FADE UP:
Grey clouds of an early morning sky.
BAKER (V.O.)
Once upon a time, in a far off kingdom, there lay a small village at the edge of the woods...
Suddenly, the WELL-WORN BOOT of Cinderella steps into the frame and lands on what we thought was the sky, but in fact is simply its reflection in a puddle of water. A strong CHORD accents the splash and we begin a musical vamp.

EXT. CINDERELLA’S HOUSE - DAYBREAK
CLOSE-UP on CINDERELLA’S dirty hand as it reaches down to gather kindling.
CINDERELLA (O.S.)
I WISH...
BAKER (V.O.)
And in this village...
CLOSE-UP on a bead of sweat as it trickles from her brow, the same hand entering the frame to wipe it.
CINDERELLA (O.S.)
MORE THAN ANYTHING...
BAKER (V.O.)
... lived a young maiden...
ANGLE on CINDERELLA
A pretty (and filthy) young woman, who finishes mopping her brow and trudges towards the back of a large house, the kindling under her arm.

CINDERELLA:
MORE THAN LIFE...
MORE THAN JEWELS...

EXT. JACK’S FARMHOUSE - DAY
CLOSE-UP on JACK’S calloused hands as he pulls on a rope.
BAKER (V.O.)
... a care-free young lad...

ANGLE ON JACK:
A spaced-out twelve year-old who is trying to pull his bony cow MILKY-WHITE towards his dilapidated cottage.

JACK:
I WISH...
MORE THAN LIFE...
INT. BAKER’S COTTAGE – DAY
CLOSE-UP on a ball of dough. The BAKER’S thick hand pounds it.
BAKER (V.O.)
... and a childless baker...
ANGLE ON THE BAKER AND HIS WIFE
Hard-working and honest, he is kneading the dough which she then takes and puts in the oven.
BAKER/BAKER’S WIFE
I WISH...
BAKER (V.O.)
... with his Wife-- “

BAKER:
MORE THAN ANYTHING...

WIFE:
MORE THAN THE MOON...
BAKER/BAKER’S WIFE
I WISH...

INT. CINDERELLA’S HOUSE – KITCHEN – DAY
CINDERELLA scrubs a huge pot.

CINDERELLA:
THE KING IS GIVING A FESTIVAL.
INT. BAKER’S COTTAGE – DAY
The WIFE rolls the dough as the BAKER stokes the hot oven.
BAKER/WIFE
MORE THAN LIFE...
INT. JACK’S FARMHOUSE – DAY
Inside the tiny cottage, the COW stands bewildered as JACK tries to milk her without success.

JACK:
(to Milky-White)
I WISH...

INT. CINDERELLA’S HOUSE – KITCHEN – DAY

CINDERELLA:
I WISH TO GO TO THE FESTIVAL-
INT. BAKER’S COTTAGE – DAY
BAKER/WIFE
MORE THAN RICHES...
INT. CINDERELLA’S HOUSE – KITCHEN – DAY
CINDERELLA:
-- AND THE BALL...
INT. JACK’S FARMHOUSE - DAY

JACK:
I WISH MY COW WOULD GIVE US SOME MILK.
INT. BAKER’S COTTAGE - DAY
The WIFE lifts a heavy sack of flour.
WIFE/CINDERELLA
MORE THAN ANYTHING...
The BAKER takes bread from the oven.

BAKER:
I WISH WE HAD A CHILD.
INT. JACK’S FARMHOUSE - DAY
Now leaning his shoulder against the cow for more leverage as he squeezes her udders.

JACK:
PLEASE, PAL.
INT. BAKER’S COTTAGE - DAY

WIFE:
I WANT A CHILD.
INT. JACK’S FARMHOUSE - DAY

JACK:
(frustrated)
SQUEEZE, PAL...
INT. CINDERELLA’S HOUSE/JACK’S HOUSE/BAKER’S COTTAGE - DAY
She is now scrubbing the floor in front of a large fireplace.

CINDERELLA:
I WISH TO GO TO THE FESTIVAL.
JACK BAKER/WIFE
I WISH YOU’D GIVE US SOME I WISH WE MIGHT HAVE A CHILD.
MILK/ OR EVEN CHEESE...

ALL:
I WISH...
CINDERELLA’S STEPMOTHER moves towards her threateningly.
INT. CINDERELLA’S HOUSE - KITCHEN - DAY
CINDERELLA’S STEPMOTHER dressed in a robe, her blonde hair
rolled in rags, carries herself with an air of disgust; like a medieval Orange County housewife.

**STEPMOTHER :**
YOU WISH TO GO TO THE FESTIVAL?
BAKER (V.O)
The poor girl’s parents had died-
Her two daughters, also blonde, FLORINDA and LUCINDA, appear on the stairwell. They’re junior versions of Mom.

**STEPMOTHER :**
YOU, CINDERELLA, THE FESTIVAL?/ YOU WISH TO GO TO THE FESTIVAL?
FLORINDA and LUCINDA move to join their MOTHER.
FLORINDA LUCINDA
(overlapping)WHAT, YOU WISH TO GO TO THE WHAT, YOU, CINDERELLA? THE FESTIVAL?
FESTIVAL? THE FESTIVAL?
STEPMOTHER/STEPSISTERS
THE FESTIVAL?!/ THE KING’S FESTIVAL!??
BAKER (V.O.)
And now she lived with her stepmother...

**STEPMOTHER:**
THE FESTIVAL?!?
BAKER (V.O.)
...who had two daughters of her own.
CINDERELLA rises and shyly retreats, but the STEPSISTERS sweep around her menacingly.

**FLORINDA:**
(grabbing her hand)
LOOK AT YOUR NAILS!

**LUCINDA:**
(pulling on her)
LOOK AT YOUR DRESS!

**STEPMOTHER:**
PEOPLE WOULD LAUGH AT YOU!

**CINDERELLA:**
NEVERTHELESS—
STEPMOTHER/STEPSISTERS/CINDERELLA
SHE/YOU/I STILL WANT(S)/WISH TO GO
THE FESTIVAL--/AND DANCE BEFORE THE
PRINCE?!
They roar in derision.
BAKER (V.O.)
All three were beautiful of face, but
vile and black of heart.
EXT. JACK’S FARMHOUSE - DAY
JACK’S MOTHER, bedraggled, takes in the laundry.
BAKER (V.O.)
The young lad had no father, and his
mother—
JACK’S MOTHER
I WISH...
BAKER (V.O.)
Well, she was at her wit’s end—
JACK’S MOTHER
I WISH MY SON WERE NOT A FOOL./I WISH
MY HOUSE WAS NOT A MESS./I WISH THE
COW WAS FULL OF MILK./I WISH THE
WALLS WERE FULL OF GOLD--/I WISH A
LOT OF THINGS.
INT. JACK’S FARMHOUSE - DAY - CONTINUOUS
JACK’S MOTHER enters the house and stops dead in her tracks
when she sees the cow.
JACK’S MOTHER
What in heaven’s name are you doing
with the cow inside the house?

JACK:
I thought if he was nice and warm he
might produce some milk.
JACK’S MOTHER
It’s a she! How many times must I tell
you? Only shes can give milk!
INT. BAKER’S COTTAGE - DAY
The BAKER and his WIFE are scurrying about the kitchen.
BAKER (V.O.)
And then there was a hungry little
girl who always wore a red cape...
The BAKER turns to see a small hand rise up and snatch one of
the BUNS off the counter.
BAKER:
Hey!
The BAKER swiftly comes around the counter where a small, plump young girl in a red cape, LITTLE RED RIDING HOOD studies the goodies.

LRRH:
I WISH./ IT’S NOT FOR ME,/ IT’S FOR MY GRANNY IN THE WOODS./ A LOAF OF BREAD, PLEASE,/ TO BRING MY POOR OLD HUNGRY/ GRANNY IN THE WOODS.../ JUST A LOAF OF BREAD, PLEASE.

INT. CINDERELLA’S HOUSE - KITCHEN - DAY
The STEPSISTERS are still laughing at CINDERELLA. The STEPMOTHER looks around the room and sees a large bowl of lentils. She walks over, picks it up and violently flings the bowl towards CINDERELLA strewing the beans across the room and into the fireplace.

STEMOTHER:
(cheery)
Cinderella, if you can pick up these lentils, and finish your chores in time, then you may go to the ball with us.
(to her DAUGHTERS)
Come along, ladies...

STEPSISTERS:
Yes, Mother.
They sweep out of the room giggling.
BACK ON CINDERELLA. She stands forlornly, studying the mess that awaits her. She closes her eyes and begins to gently sway as if going into a trance.

CINDERELLA:
COME LITTLE BIRDS,/ DOWN FROM THE EAVES/ AND THE LEAVES,/ OVER FIELDS,/ OUT OF CASTLES AND PONDS.../ AHAAAA... 

INT. JACK’S FARMHOUSE - DAY
JACK is trying to milk the COW as his MOTHER looks on dubiously.

JACK:
NO, SQUEEZE, PAL ...
JACK’S MOTHER hears the loud squalling of birds and runs to the window, sticking her head out.
JACK’S MOTHER’S POV
Birds flying en masse over their house.
EXT. CINDERELLA’S HOUSE - DAY
We see the BIRDS swarming and flying down the chimney.
INT. CINDERELLA’S HOUSE - KITCHEN - DAY
CINDERELLA opens her eyes to greet the birds that now surround her.

CINDERELLA:
QUICK, LITTLE BIRDS,/ FLICK THROUGH
THE ASHES./ PICK AND PECK, BUT
SWIFTLY,/ SIFT THROUGH THE ASHES./
INTO THE POT...
The BIRDS spread out and begin their task.

EXT. JACK’S FARMHOUSE - DAY
JACK sits atop MILKY-WHITE as if she were a horse, his arm WHIRLING as he releases a sling and sends a STONE hurtling towards a TIN CUP on top of the door frame. There is a loud “CLANG”.

JACK:
Bullseye!
JACK’S MOTHER was just exiting the house. The CUP falls down, narrowly missing her.
JACK’S MOTHER
What are you doing? Stop your pretending!
She grabs JACK’S sling and pulls him away from the COW.
JACK’S MOTHER (CONT’D)
Now listen to me well, son.
Milky-White must be taken to market.

JACK:
Mother, no-- he’s the best cow in the world--
JACK’S MOTHER
Was. She’s been dry for weeks. We’ve no food or money and no choice but to sell her.

JACK:
But Milky-White is my best friend!

JACK’S MOTHER

Look at her!

THERE ARE BUGS ON HER DUGS./ THERE ARE
FLIES IN HER EYES./ THERE’S A LUMP ON
HER RUMP/ BIG ENOUGH TO BE A HUMP!

JACK:

But-

JACK’S MOTHER

WE’VE NO TIME TO SIT AND DITHER/ WHILE
HER WITHERS WITHER WITH HER--/ AND NO
ONE KEEPS A COW FOR A FRIEND!

Sometimes I wonder what’s in that head
of yours.

INT. BAKER’S COTTAGE - DAY

LRRH gives the BAKER a coin as his WIFE looks on adoringly.

She loves having the little girl here. The Baker, not so
much.

LRRH:

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

INTO THE WOODS AND THROUGH THE TREES/
TO WHERE I AM EXPECTED, MA’AM,/ INTO
THE WOODS TO GRANDMOTHER’S HOUSE...

She shoves the entire bun into her mouth.

LRRH (CONT’D)

(with her mouth full)

INTO THE WOODS TO GRANDMOTHER’S
HOUSE...

WIFE:

You’re certain of your way?

As LRRH sings, she begins to help herself to all the buns she
can lay her hands on.

LRRH :

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?
The WIFE reaches for a basket, while the BAKER tries to wrest away a bun or two from the girl.

BAKER:
I don’t suppose you’re planning on buying any of these?
The WIFE gives the BAKER a look, then hands LRRH a basket.

WIFE:
Now, don’t stray and be late!

BAKER:
And you might save some of those sweets for Granny.

EXT. THE VILLAGE - DAY - MOMENTS LATER
The BAKER, and his WIFE are in front of their shop, watching as LRRH skips down the lane.

LRRH:
(to herself))
INTO THE WOODS AND DOWN THE DELL,/ THE PATH IS STRAIGHT, I KNOW IT WELL./ INTO THE WOODS, AND WHO CAN TELL/ WHAT’S WAITING ON THE JOURNEY?/ INTO THE WOODS TO BRING SOME BREAD/ TO GRANNY WHO IS SICK IN BED./ NEVER CAN TELL WHAT LIES AHEAD,/ FOR ALL THAT I KNOW, SHE’S ALREADY DEAD.
Her path takes her through an ancient GRAVEYARD and on towards the forest’s edge.

LRRH (CONT’D)
BUT INTO THE WOODS,/ INTO THE WOODS,/ INTO THE WOODS/ TO GRANDMOTHER’S HOUSE/ AND HOME BEFORE DARK!
INT. CINDERELLA’S HOUSE - KITCHEN - DAY
The BIRDS are dropping the last of the lentils into the pot.

LUCINDA (O.S.)
Cinderella!

FLORINDA (O.S.)
Get up here!
CINDERELLA:
FLY BIRDS,/ BACK TO THE SKY,/ 
The BIRDS begin to make their way out through the fireplace 
and windows as CINDERELLA sings her incantation. 
LUCINDA (O.S.) 
We are waiting!

CINDERELLA: 
BACK TO THE EAVES/ AND THE LEAVES/ AND 
THE FIELDS/ AND THE- 
INT. CINDERELLA’S HOUSE - DRESSING ROOM - DAY 
A room of mirrors. LUCINDA and FLORINDA, dressed in their 
ball gowns, study themselves side by side, reflected over and 
over. CINDERELLA enters through a mirrored door, breaking the 
image.

FLORINDA : 
HURRY UP AND DO MY HAIR, CINDERELLA! 
FLORINDA pulls at one of LUCINDA’S bows. 
FLORINDA (CONT’D) 
ARE YOU REALLY WEARING THAT? 
LUCINDA grabs CINDERELLA.

LUCINDA: 
(pointing to her 
sleeve) 
HERE, I FOUND A LITTLE TEAR, 
CINDERELLA! 
LUCINDA eyes FLORINDA’S hair. 
LUCINDA (CONT’D) 
CAN’T YOU HIDE IT WITH A HAT? 
CINDERELLA grabs a stool and brings it next to FLORINDA.

CINDERELLA: 
YOU LOOK BEAUTIFUL. 
She stands on the stool and begins fixing FLORINDA’S hair.

FLORINDA: 
I know.

LUCINDA : 
She means me.

FLORINDA:
No, she didn’t!
The two STEPSISTERS bicker as CINDERELLA brushes and twists
their hair into tight curls:
CINDERELLA (V.O.)
(internal)
MOTHER SAID BE GOOD,/ FATHER SAID BE
NICE,/ THAT WAS ALWAYS THEIR ADVICE./
SO BE NICE, CINDERELLA,/ GOOD,
CINDERELLA,/ NICE GOOD GOOD NICE—FLORINDA
Tighter!
CINDERELLA obliges and becomes more aggressive with the hair
styling, her emotions building as she thinks to herself:
CINDERELLA (V.O.)
WHAT’S THE GOOD OF BEING GOOD/ IF
EVERYONE IS BLIND/ ALWAYS LEAVING YOU
BEHIND?/ NEVER MIND, CINDERELLA,/ KIND
CINDERELLA—/ NICE GOOD NICE KIND GOOD
NICE—
FLORINDA screams, bringing CINDERELLA back to reality.

FLORINDA:
Ow! Not that tight! Clod!
She reels around and smacks CINDERELLA who stands stunned.
The STEPSISTERS giggle and snort.
INT. BAKER’S COTTAGE — DAY — LATER
The BAKER and his WIFE are cleaning up after their day’s
work. There is an unexpected knock at the door. They stare at
one another momentarily.

BAKER:
Who might that be?

WIFE :
(calling out)
We’ve sold our last loaf of bread!
The BAKER opens the window a crack to see who is at the door.

BAKER :
(alarmed)
It’s the Witch from next door!
The DOOR pops off its frame and goes flying across the room
in a giant puff of smoke. The BAKER and his WIFE scream and
cower in a corner.
As the fog clears, we see the WITCH for the first time and
she’s not a pretty sight. MICE and other vermin drop from beneath her cape and scatter through the cottage.

**WIFE:**
We have no bread.

**WITCH:**
I don’t want your bread.

**BAKER :**
Then what is it you wish?

**WITCH:**
It’s not what I wish. It’s what you wish.
She moves towards the WIFE as the BAKER tries unsuccessfully to protect her. She points her gross finger towards her belly.

**WITCH (CONT’D)**
Nothing cooking in that belly now, is there? And there will never be...
She looks away.

**WITCH (CONT’D)**
Unless you do exactly as I say. In three days’ time, a Blue Moon will appear. Only then can the curse be undone.

**WIFE:**
What curse?

**WITCH:**
The one I placed on this house!

**BAKER :**
What are you talking about?

**WITCH:**
In the past, when you were no more than a babe, your father brought his young wife and you to this cottage. They were a lovely couple. But not lovely neighbors. You see, your mother was with child and she developed an
unusual appetite. She admired my beautiful garden and she told your father that what she wanted, more than anything in the world was—GREENS, GREENS, AND NOTHING BUT

GREENS:
AND CELERY./ ASPARAGUS AND WATERCRESS
AND/ FIDDLEFERNs AND LETTUCE--!/ HE SAID, “ALL RIGHT,”/ BUT IT WASN’T, QUITE,/ ‘CAUSE I CAUGHT HIM/ IN THE AUTUMN/ IN MY GARDEN ONE NIGHT!

EXT. WITCH’S GARDEN - NIGHT - FLASHBACK
WITCH’S POV
In the moonlight, we see the BAKER’S FATHER, wearing a hunting jacket, scale over the WITCH’S wall and into her garden. From behind a wooden trellis, she WATCHES him as he gathers her greens:
WITCH (V.O.)
HE WAS ROBBING ME,/ RAPING ME,/ ROOTING THROUGH MY RUTABAGA,/ RAIDING

MY ARUGULA:
INT. BAKER’S COTTAGE - DAY - PRESENT

WITCH :
AND/ RIPPING UP THE RAMPION/ (MY CHAMPION!/ MY FAVORITE!)
I SHOULD HAVE LAID A SPELL ON HIM RIGHT THERE--/ I COULD HAVE TURNED HIM INTO STONE/ OR A DOG OR A CHAIR.../
BUT I LET HIM HAVE THE RAMPION/ I’D LOTS TO SPARE.

EXT. WITCH’S GARDEN - NIGHT - FLASHBACK
Again, only seeing the WITCH from behind, she confronts the BAKER’S FATHER as he sheepishly holds the stolen vegetables.
WITCH (V.O.)
IN RETURN, HOWEVER,/ I SAID, “FAIR IS

FAIR:
THAT YOUR WIFE WILL BEAR,

INT. BAKER’S COTTAGE - DAY - PRESENT

WITCH :
AND WE’LL CALL IT SQUARE.”

BAKER:
I had a brother?

WITCH:
No. But you had a sister.

BAKER:
Where is she?

WITCH:
She’s mine now and you’ll never find her! Small price to pay for what else your father stole from me. It cost me my youth, my beauty. My mother warned me she would punish me with the curse of ugliness if I ever lost them.

WIFE:
Lost what?

WITCH:
(impatient)
The beans!
BAKER/WIFE
Beans?

WITCH:
THE SPECIAL BEANS!
EXT. WITCH’S GARDEN - NIGHT - FLASHBACK
The BAKER’S FATHER steals the WITCH’S beans and pockets them.
WITCH (V.O.)
I LET HIM GO,/ I DIDN’T KNOW/ HE’D STOLEN MY BEANS!
WITCH’S POV - the BAKER’S FATHER scales his way back over the garden wall.
WITCH (V.O.)
I WAS WATCHING HIM CRAWL/ BACK OVER THE WALL,/ WHEN BANG! CRASH!/ THE LIGHTNING FLASH!/
Lights suddenly illuminate the BAKER’S FATHER as if it was a flash from the Hiroshima blast. A look of horror crosses his face.
BAKER’S FATHER’S POV
Light illuminates the WITCH as she walks back towards her house. Suddenly her youthful hands morph before our eyes into those of an aged hag. The CAMERA PANS UP to find her withered face.

INT. BAKER’S COTTAGE - DAY - PRESENT
A LIGHTNING FLASH rips through the Baker’s cottage.

WITCH :
WELL, THAT’S ANOTHER STORY--/ NEVER MIND./ ANYWAY, AT LAST/ THE BIG DAY CAME/ AND I MADE MY CLAIM./ "OH, DON’T TAKE AWAY THE BABY,"/ THEY SHRIEKED AND SCREECHED,/ INT. BAKER’S COTTAGE - NIGHT - FLASHBACK
We see the WITCH’S gross hands snatch the baby from a cradle.
WITCH (V.O.)
BUT I DID, AND I HID HER/ WHERE SHE’LL NEVER BE REACHED.
INT. BAKER’S COTTAGE - DAY - PRESENT

WITCH :
AND YOUR FATHER CRIED/ AND YOUR MOTHER DIED,/ WHEN FOR EXTRA MEASURE--/ I ADMIT IT WAS A PLEASURE--/ I SAID, “SORRY, I’M STILL NOT MOLLIFIED.”/ AND I LAID A LITTLE SPELL ON THEM--/ YOU TOO, SON--/ THAT YOUR FAMILY TREE/ WOULD ALWAYS BE/ A BARREN ONE...
The WIFE falls into the BAKER’S arms, weeping.

BAKER :
How could you do that to me?

WITCH:
And when your mother died, your father deserted you. Your father was no father -- so why should you be?

BAKER :
(to his WIFE)
I’m so sorry...

WITCH :
NOW THERE’S NO MORE FUSS/ AND THERE’S
NO MORE SCENES/ AND MY GARDEN THRIVES
/ YOU SHOULD SEE MY NECTARINES!/ BUT
I’M TELLING YOU THE SAME/ I TELL KINGS

AND QUEENS:
The WITCH grabs some magical looking beans from a SMALL
SATCHEL she carries across her body. She displays them.
WITCH (CONT’D)
DON’T EVER NEVER EVER/ MESS AROUND
WITH MY GREENS!/ ESPECIALLY THE BEANS.
EXT. JACK’S FARMHOUSE - DAY
JACK with his cow stands outside with his MOTHER.

JACK :
Why do I have to go to the next
village?
JACK’S MOTHER
Because everyone in this village knows
the cow hasn’t given a drop of milk in
weeks.

JACK:
But that’s cheating.
JACK’S MOTHER
We’re starving, Jack. Don’t you
understand that? You’re not to take
less than five pounds for her. Are you
listening to me?

JACK:
(he’s not)
Yes.
JACK’S MOTHER
How much are you to ask?

JACK:
No more than five pounds.
She grabs his ear and squeezes it hard.
JACK’S MOTHER JACK
Less! Than five. ... than five!
She lets go and puts the COW’S leash in his hand and pushes
him down the road towards the woods.
JACK’S MOTHER
INTO THE WOODS, THE TIME IS NOW./ WE HAVE TO LIVE, I DON'T CARE HOW./ INTO THE WOODS TO SELL THE COW,/ YOU MUST BEGIN THE JOURNEY./ STRAIGHT THROUGH THE WOODS AND DON'T DELAY,/ WE HAVE TO FACE/ THE MARKETPLACE./ INTO THE WOODS TO JOURNEY’S END-

JACK:
(stops; sadly)
INTO THE WOODS TO SELL A FRIEND-
INT. BAKER’S COTTAGE – DAY – CONTINUOUS The WITCH, the BAKER, the BAKER’S WIFE.

WITCH :
YOU WISH TO HAVE THE CURSE REVERSED?
The BAKER and his WIFE nod.
WITCH (CONT’D)
I’LL NEED A CERTAIN POTION FIRST.
The WITCH intently turns on them.
WITCH (CONT’D)
GO TO THE WOOD AND BRING ME BACK/ ONE:
(she explodes)
Go to the wood!
The WITCH flings her arms and a hundred-mile wind throws the couple and all of their belongings across the room as she disappears in a cloud of smoke -- or is it flour?
EXT. CINDERELLA’S HOUSE – ENTRY COURTYARD – DAY
An open-air carriage and horses wait in the courtyard. The STEPMOTHER, dressed to the nines, sweeps out of the house and impatiently calls over her shoulder.

STEPMOTHER:
Ladies. Our carriage awaits!
CINDERELLA darts out of the house holding out the bowl of lentils to her STEPMOTHER.

CINDERELLA:
NOW MAY I GO TO THE FESTIVAL?

STEPMOTHER:
The Festival! DARLING, THOSE NAILS!/ DARLING, THOSE CLOTHES!/ LENTILS ARE ONE THING, BUT/ DARLING, WITH THOSE,/ YOU’D MAKE US THE FOOLS OF THE FESTIVAL/ AND MORTIFY THE PRINCE!

CINDERELLA:
The festival lasts three nights. Surely you can let me be there for one of them.

STEPMOTHER:
The King is trying to find his son a wife -- not a scullery maid! We must be gone!
As the STEPMOTHER climbs into the carriage, the STEPSISTERS race by in their fancy attire, whooshing past CINDERELLA excitedly.
As CINDERELLA watches from the doorway, the carriage leaves through the gate.

CINDERELLA:
I WISH...

INT. BAKER’S COTTAGE - DAY
The BAKER is trying to clean up the mess when his WIFE races downstairs holding his FATHER’S HUNTING JACKET. She hands it to the BAKER.

WIFE:
Here. Take this...

BAKER:
I’m not wearing that.

WIFE:
Why?
BAKER:  
It was my father’s. You heard what she said. This is all his fault.  
The BAKER throws the jacket to the ground.  
BAKER (CONT’D)  
I want nothing to do with him!  
The WIFE sees that BEANS have spilled out of the pocket.  

WIFE:  
Look!  
She picks them up.  
WIFE (CONT’D)  
Beans. The Witch’s beans! We’ll take them with us.  

BAKER:  
(realizing)  
We? Wait a minute! You’re not coming.  
It’s not safe out there.  
The BAKER puts a hunting knife in his belt.  

WIFE:  
I can help you.  

BAKER:  
No. I can do this on my own.  

BAKER:  

WIFE:  
THE SPELL IS ON MY HOUSE./ NO, NO, THE SPELL IS ON OUR ONLY I CAN LIFT THE SPELL,/ HOUSE./ WE MUST LIFT THE THE SPELL IS ON MY HOUSE. SPELL TOGETHER,/ THE SPELL IS ON OUR HOUSE.  
BAKER (CONT’D)  
Now tell me. What am I to return with?  

WIFE:  
You don’t remember?!  
THE COW AS WHITE AS MILK,/ THE CAPE AS RED AS BLOOD,/ THE HAIR AS YELLOW AS CORN,/ THE SLIPPER AS PURE AS GOLD.  

BAKER:  

Page 20/128
(memorizing)
THE COW AS WHITE AS MILK,/ THE CAPE AS
RED AS BLOOD,/ THE HAIR AS YELLOW AS
CORN,/ THE SLIPPER AS PURE AS GOLD...
EXT. CINDERELLA’S HOUSE – ENTRY COURTYARD – DAY
As CINDERELLA approaches the gate, an old GROUNDSKEEPER closes and locks it.

CINDERELLA:
I STILL WISH TO GO TO THE FESTIVAL,/ BUT HOW AM I EVER TO GET TO THE FESTIVAL?
EXT. THE VILLAGE/CINDERELLA’S HOUSE – DAY
With the cottage behind him, the BAKER appears dressed for his journey. His WIFE hurries towards him with his satchel and places it around his neck. He proceeds down the cobblestone lane, his WIFE walking next to him. CINDERELLA looks through the bars, watching the CARRIAGE disappear down the road.

BAKER:
THE COW AS WHITE AS MILK,/ THE CAPE AS
RED AS BLOOD,/ THE HAIR AS YELLOW AS
CORN...
WIFE CINDERELLA
(prompting him)I KNOW -- I’LL VISIT MOTHER’S
THE SLIPPER...
GRAVE,/ THE GRAVE AT THE
WILLOW TREE,/ AND TELL HER I
JUST WANT TO GO TO THE KING’S
FESTIVAL...
BAKER (CONT’D)WIFE
THE SLIPPER AS PURE AS THE HAIR!
GOLD.../ THE COW, THE CAPE/
THE SLIPPER AS PURE AS
GOLD...
EXT. CINDERELLA’S HOUSE/EXT. VILLAGE – DAY – INTERCUT
CINDERELLA has thrown a shawl around herself and is heading out the back of the house. She places a ladder against the stone wall and begins to climb. The BAKER and his WIFE leave the village and begin moving towards the woods.
CINDERELLA/BAKER
INTO THE WOODS, IT’S TIME TO GO,/ IT
MAY BE ALL IN VAIN, YOU (I) KNOW./
INTO THE WOODS-- BUT EVEN SO,/ I HAVE
TO TAKE THE JOURNEY.

WIFE:
INTO THE WOODS/ THE PATH IS STRAIGHT,/ YOU KNOW IT WELL,

BAKER:
BUT WHO CAN TELL--?

WIFE:
(giving him a little push)
INTO THE WOODS TO LIFT THE SPELL-
EXT. CINDERELLA’S HOUSE – DAY
CINDERELLA climbs over the wall.

CINDERELLA:
INTO THE WOODS TO VISIT MOTHER–
EXT. DIRT ROAD BY JACK’S FARMHOUSE – DAY
JACK’S MOTHER watches from the distance as JACK leads MILKY WHITE up the path.
JACK’S MOTHER
(calling after him)
INTO THE WOODS TO SELL THE COW–

JACK:
TO GET THE MONEY!–
EXT. CINDERELLA’S HOUSE – OTHER SIDE OF THE WALL – DAY
CINDERELLA drops down from the wall and runs off.

CINDERELLA:
TO GO THE FESTIVAL–
EXT. WOODS – NATURAL ARCHWAY/STREAM – DAY
LRRH enters an archway that frames the entrance into the woods.

LRRH:
INTO THE WOODS TO GRANDMOTHER’S HOUSE.../ INTO THE WOODS TO GRANDMOTHER’S HOUSE...

INTERCUTTING:
crossing a stream; and LRRH weaving her way down a gully.
CINDERELLA/BAKER/LRRH
THE WAY IS CLEAR,/ THE LIGHT IS GOOD./
I HAVE NO FEAR,/ NOR NO ONE SHOULD./
THE WOODS ARE JUST TREES,/ THE TREES ARE JUST WOOD./ NO NEED TO BE AFRAID THERE-All
THREE of them stop with sudden trepidation.

BAKER :
THERE’S SOMETHING IN THE GLADE THERE.
The BAKER walks deeper into the woods.

EXT. DIRT ROAD BY JACK’S FARMHOUSE - DAY
The carriage carrying the STEPFAMILY crosses a small country bridge, then passes JACK’S MOTHER. One of the wheels turns in a puddle and splashes her with mud.

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

EXT. WOODS - NATURAL ARCHWAY - DAY
JACK enters the archway into the woods with his COW.

ALL :
INTO THE WOODS TO GET THE THING/
THAT MAKES IT WORTH THE JOURNEYING.

EXT. WOODS - DAY
VARIOUS ANGLES on each of our CHARACTERS in different woodland surrounds.

STEPS:

INTO THE WOODS :
TO SEE THE KING-

JACK:
TO SELL THE COW-

BAKER:
TO MAKE THE POTION-
QUICK INTERCUTS between the characters:

ALL:
TO SEE--/ TO SELL--/ TO GET--/ TO BRING/ TO MAKE--/ TO LIFT--/ TO GO TO THE FESTIVAL--!
The CAMERA slowly rises through the trees as the vast forest swallows up our intrepid travellers.
ALL (V.O.) INTO THE WOODS!/ INTO THE WOODS!/ INTO THE WOODS,/ THEN OUT OF THE WOODS,/ AND HOME BEFORE DARK!

EXT. CINDERELLA’S MOTHER’S GRAVE - DAY
A large willow tree stands tall.
BAKER (V.O.)
Deep within the woods, 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 magnificent tree.
CINDERELLA kneels in prayer.

CINDERELLA :
I WISH...
She begins to cry.
MUSIC.
In the reflection, CINDERELLA sees the tree slowly twist and turn taking on the shape of her MOTHER, who looks down upon her.
C’S MOTHER
What is it that you wish, child?
CINDERELLA looks up to see her MOTHER in the tree.
C’S MOTHER (CONT’D)
DO YOU KNOW WHAT YOU WISH?/ ARE YOU CERTAIN WHAT YOU WISH/ IS WHAT YOU WANT?/ IF YOU KNOW WHAT YOU WANT,/ THEN MAKE A WISH--/ ASK THE TREE,/ AND YOU SHALL HAVE YOUR WISH.
CINDERELLA closes her eyes and makes her wish.

ANOTHER ANGLE :
The wind now blowing the willow tree, its LEAVES begin to rain down on CINDERELLA, turning gold and silver as they swirl around her, transforming her clothes into a beautiful gown.
CINDERELLA looks down to see that she is now wearing a pair
of shoes literally made of gold leaf. When she looks back up, the tree has now returned to its former shape.

CINDERELLA:
Thank you, Mother.
She dashes into the woods.

EXT. WOODS - FLOWERED PATH - DAY
LRRH walks along the path.

BAKER (V.O.)
On her path to Granny’s, the little girl suddenly found herself in a very unusual part of the wood.

WOLF’S POV
Branches and leaves rush by in a blur. Suddenly, the CAMERA stops, and in the distance we see LRRH strolling down a path of exotic flowers as she munches on a treat. We hear HEAVY BREATHING. The CAMERA continues stalking its prey, moving closer towards LRRH through the brush.

ANGLE on LRRH, as she continues walking and eating.

WOLF (O.S.)
Good day, young lady.
She turns around and what she sees - through a CHILD’S EYES - is a super-slick, good-looking guy. What she doesn’t notice is his curiously low hairline, something of a snout, and a tail peeking from his waistcoat.

LRRH:
Good day, Mr. Wolf.

WOLF:
Whither away so hurriedly?

LRRH:
To my Grandmother’s.

WOLF:
And what might be in your basket?

LRRH:
It’s bread for Grandmother so she’ll have something good to make her strong.

WOLF:
And where might your Grandmother live?

**LRRH:**
(pointing)
A quarter of a league further in the woods; her house stands inside a great oak tree.
She continues on the path.
The WOLF looks after her longingly.

**WOLF :**
MMMMH.../ UNHH.../ LOOK AT THAT FLESH,/ PINK AND PLUMP./ HELLO, LITTLE GIRL.../ TENDER AND FRESH,/ NOT ONE LUMP./ HELLO, LITTLE GIRL.../ THIS ONE'S ESPECIALLY LUSH,/ DELICIOUS...
With inhuman speed, he manages to suddenly be back in front of the girl on the path.
**WOLF (CONT’D)**
HELLO, LITTLE GIRL,/ WHAT’S YOUR RUSH?/ YOU’RE MISSING ALL THE FLOWERS./ THE SUN WON’T SET FOR HOURS,/ TAKE YOUR TIME.

**LRRH:**
MOTHER SAID,/ "STRAIGHT AHEAD,"/ NOT TO DELAY/ OR BE MISLED.
She continues moving forward, he slithers around her. This WOLF has some smooth moves.

**WOLF :**
BUT SLOW, LITTLE GIRL,/ HARK! AND HUSH / THE BIRDS ARE SINGING SWEETLY./ YOU’LL MISS THE BIRDS COMPLETELY,/ YOU’RE TRAVELLING SO FLEETLY.
He drops behind again, thinking to himself.
**WOLF (CONT’D)**
GRANDMOTHER FIRST,/ THEN MISS PLUMP.../ WHAT A DELECTABLE COUPLE./ UTTER PERFECTION:/ ONE BRITTLE, ONE SUPPLE-
Racing ahead and then darting out from a tree.
**WOLF (CONT’D)**
ONE MOMENT, MY DEAR-
LRRH:
MOTHER SAID, / "COME WHAT MAY, / FOLLOW
THE PATH/ AND NEVER STRAY."

WOLF :
JUST SO, LITTLE GIRL--/ ANY PATH./
SO MANY WORTH EXPLORING./ JUST ONE
WOULD BE SO BORING./ AND LOOK WHAT
YOU’RE IGNORING...
He ushers LRRH off the path to a lush meadow blanketed with
exquisite purple flowers and wild berries.
WOLF (CONT'D)
(working himself up)
THINK OF THOSE CRISP,/ AGING BONES,/ THEN SOMETHING FRESH ON THE PALATE./
THINK OF THAT SCRUMPTIOUS CARNALITY/
TWICE IN ONE DAY.../ THERE’S NO POSSIBLE WAY/ TO DESCRIBE WHAT YOU FEEL/ WHEN YOU’RE TALKING TO YOUR MEAL!
The WOLF picks a flower and hands it to LRRH.
WOLF (CONT’D)
For Granny.

LRRH :
MOTHER SAID/ NOT TO STRAY./ STILL, I SUPPOSE,/ A SMALL DELAY--/ GRANNY MIGHT LIKE/ A FRESH BOUQUET.../
Goodbye, Mr. Wolf.

WOLF:
Goodbye, little girl./ AND HELLO...
The WOLF climbs to the top of a precipice where he is silhouetted by the red hot sun. He lets out a mighty howl.
EXT. WOODS - FLOWERED PATH - DAY - CONTINUOUS
LRRH goes about her business picking flowers further from her path.
ANGLE ON THE BAKER who has been observing LRRH from a distance. Like a bat, the WITCH swings upside down from a tree above the BAKER:

WITCH:
Why are you standing there?! Go get
the cape!

BAKER:
You frightened me!
The WITCH swings to the ground.

WITCH:
Get it! Get it! Get it!

BAKER:
How am I supposed to get it?

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

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

WITCH:
It’s the rules. Why do you think I asked you in the first place? I’m not allowed to touch any of the objects!
We suddenly hear the lilting sound of a young voice singing in the distance. The WITCH, almost intoxicated by her sound, swoons with delight. Then:
WITCH (CONT’D)
(yelling)
Get me what I need! Get me what I need!
She wraps the cape about herself and disappears in such a strong blast of wind that it knocks the BAKER to the ground.

BAKER:
This is ridiculous!
ANOTHER ANGLE. LRRH is picking flowers off the path, blithely unaware of anything else. The BAKER gets up and hurries over to her.
BAKER (CONT’D)
Hello there little girl.

LRRH:
Hello, Mr. Baker.
BAKER:
Have you saved some of those sweets for Granny?

LRRH:
I ate all the sweets and half the loaf of bread.

BAKER:
So I see! Now tell me...where did you get that beautiful cape?

LRRH:
My Granny made it for me.

BAKER:
Is that right? I would love a red cape like that.

LRRH:
(giggling)
You’d look pretty foolish.

BAKER:
May I take a look at it?
He quickly unties it.

LRRH:
No!
He pulls it off her back, she grabs the other side.

BAKER:
I need it badly.

LRRH:
Please -- give it back!
They have a tug of war.
The BAKER pulls free and runs off with the cape. LRRH stands there momentarily stunned, then lets out a loud scream.
ANGLE ON THE BAKER. He stops cold, realizing what he’s done, then runs back to LRRH and places the cape around her shoulders.
BAKER:
I’m sorry. I just wanted to make sure that you really loved this cape. Now off you go to Granny’s -- and be careful that no wolf comes your way.

LRRH :
I would rather a wolf than you any day.
LRRH stamps on his foot. The BAKER hops on his good foot.

BAKER:
(distraught)
This is hopeless. I’ll never get that red cape or find a golden cow and a yellow slipper -- or was it a golden slipper and a yellow cow?
WIFE (O.S.)

BAKER:
What are you doing here?
The WIFE steps out from behind a thicket.

WIFE:
You forgot your scarf.

BAKER:
You shouldn’t be here. It’s not safe in these woods!

WIFE:
I want to help.
She goes to tie the WOOL SCARF around his neck but he pulls away.

BAKER:
No! THE SPELL IS ON MY HOUSE-

WIFE:
OUR HOUSE-
BAKER WIFE:
ONLY I CAN LIFT THE SPELL,/ WE MUST LIFT THE SPELL
THE SPELL IS ON MY HOUSE--!/ TOGETHER!/ THE SPELL IS ON-THE
SPELL IS ON-
The two stop cold when they notice JACK and his COW coming
down the path towards them.
WIFE (CONT’D)
(murmured)
A cow as white as ...
They look at each other.

BOTH:
... milk.
The WIFE pushes the BAKER in JACK’S direction, then follows.

BAKER:
Hello there, young lad.

JACK:
Hello, sir.

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

JACK:
I was heading toward market -- but
I seem to have lost my way.

WIFE:
(coaching BAKER)
What are you planning to do there?

BAKER:
And what are you planning to do there?

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

BAKER:
Five pounds!
(to WIFE)
Where are we to get five pounds?
The WIFE moves forward to JACK as the BAKER goes through the pockets of his hunting jacket looking for money.

WIFE:
She must be generous of milk to fetch five pounds?

JACK:
(Hesitantly)
Yes, ma’am.

WIFE:
And if you can’t fetch that sum? Then what are you to do?

JACK:
I hadn’t thought of that...

BAKER:
(To WIFE)
This is all we have...
She inspects his hand, which holds a few coins and the six magic beans.

WIFE:
(loudly, for the benefit of the boy)
Beans? We mustn’t give up our beans!
Well, if you feel we must...

BAKER:
Huh?

JACK:
Beans in exchange for my cow?

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

JACK:
Magic? What kind of magic?
WIFE:
(to BAKER)
Tell him!
The BAKER has no idea. He makes something up.

BAKER:
Magic that defies description.

JACK:
How many beans?

BAKER:
Six.

WIFE:
Five!
(to JACK)
They’re worth a pound each, at least.

JACK:
Could I buy my cow back someday?

BAKER:
(Uneasy)
Well ...
The WIFE gives him a little poke.

WIFE:
Yes.

BAKER:
...possibly. Here.
He hands JACK the five beans, carefully dropping them one at a time into the boy’s hand. The WIFE quickly takes the SIXTH BEAN and puts it in her pocket.

BAKER (CONT’D)
Good luck there, young lad.
As the BAKER takes the cow’s leash, JACK wraps his arms around the bony animal.

JACK:
One day, I’ll buy you back -- Promise!
JACK kisses the cow. The BAKER looks to his WIFE guiltily.
Overcome with emotion, JACK runs back into the woods.
BAKER:
Take the cow and go home!

WIFE:
I was just trying to help.

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

WIFE:
No one would have given him more for this creature. We did him a favor. At least they’ll have some food.

BAKER:
Five beans?!

WIFE:
Do we want a child or not?

BAKER:
Of course. But...

WIFE:
We have one chance. Don’t you see that? And if we fail...

BAKER:
I’m just not sure I’m cut out to be a father.

WIFE:
Why do you say that?

BAKER:
Because of my father.

WIFE:
You’re not him.

BAKER:
I don’t know...

**WIFE:**
If you can’t do this for yourself, can’t you at least do it for me?

**BAKER:**
All right. You take the cow and go home. I’ll find the rest of the things. On my own.
The BAKER walks away.

EXT. WOODS - DAY

RAPUNZEL’S PRINCE glides through the woods on a white stead. It’s difficult to say who is more beautiful, the PRINCE or the HORSE. From the corner of his eye he notices something in the distance. He slows down and circles back, and HEARS the melodious singing of RAPUNZEL. He dismounts and slips through the brush to see:

EXT. WOODS - RAPUNZEL’S TOWER - DAY

R-PRINCE POV
An exquisite tower, surrounded by a thicket of tall rose bushes, with no entryway, just a lone window at its peak. At the bottom of the tower, the WITCH looks upward:

**WITCH:**
Rapunzel. Rapunzel. Let down your hair to me.
The PRINCE, hiding within the brush.
R’S PRINCE
(savoring the name)
Rapunzel...
At the window, the gorgeous young blonde girl, RAPUNZEL proceeds to lower the longest stretch of hair you’ve ever seen. The WITCH scales up the tower. (This causes more than a little discomfort for RAPUNZEL.)

BAKER (V.O.)
The old enchantress had given the name Rapunzel to the child she had hidden away and locked in a a doorless tower. But little did she know that the girl’s lilting voice had caught the attention of a handsome Prince.”

R’S PRINCE
Rapunzel...
The PRINCE dashes back to his horse and gallops off.
The WITCH arrives at the window.

WITCH :
Don’t you look lovely today, my dear.

RAPUNZEL :
Thank you, Mother.

WITCH :
I brought your favorite. Blackberries, fresh from the garden.

EXT. GRANNY’S HOUSE - DAY
LRRH walks over a rickety bridge that spans a brook. She stops and stares at the cottage which is built into a large OAK TREE.

BAKER (V.O.)
As the little girl approached her Granny’s oak tree, she was surprised to see the door standing open.

LRRH:
Oh dear, how uneasy I feel. Perhaps it’s all the sweets.

INT. GRANNY’S HOUSE - DAY
LRRH makes her way down a curved staircase in the house. She sees the CURTAINS drawn around her GRANNY’S BED and, behind them, the SILHOUETTE of what “looks like” GRANNY.

LRRH :
Granny?

WOLF:
(In a granny voice)
Come in, my deary.
LRRH moves towards the bed with trepidation and slowly pulls back the curtain. The WOLF is revealed, lying under the covers, dressed in GRANNY’S nightcap and robe.

LRRH :
My, Grandmother. You’re looking very strange. What big ears you have!

WOLF :
The better to hear you with, my dear.
The handsome WOLF flashes a smile that reveals a set of gleaming white FANGS.

EXT. GRANNY’S HOUSE - DAY
The BAKER crosses the bridge and heads towards the cottage. He suddenly hears LRRH scream. Nervously he pulls the knife from his belt.

BAKER (V.O.)
And with a single bound, the wolf had devoured the little girl. Well, it was a full day of eating for both.

INT. GRANNY’S HOUSE - DAY - CONTINUOUS
The BAKER enters and hears a loud SNORE. Brandishing the knife, he moves towards the bed where he sees the WOLF DRESSED AS GRANNY, sound asleep, a piece of the red cloth sticking out of it’s mouth. Squeamishly, he pulls back the sheet to see the WOLF’S SWOLLEN STOMACH. He raises his knife and as he brings it slashing down we hear a loud HOWL from the WOLF.

CUT TO BLACK:

EXT. GRANNY’S HOUSE - DAY - LATER
FADE UP ON THE BAKER, clearly shaken, leaving the cottage and walking away.

BAKER:
I can’t believe I just did that.

LRRH and GRANNY appear at the doorway behind him.

LRRH:
(calling)
Wait!

GRANNY:
Aren’t you going to help us skin that beast?

BAKER:
No thanks!

GRANNY:
What kind of hunter are you?

BAKER:
I’m a baker.
GRANNY gives him a disdainful look and goes back into the house. LRRH in her cape runs after the BAKER as he approaches the rickety bridge.

LRRH:
Wait a minute. I never thanked you.

BAKER:
You need to be more careful, young lady.

LRRH:
I’m sorry. I should have known better.
MOTHER SAID, “STRAIGHT AHEAD,” NOT TO DELAY/ OR BE MISLED./ I SHOULD HAVE HEEDED/ HER ADVICE…/ BUT HE SEEMED SO NICE.
AND HE SHOWED ME THINGS,/ MANY BEAUTIFUL THINGS,/ THAT I HADN’T THOUGHT TO EXPLORE./ THEY WERE OFF MY PATH,/ SO I NEVER HAD DARED./ I HAD BEEN SO CAREFUL/ I NEVER HAD CARED./ AND HE MADE ME FEEL EXCITED—/ WELL, EXCITED AND SCARED.
LRRH relives her nightmare.
INT. GRANNY’S HOUSE – DAY – NIGHTMARE
LRRH walks down the staircase towards GRANNY’S bed. She sees the WOLF’S silhouette through the bed curtains.
LRRH (V.O.) (CONT’D)
WHEN HE SAID “COME IN!”/ WITH THAT SICKENING GRIN,/ HOW COULD I KNOW WHAT WAS IN STORE?/ ONCE HIS TEETH WERE BARED,/ THOUGH, I REALLY GOT SCARED—/ WELL, EXCITED AND SCARED./
LRRH grabs hold of the bed curtains and pulls them around herself.
INT. THE WOLF’S BELLY – NIGHTMARE
LRRH falls down a dark cavernous void.
LRRH (V.O.) (CONT’D)
BUT HE DREW ME CLOSE /AND HE SWALLOWED ME DOWN,/ DOWN A DARK, SLIMY PATH/ WHERE LIE SECRETS THAT I NEVER WANT TO KNOW,/
She lands and sees a blurry form in the distance before realizing it is GRANNY.

LRRH (V.O.) (CONT’D)
AND WHEN EVERYTHING FAMILIAR/ SEEMED TO DISAPPEAR FOREVER,/ AT THE END OF THE PATH/ WAS GRANNY ONCE AGAIN.
GRANNY reaches out her arms blindly until the two are united in a warm embrace.
LRRH (V.O.) (CONT’D)
SO WE LAY IN THE DARK/ TILL YOU CAME AND SET US FREE,
LRRH POV -- A crack of light widens until it’s clear that she is seeing a KNIFE opening the WOLF’S STOMACH that creates the blinding light. The BAKER’S EYE peeks through the slit.
LRRH (V.O.) (CONT’D)
AND YOU BROUGHT US TO THE LIGHT,
LRRH reaches for the BAKER...
EXT. GRANNY’S HOUSE - DAY
...the BAKER takes her hand.

LRRH :
AND WE’RE BACK AT THE START.
She continues her story.
LRRH (CONT’D)
AND I KNOW THINGS NOW,/ MANY VALUABLE THINGS,/ THAT I HADN’T KNOWN BEFORE:/ DO NOT PUT YOUR FAITH/ IN A CAPE AND A HOOD,
She takes off her cape.
LRRH (CONT’D)
THEY WILL NOT PROTECT YOU/ THE WAY THAT THEY SHOULD./ AND TAKE EXTRA CARE WITH STRANGERS--/ EVEN FLOWERS HAVE THEIR DANGERS./ AND THOUGH SCARY IS EXCITING,/ NICE IS DIFFERENT THAN GOOD.
Mr. Baker. You saved our lives. Here.
LRRH hands him the cape.

BAKER:
Are you certain?

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

BAKER :
Thank you. Thank you!
Impulsively he gives her a kiss on the cheek and as he leaves, the girl wipes it off.

LRRH:
Yuck!
She makes her way back to GRANNY’S.
LRRH (CONT’D)
(to herself)

NOW, I KNOW:
IS RIGHT,/ JUST BE PREPARED./ ISN’T IT
NICE TO KNOW A LOT?/ AND A LITTLE BIT
NOT...

EXT. JACK’S FARMHOUSE - TWILIGHT
Having just greeted JACK on his return, his MOTHER stares at the beans he has just handed her.
JACK’S MOTHER
(Despairing)
How could you do this? What sort of boy would exchange a cow for beans?

JACK:
But they’re magic -- the man said -
JACK’S MOTHER
Get your head out of the clouds!
She angrily THROWS the beans to the ground.

JACK:
Mother -- no!
She turns to grab JACK’S ear, failing to see the electric sparks that flare when the beans strike the ground.

INT. JACK’S FARMHOUSE - TWILIGHT - CONTINUOUS
Dragging him up to the hayloft and pushing him on to his cot.
JACK’S MOTHER
You and your worthless adventures!
Will you never learn, Jack?! To bed without supper for you!
She storms away. JACK lies on his bed bereft. He sees his sling on the floor and picks it up cradling it as he closes his eyes.
THE CAMERA travels to a hole in the wall and looks below to see five bean stalks already growing and intertwining, quickly reaching skyward.

EXT. KING’S CASTLE - NIGHT
WIDE SHOT. Sitting on a hilltop surrounded by the woods on all sides, a magical and ageless castle sits aglow. A huge FULL MOON hangs in the sky, but there’s already the slither of a SHADOW beginning to cross its face.
We hear MUSIC in the background along with the jovial sounds of the ball.

BAKER (V.O.)
The first night of the festival ball brought Cinderella her wish. The Prince danced only with her, ’til he turned and she had slipped away.

Suddenly CINDERELLA in her ball-gown rushes out of a back entrance and onto the terrace disappearing around a corner.

ANOTHER ANGLE - THE STEPS
She descends a long stretch of ancient stone steps that lead to the outside grounds.

ANOTHER ANGLE - CONTINUOUS
She appears running down a garden path below and into the woods. A beat later, CINDERELLA’S PRINCE, dashes out on to a drawbridge where he spots CINDERELLA below. He is tall, dark and impossibly handsome. His STEWARD and other attendants join him.

C’S PRINCE
I must find that girl!

EXT. WOODS - PATHWAY TO THE CASTLE - NIGHT
The BAKER’S WIFE is trying to find her way back to the village, pulling an obstinate MILKY-WHITE on a leash behind her. We see a piece of the castle in the distance.
We TRACK CINDERELLA racing through the brush -- not an easy feat in a ball gown and gold slippers. We hear VOICES in the distance and the NEIGHING OF HORSES. CINDERELLA stumbles on a knoll, loses her footing and rolls over and over to the bottom landing with a spectacular THUD just yards from the WIFE.

WIFE :
Are you alright, miss?

CINDERELLA:
(startled)
Yes. I just need to catch my breath.

WIFE:
What a beautiful gown you’re wearing. Were you at the King’s Festival?
CINDERELLA, preoccupied, collects herself so she can continue on her way.

CINDERELLA:
Yes.

WIFE:
Aren’t you the lucky one. Why ever are you in the woods at this hour? We hear the PRINCE’S ENTOURAGE approaching.

STEWARD (O.S.)
This way!

CINDERELLA:
Please. Don’t let them know I’m here. She quickly hides herself in the brush. The WIFE turns around and looks to the top of the rise to see C-PRINCE on a black stallion, with his STEWARD and ATTENDANTS in tow. He calls down to the WIFE.

C’S PRINCE
Have you seen a beautiful young woman in a ball gown pass through?

WIFE:
(Breathless as she bows)
I don’t think so, sir.

STEWARD:
(pointing)
If I may, my lord, I think I see her over there.
The ENTOURAGE races off and CINDERELLA reappears and sits, catching her breath.

WIFE:
I’ve never lied to royalty before. I’ve never anything to royalty before!
CINDERELLA:
Thank you.

WIFE:
If a prince were looking for me, I certainly wouldn’t hide.

CINDERELLA:
Well, what brings you here -- and with a cow?

WIFE:
Oh, my husband’s somewhere in the woods.
(with pride)
He’s undoing a spell.

CINDERELLA:
(Impressed)
Oh?

WIFE:
Oh, yes. But tell me, the Prince, what was he like?

CINDERELLA:
HE’S A VERY NICE PRINCE.

WIFE:
AND?

CINDERELLA:
AND--/ IT’S A VERY NICE BALL.

WIFE:
AND?

CINDERELLA:
AND--/ WHEN I ENTERED, THEY TRUMPETED.

WIFE:
AND--?/ THE PRINCE--?

CINDERELLA:
OH, THE PRINCE...

WIFE :
YES, THE PRINCE!

CINDERELLA:
WELL, HE’S TALL.
The WIFE sits down next to CINDERELLA admiring her dress as they chat.

WIFE :
IS THAT ALL?/ DID YOU DANCE?/ IS HE CHARMING?/ THEY SAY THAT HE’S CHARMING.

CINDERELLA:
WE DID NOTHING BUT DANCE.

WIFE :
YES--? AND--?

CINDERELLA:
AND IT MADE A NICE CHANGE.

WIFE:
NO, THE PRINCE!

CINDERELLA :
OH, THE PRINCE...

WIFE:
YES, THE PRINCE.

CINDERELLA:
HE HAS CHARM FOR A PRINCE, I GUESS...

WIFE :
GUESS?

CINDERELLA:
I DON’T MEET A WIDE RANGE.
AND IT’S ALL VERY STRANGE.

WIFE :
But why would you run away?

**CINDERELLA:**
It’s not quite what I expected.

**WIFE:**
Princes, castles, gowns...

**CINDERELLA:**
I have no experience with those things.

We hear the far off CHIMES OF MIDNIGHT from the castle.

**WIFE:**
But you will return to the Festival tomorrow eve?

**CINDERELLA:**
Yes... No... I don’t know...

**WIFE:**
You don’t know? What I wouldn’t give to be in your shoes.
(looking to her shoes)
...I mean your slippers.
(Excited)
As pure as gold?

**CINDERELLA:**
I must get home.

CINDERELLA runs off.

**WIFE:**
Wait! I need your shoes!

The WIFE goes after CINDERELLA but then hears a distant COW MOAN. She turns around to discover that MILKY-WHITE has taken off.

**WIFE (CONT’D)**
Milky-White!
The WITCH appears from nowhere.

**WITCH:**
One midnight gone!
WIFE:
Already?!

WITCH:
Get that cow!
The WIFE takes off after the cow as the CAMERA RISES above tree level. The BLUE SHADOW has moved a little further across the face of the MOON.

EXT. JACK’S FARMHOUSE - THE NEXT DAY - DAYBREAK
A STRAGGLY ROOSTER crowing, the sun cutting across its path.

INT. JACK’S FARMHOUSE - DAYBREAK - CONTINUOUS
JACK’S MOTHER is woken by the rooster crow to find something ticking her nose.
She opens her eyes, brushing the “something” away -- then sees that it’s a huge LEAF pushing in through an open slat in the wall.

EXT. JACK’S FARMHOUSE - DAYBREAK - EXTREME WIDE SHOT
The cottage, now dwarfed by a giant BEANSTALK. JACK’S MOTHER, a tiny figure from this distance, comes running out of the house, takes one look at the giant plant and screams.

EXT. WOODS - TALL TREES - DAY
Various angles of JACK, running feverishly through the woods in search of the BAKER. He carries a huge sack of LARGE-SIZED COINS over his back. He occasionally calls out: “Mr. Baker!”
The BAKER, peacefully asleep is curled up in a large root, clutching the red cape like it was his blankie. Suddenly JACK leaps from atop calling his name and waking him.

JACK:
(shouting)
Mr. Baker! Mr. Baker!

BAKER:
(half asleep)
What?

JACK:
Good fortune! Good fortune, sir! Look what I have! Five gold pieces.

BAKER:
(skeptical)
How would you come by five gold
JACK:
THERE ARE GIANTS IN THE SKY!/ THERE ARE BIG TALL TERRIBLE GIANTS IN THE SKY!
JACK throws him the bag and begins to scale up the root of the tree.
JACK (CONT’D)
WHEN YOU’RE WAY UP HIGH AND YOU LOOK BELOW/ AT THE WORLD YOU’VE LEFT AND THE THINGS YOU KNOW,/ LITTLE MORE THAN A GLANCE IS ENOUGH TO SHOW/ YOU JUST HOW SMALL YOU ARE.
(MORE)
JACK (CONT’D)
WHEN YOU’RE WAY UP HIGH AND YOU’RE ON YOUR OWN/ IN A WORLD LIKE NONE THAT YOU’VE EVER KNOWN,/ WHERE THE SKY IS LEAD AND THE EARTH IS STONE,
EXT. BEANSTALK - DAY - FLASHBACK
JACK is now climbing the BEANSTALK.
JACK (V.O.)
YOU’RE FREE TO DO/ WHATEVER PLEASES YOU,/ EXPLORING THINGS YOU’D NEVER DARE/ ’CAUSE YOU DON’T CARE,/ WHEN SUDDENLY THERE’S
EXT. WOODS - DAY - PRESENT
JACK is half-way up the tree with the BAKER below.

JACK:
A BIG TALL TERRIBLE GIANT AT THE DOOR.

BAKER:
A giant?

JACK:
A BIG TALL TERRIBLE LADY GIANT
SWEEPING THE FLOOR./ AND SHE GIVES YOU FOOD/ AND SHE GIVES YOU REST,/ AND SHE DRAWS YOU CLOSE/ TO HER GIANT BREAST,/ JACK (in the tree).
JACK (CONT’D)
AND YOU KNOW THINGS NOW THAT YOU NEVER

Page 47/128
KNOW BEFORE,/ NOT TILL THE SKY.
The BAKER listens intently.

JACK (CONT’D)
ONLY JUST WHEN YOU’VE MADE A FRIEND
AND ALL,/ AND YOU KNOW SHE’S BIG BUT
YOU DON’T FEEL SMALL,/ SOMEONE BIGGER
 THAN HER COMES ALONG THE HALL/ TO
SWALLOW YOU FOR LUNCH.
AND YOUR HEART IS LEAD AND YOUR
STOMACH STONE/ AND YOU’RE REALLY
SCARED BEING ALL ALONE,/ AND IT’S THEN
THAT YOU MISS ALL THE THINGS YOU’VE
KNOWN/ AND THE WORLD YOU’VE LEFT AND
THE LITTLE YOU OWN.

EXT. BEANSTALK - DAY - FLASHBACK
JACK scurries down the BEANSTALK, with the large SACK OF
COINS over his shoulder, occasionally looking up to see if he
is being followed.
JACK (V.O.)
THE FUN IS DONE./ YOU STEAL WHAT YOU
CAN AND RUN!
(MORE)
JACK (V.O.) (CONT'D)
AND YOU SCRAMBLE DOWN/ AND YOU LOOK
BELOW,/ AND THE WORLD YOU KNOW/ BEGINS
TO GROW:

EXT. WOODS - DAY - PRESENT
JACK looks down to the BAKER.

JACK:
THE ROOF, THE HOUSE, AND YOUR MOTHER
AT THE DOOR./ THE ROOF, THE HOUSE, AND
THE WORLD YOU NEVER THOUGHT TO
EXPLORE./ AND YOU THINK OF ALL OF THE
THINGS YOU’VE SEEN./ AND YOU WISH THAT
YOU COULD LIVE IN BETWEEN,/n
JACK now scurries down the tree.
JACK (CONT’D)
AND YOU’RE BACK AGAIN,/ ONLY DIFFERENT
THAN BEFORE,/ AFTER THE SKY.
THERE ARE GIANTS IN THE SKY!/ THERE
ARE BIG TALL TERRIBLE AWESOME SCARY/
WONDERFUL GIANTS IN THE SKY!
JACK jumps from the tree and lands in front of the BAKER. He up-ends the sack and dumps the five gold coins on the ground. JACK (CONT’D)
So, here’s your money, sir! Five gold pieces. Where is my Milky-White?

BAKER :
(hesitantly)
Milky-White is back home with my wife.

JACK :
Let’s go find them!
JACK grabs the BAKER and excitedly tries to pull him along.

BAKER :
Wait a minute! I’m not sure I want to sell.

JACK :
But you said I could buy her back. Do you want more money?

BAKER :
No, no, no! It’s not that—JACK
(ignoring him)
You keep that. I’ll fetch some more.

BAKER:
Wait. I didn’t say—
But JACK doesn’t wait to listen. Taking the EMPTY SACK, he runs off excitedly.
BAKER (CONT’D)
Hey, come back!
EXT. WOODS - TALL TREES - DAY - CONTINUOUS
The BAKER follows after JACK and collides into his WIFE, dropping his satchel and revealing the red cape. He hides the money sack.

BAKER :
What are you doing here?

WIFE:
Well...
She doesn’t want to tell him she’s lost MILKY-WHITE.
WIFE (CONT’D)
I see you’ve got the red cape!

BAKER:
Yes. I’ve got the cape. Only two items left.

WIFE:
(sheepish)
Three.

BAKER:
Two. We’ve the cape and the cow.

WIFE :
(faked enthusiasm)
You’ve the cape...

BAKER :
What have you done with the cow?!

WIFE:
She ran away. I never reached home. I’ve been looking for her all night.

BAKER:
(angry)
How could you?

WIFE:
She might just as easily have run from you!

BAKER:
But she didn’t!

WIFE:
BUT SHE MIGHT HAVE!

BAKER :
BUT SHE DIDN’T!!!
WITCH (O.S.)
WHO CARES!
The WITCH appears in the tree directly above them.
WITCH (CONT’D)
THE COW IS GONE! GET IT BACK! GET IT
BACK!!!

BAKER:
We were just going to do that. Here.
He climbs towards her with the cape.
BAKER (CONT’D)
You can have this-

WITCH :
DON’T COME NEAR ME WITH THAT, FOOL!! I
can’t touch it! By midnight tomorrow
bring me the items or that child you
wish for will never see the light of
day!
With a grand sweep of her cape, the WITCH throws off dirt and
muck over the BAKER and the BAKER’S WIFE as she disappears
into a cloud of dust.
The BAKER wipes dirt from his mouth.

BAKER :
I don’t like that woman.

WIFE:
I’m sorry I lost the cow.

BAKER:
I shouldn’t have yelled.
(firmly but kindly)
Go back to the village. I will make
things right. And then we can just go
about our life. No more witches or dimwitted
boys or hungry little girls.
The BAKER’S WIFE starts to speak.
BAKER (CONT’D)
GO!, please -- go.
She goes.
EXT. WOODS - PINE FOREST - DAY
WIDE SHOT. We hear the hoofbeats of horses coming from both
directions. Crossing the frame and each other are
CINDERELLA’S PRINCE on his BLACK stallion and RAPUNZEL’S
PRINCE on his WHITE steed. They pass out of the frame. After
a few beats, they return trotting, meeting in the middle.
R’S PRINCE
Good brother. I was wondering where you’d gone.
C’S PRINCE
I have been looking all night for her.
R’S PRINCE
Her?
C’S PRINCE
The beautiful one I danced the evening with.
R’S PRINCE
Where did she go?
C’S PRINCE
Disappeared, like the fine morning mist.
R’S PRINCE
She was lovely?
C’S PRINCE
The loveliest.
They dismount and walk their horses through the forest.
R’S PRINCE
I am not certain of that! I must confess, I too have found a lovely maiden. She lives here in the woods.
C’S PRINCE
(Incredulous)
The woods?
In the background we see the WIFE, who has wandered by on her way back home. She stops to EAVESDROP on the PRINCES.
R’S PRINCE
Yes! In the top of a tall tower that has no door or stairs.
C’S PRINCE
Where?
R’S PRINCE
Two leagues from here, due east, just beyond the mossy knoll near the rose thickets.
C’S PRINCE
And how do you manage a visit?
R’S PRINCE
I stand beneath her tower and say, “Rapunzel, Rapunzel, let down your hair to me.” And then she lowers the
longest, most beautiful head of hair - yellow as corn - which I climb.
The WIFE is thrilled by this news, and runs off.
C’S PRINCE
Rapunzel, Rapunzel! What kind of name is that? You jest! I have never heard of such a thing.
R’S PRINCE
I speak the truth! She is as true as your maiden. A maiden running from a prince? None would run from us.
C’S PRINCE
Yet one has.
The PRINCES lead their horses to a stream that cascades into a magnificent waterfall.
C’S PRINCE (CONT’D)
DID I ABUSE HER/ OR SHOW HER DISDAIN?/
WHY DOES SHE RUN FROM ME?/ IF I SHOULD LOSE HER,/ HOW SHALL I REGAIN/ THE HEART SHE HAS WON FROM ME?
AGONY--!/ BEYOND POWER OF SPEECH./ WHEN THE ONE THING YOU WANT/ IS THE ONLY THING OUT OF YOUR REACH.
R’S PRINCE
HIGH IN HER TOWER,/ SHE SITS BY THE HOUR,/ MAINTAINING HER HAIR./ BLITHE AND BECOMING,/ AND FREQUENTLY HUMMING/ A LIGHTHEARTED AIR:/ “AH-AH-AH-AH-AHAHAH--”
AGONY--!/ FAR MORE PAINFUL THAN YOURS,/ WHEN YOU KNOW SHE WOULD GO WITH YOU,/ IF THERE ONLY WERE DOORS.

BOTH:
AGONY!/ OH THE TORTURE THEY TEACH!
R’S PRINCE
WHAT’S AS INTRIGUING-
C’S PRINCE
OR HALF SO FATIGUING-

BOTH:
AS WHAT’S OUT OF REACH?
C-PRINCE studies his reflection in the water.
C’S PRINCE
AM I NOT SENSITIVE, CLEVER,/ WELLMANNERED,
CONSIDERATE,/ PASSIONATE,
CHARMING,/ AS KIND AS I’M HANDSOME,/ AND HEIR TO A THRONE?
R’S PRINCE
YOU ARE EVERYTHING MAIDENS COULD WISH FOR!
C’S PRINCE
THEN WHY NO--?
R’S PRINCE
DO I KNOW?
C’S PRINCE
THE GIRL MUST BE MAD.
The R-PRINCE scales a hanging vine as if it were RAPUNZEL’S hair.

R’S PRINCE
YOU KNOW NOTHING OF MADNESS/ TILL
YOU’RE CLIMBING HER HAIR/ AND YOU SEE
HER UP THERE/ AS YOU’RE NEARING HER,/ ALL THE WHILE HEARING HER,/ “AH-AH-AH
AH-AH-AH-AH-AH-AH-AH--”

BOTH :
AGONY!
C’S PRINCE
MISERY!
R’S PRINCE
WOE!

BOTH :
THOUGH IT’S DIFFERENT FOR EACH.
C’S PRINCE
ALWAYS TEN STEPS BEHIND-R’S

PRINCE:
ALWAYS TEN FEET BELOW-

BOTH :
AND SHE’S JUST OUT OF REACH./ AGONY/
THAT CAN CUT LIKE A KNIFE!
I MUST HAVE HER TO WIFE.
PULL BACK to reveal the PRINCES side by side on a precipice, overlooking the distant castle.

EXT. RAPUNZEL’S TOWER - NIGHT
The BAKER’S WIFE fights her way through a thicket. Her
clothes are now ratty, her face scratched - but she approaches the tower with trepidation.

**WIFE:**
Rapunzel, Rapunzel? Let your hair down to me.
The window at the top of the tower opens and RAPUNZEL sticks out her head looking downward. The WIFE hides to the side.

**RAPUNZEL:**
(Dubious)
Is that you at this hour, my Prince?

**WIFE:**
(in her best princely bass voice)
Yes.
RAPUNZEL thinks about it for a moment, then lowers her hair.
The WIFE approaches it gingerly.
WIFE (CONT'D)
Excuse me for this.
She takes a fist full of hair and gives it a pull. Nothing.
She tries once again, this time with more force eliciting a little yelp from RAPUNZEL. Finally, she holds on to the hair and just starts running away from the tower as fast as she can. We hear RAPUNZEL yell as the WIFE succeeds in pulling some of the hair from her head.

**EXT. PATHWAY TO THE CASTLE - NIGHT - CONTINUOUS**
Cinderella flees the castle.
**BAKER (V.O.)**
As the Baker’s Wife bolted from the tower, the second night of the festival was thrown into chaos when Cinderella once again ran from the Prince.
While the BAKER’S WIFE continues to run away from Rapunzel’s tower, in the distance she sees a flutter of gold moving through the moonlit trees. CINDERELLA? She changes course in pursuit.
SERIES OF SHOTS with MUSIC
CLOSE-UP on CINDERELLA’S SHOES as they make their way through wooded path.
ANGLE ON THE WIFE as she races towards them in pursuit.
The WIFE catches up with CINDERELLA and tackles her to the
ground, CINDERELLA’S slipper falling off. They both dive for the slipper, when an approaching noise catches the WIFE’S attention.

C’S PRINCE (O.S.)
Over here!
CLOSE-UP on the shoe as CINDERELLA snatches it from the ground. CINDERELLA rushes off.
The WIFE stares frozen in horror as the PRINCE’S HORSE races towards her. She lets out a scream and the horse stops short, rearing up. The STEWARD’S horse charges off the path into thickets.

C’S PRINCE (CONT’D)
Who is she? Where did she go?

WIFE :
(bowing)
I have no idea, sir.
C’S PRINCE
Don’t play the fool, woman!

WIFE:
I was trying to hold her here for you...
C’S PRINCE
I can capture my own damsel, thank you.

WIFE:
Yes, of course.
The STEWARD returns, covered in burrs and looking none too happy.

STEWARD :
No sign of her, my liege.
C’S PRINCE
Well, what are you waiting for? See if you can find her.
The STEWARD rides off. The PRINCE pauses. The ultimate seducer, he gives the WIFE the once over.

C’S PRINCE (CONT’D)
The woods can be a dangerous place...
She nods to him, out of her depth. He gallops off.
EXT. WOODS - TALL TREES - NIGHT
The BAKER searches for MILKY-WHITE along a large PATHWAY,
disheveled and exhausted.

BAKER:
Moo... Moo......
He HEARS sounds off in the distance.
BAKER’S POV
The STEPFAMILY’S carriage is passing through a large hollowed opening in the base of a huge tree. We can hear the STEPSISTERS bickering, their blonde hair bobbing animatedly.

ANOTHER ANGLE:
The BAKER stands in the middle of the pathway, flagging down the carriage. He pulls an ear of corn from his satchel. As the carriage slows, he hops on the sideboard.
BAKER (CONT’D)
Please, if you would be so kind, may I compare this ear of corn with your hair?
The STEPSISTERS scream.
LUCINDA AND FLORINDA
(overlapping)
Don’t touch us! Get away! How dare you!

STEMOTHER :
Mongrel!
(to the driver)
Carry on!
She pushes the BAKER off the carriage and he somersaults backwards into the brush.
The CARRIAGE speeds off. Deflated, the BAKER picks himself off the path and sits on what he thinks is a white rock. There is a muffled “Moo...” He jumps up realizing he’s been SITTING on the cow.

BAKER:
Milky-White!
He hears something and hides behind a BUSH. Then, seeing it is his WIFE, he steps out.
BAKER (CONT’D)
I thought you were returning home!
The WIFE screams in fright. Then she recognizes him.
WIFE:
Oh! It’s you! And you’ve the cow!
She runs to MILKY-WHITE.

BAKER:
(braggadocio)
Yes. I’ve the cow. We’ve two of the four.

WIFE:
Three.

BAKER:
Two.

WIFE:
Three!
She shows him the braid of hair around her neck.
WIFE (CONT’D)
Compare this to your corn.
He does and it’s a perfect match.

BAKER:
Where did you find it?

WIFE:
(false modesty)
I pulled it from a maiden in a tower.

BAKER:
Three!

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.

WIFE:
We? You mean you’re going to let me stay with you?
BAKER:
Well...perhaps it will take the two of us to have this child.

WIFE:
YOU’VE CHANGED./ YOU’RE DARING./
YOU’RE DIFFERENT IN THE WOODS./ MORE SURE,/ MORE SHARING./ YOU’RE GETTING US THROUGH THE WOODS.
IF YOU COULD SEE--/ YOU’RE NOT THE MAN WHO STARTED,/ AND MUCH MORE OPEN HEARTED/ THEN I KNEW/ YOU TO BE.

BAKER:
IT TAKES TWO./ I THOUGHT ONE WAS ENOUGH,/ IT’S NOT TRUE:/ IT TAKES TWO OF US./ YOU CAME THROUGH/ WHEN THE JOURNEY WAS ROUGH--/ IT TOOK YOU./ IT TOOK TWO OF US.
IT TAKES CARE,/ IT TAKES PATIENCE AND FEAR AND DESPAIR/ TO CHANGE./ THOUGH YOU SWEAR/ TO CHANGE,/ WHO CAN TELL IF YOU DO?/ IT TAKES TWO.
He flirts with her. She pulls away, teasing him.

WIFE:
YOU’VE CHANGED./ YOU’RE THRIVING./ THERE’S SOMETHING ABOUT THE WOODS./ NOT JUST/ SURVIVING,/ YOU’RE BLOSSOMING IN THE WOODS.
AT HOME I’D FEAR/ WE’D STAY THE SAME FOREVER./ AND THEN OUT HERE/ YOU’RE PASSIONATE, CHARMING, CONSIDERATE, CLEVER--

BAKER:
IT TAKES ONE/ TO BEGIN, BUT THEN ONCE/ YOU’VE BEGUN,/ IT TAKES TWO OF YOU./ IT’S NO FUN,/ BUT WHAT NEEDS TO BE DONE/ YOU CAN DO/ WHEN THERE’S TWO OF YOU.
They move towards each other through the trees playfully.

**BOTH:**
WE’VE CHANGED./ WE’RE STRANGERS./ I’M MEETING YOU IN THE WOODS./ WHO MINDS/ WHAT DANGERS?/ I KNOW WE’LL GET PAST THE WOODS.
AND ONCE WE’RE PAST,/ LET’S HOPE THE CHANGES LAST/ BEYOND WOODS,/ BEYOND WITCHES AND SLIPPERS AND HOODS,/ JUST THE TWO OF US--/ BEYOND LIES,/ SAFE AT HOME WITH OUR BEAUTIFUL PRIZE,/ JUST THE FEW OF US.
IT TAKES TRUST./ IT TAKES JUST/ A BIT MORE AND WE’RE DONE./

They sit down next to each other at the top of a small hill and slide down to the bottom together.

**BOTH (CONT’D)**
WE WANT FOUR,/ WE HAD NONE./ WE’VE GOT THREE./ WE NEED ONE./ IT TAKES TWO.

They kiss but their moment of romance is interrupted when a large GOLDEN EGG rolls down the hill between them. The WIFE screams.

**JACK (O.S.)**
Stop it! Stop my egg!
The BAKER stops the egg and picks it up. JACK stumbles down the hill.

**JACK (CONT’D)**
Oh, brilliant! My Milky-White. And the owners. And my egg!

**BAKER:**
Where did you get this?

**JACK:**
From the Giant’s hen!
The BAKER’S WIFE examines the egg.

**WIFE:**
A golden egg! I’ve never seen a golden egg.

**JACK:**
And you can have it. Along with the
five gold pieces.

WIFE:
Five gold pieces?

JACK:
Now I’m taking my cow.
JACK moves to MILKY-WHITE. The distant CHIMES OF MIDNIGHT begin to ring out from the castle.

BAKER JACK:
(overlapping)
Now, I never said I would But you took the five gold sell. pieces.

WIFE BAKER:
You took five gold pieces?! I didn’t take, you gave.

WIFE:
Where are the five gold pieces?

JACK:
You said I could have my cow!

BAKER WIFE:
Now I never said you could. I You would take money before a said you might. child?!

BAKER:
No, no, no - it’s not how it sounds!

JACK:
(alarmed)
Milky-White...!
MILKY-WHITE has begun to shake like a dashboard ornament. She moans, then topples over with a loud thud. Alarmed, JACK runs to the cow and lays his head on the animal’s chest.

JACK (CONT’D)
(tearful)
Milky-White is dead!
The BAKER looks up and sees that the SHADOW has now moved a third of the way across the MOON. We hear the WITCH scream:

WITCH(O.S.)
TWO MIDNIGHTS GONE!
EXT. RAPUNZEL’S TOWER - DAYBREAK
Hidden by a broken piece of WALL -- someone or something is watching the R-PRINCE climbing out of the window.

BAKER (V.O.)
When dawn broke, the Baker and his Wife had but one day left to reverse the Witch’s curse. As for Rapunzel’s Prince, he returned yet again to the forbidden tower.

With RAPUNZEL smiling down, the R-PRINCE descends her hair. Once he has reached the bottom, she pulls her hair back in and closes the window.

ANOTHER ANGLE. We discover that it’s the WITCH who has been watching. She is not happy.

The PRINCE mounts his horse and rides off towards a low rose thicket -- an easy jump.

With a thrust of her stick, the WITCH makes the thicket shoot up before the PRINCE has time to act. His HORSE stops short and he screams as he is thrown over the horse’s head into the thicket.

ANGLE ON THE WITCH. She smiles at her handiwork then turns to stare at the top of the tower vindictively.

INT. RAPUNZEL’S TOWER - DAY
The WITCH threatens RAPUNZEL.

WITCH :
WHAT DID I CLEARLY SAY?/ CHILDREN MUST LISTEN.

RAPUNZEL :
No, no, please!

WITCH :
WHAT WERE YOU NOT TO DO?/ CHILDREN MUST SEE-

RAPUNZEL :
No!

WITCH :
AND LEARN./ WHY COULD YOU NOT OBEY?/ CHILDREN SHOULD LISTEN./ WHAT HAVE I BEEN TO YOU?/ WHAT WOULD YOU HAVE ME BE,/ HANDSOME LIKE A PRINCE?
AH, BUT I AM OLD./ I AM UGLY./ I EMBARRASS YOU.

RAPUNZEL:
No!

WITCH:
YOU ARE ASHAMED OF ME.

RAPUNZEL:
No!

WITCH:
YOU ARE ASHAMED./ YOU DON’T UNDERSTAND.

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

WITCH:
DON’T YOU KNOW WHAT’S OUT THERE IN THE WORLD?/ SOMEONE HAS TO SHIELD YOU FROM THE WORLD./ STAY WITH ME. PRINCES WAIT THERE IN THE WORLD, IT’S TRUE./ PRINCES, YES, BUT WOLVES AND HUMANS, TOO./ STAY AT HOME./ I AM HOME./ WHO OUT THERE COULD LOVE YOU MORE THAN I?/ WHAT OUT THERE THAT I CANNOT SUPPLY?/ STAY WITH ME. STAY WITH ME,/ THE WORLD IS DARK AND WILD./ STAY A CHILD WHILE YOU CAN BE A CHILD./ WITH ME. WITCH (CONT’D) I gave you protection and yet you disobeyed me.

RAPUNZEL:
No!

WITCH:
Your prince will never lay eyes on you again. He will never lay eyes on anything again!
RAPUNZEL:
What did you do to him?

WITCH:
It doesn’t matter because where you’re going, no one will ever see you again.
The WITCH lunges at RAPUNZEL with a pair of SHEARS and begins to hack off her hair. The girl lets out a mighty shriek.

EXT. NEAR GRANNY’S HOUSE - ELEPHANT OAKS - DAY
JACK makes his way despondently through the oaks with his GOLDEN EGG.
He comes across what looks like a WOLF, hunched over on the edge of the brush. He stops... then slowly approaches.

JACK:
Hey there - nice cape!
The figure twists around, pulling a knife.

LRRH:
Stay away from my cape or I’ll slash you into a thousand bits!
The figure is revealed to be LRRH, in a wolf-skin cape, picking mushrooms for her granny.

JACK:
Whoa! I don’t want it.
(beat)
Where did you get it?

LRRH:
My Granny made it for me from a wolf that attacked us. And she gave me this beautiful knife for protection.

JACK:
Well, look what I have! A golden egg.
He shows her his GOLDEN EGG.

LRRH:
(Suspicious)
Where did you get that egg?

JACK:
I stole a hen that lays golden eggs from the kingdom of the Giant.

LRRH:
I don’t believe you.

JACK:
It’s true. And you should see the Giant’s toy harp. It plays the most beautiful tunes without your even having to touch it.

LRRH :
(Smirking)
Of course it does. Why don’t you go up to the kingdom right now and bring it back and show me?

JACK:
I could.

LRRH:
You could not!

JACK :
I could!

LRRH:
You could not, Mr. Liar!

JACK:
I am not a liar! I’ll get that harp. You’ll see!

He runs off.

EXT. BEANSTALK & JACK’S FARMHOUSE - AFTERNOON
To frantic MUSIC, JACK is making his way down to the bottom of the beanstalk with all the speed he can muster. This is made more difficult by the GOLDEN HARP which he has slung over his shoulder.

BAKER (V.O.)
Jack took the little girl’s dare and before he knew it, found himself fleeing from a Giant.
Suddenly, the BEANSTALK shakes mightily, making JACK hold on for dear life. He looks up to discover the Giant climbing down after him; Jack feverishly picks up speed and jumps the last six feet to the ground. He quickly drops the harp and runs to a large axe embedded in the stump of a tree.  
JACK swings the AXE striking the BEANSTALK.

EXT. WOODS - PINE FOREST - AFTERNOON
The SWING of the AXE is picked up by the BAKER snapping a branch that’s in his way.
The BAKER and his WIFE trudging through the woods.

BAKER:
We’ve only one day left! I don’t know where to start.

WIFE:
You can start by buying a new cow with the money you took from the boy.

BAKER:
Right, where do I buy a cow?

WIFE:
You go to the next village, you’ll find a cow there.

BAKER:
What are you going to do?

WIFE:
I’m going to get the slipper.

BAKER:
The yellow slipper?

WIFE:
The GOLDEN slipper!

BAKER:
Yes. The golden slipper, that’s what I meant. How are you going to get it?

WIFE:
I have met a maiden with golden
slippers these two previous nights.

**BAKER:**
You think you could get one?

**WIFE:**
Yes, I’m sure of it. I’ll meet you
back here.

**BAKER:**
Right.
(beat)
Why are we always separating?

**WIFE:**
Because we have to if we’re going to
be together...
The BAKER and his WIFE start to go off in opposite directions
when there is a TREMENDOUS CRASH with the force of an
earthquake. The BAKER and his WIFE are knocked off their feet
and tumble into a bank of FERNS. They scramble to their feet
and look to one another.

**WIFE (CONT’D)**
What is happening?

**EXT. JACK’S FARMHOUSE - AFTERNOON**
The Giant lies still on the ground.

**BAKER (V.O.)**
The entire kingdom shook when the
beanstalk came crashing down, killing
the Giant...

**EXT. KING’S CASTLE - PALACE STEPS - NIGHT**
The MOON is now half covered by SHADOW. DROP DOWN to find
CINDERELLA running down the steps; commotion ensues as she is
followed by the PRINCE and his retinue.

**BAKER (V.O.)**
...as for Cinderella, she fled from
the Prince... again.

**ANOTHER ANGLE.** Suddenly, when CINDERELLA is MID-FLIGHT on the
steps, she falters, unable to move. She looks down to see
that there is TAR on this step and her shoes are stuck.

**ANGLE ON THE PRINCE.** Smiling as he sees he has finally
trapped his prey.

We FREEZE the action as CINDERELLA considers the situation.
CINDERELLA:
HE’S A VERY SMART PRINCE,/ HE’S A PRINCE WHO PREPARES./ KNOWING THIS TIME I’D RUN FROM HIM,/ HE SPREAD PITCH ON THE STAIRS./ AND I’M CAUGHT UNAWARES./ WELL, IT MEANS THAT HE CARES--/ THIS IS MORE THAN JUST MALICE./ BETTER STOP AND TAKE STOCK/ WHILE YOU’RE STANDING HERE STUCK/ ON THE STEPS OF THE PALACE.
ALL RIGHT, WHAT DO YOU WANT?/ HAVE TO MAKE A DECISION./ WHY NOT STAY AND BE CAUGHT?/ SHOULD I GIVE THAT A THOUGHT,/ WHAT WOULD BE HIS RESPONSE?/
She turns around to see the PRINCE, frozen in time and staring at her.
CINDERELLA (CONT'D)
BUT THEN WHAT IF HE KNEW/ WHO I AM WHEN I KNOW/ THAT I’M NOT WHAT HE THINKS/ THAT HE WANTS?
OR THEN WHAT IF I AM/ WHAT A PRINCE WOULD ENVISION?/ BUT THEN HOW CAN YOU KNOW/ WHO YOU ARE TILL YOU KNOW/ WHAT YOU WANT, WHICH I DON’T?/ SO THEN WHICH DO YOU PICK:/ WHERE YOU’RE SAFE, OUT OF SIGHT,/ AND YOURSELF, BUT WHERE EVERYTHING’S WRONG?/ OR WHERE EVERYTHING’S RIGHT/ BUT YOU KNOW THAT YOU’LL NEVER BELONG?
AND WHICHEVER YOU PICK,/ DO IT QUICK,/ ’CAUSE YOU’RE STARTING TO STICK/ TO THE STEPS OF THE PALACE.
IT’S MY FIRST BIG DECISION,/ THE CHOICE ISN’T EASY TO MAKE./ TO ARRIVE AT A BALL/ IS EXCITING AND ALL--/ ONCE YOU’RE THERE, THOUGH, IT’S SCARY. AND IT’S FUN TO DECEIVE/ WHEN YOU KNOW YOU CAN LEAVE,/ BUT YOU HAVE TO BE WARY.
THERE’S A LOT THAT’S AT STAKE,/ BUT I’VE STALLED LONG ENOUGH,/ ‘CAUSE I’M STILL STANDING STUCK/ IN THE STUFF ON THESE STEPS...
BETTER RUN ALONG HOME/ AND AVOID THE COLLISION./ THOUGH AT HOME THEY DON’T
CARE, I’LL BE BETTER OFF THERE/ WHERE THERE’S NOTHING TO CHOOSE,/ SO THERE’S NOTHING TO LOSE./ SO I’LL PRY UP MY SHOES.

CINDERELLA lifts her feet out of the shoes and moves to a step with no tar. She pulls one shoe from the tar, and as she goes to pry the second shoe, she stops.

CINDERELLA (CONT’D)
WAIT, THOUGH, THINKING IT THROUGH,/ THINGS DON’T HAVE TO COLLIDE--/ I KNOW WHAT MY DECISION IS:/ WHICH IS NOT TO DECIDE./I’LL JUST LEAVE HIM A CLUE:/ FOR EXAMPLE, A SHOE./ AND THEN SEE WHAT HE’LL DO.
(MORE)

CINDERELLA (CONT’D)
NOW IT’S HE AND NOT YOU/ WHO’LL BE STUCK WITH A SHOE,/ IN A STEW,/ IN THE GOO,/ AND I’VE LEARNED SOMETHING, TOO,/ SOMETHING I NEVER KNEW,/ ON THE STEPS OF THE PALACE!

Coming out of the freeze, she quickly leaves one shoe and slips on the other, then dashes off out of sight.
The PRINCE picks up the golden shoe from the tar and holds it up triumphantly. He addresses his STEWARD and RETINUE.

C’S PRINCE
The ball is over. Send everyone home.

STEWARD:
And the Princess?
C’S PRINCE
She won’t get far with one shoe.

EXT. WOODS - PATHWAY TO THE CASTLE - NIGHT
CLOSE-UP on CINDERELLA’S FEET, awkwardly running with one shoe on, one shoe off.

ANOTHER ANGLE. She hears someone close on her trail and looks back to see the wide-eyed WIFE in pursuit.

CINDERELLA:
Don’t come any closer to me!

WIFE:
Please, stop! Just hear me out!
CINDERELLA:
You have attacked me once before.

WIFE:
I didn’t attack you. I attacked your shoe. I need it. I have a magic bean in exchange for it.
Breathless, CINDERELLA stops. Stands defensively. The WIFE pulls out the bean from her pocket and hands it to her.

CINDERELLA:
Magic bean? Nonsense!
CINDERELLA tosses it over her shoulder, but they don’t see the SPARKS it sets off when it hits the ground and sinks into the earth.
She starts to leave.

WIFE:
Wait, please. I haven’t much time!
(desperate)
I need that shoe to have a child.

CINDERELLA:
That makes no sense!

WIFE:
Does it make sense that you’re running from a prince?
The STEWARD approaches on HORSEBACK.
STEWARD (O.S.)
Stop! You there, stop!

CINDERELLA:
I must go!

WIFE:
(starts to take off a shoe)
Take my shoes. You’ll run faster.

CINDERELLA:
Here—
CINDERELLA hands the WIFE her GOLDEN SLIPPER.
WIFE:
Thank you! Thank you!
CINDERELLA dashes off.
ON THE WIFE AND STEWARD.

STEWARD:
(suspicious)
Stop! What is that you have in your hand?
The WIFE hides the slipper behind her back. The STEWARD dismounts.

WIFE:
It’s mine.

STEWARD:
(gets off horse)
Lying will cost you your life!
The STEWARD snatches the shoe. The WIFE pushes the Steward and grabs the slipper back.

WIFE:
(desperate)
I don’t care if this costs me my life...

STEWARD:
You will pay for this!
The C-PRINCE rides in (with the other SLIPPER), followed by his RETINUE. The STEWARD takes the opportunity to pull the slipper from the WIFE’S hand as she curtsies.

STEWARD (CONT’D)
Sire! I have succeeded in obtaining the other slipper.
He holds it up. The WIFE steps forward.

WIFE:
Please give me the slipper, kind Prince, and all will come to a happy end.

STEWARD:
(overlapping)
Step back, peon!
C’S PRINCE
Do as she says, Steward. We only need one.

STEWARD :
Oh...
He hands the slipper back to the WIFE. The STEWARD gets onto his horse.

WIFE :
(to C’S PRINCE)
Thank you. Thank you!
C’S PRINCE
(to STEWARD)
We must search immediately for the maiden who fits this slipper.

STEWARD :
(surprised)
Tonight?
C’S PRINCE
This very night!
The PRINCE, STEWARD and RETINUE ride off, leaving the WIFE alone. She looks up to the moon and hurries off.
We follow the WIFE’S feet as she scurries past the beginnings of a BEANSTALK CURLING UPWARDS from the ground.
BAKER (V.O.)
And in her haste, the Baker’s Wife took no notice of a second beanstalk climbing skyward.
EXT. VILLAGE -NIGHT - CONTINUOUS
TRUMPETS sound. The C-PRINCE, the STEWARD and the RETINUE ride through the town, as VILLAGERS open their windows and rush out of their houses.

STEWARD:
Let it be known that his Royal Highness the Crown Prince will be visiting every house in this village tonight.

INT. CINDERELLA’S HOUSE - KITCHEN - NIGHT - CONTINUOUS
CINDERELLA has only just got back. Grubby again, and wearing her old clothes, she bundles her beautiful dress into a chest.
STEWARD (O.S.)
All young maidens are hereby commanded
to remain in their home until they are
visited by the Royal Guard.
CINDERELLA goes to the window and looks out.
EXT. CINDERELLA’S HOUSE - NIGHT - CONTINUOUS
CINDERELLA’S POV: The C-PRINCE and the royal RETINUE arrive
in the entry courtyard.
BACK ON CINDERELLA. She smiles to herself.
INT. CINDERELLA’S HOUSE - KITCHEN - NIGHT
The entire STEPFAMILY has assembled, in various stages of
undress. LUCINDA stands and watches as the STEPMOTHER tries
to force FLORINDA’S large foot into the tiny slipper.
BAKER (V.O.)
As the Prince anxiously waited, the
Stepmother took matters -- and
Florinda’s foot -- into her own hands.

FLORINDA:
CAREFUL, MY TOE--!

STEPMOTHER :
DARLING, I KNOW--

FLORINDA:
WHAT’LL WE DO?

STEPMOTHER:
IT’LL HAVE TO GO./ BUT WHEN YOU’RE HIS
BRIDE,/ YOU CAN SIT OR RIDE./ YOU’LL
NEVER NEED TO WALK!
The STEPMOTHER takes a handkerchief and stuffs it into the
girl’s mouth and then pulls a large kitchen knife from her
pocket and raises it over her foot-
EXT. CINDERELLA’S HOUSE - ENTRY COURTYARD - NIGHT
Standing lanterns have been set up outside the house, bathing
the area in light.
The STEPFAMILY watches as the STEWARD helps FLORINDA up on to
the back of the Prince’s horse. In pain, she grits her teeth
in a frozen smile.
BAKER (V.O.)
Minus one toe, Florinda mounted the
Prince’s horse, unaware of the blood
dripping from the slipper.
As the STEWARD steps back, he notices a tiny speck of blood on his white glove. He looks up to the PRINCE to show him his hand. The PRINCE looks back to FLORINDA who shrugs sheepishly.

INT. CINDERELLA’S HOUSE - KITCHEN - NIGHT
This time the STEPMOTHER tries to force LUCINDA’S foot into the slipper. FLORINDA looks on with a smirk.

BAKER (V.O.)
Lucinda was next.

LUCINDA:
WHY WON’T IT FIT?

STEPMOTHER :
DARLING, BE STILL./ CUT OFF A BIT/
OF THE HEEL AND IT WILL./
(she pulls out knife)
AND WHEN YOU’RE HIS WIFE/ YOU’LL HAVE
SUCH A LIFE,/ YOU’LL NEVER NEED TO
WALK!

QUICK SHOTS:
FLORINDA’S hand over LUCINDA’S mouth.
The KNIFE raised up by the mother.
LUCINDA’S eyes in fear as we hear a muffled scream and the “WOOSH” of a knife-

EXT. CINDERELLA’S HOUSE - ENTRY COURTYARD - NIGHT
The PRINCE and STEWARD wait impatiently in the torchlight.

BAKER (V.O.)
Minus a heel, Lucinda did her best to swallow the pain.
At last, LUCINDA appears, masking her pain with a smile, and limps towards the PRINCE. She is followed by her MOTHER and SISTER.

STEPMOTHER :
It’s a perfect fit, Your Highness!
LUCINDA winks at the PRINCE flirtatiously, then promptly faints to the ground with a thud. The shoe falls from her foot. The PRINCE nods to the STEWARD who walks over and gingerly picks up the bloody slipper.

C’S PRINCE
Have you no other daughters?
**STEPMOTHER:**
Only a little stunted kitchen wench,
which her late father left behind but
she cannot present herself. She is too
dirty.
Out of the shadows, CINDERELLA appears.
The STEWARD hands the slipper to the Prince, who kneels down
in front of CINDERELLA and easily slips it on her foot.

**C’S PRINCE**
I would recognize these beautiful eyes
anywhere. This is the true bride!
The PRINCE sweeps CINDERELLA off her feet and leads her to
his horse. The two of them ride off.

**FLORINDA and LUCINDA** watch, not at all happy. Then they hear
a CAWING (the sound of birds) overhead. They look up,
alarmed.

**BIRD’S POV.** Far below, FLORINDA and LUCINDA cower together,
dreading what is to come as the CAMERA rushes towards them.

**BAKER (V.O.)**
As punishment for their cruelty,
Cinderella’s birds swooped down upon
the Stepsisters... and blinded them.
The BIRDS enter the picture frame, more and more, their
CAWING rising to a crescendo until their flapping wings are
all we see.

**EXT. MARSHLAND - NIGHT - CONTINUOUS**
RAPUNZEL is alone in a mossy bower on an isolated island in
the middle of swamp waters filled with POISONOUS SNAKES. She
hums a sad refrain.

**BAKER (V.O.)**
As for Rapunzel, the Witch had
banished her to a swamp in the darkest
depths of the forest.

**ANOTHER ANGLE.** The R-PRINCE with a ragged scarf wrapped
around his now blinded eyes, sits slumped over on his horse
as the animal navigates its way through the marshy expanse.
The R-PRINCE lifts his head as he hears RAPUNZEL’S singing.
Could it be? The horse, seemingly knowing the way, follows
the sound as the R-PRINCE calls her name.

**R’S PRINCE**
Rapunzel? Rapunzel?

**ANGLE ON RAPUNZEL**
She looks up and cries with delight when she sees her PRINCE
across the water.
RAPUNZEL:
My darling!
She jumps into the swamp, fearlessly ignoring the SNAKES, until she reaches terra firma and her man.
R-PRINCE falls from his horse onto the ground.
R’S PRINCE
Rapunzel? Is it you?
RAPUNZEL reaches him and rips off his scarf. She kneels to cradle his face, weeping.

RAPUNZEL:
How could she do this to you?
EXTREME CLOSE-UP: RAPUNZEL’S TEAR falls into the R-PRINCE’S blind eye.
The PRINCE’S vision is restored.
R’S PRINCE
(astonished)
Rapunzel!

RAPUNZEL :
What?
R’S PRINCE
I can see you!
The two of them embrace. At the same time, we hear MOOING.
EXT. WOODS – TALL TREES – NIGHT
The BAKER is pulling a very obstinate WHITE COW through the woods. He looks up at the MOON which is almost completely covered in SHADOW.

BAKER :
(to the COW)
Come on! We don’t have any time...
Then the WIFE rushes in from another direction, carrying the SLIPPER.

WIFE :
I’ve found you!
(sees the cow)
You’ve got the cow!

BAKER:
You’ve got the slipper!
WIFE:
We’ve all four!

They hug with delight but are quickly startled by the WITCH
who appears in the hollow of a tree.

WITCH:
I see a cow. I see a slipper.

BAKER:
And the cape as red as blood.

WIFE:
And the hair as yellow as corn.

BAKER:
We’ve done it!

WIFE:
We’ve got them all.
But suddenly the WITCH is suspicious.

WITCH:
Wait a minute!
(beat)
That cow doesn’t look as white as milk
to me.

WIFE:
Of course she is.
A desperate glance at the BAKER. He couldn’t have screwed
this up -- could he?
WIFE (CONT’D)
She has to be!
The WITCH walks over and smacks the animal. Flour puffs off
its back.

WITCH:
This cow has been covered with flour!

WIFE:
(To the BAKER)
What? You didn’t get a real white cow?
The BAKER turns to the WITCH.
BAKER:
We had a cow as white as milk.
Honestly we did.

WITCH:
Then where is she?

WIFE:
She’s dead.

BAKER:
And we thought you’d prefer a live cow.

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

EXT. WOODS - COW’S GRAVE - NIGHT
JACK’S MOTHER is madly hurrying through the woods, searching for JACK. She hears HARP MUSIC -- and that carries her to JACK, sitting with his harp next to the mound where MILKY-WHITE has been covered with LEAVES.

JACK’S MOTHER
Jack! There you are! I’ve been worried sick about you! There’s a dead giant in our backyard!

JACK:
There is?

JACK’S MOTHER
You know there is. You could have been crushed!

JACK:
But Mother, look. The most beautiful harp.

JACK’S MOTHER
(conflicted)
You’ve stolen too much.
She cuffs the back of his head... then hugs him.

JACK’S MOTHER (CONT’D)
You could have been killed coming down that plant.
The WITCH, the BAKER and the WIFE hurry towards the leafy mound.

WIFE:
We’re running out of time!

BAKER:
It’s here...

JACK:
What’s happening?

BAKER:
She’s going to bring Milky-White back to life.

JACK:
(amazed)
She can do that?

BAKER:
She’s a witch! She can do anything!

JACK:
Wow!

WITCH:
Stand back!
They quickly move away, and the WITCH invokes some unintelligible incantation, and with the wave of her cape, the DEAD COW comes back to life, shaking off the leaves. JACK races over to her.

JACK:
Milky-White. You’re back! I missed you so much!
The BAKER looks up at the MOON...only a slither left, the rest covered by SHADOW.

BAKER:
It’s almost midnight!

WITCH:
Quiet! Feed the objects to the cow.
WIFE:
What?

WITCH:
You heard me! Feed them to the cow!
The WIFE and BAKER walk towards the COW and begin feeding it
a portion of the ingredients. Not an easy chew for the
animal.
The WITCH hands them a silver chalice.
WITCH (CONT’D)
Fill this!

JACK:
I’ll do it. She’ll only milk for me.
JACK begins milking the cow, the others watching intently,
but alas, nothing is coming out.
JACK (CONT’D)
Squeeze, pal! You can do it.
He tries harder to no avail. The WITCH goes over and looks
into the goblet. Nothing.

WITCH:
Wrong ingredients. Forget about a
child!

WIFE:
Wait! We followed your instructions.
One, the cow is as white as milk.
Correct?

WITCH:
Yes.

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

WITCH:
Yes.

WIFE:
And three, the slipper-
WITCH:
Yes.

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

WIFE:
I pulled it from a maiden in a tower and-

WITCH:
You what?! What were you doing there?

WIFE:
Well, nothing. I happened to be passing by-

WITCH:
I touched that hair! I told you! I cannot have touched the ingredients!

BAKER/WIFE
(Moaning)
Nooooo...

JACK:
The corn! The corn!

BAKER:
What?

JACK grabs the ear of corn out of the BAKER’S hand.

JACK:
You can use the silky hair of the corn-

WITCH:
Yes! Pull it from the ear and feed it to the cow. Quickly!

The BAKER grabs the ear of corn from JACK, pulls the hair from the corn and feeds it to the cow.

JACK begins milking the cow again. We hear the distant CHIMES OF MIDNIGHT begin.

Light pours from above bathing them in a growing haze of BLUE
LIGHT as the SHADOW finally eclipses the MOON. The COW lets out a BLOODCURDLING MOAN.

WIFE:
It’s working!

JACK:
She’s milking!
The WITCH grabs the chalice.

WITCH:
At last!
The WITCH drinks the potion. She begins to shake. Blue smoke begins to pour from her and swirl about as if she is trapped inside a cloud. The WIFE lets out a shriek...
The BAKER looks at his WIFE, her belly begins to grow to nine months-full of pregnancy.

BAKER:
That was quick!
The cloud that has surrounded the WITCH now engulfs the area until a brisk wind blows it away, revealing a beautiful woman standing in the BLUE LIGHT of the FULL MOON. The WITCH has been restored to her former self, and she likes what she sees.
The final CHIME OF MIDNIGHT is joined by every other BELL IN THE KINGDOM -- a joyous cacophony as we:

CUT TO:
EXT. ROAD TO KING’S CASTLE/KING’S CASTLE - A NEW DAY
GOLDEN ROSE PETALS fill the air, swirling across the screen.
PULLING BACK we see that the petals are being thrown by CHEERING SUBJECTS who toss more into the air as they clamor to catch a glimpse of CINDERELLA and her PRINCE on their wedding day.
MUSIC. CINDERELLA’S carriage resplendent in gold drawn by black stallions passes. She sits demurely smiling as her PRINCE plays to the PASSERS-BY. This comes easily to him.
BAKER (V.O.)
And it came to pass, all that seemed wrong was now right. The Witch succeeded in reversing her mother’s curse. Cinderella finally stopped running from her Prince.
CINDERELLA’S POV on the crowd.
She sees JACK and his MOTHER waving; JACK’S MOTHER is overdressed in brand new clothes including a ridiculous “fascinator” hat.
BAKER (V.O.)
Jack was reunited with his beloved cow and his mother could now dress in the best a golden egg could buy.
Cinderella now sees the BAKER and his WIFE standing amongst the crowd, the WIFE holding their new BABY BOY.
BAKER (V.O.)
And the Baker and his Wife were proud parents of a strapping baby boy.
The WIFE shows her the BABY.

WIFE:
(calling to her)
Thanks for the slipper.
The carriage arrives at the entrance to the castle. As the PRINCE and CINDERELLA step from their carriage they are met by cheers.
The STEPFAMILY awaits the married couple. The beaming STEPMOTHER with her DAUGHTERS who are now wearing dark glasses, holding canes and looking rather glum.
RAPUNZEL stands with her PRINCE.
The CROWD ROARS as CINDERELLA and her PRINCE wave.
The STEWARD takes up a large speaking trumpet and the CROWD quiets.

STEWARD:
Let us cheer the newlyweds as they embark on their happy bliss today, and ever after-
BAKER (V.O.)
And so with the kingdom filled with joy, those who deserved to were destined to live happily ever...
Suddenly the earth SHAKES with a mighty force, tossing CINDERELLA and her PRINCE (mid-kiss), along with their ATTENDANTS and the entire CROWD to the ground. A piece of the CASTLE comes CRASHING DOWN. Chaos ensues.
JACK’S MOTHER stands up and looks around. No sign of JACK.
JACK’S MOTHER
Jack? Jack...?
ANGLE ON BAKER and his WIFE.

BAKER:
(stunned)
Are you alright?

WIFE:
I think so.

BAKER:
And the baby?

WIFE:
Yes, he’s fine.
There is another AFTERSHOCK.

ANGLE ON RAPUNZEL. She is spooked by the commotion and runs off through the crowd and disappears.

STEWARD:
(speaking into the horn)
Attention! Attention! Let there be no panic. NO PANIC! The Royal Prince wishes to address his loyal subjects. Attention! The R-PRINCE searches the crowd for RAPUNZEL. Those who haven’t fled, quiet and gather around. The C-PRINCE takes the horn.

C’S PRINCE
There’s no need for worry. It was an earthquake in a far-off quadrant of our kingdom. Nothing to fear at all. As many of you know, we had another little shaker just days ago. I will personally investigate the disturbance. Now everyone, back to your villages, and on with your lives!

EXT. KINGDOM - DAY
A dense mist settles across the kingdom. In the distance a beanstalk stretches up to the sky. C’S PRINCE and his RETINUE gallop away from the destroyed castle into the woods.

BAKER (V.O.)
But as they made their way back into the woods, their familiar paths were
nowhere to be found and their lives were about to take an unexpected turn.

EXT. WOODS - FLOWERED PATH - DAY
The BAKER and his WIFE are walking down a path -- or the remnants of a path.

WIFE:
What’s happened? Everything’s so different.
They discover LRRH sitting on her suitcase in what was once a lush area, now trampled and broken.

BAKER:
Hello, little one. Are you alright?
What are you doing here? With a suitcase?

LRRH:
I’m moving in with Granny. Our whole village collapsed. I couldn’t find my mother anywhere. And now I can’t find my Granny’s cottage.

BAKER:
What do you mean?

LRRH:
I went down the dell, and I didn’t recognize anything. There was no path. (getting worked up)
Where’s the stream? Where’s the bridge? Where’s Granny?

WIFE:
Calm down.

BAKER:
We can help you find Granny’s without the path.

WIFE:
Yes.
The WIFE is exhausted. She hands the BABY to the BAKER.
WIFE (CONT’D)
Please take him for a few moments. The BAKER is clearly uncomfortable holding the BABY. They continue walking. The BABY begins to cry.

BAKER:
Why does he always cry when I hold him?

WIFE:
You needn’t hold him as if he was so fragile. The BABY wails. The BAKER hands the bundle back.

BAKER:
He doesn’t want me. He wants his mother!

WIFE:
I can’t take care of him all of the time.

BAKER:
I’ll take care of him -- when he’s older...
They hear COMMOTION in the distance.

WIFE:
Who might that be?

BAKER:
It’s the Steward and the royal family.
EXT. WOODS - TALL TREES - DAY - CONTINUOUS
Through a thick haze, the BAKER sees the STEWARD, the STEPFAMILY and a few SERVANTS carrying trunks and tending to the blind, hobbling STEPSISTERS.
The BAKER makes his way to them with his WIFE and LRRH in tow.

BAKER:
What brings you into the woods?

STEWARD:
The castle has been destroyed.
WIFE:
No!

STEPMOTHER :
The kingdom is under attack.

BAKER:
What is the Royal family going to do?

STEWARD:
I have no idea! I don’t make policy. I just carry it out.

WIFE :
(to the Baker)
I think it best we get back to the village. We’ll take the girl with us.
She holds out a hand for LRRH.
WIFE (CONT’D)
You come with us.
LRRH takes her hand.
But then the ground begins to shake. A frightening and increasingly loud crunching noise. They fight for their footing.
The STEPFAMILY drop their belongings and rush to each other.
The BAKER puts his arm around his WIFE.
Everyone’s faces fill with terror as a huge shadow engulfs them.
WIFE (CONT’D)
It’s a giant!

BAKER :
A giant woman!
Through the trees we see the furious face of a female GIANT.
We never see her in her entirety -- but the volume of her voice matches her size.

GIANT:
Where is the lad who killed my husband?

STEWARD:
There is no lad here!
BAKER:
We haven’t seen him.
The WITCH, who has slipped in behind the group, comes forward startling everyone and moves directly to the GIANT.

WITCH:
We’ll get him for you right away.
Don’t move!
LRRH races past the WITCH and brandishes her knife.

LRRH:
It was you who destroyed our house – not an earthquake.

GIANT:
And who destroyed my house? I want him!
A great bellow that makes the trees shake.
The WITCH moves towards the STEPSISTERS.

WITCH:
Would you like a blind girl instead?
FLORINDA and LUCINDA scream. The STEPMOTHER takes them in her embrace.

STEPMOTHER:
How dare you? She wants the boy!
And then JACK’S MOTHER arrives. Innocently, she asks the worst question possible.
JACK’S MOTHER
Jack! Has anyone seen my Jack? He ran off again and I’ve been...
Everyone stares at her. JACK’S MOTHER does a slow take looking up and discovering the GIANT.

STEWARD:
(meaning the GIANT)
She’s looking for him too.

GIANT:
Give him to me!
The GIANT suddenly reaches down. They all quickly duck out of the way.
JACK’S MOTHER runs forward to confront the GIANT.
JACK’S MOTHER
Jack is just a lad! We had no food to
eat so he sold his beloved cow in
exchange for magic beans.

GIANT:
The boy - I want the boy!
JACK’S MOTHER
You leave my boy alone!

GIANT:
You’re making me very angry!
The GIANT stomps her foot in anger.
GIANT (CONT’D)
I’m waiting!
They all lose their balance. The STEWARD uses his staff to
hold JACK’S MOTHER back, trying to silence her.

STEWARD:
Don’t make her angry, woman, or you’ll
get us all killed!
But JACK’S MOTHER is in full flow, facing up to the GIANT.
JACK’S MOTHER
(losing control)
Flouncing through our kingdom with
your great big clodhopppers,
destroying everything in your path.

STEWARD :
Stop!

BAKER :
Don’t upset the Giant!
JACK’S MOTHER
You big bully! I’ll hide my son and
you’ll never find him. You’ll never,
ever...

STEWARD :
Get back woman!
The STEWARD forcefully pulls JACK’S MOTHER behind him. She
trips and falls.
STEWARD (CONT’D)
(to the GIANT)
The boy is hiding in the steeple tower. You can find him there.

**STEPMOTHER:**
Yes, that’s true.

**FLORINDA:**
Yes. The steeple tower. We

**LUCINDA:**
saw him there!

**GIANT:**
If he is not, I will return tonight and find you! All of you!
The GIANT takes off, the power of her footsteps forcing everyone to hold on to one another for safety.
The BAKER’S WIFE sees JACK’S MOTHER, who is still lying on the ground. She goes to her.

**WIFE:**
Look! What have you done to her?

**STEWARD:**
I didn’t mean to hurt her. I was just thinking of the greater good.
The BAKER steps forward, taking charge.

**BAKER:**
Listen everyone. If we’re going to get through this we have to stick together.

**STEPMOTHER:**
(sincere)
Some people are cut out to battle giants, and others are not. I don’t have the constitution. And as long as I can be of no help, I’m going to hide.
(to her retinue)
Let’s go!
(she turns back)
Everything will work out fine in the
end.

WITCH :  
Not always.  
The STEPFAMILY leaves.  
WITCH (CONT’D)  
I don’t know where they think they’re going. The giant’s already destroyed the entire village. Only thing left of my garden are these beans.

LRRH :  
What are we going to do now?

WITCH :  
We have no choice. Find the boy and give her what she wants.

LRRH :  
But if we do, she’ll kill Jack.

WITCH :  
And if we don’t she’ll kill half the kingdom!  
She rushes back into the woods.  
JACK’S MOTHER stirs and sits up.  
JACK’S MOTHER  
Promise me you won’t let them get Jack. Promise!

BAKER:  
Okay, I promise.  
EXT. WOODS - RAPUNZEL’S TOWER - DAY  
We follow the WITCH as she makes her way in search of RAPUNZEL. She comes to their tower, now fallen. Sitting upon a pile of rubble, a bereft RAPUNZEL clutches her cape as she cries.

WITCH :  
Rapunzel! You’re safe! Thank goodness.

RAPUNZEL :  
Who are you?
WITCH:
Surely you remember?
(pleased)
Of course you don’t recognize me!

RAPUNZEL:
(stunned)
Mother?

WITCH:
This is who I truly am, my dear. Now
you don’t have to be embarrassed by
me. You must come with me. There’s a
Giant in the land.
She moves towards RAPUNZEL -- but suddenly the R-PRINCE rides
up on his white steed. He jumps off and rushes to RAPUNZEL.
R’S PRINCE
My darling. Are you all right? Why did
you run off?

RAPUNZEL:
I was afraid.
R-PRINCE
You never have to be afraid. Now come
with me.

WITCH:
She’s not going with you!
(To RAPUNZEL)
You will come with me.
RAPUNZEL pulls away and turns on the WITCH.

RAPUNZEL:
I will not come with you!

WITCH:
Then you leave me no choice.
The WITCH pulls RAPUNZEL behind her and tries to cast a spell
on R’S PRINCE. Nothing. She tries again. Still nothing.
The PRINCE takes notice of the Witch.
R’S PRINCE
You! The one who blinded me.

RAPUNZEL:
(accusing)
And locked me in a tower.

WITCH:
(sweetly)
To protect you.

RAPUNZEL:
...and then banished me to an island - in
the middle of a swamp!

WITCH:
I was just trying to be a good mother!

R’S PRINCE
(urging her)
Rapunzel...

RAPUNZEL takes one look at her MOTHER then moves to the
PRINCE.

WITCH:
Rapunzel, no! You will never be safe
with him.

RAPUNZEL:
Take me away from here.

R-PRINCE pulls RAPUNZEL up onto his horse.

WITCH:
No! Rapunzel!

RAPUNZEL:
Don’t you understand? I never want to
see you again. Ever!

ANGLE ON THE WITCH watching RAPUNZEL ride into the woods.

WITCH:
(to herself)
NO MATTER WHAT YOU SAY, / CHILDREN
WON’T LISTEN. / NO MATTER WHAT YOU
KNOW, / CHILDREN REFUSE / TO LEARN.
GUIDE THEM ALONG THE WAY, / STILL THEY
DON’T LISTEN. / CHILDREN CAN ONLY GROW/
FROM SOMETHING YOU LOVE / TO SOMETHING
YOU LOSE...
EXT. WOODS - TALL TREES - DUSK
At first, we just see TREES.
BAKER (O.S.)  BAKER’S WIFE (O.S.)
Jack! Jack!
LRRH (O.S.)
Jack!
Then the BAKER, the BAKER’S WIFE and LRRH appear, still looking for JACK. They come to a halt.

BAKER:
We’re never going to find him.

WIFE:
We should fan out. It’ll increase our chances.

BAKER:
No. You can’t be on your own.

WIFE:
I’ll be all right.

BAKER:
What if we get lost?

WIFE:
We’ll count our steps from right here.

LRRH:
I’ll go, too.

WIFE:
No. You stay with the baby.
The WIFE hands LRRH the baby and sits her down.

BAKER:
(pulling her aside)
You would leave our son with her?

WIFE:
Yes. He’s asleep. He’ll be safe with the girl.

LRRH:
I am very capable of caring for the baby.

WIFE:
See?

BAKER:
But what if the Giant comes back...

WIFE:
What if, what if! Five hundred paces. Go! The WIFE turns and starts walking.

WIFE (CONT’D)
One, two...

The BAKER stops her. He unties his SCARF.

BAKER:
Wait! Take this. It might be cold. The BAKER wraps his scarf around her neck and looks at her, reluctant to let her go alone.

The WIFE turns away and begins to count her steps as she walks off. The BAKER goes off in the opposite direction.

WIFE/BAKER
(overlapping)
One...two...three...four...

EXT. WOODS - ROOT HOLLOW - DUSK
The PRINCE is watering his horse in a GIANT footprint. The WIFE enters counting.

WIFE:
One eighty-one...one eighty-two... one eighty-three... one eighty-four...
(looks up; startled;
(bows)
Hello, Your Royal Highness.
C’S PRINCE
Hello.

WIFE:
You must be here to slay the Giant.
C’S PRINCE
The Giant?
WIFE:
Yes. Surely you’ve heard there is a
giant in our midst.
(beat)
Not an earthquake...
C’S PRINCE
Of course. A giant.

WIFE:
Yes, it’s a lady giant. Unusual, huh?
C’S PRINCE
I should think. And why are you alone
in the woods?

WIFE:
I came with my husband. We were ...
well you see ... it’s a long story.
C’S PRINCE
He would let you roam alone in the
woods?

WIFE:
No, actually it was my choice.
C’S PRINCE
How brave.

WIFE :
Brave?
C’S PRINCE
Yes./ ANYTHING CAN HAPPEN IN THE
WOODS./ MAY I KISS YOU?/ ANY MOMENT WE
COULD BE CRUSHED.

WIFE :
Uh–
C’S PRINCE
DON’T FEEL RUSHED.
He kisses her. She succumbs for a moment, then pulls away.

WIFE:
THIS IS RIDICULOUS,/ WHAT AM I DOING
HERE?/ I’M IN THE WRONG STORY.
He goes in for another kiss and she pulls away once more.
WIFE (CONT'D)
Wait one moment, please! We can’t do this! You have a Princess!
C’S PRINCE
Well, yes, I do.

WIFE:
And I have a...baker.
C’S PRINCE
Of course, you’re right. How foolish./
FOOLISHNESS CAN HAPPEN IN THE WOODS./
ONCE AGAIN, PLEASE--/ LET YOUR
HESITATIONS BE HUSHED.
ANY MOMENT, BIG OR SMALL,/ IS A
MOMENT, AFTER ALL./ SEIZE THE MOMENT,
SKIES MAY FALL/ ANY MOMENT.
He kisses her again.

WIFE:
(stepping back)
But this is not right!
C’S PRINCE
RIGHT AND WRONG DON’T MATTER IN THE
WOODS,/ ONLY FEELINGS./ LET US MEET
THE MOMENT UNBLUSHED./ LIFE IS OFTEN
SO UNPLEASANT--/ YOU MUST KNOW THAT,
AS A PEASANT--/ BEST TO TAKE THE
MOMENT PRESENT/ AS A PRESENT FOR THE
MOMENT.
As the PRINCE takes her into his arms, we PAN UP to see
CINDERELLA’S BIRDS in the branches looking down at them.
EXT. WOODS - C-MOTHER’S GRAVE - DUSK
We TRACK with the BAKER before he comes upon CINDERELLA
crying at what’s left of her MOTHER’S GRAVESTONE and tree.

BAKER :
Four eighty two... four eighty
three...
(beat)
Excuse me, ma’am. Have you seen a
boy...
(notices she is
crying)
I’m sorry, may I be of some service?
She looks to the BAKER and immediately turns her head for fear she will be recognized.

CINDERELLA:
The tree has fallen. Mother’s grave, destroyed.

BAKER:
(confused)
Oh. I’m sorry.

CINDERELLA:
I shouldn’t complain. I’m sure others have suffered worse after the earthquake.

BAKER:
Earthquake? It’s no earthquake -- there’s a giant terrorizing the kingdom!

CINDERELLA:
Well, I’m sure the Prince will see to it that the Giant is rid from our land.

BAKER:
Hah, the Prince? No doubt he’s off somewhere seducing some young maiden.

CINDERELLA:
(He turns to him)
What?

BAKER:
You look just like the Princess -- but dirty. Oh no, you are the Princess!
He drops to his knees and bows.

CINDERELLA:
Please. Please... Get up! I’m not a princess here.

BAKER :
I’m sorry. I didn’t recognize you.

CINDERELLA:
I had to disguise myself. I’m not permitted to leave the palace unescorted.
CINDERELLA looks away towards the wreckage of her mother’s grave.

BAKER:
If you’d like you can come with me. You will be safe in our company.
CINDERELLA thinks for a moment, then nods.

CINDERELLA:
Thank you.

BAKER:
This way.

EXT. WOODS - ROOT HOLLOW - DUSK
The C-PRINCE is wrapped in an embrace with the WIFE. He suddenly breaks away.
C’S PRINCE
I must leave you.
She looks at him confused. He walks over to his horse and mounts it.
C’S PRINCE (CONT’D)
Now I must go off to slay a giant. I shall not forget you. How brave you are to be alone in the woods. And how alive you’ve made me feel.
And just like that, he rides off leaving a cloud of dust in his wake.

WIFE:
What was that?/ WAS THAT ME?/ WAS THAT HIM?/ DID A PRINCE REALLY KISS ME?/
AND KISS ME?/ AND KISS ME?/ AND DID I KISS HIM BACK?
WAS IT WRONG?/ AM I MAD?/ IS THAT ALL?/ DOES HE MISS ME?/ WAS HE SUDDENLY/ GETTING BORED WITH ME?
WAKE UP! STOP DREAMING./ STOP PRANCING ABOUT THE WOODS./ IT’S NOT BESEEMING./
WHAT IS IT ABOUT THE WOODS?
BACK TO LIFE, BACK TO SENSE,/ BACK TO
CHILD, BACK TO HUSBAND,/ NO ONE LIVES
IN THE WOODS./ THERE ARE VOWS, THERE
ARE TIES,/ THERE ARE NEEDS, THERE ARE
STANDARDS,/ THERE ARE SHOULDN’T S AND
SHOULD S.

(she stops for a
moment)

(MORE)

WIFE (CONT’D)

WHY NOT BOTH INSTEAD?/ THERE’S THE
ANSWER, IF YOU’RE CLEVER:/ HAVE A
CHILD FOR WARMTH/ AND A BAKER FOR
BREAD,/ AND A PRINCE FOR WHATEVER--/
NEVER!/ IT’S THESE WOODS.

She begins retracing her steps.

WIFE (CONT’D)

(she continues)

FACE THE FACTS, FIND THE BOY,/ JOIN
THE GROUP, STOP THE GIANT,/ JUST GET
OUT OF THESE WOODS./ WAS THAT HIM? YES
IT WAS./ WAS THAT ME? NO, IT WASN’T,/ JUST A TRICK OF THE WOODS.

JUST A MOMENT,/ ONE PECULIAR PASSING
MOMENT...
MUST IT ALL BE EITHER LESS OR MORE,/ EITHER PLAIN OR GRAND?/ IS IT ALWAYS
“OR”?/ IS IT NEVER “AND”?/ THAT’S WHAT

WOODS ARE FOR:
THE WOODS.

She stops to catch her breath and make sure she’s on the
right path.

WIFE (CONT’D)

OH, IF LIFE WERE MADE OF MOMENTS,/ EVEN NOW AND THEN A BAD ONE--!/ BUT IF
LIFE WERE ONLY MOMENTS,/ THEN YOU’D
NEVER KNOW YOU HAD ONE.

(on the move again)
FIRST A WITCH, THEN A CHILD,/ THEN A
PRINCE, THEN A MOMENT--/ WHO CAN LIVE
IN THE WOODS?/ AND TO GET WHAT YOU
WISH,/ ONLY JUST FOR A MOMENT--/ THESE
ARE DANGEROUS WOODS...
LET THE MOMENT GO./ DON’T FORGET IT
FOR A MOMENT, THOUGH./
The WIFE looks in the direction of where the C-PRINCE exited.
WIFE (CONT’D)
JUST REMEMBERING YOU’VE HAD AN “AND,“ /
WHEN YOU’RE BACK TO “OR” /
She looks down to the BAKER’S scarf and pulls it from her waist.
WIFE (CONT’D)
MAKES THE “OR” MEAN MORE/ THAN IT DID
BEFORE./ NOW I UNDERSTAND--/ AND IT’S
TIME TO LEAVE THE WOODS!
With newfound determination to return to her husband, she ties the scarf around her neck and begins to trace her steps back:

WIFE (CONT’D)
One eighty-four... one eighty-three...
one eighty-two...
She stops. An ominous expression crosses her face. We begin to hear the pounding steps of the GIANT moving closer. The WIFE scrambles up a steep incline trying to find a way to get out of the GIANT’S path. She makes it to the top, but realizes there is no way down on the other side. As the GIANT’S footsteps near, the WIFE is engulfed in darkness. Trees begin to fall around her and as the earth shakes, she loses her balance and falls backwards with a scream.
EXT. WOODS - TALL TREES - NIGHT
The BAKER is pacing back and forth. CINDERELLA is tending to the BABY. LRRH sits staring sadly into space.

BAKER :
She should be back by now.

LRRH:
She wouldn’t get lost.

CINDERELLA:
I’m sure she’ll return.

BAKER :
No, I must go and look for her—They
hear a commotion. It’s the WITCH, who has JACK by the scruff of the neck.

**WITCH:**
Look who I found!

**JACK:**
You’re hurting me!
The WITCH continues pulling the boy along.

**BAKER:**
Let go of him!

**WITCH:**
I’ll let go of him when I give him to the Giant.

**JACK:**
Make her stop!

**LRRH:**
Leave him alone!
LRRH goes to try and pull JACK away from the WITCH. A tussle ensues, and the BAKER notices that JACK has dropped something. He goes over and picks up his SCARF.

**BAKER:**
(at the top of his lungs)
Stop! I said stop!
They do. The BAKER moves to JACK.
**BAKER (CONT'D)**
Where did you find this?
The WITCH releases JACK.

**JACK:**
I’m sorry, sir...

**BAKER:**
It’s my wife’s!

**JACK:**
I’m sorry. I came upon her. She was at the bottom of a cliff...
BAKER:
What are you saying?
JACK can’t say the words.

CINDERELLA:
How awful...

BAKER:
No. No...!
As the truth sinks in.
BAKER (CONT’D)
This is my fault. I let her wander off alone. I should have made her stay with me.

WITCH:
(impatient)
Remorse will get you nowhere.

BAKER:
(angry)
My wife is dead!

WITCH:
Wake up! When you’re dead, you’re dead.
(goes after JACK)
Now it’s time to get this boy to the Giant before we’re all-CINDERELLA and LRRH block her way.

CINDERELLA :
Keep away from him.

LRRH:
No!

WITCH :
This is no time to be soft-hearted!
He’s going to the Giant and I’m taking him.
The BAKER grabs hold of JACK.
BAKER:
Yes! He’s the one to blame! It’s because of you there’s a giant in our midst and my wife is dead!

JACK:
BUT IT ISN’T MY FAULT, I WAS GIVEN THOSE BEANS! YOU PERSUADED ME TO TRADE AWAY/ MY COW FOR BEANS!/ AND WITHOUT THOSE BEANS/ THERE’D HAVE BEEN NO STALK/ TO GET UP TO THE GIANTS/ IN THE FIRST PLACE!
This becomes one big game of “tag”, the group reconstituting itself as they gang up on whomever they think is the guilty party.

BAKER:
WAIT A MINUTE--/ MAGIC BEANS/ FOR A COW SO OLD/ THAT YOU HAD TO TELL/ A LIE TO SELL/ IT, WHICH YOU TOLD!/ WERE THEY WORTHLESS BEANS?/ WERE THEY OVERSOLD?/ OH, AND TELL US WHO/ PERSUADED YOU/ TO STEAL THAT GOLD!

LRRH:
(to JACK)
SEE, IT’S YOUR FAULT.

JACK:
NO!

BAKER:
YES, IT’S YOUR FAULT.

JACK:
NO!

LRRH:
YES, IT IS!

JACK:
IT’S NOT!

BAKER:
IT’S TRUE.

JACK:
WAIT A MINUTE, THOUGH—/ I ONLY
STOLE THE GOLD/ TO GET MY COW BACK/
FROM YOU!
They turn on the BAKER.

LRRH :
SO IT’S YOUR FAULT!

JACK:
YES!

BAKER:
NO, IT ISN’T!/ I’D HAVE KEPT THOSE
BEANS,/ BUT OUR HOUSE WAS CURSED./ SHE
MADE US GET A COW/ TO GET THE CURSE
REVERSED!
They march over to the WITCH who stands firm.

WITCH:
IT’S HIS FATHER’S FAULT/ THAT THE
CURSE GOT PLACED/ AND THE PLACE GOT
CURSED/ IN THE FIRST PLACE!

LRRH:
OH./ THEN IT’S HIS FAULT!

WITCH:
SO.

CINDERELLA :
IT WAS HIS FAULT.

JACK:
NO.

BAKER:
YES, IT IS,/ IT’S HIS.

CINDERELLA :
I GUESS...
JACK:
(to CINDERELLA)
WAIT A MINUTE, THOUGH--/ I CHOPPED DOWN THE BEANSTALK,/ RIGHT? THAT’S CLEAR./ BUT WITHOUT ANY BEANSTALK,/ THEN WHAT’S QUEER/ IS HOW DID THE SECOND GIANT GET DOWN HERE/ IN THE FIRST PLACE?/ SECOND PLACE...

CINDERELLA:
YES!

LRRH :
HOW?

BAKER:
HMM...

JACK:
WELL,/ WHO HAD THE OTHER BEAN?

BAKER :
THE OTHER BEAN?

CINDERELLA :
THE OTHER BEAN?

JACK:
YOU POCKETED THE OTHER BEAN.

BAKER:
I DIDN’T!/ YES, I DID.

LRRH :
SO IT’S YOUR FAULT--!

BAKER:
NO, IT ISN’T/ ‘CAUSE I GAVE IT TO MY WIFE!

LRRH:
SO IT’S HER FAULT--!

BAKER:
NO, IT ISN’T!

CINDERELLA :
THEN WHOSE IS IT?

BAKER:
(to CINDERELLA)
WAIT A MINUTE!/ SHE EXCHANGED THAT
BEAN/ TO OBTAIN YOUR SHOE,/ SO THE ONE
WHO KNOWS WHAT HAPPENED/ TO THE BEAN
IS YOU!
Moving on CINDERELLA.

CINDERELLA :
YOU MEAN THAT OLD BEAN/ THAT YOUR WIFE
---? OH, DEAR--/ BUT I NEVER KNEW,/ AND
SO I THREW--/ WELL, DON’T LOOK HERE!

LRRH:
SO IT’S YOUR FAULT!

CINDERELLA :
BUT--

JACK:
SEE, IT’S HER FAULT---!

CINDERELLA:
BUT--

JACK :
AND IT ISN’T MINE AT ALL!

BAKER:
(to CINDERELLA)
BUT WHAT?

CINDERELLA :
(to JACK)
WELL, IF YOU HADN’T GONE/ BACK UP
AGAIN--

JACK:
WE WERE NEEDY--
CINDERELLA:
YOU WERE GREEDY!/ DID YOU NEED THAT HEN?

JACK:
BUT I GOT IT FOR MY MOTHER--!

LRRH:
SO IT’S HER FAULT THEN!

CINDERELLA:
YES, AND WHAT ABOUT THE HARP/ IN THE THIRD PLACE?

BAKER:
THE HARP--YES!
They turn on LRRH.

JACK:
SHE WENT AND DARED ME TO!

LRRH:
I DARED YOU TO?

JACK:
YOU DARED ME TO!/ SHE SAID THAT I WAS SCARED--

LRRH:
ME?

JACK:
--TO./ SHE DARED ME!

LRRH:
NO, I DIDN’T!
BAKER/CINDERELLA/JACK
SO IT’S YOUR FAULT!

LRRH:
WAIT A MINUTE--!
Every man for himself because there’s enough blame to go around.
CINDERELLA BAKER
(to LRRH) (to JACK)
IF YOU HADN’T DARED HIM TO--AND YOU HAD LEFT THE HARP
ALONE,/
WE WOULDN’T BE IN TROUBLE/ IN
THE FIRST PLACE!

LRRH (CONT’D) CINDERELLA
(to CINDERELLA) (points to the WITCH)
WELL, IF YOU HADN’T THROWN WELL, IF SHE HADN’T RAISED
AWAY THE BEAN/ IN THE FIRST THEM IN THE FIRST PLACE--!
PLACE--!/ IT WAS YOUR FAULT!

JACK:
YES, IF YOU HADN’T RAISED THEM IN THE
FIRST PLACE--!
They turn to the WITCH who has her back to them.

LRRH/BAKERCINDERELLA
RIGHT! IT’S YOU WHO RAISED YOU RAISED THE BEANS IN THE
THE BEANS IN THE FIRST PLACE--FIRST PLACE--!

JACK (CONT’D)
IT’S YOUR FAULT!

CINDERELLA/JACK/LRRH/BAKER
(charging the WITCH)
YOU’RE RESPONSIBLE!/ YOU’RE THE ONE TO
BLAME!/ IT’S YOUR FAULT!
The WITCH turns on them. She is holding the BAKER’S BABY in
her arms.

WITCH:
Shhhhhhh!
IT’S THE LAST MIDNIGHT./ IT’S THE LAST
WISH./ IT’S THE LAST MIDNIGHT,/ SOON
IT WILL BE BOOM--/ SQUISH!
TOLD A LITTLE LIE,/ STOLE A LITTLE
GOLD,/ BROKE A LITTLE VOW,/ DID YOU?
HAD TO GET YOUR PRINCE,/ HAD TO GET
YOUR COW,/ HAD TO GET YOUR WISH,/ DOESN’T MATTER HOW--/ ANYWAY IT
DOESN’T MATTER NOW.
She thrusts the BABY into the BAKER’S arms.
WITCH (CONT’D)
IT’S THE LAST MIDNIGHT,/ IT’S THE BOOM
--/ SPLAT!/ NOTHING BUT A VAST
MIDNIGHT, / EVERYBODY SMASHED FLAT!
NOTHING WE CAN DO--/ NOT EXACTLY

TRUE:
She lunges for JACK, but LRRH and CINDERELLA put themselves in her path.
WITCH (CONT’D)
NO?/ NO, OF COURSE WHAT REALLY MATTERS IS THE BLAME,/ SOMEONE YOU CAN BLAME./ FINE, IF THAT’S THE THING YOU ENJOY,/ PLACING THE BLAME,/ IF THAT’S THE AIM,/ GIVE ME THE BLAME--/ JUST GIVE ME THE BOY.
LRRH/CINDERELLA
NO!

WITCH :
No?/ YOU’RE SO NICE./ YOU’RE NOT GOOD,/ YOU’RE NOT BAD,/ YOU’RE JUST NICE./ I’M NOT GOOD,/ I’M NOT NICE,/ I’M JUST RIGHT./ I’M THE WITCH./ YOU’RE THE WORLD.
I’M THE HITCH,/ I’M WHAT NO ONE BELIEVES,/ I’M THE WITCH./ YOU’RE ALL LIARS AND THIEVES,/ LIKE HIS FATHER,/ LIKE HIS SON WILL BE, TOO--/ OH, WHY BOTHER?/ YOU’LL JUST DO WHAT YOU DO.
(ominous)
IT’S THE LAST MIDNIGHT,/ SO GOODBYE, ALL./ COMING AT YOU FAST, MIDNIGHT--/ SOON YOU’LL SEE THE SKY FALL.
She pulls out some BEANS from her satchel and THROWS them to the ground where they flash upon impact. She knows that losing the beans will be her end. The OTHERS scramble to pick them up.
WITCH (CONT’D)
HERE, YOU WANT A BEAN?/ HAVE ANOTHER BEAN./ BEANS WERE MADE FOR MAKING YOU RICH!/ PLANT THEM AND THEY SOAR--/
HERE, YOU WANT SOME MORE?/ LISTEN TO

THE ROAR:
WELL, YOU CAN BLAME ANOTHER WITCH.
IT’S THE LAST MIDNIGHT,/ IT’S THE LAST
VERSE./ NOW, BEFORE IT’S PAST MIDNIGHT,/ I’M LEAVING YOU MY LAST CURSE:
CAN TEND THE GARDEN, IT’S YOURS./ SEPARATE AND ALONE,/ EVERYBODY DOWN ON ALL FOURS.
The ground swells beneath her lifting her upwards. Then suddenly, the earth deflates into a sinkhole that sucks the WITCH to its core, swallowing her up as she lets out her final cry.
WITCH (CONT’D)
CRUUUUNCH!
The four back up and scatter for safety as a lava-like substance oozes from where the Witch disappeared, creating a large TAR PIT. As the smoke lifts, the four come together, shaken. The BAKER holds the BABY.

JACK:
Maybe I shouldn't have stolen from the Giant...

LRRH:
Maybe I shouldn’t have strayed from the path...

CINDERELLA:
Maybe I shouldn’t have attended the Ball...

BAKER:
(Bitter)
Yes. Maybe you shouldn’t have...
He hands CINDERELLA the BABY and turns to leave.

JACK:
Where are you going?

BAKER:
Away from here.

**LRRH :**
But you said we had to find our way out of this together.

**BAKER :**
It doesn’t matter whether we’re together or apart.

**JACK :**
We need your help.

**BAKER :**
You don’t understand. My wife was the one who helped. I depended on her for everything.

**CINDERELLA :**
You would leave your child?

**BAKER:**
(despondent)
He’ll be happier in the arms of a Princess...
He begins to walk off.

**CINDERELLA:**
But wait...
EXT. WOODS – DENSE VERDURE – NIGHT
The BAKER walks aimlessly through the woods alone.
**BAKER’S FATHER (O.S.)**
Son.

**BAKER :**
What are you doing here?
The BAKER turns. His FATHER -- the father he remembers as a child -- follows close behind. He wears the identical hunting jacket.
**BAKER (CONT’D)**
I don’t want to talk to you. It’s because of you all of this happened.
Go away!
**BAKER’S FATHER**
I’m sorry. I did a foolish thing.

BAKER:
Why would you do that? Why did you take the Witch’s beans?

BAKER’S FATHER
They were there and I wanted them. I didn’t think. I was being careless -

BAKER:
-- Selfish.

BAKER’S FATHER
Yes -

BAKER:
You stole them and you were caught, and then you did what you do. You just ran away.

BAKER’S FATHER
When your mother died, I was... I hated myself and I ran from my guilt and my shame...

BAKER:
... and your son.

BAKER’S FATHER
Yes, and my son. And I’m sorry for that.

BAKER:
If you’re looking for forgiveness, you’re not going to get it.

BAKER’S FATHER
I never expected...

BAKER:
Then what do you want?

BAKER’S FATHER
Aren’t you making the same mistake?
The BAKER says nothing.

BAKER’S FATHER (CONT’D)
Aren’t you running away?
(the Baker looks away)
Be better than me, son. Do better...
The BAKER turns to look at his FATHER, but he is gone. Was he ever there?
The BAKER walks angrily along an overgrown path through the woods. He slows, sits down on a tree stump and breaks down, his wife’s scarf in his hands.
Slowly he calms himself.
EXT. WOODS - TALL TREES - NIGHT
JACK and LRRH are making a plan. CINDERELLA has the BABY.

JACK:
If there were just some way we could surprise the Giant.

LRRH:
She’s too tall to surprise.
They look up as a newly determined BAKER returns.

CINDERELLA:
I knew you wouldn’t give up.

JACK:
He wouldn’t leave his baby.

LRRH:
It looked like he was going to.

BAKER:
Give me my son.
The BAKER takes the BABY. The baby begins to cry.
BAKER (CONT’D)
(pulling the baby close to comfort him)
Hey, hey.

LRRH:
What are we going to do now?

BAKER:
We need to rid this kingdom of the Giant -- together.
(MORE)
BAKER (CONT'D)
She’ll be back soon; here’s the plan.
We’re going to feed Jack to the Giant.

JACK CINDERELLA:
What? No!
BAKER (CONT’D)
We’re going to use you as bait to lure
the Giant towards the tar pit.
Suddenly a swarm of BIRDS appears overhead.

CINDERELLA:
The birds can help!
(to birds)
Oh good friends we need your help more
than ever.
(BIRDS chirp)
What of the prince?
She looks to the BAKER awkwardly. Then resolute...
CINDERELLA (CONT’D)
That doesn’t matter now! What’s
important is that we find a way to
defeat the Giant.
(BIRDS chirp)
Oh yes, thank you birds.
The BIRDS fly off. The others look at her with amazement.

LRRH:
You can talk to birds?

CINDERELLA:
The birds will do their part.

BAKER :
Okay, we don’t have much time.

JACK :
I’m excited.

BAKER:
Here’s what we’re going to do...
The BAKER leads them away from the tar pit.
EXT. WOODS – TALL TREES – NIGHT – CONTINUOUS
CINDERELLA settles the baby.
CINDERELLA:
Your father’s being very brave. We’re going to be very brave too.
The C-PRINCE is passing a nearby path on horseback. He stops when he sees CINDERELLA.

C’S PRINCE
(calling over)
Are you alright, miss?

CINDERELLA:
(hiding her face)
The Giant went in that direction.
He rides closer.
C’S PRINCE
My darling!
(dismounts)
I did not recognize you. What are you doing here? And with a child? You must go back to the castle at once. There’s a giant on the loose.

CINDERELLA:
I’m well aware of that.
He comes and puts his arm around her, but she pulls away.
C’S PRINCE
My love. What is it?

CINDERELLA:
Maybe I’m not your only love.
C’S PRINCE
(beat)
I love you. Truly I do.

CINDERELLA:
If you love me, why did you stray?
C’S PRINCE
I thought if you were mine, that I would never wish for more.

CINDERELLA:
If this is how you behave as a prince, what kind of king will you be?
C’S PRINCE
I was raised to be charming, not
sincere.

CINDERELLA :
I think you should go.
C’S PRINCE
I’m not going to leave you.

CINDERELLA :
Consider that I’ve been lost. A victim of the Giant.
C’S PRINCE
Is that what you really wish?

CINDERELLA:
My father’s house was a nightmare.
Your house was a dream. Now I want something in-between.
She takes off her wedding ring and gives it back to him. He stands there for a moment, then mounts his horse.
C’S PRINCE
I shall always love the maiden who ran away.

CINDERELLA:
And I the faraway prince.
The PRINCE rides off.

CUT TO:
EXT. WOODS - TALL TREES - NIGHT - CONTINUOUS
ANGLE ON A TREE BY THE TAR PIT
The BAKER is scaling his way up the tall tree. JACK follows him, each carrying slings and stones. A branch gives way under JACK but he is able to keep his balance.

BAKER:
Careful, there. Not so fast.

JACK:
You needn’t worry -- this is easier than a beanstalk.
ANGLE ON CINDERELLA. She’s sitting on a tree stump, rocking the baby. LRRH returns.

LRRH:
They’re in the tree -- over there. We made slings out of my cape.

LRRH sits next to CINDERELLA.

LRRH (CONT’D)
I wanted to climb too.

CINDERELLA :
I’m glad you’re here to help me.

LRRH turns her head away.

CINDERELLA (CONT’D)
What’s wrong?

LRRH:
I think my mother and my Granny would be upset with me.

CINDERELLA:
Why?

LRRH:
They said always to make them proud and here I am about to kill somebody.

CINDERELLA:
Not somebody. A giant who’s done a lot of harm.

LRRH:
But a giant’s a person. Aren’t we to show forgiveness?

CINDERELLA:
MOTHER CANNOT GUIDE YOU./ NOW YOU’RE ON YOUR OWN./ ONLY ME BESIDE YOU./ STILL, YOU’RE NOT ALONE./ NO ONE IS ALONE, TRULY./ NO ONE IS ALONE.

LRRH:
I WISH...

CINDERELLA:
I know.

ANGLE ON TREE:
The BAKER and JACK position themselves on a limb within the tree.

JACK:
Wait until my mother hears I’ve slain the Giant.

BAKER:
Jack, there’s something you have to know. Your mother...

JACK:
What?

BAKER:
She didn’t make it.

JACK:
Was she killed by the Giant?

BAKER:
No. It wasn’t like that. She was fighting with the Giant, trying to protect you, and she was pushed by the Steward -- and -- she fell.

JACK:
The Steward will pay for this.

BAKER:
No, Jack -

JACK:
After we slay the Giant, I will slay him.

BAKER:
You’ll do nothing of the kind.

JACK:
What he done was wrong. He should be punished.

BAKER:
It’s not as easy as that.
CUT BACK AND FORTH.

CINDERELLA:
(to LRRH)
MOTHER ISN’T HERE NOW.

BAKER:
(to Jack;
conciliatory)
WRONG THINGS, RIGHT THINGS...

CINDERELLA:
WHO KNOWS WHAT SHE’D SAY?

BAKER:
WHO CAN SAY WHAT’S TRUE?

CINDERELLA:
NOTHING’S QUITE SO CLEAR NOW.

BAKER:
DO THINGS, FIGHT THINGS...

CINDERELLA:
FEEL YOU’VE LOST YOUR WAY?

BAKER:
YOU DECIDE,/ BUT YOU ARE NOT ALONE.

CINDERELLA:
YOU ARE NOT ALONE,/ BELIEVE ME./ NO
ONE IS ALONE.

BAKER:
NO ONE IS ALONE,/ BELIEVE ME.

CINDERELLA:
TRULY...
CINDERELLA/BAKER
PEOPLE MAKE MISTAKES.

BAKER:
FATHERS,
CINDERELLA:
MOTHERS,
CINDERELLA/BAKER
PEOPLE MAKE MISTAKES,/ HOLDING TO
THEIR OWN,/ THINKING THEY’RE ALONE.

CINDERELLA:
HONOR THEIR MISTAKES.

BAKER:
FIGHT FOR THEIR MISTAKES-

CINDERELLA:
EVERYBODY MAKES-
CINDERELLA/BAKER
--ONE ANOTHER’S/ TERRIBLE MISTAKES.
WITCHES CAN BE RIGHT,/ GIANTS CAN BE
GOOD./ YOU DECIDE WHAT’S RIGHT,/ YOU
DECIDE WHAT’S GOOD.

CINDERELLA:

JUST REMEMBER:

BAKER:

JUST REMEMBER:
CINDERELLA/BAKER
SOMEONE IS ON YOUR SIDE.
LRRH/JACK
OUR SIDE.
CINDERELLA/BAKER
OUR SIDE./ SOMEONE ELSE IS NOT./ WHILE
WE’RE SEEING OUR SIDE--
LRRH/JACK
OUR SIDE-CINDERELLA/

BAKER:
OUR SIDE-ALL

FOUR:

MAYBE WE FORGOT:
NO ONE IS ALONE.
SOMEONE IS ON YOUR SIDE--/ NO ONE IS
ALONE--
They’re interrupted by the ominous sounds of the approaching GIANT.

LRRH:
Here she comes!
ANGLE ON JACK AND THE BAKER.

BAKER:
Go, Jack! Be careful.
ANGLE ON THE GIANT’S FEET
Destroying everything in its path.
ANGLE ON JACK, as he scurries up higher in the tree.

105

WIDE SHOT:
The GIANT approaches LRRH and CINDERELLA.

GIANT:
Where is the boy?

LRRH:
We have him.

GIANT :
Where?

LRRH :
(points)
He’s hiding in that tree!
JACK pops up and reveals himself at the top of the tree.

JACK :
Here I am!
The GIANT begins to move aggressively towards JACK.
JACK and the BAKER load their slings.

BAKER:
(calling up to JACK)
Ready?

JACK:
ANGLE on the GIANT’S feet, trampling everything in her path. Suddenly, she steps into the expanse of the tar pit, which slowly stops her in her tracks. She fights to free herself as she begins to sink.

SERIES OF SHOTS
-- The BIRDS fly from the trees.
-- BAKER’S POV through the tree branches as the BIRDS swarm around the head of the GIANT.
-- CINDERELLA and LRRH watch and hear the GIANT’S screams.

CINDERELLA :
Good birds!

LRRH:
She doesn’t look happy.
-- the BAKER and JACK use their slings to fire stones at the GIANT.
-- JACK shimmies to the end of a high limb for better aim.
-- The GIANT reaches blindly towards JACK.

106
LRRH (CONT’D)
Look out Jack!
-- The GIANT seizes hold of the branch where JACK is standing which knocks JACK off. JACK catches himself on the way down, grabbing the branch, and hangs on for dear life. Using one hand, JACK whirls his sling and delivers a knock-out blow to the GIANT’S forehead.
-- The GIANT reacts and begins to sway.
BAKER’S POV of the GIANT’S eye as she fall towards him. The GIANT’S hand grabs some tree branches, as she fights for her balance. We hear the crackling branches as the GIANT FALLS pulling the tree down with her, snapping it in a final deafening THUD.

EXT. WOODS - TALL TREES - NIGHT - CONTINUOUS
CINDERELLA and LRRH run around the gigantic, exposed roots.

CINDERELLA:
Where are they?

LRRH:
Jack? Mr. Baker?

CINDERELLA :
Jack?

**JACK**

Over here!

**LRRH**

Jack!

LRRH (CONT’D)

(To LRRH)

Will you take him.

LRRH takes the BABY as CINDERELLA helps JACK out of the tree roots.

**CINDERELLA**

Oh, be careful, are you alright?

**JACK**

Where is he?

**CINDERELLA**

He’s not with you?

**LRRH**

Mr. Baker?

All three feverishly look for him.

107

**BAKER**

Jack, Jack!

**JACK**

Help me. Help me!

**BAKER**

Jack, I’m here.

CINDERELLA helps JACK lift the tree branch as the BAKER, breathless, crawls out from beneath its grasp. He is scratched up, but relieved. CINDERELLA takes the BABY from LRRH.

**CINDERELLA**

Let me take him.

**BAKER**
(To Jack then LRRH)
Are you okay? Are you alright? We did it! We did it! Come here.
They embrace the BAKER. There’s a moment of realization of what just happened as they look up at the roots of the fallen tree.
BAKER (CONT’D)
Now we can all return home.

JACK:
What home? I have no one to take care of me.

LRRH:
(to the BAKER)
And we have nowhere to go, so we’ll move in with you.

BAKER:
Well -
He hesitates then:
BAKER (CONT’D)
-- of course you can come home with me.

JACK:
(to CINDERELLA)
And you can come, too.

BAKER:
If you want to.

CINDERELLA:
I’ll gladly help you with your house.
There are times when I actually enjoy cleaning.
The BABY begins to whimper. The BAKER walks towards CINDERELLA and his SON.

BAKER:
Here -- give him to me.
The BAKER walks away from the group, trying to settle his SON. He wraps his SCARF around the BABY.
BAKER (CONT’D)
(to the BABY)
Hey, hey, hey, come on now. Hey,
please, come on, come on, it’s okay. I
know you miss your mother.
The BAKER sits on a fallen tree trunk.

BAKER (CONT’D)
I miss her too.
The BABY cries.

BAKER (CONT’D)
Sssh!
The BABY still cries.

BAKER (CONT’D)
MAYBE I JUST WASN’T MEANT TO HAVE
CHILDREN—
The BAKER hears his WIFE’S voice. We see her over his
shoulder.

WIFE:
DON’T SAY THAT!/ OF COURSE YOU WERE
MEANT TO HAVE CHILDREN.

BAKER:
BUT HOW CAN I GO ABOUT BEING A FATHER/
WHEN I HAD NO FATHER TO SHOW ME?

WIFE:
JUST CALM THE CHILD.

BAKER:
YES, CALM THE CHILD.

WIFE :
LOOK, TELL HIM THE STORY/ OF HOW IT
ALL HAPPENED./ BE FATHER AND MOTHER,/ YOU’LL KNOW WHAT TO DO.

BAKER :
ALONE...

109

WIFE :
SOMETIMES PEOPLE LEAVE YOU/ HALFWAY
THROUGH THE WOOD./ DO NOT LET IT
GRIEVE YOU,/ NO ONE LEAVES FOR GOOD./
YOU ARE NOT ALONE./ NO ONE IS ALONE.
HOLD HIM TO THE LIGHT NOW./ LET HIM
SEE THE GLOW./ THINGS WILL BE ALL
RIGHT NOW./ TELL HIM WHAT YOU KNOW...

BAKER:
Shhhh.
As the Baker holds his son close, the baby begins to calm
down for the first time in his father’s arms and his WIFE
disappears.
The BAKER tells the story to his son -- THE SAME STORY AS WE
HEARD AT THE BEGINNING.
BAKER (CONT’D) WITCH (V.O.)
Once upon a time...in a far CAREFUL THE THINGS YOU SAY,/
off kingdom...there lay a CHILDREN WILL LISTEN./
small village at the edge of CAREFUL THE THINGS YOU DO,/
the woods... And in this CHILDREN WILL SEE./ AND
village lived a young LEARN.
maiden...a carefree young
lad...and a childless
baker...with his wife.
LRRH, JACK, and CINDERELLA join the BAKER.
BAKER WITCH (V.O.)
And one day, the baker and GUIDE THEM ALONG THE WAY,/his wife were in their shop CHILDREN WILL GLISTEN./
when a witch burst in, CHILDREN WILL LOOK TO YOU/
blowing the door off its FOR WHICH WAY TO TURN,/ TO
hinges... LEARN WHAT TO BE.
WITCH (V.O.)
CAREFUL BEFORE YOU SAY,/ “LISTEN TO
ME.”/ CHILDREN WILL LISTEN.
The light of the new dawn streams down on them, framing the
newly formed family. As the BAKER continues to tell the story
the CAMERA SLOWLY PULLS UP overhead to reveal the vast woods,
now changed by the Giant’s path.
The CAMERA then carries us back beyond the woods and to the
Village where we see the destruction that has visited it.
WITCH & ALL (V.O.)
CAREFUL THE WISH YOU MAKE,/ WISHES ARE
CHILDREN./ CAREFUL THE PATH THEY TAKE-/WISHES COME TRUE,/ NOT FREE.
CAREFUL THE SPELL YOU CAST,/ NOT JUST
ON CHILDREN./ SOMETIMES THE SPELL MAY
LAST/ PAST WHAT YOU CAN SEE/ AND TURN
AGAINST YOU...

110

The CAMERA finally pans up from the Village to the sky and we are returned to where we began: the grey clouds of an early morning sky.

WITCH (V.O.)

CAREFUL THE TALE YOU TELL./ THAT IS THE SPELL./ CHILDREN WILL LISTEN...

FADE TO BLACK:

THE END: