

**Audition Sides - Baker, Baker's Wife**

**START**

**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.

**END**

**(#25 - IT TAKES TWO begins.)**

**Audition Sides - Baker, Jack, Baker's Wife**

**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...



**START** **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?

**Audition Sides - Baker, Jack, Baker's Wife**

**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.

**END**

**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.

**Audition Sides - Baker, Little Red Ridinghood, Granny**

*(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.)*

**START**

**(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!

**END**

**Audition Sides - Baker, Mysterious Man**

**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.

**START**

**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?

**END**

**Audition Sides - Baker's Wife, Baker**

**START**

**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.

**END**

**Audition Sides - Baker's Wife, Jack's Mother**

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.)*

**START**

**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...!

**END**

**Audition Sides - Baker's Wife, Witch, Baker**

**START**

**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.)*

**END**

*(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.



**Audition Sides - Cinderella, Baker's Wife, Cinderella's Prince, Steward**

# 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.)*

**START**

*(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.

8a

**Audition Sides - Cinderella, Baker's Wife, Cinderella's Prince, Steward**

*(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.

**END**

*(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!

**Audition Sides - Cinderella, Baker's Wife, Steward, Baker, Mysterious Man, Cinderella's Prince**

---

**START**

*(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!

**Audition Sides - Cinderella, Baker's Wife, Steward, Baker, Mysterious Man, Cinderella's Prince**

**(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!

**END**

**CINDERELLA'S PRINCE**

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

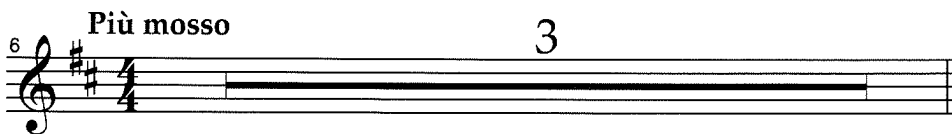
**STEWARD**

Yes.

# Audition Sides - Narrator, Little Red Ridinghood, Wolf

## START

**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.)*

## END

### **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.)*

### Audition Sides - Narrator

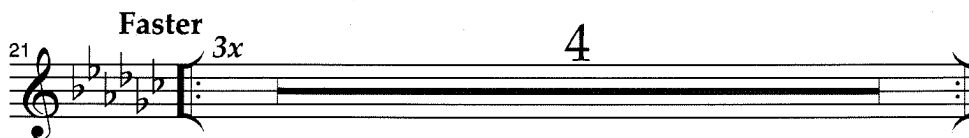
(BAKER'S WIFE holds goblet under MILKY-WHITE's udder as JACK milks; all eyes are on MILKY-WHITE. WITCH takes the goblet and drinks. She turns upstage, shaking. Smoke begins to rise around her. MYSTERIOUS MAN falls to the ground.)

**MYSTERIOUS MAN:** Son! Son!

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

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

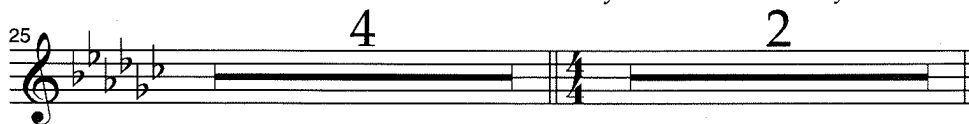
(The last stroke of midnight.)



(MYSTERIOUS MAN dies.)

**BAKER:** He's dead!

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



(Blackout. #32 – FINALE (PART 1).)

## START 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.

# END

**Audition Sides - Rapunzel's Prince, Cinderella's Prince**

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

**(BAKER)**

Go!

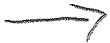
*(They exit in opposite directions. BAKER'S WIFE turns to follow BAKER as...)*

**(#21 - FANFARES begins.)**

**START**

*(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!

# Audition Sides - Rapunzel's Prince, Cinderella's Prince

## 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.

END

(#22 - AGONY begins.)

# Agony

A la barcarolle (CINDERELLA'S PRINCE:)

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

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

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

A-gon-y! — Be-yond pow-er of speech,