Placing the Shoe on the Other Foot:
Fairytale Characters in Into the Woods

By

Daniel Eugene Parman

An Abstract
of a Research paper submitted in partial fulfillment
of the requirements for the degree of
Master of Theatre
in the Department of Theatre and Dance
University of Central Missouri

December, 2014
ABSTRACT

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In today’s world the way society views good and evil can be very black and white. Those who do bad, are considered evil, while those who do good, are good. In Stephen Sondheim’s Into the Woods, classic Brothers’ Grimm fairytales are given a new twist. Using music, lyrics, historical influences of the time, and understanding how the characters are to be viewed in an everyday setting I will analyze the character of the Witch, the Baker’s Wife in two songs, “Not alone”, and “Your Fault” to discover just how black and white good and evil are.
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UNIVERSITY OF CENTRAL MISSOURI
WARRENSBURG, MISSOURI
# TABLE OF CONTENTS

Thesis Abstract Title Page.................................................................i
Thesis Abstract.................................................................................ii
Thesis Title Page.............................................................................iii
Copyright Page................................................................................iv
Thesis Approval Page.......................................................................v
Table of Contents..........................................................................vi
Introduction......................................................................................1
Background of Stephen Sondheim.....................................................3
Historical events of the 1980’s............................................................5
Synopsis/Symbolism of the individual characters..............................7
“Your Fault”....................................................................................12
“No One is Alone”..........................................................................13
Witch...............................................................................................15
The Baker’s Wife.............................................................................17
Conclusion.......................................................................................20
Appendix..........................................................................................22
Bibliography....................................................................................25
Introduction

**Lipton:** The moral of your fairy tale seems to be, “beware of wishes, they may come true.”

**Sondheim:** It’s about moral responsibility—the responsibility you have in getting your wish not to cheat and step on other people’s toes, because it rebounds. The second act is about the consequences of not only the wishes themselves but of the methods by which the characters achieve their wishes, which are not always proper and moral. (Lipton)
The musical world is full of young and old actors, playwrights, directors, and designers that are trying to tell a story or bring about a change in the world. That is what art does; it allows the viewer, the audience member or the individual who walks by a rehearsal, to experience a particular piece of art, watch a performance or listen to a song, and have a connection with the piece. Art can challenge the viewer to look upon themselves and evaluate the life that they are living and see if they are happy. Happy defined by the Merriam Webster dictionary is, “feeling or showing pleasure or contentment.” Another measurement of happiness would be an individual recognizing the way society views them, and then evaluating whether or not that conclusion fulfills them as a person.

Art is meant to be subjective, meaning that it cannot be seen as black or white. Art can have many interpretations. Stephen Sondheim does great work with this particular aspect in his musical *Into the Woods*. He allows the audience to be transported into the mystical world of fairytales. The fairytales that are used in this musical are based on the classical Brothers Grimm fairy tales. These tales are told in conjunction with each other, and Sondheim creates a world where all of their stories intertwine. Stephen Sondheim provides readers and listeners with a variety of musical styles and stories. In *Into the Woods* we see classic fairytale characters examined through a new lens. These timeless characters are taken out of the classic Brothers Grimm design and given new twists on their stories.

To be able to conduct a full analysis of Sondheim’s use of character, plot, and lyrics, a basic knowledge of the historical significance is needed. A brief background, or biography, is also necessary to completely understand the author and their choices. Using lyrics, and music, I will analyze two characters; the Witch, and the Baker’s Wife, which will allow a more in-depth examination of the musical. I will study these characters to decide if they follow the classic
paradigm of good and evil or if the characters can step into the others’ shoes and fight the status quo.

In today’s world we are currently facing issues of good and evil. In recent months a lot of buzz has been happening with Grand Jury decisions on whether to indict police officers in shooting. This shows how communities and individuals can see the same issue but react differently. Some individuals view this issue as evil—the killing of individuals is never a viable solution and that all lives matter. Others, on the other hand agree, with the side of the officers—their lives matter so if they fear for their lives they may have to respond with lethal force.

**Background of Stephen Sondheim**

To understand the musical *Into the Woods* one must first look at the creator of the musical, the great American composer, Stephen Sondheim, and the author of the book, James Lapine. Being able to fully grasp how Sondheim was influenced while writing *Into the Woods*, readers can look at the mentorship of Oscar Hammerstein II and his influence on Stephen Sondheim. Outside sources will be examined so that I may see how *Into the Woods* was influenced by the world that Sondheim was being cultivated by. One must also look at a brief synopsis of the musical to have an understanding of how the play progresses and what roles the Witch and Baker’s Wife play throughout the story.

During the mid-1950’s Stephen Sondheim emerged in the musical theatre world. Sondheim’s earlier years seem like a fairytale in the making. As in many different art forms, artists are usually influenced by a figure that has been prominent in the industry for a while. Stephen Sondheim is no exception. His mentor and father figure was none other than the lyricist of *Oklahoma!, Carousel, The King and I*, and *South Pacific*. Around the age of ten, during the
time of his parents’ divorce, Stephen Sondheim encountered a boy named James Hammerstein, the son of lyricist and playwright, Oscar Hammerstein II.

Hammerstein II took Stephen under his wing and helped develop his love of musical theatre. In his very early work at George School, Sondheim wrote a musical based on ideas that flourished out of what was happening at school; the musical would eventually be called *By George*. The musical was received very well by his peers, thus leading him to present it to Hammerstein II for evaluation. Oscar said that it was the worst thing that he had ever read. He allowed Sondheim to review the musical with him and showed him what needed to be fixed in order to make it a working musical.

That review began an apprenticeship that would change the musical theatre world for the best. Hammerstein would help Sondheim in his writing techniques by designing a structure for him to follow in order to build his musicals. Of the training that was presented to him, the main work he had was to write four musicals each with its own outline:

1. Based on a play he admired (*All That Glitters*)
2. Based on a play he liked but thought was flawed (*High Tor*)
3. Based on an existing novel or short story, not previously dramatized (*Mary Poppins*)
4. An original piece of work (*Climbing High*) (Secrest 78).

Not one of the musicals that he wrote for Hammerstein was ever produced professionally. The rights holder for *High Tor* did not allow for permission to be granted, while his musical of *Mary Poppins* was never finished. These works, not being publically produced, allowed Sondheim to hone his skills without the pressure of having his work reviewed by critics.
Critics would eventually have the opportunity to respond to Sondheim’s works and the end result would be a staggering success. His awards collections include a Pulitzer Prize, Grammy, Tony, Academy Award, and Drama Desk Awards. In 1958 he would receive the Pulitzer Prize in Drama for *Sunday in the Park with George*. Sondheim would win for countless shows but for *Into the Woods* he would win a Grammy Award in 1988 for Best Musical Cast Show Album, a Tony Award in 1988 for Best Score, and a Drama Desk Award in 1987-88 for Outstanding Musical and Outstanding Lyrics. His accomplishments put him on a level above many other composers and lyricists, which provides a perfect opportunity for examination of his works.

**Historical events of the 1980’s**

*Into the Woods* was written and finished in 1986. During that time, events in history had a major effect on the way Stephen Sondheim was writing *Into the Woods*. Three events that happened during this time the significantly influenced the writing of *Into the Woods*, were the Chernobyl Nuclear disaster which took place in Ukraine, the U.S. singers recording the single “We are the World”, and Rock Hudson dying of AIDS.

The song “We are the World” was originally recorded and released on March 7, 1985. The song received numerous honors and awards. It was also the first ever single to be certified as multi-platinum. The song was written by Michael Jackson and Lionel Richie. It was in response to the famine that occurred in Africa during the years of 1983-1985. The song really brought about a change in the way the world looked at famine and promoted activism in third world countries.

On April 26th 1986, in the country of Ukraine, a disaster occurred that would affect individuals halfway around the world. On the 26th, the Chernobyl nuclear power plant reactor
four suffered a power surge which caused it to explode. This explosion then caused radioactive fuel and particles to be released into the atmosphere. With the wind currents and the amount of particles in the air, the disaster of Chernobyl moved across to the United States, causing nuclear fallout. This affected the United States heavily with radioactive complication, as well as mass mutilation across the surrounding area of Chernobyl.

The death of Rock Hudson is very significant to the writing of Into the Woods due to the national upset that Hudson’s death caused. Rock Hudson was an American actor who lived between the years of 1925-1985. He is well known for his roles as a leading man in the 50’s and 60’s but is also known for his roles in dramatic films. Hudson had been diagnosed with HIV around 1984. On October 2, 1985 Hudson died in his sleep from AIDS-related complications. The AIDS epidemic of the 1980’s caused a lot of commotion and mass heartache, especially affecting those in the theatre community.

On September 17th 1986 President Ronald Reagan mentioned AIDS publicly for the first time, vowing to make it a priority. With the Human Immunodeficiency Virus becoming a household name, it was becoming a very popular topic of discussion and area of study. As the virus started to spread, individuals were trying to figure out where it was coming from and how they were contracting the disease. The vast majority of individuals began blaming each other. They were not taking the responsibility for their own actions. AIDS is never mentioned in Into the Woods, but the struggle of blaming each other for events that occur is very relevant and reflects the struggle of the epidemic. A whole song is dedicated to this ‘blame game’ in “Your Fault”. Historical events are very relevant in Into the Woods. Stephen Sondheim lets readers examine the show and allows the audience to develop their own connections and comparisons.
Synopsis/Symbolism of the individual characters

*Into the Woods* is a musical about deciphering good from evil and seeing both qualities in all individuals. The musical explores the idea that there are no absolutes in life. Throughout the musical we see that the characters that we thought we knew are not what they seem. Another significant theme is that humans will never be satisfied and always want more from life. The play begins with the opening Prologue, which introduces the characters and explains their present circumstances. The Prologue opens with the Narrator opening the storybook, and the stories begin to unfold. Cinderella is seen on the ground in rags. The song then switches to Jack and his mother who are living in poverty. Readers discover that Cinderella wants to go to the Prince’s ball, but her evil Stepmother gives her an impossible task to complete before she can go to the ball. Jack’s Mother is forcing Jack to sell his best friend, who happens to be Milky White the cow.

The Baker and his Wife are childless due to a curse that the Witch placed on his whole family because Rapunzel’s father stole her magic beans. We also meet Little Red Riding Hood who is on her way to her Grandmother’s house in the Woods. The audience sees that she is a greedy little girl who does not think much of anyone but herself. The last part of the Prologue explains how the Baker and his Wife can reverse the childless curse by gathering a cow as white as milk, a cape as red as blood, a slipper as pure as gold, and hair that is as yellow as corn in three midnights time. All of the characters embark on their respective journeys into the woods.

In the woods, Cinderella goes to her Mother’s grave, which is a tree. She asks her mother for help and her mother sends down a beautiful ball gown for Cinderella to wear to the ball. Meanwhile, Jack is on his way to sell Milky White at market. On the way, he meets the
Mysterious Man, who tells Jack that he would be lucky to exchange her for a sack of beans. Little Red Riding Hood, while on her way to her grandmother’s house, is stopped by a hungry Wolf. As he follows her through the woods, he sings “Hello, Little Girl”.

During this song, we see Little Red’s lack of common sense while talking to the wolf. Some say that the Wolf’s lust for Little Red is a metaphor for carnal lust. His sexual desire for Little Red is extremely clear. In the original Broadway production, the Wolf is anatomically correct so that the audience would pick up on the sexual theme of the Wolf and Little Red. The Wolf then convinces Red to take a detour to see the flowers. While she is on the detour, he goes to Granny’s house and devours her. We then see the Baker. The Witch tells the Baker to get the cape as red as blood from Little Red. The Baker forgets the ingredients that he is supposed to gather. Luckily, his wife has followed him from the bakery and reminds him of the ingredients. They then sing how they must complete the tasks together, because they are stronger together than apart.

While the Baker and Baker’s Wife are arguing, they happen upon Jack and Milky White, who is the cow as white as milk. They offer the Witch’s magic beans as payment for the cow. Jack, remembering the Mysterious Man, agrees to the exchange. Jack sings a tearful goodbye to his cow, and runs back home. The Baker beings to feel dishonest about buying the cow with beans, and his Wife asks him how far he is willing to go to get a child, which introduces the theme of going as far as necessary to get what you want. The Baker and his wife split up to gather the rest of the ingredients. The Baker tracks down Little Red Riding Hood to steal the cape, but upon seeing her distress when he steals it, he feels too bad and gives it back.
Little Red finally arrives at her Granny’s house. She notices immediately that something is wrong, and the typical Little Red story ensues, with her being devoured at the end. The Baker, still in pursuit of the cape, slays the Wolf and pulls Little Red and Granny out. Little Red then sings the song “I Know Things Now” which introduces the theme of blissful ignorance. The line “Isn’t it nice to know a lot? And a little bit…not” shows that Little Red is growing out of her innocence and discovering the evil that is in the world. It is nice to know things about the world, but it is upsetting to lose your innocence.

Back at Jack’s, Jack’s Mother is not pleased with him selling the cow for beans. She carelessly tosses them aside. Meanwhile, Cinderella is in the process of fleeing the Prince’s ball. She runs into the Baker’s Wife. She explains that the ball was nice, but there was something off. As she is singing, the Baker’s Wife notices Cinderella’s pure gold slipper. As she tries to run after Cinderella to get the slipper, Milky White runs away, leaving her slipper-less and cow-less. As all of this is happening, a giant beanstalk is sprouting out of the ground where Jack’s Mother had thrown the beans. The first midnight has passed, and the characters continue on their quests.

The next morning, Jack returns from his adventures up the beanstalk and sings about the “Giants in the Sky”. We then meet the two princes, Rapunzel’s and Cinderella’s, who sing about the “Agony” of not finding perfect maidens. The Baker’s Wife is eavesdropping and overhears that Rapunzel’s Prince is in love with a maiden whose hair is yellow as corn. She then goes to Rapunzel’s tower and tricks Rapunzel into letting her pull a piece of her hair down. The Baker and his wife meet and he admits that he has needed her help all along in “It Takes Two”. Milky White dies and the second midnight is gone.
The Witch finds out that Rapunzel has had a visitor and begs her not to leave her because there is evil in the world, which is another relevant theme in the musical. Little Red and Jack meet in the woods. Little Red is now sporting a wolfskin cape, and gives her red cape to the Baker. Cinderella meets up with the Baker’s Wife once again, this time revealing that she left a slipper on the stairs for the Prince. The Prince is hot on Cinderella’s trail, so Baker’s Wife offers her shoes so Cinderella can run easier. Cinderella gives the Baker’s Wife her gold slipper. The Baker and his wife have all of the ingredients once the Witch brings Milky White back to life, and the curse is reversed. Cinderella marries the Prince, and all seems to be well, until we find out a giant is running loose in the land.

Act II begins with another prologue, this time with the Baker, his wife, and their new baby. The song is called “So Happy” but you can see the irony as all who are singing it are not happy. Cinderella is bored at the palace, the Bakers do not have enough room, and Jack misses his sky kingdom. There is a giant crash, and the audience finds out that Little Red’s mother and granny have been killed by the giant. Rapunzel gets banished by the Witch for her unwillingness to comply with staying with her. The Giant exclaims that she wants Jack’s death in return for him killing her husband while he was in the sky. The group is unable to decide how to handle the Giant’s request, and decides to sacrifice the Narrator because he is not technically in the story. The group is unsure about what to do, so the Witch throws him to the Giant and says that he is Jack. This is where the theme of evil comes back into play as the group decides to sacrifice the innocent. As the Giantess is heading back to her home, she tramples Rapunzel, who disobeyed the Witch.

In the woods, Cinderella’s Prince runs into the Baker’s Wife, and easily seduces her. Momentarily, she thinks that a life of fun would be better than a life at home with the Baker, but
after the Prince leaves her, she decides to return to her happy life with the Baker. However, she is in the path of the Giant, and gets killed. The Baker, Little Red, Jack, and the Witch come across the Baker’s Wife’s body. Everyone blames each other, and no one will take the blame. This arguing results in the song, “Your Fault”. The Witch is fed up with the arguing and decides to take the blame for everyone’s faults and sings “Last Midnight”. The Baker flees out of grief, but is visited by his father’s spirit in the song “No More”.

The group devises a plan to kill the giant, and succeeds. As Cinderella and the Baker comfort Little Red and Jack for the loss of their parents, they sing the song “No One Is Alone” which highlights the theme that our loved ones never leave us. Sondheim uses this song as a direct parallel to the AIDS epidemic. In the closing number of the show, the Baker tells his son the story of his mother to comfort the crying baby. The Witch sings the final number, “Children Will Listen”, and the show ends with the words “I wish” which go back to the theme that no one is ever really happy with what they have.

When we define someone as good or evil, monster or hero, protagonist or antagonist how are these terms defined. Is it by the actions that the characters do? Does one look at the integrity of the characters and what role they play in a story? A lot of factors go into effect when I try to define these terms. Continuing with the examination of the cast as a whole we see many of them in the songs “Your Fault” and “No One is Alone”.
BAKER (To Jack)  
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!  

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.
“Your Fault” is a patter song that highlights the theme that no person is ever willing to take the blame for their own actions, and is quick to pass it off on anyone and everyone else. The lyrics on (appendix A) are a brief selection from the song. The song goes through the five main characters; The Baker, Little Red Riding Hood, Cinderella, Jack, and the Witch, and tells how each of them caused a piece of the destruction. It also shows how each of them finds a way to blame each other. Eventually the group ends the song with “You’re responsible, you’re the one to blame, its your fault!” to the Witch. The Witch goes on to sing “Last Midnight” which talks about how each of them are responsible, but they can give her the blame because she’s the inherently evil one. This is ironic, because throughout the show we see evil in every character. Jack shows evil because he is greedy and steals from the Giant in the sky. The Baker shows his evil when he abandons his son because he is too scared to take care of him without his wife. Little Red shows her evil when she shows her greed in the beginning, and also when she is quick to sacrifice the Narrator. Cinderella, for the most part, is a good character, but she does abandon her marriage with the Prince and plays the blame game with the others. The theme of “everyone possesses good and evil” is shown in this song, but it mainly focuses on the evil side.

No One is Alone

Cinderella:
I know.
Mother isn't here now
Baker:
Wrong things, right things
Cinderella:
Who knows what she'd say?
Baker:
Who can say what's true?
Cinderella:
Nothings quite so clear now.
Baker:
Do things, fight things,
Cinderella:
Feel you’ve lost your way?
Baker:
You decide, but
Both:
You are not alone

“No One is Alone” is a gorgeous ballad that Cinderella sings to Little Red, and the Baker sings to Jack (see appendix A for full context). They’re comforting the kids because both of their parental figures have died in the Giant attack. Sondheim used this song to symbolize the AIDS epidemic. The line “Sometimes people leave you halfway through the woods” refers to people passing away during your life time. Your loved ones never truly leave you. This is important because during the time period in which the musical was written, people were dying left and right due to AIDS. It was not uncommon for that time, but it did not make it any less heartbreaking. Sondheim also uses this song to remind people that there is always someone on your side if you look, and that no one is every truly alone in life.
As we examine the character entitled the Witch, let us examine what a Witch is. Merriam Webster defines a Witch as “one that is credited with usually malignant supernatural powers especially a women practicing black Witchcraft often with aid of a devil or familiar sorceress-warlock”. Into the Woods is not that far off in this definition. As in most fairy tale stories, the villain is also perceived as a Witch who tries to disrupt the happiness of the princess and the prince. In Into the Woods this Witch is portrayed as an evil woman but she has soft moments that make you look upon her in a new light; (see appendix A for full text)

**Witch:** This is the world I meant.
Couldn’t you listen?
Couldn’t you stay content,
Safe behind walls
As I could not..
(Looks at the group, then at us).
Now you know what's out there in the world.
No one can prepare you for the world.
Even I..
How could I, who loved you as you were,
How could I have shielded you from her,
Or them? (Sondheim)

In the song entitled “Lament” we see a change from an evil women to a concerned individual who cannot stand the way the group of fairy tale characters are acting. The song is a response to the Steward hitting Jack’s Mother in the head, which led to her being squished by the giant that is trying to find her son. Looking at the very first section of this song “This is the world that I meant, couldn’t you listen. Couldn't you stay content, Safe behind walls as I could not.” In this one line we do not see a woman that is caught up in causing destruction or hurting a group of people. There is a sense of concern for her “daughter”, Rapunzel.

A motherly quality comes out in the Witch through her love for Rapunzel. She is concerned with how the world is acting and being viewed by the one person she cares for the most. The next part of the song is all about the Witch. “How could I, who loved you as you were, How could I have shielded you from her, or them?” She is questioning her own moral integrity, trying to understand what she did wrong or how she could have made a change to her teachings. When the last section of the song appears it is more or less an inner monologue.

Witch: Guide them along the way
Still they won’t listen.
Children can only grow.
From something you love
To something you lose. (Sondheim)
The Witch talks about no matter how hard you do try you it can never be good enough. This is not a characteristic that I would view as evil. When I view a villain in this case the Witch I picture a character that is not afraid to give pain, and is one that does not second guess their choices. This song shows a change for the character. We can no longer view a Witch as being purely evil, but rather a character that when compared to other characters like a monster or villain, highlights the good and pure qualities are showcased in a person.

The Baker’s Wife

The next character to be examined is that of the Baker’s Wife. At first glance the wife seems like a very caring character who is trying to help her husband. Looking further into the musical we look at two songs “Any Moment”, and “Moments in the Woods”. In the first song the Baker’s Wife actually does not have any vocal lines-it is a musical number between her and Cinderella’s Prince. In this particular number the prince kisses the Baker’s Wife and she is
immediately stunned. She losses her strong will in this particular moment and is brought to a moment of “what have I been doing with my life?”; a husband who is a baker, a baby, trying to find a lad named Jack it is not what she wants. The end of the song has her being carried off into the glade with the prince. There is only one way to view this particular situation, which the Baker’s Wife has made a decision to be with the prince for at least one night. The following lyrics are a portion of “Any Moment”;

**Baker's wife**

And I have a... A baker.

**Cinderella'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. (Sondheim)

“Moments in the Woods” is the first time we see the Baker’s Wife returning to the story after having her affair with the Prince. As the scene begins she realizes that she has just been used by the Prince. It was not real love—just an opportunity for the Prince to take advantage of her in this moment. As her song starts she questions herself “Was that me? Was that him?” having never done anything like that or had those feelings arise from her is confused by the choices that she has made. The wife tries to find the silver lining of the situation and actually does something that makes her be viewed as still an evil character. She places blame on the situation that has just
occurred on something else rather than taking responsibility. The following lyrics are a portion of “Moments in the Woods”;

**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?
Was that all? Does he miss me? (Sondheim)

It is a form of evil it shows that she is not comfortable with herself and has a weak sense of trusting herself. Placing the blame on something or someone else can also be viewed as an attribute of cowardice. Not only are you lying, which is a form of wickedness, but you are also losing the respect of individuals.

After recognizing that her choices were poor, blaming the forest for the actions that she had brought about, and after wanting to return to her old life she is met with an untimely doom that is built into the stage directions:

- Wife begins counting her steps as she heads offstage. She stops and retraces her steps, uncertain of her direction. She begins to go in another direction when she stops, hearing the approach of the giant in the distance. The sound moves steadily towards her. In panic she retreats. Loud noise and dramatic light and set change as Wife falls backwards. Blackout. Music fades. Lights up on Baker, Cinderella and LRRH. (Sondheim)

Is this a consequence due to the fact that she was disloyal to her beloved husband? Is it karma for the actions that she has displayed? Is it the justice of her evil ways? It can show the fact that when an individual does wicked things that the repercussion can be grave. Imagine this
particular event as a sign that the wicked will be punished for the crimes that they have committed.

When I compare the characters of the Baker’s Wife and the Witch it is incredible to see how each one can be seen in the opposite light with further investigation. You no longer view the Witch as her stereotype but as a character who has a good heart but is being influenced by the world around her. At the beginning you perceive the Wife as a character that loves her husband and would not make decision that would ultimately lead to her own downfall (even if it was from a giant).

**Conclusion**

When examining the musical *Into the Woods* and looking at the line between good and evil, it is apparent that there can be a blurred line between the two. We are shown two characters, the Witch and the Baker’s Wife, both foils of each other, but we can see aspects of good and evil in both characters. We see the Witch as being good in the play by her moral actions of kindness and a quality of motherhood. We see an evil twist in the Baker’s Wife when she has her love affair with Cinderella’s Prince. It is evident that good and evil are not always as clear as black or white. Good and evil is just as subjective as art.

Stephen Sondheim takes us on a journey with *Into the Woods*. We see that during his mentorship with Oscar Hammerstein II he was set up to succeed in the musical theatre world with one review of a musical he wrote at a very young age. The mentorship led him to work with many talented artists, directors and producers such as Harold Prince. Events that occurred years before the stage development of the show had an effect on the writing of Sondheim, predominately for *Into the Woods* was the AIDS epidemic in the 80’s.
We are taken on a journey through the lives of fairy tale characters and transported into a fantasy world where not everything is as it seems. Subjective thinking is provoked so that audience members are able to think for themselves and take with them their own thoughts and emotion-provoking ideas. Lapine and Sondheim provide a world where reality can be distorted and interpreted in any way imaginable.
Appendix A

Witches Lament

Witch: This is the world I meant. Couldn't you listen? Couldn't you stay content, Safe behind walls As I could not. (Looks at the group, then at us). Now you know what's out there in the world. No one can prepare you for the world. Even I. How could I, who loved you as you were, How could I have shielded you from her, Or them? 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 won't listen. Children can only grow From something you love, To something you lose!

“Your Fault”

BAKER (To Jack)
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!

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.

LITTLE RED RIDING HOOD (To Jack) See, it's your fault.

JACK
No!

BAKER
So it's you fault...

JACK
No!

LITTLE RED RIDING HOOD
Yes, it is!

JACK
It's not!

BAKER
It's true.

JACK
Wait a minute- But I only stole the gold To get my Cow back from you!

LITTLE RED RIDING HOOD (To Baker)
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 the cow to get The curse reversed!

WITCH
It's you father's fault
That the curse got placed And the place got cursed In the first place!

LITTLE RED RIDING HOOD
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...

ALL:
You're responsible!
You're the one to blame!
It's your fault!

No One is Alone

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.
Sometimes people leave you.
Halfway through the wood.
Others may deceive you.
You decide what's good.
You decide alone.
But no one is alone.

LRRH:
I wish.
Cinderella:
I know.
Mother isn't here now

Baker:
Wrong things, right things

Cinderella:
Who knows what she'd say?
Baker:
Who can say what's true?

Cinderella:
Nothing quite so clear now.

Baker:
Do things, fight things,

Cinderella:
Feel you've lost your way?
Baker:
You decide, but
Both:
You are not alone
Cinderella:
Believe me,
No one is alone
Baker:
No one is alone.
Believe me.
Cinderella:
Truly
Both:
You move just a finger,
Say the slightest word,
Somethings bound to linger
Be heard
Baker:
No acts alone.
Careful.
No one is alone.

Both:
People make mistakes.

Baker:
Fathers,
Cinderella:
Mothers,

Both:
People make mistakes,
Holding to their own,
Thinking they're alone.

Cinderella:
Honor their mistakes

Cinderella:
Everybody makes

Baker:
Fight for their mistakes

Both:
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:
[Echo] Just remember:
Both:
Someone is on your side
Jack, LRRH:
OUR side
Baker, Cinderella:
Our side--
Someone else is not
While we're seeing our side
Jack, LRRH:
Our side..

Baker, Cinderella:
Our side--
All:
Maybe we forgot: they are not alone.
No one is alone.
Cinderella:
Hard to see the light now.
Baker:
Just don't let it go
Both:
Things will come out right now.
We can make it so.
Someone is on your side
No one is alone.
Bibliography


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