHAT YOU CAN AND RUN!  
AND YOU SCRAMBLE DOWN  
AND YOU LOOK BELOW,  
AND THE WORLD YOU KNOW  
BEGINS TO GROW:

THE ROOF, THE HOUSE, AND YOUR MOTHER AT THE DOOR.  
THE ROOF, THE HOUSE, AND THE WORLD YOU NEVER  
THOUGHT TO EXPLORE.

AND YOU THINK OF ALL OF THE THINGS YOU'VE SEEN,  
AND YOU WISH THAT YOU COULD LIVE IN BETWEEN,  
AND YOU'RE BACK AGAIN,  
ONLY DIFFERENT THAN BEFORE,  
AFTER THE SKY.

THERE ARE GIANTS IN THE SKY!  
THERE ARE BIG TALL TERRIBLE AWESOME SCARY  
WONDERFUL  
GIANTS IN THE SKY!

*(BAKER stirs; JACK bounds over to him)*

Good fortune! Good fortune, sir! Look whar I have! Here's five gold pieces.

BAKER

*(Astounded)*  
Five gold pieces!  
*(Examines the gold)*

JACK

I had more, but my mother made me surrender them. She allowed me these five to do with as I pleased.

BAKER

Oh, my...

JACK

*(Looking around)*  
Where is Milky-White?

BAKER

Milky-White is back home with my wife.

JACK

Let's go find them!  
*(Grabs BAKER and starts to pull him away)*

BAKER

Wait!  
*(Returns money to JACK)*  
I don't know that I wish to sell.

JACK

But you said I might buy her back.

BAKER

I know, but I'm not certain that five gold pieces would —

JACK

Are you saying that you wish more money?

BAKER

More money is always —

JACK

*(Hands BAKER gold)*  
Keep this. I will go fetch more.

BAKER

Wait. I didn't say —

*(JACK EXITS; BAKER looks at money)*

Five gold pieces! With this money I could buy baking supplies for a year. I could buy a new thatched roof *and* a new chimney.

*(MYSTERIOUS MAN APPEARS from nowhere)*

MYSTERIOUS MAN

But could you buy yourself a child?

BAKER

*(Startled)*

Who are you?

MYSTERIOUS MAN

When first I appear, I seem delirious. But when explained, I am nothing serious. Could you buy yourself a child?

BAKER

I don't understand.

MYSTERIOUS MAN

How badly do you wish a child? Five gold pieces? Ten? Twenty?

BAKER

I've not thought to put a price on it.

MYSTERIOUS MAN

Exactly.

*(Walks over and takes the gold away)*

You've not thought about many things, have you, son?

BAKER

Give me back the money! It is not yours —

MYSTERIOUS MAN

Nor is it Jack's. The money is not what's important. What's important is that your wish be honored.

*(Goes around a tree and DISAPPEARS; BAKER begins darting around trees looking for him)*

BAKER

Come back here! Damn! Give me back —

*(Sees BAKER'S WIFE, who ENTERS from around another tree)*

What are you doing here now?

**BAKER'S WIFE**

*(Quickly switching gears)*

I see you've the red cape.

**BAKER**

Yes. I've the cape. Only two items left to locate.

**BAKER'S WIFE**

Three.

**BAKER**

Two. I've the cape and the cow.

**BAKER'S WIFE**

*(Faking enthusiasm)*

You've the cape!

**BAKER**

*What have you done with the cow?!*

**BAKER'S WIFE**

*(Crying)*

She ran away. I never reached home. I've been looking for her all night.

**BAKER**

I should have known better than to have entrusted her to you.

**BAKER'S WIFE**

She might just as easily have run from you!

**BAKER**

But she didn't!

**BAKER'S WIFE**

*But she might have!*

**BAKER**

*But she didn't!!!*

*(WITCH DROPS from tree)*

WITCH

WHO CARES! THE COW IS GONE! GET IT BACK! GET IT BACK!!!

*(All three settle down)*

BAKER

*(Walks over to WITCH)*

We were just going to do that.

*(Offers cape)*

Here. I can give you this —

#24 · *Fanfares*

*(Orchestra)*

WITCH

*Don't give me that, fool!! I don't want to touch that! Have you no sense?*

*(Suddenly, RAPUNZEL is heard SINGING in the background)*

My sweetness calls.

*(Tough)*

By tomorrow's midnight — deliver the items or you'll wish you never thought to have a child!

*(WITCH puts a SPELL on them. THEY double over in pain as WITCH leaves)*

BAKER

I don't like that woman.

BAKER'S WIFE

*(Contrite)*

I'm sorry I lost the cow.

BAKER

I shouldn't have yelled.

*(Beat)*

Now, please, go back to the village.

*(BAKER'S WIFE, annoyed, turns her back and begins to walk away)*

*I will make things right! And then we can just go about our life. No more hunting about in the Woods for strange objects. No more Witches and dim-witted boys and hungry little girls.*

*(BAKER'S WIFE begins to move back towards him)*

Go!

*(THEY EXIT in opposite directions.)*

TWO FANFARES.

*Another part of the forest. CINDERELLA'S PRINCE, somewhat bedraggled, crosses the stage. HE is met by RAPUNZEL'S PRINCE)*

RAPUNZEL'S PRINCE

Ah, there you are, good brother. Father and I had wondered where you had gone.

CINDERELLA'S PRINCE

I have been looking all night... for her.

*(BAKER'S WIFE APPEARS behind a tree and eavesdrops)*

RAPUNZEL'S PRINCE

Her?

CINDERELLA'S PRINCE

The beautiful one I danced the evening with.

RAPUNZEL'S PRINCE

Where did she go?

CINDERELLA'S PRINCE

Disappeared, like the fine morning mist.

RAPUNZEL'S PRINCE

She was lovely.

CINDERELLA'S PRINCE

The loveliest.

RAPUNZEL'S PRINCE

I am not certain of that! I must confess, I, too, have found a lovely maiden. She lives here in the Woods.

CINDERELLA'S PRINCE

*(Incredulous)*

The Woods?

!!!

ght to

ancing  
boys

RAPUNZEL'S PRINCE

Yes! In the top of a tall tower that has no door or stairs.

CINDERELLA'S PRINCE

Where?

RAPUNZEL'S PRINCE

Two leagues from here, due east, just beyond the mossy knoll.

CINDERELLA'S PRINCE

And how do you manage a visit?

RAPUNZEL'S PRINCE

I stand beneath her tower and say, "Rapunzel, Rapunzel, let down your hair to me. And then she lowers the longest, most beautiful head of hair — yellow as corn — which I climb to her.

*(BAKER'S WIFE reacts)*

CINDERELLA'S PRINCE

*(Starts laughing hysterically)*

Rapunzel, Rapunzel! What kind of name is that? You jest! I have never heard of such a thing.

RAPUNZEL'S PRINCE

*(Defensive)*

I speak the truth! She is as true as your maiden. A maiden running from a Prince: None would run from us.

CINDERELLA'S PRINCE

*(Sober)*

Yet one has.

#25 *Agony*

*(Cinderella's Prince, Rapunzel's Prince)*

DID I ABUSE HER  
OR SHOW HER DISDAIN?  
WHY DOES SHE RUN FROM ME?  
IF I SHOULD LOSE HER,  
HOW SHALL I REGAIN  
THE HEART SHE HAS WON FROM ME?

AGONY!  
BEYOND POWER OF SPEECH,  
WHEN THE ONE THING YOU WANT

IS THE ONLY THING OUT OF YOUR REACH.

RAPUNZEL'S PRINCE  
HIGH IN HER TOWER,  
SHE SITS BY THE HOUR,  
MAINTAINING HER HAIR,  
BLITHE AND BECOMING,  
AND FREQUENTLY HUMMING  
A LIGHTEARTED AIR:  
(Hums RAPUNZEL'S theme)  
AH-AH-AH-AH-AH-AH —

AGONY!  
FAR MORE PAINFUL THAN YOURS,  
WHEN YOU KNOW SHE WOULD GO WITH YOU,  
IF THERE ONLY WERE DOORS.

BOTH

AGONY!  
OH THE TORTURE THEY TEACH!

RAPUNZEL'S PRINCE  
WHAT'S AS INTRIGUING —

CINDERELLA'S PRINCE  
OR HALF SO FATIGUING —

BOTH

AS WHAT'S OUT OF REACH?

CINDERELLA'S PRINCE  
AM I NOT SENSITIVE,  
CLEVER,  
WELL-MANNERED,  
CONSIDERATE,  
PASSIONATE,  
CHARMING,  
AS KIND AS I'M HANDSOME,  
AND HEIR TO A THRONE?

RAPUNZEL'S PRINCE  
YOU ARE EVERYTHING MAIDENS COULD WISH FOR!

CINDERELLA'S PRINCE  
THEN WHY NO — ?



RAPUNZEL'S PRINCE  
DO I KNOW?

CINDERELLA'S PRINCE  
THE GIRL MUST BE MAD!

RAPUNZEL'S PRINCE  
YOU KNOW NOTHING OF MADNESS  
TILL YOU'RE CLIMBING HER HAIR  
AND YOU SEE HER UP THERE  
AS YOU'RE NEARING HER,  
ALL THE WHILE HEARING HER  
"AH-AH-AH-AH-AH-AH-AH-AH-AH-AH — "

BOTH  
AGONY!

CINDERELLA'S PRINCE  
MISERY!

RAPUNZEL'S PRINCE  
WOE!

BOTH  
THOUGH IT'S DIFFERENT FOR EACH.

CINDERELLA'S PRINCE  
ALWAYS TEN STEPS BEHIND —

RAPUNZEL'S PRINCE  
ALWAYS TEN FEET BELOW —

BOTH  
AND SHE'S JUST OUT OF REACH.  
AGONY  
THAT CAN CUT LIKE A KNIFE!

I MUST HAVE HER TO WIFE.  
(EXIT)

BAKER'S WIFE  
*Two Princes, each more handsome than the other.*

#26

*(Begins to follow CINDERELLA'S PRINCE and  
RAPUNZEL'S PRINCE; SHE stops)*

No! Get the hair!

*(Heads in the other direction frantically.)*

JACK'S MOTHER ENTERS)

#26 Jack, Jack, Jack/Rapunzel (Orchestra)

JACK'S MOTHER

Excuse me, young woman. Have you encountered a boy with carrot-top hair and a sunny, though occasionally vague, disposition, answering to the name of Jack?

BAKER'S WIFE

Not the one partial to a white cow?

JACK'S MOTHER

He's the one.

BAKER'S WIFE

Have you seen the cow?

JACK'S MOTHER

No, and I don't care to ever again.

*(Confidential)*

Children can be very queer about their animals. You be careful with your children...

BAKER'S WIFE

I have no children.

*(Beat)*

JACK'S MOTHER

That's okay, too.

BAKER'S WIFE

Yes... well, I've not seen your son today.

JACK'S MOTHER

*(Annoyed)*

I hope he didn't go up that beanstalk again. Quit while you're ahead, I say.

*(Begins to EXIT)*

Jack...! Jack...!

*(BAKER'S WIFE, after a moment's pause, EXITS in the other direction; BAKER ENTERS, looking for MILKY-WHITE)*

BAKER

*(Forlorn)*

Moo... Moo...

*(MYSTERIOUS MAN APPEARS from nowhere)*

MYSTERIOUS MAN

Moo! Looking for your cow?

*(Signals OFFSTAGE and MILKY-WHITE ENTERS)*

BAKER

Where did you find her?

*(MYSTERIOUS MAN ducks back behind a tree as BAKER goes to MILKY-WHITE.*

*BAKER turns, and sees the old man is gone)*

Hello?

*(Takes MILKY-WHITE and EXITS. MYSTERIOUS MAN REAPPEARS and watches after BAKER. WITCH surprises MYSTERIOUS MAN and touches him with her cane. HE falls to the ground, groveling)*

WITCH

What are you doing?

MYSTERIOUS MAN

I am here to make amends.

WITCH

I want you to stay out of this, old man!

MYSTERIOUS MAN

I am here to see your wish is granted.

WITCH

You've caused enough trouble! Keep out of my path!

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*(ZAPS him; HE runs off. SHE follows him.*

*BAKER'S WIFE ENTERS, approaches RAPUNZEL'S tower)*

RAPUNZEL

AHHH...

BAKER'S WIFE

*(To herself)*

I hope there are no Witches to encounter.

*(Calling up)*

Rapunzel, Rapunzel? Let your hair down to me.

RAPUNZEL

*(Dubious)*

Is that you, my Prince?

BAKER'S WIFE

*(In a deep voice)*

Yes.

*(RAPUNZEL lowers her hair)*

Excuse me for this.

*(Yanks hair three times. RAPUNZEL screams more loudly with each pull. On the third yank, some hair falls into BAKER'S WIFE'S HANDS.*

#27 *A Very Nice Prince (Reprise) (Cinderella, Baker's Wife)*

*BAKER'S WIFE runs away to another part of the Woods.*

*CINDERELLA ENTERS, as if pursued; SHE falls at the feet of the BAKER'S WIFE, losing one slipper)*

You do take plenty of spills, don't you?  
*(Picks up the slipper)*

CINDERELLA

*(Recognizing BAKER'S WIFE)*

Hello. It's these slippers. They're not suited for these surroundings. Actually, they're not much suited for dancing, either.

BAKER'S WIFE

I'd say those slippers were as pure as gold.

CINDERELLA

Yes. They are all you could wish for in beauty.  
*(Takes the slipper back)*

BAKER'S WIFE

What I wouldn't give for just one.

CINDERELLA

One is not likely to do you much good.  
*(Giggles)*

BAKER'S WIFE

Was the Ball just as wonderful as last evening?

CINDERELLA

OH, IT'S STILL A NICE BALL.

BAKER'S WIFE

*(Spoken)*  
YES — ? AND — ?

CINDERELLA

*(Spoken)*  
AND —  
*(Sung)*  
THEY HAVE FAR TOO MUCH FOOD.

BAKER'S WIFE

*(Spoken)*  
NO, THE PRINCE —

CINDERELLA

*(Spoken)*  
OH, THE PRINCE...

BAKER'S WIFE

*(Spoken)*  
YES, THE PRINCE!

CINDERELLA

*(Sung)*  
IF HE KNEW WHO I REALLY WAS —

BAKER'S WIFE

*(Spoken)*  
OH? WHO?

CINDERELLA

*(Sung)*  
I'M AFRAID I WAS RUDE.

BAKER'S WIFE

*(Spoken)*  
OH? HOW?

CINDERELLA

*(Sung)*  
NOW I'M BEING PURSUED.

BAKER'S WIFE

*(Spoken)*  
YES? AND — ?

CINDERELLA

*(Sung)*  
AND I'M NOT IN THE MOOD.

BAKER'S WIFE

He must really have taken a liking to you.

*(STEWARD ENTERS the Woods with black lantern and staff, searching. CINDERELLA'S PRINCE follows)*

CINDERELLA

I have no experience with Princes and castles and gowns.

BAKER'S WIFE

Nonsense, every girl dreams —

STEWARD

Look, sir! Look!

CINDERELLA'S PRINCE

Yes, there she is! Move! Move! Move!

CINDERELLA

I must run.

*(BAKER'S WIFE grabs a shoe)*

BAKER'S WIFE

And I must have your shoe.

Stop that!

CINDERELLA

*(The two engage in a tug-of-war over the shoe, dialogue overlaps)*

BAKER'S WIFE  
I need it to have a baby!

CINDERELLA  
*(Through clenched teeth)*  
And I need it to get out of here!

*(CINDERELLA wins the battle over the shoe, and desperately runs OFFSTAGE; BAKER'S WIFE is embarrassed by her own behavior. SHE straightens herself up as CINDERELLA'S PRINCE with STEWARD bound ONSTAGE, only to curtsy deeply again)*

CINDERELLA'S PRINCE  
Where did she go?

BAKER'S WIFE  
Who?

STEWARD  
Don't play the fool, woman!

BAKER'S WIFE  
Oh! You mean the beautiful young maiden in the ball gown? She went in that direction. I was trying to hold her here for you...

CINDERELLA'S PRINCE  
I can capture my own damsel, thank you.  
*(Begins to go OFFSTAGE towards CINDERELLA)*

BAKER'S WIFE  
Yes, sir.

*(CINDERELLA'S PRINCE and STEWARD dash OFFSTAGE. We hear FLORINDA, LUCINDA and STEPMOTHER. THEY ENTER, first looking behind them, then looking towards CINDERELLA'S PRINCE)*

STPMOTHER  
*(To BAKER'S WIFE)*  
Where did he go?

Who?

BAKER'S WIFE

The Prince, of course!

LUCINDA

That direction. But you'll never reach them!

BAKER'S WIFE

We would have if that mongrel with the cow hadn't molested us.

FLORINDA

Cow?

BAKER'S WIFE

*(FLORINDA and LUCINDA giggle. BAKER runs ONSTAGE with MILKY-WHITE. THEY are both out of breath)*

BAKER

*(To STEPMOTHER, FLORINDA and LUCINDA, holding up an ear of corn)*  
Please, let me just compare this color with that of your own.

*(STPMOTHER, FLORINDA and LUCINDA chortle as they EXIT. There is a long moment of SILENCE. BAKER'S WIFE and BAKER stare at one another)*

BAKER

*(Dejected)*  
I thought you were returning home.  
*(Angry)*  
I've had no luck.

BAKER'S WIFE

You've the cow!

BAKER

Yes. I've the cow. We've only two of the four.

*(MILKY-WHITE continues to breathe heavily)*

BAKER'S WIFE

Three.

BAKER

Two!

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BAKER'S WIFE

*(Pulls the hair from her pocket)*

Three! Compare this to your corn.

*(BAKER does so and smiles)*

BAKER

Where did you find it?

BAKER'S WIFE

*(False modesty)*

I pulled it from a maiden in a tower.

BAKER

*(Looking at hair)*

Three!

BAKER'S WIFE

And I almost had the fourth, but she got away.

BAKER

We've one entire day left. Surely we can locate the slipper by then.

#28 *It Takes Two*

*(Baker, Baker's Wife)*

BAKER'S WIFE

Wife? You mean you'll allow me to stay?

BAKER

*(Embarrassed)*

Well... perhaps it will take the two of us to get this child.

BAKER'S WIFE

YOU'VE CHANGED.

YOU'RE DARING.

YOU'RE DIFFERENT IN THE WOODS.

MORE SURE.

MORE SHARING.

YOU'RE GETTING US THROUGH THE WOODS.

IF YOU COULD SEE —

YOU'RE NOT THE MAN WHO STARTED,

AND MUCH MORE OPEN-HEARTED

THAN I KNEW

YOU TO BE.

BAKER

IT TAKES TWO.  
I THOUGHT ONE WAS ENOUGH,  
IT'S NOT TRUE:  
IT TAKES TWO OF US.  
YOU CAME THROUGH  
WHEN THE JOURNEY WAS ROUGH.  
IT TOOK YOU.  
IT TOOK TWO OF US.

IT TAKES CARE,  
IT TAKES PATIENCE AND FEAR AND DESPAIR  
TO CHANGE.  
THOUGH YOU SWEAR  
TO CHANGE,  
WHO CAN TELL IF YOU DO?  
IT TAKES TWO.

BAKER'S WIFE

YOU'VE CHANGED.  
YOU'RE THRIVING.  
THERE'S SOMETHING ABOUT THE WOODS.  
NOT JUST  
SURVIVING,  
YOU'RE BLOSSOMING IN THE WOODS.

AT HOME I'D FEAR  
WE'D STAY THE SAME FOREVER.  
AND THEN OUT HERE  
YOU'RE PASSIONATE, CHARMING, CONSIDERATE,  
CLEVER —

BAKER

IT TAKES ONE  
TO BEGIN, BUT THEN ONCE  
YOU'VE BEGUN,  
IT TAKES TWO OF YOU.  
IT'S NO FUN,  
BUT WHAT NEEDS TO BE DONE  
YOU CAN DO  
WHEN THERE'S TWO OF YOU.

IF I DARE,  
IT'S BECAUSE I'M BECOMING  
AWARE OF US

AS A PAIR OF US,  
EACH ACCEPTING A SHARE  
OF WHAT'S THERE.

BOTH

WE'VE CHANGED.  
WE'RE STRANGERS.  
I'M MEETING YOU IN THE WOODS.  
WHO MINDS  
WHAT DANGERS?  
I KNOW WE'LL GET PAST THE WOODS.  
AND ONCE WE'RE PAST,  
LET'S HOPE THE CHANGES LAST

BEYOND WOODS,  
BEYOND WITCHES AND SLIPPERS AND HOODS,  
JUST THE TWO OF US —  
BEYOND LIES,  
SAFE AT HOME WITH OUR BEAUTIFUL PRIZE,  
JUST THE FEW OF US.

IT TAKES TRUST.  
IT TAKES JUST  
A BIT MORE  
AND WE'RE DONE.  
WE WANT FOUR,  
WE HAD NONE.  
WE'VE GOT THREE.  
WE NEED ONE.  
IT TAKES TWO.

*(We hear the slow CHIMES of midnight begin; a HEN dashes ONSTAGE, closely followed by JACK)*

JACK  
STOP HER! STOP THAT HEN!

*(BAKER grabs HEN)*

Oh, Providence! My Milky-White.  
*(Gives MILKY-WHITE a kiss)*  
And the owners. And my hen!

BAKER  
*(Squeals)*  
Look what this hen has dropped in my hand!

BAKER'S WIFE

*(Excited)*

A golden egg! I've never seen a golden egg!

#29

*Cow Death*

*(Orchestra)*

JACK

You see, I promised you more than the five gold pieces I gave you, sir.

BAKER'S WIFE

Five gold pieces?

JACK

Now I'm taking my cow.

BAKER'S WIFE

Five gold pieces?

BAKER

*(To JACK)*

Now, I never said I would sell —

JACK

But you took the five gold pieces.

BAKER'S WIFE

You took five gold pieces?!

BAKER

I didn't take, you gave.

BAKER'S WIFE

Where are the five gold pieces?

BAKER

An old man —

*(JACK goes to take MILKY-WHITE. BAKER holds her rope from him)*

JACK

*(Getting upset)*

You said I could have my cow!

BAKER

*(Overlapping)*

Now, I never said you could. I said you might.

BAKER'S WIFE

You would take money before a child?!

*(MILKY-WHITE lets out a terrible YELP, and falls to the ground, dead. SILENCE. JACK runs to her, puts his ear to her chest. SILENCE)*

JACK

Milky-White is dead...

BAKER, BAKER'S WIFE

*(Exasperated)*

Two!

*(BLACKOUT.)*

#30 *Second Midnight* *(Witch, Cinderella, Cinderella's Prince, Rapunzel's Prince, Stepmother, Florinda, Lucinda, Granny)*

*Last CHIME of midnight.*

*MUSIC under.*

*One by one, the characters APPEAR and DISAPPEAR, as in the "First Midnight", speaking their lines in rhythm, as night changes into dawn)*

WITCH

*(Spoken)*

TWO MIDNIGHTS GONE!

CINDERELLA

*(Spoken)*

WANTING A BALL IS NOT WANTING A PRINCE...

CINDERELLA'S PRINCE

*(Spoken)*

NEAR MAY BE BETTER THAN FAR,  
BUT IT STILL ISN'T *THERE*...

RAPUNZEL'S PRINCE

*(Spoken)*  
NEAR MAY BE BETTER THAN FAR,  
BUT IT STILL ISN'T *THERE*...

CINDERELLA

*(Spoken)*  
THE BALL...

CINDERELLA'S PRINCE

*(Spoken)*  
SO NEAR...

RAPUNZEL'S PRINCE

*(Spoken)*  
SO FAR...

STEPMOTHER

*(Spoken)*  
YOU CAN NEVER LOVE SOMEBODY ELSE'S CHILD —

FLORINDA, LUCINDA

*(Spoken)*  
TWO MIDNIGHTS GONE!

STEPMOTHER

*(Spoken)*  
— THE WAY YOU LOVE —

CINDERELLA'S PRINCE

*(Spoken)*  
SO NEAR...

STEPMOTHER

*(Spoken)*  
— YOUR OWN.

CINDERELLA

*(Spoken)*  
THE PRINCE...

CINDERELLA'S PRINCE

*(Spoken)*  
SO FAR...

da.

GRANNY

*(Spoken)*

THE GREATEST PRIZE CAN OFTEN LIE  
AT THE END OF THE THORNIEST PATH...

CINDERELLA'S PRINCE,  
RAPUNZEL'S PRINCE

*(Spoken)*

TWO MIDNIGHTS  
GONE!  
TWO MIDNIGHTS  
GONE!

STEPMOTHER,  
FLORINDA, LUCINDA

*(Spoken)*

TWO MIDNIGHTS,  
TWO MIDNIGHTS  
GONE!

GRANNY

*(Spoken)*

TWO MIDNIGHTS  
GONE!

**END OF SCENE THREE**

**SCENE FOUR**

*(As the LIGHTS come up, we see the BAKER'S WIFE and the BAKER, bedraggled and exhausted)*

**NARRATOR**

Two midnights gone. And the exhausted Baker and his wife buried the dead Milky-White.

**BAKER**

You must go to the village in search of another cow.

**BAKER'S WIFE**

And what do you propose I use to purchase this cow?

**BAKER**

*(Takes remaining bean from pocket)*  
Here. Tell them it's magic.

**BAKER'S WIFE**

No person with a brain larger than this is going to exchange a cow for a bean.

**BAKER**

*(Losing patience)*  
Then steal it.

**BAKER'S WIFE**

*(Angry)*  
Steal it? Just two days ago *you* were accusing *me* of exercising deceit in securing the cow.

**BAKER**

Then don't steal it and resign yourself to a childless life.

**BAKER'S WIFE**

*(Calm, but cold)*  
I feel it best you go for the cow, as I have met a maiden with a golden slipper these previous eves, and I think I might succeed in winning one of her shoes.

**BAKER**

Fine. Fine. That is simply fine.

*(BAKER'S WIFE gathers her things and EXITS; BAKER EXITS in opposite direction. We hear RAPUNZEL scream)*

Y

HTS



#31 Stay With Me

(Witch, Rapunzel)

NARRATOR

Unfortunately for Rapunzel —

RAPUNZEL

(OFFSTAGE)

No!

NARRATOR

— the Witch discovered her affections for the Prince before he could spirit her away.

(EXITS.

WITCH drags RAPUNZEL ONSTAGE and throws her to the ground)

WITCH

WHAT DID I CLEARLY SAY?  
CHILDREN MUST LISTEN.

(Grabs RAPUNZEL'S HAIR, takes out scissors)

RAPUNZEL

(Spoken)

NO, NO, PLEASE!

WITCH

(Sung)

WHAT WERE YOU NOT TO DO?  
CHILDREN MUST SEE —

RAPUNZEL

(Spoken)

NO!

WITCH

(Sung)

AND LEARN.

(RAPUNZEL screams in protest)

WHY COULD YOU NOT OBEY?  
CHILDREN SHOULD LISTEN.  
WHAT HAVE I BEEN TO YOU?  
WHAT WOULD YOU HAVE ME BE?  
HANDSOME LIKE A PRINCE?

*(RAPUNZEL whimpers)*

AH, BUT I AM OLD.  
I AM UGLY.  
I EMBARRASS YOU.

RAPUNZEL

*(Spoken)*  
NO!

WITCH

*(Spoken)*  
YES!

*(Sung)*  
YOU ARE ASHAMED OF ME.

RAPUNZEL

*(Spoken)*  
NO!

WITCH

*(Sung)*  
YOU ARE ASHAMED.  
YOU DON'T UNDERSTAND.

*(MUSIC continues under)*

RAPUNZEL

It was lonely atop that tower.

WITCH

I was not company enough?

RAPUNZEL

I am no longer a child. I wish to see the world.

WITCH

*(Tender but intense)*

DON'T YOU KNOW WHAT'S OUT THERE IN THE WORLD?  
SOMEONE HAS TO SHIELD YOU FROM THE WORLD.  
STAY WITH ME.

PRINCES WAIT THERE IN THE WORLD, IT'S TRUE.  
PRINCES, YES, BUT WOLVES AND HUMANS, TOO.  
STAY AT HOME.

I AM HOME.

WHO OUT THERE COULD LOVE YOU MORE THAN I?  
WHAT OUT THERE THAT I CANNOT SUPPLY?  
STAY WITH ME.

STAY WITH ME,  
THE WORLD IS DARK AND WILD.  
STAY A CHILD WHILE YOU CAN BE A CHILD.  
WITH ME.

*(RAPUNZEL just whimpers.*

*MUSIC continues under)*

WITCH

*(Stroking RAPUNZEL'S HAIR)*

I gave you protection and yet you disobeyed me.

RAPUNZEL

No!

WITCH

Why didn't you tell me you had a visitor?

*(RAPUNZEL keeps whimpering.*

*MUSIC crescendos)*

I will not share you, but I *will* show you a world you've never seen.  
*(Cuts RAPUNZEL'S HAIR)*

RAPUNZEL

No! NO!

*(WITCH drags RAPUNZEL OFFSTAGE. BAKER ENTERS,  
followed by MYSTERIOUS MAN)*

MYSTERIOUS MAN

When is a white cow not a white cow?

BAKER

I don't know! Leave me alone!

MYSTERIOUS MAN

Haven't I left you alone long enough?

#32

BAKER

Your questions make no sense, old man! Go away!

MYSTERIOUS MAN

*(Jingling sack of gold)*  
In need of another cow?

#32 *Underscore*

*(Orchestra)*

*(Drops sack of gold; BAKER turns around at the sound of the falling coins; MYSTERIOUS MAN EXITS as BAKER picks up money.)*

BAKER EXITS.

JACK, carrying the HEN and a golden egg, comes upon LITTLE RED RIDINGHOOD, who wears a cape made of wolfskins. SHE walks with a certain confidence and bravado)

JACK

What a beautiful cape!

*(LITTLE RED RIDINGHOOD swerves around with a knife)*

LITTLE RED RIDINGHOOD

Stay away from my cape or I'll slice you into a thousand bits!

JACK

*(Stepping back)*

I don't want it! I was just admiring it!

LITTLE RED RIDINGHOOD

*(Proud)*

My granny made it for me from a wolf that attacked us. And I got to skin the animal — and best of all, she gave me this beautiful knife for protection.

JACK

*(Competitive)*

Well, look what I have. A hen that lays golden eggs.

LITTLE RED RIDINGHOOD

*(Suspicious)*

I don't believe that egg came from that hen. Where did you get that egg?

JACK

I stole this from the kingdom of the Giant — up there. And if you think this is something, you should see the golden harp the Giant has. It plays the most beautiful tunes without your even having to touch it.

LITTLE RED RIDINGHOOD

*(Laughing at JACK)*

Of course it does. Why don't you go up to the kingdom right now and bring it back and show me?

JACK

I could.

LITTLE RED RIDINGHOOD

You could not!

JACK

I could!

LITTLE RED RIDINGHOOD

You could not, Mr. *Liar!*  
*(Makes a hasty EXIT)*

JACK

I am not a liar! I'll get that harp. You'll see!  
*(EXITS.)*

*NARRATOR ENTERS)*

NARRATOR

After having cast out Rapunzel to a remote desert, the Witch returned to take the Prince by surprise. And as he leapt from the tower — the thorns into which he fell pierced his eyes and blinded him.

*(RAPUNZEL'S PRINCE ENTERS and stumbles about the forest, helpless. HE EXITS)*

#33 | *On The Steps Of The Palace* (Cinderella)

As for Cinderella, she returned from her final visit to the Festival.

*(NARRATOR EXITS. LIGHTS dim. CINDERELLA hobbles ONSTAGE, wearing but one shoe)*

CINDERELLA

HE'S A VERY SMART PRINCE,

HE'S A PRINCE WHO PREPARES.  
KNOWING THIS TIME I'D RUN FROM HIM,  
HE SPREAD PITCH ON THE STAIRS.  
I WAS CAUGHT UNAWARES.

AND I THOUGHT: WELL, HE CARES —  
THIS IS MORE THAN JUST MALICE.  
BETTER STOP AND TAKE STOCK  
WHILE YOU'RE STANDING HERE STUCK  
ON THE STEPS OF THE PALACE.

YOU THINK, WHAT DO YOU WANT?  
YOU THINK, MAKE A DECISION.  
WHY NOT STAY AND BE CAUGHT?  
YOU THINK, WELL, IT'S A THOUGHT,  
WHAT WOULD BE HIS RESPONSE?  
BUT THEN WHAT IF HE KNEW  
WHO YOU WERE WHEN YOU KNOW  
THAT YOU'RE NOT WHAT HE THINKS  
THAT HE WANTS?

AND THEN WHAT IF YOU ARE  
WHAT A PRINCE WOULD ENVISION?  
ALTHOUGH HOW CAN YOU KNOW  
WHO YOU ARE TILL YOU KNOW  
WHAT YOU WANT, WHICH YOU DON'T?  
SO THEN WHICH DO YOU PICK:  
WHERE YOU'RE SAFE, OUT OF SIGHT,  
AND YOURSELF, BUT WHERE EVERYTHING'S WRONG?  
OR WHERE EVERYTHING'S RIGHT  
AND YOU KNOW THAT YOU'LL NEVER BELONG?

AND WHICHEVER YOU PICK,  
DO IT QUICK,  
'CAUSE YOU'RE STARTING TO STICK  
TO THE STEPS OF THE PALACE.

IT'S YOUR FIRST BIG DECISION,  
THE CHOICE ISN'T EASY TO MAKE.  
TO ARRIVE AT A BALL  
IS EXCITING AND ALL —  
ONCE YOU'RE THERE, THOUGH, IT'S SCARY.  
AND IT'S FUN TO DECEIVE  
WHEN YOU KNOW YOU CAN LEAVE,  
BUT YOU HAVE TO BE WARY.

iful

ll

THERE'S A LOT THAT'S AT STAKE,  
BUT YOU'VE STALLED LONG ENOUGH  
'CAUSE YOU'RE STILL STANDING STUCK  
IN THE STUFF ON THE STEPS...

BETTER RUN ALONG HOME  
AND AVOID THE COLLISION.  
EVEN THOUGH THEY DON'T CARE,  
YOU'LL BE BETTER OFF THERE  
WHERE THERE'S NOTHING TO CHOOSE,  
SO THERE'S NOTHING TO LOSE.

SO YOU PRY UP YOUR SHOES.

THEN FROM OUT OF THE BLUE,  
AND WITHOUT ANY GUIDE,  
YOU KNOW WHAT YOUR DECISION IS,  
WHICH IS NOT TO DECIDE.

YOU'LL JUST LEAVE HIM A CLUE:  
FOR EXAMPLE, A SHOE.  
AND THEN SEE WHAT HE'LL DO.

NOW IT'S HE AND NOT YOU  
WHO IS STUCK WITH A SHOE,  
IN A STEW,  
IN THE GOO,  
AND YOU'VE LEARNED SOMETHING, TOO,  
SOMETHING YOU NEVER KNEW,  
ON THE STEPS OF THE PALACE.

*(BAKER'S WIFE races ONSTAGE)*

Don't come any closer to me!

BAKER'S WIFE

*(Breathless)*

Please, just hear me out!

CINDERELLA

We have nothing to discuss. You have attacked me once before —

BAKER'S WIFE

I did not attack *you!* I attacked your shoe. I need it.

#34

*(Reaches into her pocket)*  
Here. Here is a magic bean in exchange for it.  
*(Hands CINDERELLA the bean)*

#34 *Underscore* (Orchestra)

CINDERELLA

Magic bean?  
*(Takes bean)*

Nonsense!  
*(Throws the bean away)*

BAKER'S WIFE

Don't do that!  
*(Drops to the ground and searches for bean)*

CINDERELLA

I've already given up one shoe this evening. My feet cannot bear to give up another.  
*(Begins to leave)*

BAKER'S WIFE

*(Rising, desperate)*  
I need that shoe to have a child!

CINDERELLA

That makes no sense!

*(We hear RUMBLINGS from the distance)*

BAKER'S WIFE

Does it make sense that you're running from a Prince?

STEWARD

*(OFFSTAGE)*  
Stop!

BAKER'S WIFE

Here. Take my shoes. You'll run faster.

*(Gives CINDERELLA her shoes and takes the golden slipper.  
CINDERELLA puts on the shoes and EXITS quickly. STEWARD  
bounds ONSTAGE; looks about)*

STEWARD

Who was that woman?



BAKER'S WIFE

I do not know, sir.

STEWARD

Lying will cost you your life!

*(BAKER ENTERS with another COW)*

BAKER'S WIFE

I've done nothing...

BAKER

I've the cow.

BAKER'S WIFE

*(Sees the COW; excited, to BAKER)*

The slipper!

*(Holds up slipper)*

We've all four!

*(Runs to the BAKER; STEWARD takes slipper as she passes)*

STEWARD

I will give this to the Prince and we will search the kingdom tomorrow for the maiden who will fit this shoe.

BAKER'S WIFE

*(Grabs the slipper)*

It's mine.

*(BAKER'S WIFE and STEWARD begin to struggle.)*

*MYSTERIOUS MAN comes from around a tree.*

*Struggling)*

I don't care if this costs me my life —

MYSTERIOUS MAN

*(Simultaneously)*

Give her the slipper and all will —

*(Suddenly there is the SOUND of crackling wood, followed by an enormous THUD. This noise should be frighteningly loud: very bass, with the kind of reverberation that will shake the audience. Possibly, LEAVES FALL from trees.)*

*ACTION STOPS. There is a moment of stunned SILENCE. The COW lets out a MOAN, and sits. The other characters just stare at each other, then look in the direction of the noise.*

*CINDERELLA'S PRINCE races ONSTAGE)*

CINDERELLA'S PRINCE

What was that noise?

STEWARD

Sir. Just a bolt of lightning in a far-off kingdom.

CINDERELLA'S PRINCE

*(To STEWARD)*

How dare you take off in search without me!

STEWARD

My apologies, sir. I thought that I might —

CINDERELLA'S PRINCE

Enough of what you thought! I employed a ruse and had the entire staircase smeared with pitch. And there, when she ran down, remained the maiden's slipper.

*(Produces the slipper)*

STEWARD

Brilliant!

CINDERELLA'S PRINCE

I thought so. It did create quite a mess when the other guests left.

STEWARD

And sir, I have succeeded in obtaining the other slipper!

MYSTERIOUS MAN

*(To STEWARD)*

Give them the slipper, and all will come to a happy end.

STEWARD

Who are you, old man?

MYSTERIOUS MAN

When first I appear, I seem deleterious —

STEWARD

Shut up!

or the

CINDERELLA'S PRINCE

Do as he says. He's obviously a spirit of some sort, and we only need one.

STEWARD

Yes.

*(Hands slipper back to BAKER'S WIFE, who takes it and curtseys. Loud SCREAM. JACK'S MOTHER comes running ONSTAGE, hysterical. MYSTERIOUS MAN takes one look at her and slips behind a tree. CINDERELLA'S PRINCE draws his sword)*

JACK'S MOTHER

*(Hysterical; bows)*

There's a dead Giant in my backyard!

*(CINDERELLA'S PRINCE shoots STEWARD a look. HE puts his sword away. JACK'S MOTHER, more hysterical)*

I heard Jack coming down the beanstalk, calling for his axe. And when he reached the bottom he took it and began hacking down the stalk. Suddenly, with a crash, the beanstalk fell, but there was no Jack. For all I know, he's been crushed by the ogre.

*(Cries)*

CINDERELLA'S PRINCE

Worrying will do you no good. If he's safe, then he's safe. If he's been crushed, well, then, there's nothing any of us can do about that, now is there?

*(To STEWARD)*

We must be off. I need my rest before tomorrow's search is to commence.

*(CINDERELLA'S PRINCE and STEWARD EXIT)*

JACK'S MOTHER

Doesn't anyone care a Giant has fallen from the sky?

*(WITCH APPEARS; looks up to the sky)*

WITCH

*(Unpleasant)*

The third midnight is near.

*(BAKER crosses to her. WITCH is amazed)*

You've all the objects?

BAKER'S WIFE

Yes.

*(Brings the COW forth)*

WITCH

That cow doesn't look as white as milk to me.

BAKER'S WIFE

*(Moving towards COW)*

Oh, she is.

*(Petting COW)*

She is!

*(White powder flies about as BAKER'S WIFE pats the COW.  
BAKER pulls her away as WITCH approaches)*

WITCH

This cow has been covered with flour!

BAKER

Well, we did have a cow as white as milk. Honestly we did.

WITCH

Then where is she?

BAKER'S WIFE

She's dead.

BAKER

We thought you'd prefer a live cow.

WITCH

Of course I'd prefer a live cow! So bring me the dead cow and I'll bring her back to life!

BAKER

You could do that?

WITCH

Now!

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h, the  
gre.

*(WITCH hits BAKER with SPELL; BAKER'S WIFE and BAKER scamper UPSTAGE towards MILKY-WHITE'S grave and we see dirt flying into the air as they dig into the grave; JACK comes running ONSTAGE with a golden HARP that SINGS)*

JACK'S MOTHER

*(Upset)*

There you are! I've been worried sick.

JACK

Mother, look. The most beautiful harp.

JACK'S MOTHER

You've stolen too much! You could have been killed coming down that plant.

BAKER

*(OFFSTAGE)*

She's too heavy.

*(Perturbed, the WITCH goes over towards the grave)*

JACK

What's happening?

*(WITCH waves her hand, causing a puff of SMOKE. MILKY-WHITE suddenly stands and is restored to life. BAKER and BAKER'S WIFE bring MILKY-WHITE forward)*

Milky-White! Now I have two friends. A cow and a harp.

WITCH

Quiet! Feed the objects to the cow!

BAKER'S WIFE, BAKER, JACK

What?

WITCH

You heard me. Feed them to the cow.

#35 The Potion

*(Orchestra)*

*(The BAKER begins to feed MILKY-WHITE the objects. With great effort, MILKY-WHITE chews them and, with greater effort, swallows.)*

Fill

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Wrc

No,  
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Yes

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*We hear the first CHIME of midnight. The remaining eleven sound through the rest of the scene.*

*ALL stare intently at MILKY-WHITE. The WITCH pulls a silver goblet from her cloak and gives it to the BAKER)*

Fill this!

JACK

*(Going to MILKY-WHITE)*

I'll do it. She'll only milk for me. Squeeze, pal.

*(JACK milks her feverishly. Nothing. WITCH goes and takes the goblet back; SHE turns it upside down)*

WITCH

Wrong ingredients. Forget about a child.

BAKER'S WIFE

No, no — you wait one moment! We followed your instructions. One, that cow is as white as milk, correct?

WITCH

Yes.

BAKER'S WIFE

And two, the cape was certainly as red as blood.

WITCH

Yes.

BAKER'S WIFE

And three, the slipper —

WITCH

Yes.

BAKER

And four, I compared the hair with this ear of corn.

BAKER'S WIFE

I pulled it from a maiden in a tower and —

WITCH

YOU WHAT?! What were *you* doing there?

BAKER'S WIFE

Well, I happened to be passing by —

WITCH

I touched that hair! Don't you understand? I cannot have touched the ingredients!

BAKER, BAKER'S WIFE

*(Moaning)*

Noooo...

*(MYSTERIOUS MAN comes from around a tree)*

MYSTERIOUS MAN

The corn! The corn!

BAKER

What?

MYSTERIOUS MAN

The silky hair of the corn. Pull it from the ear and feed it to the cow. Quickly!

*(BAKER does so, hurriedly)*

WITCH

This had better work, old man, before the last stroke of midnight, or your son will be the last of your flesh and blood.

BAKER

Son?

MYSTERIOUS MAN

*(To WITCH)*

Please. Not now.

WITCH

Yes. Meet your father.

*(Moves to MILKY-WHITE)*

BAKER

FATHER? Could that be you? I thought you died in a baking accident.

MYSTERIOUS MAN

I didn't want to run away from you, son, but —

*(MILKY-WHITE lets out a bloodcurdling MOAN and begins to shake feverishly)*

BAKER'S WIFE

It's working!

*(MILKY-WHITE SQUEALS)*

JACK

She's milking!

BAKER

*(To MYSTERIOUS MAN)*

I don't understand.

MYSTERIOUS MAN

Not now!

*(To BAKER'S WIFE)*

Into the cup!

*(BAKER'S WIFE holds goblet under MILKY-WHITE'S UDDER as JACK milks; all eyes are on MILKY-WHITE. WITCH takes the goblet and drinks. SHE turns UPSTAGE, shaking. SMOKE begins to rise from beneath her.*

*The last STROKE of midnight)*

MYSTERIOUS MAN

*(Falling to the ground)*

Son! Son!

BAKER

*(Going to MYSTERIOUS MAN'S side)*

Father, Father —

MYSTERIOUS MAN

*(Lets out a groan)*

All is repaired.

*(Dies)*

BAKER

He's dead!



*(The WITCH suddenly turns around and has been transformed into a beautiful woman.*

*BLACKOUT)*

**END OF SCENE FOUR**

**SCENE FIVE**

#36 *Act I Finale — Part 1* (Florinda, Stepmother, Cinderella's Mother)

NARRATOR

(ENTERING)

And so the Mysterious Man died, having helped end the curse on his house. For the Baker, there would be no reunion with his father, and he and his wife, bewildered, returned home.

(BAKER and BAKER'S WIFE EXIT)

The Witch, who had been punished with age and ugliness that night when her beans had been stolen and the lightning flashed, was now returned to her former state of youth and beauty.

(WITCH strikes pose, then EXITS)

And Milky-White, after a night of severe indigestion, was reunited with the now wealthy Jack.

(JACK and JACK'S MOTHER EXIT with MILKY-WHITE and HARP)

As for the Prince...

(FANFARE)

... he began his search for the foot to fit the golden slipper.

(CINDERELLA'S PRINCE and STEWARD ENTER on horseback)

When he came to Cinderella's house, Cinderella's stepmother took the slipper into Florinda's room.

(FLORINDA tries on shoe; STEPMOTHER struggles to help her; LUCINDA watches)

FLORINDA

CAREFUL, MY TOE — !

STEMMOTHER

DARLING, I KNOW —

FLORINDA

WHAT'LL WE DO?

STEPMOTHER

IT'LL HAVE TO GO —

*(FLORINDA reacts as STEPMOTHER suddenly brandishes a knife)*

BUT WHEN YOU'RE HIS BRIDE  
YOU CAN SIT OR RIDE.  
YOU'LL NEVER NEED TO WALK!

*(Looks at her encouragingly, then cuts off FLORINDA'S TOE as FLORINDA reacts in pain. FLORINDA limps to CINDERELLA'S PRINCE, is seated on HORSE)*

NARRATOR

The girl obeyed, swallowing the pain, and joined the Prince on his horse, riding off to become his bride.

*(CINDERELLA'S PRINCE, with FLORINDA on horseback, arrives at the grave of CINDERELLA'S MOTHER; BIRDS CRY from the tree)*

CINDERELLA'S MOTHER

LOOK AT THE BLOOD WITHIN THE SHOE;  
THIS ONE IS NOT THE BRIDE THAT'S TRUE.  
SEARCH FOR THE FOOT THAT FITS.

*(CINDERELLA'S PRINCE looks at FLORINDA'S FOOT and sees blood trickling from the shoe. THEY return to CINDERELLA'S home)*

#37 Act I Finale — Part 2 *(Lucinda, Stepmother, Cinderella's Mother)*

NARRATOR

The Prince returned the false bride, and asked the other sister to put on the shoe.

*(STEPMOTHER tries forcing shoe onto LUCINDA'S FOOT)*

LUCINDA

*(Struggling with the shoe)*  
WHY WON'T IT FIT?

STEPMOTHER

*(Holding the knife)*

DARLING, BE STILL.

CUT OFF A BIT

OF THE HEEL AND IT WILL

AND WHEN YOU'RE HIS WIFE

YOU'LL HAVE SUCH A LIFE,

YOU'LL NEVER NEED TO WALK!

*(Looks at LUCINDA encouragingly as she cuts off LUCINDA'S HEEL)*

NARRATOR

The girl obeyed and swallowed her pain. But as she was helped on the back of the horse by the Prince, he noticed blood trickling from the shoe.

*(CINDERELLA'S PRINCE takes shoe off LUCINDA, pours blood from it and, ashen, returns it to STEPMOTHER)*

CINDERELLA'S PRINCE

Have you no other daughters?

NARRATOR

To which the woman replied:

STEPMOTHER

No, only a little stunted kitchen wench which his late wife left behind, but she is much too dirty; she cannot show herself.

CINDERELLA'S PRINCE

I insist.

NARRATOR

And when Cinderella presented herself and tried on the blood-soaked slipper, it fit like a glove.

CINDERELLA'S PRINCE

This is the true bride!

CINDERELLA'S FATHER

I always wanted a son!

riding off

Y

d

Mother)

shoe.

*(CINDERELLA'S FATHER is admonished by STEPMOTHER, FLORINDA and LUCINDA.*

*FANFARE)*

NARRATOR

And much to the dismay of the stepmother and her daughters, he took Cinderella on his horse and rode off.

*(CINDERELLA'S PRINCE and CINDERELLA ride up to the grave)*

CINDERELLA'S MOTHER

NO BLOOD AT ALL WITHIN THE SHOE;  
THIS IS THE PROPER BRIDE FOR YOU,  
FIT TO ATTEND A PRINCE.

*(During the following, RAPUNZEL wanders in, SINGING fragmentedly, carrying twin babies. At the same time, RAPUNZEL'S PRINCE stumbles on from a different direction; RAPUNZEL sees him and falls in his arms, weeping)*

NARRATOR

And finally, as for Rapunzel, she bore twins, and lived impoverished in the desert until the day her Prince, wandering aimlessly, heard a voice so familiar that he went towards it. And when he approached, Rapunzel, overjoyed at seeing him, fell into his arms, weeping. Two of her tears wetted his eyes and their touch restored his vision.

*(RAPUNZEL'S PRINCE, sight restored, springs to his feet. WITCH comes from around a tree)*

WITCH

*(To RAPUNZEL)*

I was going to come fetch you as soon as you learned your lesson.

RAPUNZEL

Who are you?

WITCH

Surely you remember.

RAPUNZEL

Mother?

WITCH

This is who I truly am. Come with me, child. We can be happy as we once were.  
(Offers RAPUNZEL her hand)

RAPUNZEL'S PRINCE

(Pulling RAPUNZEL back)  
She will not go with you!

WITCH

Let her speak for herself!

(RAPUNZEL shakes her head "no")

You are the only family I know.  
(Holds out her hand)

Come with me. Please.

(RAPUNZEL shakes her head "no")

You give me no choice!

(WITCH attempts to put a spell on them, but only a pathetic puff of SMOKE comes from her cane. SHE tries again, and again nothing. RAPUNZEL and RAPUNZEL'S PRINCE shrug and EXIT)

NARRATOR

As is often the way in these tales, in exchange for her youth and beauty, the Witch lost her power over others.

(WITCH, frustrated, breaks her cane and EXITS)

#38 Act I Finale — Part 3 (Cinderella, Cinderella's Prince, Baker's Wife, Baker)

When the wedding with the Prince was celebrated, Lucinda and Florinda attended, wishing to win favor with Cinderella and share in her good fortune.

(CINDERELLA, in her wedding gown, and CINDERELLA'S PRINCE ENTER with LUCINDA and FLORINDA at their sides)

But as the sisters stood by the blessed couple, pigeons swooped down upon them and poked out their eyes and punished them with blindness.

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(FLORINDA and LUCINDA are blinded by PIGEONS  
DESCENDING and stagger OFFSTAGE, screaming. BAKER'S  
WIFE ENTERS, very pregnant)

BAKER'S WIFE

I see your Prince has found you.

CINDERELLA

Yes.

BAKER'S WIFE

(Patting her belly)

Thank you for the slipper.

(BAKER ENTERS)

CINDERELLA

I DIDN'T THINK I'D WED A PRINCE.

CINDERELLA'S PRINCE

I DIDN'T THINK I'D EVER FIND YOU.

CINDERELLA, CINDERELLA'S PRINCE,

BAKER, BAKER'S WIFE

I DIDN'T THINK I COULD BE SO HAPPY! ...

(ALL come ONSTAGE; segue to "Act I Finale — Part 4")

#39

Act I Finale — Part 4

(Narrator, Florinda, Lucinda, Witch,  
Company)

NARRATOR

And it came to pass, all that seemed wrong was now right, the kingdoms were filled with joy, and those who deserved to were certain to live a long and happy life.

(Spoken)

EVER AFTER...

ALL EXCEPT NARRATOR

(Sung)

EVER AFTER!

NARRATOR

(Sung)

JOURNEY OVER, ALL IS MENDED,  
AND IT'S NOT JUST FOR TODAY,

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J

BUT TOMORROW, AND EXTENDED  
EVER AFTER!

ALL EXCEPT NARRATOR  
EVER AFTER!

NARRATOR  
ALL THE CURSES HAVE BEEN ENDED,  
THE REVERSES WIPED AWAY.  
ALL IS TENDERNESS AND LAUGHTER  
FOR FOREVER AFTER!

ALL EXCEPT NARRATOR  
HAPPY NOW AND HAPPY HENCE  
AND HAPPY EVER AFTER!

NARRATOR  
THERE WERE DANGERS —

ALL EXCEPT NARRATOR  
WE WERE FRIGHTENED —

NARRATOR  
AND CONFUSIONS —

ALL EXCEPT NARRATOR  
BUT WE HID IT —

NARRATOR  
AND THE PATHS WOULD OFTEN SWERVE.

ALL EXCEPT NARRATOR  
WE DID NOT.

NARRATOR  
THERE WERE CONSTANT —

ALL EXCEPT NARRATOR  
IT'S AMAZING —

NARRATOR  
DISILLUSIONS —

ALL EXCEPT NARRATOR  
THAT WE DID IT.

rc  
ppy



NARRATOR  
BUT THEY NEVER LOST THEIR NERVE.

ALL EXCEPT NARRATOR  
NOT A LOT.

NARRATOR, MEN  
AND THEY (WE) REACHED THE RIGHT CONCLUSIONS,

NARRATOR, WOMEN  
AND THEY (WE) GOT WHAT THEY (WE) DESERVE!

ALL  
NOT A SIGH AND NOT A SORROW,  
TENDERNESS AND LAUGHTER.  
JOY TODAY AND BLISS TOMORROW,  
AND FOREVER AFTER!

*(FLORINDA and LUCINDA ENTER wearing black glasses and  
with canes)*

FLORINDA  
I WAS GREEDY.

LUCINDA  
I WAS VAIN.

FLORINDA  
I WAS HAUGHTY.

LUCINDA  
I WAS SMUG.

FLORINDA, LUCINDA  
WE WERE HAPPY.

LUCINDA  
IT WAS FUN.

FLORINDA  
BUT WE WERE BLIND.

FLORINDA, LUCINDA  
THEN WE WENT INTO THE WOODS  
TO GET OUR WISH

THOU  
THOU  
TH  
AND  
LO  
THOU  
EN

YOU  
YOU

YOU

YOU

AND NOW WE'RE REALLY BLIND.

WITCH

I WAS PERFECT.  
I HAD EVERYTHING BUT BEAUTY.  
I HAD POWER,  
AND A DAUGHTER LIKE A FLOWER,  
IN A TOWER.  
THEN I WENT INTO THE WOODS  
TO GET MY WISH  
AND NOW I'M ORDINARY.  
LOST MY POWER AND MY FLOWER.

FLORINDA, LUCINDA

(Overlapping)

WE'RE UNWORTHY.

FLORINDA, LUCINDA, WITCH

WE'RE (I'M) UNHAPPY NOW, UNHAPPY HENCE,  
AS WELL AS EVER AFTER.  
HAD WE USED OUR COMMON SENSE,  
BEEN WORTHY OF OUR DISCONTENTMENTS...

WOMEN

TO BE HAPPY, AND FOREVER,  
YOU MUST SEE YOUR WISH COME TRUE.

ALL

DON'T BE CAREFUL, DON'T BE CLEVER.  
WHEN YOU SEE YOUR WISH, PURSUE.  
IT'S A DANGEROUS ENDEAVOR,  
BUT THE ONLY THING TO DO —

GROUP 1

THOUGH IT'S FEARFUL,  
THOUGH IT'S DEEP,  
THOUGH IT'S DARK,  
AND THOUGH YOU MAY  
LOSE THE PATH,  
THOUGH YOU MAY  
ENCOUNTER WOLVES,

GROUP 2

THOUGH IT'S FEARFUL,  
THOUGH IT'S DEEP,  
THOUGH IT'S DARK,  
AND THOUGH YOU MAY  
LOSE THE PATH,  
THOUGH YOU MAY  
ENCOUNTER WOLVES,

GROUP 3

THOUGH IT'S FEARFUL,  
THOUGH IT'S DEEP,  
THOUGH IT'S DARK,

YOU MUSTN'T STOP,  
YOU MUSTN'T SWERVE,  
YOU MUSTN'T PONDER,  
YOU HAVE TO ACT!

YOU MUSTN'T STOP,

s,

and

WHEN YOU KNOW YOUR WISH,	YOU MUSTN'T SWERVE,	AND THOUGH YOU MAY
IF YOU WANT YOUR WISH, YOU CAN HAVE YOUR WISH,	YOU HAVE TO ACT!	LOSE THE PATH, THOUGH YOU MAY
BUT YOU CAN'T JUST WISH —	YOU CAN HAVE YOUR WISH,	ENCOUNTER WOLVES.
NO, TO GET YOUR WISH	BUT YOU CAN'T JUST WISH —	YOU MUSTN'T SWERVE OR PONDER,
	NO, TO GET YOUR WISH	YOU CAN'T JUST WISH —
		NO, TO GET YOUR WISH

ALL

*(In unison)*

YOU GO INTO THE WOODS,  
WHERE NOTHING'S CLEAR,  
WHERE WITCHES, GHOSTS  
AND WOLVES APPEAR.  
INTO THE WOODS  
AND THROUGH THE FEAR,  
YOU HAVE TO TAKE THE JOURNEY.

INTO THE WOODS  
AND DOWN THE DELL,  
IN VAIN PERHAPS,  
BUT WHO CAN TELL?

MEN

INTO THE WOODS TO LIFT THE SPELL,

WOMEN

INTO THE WOODS TO LOSE THE LONGING:

MEN

INTO THE WOODS TO HAVE THE CHILD,

WOMEN

TO WED THE PRINCE,

MEN

TO GET THE MONEY,

WOMEN

TO SAVE THE HOUSE,

MEN

TO KILL THE WOLF,

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YES,  
E OR

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SH

WOMEN  
TO FIND THE FATHER,

MEN  
TO CONQUER THE KINGDOM,

ALL  
TO HAVE, TO WED,  
TO GET, TO SAVE,  
TO KILL, TO KEEP,  
TO GO TO THE FESTIVAL!

INTO THE WOODS,  
INTO THE WOODS,  
INTO THE WOODS,  
THEN OUT OF THE WOODS —

NARRATOR  
*(Spoken)*  
TO BE CONTINUED...

*(A GIANT BEANSTALK emerges from the ground and stretches to the heavens; the characters are oblivious to its presence)*

ALL  
*(Sung)*  
— AND HAPPY EVER AFTER!

*(The parties head off to their respective homes, as the LIGHTS dim to black)*

**END OF SCENE FIVE**

**END OF ACT ONE**

**ACT TWO**

**SCENE ONE**

*(DOWNSTAGE, three structures:*

*FAR LEFT, the castle where CINDERELLA now lives. SHE sits on her throne.*

*CENTER, the cottage — now dramatically improved — where JACK lives. JACK and JACK'S MOTHER are inside, along with MILKY-WHITE and the golden HARP.*

*FAR RIGHT, the home/workplace of the BAKER and the BAKER'S WIFE. It is very cluttered with both baking supplies and nursery items. BAKER'S WIFE holds their BABY, who does not stop crying.*

*NARRATOR steps forward)*

#40 Act 2 Opening — Part 1 *(Narrator, Cinderella, Jack, Baby, Baker, Baker's Wife)*

**NARRATOR**

Once upon a time —

*(MUSIC)*

— later —

*(LIGHT on CINDERELLA)*

**CINDERELLA**

I WISH...

**NARRATOR**

— in the same far-off kingdom —

**CINDERELLA**

MORE THAN ANYTHING...

**NARRATOR**

— lived a young Princess —

**CINDERELLA**

MORE THAN LIFE...

— the lad Jack —  
NARRATOR

*(LIGHT on JACK)*

CINDERELLA  
MORE THAN FOOTMEN...

JACK  
I WISH...

NARRATOR  
— and the Baker and his family —

*(LIGHT on the BAKER and BAKER'S WIFE with their BABY)*

BABY  
WAAH!

JACK  
NO, I MISS...

CINDERELLA, BAKER  
I WISH...

BABY  
WAAH!

JACK  
MORE THAN ANYTHING...

CINDERELLA, BAKER, JACK  
MORE THAN THE MOON...

BAKER'S WIFE  
*(To the BABY)*  
There, there...

CINDERELLA  
I WISH TO SPONSOR A FESTIVAL.

BABY  
WAAH!

BAKER  
MORE THAN LIFE...

JACK  
I MISS...

CINDERELLA  
THE TIME HAS COME FOR A FESTIVAL...

BABY  
WAAH!

BAKER'S WIFE  
SHH...

BAKER  
*(Simultaneous with above)*  
MORE THAN RICHES...

CINDERELLA  
AND A BALL...

JACK  
I MISS MY KINGDOM UP IN THE SKY.

CINDERELLA, BAKER  
MORE THAN ANYTHING...

BAKER'S WIFE  
I WISH WE HAD MORE ROOM...

JACK  
*(To HARP)*  
PLAY, HARP...

*(CINDERELLA'S PRINCE ENTERS the castle)*

BAKER  
ANOTHER ROOM...

*(JACK strums the HARP, and it SINGS)*

HARP  
AHHH...

(STEPMOTHER, attended by the blinded FLORINDA and LUCINDA, ENTERS the castle)

#41 Act 2 Opening — Part 2 (Cinderella, Cinderella's Prince, Jack, Jack's Mother, Baker, Baker's Wife, Stepmother, Florinda, Lucinda)

NARRATOR

But despite some minor inconveniences, they were all content...

CINDERELLA

I NEVER THOUGHT I'D WED A PRINCE...

CINDERELLA'S PRINCE

I NEVER THOUGHT I'D FIND PERFECTION...

CINDERELLA, CINDERELLA'S PRINCE

I NEVER THOUGHT I COULD BE SO HAPPY!

CINDERELLA

NOT AN UNHAPPY MOMENT SINCE...

JACK, JACK'S MOTHER

I DIDN'T THINK WE'D BE THIS RICH...

CINDERELLA'S PRINCE

NOT A CONCEIVABLE OBJECTION...

BAKER, BAKER'S WIFE

I NEVER THOUGHT WE'D HAVE A BABY...

CINDERELLA, CINDERELLA'S PRINCE,

JACK, JACK'S MOTHER

I NEVER THOUGHT I COULD BE SO HAPPY!

BAKER, BAKER'S WIFE

(Overlapping)

I'M SO HAPPY!

STEPMOTHER

(To CINDERELLA)

HAPPY NOW,

HAPPY HENCE,

HAPPY EVER AFTER —



STEPMOTHER, FLORINDA, LUCINDA  
WE'RE SO HAPPY YOU'RE SO HAPPY!  
JUST AS LONG AS YOU STAY HAPPY,  
WE'LL STAY HAPPY!

CINDERELLA, CINDERELLA'S PRINCE  
NOT ONE ROW...

JACK'S MOTHER  
POTS OF PENCE...

JACK  
WITH MY COW...

BAKER, BAKER'S WIFE  
LITTLE GURGLES...

CINDERELLA'S PRINCE  
(To CINDERELLA)  
DARLING, I MUST GO NOW...  
(EXITS)

JACK'S MOTHER  
(To JACK)  
WE SHOULD REALLY SELL IT.

BAKER  
(To BAKER'S WIFE)  
WHERE'S THE CHEESECLOTH?

ALL EXCEPT BAKER  
WISHES MAY BRING PROBLEMS,  
SUCH THAT YOU REGRET THEM.

ALL  
BETTER THAT, THOUGH,  
THAN TO NEVER GET THEM...

CINDERELLA  
I'M GOING TO BE A PERFECT WIFE!

JACK  
I'M GOING TO BE A PERFECT SON!

BAKER'S WIFE, JACK'S MOTHER  
I'M GOING TO BE A PERFECT MOTHER!

BAKER  
I'M GOING TO BE A PERFECT FATHER!  
I'M SO HAPPY!

CINDERELLA, JACK, JACK'S MOTHER,  
BAKER'S WIFE  
*(Overlapping)*  
I'M GOING TO SEE THAT HE (SHE)  
IS SO HAPPY!

ALL  
I NEVER THOUGHT I'D LOVE MY LIFE!  
I WOULD HAVE SETTLED FOR ANOTHER!

CINDERELLA  
THEN TO BECOME A WIFE...

JACK, JACK'S MOTHER  
THEN TO BE SET FOR LIFE...

BAKER, BAKER'S WIFE  
THEN TO BEGET A CHILD...

ALL  
THAT FORTUNE SMILED...  
I'M SO HAPPY!

BAKER'S WIFE  
*(Hands the BABY to BAKER, who is very awkward holding  
the child)*  
If only this cottage were a little larger.

BAKER  
I will expand our quarters in due time.

BAKER'S WIFE  
Why expand when we could simply move to another cottage?

*(BABY CRIES)*

BAKER  
We will not move. This was my father's house, and now it will be my son's.

BAKER'S WIFE

You would raise your child alongside a Witch?

BAKER

*(Edgy)*

Why does he always cry when I hold him.

BAKER'S WIFE

Babies cry. He's fine. You needn't hold him as if he were so fragile.

BAKER

He wants his mother. Here.

*(Carefully passes BABY back to BAKER'S WIFE. BABY STOPS CRYING)*

BAKER'S WIFE

I can't take care of him all of the time!

BAKER

I'll care for him when he's older.

BAKER, BAKER'S WIFE, JACK, JACK'S MOTHER  
WE HAD TO GO THROUGH THICK AND THIN.

STEPMOTHER, LUCINDA, FLORINDA  
WE HAD TO LOSE A LOT TO WIN.

CINDERELLA

I VENTURED OUT AND SAW WITHIN.

ALL

I NEVER THOUGHT  
I'D BE SO MUCH I HADN'T BEEN!  
I'M SO HAPPY...

*(The song is suddenly interrupted by a loud RUMBLING noise followed by an enormous CRASH. The BAKER'S HOUSE CAVES IN. HE is caught underneath the rubble as the BAKER'S WIFE runs forward with their BABY.)*

ACTION STOPS. JACK and JACK'S MOTHER look concerned. CINDERELLA sends her STEPMOTHER out to investigate. We should be momentarily uncertain as to whether there has truly been an accident ONSTAGE)

Oh, my goodness.                   BAKER'S WIFE

(Stunned)  
Are you all right?                   BAKER

I think so.                   BAKER'S WIFE

And the baby?                   BAKER

Yes, he's fine. Are you all right?                   BAKER'S WIFE

(HE nods; WITCH ENTERS)

#42   Act 2 Opening — Part 3   (Witch, Baker, Baker's Wife)

(To WITCH)  
You! Have you done this to our house?                   BAKER

Always thinking of yourself! Look at my garden.                   WITCH

What of your garden?                   BAKER'S WIFE

Look!                   WITCH

(BAKER and BAKER'S WIFE move to window)

Destroyed.                   BAKER

What has happened?                   BAKER'S WIFE

WITCH

I was thrown to the ground. I saw nothing.

BAKER'S WIFE

What could do such a thing?

BAKER

An earthquake.

WITCH

No earthquake! My garden has been trampled. Those are footprints!

BAKER'S WIFE

Who could do such a thing?

WITCH

Anything that leaves a footprint that large is no "who."

BAKER

*(Spoken)*

DO YOU THINK IT WAS A BEAR?

WITCH

*(Spoken)*

A BEAR? BEARS ARE SWEET.  
BESIDES, YOU EVER SEE A BEAR WITH FORTY-FOOT FEET?

BAKER'S WIFE

*(Spoken)*

A DRAGON?

WITCH

*(Spoken; shakes her head)*

NO SCORCH MARKS —  
USUALLY THEY'RE LINKED.

BAKER

*(Spoken)*

MANTICORE?

WITCH

*(Spoken)*

IMAGINARY.

BAKER, BAKER'S WIFE

*(Spoken)*  
GRIFFIN?

WITCH

*(Spoken)*  
EXTINCT.

BAKER

*(Spoken)*  
GIANT?

WITCH

*(Spoken)*  
POSSIBLE.  
VERY, VERY POSSIBLE...

*(MUSIC fades under)*

BAKER

A Giant...

BAKER'S WIFE

Maybe we should tell someone.

WITCH

Who are you going to tell?

BAKER

The royal family, of course.

WITCH

*(Lets out a loud cackle)*

The royal family? I wouldn't count on that family to snuff out a rat! With a Giant, we'll all have to go to battle!

*(Change of tone)*

A Giant's the worst! A Giant has a brain. Hard to outwit a Giant. A Giant's just like us — only bigger! Much, much bigger! So big that we are just an expendable bug beneath its foot.

*(Suddenly steps on a bug)*

BOOM... CRUNCH!

*(We hear it CRUNCH as she grinds it into the floor and then eats it. SHE EXITS)*

BAKER'S WIFE

We are moving!

I?

NARRATOR

And so, the Baker proceeded to the castle, but not before visiting Jack and his mother.

(KNOCK on JACK'S DOOR; BAKER ENTERS)

#43 Act 2 Opening — Part 4 (Orchestra)

JACK

Look, Milky-White. It's the butcher.

BAKER

The baker.

JACK

The baker...

JACK'S MOTHER

What can we do for you, sir?

BAKER

I'm here to investigate the destruction that was wrought upon our house today.

JACK'S MOTHER

(Defensive)

Jack has been home with me all day.

NARRATOR

The Baker told Jack and his mother that he feared there was a Giant in the land.

JACK

I can recognize a Giant's footprint! I could go to your house —

JACK'S MOTHER

You'll do no such thing!

BAKER

Any help at all —

JACK'S MOTHER

I am sorry, but you'll get none from us.

(Opens the door for the BAKER)

No one cared when there was a Giant in my backyard! I don't remember you volunteering to come to my aid.

id his

BAKER

A Giant in your backyard is one thing. A crushed home is quite another.

JACK'S MOTHER

*(Change of tone)*

Look, young man. Giants never strike the same house twice. I wouldn't worry.

BAKER

I am taking the news to the castle, nonetheless.  
*(EXITS)*

NARRATOR

When the Baker reached the castle, it was the Princess who greeted his news. The story unfolds.

*(FANFARE; STEWARD ENTERS)*

STEWARD

Excuse me, Madame. This small man insists on seeing you.

*(BAKER ENTERS. NARRATOR EXITS)*

BAKER

*(Kneels, kisses CINDERELLA'S HEM)*

Princess, I've come to report the appearance of a Giant in the land.

CINDERELLA

Where did you see a Giant?

BAKER

Well, I didn't exactly see it.

STEWARD

Then how do you know there is a Giant in the land?

BAKER

Our house was destroyed and there are footprints —

STEWARD

That could have been caused by any number of things. I will show you to the door.

CINDERELLA

Wait.

oday.

e land.

you



BAKER

A nearby household was visited by a Giant not long ago... descending from a beanstalk —

CINDERELLA

Yes, I remember.

STEWARD

That Giant was slain. Now come along —

BAKER

*(Apologetic)*

Wait, please. We have a young child. Princess, our child was very difficult to come by. His safety is of great importance to me.

STEWARD

Are we entirely through now?

BAKER

Yes.

CINDERELLA

I will take this news up with the Prince when he returns. Thank you.

*(BAKER and STEWARD EXIT. CINDERELLA, BAKER and BAKER'S WIFE freeze)*

#44 Act 2 Opening — Part 5 (Orchestra)

JACK'S MOTHER

*(With her coat on)*

I'm going off to market, Jack.

JACK

Goodbye, Mother.

JACK'S MOTHER

Now, I want you to stay inside.

JACK

But I haven't been outside all day!

JACK'S MOTHER

Jack. Listen to me! I don't want you out when there might be a Giant on the loose.

JACK

But I know how to kill a Giant!

JACK'S MOTHER

Please! We've had our fill of Giants!

JACK

But Mother, if I could help —

JACK'S MOTHER

Enough! Promise me, son, you won't leave your surroundings!

JACK

But Mother, I'm a man now.

JACK'S MOTHER

You're still a little boy in your mother's eyes. I want you to promise.

*(Pause)*

Promise!

JACK

*(Reluctantly)*

I promise.

*(JACK'S MOTHER gives JACK a peck on the cheek and EXITS. LITTLE RED RIDINGHOOD knocks on the BAKER'S DOOR and ENTERS, suitcase in hand; BAKER and BAKER'S WIFE are sitting)*

#45 Act 2 Opening — Part 6 *(Orchestra)*

LITTLE RED RIDINGHOOD

What happened to your house?

BAKER'S WIFE

We've had a baking accident.

BAKER

Baking accident?

BAKER'S WIFE

*(Whispers to him)*

No use frightening the young thing.

BAKER

*(Whispers back)*

You can't frighten her.

LITTLE RED RIDINGHOOD

Well, I guess Granny will have to do without the bread and sweets. Besides, I have all I can carry.

*(Drops suitcase)*

BAKER'S WIFE

*(Trying to lift suitcase)*

Why such a load?

LITTLE RED RIDINGHOOD

Oh. I'm moving in with Granny. We had an accident, too. I came home to find our house collapsed. As if a big wind blew it in. I couldn't find my mother anywhere.

BAKER'S WIFE

Oh, no.

LITTLE RED RIDINGHOOD

So I salvaged what I could, and now I'm off.

*(MUSIC continues.)*

#46 Act 2 Opening — Part 7 (Orchestra)

BIRDS DESCEND, CHIRP to CINDERELLA)

CINDERELLA

Oh, good friends. What news have you?

*(Listens)*

What of Mother's grave?

*(Listens)*

What kind of trouble?!

*(Listens)*

Oh, no. I can't investigate. A Princess is not supposed to go into the Woods unescorted.

*(Begins to cry.)*

BIRDS CHIRP)

Good idea! I will disguise myself and go to see what's wrong. Thank you, birds.

(BIRDS ASCEND. CINDERELLA EXITS)

#47 Act 2 Opening — Part 8 (Orchestra)

, I have

BAKER'S WIFE

We'll take you to Granny's.

BAKER

What?!

BAKER'S WIFE

(Whispers)

We're not going to let her go alone!

BAKER

All right. I will take you.

LITTLE RED RIDINGHOOD

I don't need anyone to take me. I've gone many times before.

BAKER

But not when there have been such winds blowing.

BAKER'S WIFE

That's right. We'll all take you.

BAKER

No!

BAKER'S WIFE

I'm not about to stay here with the baby when a "wind" might return to this house, too.

JACK

I know Mother made me promise, but I'm going to find that Giant anyway!

(CINDERELLA, JACK, BAKER, BAKER'S WIFE, LITTLE RED RIDINGHOOD make their way into the Woods)

#48 Act 2 Opening — Part 9 (Baker, Baker's Wife, Jack, Little Red Ridinghood, Cinderella)

find our where.

birds.

BAKER

INTO THE WOODS,  
IT'S ALWAYS WHEN

YOU THINK AT LAST  
YOU'RE THROUGH, AND THEN  
INTO THE WOODS YOU GO AGAIN  
TO TAKE ANOTHER JOURNEY.

BAKER'S WIFE  
INTO THE WOODS,  
THE WEATHER'S CLEAR,  
WE'VE BEEN BEFORE,  
WE'VE NAUGHT TO FEAR...  
INTO THE WOODS, AWAY FROM HERE —

JACK  
INTO THE WOODS, TO FIND A GIANT — !

LITTLE RED RIDINGHOOD  
INTO THE WOODS TO GRANDMOTHER'S HOUSE...

BAKER  
INTO THE WOODS,  
THE PATH IS STRAIGHT,  
NO REASON THEN  
TO HESITATE —

*(CINDERELLA ENTERS dressed in her dirty attire from  
ACT ONE)*

BAKER'S WIFE  
INTO THE WOODS,  
IT'S NOT SO LATE,  
IT'S JUST ANOTHER JOURNEY...

CINDERELLA  
INTO THE WOODS,  
BUT NOT TOO LONG:  
THE SKIES ARE STRANGE,  
THE WINDS ARE STRONG.  
INTO THE WOODS TO SEE WHAT'S WRONG...

JACK  
INTO THE WOODS, TO SLAY THE GIANT!

JACK, BAKER, CINDERELLA, BAKER'S WIFE,  
LITTLE RED RIDINGHOOD  
INTO THE WOODS,

BAKER'S WIFE  
TO SHIELD THE CHILD...

LITTLE RED RIDINGHOOD  
TO FLEE THE WINDS...

BAKER  
TO FIND A FUTURE...

BAKER'S WIFE  
TO SHIELD...

JACK  
TO SLAY...

LITTLE RED RIDINGHOOD  
TO FLEE...

BAKER  
TO FIND...

CINDERELLA  
TO FIX...

BAKER'S WIFE  
TO HIDE...

LITTLE RED RIDINGHOOD  
TO MOVE...

JACK  
TO BATTLE...

CINDERELLA  
TO SEE WHAT THE TROUBLE IS...

*(MUSIC fades)*

**END OF SCENE ONE**

**SCENE TWO**

*(The Woods. Something is wrong. The natural order has been broken. Trees have fallen. The birds no longer chirp.)*

RAPUNZEL ENTERS, sees BAKER, BAKER'S WIFE, BABY, LITTLE RED RIDINGHOOD and CINDERELLA; SHE screams; THEY scream and EXIT.

RAPUNZEL sees JACK; SHE screams; HE screams and EXITS.

RAPUNZEL sits, weeping. WITCH ENTERS)

WITCH

*(Urgent)*

Rapunzel! What are you doing here?

*(RAPUNZEL whimpers)*

What's the matter?

RAPUNZEL

*(Suddenly laughs)*

Oh, nothing! You just locked me in a tower without company for fourteen years, then blinded my Prince and banished me to a desert where I had little to eat, and again no company, and then bore twins! Because of the way *you* treated me, I'll never, *never* be happy!

*(Cries)*

WITCH

*(Defensive, yet sincere)*

I was just trying to be a good mother.

*(RAPUNZEL runs OFFSTAGE)*

Stay with me! There's a Giant running about!

*(Follows RAPUNZEL OFFSTAGE.)*

RAPUNZEL'S PRINCE ENTERS; CINDERELLA'S PRINCE ENTERS *from another direction*)

#49 Fanfare

*(Orchestra)*

RAPUNZEL'S PRINCE

Good brother! What a surprise.

CINDERELLA'S PRINCE

Brother. How good to see you.

RAPUNZEL'S PRINCE

What brings you into the Wood today?

CINDERELLA'S PRINCE

I am investigating news of a Giant.

RAPUNZEL'S PRINCE

You? Investigating news of a Giant? Father would not even do that! That is business for your steward — or less.

CINDERELLA'S PRINCE

*(Defensive)*

Well, what brings *you* into the Wood?

RAPUNZEL'S PRINCE

My Rapunzel has run off.

CINDERELLA'S PRINCE

Run off?

RAPUNZEL'S PRINCE

She's a changed woman. She has been subject to hysterical fits of crying. Moods that no soul could predict. I know not what to do.

CINDERELLA'S PRINCE

What a pity.

RAPUNZEL'S PRINCE

And Cinderella?

CINDERELLA'S PRINCE

She remains well.

RAPUNZEL'S PRINCE

*(Conspiratorial)*

Does she? Now, brother. Do tell what you're *really* doing here.

#50 *Agony (Reprise)* (*Rapunzel's Prince, Cinderella's Prince*)

CINDERELLA'S PRINCE

HIGH IN A TOWER —  
LIKE YOURS WAS, BUT HIGHER —

years,  
at, and  
I'll



A BEAUTY ASLEEP.  
ALL 'ROUND THE TOWER  
A THICKET OF BRIAR  
A HUNDRED FEET DEEP.

AGONY!  
NO FRUSTRATION MORE KEEN,  
WHEN THE ONE THING YOU WANT  
IS A THING THAT YOU'VE NOT EVEN SEEN.

RAPUNZEL'S PRINCE  
I'VE FOUND A CASKET  
ENTIRELY OF GLASS —

*(As CINDERELLA'S PRINCE starts to shrug)*

NO, IT'S UNBREAKABLE.  
INSIDE — DON'T ASK IT —  
A MAIDEN, ALAS,  
JUST AS UNWAKEABLE —

BOTH  
WHAT UNMISTAKABLE AGONY!  
IS THE WAY ALWAYS BARRED?

RAPUNZEL'S PRINCE  
SHE HAS SKIN WHITE AS SNOW —

CINDERELLA'S PRINCE  
DID YOU LEARN HER NAME?

RAPUNZEL'S PRINCE  
NO,  
THERE'S A DWARF STANDING GUARD.

BOTH  
AGONY  
SUCH THAT PRINCES MUST WEEP!  
ALWAYS IN THRALL MOST  
TO ANYTHING ALMOST,  
OR SOMETHING ASLEEP.

CINDERELLA'S PRINCE  
IF IT WERE NOT FOR THE THICKET —

RAPUNZEL'S PRINCE  
A THICKET'S NO TRICK.  
IS IT THICK?

CINDERELLA'S PRINCE  
IT'S THE THICKEST.

RAPUNZEL'S PRINCE  
THE QUICKEST  
IS PICK IT  
APART WITH A STICK —

CINDERELLA'S PRINCE  
YES, BUT EVEN ONE PRICK —  
IT'S MY THING ABOUT BLOOD.

RAPUNZEL'S PRINCE  
WELL, IT'S SICK!

CINDERELLA'S PRINCE  
IT'S NO SICKER  
THAN YOUR THING WITH DWARVES.

RAPUNZEL'S PRINCE  
DWARFS.

CINDERELLA'S PRINCE  
DWARFS...

RAPUNZEL'S PRINCE  
DWARFS ARE VERY UPSETTING.

BOTH  
NOT FORGETTING  
THE TASKS UNACHIEVABLE,  
MOUNTAINS UNSCALEABLE —  
IF IT'S CONCEIVABLE  
BUT UNAVAILABLE,  
AH-AH-AH-AH-AH-AH-AH —

AGONY!

CINDERELLA'S PRINCE  
MISERY!

RAPUNZEL'S PRINCE

WOE!

BOTH

NOT TO KNOW WHAT YOU MISS.

CINDERELLA'S PRINCE

WHILE THEY LIE THERE FOR YEARS —

RAPUNZEL'S PRINCE

AND YOU CRY ON THEIR BIERS —

BOTH

WHAT UNBEARABLE BLISS!

AGONY

THAT CAN CUT LIKE A KNIFE!

AH, WELL, BACK TO MY WIFE...

*(We hear a WAIL in the distance)*

RAPUNZEL'S PRINCE

*(Disappointed)*

Rapunzel. I must be off. Godspeed to you, brother.

CINDERELLA'S PRINCE

Godspeed.

#51 *After Agony (Reprise) (Orchestra)*

*(THEY EXIT in different directions; BAKER, with a suitcase, BAKER'S WIFE, with BABY, and LITTLE RED RIDINGHOOD ENTER)*

BAKER

Are you certain this is the right direction?

LITTLE RED RIDINGHOOD

We went down the dell.

BAKER'S WIFE

Perhaps you forgot the way.

LITTLE RED RIDINGHOOD

The path is straight.

BAKER

Was straight. Now there is no path.

LITTLE RED RIDINGHOOD

*(Increasingly upset)*

Where's the stream? Where's the lily pond? Where's Granny?

BAKER'S WIFE

Calm down.

*(The BABY starts to CRY; to BAKER)*

Maybe we should turn back.

LITTLE RED RIDINGHOOD

NO!

BAKER

We will just have to find Granny's house without the path.

LITTLE RED RIDINGHOOD

*(Crying)*

But Mother warned me to never stray from the path!

BAKER

The path has strayed from you.

LITTLE RED RIDINGHOOD

Wait. That looks familiar. See, in the distance, three oak trees.

*(We hear VOICES approaching)*

BAKER

Yes. I recognize —

BAKER'S WIFE

Who might that be?

*(STEWARD ENTERS with wicker satchel and staff, STEPMOTHER with umbrella, CINDERELLA'S FATHER with carpet bag, LUCINDA and FLORINDA with blind canes and dark glasses. Bedraggled, they make their way DOWNSTAGE)*

BAKER

The Steward and the royal family.

(BAKER, BAKER'S WIFE and LITTLE RED RIDINGHOOD  
bow)

What brings you into the Woods?

CINDERELLA'S FATHER

The castle has been set upon by a Giant.

BAKER'S WIFE

Oh, no...

BAKER

(To STEWARD)

I warned you! Why didn't you do something?

STEWARD

I don't make policy, I just carry it out!

(WITCH APPEARS)

WITCH

(To BAKER)

And I warned *you* that you can't count on a royal family to solve your problems.

BAKER'S WIFE

I think it best we go back to the village.

WITCH

(Bitter)

I wouldn't be in such a rush if I were you. Guess which path the Giant took to the castle?

BAKER'S WIFE

Oh, no...

BAKER

What?

WITCH

(Displaying a small sack)

All that's left of my garden is a sack of beans — and there's not much left of your house either.

BAKER

But I heard Giants never strike the same house twice.

WITCH

You heard wrong.

BAKER'S WIFE

Shhh.

*(Suddenly the ground begins to shake. Frightening and loud CRUNCHING NOISES approach.)*

*2nd step: ALL make a sudden head move.*

*3rd step: ALL look up.*

*4th step: ALL start to chatter and feel movement in knees.*

*5th step: ALL bounce, see first tree fall)*

STEWARD

*(Yelling, pointing up in the air)*

There!

*(6th step: ALL bounce bigger, start to lose balance. ALL see something in the trees.)*

*7th step: ALL EXCEPT WITCH bounce into a clump, losing balance. The huge SHADOW of a GIANT envelops the stage. The earth stops shaking and ALL look up in amazement.*

*STEPMOTHER points and yells as she sees the full height of the GIANT. LUCINDA and FLORINDA scream with STEPMOTHER)*

WITCH

*(Total amazement)*

The Giant's a woman!

BAKER

That size!

GIANT

*(We do not see the GIANT, but when she speaks, the sound is loud and comes downward, from the direction of the SHADOW, amplified from a specific spot)*

Where is the lad who killed my husband?

*(ALL lean back as GIANT speaks)*

STEWARD

There is no lad here!

BAKER

We haven't seen him.

GIANT

I want the lad who climbed the beanstalk.

WITCH

We'll get him for you right away. Don't move!

*(LITTLE RED RIDINGHOOD pulls a knife from beneath her cape and runs towards the GIANT; BAKER restrains her, but she threatens the GIANT anyway)*

LITTLE RED RIDINGHOOD

It was you who destroyed our house — not a great wind! It's because of you I've no mother!

GIANT

And who destroyed *my* house? That boy asked for shelter, and then he stole our gold, our hen, *and* our harp. Then he killed my husband. I must avenge the wrongdoings.

BAKER'S WIFE

We are not responsible for him.

WITCH

You're wasting your breath.

STEWARD

She's right. You can't reason with a dumb Giant!

*(The ground gives a mighty SHAKE; LEAVES and TWIGS FALL from ABOVE)*

GIANT

Not all Giants are dumb. Give me the boy!

LITTLE RED RIDINGHOOD

We told you, he's not here!

#52

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CINDERELLA'S FATHER

The girl is telling the truth!

(NARRATOR ENTERS)

GIANT

I know he's there. And I'm going to wait right here until he's delivered to me.

#52

*Underscore*

*(Orchestra)*

NARRATOR

The Giant, who was nearsighted, remained convinced that she had found the lad. There was no consensus among them as to which course of action to take.

BAKER'S WIFE

Put a spell on her.

WITCH

I no longer have my powers. If I did, you think I'd be standing here with all of you?

*(Getting down to business)*

Now, we'll have to give her someone.

ALL EXCEPT WITCH

Who?

WITCH

The Steward. It's in his line of duty to sacrifice his life —

STEWARD

Don't be ridiculous! I'm not giving up my life for anyone!

GIANT

I'm waiting.

NARRATOR

You must understand, these were not people familiar with making choices — their past experiences in the Woods had in no way prepared them to deal with a force *this* great.

WITCH

*(Approaches the GIANT; confidential)*

Excuse me, but would you like a blind girl, instead?

ve no

ir



(FLORINDA and LUCINDA scream)

STEPMOTHER

How dare you!

WITCH

Put them out of their misery.

FLORINDA, LUCINDA

We're not *that* miserable!

BAKER

What are you talking about?

BAKER'S WIFE

She doesn't want a woman!

WITCH

Fine. Then what do *you* suggest we do?

GIANT

I'm still waiting.

NARRATOR

It is interesting to examine the moral issue at question here. The finality of stories such as these dictates —

(Turns UPSTAGE and notices ALL looking at him. THEY move towards him.

To the group)

Sorry, I tell the story, I'm not part of it.

LITTLE RED RIDINGHOOD

That's right.

(Pulls out knife)

WITCH

Not one of us.

BAKER

You're always on the outside.

NARRATOR

(Nervous)

That's my role. You must understand, there must always be someone on the outside.

STEWARD  
You're going to be on the inside now.

NARRATOR  
You're making a big mistake.

STEPMOTHER  
Nonsense.

NARRATOR  
You need an objective observer to pass the story along.

WITCH  
Some of us don't like the way you've been telling it.

*(ALL grab NARRATOR and begin to pull him UPSTAGE)*

NARRATOR  
If you drag me into this mess, you'll never know how your story ends. You'll be lost!

BAKER  
*(To the others)*  
Wait! He's the only one who knows the story.

NARRATOR  
Do you think it will be fun when you have to tell it yourselves?  
*(To BAKER'S WIFE)*  
Think of your baby.

BAKER'S WIFE  
Stop! He's right! Let him go!

*(Slowly and reluctantly, THEY let go of him.)*

*To LITTLE RED RIDINGHOOD, indicating her knife)*

Put that away!

*(LITTLE RED RIDINGHOOD does)*

NARRATOR  
Now, that's better. You don't want to live in a world of chaos.  
*(Calms down; begins to inch his way back to the apron)*  
There must always be an outside obser —

stories

inside.

WITCH

*(Screaming; racing towards the NARRATOR)*  
Here's the lad!

#53

Cues

*(Orchestra)*

*(Pushes the NARRATOR across the stage and OFFSTAGE in the direction of the GIANT; there is a sudden EARTH TREMOR; ALL EYES swoop upwards as if to suggest the NARRATOR has been picked up by the GIANT. We hear the NARRATOR yell from a distance)*

NARRATOR

*(OFFSTAGE)*

I'm not the lad!

GIANT

This is not the lad.

BAKER

Don't drop —

*(ALL EYES swing from the GIANT to the ground, and we hear a THUD. ALL recoil in horror as we hear NARRATOR SPLAT.)*

*To WITCH)*

Why did you push him into her arms?

WITCH

*(Uneasy)*

You wanted to get rid of him, too.

BAKER'S WIFE

We might have thought of something else.

WITCH

If it was up to you, a decision would never be made.

LITTLE RED RIDINGHOOD

*(Looking towards NARRATOR'S SPOT; panic)*

Now that he's gone, we'll never know what will happen next.

BAKER'S WIFE

We'll manage.

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GIANT

Must I search among you for the lad?

(JACK'S MOTHER ENTERS)

ALL EXCEPT GIANT, JACK'S MOTHER

No!

JACK'S MOTHER

(Tough)

Jack is just a boy! We had no food to eat and he sold his beloved cow in exchange for magic beans. If anyone is to be punished, it's the man who made that exchange.

LITTLE RED RIDINGHOOD

That's right!

BAKER

Shhh.

BAKER'S WIFE

(Simultaneous with above)

Nonsense.

GIANT

He was your responsibility. Now I must punish him for his wrongs!

JACK'S MOTHER

(Confronting GIANT as others try to quiet her)

We've suffered, too. Do you think it was a picnic disposing of your husband's remains?

GIANT

You are getting me angry!

JACK'S MOTHER

(More worked up)

What about *our* anger? What about *our* loss? Who has been flouncing through our kingdom?

STEWARD

Shhh. Be quiet.

JACK'S MOTHER

(More, as others get more and more upset)

I'll hide my son and you'll never find him!

BAKER

*(Through clenched teeth)*

Don't upset the Giant.

JACK'S MOTHER

You'll never, never find him!

GIANT

I'm warning you!

JACK'S MOTHER

*(Out of control)*

And if you don't go back this instant, we'll get *you* for all that *you've* done!  
We'll —

*(STEWARD comes from behind her and slams her over the head with his staff. SHE staggers a moment, then stands motionless)*

GIANT

Where is your son?

*(RAPUNZEL runs ONSTAGE, weeping; SHE sees the GIANT and screams; WITCH restrains her)*

Is that him?

WITCH

*(To GIANT)*

No. No. This is not the boy.

*(To RAPUNZEL)*

Stay here!

STEWARD

*(To GIANT)*

The boy is hiding in the steeple tower.

*(RAPUNZEL'S PRINCE ENTERS)*

RAPUNZEL'S PRINCE

Rapunzell!

STEPMOTHER

That's true.

Yes...  
FLORINDA, LUCINDA

GIANT  
If he is not, I will return and find you!

Rapunzel!  
RAPUNZEL'S PRINCE

*(GIANT begins to EXIT. On the second footstep, RAPUNZEL runs OFFSTAGE, toward the GIANT)*

Rapunzel, my love, wait...

*(RAPUNZEL'S PRINCE follows her OFFSTAGE)*

STEWARD  
*(To GIANT)*  
No! Don't step on —

*(We hear a loud SQUISH noise; ALL recoil; RAPUNZEL'S PRINCE returns, shaking his head, and EXITS UPSTAGE. JACK'S MOTHER moans)*

BAKER  
*(Going to her side)*  
She's in poor condition.

Wake up.  
BAKER'S WIFE

JACK'S MOTHER  
*(Fighting for breath)*  
Don't let them get Jack.

We won't.  
BAKER'S WIFE

JACK'S MOTHER  
*(Insistent)*  
Promise me you won't let him be hurt. As I stand here at death's door.

I'll do all I can.  
BAKER

JACK'S MOTHER

Promise! Promise!

BAKER

*(Annoyed)*

All right. I promise.

*(JACK'S MOTHER expires; LITTLE RED RIDINGHOOD sidles up to her and stares)*

BAKER'S WIFE

No, no. Come away from there.

*(Pulls her away; to STEWARD)*

You killed her!

STEWARD

I was thinking of the greater good. That's my job.

*(BAKER, CINDERELLA'S FATHER and STEWARD drag JACK'S MOTHER OFFSTAGE. The others, hushed, watch; the WITCH stands alone)*

#54

*Witch's Lament*

*(Witch)*

WITCH

*(Looking OFFSTAGE to where RAPUNZEL was killed)*

THIS IS THE WORLD I MEANT.

COULDN'T YOU LISTEN?

COULDN'T YOU STAY CONTENT,

SAFE BEHIND WALLS,

AS I

COULD NOT?

*(Looks at the others)*

NO MATTER WHAT YOU SAY,

CHILDREN WON'T LISTEN.

NO MATTER WHAT YOU KNOW,

CHILDREN REFUSE

TO LEARN.

GUIDE THEM ALONG THE WAY,

STILL THEY WON'T LISTEN.

CHILDREN CAN ONLY GROW

FROM SOMETHING YOU LOVE

TO SOMETHING YOU LOSE...

*(STEWARD and CINDERELLA'S FATHER return, followed by  
BAKER)*

STEPMOTHER

Life was so steady, and now this! When are things going to return to normal?

STEWARD

We must be gone if we're to arrive before nightfall.

BAKER

Where are you going?

LUCINDA

We're off to a hidden kingdom.

STEPMOTHER

Shhh! We can't take everyone.

WITCH

Fools! There is nowhere to hide!

BAKER

You'll never get there. We have to stay here and find our way out of this together.

STEPMOTHER

*(Sincere)*

Some people are cut out to battle Giants, and others are not. I don't have the constitution. And as long as I can be of no help, I'm going to hide. Everything will work out fine in the end.

BAKER

Not always.

*(STEPMOTHER, CINDERELLA'S FATHER, FLORINDA,  
LUCINDA and STEWARD EXIT)*

LITTLE RED RIDINGHOOD

I hope the Giant steps on them all.

BAKER'S WIFE

You shouldn't say that!

*(WITCH, who has been quietly standing off to the side, turns  
around)*



WITCH

You were thinking the same thing!

LITTLE RED RIDINGHOOD

This is terrible. We just saw three people die!

WITCH

*(Bitter)*

Since when are you so squeamish? How many wolves have *you* carved up?

LITTLE RED RIDINGHOOD

A wolf's not the same.

WITCH

Ask a wolf's mother!

BAKER

Stop it!

WITCH

I suggest we find that boy now and give her what she wants.

LITTLE RED RIDINGHOOD

If we give her the boy, she'll kill him, too.

WITCH

And if we don't, she'll kill half the kingdom!

BAKER'S WIFE

One step at a time. Maybe if he apologizes. Makes amends.

BAKER

Yes! He'll return the stolen goods.

LITTLE RED RIDINGHOOD

Yes!

BAKER'S WIFE

He's really a sweet boy at heart. She'll see that.

WITCH

You people are so blind! It's because of that boy that there's a Giant in our land. While you continue *talking* about this problem, *I'll* find that lad, and I'll serve him to the Giant for lunch!

*(EXITS)*

#55

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#55 100 Paces

(Orchestra)

LITTLE RED RIDINGHOOD

Are we going to let her feed the boy to the Giant?

No!

BAKER'S WIFE

BAKER

I'll have to find him first.

BAKER'S WIFE

I'll go, too.

BAKER

No! Stay here with the baby.

BAKER'S WIFE

We'll fan out. It will increase our chances of finding him.

BAKER

What if one of us gets lost?

BAKER'S WIFE

We'll count our steps from right here.

*(LITTLE RED RIDINGHOOD comes over)*

No. You stay here with the baby. I do not want you roaming about the Woods.

BAKER

You would leave our child with her?

BAKER'S WIFE

Yes. The baby is asleep. He will be safe with the girl.

BAKER

But what if the Giant were to return here — ?

BAKER'S WIFE

The Giant will not harm them. I know.

BAKER

How do you know?

ur land.  
ll serve

I know!  
BAKER'S WIFE

But what if—  
BAKER

BAKER'S WIFE  
But what if! *BUT WHAT IF!* Will only a Giant's foot stop your arguing! One hundred paces — *GO!*  
*(Pause.*

*The BAKER and the BAKER'S WIFE march off in opposite directions, counting to themselves, leaving LITTLE RED RIDINGHOOD and the BABY; we follow the BAKER'S WIFE, as CINDERELLA'S PRINCE ENTERS, crossing her path)*

BAKER'S WIFE  
81... 82... 83... 84...  
*(Sees CINDERELLA'S PRINCE and bows. SHE is nervous and excited in his presence)*  
Hello, sir.

CINDERELLA'S PRINCE  
*(Continuing to walk)*  
Hello.

BAKER'S WIFE  
You must be here to slay the Giant.

CINDERELLA'S PRINCE  
Yes.

BAKER'S WIFE  
Have you come upon the Giant yet?

CINDERELLA'S PRINCE  
No.

BAKER'S WIFE  
I have.

CINDERELLA'S PRINCE  
*(Stops)*  
You have?

#50

Yes.

BAKER'S WIFE

CINDERELLA'S PRINCE

And why are you alone in the Woods?

BAKER'S WIFE

I came with my husband. We were... well, it's a long story.

CINDERELLA'S PRINCE

He would let you roam alone in the Woods?

BAKER'S WIFE

No, actually, it was my choice.

#56 *Any Moment — Part 1* (Cinderella's Prince, Baker's Wife)

I'm looking for the lad.

CINDERELLA'S PRINCE

*(Moves closer)*

Your choice? How brave.

BAKER'S WIFE

Brave?

CINDERELLA'S PRINCE

*(Next to her)*

Yes.

ANYTHING CAN HAPPEN IN THE WOODS.  
MAY I KISS YOU?

*(BAKER'S WIFE blinks)*

ANY MOMENT WE COULD BE CRUSHED.

BAKER'S WIFE

Uh —

CINDERELLA'S PRINCE

DON'T FEEL RUSHED.

*(Kisses BAKER'S WIFE. SHE is stunned, turns to us)*

BAKER'S WIFE  
THIS IS RIDICULOUS,  
WHAT AM I DOING HERE?  
I'M IN THE WRONG STORY.

*(Resumes the kiss, then pulls away.*

*MUSIC stops)*

Wait one moment, please! We can't do this! You have a Princess.

CINDERELLA'S PRINCE  
Well, yes, I do.

BAKER'S WIFE  
And I have a... baker.

CINDERELLA'S PRINCE  
Of course, you're right. How foolish.

*(MUSIC resumes)*

FOOLISHNESS CAN HAPPEN IN THE WOODS.  
ONCE AGAIN, PLEASE —  
LET YOUR HESITATIONS BE HUSHED.  
ANY MOMENT, BIG OR SMALL,  
IS A MOMENT, AFTER ALL.  
SEIZE THE MOMENT, SKIES MAY FALL  
ANY MOMENT.

*(Kisses her again)*

BAKER'S WIFE  
But this is not right!

CINDERELLA'S PRINCE  
RIGHT AND WRONG DON'T MATTER IN THE WOODS,  
ONLY FEELINGS.  
LET US MEET THE MOMENT UNBLUSHED.  
LIFE IS OFTEN SO UNPLEASANT —  
YOU MUST KNOW THAT, AS A PEASANT —  
BEST TO TAKE THE MOMENT PRESENT  
AS A PRESENT FOR THE MOMENT.

*(As CINDERELLA'S PRINCE takes BAKER'S WIFE into the glade. CINDERELLA is discovered, weeping at her mother's grave; the tree is shattered)*

BAKER

*(OFFSTAGE, then ENTERING)*

Jack! Jack! 81... 82... 83...

*(Sees CINDERELLA)*

What's wrong, ma'am? May I be of some service?

CINDERELLA

The tree has fallen. Mother's grave, destroyed.

BAKER

Oh, I'm sorry.

CINDERELLA

My wishes have just been crushed.

BAKER

Don't say that.

CINDERELLA

It's true. You wouldn't understand.

BAKER

Well, you can't stay here. There's a Giant on the loose.

CINDERELLA

I'm certain the Prince will see to it that the Giant is rid from our land.

BAKER

There's been no sign of the Prince. No doubt he's off seducing some young maiden.

CINDERELLA

What?

BAKER

I understand that's what Princes do.

CINDERELLA

Not all Princes!

BAKER

You look just like the Princess — but dirty. You *are* the Princess.  
*(Drops to his knees)*

CINDERELLA

Please. Get up. Get up!

*(HE does)*

I'm not a Princess here.

BAKER

What are you to do?

CINDERELLA

I must be on my way back to the castle.

BAKER

You haven't heard? We came upon the royal family. The castle has been set upon by the Giant.

CINDERELLA

And the Prince?

BAKER

He was not with them.

*(Beat)*

You must come with me. You shall be safe in our company.

*(BAKER and CINDERELLA EXIT.)*

*BAKER'S WIFE and CINDERELLA'S PRINCE are on the ground kissing; CINDERELLA'S PRINCE pulls away)*

#57 Any Moment — Part 2 *(Cinderella's Prince, Baker's Wife)*

CINDERELLA'S PRINCE

I must leave you.

BAKER'S WIFE

Why?

CINDERELLA'S PRINCE

The Giant.

BAKER'S WIFE

The Giant. I had almost forgotten. Will we find each other in the Woods again?

CINDERELLA'S PRINCE

THIS WAS JUST A MOMENT IN THE WOODS.

OUR MOMENT,  
SHIMMERING AND LOVELY AND SAD.  
LEAVE THE MOMENT, JUST BE GLAD  
FOR THE MOMENT THAT WE HAD.  
EVERY MOMENT IS OF MOMENT  
WHEN YOU'RE IN THE WOODS...

(MUSIC continues under.

Smooth)

Now I must go off to slay a Giant. That is what the next moment holds for me.  
(Gives her a quick kiss)

I shall not forget you. How brave you are to be alone in the Woods. And how alive  
you've made me feel.

(EXITS.

upon by

#58 Moments In The Woods (Baker's Wife)

(BAKER'S WIFE sits, stunned.

MUSIC briefly, then stops)

BAKER'S WIFE

What was that?

(MUSIC resumes)

WAS THAT ME?  
WAS THAT HIM?  
DID A PRINCE REALLY KISS ME?  
AND KISS ME?  
AND KISS ME?  
AND DID I KISS HIM BACK?

WAS IT WRONG?  
AM I MAD?  
IS THAT ALL?  
DOES HE MISS ME?  
WAS HE SUDDENLY  
GETTING BORED WITH ME?  
(Stands)

WAKE UP! STOP DREAMING.  
STOP PRANCING ABOUT THE WOODS.  
IT'S NOT BESEEMING.  
WHAT IS IT ABOUT THE WOODS?

again?



*(Firm)*

BACK TO LIFE, BACK TO SENSE,  
BACK TO CHILD, BACK TO HUSBAND,  
NO ONE LIVES IN THE WOODS.  
THERE ARE VOWS, THERE ARE TIES,  
THERE ARE NEEDS, THERE ARE STANDARDS,  
THERE ARE SHOULDN'TS AND SHOULD.

WHY NOT BOTH INSTEAD?  
THERE'S THE ANSWER, IF YOU'RE CLEVER:  
HAVE A CHILD FOR WARMTH,  
AND A BAKER FOR BREAD,  
AND A PRINCE FOR WHATEVER —

NEVER!  
IT'S THESE WOODS.

FACE THE FACTS, FIND THE BOY,  
JOIN THE GROUP, STOP THE GIANT —  
JUST GET OUT OF THESE WOODS.  
WAS THAT HIM? YES, IT WAS.  
WAS THAT ME? NO, IT WASN'T,  
JUST A TRICK OF THE WOODS.

JUST A MOMENT,  
ONE PECULIAR PASSING MOMENT.

MUST IT ALL BE EITHER LESS OR MORE,  
EITHER PLAIN OR GRAND?  
IS IT ALWAYS "OR"?  
IS IT NEVER "AND"?  
THAT'S WHAT WOODS ARE FOR:  
FOR THOSE MOMENTS IN THE WOODS...

OH, IF LIFE WERE MADE OF MOMENTS,  
EVEN NOW AND THEN A BAD ONE — !  
BUT IF LIFE WERE ONLY MOMENTS,  
THEN YOU'D NEVER KNOW YOU HAD ONE.

FIRST A WITCH, THEN A CHILD,  
THEN A PRINCE, THEN A MOMENT —  
WHO CAN LIVE IN THE WOODS?  
AND TO GET WHAT YOU WISH,  
ONLY JUST FOR A MOMENT —  
THESE ARE DANGEROUS WOODS...

LET THE MOMENT GO...  
DON'T FORGET IT FOR A MOMENT, THOUGH.  
JUST REMEMBERING YOU'VE HAD AN "AND,"  
WHEN YOU'RE BACK TO "OR,"  
MAKES THE "OR" MEAN MORE  
THAN IT DID BEFORE.  
NOW I UNDERSTAND —

*(Sighs, starts walking faster)*

AND IT'S TIME TO LEAVE THE WOODS.

*(Finishes song and begins counting her steps OFFSTAGE. SHE stops, retraces her steps and begins to EXIT in another direction. She realizes she is lost.)*

*She begins to go in yet another direction, when we hear the approach of the GIANT in the distance. The SOUND moves steadily toward her. In panic, she backs up. Loud NOISE and dramatic LIGHT change as BAKER'S WIFE screams and falls backwards.*

BLACKOUT.

#59

Underscore

(Orchestra)

*Another part of the Woods. We see BAKER, CINDERELLA and LITTLE RED RIDINGHOOD)*

BAKER

*(Worried)*

She should be back by now.

LITTLE RED RIDINGHOOD

She wouldn't get lost.

CINDERELLA

I'm sure she'll return.

BAKER

No. I must go in search of her.

LITTLE RED RIDINGHOOD

We'll come, too.

BAKER

No. You stay here. I will count 100 paces. I shall return soon. 1... 2... 3...

*(WITCH ENTERS noisily with JACK in tow; SHE keeps a firm grip on him. JACK drops the BAKER'S WIFE'S SCARF as BAKER ENTERS)*

WITCH

Look who I found!

JACK

Please don't let her give me to the Giant!

WITCH

It's not our fault the Giant wants you!

JACK

You're hurting me.

*(BAKER notices scarf and picks it up)*

CINDERELLA

Let go of him!

LITTLE RED RIDINGHOOD

Leave him alone!

BAKER

*(Quiet)*

Where did you find this?

*(WITCH lets go of JACK)*

Where is my wife?

*(Beat)*

WITCH

She's dead.

BAKER

*(Stunned)*

What?

JACK

*(Breaks loose from WITCH; taking scarf to BAKER)*  
I'm sorry, sir. I came upon her. She was under a tree...

WITCH

He was sobbing over her like she was his own mother!

CINDERELLA

How awful...

BAKER

How could this happen? I should never have let her wander off *alone*.

JACK

I buried her in a footprint.

BAKER

I should have insisted she stay home.

WITCH

*(Impatient)*

Remorse will get you nowhere.

BAKER

*(Angry)*

My wife is dead!

WITCH

Wake up! People are dying all around you. You're not the only one to suffer a loss. When you're dead, you're dead. Now it's time to get this boy to the Giant before we're all so much dead meat.

*(Grabs JACK; HE struggles)*

#60 *Your Fault*

*(Jack, Baker, Little Red Ridinghood, Witch, Cinderella)*

CINDERELLA

*(Trying to free him)*

Keep away from him!

LITTLE RED RIDINGHOOD

*(Joining CINDERELLA)*

No!

WITCH

This is no time to be soft-hearted! He's going to the Giant and I'm taking him.

BAKER

*(Advancing; distraught)*  
Yes. He's the one to blame.

*(To JACK)*  
It's because of you there's a Giant in our midst and my wife is dead!

JACK

BUT IT ISN'T MY FAULT,  
I WAS GIVEN THOSE BEANS!  
*(Referring to BAKER)*  
YOU PERSUADED ME TO TRADE AWAY  
MY COW FOR BEANS!  
AND WITHOUT THOSE BEANS  
THERE'D HAVE BEEN NO STALK  
TO GET UP TO THE GIANTS  
IN THE FIRST PLACE!

BAKER

WAIT A MINUTE, *MAGIC* BEANS  
FOR A COW SO OLD  
THAT YOU HAD TO TELL  
A LIE TO SELL  
IT, WHICH YOU TOLD!  
WERE THEY WORTHLESS BEANS?  
WERE THEY OVERSOLD?  
OH, AND TELL US WHO  
PERSUADED YOU  
TO STEAL THAT GOLD!

LITTLE RED RIDINGHOOD

*(To JACK)*  
SEE, IT'S YOUR FAULT.

JACK

*(Spoken)*  
NO!

BAKER

*(Sung)*  
SO IT'S YOUR FAULT...

JACK

*(Spoken)*  
NO!

LITTLE RED RIDINGHOOD

*(Sung)*  
YES, IT IS!

JACK

*(Sung)*  
IT'S NOT!

BAKER

IT'S TRUE.

JACK

WAIT A MINUTE, THOUGH —  
I ONLY STOLE THE GOLD  
TO GET MY COW BACK  
FROM YOU!

LITTLE RED RIDINGHOOD

*(To BAKER)*  
SO IT'S YOUR FAULT!

JACK

YES!

BAKER

NO, IT ISN'T!  
I'D HAVE KEPT THOSE BEANS,  
BUT OUR HOUSE WAS CURSED.  
*(Referring to WITCH)*  
SHE MADE US GET A COW TO GET  
THE CURSE REVERSED!

WITCH

IT'S HIS FATHER'S FAULT  
THAT THE CURSE GOT PLACED  
AND THE PLACE GOT CURSED  
IN THE FIRST PLACE!

LITTLE RED RIDINGHOOD

OH.  
THEN IT'S HIS FAULT!

WITCH

*(Spoken)*  
SO.

CINDERELLA

*(Sung)*  
IT WAS HIS FAULT...

JACK

NO.

BAKER

YES, IT IS,  
IT'S HIS.

CINDERELLA

I GUESS...

JACK

WAIT A MINUTE, THOUGH —  
I CHOPPED DOWN THE BEANSTALK,  
RIGHT? THAT'S CLEAR.  
BUT WITHOUT ANY BEANSTALK,  
THEN WHAT'S QUEER  
IS HOW DID THE SECOND GIANT GET DOWN HERE  
IN THE FIRST PLACE?

*(Spoken, confused)*  
SECOND PLACE...

CINDERELLA

*(Spoken)*  
YES!

LITTLE RED RIDINGHOOD

*(Spoken)*  
HOW?

BAKER

*(Spoken)*  
HMM...

JACK

*(Spoken)*  
WELL,  
*(Sung)*  
WHO HAD THE OTHER BEAN?

BAKER

*(Sung)*  
THE OTHER BEAN?

CINDERELLA

*(Sung)*  
THE OTHER BEAN?

JACK

*(To BAKER)*  
YOU POCKETED THE OTHER BEAN.

BAKER

I DIDN'T!  
YES, I DID.

LITTLE RED RIDINGHOOD

*(Sung)*  
SO IT'S YOUR F — !

BAKER

NO, IT ISN'T,  
'CAUSE I GAVE IT TO MY WIFE!

LITTLE RED RIDINGHOOD

SO IT'S HER F — !

BAKER

NO, IT ISN'T!

CINDERELLA

THEN WHOSE IS IT?

BAKER

WAIT A MINUTE!

*(To CINDERELLA)*

SHE EXCHANGED THAT BEAN  
TO OBTAIN YOUR SHOE,  
SO THE ONE WHO KNOWS WHAT HAPPENED  
TO THE BEAN IS YOU!

CINDERELLA

YOU MEAN THAT OLD BEAN —  
THAT YOUR WIFE — ? OH, DEAR —

*(The others look at her)*

BUT I NEVER KNEW,  
AND SO I THREW —  
WELL, DON'T LOOK HERE!



LITTLE RED RIDINGHOOD  
SO IT'S YOUR FAULT!

BUT — CINDERELLA

JACK  
SEE, IT'S HER FAULT —

BUT — CINDERELLA

JACK  
AND IT ISN'T MINE AT ALL!

BAKER  
*(Spoken, to CINDERELLA)*  
BUT WHAT?

CINDERELLA  
*(Sung, to JACK)*  
WELL, IF YOU HADN'T GONE  
BACK UP AGAIN —

JACK  
WE WERE NEEDY —

CINDERELLA  
YOU WERE GREEDY!  
DID YOU NEED THAT HEN?

JACK  
BUT I GOT IT FOR MY MOTHER — !

LITTLE RED RIDINGHOOD  
SO IT'S *HER* FAULT THEN!

CINDERELLA  
YES, AND WHAT ABOUT THE HARP  
IN THE THIRD PLACE?

BAKER  
*(Spoken)*  
THE HARP — YES!

JACK  
*(Sung, referring to LITTLE RED RIDINGHOOD)*  
SHE WENT AND DARED ME TO!

LITTLE RED RIDINGHOOD  
I DARED YOU TO?

JACK  
YOU DARED ME TO!  
*(To the others)*  
SHE SAID THAT I WAS SCARED —

LITTLE RED RIDINGHOOD  
*(Spoken)*  
ME?

JACK  
*(Sung)*  
— TO.  
SHE DARED ME!

LITTLE RED RIDINGHOOD  
*(Sung)*  
NO, I DIDN'T!

BAKER, CINDERELLA, JACK  
*(Sung)*  
SO IT'S YOUR FAULT!

LITTLE RED RIDINGHOOD  
WAIT A MINUTE — !

CINDERELLA  
IF YOU HADN'T DARED HIM TO —

BAKER  
*(To JACK)*  
— AND YOU HAD LEFT THE HARP ALONE,  
WE WOULDN'T BE IN TROUBLE  
IN THE FIRST PLACE!

LITTLE RED RIDINGHOOD  
*(To CINDERELLA, overlapping)*  
WELL, IF YOU HADN'T THROWN AWAY THE BEAN  
IN THE FIRST PLACE — !  
IT WAS YOUR FAULT!

CINDERELLA

*(Looking at WITCH)*

WELL, IF SHE HADN'T RAISED THEM IN THE FIRST PLACE — !

JACK

*(Overlapping, to WITCH)*

YES, IF YOU HADN'T RAISED THEM IN THE FIRST PLACE — !

LITTLE RED RIDINGHOOD, BAKER

*(To WITCH)*

RIGHT! IT'S YOU WHO RAISED THE BEANS IN THE FIRST PLACE — !

CINDERELLA

*(Simultaneous with above, to WITCH)*

YOU RAISED THE BEANS IN THE FIRST PLACE!

JACK

*(To WITCH)*

IT'S YOUR FAULT!

CINDERELLA, JACK,

LITTLE RED RIDINGHOOD, BAKER

*(To WITCH)*

YOU'RE RESPONSIBLE!  
YOU'RE THE ONE TO BLAME!  
IT'S YOUR FAULT!

*(WITCH stops them in their tracks)*

#61 *Last Midnight*

*(Witch, Cinderella, Little Red Ridinghood)*

WITCH

Shhhhh!

IT'S THE LAST MIDNIGHT.  
IT'S THE LAST WISH.  
IT'S THE LAST MIDNIGHT,  
SOON IT WILL BE BOOM —

*(Stamps her foot; DRUM)*

SQUISH!

*(Squishes; SQUISH sound. Confronting each of the others, in turn)*

TOLD A LITTLE LIE,  
STOLE A LITTLE GOLD,  
BROKE A LITTLE VOW,  
DID YOU?  
HAD TO GET YOUR PRINCE,  
HAD TO GET YOUR COW,  
HAVE TO GET YOUR WISH,  
DOESN'T MATTER HOW —  
ANYWAY, IT DOESN'T MATTER NOW.

IT'S THE LAST MIDNIGHT,  
IT'S THE BOOM —

*(DRUM)*

SPLAT!

*(SPLAT sound)*

NOTHING BUT A VAST MIDNIGHT,  
EVERYBODY SMASHED FLAT!

NOTHING WE CAN DO...  
NOT EXACTLY TRUE:  
WE CAN ALWAYS GIVE HER THE BOY...

*(THEY protect JACK as she reaches for him)*

NO?  
NO, OF COURSE WHAT REALLY MATTERS  
IS THE BLAME,  
SOMEONE YOU CAN BLAME.  
FINE, IF THAT'S THE THING YOU ENJOY,  
PLACING THE BLAME.  
IF THAT'S THE AIM,  
GIVE ME THE BLAME —  
JUST GIVE ME THE BOY.

LITTLE RED RIDINGHOOD, CINDERELLA  
*(Spoken)*  
NO!

E — !

— !

hood)

## WITCH

*(Sung, to ALL)*

NO...  
YOU'RE SO NICE.  
YOU'RE NOT GOOD,  
YOU'RE NOT BAD,  
YOU'RE JUST NICE.  
I'M NOT GOOD,  
I'M NOT NICE,  
I'M JUST RIGHT.  
I'M THE WITCH.  
YOU'RE THE WORLD.

I'M THE HITCH,  
I'M WHAT NO ONE BELIEVES,  
I'M THE WITCH.  
YOU'RE ALL LIARS AND THIEVES,  
LIKE HIS FATHER,  
LIKE HIS SON WILL BE, TOO —  
OH, WHY BOTHER?  
YOU'LL JUST DO WHAT YOU DO.

IT'S THE LAST MIDNIGHT,  
SO GOODBYE, ALL.  
COMING AT YOU FAST, MIDNIGHT —  
SOON YOU'LL SEE THE SKY FALL.

HERE, YOU WANT A BEAN?

*(Starts scattering her beans all around; BAKER, CINDERELLA,  
JACK and LITTLE RED RIDINGHOOD frantically scramble to  
pick them up)*

HAVE ANOTHER BEAN.  
BEANS WERE MADE FOR MAKING YOU RICH!  
PLANT THEM AND THEY SOAR —  
HERE, YOU WANT SOME MORE?  
LISTEN TO THE ROAR:  
GIANTS BY THE SCORE — !  
OH WELL, YOU CAN BLAME ANOTHER WITCH.

IT'S THE LAST MIDNIGHT,  
IT'S THE LAST VERSE.  
NOW, BEFORE IT'S PAST MIDNIGHT,  
I'M LEAVING YOU MY LAST CURSE:

I'M LEAVING YOU ALONE.  
YOU CAN TEND THE GARDEN, IT'S YOURS.  
SEPARATE AND ALONE,  
EVERYBODY DOWN ON ALL FOURS.

*(Looking upward)*

ALL RIGHT, MOTHER, WHEN?  
LOST THE BEANS AGAIN!  
PUNISH ME THE WAY YOU DID THEN!  
GIVE ME CLAWS AND A HUNCH,  
JUST AWAY FROM THIS BUNCH  
AND THE GLOOM  
AND THE DOOM  
AND THE BOOM

*(Screeching)*

CRUUUNCH!  
*(DISAPPEARS.*

*Long beat.*

*ALL slowly rise)*

JACK

*(Quiet)*

Maybe I shouldn't have stolen from the Giant...

LITTLE RED RIDINGHOOD

*(Quiet)*

Maybe I shouldn't have strayed from the path...

CINDERELLA

*(Quiet)*

Maybe I shouldn't have attended the Ball...

BAKER

*(Bitter)*

Yes. Maybe you shouldn't have...

*(Begins to EXIT)*

JACK

Where are you going?

BAKER

Away from here.

LITTLE RED RIDINGHOOD

*(Frightened)*

But you said we had to find our way out of this together.

BAKER

It doesn't matter whether we're together or apart.

JACK

We need your help.

BAKER

You don't understand. My wife was the one who really helped. I depended on her for everything.

*(Moves further away)*

CINDERELLA

You would leave your child?

BAKER

*(Sad)*

My child will be happier in the arms of a Princess...

*(EXITS)*

#62 Arms Of A Princess *(Orchestra)*

CINDERELLA

But wait...

*(CINDERELLA, JACK and LITTLE RED RIDINGHOOD EXIT.)*

*Another part of the Woods; MYSTERIOUS MAN APPEARS and startles BAKER)*

BAKER

I thought you were dead.

MYSTERIOUS MAN

*(Bright)*

Not completely. Are we ever?

BAKER

*(Cold)*

As far as I'm concerned, you are.

MYSTERIOUS MAN

Is that true?

BAKER

It's because of you all of this happened.

MYSTERIOUS MAN

I strayed into the garden to give your mother a gift. And I foolishly took some of those beans for myself. How was I to know? How are we ever to know? And when she died, I ran from my guilt. And now, aren't you making the same mistake?

BAKER

No.

*(Begins to EXIT)*

MYSTERIOUS MAN

Aren't you running away?

#63 *No More*

*(Baker, Mysterious Man)*

BAKER

NO MORE QUESTIONS.

PLEASE.

NO MORE TESTS.

COMES THE DAY YOU SAY, "WHAT FOR?"

PLEASE — NO MORE.

MYSTERIOUS MAN

WE DISAPPOINT,

WE DISAPPEAR,

WE DIE BUT WE DON'T...

BAKER

*(Spoken)*

WHAT?

MYSTERIOUS MAN

*(Sung)*

THEY DISAPPOINT

IN TURN, I FEAR.

FORGIVE, THOUGH, THEY WON'T...

BAKER

*(Sung)*

NO MORE RIDDLES.

on her

d



NO MORE JESTS.  
NO MORE CURSES YOU CAN'T UNDO,  
LEFT BY FATHERS YOU NEVER KNEW.  
NO MORE QUESTS.  
NO MORE FEELINGS.  
TIME TO SHUT THE DOOR.  
JUST — NO MORE.

*(Sits in despair)*

MYSTERIOUS MAN  
RUNNING AWAY — LET'S DO IT,  
FREE FROM THE TIES THAT BIND.  
NO MORE DESPAIR  
OR BURDENS TO BEAR  
OUT THERE IN THE YONDER.

RUNNING AWAY — GO TO IT.  
WHERE DID YOU HAVE IN MIND?  
HAVE TO TAKE CARE:  
UNLESS THERE'S A "WHERE,"  
YOU'LL ONLY BE WANDERING BLIND.  
JUST MORE QUESTIONS,  
DIFFERENT KIND.

WHERE ARE WE TO GO?  
WHERE ARE WE EVER TO GO?

RUNNING AWAY — WE'LL DO IT.  
WHY SIT AROUND, RESIGNED?  
TROUBLE IS, SON,  
THE FARTHER YOU RUN,  
THE MORE YOU FEEL UNDEFINED  
FOR WHAT YOU HAVE LEFT UNDONE  
AND, MORE, WHAT YOU'VE LEFT BEHIND.

WE DISAPPOINT,  
WE LEAVE A MESS,  
WE DIE BUT WE DON'T...

BAKER

WE DISAPPOINT  
IN TURN, I GUESS.  
FORGET, THOUGH, WE WON'T...

BOTH  
LIKE FATHER, LIKE SON.

*(MYSTERIOUS MAN DISAPPEARS)*

BAKER

NO MORE GIANTS,  
WAGING WAR.  
CAN'T WE JUST PURSUE OUR LIVES  
WITH OUR CHILDREN AND OUR WIVES?  
TILL THAT HAPPIER DAY ARRIVES,  
HOW DO YOU IGNORE  
ALL THE WITCHES,  
ALL THE CURSES,  
ALL THE WOLVES, ALL THE LIES,  
THE FALSE HOPES, THE GOODBYES, THE REVERSES,  
ALL THE WONDERING WHAT EVEN WORSE IS  
STILL IN STORE?

ALL THE CHILDREN...  
ALL THE GIANTS...  
*(After a moment's thought)*  
NO MORE.

*(BAKER EXITS; CINDERELLA, JACK and LITTLE RED  
RIDINGHOOD, with BABY, ENTER. BAKER returns to them  
through the Woods)*

CINDERELLA

I knew you wouldn't give up.

JACK

He wouldn't leave his baby.

LITTLE RED RIDINGHOOD

It looked like he was going to.

*(CINDERELLA and JACK shoot her a look)*

BAKER

Give me my son.

*(Takes BABY in his arms; BABY begins to CRY)*

He always cries when I —

*(BABY STOPS CRYING; beat)*

CINDERELLA

Now what are we to do?

BAKER

We must have a plan before the Giant returns.

JACK

What?

BAKER

We all have to think.

JACK

If there were just some way we could surprise her.

LITTLE RED RIDINGHOOD

She's too tall to surprise.

*(BIRDS DESCEND, TWITTERING)*

CINDERELLA

Oh, good friends. I need your help now more than ever.

*(Listens)*

What of the Prince?

*(Listens, glancing at BAKER as if he understands the BIRDS)*

I don't care! What's important now is that we find a way to fell the Giant. How can you help?

*(Listens)*

You could do that?

*(Listens)*

How can I ever thank you?

*(BIRDS FLY OFF as CINDERELLA waves goodbye)*

LITTLE RED RIDINGHOOD

You can talk to birds?

CINDERELLA

The birds will help.

JACK

How?

CINDERELLA

When the Giant returns, they'll attack her and peck out her eyes till she's blind.

BAKER

What good will that do?

CINDERELLA

Then you can surprise her. Strike her — or whatever you do to kill a Giant.

BAKER

Once she's blinded, she'll stagger about.

JACK

She'll get angry.

LITTLE RED RIDINGHOOD

And she'll crush us all.

*(Beat)*

BAKER

Smear the ground with pitch.

CINDERELLA

Yes!

BAKER

We'll lure her to an area smeared with pitch.

CINDERELLA

Her shoes will stick, and she won't be able to move.

JACK

And I will climb a tree and strike her from behind.

BAKER

I will climb the tree, too. It will take two mighty blows.

LITTLE RED RIDINGHOOD

I'm excited!

JACK

I'm going to kill another Giant!

BAKER

Quick! It will be dark soon. We must find the pitch.

w can

LITTLE RED RIDINGHOOD

There's some at Granny's.

BAKER

*(Handing BABY to CINDERELLA)*

The baby will be safest here with you. This will take no time.

*(BAKER, LITTLE RED RIDINGHOOD and JACK EXIT.  
BABY begins to CRY)*

#64 After Plan *(Orchestra)*

CINDERELLA

Oh, no. Now, now. Don't cry, little one. I know. You want your mother.

*(BABY begins to calm down. CINDERELLA'S PRINCE bounds  
ONSTAGE; HE doesn't recognize CINDERELLA)*

CINDERELLA'S PRINCE

Hello.

*(Begins to cross the stage to EXIT)*

CINDERELLA

The Giant went in that direction.

CINDERELLA'S PRINCE

*(Realizing it is CINDERELLA)*

My darling. I did not recognize you. What are you doing in those old clothes? And with a child? You must go back to the castle at once. There's a Giant on the loose.

CINDERELLA

The Giant has been to the castle.

CINDERELLA'S PRINCE

No! Are you all right?

*(Moves to her; CINDERELLA nods and walks away)*

My love. Why are you being so cold?

CINDERELLA

Maybe because I'm not your only love. Am I?

CINDERELLA'S PRINCE

*(Beat)*

I love you. I do.

(Pause)

But yes, it's true.

CINDERELLA

Why, if you love me, would you have strayed?

CINDERELLA'S PRINCE

I thought if you were mine, that I would never wish for more. And part of me is content and as happy as I've ever been. But there remains a part of me that continually needs more.

CINDERELLA

I have, on occasion, wanted more. But that doesn't mean I went in search of it. If this is how you behave as a Prince, what kind of King will you be?

CINDERELLA'S PRINCE

I was raised to be charming, not sincere. I didn't ask to be born a King, and I am not perfect. I am only human.

CINDERELLA

(Beat)

I think you should go.

CINDERELLA'S PRINCE

Leave? But I *do* love you.

CINDERELLA

Consider that I have been lost. A victim of the Giant.

CINDERELLA'S PRINCE

Is that what you really wish?

CINDERELLA

My father's house was a nightmare. Your house was a dream. Now I want something in between. Please go.

(CINDERELLA'S PRINCE begins to EXIT)

CINDERELLA'S PRINCE

I shall always love the maiden who ran away.

#65 No One Is Alone — Part I (Cinderella, Little Red Ridinghood)

CINDERELLA

And I, the faraway Prince.

ds

thes? And  
he loose.

*(CINDERELLA'S PRINCE EXITS. Another moment for CINDERELLA with the BABY. LITTLE RED RIDINGHOOD ENTERS)*

LITTLE RED RIDINGHOOD

They're almost finished. You see over there between those two trees? When the Giant comes, we are to send her over there.

CINDERELLA

Good.

LITTLE RED RIDINGHOOD

I wanted to climb the tree, too.

CINDERELLA

I'm glad you're here to help me.

*(LITTLE RED RIDINGHOOD begins to cry)*

What's wrong?

LITTLE RED RIDINGHOOD

My granny's gone.

CINDERELLA

Oh, no. I'm so sorry.

LITTLE RED RIDINGHOOD

I think my granny and my mother would be upset with me.

CINDERELLA

Why?

LITTLE RED RIDINGHOOD

They said to always make them proud. And here I am about to kill somebody.

CINDERELLA

Not somebody. A Giant who has been doing harm.

LITTLE RED RIDINGHOOD

But the Giant's a person. Aren't we to show forgiveness? Mother would be very unhappy with these circumstances.

CINDERELLA

MOTHER CANNOT GUIDE YOU.

NOW YOU'RE ON YOUR OWN.  
ONLY ME BESIDE YOU.  
STILL, YOU'RE NOT ALONE.  
NO ONE IS ALONE, TRULY.  
NO ONE IS ALONE.

SOMETIMES PEOPLE LEAVE YOU  
HALFWAY THROUGH THE WOOD.  
OTHERS MAY DECEIVE YOU.  
YOU DECIDE WHAT'S GOOD.  
YOU DECIDE ALONE.  
BUT NO ONE IS ALONE.

LITTLE RED RIDINGHOOD  
I WISH...

CINDERELLA  
I KNOW...

*(LITTLE RED RIDINGHOOD moves close to CINDERELLA,  
who comforts her; JACK and the BAKER APPEAR sitting on tree  
branch, clubs in hand)*

JACK  
Wait until my mother hears I've slain the Giant.

BAKER  
Jack. Your mother is dead.

JACK  
*(Stunned)*  
Dead? Was she killed by the Giant?

BAKER  
She was arguing with the Giant — trying to protect you — and she was struck a  
deadly blow by the Prince's steward.

JACK  
Oh no. Why would he do that?

BAKER  
He was afraid she was provoking the Giant.

JACK  
*(Upset)*  
Can no one bring her back?



BAKER

No one.

JACK

That steward will pay for this. After we slay the Giant, I will slay him.

BAKER

You'll do nothing of the kind!

JACK

But he shouldn't have killed my mother. Right?

BAKER

I guess not.

JACK

*(Cold)*  
Then he must die.

BAKER

Well, no.

JACK

*(Getting worked up)*  
Why not?

BAKER

Because that would be wrong.

JACK

What he did was wrong. He should be punished.

BAKER

He will be, somehow.

JACK

How?

BAKER

I don't know!

*(Angry)*  
Stop asking me questions I can't answer.

#66

(Cold) JACK  
I'm going to kill him!

Then kill him!  
(Beat) BAKER  
No, don't kill him.

#66 *No One Is Alone — Part 2 (Cinderella, Baker, Jack,  
Little Red Ridinghood)*

CINDERELLA  
(To LITTLE RED RIDINGHOOD)  
MOTHER ISN'T HERE NOW.

BAKER  
(To JACK)  
WRONG THINGS, RIGHT THINGS...

CINDERELLA  
WHO KNOWS WHAT SHE'D SAY?

BAKER  
WHO CAN SAY WHAT'S TRUE?

CINDERELLA  
NOTHING'S QUITE SO CLEAR NOW —

BAKER  
DO THINGS, FIGHT THINGS...

CINDERELLA  
FEEL YOU'VE LOST YOUR WAY?

BAKER  
YOU DECIDE,  
BUT YOU ARE NOT ALONE.

CINDERELLA  
(Overlapping)  
YOU ARE NOT ALONE,  
BELIEVE ME.  
NO ONE IS ALONE.

BAKER

NO ONE IS ALONE,  
BELIEVE ME.

CINDERELLA

TRULY...

BAKER, CINDERELLA

YOU MOVE JUST A FINGER,  
SAY THE SLIGHTEST WORD,  
SOMETHING'S BOUND TO LINGER,  
BE HEARD.

BAKER

NO ONE ACTS ALONE.  
CAREFUL,  
NO ONE IS ALONE.

BAKER, CINDERELLA

PEOPLE MAKE MISTAKES.

BAKER

FATHERS,

CINDERELLA

MOTHERS,

BAKER, CINDERELLA

PEOPLE MAKE MISTAKES,  
HOLDING TO THEIR OWN,  
THINKING THEY'RE ALONE.

CINDERELLA

HONOR THEIR MISTAKES —

BAKER

FIGHT FOR THEIR MISTAKES —

CINDERELLA

EVERYBODY MAKES —

BAKER, CINDERELLA

ONE ANOTHER'S  
TERRIBLE MISTAKES.  
WITCHES CAN BE RIGHT,

GIANTS CAN BE GOOD.  
YOU DECIDE WHAT'S RIGHT,  
YOU DECIDE WHAT'S GOOD.

CINDERELLA  
JUST REMEMBER:

BAKER  
JUST REMEMBER:

BAKER, CINDERELLA  
SOMEONE IS ON YOUR SIDE.

JACK, LITTLE RED RIDINGHOOD  
OUR SIDE.

BAKER, CINDERELLA  
OUR SIDE —  
SOMEONE ELSE IS NOT.  
WHILE WE'RE SEEING OUR SIDE —

JACK, LITTLE RED RIDINGHOOD  
OUR SIDE...

BAKER, CINDERELLA  
OUR SIDE —

BAKER, CINDERELLA,  
LITTLE RED RIDINGHOOD, JACK  
MAYBE WE FORGOT:  
THEY ARE NOT ALONE.  
NO ONE IS ALONE.

CINDERELLA  
HARD TO SEE THE LIGHT NOW.

BAKER  
JUST DON'T LET IT GO.

BAKER, CINDERELLA,  
THINGS WILL COME OUT RIGHT NOW.  
WE CAN MAKE IT SO.

BAKER, CINDERELLA,  
LITTLE RED RIDINGHOOD, JACK  
SOMEONE IS ON YOUR SIDE —

*(We hear the GIANT approaching in the distance; song is interrupted)*

LITTLE RED RIDINGHOOD

Here she comes.

CINDERELLA

Remember. Don't let her know our plan.

*(GROUND trembles; SHADOW is cast)*

GIANT

Where is the boy?

LITTLE RED RIDINGHOOD

*(Yelling upwards)*

We don't know.

CINDERELLA

Yes we do! We can't go on hiding him any longer. He must pay the price for his wrongs.

GIANT

Quick! Tell me where he is.

LITTLE RED RIDINGHOOD

*(Points)*

Over there.

CINDERELLA

See that tree where the birds are clustered? Jack is in that tree, hiding.

GIANT

Thank you. Now justice will be served and I shall leave your kingdom.  
*(Turns and heads away.)*

*We hear the SOUNDS of BIRDS attacking in the distance; CINDERELLA and LITTLE RED RIDINGHOOD watch eagerly)*

CINDERELLA

Good birds!

*(CRY from the GIANT)*

LITTLE RED RIDINGHOOD

She doesn't look happy.

*(We then hear the GIANT pounded on the head; another CRY)*

CINDERELLA

*(Grimace)*

Ouch!

*(And another CRY)*

LITTLE RED RIDINGHOOD

*(Disgusted)*

The club is stuck in her head!

CINDERELLA

But they've done it! She's swaying.

LITTLE RED RIDINGHOOD

She's bleeding all over.

CINDERELLA

She's beginning to fall!

LITTLE RED RIDINGHOOD

*(Panicked)*

She's beginning to fall this way!

*(THEY back off the stage quickly, as the loudest NOISE of all resounds. The GIANT'S FOREHEAD and MANE OF HAIR FALL from the wing.*

*The following ENTER, give their moral, and EXIT. Those killed appear as ghosts)*

or his

#68 Act 2 Finale — Part 1

(Jack's Mother, Mysterious Man,  
Cinderella's Prince, Rapunzel's Prince,  
Snow White, Sleeping Beauty, Steward,  
Stepmother, Cinderella's Father, Florinda,  
Lucinda, Granny, Rapunzel)

JACK'S MOTHER

(Spoken)

THE SLOTTED SPOON CAN CATCH THE POTATO...

MYSTERIOUS MAN

(Spoken)

EVERY KNOT WAS ONCE STRAIGHT ROPE...

(CINDERELLA'S PRINCE and RAPUNZEL'S PRINCE  
ENTER, with SNOW WHITE and SLEEPING BEAUTY)

CINDERELLA'S PRINCE, RAPUNZEL'S PRINCE

(Spoken)

THE HARDER TO WAKE, THE BETTER TO HAVE.

SNOW WHITE, SLEEPING BEAUTY

(Yawn; spoken)

EXCUSE ME.

STEWARD

(Spoken)

THE GREATER THE GOOD, THE HARDER THE BLOW...

STEPMOTHER

(Spoken)

WHEN GOING TO HIDE, KNOW HOW TO GET THERE.

CINDERELLA'S FATHER

(Spoken)

AND HOW TO GET BACK...

FLORINDA, LUCINDA

(Spoken)

AND EAT FIRST...

GRANNY

(Spoken)

THE KNIFE THAT IS SHARP TODAY MAY BE DULL BY  
TOMORROW...

Prince,  
Edward,  
Florinda,

RAPUNZEL

(Sung)  
AHHH...

(JACK, BAKER, CINDERELLA and LITTLE RED  
RIDINGHOOD ENTER from UPSTAGE of GIANT'S  
HEAD)

#69 Act 2 Finale — Part 2 (Orchestra)

BAKER

Now we can all return home and let us hope there will be no more killing.

JACK

Where am I to go? I have no one to take care of me.

BAKER

You'll have to take care of yourself now, Jack. It's time.

LITTLE RED RIDINGHOOD

No it's not. I'll take care of him.

JACK

You will?

LITTLE RED RIDINGHOOD

Yes. I'll be your mother now.

JACK

I don't want another mother, I want a friend. And a pet.

LITTLE RED RIDINGHOOD

(To BAKER)

Of course, we have nowhere to go, so we'll move in with you.

BAKER

Oh, no.

LITTLE RED RIDINGHOOD

It'll be fun!

BAKER

My house is a shambles and there is hardly room for —

(Stops in mid-sentence)

Of course you can come home with us.



JACK

*(To CINDERELLA)*

And you shall join us, too.

BAKER

You'll not return to the castle?

CINDERELLA

I'll gladly help you with your house. There are times when I actually enjoy cleaning.

*(Beat)*

BAKER

How proud my wife would have been of us. And how sad it is that my son will never know her.

*(BABY CRIES)*

#70 Act 2 Finale — Part 3 *(Baker, Baker's Wife, Witch, Company)*

BAKER

*(Spoken)*

MAYBE I JUST WASN'T MEANT TO HAVE CHILDREN —

BAKER'S WIFE

*(ENTERS behind him, as ghost; spoken)*

DON'T SAY THAT,

OF COURSE YOU WERE MEANT TO HAVE CHILDREN...

BAKER

*(Spoken)*

BUT HOW WILL I GO ABOUT BEING A FATHER  
WITH NO ONE TO MOTHER MY CHILD?

*(BABY CRIES)*

BAKER'S WIFE

*(Sung)*

JUST CALM THE CHILD.

BAKER

*(Attempting to do so; sung)*

YES, CALM THE CHILD.

BAKER'S WIFE

*(Spoken)*  
LOOK, TELL HIM THE STORY  
OF HOW IT ALL HAPPENED.  
BE FATHER AND MOTHER,  
YOU'LL KNOW WHAT TO DO.

BAKER

*(Spoken)*  
ALONE...

BAKER'S WIFE

*(Sung)*  
SOMETIMES PEOPLE LEAVE YOU  
HALFWAY THROUGH THE WOOD.  
DO NOT LET IT GRIEVE YOU,  
NO ONE LEAVES FOR GOOD.  
YOU ARE NOT ALONE.  
NO ONE IS ALONE.

HOLD HIM TO THE LIGHT NOW,  
LET HIM SEE THE GLOW.  
THINGS WILL BE ALL RIGHT NOW.  
TELL HIM WHAT YOU KNOW...

*(BABY CRIES)*

BAKER

Shhh. Once upon a time... in a far-off kingdom... lived a young maiden... a sad  
young lad... and a childless baker... with his wife.

*(WITCH ENTERS during above)*

WITCH

*(Simultaneous with BAKER, to AUDIENCE)*  
CAREFUL THE THINGS YOU SAY,  
CHILDREN WILL LISTEN.  
CAREFUL THE THINGS YOU DO,  
CHILDREN WILL SEE.  
AND LEARN.

CHILDREN MAY NOT OBEY,  
BUT CHILDREN WILL LISTEN.  
CHILDREN WILL LOOK TO YOU  
FOR WHICH WAY TO TURN,  
TO LEARN WHAT TO BE.

ill

my)

CAREFUL BEFORE YOU SAY,  
"LISTEN TO ME."  
CHILDREN WILL LISTEN.

WITCH, CINDERELLA, JACK,  
LITTLE RED RIDINGHOOD  
CAREFUL THE WISH YOU MAKE,  
WISHES ARE CHILDREN.

ALL  
*(The remainder of the COMPANY ENTERS)*  
CAREFUL THE PATH THEY TAKE —  
WISHES COME TRUE,  
NOT FREE.

WOMEN  
CAREFUL THE SPELL YOU CAST,  
NOT JUST ON CHILDREN.

MEN  
SOMETIMES THE SPELL MAY LAST

ALL  
PAST WHAT YOU CAN SEE  
AND TURN AGAINST YOU...

WITCH  
CAREFUL THE TALE YOU TELL.  
THAT IS THE SPELL.  
CHILDREN WILL LISTEN...

ALL EXCEPT WITCH  
AHHH...

#71 Act 2 Finale — Part 4 (Company)

GROUP 1  
THOUGH IT'S FEARFUL,  
THOUGH IT'S DEEP,  
THOUGH IT'S DARK  
AND THOUGH YOU MAY  
LOSE THE PATH,  
THOUGH YOU MAY  
ENCOUNTER WOLVES,  
YOU CAN'T JUST ACT,  
  
YOU HAVE TO LISTEN.

GROUP 2  
THOUGH IT'S FEARFUL,  
THOUGH IT'S DEEP,  
THOUGH IT'S DARK  
AND THOUGH YOU MAY  
LOSE THE PATH,  
THOUGH YOU MAY  
ENCOUNTER WOLVES,

GROUP 3  
THOUGH IT'S FEARFUL,

YOU CAI  
YOU HA

YOU CAN'T JUST ACT,  
YOU HAVE TO THINK.

YOU CAN'T JUST ACT,  
YOU HAVE TO THINK.

THOUGH IT'S DEEP,  
THOUGH IT'S DARK  
AND THOUGH YOU MAY  
LOSE THE PATH,

ALL

*(In unison)*

THERE ARE ALWAYS WOLVES,  
THERE ARE ALWAYS SPELLS,  
THERE ARE ALWAYS BEANS,  
OR A GIANT DWELLS THERE.

SO  
INTO THE WOODS  
YOU GO AGAIN,  
YOU HAVE TO  
EVERY NOW AND THEN.  
INTO THE WOODS,  
NO TELLING WHEN,  
BE READY FOR THE JOURNEY.

INTO THE WOODS,  
BUT NOT TOO FAST  
OR WHAT YOU WISH  
YOU LOSE AT LAST.

MEN

INTO THE WOODS, BUT MIND THE PAST.

WOMEN

INTO THE WOODS, BUT MIND THE FUTURE.

MEN

INTO THE WOODS, BUT NOT TO STRAY,

ALL

OR TEMPT THE WOLF OR STEAL FROM THE GIANT —

THE WAY IS DARK,  
THE LIGHT IS DIM,  
BUT NOW THERE'S YOU,  
ME, HER AND HIM.

MEN

THE CHANCES LOOK SMALL,

WOMEN  
THE CHOICES LOOK GRIM,

ALL  
BUT EVERYTHING YOU LEARN THERE  
WILL HELP WHEN YOU RETURN THERE.

BAKER, CINDERELLA,  
LITTLE RED RIDINGHOOD, JACK  
*(Softly)*  
THE LIGHT IS GETTING DIMMER...

BAKER  
I THINK I SEE A GLIMMER —

ALL  
INTO THE WOODS —  
YOU HAVE TO GROPE,  
BUT THAT'S THE WAY  
YOU LEARN TO COPE.  
INTO THE WOODS  
TO FIND THERE'S HOPE  
OF GETTING THROUGH THE JOURNEY.

INTO THE WOODS,  
EACH TIME YOU GO,  
THERE'S MORE TO LEARN  
OF WHAT YOU KNOW.

INTO THE WOODS, BUT NOT TOO SLOW —  
INTO THE WOODS, IT'S NEARING MIDNIGHT —  
INTO THE WOODS  
TO MIND THE WOLF,  
TO HEED THE WITCH,  
TO HONOR THE GIANT,  
TO MIND,  
TO HEED,  
TO FIND,  
TO THINK,  
TO TEACH,  
TO JOIN,  
TO GO TO THE FESTIVAL!

INTO THE WOODS,  
INTO THE WOODS,

INTO THE WOODS,  
THEN OUT OF THE WOODS —  
AND HAPPY EVER AFTER!

CINDERELLA

... I WISH...  
(Pause.

CHORD.

BLACKOUT).

#72 *Bows and Exit* (Orchestra)

**THE END**