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A queer reading of Stephen Sondheim's *Into the Woods*

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Master of Music (Research) in Music Performance

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Master of Music (Research) in Music Performance

Abstract

A thesis to address the distinct lack of queer storytelling in musical theatre. Members of the LGBTQIA+ community have needed to read queerness onto shows to feel represented on the Broadway stage. Using the lenses of queer theory, gender roles and norms, Camp, and Sondheim scholarship, this thesis establishes a conceptual framework for reading Sondheim's musicals as queer, to answer the question: "***How is queerness represented in Stephen Sondheim's Into the Woods?***". Textual analysis, musical analysis, and thematic analysis are used to read the book of the musical, the libretto of the musical, and performances of the musical, respectively. Cinderella is read against expected gender roles and norms and how they are portrayed in other Sondheim works, as well as against "queer" readings of *Wicked* and *Frozen*. Comparisons are drawn between these two modern musical examples and Cinderella. The Princes are read using a Camp lens and, supported by the writings of Stacy Wolf, their framing as a "couple" through musical practices is explored. The findings of this thesis allow others to use a similar technique for reading queerness into Sondheim's works and expands the catalogue of "queer" musical theatre characters. This thesis is accompanied by a public recital of approximately 60 minutes in length, which was held before a live audience in the Ian Potter Southbank Centre's Hanson Dyer Hall on Thursday May 30, 2024. The submitted recital recording was made in one unedited take.

Thesis Declaration

I declare that:

1. This thesis comprises only original work towards the Master of Music (Research).
2. Due acknowledgement has been made in the text to all other material used.
3. The thesis fewer than 10,000 words in length, exclusive of tables, figures, appendices and the bibliography.

Signed:

Name of Student:

Date:

Prefatory Statement

To fulfil the requirements of the Master of Music (Research) candidates must present the following:

1. A public recital of approximately 60 minutes in length.
2. A minor thesis of 10,000 words in length.

The recital was held before a live audience in the Ian Potter Southbank Centre's Hanson Dyer Hall on Thursday May 30, 2024. The submitted recital recording was made in one unedited take. See [Appendix F](#) for the Recital Program.

<https://unimelbcloud.sharepoint.com/:f:/s/Collab-001/EnF3pty8iTRImZfnt4UuyNABWYRt1pFJTOV4KsmmKBb0hg?e=gSmeyq>

I would like to thank the Australian Government Research Training Program for their financial support in completing this degree.

Acknowledgements

When I attended the Graduate Researcher Orientation at the start of this degree, my first point of call that day was the Smoking Ceremony. While there, the meaning of "Wominjeka" was explained: "To come with purpose." I was struck by the importance of this call to action and wondered what my purpose here would be. I have been sure "to come with purpose" every day to my work. With many hours spent on Wurundjeri land, I am grateful to have been welcomed on country to fulfil this goal. I also acknowledge that most of my work has taken place on Wadawurrung land in Geelong, and Gulidjan land in Colac.

I do not take for granted the fact that I was able to work on this thesis in a safe location and completed writing during Pride Month, when across the globe LGBTQIA+ peoples are unable to do the same work with the same privileges I hold. This work is dedicated to members of the queer community who are facing oppression in their educational, geographic, and cultural settings due to discrimination, persecution, or war. While this is a small work to hopefully improve queer visibility, it is my hope that someday this work is unnecessary and oppressed peoples now will be free in the future.

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Coady Green is a world-class pianist, and I am so fortunate he agreed to go on my musical-theatre recital journey with me. There are very few words I have to express my gratitude for his fabulous playing, musicianship, and knowledge, and I cannot imagine a better person with whom to perform.

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Chapter 1- Introduction

1.1 “Prologue: Into the Woods “

The 1987 production of *Into the Woods (ITW)* was the most successful original Broadway production for composer Stephen Sondheim and book writer James Lapine.¹ Along with 764 performances of the original production, there have been at least seven professional tours, concerts, or revivals in the United States alone.² This speaks to the broad appeal of the fairy-tale setting, which is accessible across generations of audience members, albeit with different levels of understanding.

Stephen Sondheim was a prolific, queer Broadway composer and lyricist, composing some of musical theatre’s most memorable and performed songs , and in his early career, writing the lyrics to “Maria” from *West Side Story* and “Rose’s Turn” from *Gypsy*.³ His work spans decades, and while aspects of his compositions are notably “Sondheimian,” he was something of a chameleon,⁴ changing styles and tones as the works required.⁵

Sondheim’s chameleon nature lent itself to the subjects of his shows. As a composer, his narratives told the stories of the everyday person, from Amy of *Company* to Dot of *Sunday in the Park with George*. On the other hand, certain characters in his works, such as

¹ “Into the Woods (Broadway, Al Hirschfeld Theatre, 1987),” Playbill (Playbill, December 14, 2015), <https://playbill.com/production/into-the-woods-martin-beck-theatre-vault-0000008219>; “Sunday in the Park with George (Broadway, Booth Theatre, 1984),” Playbill (Playbill, December 14, 2015), <https://playbill.com/production/sunday-in-the-park-with-george-booth-theatre-vault-0000001686>; “Passion (Broadway, Gerald Schoenfeld Theatre, 1994),” Playbill (Playbill, December 14, 2015), <https://playbill.com/production/passion-plymouth-theatre-vault-0000009555>.

² “Search,” Playbill (Playbill, December 1, 2019), <https://playbill.com/searchpage/search?section=Shows&q=into>.

³ Martin Gottfried and Martha Swope, *Sondheim* (New York, NY: Harry N. Abrams, 1993), 34.

⁴ Gottfried and Swope, 146.

⁵ Gottfried and Swope, 34.

the Judge in *Sweeney Todd* and Bobby from *Company*,⁶ mirror Sondheim in one way: they are, or can be read as, queer.

While musical theatre is written for a widely heterosexual audience, our perception and understanding of the composer contributes to our reading of the text and subtext within shows.⁷ As such, knowing Sondheim was a queer composer offers queer audiences an additional lens with which to view a Sondheim production, including how this audience reads characters and their behaviours.

1.1 (i) Queer Representation in Musical Theatre

In performing arts generally, and particularly musical theatre, queerness is underrepresented in narratives. For an industry broadly believed to be a safe space for the LGBTQIA+ community, there is a distinct lack of queer storytelling on Broadway.

While musical theatre titans such as Cole Porter and Lorenz Hart were queer men working in theatre as early as the 1920s,⁸ engaging in consensual homosexual acts in the United States was widely illegal until the mid-twentieth century and not entirely legalised until a US Supreme Court decision in 2003.⁹

⁶ John M. Clum, *Something for the Boys: Musical Theater and Gay Culture* (New York: St. Martin's Press, 1999), 222; Kevin P. Goffard, "Give Us More to See': A Feminist and Queer Look at Stephen Sondheim" (Master's, Illinois State University, 2021), 66, <https://ir.library.illinoisstate.edu/cgi/viewcontent.cgi?article=2435&context=etd>.

⁷ Emily Wilbourne, *Lesbian/Opera: Elena Kats-Chernin's Iphis and Matricide: The Musical* (Lyrebird Press, 2022), 5–6.

⁸ The Editors of Encyclopedia Britannica, "Cole Porter," in *Encyclopedia Britannica* (Chicago, Illinois: Encyclopedia Britannica, August 22, 2024), <https://www.britannica.com/biography/Cole-Porter>; Robert Gottlieb, "Rodgers and Hart's Dysfunctional Partnership," *Atlantic Monthly*, March 21, 2013, <https://www.theatlantic.com/magazine/archive/2013/04/words-and-music/309249/>.

⁹ Richard Weinmeyer, "The Decriminalization of Sodomy in the United States," *The Virtual Mentor: VM* 16, no. 11 (November 1, 2014): 916–22.

This homophobia did not prevent representations or readings of homosexuality through “Camp” storytelling, such as *The Wizard of Oz*,¹⁰ but only in 1983 was *La Cage aux Folles* the first musical to feature an openly gay leading male couple.¹¹ *The Color Purple*, which opened in 2005, features a lesbian relationship between the main character Celie and her partner Shug, but debate about whether or not Celie was a lesbian continues even when the source material implies she is.¹² The first explicitly lesbian protagonist came thirty years after *La Cage*, with the opening of *Fun Home* in 2013.¹³ It is this history that asks: **“Where is queerness in musical theatre if it is not explicitly stated?”**

ITW generally has not appeared in queer theatre discussions. It is a fusion of traditional fairy-tale characters tied together with two Sondheim and Lapine inventions, *The Baker and The Baker’s Wife*, who were written to be a fairy-tale couple with modern problems.¹⁴ The two interact with the traditional characters on a three-night adventure through the woods, where everyone has wandered on a quest to have their wishes granted. Once these wishes have been fulfilled in Act I, Act II sees characters question their “happily ever after” – or, rather, their “is this all, or is there more?”¹⁵

¹⁰ Paul Baker, *Camp!: The Story of the Attitude That Conquered the World* (London, England: Footnote Press, 2023), chap. Dolly, Diva, Sister, Hag.

¹¹ Courtney Thompson, “LGBTQ+ Representation in Musical Theatre,” *Merge* 4, no. 6 (2020): 103.

¹² Stacy Wolf, *Changed for Good: A Feminist History of the Broadway Musical* (New York, NY: Oxford University Press, 2011), 185–185.

¹³ Jim Colleran, “Pride Timeline: 50+ Years of LGBTQ+ Plays and Musicals,” *Breaking Character* (blog), June 8, 2022, <https://www.breakingcharacter.com/home/2020/6/15/pride-timeline-50-years-of-lgbtq-plays-and-musicals>.

¹⁴ Stephen Sondheim, *Look, I Made a Hat: Collected Lyrics (1981-2011) with Attendant Comments, Amplifications, Dogmas, Harangues, Digressions, Anecdotes and Miscellany* (New York, NY: Random House, 2011), 58.

¹⁵ Sondheim, 37–109.

1.2 Research Question

As someone who has loved *ITW* since childhood, I often wondered what it was that drew me to this show, and to the Baker's Wife in particular. When it struck me that I was reading my queerness onto the Baker's Wife, I found my research question: "***How is queerness represented in Stephen Sondheim's Into the Woods?***". In this context, the term "queer" refers to characteristics, musical choices, and textual understandings that challenge or lie outside of heteronormativity and gender binaries and which allow characters to grow and develop outside of these binaries.¹⁶ Using textual analysis, I created a conceptual framework for reading queerness in Sondheim's wider catalogue. This framework lives at the intersection of Sondheim's musical output, queer theory, and gender norms to provide a queer lens for *ITW*.

The framework warrants text-based readings of queerness in musical theatre, specifically Sondheim's other works. Christopher Cayari discusses how performers identifying with their repertoire can lead to deeper understanding of the material and growth in musicianship. They state, "Sexuality-diverse and gender-diverse people should be appropriately represented and seen as integral parts of our society and communities."¹⁷

The purpose of this study is to broaden the LGBTQIA+ canon of music. The practice of identifying queerness within "heteronormative" spaces allows non-heteronormative audience members to see themselves on stage, identify more deeply with the production,

¹⁶ The New School, "Bell Hooks - Are You Still a Slave? Liberating the Black Female Body | Eugene Lang College" (Youtube, May 7, 2014), <https://www.youtube.com/watch?v=rJk0hNR0vzs>.

¹⁷ Christopher Cayari, "Musical Theater as Performative Autoethnography: A Critique of LGBTQ+ Representation in School Curricula," *International Journal of Education & the Arts* (The Pennsylvania State University Libraries, 2019), 17, <https://doi.org/10.26209/IJEA20N10>.

and process what queerness means to them not only personally, but also in relation to inhabiting the role on stage.

1.3 Theory

This project created a conceptual framework for a queer reading of Sondheim's musicals with the aim of answering the question: "***How is queerness represented in Stephen Sondheim's Into the Woods?***". As Stacy Wolf states, "reading queerly enables new texts, new meanings, and new subjectivities."¹⁸ Providing a queer, or lesbian, reading of *ITW* requires understandings of queer theory and queer musicology, as well as historical gender roles. Sondheim needs to be understood as a composer, particularly how his adherence to and rupture of musical theatre's rules allows for readings of queerness within his shows. Thus, close readings of three additional Sondheim musicals were required to frame my queer reading of *ITW*.

In this research, I will use Ben Hagai and Zurbriggen's definition of queer theory: "queer theory [focusses] on its relationship with the queer movement's goal of dismantling the gender and sexual binary that marginalizes people who do not conform to the binaries."¹⁹ The term queer will be further defined in context to each character, as definitions of queer vary from sexual desire to, as Jenna Tamimi states, "the askew, the strange, and the odd. . . also to a social and political rejection of certain normative practices and an embrace of the strange or abject."²⁰

¹⁸ Stacy Wolf, "The Queer Pleasures of Mary Martin and Broadway: The Sound of Music as a Lesbian Musical," *Modern Drama* 39, no. 1 (1996): 51–63.

¹⁹ Ella Ben Hagai and Eileen L. Zurbriggen, *Queer Theory and Psychology: Gender, Sexuality, and Transgender Identities* (Cham: Springer International Publishing, 2022).

²⁰ Jenna Tamimi, "Performing the Past- Queer Temporality, Queer Desire" (PhD, University of California Los Angeles, 2020).

Queer theory is the basis for Stacy Wolf's readings of musicals through a lesbian lens.²¹ As music is a subjective, living and ever evolving artform, each performer or writer brings their own lived experiences to their work. Wolf states in *A Problem Like Maria*, "All interpretation depends on previous representations and their meanings, and to find or to construct the lesbian in a performance means that we call upon other, already existing representations of lesbians, both historical and contemporary."²² In this thesis, the terms "queer reading" or "lesbian reading" refer to my understanding of *ITW* as a researcher with views informed by my lived experiences as a queer person.

The concept of gender roles will help frame my readings of characters as "heterosexual/normative" (aligning with gender norms) and "queer" (working against/falling outside gender norms).²³ Regency gender roles will refer to how gender and sexuality were portrayed in the Regency era, when the Brothers Grimm version of *Cinderella* was written.²⁴ As *ITW* is a 1980s work, 1980s gender roles will be grounded in Phyllis Schlafly's work to reinstate the role of the housewife and the moral characteristics of this movement, including the idea that a woman's worth was measured by her ability to be a perfect wife and mother.²⁵ Gender roles and norms will be explored through a Camp lens based on the works of Susan Sontag and Paul Baker,²⁶ as the concept of Camp is broadly

²¹ Wolf, *Changed for Good: A Feminist History of the Broadway Musical*, 18.

²² Stacy Wolf, *A Problem like Maria: Gender and Sexuality in the American Musical*, *Triangulations: Lesbian/Gay/Queer Theater/Drama/Performance* (Ann Arbor, MI: University of Michigan Press, 2002).

²³ Ben Hagai and Zurbriggen, *Queer Theory and Psychology: Gender, Sexuality, and Transgender Identities*.

²⁴ Jacob Grimm and Wilhelm Grimm, "Aschenputtel," in *Kinder- Und Hausmärchen* (Germany, 1812).

²⁵ Amélie Ribieras, "'Stop Taking Our Privileges': Phyllis Schlafly's Narrative of Traditional Womanhood and the Fight for Socioeconomic Hegemony in the 1970s–1980s," *USAbroad - Journal of American History and Politics* 4, no. 1 (2021): 37–50.

²⁶ Susan Sontag, "Notes On 'Camp,'" *Partisan Review* (New York, N.Y.: 1936), Fall 1964; Baker, *Camp!: The Story of the Attitude That Conquered the World*.

antithetical to “traditional” beliefs; this will be further discussed in Chapters 3 and 4 in reference to Cinderella and the Princes.

1.4 Methodology

Three methodologies support the research approach for this thesis. I began my research with close readings of recordings of three Sondheim shows and thematic analysis of issues or topics arising in each: *Company* (2008), *A Little Night Music* (1990), and *Merrily We Roll Along* (2013). These chosen recordings are widely available, and as live Broadway productions have barriers of cost, geography, or accessibility, these recordings (or texts) are how musicals are communicated to the widest audience: therefore, choices made by the actors and directors are as valid as stage directions in the book. Following my thematic analysis, I completed a close reading of the script of *ITW*. I used musical analysis to understand compositional elements of the production and how these elements can be read as “queer”; this will be further discussed in Chapters Three and Four.

Except in relation to Bobby in *Company*, queerness in these shows was not mentioned in the readings I found early in my literature review, which implies that relationships in these shows have been primarily viewed as “heterosexual.” Focusing on *Company*, *Merrily*, and *A Little Night Music (ALNM)* allowed me to establish a baseline of “heterosexuality” while demonstrating the elements in each show that were arguably “queer” moments. Thirty-one “codes” emerged based primarily on the behaviours of “heterosexual” characters and their interactions with others. This list was used to complete a final coding of *Company*, *Merrily*, and *ALNM*. ([Appendix G](#)).

Trends	Codes	Notes	Example
Against Gender Roles and Norms	AGRN	Specifically Regency and 1980's	Ex. Women taking sexual liberties, the lead in wooing men.
Aggression	A	Threats of or acts of physical violence based on "love"	
Allusion to Queerness	ATQ	Moments in ITW when a character acts against gender roles and norms in a way that is queer coded, or lines could be read as queer.	
Complimentary	CM	Partner or lover compliments their partner or lover	
Control	CTRL	Emotional or physical manipulation of partner or opposite sex	
Desire for love	DFL	Expressing the want for love and romance	
Disrespect To Opposite Sex	DTOS	Including comments of crazy, fat, stupid, dumb, patronising, etc.	
Disrespect To Partner	DTP	Spilling secrets, belittling, blatant rudeness or aggression, infidelity	
Disrespect To Same Sex	DTSS	Slut shaming, negative comments about other women based on jealousy	
Drug and Alcohol Use	DAU	Use of substances that end with a revelation or an offer of an affair	
Emotional Vulnerability	EV	Sharing emotions with partner or friend of the same sex	
Enforced Gender Roles and Norms	EGRN	Specifically Regency and 1980's	Ex. Women staying loyal while their partners do not
Extra-relational Romance	ERR	Affection displayed towards someone not their partner	
Having Fun	HF	Partners are enjoying each other's company	
Jokes about Queerness	JAQ	One or more characters using queerness as a punchline	
Lack of Trust	LOT	Jealousy, anger	
Marriage Equals Misery	MEM	Happier thinking of being single, unhappy with spouse, single people shouldn't want to be married	
Mothering	M	Men needing women to look after, organise, cook for them	
Nagging	NA	About money, repeated negative comment	
Negging Comments	NC	Negative comments to try and "woo" potential partners	
Non-Consensual Acts	NCA	Non-consensual touch, grabbing, kissing, advances	
Opposite Sex Friendship	OSF	Relationships maintained with members of the opposite sex that do not include unrequited love	
Romance in Relationship	RIR	Partners display love and affection	
Sexual Object	SO	Men speaking about women as sexual objects	
Toxic Masculinity	TM	Penis jokes, aggressive when their "property" is desired	
Unrequited Love	UL	Opposite sex friendship where one secretly loves the other	
Want for Freedom	WFF	Ex. "It's better to be single"	
Withholding Emotional Vulnerability	WEV	Withholding emotions from partner or friend of the same sex	
Women are...	WA	Women and men discuss women being dumb, stupid, crazy. When women acknowledge their adherence to stereotypes	
Women Lack Authority	WLA	Women having to deal with bad behaviour of partners	
Working Together	WT	Mutual likes and dislikes	

Figure 1: Table of codes for thematic analysis of Sondheim works

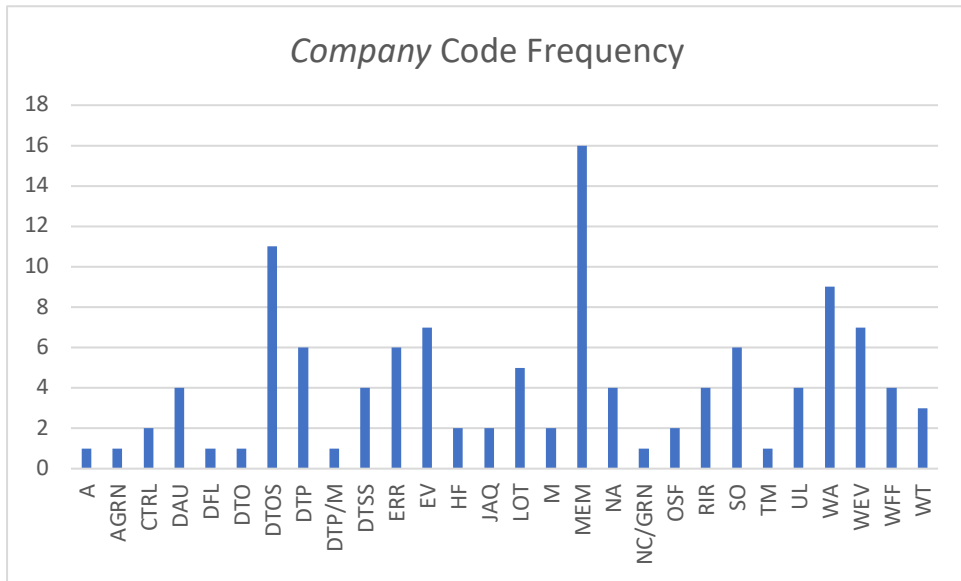


Figure 2: Graph representing code frequency in *Company*

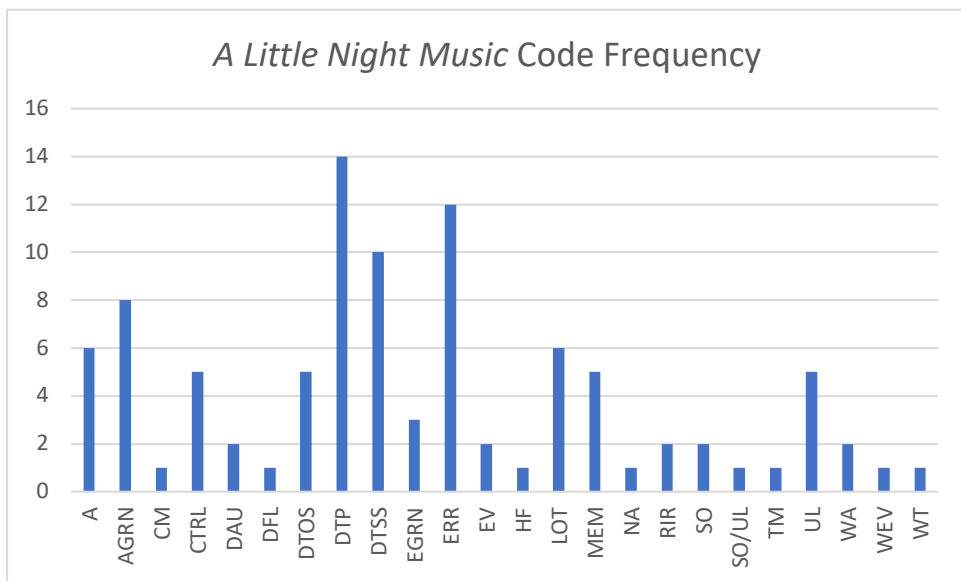


Figure 3: Graph representing code frequency in *A Little Night Music*

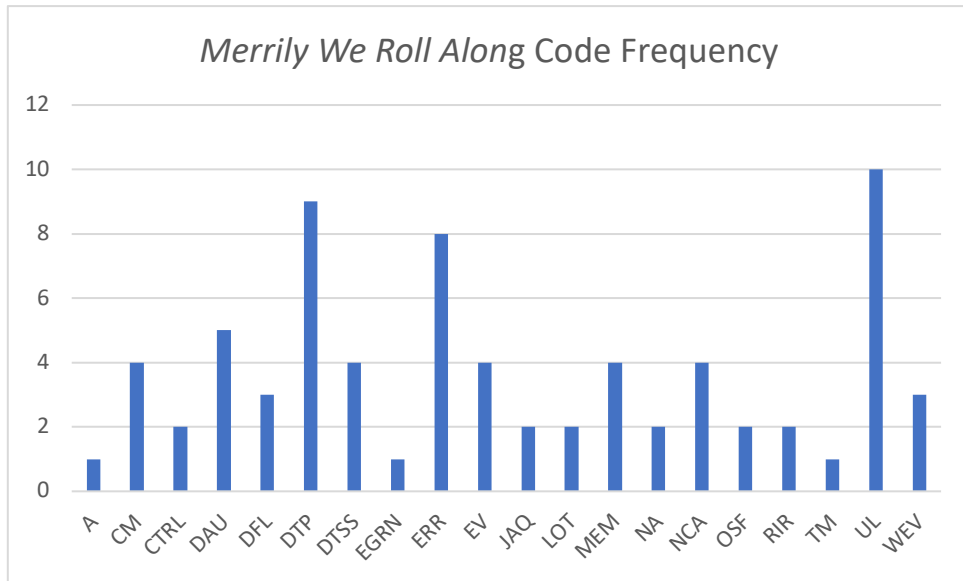


Figure 4: Graph representing code frequency in *Merrily We Roll Along*

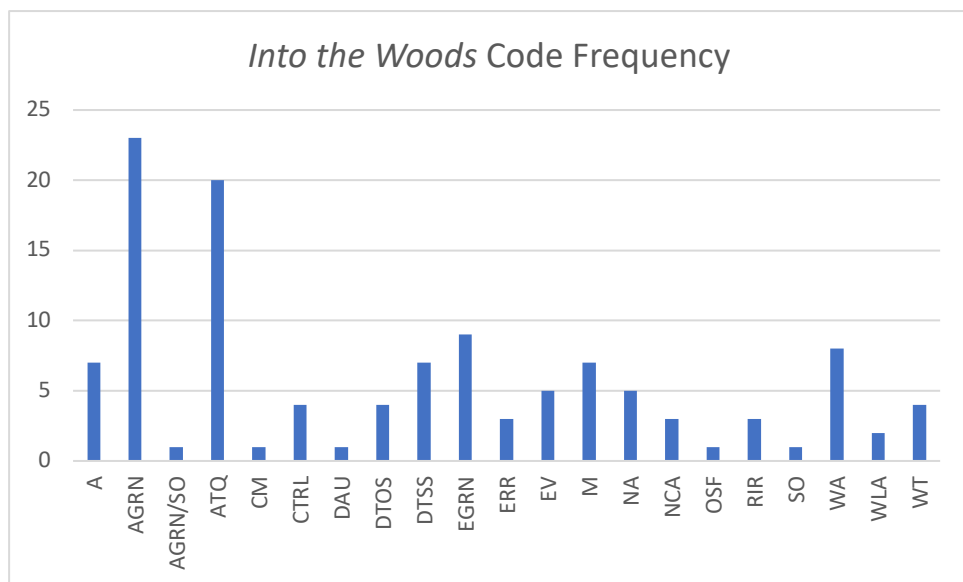


Figure 5: Graph representing code frequency in *Into the Woods*

Once I established heteronormative what patterns or behaviours were “heteronormative” based on the frequency of the codes, I analysed the 1989 recording and clips of the 2022-2023 productions of *ITW*, looking for behaviours, musical examples, and production elements that were not in line with my articulated set of “heterosexual behaviours.” These aspects were analysed through lenses of queer theory, gender roles and

norms, and Sondheim scholarship to establish the queerness of three characters within *ITW*. Thus, a framework was created for reading queerness onto Sondheim works, particularly *ITW*. Wolf establishes similar dichotomies in her 2011 book *Changed for Good* as in which she discusses societal and musical changes through the decades and, in particular, with particular reference to the roles of Elphaba and G(a)linda, and noting their perceived queerness. These characters will be compared to Cinderella from *ITW* in Chapter Three.

Following my thematic analysis, I completed a close reading of the script of *ITW*. I then used musical analysis to understand compositional elements of the production and how these elements can be read as “queer.”

1.5 Chapter Overview

Chapter One discussed the history of queer musical theatre, the lack of queerness on Broadway, and my methodology. Chapter Two of this study reviews the literature in Sondheim scholarship, gender roles and norms of the Regency Era and the 1980s, Camp practices, and aspects of queer theory. Chapter Three discusses multiple Cinderella characters and compares Sondheim’s version to characters from *Wicked* and *Frozen*. Chapter Four offers a summary of both the Princes of *ITW* and the development of Dandyism and Camp, and the Princes are also read through the lens of Stacy Wolf’s work where their framing as a “couple” is explored. Chapter Five presents an overview of my analyses and the findings in my queer reading and offers further avenues of investigation.

Chapter 2- Literature Review

I approached my study of *Into the Woods* through a lesbian lens, using the intersection of three research areas: Sondheim scholarship, queer theory, and gender roles and norms. Scholarship on the broader works and life of Sondheim provides insight into the composer's writing process and his own personal views of his works. An understanding of how gender roles and norms in both the Regency Era and the 1980s interact informs how personalities and traits of characters differ from societal expectations. An understanding of queer theory allows me to expand on the gender roles and norms of each era to establish what norms are "heterosexual" and how queerness appears at the margins of these norms.

My lesbian lens formed the base of my conceptual framework for reading Sondheim musicals queerly. This practice will allow for a broadening of the queer musical theatre canon. Understanding elements of performance from three angles will allow for deeper understandings of characters discussed in each chapter.

2.1 Sondheim Scholarship

Stephen Sondheim scholarship is extensive, including biographies and theses focussing on readings of Sondheim's works as feminist and queer. In his 1993 biography of Sondheim, Martin Gottfried describes how Sondheim's relationship with his mentor Oscar Hammerstein II influenced Sondheim's use of diegetic songs and his obsession with perfection.¹ John Clum's *Something for the Boys* suggests *ITW* is a coming-out allegory. Clum also discusses Sondheim's reluctance to write explicitly queer characters, even though

¹ Martin Gottfried and Martha Swope, *Sondheim* (New York, NY: Harry N. Abrams, 1993), 34.

Sondheim was queer.² For example, in Sondheim's final show, *Here We Are*, the explicitly-stated lesbian character falls quickly in love with a male soldier and changes her sexual identity to "experimenting."³

Mark Montondo links *ITW* to queerness, relating gay male cruising culture to Act I (searching for "happily ever after") and Act II to the HIV/AIDS pandemic (the consequences of "happily ever after").⁴ Kevin Goffard's thesis analyses *ITW*, focussing on feminism rather than queerness. While Goffard discusses the Baker's Wife using a feminist analysis (looking to break patterns of sexism), there are links between his reading of the character and queer theory generally (challenging oppressive binaries of race, gender, and sexuality).⁵

Musical analysis is another key feature of Sondheim scholarship. Steven Banfield, Samuel Brown and Martin Gottfried all discuss musical characteristics of *ITW*, particularly Sondheim's decision to rely on children's themes for this show, drawing inspiration from nursery rhymes, the pentatonic scale, and sol-mi melodic repetition.⁶ These writings are complemented by Josephine Lambert's analysis of four Sondheim works, examining how music and lyrics further plot, reveal secrets, and reflect characters in each show.⁷ Stacy Wolf

² John M. Clum, *Something for the Boys: Musical Theater and Gay Culture* (New York: St. Martin's Press, 1999), 213–14.

³ Tim Teeman, "Review: 'Here We Are' Is Stephen Sondheim's Fractured Farewell to Musical Theater," *The Daily Beast*, October 23, 2023, <https://www.thedailybeast.com/review-here-we-are-is-stephen-sondheims-fractured-farewell-to-musical-theater>.

⁴ Mark Montondo, "'Moments in the Woods': Gay Cruising, *Into the Woods* and AIDS," *Studies in Musical Theatre* 15, no. 3 (December 1, 2021): 249–55.

⁵ Kevin P. Goffard, "Give Us More to See': A Feminist and Queer Look at Stephen Sondheim" (Master's, Illinois State University, 2021).

⁶ Stephen Banfield, *Sondheim's Broadway Musicals*, *The Michigan American Music* (Ann Arbor, MI: University of Michigan Press, 1995), 403; Samuel Harrison Brown, "Sondheim's 'Into the Woods': A History and Criticism" (Masters, University of Houston, 2006), 46–47; Gottfried and Swope, *Sondheim*, 168; Peggy D. Bennett, "So, Why Sol-Mi? American Music Education Can Benefit from a Reexamination of the Practice of Centering Music Education Programs for Young Children around the Sol-Mi Interval," *Music Educators Journal* 91, no. 3 (January 2005), <https://link.gale.com/apps/doc/A126849298/AONE?u=unimelb&sid=bookmark-AONE&xid=2e8c34d1>.

⁷ Josephine Gay Lambert, "'Finishing the Hat, Where There Never Was a Hat': A Critical Analysis of the Words and Music of Stephen Sondheim and Their Relationship to the Development of Musical Theatre as an Art Form" (Masters, University of South Africa, 1998), <https://core.ac.uk/download/pdf/43176311.pdf>.

suggests in her work that compositional elements can be queer but does not focus on Sondheim.⁸ Understanding queer compositional elements will further support my lesbian reading.

2.2 Gender Roles and Norms

ITW was written at a time when there was a growing, conservative focus on the nuclear family and “traditional” gender roles, where men went to work and women minded the home.⁹ Amélie Ribieras discusses American attorney Phyllis Schlafly’s lobbying efforts throughout the 1970s and 1980s, which urged wives to submit to their husbands, and eventually “turned the status of housewife into the bedrock of conservative women’s collective identity.”¹⁰ Schlafly’s expectations for women mirror Regency Era gender roles, the time when “Aschenputtel,” the Brothers Grimm’s version of “Cinderella,” was written.¹¹ In the first half of the eighteenth century, minding the home was considered women’s work, and this was reinforced in stories like Cinderella’s,¹² where a woman looked after her family in many ways, such as cooking and cleaning, only finding her true “value” when she falls in love with a man.

Musicals have historically been “safe spaces” for queer audiences. Queer theatregoers have been able to view themselves on stage through readings of subtext in the

⁸ Stacy Wolf, *Changed for Good: A Feminist History of the Broadway Musical* (New York: Oxford University Press, 2011)

⁹ Amélie Ribieras, “‘Stop Taking Our Privileges’: Phyllis Schlafly’s Narrative of Traditional Womanhood and the Fight for Socioeconomic Hegemony in the 1970s–1980s,” *USAbroad - Journal of American History and Politics* 4, no. 1 (2021) 45.

¹⁰ Ribieras, 45.

¹¹ Grimm and Grimm, “Aschenputtel”; Taher Badinjki, “Stereotypical Gender Roles and New Construct of Marriage in *Pride and Prejudice*,” *International Journal on Studies in English Language and Literature* 7, no. 1 (2019): 44, <https://doi.org/10.20431/2347-3134.0701005>.

¹² Trystan Loustau, “‘Back to Child, Back to Husband’: Containing Transgressive Mothers in *Into the Woods*,” *Studies in Musical Theatre* 14, no. 3 (December 1, 2020): 337.

plot and through the presence of diva roles,¹³ which tend to go against the “feminine” archetype and transgress gender roles, lending themselves to queer interpretation.¹⁴ Stacy Wolf’s analysis of *The Sound of Music* states that lesbians have always needed to queer their viewings of theatre to see themselves represented.¹⁵ Wolf’s book *Changed for Good* describes the history of musicals through feminist and queer lenses, noting expected gender roles and norms in each era and culminating in her analysis of *Wicked* as a queer musical.¹⁶

Diverse gender roles and norms throughout history have been represented as “Camp.” Susan Sontag’s 1964 *Notes on Camp* explored the characteristics of this “sensitivity”.¹⁷ While Sontag was not the first to use Camp in the aesthetic sense,¹⁸ her notes are the seminal writing on the topic. Scholars, including Sontag, David Bergman, John Clum, Jack Babuscio and Jodie Taylor, tend to agree that Camp is an excessive, flamboyant, and ironic medium.¹⁹ Paul Baker’s 2023 book *Camp!* discusses the history of Pure and Deliberate Camp from Louis XIV’s reign through to current popular culture. Pure Camp is earnest, honest, and innocent, whereas Deliberate Camp is self-aware and understood by

¹³ Wayne Koestenbaum, *The Queen’s Throat* (Harlow, England: Penguin Books, 1994), 11.

¹⁴ Wolf, *Changed for Good: A Feminist History of the Broadway Musical*; Michelle Dvoskin, “Embracing Excess: The Queer Feminist Power of Musical Theatre Diva Roles,” *Studies in Musical Theatre* 10, no. 1 (March 1, 2016): 93–103; Stacy Wolf, “‘Defying Gravity’: Queer Conventions in the Musical *Wicked*,” *Theatre Journal* 60, no. 1 (March 11, 2008): 1–21.

¹⁵ Stacy Wolf, “The Queer Pleasures of Mary Martin and Broadway: The Sound of Music as a Lesbian Musical,” *Modern Drama* 39, no. 1 (1996): 51–63.

¹⁶ Wolf, *Changed for Good: A Feminist History of the Broadway Musical*; Jack Babuscio, “The Cinema of Camp (Aka Camp and the Gay Sensibility),” in *Camp*, ed. Fabio Cleto (Edinburgh, Scotland: Edinburgh University Press, 2019), 117–35.

¹⁷ Susan Sontag, “Notes On ‘Camp,’” *Partisan Review* (New York, N.Y.: 1936), Fall 1964.

¹⁸ Mark Booth, “Campe-Toi! On the Origins and Definitions of Camp,” in *Camp: Queer Aesthetics and the Performing Subject*, ed. Fabio Cleto (Edinburgh, Scotland: Edinburgh University Press, 1999), 78.

¹⁹ Sontag, “Notes On ‘Camp,’”; David Bergman, “Strategic Camp,” in *Camp Grounds: Style and Homosexuality*, ed. David Bergman (Amherst, NY: University of Massachusetts Press, 1993), 92–109; Clum, *Something for the Boys: Musical Theater and Gay Culture*, 7, 29; Babuscio, “The Cinema of Camp (Aka Camp and the Gay Sensibility),” 123; Jodie Taylor, *Playing It Queer: Popular Music, Identity and Queer World-Making*, PDF (Pieterlen, Switzerland: Peter Lang AG, Internationaler Verlag der Wissenschaften, 2012), 71.

the creator or performer.²⁰ While Deliberate Camp has the potential to be used in harmful, stereotypical ways, it has been used in the past to create pockets of visible queerness on stage.²¹

Although Camp and homosexuality are not one and the same, Camp is often viewed in media and art as a synonym for queerness, and homosexuality in media and art is imbued with Camp.²² In this thesis, then, the presence of Camp will be read as queerness and further defined as it relates to Cinderella and the Princes.

2.3 Queer Theory

Locating queerness in *ITW* relies on understandings of queer theory. Queer theory is most useful in this thesis for refining what falls within/around/outside of heteronormativity.

Sharon Marcus states in their 2005 article, “Queer theory simply refuses the strict limits that heterosexism sets on the possible configurations of genders, bodies, and desires.”²³ Eve Sedgwick offers a description of hardships queer children and adults faced in the 1990s, as well as an explanation of queer culture’s connection to “cultural objects,” which are often “queer coded,” ([Appendix A](#)).²⁴

My reading of *ITW* through a lesbian lens brings into focus non-heteronormative features of the musical’s characters, creating room for queer representation in the

²⁰ Paul Baker, *Camp!: The Story of the Attitude That Conquered the World* (London, England: Footnote Press, 2023), chap. Hello, Pussycat.

²¹ Craig M. McGill, Alan J. Chaffe, and Kyle W. Ross, “Queer Representation and Public Pedagogy in American Musical Theatre” (Adult Education Research Conference, New Prairie Press, 2022), 3; Baker, *Camp!: The Story of the Attitude That Conquered the World*, chap. Clenched Fists on Limp Wrists.

²² Nikki Sullivan, “Queering Popular Culture,” in *A Critical Introduction to Queer Theory* (Edinburgh, Scotland: Edinburgh University Press, 2003), 191.

²³ Sharon Marcus, “Queer Theory for Everyone: A Review Essay,” *Signs* 31, no. 1 (September 2005): 200.

²⁴ Eve Kosofsky Sedgwick, “FOREWORD:: T TIMES,” in *Tendencies* (Durham, NC: Duke University Press, 1993), xi–xviii.

production. Previous writings on gender roles support this reading by framing *ITW* roles as normative or non-normative, a binary opposition that helps to establish a character's "queerness." In the next chapter, I will read Cinderella as queer based on understandings of gender roles and norms, queer musical theatre practices, and queer theory.

Chapter 3- Cinderella

3.1 Chapter Overview

Chapter Three offers a summary of multiple Cinderella characters, including the Rodgers and Hammerstein and Sondheim versions. Theories such as Marvin Carlson's concept of ghosting work to establish potential pockets of queerness in this chapter.¹ Characters from additional musicals with queer readings will be referenced in this chapter, such as Stacy Wolf's readings of Elphaba and G(a)linda from *Wicked* and Leïla Matte-Kaci's 2019 thesis discussing Elsa from *Frozen*. I will discuss how these two modern musical examples have strong ties to Cinderella from *Into the Woods*. This chapter reads Cinderella against "heteronormative" behaviours established in the creation of my framework.

3.2 "What is wrong with me, mother?"²

3.2 (i) "Nice Cinderella"³

In the 2022 production of *Company*, Bobbie is played by a woman. Bess Rowen argues in their 2023 article that gender-swapping this role allows queer audience members to read Bobbie as queer, specifically a bisexual woman, who is avoiding heteronormativity.⁴ For Rowen, this was due in part to a past experience seeing the actress portraying Bobbie

¹ Marvin A. Carlson, *The Haunted Stage: The Theatre as Memory Machine*, Theater: Theory/Text/Performance (Ann Arbor, MI: University of Michigan Press, 2003).

² Stephen Sondheim and James Lapine, *Into the Woods* (New York, NY: Theatre Communications Group, 1987), 22.

³ Sondheim and Lapine, 11.

⁴ Bess Rowen, "Worthy of Your Love: Queerness and Ghosting in *Assassins and Company*," *Studies in Musical Theatre* 17, no. 3 (December 1, 2023): 270.

(Katrina Lenk) in a different performance as a queer character.⁵ This past-informing-present experience is named “ghosting” by Marvin Carlson who states, “ghosting presents the identical thing they have encountered before, although now in a somewhat different context.”⁶

In her 2002 book *A Problem Like Maria*,⁷ Stacy Wolf uses a lesbian lens to view Julie Andrews in the roles she performed on Broadway and in film, including Rodgers and Hammerstein’s *Cinderella*,⁸ stating:

“Even in a heterosexual narrative, [Andrews] comes out looking queer. The feminine position against which I am reading Andrews is not simply heterosexual; it is the quintessentially heterosexual female: passive, contained, domestic—the cult of true womanhood.”⁹

Within the context of *ITW*, queer audience members who know of Andrews’ role, or similar transgressive “Cinderella Stories,” will undoubtedly bring ghosts of previous stories to their readings of Sondheim’s *Cinderella*.

3.2 (ii) “None would run from us”¹⁰

In *ITW*, *Cinderella* has four scenes with *Cinderella*’s Prince: three with minimal interaction, and their final scene, which is over three times longer than their other interactions combined, when *Cinderella* leaves the Prince due to his affairs.¹¹ While traditional Rodgers-

⁵ Rowen, 270.

⁶ Carlson, *The Haunted Stage: The Theatre as Memory Machine*, 7.

⁷ Stacy Wolf, *A Problem like Maria: Gender and Sexuality in the American Musical*, *Triangulations: Lesbian/Gay/Queer Theater/Drama/Performance* (Ann Arbor, MI: University of Michigan Press, 2002), 140.

⁸ Wolf, 171.

⁹ Wolf, 140.

¹⁰ Sondheim and Lapine, *Into the Woods*, 47.

¹¹ Sondheim and Lapine, 72, 74, 85–86, 127–28.

and-Hammerstein-style musicals would feature a couple at odds based on “incompatibility,” including dialogue and duets saying as much, Cinderella and Cinderella’s Prince share no spoken lines until they end their marriage.¹²

In Act I, the person with whom Cinderella interacts most (outside of her family) is the Baker’s Wife, and she has minimal interaction with male characters until Act II. While Wolf argues musicals function in homosocial communities, Cinderella having no on-stage interaction with her prince until he whisks her away at the end of Act I is still odd.¹³ Nothing in *ITW* suggests either character is *meant* to be together beyond their names and the fact that heterosexuality is “default” in musical theatre.¹⁴

Although in “Prologue” Cinderella functions as the “quintessential heterosexual female,”¹⁵ she actively works against these gender norms throughout *ITW*. By the end of Act II, she has foregone the ideal domestic life to become her own version of herself. Rather than “happily ever after,” Cinderella’s story ends when she finds her value in her autonomy and her new chosen family.

¹² Stacy Wolf, *Changed for Good: A Feminist History of the Broadway Musical* (New York: Oxford University Press, 2011), 31–32.

¹³ Wolf, 10, 32.

¹⁴ Wolf, *A Problem like Maria: Gender and Sexuality in the American Musical*, 142; McGill, Chaffe, and Ross, “Queer Representation and Public Pedagogy in American Musical Theatre,” 1. 1.

¹⁵ Wolf, *A Problem like Maria: Gender and Sexuality in the American Musical*, 140.

3.3 “Once upon a time... lived a young maiden”¹⁶

3.3 (i) “Do you know what you wish?”¹⁷

“I wish, more than anything, more than life...” are the first words sung in *ITW*.¹⁸ Cinderella introduces us to one of the main musical themes in *ITW*, the interrupted, rising major second “I wish” interval.¹⁹ As this theme expands, Cinderella seems to be putting together her thoughts and eventually concludes what she wishes more than anything is to “go to the festival.”²⁰

The image shows a musical score for the song "Once Upon a Time... Lived a Young Maiden" from Stephen Sondheim's *Into the Woods*. The score is for the 1. Act I Opening, Part 1, measures 1-6. It features three staves: Cinderella (top), Piano (middle), and Cinderella (bottom). The tempo is marked "Brightly (♩ = 132)". The key signature is one sharp (F#) and the time signature is 8/8. The Cinderella part begins with the lyrics "I wish..." and "More than an - y - thing... More than life... More than jew - cls...". The Piano part includes markings for "Tutti", "Pno., Strs.", "ff", "sfz", and "mf". The Narrator part includes the lyrics "NARRATOR: lived a young maiden... a sad young lad...". The score is marked with "CINDERELLA (To audience, polishing floor) mf" and "(Light on Jack and Milky-White)".

Figure 6: Stephen Sondheim. *Into the Woods Piano Conductors Score*. New York: Music Theatre International, 1989. “1. Act I Opening, Part 1,” mm 1-6.

James Lapine, the writer of the book for *ITW*, described Cinderella as “a girl who has been sheltered but who has a wild imagination. She doesn't go to the ball to find a prince

¹⁶ Sondheim and Lapine, *Into the Woods*, 3.

¹⁷ Sondheim and Lapine, 22.

¹⁸ Sondheim and Lapine, 3.

¹⁹ Brown, “Sondheim’s ‘Into the Woods’: A History and Criticism,” 43–46.

²⁰ Sondheim and Lapine, *Into the Woods*, 4.

but to have the thrill of dressing up in pretty dresses to see how the other half lives.”²¹

Sondheim and Lapine decided the reason Cinderella left the Ball three times in a row was not that she did not want to be with Cinderella’s Prince, but that she has a “self-worth problem.”²²

On the surface, it is a reasonable assumption. However, a queer reading of the repeated behaviours, choices, and lines spoken and sung by Cinderella throughout *ITW* compellingly presents the performance of a queer person running from their own sexuality, as Elsa does in *Frozen* and Elphaba does in *Wicked*.²³ Sondheim, a queer composer who was reticent to write queer characters,²⁴ agrees with Lapine’s reasoning for Cinderella leaving the slipper and inadvertently hints at this:

Cinderella doesn’t lose her slipper, she deliberately leaves it behind. She knows she’s an impostor and doesn’t want willingly to mislead the Prince (and the world). She figures that if the Prince really cares to see her again, he’ll follow the clue she has left. She doesn’t want an accident of fate to fix her life, she wants to be loved for herself.²⁵

A queer reading offers the following interpretation of Sondheim’s above quote.

Before coming out, queer people who attempt to hide their sexualities feel like impostors,²⁶

²¹ Stephen Holden, “A Fairy-Tale Musical Grows Up,” *The New York Times*, November 1, 1987, <https://archive.nytimes.com/www.nytimes.com/books/98/07/19/specials/sondheim-tale.html>.

²² Martin Gottfried and Martha Swope, *Sondheim* (New York, NY: Harry N. Abrams, 1993), 34.

²³ Leila Matte-Kaci, “Thawing the Snow Queer : Queer Readings of Frozen’s Elsa,” *Masters* (Vancouver: University of British Columbia, 2019), 10–12, <https://doi.org/10.14288/1.0378322>; Wolf, *Changed for Good: A Feminist History of the Broadway Musical*, 197–218.

²⁴ John M. Clum, *Something for the Boys: Musical Theater and Gay Culture* (New York: St. Martin’s Press, 1999), 213–14.

²⁵ Stephen Sondheim, *Look, I Made a Hat: Collected Lyrics (1981-2011) with Attendant Comments, Amplifications, Dogmas, Harangues, Digressions, Anecdotes and Miscellany* (New York, NY: Random House, 2011), 58.

²⁶ Kira C. Rideout, “Rainbow Impostors: Impostor Syndrome in the LGBTQ+ Community” (Capstone Thesis, California State University, Monterey Bay, 2021), 2–3, https://digitalcommons.csumb.edu/caps_thes_all/1220.

like Elphaba in *Wicked*, who struggles with self-doubt throughout the musical,²⁷ and Elsa in *Frozen*, who does not feel up to the role of being the Queen due to her “otherness.”²⁸ As with Rowen’s understanding of Bobbie in *Company*,²⁹ my reading of Cinderella casts her as a queer person who is avoiding heteronormativity. Cinderella does not want to hurt the Prince because she knows who she truly is (a queer person). Cinderella leaving her shoe could have indeed been a clue for the Prince to find her, but in his search for Cinderella he would be committing to loving Cinderella “for herself.”³⁰

3.3 (ii) “You can talk to birds?”³¹

As previously stated, Cinderella in *ITW* shares many characteristics with the Julie Andrews’ 1957 version, most notably her voice. Given Andrews’ lilting, light soprano voice as the original Rodgers and Hammerstein Cinderella, and Disney’s 1950 *Cinderella* star Ilene Woods sharing the same vocal quality,³² it is understandable that Sondheim’s would follow suit with his Cinderella. While she does sing as low as an A3, it is expected the actor will use a lighter, more head-voice informed vocal quality even on lower notes,³³ avoiding a more contralto sound like Madame Armfeldt’s voice in *A Little Night Music*.³⁴

²⁷ Wolf, *Changed for Good: A Feminist History of the Broadway Musical*, 198, 204–7, 211.

²⁸ Matte-Kaci, “Thawing the Snow Queer : Queer Readings of Frozen’s Elsa,” 62–63.

²⁹ Rowen, “Worthy of Your Love: Queerness and Ghosting in Assassins and Company,” 270–74.

³⁰ Sondheim, *Look, I Made a Hat: Collected Lyrics (1981-2011) with Attendant Comments, Amplifications, Dogmas, Harangues, Digressions, Anecdotes and Miscellany*, 79.

³¹ Sondheim and Lapine, *Into the Woods*, 126.

³² “Ilene Woods,” D23, May 23, 2013, <https://d23.com/walt-disney-legend/ilene-woods/>.

³³ Special_Effect, “Into The Woods,” Youtube video (USA: Youtube, October 1, 2014), https://www.youtube.com/watch?v=kqCsQCsinK4&ab_channel=Special_Effect.

³⁴ clementj, “A Little Night Music 1990 Restored” (United States: Youtube, July 18, 2019), <https://www.youtube.com/watch?v=8nfd98fE9T8&t=28s>.

As with Andrews' approach, Cinderella's singing voice creates associations to her character as "good, innocent, and properly feminine."³⁵ Her voice is often used as a siren-song as she sings and talks to birds throughout *ITW*,³⁶ reflecting her desire for a relationship with nature and her lack of interest in human relationships;³⁷ nowhere in Act I does she indicate a desire to be married, she would rather interact with wildlife and sing to a tree. While in musical theatre diva roles generally demonstrate a stronger, brassier mezzo-soprano voice, these roles and their associated voices are often antithetical to the alleged "purity" women are meant to possess,³⁸ with characters who are "impure", such as mezzo-soprano characters The Witch and The Baker's Wife in *ITW*, often being killed or dying as a result.

3.3 (iii) "Something must be wrong"³⁹

Cinderella is the first character in *ITW* to inform us of her wish, singing, "I wish to go to the Festival, and the Ball."⁴⁰ Her Stepmother is the first to mention a possible meeting with the Prince, and declares people would laugh at Cinderella were she to "dance before the Prince?!". She later states Cinderella's appearance would "mortify the Prince" were she to go to the Ball at all.⁴¹ As Cinderella helps her stepsisters get ready for the ball, she sings of her parents expectations for her to be "kind, good, nice" ([Appendix B](#)).⁴²

³⁵ Wolf, *A Problem like Maria: Gender and Sexuality in the American Musical*, 140.

³⁶ Sondheim and Lapine, *Into the Woods*, 7, 8, 10, 92, 125, 126, 133.

³⁷ Banfield, *Sondheim's Broadway Musicals*, 403, 407; Francois Olivier, "A Queer (Re)Turn to Nature? Environment, Sexuality and Cinema" (Stellenbosch University, 2014), 48–49, <https://scholar.sun.ac.za/items/49c830b4-86cd-4d06-85a4-1fcd9f4dcc3e>.

³⁸ Wolf, *A Problem like Maria: Gender and Sexuality in the American Musical*, 175.

³⁹ Sondheim and Lapine, *Into the Woods*, 22.

⁴⁰ Sondheim and Lapine, 4.

⁴¹ Sondheim and Lapine, 6, 17.

⁴² Sondheim and Lapine, 11.

After the others have left for the ball, Cinderella heads into the woods to her mother's grave, genuflecting and crying at the foot of the tree:

CINDERELLA:

**I've been good and I've been kind, Mother,
Doing only what I learned from you.
Why then am I left behind, Mother,
Is there something more that I should do?
What is wrong with me, Mother?
Something must be wrong.
I wish—**

Figure 7: Stephen Sondheim and James Lapine. *Into the Woods*. New York: Theatre Communications Group, Inc., 1987, 22.

In the first fifteen minutes of *ITW*, Cinderella has been “othered” multiple times. Her stepfamily has pointed out her perceived flaws and Cinderella has called her own personality into question. This sense of being “other”, or “wrong”, as a queer person often results in shame and is something many queer people try to hide.⁴³

This idea that something is “wrong” with her reflects a need experienced by some queer people to be “perfect,” or in Cinderella’s case, “Kind good nice.”⁴⁴ For some queer people, the quest for perfection is undertaken to balance the scales in response to the “negativity” of their queerness.⁴⁵ For others, internalised homophobia requires them to be perfect to hide their queerness entirely.⁴⁶ As John Clum states in *Something for the Boys*, a “sense of inadequacy is one with which gay men of the period, ‘carefully taught’ self-hatred, resonated.”⁴⁷ These examples are reflected in other musicals, from *Wicked*, where Elphaba hopes to meet the Wizard who will look past her “otherness” and allow her to help others

⁴³ Robert Toynton, “‘Invisible Other’ Understanding Safe Spaces for Queer Learners and Teachers in Adult Education,” *Studies in the Education of Adults* 38, no. 2 (September 2006): 180.

⁴⁴ Sondheim and Lapine, *Into the Woods*, 11.

⁴⁵ Susan S. Stocker, “Disability and Identity: Overcoming Perfectionism,” *Frontiers* 22, no. 2 (2001): 157.

⁴⁶ Rachel A. Proujansky and John E. Pachankis, “Toward Formulating Evidence-Based Principles of LGB-Affirmative Psychotherapy,” *Pragmatic Case Studies in Psychotherapy: PCSP* 10, no. 2 (2014): 120.

⁴⁷ Clum, *Something for the Boys: Musical Theater and Gay Culture*, 221.

to compensate for her being “unusually and exceedingly peculiar and all together quite *impossible* to describe,”⁴⁸ to *Frozen*, where Elsa conceals her powers and hides away from the world to ensure they do not find out she is an impostor.⁴⁹

The next time we see Cinderella is after her offstage visit to the Ball, when she has run from the Prince for the first time. Cinderella has hidden from the Prince and after desperate pleas from Cinderella, the Baker’s Wife has covered for her but is confused by Cinderella’s actions.

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 (*Defensive*): Well, what brings *you* here—and with a cow?
WIFE: Oh, my husband’s somewhere in the woods. (*Proud*) He’s undoing a spell.

Figure 8: Stephen Sondheim and James Lapine. *Into the Woods*. New York: Theatre Communications Group, Inc., 1987, 37.

In the show’s prologue, Cinderella is slapped by her stepsister for doing her hair too tightly, and after she asked to attend the ball, Cinderella is tormented by her Stepmother with the promise of attending if she can retrieve lentils from the ashes in the fireplace.⁵⁰ Later in the show, she is hidden away when the Prince comes to visit and find the woman he had danced with at the ball.⁵¹ As being noticed made her a target in her home, Cinderella immediately deflects the observation of her “odd” behaviour. If she is seen as “different”,

⁴⁸ Stephen Schwartz, “The Wizard and I” (New York City: Decca Broadway, 2003).

⁴⁹ Wolf, *Changed for Good: A Feminist History of the Broadway Musical*, 207; Matte-Kaci, “Thawing the Snow Queer : Queer Readings of Frozen’s Elsa,” 60.

⁵⁰ Sondheim and Lapine, *Into the Woods*, 7, 11.

⁵¹ Sondheim and Lapine, 72.

she is not hiding her “otherness” enough. As with *Frozen’s* Elsa, Cinderella needs to pass for “ordinary” as a means of self-preservation.⁵²

3.3 (iv) “It Takes Two”⁵³

The Baker’s Wife and Cinderella meet twice more. After Cinderella has sung “On the Steps of the Palace,” The Baker’s Wife, who needs Cinderella’s golden slipper, tries once more to take the shoe, physically approaching Cinderella. She begs for Cinderella’s shoe and questions Cinderella’s reasoning for running from the prince yet again.⁵⁴

WIFE: Does it make sense that you’re running from a Prince?
STEWARD (Off): Stop!
WIFE: Here. Take my shoes. You’ll run faster.

Wife gives Cinderella her shoes, and takes the golden slipper. Cinderella exits. Steward bounds onstage; looks about.

Figure 9: Stephen Sondheim and James Lapine. Sondheim, Stephen, and James Lapine. *Into the Woods*. New York: Theatre Communications Group, Inc., 1987, 65.

As mentioned previously, the Baker’s Wife is the person with whom Cinderella has had the most contact on stage in this musical; in pre-Broadway drafts of *ITW*, Sondheim wrote a song intended to link them together even more.⁵⁵ A queer reading of these musical practices and interactions frames the Baker’s Wife as Cinderella’s love interest. They share two collaborative duets and their voices work together to diegetically further the story.⁵⁶ In their exchange of shoes, Cinderella and the Baker’s Wife have intertwined their fates in a

⁵² Matte-Kaci, “Thawing the Snow Queer : Queer Readings of *Frozen’s* Elsa,” 61.

⁵³ Sondheim and Lapine, *Into the Woods*, 54.

⁵⁴ Sondheim and Lapine, 64.

⁵⁵ Sondheim, *Look, I Made a Hat: Collected Lyrics (1981-2011) with Attendant Comments, Amplifications, Dogmas, Harangues, Digressions, Anecdotes and Miscellany*, 73.

⁵⁶ Wolf, *Changed for Good: A Feminist History of the Broadway Musical*, 33–34.

similar fashion to the actions of Glinda and Elphaba in *Wicked* during the “Popular” make-over and “gift” of the black hat in “Dancing Through Life.”⁵⁷

Allegretto grazioso (♩ = 92)
Safety (vocal last time)
CINDERELLA (Last time)
mp

Cinderella: He's a ver-y nice prince. And... It's a ver-y nice

BAKER'S WIFE

Baker's Wife: And...?

Piano: Pno., Vla., Bass sustain *p* Synth. (Cel.)

Cinderella: ⁴ ball. And... When I en-tered, they trum-pet-ed...

Baker's Wife: And...? And...? The

Piano: (Cel. continues)

Cinderella: ⁷ Oh, the Prince... Well, he's tall.

Baker's Wife: Prince...? Yes, the Prince! Is that all? Did you

Piano: *mp* Fl.

Figure 10: Stephen Sondheim. *Into the Woods Piano Conductors Score*. New York: Music Theatre International, 1989. “21. A Very Nice Prince,” mm 1-9.

⁵⁷ Wolf, 209–10.

While Cinderella and the Baker's Wife are not destined to be together, their queer potentiality is established late each "night" and these two women characters are set apart diametrically. Cinderella is the higher class, albeit poorly treated, "properly feminine" ingénue and the Baker's Wife, a "transgressive" mother,⁵⁸ is a quasi-villain, who will do what she must to get what she wants.⁵⁹ Their paths do not cross again after "Ever After,"⁶⁰ but their final impacts on each other are similar to other theatrical "couples." In *Wicked*, Glinda believes Elphaba is truly dead while Elphaba has sacrificed her freedom for Glinda's reputation.⁶¹ In both cases, these women feel like star-crossed lovers in a genre of storytelling where queer women are underrepresented.

3.4 "Are you certain what you wish is what you want?"⁶²

3.4 (i) "You know what your decision is"⁶³

When Cinderella makes her way to her mother's grave, her mother's ghost probes her: "Do you know what you wish? / Are you certain what you wish is what you want?"⁶⁴ Cinderella is not certain of those answers, and in fact we are told later:

⁵⁸ Trystan Loustau, "'Back to Child, Back to Husband': Containing Transgressive Mothers in *Into the Woods*," *Studies in Musical Theatre* 14, no. 3 (December 1, 2020): 331-41.

⁵⁹ Paul Baker, *Camp!: The Story of the Attitude That Conquered the World* (London, England: Footnote Press, 2023), chap. Clenched Fists on Limp Wrists.

⁶⁰ Special_Effect, "Into The Woods," sec. 1:19.53-1:21.44.

⁶¹ Wolf, *A Problem like Maria: Gender and Sexuality in the American Musical*, 198-99.

⁶² Sondheim and Lapine, *Into the Woods*, 22.

⁶³ Sondheim and Lapine, 64.

⁶⁴ Sondheim and Lapine, 22.

ALL OTHERS:
**Wishes may bring problems,
Such that you regret them.**

ALL:
**Better that, though,
Than to never get them . . .**

Figure 11: Stephen Sondheim and James Lapine. *Into the Woods*. New York: Theatre Communications Group, Inc., 1987, 86.

Throughout *ITW*, Cinderella struggles to make choices and even more to commit to their outcomes.

Cinderella demonstrates her indifference to the Prince during “A Very Nice Prince,” which essentially functions as the opposite of an I Am/I Want song,⁶⁵ with Cinderella stuck in a loop of indecision and self-doubt.⁶⁶ When the Baker’s Wife asks multiple questions of Cinderella, she offers little detail about the Prince in response:

WIFE: Oh, yes. Now, the Prince, what was he like?
CINDERELLA:
He’s a very nice Prince.

Figure 12: Stephen Sondheim and James Lapine. *Into the Woods*. New York: Theatre Communications Group, Inc., 1987, 37.

⁶⁵ Wolf, *Changed for Good: A Feminist History of the Broadway Musical*, 207.

⁶⁶ Banfield, *Sondheim’s Broadway Musicals*, 387.

CINDERELLA:
Well, he's tall.

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 . . .

Figure 13: Stephen Sondheim and James Lapine. *Into the Woods*. New York: Theatre Communications Group, Inc., 1987, 38.

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: Are you to return to the Festival tomorrow eve?
CINDERELLA: Perhaps.
WIFE: Perhaps? Oh, to be pursued by a Prince. All that pursues me is tomorrow's bread.

Figure 14: Stephen Sondheim and James Lapine. *Into the Woods*. New York: Theatre Communications Group, Inc., 1987, 39.

As someone who has spent the evening dancing with the most eligible bachelor in the kingdom, Cinderella has paid very little attention to her suitor and really does not seem interested at all. She may also be able to intuit the Prince's insincerity or lack of morals during their interactions, further driving her disinterest. Cinderella states that she does not "meet a wide range" of princes (or men for that matter), and while this may be due to a lack

of access to society on her family's part, it may also reflect her general lack of interest in meeting men.

During "On the Steps of the Palace" ([Appendix C](#)), Cinderella moves between confidence and hesitation. One moment, she suggests allowing herself to be caught by the Prince only to talk herself out of this choice, questioning her self-worth in the next phrase.

**Why not stay and be caught?
You think, well, it's a thought,
What would be his response?
But then what if he knew
Who you were when you know
That you're not what he thinks
That he wants?**

**And then what if you are
What a Prince would envision?
Although how can you know
Who you are till you know
What you want, which you 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
And you know that you'll never belong?**

Figure 15: Stephen Sondheim and James Lapine. *Into the Woods*. New York: Theatre Communications Group, Inc., 1987, 63.

Finally, she has an epiphany:

**Then from out of the blue,
And without any guide,
You know what your decision is,
Which is not to decide.

You'll just leave him a clue:
For example, a shoe.
And then see what he'll do.**

Figure 16: Stephen Sondheim and James Lapine. *Into the Woods*. New York: Theatre Communications Group, Inc., 1987, 64.

As mentioned before, Sondheim adopted the position that Cinderella chose not to choose, instead putting the ball in the Prince's (royal) court.⁶⁷ In this instance, Cinderella could be removing herself as a contender for the prince's attentions. Cinderella's allusion to her queer imposter persona, "If he knew who I really was," offers more reasoning for her disenchantment with the prince than simply being outed as a "kitchen wench."⁶⁸

Musically, Sondheim uses the orchestra to help illustrate Cinderella's indecision. As Brown dissects in his 2006 thesis, the use of an undulating, major second bass line obscures the tonality of the piece for the audience and leaves listeners slightly unsettled.⁶⁹ The dissonant, descending seventh at the end of each of Cinderella's phrases in "A Very Nice Prince (Example 3.4[iv])," and at the start of "On the Steps of the Palace" is used as a musical sigh, demonstrating Cinderella's displeasure and lack of interest.⁷⁰

⁶⁷ Sondheim, *Look, I Made a Hat: Collected Lyrics (1981-2011) with Attendant Comments, Amplifications, Dogmas, Harangues, Digressions, Anecdotes and Miscellany*, 79.

⁶⁸ Sondheim and Lapine, *Into the Woods*, 72.

⁶⁹ Brown, "Sondheim's 'Into the Woods': A History and Criticism," 53.

⁷⁰ Brown, 46.

33. On the Steps of the Palace

No. 33

Cinderella

Cue: NARRATOR: As for Cinderella,
she returned from her final visit to the Festival.
(Narrator exits. Lights dim)

(Cinderella hobbles onstage, wearing but one shoe)

Allegretto grazioso (♩ = 88)

CINDERELLA *mp*

Cinderella He's a ver-y smart

Cl., Pno., Synth. (Ccl.), Bass sustain

Piano *mp legato*

Cinderella prince, He's a prince who pre-pares.

Pno.

Figure 17: Stephen Sondheim. *Into the Woods Piano Conductors Score*. New York: Music Theatre International, 1989. "33. On the Steps of the Palace," mm 1-6.

3.4 (ii) "Wanting a ball is not wanting a Prince"⁷¹

In "Second Midnight," Cinderella states, "Wanting a ball is not wanting a Prince."⁷² Having been stuck at home for most of her life, a queer Cinderella may have been hoping to go to the ball to create a queer potentiality and meet other women.⁷³ This lesbian reading continues to solidify Cinderella's reason for repeated flights from the Ball each evening, and her sense of comfort found in the presence of the Baker's Wife.

In "A Very Nice Prince (Reprise)," Cinderella sings:

⁷¹ Sondheim and Lapine, *Into the Woods*, 57.

⁷² Sondheim and Lapine, 57.

⁷³ Jenna Tamimi, "Performing the Past- Queer Temporality, Queer Desire" (PhD, University of California Los Angeles, 2020), 46.

WIFE: Was the Ball just as wonderful as last evening?
CINDERELLA:
Oh, it's still a nice Ball.
WIFE:
Yes—? And—?
CINDERELLA:
And—
They have far too much food.
WIFE:
No, the Prince—
CINDERELLA:
Oh, the Prince . . .
WIFE:
Yes, the Prince!

Figure 18: Stephen Sondheim and James Lapine. *Into the Woods*. New York: Theatre Communications Group, Inc., 1987, 51

CINDERELLA:
If he knew who I really was—
WIFE:
Oh? Who?
CINDERELLA:
I'm afraid I was rude.
WIFE:
Oh? How?
CINDERELLA:
Now I'm being pursued.
WIFE:
Yes? And—?
CINDERELLA:
And I'm not in the mood.
I have no experience with Princes and castles and
gowns.
WIFE: Nonsense, every girl dreams—
Fanfare in the distance; we hear voices advancing.

Figure 19: Stephen Sondheim and James Lapine. *Into the Woods*. New York: Theatre Communications Group, Inc., 1987, 52.

Cinderella offers superficial reasons for why she might not be interested in the Prince, but as the Baker's Wife suggests, those rationales contradict "every girl's dream," so why is it

not Cinderella's? Although *The Baker's Wife*, a character in a heterosexual relationship, implies that someone of a lower class should want "more than anything" to marry a prince, a queer reading offers a simple solution; Cinderella is a queer person who is uninterested in the Prince and complicit heterosexuality will not offer a "fairytale" ending.

3.5 "The choice isn't easy to make"⁷⁴

3.5 (i) "I'll visit Mother's grave"⁷⁵

As previously mentioned, Cinderella struggles for most of *ITW* to make choices concurring with her deepest desires and her authentic self. This inability to advocate for what she truly wants leaves her in situations that spiral out of her control during the first act. However, as *ITW* moves through Act II, she gains fortitude in her ability to recognise and advocate for her desires.

Cinderella's first choice occurs at the start of Act I. When her family leaves for the Ball, Cinderella goes to the woods to visit her mother's grave. Cinderella does not know what she wants in the long term, but her short-term wish is to free herself from the house for the night. Her stepfamily would not have allowed this; Cinderella could have been in danger had her family found her at the Ball, as evidenced with their poor treatment of her in "Prologue." While in *Frozen* Elsa does not intend to leave home after her Coronation, Cinderella's experience mirrors Elsa's in queer ways. Both women are kept at home and

⁷⁴ Sondheim and Lapine, *Into the Woods*, 63.

⁷⁵ Sondheim and Lapine, 19.

hidden away by their families. When they eventually leave home (the closet) they both begin to discover who they really are: arguably queer women (coming out).⁷⁶

In Act II, Cinderella begins to come into her own. Once Cinderella is informed by the Baker the giant is in the kingdom, she is told by the birds there is trouble in the woods.

Music continues; birds descend; they chirp to Cinderella.

CINDERELLA: Oh, good friends. What news have you?

She listens.

What of Mother's grave?

She listens.

What kind of trouble?!

She listens.

Oh, no. I can't investigate. A Princess is not supposed to go into the woods unescorted.

She begins to cry; birds chirp.

Good idea! I will disguise myself and go to see what's wrong. Thank you, birds.

Figure 20: Stephen Sondheim and James Lapine. *Into the Woods*. New York: Theatre Communications Group, Inc., 1987, 92.

Cinderella's second real choice is to go back into the woods. She dresses as herself from Act I, knowing no one in the woods would recognize her out of her princess attire.

3.5 (ii) "The Greater Good"⁷⁷

While Cinderella has struggled to make choices throughout the show, as she has spent more time in the woods discovering her true self, she has also become more confident and

⁷⁶ Matte-Kaci, "Thawing the Snow Queer : Queer Readings of Frozen's Elsa," 60.

⁷⁷ Sondheim and Lapine, *Into the Woods*, 105.

decisive. When Jack is found, the Witch wants to give him to the Giant. Cinderella steps in to shield him from the Witch. Eventually, Cinderella asks her oldest friends, the birds, for help with the giant. After discussing with the birds, who have been there for Cinderella seemingly since she planted the tree at her mother's grave (as they help her in Act I), she hatches a plan to kill the giant, a seemingly out-of-character act of violence. Near the end of Act II, Cinderella puts her plot into motion, directing the giant towards its destruction. This cooperation with the natural environment (hiding in trees and talking with birds) allows Cinderella to help restore a "natural" order to her world, one without the threat of giants looming over the kingdom.

This thesis analysed shows other than *ITW* in order to develop a conceptual framework of heteronormativity against which *ITW* can be queerly read. In these shows ([see Chapter 1.4](#)), acts of violence, even under the guise of self-preservation, are primarily performed by male characters. In *ALNM*, Carl-Magnus is often heard threatening Fredrik.⁷⁸ In *Merrily*, the 2013 production includes multiple examples of non-consensual sexual touching or aggression, primarily by male cast members.⁷⁹

In *ITW*, Jack chops down the beanstalk to kill the first giant, and the Steward kills Jack's Mother. Granny, who has been gender-queered in *ITW* as she was initially portrayed by the male Wolf in drag,⁸⁰ enjoys killing the real wolf. Cinderella's active role in protecting the kingdom through an act of violence goes against the expected gender roles of the

⁷⁸ Stephen Sondheim and Hugh Wheeler, *A Little Night Music* (New York: Applause Theatre & Cinema Books, 1991).

⁷⁹ Stephen Sondheim and George Furth, *Merrily We Roll Along* (New York: Revelation Music Publishing Corp., 1994); Jackson DeStefano, "Merrily We Roll Along (2013)," Youtube Video (United Kingdom: Youtube, September 28, 2021), <https://www.youtube.com/watch?v=c3gNXy5-lHc&t=16s>.

⁸⁰ Sondheim and Lapine, *Into the Woods*, 33.

Regency Era, as well as those of the 1980s.⁸¹ In *Camp!*, Baker discusses how acts of violence portrayed by women who are meant to be, “serene, wise, non-violent, [and] motherly” enable a Camp, or in this case, queer reading of the situation.⁸²

3.5 (iii) “And I the faraway prince”⁸³

The most interesting choice Cinderella makes is one which transgresses the “Cinderella” story the most significantly. When Cinderella asks the birds for help with the giant, they tell her of her prince’s affair.

She listens.

What of the Prince?

She listens with resolve.

I don’t care! What’s important now is that we find a way to fell the giant. How can you help?

Figure 21: Stephen Sondheim and James Lapine. *Into the Woods*. New York: Theatre Communications Group, Inc., 1987, 126.

Once the group spreads out to enact the plan, Cinderella remains in place. Her prince enters, and Cinderella coldly points him in the direction of the giant. He realises it is her and is confused that she is in the woods in her old clothes. Cinderella confronts him about his affairs ([Appendix D](#)).

Almost every popular iteration of the Cinderella story ends at Happily Ever After.

Sondheim and Lapine allowed Cinderella to choose her own ending in this story. On the

⁸¹ Amélie Ribieras, “‘Stop Taking Our Privileges’: Phyllis Schlafly’s Narrative of Traditional Womanhood and the Fight for Socioeconomic Hegemony in the 1970s–1980s,” *USAbroad - Journal of American History and Politics* 4, no. 1 (2021) 40, 41, 49; Tamimi, “Performing the Past- Queer Temporality, Queer Desire.”

⁸² Baker, *Camp!: The Story of the Attitude That Conquered the World*, chap. Dolly, Diva, Sister, Hag.

⁸³ Sondheim and Lapine, *Into the Woods*, 128.

surface, this reads as Cinderella preferring to be alone rather than be with someone who does not see her as enough. In a queer reading, Cinderella finds the Prince's disloyalty harmful in an additional way.

Cinderella's largest concern when committing to the Prince was that he would leave her if he knew who she really was, and after a year of supposedly faithful marriage, he has done this. A queer reading of her statement, "I have on occasion wanted more. But that doesn't mean I went in search of it," could imply she was not "so happy" in this heterosexual marriage as suggested in the first number of Act II.⁸⁴ While the Prince was out having affairs as he saw fit, Cinderella was at home in the palace, re-closeting herself.

Cinderella's final choice in this scene is an act of kindness and grace. While she is rightfully angry at the Prince, she releases him to be who he always was, a man who is unable to remain monogamous. As the Prince heads off stage, they share a final loving exchange. Cinderella states that she will always love "the faraway prince."⁸⁵ This realisation that her prince is not her "happily ever after" has given Cinderella the freedom to pursue happiness outside of the heterosexual ideal.

⁸⁴ Sondheim and Lapine, 126, 87.

⁸⁵ Sondheim and Lapine, 128.

Cue: CINDERELLA'S PRINCE: I shall
always love the maiden who ran away.

CINDERELLA: And I, the faraway Prince.
(*Cinderella's Prince exits. Another moment for
Cinderella with the baby.
Little Red Ridinghood enters*)

Tranquillo (♩. = 60)

Pno., Synth. (Cel.)

Figure 22: Stephen Sondheim. *Into the Woods Piano Conductors Score*. New York: Music Theatre International, 1989. "65. No One Is Alone, Part I," mm 1-2.

While every other scene Cinderella and Cinderella's Prince share contains music, this final scene is silent but for dotted-minim underscoring following Cinderella's last line to the Prince, a true musical unravelling of their relationship. Here, the flute begins the "I Wish" theme once again, representing the distance Cinderella has come since the start of *ITW*, but also demonstrating she is still "far away" from love of any gender.

3.5 (iv) "No one is alone"⁸⁶

Cinderella, now independent, ends *ITW* single, with the promise of a new, chosen family in the Baker, Jack, Little Red, and the Baker's infant son. There is no suggestion the Baker and Cinderella will be a couple. They merely agree to a mutually beneficial arrangement, where Cinderella is loved without strings and the Baker has help raising his son.

⁸⁶ Sondheim and Lapine, 128.

In *Wicked*, Glinda sacrifices her relationships with Elphaba and Fiyero to save her friends.⁸⁷ Elsa, surrounded by her family and proven loved ones, is the single Queen of Arendelle.⁸⁸ In stellar company with these queer characters, Cinderella has finally made a choice for Cinderella: she has given herself permission to be the confident, queer, strong person she found herself to be in the woods.

3.6 Conclusion

This chapter read Cinderella through a queer lens and compared her in musical and textual ways to other queer characters, like Elsa from *Frozen* and Elphaba in *Wicked*. Cinderella's choices, marked by indecision or lack of desire for her expected, heterosexual path, reflect experiences of lived experiences of queer people. Cinderella's non-conformity to gender roles, norms, and tropes that supported the queer reading were discussed. Although Sondheim's male characters are more open to queer interpretation, this chapter has created a pathway for further queer readings of female characters. Chapter Four will further read characters against expected gender roles and norms and will discuss the queer implications of reading certain tactile elements of performance, such as props and costumes, as text.

⁸⁷ Wolf, *Changed for Good: A Feminist History of the Broadway Musical*, 216.

⁸⁸ Matte-Kaci, "Thawing the Snow Queer : Queer Readings of Frozen's Elsa."

Chapter 4: The Princes

4.1 Chapter Overview

Chapter Three identified the non-heteronormative characteristics of Cinderella in *Into the Woods* that allow for a queer reading. This chapter offers a summary of the development of Dandyism and Camp. The Princes' behaviours are read through the lens of Stacy Wolf's work and their framing as a "couple" is explored. Sondheim's representation of male "homosexuality" is reviewed, and the Princes are compared to characters in other Sondheim works. This chapter will read live performance as text, enabling an analysis of how design and direction in *ITW* represent Camp and queerness.

4.2 "Everything maidens could wish for"?¹

Dandyism is believed to have begun with Beau Brummell, a close friend of the English Prince Regent (after whom the Regency Era is named).² His proximity to aristocracy afforded Brummell a high-level social influence over fashion and style. Bronski connects queerness and dandyism, stating:

Because it had to remain hidden, gay sensibility has expressed itself by implying rather than stating, by indicating with appearance what it was not allowed to

¹ Stephen Sondheim and James Lapine, *Into the Woods* (New York, NY: Theatre Communications Group, 1987), 48.

² Mark Booth, "Campe-Toi! On the Origins and Definitions of Camp," in *Camp: Queer Aesthetics and the Performing Subject*, ed. Fabio Cleto (Edinburgh, Scotland: Edinburgh University Press, 1999), 71; John Doran, *Habits and Men and the Makers of Both* (Boston: Niccolls, 1913), 456.

express with content... Not only could one express oneself through style rather than statement, but dandyism also offered the distinct possibility of social advancement.³

Sontag argues, “As the dandy is the 19th century's surrogate for the aristocrat in matters of culture, so Camp is the modern dandyism. Camp is the answer to the problem: how to be a dandy in the age of mass culture,” ([Appendix E](#)).⁴

While some in the queer community argue against the use of “Camp as homosexuality,” the second half of the 20th century employed the practice of Camp representing “otherness.”⁵ This act of representation avoided words meaning “homosexual,” as homosexuality was still illegal ([see 1.1 \[i\]](#)).⁶ Advocates for this practice argued that, while portrayals of stereotypical behaviour could have negative consequences, they were the safest way to represent queerness in media.⁷

Eve Sedgwick argues Camp is a medium that signals queerness to queer people, suggesting the audience for Camp is the one that understands something *is* Camp and asks, “What if whoever made this was gay too?”⁸ As a queer person viewing *ITW*, knowing one of the writers of *ITW* was ‘gay too’ allows me to read nuances in *ITW* as Camp, while linking these choices, actions, and character traits back to Camp’s queer and excessive origins.

³ Michael Bronski, *Culture Clash (HB)* (Cambridge, MA: South End Press, 1984), 57.

⁴ Susan Sontag, “Notes On ‘Camp,’” *Partisan Review* (New York, N.Y.: 1936), Fall 1964, 9.

⁵ Paul Baker, *Camp!: The Story of the Attitude That Conquered the World* (London, England: Footnote Press, 2023), chap. Clenched Fists on Limp Wrists.

⁶ Baker, chap. Clenched Fists on Limp Wrists.

⁷ Baker, chap. Clenched Fists on Limp Wrists.

⁸ Eve Kosofsky Sedgwick, *Epistemology of the Closet* (London, England: Prentice-Hall, 1990), 156.

4.3 “Then what's queer... In the first place?”⁹

4.3 (i) “What’s out of reach?”¹⁰

Throughout *ITW*, Cinderella’s Prince and Rapunzel’s Prince function as a comedic, romantic pairing. Neither character shares a full duet with their namesake princess. Instead, the two princes sing a duet together in each act, an action that helps solidify the status of the Princes as supporting characters rather than principal characters. As Baker states, “In romance novels, camp men were not given Main Character Energy, the implication being that camp is funny but not sexy. At best, the camp man gets to be a hilarious member of the supporting cast.”¹¹

While male leads often sing together in musicals (e.g. “Sincerely, Me” from *Dear Evan Hansen*, “Fugue for Tinhorns” from *Guys and Dolls*),¹² the Princes’ duets are different. As discussed in Chapter Three, two voices singing together signifies a couple, particularly when these voices are singing in unison and the “erotic charge of such intertwined voices is unmistakable.”¹³ In *ITW*, the Princes’ duets function similarly. Although the Princes refer to each other as “Brother” during the show, there is room for interpretation that they are not related. Some productions of *ITW*, such as the 2022 Broadway cast starring Gavin Creel and Joshua Henry as Cinderella’s Prince and Rapunzel’s Prince respectively, support this, underlining this conception with the use of colourblind casting.¹⁴

⁹ Sondheim and Lapine, *Into the Woods*, 116.

¹⁰ Sondheim and Lapine, 48.

¹¹ Baker, *Camp!: The Story of the Attitude That Conquered the World*, chap. Cocktails and Laughter.

¹² Benj Pasek and Justin Paul, *Sincerely, Me* (New York: Avatar, 2017); Frank Loesser, “Fugue for Tinhorns,” 1950.

¹³ Stacy Wolf, *Changed for Good: A Feminist History of the Broadway Musical* (New York: Oxford University Press, 2011), 33–34.

¹⁴ Into The Woods, “‘Agony’ (Official Video) from INTO THE WOODS (2022 Broadway Cast Recording)” (Youtube, September 26, 2022), <https://www.youtube.com/watch?v=TP50ONMmCfM>.

The Princes' duets share many features with those identified in Wolf's analysis of a queer duet between two women, "Marry the Man Today."¹⁵ In both songs, Cinderella's Prince begins with his own verse before Rapunzel's Prince takes over for his own. Wolf states, "[When] one follows the other and sings the same notes but with lyrics revised ... each new line develops the [men's] characters and their relationship."¹⁶ Following their solos, the two begin to sing in perfect unison with homophonic rhythms, matching vowels and intensity with precision.

Figure 23: Stephen Sondheim. *Into the Woods Piano Conductors Score*. New York: Music Theatre International, 1989. "25. Agony," mm 32-40

¹⁵ Wolf, *Changed for Good: A Feminist History of the Broadway Musical*, 37-41.

¹⁶ Wolf, 39.

The Princes then begin to alternate lines and their voices become increasingly entwined.¹⁷ The confluence of the Princes' voices represents their unification as a couple, "[symbolizing] a perfect love."¹⁸ Wolf's analysis of "Marry the Man Today" is true of "Agony."

Through the various forms of unanimity that are voiced in this song—taking turns, echo, unison—and the collaboration of ideas that build and repeat, the song performs that the [men] are more suited and more in collusion with each other than with their [women].¹⁹

This is also true of "Agony (Reprise)". The Princes' emotional outpouring of grief due to their inability to reach their new paramours is represented by heightened stakes in the music, with the Princes singing in thirds, working their way up the scale, and climaxing in echoing "Ahh"s against harmonic clashes and dissonances in the accompaniment. This marks, as Wolf calls it, a "musical consummation" of their relationship.²⁰

¹⁷ Wolf, 39.

¹⁸ Joke Dame, "Unveiled Voices: Sexual Difference and the Castrato," in *Queering the Pitch*, ed. Phillip Brett, Elizabeth Wood, and Gary Thomas (New York, NY: Routledge, 2006), 150–51.

¹⁹ Wolf, *Changed for Good: A Feminist History of the Broadway Musical*, 41.

²⁰ Wolf, 41.

on.”²² In *Merrily*, the relationship between Frank and Charley has been described as “homoerotic.”²³

Charley and Frank have an intense emotional bond and the breakdown of their friendship reads more like a “scorched earth” break-up where the relationship is irrevocably damaged.²⁴ Charley sings “Franklin Shepherd, Inc.” which functions as live television roast of Frank as a friend, businessman, and composer. The result of this outburst serves to end their relationship entirely.²⁵

In both versions of “Agony,” the Princes use the songs to share their true feelings regarding love, each wanting and fearing the concept. While they are singing about their affections towards women, the subtext reads differently. Camp allows for freedom from typical gender expectations, and their vulnerability lends an effeminacy to the Princes, agreeing with Sontag’s note, “What is most beautiful in virile men is something feminine ... Allied to the Camp taste for the androgynous is something that seems quite different but isn't: a relish for the exaggeration of sexual characteristics and personality mannerisms.”²⁶.

The Princes share emotional vulnerability with each other through two songs functioning similarly to traditional love duets within musical theatre history. As emotional vulnerability within Sondheim works between two men is queer coded, the Princes can be

²² George Furth, Stephen Sondheim, and Hal Prince, *Company* (New York: Theatre Communications Group, Inc., 1996), 102–3.

²³ Scott F. Stoddart, *The Oxford Handbook of Sondheim Studies*, ed. Robert Gordon, Oxford Handbooks (New York, NY: Oxford University Press, 2014), 422.

²⁴ Stuart B. Klein, “Divorced Fathers and Their Families – Legal, Economic and Emotional Dilemmas: By Florence Kaslow, PhD. Springer, 2013,” *Journal of Family Psychotherapy* 24, no. 3 (July 1, 2013): 265–66.

²⁵ Stephen Sondheim and George Furth, *Merrily We Roll Along* (New York: Revelation Music Publishing Corp., 1994), 41–48, 66, 153–54, 155.

²⁶ Sontag, “Notes On ‘Camp,’” 3.

read as queer. As Clum states, “For show queens, the musical offers a reading against its own ostensible heterosexuality.”²⁷

4.3 (iii) “I was raised to be charming, not sincere”²⁸

Cinderella’s Prince has a type in this musical: he likes the aesthetic of the chase. After his Act II “moment” with the Baker’s Wife, who had intrigued him during their previous interactions, he had finally finished his chase for her. When the Baker’s Wife asks if they will see each other again, he sings:

CINDERELLA’S PRINCE:

**This was just a moment in the woods.
Our moment,
Shimmering and lovely and sad.
Leave the moment, just be glad
For the moment that we had.
Every moment is of moment
When you’re in the woods . . .**

Music continues under.

(Smooth) Now I must go off to slay a giant. That is what the *next* moment holds for me. (He gives her a quick kiss) I shall not forget you. How brave you are to be alone in the woods. And how alive you’ve made me feel. (He exits)

Wife sits, stunned; music stops.

Figure 25: Stephen Sondheim and James Lapine. *Into the Woods*. New York: Theatre Communications Group, Inc., 1987, 111

Here, the Prince is acknowledging he had achieved his goal to “catch” her and was no longer interested.²⁹

²⁷ John M. Clum, *Something for the Boys: Musical Theater and Gay Culture* (New York: St. Martin’s Press, 1999),

²⁸ Sondheim and Lapine, *Into the Woods*, 127.

²⁹ Sondheim and Lapine, 111.

During his break-up scene with Cinderella, the Prince displays love and affection towards her but is very honest about his feelings. When first confronted about his affairs, he states:

CINDERELLA'S PRINCE: No! Are you all right?

He moves to her; she nods and walks away.

My love. Why are you being so cold?

CINDERELLA: Maybe because I'm not your only love. Am I?

CINDERELLA'S PRINCE (*Beat*): I love you. Truly I do. (*Pause*) But yes, it's true.

CINDERELLA: Why, if you love me, would you have strayed?

CINDERELLA'S PRINCE: I thought if you were mine, that I would never wish for more. And part of me is content and as happy as I've ever been. But there remains a part of me that continually needs more.

CINDERELLA: I have, on occasion, wanted more. But that doesn't mean I went in search of it. If this is how you behave as a Prince, what kind of King will you be?

CINDERELLA'S PRINCE: I was raised to be charming, not sincere. I didn't ask to be born a King, and I am not perfect. I am only human.

CINDERELLA: I think you should go.

CINDERELLA'S PRINCE: Leave? But I *do* love you.

Figure 26: Stephen Sondheim and James Lapine. *Into the Woods*. New York: Theatre Communications Group, Inc., 1987, 127.

His last line to Cinderella in the show is, "I shall always love the maiden who ran away."³⁰

Throughout *ITW*, the Prince never betrays a sense of knowing he is camp, maintaining sincerity and thus portraying Pure Camp.³¹

Sontag states, "Camp is the consistently aesthetic experience of the world. It incarnates a victory of 'style' over 'content,' 'aesthetics' over 'morality,' of irony over tragedy."³² The Prince demonstrates his dedication to charm over truth (style), his desire for

³⁰ Sondheim and Lapine, 128.

³¹ Baker, *Camp!: The Story of the Attitude That Conquered the World*, chap. Hello, Pussycat.

³² Sontag, "Notes On 'Camp,'" 8.

the chase over his commitments (aesthetics), and giving up the person(s) he chased for an entire act only to fall into the same pattern again (irony). While there are plenty of examples of straight, cisgender men following these same patterns in musical theatre, within the context of the *ITW*, and given the other non-heterosexual characteristics the Princes demonstrate, queerness presents itself in the form of Camp here.

4.3 (iv) “What *unbearable bliss*”³³

Both Princes end each act with women for their “happily ever after.” However, in a Camp reading, these endings are “a disguise that fails.”³⁴ The Princes display elements of Camp behaviours, and as discussed in Chapter 2.3, Camp and homosexuality are inherently linked, with portrayals of homosexuality in media using Camp to emphasise the character’s queerness.

Each Prince practices “exaggeration,” “artifice,” and “extremity” throughout *ITW*.³⁵ They regularly leap onto stage, an exaggerated gesture. Their strong royal façade easily crumbles within “Agony” and “Agony (Reprise)” when they express their emotions, particularly in the reprise where they urgently sing of their irrational fears of blood and dwarves while wearing military uniforms and holding swords as they speak to each other.³⁶ Campily, these swords function purely as an accessory for the Princes and are never purposefully used.³⁷

³³ Sondheim and Lapine, *Into the Woods*, 98.

³⁴ Philip Core, “The Lie That Tells the Truth,” in *Camp: Queer Aesthetics and the Performing Subject* (Edinburgh, Scotland: Edinburgh University Press, 1999), 80.

³⁵ David Bergman, “Strategic Camp,” in *Camp Grounds: Style and Homosexuality*, ed. David Bergman (Amherst, NY: University of Massachusetts Press, 1993), 5.

³⁶ Sondheim and Lapine, *Into the Woods*, 97–98.

³⁷ Baker, *Camp!: The Story of the Attitude That Conquered the World*, chap. Clenched Fists on Limp Wrists.

The Princes' extremity lies in their willingness to go to great lengths to attain the women they want, followed by their tendency to grow bored once the chase is over and to start the cycle again. This lack of self-awareness or character development conforms to the Camp paradigm.³⁸ Throughout *ITW*, the Princes attempt to hide their alleged queerness by chasing after women, but their actions reveal their true natures.

4.4 Performing Camp

4.4 (i) "Though it's different for each"³⁹

While the script certainly leaves room for different interpretations of the Princes, many productions, including the 1987 original Broadway production and the more recent 2022 Broadway revival (and subsequent US national tour), incorporated choices based in Camp including line delivery, prop and stage design, choreography, and movement. These elements work in tandem and help communicate a single vision of the way each character is represented in the production.

Overtime, Camp has become an expectation of musical theatre, included as a wink and a nod to a presumably homosexual audience.⁴⁰ Within the two previously mentioned productions of *ITW*, Dandyism and Camp are woven into the character of each prince. In their character work, the actors work from a camp lens to portray the Princes as superficial, self-serious and earnest; they play Princes who are *performing* as Princes.⁴¹ The Princes are

³⁸ Sontag, "Notes On 'Camp,'" 7.

³⁹ Sondheim and Lapine, *Into the Woods*, 49.

⁴⁰ Clum, *Something for the Boys: Musical Theater and Gay Culture*, 8, 29, 51.

⁴¹ Jack Babuscio, "The Cinema of Camp (Aka Camp and the Gay Sensibility)," in *Camp*, ed. Fabio Cleto (Edinburgh, Scotland: Edinburgh University Press, 2019), 123; Sontag, "Notes On 'Camp,'" 5, 3.

aware that they are a caricature, while Cinderella is on a journey to discover her authentic self throughout the show

These elements are buoyed by the script's use of parody such as fairy-tale princes being afraid of dwarves or blood. While traditional fairy-tale princes are generally portrayed as knights in shining armour who will brave trials to save princesses, such as the princes in *Snow White* or *Sleeping Beauty*,⁴² the Princes of *ITW* are the antithesis of this ideal. They complain about the task of saving their "true loves," and harbour fears not represented by the traditional prince archetype.

This use of parody is another tool Camp utilises to undermine class and gender.⁴³ The two princes operate in a similar manner to Camp icons from mid-twentieth-century media who were described as "[conveying] a sense of regal camp – they were... condescending and terminally bored."⁴⁴ While I do not read the Princes as mean-spirited, there are moments throughout *ITW* where they are condescending; for example, Prince Charming offers the statements, "I was raised to be charming, not sincere,"⁴⁵ and, "You look just like the Princess - but dirty."⁴⁶ However, the actors portraying these roles skilfully lean into the sincerity required to maintain "Pure Camp" rather than maliciousness.

The Princes are portrayed with an exaggerated and intense affect, making them less "strong" and more effeminate, charming but not "good." This allows the audience to see the Princes as likeable yet shallow characters, rather than the duplicitous adulterers they

⁴² Chris Pallant and Christopher Holliday, eds., *Snow White and the Seven Dwarfs: New Perspectives on Production, Reception, Legacy*, Animation: Key Films/Filmmakers (New York, NY: Bloomsbury Academic, 2021), 158; Carolina Fernandez Rodriguez, "The Deconstruction of the Male-Rescuer Archetype in Contemporary Feminist Revisions of 'The Sleeping Beauty,'" *Marvels & Tales* 16, no. 1 (2002): 52–53.

⁴³ Jodie Taylor, *Playing It Queer: Popular Music, Identity and Queer World-Making*, PDF (Pieterlen, Switzerland: Peter Lang AG, Internationaler Verlag der Wissenschaften, 2012), 75.

⁴⁴ Baker, *Camp!: The Story of the Attitude That Conquered the World*, chap. Clenched Fists on Limp Wrists.

⁴⁵ Sondheim and Lapine, *Into the Woods*, 127.

⁴⁶ Sondheim and Lapine, 110.

could become without a baseline of Camp.⁴⁷ Although the Princes act immorally, they are written in a way that, “[makes] what could have been a monster into an entertaining, complex character that you root for.”⁴⁸

4.4 (ii) “The prettier the flower”⁴⁹

In the 2022 production of *ITW*, the costume design assisted with the Princes’ visual appearance of Camp. Each prince wears tight black pants striped with gold down the leg with tight black riding boots.⁵⁰ Their jackets are jewel toned and velvet with matching embroidered waistcoats.⁵¹ They wear oversized neckpieces, with Cinderella’s Prince sporting a billowy white cravat and Rapunzel’s Prince a claret ascot tie.⁵² These extravagant and eye-catching costumes are examples of the “Camp is excess” tenet.⁵³



Figure 27: Matthew Murphy and Evan Zimmerman. Joshua Henry as Rapunzel’s Prince and Gavin Creel as Cinderella’s Prince in *Into the Woods* (2022).

⁴⁷ Taylor, *Playing It Queer: Popular Music, Identity and Queer World-Making*, 71–72; Babuscio, “The Cinema of Camp (Aka Camp and the Gay Sensibility),” 123; Sontag, “Notes On ‘Camp,’” 5.

⁴⁸ Baker, *Camp!: The Story of the Attitude That Conquered the World*, chap. Clenched Fists on Limp Wrists.

⁴⁹ Sondheim and Lapine, *Into the Woods*, 42.

⁵⁰ Peter McNeil, “Men’s Fashion 200822,” in *The Routledge History of Fashion and Dress, 1800 to the Present*, 1st Edition (London: Routledge, 2023), 418.

⁵¹ McNeil, 419.

⁵² McNeil, 419.

⁵³ Baker, *Camp!: The Story of the Attitude That Conquered the World*, chap. Hello, Pussycat.

In the 1987 production, the prop department alluded to Camp in the design of the horse Cinderella's Prince uses at the end of Act I. This prop looks as though it was plucked directly from a merry-go-round, has no moving parts, and is moved on and off stage using a belt system moving slower than walking pace. It is gilded, crested with a "royal" emblem, and wears a large, ostrich-feather style plume. Horse plumes in the Regency era served no purpose but to demonstrate wealth, and ostrich plumes were particularly expensive.⁵⁴ Dandies in the long eighteenth century often kept horses as well as they kept themselves, sometimes in tack matching their owner's outfits.⁵⁵

The effort put into the design of a horse present on stage for just over three minutes is in line with the Camp tenant of flamboyant extravagance and the act of spending time on the "quality of ambition," creating something that will have a lasting effect but may be unrealised at the moment of conception.⁵⁶ That the characters riding the horse could walk faster than the horse moves is a nod to the perceived laziness of the aristocracy. Baker describes the Camp character of Susan Wyse in E F Benson's *Mapp and Lucia* books, who "has a chauffeured limo to take her a few metres down the street."⁵⁷ It is a Camp act that exposes the desire to keep up appearances of wealth and status, even to the point of absurdity, that sees the Prince on this horse in an effort to avoid looking "common," when, as a Prince, his identity is tied to his high-class status.⁵⁸

⁵⁴ "Victorian Horse-Drawn Hearses, Plumes, Pomp and Processions," Horse Canada, November 19, 2012, <https://horse-canada.com/horses-and-history/victorian-horse-drawn-hearses-plumes-pomp-and-processions/>.

⁵⁵ McNeil, "Men's Fashion 200822," 417–18.

⁵⁶ Clum, *Something for the Boys: Musical Theater and Gay Culture*, 26; Sontag, "Notes On 'Camp,'" 5–6.

⁵⁷ Baker, *Camp!: The Story of the Attitude That Conquered the World*, chap. Cocktails and Laughter.

⁵⁸ Chuck Kleinhans, "Taking out the Trash: Camp and the Politics of Parody," in *The Politics and Poetics of Camp*, ed. Moe Meyer (London, England: Routledge, 1994), 199.

4.4 (iii) “Agony! Misery! Woe!”⁵⁹

In the 2022 production, the blocking and choreography for “Agony” and “Agony (Reprise)” rely on Camp aspects to make the characters likeable when their actions suggest we should feel otherwise.⁶⁰ When the song begins, the Princes are holding each other. They drop arms, but the number continues with Cinderella’s Prince singing directly into Rapunzel’s Prince’s eyes, repeatedly touching Rapunzel’s Prince gently and affectionately.



Figure 28: Broadway in Chicago. “Agony | Into The Woods.” Youtube, February 2, 2023.

While Rapunzel’s Prince sings his verse, his gestures are all exaggeratedly large, and Cinderella’s Prince mirrors this as they sing together. As Rapunzel’s Prince sings about climbing Rapunzel’s hair, he falls dramatically to the ground and drags himself using only his

⁵⁹ Sondheim and Lapine, *Into the Woods*, 49.

⁶⁰ Blue, “Gavin Creel & Joshua Henry - Agony - Into the Woods” (Youtube, January 21, 2023), <https://www.youtube.com/watch?v=NXtCwOxobog>; Broadway in Chicago, “Agony | Into The Woods” (Youtube, February 2, 2023), <https://www.youtube.com/watch?v=bRtlrMvV0T8>; Blue, “Jason Forbach & Joshua Henry - Agony (Reprise) - Into the Woods” (Youtube, January 21, 2023), <https://www.youtube.com/watch?v=TIPMpTlrbW8&list=TLPQMjYxMDIwMjOpli3sDNZtzQ&index=2>.

arms to mirror his upward climb. The song continues with both Princes continuing to make prolonged eye contact.

In the reprise, the Princes emotionally and physically lean on each other, back-to-back.⁶¹ They separate exaggeratedly, with Cinderella's Prince making emphasized Camp hand gesture as he talks about his dislike of blood and Rapunzel's Prince jumping at the mention of dwarves.⁶² They finish the song mirroring the other's movements, and as they sing "Ah, well, back to my wife..." they make prolonged eye contact again.⁶³

Jodie Taylor states that Camp, "blatantly undermines authenticity by performing with a strong sense of exaggerated theatricality."⁶⁴ In the choreography for these songs, the Princes use exaggerated theatricality in their gestures, facial expressions, and blocking. Interestingly, in *Company*, *Merrily We Roll Along*, and *A Little Night Music*, there is minimal choreography performed by or between male characters, and what is done is diegetic to the scene, either dancing at a party with a partner (*ALNM*),⁶⁵ or in a show within the show (*Merrily*).⁶⁶ This lack of dancing in the other Sondheim works situates choreography in opposition to heterosexuality.

The Princes' generous movements fall into the Camp category of tacky and artificial. This choreography informs the audience that the Princes are so self-serious they should not be taken seriously at all.⁶⁷ They are performing their roles as heartbroken, strong princes

⁶¹ Blue, "Jason Forbach & Joshua Henry - Agony (Reprise) - Into the Woods."

⁶² Baker, *Camp!: The Story of the Attitude That Conquered the World*, chap. Clenched Fists on Limp Wrists.

⁶³ Blue, "Jason Forbach & Joshua Henry - Agony (Reprise) - Into the Woods."

⁶⁴ Taylor, *Playing It Queer: Popular Music, Identity and Queer World-Making*, 71.

⁶⁵ Stephen Sondheim and Hugh Wheeler, *A Little Night Music* (New York: Applause Theatre & Cinema Books, 1991), 158.

⁶⁶ Stephen Sondheim and George Furth, *Merrily We Roll Along* (New York: Revelation Music Publishing Corp., 1994), 120-126.

⁶⁷ Clum, *Something for the Boys: Musical Theater and Gay Culture*, 148.

using effeminate gestures while singing into another man's eyes. The Princes attempt to perform masculinity while undermining their efforts throughout.⁶⁸

4.5 Conclusion

This chapter reflected on the evolution of Dandyism into the Camp aesthetic we understand it today. The Princes were read through a queer lens and were framed as a "couple" based on musical practices, as well as on their expression of emotional vulnerability. Different productions of *ITW* were recruited to compare staging and direction and to demonstrate how elements of live performance can be expressed and read as queer. This chapter discussed how Sondheim's other works and male characters have been read as queer and compared the Princes against these representations of queerness. The next and final chapter of this thesis will discuss the research outcomes of this thesis and areas for future study.

⁶⁸ Taylor, *Playing It Queer: Popular Music, Identity and Queer World-Making*, 72.

Chapter 5- Finale

5.1 Research Outcomes: “I Know Things Now”¹

This thesis established a pattern of “queer” behaviours and traits in Sondheim’s *Into the Woods* which functioned as a conceptual framework against which to read queerness in other musical theatre works. A coding analysis allowed me to see trends in behaviours throughout four of Sondheim’s works, and the readings against performed “heterosexuality” which were described in other Sondheim works will support future queer readings of Sondheim’s musicals. Queerness is, counterintuitively, underrepresented in musical theatre, and although scholarship exists that establishes queerness in other Sondheim shows, until now *ITW* had not been explored in this way.

Chapter One of this thesis mapped the history of queer representation on Broadway against the history of queer characters in musical theatre, leading to the development of my research question— **“How is queerness represented in Stephen Sondheim’s *Into the Woods*”**—. This chapter established a definition of queer theory that was used as the basis for reading queerness throughout my thesis. Queer theory, gender roles and norms, and Sondheim Scholarship formed the structure of my lesbian lens. My coding of “heterosexual” behaviours supported this lesbian lens and allowed for a more objective base from which to view *ITW*.

Chapter Two discussed Sondheim scholarship, gender roles and norms, and understandings of queer theory. This chapter began with Sondheim’s personal history and

¹ Stephen Sondheim and James Lapine, *Into the Woods* (New York, NY: Theatre Communications Group, 1987), 35.

pedigree as a composer. A musical analysis of Sondheim works, including *ITW*, was conducted, and queer readings of Sondheim's shows were undertaken, including different interpretations of *ITW* from a queer lens. Regency Era and 1980s gender roles and norms were compared, allowing me to read behaviours outside of these "norms" as queer. A summary of Camp further focused my "gender roles and norms" lens. Discussions of queer theory informed my reading of *ITW*, "against its own ostensible heterosexuality."²

Chapter Three offered a summary of *ITW*'s Cinderella and compared her to other versions of the Cinderella story. This chapter focussed on Cinderella's development throughout *ITW* and how her character choices can be read as queer, with comparisons to other queer-coded protagonists. Cinderella's choices throughout *ITW* were discussed as being against gender roles and norms, or "askew... strange... [or] odd."³ My understandings of Sondheim's works and background allowed me to read his compositional practices and lyrical choices through a lesbian lens to further validate a queer reading of Cinderella.

Chapter Four offered a summary of the two Princes of *ITW*, as well as a discussion of the development of Dandyism and Camp as aesthetic paradigms. Stacy Wolf's work on reading female characters as couples was gender-reversed and applied to the Princes, drawing comparisons between the musical practices used in other shows and *ITW*. My framework established emotional vulnerability in Sondheim's works as queer-coded. As such, the Princes were read and established as "queer" due to their expression of feelings and fears throughout *ITW*. Through my framework, I was able to establish that Camp

² John M. Clum, *Something for the Boys: Musical Theater and Gay Culture* (New York: St. Martin's Press, 1999), 8.

³ Jenna Tamimi, "Performing the Past- Queer Temporality, Queer Desire" (PhD, University of California Los Angeles, 2020), 9.

elements of performance, such as costume design, set design, and acting choices support my reading of the Princes as “queer.”

While this thesis had the potential to perpetuate queer stereotypes, such as “dancing queens,”⁴ or “drama queens,”⁵ the history of musical theatre has generally relied on common tropes such as the ingénue character as the love interest, basses or bass-baritones portraying antagonists, and neo-classical productions implying working women *just need to find a man so they can settle down and run the home instead.*⁶ Through establishing heteronormative behaviours as a starting point, rather than assuming queer behaviours based on widely-held stereotypes, my aim has been to avoid harmful generalisations as much as possible.

This queer reading will support queer musicians to perform works that are mirrors rather than windows. As Rudine Sims Bishop states, “Reading, then, becomes a means of self-affirmation, and readers often seek their mirrors in books.”⁷ This queer reading can provide affirmation of identity in the practice room, while giving rise to more authentic and engaging performances.

⁴ “A threefold conflation between camp, homosexuality and musical theatre without promoting any alternative representations of queer characters.” James Lovelock, “‘What about Love?’: Claiming and Reclaiming LGBTQ+ Spaces in Twenty-First Century Musical Theatre,” *Reframing the Musical: Race, Culture and Identity*, 2019, 4.

⁵ “Queer protagonists who do not find a happy ending.” Lovelock, 3.

⁶ Lovelock, “‘What about Love?’: Claiming and Reclaiming LGBTQ+ Spaces in Twenty-First Century Musical Theatre”; Gus Gowland, “‘Standing in the Shadows’?: Reframing Homosexuality in Musical Theatre” (PhD, University of Wolverhampton, 2019), <https://wlv.openrepository.com/handle/2436/623671>.

⁷ Rudine Sims Bishop, “Mirrors, Windows and Sliding Glass Doors,” *Perspectives: Choosing and Using Books for the Classroom* 6, no. 3 (Summer 1990): ix–xi.

5.2 Avenues for future research

As a lesbian woman who connects deeply with characters in *ITW*, I felt qualified to uncover what I believe is a queer narrative underlying several characters in the musical. I acknowledge this thesis has been presented from an entirely white, cisgender viewpoint, but I believe there is room for future study to read these characters as gender nonconforming or Trans*+.

While the Baker's Wife was my initial inspiration for this thesis topic, the length of my thesis limited my exploration of the Baker's Wife as a queer character, a proposition I believe could be established through future research, I hope others will be able to use my methodology to undertake their own queer readings of Sondheim's works.

Into the Woods offered multiple opportunities for a lesbian reading. In so doing, I established a pattern of "queer" behaviours which can be read onto other Sondheim works. This broadening of the queer musical canon will allow other queer musicians and researchers to see themselves on stages and on the pages of one of Sondheim's most beloved musicals.

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Appendix A- [Eve Sedgwick](#)

I think that for many of us in childhood the ability to attach intently to a few cultural objects. . . whose meaning seemed mysterious, excessive, or oblique in relation to the codes most readily available to us, became a prime resource for survival. We needed for there to be sites where the meanings didn't line up tidily with each other, and we learned to invest those sites with fascination and love.¹

¹ Sedgwick, "FOREWORD:: T TIMES," 3.

Appendix B- “Prologue”

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:

What's the good of being good

If everyone is blind

Always leaving you behind?

Never mind, Cinderella,

Kind Cinderella—

(Accenting each word with a twist of a strand of hair)

Nice good nice kind good nice—¹

¹ Sondheim and Lapine, *Into the Woods*, 11.

Appendix C- “On the Steps of the Palace”

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
I was caught unawares
And I thought, well, 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
You think, what do you want?
You think, make a decision
Why not stay and be caught?
You think, well it's a thought
What would be his response?
But then what if he knew
Who you were when you know
That you're not what he thinks
That he wants?
And then what if you are
What a Prince would envision?
Although how can you know

Who you are 'til you know
What you want, which you 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
And 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 your 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 you've stalled long enough
'Cause you're still standing stuck
In the stuff on the steps
Better run along home
And avoid the collision

Even though they don't care
You'll be better off there
Where there's nothing to choose
So there's nothing to lose
So you pry up your shoes
Then from out of the blue
And without any guide
You know what your decision is
Which is not to decide
You'll just leave him a clue
For example, a shoe
And then see what he'll do
Now it's he and not you
Who is stuck with the shoe
In a stew
In the goo
And you've learned something, too
Something you never knew
On the steps of the Palace.¹

¹ Stephen Sondheim, *Into the Woods Piano Conductors Score* (New York: Music Theatre International, 1989), 170–78.

Appendix D- Break Up Scene

CINDERELLA: Maybe because I'm not your only love. Am I?

CINDERELLA'S PRINCE (*Beat*): I love you. Truly I do. (*Pause*) But yes, it's true.

CINDERELLA: Why, if you love me, would you have strayed?

CINDERELLA'S PRINCE: I thought if you were mine, that I would never wish for more.

And part of me is content and as happy as I've ever been. But there remains a part of me that continually needs more.

CINDERELLA: I have, on occasion, wanted more. But that doesn't mean I went in search of it. If this is how you behave as a Prince, what kind of King will you be?

CINDERELLA'S PRINCE: I was raised to be charming, not sincere. I didn't ask to be born a King, and I am not perfect. I am only human.

CINDERELLA: I think you should go.

CINDERELLA'S PRINCE: Leave? But I do love you.

CINDERELLA: Consider that I have been lost. A victim of the giant.

CINDERELLA'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. Please go.

He begins to exit.

CINDERELLA'S PRINCE: I shall always love the maiden who ran away.

CINDERELLA: And I the faraway Prince.¹

¹ Sondheim and Lapine, *Into the Woods*, 126–27.

Appendix E- Camp and Class

Sontag further argues this point, with notes 49 and 50 stating:

Camp taste is by its nature possible only in affluent societies, in societies or circles capable of experiencing the psychopathology of affluence... Aristocracy is a position vis-à-vis culture (as well as vis-à-vis power), and the history of Camp taste is part of the history of snob taste. But since no authentic aristocrats in the old sense exist today to sponsor special tastes, who is the bearer of this taste? Answer: an improvised self-elected class, mainly homosexuals, who constitute themselves as aristocrats of taste.¹

¹ Sontag, "Notes On 'Camp,'" 9.

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VOICE RECITAL

with **Kayla Morgan**(voice) and
Coady Green(piano)

Featuring Amelia Le Plastrier (voice)

Thursday May 30th, 3pm

Hanson Dyer Hall, Ian Potter Southbank Centre

PROGRAM

Set 1- Self-Discovery

Stephen Sondheim

Another Hundred People

Matthew Sklar and Chad Beguelin

Just Breathe

Stephen Sondheim

On the Steps of the Palace

Stephen Schwartz

I'm Not That Girl

Stephen Sondheim

Everybody Loves Louis

Jeanine Tesori and Lisa Kron

Ring of Keys



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Set 2- Camp

Frank Loesser
Adelaide's Lament

Stephen Schwartz
Popular

Stephen Sondheim
Agony

Laurence O'Keefe
Legally Blonde

Stephen Sondheim
Send in the Clowns

Set 3- Divas

Stephen Sondheim
Being Alive

Stephen Sondheim
The Miller's Son

Sara Barellies
Everything Changes

**Jeanine Tesori and Dick
Scanlan**

Gimme, Gimme

Stephen Sondheim
Moments in the Woods

This Recital

In 2005, I received an iPod Video for Christmas. I immediately loaded the MP3 player (with a big, enormous 2.5" screen) with Original Broadway Cast albums, any movie musical I could find, and the 1989 PBS Great Performances recording of *Into the Woods*. The slightly-larger-than-a-postage-stamp screen proceeded to open an entire new world to me, and I was captured by the brilliance of Sondheim's work. I kept that iPod Video for years, listening to OBC Albums such as *Rent*, *Wicked*, *Jekyll and Hyde*, *Thoroughly Modern Millie* (and anything else Sutton Foster was in), and many many others. While new musicals came and went from my playlist, I returned time and time again to *Into the Woods*. Nearly two decades later, I have returned once more, performing songs from the musical that made me a *musicals person*.

This recital is the capstone of 18 months of work, research, and practice. My thesis, "A Queer Reading of Stephen Sondheim's *Into the Woods*" was inspired by my subconscious reading of my own queerness onto the Baker's Wife. Each set in this recital is centred around a character who I have come to understand as "queer" throughout this research process, and the other songs in each set link to the arguments I make in my thesis regarding queer representation. I hope you enjoy our journey into and through the woods.

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Set 1- Self-Discovery

My first set is based around Cinderella's "On the Steps of the Palace". In the musical from which this is taken, *Into the Woods*, Sondheim and Lapine characterise Cinderella as indecisive, and this song strongly leans into that personality trait. The to-ing and fro-ing about the Prince in the lyrics and the undulating and unsettled bass line in the music represents her uncertainty in this, Cinderella's main song in the show. I argue, though, that the song is more about Cinderella's inability to decide who she is, as she questions her identity throughout. The other songs in this first set similarly reflect the experiences of a Cinderella-type character on a journey of self-discovery and understanding.

The first song in this set is "Another Hundred People" from *Company*. While our performance of it today is distinctly slower and more ethereal than the original, it sets the scene for a romanticised world of opportunity. This is abruptly challenged by "Just Breathe" from *The Prom*, where reality strikes. "On the Steps of the Palace" from *Into the Woods* follows, and the loop of indecision begins, with our version of Cinderella questioning who she wants to be. "I'm Not that Girl" from *Wicked* is next, and our character finds out more truths about herself, and how she fits with the people and into the world around her. "Everybody Loves Louis" from *Sunday in the Park with George* is a song of settling, an understanding that sometimes we cannot get what we truly want. Finally, "Ring of Keys" from *Fun Home* brings our story full circle, with our character finally seeing herself represented in someone else and realising the beauty of living one's truth.



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Set 2- Camp

The second set is dripping with confidence, earned or not, and is centred around the two Princes' duet "Agony" from *Into the Woods*. Their earnest and honest Camp aesthetic is reflected in each piece in this group. While the Camp aesthetic is not strictly a queer aesthetic, the use of Camp in media has historically signalled queerness to a queer audience, so I argue that Camp in *Into the Woods* is, as Clum states, "a reading against [the musical's] own ostensible heterosexuality."

"Adelaide's Lament" from *Guys and Dolls* features the Camp character of Adelaide, someone who is not-so-naive as she leads others to believe, bemoaning her seemingly infinite engagement to her partner and wishing for a wedding instead. "Popular" from *Wicked* sees a confident G(a)linda enlisting herself to "help" Elphaba become "popular" as well. "Agony" from *Into the Woods* showcases Cinderella's Prince and Rapunzel's Prince debating who is more hard done by regarding their chosen paramours. "Legally Blonde" from *Legally Blonde* is a rare moment of wavering confidence from Elle, who has just been forced out of her job due to harassment from her boss. Finally, the set concludes with "Send in the Clowns" from *A Little Night Music*. Desiree, a larger-than-life actress with confidence to match, is accepting the fact that she has missed her window of opportunity with Fredrik, who has only now realised he is unavailable after years of pining for Desiree.



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Set 3- Divas

My final set is what I've taken to calling "the existential crisis set", with each piece representing a huge life decision being reflected upon and subsequently made. However, these songs are mostly sung by what would be considered "Diva", characters, who challenge "traditional" gender roles and norms. The central piece of this set is "Moments in the Woods" from *Into the Woods*. The Baker's Wife, one of two diva roles in *ITW*, has just ended an affair that involved her rolling around the woods with Cinderella's Prince. The first act of the show saw her getting everything she ever wanted, a child with The Baker. In Act II, however, The Baker's Wife has realised the grass is not as green as previously thought, and her life with the Baker and a child is trickier to manage than she expected. Her affair ends abruptly, but she needs to make a choice: will she attempt to pursue the Prince again or will she return to her family?

As with the first set, this one represents the journey of a Diva character towards realising her heart's desires. "Being Alive" from *Company* represents her struggle to accept that she does indeed want something, moving from dismissing the concept of love to embracing the idea that everything she once scoffed at is everything she truly desires. "The Miller's Son" from *A Little Night Music* furthers this epiphany and works through a list of potential suitors. The end result of "The Miller's Son" sees our Diva embrace a new role she did not know she wanted: motherhood. "Everything Changes" from *Waitress* unpacks this unexpected new reality. While our Diva is a mother now, she is still looking for love in "Gimme, Gimme" from *Thoroughly Modern Millie*. Finally, our Diva meets the Prince and has some "Moments in the Woods" (*Into the Woods*) and finds she has a decision to make.





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Appendix G- [Coding Sheets for Conceptual Framework](#)

Company

Coding	Scene	Character	Page	Timestamp	Description
WFF	Act 1 Scene 1	Peter		3 1:49	Get those girls out of your bed... I'm so envious I can't even talk
DTSS	Act 1 Scene 1	Robert		4 2:20	Screening Marta's call, ghosting
DTO	Act 1 Scene 1	April Amy Marta		3, 4 1:58-2:28	We see the calls from Bobby's perspective. Does he see these women as stupid? Is that why we see April forgetting the reason for her call and Amy calling Bobby to ruin the surprise?
NA	Act 1 Scene 1	Harry Sarah		5 3:48-4:20	Harry and Sarah already nagging about the gift and arguing. Paul and Amy chime in as well
NC/GRN	Act 1 Scene 1	Joanne		6 4:32-4:35	"I am very rich, and I am married to him, but I forgot his name." The outspoken one of the couple, different to the other couples
DTSS	Act 1 Scene 1	Joanne		6 4:57-5:00	"Oh, isn't she darling. All that insight."
SO	Act 1 Scene 1	Peter		7 5:40-5:42	"Tell it if it's dirty"
NA	Act 1 Scene 1	Sarah		7 5:50-5:55	"Harry hush, you don't tell a person's age at our ages."
OSF	Act 1 Scene 1	Robert		16-17 8:08-8:33	Helping the women partners
NA	Act 1 Scene 2	Harry Sarah		21 10:45-10:52	Harry and Sarah argue about getting the door
DTP	Act 1 Scene 2	Harry Sarah		21-26 11:30-21:45	Harry and Sarah Argument
A	Act 1 Scene 2	Harry Sarah		21-32 11:30-21:45	Harry and Sarah Argument
DAU	Act 1 Scene 2	Harry Sarah		21-32 11:30-21:45	Harry and Sarah Argument
DTOS	Act 1 Scene 2	Harry Sarah		21-32 11:30-21:45	Harry and Sarah Argument

EV	Act 1 Scene 2	Harry	Sarah	21-32	11.30-21:45	Harry and Sarah Argument	
NA	Act 1 Scene 2	Harry	Sarah	21-32	11.30-21:45	<p>Harry and Sarah argue about alcohol. Sarah nags Bobby about questioning. Sarah argues that Harry has only been sober for one year. "I must have mentioned it." Harry shares story about his arrest. Sarah nags about the details of the story. "Only three bottles" "And that is when you quit precious... He never told you that?" "Just a problem drinking." "Harry, do you miss it?" "No, no. I really don't." "Yes, yes he really does." Harry starts to nag Sarah about the brownies and names foods Sarah isn't eating due to a diet. Sarah licks the plate, Harry drinks.</p> <p>Harry nags about Sarah's wrestling magazines. "All those fat broads at her gym learning karate?" "I wanna see how my money is being wasted." Harry and Sarah use karate to take out their frustrations on each other. After the song, Sarah nags about turning out the lights and has another dig at Bobby about questions.</p>	
WEV	Act 1 Scene 2	Harry	Sarah	21-32	11.30-21:45	Harry and Sarah Argument	
WT	Act 1 Scene 2	Company		26-31	17.50-21.15	<i>Little Things You Do Together</i> , singing through the mutual likes, dislikes and hobbies that "Make perfect relationships" and "Marriage a Joy". Some is sincere and some is passive aggressive. "Getting a divorce together?"	
RIR	Act 1 Scene 2	Harry		32	21.37-21.41	"I love you" and Harry does not respond	
EV	Act 1 Scene 2	Harry	David	Larry	32-34	21.42-	<i>Sorry Grateful</i>
MEM	Act 1 Scene 2	Harry	David	Larry	32-34	21.42-	<i>Sorry Grateful</i>

DTP	Act 1 Scene 3	Peter	Susan		35 25.58-26.20	"You can see the East River." "Except you can't." Dobs on Peter almost falling from the balcony to embarrass him.
MEM	Act 1 Scene 3	Peter	Susan		35-36 26.55-27.10	"Well, you're the first to know." "We're getting divorced."

DAU	Act 1 Scene 4	David	Jenny	Bobby		37-46 27.28	David and Jenny get stoned with Bobby.
WA	Act 1 Scene 4	Jenny				37 27.51	"Maybe I'm just too dumb, or square."
MEM	Act 1 Scene 4	Robert				40 33.23-33.26	"I wanted to have some <i>fun</i> before I settled down."
DTOS	Act 1 Scene 4	Robert				40-41 33.50-33.55	"Cute, original..... Odd."
SO	Act 1 Scene 4	Robert				41 34.05-34.10	"She is..... Fun!"
JAQ	Act 1 Scene 4	Kathy	Marta	April		41-44 34.50-34.57	"I could understand a person, if he happened to be gay"
HF	Act 1 Scene 4	Jenny				44 37.20-37.30	"I'm starving. I'll get us something to eat. Do one of you sons of bitches want to help? Then kiss my ass."
DTP/M	Act 1 Scene 4	Davis	Jenny			45 38.01-38.10	Hey screwball, I'm starving. "I love you so much" "Food."
DTOS	Act 1 Scene 4	David				46 38.45-38.50	"She's square. Dumb."
DTOS	Act 1 Scene 4	Larry	Peter	David	Harry	47-48 39.35-	The men in this song suggest partners for Bobby that they themselves would want, implying that they are purely sexual objects. Also the entire "Whaddya wanna get married for?" section
MEM	Act 1 Scene 4	Larry	Peter	David	Harry	47-48 39.35-	The men in this song suggest partners for Bobby that they themselves would want, implying that they are purely sexual objects. Also the entire "Whaddya wanna get married for?" section
SO	Act 1 Scene 4	Larry	Peter	David	Harry	47-48 39.35-	<i>Have I Got a Girl for You</i>

WFF	Act 1 Scene 4	Larry	Peter	David	Harry	47-48 39.35-	The men in this song suggest partners for Bobby that they themselves would want, implying that they are purely sexual objects. Also the entire "Whaddya wanna get married for?" section
DTOS	Act 1 Scene 4	Robert				49 41.40-	<i>Someone is Waiting</i>
SO	Act 1 Scene 4	Robert				49	"Skinny and blue eyed as Amy"
WA	Act 1 Scene 4	Robert				49	"Tender and foolish as Sarah"
DTOS	Act 1 Scene 4	Robert				50	"Crazy Amy"
HF	Act 1 Scene 4	David	Jenny			37-38	David arcs Jenny up and has her swear
WFF	Act 1 Scene 4	David	Robert			39-40	"You're better off the way you are." "Sometimes I'd like to be single." "I have everything... but freedom... which is everything..." "You've gotta give up to get" "If you get married you have another person there <i>all the time.</i> "
DTOS	Act 1 Scene 4	Kathy	Marta	April		41-44	Women are saying Bobby drives them crazy, but they then say he is a crazy person himself.
WA	Act 1 Scene 4	Kathy	Marta	April		41-44	<i>You could drive a person crazy</i>
WEV	Act 1 Scene 5	Robert				52 48.20-	Bobby can't be vulnerable with Kathy at gallery. Would rather be partying with her. Only sarcasm

WA	Act 1 Scene 5	April		51	<p>I didn't come right to New York. I went to Northwestern University for two years but it was a pitiful mistake. I was on probation the whole two years. I was getting ready to go back to Shaker Heights when I decide where I really wanted to live more than any other place was Radio City. I thought it was a wonderful little city near New York. So I came here. I'm very dumb.</p> <p>APRIL: To me I am. Even the reason I stayed in New York was because I just cannot get interested in myself—I'm so boring.</p> <p>ROBERT: I find you very interesting.</p> <p>APRIL: Well, I'm just not. I used to think I was so odd. But my roommate is the same way. He's also very dumb.</p>
DTOS	Act 1 Scene 5	Robert		56	Bobby is patronising to Marta " <i>Well God bless 14th Street</i> "
UL	Act 1 Scene 5	Kathy	Robert	52-54	You are like this park. Very lovely. Very "Why'd you never ask me." "How did we ever end up such good friends" Bobby realises he does love Kathy now that she's leaving. Is it because she's unavailable now?
WA	Act 1 Scene 6	Amy		63	1:01.51-1:02.08 I'm so crazy I left the refrigerator open last night so now the orange juice is hot... hopeless cases section at Bellevue
UL	Act 1 Scene 6	Robert		66	1:06.00-1:06.10 I guess whatever's right will happen "I see" Bobby doesn't try to get Amy to get married
DTOS	Act 1 Scene 6	Robert		66	1:07.00-1:07.20 I almost didn't recognize her, all fat and blowsy
UL	Act 1 Scene 6	Robert		67	1:09.25-1:09.40 "Amy, marry me"

WFF	Act 1 Scene 6	Amy	58 Amy V1	Cold feet from Amy- Verse 1
WA	Act 1 Scene 6	Amy	59 Amy V2	"Next to my suicide note"
M	Act 1 Scene 6	Paul	57	"Amy I can't find my shoes"
MEM	Act 1 Scene 6	Woman	58	"Heart sinks down and feels dead this dreadful day"
M	Act 1 Scene 6	Robert	59	"Paul Can't find his cuff links"
WA	Act 1 Scene 6	Amy	59	"A crazy lady fall apart in front of you" reference to suicide again
WA	Act 1 Scene 6	Woman	59	"Bless this bride, totally insane, slipping down the drain"
WA	Act 1 Scene 6	Amy	63	Amy continues to spiral
WEV	Act 1 Scene 6	Amy	64	Amy tries to push Paul away even though he loves her.
WEV	Act 1 Scene 6	Amy	67	"I never saw one good marriage"
RIR	Act 1 Scene 6	Amy	68	Amy goes after Paul with rain gear so he doesn't get sick.
WFF	Act 1 Scene 6	Robert	69	Keep a tender distance so we'll both be free
WFF	Act 1 Scene 6	Robert	69	Want me more than others, not exclusively
WEV	Act 1 Scene 6	Robert	70	We'll look not too deep, we'll go not too far, we won't have to give up a thing, we'll stay who we are
WEV	Act 1 Scene 6	Robert	70	Just the simple stuff
RIR	Act 1 Scene 6	Paul	61-67	Paul is excited for the wedding throughout the song and scene. "What are you so happy about all the time? You." "And perfect"
RIR	Act 1 Scene 6	Robert	70-71	Oh, how softly we'll tread, all the stings, the ugly things we'll keep unsaid. We'll build a cocoon of love and respect.
LOT	Act 2 Scene 1	Larry	76 1:06.06-1:16.10	"See, when she and Robert get together..."

MEM	Act 2 Scene 1	David	Peter	1:15.48-1:15.52	"Did you wish for a wife Robert?" "Don't, you're a lucky son of a gun now, hang in there."
LOT	Act 2 Scene 1	Joanne		76 1:16.30-1:16.39	"Everyone <i>adores</i> you. What an awful thing. I'd kiss you goodnight, Robert, but Larry gets jealous."
OSF	Act 2 Scene 1	Amy		79	"He's my best friend. Second best..."
ERR	Act 2 Scene 1	Joanne		80	Sometimes I catch him looking and looking... I just look right back
MEM	Act 2 Scene 1	Robert		81	"See all the crazy married people"
ERR	Act 2 Scene 1	Company		82	Who is a flirt but never a threat?
MEM	Act 2 Scene 1	Company		82	Should there be a marital squabble....
SO	Act 2 Scene 2	Robert		85-86 1:26.28-1:26.45	April is trying to connect with Bobby but he just shows her to the bedroom, shutting down her conversation with sarcastic quips
WT	Act 2 Scene 2	Company		86 1:26.45-1:28.15	The couples talk about Bobby being alone and how sad it is he doesn't have a partner
TM	Act 2 Scene 2	April		88-89 1:28.20-1:31.20	April monologue about butterfly, describes how her "friend" made her feel damaged about the cat getting the butterfly.
SO	Act 2 Scene 2	Robert		89-90 1:31.20-1:34.55	Bobby monologue about a sexual hookup he had in Miami, trying to work April up to sleep with him. Story is quite manipulative, and when April asks if "that poor girl as the wounded butterfly"?
DTSS	Act 2 Scene 2	Company		92-94 1:34.55-1:36.55	Greek Chorus of the female halves of the couples insulting April including dumb, tall, basic, etc.
CTRL	Act 2 Scene 2	Robert		94-100 1:36.45-1:38.50	Bobby manipulates April, sweet-talking her after they've had sex.
CTRL	Act 2 Scene 2	Robert		97	"Stay a minute... yes you can." Still manipulating April.

DTOS	Act 2 Scene 2	Robert		97	Not because you're bright.... Not Just because you're bright... "June... April"
WFF	Act 2 Scene 2	Robert		99-100	When April says, "I'll stay..." "Oh god..."
EV	Act 2 Scene 3	Peter		102 1:42.00-1:43.00	"Robert, did you ever have a homosexual experience?"
JAQ	Act 2 Scene 3	Robert		103 1:44.05-1:44.10	"Oh, I get it you're putting me on!!"
WFF	Act 2 Scene 3	Susan		101	"We're all four single. It's nicer I think... Especially when you have someone"
EV	Act 2 Scene 3	Peter		102	"I think sometimes you meet someone and just love the crap out of them, y'know? And sometimes you just want to manifest that love, that's all. I think that sometimes you can even know someone for a long long time and suddenly out of nowhere you just want to have em. Even an old friend you all of a sudden desire intimacy, closeness..."
EV	Act 2 Scene 3	Robert		102	"Well yes, I have actually, yes."
EV	Act 2 Scene 3	Peter		103	"Do you think you and I could ever have anything like that?"
MEM	Act 2 Scene 3	Peter	Susan	100-101	Peter and Susan are divorced now, but happy as a couple. "We're so much more married now than we were when we were married!"
DTSS	Act 2 Scene 4	Joanne		103 1:44.25-1:44.30	Think of their poor mothers. It's embarrassing.
DTP	Act 2 Scene 4	Joanne		104 1:44.47-1:44.55	It really shocks me to see a grown man dance like that.
MEM	Act 2 Scene 4	Joanne		104 1:45.00-1:46.10	Monologue about first husband, Joanne wouldn't move with him to Chicago.

ERR	Act 2 Scene 4 Joanne	104 1:46.10-1:46.15	Joanne leans in as though she is about to kiss Robert.
DTP	Act 2 Scene 4 Joanne	105 1:46.33-1:46.52	What the hell was all that carrying on about? What was that? Shocking. I only dance when you can touch. I don't think standing bumping around making an ass out of oneself is a dance. I find it unbelievably humiliating watching my own husband flouncing around the dancefloor, jerking and sashaying all over the place like Ann Miller.
LOT	Act 2 Scene 4 Larry	105 1:47.03-1:47.06	"Joanne, I love it when you're jealous. Kiss me."
DTP	Act 2 Scene 4 Joanne	105 1:47.06-1:47.10	"I hated dinner, I hated the opera and I hate it here. What I need is more to drink."
LOT	Act 2 Scene 4 Larry	108 1:54.05-1:54.08	Joanne, honey come on he doesn't.
DTOS	Act 2 Scene 4 Joanne	108 1:54.20-1:54.25	Because you're weak. I hate people who are weak.
LOT	Act 2 Scene 4 Larry	109 1:54.50-1:56.06	You wanna split? See, everyday Joanne tests me to see if I'll go away. Twice a year my wife here packs up to leave so I'll ask her to stay... Now me, well, I married this wildly conceited broad with no self-esteem. I've got a wife who still has this hard time she's found a guy she daily fascinates. And unlike my father, I'm a very happy man. She doesn't act like this when you're not around Bobby. I hope you get to meet Joanne sometime, she's really a terrific lady."
DTP	Act 2 Scene 4 Joanne	109 1:56.43-1:56.53	Larry, you interrupted me before. See what happens when you rush me? I wanted to toast my second husband.

ERR	Act 2 Scene 4	Joanne	109 1:57.15-1:59.39	Joanne poses and stares at Bobby while Bobby rambles.
ERR	Act 2 Scene 4	Joanne	110 1:59.39-1:59.41	When are we gonna make it? When are we going to <i>make it</i> .
MEM	Act 2 Scene 4	Robert	111 2:00.50-2:00.56	Marriages and all that, and what do you get for it?
AGRN	Act 2 Scene 4	Joanne	105	Joanne is negging Larry, very much a "masculine" role
DAU	Act 2 Scene 4	Joanne	105	Joanne is drunk, loud and rambling.
EV	Act 2 Scene 4	Joanne	107	Here's to the girls who just watch. Joanne explains why she is the way she is.
WEV	Act 2 Scene 4	Joanne	108	Larry, I would like a cigarette." Finishes the song and shuts back down
	Act 2 Scene 4	Joanne	109	Don't ever get married Bobby. Never. Why would you?
ERR	Act 2 Scene 4	Joanne	110	Joanne attempts to set up affair with Bobby. "You're a terribly attractive man." "I'll take care of you."
UL	Act 2 Scene 4	Joanne	111	I just heard a door open that's been stuck a long time.
DFL	Act 2 Scene 4	Robert	116	Bobby wants love now in the actual song. Somebody and not just <i>someone</i> . He's asking for love.
DAU	Act 2 Scene 4	Joanne	103-111	Joanne only drinks with Bobby and they get very drunk every time.

MEM	Act 2 Scene 4 Robert	114-115	This song is tricky. He WANTS someone, but everything seems smothering or bad. Someone to need you too much, someone to know you too well, put you through hell...
WT	Act 2 Scene 4 Robert	114-116	Couples in background are trying to help Bobby see he should find someone, encouraging the idea of love.

A Little Night Music

Coding	Scene	Character	Page	Timestamp	Description
ERR	Act 1 Scene 1	Anne	29	13.06-13.15	You can put it there you know; my lap isn't one of the Devil's snares!
UL	Act 1 Scene 1	Anne	30	14.00-14.05	Henrik looks longingly at Anne when she says, "Henrik likes to be teased, don't you Henrik?"
RIR	Act 1 Scene 1	Fredrik	30		Fredrik gets tickets for the theatre for Anne
WEV	Act 1 Scene 1	Anne	31		Anne turns down Fredrik's advances
A	Act 1 Scene 1	Fredrik	32		The adoption of physical force
DTP	Act 1 Scene 1	Fredrik	32		Now as the sweet imbecilities tumble so lavishly onto her lap.
AGRN	Act 1 Scene 1	Petra	36	20.00-20.40	Petra teases and seduces Henrik only to turn him away when he goes for it. Petra makes the first move
SO/UL	Act 1 Scene 1	Henrik	38	24.43-24.50	Henrik stares at Anne's chest
LOT	Act 1 Scene 1	Anne	41	25.50-25.58	Anne hears Fredrik say Desiree's name
AGRN	Act 1 Scene 1	Desiree	41	27.15-27.45	Fredrika explains her mother's job, an actress and not a woman who minds the home. Desiree is not home to raise her child
AGRN	Act 1 Scene 1	Desiree	44	30.40-30.55	Desiree implies she has multiple lovers
SO	Act 1 Scene 1	Fredrik	32-34		The whole song is about how to get Anne to sleep with him
DFL	Act 1 Scene 1	Henrik	36-38		<i>Later</i> , Henrik sings about wanting love
RIR	Act 1 Scene 1	Anne	38-41		<i>Soon</i> , Anne sings about wanting to sleep with Fredrik for the first time

LOT	Act 1 Scene 2	Anne	Fredrik	45	31.25-32.00	Anne and Fredrik arrive to the theatre and Anne starts questioning him about his possible history with Desiree. Fredrik redirects the conversation
AGRN	Act 1 Scene 2	Acting troupe		46	32.20-32.45	French comedy portrays the Countess as a woman with multiple lovers
DTP	Act 1 Scene 2	Acting troupe		46	32.50-33.05	Woman in French comedy takes back her cheating husband
LOT	Act 1 Scene 2	Anne		48	34.15-35.35	"She looked at us, why did she look at us?" More questioning about Fredrik's past with Desiree
ERR	Act 1 Scene 2	Quintet		47-48		Quintet sings a song alluding to the affair that Fredrik and Desiree had years ago
ERR	Act 1 Scene 3	Petra	Henrik	50	36.20-36.50	Petra and Henrik attempt to have sex, Henrik is unsuccessful
LOT	Act 1 Scene 3	Anne		51	37.25-37.40	Anne continues to question Fredrik about his past with other women
EGRN	Act 1 Scene 3	Fredrik		51	37.45-38.25	Men can be old and marry young women. The opposite couldn't be true.
NA	Act 1 Scene 3	Anne		52	38.30-38.45	Anne gets a dig in about Desiree's age
ERR	Act 1 Scene 3	Quintet		53-55		Quintet sings a song alluding to the affair that Fredrik and Desiree had years ago
DTP	Act 1 Scene 4	Fredrik		57	42.26-42.32	Fredrik looks at Desiree naked
DTP	Act 1 Scene 4	Fredrik		58	43.00-43.10	To boast about my wife, to complain about her perhaps
DTP	Act 1 Scene 4	Fredrik		58	43.10-43.50	"This afternoon when I was taking my nap, I had the most delightful dream... about you." Describes the dream he's had about having sex with Desiree

AGRN	Act 1 Scene 4	Desiree		59	Desiree talks about the man she's having an affair with
DTOS	Act 1 Scene 4	Desiree		59	Calls Carl-Magnus a man with "the brain of a pea"
DTP	Act 1 Scene 4	Desiree	Fredrik	60	Boast or complain? Both I expect
DTP	Act 1 Scene 4	Fredrik		60	My happiest mistake, the ache of my life.
DTP	Act 1 Scene 4	Fredrik		64	Unfortunately, still a virgin
DTP	Act 1 Scene 4	Fredrik		66	Sings about how much he "loves" Anne and immediately sleeps with Desiree.
ERR	Act 1 Scene 4	Desiree		66	What are old friends for?
LOT	Act 1 Scene 4	Carl-Magnus		72	<i>In Praise of Women</i>
DAU	Act 1 Scene 4	Desiree	Fredrik	59-60 45.50-46.15	Schnapps required for Desiree and Fredrik to talk and be together. Liquid courage
DTSS	Act 1 Scene 4	Desiree		61-65	Desiree insults Anne
AGRN	Act 1 Scene 4	Madame Armfeldt		66-68	Grandmother describes her <i>liaisons</i> with multiple lovers across the years.
ERR	Act 1 Scene 4	Carl-Magnus		68-70	Carl-Magnus appears, Desiree and Fredrik try to convince him that Fredrik did not sleep with Desiree, but his clothes got wet in the hipbath.
LOT	Act 1 Scene 4	Carl-Magnus		70-71	Carl-Magnus attempts to "peacock" for Fredrik to display dominance by throwing a knife and talking about the duels he has been involved in.
DTP	Act 1 Scene 5	Carl-Magnus		74	Carl-Magnus has obviously talked openly about his affair with his wife

DTOS	Act 1 Scene 5	Carl-Magnus		76	Capable, pliable... Women, women... Undemanding and reliable, Knowing their place. Insufferable, yes, but gentle, Their weaknesses are incidental, A functional but ornamental (Sips coffee) Race. Durable, sensible... Women, women... Very nearly indispensable Creatures of grace. God knows the foolishness about them,
DTP	Act 1 Scene 5	Carl-Magnus		76	"You're a good wife Charlotte, the best."
MEM	Act 1 Scene 5	Charlotte		76	"It just may keep me from cutting my throat on the tram."
TM	Act 1 Scene 5	Carl-Magnus		76	Carl-Magnus is possessive over Desiree, who is not his wife, in front of his wife. "A civilised man can tolerate his wife's infidelity, but when it comes to his mistress a man becomes a tiger.
WA	Act 1 Scene 5	Carl-Magnus		76	Insults about women as well.
WT	Act 1 Scene 5	Carl-Magnus	Charlotte	76	Charlotte and Carl-Magnus work together to hurt Fredrik. Charlotte agrees to visit Anne
SO	Act 1 Scene 6	Anne	Petra	79 1:09.50-1:10.25	Sexually charged interaction of tickling and wanting to look at Petra's body.
MEM	Act 1 Scene 6	Charlotte		80 1:10-25-1:14.	"I frequently laugh myself to sleep contemplating my own future..."

MEM	Act 1 Scene 6	Charlotte		81	"As a man, my husband could be rated a louse, a bastard, a conceited puffed-up adulterous egomaniac. He constantly makes me do the most degrading, the most humiliating things like... Oh, why do I put up with it? Why do I let him treat me like — like an intimidated corporal in his regiment? Why? Why? Why? I'll tell you why. I despise him! I hate him. I love him.
DTSS	Act 1 Scene 6	Charlotte		82	"May she rot forever in some infernal dressing room with lipstick of fire and scalding mascara." Slutshaming.
DTSS	Act 1 Scene 6	Charlotte		82	"He was there last night, in her bedroom, in a nightshirt." Attempting to ruin Anne's marriage.
UL	Act 1 Scene 6	Henrik		85 1:17.46-1:18.03	"If you only knew how it destroys me feel to see you unhappy... You must know, ever since you've married father you've become more precious to me than...."
WA	Act 1 Scene 6	Anne		85 1:18.12-1:18.15	Perhaps after all I am a totally frivolous woman with ice for a heart.
DTOS	Act 1 Scene 6	Anne		85	"Than Martin Luther?" Anne mocks Henrik
EV	Act 1 Scene 6	Anne	Petra	78-79 1:08.45-1:09.50	Anne and Petra discuss their sexual experiences or lack thereof.
MEM	Act 1 Scene 6	Charlotte	Anne	83-84	<i>Everyday a little death</i>
DTSS	Act 1 Scene 7	Desiree		88 1:19.48-1:19.52	"You're in one of your bitchy moods I see."
DTSS	Act 1 Scene 7	Madame Armfeldt		88 1:19.58-1:20.03	"I do not object to the immorality of your life, merely to its sloppiness."

CTRL	Act 1 Scene 7	Frederik		92-93 1:23.23-1:23.51	Fredrik manipulates and lies to Anne about "business" to try and convince her to go to the chateau
DTSS	Act 1 Scene 7	Anne	Charlotte	94-95	Insulting Desiree's age and appearance
DTP	Act 1 Scene 7	Carl-Magnus		95-98 1:25.35-1:26.20	Carl-Magnus lays out a plan to go to the country to win Desiree back, manipulates Charlotte and says she hasn't been getting out enough and it's a birthday present for her.
EGRN	Act 1 Scene 7	Carl-Magnus		98-99	Carl-Magnus orders Charlotte to pack his bags for his trip to be with his mistress
DTP	Act 1 Scene 7	Charlotte		1:25.10-1:25.35	Charlotte tells Malcom of the weekend at the chateau to hurt him regarding Desiree.
CTRL	Act 2 Scene 1	Carl-Magnus		136	If that damn lawyer thinks he's going to get away with something — Haha!
UL	Act 2 Scene 1	Henrik		138 1:54.19-1:54.25	"Your handkerchief, Anne. You must have dropped it..." Henrik attempting to get Anne's attention.
ERR	Act 2 Scene 1	Carl-Magnus	Fredrik	139	Malcom and Fredrik both try to get Desiree's attention in front of their wives
CTRL	Act 2 Scene 2	Charlotte	Anne	142-143 1:58.58-1:59.25	Charlotte tells Anne her plan to seduce Fredrik to make Malcom jealous and get rid of Desiree.
UL	Act 2 Scene 2a	Henrik		146 2:01.30-2:01.40	Henrik confesses his love of Anne to Fredrika
A	Act 2 Scene 3	Carl-Magnus		152	Carl-Magnus threatens Fredrik
DTP	Act 2 Scene 3	Carl-Magnus		153	"Charlotte is irrelevant, I shall visit your bedroom at the earliest opportunity tonight."

CM	Act 2 Scene 3	Frederik	Carl-Magnus	147-150	Carl-Magnus and Fredrik compliment Desiree saying she is the opposite of the negative things that would have turned them off and she is perfection.
DTSS	Act 2 Scene 4	Charlotte		157 2:12.10-2:12.20	"From your remote youth"
DTSS	Act 2 Scene 4	Desiree		157 2:12.50-2:13.00	"But I'm sure he'd find the countess far less exhausting"
DAU	Act 2 Scene 4	Madame Armfeldt		159 2:15.15-2:16.00	Dessert wine served that can open the eyes of "the blindest among us"
DTSS	Act 2 Scene 4	Charlotte		160 2:16.20-2:16.30	Charlotte Slut Shaming Desiree "The One and Only Desirée Armfeldt, beloved of hundreds — regardless of course of their matrimonial obligations!"
UL	Act 2 Scene 4	Henrik		160 2:16.55-2:17.05	Henrik confesses his love to Anne in front of everyone, but Anne says "How comical you look"
CTRL	Act 2 Scene 4	Fredrik		161 2:17.45-2:18.00	"Anne, come back" Fredrik does not let Anne go off to look for Henrik
DTSS	Act 2 Scene 4	Desiree		161 2:18.15-2:18.20	"Dear countess, may I suggest holding your breath... for a long time."
A	Act 2 Scene 4	Carl-Magnus		157-158	Carl-Magnus gets aggressive and controlling when Charlotte flirts with Fredrik
DTOS	Act 2 Scene 5	Anne		162	Anne continues to make fun of Henrik, then realises he is more attractive than Fredrik
HF	Act 2 Scene 5a	Petra		165-166 2:21.20-2:22.50	Petra and Frid enjoy teasing each other, kissing, and laughing, off to "roll in the hay" as it were
DTOS	Act 2 Scene 6	Desiree	Fredrik	168 2:23.55-2:24.00	Insulting Carl-Magnus
ERR	Act 2 Scene 6	Desiree	Fredrik	167-168 2:23.20-2:23.55	Reminiscing about their affair the week before

ERR	Act 2 Scene 7	Henrik	Anne		172 2:32.43-2:33.10	Henrik and Anne kiss. "Not Fredrik at all!"
AGRN	Act 2 Scene 7	Petra			172-174	Petra sings about the men she'll marry and the life she'll have that aligns with gender roles, but before she settles down she will sleep around and enjoy life.
ERR	Act 2 Scene 8	Anne	Henrik	Fredrik	176 2:39.50-2:40.00	Fredrik sees Anne and Henrik kissing on the way to the train.
A	Act 2 Scene 8	Carl-Magnus			177 2:40.50-2:41.00	"I'd have been here half an hour ago if I hadn't had to knock a little sense into my wife."
A	Act 2 Scene 8	Carl-Magnus			178	Any man who thinks he can lay a finger on my wife...
A	Act 2 Scene 8	Carl-Magnus			180 2:44.30-2:44.50	Carl-Magnus challenges Fredrik to Russian Roulette because Fredrik was sitting with Charlotte
EGRN	Act 2 Scene 8	Carl-Magnus			181 2:45.39-2:45.45	"You will pack my bags and meet me in the stables"
MEM	Act 2 Scene 8	Charlotte	Fredrik		175-176 2:38.50-2:39.50	Charlotte and Fredrik opine about marriage being hard.
CTRL	Act 2 Scene 8	Carl-Magnus			177-178	Carl-Magnus won't listen to Desiree saying not to undress.
EV	Act 2 Scene 8	Desiree	Fredrik		183-184 2:48.30-2:50.15	Fredrik and Desiree share their feelings for each other with no baggage over them
ERR	Overture	Quintet			19-22 Overture	Shows the machinations of each relationship
ERR	Overture	Quintet			19-22	The opening number implies each character has slept together.
AGRN	Prologue	Madame Armfeldt			25 10.00-10.07	"As a woman who has numbered kings among my lovers"

Merrily We Roll Along

Coding	Scene	Character	Page	Timestamp	Description
DAU	Act 1 Scene 1	Mary	8		"Know what I'm having? Not much fun." Drunk.
DAU	Act 1 Scene 1	Frank	9	5.40-5.50	Frank walks in with cocaine (champagne in the script)
JAQ	Act 1 Scene 1	Men	10		"Has a son who's straight"
UL	Act 1 Scene 1	Mary	16	10.10-10.12	I gave up waiting
DTP	Act 1 Scene 1	Frank	18	11.15-11.40	Gussie walks in and sees Frank with Meg
DTSS	Act 1 Scene 1	Gussie	22	14.40-14.43	Get that fat sot out of here
DAU	Act 1 Scene 1	Mary	22	15.19-15.33	"You are all junk, and you, you deserve them!"
DTSS	Act 1 Scene 1	Gussie	24		"Doing her fawn imitation"
DTP	Act 1 Scene 1	Gussie	25	17.34-17.40	"To think I divorced a husband who worshipped the ground I walked on to marry a pitiful excuse for a man like you."
DTP	Act 1 Scene 1	Frank	26	17.55-18.10	"She is the raft that keeps me from drowning"
DTSS	Act 1 Scene 1	Gussie	27	19.15-19.25	"You're the starry-eyed slut that keeps him from drowning"
A	Act 1 Scene 1	Gussie	27	19.25-19.27	Gussie throws iodine in Meg's eyes
WEV	Act 1 Scene 1	Frank	14-15	9.02-9.20	Frank won't talk to his son
DAU	Act 1 Scene 1	Mary	15-16		Mary causes a scene, drunk.
ERR	Act 1 Scene 1	Frank	Meg	19-20 12.00-12.15	Frank and Meg say they love each other

DAU	Act 1 Scene 1	Mary		20-22 12.39-13.08	Mary gets drunk and spills the tea on Charley, Mary and Frank's falling out
NCA	Act 1 Scene 1	Frank		2013 10.50-10.55 Direction	Frank groped photographer
ERR	Act 1 Scene 1	Frank		2013 11.05-11.15 Direction	Frank kisses Meg again
NCA	Act 1 Scene 1	Frank		2013 6.55-7.00 Direction	Frank grabs a woman's butt
ERR	Act 1 Scene 1	Frank		2013 7.10-7.15 Direction	Frank kisses Meg (not his wife)
NCA	Act 1 Scene 1	Tyler		2013 7.55-7.57 Direction	Tyler slaps someone's butt
NCA	Act 1 Scene 1	Tyler		2013 8.20-8.25 Direction	Tyler gropes woman while kissing
ERR	Act 1 Scene 1	Gussie		86-87	Singing the song in the musical but thinking of Frank
UL	Act 1 Scene 2	Mary		34 26.08-26.15	Jesus Mary, after all these years you're still in love with the guy?
WEV	Act 1 Scene 2	Frank		36	Frank hasn't told Charley he's signed a film deal and can't do the show
ERR	Act 1 Scene 2	Gussie	Joe	37	Gussie has to support Joe after she left him for Frank
LOT	Act 1 Scene 2	Charley		38	Charley is angry when he hears Frank has betrayed him
OSF	Act 1 Scene 2	Charley	Mary	31-35 21.45-22.55	Mary and Charley have a real platonic friendship
NA	Act 1 Scene 2	Charley		41-46	Charley nags Frank during the interview

EV	Act 1 Scene 2	Charley		45-48 34.45-35.52	Charley discloses that he misses his friendship with Frank during the interview
WEV	Act 1 Scene 2	Frank		47-48	Frank goes cold, won't tell Charley how he is actually feeling or address the elephant in the room. In the script they physically fight
DTP	Act 1 Scene 3	Gussie		61 50.00-50.23	Gussie brings Joe to Frank's apartment so she can tell Frank she's leaving Joe.
UL	Act 1 Scene 3	Charley	Joe	62 50.45-51.00	"Too much Frank." "Is Frank the only person in the world who doesn't know you're in love with him?"
DTP	Act 1 Scene 3	Joe		63 51.00-51.13	"Let em get it out of their systems as long as please God she doesn't leave me." Joe knows Frank and Gussie are sleeping together
UL	Act 1 Scene 3	Mary		65	Frank says he won't be partying with Mary and Charley and has a drink, which starts the drunken episodes we see in the first 45 minutes of the show.
EV	Act 1 Scene 3	Frank	Charley	66 52.40-54.00	Frank and Charley open up emotionally to each other. "You know I love you." "I love you." "I missed you." "I missed you." And I want us to get back to working together." "Get out of here before the both of us start wailing"...." I miss him already."
DTP	Act 1 Scene 3	Frank	Gussie	69 57.46-57.55	We've already destroyed one marriage. I could never live with you leaving Joe for me.
CTRL	Act 1 Scene 3	Gussie		69 57.55-58.00	"I saw tonight that I could lose you." She saw Mary was in love with Frank and manipulated Frank.

ERR	Act 1 Scene 3	Frank	Gussie	70	Gussie puts the moves on Frank while Joe is at the theatre. Frank removes the phone from the base so no one could ring
UL	Act 1 Scene 3	Mary		2013 44.35-45.27 Direction	Mary enjoys Frank holding her close
UL	Act 1 Scene 3	Mary		2013 51.35-52.40 Direction	Mary latches on to Frank's leg.
NA	Act 1 Scene 3	Charley		54-55 42.45-43.55	Charley nags about Musical Husbands movie deal
DTP	Act 1 Scene 4	Frank	Beth	77 1:06.29-1:06.50	"Did you sleep with Gussie? Did you want that kind of life so much that you went with her?"
TM	Act 1 Scene 4	Frank		78 1:07.00-1:07.12	Frank pushes photographer over
UL	Act 1 Scene 4	Mary		79 1:07.35-1:07.40	I love you Frank. And Charley loves you.
UL	Act 1 Scene 4	Mary		81 1:08.20-1:09.50	Mary sings to Frank to make him feel better.
UL	Act 1 Scene 4	Mary		2013 1:11.30-1:12.00 Direction	Mary continues to try getting Frank's attention in a romantic way.
MEM	Act 1 Scene 4	Frank		73-74 1:02.57-1:04.10	Frank miserable because of the divorce and is fighting to keep Frankie in New York
MEM	Act 1 Scene 4	Frank	Beth	76-77 1:04.33-1:06.28	Not a Day Goes By reprise, Beth sings about how devastated she is by the breakdown of her marriage
EGRN	Act 2 Scene 1	Evelyn		87 1:15.35-1:15.45	Evelyn wouldn't let Charley go to the hospital with her.
CM	Act 2 Scene 1	Beth		96 1:15.55-1:21.40	Beth is proud of Frank for his success
CM	Act 2 Scene 1	Beth		96 1:22.05-1:22.25	"I'm so proud of you. And if I don't see you at the hospital I'll see you at home. I love you so much."
LOT	Act 2 Scene 1	Mary		97 1:22.27-1:22.32	With Gussie there, I urge you stay with Frank.

ERR	Act 2 Scene 1	Gussie		98 1:23.00-1:23.34	Gussie hits on Frank when Joe walks away.
DTP	Act 2 Scene 2	Gussie		106 1:28.00-1:28.19	Gussie sends Joe away and turns away from his affection so she can be alone with Frank.
DTP	Act 2 Scene 2	Gussie		108 1:29.00-1:29.14	"I married Joe because he liked me and I liked his life. I married the one before because I believed him when he said he could write. And the first one? I don't think first ones really count, do you?"
JAQ	Act 2 Scene 2	Mary		112 1:33.20-1:33.25	I had to borrow a dress... from the guy upstairs
DTSS	Act 2 Scene 2	Mary		113	Mary pretends to stab Gussie in the back (which, fair.)
ERR	Act 2 Scene 2	Gussie		108-111 1:29.50-1:30.40	Gussie keeps trying to start something with Frank.
MEM	Act 2 Scene 3	Joe		129 1:47.35-1:47.46	If you're gonna get married, you're gonna need bucks. I say, unless the girl is pregnant, get out of it.
MEM	Act 2 Scene 3	Charley		132 1:49.31-1:49.38	See often they have to stop weddings right in the middle because of her constant sobbing which I try not to take personally...
CTRL	Act 2 Scene 3	Beth		130-131 1:48.20-1:48.45	I'm not pregnant. Do you still want us to get married? Before my reason was the baby. Now my reason is you... I am pregnant. I just wanted to be sure!
RIR	Act 2 Scene 3	Frank	Beth	133-134 1:50.30-1:50.55	Wedding vows
UL	Act 2 Scene 3	Mary		133-134 1:50.55-1:52.50	Mary sings the same words as their vows to Frank. She cries but doesn't object to the wedding.

OSF	Act 2 Scene 4	Mary	Charley	136-149	Mary, Charley, and Frank have friendship that isn't based on "love"
RIR	Act 2 Scene 4	Frank	Beth	149-151 2:00.15-2:01.30	Frank and Beth meet and have chemistry straight away
EV	Act 2 Scene 5	Charley		155	Do you ever think about getting married?
CM	Act 2 Scene 5	Frank		158 2:08.10-2:08.18	I just met the girl I oughta marry. Did anyone ever tell you you say all the right things?
CM	Act 2 Scene 5	Mary		159 2:08.45-2:08.50	He is? I think you already are.
EV	Act 2 Scene 5	Frank	Charley	153-154 2:01.30-2:04.10	Frank and Charley compliment each others work
DFL	Act 2 Scene 5	Frank	Mary	2013 2:09.14-2:09.19 Direction	Frank looks at Mary like he <i>likes</i> her.
DFL	Act 2 Scene 5	Frank	Mary	2013 2:10.05-2:10.22 Direction	Mary looks at Frank like she <i>likes</i> him.
DFL	Act 2 Scene 5	Frank	Mary	2013 2:10.55-2:11.20 Direction	Frank and Mary hold hands

Into the Woods

Coding	Scene	Character					Page	Timestamp	Description
DTOS	Act 1 Scene 1	Jack's Mother					6	2.10-2.20	"I wish my son were not a fool"
DTOS	Act 1 Scene 1	Jack's Mother					6	2.20-2.25	"You foolish child. What in heaven's name are doing with a cow inside the house?"
DTSS	Act 1 Scene 1	Stepmother					7	3.05-3.15	Stepmother throws lentils into the fire to tease Cinderella about wanting to go to the ball
M	Act 1 Scene 1	Baker's Wife					9	5.00-5.25	Baker's Wife looks after Little Red "You're certain of your way... Save some of those sweets for Granny"
"WA"	Act 1 Scene 1	Jack					15		Jack being "April" again.
DTSS	Act 1 Scene 1	Lucinda	Florinda	Stepmother			17	13.10-13.22	Shaming for not being pretty
DAU	Act 1 Scene 1	Father					17	13.22-13.25	Father too drunk to help Cinderella
WLA	Act 1 Scene 1	Baker	Baker's Wife				18	13.50-14.00	"You don't remember? The cow as white as milk..." Baker's Wife has to remind her husband what to do but cannot go with to the woods.
AGRN	Act 1 Scene 1	Cinderella					22	16.05-17.15	Cinderella asks for help to break the rules from her mother.
DTSS	Act 1 Scene 1	Lucinda	Florinda				10, 11	6.00-6.35	Step sisters pick on Cinderella and slap her.
WA	Act 1 Scene 1	Witch					12--15		Witch is evil and it could be read that she hates men
DTOS	Act 1 Scene 1	Jack's Mother					15-16		"Sometimes I fear you're touched."
EGRN	Act 1 Scene 1	Baker	Baker's Wife				17-18	13.39-13.50	Baker will not let his wife help because she is a woman. "No you are not to come... You are not to come and that is final."

AGRN	Act 1 Scene 1	Cinderella					17-18	14.05-14.17	Cinderella goes to her mother's grave so she can go to the festival against the orders of her family. She is taking ownership and going Into the Woods when it is "dangerous" and The Baker's Wife cannot go. Cinderella is stronger than she appears
"WA"	Act 1 Scene 1	Jack					3--8		Jack is the "dumb blonde" or April of the show
EGRN	Act 1 Scene 1	Lucinda	Florinda	Stepmother			5--6	1.35-2.00	Step sisters and step mother shame Cinderella for not being "beautiful"
WLA	Act 1 Scene 1	Cinderella					5--7		Cinderella has to deal with her step family abusing her
WT	Act 1 Scene 1	Baker	Baker's Wife				OP Direction	5.00-5.25	Baker and Baker's Wife attempt to retrieve the stolen treats from Little Red
WT	Act 1 Scene 1	Baker					OP Direction	7.00-9.00	"We have no bread." The couple wants a baby. The Baker protects his wife from the Witch.
ATQ	Act 1 Scene 2	Cinderella's Mother					22	16.40-16.55	"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."
SO, NCA	Act 1 Scene 2	Wolf					24	18.15-21.15	Wolf talks to Little Red in an attempt to groom her
"WA"	Act 1 Scene 2	Jack					29	24.30-25.04	I guess this is goodbye...
EGRN	Act 1 Scene 2	Baker					31	26.15-26.20	"Take the cow and go home. I shall carry this out in my own fashion."
A	Act 1 Scene 2	Witch					31	26.53-27.05	"Rapunzel" and bashes the tower. Also LOCKS her in the tower.
AGRN	Act 1 Scene 2	Little Red					32		Little Red stomps on Baker's foot.
AGRN	Act 1 Scene 2	Granny					34	31.05-31.50	Granny kills the wolf and takes joy in the killing.
"WA"	Act 1 Scene 2	Jack's Mother					36	34.12-34.20	"Only a dolt would exchange a cow for beans!"
ATQ	Act 1 Scene 2	Cinderella					37	35.00-35.20	Cinderella runs away from the Prince

ATQ	Act 1 Scene 2	Cinderella					37	35.30-35.38	"If a prince were looking for me I certainly wouldn't hide." "Well, what brings you here, and with a cow?"
DTSS	Act 1 Scene 2	Stepmother					40	37.28-37.30	Or open your mouth...
"WA"	Act 1 Scene 2	Jack's Mother					40	37.38-37.42	Slotted spoons don't hold much soup.
ATQ	Act 1 Scene 2	Cinderella					41		Opportunity is not a lengthy visitor
AGRN	Act 1 Scene 2	Baker	Baker's Wife				26-27	22.05-22.50	Baker's Wife meets Baker in the woods. "You have no business being alone in the woods. You would be frightened for your life. The spell is on my house." "The spell is on <i>our</i> house, we must lift the spell."
WT	Act 1 Scene 2	Baker	Baker's Wife				27-29	22.50-24.30	"A cow as white as... milk." Baker and Baker's Wife work together to get Milky White from Jack. Baker's wife schemes and convinces Jack to take the beans, says they are "magic". "Tell 'im."
AGRN	Act 1 Scene 2	Baker's Wife					29-31	25.05-26.07	"If you know what you want..."
ATQ	Act 1 Scene 2	Baker's Wife					29-31		Is this song also an allusion?
NCA	Act 1 Scene 2	Little Red					34-36	31.50-33.35	Little Red sings about the wolf eating her
ATQ	Act 1 Scene 2	Cinderella					37-39	35.45-36.32	Cinderella doesn't really sing about the prince. "Well he's tall. We did nothing but dance, and it made a nice change. He has charm for a prince I guess, I don't meet a wide range. And it's all very strange"
NCA	Act 1 Scene 2	Baker					OP Direction	33.55-34.00	Baker kisses Little Red on the cheek
AGRN	Act 1 Scene 3	Baker					45	42.10-43.40	What are you doing here now? Baker's Wife still in the woods.
EGRN	Act 1 Scene 3	Baker					46	43.42-43.50	Yes yes, I shouldn't have yelled. Now please go back to the village. Quickly, please.

AGRN/SO	Act 1 Scene 3	Baker's Wife					49	48.00-48.09	Baker's wife thinks twice about going after the princes.
AGRN	Act 1 Scene 3	Jack's Mother					50		"I have no children." "That's okay too."
AGRN	Act 1 Scene 3	Baker's Wife					51	50.30-50.45	Baker's Wife lowers her voice, pretends to be a man for Rapunzel. Hurts Rapunzel to get her way.
ATQ	Act 1 Scene 3	Cinderella					51	51.20-51.30	Cinderella doesn't like her outfit. They aren't sensible for her. "They are all you could wish for in <i>beauty</i> ."
ATQ	Act 1 Scene 3	Cinderella's Prince					52	52.14	Cinderella's Prince leaps in again.
EGRN	Act 1 Scene 3	Baker					53	53.10-53.12	I thought you were returning home.
AGRN	Act 1 Scene 3	Baker's Wife					54	53.28-53.30	I pulled it from a maiden in a tower.
CTRL	Act 1 Scene 3	Baker's Wife					45-46		Baker's wife distracts the Baker from being mad.
EV	Act 1 Scene 3	Cinderella's Prince	Rapunzel's Prince				46-49	44:05-48	The Princes share their feelings for their beloveds
AGRN	Act 1 Scene 3	Baker's Wife					47-49	44.20-44.55	Baker's Wife listens in to the Princes' conversation
ATQ	Act 1 Scene 3	Cinderella's Prince	Rapunzel's Prince				47-49	45.00-47.50	Agony is so camp. Always one upping and so self serious. They also end "holding their swords"
ATQ	Act 1 Scene 3	Cinderella					51-52	51.35-52.12	"Oh it's still a nice ball, and they have far too much food. If he knew who I really was, I'm afraid I was rude, now I'm being pursued, and I'm not in the mood." "Yes, but I have no experience with princes and castles and gowns and things." Still doesn't want the prince
CM	Act 1 Scene 3	Baker	Baker's Wife				54-56		<i>It Takes Two</i> , they compliment and acknowledge the growth and accomplishments of the other

WT	Act 1 Scene 3	Baker	Baker's Wife				54-56		<i>It Takes Two</i> , working together towards a common goal
NA	Act 1 Scene 3	Baker	Baker's Wife				56-57	56.55-57.10	Immediate fight about the five gold pieces and not sharing information with each other.
DTSS	Act 1 Scene 3	Lucinda	Florinda	Stepmother			OP Direction		Stepsisters laugh at Baker's Wife
ATQ	Act 1 Scene 4	Cinderella					57	57.37-57.40	Wanting a ball is not wanting a prince
EGRN	Act 1 Scene 5	Baker					58	58.05-58.08	Go, you must go to the village in search of another cow.
ATQ?	Act 1 Scene 5	Baker's Wife					59		I have met a maiden with a golden slipper these previous eves and I think I might succeed in winning one of her shoes.
WA	Act 1 Scene 5	Witch					60	59.18-59.30	I am old, I am ugly. I embarrass you, you are ashamed of me. You are ashamed.
A	Act 1 Scene 5	Witch					61	1:01.40-1:02.10	The witch cuts Rapunzel's hair as punishment and banishes her.
AGRN	Act 1 Scene 5	Little Red					61	1:02.35-1:02.55	Little Red threatens Jack and takes pride in the fact that she skinned a wolf and has a knife for protection.
A	Act 1 Scene 5	Witch					62	1:03.44-1:03.55	Witch throws Prince from tower blinding him
AGRN	Act 1 Scene 5	Baker's Wife					64	1:06.30-1:07.15	Baker's Wife tries to deceive and then fight Cinderella for the show
ATQ	Act 1 Scene 5	Cinderella					65	1:07.20-1:07.23	To Cinderella- Well... does it make sense that you're running from a prince?
ATQ	Act 1 Scene 5	Cinderella's Prince					66	1:09.55-1:10.00	I need my rest before tomorrow's search is to commence.
ATQ	Act 1 Scene 5	Witch					70		Witch turns into a "Fairy" A la Little Mermaid/Ursula

NA	Act 1 Scene 5	Baker	Baker's Wife				58-59	58.05-58.40	Fight about the money and losing the cow continues
A	Act 1 Scene 5	Witch					59-61	58.50-59.18	Witch yells at Rapunzel for seeing the prince
CTRL	Act 1 Scene 5	Witch					59-61	59.30-1:01.40	<i>Stay with Me.</i> Witch emotionally manipulates Rapunzel.
NA	Act 1 Scene 5	Little Red					61-62		Little Red nags Jack about the egg and the harp.
ATQ	Act 1 Scene 5	Cinderella					62-64		<i>On the Steps of the Palace</i>
WT	Act 1 Scene 5	Baker	Baker's Wife				67-69		Baker and Wife feed the items to the cow
ATQ	Act 1 Scene 5	Cinderella's Prince					OP Direction	1:09.40-1:09.45	Worrying will do you no good.
DTSS	Act 1 Scene 6	Stepmother					72	1:15.50-1:16.00	Only a little stunted kitchen wench which his late wife left behind. But she's too much too dirty, she cannot show herself.
CTRL	Act 1 Scene 6	Witch					73	1:17.50-1:18.25	Witch attempts to manipulate and threaten Rapunzel when she won't go with her.
RIR	Act 1 Scene 6	Cinderella	Cinderella's Prince	Baker	Baker's Wife		74-78	1:19.14-1:19.27	Cinderella, Prince, Baker and Baker's Wife sing about how happy they are at the end of Act I
ATQ	Act 1 Scene 6	Cinderella's Prince					OP Direction	1:13.55-1:14.01	Prince riding on horse that looks like a merry-go-round. Very fancy, camp
AGRN	Act 1 Scene 6	Rapunzel's Prince					OP Direction	1:17.10-1:17.45	Prince hides behind Rapunzel when Witch returns
EGRN	Act 2 Scene 1	Cinderella					85	1:25.05-1:25.12	"Then to become a wife"
NA	Act 2 Scene 1	Baker's Wife					85		Baker's Wife wanted a baby, and now that she has a baby she wants a bigger house
NA	Act 2 Scene 1	Baker's Wife					87	1:25.18-1:25.32	"Oh, if only this cottage were a little larger... Why expand when we could simply move to another cottage? So you would raise your child alongside a witch."

M	Act 2 Scene 1	Baker					87	1:25.32-1:25.49	Baker needs Baker's Wife to do all the parenting, but she doesn't want to be the only one raising the child
AGRN	Act 2 Scene 1	Cinderella					92	1:31.45-1:31.59	Cinderella plots to leave the castle on her own and go into the Woods
CTRL	Act 2 Scene 1	Witch					95	1:33.46-1:33.55	Witch tries to manipulate Rapunzel again
EGRN	Act 2 Scene 1	Baker's Wife					92-94		Mothering to Little Red
WT	Act 2 Scene 2	Rapunzel's Prince					98	1:37.15-1:37.25	Rapunzel's prince DOES go back to Rapunzel
A	Act 2 Scene 2	Witch					103		Witch sacrifices the Narrator to the giant
M	Act 2 Scene 2	Baker's Wife					107	1:47.50-1:57.59	Looks after Little Red and the baby
AGRN	Act 2 Scene 2	Baker's Wife					107	1:48.05-1:48.14	Baker's Wife yells at Baker "Will only a giant's foot stop your arguing?"
AGRN	Act 2 Scene 2	Baker's Wife					108	1:48.47-1:49.05	Speaks to Prince out of turn
AGRN	Act 2 Scene 2	Baker's Wife					108	1:49.18-1:49.22	No, actually that's my choice
DTSS	Act 2 Scene 2	Baker					110	1:51.30-1:51.37	No Doubt he's off somewhere seducing some young maiden...
ERR	Act 2 Scene 2	Baker's Wife	Cinderella's Prince				111	1:52.18-1:52.35	Prince and Baker's Wife finish their affair
DTOS	Act 2 Scene 2	Cinderella's Prince					111	1:52.55-1:53.05	"This was just a moment in the woods, our moment. Shimmering and lovely and sad."
EGRN	Act 2 Scene 2	Baker's Wife					113	1:57.00-1:57.15	Baker's Wife is punished by the writers for her affair by being killed off.
M	Act 2 Scene 2	Baker					122	2:04.32-2:04.51	"You don't understand. My wife was the one who really helped. I depended on her for everything. I think my child will be happier in the arms of a princess." Baker finally acknowledges that his wife was helpful
AGRN	Act 2 Scene 2	Little Red					126	2:12.03-2:12.04	Little Red excited to kill the giant

RIR	Act 2 Scene 2	Cinderella's Prince					127	2:13.18-2:13.43	The Prince still displays love and affection towards Cinderella, but is very honest with her about his feelings. "I love you. I do. But yes, it's true... I thought if you were mine than I would never wish for more. And part of me is content, and as happy as I have ever been. But there remains a part of me that continually needs more.
ALQ	Act 2 Scene 2	Cinderella					127	2:13.43-2:13.50	I have on occasion wanted more. But that doesn't mean I went in search of it.
ALQ?	Act 2 Scene 2	Cinderella's Prince					127	2:13.50-2:14.10	I was raised to be charming, not sincere. And I didn't ask to be born a king. I'm not perfect. I'm only human.
RIR	Act 2 Scene 2	Cinderella	Cinderella's Prince				128	2:14.43-2:14.55	I shall always love the maiden who ran away. And I the far-away prince.
AGRN	Act 2 Scene 2	Cinderella					132		Cinderella lies to the giant to enact the plan
M	Act 2 Scene 2	Little Red					134	2:22.48-2:22.55	Little Red "I'll take care of him. I'll be your mother now."
WA	Act 2 Scene 2	Rapunzel					134		Did Rapunzel have post-partum depression?
M	Act 2 Scene 2	Jack's Mother					104-105		Jack's Mother protects him to the Giant
AGRN	Act 2 Scene 2	Baker's Wife					107-108	1:47.39-1:47.40	Baker's Wife insists that she go off to find Jack
ERR	Act 2 Scene 2	Baker's Wife	Cinderella's Prince				108-111		<i>Any Moment</i> , Prince and Baker's Wife kiss and "roll around"
AGRN	Act 2 Scene 2	Baker's Wife					111-113		<i>Moments in the Woods</i> Baker's Wife sings about wanting to explore her sexuality outside of her marriage. Why can't she have an extra relational romance when it's okay for me?

A	Act 2 Scene 2	Baker	Jack	Little Red	Cinderella	Witch	113-120		<i>Your Fault</i> everyone is pointing fingers because they have lost someone they love and are angry at each other/the world
A	Act 2 Scene 2	Witch					120-122		<i>Last Midnight.</i> Witch aggressive trying to get revenge for Rapunzel.
EV	Act 2 Scene 2	Baker					123-125	2:05.50-2:10.15	<i>No More.</i> Baker discloses his feelings of abandonment and grief over his wife. His father helps him to work through this and go back to his son.
EV	Act 2 Scene 2	Cinderella	Cinderella's Prince				127-128	2:12.35-2:14.	The whole Prince and Cinderella Break-up scene
EV	Act 2 Scene 2	Cinderella	Little Red	Baker	Jack		128-132		<i>No One Is Alone</i>
OSF	Act 2 Scene 2	Cinderella	Baker				134-135	2:23.20-2:23.47	Cinderella moves to be with the Baker, Little Red and Jack.
M	Act 2 Scene 2	Baker's Wife					135-136		Baker's Wife still has to tell the Baker how to be a parent.
ERR	Act 2 Scene 2	Cinderella's Prince	Rapunzel's Prince				95-98		<i>Agony (Reprise)</i> Princes sing about their new conquests
EV	Act 2 Scene 2	Cinderella's Prince	Rapunzel's Prince				95-98		Princes share their sorrows and fears
AGRN	Act 2 Scene 2	Cinderella's Prince	Rapunzel's Prince				97-98		Princes has a phobia of dwarves and blood. Also very camp again.
SO	Act 2 Scene 2	Cinderella's Prince					OP Direction		Prince feels up Baker's Wife

