

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

(Horrified)

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

Continue here following #11a - Alternate Two-Wolf Version of "Hello, Little Girl"

#12 – Underscore After "Hello, Little Girl"

(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

(Distracted)

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!

I wish to help.

BAKER'S WIFE

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.

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

BAKER**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

(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*

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.

BAKER'S WIFE

(Sung)

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

BAKER

(incredulous)

What?

BAKER'S WIFE

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)

If you are performing #15a - "Our Little World," turn to page 194 in the Appendix.

#15 - Rapunzel

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 following #15a - "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

(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,

(BAKER)

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

(We see GRANNY'S cottage with WOLF [Wolf #1], 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.

(In clear)

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.

(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. The WOLF howls in pain. BAKER 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)

Kill the devil! Take that knife and cut 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.

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**

MOTHER SAID,

"STRAIGHT AHEAD,"

NOT TO DELAY

(LITTLE RED RIDINGHOOD)

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 --
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

(LITTLE RED RIDINGHOOD)

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?

LITTLE RED RIDINGHOOD

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

BAKER

Thank you!

#19 – Jack's Mother

(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 on cue)

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

(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.

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.

I think I see her over there.

STEWARD

(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

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

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...

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?

(Spoken)

RAPUNZEL'S PRINCE

AGREED.

BAKER

(Spoken)

ONE MIDNIGHT GONE... ONE MIDNIGHT GONE...
FLORINDA

(Spoken)

NEVER WEAR MAUVE AT A BALL...

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 TWO

(The Woods. Late afternoon.)

The stage is filled by trees of all variety, many twisted and gnarled, others going straight up 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. The foliage rustles in the breeze, with an occasional gust blowing about low-lying fog.

#10 – Cinderella At The Grave

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.)

CINDERELLA'S MOTHER

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

I wish...

CINDERELLA**CINDERELLA'S MOTHER**

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

(CINDERELLA'S MOTHER)

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

(CINDERELLA'S MOTHER disappears)

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.

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.)

If you are performing #11a - Alternate Two-Wolf Version of "Hello, Little Girl," turn to page 190 in the Appendix

#11 – Hello, Little Girl

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)

MMMMH...

(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...

MMMMH...

(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)

(WOLF)

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."