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

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

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
“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.

“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
“Oh 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
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

Find your next performance at cupresents.org

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

Production Coordinator
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

Asst. Production
Coordinator
Sarah Fahmy

Asst. to the Director of
Dance Production
Kshitija Saturdekar

Interim Assts. to the
Costume Production
Director
Sasha Georges
Inge Lise Holmenlund

Business Manager
Stacy Witt

Program Coordinator
Sharon Van Boven

Graduate Program Asst.
Patricia Paige

Production Outreach and
Engagement Liaison
Ondine Geary

Administrative Asst. III
Stacy Norwood

Academic Advisor
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
Attiyya Fortuné

Dance Events
Coordinator
Constance Harris

Dance Video Recording
and Archivist
Gretchen LaBorwit

Front of House Manager
Roxxy Leiser

House Managers
Rachel Halmrast
Matara Hitchcock
Maave Reilly
Jason Toennis
Leah Woods
K. Woodzick

The University of Colorado is committed to providing equal access to individuals with disabilities.
For more information, visit cupresents.org/accessibility

Keep in touch! Send your email address to be added to our events mailing list at cupresents.org/email