



**CU PERFORM
ING ARTS**
theatre & dance

Into the Woods

Music and Lyrics by Stephen Sondheim

Book by James Lapine

Director & Choreographer	Bud Coleman
Musical Director	Adam Ewing
Scenic Designer	Jonathan Spencer
Costume Designer	Elise Rosado
Lighting Designer	Wes Halloran
Sound Designer	Kurt Bradley
Projection Designer	Jonathan Spencer
Stage Manager	Katherine Folz

Originally Directed on Broadway by James Lapine
Orchestrations by Jonathan Tunick

Original Broadway production by
Heidi Landesman, Rocco Landesman, Rick Steiner
M. Anthony Fisher, Frederic H. Mayerson, Jujamcyn Theaters
Originally produced by the Old Globe Theater, San Diego, CA.

Into the Woods is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI. MTIShows.com

There will be one 15-minute intermission.

7:30 p.m., Feb. 22, 23, 27-March 2, 2019

2 p.m., Feb. 24, March 3, 2019

**University Theatre
University Theatre Building**

CU ★ PRESENTS



University of Colorado **Boulder**

Into the Woods

Cast

Narrator	Kyle Lawrence
Cinderella	Mattie Kantor
Jack	Jack Van Gilder
Jack's Mother	Sam Cox
Baker	Brendan Lynch
Baker's Wife	Rita DiSibio
Cinderella's Stepmother	Celia Perez
Florinda	Maya Owens
Lucinda	Beth Noone
Cinderella's Father/Dryad	Matthew Parone
Cinderella's Mother/Dryad	Kaylyn Buehler
Little Red Ridinghood	K. Woodzick
Witch	Ashley Munson* Asha Romeo**
Mysterious Man	Caleb Sharp
Wolf/Dryad	Michael Tandy
Granny/Dryad	Katie Haggett
Rapunzel	Kate Johnson
Rapunzel's Prince	Grant Bowman
Cinderella's Prince	Bryce Bartu
Steward	Bennet Forsyth

**Ashley Munson will play the role of the Witch on:
Feb. 22, Feb. 24, Feb. 28 and March 2.*

***Asha Romeo will play the role of the Witch on:
Feb. 23, Feb. 27, March 1 and March 3.*

Content note

Based on classic fairy tales, *Into the Woods* contains multiple acts of thievery, murder, accidental death, amputation, infidelity, kidnapping, family arguments and child neglect. While everyone wants to live "happily ever after," the witch warns us that "sometimes the things you most wish for are not to be touched."

Special thanks

- Kit Beall and family
- Sustainable CU
- Todd Debrecini
- Tric Wesp
- The College of William and Mary Costume Shop

Band

Conductor/ Keyboards	Adam Ewing
Percussion	Stephen Bott
Cello	Mathieu D'Ordine
Flute	Starla Doyal
Violin	Jonathan Galle
Trumpet	Max McNutt

Director's notes

“Sometimes people leave you, halfway through the wood ...” In 1987, I was fortunate to be hired to be a member of the wardrobe staff for the Broadway premiere of a new musical by Stephen Sondheim and James Lapine. Little did I know what a profound experience this was to be. First of all, being surrounded by Sondheim’s unbelievably rich and complex score was a little glimpse into musical theatre heaven. During the preview period, new songs were added (how could they be even better than what was taken out?), and the cast brought these fairy-tale characters into heart-breaking, three-dimensional life. But in a city and a people who were being ravaged by the plague known as AIDS, the lyrics seemed to speak directly to loss, despair, and grief.

Sometimes people leave you,
Halfway through the wood.
Do not let it grieve you,
No one leaves for good.
You are not alone.
No one is alone.

Thank you for coming to take a journey with us. We are grateful for the company.

Dramaturg's notes

“Witches *can* be right,” and “giants *can* be good” are not the lessons we typically glean from fairy tales today. It’s too muddled, too unclear a message to mass produce. Instead, fairy tales have been reinvented, and in the name of being “child friendly” the stories have been stripped of their inherent complexities. Not so in Stephen Sondheim and James Lapine’s landmark musical, *Into the Woods*. Sondheim and Lapine embrace the ambiguity and unpredictable world orders established in the early iterations of the fairy tales collected by the Brothers Grimm and Charles Perrault. In so doing, *Into the Woods* is able to deliver a far more connected and meaningful message to contemporary audiences than the oversimplified and superficial version more commonly available.

Into the Woods begins with Rapunzel, Little Red Riding Hood, Cinderella and multiple other fairy tale characters, as well as a few original characters invented for the musical, interacting together in a fascinating new world where they live out their original stories. However, *Into the Woods* not only returns to the often dark and violent original tales, but also expands upon them. The second act of *Into the Woods* follows each character beyond their happily ever after as they grapple with the consequences of their choices and innate human desires which remain unappeased. Despite the fulfillment of their original wishes, the characters all venture into the woods once more in pursuit of new goals and each suffer unforeseen loss in the consistent pursuit of more.

Into the Woods is Sondheim and Lapine’s second collaboration, following their Pulitzer Prize-winning musical, *Sunday in the Park with George* (1984). Sondheim began his illustrious career in musical theatre as the lyricist for *West Side Story* in 1957. Later, collaborating with director/producer Hal Prince, he wrote musicals such as *Company*, *Follies* and *Sweeney Todd*. However, after being disappointed with *Merrily We Roll Along*, Sondheim was looking for something new. He found that something in the world of Off-Broadway theatre, and in a new collaborator. With a background in graphic design, architecture and photography, Lapine, 20 years his junior, brought Sondheim to a new way of working. Off-Broadway allowed Sondheim and Lapine to experiment and develop their work in a less financially pressured environment which resulted in rewrites and numbers being added and taken away even while the show was running. *Into the Woods* would go on to win several Tony awards, including the awards for best musical, best book and best score, and a permanent position in the musical theatre canon.

Song List

Act One

Scene 1

Act 1 Opening—Prologue: “Into the Woods”

Company

Scene 2

Cinderella At The Grave

Narrator, Cinderella, Cinderella’s Mother

“Hello, Little Girl”

Wolf, Little Red Ridinghood

“I Guess This Is Goodbye”

Jack, Baker, Baker’s Wife

“Maybe They’re Magic”

Baker, Baker’s Wife

“Our Little World”

Witch, Rapunzel

“I Know Things Now”

Little Red Ridinghood

“A Very Nice Prince”

Cinderella, Baker’s Wife

“First Midnight”

Company

Scene 3

“Giants In The Sky”

Jack

“Agony”

Rapunzel’s Prince, Cinderella’s Prince

“A Very Nice Prince” (Reprise)

Cinderella, Baker’s Wife

“It Takes Two”

Baker, Baker’s Wife

“Second Midnight”

Witch, Cinderella, Cinderella’s Prince, Rapunzel’s Prince, Stepmother, Florinda, Lucinda, Grandmother, Narrator, Baker

Scene 4

“Stay With Me”

Witch, Rapunzel

“On The Steps of the Palace”

Cinderella

Scene 5

Act 1 Finale—“Ever After”

Company

Act Two

Scene 1

Act II Opening—“So Happy”

Company

Scene 2

“Agony” (Reprise)

Cinderella’s Prince, Rapunzel’s Prince

“Witch’s Lament”

Witch

“Any Moment”

Baker’s Wife, Cinderella’s Prince

“Moments in the Woods”

Baker’s Wife

“Your Fault”

Baker, Little Red Ridinghood, Jack, Cinderella, Witch

“Last Midnight”

Witch, Cinderella, Baker, Jack, Little Red Ridinghood

“No More”

Baker, Mysterious Man

“No One Is Alone”

Cinderella, Little Red Ridinghood, Baker, Jack

Act 2 Finale—“Children Will Listen”

Witch, Company

Production team

Dramaturg

Gillian Nogueire

Assistant Director

Eli Davis

Assistant Scenic Designer

Sadie Skolnekovich

Assistant Costume Designer

Olivia Morton

Assistant Lighting Designer

Ruby Diaz

Associate Sound Designer

CeCe Smith

Scenic Paint Charge

Maria Aki

Props Master

Ryan Rouillard

Head Props Artisan

Hannah Male

Master Electrician

Cooper Braun-Enos

Assistant Stage Managers

Luke Sassu

Rain Young

Non-Equity Deputies

Michael Tandy

K. Woodzick

Light Board Operator

Graham Longworth

Lighting Programmer

Cooper Braun-Enos

Followspot Operators

Mickey Redmond

Jeremy Segelke

Live Sound Mix Engineer

CeCe Smith

Sound Board Operator

Silvia Peckham

Deck Crew Sound

Sam Morin

Deck Crew Props/Scenic

Stephanie Saltis

Caelyn Hare

Wardrobe Head

Sasha Georges

Painter/Dyer

Olivia Murrow

Elise Rosado

Witch Prosthetics

Olivia Murrow

Dressers

Claudia Davis

Griffin Nielsen

Sarah Powers

Kinari Rima

Madelyne Wible

Costumes

Costume Shop employees

Kara D'Alessandro, Celeste Fenton, Attiya Fortuné, Daniel Jimenez, Joe Kennedy, Ana Langmead, Katie Lennon, Victor Longman, Sarah Rand, Emily Ray, Elise Rosado, Luke Sassu, CeCe Smith, Braden Sturek, Sarah Sweet, Michael Tandy, Rain Young

Practicum students

Chris Castañeda, Brittany Cook, Kat Eilerts, Zoe Fischhoff, Jeremy Hays, Todd Kremer, Madeline Lacy, Brittany Lewis, Isobel Makin, Emily Ray, Cheyenne Roberts, Katie Ross, Ayla Sullivan, Shelby Zumwalt

Scenery and electrics

Production assistants

Maria Aki, Nathan Dow, Asher Farr, Kelsey Gallotte, Kylah Garcia, Tristan Gerth, Wesley Halloran, Jill Avery Ingebritsen, Katy Keenan, Hannah Male, Zach Mayer, Ian McMorran, Sam Morin, Bret Pilkington, Ryan Rouillard, Madelyn Salvucci, Jahan Shafii, Sadie Skolnekovich, CeCe Smith, Destin Woods

Practicum students

Isabel Castellanos, Eli Davis, Katherine Folz, Tristan Gerth, Jeremy Hays, Zachary Heygood, Daniel Jimenez, Todd Kremer, Jules Murtha, Katherine Ross, Maddy Salvucci, Luke Sassu, Elena Sayeedi, Jeremy Segelke, Joseph Shaver

Dance production

Technical crew

Maria Aki, Nathan Bala, Xaalan Dolence, Attiyya Fortuné, Wesley Halloran, Keith Haynes, Hattie Houser, Laura Malpass, Ian McMorran, Teresa Orosco, Reed Otto, Olivia Sander, Marla Schulz, Sami Scovel, Sarah Vail, Kelley Ann Walsh, Leah Woods

The Department of Theatre & Dance acknowledges that the University of Colorado Boulder sits upon land within the territories of the Ute, Cheyenne and Arapaho peoples, and are grateful to have the opportunity to be here. We recognize and pay our respects to these Indigenous peoples as traditional stewards of this land and the enduring relationship that exists between Indigenous peoples and these traditional territories. We pay our respects to the ancestors, elders and relations past, present and emerging that steward this land. —Greg Johnson, Center for Native American Indigenous Studies at CU



Upcoming Performances

February

Open Space

Curated by CU Dance Connection

Feb. 28-March 3, Charlotte York Irey Theatre

Starting at \$16

March

Poltergeist

A new play by Alika Magas

The 2017-18 New Play Festival Winner

March 7-10, Acting Studio

Free reserved tickets

Falstaff in Love

A new play by Scott Kaiser

Directed by Kevin Rich

March 14-17, Loft Theatre

Starting at \$16

April

Artist Series: Dorrance Dance

Saturday, April 6, 7:30 p.m., Macky Auditorium

Starting at \$20

Fourth Annual New Play Festival

April 10-14, Acting Studio

Free tickets

The Current

Dance works by faculty and guest artists

April 12-20, University Theatre

Starting at \$18

FRESH: Spring 2019

A CU dance concert

April 26-27, Charlotte York Irey Theatre

Free tickets

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Theatre & Dance Department staff

Department Chair and Director of Dance

Erika Randall

Associate Chair and Director of Theatre

Markas Henry

Associate Chair of Dance

Michelle Ellsworth

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Connie Lane

Director of Dance Production

Iain Court

Costume Production Director

Ted Stark

Guest Artist Technical Director

Becky Sagen

Associate Technical Director

Stephen Balgooyen

Master Electrician

Cooper Braun-Enos

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Jessica Baron

Costume Rental/Stock Manager

Issy Leustig

Costume Run Crew Coordinator

Andrea Jewell

Costume Tech Lab Asst.

Olivia Murrow

Costume Shop Bookkeeper

Sydney Chinowsky

Costume Shop Buyer

Hattie Houser

Dance Costume Coordinator

Attiya Fortuné

Dance Events Coordinator

Constance Harris

Dance Video Recording and Archivist

Gretchen LaBorwit

Front of House Manager

Roxy Leiser

House Managers

Rachel Halmrast
Matarra Hitchcock
Maeve Reilly
Jason Toennis
Leah Woods
K. Woodzick

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