INTO THE WOODS: THE AMERICAN DREAM AS FAIRY TALE

By

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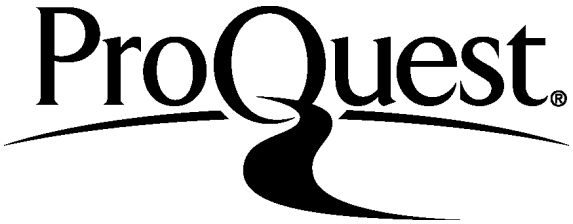

Contents

Abstract:

This paper is based on a dramaturgical casebook created in collaboration with Nathan R. Matthews direction of Stephen Sondheim and James Lapine's *Into the Woods,* as produced for the University at Buffalo's Spring 2016 season. The information supplied intended to provide historical context for a production of *Into the Woods* set in early 1960's America. Considered a "golden age" of America's history and a heyday for "The American Dream", this paper will draw several correlations to the period ranging from the late 1950s to early 1960s, ending with the assassination of President Kennedy. This will include a brief biographical summary of Librettist James Lapine and his inspiration for *Into the Woods,* insight into defense planning for a possible nuclear strike from foreign nations, a critical summation of the American Dream, and also provide some context for the important figures and politics of the era. It will also provide context for consideration of the Giantess in Act 2 as a representation of a Counterfactual nuclear strike against America as a result of the Cuban Missile Crisis.

Introduction:

Nostalgia is an incredibly complex and often incongruent experience. By its very nature, nostalgia is a focus on more pleasant memories and experiences from one's past, often at the expense of acknowledging the reality of that past. Nostalgia can come from many different sources: a delicious treat from one's childhood; returning to a place with strong memory association, seeing a face of someone you had not encountered in years. But despite the deeply personal nature of nostalgia, it is still based on one's own upbringing, and as such there are communal sources of nostalgia in which we can tap into a person's desires. This means that if we know those circumstances of one's upbringing – matters such as when they were born, in what region, etc. – we can make strong assumptions on what that person may consider nostalgic.[1] One of the most communal sources of nostalgia in American culture is found in the existence of fairy tales.

Many of these stories have existed for centuries, beginning as common folklore and later preserved in writing from such sources as Perrault's *Mother Goose,* Hans Christian Anderson's *Fairy Tales,* and of course *Grimm's Fairy Tales.* From childhood, we are exposed to these stories constantly in many different forms. They are read to children by their parents before bedtime. We see television and cinema based on fairy tales, in addition to children's theatre productions which are performed regularly across the nation both communally and professionally. And as we become adults, we keep that sense of fondness for these stories from our youth, and in return pass them on to the next generation.

Over time, our cultural interest in fairy tales turned them into much more than just a simple children's story. Disney's first animated feature, *Snow White and the Seven Dwarves,* premiered in 1937, and then rereleased seven more times within a 50-year span, starting a trend

of re-releasing classics from the "Disney Vault" every eight or so years to capitalize on a new market, as well as give a "pre-VHS" audience a chance to see it again. Psychologists such as Sigmund Freud and Carl Jung speculated on the interpretation of these stories, and how they speak to the human consciousness. In 1971, Paul Sills' *Story Theatre* debuted on Broadway, taking classic fairy tales and then casting them in a modern light to comment on topical political issues. And in 1987, Composer Stephen Sondheim and Librettist James Lapine also tapped into the world of fairy tales in their hit musical *Into the Woods*, which would go on to win three Tonys for Best Musical, Best Book, and Best Leading Actress, as well as be nominated for seven more.

The information supplied in this dramaturgical casebook is intended to provide historical context for a production of *Into the Woods* centered around another point of extreme nostalgia – early 1960's America. Considered a "golden age" of America's history and a heyday for "The American Dream", this paper will draw several correlations for the period ranging from the late 1950s to early 1960s, ending with the assassination of President Kennedy.

James Lapine:

In which we learn of a librettist's inspiration for his work, and how previous works influenced this one.

James Lapine was born January 10, 1949 in Mansfield, Ohio to parents Lillian and David Lapine. Lapine's early childhood is largely unexplored; however, at seven years old he starred as the titular Jack in a school production of "Jack and the Beanstalk," a serendipitous indication

of his future fame although it would be over twenty years before he again explored the world of theatre.[2]

Although much emphasis is placed on Lapine's experience as a graphic designer before making his first foray into theatre, he was noted in an interview to change majors at Franklin and Marshall College in Lancaster, Pennsylvania several times before finally achieving his Bachelor of Arts degree in Middle Eastern History in 1971. It was only once he went to the California Institute of the Arts in Valencia, California that he explored graphic design in greater interest, achieving his Master of Fine Arts degree in 1973. After taking various jobs in New York City, he eventually took a faculty position at the Yale School of Drama, where he both designed for the school and also taught courses in advertising design.[3]

In 1978, during a January period where students and faculty typically explored other disciplines, Lapine was encouraged by students to direct a version of Gertrude Stein's *Photograph*. As a five-act play written in three pages, Lapine was intrigued by the visual possibilities of this play, and agreed to direct it and design it as well. His debut theatre experience was critically praised, described by Richard Eder in his September 22, 1977 New York Times review as "a lovely and remarkably successful attempt to render the qualities of Gertrude Stein in theatrical terms… Stein would have been delighted."[4] Lapine would earn an Obie award for his efforts, the first of many awards in his career to come.

After his debut in theatre, Lapine set out to try his hand at writing as well. In 1979, his first authorial work and second directorial work, *Table Settings,* debuted at Playwright's Horizon, followed by a more finished version in 1980. A lighthearted comedy based around scenes from the life of a stereotypical Jewish family, *Table Settings* is more reminiscent of a Neil Simon play than any other works of Lapine's. Once again, Richard Eder of the New York Times

praised Lapine's efforts, calling the play "beguiling and fun in its own obviousness", and "[possessing] enough talent both in the writing and the performance to afford quite a bit of amusement"[5] The day before the debut of the finished version in 1980, Lapine was told that his then-current position at New York's Fashion Institute of Technology was terminated. Quite the opposite of being upset, Lapine had been feeling unsatisfied with his position teaching graphic design, and took this as a sign to focus on theatre.[6]

During this period, Lapine would work on several different shows, each more in line with his modus operandi. The first work, *March of the Falsettos,* was not written by Lapine, only directed; the book and lyrics were done by William Finn, a sequel to previous 1979 musical *In Trousers*. Finn had seen Lapine's production of *Table Settings* and had been very impressed with Lapine's abilities, requesting him to direct his upcoming one-act musical. Despite not writing the book for *March of the Falsettos,* Lapine was instrumental in the creation process, displaying his open collaboration style by asking his cast to occasionally improvise lyrics for Finn to later work into songs.[7] *March of the Falsettos* would open on May 20, 1981 at Playwright's Horizon, and would run for 268 shows, sans a two-and-a-half week period from September to October, during which it would change venues to Westside Theatre until it closed on January 31, 1982. *March of the Falsettos* would later be combined with the third musical in the trilogy, *Falsettoland,* to form the two-act musical *Falsettos.*

The second was another work that he both wrote and directed, *Twelve Dreams.* With a plot centered on a psychiatrist trying to parse the meaning of a series of images his young daughter drew based on her dreams, the play was largely inspired by a case study *Man and his Symbols* by noted psychiatrist Carl Jung. Lapine had read the work previously and had become

inspired by Jung's writing on the "collective unconscious," a factor of which would also play into Marie-Louise von Franz's works on fairy tales, covered later in this section.

In 1982, Lapine directed a version of William Shakespeare's *A Midsummer Night's Dream.* Reception to this production was mixed to negative, as Lapine wanted the show to have more emotion on the part of the rustics than comedy, leading to questionable design choices. These included a desire to portray Bottom in a more sincere light, as a character who "grows through his experiences in the play" and in whom Titania "gets a most marvelous person" in comparison to Oberon, as well as a more realistic performance of the players' *Pyramis and Thisbe*, one he described as "without the usual rustic schtick." Lapine would later admit this was a mistake.[8]

He also acknowledged that much of the directorial process was a learning one for him. Several elements from this production would also serve to influence his later work on *Into the Woods*. In depicting the fairy characters, Lapine sought inspiration from multiple historical sources on fairy folklore, and also chose to use children to portray the common fairies instead of an all-adult cast. Lapine found there was a particularly special relationship that formed when children were involved: "children… are totally unblocked. They don't question, they just do. And I think that helps the adult actors to get back to an instinctual level." And his experience directing the plot threads within the work – an exercise Lapine described as "rehearsing three plays simultaneously" – would also help prepare him for weaving the myriad plot threads from *Into the Woods* into a coherent storyline.[9]

While Shakespeare may not have worked out for him at this time, the summer of 1982 would be a very important one for Lapine, as he would be introduced to his future partner and collaborator, Stephen Sondheim. The timing of the meeting was incredibly fortuitous for both

parties; Lapine, who was still seen as a rising star of theatre at this time, had mainly worked on primarily artistic endeavors at this point of modest success. He admitted he had little interest in Broadway at this point, with one notable exception: the first Broadway musical he saw was Sondheim's own *Sweeney Todd.* Lapine loved it so much that he saw it three times.[10] Sondheim, conversely, had seen Lapine's *Twelve Dreams* at the New York Shakespeare Festival previously, and had been floored by what he saw: "I was knocked out by both the writing and directing… and at the time I thought 'Gee, I wonder if that man would like to write a musical? I bet he could.' But I was too shy to ask, so I just let it go."[11] But after the closing of the disastrous first run of *Merrily We Roll Along,* Sondheim had entered a period of serious doubt about his career, and considered transitioning into writing mystery novels.

Fortunately for both parties, they would get that chance to meet thanks to Broadway producer Lewis Allen. Allen was interested in producing a musical based on the Nathaniel West novel *A Cool Million,* and wanted Lapine and Sondheim to write and compose it. Taking this coincidence as a possible sign, Sondheim agreed to meet with Lapine. While the plans for *A Cool Million* did not pan out – Sondheim found the story to be a rehashing of Candide, which Sondheim had already worked on previously – the two artists agreed to pursue other projects together. The first of these projects was *Sunday in the Park with George.*

Lapine is described as being an incredible collaborative force, both for creators and with cast and crew. And in Sondheim's case, Lapine's method worked perfectly. Lapine was described as having a focusing effect on his collaborators, narrowing down their greater artistic desires into a coherent progression of story. And in sharing their works, both described it almost like a perfect symbiosis of their differing styles:

Lapine: I was really dubious [at first]… I thought, 'Why isn't he ever writing any music?' I write very skeletally and very quickly. I sketch it in then fill it out. Steve is very different. I mean, Steve tends to complete and polish a song before he ever wants anybody to hear it, and I just sort of put anything out there."[12]
Sondheim: [In comparing working with Lapine as opposed to longtime collaborator Harold Prince] "The main difference between Jim and Hal is generational… Jim is twenty years younger [than me] and quiet, soft-spoken. He comes from an off-Broadway background where there is a different way of working and there's more of a community feeling; everybody feels much more like a family – closer, actually, to the feeling you'd get in a school play. And Jim was a photographer and an artist who became a writer and director, and Hal a stage manager who became a producer and then a director. They are from different disciplines."[13]

Lapine's "off-Broadway origins" also showed in his work with his casts; as a director, he strongly believed in "establishment of an atmosphere of confidence for the actors' experimentation." Lapine always welcomed improvised actions, incorporating such actions as the aforementioned lyrical improvisation from *March of the Falsettos,* or a "playful love nip" between Puck and Oberon from *Midsummer:* "You must never let anything go. Things like that come out of the moment, then they catch and boom, you have a wonderful little weirdness. It doesn't matter if something is not my idea. The actors' success is mine and mine is theirs."[14]

Sunday in the Park with George was met with mixed critical response on opening in 1984. However, in one of the more glowing reviews, Jack Kroll of Newsweek prophetically hoped that "[Sondheim's] collaboration with Lapine may be a promise of exciting things to come."[15] The show would move on to be nominated for ten Tony awards, winning Best Scenic Design and Best Electrical Design, with Lapine being nominated for Best Book of a Musical and Best Direction, respectively. Both Sondheim and Lapine also won the Pulitzer in 1985.

After a successful revisiting of *Merrily We Roll Along,* Lapine and Sondheim then began to explore the concept for their next musical: Fairy Tales. Both artists came from different experiences in regards to fairy tales. Sondheim was mostly familiar with the Disney movies that he had grown up with, such as *Snow White* and *Cinderella*.[16] Lapine, on the other hand, had been an avid reader of fairy tales as a child, especially those with illustrations by noted British illustrator Arthur Rackham. After initially considering the idea of covering just one fairy tale

from beginning to end, both eventually decided to explore using multiple fairy tales at once and how they all connected.[17]

In researching for *Into the Woods*, Lapine consulted various sources, including noted child psychologist and analyst of fairy tales Bruno Bettelheim's *the Uses of Enchantment*, and Jungian analyst Marie-Louise von Franz's *Shadow and Evil in Fairy Tales*. Bettelheim was famous for applying a Freudian analysis to fairy tales, and their use as an educational tool for children to understand the world around them. In particular, Bettelheim was known for his emphasis of fairy tales on placing children in conflict or competition with their parents or (evil) step-parents, and the importance of happy endings. To Bettelheim, "it is important to provide the modern child with images of heroes who have to go out and into the world by themselves and who, although originally ignorant of the ultimate things, find secure places in the world be following their right way with deep inner confidence."[18] He also believed that in Fairy tales, one cannot have a realistic ending to an unrealistic story: "To suggest to the child reasonable – that is, limited and provisional – hopes for what the future has in store is no palliative for the child's immense anxieties about what will happen to him and his aspirations. His unrealistic fears require unrealistic hopes… realistic and limited promises are experienced as deep disappointment, not as consolation. But they are all that a realistic story can offer."[19]

Instead of focusing on the symbolism of each fairy tale and what they might say from a cultural perspective, Lapine took what he called an "anti-Bettelheim" approach. He was more interested in what they had to offer as characters, individual people with concerns relatable to a modern audience. With the exception of Rapunzel and the Witch, which will be discussed later, and a few tentative similarities (such as the inclusion of sexual elements of Red Riding Hood and the Wolf, which is more of a directorial choice in this case), many of the interpretations differed

greatly from Bettelheim's. In the story of Jack and the Beanstalk, Bettelheim sees Jack's journey as one of escaping from the dependency of a mother's breast (when the cow runs dry) and to full maturity upon chopping down the beanstalk to do away with fantasy and to live in the real world as an adult; Lapine envisioned Jack as a dreamer, more interested in adventure "...than in going out and making a buck." In Cinderella's story, Lapine wanted her to be portrayed as a sheltered girl with a vivid imagination who attends the ball ". . .to see how the other half lives."[20] Bettelheim argues it is a story about sibling rivalry and confrontation with one's parents through adolescence; in *Into the Woods,* while there is some focus on her family being a source of inner turmoil (Most notably in the prologue where she remembers "Mother said be good/Father said be nice/That was always their advice" and wonders "What's the good of being good/If everyone is blind/Always leaving you behind?")[21], by the time her story intersects with the central plot of Baker and his Wife the conflict is no longer on how her step-family treats her, but instead becomes a character piece on her own doubts about this life that she is supposed to crave, and whether she could find happiness in that new social class and with the prince.

Lapine's prior exposure to Jung's works, as mentioned previously when discussing *Twelve Dreams,* may be what also led him to Marie-Louise von Franz's works. In *Shadow and Evil in Fairy Tales,* Franz focuses more on the adult aspect of fairy tales; as Franz notes, "until about the seventeenth century, fairy tales were not reserved for children, but were told among grown-ups in the lower layers of the population – woodcutters and peasants, and women while spinning amused themselves with fairy tales."[22] Lapine was more interested in the Jungian interpretation of fairy tales, one where we are offered "...false hope, the promise of a happy ending or better… a happily 'ever after'" as our reward for following the story as narrative structure demands.[23] The idea of the Jungian shadow – which Franz describes as "all that is

within you that you do not know about" – also comes out as an aspect of this. As the shadow is a hidden aspect of our psyche, it is unconscious to our perception and cannot be seen; only by comparing ourselves to others can our shadow be glimpsed. Both elements are on display in the result of Act 2 of *Into the Woods*, wherein every character's "Happily Ever After" is destroyed, and all characters resort to blaming each other and letting their darker, undesirable sides be revealed. It is only by bringing all of these different stories together that each character's shadow begins to emerge, as they must now contrast themselves against those stories they have unwittingly become a part of.

In addition to the classic stories of Jack and the Beanstalk, Cinderella, Little Red Riding Hood, and Rapunzel, Lapine and Sondheim also created their own original story of the Baker and his Wife, in order to unify all the stories around a central thread. Lapine had described the Baker and his Wife as "an ordinary rooted couple from Brooklyn who get drawn into a magic world and get stuck there."[24] In this story, the Baker and Wife are told by the witch (who doubles as the witch in the story of Rapunzel) that they are cursed to be barren, and they must gather for her four spell components in order for her to remove the curse so they can have a child. While elements of this nature strongly correlate to various "witch" stories in folklore, Lapine admits to inventing the story of the Baker and his Wife rather than adapting any one particular story. As such, she is not meant to represent any one particular witch (connection to Rapunzel aside.) In fact, the witch deviates from the Bettelheim tradition of being an unequivocal representation of evil or pain. Rather than be relegated to blatant child-eating horror as some of her peers may be, she plays an overly-protective mother, and less ambiguously evil, as an answer to the Baker's troubles. One might argue, with merit, that she still represents a force of evil in that she placed the curse upon them in the first place; however, the circumstances

of the curse indicated the recipient of the malicious intent was against the Baker's father, and the Baker himself simply an collateral victim. More importantly, the witch was the one to approach them about lifting the curse, and was under no obligation to do so. As such, it can be seen as an act of generosity, albeit one made out of self-interest.

In this way, she resembles less of a traditional western witch, and more of von Franz's interpretation of the classic Slavic/Russian folk character, the Baba Yaga. In *Shadow and Evil in Fairy Tale,* von Franz tells the story of "The Beautiful Wassillissa." The story follows many of the same elements as the classical Cinderella story – a mother dead, a father remarried, terrible stepsiblings – but one of the major differences that von Franz highlights is the inclusion of the Baba Yaga. Here, the witch appears at first to play the part of the traditional witch, telling the girl to finish certain tasks before she returns or she would be eaten. But when she returned to find the tasks completed (with the help of a magic doll the girl had) she begrudgingly accepted it and Wassillissa was allowed not only to remain un-eaten, but to ask of her three questions. When she chose not to ask anymore, the Baba Yaga complimented heron her discretion in asking only those questions, and presented her with a skull with eyes of fire (which would punish the evil stepmother and sisters, burning them to ashes.)

The Baba Yaga is separated from similar stories of witch figures in that she is given an expanded identity in two particular ways: First, the fact that she is allowed a name and title ("Baba" is a title given to old women, or "crones"), which allows her to exist as both an individual character and an archetype; and secondly, depictions of her life may change from story to story, she is given several associative objects unique to her. Unlike the traditional Western depiction of witches riding broomsticks and living alone in dark and scary forests, the Baba Yaga is instantly recognizable for riding a mortar and pestle, and residing in a house most

often described as being "on chicken legs." Certainly, while other witches may be given names or be similarly defined by object association – such as the Gingerbread Witch from Hansel and Gretel, or the Poison Apple from Snow White – it is the fact that she has both her name and these identifying objects that she is able to stay recognizable across multiple stories, even if her portrayal can vary greatly. In the previous example, Franz depicts the Baba Yaga not as a representation of evil as in the Bettelheim tradition, but rather as what she calls a "Great Goddess of Nature", a powerful force that is capricious and unpredictable, but not always acting in malice to destroy humans; "she is ambiguous, she is light and dark, good and evil."[25] This interpretation is the closest example of the Witch in fairy tales as represented by the Witch in *Into the Woods*.

The American Dream:

In which we learn about a national ideology with nostalgic connotations

As noted previously, Lapine had expressed interest in the American Dream previously; He'd approached Sondheim about adapting Nathaniel West's 1934 novella *A Cool Million,* the fictional life story of Lemuel Pitkin and how his faith in the American Dream would lead to constant robbery, abuse, disfiguration, and finally death. Lapine, having grown up in Mansfield Ohio in the 50's and 60's, had believed in the American Dream and the myth of everything working out in the end; when he first read this novel in undergraduate school, he became horribly fascinated with the implications of the cynical world exploiting the hero's naiveté. Even his description of the Baker and His Wife, of an "ordinary family from Brooklyn," evokes an image of a family that has a home and a steady job, now lacking only one thing to complete the

image of a typical happy American family: a child. It's that desire for the completion of the American Dream that drives their story.

It is at this point that we should discuss the American Dream. As such, we must ask the essential question: what is the American Dream? For such a ubiquitous concept, it has many different interpretations; "[o]ver the years it has meant many things to many people: freedom from religious persecution; the opportunity to work one's land; a chance for a fresh start; "a chicken in every pot and car in every garage"; the right to vote; equal opportunity; the chance to achieve fame, power, or fortune; on and on."[26] For the sake of this paper, we shall define the American Dream as the cultural myth of social and economic mobility facilitated by means of personal effort and virtue over factors of class, to the extent that one can be as successful as one desires in his or her endeavor.

So, what makes this particular dream "American?" Certainly the concept itself seems a universal ideal, as opposed to one relegated to one single country. Given that the very nature of the Dream encompasses so many different definitions, it should come as no surprise that the concept stems from a number of different sources and iterations. To better understand why this dream is so American, one should look to before there was an America, into the Myth of the New World. The Myth of the New World "is the inspiration that drew the first European explorers to the Western hemisphere, fusing all the earlier utopian dreams such as Arcadia and New Atlantis into the expectation of a new land where everything can begin afresh."[27] It was this myth that brought explorers and conquistadors to the Americas, exaggerations of its resources enticing the enterprising into making the perilous trip. Later, that same myth of a new world of plenty and a "paradise on Earth" was what brought colony ships to land on American

shores. Of course, the reality was much harsher than the promise, leading to starvation, disease, and even lost colonies.

Moving forward several centuries, we come to the foundation of the United States of America. As a nation formed out of rebellion, it is no stretch of the imagination to see how individuality would become a cornerstone of the nation, as several ideals of the Founding Fathers would make their way into the culture. Thomas Jefferson famously wrote of the right to "Life, Liberty, and the pursuit of Property" before changing it to "Happiness," establishing a government that sanctioned, and even encouraged, the right of personal choice while acknowledging that perhaps it was not always possessions that lead to contentedness. Furthermore, in a letter to Abigail Adams, fellow Founding Father John Adams unconsciously gave form to his own belief in the American Dream:

> "I must study Politicks and War that my sons may have liberty to study Mathematicks and Philosophy. My sons ought to study Mathematicks and Philosophy, Geography, natural History, Naval Architecture, navigation, Commerce and Agriculture, in order to give their Children a right to study Painting, Poetry, Musick, Architecture, Statuary, Tapestry and Porcelaine."

It is interesting to note that in the original letter, Adams had originally intended to list his children as studying Painting and Poetry, but then crossed it out to give us the plan listed above. It may be that Adams was aware that an extra generational step was needed to achieve this "dream" of his, leading to the more common paraphrasing "I will be a soldier, so that my son can be a merchant, so that his son can be an artist."

In the coming century, a far more capitalistic version of the dream would emerge. In 1848, when James Marshall discovered gold in the California hills, it brought fortune seekers from not just the rest of the United States, but also from Latin America, Asia, and Europe in the hopes of striking it rich. This "California Dream," as it is colloquially referred to, differs from

more traditional interpretations of the American Dream. Historian H.W. Brands described the more iconic Dream as "the dream of the Puritans… men and women content to accumulate their modest fortunes a little at a time, year by year by year." But after Sutter's Mill, "The new dream was the dream of instant wealth, won in a twinkling by audacity and good luck."[28]

Regardless of how far back the idea may stretch, we can at least point to the instance where the phrase "the American Dream" was first coined. In 1931, James Truslow Adams wrote *The Epic of America,* in which he described "The American Dream" as thus:

> "The American Dream is that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement. It is a difficult dream for the European upper classes to interpret adequately, and too many of us ourselves have grown weary and mistrustful of it. It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position."[29]

In this passage, we can see shades of both versions of the "Puritan Dream" and the "California Dream" coming together to create the more traditional idea of a better life achieved through thriftiness, entrepreneurial spirit, and outside chance.

Given the time in which Adams' book was released – right at the height of the Great Depression – The concept of the reward of security through hard work was a tantalizing one, that many people latched onto. Anthony Brandt noted in his essay *The American Dream* that as soon as the idea entered the public consciousness, "the boundaries of the phrase were becoming increasingly vague, a development to be expected from the vagueness implicit in the very notion of a dream."[30] Politicians, scholars, writers, and even blue-collar workers began talking about the dream, that wonderful and tantalizing promise of prosperity. Various figures were constantly pointed to as examples of the American dream – Abraham Lincoln, Babe Ruth, John Rockefeller, and anyone else that rose to prominence from a lowly and ignoble birth. (Lincoln in

particular was considered an icon for the American Dream, as he not only went from unsuccessful shop-keep to President of the United States, but also helped to give others the change at the American Dream with his Emancipation Proclamation that ended slavery in America.)

At this time, a genre of film and television rose to greater prominence that was as close a representation of an American Dream fairy tale as one could hope: the Western. Few archetypes represent the Dream as perfectly as that of the cowboy. Consider how these people were portrayed: "In his popular persona, the cowboy frequently appeared in purest form: a strong, taciturn loner who roamed the west with no apparent purpose, with no visible means of support, and with no desire to engage in adventure or take up any particular cause. Yet adventure seemed to dog him – relentlessly thrusting him into dangerous situations caused by the town, the bad man, or a woman… [sometimes] all three dangers in the same tale."[31] Along with the other heroic figure of the Western – the lawman – both embodied many of the greatest desires associated with the Dream. The cowboy represented freedom; the lawman, respect and authority. Both had everything they needed, be it a farm or ranch, a place in town, or even just a horse and the open sky. The popularity of the Western as a television show grew up until the mid-1960's, when at its peak more than half of all television slots from 8:00-10:30 p.m. on all three major networks were filled by westerns.

One of the most enduring criticisms of the American Dream is that it creates an unrealistic view of how the world operates. Logic dictates that in a capitalist society of vast but finite resources and positions, not everyone can achieve their dream of being a millionaire or president. As a nation that had always identified strongly with the idea of independence and personal responsibility, however, the idea that we can – or arguably *will* – be rewarded for hard

work and entrepreneurial spirit of course embedded itself deeply into the public consciousness. As previously noted, the religious aspect of this is quite apparent. The Founding Fathers of America were extremely specific that there was to be no official religion for the States. As a result, since the nation lacked both an extensive history that older European nations possessed, and lacking any religious seat of power – even encouraging the lack thereof – the American people eventually turned to a nationalistic ideal as their unifying institution: a dream of a better life as set down by the Pilgrims escaping tyrannical British rule and religious persecution and the courageous Founding Fathers who stood up to King George, exemplified in cowboys on the frontier carving out their own home, and of barons of business starting from nothing and making their way into their first million.

As noted earlier, the phrase "The American Dream" first came about in 1931, during the Great Depression that saw the greatest period of unemployment and economic upheaval that America had ever seen. While faith in the American Dream was certainly strong, the expectations of achieving it were not. Many began to look to the past to find the American Dream, in stories of larger-than-life figures like Lincoln and Mark Twain, and in the stories of Horatio Alger, an author in the latter half of the 19th century whose prolific works of "rags to riches" stories entertained audiences with indulgent fantasies of young men working their way out of poverty and into financial stability and social recognition. (Ironically, for someone whose name became inescapably tied with the American Dream, Alger would squander the wealth he made from writing over a hundred books and by the time of his death, had been doomed to obscurity.) In the past, we could see proof that the American Dream was real, while in the present no sooner was the Dream named than it was asked if it was dead.

As the nation recovered from the Depression under FDR's New Deal, faith slowly began to restore itself. In times of economic prosperity, the Dream was always considered alive and well, only to then lose track in any recession to follow. After World War 2, with an influx of young men coming back from war and having to follow orders from anyone of higher rank than them, interest in starting up new businesses also increased. With roughly six hundred thousand businesses that had closed as a result of the war, and a loan provision in the GI Bill helping to foot up to half the loan for any startup business, it appeared to be a no-lose situation. Furthermore, land development also restarted after the War, and with thousands of new housing developments and suburbs suddenly available at low costs, the second part of the American Dream – a home to call one's own – was also within grasp. All that remained was the wife and children, of which many young men had waiting for them already when they came home, or had little trouble finding once they did.

By the time of the late 1950's, with growing concerns about the threat of communism, the American Dream became even more of a nationalistic propaganda tool than ever before. Emphasis on capitalism and American enterprise increased, and any ideas that were considered socialist or communist were met with suspicion. As such, economic disparity grew in this time, and doubts once again rose about the state of America, and the Dream. Archibald MacLeish, former leader of the propaganda bureau during WWII, stated it thusly: "We feel that we've lost our way in the woods, that we don't know where we are going- if anywhere."[32] It would take an incredible figure to bring the myth of the American Dream back into acceptance for the American people. And it was at that point that our "Prince" arrived, in the form of John Fitzgerald Kennedy.

JFK's Camelot:

In which we learn how princes are presidents, and vice versa.

On the weekend following the assassination and state funeral of Jonathan Fitzgerald Kennedy, Mrs. Kennedy invited the journalist Theodore White to the Kennedy compound in Hyannis for an exclusive interview. White was there on behalf of *Life* magazine, and the interview was to serve as the basis for an essay in a forthcoming issue dedicated to President Kennedy. White was a respected journalist and the author of the best-selling chronicle of the 1960 campaign, *The Making of the President, 1960,* that portrayed candidate Kennedy in an especially favorable light and his opponent Richard Nixon in a decidedly negative light. Mrs. Kennedy reached out to White in the reasonable belief that he was a journalist friendly to the Kennedy family. During this interview she referred to the musical *Camelot* several times, stating it was John's favorite musical, comparing him to Arthur from that story, and referring to her husband's presidency as "one brief shining moment that was known as Camelot." When White called his editors to phone in his article, they thought that the emphasis on Camelot was a little much, and wanted to remove it; but Mrs. Kennedy was standing nearby, and on hearing this, emphatically urged them to reconsider. On November 29th, 1969, they published the article, and the myth of JFK's Camelot was born.

It comes as a surprise to many people to learn that the origin of the Camelot myth was created after JFK was dead, and in such a calculated way. But history has shown that Kennedy was always strongly concerned with his public persona while alive; it is no stretch to then see his wife would take steps to continue that after he was gone. Although the comparison to Arthur

may not have arrived until after his death, the aspects of his presidency that made him so popular, and comparable to the mythical once and future king, were already in effect.

Camelot the musical was adapted from the T.H. White series *The Once and Future King* (no relation to Theodore White.) The novels, and subsequently the musical, include themes of overcoming the concept of "might makes right," arguing instead for the chivalric code that establishes "might *for* right." Arthur is portrayed in this time as a shining beacon of progressive thought, hopeful and inspiring, and his Camelot a testament to his rule. While a capable warrior, he is established as preferring to use his power only when required, and inspires his knights of the round table to do the same.

As for JFK, his life story certainly holds some elements that have drawn comparison to Arthur. Serving in the Navy in WW2, JFK was a decorated soldier and even was put in command of several boats. His actions in saving the life of his crew after the sinking of PT-109 earned him the reputation of a war hero, which served him well in his political career. Following a landslide victory in November 1946, Kennedy held the position of House Representative for six years, followed by seven years as a Senator for Massachusetts. Finally, in 1960, Kennedy announced his plan to run for President.

While Kennedy's career in congress was distinguished, it was during the first televised Presidential Debate that most Americans were exposed to the charismatic young congressman from Massachusetts. The story of the first debate is a famous one: two opponents for the office of President facing off in the first televised national debate. Nielson Ratings estimated that nearly 77 million Americans were tuned in to the debate, or roughly 60% of all Americans. On the one side was Kennedy, who was young, tan, well-rested and composed. On the other end was Richard Nixon, who appeared sickly, unshaven, and sweated profusely during the debate.

One spoke directly into the camera to address the audience at home, while the other looked off to the side where the moderators were asking questions, appearing to not meet the gaze of his unseen audience on the other side of the screen. Even though the policies that the two held were actually quite similar, the story goes that that first debate was what cemented JFK's presidency, since Nixon could never recover from that poor first impression[33] In reality, while Kennedy gained 303 electoral votes over Nixon's 219, the actual number of votes was evenly split, with Kennedy barely beating Nixon with 49.72% of the vote as opposed to Nixon's 49.55%, so this story may in fact overstate the importance of that national debate.

Kennedy was famous for his charisma, and his ability to inspire people. At his height, Kennedy's approval rating with the people was an incredible 70%, and never went below 58%. The only other president to approach those numbers was Ronald Reagan, who reached 60% approval at his peak. In *The Age of Great Dreams: America in the 1960's,* Farber describes his presence as such:

"As he appeared before the nation he looked every inch the nation's leader; with his election the word "charisma" entered the vocabulary of the nation's pundits. His wife Jacqueline stood beside him; her clothes, her hair, her makeup, her very posture were all movie magazine perfect. Their newborn son, soon known to all as John-John, was at home, but daughter Caroline, bundled up against the cold, watched proudly. The First Family seemed a dream image of the new-style American family, secure in their economic success, vital, and charming. Tens of millions of Americans would fall in love with this doomed First Family. In some ways their symbolic importance, an adulation that was not, at heart, political, would set the tone of the Kennedy years more than any particular program or policy." [34]

This passage highlights just how effective Kennedy's was in using the medium of television to his advantage. At the time, television was still a young industry, and networks were not yet bold enough to try to expose the secret life of political figures. As such, "No president since Kennedy has enjoyed such control over his tv image… during Kennedy's presidency the public knew nothing of his womanizing, fragile health, or the mood-altering drugs he took to control his ailments and to provide him with an artificial lift. Above all, the public knew the cool, heroic

family man they saw on television and many idolized that image"[35] It was not until after he was dead did anyone know about his failings – and Jacqueline Kennedy, ever his Gwenevere, did her best to preserve that image.

Following his inauguration, JFK appointed his younger brother Robert to the position of Attorney General. Although the appointment of his own brother to Attorney General was extremely controversial, JFK defended the action, as Robert was one of his most trusted confidants. (In truth, JFK originally was not considering him as attorney general, but at their father's insistence he did so.) Though initially inexperienced, Robert proved to be a capable attorney general and advisor to the President – the Lancelot to his Arthur.

But while the continuing myth of JFK depicts him as a shining knight in a golden era, it must be noted that Kennedy was not without controversy in his own time. Despite a post-mortem reputation for being a liberal president, his policies did not reflect that nature. Kennedy was critical of liberal hero Franklin Delano Roosevelt and his New Deal, often calling the president's foreign policy into question as a means of attacking him. Kennedy also displayed a rather lackluster effort to further civil rights, leading an administration that preferred to reacting to events instead of acting upon policy. But civil rights were not really JFK's concern, since his main platform for nomination and eventual election was based on a hard-line approach to communism, having called for increased military power to deal with "the growing communist threat."[36] And he would get a chance to test that threat in the coming Cuban Missile Crisis.

Cold War and Preparing for Nuclear Threat:

In which we understand how unprepared we really were for thermonuclear war.

On August 6, 1942, at 8:15 a.m. (Hiroshima Time), the United States of America detonated the Atomic Bomb "Little Boy" over the city of Hiroshima, Japan. Three days later, on August 9th, 11:01 a.m., a second bomb, "Fat Man," was detonated over Nagasaki. On August 15th, less than a week later, Japan officially signed a declaration of surrender, ending America's involvement in the Second World War. To this day, this remains the only instance of nuclear weaponry being used in wartime by any nation.

In a post-Cold War era, nuclear weapons have been given a very special level of recognition as being a terrifying consideration, one of last or no resort. Obviously, this was not always the case. In the aftermath of Hiroshima and Nagasaki, the thermonuclear detonations were viewed as "just another weapon" by military personnel, albeit a very potent one. These personnel (including President Eisenhower) were strongly considering the implementation of nuclear weaponry as conventional warfare and opening volleys, as opposed to it being a final attack as Truman considered it in WW2. In 1949, President Eisenhower sent several B-29 bombers capable of deploying nuclear bombs to aid Great Britain during the Berlin Blockade; while never used, the message of America's willingness to consider using it was clear.

In hindsight, scholars recognize that if nukes had been deployed so readily, it would have set a second precedent that would likely have precipitated further use of nuclear weapons. As time went on, and more knowledge of the damage that these weapons could cause became widespread, the ramifications of using these weapons were more strongly considered, and thus reluctance to use one grew as well. This phenomenon, known as the "Nuclear Taboo", is what kept the world safe from thermonuclear war. People began to ask questions like "Was it right to use this weapon?" "Should we use it again?" "What are the long-term effects of this technology?" And most terrifying for the American people, "What if our enemies use it against

us?" In 1949, America's monopoly on nuclear weapons ended as the Soviet Union announced the successful detonation of its first test bomb. From this point on, the threat of using nuclear weapons would become a central component of Cold War politics on both sides; it was the age of "atomic diplomacy."

In the early 1950's, the United States Government commissioned greater research into the new field of "disaster studies," with the intent of analyzing the cause and effect of natural disaster events such as earthquakes, floods, hurricanes, and etc. Their goal was to predict, prepare, and possibly prevent these events in order to minimize their damage on humanity. Furthermore, their intent was to study how the population would react to such disasters for further preparation. Out of this field, however, came the study of unnatural, man-made disasters as well, with the hypothetical scenario of a nuclear attack and the response and reaction to said attack being the most pertinent to this discussion. In Monteyne's *Fallout Shelters: Designing for Civil Defense in the Cold War,* he notes that "[a]n intended effect of this comparison [to natural disasters] would be to naturalize the dangers of nuclear war, making them seem equally as inevitable, temporary, and survivable as the dangers of an earthquake, hurricane, or flood." [37]

As this comparison to natural disasters illustrate, the ability to predict the effects of nuclear war was difficult at best. The main reason for this is that there were simply too few reference points from which to draw any comparisons to. As noted before, only two nuclear weapons (usually combined into one incident) were ever deployed in any armed conflict in the history of human civilization. All other nuclear detonations were tests performed primarily by the United States and the Soviet Union in isolated areas, and one test performed by the United Kingdom. Multiple tests were performed on simulated residential areas that would give data on

the physical damage that would result, but these tests lacked the human element, a reaction to such an attack; without this, all testing would be inherently flawed.

America had to turn to studies of reactions to natural disasters because of the lack of examples of attacks on American soil to compare it to; the closest example to a hypothetical nuclear strike was the bombing of Pearl Harbor on December 7, 1941, nearly a decade before the real Cold War began. However, even using this data point to plan for nuclear attacks was problematic, as Hawaii's status as an isolated series of islands separated from the Contiguous United States by 2,380 miles of ocean meant that it would require a completely different set of procedures to the continental U.S. There had, in fact, been three other acts of foreign aggression on the Continental United States in WWII, but these were minor incidents that resulted in a total of five casualties in one attack; while it certainly may have added to hysteria of national security at the time, they were hardly a reference for attack either.[38] With all of these factors representing only part of the equation, reactions to how a nuclear war would unfold was left to the imaginations of the governmental facilities designed to prepare for these attacks, and also to the American people.

At first, bomb shelters were the primary safety concern due to the early Atom Bomb's emphasis on destructive power, as well as lack of publicly-released information on the long-term effects of fallout. As previously noted in the comparison to natural disasters, early preparation was based around surviving the initial attack, and early estimates about the dangers of irradiated land were generous in regards to how soon after a nuclear blast that exposure would be safe for humans. As such, typical proposals for privately-constructed shelters were meant to be used only as temporary structures; despite popular culture featuring stories of people living inside bomb shelters for years at a time, resources usually advised to only stock provisions for

anywhere between two weeks to a month. After that, survivors were meant to slowly acclimate to leaving the bunker to venture outside again, in the hopes of rebuilding, or more likely relocating/evacuating to outside the affected area.

It should be noted at this time that any plans for defense were predicated on the assumption that the victim was outside the immediate blast radius, or "ground zero." With the destructive force of thermonuclear bombs being comparably measured in tens or hundreds of thousands of kilotons of TNT, anyone in the immediate blast radius was considered to have no chance of survival. Furthermore, it is worth addressing that hypothetical attacks on cities almost always targeted densely-populated downtown areas, which were most often inhabited by minority communities; the richer, more affluent "white" neighborhoods were often just beyond the initial blast, giving them at least a chance of survival as opposed to those within ground zero. Given that the typical planner for civil defense was a white male, unfortunate racial implications about who would die in a blast and the sudden decrease in "expendable populations" were often taken into consideration in planning for potential attacks, especially at the military level.[39]

Understanding that the average American would not have the means to create a proper bomb shelter by 1953 plans for response to nuclear strikes shifted to place more focus on evacuation. Operating under the assumption that major cities would be primary targets for bombing to achieve the highest casualty rate and damage result, OCD planners believed that the survivors would then spread out away from the cities and to the suburbs where it would be safe. However, this plan relied very heavily on the charity of suburbanites to house thousands, possibly millions of evacuees. Furthermore, conventional beliefs held that in the immediate aftermath of an attack, there would be mass riots and looting in the area of the attack. Disaster

researchers, however, found that the likely outcome would be the inverse. Studies show that "disaster victims tended to pull together, not apart" after initial catastrophes, while interviews with Midwestern suburbanite homeowners found several of them contemplating "[getting] machine guns… to keep those city people from using up [their] children's food and water."[40]

With the advent of the hydrogen bomb - which was several hundred times more powerful than the weapons dropped on Japan - plus the continuing research into the long-term effects of radiation, plans for survival after a nuclear attack became even more difficult. A blast radius several times larger than early thermonuclear detonations meant that plans to evacuate before a bomb could strike were unlikely at best, and even suburban neighborhoods would not be safe. Although the OCD continued to provide advice for citizens to prepare for such an event, this served only as a placating propaganda to give them hope of survival. Efforts then shifted to the creation of long-term fallout shelters. Unlike bomb shelters, fallout shelters were meant to be locations that would be able to withstand the effects of radiation as well, offering a safe zone for individuals. Due to the difficult nature of planning for radiation, most fallout shelters were government constructions, places for politicians and people of import (mostly family of those politicians and wealthy donors) to elude possible nuclear strikes and to continue with administrative business. One of the most famous locations was underneath the Greenbriar Resort in White Sulphur Hills, West Virginia. Originally created as a location for members of Congress, the 112,000 square-foot secret bunker was designed to house every member of both the House and Senate indefinitely, with a complex air filtration system keeping out any excess radioactive particles. While the bunker was never used for its intended purpose, it remained in constant maintenance for thirty years before the facility was finally declassified.

Unfortunately, despite the best efforts of the Eisenhower and Kennedy administrations, the Fallout Shelter initiative never took off. Fully stocked bunkers remained more of a quirk of American culture as opposed to a fact. By the end of the 1950's, planning for defense against a nuclear strike was seen increasingly as less feasible, so the government instead decided to focus on offense. Neither side was able to gain accurate intelligence about the other's stockpile of warheads due to the secretive nature of their military. Compounding this was the tendency for Soviet Premier Nikita Khrushchev to exaggerate the Soviet Union's military arsenal and readiness, such as when he made a speech following the launch of *Sputnik* and claimed that Soviet factories "were turning out missiles like sausages." Any discrepancies between the Premier's boasts and what evidence American Intelligence could find of their actual capabilities were dismissed, or used instead as evidence that the Soviets were working in secret to produce their arsenal. This only resulted in widening the already famous "missile gap." And one of the side effects of that would be the Cuban Missile Crisis.

Counterfactual History: What could have been?

The world breathed a sigh of relief at the end of the Cuban Missile Crisis. Thanks to the efforts of President Kennedy's search for a non-military response, the Soviet Premier Nikita Khrushchev agreed to withdraw Soviet Missiles and bombers from Cuba. In return, the United States removed their own stockpile of missiles and warheads from Italy and Turkey. While not a perfect ending – both sides would continue to stockpile mass amounts of nuclear armaments, with the Soviet Union eventually surpassing American stockpiles by the late 1970's – it lead to a series of agreements that dramatically decreased the possibility of thermonuclear war. In short, it

could have been far worse. And it is precisely that thought that has interested historians and artists alike for decades: how *much* worse could it have been? It is at this point that we must delve into counterfactual history.

"Counterfactual history" is a unique form of historiography "in which the antecedent is known or supposed for purposes of argument to be false."[41] In short, it is the historical study of "what-if?" that borders dangerously on the edge of being fiction as we are as certain as we can possibly be that they did not happen. (In fact, many great works of speculative fiction have been based precisely on such counterfactuals.) With the spread of informational technology and our ability to document historical events particularly in the 20th century, counterfactuals have grown only more vital to understanding our history. And few events in the 20th century are the source of counterfactual speculation than the Cuban Missile crisis. For the purposes of this discussion, we shall mostly ignore the actual accounts of the events of the Cuban Missile Crisis, as they are irrelevant to this discussion, and also already covered in great detail in countless publications. Instead, we shall only focus on events in as much as we need to consider what possible outcomes might have occurred from the Crisis had Kennedy reacted differently. Specifically, we shall consider what if, as a result of the Crisis, the Cold War went hot.

First, we must establish the capabilities of each side. With recent information on the disparity of the missile gap theory, America had been able to determine they had vastly overestimated the Soviet Union's strength. Despite Khrushchev's boasts of cranking out missiles "like sausages", it was clear that the Soviet Union lagged far behind America. According to *Reflections of the Cuban Missile Crisis,* we can place the strategic forces of the United States at roughly 3500 warheads to 300 for the Soviet Union; 180 ICBMs to 30-50; 144 Submarine-based missiles to 92; and nearly 1500 Strategic Bombers to 155. In terms of sheer

numbers, it was no contest.[42] Furthermore, the rocket technology used by the Soviets was notoriously more reliable than their American counterparts. If war did erupt, the odds were heavily on the side of the United States firepower.[43] However, the tactical value of Cuba was not in its size, but rather its proximity. If Cuba decided to fire, whether as a pre-emptive strike or in retaliation to a launch from America, there was no way for the United States to prevent it in time, and anti-ballistics technology was not advanced enough yet to stop a missile in flight reliably.

It cannot be stressed enough how close we were to thermonuclear war throughout the entire Crisis. As Medland describes it, "Two incidents occurred on Saturday, October 27, which could have triggered possible nuclear responses… The first incident was the shooting down by the Soviets of Major Anderson's U-2 reconnaissance plane over Cuba on Saturday morning… Almost simultaneously, half way around the world, another U.S. reconnaissance pilot had strayed accidentally into Soviet air space… the pilot barely avoided a confrontation with Soviet fighter planes"[44] It is to the credit of both President Kennedy and Premier Khrushchev that they responded as calmly as they did. Even putting aside those incidents, the lack of reliable communication meant that neither side could be entirely certain of the other's intent.

No matter who fired the first shot, the results would be disastrous. Medland sets up a likely scenario:

> "If the United States had bombed the Soviet Missile Sites in Cuba, some Russians undoubtedly would have been killed. Khrushchev then would have been compelled to retaliate. The Soviets probably would have bombed the U.S. missile bases in Turkey, killing some Americans. The United States then would have been forced to retaliate via bombing some missile bases inside the Soviet Union. An unavoidable Russian response would have thrust the world toward thermonuclear holocaust."[45]

In all likelihood, the initial volley of missiles launched at that time would have been enough to destroy Cuba, and most of the population areas of the Soviet Union. If Cuba launched first in the initial volley – or if they had been able to retaliate upon the first strike – they would have most

likely their missiles at several cities along the east coast; Washington D.C. would likely have been their primary target, with missiles saved for New York City, and possibly some cities in Florida as well due to its closer range and higher chance of successful attacks.

In a "best-case scenario" for the United States, they would have been able to cripple the Soviet Union in a thermonuclear war with relatively little collateral damage. However, the problem with this war, no matter how quickly it ended and if it was a decisive victory, laid in the destruction of the Nuclear Taboo. At this point, both sides would have openly declared that the use of nuclear weaponry in combat was fully sanctioned. Even if the United States had been able to definitively end the threat of the Soviet Union, or (less likely) vice versa, in the next armed conflict, there would be no further restriction on using nuclear weaponry again, and either side would strike. The United States could never again take for granted its relative safety.

Once again, all of this is based on conjecture and speculation. There is no way to definitively prove that this would be the outcome of an alternate ending to the Cuban Missile Crisis. However, given our knowledge of the political climate, the strategic forces of both sides, and on our civil defense planning (or lack thereof), it can be said with some confidence that much of this would come to pass.

Conclusion:

Even though James Lapine and Stephen Sondheim would never collaborate on *A Cool Million* like initially planned, Lapine never gave up on the idea. In 1993, he wrote and produced *Luck, Pluck, and Virtue,* what he described as a "cynical take on the American Dream" and based on the same premise.[46] In considering the information provided above, one wonders if Lapine even needed to do such, as *Into the Woods* is very much an even more cynical look on the matter.

In this story centered around an ostensibly "Brooklyn Baker" and his loving wife going to any length to achieve their ultimate goal of a child to call their own, we see them sacrifice much of their own integrity to get the needed objects for the witch: they lie, swindle, beguile, cheat, and even assault their fellow story characters. And upon achieving their goal at the end of the first Act, blessed with a baby boy on the way, they are supposed to live "Happily Ever After" as promised by the myth of the American Dream. However, in the midst of Act 2, their Happily Ever After is ruined by the onset of a Giantess Attack.

By accepting the giantess as a metaphor for a nuclear detonation, we see a correlation between the reactions of the characters, and that which was expected of American citizens in such an event. Initially, the Baker believes that it is important to inform the Castle of the possibility of a giant attack. However, with the absence of the Prince to hear of this, no decision is made, which leads to even more attacks. Eventually, the Giantess manages to strike at the seat of power in the forest, levelling the castle. Fortunately, all of the royalty (representing congress and "people of importance") are able to escape the attack, and flee into the forest where our characters reside. Upon realizing no help is forthcoming, and determining there is no stopping the giantess, many of the characters elect to flee the forest further, giving the land up as hopeless. Only the lower-class folks (the working-class Baker, the Jacqueline Kennedy to the philandering Prince/"King Arthur" JFK, the motherless Jack and violent Red Riding Hood) are left to deal with the aftermath. They are forced to realize that their promised "Happily Ever After" is not to come, and from this point on, there is no certainty. There is no promise that things will be better. All they can do is keep living, day by day.

Notes:

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[4]Richard Eder, "Stage: The Imagery of Gertrude Stein." *New York Times*, September 22, 1977. Accessed April 20, 2016,. Proquest Historical Newspapers.
[5] Richard Eder, "'Table Settings,' a Comedy of a Modern Jewish Family." *New York Times*, March 24, 1979. Accessed April 12, 2016.
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[7]Kivesto, 64.
[8] Kivesto, 19-20.
[9] Kivesto, 19-20.
[10] Craig Zadan, *Sondheim & Co.* (New York: Harper & Row, 1986), 296.
[11] Zadan, 295.
[12] Zadan, 298.
[13] Zadan, 301.
[14] Kivesto, 22.
[15] Zadan, 313.
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[17] Kivesto, 135.
[18] Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (New York: Knopf, 1976), 11.
[19] Bettelheim, 133.
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[21] Stephen Sondheim & James Lapine, *Into the Woods.* (New York: Theatre Communications Group, 1989), 11.
[22] Marie-Louise von Franz, *Shadow and Evil in Fairy Tales* (New York: Spring Publications, 1974), 10-11.
[23] Kivesto, 137.
[24] Kivesto, 137.
[25] Franz, 157-163.
[26] Joseph L. Daleiden, *The American Dream: Can It Survive the 21st Century?* (Amherst, NY: Prometheus, 1999), 11.
[27] Jeffrey M. Wallmann, *The Western: Parables of the American Dream*. (Lubbock, TX: Texas Tech UP, 1999), 17.
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[32] Samuel, 62.
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[34] Farber and Foner, 30.
[35] Farber and Foner, 31.
[36] Mark J White, *The Cuban Missile Crisis* (London: Macmillan, 1996), 4-5.
[37] David Monteyne, *Fallout Shelter: Designing for Civil Defense in the Cold War* (Minneapolis: U of Minnesota, 2011), 2.
[38] Arthur L. Williams, *Reflecting on WWII, Manzanar, and the WRA* (Victoria, BC, Canada: Friesen, 2014), 21-25.
[39] Monteyne, 6-8.
[40] Monteyne, 14-18.
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[42] Raymond L Garthoff, *Reflections on the Cuban Missile Crisis* (Washington, DC: Brookings Inst., 1989), 208.
[43] Tetlock, 138.
[44] Medland, 146-147.
[45] Medland, 145-146.
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