

Words To Know from *Into The Woods JR.*

arugula: A tangy mustard green popular in salads.

barren: Unable to have children.

beat: A pause between lines, much like a rest in music.

dolt: An unintelligent person.

dugs: Udders.

fiddle ferns: The furled fronds of young ferns harvested early in the season and cut before unfurled; served as a vegetable.

mollified: Pacified.

rampion: A small, turnip-like vegetable.

rutabaga: A root vegetable that originated from combining cabbage and turnips.

vile: Morally despicable or abhorrent. Disgustingly or utterly bad.



45

in-to the Woods,



in-to the Woods, then out of the Woods_____



_____ and hap-py ev-er af - ter!

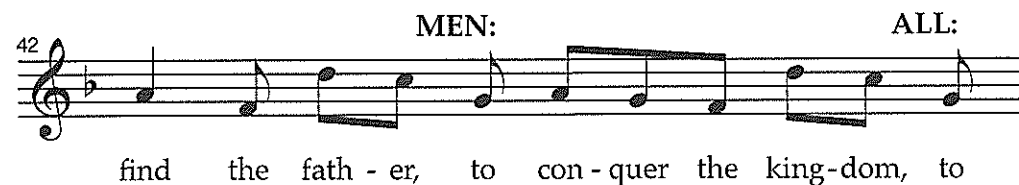
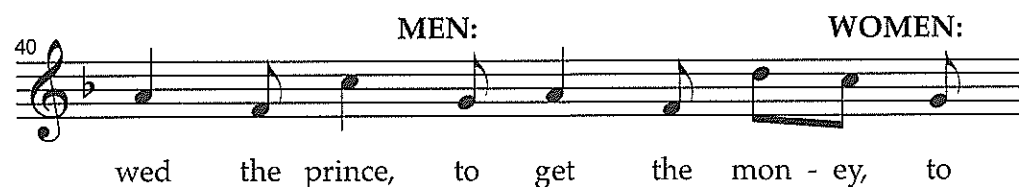
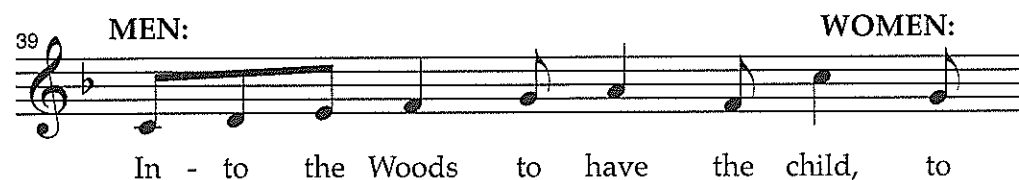
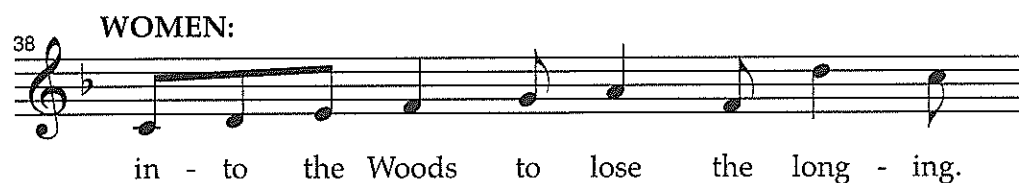
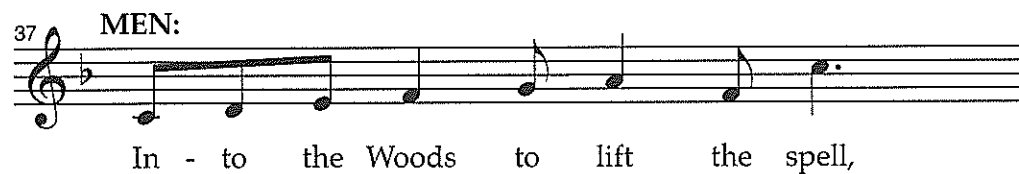
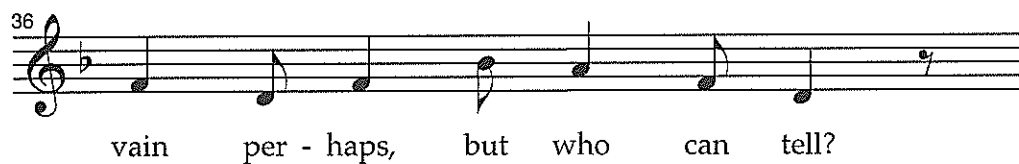
THE END

NOTES



DIRECTING

Take a big breath. The show is done.
Congratulations!



NOTES



MUSIC

Remember, the diction at the end of the show must be as clean as it was at the beginning.

25 *p* Care-ful be-fore you say, "Lis-ten to me."

28 *poco accel.* 3 Child-ren will lis - ten.

L'istesso—alla marcia
31 (ALL:) *f* In - to the Woods, where no - thing's clear, where

32 witch - es, ghosts and wolves ap - pear.

33 In - to the Woods and through the fear, you

34 have to take the jour - ney.

35 In - to the Woods and down the dell, in

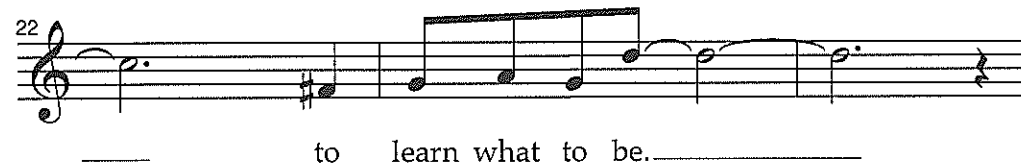
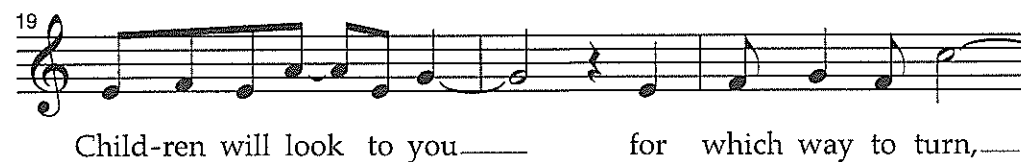
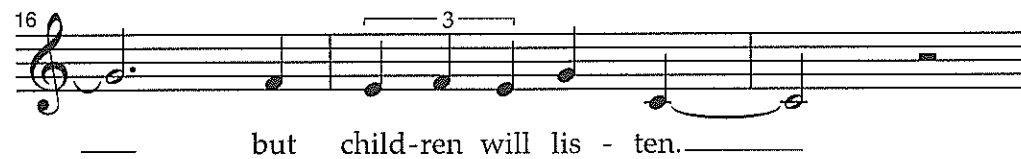
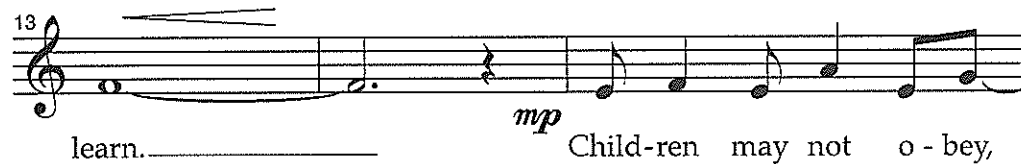
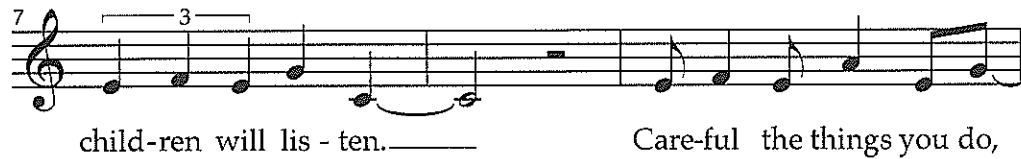
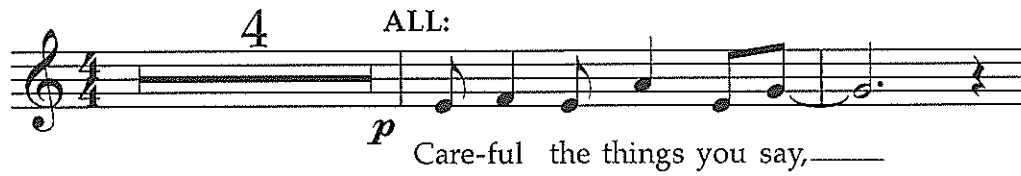
NOTES



DIRECTING

The cast sings this song directly to the audience.

Curtain Music



NOTES



DIRECTING

You can stage your curtain call before this number or during it. To stage it before, replay track #37. The cast should not sing along. Once the bows are done, start track #38 with the full cast onstage. Or, to stage it during, start track #38 with everyone singing. Then start the bows once the tempo of the music picks up at the first "Into the Woods."

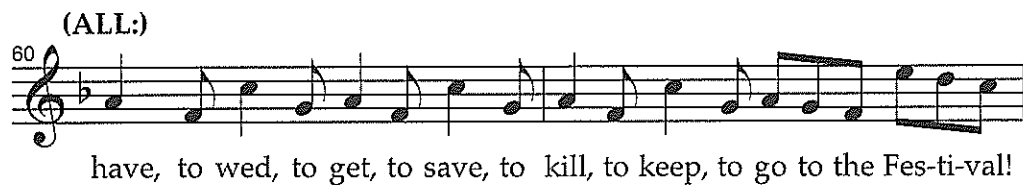
59 **MEN:** **ALL:**



find the fath - er, to con - quer the king-dom, to

(ALL:)

60



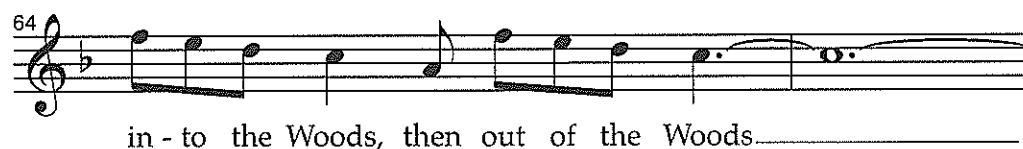
have, to wed, to get, to save, to kill, to keep, to go to the Fes-ti-val!

62



In - to the Woods, in - to the Woods,

64



in - to the Woods, then out of the Woods.

66 *ff* **CINDERELLA:**



and hap-py ev-er af-ter! I wish...

(Blackout. #38 – CURTAIN MUSIC begins.)

NOTES



STAGING

Strike one final, exciting pose where the audience can see all of the cast members.



MUSIC CUE

Track #38 - *Curtain Music*

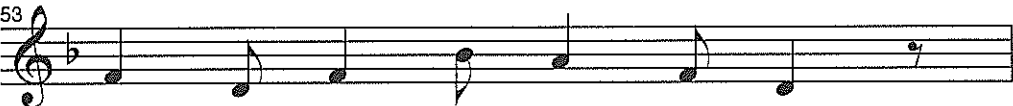
Cue - *Segue from **No. 37 - Finale (Part 6)***

52



In - to the Woods and down the dell, in


53



vain per - haps, but who can tell?

54


MEN:



In - to the Woods to lift the spell,

55

WOMEN:



in - to the Woods to lose the long - ing.

56

MEN: **WOMEN:**



In - to the Woods to have the child, to

57


MEN: **WOMEN:**



wed the prince, to get the mon - ey, to

58

MEN: **WOMEN:**



save the house, to kill the wolf, to

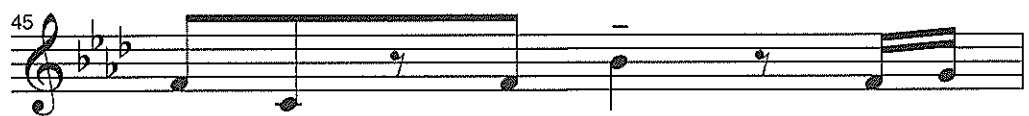



NOTES





MUSIC


If splitting these lines between men and women doesn't work well for the vocal sound of your cast, feel free to split them as Part 1 and Part 2 instead.


45 
may lose the path, if you

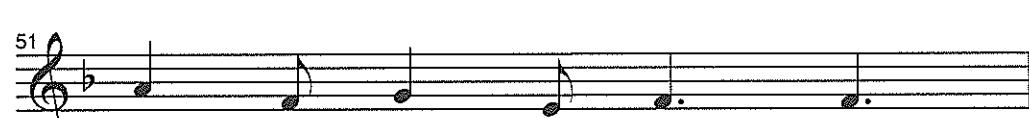
46 
want your wish, you can have your wish, but you

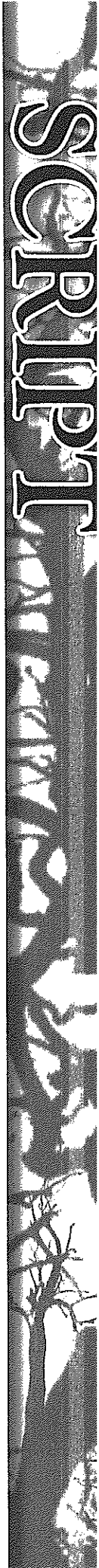
47 
can't just wish— No, to get your wish. You go

L'istesso—alla marcia
48 
f in - to the Woods, where no - thing's clear, where

49 
witch - es, ghosts and wolves ap - pear.

50 
In - to the Woods and through the fear, you

51 
have to take the jour - ney.



NOTES**MUSIC**

Be sure to vary each repeated phrase with a slightly different vocal color or dynamic. Sing some phrases loudly and others softly to ensure the music is varied and interesting for the audience.

28

Joy to-day and bliss to-mor-row, ten - der-ness and

31

WOMEN:

laugh-ter. To be hap-py and for - ev - er, you must

34

ALL: *mf*

see your wish come true. Don't be care-ful, don't be

37

clev - er. When you see your wish, pur - sue. It's a

40

poco cresc.

dan - ger - ous en - deav - or, but the

42

p

on - ly thing to do— *p* Though it's

44

fear-ful, though it's deep, though it's dark, and though you

NOTES



MUSIC

Work with your cast on their diction and pronunciation throughout this section. There are a lot of words, and it's important for the audience to understand them all!

7 **ALL:** **NARRATOR:**

af - ter... *f* Ev - er af - ter! Jour - ney o - ver, all is

9 mend - ed, and it's not just for to - day, but to -

12 **ALL:**

mor - row, and ex - tend - ed ev - er af - ter! *f* Ev - er

NARRATOR:

15 af - ter! All the cur - ses have been end - ed, the re -

18 ver - ses wiped a - way. All is ten - der - ness and

21 laugh - ter for for ev - er af - ter!

ALL:

24 *mf* Hap - py now and hap - py hence and hap - py ev - er af - ter!

NOTES



MUSIC

If the student playing the Narrator is not a strong singer, they can speak their solo lines here in rhythm.



CHOREOGRAPHY

Refer to your Choreography DVD for ideas on how to stage this number.

(CINDERELLA'S STEPMOTHER presents LUCINDA to CINDERELLA'S PRINCE.)

NARRATOR

The girl obeyed and swallowed her pain. But once again, the Prince noticed blood trickling from the shoe.

(CINDERELLA'S PRINCE takes the shoe off LUCINDA and returns it to CINDERELLA's STEPMOTHER.)

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!

(#36 – FINALE (PART 5) begins.)

(We hear a fanfare.)

(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.

(ALL come onstage. Segue to #37 – FINALE (PART 6).)

Finale (Part 6)

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.

Allegretto giocoso 5 (NARRATOR:)

Ev-er

NOTES



MUSIC CUE

Track #36 – *Finale (Part 5)*

Cue – 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!**



COSTUME

Use a pillow secured by a belt or elastic underneath an apron to create a pregnant belly for the Baker's Wife.



DIRECTING

Work with the Baker's Wife to change her posture to that of a pregnant woman's.



MUSIC CUE

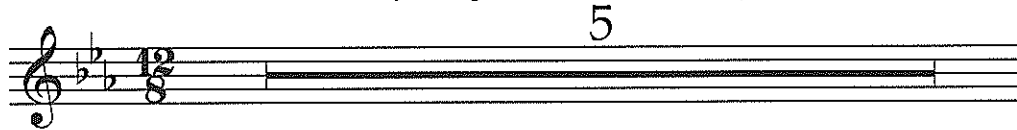
Track #37 – *Finale (Part 6)*

Cue – *Segue from **No. 36 – Finale (Part 5)***

(#35 – FINALE (PART 4) begins.)

Finale (Part 4)

NARRATOR: The Prince returned the false bride, and asked the other sister to put on the shoe. (*CINDERELLA'S STEPMOTHER takes the shoe and tries forcing it onto LUCINDA's foot.*)



6 *2x (vocal last time)* **CINDERELLA'S STEPMOTHER:**
(*holding the knife*)

Dar-ling, be still.

LUCINDA:
(*struggling with the shoe*)

Why won't it fit?

(**CINDERELLA'S STEPMOTHER:**)

7

Cut off a bit of the heel and it will. And

8

when you're his wife you'll have such a life, you'll

(*CINDERELLA'S STEPMOTHER looks at LUCINDA encouragingly, then cuts off LUCINDA's heel. LUCINDA reacts in pain to each note, stifling a scream over the last one.*)

9

nev - er need to walk!

10 2

NOTES



MUSIC CUE

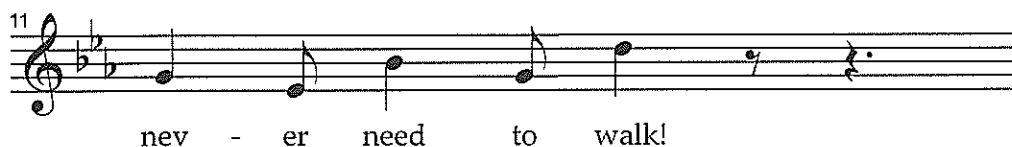
Track #35 - *Finale (Part 4)*

Cue - Segue from **No. 34 - Finale (Part 3)**



DIRECTING

The Stepmother uses the same techniques as before to cut with the knife, except she holds a fake heel instead of a toe this time.



(CINDERELLA'S STEPMOTHER looks at FLORINDA encouragingly, then cuts off her toe. FLORINDA reacts in pain to each note, stifling a scream over the last one.)



(FLORINDA limps to CINDERELLA'S PRINCE.)

NARRATOR

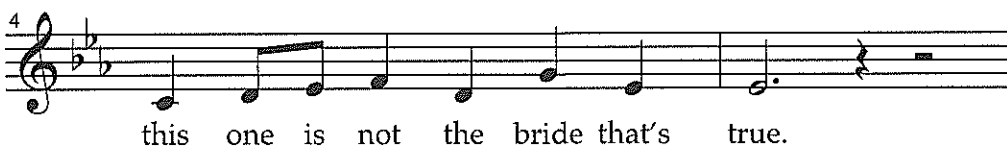
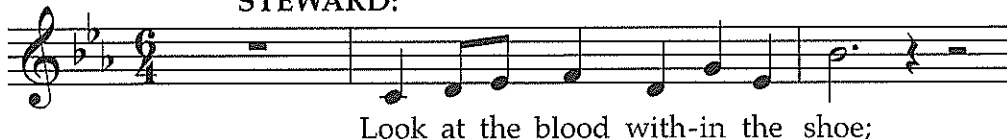
The girl obeyed, swallowing the pain, and joined the Prince to become his bride.

(#34 - FINALE (PART 3) begins.)

Finale (Part 3)

Più mosso

STEWARD:



(CINDERELLA'S PRINCE looks at FLORINDA's foot and sees blood trickling from the shoe.)



(CINDERELLA'S PRINCE and STEWARD return to Cinderella's home.)

NOTES



MUSIC CUE

Track #34 – *Finale (Part 3)*

Cue – NARRATOR: The girl obeyed, swallowing the pain, and joined the Prince to become his bride.

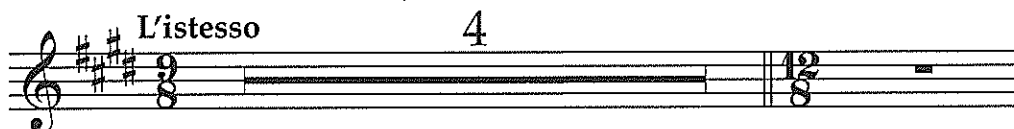


DIRECTING

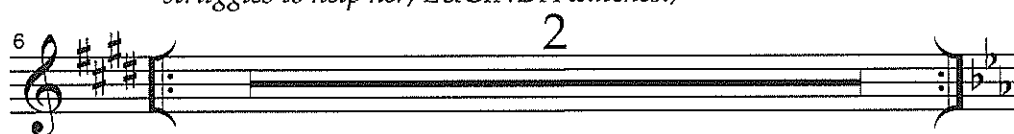
The Steward can wipe the inside of the shoe with a pre-stained handkerchief and then reveal the blood stain to Cinderella's Prince and her family.

Finale (Part 2)

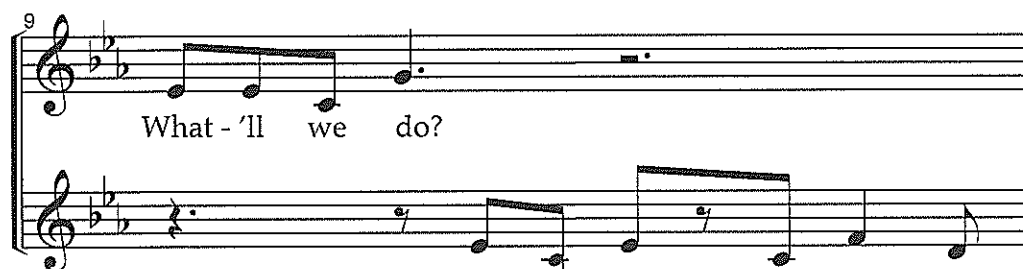
(NARRATOR:)...he began his search for the foot to fit the golden slipper. (CINDERELLA'S PRINCE and STEWARD enter.)



NARRATOR: When he came to Cinderella's house, Cinderella's Stepmother took the slipper into Florinda's room. (FLORINDA tries on shoe; CINDERELLA'S STEPMOTHER struggles to help her; LUCINDA watches.)



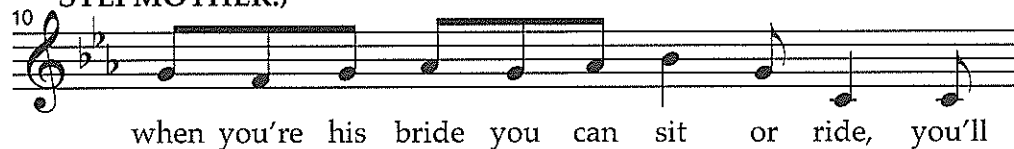
FLORINDA: (2nd time only)



It - 'll have to go— but

(FLORINDA reacts as CINDERELLA'S STEPMOTHER suddenly brandishes a knife.)

(CINDERELLA'S STEPMOTHER:)



NOTES

**DIRECTING**

Cinderella's Stepmother should use an oversized prop knife when she mimes cutting off the toe. She can also hide a fake toe in her hand to drop once the toe has been cut off. All of the action should be unrealistic and over-the-top so the audience isn't scared that it is actually happening.

(NARRATOR)

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. This is who I truly am. Come with me, child. We can be happy as we once were.

(WITCH 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.

(WITCH 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 nothing happens. 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, exits.)

As for Cinderella's Prince...

(#33 – FINALE (PART 2) begins.)

NOTES



DIRECTING

The Witch uses the same zapping gesture she has used throughout the show.



MUSIC CUE

Track #33 – *Finale (Part 2)*

Cue – NARRATOR: As for Cinderella's **Prince...**

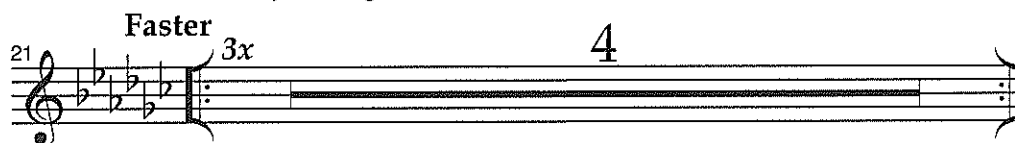
(BAKER'S WIFE holds goblet under MILKY-WHITE's udder as JACK milks; all eyes are on MILKY-WHITE. WITCH takes the goblet and drinks. She turns upstage, shaking. Smoke begins to rise around her. MYSTERIOUS MAN falls to the ground.)

MYSTERIOUS MAN: Son! Son!

BAKER: (going to MYSTERIOUS MAN's side) Father, Father—

MYSTERIOUS MAN: (lets out a groan) All is repaired.

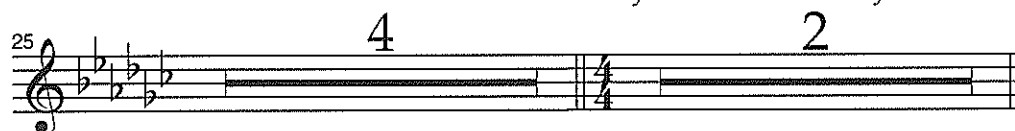
(The last stroke of midnight.)



(MYSTERIOUS MAN dies.)

BAKER: He's dead!

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



(Blackout. **#32 – FINALE (PART 1).**)

SCENE FIVE

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 a 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. RAPUNZEL enters, followed by RAPUNZEL'S PRINCE.)

And finally, as for Rapunzel, she lived impoverished in the desert until the day her Prince, wandering aimlessly, heard a voice so familiar that he went towards it.

NOTES



COSTUME

Read **Costumes** in this guide for suggestions on how to make this transformation work.



MUSIC CUE

Track #32 – *Finale (Part 1)*

Cue – *Segue from **No. 31 – The Potion (Part 2)***



STAGING

The Narrator's entrance and first line draws the audience's focus so the Mysterious Man can get offstage without drawing attention.



STAGING

The characters act out the scenarios as the Narrator describes them.

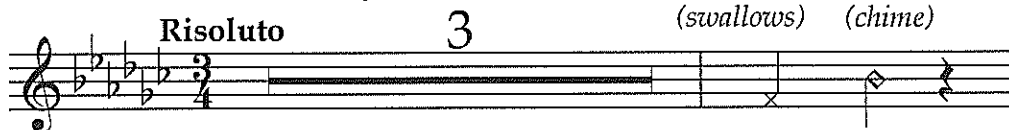
(#31 – THE POTION (PART 2) begins.)

The Potion (Part 2)

(BAKER hurriedly feeds MILKY-WHITE.)

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.

MILKY-WHITE:
(swallows) (chime)

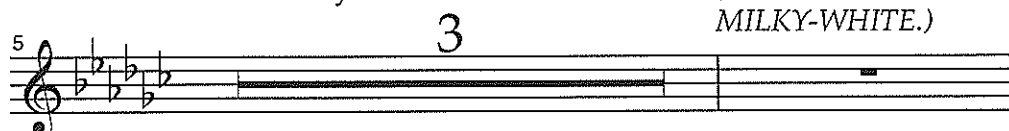


BAKER: Son?

MYSTERIOUS MAN: Please. Not now.

WITCH: Yes. Meet your father.

(WITCH 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.)



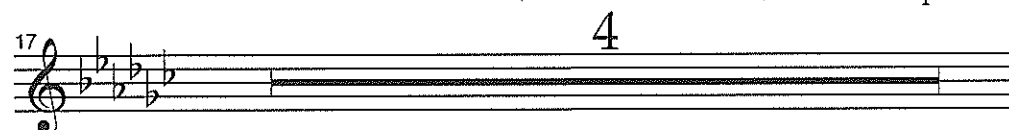
BAKER'S WIFE: It's working!

(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!



NOTES**DIRECTING**

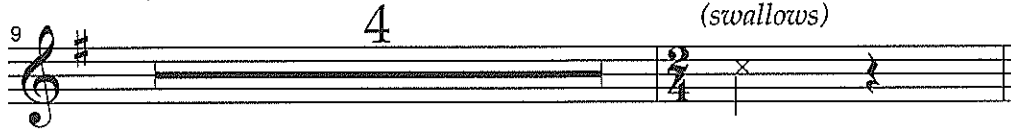
This is another scene where the underscoring dictates the timing. Listen to the Rehearsal CD for assistance.

**DIRECTING**

Schedule extra rehearsal time to keep the tempo of this scene moving without becoming frenetic. There is a lot of information within the scene that the audience needs to hear and see to understand the story.

(BAKER feeds MILKY-WHITE the third object.)

MILKY-WHITE:
(swallows)



(We hear the first chime of midnight. The remaining eleven sound through the rest of the scene.)

(All stare intently at MILKY-WHITE. WITCH pulls a silver goblet from her cloak and gives it to BAKER.)

WITCH

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 and turns it upside down.)

WITCH

Wrong ingredients. Forget about a child.

BAKER'S WIFE

No! We followed your instructions. One, that cow is as white as milk. And two, the cape was certainly as red as blood. And three, the slipper was gold...

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

(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!

NOTES



COSTUME

Build a pocket inside the Witch's cape to hold the goblet until she needs it.



MUSIC CUE

Track #31 – *The Potion (Part 2)*

Cue – MYSTERIOUS MAN: The silky hair of the corn. Pull it from the ear and feed it to the cow.
Quickly!

BAKER

(offstage)
She's too heavy.

(BAKER is perturbed, and 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 my friend back. And I'm rich!

WITCH

Quiet! Feed the objects to the cow!

BAKER'S WIFE, BAKER, JACK

What?

WITCH

You heard me. Feed them to the cow.

(#30 - THE POTION (PART 1) begins.)

The Potion (Part 1)

(BAKER feeds MILKY-WHITE the first object.) **MILKY-WHITE:**

Risolutto **3** *(swallows)*

(BAKER feeds MILKY-WHITE the second object.) **MILKY-WHITE:**

3 *(swallows)*

NOTES



LIGHTING

This moment of magic is a great place to add a flash of lightning or strobe light effect.



MUSIC CUE

Track #30 – *The Potion (Part 1)*

Cue – WITCH: You heard me. Feed them to the COW.



DIRECTING

Listen to the Rehearsal CD with your cast to get the timing of this scene perfect.



STAGING

Place your cast members around Milky-White to block the audience from seeing the eaten items being shoved into a pouch on Milky-White or hidden behind a tree.

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!

(WITCH hits BAKER with a spell; BAKER'S WIFE and BAKER scamper upstage towards MILKY-WHITE's grave and they dig into the grave.)

(JACK comes running onstage with a golden harp.)

JACK'S MOTHER

(upset)

There you are! I've been worried sick.

JACK

Mother, look. The most beautiful harp.

JACK'S MOTHER

(pleased)

Shame on you! You've stolen too much.

NOTES



PROP

The new cow should be dusted with baby powder wherever the Baker is going to pat it.



STAGING

The Baker and his wife should drag the new cow upstage out of the way when they go to dig up Milky-White.



DIRECTING

When the Baker and the Baker's Wife are "digging up" Milky-White, have them pantomime shoveling behind a tree. Hide Milky-White behind this tree, out of the audience's view.

(STEWARD hands the slipper back to BAKER'S WIFE, who takes it and curtsies. Suddenly, there is the sound of crackling wood, followed by an enormous thud. This noise should be frighteningly loud. Possibly, leaves fall from trees.)

(We hear a loud scream. JACK'S MOTHER comes running onstage, hysterical.)

JACK'S MOTHER

(hysterical; bows)

There's a dead Giant in my backyard! 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 Giant.

(JACK'S MOTHER cries.)

(A beat.)

CINDERELLA'S PRINCE

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.)

WITCH

You've all the objects?

(BAKER crosses to her. WITCH is amazed.)

BAKER'S WIFE

Yes.

(BAKER'S WIFE brings the cow forth.)

WITCH

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

NOTES



DIRECTING

There are sound cues located on your Media Disc for the "crackling wood" and "enormous thud."



DIRECTING

During the indicated beat, everyone onstage looks at each other to see who is going to say something to Jack's Mother.



COSTUME

The Witch should be wearing her nice gown under her costume at this point as she doesn't leave the stage again before her transformation.

FOOTNOTE

When an actor "under-dresses," he wears a costume needed in a future scene beneath his current costume. This is done to facilitate a quick change.

(BAKER'S WIFE)

(holds up slipper)
We've all four!

(BAKER'S WIFE runs to BAKER; STEWARD takes the 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.)

(BAKER'S WIFE)

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

MYSTERIOUS MAN

(simultaneously)
Give her the slipper and all will—

(CINDERELLA'S PRINCE races onstage.)

CINDERELLA'S PRINCE

I've the maiden's slipper.

(CINDERELLA'S PRINCE produces another slipper.)

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

Shut up!

CINDERELLA'S PRINCE

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

STEWARD

Yes.

NOTES**DIRECTING**

The Steward is so proud he succeeded in getting the slipper that he doesn't want to give it up. He does so reluctantly when Cinderella's Prince orders him to.

(BAKER'S WIFE drops to the ground and searches for the bean.)

CINDERELLA

I've already given up one shoe this evening. My feet cannot bear to give up another.

(CINDERELLA begins to leave.)

BAKER'S WIFE

(rising)

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.

(BAKER'S WIFE gives CINDERELLA her shoes and takes the golden slipper. CINDERELLA puts on the shoes and exits quickly. STEWARD bounds onstage and 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

I've the cow.

BAKER'S WIFE

(sees the cow; excited, to BAKER)

The slipper!

NOTES**DIRECTING**

Rehearse with the actual shoes Cinderella will be wearing as soon as possible to keep the timing of this scene moving. Taking shoes on and off takes longer than you might expect.

**COSTUME**


Cinderella's shoes should ideally be low heels or flats, something that can slip on and off. Avoid laces.


**DIRECTING**

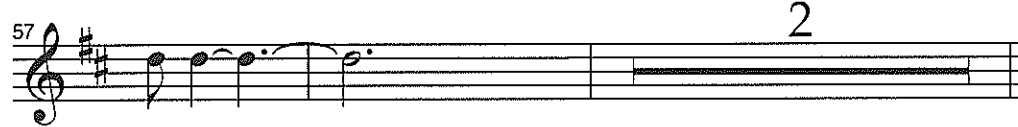
Cinderella can simply exit with the shoes in hand to keep up the pace.

**STAGING**

The Baker's Wife runs towards the Baker with the slipper in her outstretched hand so the Steward can easily grab it.

53  and you've learned some-thing, too, some-thing

55  *mf* you nev-er knew, _____ on the steps of the

57  2 pal-ace. _____

(BAKER'S WIFE races onstage.)

(CINDERELLA)

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.

(reaches into her pocket)

Here. Here is a magic bean in exchange for it.

(BAKER'S WIFE hands CINDERELLA the bean.)

CINDERELLA

Magic bean?

(takes bean)

Nonsense!

(CINDERELLA throws the bean away.)

BAKER'S WIFE

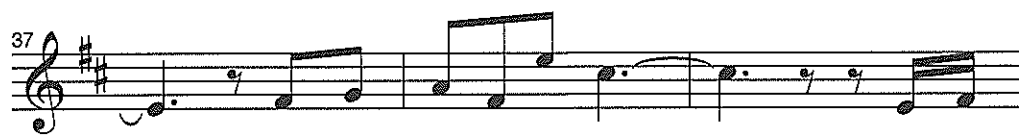
Don't do that!


NOTES

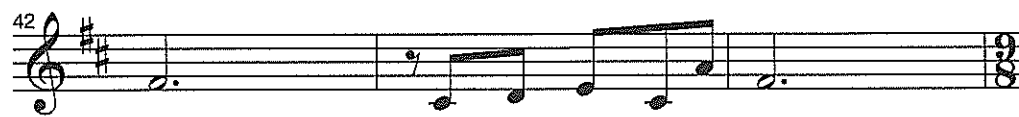


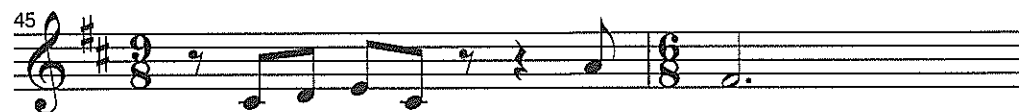
DIRECTING


Cinderella should walk away from the Baker's Wife. The fact that she is hobbling on one shoe will add a nice comic effect.

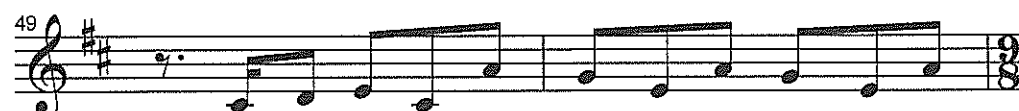
37 
 — and with - out an - y guide, — you know

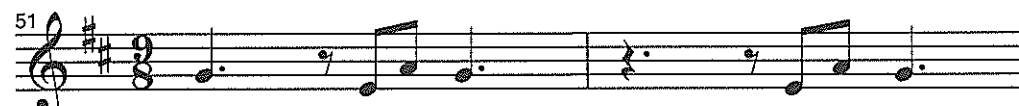
40 
 what your de - ci - sion is, — which is not to de -

42 
 cide. You'll just leave him a clue:

45 
 for ex - am - ple, a shoe.

47 
 And then see what he'll do.

49 
 Now it's he and not you who is stuck with a

51 
 shoe, in a stew, in the goo,

NOTES

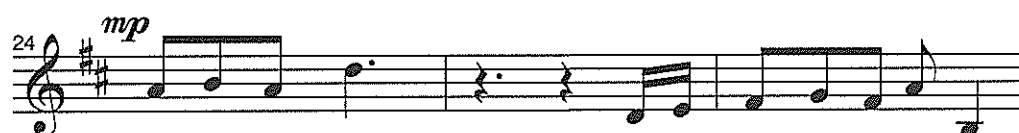


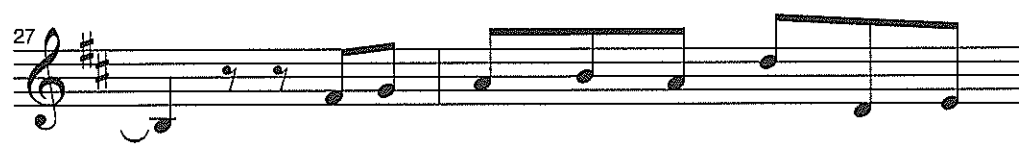
STAGING

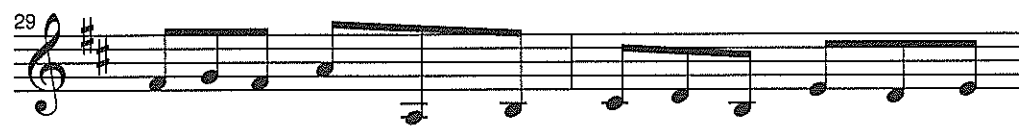
When Cinderella sings "For example, a shoe," have Cinderella reveal that she is wearing only one slipper. She can take pride in her brilliant plan.

19 
Bet-ter stop and take stock while you're stand-ing here

21 
stuck on the steps of the pal-ace. *mp* Bet-ter

24 *mp* 
run a-long home and a-void the col-li-sion.

27 
— Ev-en though they don't care, you'll be

29 
bet-ter off there where there's no-thing to choose, so there's

31 
no-thing to lose. — So you pry up your shoes. —

34 
— Then from out of the blue, —

NOTES



MUSIC

This melody can be difficult for young performers. Make sure you schedule enough rehearsal time so your actress is comfortable singing this song.

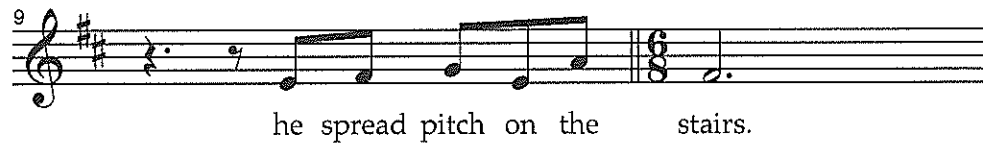
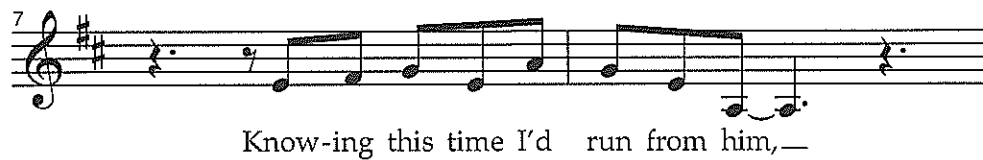
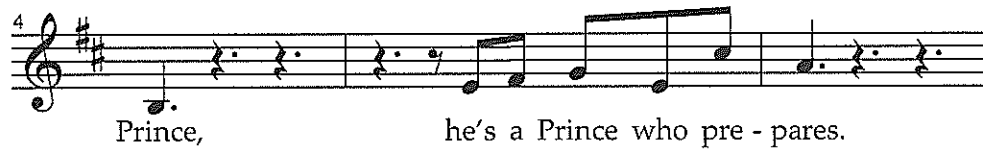
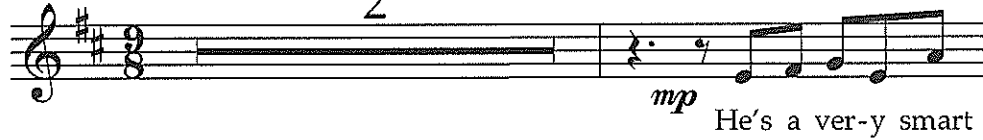
On the Steps of the Palace

(NARRATOR exits. Lights dim. CINDERELLA hobbles onstage, wearing but one shoe.)

Allegretto grazioso

2

CINDERELLA:

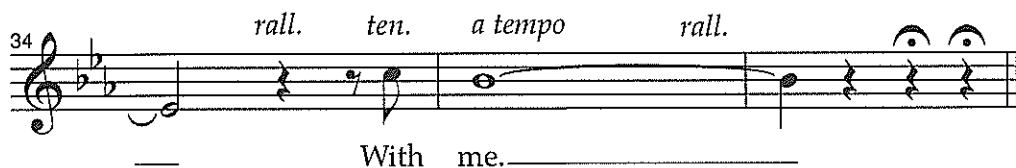


NOTES



STAGING

Avoid complicated staging for this number so Cinderella's story is clearly told.



(RAPUNZEL just whimpers.)

WITCH

I will not share you, but I will show you a world you've never seen.

(WITCH cuts RAPUNZEL's hair.)

RAPUNZEL

No! NO!

(WITCH drags RAPUNZEL offstage. BAKER enters, followed by MYSTERIOUS MAN. MYSTERIOUS MAN drops a sack of gold, BAKER turns around at the sound of the falling coins; MYSTERIOUS MAN exits as BAKER picks up the money.)

(BAKER 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.)

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

(#29 – ON THE STEPS OF THE PALACE begins.)

NOTES



COSTUME

Rapunzel can wear a short wig underneath her extra-long wig.



STAGING

Carefully time and follow the action described in the stage direction so the audience will follow the story.



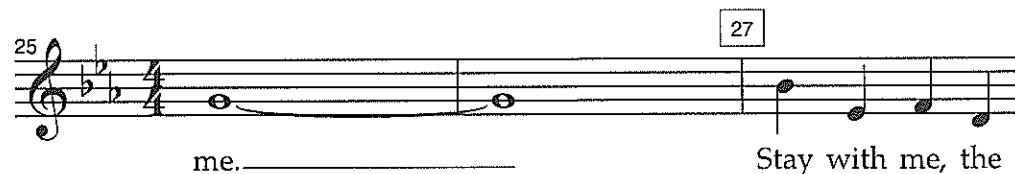
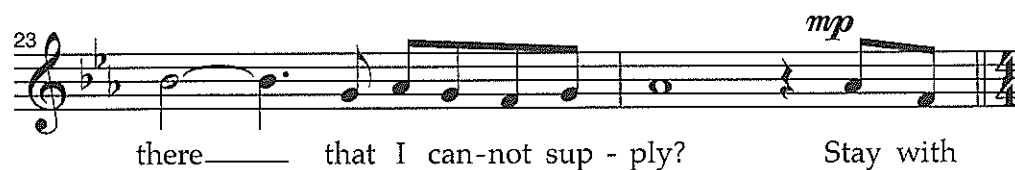
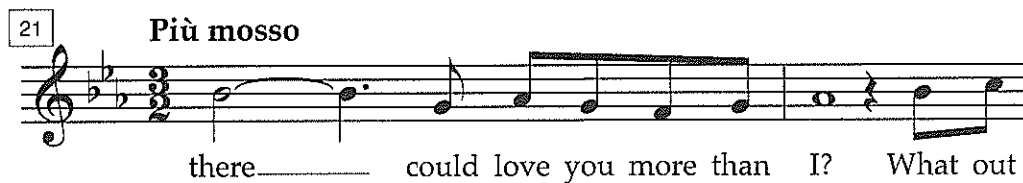
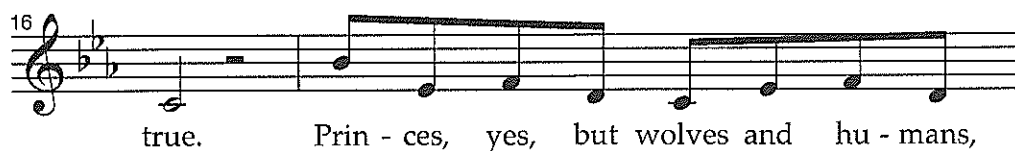
DIRECTING

Don't try to stage Rapunzel's Prince falling from the tower, but do have him cross the stage wearing dark glasses or eye bandages. Just make sure to safely stage his actions; he should be able to see at all times.



MUSIC CUE

Track #29 – *On the Steps of the Palace*
Cue – NARRATOR: As for Cinderella, she returned from her final visit to the **Festival**.



NOTES



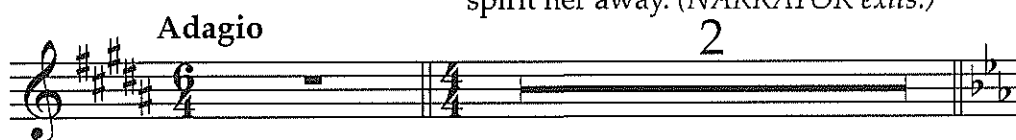
MUSIC

These lyrics clearly show a more caring and tender side of the Witch that also should come across in her vocal performance.

Stay With Me

NARRATOR:
Unfortunately for Rapunzel—

RAPUNZEL: (*offstage*) No!
NARRATOR: —the Witch discovered her affections for the Prince before he could spirit her away. (*NARRATOR exits.*)



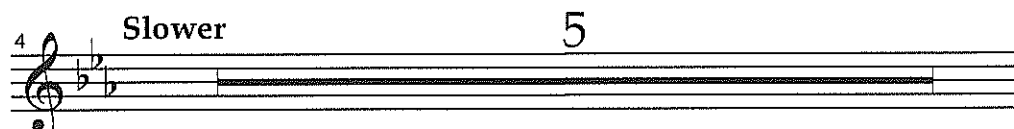
(*WITCH drags RAPUNZEL onstage and throws her to the ground.*)

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

RAPUNZEL: It was lonely atop that tower.

WITCH: (*stroking RAPUNZEL's hair*) I gave you protection and yet you disobeyed me.

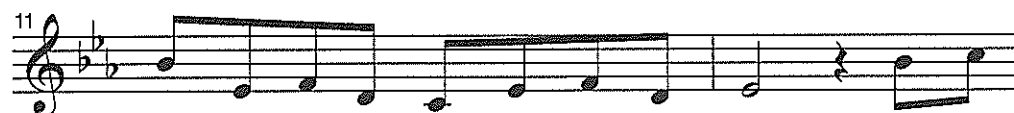
RAPUNZEL: I am no longer a child. I wish to see the world.



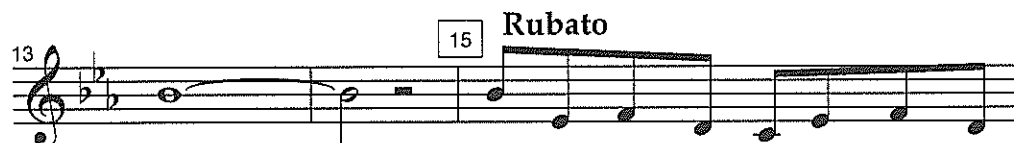
WITCH: (*tender, but intense*)



Don't you know what's out there in the world?



Some-one has to shield you from the world. Stay with



me. Prin-ces wait there in the world, it's

NOTES



MUSIC

Pay close attention to the music. It changes dramatically with the timing of the Witch's line "Why didn't you tell me you had a visitor?"

(Blackout.)

SCENE FOUR

(As the lights come up, we see BAKER'S WIFE and 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

Then 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. That is simply fine.

(BAKER'S WIFE gathers her things and exits; BAKER exits in opposite direction. We hear RAPUNZEL scream. #28 – STAY WITH ME begins.)

NOTES



STAGING

The Baker and his Wife pick up Milky-White and bring her to her grave.



SET

See the **Design** section for ideas on how to create a grave.



MUSIC CUE

Track #28 – *Stay With Me*
 Cue – BAKER: Fine. That is simply fine.
 (BAKER'S WIFE gathers her things and exits;
 BAKER exits in opposite direction. We hear
RAPUNZEL scream.)

BAKER'S WIFE

(excited)
A golden egg! I've never seen a golden egg!

JACK

You see. I promised you more than the five gold pieces I gave you, sir. Now I'm taking my cow.

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.

(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?!

(#26 – COW DEATH begins. 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!

(#27 – UNDERSCORE AFTER COW DEATH begins.)

NOTES



DIRECTING

The tempo and intensity of this scene continues to build until Milky-White yelps.



MUSIC CUE

Track #26 – *Cow Death*

Cue – BAKER'S WIFE: You would take money before a child?!



DIRECTING

Milky-White's death scene can definitely be melodramatic and comedic for the audience (but not the actors). Just make sure it doesn't last longer than the music.



MUSIC CUE

Track #27 – *Underscore after Cow Death*

Cue – JACK: Milky-White is dead...

BAKER, BAKER'S WIFE (exasperated) Two!

56

done. We want four, — we had none. We've got

58 *f*

three. We need one. — It takes

60 *mf*

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 the hen.)
 Oh, providence! My Milky-White.
(JACK gives MILKY-WHITE a kiss.)
 And the owners. And my hen!

BAKER

(squeals)
 Look what this hen has dropped in my hand!

NOTES



DIRECTING

Feel free to use the chime sound cue on the Media Disc.



DIRECTING

Feel free to cast a child as the hen if you'd like – just remember to add the role to your program!



PROP

A handheld puppet or a stuffed animal make great hens.



PROP

The Baker can hide the golden egg in his pocket. Right before he picks up the hen, the Baker should reach into his pocket, hide the egg in his palm and then pick up the hen, hiding the egg underneath it.

48

hoods, just the two of us be-yond

hoods, just the two of us be-yond

50

lies, safe at home with our beau-ti-ful

lies, safe at home with our beau-ti-ful

52

prize, just the few of us. It takes

prize, just the few of us. It takes

54

cresc. poco a poco

trust. It takes just a bit more and we're

cresc. poco a poco

trust. It takes just a bit more and we're

NOTES



DIRECTING

The Baker's Wife puts her hand on her belly to make it clear the "the prize" is a baby.

40

know we'll get past the Woods. And

know we'll get past the Woods. And

42

once we're past, let's

once we're past, let's

44

hope the changes last beyond

hope the changes last beyond

46

mp

Woods, Beyond Witch - es and slip - pers and

mp

Woods, Beyond Witch - es and slip - pers and

NOTES



MUSIC

Feel free to have your actors sing in unison here if the harmony is too difficult for them.

29

Though you swear to change,

31

who can tell if you do?—

33

BAKER'S WIFE:

mf We've changed.— We're

(BAKER:)

mp It takes two. We've changed.— We're

34

35

stran - gers. I'm meet - ing you in the Woods.—

stran - gers. I'm meet - ing you in the Woods.—

37

Who minds— what dan - gers? I

Who minds— what dan - gers? I

NOTES

**MUSIC**

There is a challenging key change here so you might need a little extra rehearsal time to make sure your students are confident with it.

17 (BAKER'S WIFE:) 18

be. _____

BAKER:

mp It takes two. I thought one

19

— was e-nough, It's not true: it takes

21

two of us. — You came through when the jour -

23

— ney was rough. It took you. It took two

25

— of us. — It takes care, *mf* It takes pa -

27

— tience and fear — and des-pair — to change.

NOTES



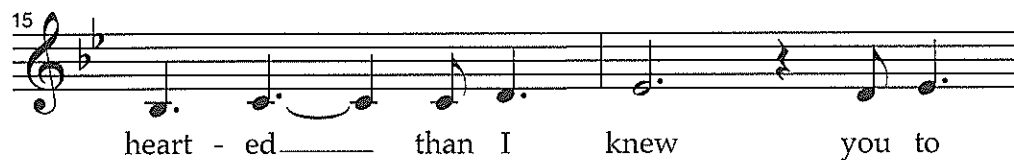
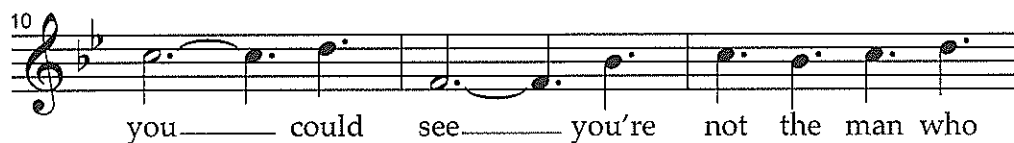
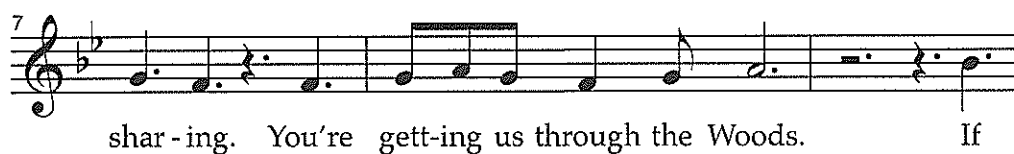
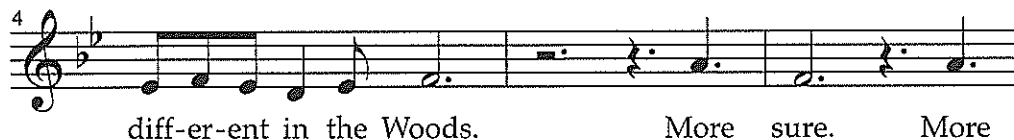
DIRECTING

The Baker can take his wife's hand as he begins singing to help show his change of attitude.

It Takes Two

Adagio

BAKER'S WIFE:



NOTES

**CHOREOGRAPHY**

Watch the Choreography DVD for ideas on how to stage this number.

BAKER

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

(MILKY-WHITE continues to breathe heavily.)

BAKER'S WIFE

Three.

BAKER

Two!

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.

BAKER'S WIFE

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

BAKER

(embarrassed)

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

(#25 - IT TAKES TWO begins.)

NOTES



DIRECTING

The more casual and everyday-sounding the Baker's Wife is here, the bigger laugh she will get.



MUSIC CUE

Track #25 – *It Takes Two*
 Cue – BAKER: (*embarrassed*) Well... perhaps it will take the two of us to get this child.

(BAKER'S WIFE grabs a shoe.)

BAKER'S WIFE

And I must have your shoe.

CINDERELLA

Stop that!

(The two engage in a tug-of-war over the shoe, and the 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. BAKER'S WIFE 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.

(CINDERELLA'S PRINCE and STEWARD dash offstage.)

(BAKER runs onstage with MILKY-WHITE. They are both out of breath.)

BAKER'S WIFE

You've the cow!

NOTES



DIRECTING

Don't let this tug-of-war get too out of control. It can be comical and over-the-top, but it must be safe.



DIRECTING

Cinderella's Prince interrupts the Baker's Wife while she is talking.

Rapunzel's Reprise

RAPUNZEL: (offstage)

Andantino 2

mp Ah...

poco rit.

BAKER'S WIFE

Excuse me for this.

*(BAKER'S WIFE yanks the hair three times. RAPUNZEL screams more loudly with each pull. On the third yank, some hair falls into BAKER'S WIFE's hands. #24 – **UNDERSCORE BEFORE IT TAKES TWO** begins.)*

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

(CINDERELLA enters, as if pursued. CINDERELLA falls at the feet of BAKER'S WIFE, losing one slipper.)

CINDERELLA

(recognizing BAKER'S WIFE)

Hello. It's these slippers.

BAKER'S WIFE

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

CINDERELLA

Yes. They are all you could wish for in beauty.

(CINDERELLA 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. I must run.

NOTES

**PROP**

Have the Baker's Wife hold a separate small piece of hair in her hand that matches Rapunzel's. She can then easily pull off a section of her hair while not damaging Rapunzel's wig.

**MUSIC CUE**

Track #24 – *Underscore before It Takes Two*
Cue – BAKER'S WIFE: Excuse me for this.
(BAKER'S WIFE yanks the hair three times.
RAPUNZEL screams more loudly with each pull. **On the third yank, some hair falls into BAKER'S WIFE'S hands.**)

**STAGING**

Cinderella falls to the music, landing on the final note. After she falls, she can take the slipper off to look at it.

(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?

(MYSTERIOUS MAN 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?

(BAKER 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!

(WITCH zaps him; MYSTERIOUS MAN runs off. She follows him.)

*(#23 - **RAPUNZEL'S REPRISE** begins. BAKER'S WIFE enters, pulling a long strand of hair that stretches into the wings.)*

NOTES



STAGING

If you aren't using a kid to play Milky-White, the Mysterious Man can enter with the cow.



DIRECTING

The audience should understand that the Mysterious Man and Witch have a previous connection.



MUSIC CUE

Track #23 – *Rapunzel's Reprise*

Cue – MYSTERIOUS MAN: I am here to see your wish is granted.

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

(WITCH zaps him; MYSTERIOUS MAN runs off. She follows him.)

43 rit. *mp* a tempo

I must have her to wife. _____

I must have her to wife. _____

(CINDERELLA'S PRINCE and RAPUNZEL'S PRINCE exit.)

BAKER'S WIFE

Two princes, each more handsome than the other.
(BAKER'S WIFE begins to follow CINDERELLA'S PRINCE and RAPUNZEL'S PRINCE; she stops.)
 No! Get the hair!

(BAKER'S WIFE heads in the other direction frantically.)

(JACK'S MOTHER enters.)

JACK'S MOTHER

Excuse me, young woman. Have you encountered a boy 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.

BAKER'S WIFE

I've not seen your son today.

JACK'S MOTHER

(annoyed)
 I hope he didn't go up that beanstalk again.
(JACK'S MOTHER begins to exit.)
 Jack...! Jack...!

NOTES



STAGING

After the song, the Princes acknowledge each other one more time and then walk off.



DIRECTING

Don't let the tempo of these scenes lag. Keep the entrances and exits energetic.

33 *mf*
CINDERELLA'S PRINCE:
 A-gon-y!— Oh the tor-ture they
(RAPUNZEL'S PRINCE:)
 doors. A-gon-y!— Oh the tor-ture they


35 *mf*
 teach! Al-ways ten steps be - hind—
mf
 teach! Al-ways ten feet be -

38 *mp*
 and she's just out of reach.
mp
 low— and she's just out of reach.

40 *mf*
 A-gon-y— that can cut like a knife!
mf
 A-gon-y— that can cut like a knife!

NOTES**MUSIC**

Allow the Princes' rivalry to come through in their vocal performance, especially during this section with the competitive lyrics.

29 

NOTES



MUSIC

Rapunzel's Prince is imitating Rapunzel's melodic theme. Have your actor maintain his princely, masculine character while also tapping into Rapunzel's ethereal tune.

RAPUNZEL'S PRINCE

(defensive)

She is as true as your maiden. A maiden running from a prince?
Does that make sense? None would run from us.

CINDERELLA'S PRINCE

(sober)

Yet one has.

(#22 - AGONY begins.)

Agony

A la barcarolle (CINDERELLA'S PRINCE:)

p Did I a-buse her or show her dis-dain?

The first line of musical notation is in treble clef, key of D major (two sharps), and 6/8 time. It begins with a repeat sign. The melody starts on a whole note, followed by eighth notes and quarter notes. The lyrics 'Did I a-buse her or show her dis-dain?' are written below the staff, with a piano (*p*) dynamic marking at the start.

Why does she run from me?— If I should lose her, how

The second line of musical notation continues the melody from the first line. It features a mix of eighth and quarter notes. The lyrics 'Why does she run from me?— If I should lose her, how' are written below the staff.

shall I re-gain the heart she has won from me?—

The third line of musical notation continues the melody. It includes a measure rest. The lyrics 'shall I re-gain the heart she has won from me?—' are written below the staff.

10 *mf*

A-gon-y!— Be-yond pow-er of speech,

The fourth line of musical notation begins with a box containing the number 10 and a mezzo-forte (*mf*) dynamic marking. The melody continues with eighth and quarter notes. The lyrics 'A-gon-y!— Be-yond pow-er of speech,' are written below the staff.

NOTES



MUSIC CUE

Track #22 – *Agony*

Cue – RAPUNZEL'S PRINCE: (*defensive*) She is as true as your maiden. A maiden running from a prince? Does that make sense? None would run from us.

CINDERELLA'S PRINCE: (*sober*) Yet one has.



DIRECTING

This is a great song to rehearse as two monologues so the actors can explore their lyrics and what they are saying.

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

(BAKER)

Go!

(They exit in opposite directions. BAKER'S WIFE turns to follow BAKER as...)

(#21 – FANFARES begins.)

(CINDERELLA'S PRINCE 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.)

The beautiful one I danced the evening with.

RAPUNZEL'S PRINCE

Where did she go?

CINDERELLA'S PRINCE

Disappeared.

RAPUNZEL'S PRINCE

I, too, have found a lovely maiden. She lives in the top of a tall tower that has no door or stairs.

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—

(BAKER'S WIFE reacts.)

– which I climb to her.

CINDERELLA'S PRINCE

(starts laughing hysterically)

Rapunzel! What kind of name is that? You jest!

NOTES



MUSIC CUE

Track #21 – Fanfares

Cue – BAKER: 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. BAKER'S WIFE turns to follow the BAKER as...)



DIRECTING

The Princes' sibling rivalry can be established from the beginning if they size each other up during the first half of this scene.



DIRECTING

The Baker's Wife reacts to "yellow as corn." She now knows where to get another item they need.

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

(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.

NOTES



DIRECTING

Keep the energy and momentum building in this scene all the way to, "But she didn't." The tempo relaxes once the Baker and his wife apologize to each other.



STAGING

The Baker's Wife should begin to exit, but she shouldn't get all the way offstage.

BAKER

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

JACK

Are you saying that you wish more money?

(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

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.

(MYSTERIOUS MAN walks over and takes the gold away.)

The money is not what's important. What's important is that your wish be honored.

(MYSTERIOUS MAN goes around a tree and disappears; BAKER begins darting around trees looking for him.)

BAKER

Come back here! Give me back—

(BAKER sees BAKER'S WIFE, who enters from around another tree.)

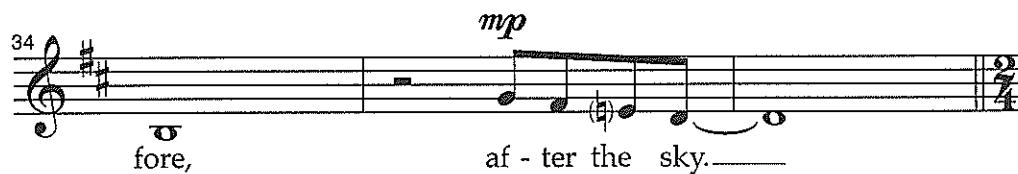
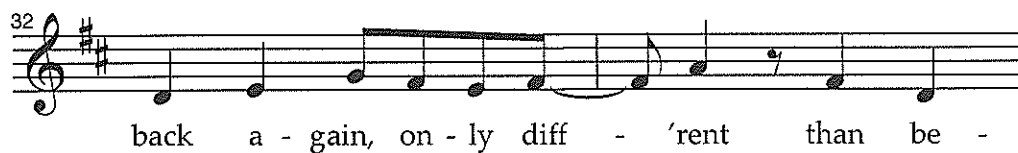
What are you doing here now?

NOTES



DIRECTING

This scene features many characters with lots of dialogue, which can be challenging for young performers. Lead the actors in a "speed-through" of the dialogue, encouraging them to pick up their pacing.



(BAKER enters; JACK bounds over to him.)

(JACK)

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

BAKER

(astounded)

Five gold pieces!

(BAKER examines the gold.)

JACK

(looking around)

Where is Milky-White? You said I might buy her back.

NOTES



PROP

Fill the money sack with loose washers or large fake coins so it jingles when the actors use it.



STAGING

Jack hands the Baker coins from inside the bag he is carrying.

18

plor - ing things you'd nev - er dare 'cause

19

you don't care, when sud-den-ly there's a

20 **Broadly**

big tall ter-ri-ble Gi - ant at the door,

23

a big tall ter-ri-ble Gi - ant with a

26

ter - ri - ble roar.— So you

28

steal some gold and a - way—— you go,— and you

30 *mf*

scram-ble down to the world—— be - low,— and you're

NOTES

**DIRECTING**

Jack has just been to the land of the Giants. He is certainly transformed and eager in a way he's never been before. Help your actor find his newly discovered bravado.

(JACK:)

8 way up high and you look be - low at the

9 world you left and the things you know, lit - tle

10 more than a glance is e-nough to show you

11 just how small you are. When you're

13 way up high and you're on your own in a

14 world like none that you've ev - er known, where the

15 sky is lead and the earth is stone, you're

16 *mf* free to do What - ev - er pleas - es you, ex -

NOTES



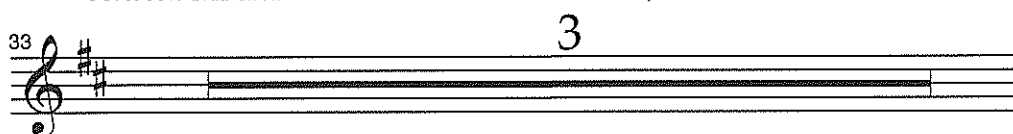
MUSIC

Set aside extra rehearsal time for Jack so he can work on his phrasing and find places to breathe in this tricky song.

(CINDERELLA 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.)

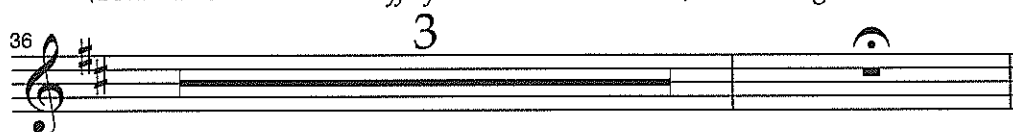


BAKER'S WIFE: (to CINDERELLA) Hey!

(to MILKY-WHITE) Come back here!

(BAKER'S WIFE takes off after MILKY-WHITE.)

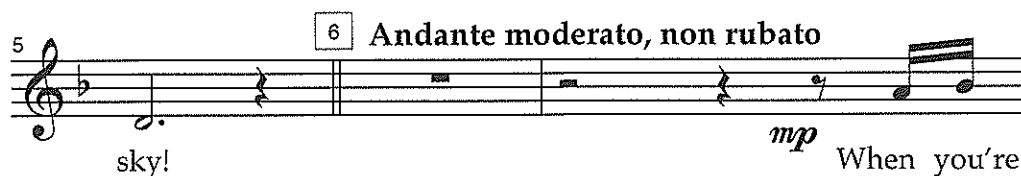
(The final chime of midnight is heard.)



SCENE THREE

(JACK appears suddenly from the trees, carrying an oversized money sack. **#20 – GIANTS IN THE SKY** begins.)

Giants in the Sky



NOTES



STAGING

Cinderella exits on the opposite side of the stage from Milky-White.



MUSIC CUE

Track #20 – *Giants in the Sky*

Cue – (**JACK** appears suddenly from the trees, carrying an oversized money sack.)



STAGING

Jack's entrance is quick and provides a big burst of energy onstage.

15 (CINDERELLA:)

I'm a-fraid I was rude.

(BAKER'S WIFE:)

Who? Oh?

18

Now I'm be-ing pur-sued. And I'm not in the

How? Yes? And—?

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.

(CINDERELLA:)

21 22 4x

mood.

(We hear the first chime of midnight.)

BAKER'S WIFE: What I wouldn't give to be in your shoes.

(The second chime sounds; chimes continue under.)

CINDERELLA: Will you look over there? An enormous vine growing next to that little cottage.

BAKER'S WIFE: *(looking down at CINDERELLA's feet)* ... I mean slippers.

24 4

CINDERELLA: It looks like a giant beanstalk rising into the sky.

BAKER'S WIFE: *(excited)* As pure as gold?

CINDERELLA: I must get home.

28 32

NOTES



DIRECTING

Make sure Cinderella reacts to the chimes, as they are her motivation to leave.



DIRECTING

Cinderella can point offstage toward the imaginary growing beanstalk. This will prevent you from having to build one.

A Very Nice Prince

Allegretto grazioso

3 CINDERELLA:

mp It's a ver-y nice ball.

3 BAKER'S WIFE:

Yes—?

6

And— they have far too much

And—?

9

food Oh, the Prince...

No, the Prince! Yes, the Prince.

12

If he knew who I real-ly was...

Oh?



NOTES**MUSIC**

This number should feel like a conversation set to music. Rehearse the number a few times with the actors speaking their lines rather than singing them. This will encourage your students to find conversational tones and inflections within the sung melody.

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.)

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

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. If a Prince were looking for me, I certainly wouldn't hide. Tell me about the ball.

(#19 – A VERY NICE PRINCE begins.)

NOTES

**MUSIC CUE**

Track #19 – *A Very Nice Prince*

Cue – BAKER'S WIFE: Aren't you the lucky one. If a Prince were looking for me, I certainly wouldn't hide. Tell me about the ball.

LITTLE RED RIDINGHOOD

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

BAKER

Thank you!

*(#17 – **JACK'S MOTHER** begins. 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. As for the lad Jack:

(JACK'S MOTHER and JACK enter.)

JACK'S MOTHER

(livid)

Only a dolt would exchange a cow for beans!

(JACK'S MOTHER throws the beans to the ground.)

JACK

Mother, no—

(JACK goes to pick them up.)

JACK'S MOTHER

To bed without supper for you!

(JACK'S MOTHER 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.

*(#18 – **CINDERELLA COMING FROM THE BALL** begins. NARRATOR exits.)*

(BAKER'S WIFE enters, tugging at MILKY-WHITE. A lantern hangs from MILKY-WHITE's horn; 'ball music' in the distance. CINDERELLA dashes onstage, looking over her shoulder. Men's voices are heard 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.)

NOTES



MUSIC CUE

Track #17 – *Jack's Mother*

Cue – LITTLE RED RIDINGHOOD: Yes. Maybe Granny will make me another with the skins of that wolf.

BAKER: Thank you!



DIRECTING

Even though Little Red Ridinghood has grown up some, she is still disgusted when the Baker kisses her. She can comically indicate her disgust.



STAGING

Keep Jack's and Jack's Mother's entrance and exit quick and simple.



MUSIC CUE

Track #18 – *Cinderella Coming from the Ball*

Cue – NARRATOR: Little did they know those beans would grow into an enormous stalk that would stretch into the heavens.



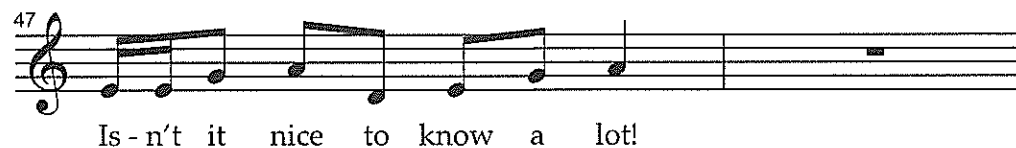
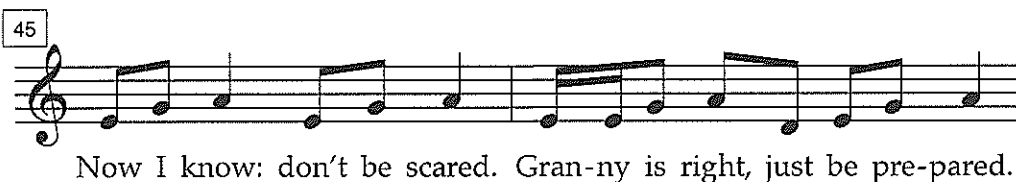
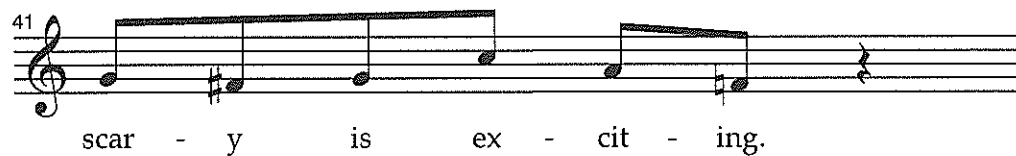
STAGING

Read and follow the stage directions here. They give you all the information you need to successfully set up this scene.



DIRECTING

The Baker's Wife's curtsy is almost comical. She is in the presence of royalty for the first time and isn't quite sure how to act.



(BAKER appears, dejected.)

(LITTLE RED RIDINGHOOD)

Mr. Baker, you saved our lives. Here.

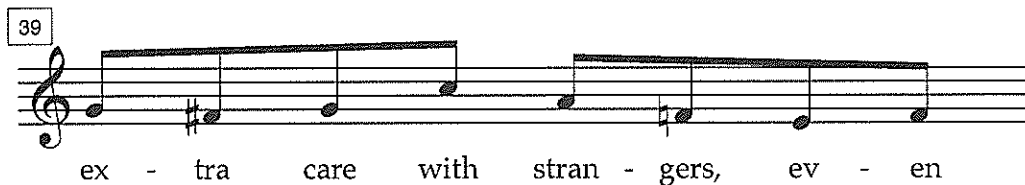
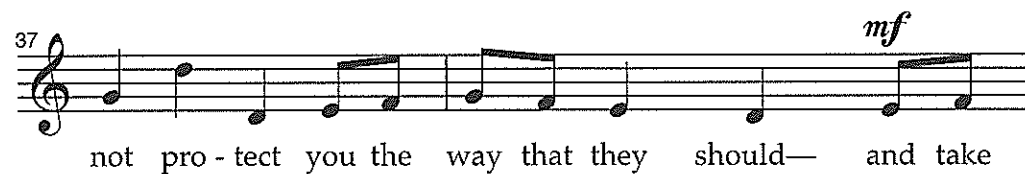
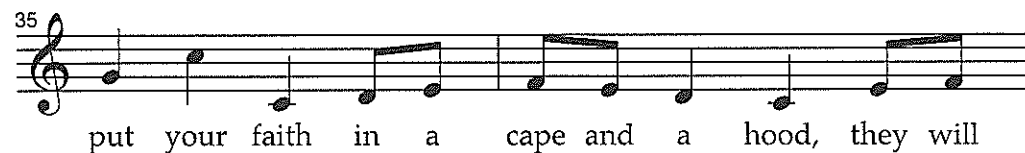
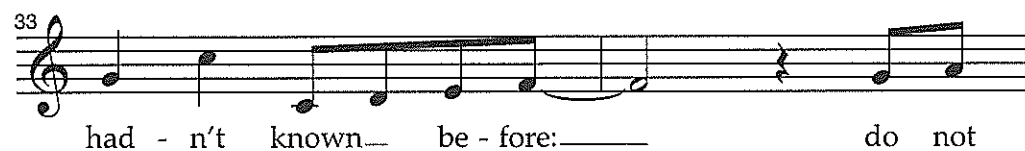
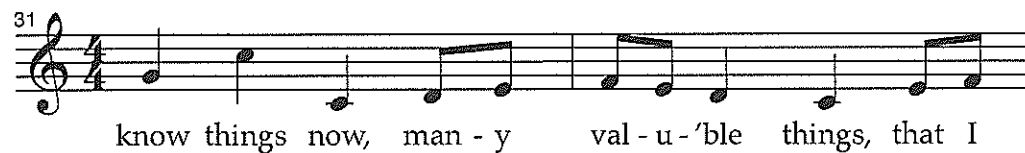
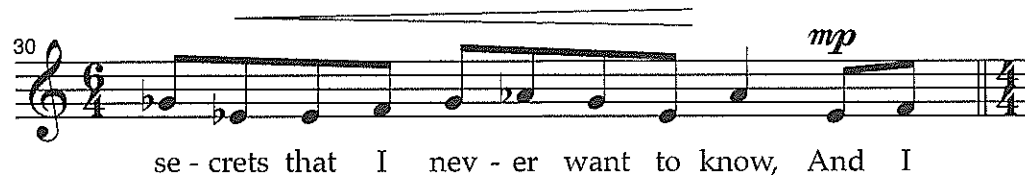
(LITTLE RED RIDINGHOOD hands BAKER her cape.)

BAKER

Are you certain?

NOTES**MUSIC**

The rhythms at the end of this song can be tricky. Make sure to give your actress plenty of rehearsal time so she feels comfortable in performance.



NOTES



DIRECTING

Little Red Ridinghood has a new confidence and attitude as she begins to sing about what she learned.

14 *poco cresc.*

nev - er had dared. I had been so care - ful I

16

nev - er had cared. And he

17

made me feel ex-cit-ed— well, ex-cit-ed and scared.

19 20

When he said, "Come in!" with that sick-en-ing grin, how could

22

I know what was in store?— Once his

24 *mf*

teeth were bared, though, I real - ly got scared— well, ex -

26 *p* 27 **Misterioso**

cit - ed and scared— But he drew me close and he

NOTES



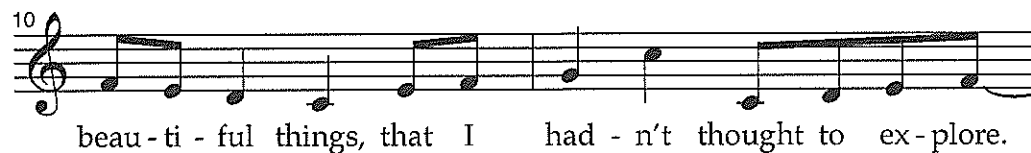
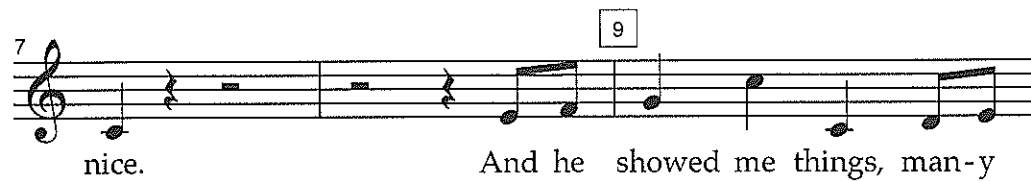
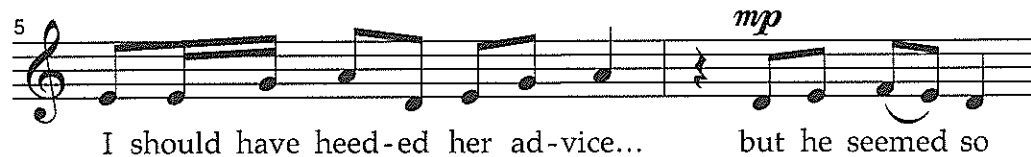
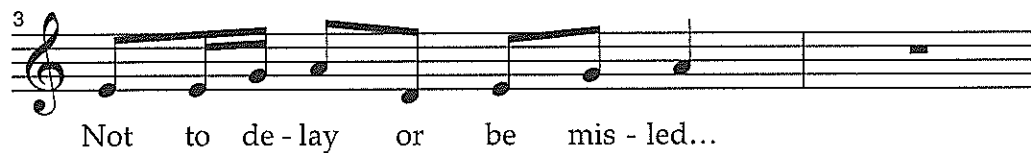
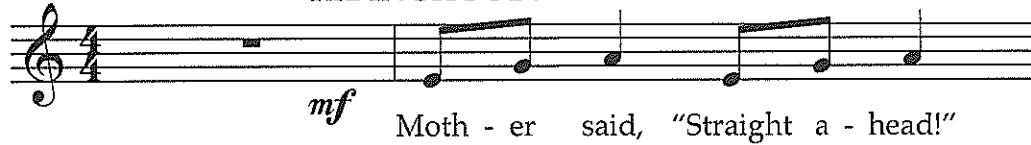
STAGING

Let the lyrics guide any movement in this song. Keep it simple. Little Red Ridinghood is telling a story.

(#16 – I KNOW THINGS NOW begins. GRANNY pulls BAKER into the cottage as LITTLE RED RIDINGHOOD walks downstage, as if to gather stones. The lights change.)

I Know Things Now

Andante risoluto LITTLE RED
RIDINGHOOD:



NOTES**SET**

Granny's cottage is quietly removed once the music starts.

**LIGHTING**

Light Little Red Ridinghood in a special pool of light away from Granny's cottage so you can move her house offstage without causing distraction.

(WOLF belches.)

(BAKER suddenly stops. He timidly goes over to the bed, his knife stretched before him. BAKER lets out a yelp when he sees the WOLF.)

(BAKER)

Grandmother, hah!

(BAKER 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.

(BAKER slits the WOLF's stomach, then recoils in disgust.)

LITTLE RED RIDINGHOOD

(stepping out of the WOLF)

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

(GRANNY emerges from WOLF.)

GRANNY

(wheezing, tries to strangle WOLF, who reacts in pain)

Kill the devil!

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!

NOTES



STAGING

Stage this scene symbolically with slow motion, over-exaggerated movements and red cloth for the blood. Little Red Ridinghood stands up directly behind the Wolf's belly and then moves out of the way when Granny appears.



STAGING

Little Red Ridinghood crosses away from Granny and the Baker.



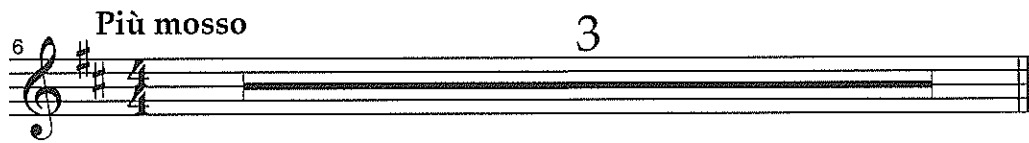
MUSIC CUE

Track #16 – *I Know Things Now*

Cue – GRANNY: (*with disdain*) What kind of a hunter are you?

BAKER: I'm a **baker**!

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.



(We see Granny's cottage with the WOLF, in bed, covers up and hands near his mouth. LITTLE RED RIDINGHOOD enters.)

LITTLE RED RIDINGHOOD

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

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

WOLF

The better to eat you with!

(There is a bloodcurdling scream from LITTLE RED RIDINGHOOD, who disappears.)

NARRATOR

With his appetite appeased, the Wolf took to bed for a nice long nap.

(WOLF snores; BAKER is outside the cottage. NARRATOR exits.)

BAKER

That grandmother has a mighty snore.

(BAKER goes up to the window and looks in.)

Odd. Where is the little one?

(BAKER turns to walk away.)

NOTES



SET

Make sure all of the scenery for Granny's house can be brought on and offstage quickly.



STAGING

To be eaten, Little Red Ridinghood kneels on the bed upstage of the Wolf. The Wolf sits up, blocking Little Red Ridinghood from the audience's view and uses exaggerated movements, pretending to chew and swallow her as she carefully crawls down off the bed and hides on the floor.

LITTLE RED RIDINGHOOD

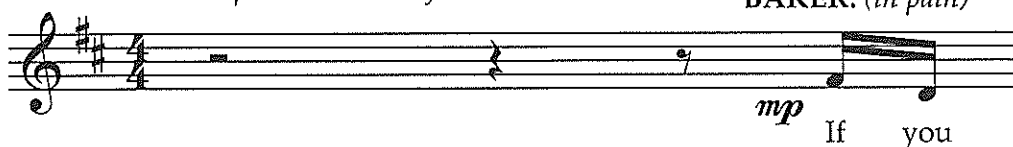
I'd rather a wolf than you, any day.

(#15 – BAKER'S REPRISE begins.)

Baker's Reprise

(LITTLE RED RIDINGHOOD
stomps on BAKER's foot and exits.)

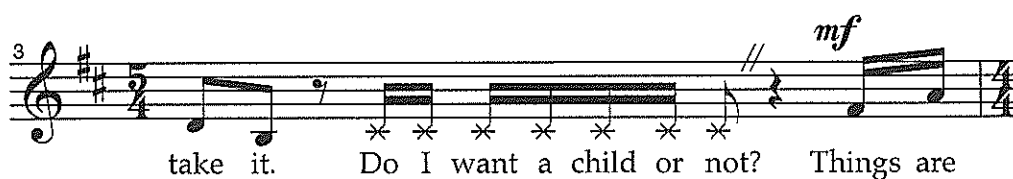
BAKER: (in pain)



Rubato



know what you need, then you go and you find it and you



Più mosso, alla marcia



BAKER: I need
that cape! (BAKER exits.
NARRATOR enters.)



NOTES



MUSIC CUE

Track #15 – *Baker's Reprise*.

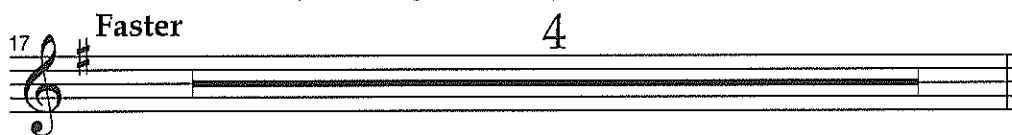
Cue – LITTLE RED RIDINGHOOD: I'd rather a wolf than you, any day.



STAGING

Little Red should stomp directly downstage of the Baker's foot. When the Baker reacts like he is actually hurt, the audience will believe Little Red has stomped on his foot.

(RAPUNZEL'S PRINCE exits as BAKER enters and steps into LITTLE RED RIDINGHOOD's path; the girl is eating a sweet as she enters.)



BAKER

Hello there, little one. 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.

(BAKER 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!

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.

NOTES



COSTUME

Make sure the cape is rigged so the Baker can easily take it off of Little Red Ridinghood.



STAGING

The Baker is completely offstage before Little Red Ridinghood's earth-shattering scream. Once the scream begins, the Baker can run back onstage and put the cape on Little Red Ridinghood's shoulders. Once the cape touches her shoulders, her screaming stops.

NARRATOR

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

(#14 – **RAPUNZEL** begins.)

Rapunzel

(WITCH enters.)

(**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:



(**NARRATOR** exits as **WITCH** crosses to tower. **RAPUNZEL'S PRINCE** enters and kneels to hide from **WITCH**.)

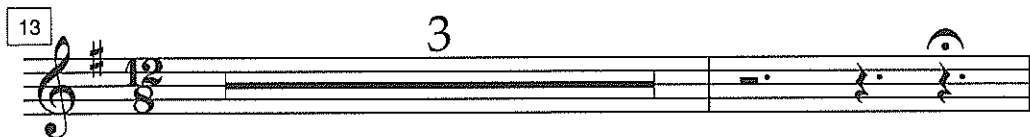
WITCH: Rapunzel... Rapunzel... Let down your hair to me.



(**RAPUNZEL** stops singing and her hair descends. **WITCH** climbs up. **RAPUNZEL'S PRINCE** comes from around a tree.)



RAPUNZEL'S PRINCE: (to himself) Rapunzel, Rapunzel. What a strange but beautiful name. 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.



NOTES



MUSIC CUE

Track #14 – *Rapunzel*

Cue – NARRATOR: And so the Baker continued his search for the cape as red as **blood**.



SET

Refer to **Sets** in the Design Section of this Director's Guide for ideas on how to create Rapunzel's tower.



STAGING

The window in Rapunzel's tower should face to the side and slightly upstage to help conceal the Witch "climbing into" the window. If the window faces slightly upstage, the Witch's "climb up" can be concealed. When the focus shifts in the next scene, the Witch can simply walk offstage behind the tower.

22 (BAKER'S WIFE:)

live to re - gret it. *mf* There are

BAKER:

Will you please go home?

23 (BAKER'S WIFE:)

rights and wrongs and in - be - tweens— no one

rit.

24 waits when for - tune in - ter - venes. And

a tempo

25 may-be they're real - ly ma - gic, who knows?

BAKER: Go home. I will carry this out in my own fashion.

27

2

(BAKER'S WIFE takes MILKY-WHITE, and BAKER and BAKER'S WIFE exit in different directions. NARRATOR enters. RAPUNZEL is heard singing off in the distance. Rapunzel's tower appears.)

NOTES



DIRECTING

The Baker is upset with his wife's willingness to deceive Jack to get possession of Milky-White. The Baker doesn't want to compromise his morals to lift the curse.

NOTES**MUSIC**

This section of the song should feel like a conversation set to music. Pay close attention to the rhythms.

**DIRECTING**

The Baker is firm without being mean. He loves his wife, but he wants to solve this problem by himself.

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 some day?

BAKER

(uneasy)

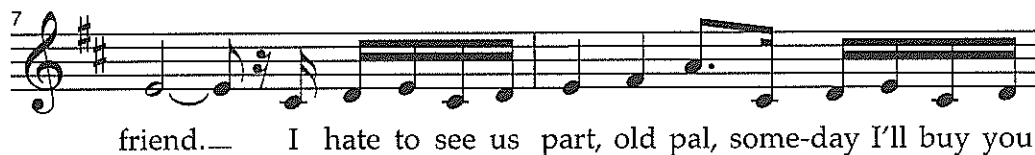
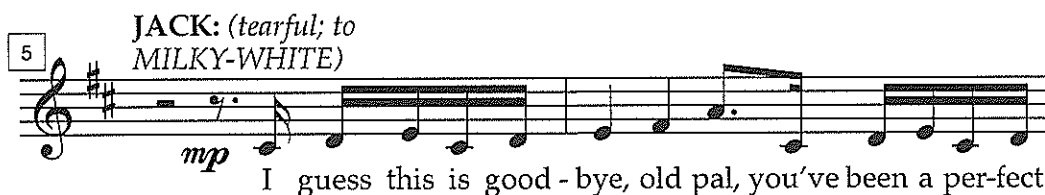
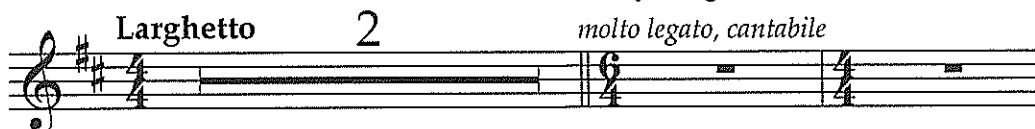
Well... possibly.

(#13 – I GUESS THIS IS GOODBYE/MAYBE THEY'RE MAGIC begins.)

I Guess This is Goodbye/Maybe They're Magic

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

(BAKER:) Good luck there, young lad.



NOTES



MUSIC CUE

Track #13 – *I Guess This is Goodbye/Maybe They're Magic*

Cue – JACK: Could I buy my cow back some day?

BAKER: (uneasy) Well... **possibly**.



DIRECTING

There are musical notes that correspond to the exact moments when the Baker hands Jack the five beans. The sixth note corresponds with the Baker putting the last bean back in his pocket.



DIRECTING

Don't let Jack or Milky-White over-perform this moment. It is funny enough to have a boy singing good-bye to a cow sincerely.

JACK

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'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.

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.

NOTES



STAGING

Again, the Mysterious Man appears from some surprise location.



DIRECTING

Make sure the Mysterious Man speaks clearly and loudly so the audience doesn't miss this line.

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. Now go home immediately!

BAKER'S WIFE: I wish to help.

BAKER: No! The spell is on my h—

(*JACK enters, leading MILKY-WHITE by a rope on her neck.*)

BAKER'S WIFE, seeing **JACK** at the other side of the stage, puts her hand across **BAKER's** mouth.)

17 **BAKER'S WIFE:** //

sotto voce A cow as white as milk...

(*BAKER sees JACK and takes BAKER'S WIFE's hand away.*)

BAKER: //

milk...

BAKER

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!

BAKER'S WIFE

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

NOTES



STAGING

Make sure the Baker and his wife are standing next to each other so she can put her hand over his mouth.



DIRECTING

Think of this moment as four clear beats. First beat: The Baker's Wife covers the Baker's mouth. Second beat: The Baker's Wife says, "A cow as white as..." and signals with her head toward Jack and Milky-White. Third beat: the Baker turns his head and looks at Milky-White. Fourth beat: the Baker's Wife drops her hand as they both say, "milk."



DIRECTING

The Baker's Wife gets her idea to trade the beans after the Baker pulls them out of his pocket.



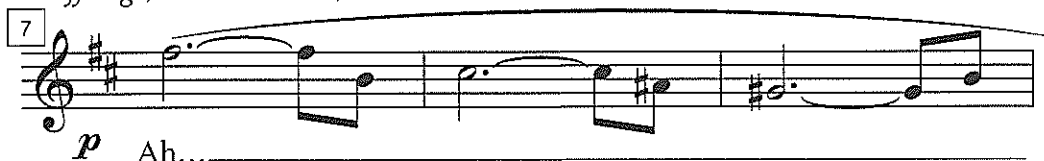
DIRECTING

The Baker's Wife can't think of anything else to say, so she puts her husband on the spot to answer Jack's question.

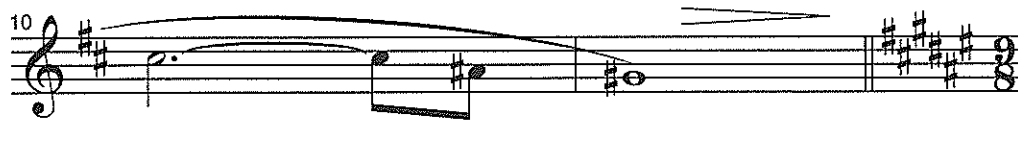
(WITCH listens, entranced.)

WITCH: (sweetly) Ahh, my Rapunzel...
listen to her beautiful music...

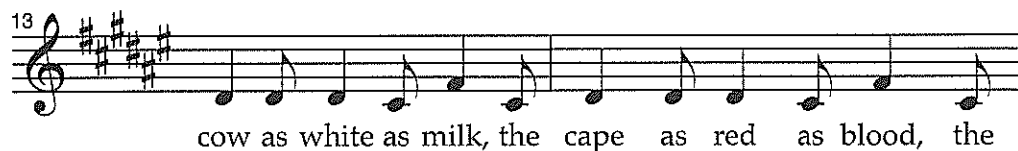
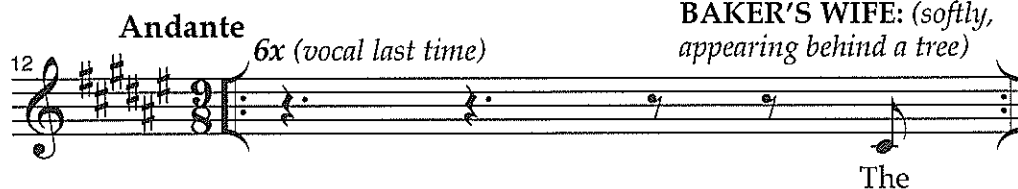
RAPUNZEL: (sweetly,
offstage, in the distance)



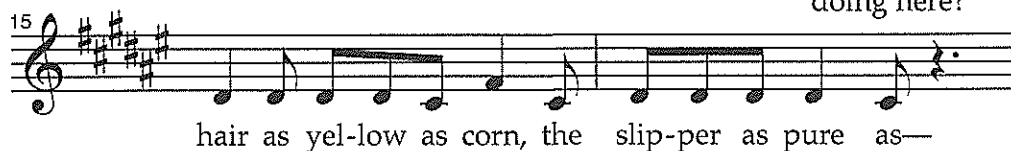
(yelling) Get me what I need! (WITCH disappears.)



BAKER: (distraught) 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:
(interrupts)
What are you
doing here?



NOTES



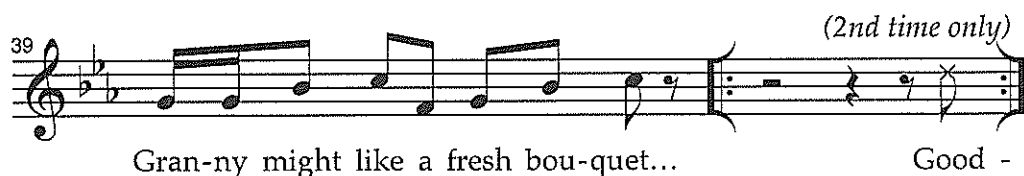
DIRECTING

The Witch loves the sound of Rapunzel's voice. There is a distinct change in her demeanor when she listens to Rapunzel sing.



DIRECTING

The Baker's Wife is trying to gently remind the Baker of the list of items. She knows if she is too strong or pushy the Baker will immediately make her leave.

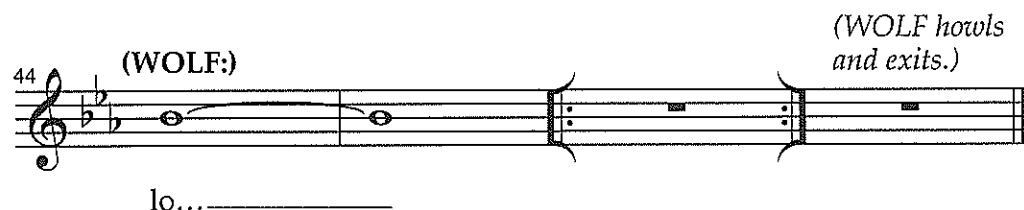
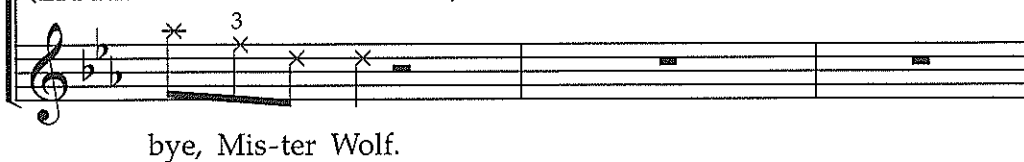


(LITTLE RED RIDINGHOOD crosses to flowers, starts to pick them, then exits.)

(WOLF starts off.)



(LITTLE RED RIDINGHOOD:)



BAKER

(horrified)

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

(#12 – UNDERScore AFTER HELLO, LITTLE GIRL begins.)

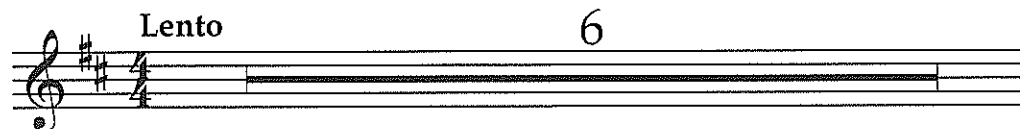
Underscore after Hello, Little Girl

(WITCH appears.)

WITCH: Forget the little girl and get the cape! That's the cape. Get it!

BAKER: How am I supposed to get it?

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



NOTES



STAGING

The Wolf exits in a different direction than Little Red Ridinghood. He is off to Granny's house, while Little Red Ridinghood is off to pick flowers. This is an important plot point, so make sure it's clear to the audience that the Wolf is going to visit Granny before Little Red.



MUSIC CUE

Track #12 - *Underscore after Hello, Little Girl*
Cue - BAKER: (*horrified*) Is harm to come to that little girl... in the red **cape**!



STAGING

If possible, the Witch should enter from the same hiding place where the Baker was hiding, surprising the Baker and adding to the Witch's mystique.

(WOLF:)

25

time. But

LITTLE RED RIDINGHOOD:

(breaking away)

mf Moth-er said, "Straight a-head," not to de-lay or be mis-led.

27 (WOLF:)

slow, lit - tle girl,— Hark! And hush— the

29

birds are sing - ing sweet - ly.—— You'll

31

miss the birds com-plete - ly.—— you're

33

35 2

trav-el - ing so fleet-ly.——

LITTLE RED RIDINGHOOD: (stops)

37

mp Moth-er said not to stray. Still, I sup-pose, a small de-lay...

NOTES



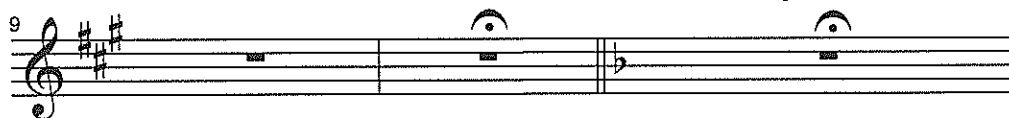
MUSIC

The Wolf interrupts Little Red Ridinghood and tries a new tactic to distract her.

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

WOLF: And what might be in your basket?

LITTLE RED RIDINGHOOD: Bread and wine, so Grandmother will have something good to make her strong.

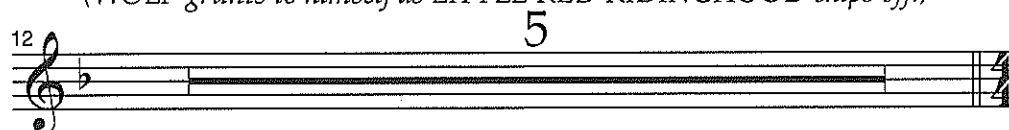


WOLF: And where might your grandmother live?

(BAKER appears behind a tree and eavesdrops.)

LITTLE RED RIDINGHOOD: Further in the Woods; her house stands under three large oak trees.

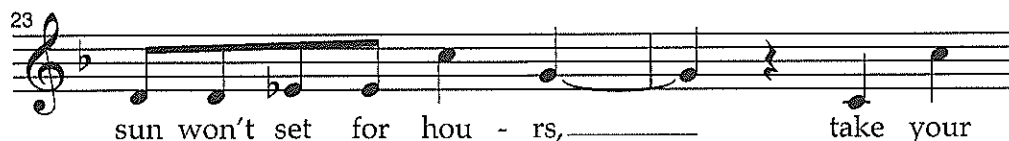
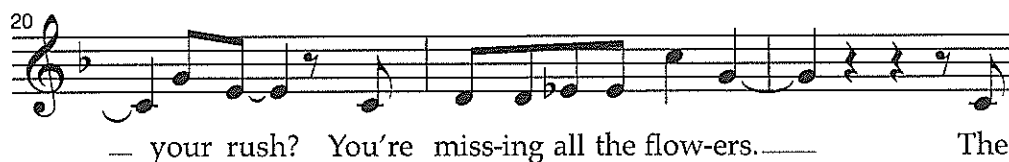
(WOLF grunts to himself as LITTLE RED RIDINGHOOD skips off.)



(WOLF runs over, pops in front of LITTLE RED RIDINGHOOD and holds her as in a tango. LITTLE RED RIDINGHOOD leans in with him.)



Hel - lo, lit-tle girl,— what's



NOTES



STAGING

Every time Little Red Ridinghood tries to exit, the Wolf ends up right in front of her to ask her another question.



DIRECTING

The Wolf should point to a specific area where the flowers are for Little Red Ridinghood to pick.

JACK

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

(JACK pauses.)

MYSTERIOUS MAN

(stepping from behind a tree)

Hello, Jack.

JACK

(frightened)

How did you know my name?

MYSTERIOUS MAN

How much are you asking for the animal?

JACK

No less than five pounds, sir.

MYSTERIOUS MAN

Why, you'd be lucky to exchange her for a sack of beans.

(Before JACK can respond, the MYSTERIOUS MAN has disappeared.)

JACK

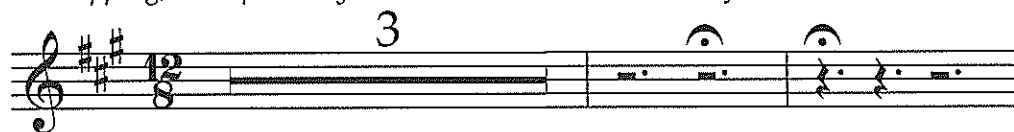
Come along, Milky-White. There are spirits here...

(JACK exits. #11 – HELLO, LITTLE GIRL begins.)

Hello, Little Girl

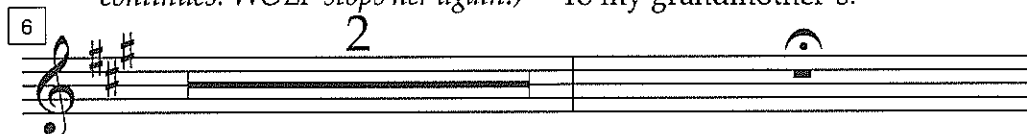
*(JACK exits. Another part of the Woods.
LITTLE RED RIDINGHOOD,
skipping, is surprised by the WOLF.)*

WOLF: Good day, young lady.
LITTLE RED RIDINGHOOD:
Good day, Mr. Wolf.



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

WOLF: Whither away so hurriedly?
LITTLE RED RIDINGHOOD:
To my grandmother's.



NOTES



STAGING

The Mysterious Man appears as if from nowhere. His exits have the same mysterious quality.



MUSIC CUE

Track #11 – *Hello, Little Girl*

Cue – JACK: Come along, Milky-White. There are spirits here...




DIRECTING


The dialogue in this scene is timed out to the music. Work with the actors on pacing their lines accordingly. You can use the Rehearsal CD provided for guidance and rehearsal purposes.

CINDERELLA:
I wish—


CINDERELLA'S MOTHER:
(2nd time)

9  *p*

Do you know what you wish? Are you


11 

cer-tain what you wish is what you want? Ask the


13 

tree, and you shall have your wish.

17 CINDERELLA:
(rising)


 *mp*

Shiv-er and quiv-er, lit-tle tree,

19 

silv-er and gold throw down on me.

(A gold and silver dress and fancy slippers drop down from the tree.)

21 

I'm off to get my wish.

(CINDERELLA picks up the clothes and dashes offstage.)

4

(JACK is walking through the Woods, leading MILKY-WHITE. He stops.)

NOTES

**PROP**

If you have a fly loft or extra height above your stage, lower the clothes down on fishing line for a great magical effect. Otherwise, Cinderella's Mother can simply hand the clothes down to Cinderella.

**COSTUME**

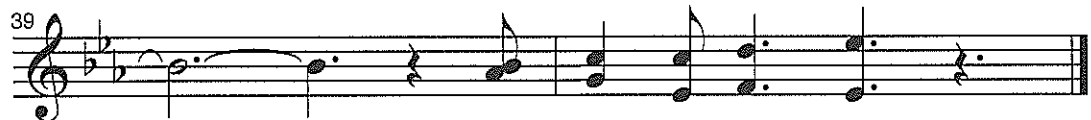
It can helpful to have two of Cinderella's silver gowns – one for Cinderella's Mother to hand down from the tree, and a separate dress that Cinderella will actually wear onstage.

**DIRECTING**

The pacing of *Into the Woods JR.* should be brisk and upbeat. Jack should enter from one part of the stage as Cinderella exits out another. This type of seamless transition should happen throughout the show.



In - to the Woods, then out of the Woods, _____



_____ and home be-fore dark!

(All freeze for three counts, then variously exit except for CINDERELLA, who enters into Scene Two as the Woods are revealed.)

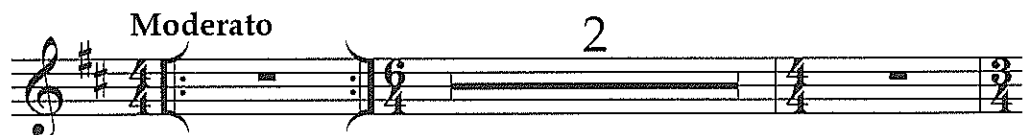
SCENE TWO

(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. The stage gets alternately light and dark, suggesting a windy/cloudy night, with an occasional gust blowing about low-lying fog, giving an eerie feeling. CINDERELLA kneels before a tree. #10 - CINDERELLA AT THE GRAVE begins.)

Cinderella at the Grave

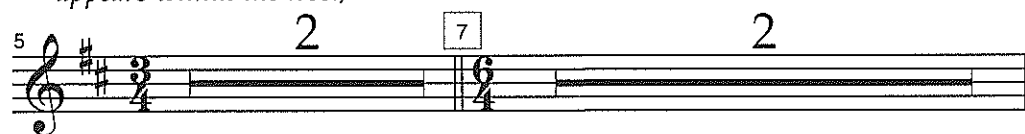
NARRATOR: Cinderella had planted a branch at the grave of her mother and she visited there so often, and wept so much, that her tears watered it until it had become a handsome tree. *(NARRATOR exits.)*



CINDERELLA: 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.



NOTES



DIRECTING

Create an interesting, multi-leveled tableau for the characters to freeze in at the end of the song. Encourage student participation.



STAGING

As most of the cast exits after the applause, Cinderella's Mother gets into place in her tree.



MUSIC CUE


Track #10 – Cinderella at the Grave
Cue – **(CINDERELLA kneels before a tree.)**



SET

Look at **Sets** in the Design section of your Director's Guide for ideas on how to create Cinderella's Mother's tree.


30



makes it worth the jour - ney - ing.

CINDERELLA'S STEPMOTHER,
FLORINDA, LUCINDA,
CINDERELLA'S FATHER: JACK,
JACK'S MOTHER:


31



In - to the Woods— to see the king— to

BAKER,
BAKER'S WIFE: ALL:

32



sell the cow— to make the po - tion— to

(ALL:) *cresc.*

33



see— to sell— to get— to bring— to

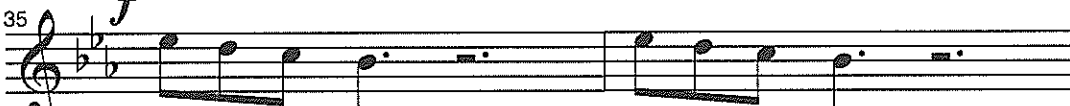
34



make— to lift— to go to the Fes - ti - val—!

f

35



In - to the Woods! In - to the Woods!

NOTES



MUSIC

This section must build in intensity as the characters anticipate the journey. Each character should enter with greater energy than the last character as they describe why they're going into the Woods.

15 **ALL:**

 In-to the Woods to Grand-moth-er's house... *p* The

17

 way is clear, the light is good, I have no fear, nor

20

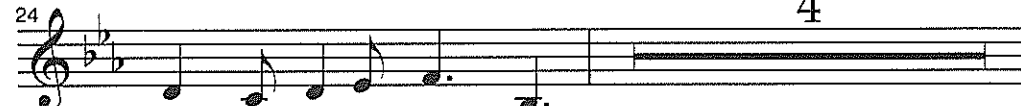
 no one should.— The woods are just trees, the

22 **BAKER, CINDERELLA:**
 (apprehensive)

p There's
 (ALL:) *mp*

 trees are just wood. No need to be a-fraid there—

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

24 **4**

 some-thing in the glade there...

29 **ALL:**

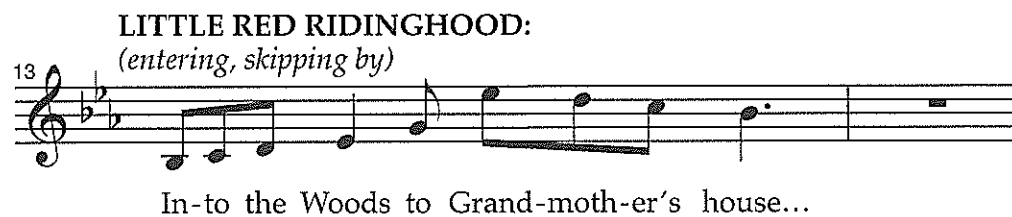
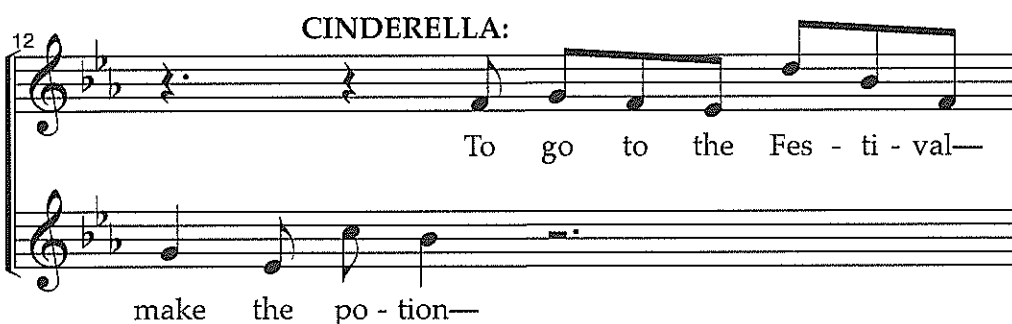
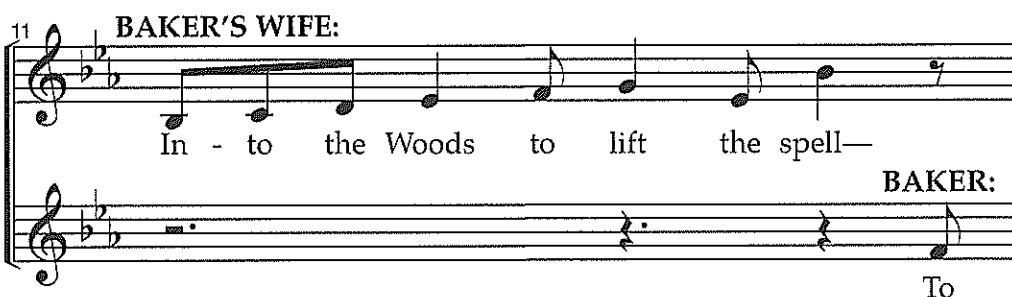
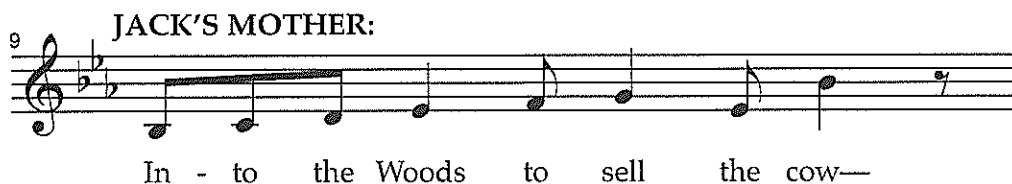
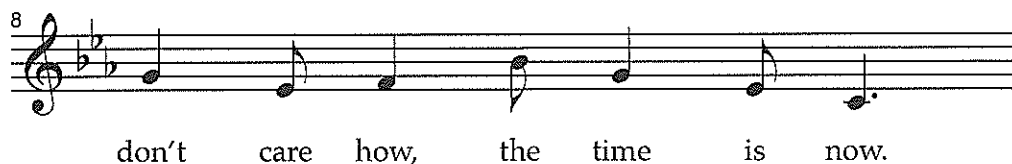
 In - to the Woods to get the thing that

NOTES



MUSIC

Lots and lots of lyrics here. Enunciation will be key.



NOTES**DIRECTING**

Each actor should accentuate the last section of their solo line to emphasize why they are traveling into the Woods.

**CHOREOGRAPHY**

Watch the Choreography DVD for ideas on how to stage this number. Also, check the "Hello, Little Girl" chapter on your Choreography DVD for tips on how to include your ensemble as the Woods.

23 *mf*
Fes - ti-val? I know! I'll vis - it moth-er's grave, the

25
grave at the haz - el tree, and

26
tell her I just want to go to the King's Fes - ti-val!

(#9 – OPENING (PART 9) begins.)

Opening (Part 9)

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

In-to the Woods with-out re-gret, the

4
choice is made, the task is set. In-to the Woods, but not for-get-ting

6
why I'm on the jour-ney. In-to the Woods to get my wish, I

NOTES

**MUSIC CUE**

Track #9 – *Opening (Part 9)*

Cue – *Segue from **No. 8 – Opening (Part 8)***

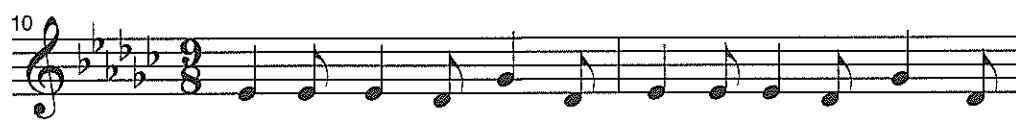
**SET**

At this point, each of the characters enter the Woods, so any scenery or props that were used to establish their homes should be removed.

**LIGHTING**

If possible, the lights should darken and change to create the ominous woods. Theatrical fog and lighting gobos can add some more dimensions. But remember, the audience still wants to see the performers' faces.

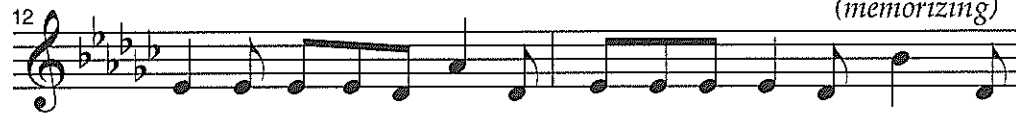
10



cow as white as milk, the cape as red as blood, the

12


BAKER:
(memorizing)



hair as yel-low as corn, the slip-per as pure as gold— The

NARRATOR: And so the Baker, reluctantly,


14



cow as white as milk, the cape as red as blood, the

set off to meet the enchantress' demands.

16




hair as yel-low as corn, the slip-per as pure as gold...

As for Cinderella:


CINDERELLA:

18



mp I still wish to go to the Fes-ti-

21



val, But how am I ev-er to get to the

NOTES



STAGING

The Baker begins to exit as he tries to commit the list of items to memory.




MUSIC

Cinderella's melody here is high. Make sure she can be clearly heard and understood by the audience.

(CINDERELLA'S FATHER enters.) CINDERELLA'S FATHER:

6

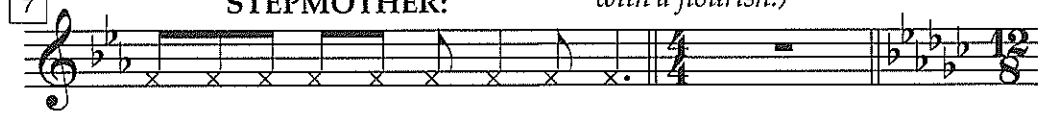


mor - ti - fy the Prince! The

CINDERELLA'S STEPMOTHER:

(CINDERELLA'S STEPMOTHER, FLORINDA and LUCINDA exit with a flourish.)

7

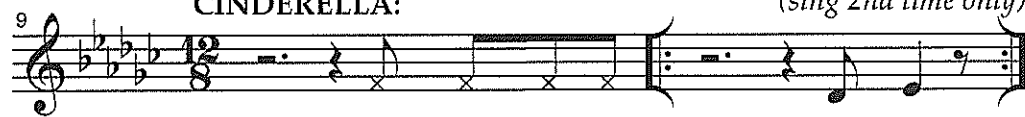


car-riage is wait-ing. We must be gone.

CINDERELLA:

(CINDERELLA'S FATHER grunts dazedly and exits.) (sing 2nd time only)

9



Good night, Fath-er. I wish...

(CINDERELLA sits dejected, crying. Music continues under dialogue with **#8 - OPENING (PART 8).**)

Opening (Part 8)

(BAKER, having gone off, returns in hunting gear – a 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: The Witch's beans? We'll take them with us.

BAKER: 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?

8 (BAKER'S WIFE:)



mf The

NOTES



DIRECTING

Cinderella's Father is not asleep or slow; he simply doesn't pay any attention to Cinderella.



MUSIC CUE

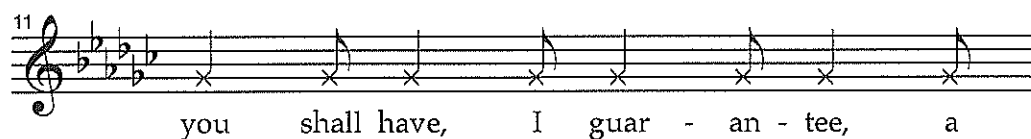
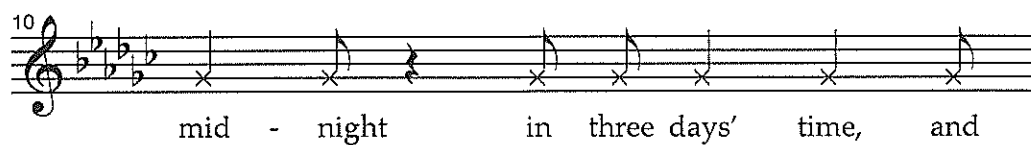
Track #8 – Opening (Part 8)

Cue – Segue from **No. 7 – Opening (Part 7)**

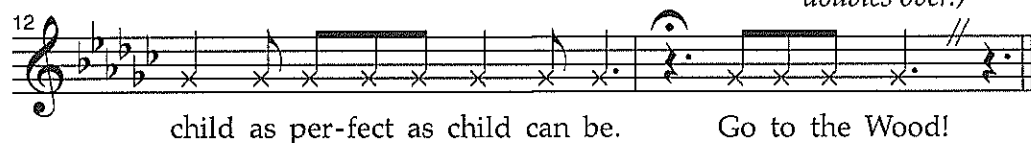


COSTUME

The Baker re-enters wearing his father's hunting jacket and hat.

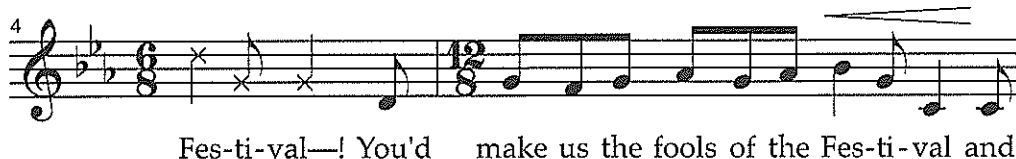
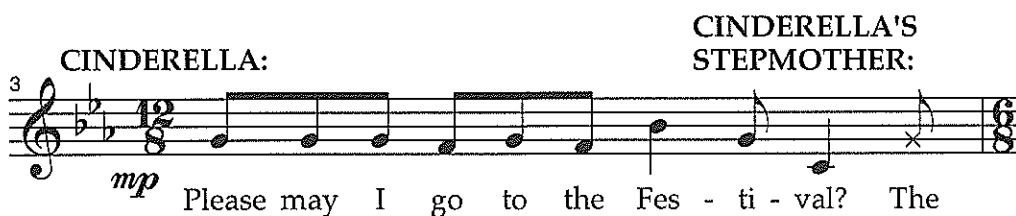
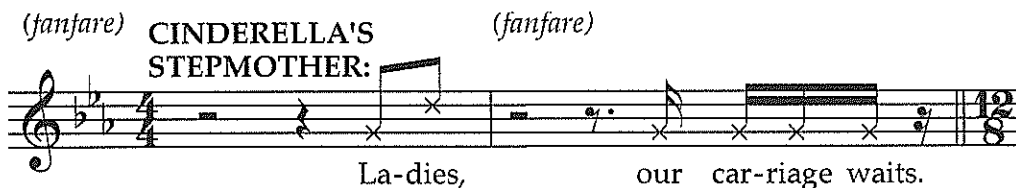


(WITCH exits after
throwing a spell at
the BAKER, who
doubles over.)



(#7 – OPENING (PART 7) begins.)

Opening (Part 7)



NOTES



STAGING

The Baker exits hunched over and in pain from the Witch's last zap.



MUSIC CUE

Track #7 - *Opening (Part 7)*

Cue - *Segue from **No. 6 - Opening (Part 6)***



COSTUME

When Cinderella's family re-enters, they are fully dressed and made up for the ball.

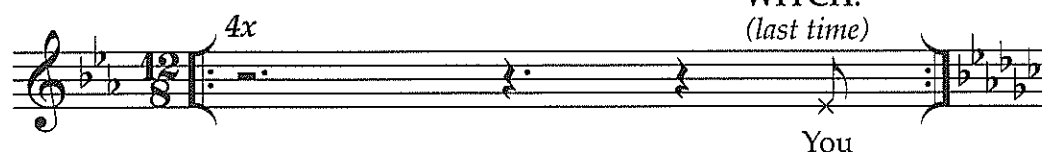
Opening (Part 6)

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

WITCH:
(last time)

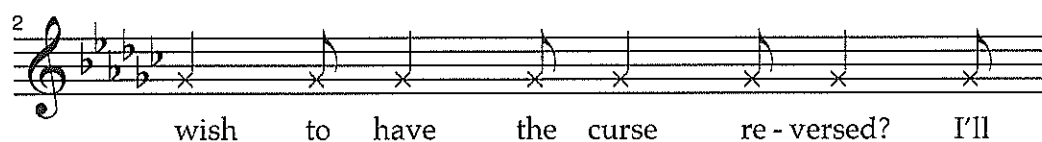
4x

You



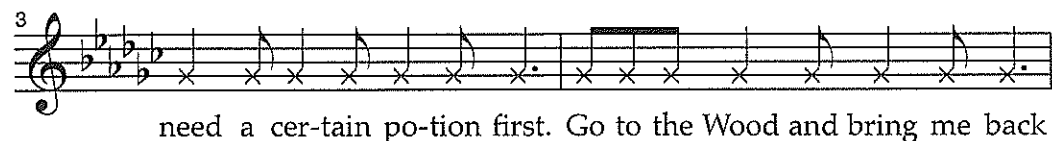
2

wish to have the curse re - versed? I'll



3

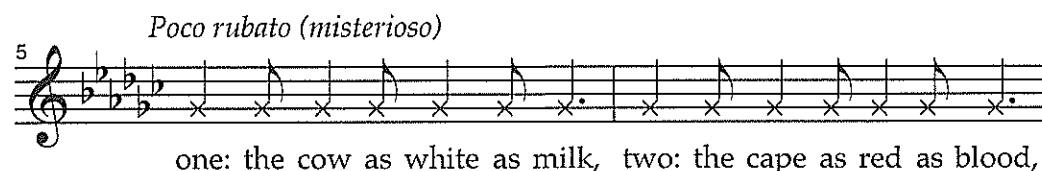
need a cer-tain po-tion first. Go to the Wood and bring me back



Poco rubato (misterioso)

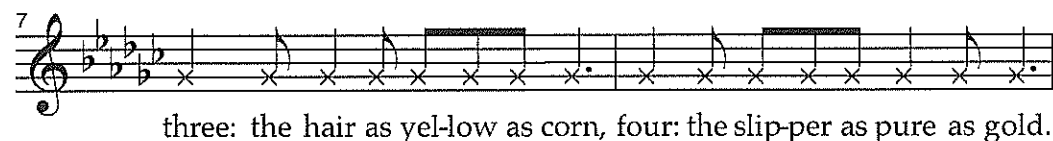
5

one: the cow as white as milk, two: the cape as red as blood,



7

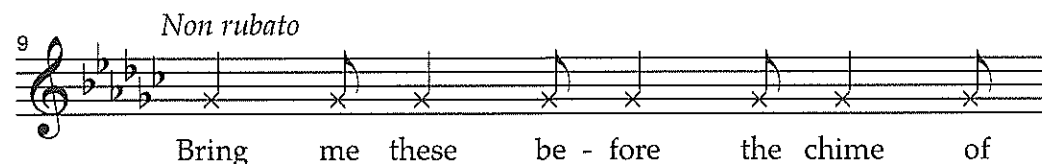
three: the hair as yel-low as corn, four: the slip-per as pure as gold.



Non rubato

9

Bring me these be - fore the chime of



NOTES



MUSIC CUE

Track #6 – *Opening (Part 6)*

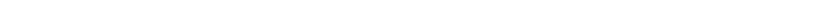
Cue – *Segue from **No. 5 – Opening (Part 5)***




MUSIC

There is a mysterious new vocal quality to the Witch when she talks about this magic potion. But don't sacrifice crisp, clear diction for mystery.

18 *low. The BAREK doubles over with pain.)*



19 

21

Musical notation for exercise 21, featuring a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a series of eighth and sixteenth notes with beams, and rests marked with 'x'.

[illegible]

23 

24



25 

18

NOTES



STAGING

Carefully rehearse the timing of the Witch zapping the Baker and his reaction to create the illusion of the Witch's power.



STAGING

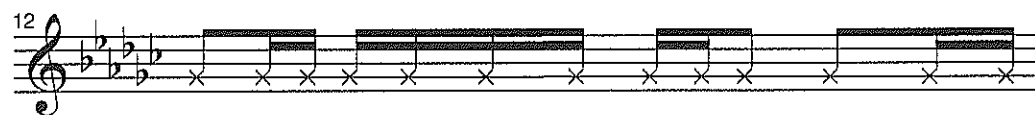
The Witch directs two strong, menacing gestures at Baker and his wife in time with the two chords following "mess around with my greens!"



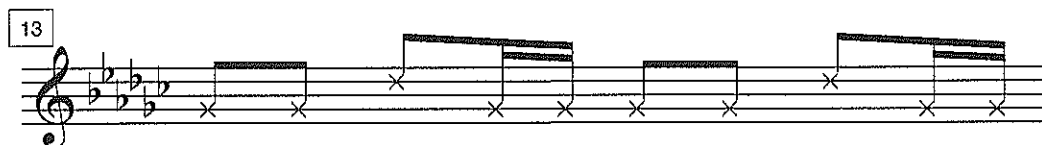
big day came and I made my claim, "Oh, don't



take a-way the ba-by," they shrieked and screeched, but I



did, and I hid her where she'll nev-er be reached. And your



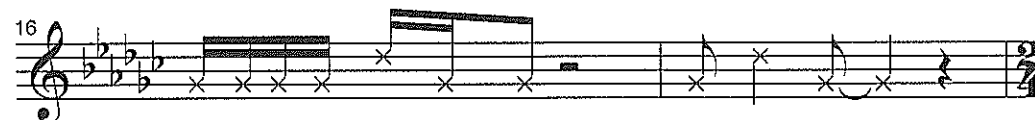
fath - er cried, and your moth - er died, when for



ex - tra mea-sure— I ad-mit it was a plea-sure— I said,



"Sor-ry, I'm still not mol - li - fied." And I



laid a lit-tle spell on them— You too, son—

NOTES

**DIRECTING**

Work with your young actor to really bring this story to life! First, have your actor tell the story like a monologue without the music. Make sure she understands each event. Then, add the music and encourage her to keep the acting choices she made without the music. The story should remain big and dynamic even when spoken in rhythm.

Opening (Part 5)

WITCH: I thought I had been more than reasonable. But how was I to know what your father had also hidden in his pocket?

BAKER: What?

5

4 WITCH:

Beans. The spe-cial beans. I

4 BAKER, BAKER'S WIFE:

Beans?

(WITCH:) (getting worked up)

6

let him go, I did-n't know he'd stol-en my beans! I was

7

("rap")

watch-ing him crawl back ov - er the wall—! And then

8

bang! Crash! And the light - ning flash! And— well,

9

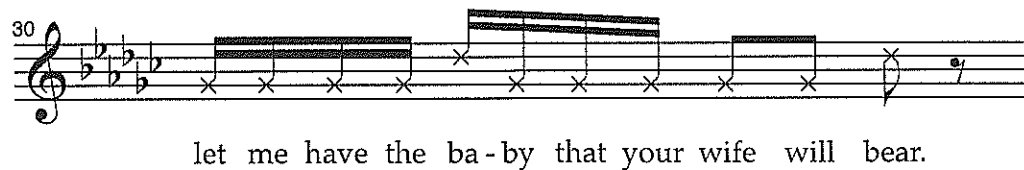
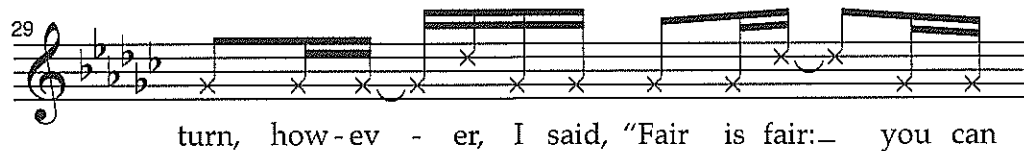
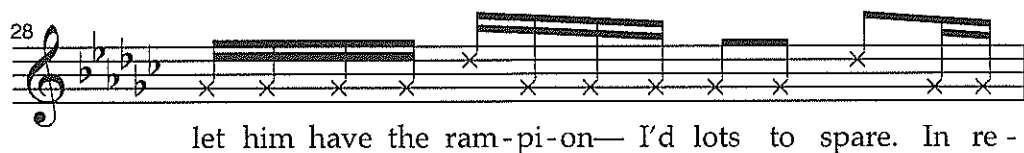
that's an-oth-er sto-ry, nev-er mind— An-y-way, at last the

NOTES



DIRECTING

The Witch gets more and more animated when acting out this section until “well, that’s another story...” at which point she becomes more focused on talking to the Baker and his wife.



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.

(Music resumes with #5 - OPENING (PART 5).)

NOTES



DIRECTING

The Witch should repeat the same magical gesture with her staff each time there is a spell chord.



DIRECTING

These lines are important plot points. Make sure your actors don't rush them.



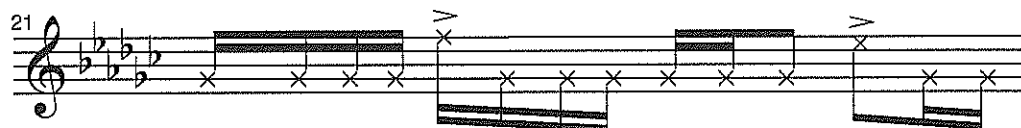
MUSIC CUE

Track #5 - *Opening (Part 5)*

Cue - BAKER: I had a brother?

WITCH: No. But you had a sister.

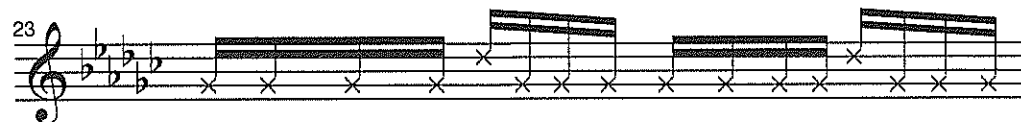
NARRATOR: But the Witch refused to tell him any more of his sister. Not even that her name was Rapunzel.



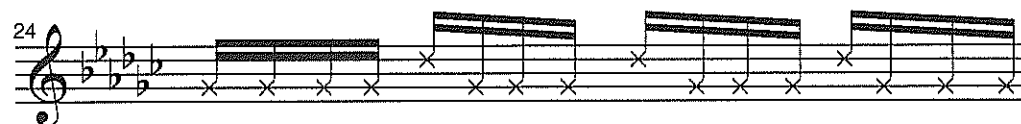
caught him in the au-tumn in my gar-den one night! He was



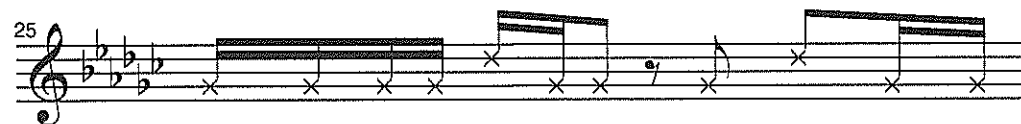
rob - bing me, har - ass - ing me,



root-ing through my ru-ta-ba-ga, raid-ing my a-ru-gu-la and



rip-ping up the ram-pi-on (My cham-pi-on! My fav-o-rite!)— I



should have laid a spell on him right there, could have



turned him in - to stone or a dog or a chair or a



sn—

(drifts off into a momentary trance)

But I

NOTES**MUSIC**

This number has rhythmic dialogue which may be challenging for young performers. Be sure to familiarize your actors with this number by directing them to listen to the Rehearsal CD. Next, have them sing with the CD. Once they are comfortable, switch to the Accompaniment CD.

NARRATOR: The old enchantress told the couple that she had placed a spell on their house.

BAKER:
What spell?

8 **Poco meno mosso** 3

WITCH: In the past, when your mother was with child, she 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...

12 3

17 **(WITCH:)**

Greens, greens, and noth-ing but greens:

18

Pars - ley, pep - pers, cab-bag - es and cel - 'ry, as -

19 *(falling into "rap" style.*


par-a-gus and wa-ter-cress and fid-dle-ferns and let-tuce-! He said,


20

"All right," But it was - n't quite, 'cause I

NOTES**CHOREOGRAPHY**

Feel free to allow your Witch to add a little contemporary movement to her rap, but don't go too over the top.

22 

24  (cowbell)
no one keeps a cow for a friend!

(JACK'S MOTHER:) Fetch the best price you can. Take no less than five pounds. Are you listening to me?

JACK: Yes. No more than five pounds.

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

JACK'S MOTHER: Less. Than five. Now, go!

(JACK leads MILKY-WHITE out.)

26 *8x and fade*

(Music continues with #4 – OPENING (PART 4).)

Opening (Part 4)

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.


BAKER'S WIFE: Who might that be?

(There is a knock on the Baker's door.)

(The BAKER moves to see who is there.)

BAKER: It's the Witch from next door.

(The BAKER'S WIFE opens the door; the WITCH enters.)

6 **Slower**  *(The BAKER'S WIFE opens the door, the WITCH enters.)*

NOTES



DIRECTING

Work with Jack and Jack's Mother to find a safe way to pinch Jack's ear.



MUSIC CUE

Track #4 – *Opening (Part 4)*

Cue – *Segue from **No. 3 – Opening (Part 3)***



STAGING

The Witch should enter from the same place that Little Red Ridinghood exited.



PROP

Let your Witch use her large staff early in the rehearsal process to give her time to explore and play with it.

7

I wish my house was not a mess.

9

I wish the cow was full of milk. I wish the

11

walls were full of gold—I wish a lot of things...

(JACK'S MOTHER:) (to JACK) Listen well,
son. Milky-White must be taken to market.
JACK: But, Mother, no—he's the best cow—
JACK'S MOTHER: She's given us no milk for a week.
We've no food nor money, and no choice but to sell her.
JACK: But Milky-White is my best friend in the whole world!
JACK'S MOTHER: Look at her! (pointing to MILKY-WHITE)

13

(JACK'S MOTHER:)
(last time)
mf There are

17

bugs on her dugs. There are flies in her eyes.

20

There's a lump on her rump

NOTES



STAGING

Jack can hug Milky-White very tightly to show his mother how much he cares. Milky-White is Jack's best and only friend in the world.



MUSIC

Jack's Mother is singing about how old and deformed Milky-White looks. Let her vocal quality match the lyrics.

36 *f*

But in-to the Woods, in-to the Woods,

38

in - to the Woods To Grand-moth - er's house and

39 (LITTLE RED RIDINGHOOD exits.)

home be - fore dark!

BAKER'S WIFE

(calling after her)

And save some of those sweets for Granny!

(The music resumes with #3 – OPENING (PART 3).)

Opening (Part 3)

NARRATOR: Jack, on the other hand, had no grandmother and no father, and his mother...

4

JACK'S MOTHER:
(entering)

mp I wish...

NARRATOR: Well, she was not quite beautiful—

(JACK'S MOTHER:)

5 I wish my son were not a fool.

NOTES



STAGING

On her lyric "dark," Little Red grabs one last treat from the Baker's table and then runs offstage.



MUSIC CUE

Track #3 – *Opening (Part 3)*

Cue – BAKER'S WIFE: (*calling after her*) And save some of those sweets for Granny!



DIRECTING

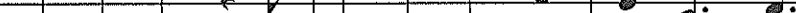
Jack's Mother freezes right after she enters, highlighting the comic moment of the audience seeing her, followed by the Narrator saying, "Well, she was not quite beautiful." She won't move again until she sings.



DIRECTING


Jack's Mother isn't ugly. She is just not put together well and doesn't take care of herself.

21



light is good, I have no fear, nor no one should. The

24



Woods are just trees, the trees are just wood. I

26

BAKER: Here.

(BAKER gives LITTLE RED RIDINGHOOD a basket.)

Now, don't stray and be late.


32

LITTLE RED RIDINGHOOD:

28 **4 RIDINGHOOD:**



In-to the Woods to bring some bread to


33 

34



Nev - er can tell what lies a - head. For

35



all that I know, she's al - read - y dead.

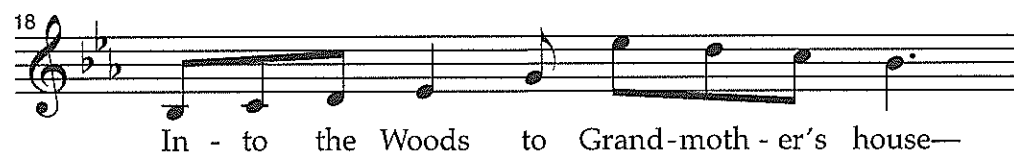
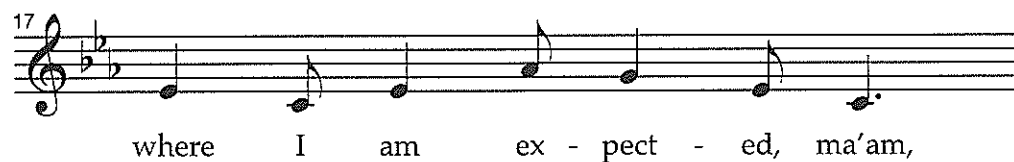
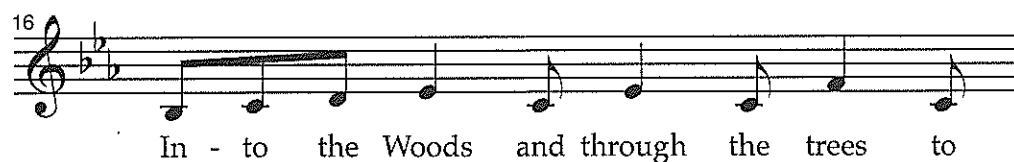
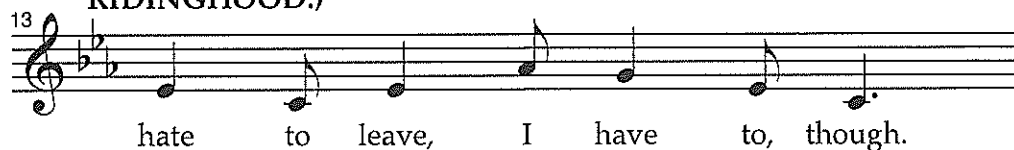
NOTES



STAGING

Little Red now places the pastries into the basket in rhythm.

**(LITTLE RED
RIDINGHOOD:)**



BAKER'S WIFE: You're
certain of your way?

**LITTLE RED
RIDINGHOOD:** 20 *(picking up sweets in rhythm)*



NOTES



MUSIC

Each time Little Red Ridinghood repeats "Into the Woods," her energy and emphasis should build.

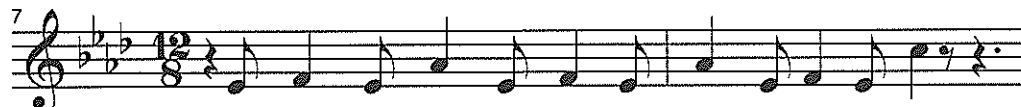
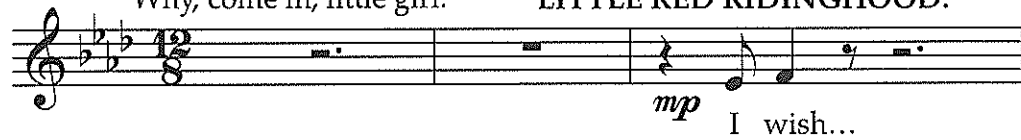
Opening (Part 2)

BAKER'S WIFE:

Why, come in, little girl.

2

LITTLE RED RIDINGHOOD:



Leggiero, Jauntily

(BAKER gives her
a loaf of bread.)



(LITTLE RED

RIDINGHOOD:) (LITTLE RED

Thank you.

RIDINGHOOD:)



NOTES



PROP

The loaf of bread, the basket and all of the other baked goods need to be onstage with the Baker before Little Red enters.



STAGING

Little Red picks up cookies or pastries in rhythm and holds them in her arms. She will have taken so many that she will need to ask the Baker for a basket.

(CINDERELLA'S STEPMOTHER:)

23 *f* You, Cin - der - el - la, the Fes - ti - val? The

FLORINDA:

f What, you, Cin - der - el - la, the

LUCINDA:

f The

24 Fes - ti - val?! The King's Fes - ti - val!!!???

Fes - ti - val?! The King's Fes - ti - val!!!???

Fes - ti - val?! The King's Fes - ti - val!!!???

NARRATOR

—and her father had taken for his new wife a woman with two daughters of her own. All three were beautiful of face, but vile and black of heart.

(#2 – OPENING (PART 2) begins.)

(There are two knocks on the Baker's door. BAKER'S WIFE opens the door; it is LITTLE RED RIDINGHOOD.)

NOTES



STAGING

Cinderella's Stepmother, Lucinda and Florinda exit after the Narrator's line.



DIRECTING

Have Cinderella's family cackle and laugh at Cinderella after they say "the King's Festival" to add a fun character moment.



MUSIC CUE

Track #2 - *Opening (Part 2)*

Cue - NARRATOR: —and her father had taken for his new wife a woman with two daughters of her own. All three were beautiful of face, but vile and black of heart.



DIRECTING

Don't worry if you don't have a door. Little Red can pantomime knocking on a door because the sounds are on your Accompaniment CD. Practice timing her actions with the sound cues so they are synchronized.

(CINDERELLA'S STEPMOTHER
and her stepsisters FLORINDA
and LUCINDA enter.)

18

f I wish... 2

f I wish... 2

f I wish... 2

f child... I wish... 2

CINDERELLA'S STEPMOTHER:
(spoken, to CINDERELLA,
leaning in for emphasis)

21

f You wish to go to the Fes-ti-val?

NARRATOR:

mf The poor girl's moth-er had died.

NOTES



STAGING

Cinderella's Stepmother and stepsisters, Florinda and Lucinda, enter during the short musical interlude after the group "I wish" in measure 18.



DIRECTING

Encourage Cinderella's Stepmother to enunciate on her rhythmic line.

14

—and the Ball... More than

I wish my cow would give us some milk.

rich-es...

rich-es... More than

16

an - y-thing...

I wish we had a child.

an - y-thing... *mp* I want a

NOTES



DIRECTING

Jack is petting and encouraging Milky-White to relax so she will produce milk.



MUSIC

This section has some challenging music. Give your cast plenty of rehearsal time to feel confident with all their entrances and rhythms.

10 (CINDERELLA:)

More than the moon... The King is giv-ing a Fes-ti-val.

(JACK:)

More than the moon...

(BAKER:)

More than the moon...

BAKER'S WIFE:

mf I wish...

12

I wish to go to the Fes-ti-val—

I wish...

More than life... More than

More than life... More than

NOTES



MUSIC

To help the audience clearly understand the layers of the story, rehearse dynamics. In this section, Cinderella's lyrics are most important, so the other characters should sing their parts slightly softer. This will help pull the audience's focus to the most important parts of the song.

—and a childless baker—
(*light on BAKER and BAKER'S
WIFE, who break freeze*)

6 (CINDERELLA:)

More than jew - els...

JACK:
(to audience, breaking freeze,
milking MILKY-WHITE)

mf I wish...

8 (CINDERELLA:)

I wish...

(JACK:)

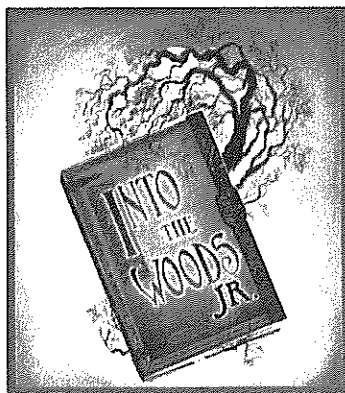
More than life... More than an - y - thing...

BAKER:

mf I wish...

NOTES**MUSIC**

This song can be rhythmically challenging for young performers. To overcome this challenge, begin by speaking the lyrics in rhythm, focusing on clear, crisp diction. Next, add the melody on a syllable vowel such as “ta.” Finally, combine the lyrics, rhythm and melody.



SCENE ONE: PROLOGUE

(Downstage, three structures: Stage right, the home of CINDERELLA. She is cleaning, frozen. Center, the cottage where JACK lives. He is milking his pathetic-looking cow, MILKY-WHITE, frozen. Stage left, the home/workplace of the BAKER and the BAKER'S WIFE. They are preparing tomorrow's bread, frozen. Behind them all there is a large forest. A NARRATOR steps forward. **#1 – OPENING (PART 1)** begins.)

Opening (Part 1)

NARRATOR: Once upon a time—
(light on CINDERELLA)

Brightly **CINDERELLA:**
(to audience, breaking freeze, polishing floor)

mf I wish...

—in a far off kingdom—

—lived a young maiden—

More than an-y-thing... More than life...

NOTES

FOOTNOTE

The abbreviations below are useful as quick notations when blocking your show.

X – Cross
 US – Upstage
 DS – Downstage
 SL – Stage Left
 SR – Stage Right
 CS – Center Stage



DIRECTING

Cinderella, Jack, Milky-White, the Baker and the Baker's Wife should choose characteristic yet comfortable positions to freeze in for the start of the show.



STAGING

The Narrator is downstage and in clear view of the audience but not directly in front of any of the other characters.



MUSIC CUE

Track #1 – Opening (Part 1)

Cue – (A NARRATOR steps forward.)



DIRECTING

The characters should immediately make large, bold movements when they unfreeze to draw the focus of the audience towards them.



LIGHTING

If possible, create three separate areas of light for these initial scenes.

Into the Woods JR.

Icon Notes Key

Notice that we have included notes on the left side of each page, called “icon notes.” These notes are based on our experience directing this show with age-appropriate performers. They are designed to provide you with insider information from someone who has successfully completed the task you are currently undertaking: directing this musical. Read them for expert strategies and specific insights on producing a successful musical.

The icon notes are broken into the following categories, described below:



CHOREOGRAPHY

Choreography notes augment the Choreography DVD by offering additional information and support on how best to choreograph the show and when to use the DVD.



COSTUME

Costume notes suggest specific costume needs or challenges.



DIRECTING

Directing notes provide special insight and professional tips on how to effectively direct the show.



LIGHTING

Lighting notes offer ideas on how to light the show on any budget.



MUSIC

Music notes provide insight, hints and troubleshooting suggestions specific to the music direction of the show.



MUSIC CUE

Music cues inform when the music of a given song or underscoring should begin. Note, this information is also provided as a reproducible form called the “Sound Cue Sheet” and is located in the Resources section of this guide.



PROP

Prop notes offer insight into the props required for the show.



SET

Set notes offer suggestions and insight concerning the scenery and furniture used in the show.



STAGING

Staging notes offer suggestions regarding the placement of the actors on the stage. This may include reminders as to which character should be the focus of a given scene, detailing any complex stage action or offering blocking suggestions.

Into the Woods JR. **characters**

Narrator

Baker

Baker's Wife

Cinderella

Cinderella's Mother

Cinderella's Stepmother

Cinderella's Father

Florinda

Lucinda

Cinderella's Prince

Jack

Jack's Mother

Milky-White

Witch

Little Red Ridinghood

Granny

Mysterious Man

Rapunzel

Rapunzel's Prince

Steward

Wolf

the authors

STEPHEN SONDHEIM

(music and lyrics)

Stephen Sondheim is one of the most influential and accomplished composer/lyricists in Broadway history. Known for his varied body of work, witty lyrics and seamless melding of music and lyrics, his works all have a unique style.

Born on March 22, 1930 in New York City, he started songwriting at a young age and was mentored by master musical theater lyricist Oscar Hammerstein II. As a young man, Sondheim experienced an insider's look at the musical theater industry. He eventually wrote his own musical and brought it to Hammerstein. He asked his mentor to give him honest feedback and treat it as if it was a play coming across his desk as a producer. Though Hammerstein picked the piece apart, Sondheim famously said that he learned more about musical theater in that one afternoon than most people learn in a lifetime.

Sondheim gained notice as a rising star in the 1950s for his contributions to *West Side Story* and *Gypsy*. Some of his major works for the theater include *A Funny Thing Happened on the Way to the Forum*, *Sweeney Todd*, *Follies*, *Sunday in the Park with George* and *Into the Woods*. He holds a Pulitzer Prize for *Sunday in the Park with George*, an Academy Award for Best Song for "Sooner or Later (I Always Get My Man)," from *Dick Tracy*, and received the Presidential Medal of Freedom in 2014. Sondheim also holds numerous Tony, Drama Desk, Grammy, and Laurence Olivier Awards.

JAMES LAPINE

(book)

James Lapine is a celebrated director, filmmaker, playwright, screenwriter, and librettist. Hailing originally from Mansfield, Ohio, Lapine attended Franklin and Marshall College and the California Institute of the Arts, eventually taking a position at Yale University to teach design. While at Yale, Lapine adapted and directed *Photograph* by Gertrude Stein, which won an Outer Critics Circle Award for Best Off-Broadway Play.

Lapine met Stephen Sondheim in 1982 and they created *Sunday in the Park with George* with Lapine as the book writer and director and Sondheim writing the music. The two would go on to win a Pulitzer Prize for the work. In 1987 they collaborated again, this time with the smash-hit *Into the Woods*, for which Lapine won both a Tony Award® and a Drama Desk Award® for Best Book of a Musical. The team did it again with 1994's *Passion*, which won the Tony Award® for Best Musical and Best Book of a Musical.

Lapine has also collaborated extensively with William Finn on projects such as *Falsettos*, *The 25th Annual Putnam County Spelling Bee*, and *Little Miss Sunshine*. In 2011 Lapine was inducted into the Theater Hall of Fame and in 2012 he directed the Broadway revival of *Annie*. Lapine wrote the screenplay for Disney's film adaptation of *Into the Woods* in 2014, starring Meryl Streep and Johnny Depp.

STEWARD. Cinderella isn't sure she wants the Prince, and the Baker's Wife thinks she is a fool (*A Very Nice Prince*). Seeing Cinderella's gold shoes, the Baker's Wife tries to take one but is forced to chase after the runaway cow as the final chime of the first midnight is heard.

The next morning, Jack discovers a beanstalk has grown overnight. As the Baker sleeps beneath a tree, Jack appears with an oversized sack full of money, singing about giants (*Giants in the Sky*). Jack's Mother, delighted by his acquisition, has let him keep five gold pieces, which he uses to try and buy back Milky-White, but the Baker cannot sell the cow because he needs it for the Witch. Jack, thinking the Baker wants more money, goes back up the beanstalk in search of additional funds. The Baker's Wife appears, confessing she has lost the cow.

Rapunzel's Prince and Cinderella's Prince exchange tales of woe (*Agony*), each insisting his romantic problem is more serious than his brother's.

The Mysterious Man returns the cow to the Baker. The Baker's Wife, recognizing Rapunzel's hair as the perfect shade to satisfy the Witch's demands, rips out one of the girl's substantial tresses (*Rapunzel's Reprise*) and runs into Cinderella, who is on her way home from another night at the Festival. The Baker's Wife tries again, without success, to take Cinderella's shoe. The Baker finally agrees to accept his Wife's help, realizing it will take both of them to accomplish their goal (*It Takes Two*). Jack returns to the Baker with a golden egg that he offers in exchange for Milky-White, when all of a sudden the cow lets out a terrible yelp and falls to the ground dead.

With two midnights gone, the Baker goes in search of another cow. Meanwhile, Rapunzel is defiant and tells the Witch that she wants to see the world. After warning Rapunzel to obey her (*Stay With Me*), the infuriated Witch cuts off most of Rapunzel's hair

and exiles her. The Narrator reveals that while pursuing Rapunzel, her prince has fallen into a patch of thorns and blinded himself.

Leaving her third visit to the royal ball with only one slipper, Cinderella reflects on her indecision about leaving her miserable home for the unknown aspects of life with the Prince (*On the Steps of the Palace*). To help her continue to run from the Prince, the Baker's Wife gives Cinderella her own shoes in exchange for the remaining gold slipper.

The Baker and his Wife report to the Witch with their four objects. After rejecting the new cow, that is not actually white but covered with flour, the Witch demands they bring the dead Milky-White to her. She restores the cow to life and commands the Baker to feed the cow the other objects, insisting the cow be milked to fill a silver goblet. Jack tries, but no milk flows (*The Potion - Part 1*). When the Baker's Wife says she pulled the hair as yellow as corn from a maiden in a tower, the Witch explains she, the Witch, cannot have touched any of the objects needed to break the spell. The Mysterious Man, revealed to be the Baker's father, suggests feeding the cow the hair from an ear of corn. The cow fills the goblet with milk that the Witch drinks, transforming her into a beautiful woman (*The Potion - Part 2*). As the third midnight strikes, the Baker's father dies and Milky-White is reunited with Jack. The Prince finally finds his Cinderella and Rapunzel, reunited with her Prince, restores his vision with her tears. The Witch realizes that in exchange for her own youth and beauty, she has lost her magical power over others.

Having broken the curse, the Baker's Wife is happily pregnant, and the Narrator observes that the kingdoms are now filled with joy. We are reminded there will be times when each of us must journey into the woods but that we must mind the future and the past (*Finale - Parts 1 - 6*).

Into the Woods JR.

synopsis

The **NARRATOR** begins the story by guiding the company through each character's wish (*Opening – Parts 1 – 9*). **CINDERELLA** wishes to go to the King's Festival; **JACK** wishes his cow, **MILKY-WHITE**, would give him milk; and the **BAKER** and **BAKER'S WIFE** wish to have a child. **JACK'S MOTHER** wishes for gold and a less foolish son. Since their cow won't produce any milk, she insists that Jack take the cow to market to sell her. **CINDERELLA'S STEPMOTHER** and her stepsisters, **FLORINDA** and **LUCINDA**, laugh at Cinderella's wish. With **CINDERELLA'S FATHER**, they ride off to the ball without Cinderella, leaving her behind in tears. After stopping at the bakery for sweets, **LITTLE RED RIDINGHOOD** prepares to travel into the woods to see her sick **GRANNY**.

At their home, the Baker and his Wife are visited by the **WITCH** next door. She reveals that the Baker's father is the reason the couple's wish will never come true. She explains that in the past, for his pregnant mother, the Baker's father stole magical beans from the Witch's garden. To punish them, the Witch placed a curse on the family, guaranteeing none would ever bear children again, including the Baker and his Wife. Once born, the Witch took the Baker's sister – a sibling he never knew existed – and hid her in a tower far, far away. In order to break the spell and get his wish, the Witch tells the Baker he has three days to bring her four items: a cow as white as milk, a cape as red as blood, hair as yellow as corn and a slipper as pure as gold.

As the Baker prepares for his journey, he puts on his father's old jacket and finds six beans in the pocket. Forbidding his Wife to join him on the quest, he tries to memorize the list of things the Witch has asked for. At the grave of **CINDERELLA'S**

MOTHER, Cinderella shares her wish and is granted a beautiful dress and slippers to wear to the ball (*Cinderella at the Grave*). While walking through the woods to market, Jack encounters a **MYSTERIOUS MAN** who says his cow is worth only a sack of beans. Little Red Ridinghood meets a **WOLF** who targets her grandmother and her for his next meal (*Hello, Little Girl*). We hear the voice of the Baker's lost sister **RAPUNZEL** singing in the distance (*Underscore after Hello, Little Girl*).

As the Baker struggles to remember the four objects on his list, his Wife persuades Jack to sell Milky-White to her for five of their beans. After Jack's sad farewell, the Baker's Wife tries to allay the Baker's guilt by insisting they did Jack a favor (*I Guess This is Goodbye/Maybe They're Magic*).

The Witch visits Rapunzel at the tower where she is kept prisoner (*Rapunzel*). **RAPUNZEL'S PRINCE** sees the Witch climb Rapunzel's hair and decides to try it himself the following day.

The Baker unsuccessfully tries to take Little Red Ridinghood's cape (*Baker's Reprise*). She enters her Granny's house to find the Wolf in bed, pretending to be the old woman (whom he has eaten). He gobbles up Little Red Ridinghood and falls asleep. The Baker, hoping to get the cape, cuts the Wolf's stomach open, releasing Little Red Ridinghood and her Granny. After the ordeal, Little Red Ridinghood realizes how naïve she was (*I Know Things Now*) and gives the Baker her cape as a gift for saving her life.

Jack's mother is furious with him for selling their cow for five worthless beans and throws them away. The Baker's Wife leads Milky-White through the forest when she encounters Cinderella, who is running from **CINDERELLA'S PRINCE** and his

some tips for the theater

Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.

Always arrive at rehearsal **on time** and ready to begin.

Keep going! If you forget a line or something unexpected happens, keep the scene moving forward. Chances are, the audience won't even notice.

Remember to **thank** the director and fellow cast and crew members.

It takes an **ensemble** to make a show; everyone's part is important.

Be **respectful** of others at all times.

If you are having trouble memorizing your lines, **try writing them down or speaking them aloud.**

Bring your script and a pencil to every rehearsal.

Be specific! Make clear choices about your character's background and motivation in the show.

Before the show, say "**break a leg**" – which means "good luck" in the theater.

Always be quiet **backstage**. And keep in mind, if you can see the audience, they can see you; so stay out of sight.

HAVE FUN!

★

Actor's Script
 Name: ALLISON CANNING
 Character: ANNIE

★

APPLE SELLER
 Why not? Nobody's buying 'em anyway.
ANNIE
 Gee thanks, Mister.

APPLE SELLER
 Say kid, when is the orphan's picnic?
ANNIE
 Soon as I take a bite.

(ANNIE takes a bite of the apple. The APPLE SELLER exits as SANDY enters from the other side.)

★

Hey there. The dogcatchers are after you, ain't they? Well, they're after me, too. But don't worry, I ain't gonna let them get you or me. Everything's gonna be fine. For the both of us. If not today, well...

★

XDSR

TOMORROW

★

ANNIE:
 The

Slowly in 4 ♩ = 80 rit.

3

a tempo
 sun'll come out to-mor-row. Bet your bot-tom dol-lar that to-

★

6
 mor-row, there'll be sun! Just

★

8
 think-in' a-bout to-mor-row clears a-way the cob-webs and the

14

DICTION

MTI's Broadway Junior Collection® Actor's Script • broadwayjr.com

This example is from *Annie KIDS*

make the script your own

1 Always write your name legibly, either in the space provided on the cover of your script or on the title page. Scripts have a way of getting lost or changing hands during rehearsals!

2 Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.

3 Underline important stage directions, lines, lyrics and individual words. For example, if your line reads, "But don't worry, I ain't gonna let them get you or me," and your director wants you to stress the words "you or me," underline those words in your script.

4 Save time and space by using the following standard abbreviations:

ON: onstage	OFF: offstage
US: upstage	DS: downstage
SL: stage left	SR: stage right
CS: center stage	X: cross

You may use these abbreviations to modify other instructions (e.g., you could write "R hand up" to remind yourself to raise your right hand). You may also combine them in various ways (e.g., you could write "XDSR" to remind yourself to cross downstage right).

5 Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a table, you might draw a box to represent the table, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.

6 Draw stick figures to help you remember your choreography. Remember, the simpler the better.

7 Mark your music with large commas to remind yourself where to take breaths while singing.

8 Although you should feel free to mark up your script, be careful it doesn't become so cluttered with notes that you have a hard time finding your lines on the page!

what to expect during rehearsals

You will be performing a **musical**, a type of **play** that tells a story through songs, dances and dialogue. Because there are so many parts of a musical, most shows have more than one **author**. The **composer** writes the music and usually works with a **lyricist**, who writes the **lyrics**, or words, to the songs. The **book writer** writes the **dialogue** (spoken words, or **lines**) and the **stage directions**, which tell the actors what to do onstage and what music cues to listen for.

Your **director** will plan rehearsals so that the cast is ready to give its best performance on **opening night!** Remember to warm up before each rehearsal so that your mind, body and voice are ready to go. Every rehearsal process is a little bit different, but here is an idea of what you can expect as you begin to work on your show.

music:

Since you're performing a musical, it is important to learn the music early on in the rehearsal process. Your **music director** will teach the cast all the songs in the show and tell you what to practice at home.

choreography:

After you've got the music down, you'll begin working on the choreography – or dance – in the show. Your **choreographer** will create the dances and teach them to the cast. The music and the choreography help tell the story.

blocking & scene work:

Your director will **block** the show by telling the cast where to stand and how to move around the stage. You'll use your theater terms (downstage left, upstage right, etc.) a lot during this portion of the rehearsal process. You will also practice speaking your **lines** and work on memorizing them. Rehearsing your part from memory is called being **off-book**. Your director will help you understand the important action in each scene so you can make the best choices for your character's objective, or what your character wants.



welcome to the theater

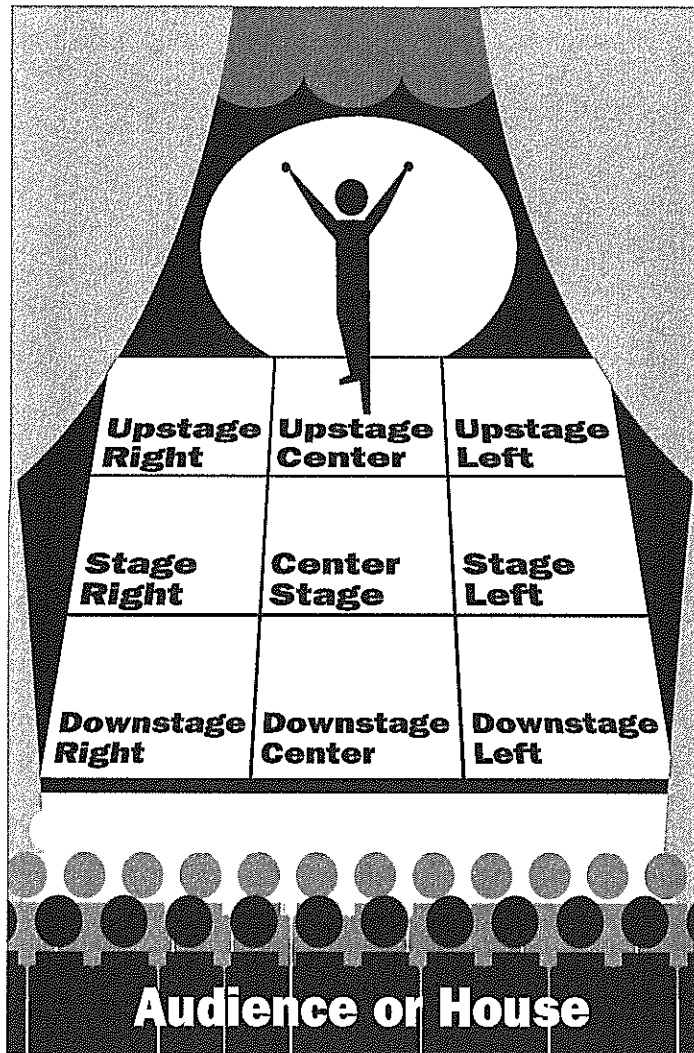
CONGRATULATIONS!

You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know.

This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor**, **director** and **stage manager** works from a script. Your script contains some additional information like this introduction and a glossary. You can look up any bold words in the glossary at the back of this book. Be sure to take good care of your script, and use a pencil when taking notes in it, since what you'll be

doing onstage can change during rehearsals.

One of the first things you'll need to learn is what to call the various areas of the stage. Since most stages used to be **raked**, or tilted down toward the **house**, where the audience sits, we still use the term **downstage** to refer to the area closest to the audience and **upstage** to refer to the area furthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. The diagram above shows how to use these terms to label nine different parts of the stage.



Actor's Script

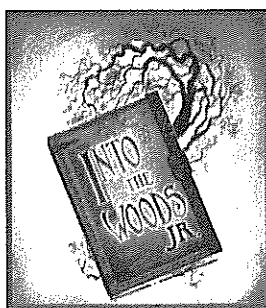


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