

# 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 AUNTS** wish 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 BELINDA & 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

**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*).

# 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.





Into the Woods JR.

# characters

**Narrators |, 2 & 3**

**Baker**

**Baker's Wife**

**Cinderella**

**Cinderella's Stepmother**

**Cinderella's Father**

**Florinda**

**Lucinda**

**Belinda**

**Jack**

**Jack's Aunts**

**Milky-White**

**Witch**

**Little Red Ridinghood**

# Into the Woods JR.

## Icon Notes Key

**N**otice 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.



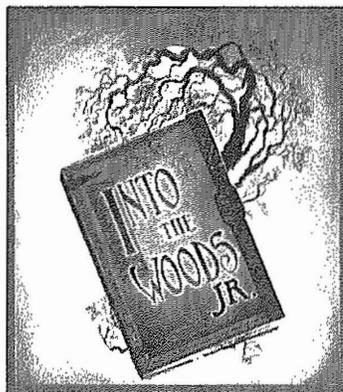
### SET

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.



## 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.)

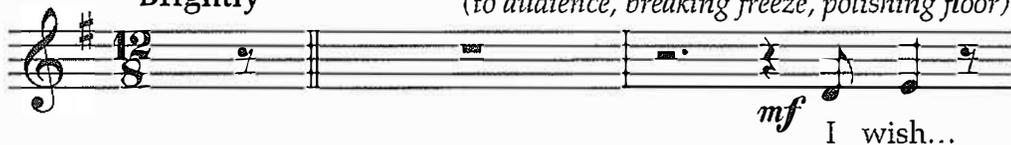
## Opening (Part 1)

**NARRATOR 1:** Once upon a time—(light on CINDERELLA)

**Brightly**

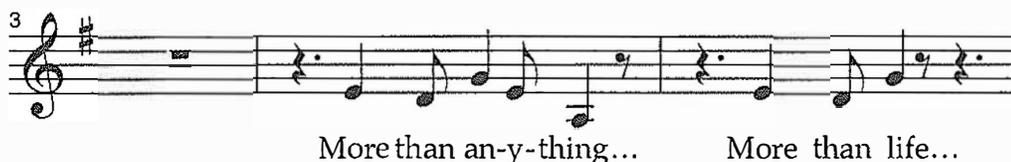
**CINDERELLA:**

(to audience, breaking freeze, polishing floor)



**N2:** in a far off kingdom—

**N1:** lived a young maiden—



(NARRATOR 2:) —a sad young lad—  
(light on JACK and MILKY-WHITE)

N3: 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:) JACK & MILKY WHITE

More than life...

More than an - y - thing...

BAKER:

*mf* I wish...

10 (CINDERELLA:)  
More than the moon... The King is giv-ing a Fes-ti-val.

(JACK & MILKY WHITE)  
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

14

—and the Ball... More than

**JACK:**

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.

*mp*

an - y-thing... I want a

(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 1:**

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



**FLORINDA:**

**LUCINDA:**

23

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

24

**BELINDA:**

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

**NARRATOR 1**

—and her father had taken for his new wife a woman with three daughters of her own. All four 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 RIDINGH●●D.)*



# Opening (Part 2)

BAKER'S WIFE:

Why, come in, little girl.

2

LITTLE RED RIDINGHOOD:

*mp* I wish...

It's not for me, it's for my Gran-ny in the woods.

A loaf of bread, please—

To bring my poor old hun-gry Gran-ny in the woods...

**Leggiero, Jauntily**

(BAKER gives her a loaf of bread.)

(insistent) Just a loaf of bread, please...

(LITTLE RED

RIDINGHOOD:) (LITTLE RED

Thank you.

RIDINGHOOD:)

In - to the Woods, it's time to go. I



(LITTLE RED RIDINGHOOD:)

13   
 hate to leave, I have to, though.

14   
 In - to the Woods— it's time, and so I

15   
 must be - gin my jour - ney.

16   
 In - to the Woods and through the trees to

17   
 where I am ex - pect - ed, ma'am,

18   
 In - to the Woods to Grand-moth - er's house—

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

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

19   
 The way is clear, the



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



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



sort of hate to ask it, but do you have a basket?

**BAKER:** Here.  
*(BAKER gives LITTLE RED  
 RIDINGHOOD a basket.)*  
 Now, don't stray and be late.

32

**LITTLE RED  
 RIDINGHOOD:**



In-to the Woods to bring some bread to



Gran - ny who is sick in bed.



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



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

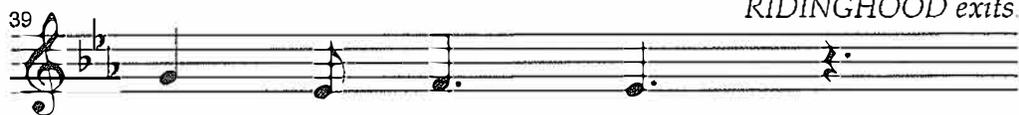


But in-to the Woods, in-to the Woods,



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

(LITTLE RED RIDINGHOOD exits)



home be - fore dark!

**BAKER'S WIFE**

(calling after her)

And save some of those sweets for Granny!

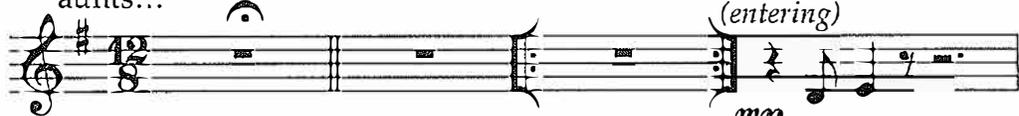
(The music resumes with #3 - OPENING (PART 3).)

**Opening (Part 3)**

NARRATOR 2: Jack, on the other hand, had no grandmother and no father, and his aunts...

4

JACK'S AUNTS:  
(entering)



I wish...

NARRATOR 2: Well, they were at their wits ends...

AUNT 1:



I wish my son were not a fool.

**AUNT 2:**

I wish my house was not a mess.

**AUNT 1:** **AUNT 2:**

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

**BOTH AUNTS:**

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

**(Aunt 1:** ) (to JACK) Listen well, son. Milky-White must be taken to market.  
**JACK:** But, Mother, no— he’s the best cow—  
**Aunt 2:** : 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!  
**Aunt 1:** : Look at her! (*pointing to MILKY-WHITE*)

**AUNT 1:**  
*(last time)*

*mf* There are

**AUNT 2:**

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

**AUNT 1:**

There’s a lump on her rump



**NARRATOR 3:** : 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

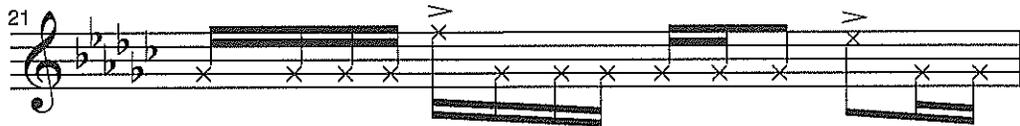
Pars - ley, pep - pers, cab-bag - es and cel - 'ry, as -

19 *(falling into "rap" style)*

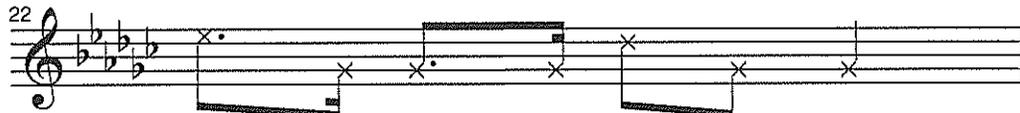
par-a-gus and wa-ter-cress and fid-dle-ferns and let-tuce-! He said,

20

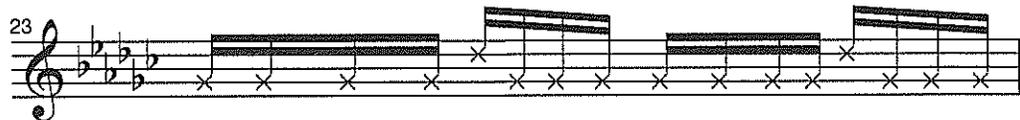
"All right," But it was - n't quite, 'cause I



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



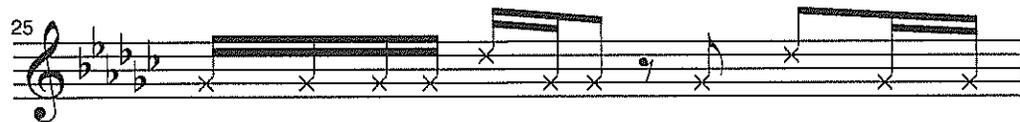
rob - bing me, har - ass - ing me,



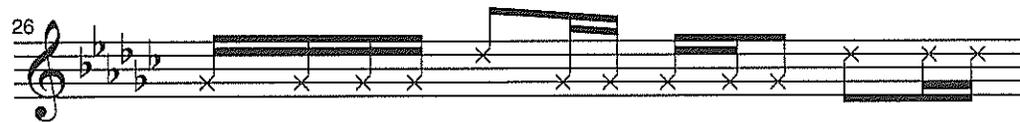
root-ing through my ru-ta-ba-ga, raid-ing my a-ru-gu-la and



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



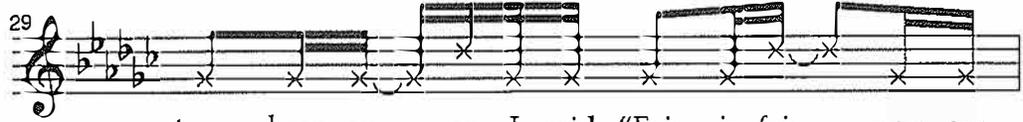
*(drifts off into a momentary trance)*

sn—

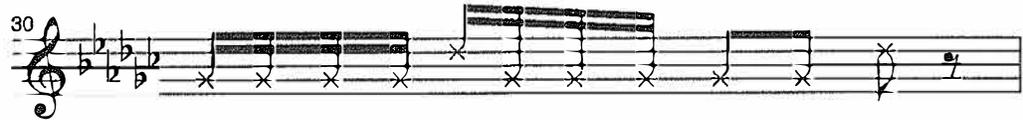
But I



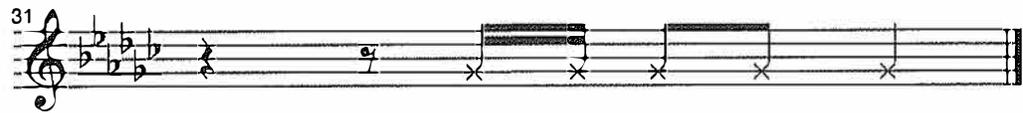
let him have the ram-pi-on— I'd lots to spare. In re-



turn, how-ev - er, I said, "Fair is fair:— you can



let me have the ba-by that your wife will bear.



And we'll call it square."

**BAKER**

I had a brother?

**WITCH**

No. But you had a sister.

**NARRATOR 3:**

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).)*



# 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?

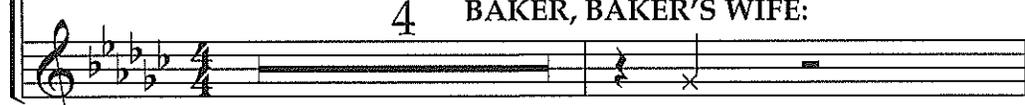
5

4 WITCH:



Beans. The spe-cial beans. I

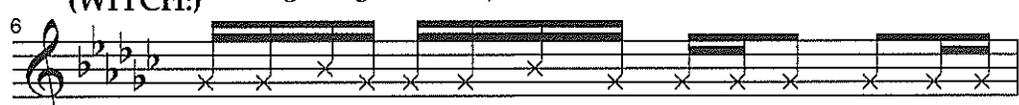
4 BAKER, BAKER'S WIFE:



Beans?

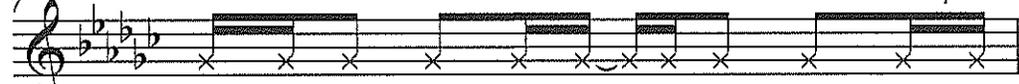
(WITCH:) (getting worked up)

6



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

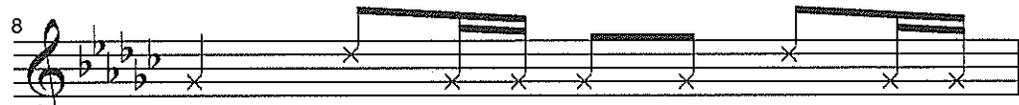
7



("rap")

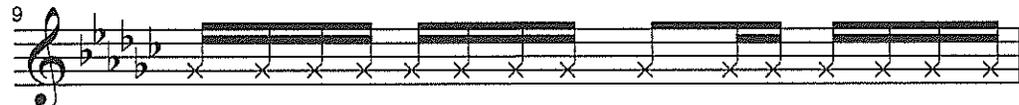
watch-ing him crawl back ov - er the wall—! And then

8



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

9

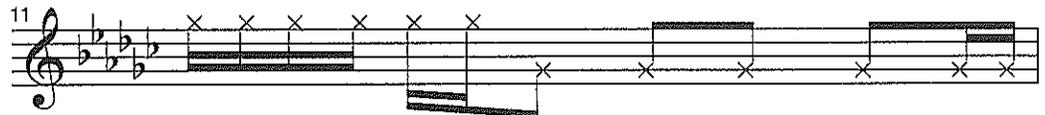


that's an-oth-er sto-ry, nev-er mind— An-y-way, at last the

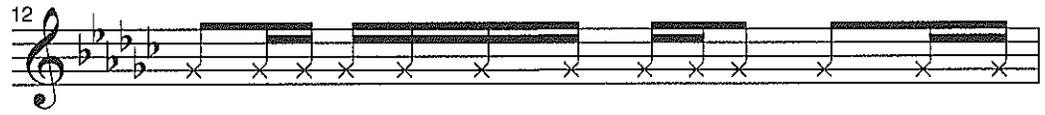




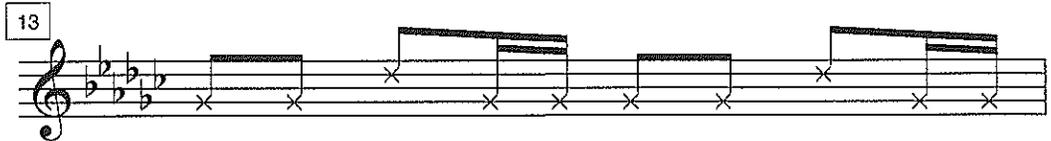
big day came and I made my claim, "Oh, don't



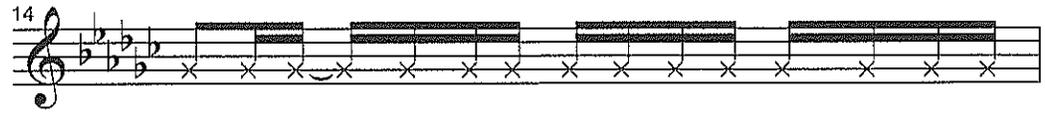
take a-way the ba-by," they shrieked and screeched, but I



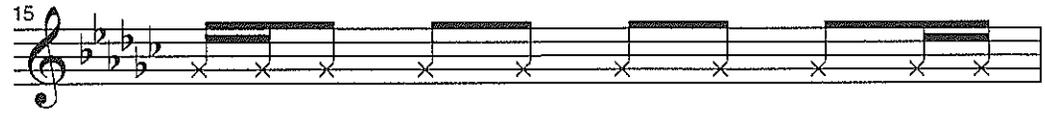
did, and I hid her where she'll nev-er be reached. And your



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—





(#6 - OPENING (PART 6) begins.)

# Opening (Part 6)

NARRATOR 3: : Then the Witch, for purposes of her own, explained how the Baker might lift the spell.

4x

WITCH:  
(last time)

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



10  
  
 mid - night in three days' time, and

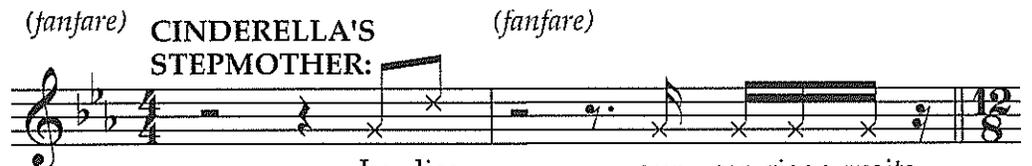
11  
  
 you shall have, I guar - an - tee, a

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

12  
  
 child as per-fect as child can be. Go to the Wood!

**(#7 – OPENING (PART 7) begins.)**

## Opening (Part 7)

*(fanfare)* CINDERELLA'S STEPMOTHER: *(fanfare)*  
  
 La-dies, our car-riage waits.

CINDERELLA: *mp* Please may I go to the Fes - ti - val? The  
 CINDERELLA'S STEPMOTHER:

CINDERELLA'S FATHER  
  
 Fes-ti-val—! You'd make us the fools of the Fes-ti-val and

CINDERELLA'S  
STEPMOTHER &  
FATHER

6



mor - ti - fy the Prince! The

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

CINDERELLA'S  
STEPSISTERS:

7



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

(CINDERELLA'S FATHER  
grunts dazedly and exits.)

CINDERELLA:

(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.

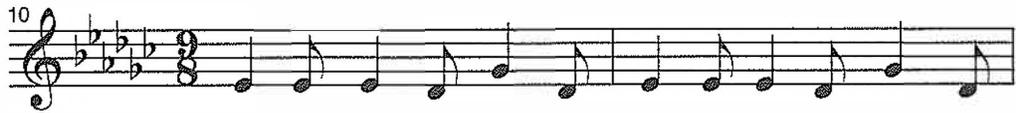
BAKER: No! You are not to come and that is final. Now  
what am I to return with?

BAKER'S WIFE: (*annoyed*) You don't remember?

8



(BAKER'S WIFE:)  
*mf* The

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

14  **NARRATOR 3:** And so the Baker, reluctantly,  
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...

18  **NARRATOR 1:** : As for Cinderella:  
**CINDERELLA:**  
*mp* I still wish to go to the Fes-ti-

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



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)

2 **NARRATOR 1:** **NARRATOR 2:**  
 In - to the Woods with - out re - gret, the

4 **NARRATOR 3: ALL NARRATORS:**  
 choice is made, the task is set. In - to the Woods, but not for - get - ting  
**BAKER, BAKERS WIFE,  
 JACK, MW, JACKS  
 AUNTS, CINDERELLA**

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

8



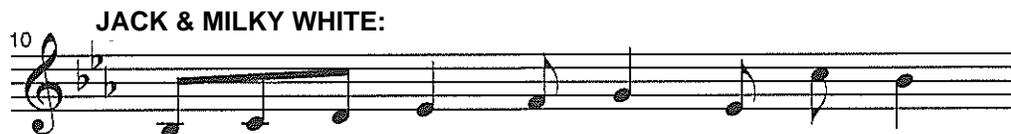
don't care how, the time is now.

9 **JACK'S AUNTS:**



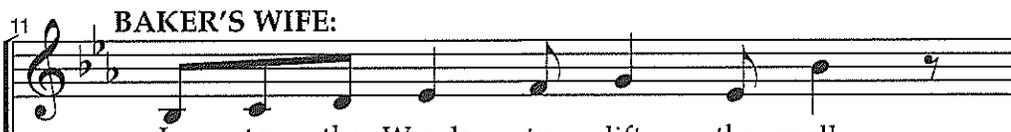
In - to the Woods to sell the cow—

10 **JACK & MILKY WHITE:**



In - to the Woods to get the mon - ey—

11 **BAKER'S WIFE:**



In - to the Woods to lift the spell—

**BAKER:**



To

12 **CINDERELLA:**

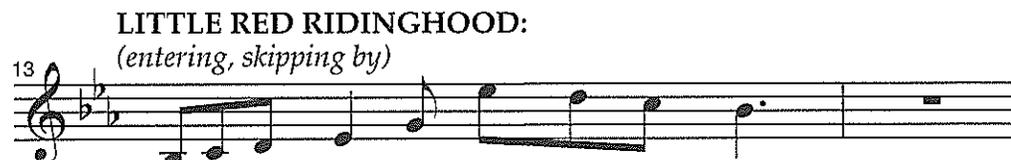


To go to the Fes - ti - val—



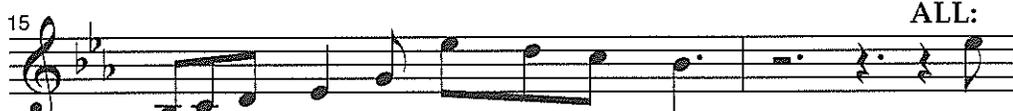
make the po - tion—

13 **LITTLE RED RIDINGHOOD:**  
(entering, skipping by)



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



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

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

**CINDERELLA'S STEPMOTHER & STEPFATHER:**  
 29  
  
 In - to the Woods to get the thing that





In - to the Woods, then out of the Woods, \_\_\_\_\_



\_\_\_\_\_ and home be - fore dark!

*(All freeze for three counts, then variously exit except*