Into the Woods

music and lyrics by STEPHEN SONDHEIM
book by JAMES LAPINE
BROADWAY @ THE ORDWAY

2023-2024 SEASON

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**IN PICTURES**

**Into the Woods** is a gateway to musical theater that is regularly performed by theater groups and programs across the country, and we had a hunch that your connections to this show ran deep. So we followed the sage advice of the Baker’s Wife — “If you know what you want, then you go and you find it” — and put out a call on social media. From Witches to (so many) Milky Whites, we had an overwhelming response and curated this charming gallery of snapshots, courtesy of you.

**Your Moments in the Woods**

Submitted by Michelle Howard
Submitted by Kelly Van Oosbree
Submitted by Grace Whiting
Submitted by Gillian Barrow
Submitted by Gary Briggle
Submitted by Anissa Lubbers
Submitted by Suzanne Oakes
Submitted by Kaeli Melin
Submitted by Denzel Belin
Submitted by Doug Tonn
Submitted by Kayley Isaacson
Submitted by Alden Schreiber
RECOGNIZE THIS BAKER?
This isn’t actor Max Wojtanowicz’s first time in the woods: Before he played Cinderella’s Father/Steward in our production, he played the Baker (left) at Sauk Rapids-Rice High School in 1998. Thanks for the fun throwback, Max!
Fresh + Local

We value working directly with local farmers and are seasonally inspired by what’s fresh and local from our many farm partners.

Farmer Owned

Entirely owned and operated by local farmers who make up the Minnesota Farmers Union, we are proud to bring the freshest, highest quality food possible directly from family farms to your plate.

Into the bar, into the bar, then onto the play and home before dark...

Every day French

Chloé
By Vincent
700 3rd St. S
www.chloebysvincent.com
$4 parking across the street

Every day Italian

EaTo
305 Washington Ave. S
www.eatomppls.com
Up to $10 covered at Gateway parking ramp

If you didn’t visit EaTo or Chloé by Vincent for a drink and/or dinner before getting lost in Stephen Sondheim’s storybook tale, stop by for a nightcap and a second happy ending.
Welcome

The late Stephen Sondheim was one of the greatest musical minds in the history of American theater. In many ways, his unparalleled approach to theater, music and storytelling created the foundation on which modern musicals are built today. So I’m thrilled that the first musical at the Guthrie since 2019 is *Into the Woods* — a favorite in the Sondheim canon and a mainstay of musical theater performed everywhere from Broadway stages to high school auditoriums across the country.

It’s not surprising that *Into the Woods* received 10 Tony nominations and had a two-year run after it opened on Broadway in 1987. Using the lore and nostalgia of classic fairy tales as a literary device, the beloved musical Sondheim co-created with James Lapine delves into themes that traverse far beyond the often-quoted “happily ever after” platitude. *Into the Woods* entertains as it provokes, giving audiences much to enjoy in the moment and even more to ponder after the story ends.

Thanks to her extensive and notable work in theater, Sarna Lapine is the ideal director to lead a production of this depth and magnitude. She has expertly assembled a phenomenal company, including many Twin Cities actors making their Guthrie debuts, and placed them in the most enchanting of worlds fully manifested by an all-star creative team. Every aspect of this production is magical, and I’m honored to have a visionary like Sarna at the helm.

As Jack’s Mother sings to her son at the top of the show: “You must begin the journey.” May we all heed the lessons waiting for us along the way.

Yours,

From Artistic Director
Joseph Haj

Dear Friends,

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Yours,
BANK OF AMERICA
BROADWAY ON HENNEPIN

Your 2023–2024 season is here!

Learn more at HennepinTheatreTrust.org/Broadway
IN MEMORIAM

On May 2, 2023, beloved actor Barbara Bryne passed away at the age of 94. Barbara made her Guthrie debut in 1970 and appeared regularly on our stages through 1981 before starring in the original Broadway productions of Stephen Sondheim’s *Sunday in the Park With George* and *Into the Woods*. After returning to Minnesota, she performed in 20+ Guthrie productions between 1998 and 2013, including a memorable run as the formidable Lady Bracknell in *The Importance of Being Earnest*.

We’re grateful Barbara shared her artistry with us for so many seasons. Her incredible life, talent and legacy will live on at the Guthrie and in our hearts forever.

Barbara, we’ll see you once upon a time — later.
Sixty Years, One All-Out Celebration

On Sunday, May 7 — the Guthrie’s official 60th anniversary — we were thrilled to welcome thousands of guests through our doors for a day of fun, food and festivities. From the self-guided backstage tour that started on Level One to drop-in education classes on Level Nine, community members filled the Guthrie from top to bottom and brought hours of joy and energy to our spaces. Thank you to everyone who joined us for this milestone event made possible with generous support from Wells Fargo. Cheers to you and the next 60 years!

Artistic Director Joseph Haj and Communications Manager J’Kalein Madison kicked off the festivities by welcoming folks to the Guthrie.

DJ Benny Nord spun beats in our service lot while guests enjoyed eats from local food trucks.

Hamlet actor Regina Marie Williams struck a pose in the photo booth with some props from the show in tow.
Guests learned about the making of set pieces, props, costumes and more on the self-guided backstage tour.

Teaching artist Brian Bose taught guests to “slay” during his drop-in education class in the Dowling Studio.

A scavenger hunt invited guests to find nine key things throughout the Guthrie building and receive a special prize.

Associate Producer Addie Gorlin-Han led directing demonstrations on the Wurtele Thrust Stage.

PHOTOS: TOM WALLACE
Experience the extraordinary

Fresh off the heels of a milestone anniversary season that reminded us of where we’ve been, we’re excited to begin the next chapter in the Guthrie’s history with a thrilling lineup of plays that will further our mission and illuminate our common humanity.

From cherished classics to acclaimed new work, this season offers something for everyone: Feel-good comedies. Cleverly crafted thrillers. A cult-classic musical. And the noteworthy return of rotating repertory with A Brittle Glory — Shakespeare’s History Cycle of Richard II, Henry IV and Henry V. This epic three-play series previously wowed Guthrie audiences more than 30 years ago and takes the stage again in spring 2024.

As time marches on, one thing remains true: You make the Guthrie great. We invite you to step into the vibrant worlds of these plays and allow yourself to be entertained, inspired and transformed.

New season subscriptions start at $68 and are on sale now. Learn more at guthrietheater.org.
The Importance of Being Earnest
by OSCAR WILDE
directed by DAVID IVERS
September 9 – October 15, 2023
Wurtele Thrust Stage

WORLD PREMIERE
For the People
by TY DEFOE
and LARISSA FASTHORSE
directed by MICHAEL JOHN GARCÉS
October 7 – November 12, 2023
McGuire Proscenium Stage

‘Art’
by YASMINA REZA
translated by CHRISTOPHER HAMPTON
directed by LISA PORTES
December 16, 2023 – January 28, 2024
McGuire Proscenium Stage

Dial M for Murder
by FREDERICK KNOTT
adapted by JEFFREY HATCHER
directed by TRACY BRIGDEN
January 20 – February 25, 2024
Wurtele Thrust Stage

On Beckett
based on the writings of SAMUEL BECKETT
conceived, performed and directed by BILL IRWIN
February 17 – March 24, 2024
McGuire Proscenium Stage

A Brittle Glory
Richard II, Henry IV and Henry V
by WILLIAM SHAKESPEARE
directed by JOSEPH HAJ
March 23 – May 25, 2024
Wurtele Thrust Stage
Principal foundation support from The Roy Cockrum Foundation

Skeleton Crew
by DOMINIQUE MORISSEAU
directed by AUSTENE VAN
May 4 – June 9, 2024
McGuire Proscenium Stage

English
by SANAZ TOOSSI
directed by HAMID DEHGHANI
July 13 – August 18, 2024
McGuire Proscenium Stage

2023 PULITZER PRIZE WINNER
Little Shop of Horrors
book and lyrics by HOWARD ASHMAN
music by ALAN MENKEN
based on the film by ROGER CORMAN,
screenplay by CHARLES GRIFFITH
directed by MARCIA MILGROM DODGE
June 22 – August 18, 2024
Wurtele Thrust Stage

The Guthrie Theater, in co-production with Goodman Theatre, presents
Into the Woods
music and lyrics by Stephen Sondheim
book by James Lapine
originally directed on Broadway by James Lapine
orchestrations by Jonathan Tunick

Cast
in approximate order of appearance

NARRATOR Regina Marie Williams*
CINDERELLA Emily Tyra*
CINDERELLA’S STEPMOTHER Kym Chambers Otto*
FLORINDA Cat Brindisi*
LUCINDA Olivia Wilusz*
CINDERELLA’S FATHER Max Wojtanowicz*
CINDERELLA’S MOTHER Anna Hashizume*
JACK Trevor James*
JACK’S MOTHER Kim Kivens*
MILKY WHITE John Yi*
BAKER Robert Knight*
BAKER’S WIFE Madeline Trumble*
LITTLE RED RIDING HOOD Suzie Juul*
GRANNY Kim Kivens*
WOLF Sasha Andreev*
WITCH Lisa Howard*
RAPUNZEL Anna Hashizume*
CINDERELLA’S PRINCE John Yi*
RAPUNZEL’S PRINCE Sasha Andreev*
STEWARD Max Wojtanowicz*
MYSTERIOUS MAN Regina Marie Williams*
VOICE OF THE GIANT Greta Oglesby*

Members of the acting ensemble also appear as Woodland Creatures.

Setting
In and around the woods in a far-off kingdom.

Run Time
Approximately 2 hours, 45 minutes (including intermission)
Creative Team

DIRECTOR          Sarna Lapine
CHOREOGRAPHER    Alison Solomon
MUSIC DIRECTOR    Denise Prosek
SCENIC DESIGNER  Mikiko Suzuki MacAdams
COSTUME DESIGNER Valérie Thérèse Bart
LIGHTING DESIGNER Donald Holder
SOUND DESIGNER    Beth Lake
ADAPTING ORCHESTRATOR Fred Lassen
COPYIST           Jason Hansen
ASSISTANT MUSIC DIRECTOR Kathryn Brown
RESIDENT DRAMATUREG Carla Steen
FIGHT DIRECTOR    Aaron Preusse
INTIMACY BY       Alli St. John
RESIDENT CASTING DIRECTOR Jennifer Liestman
STAGE MANAGER     Lori Lundquist*
ASSISTANT STAGE MANAGERS Matthew Meeks*
ASSISTANT DIRECTOR Nate Stanger*
NYC CASTING CONSULTANT Derek Prestly
DANCE CAPTAIN     McCorkle Casting, Ltd.
FIGHT CAPTAIN     Emily Tyra*

Musicians

PIANO/CONDUCTOR    Denise Prosek
FLUTE/PICCOLO      Catherine Ramirez
CLARINET           Mark Henderson
BASSOON            Laurie Hatcher Merz
HORN               Michael Alexander
TRUMPET            Elaine Burt
VIOLINS            Elise Meichels Parker
                    David Leung
VIOLA              Anne Ainomäe
CELLO              Diane Tremaine
BASS               Greg Angel
PERCUSSION         Kory Andry

*Member of Actors’ Equity Association

Understudies
Cat Brindisi* (M. Trumble); Serena Brook* (K. Chambers Otto, A. Hashizume, E. Tyra); Charlie Clark* (R. Williams, M. Wojtanowicz); Shinah Hey* (C. Brindisi, S. Juul, O. Wilusz); Kersten Rodau* (L. Howard, K. Kivens); Joshua Row (T. James); Evan Tyler Wilson* (S. Andreev, J. Yi); Max Wojtanowicz* (R. Knight)
Understudies never substitute for performers unless announced prior to the performance.

Acknowledgments
Original Broadway production by Heidi Landesman, Rocco Landesman, Rick Steiner, M. Anthony Fisher, Frederic H. Mayerson and Jujamcyn Theaters. Originally produced by The Old Globe in San Diego, California.

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

Any video and/or audio recording of this production is strictly prohibited.

Special thanks to Mary Alice Balej for loaning her grand piano to the Guthrie for this production.
Scenes and Songs

ACT ONE

Scene One
Prologue: “Into the Woods” .......................................................... COMPANY

Scene Two
“Cinderella at the Grave” ................................. CINDERELLA, CINDERELLA’S MOTHER
“Hello, Little Girl” ........................................... WOLF, LITTLE RED RIDING HOOD
“I Guess This Is Goodbye” .................................................. JACK
“Maybe They’re Magic” ........................................... BAKER’S WIFE, BAKER
“Baker’s Reprise” ................................................. BAKER
“I Know Things Now” ........................................... LITTLE RED RIDING HOOD
“A Very Nice Prince” ........................................... CINDERELLA, BAKER’S WIFE
“First Midnight” .................................................. COMPANY

Scene Three
“Giants in the Sky” .................................................. JACK
“Agony” ..................................................... CINDERELLA’S PRINCE, RAPUNZEL’S PRINCE
“A Very Nice Prince” (reprise) ........................................... CINDERELLA, BAKER’S WIFE
“It Takes Two” .............................................. BAKER’S WIFE, BAKER
“Second Midnight” ............................................... COMPANY

Scene Four
“Stay With Me” .................................................. WITCH, RAPUNZEL
“On the Steps of the Palace” ........................................... CINDERELLA

Scene Five
Finale: “Ever After” .................................................. COMPANY

ACT TWO

Scene One
Prologue: “So Happy” .................................................. COMPANY

Scene Two
“Agony” (reprise) ........................................... CINDERELLA’S PRINCE, RAPUNZEL’S PRINCE
“Witch’s Lament” .................................................. WITCH
“Any Moment” .................................................. CINDERELLA’S PRINCE, BAKER’S WIFE
“Moments in the Woods” ........................................ BAKER’S WIFE
“Your Fault” .................................................... JACK, BAKER, LITTLE RED RIDING HOOD, WITCH, CINDERELLA
“Last Midnight” .................................................. WITCH
“No More” ...................................................... BAKER, MYSTERIOUS MAN
“No One Is Alone” ........................................... CINDERELLA, LITTLE RED RIDING HOOD, BAKER, JACK
Finale: “Children Will Listen” ........................................... COMPANY
Biographies

Kym Chambers Otto
Cinderella’s Stepmother

GUTHRIE Debut. THEATER National Tours: Cats, The Wizard of Oz, Cinderella; Regional: Beauty and the Beast, Jesus Christ Superstar, Cinderella, Joseph,... Contemporary Songbook (Ordway); The Sound of Music, Anything Goes, The Wizard of Oz (Starlight Kansas City); Yankee Doodle Dandy (Theatre Under the Stars); Cabaret (KCRep); The Music Man (The Bushnell); Camelot (North Shore Music Theatre); Annie (Ogunquit Playhouse); Mame, Evita, The Music Man, La Cage Aux Folles, Titanic (Forestburgh Playhouse); Theatre Elision; History Theatre; Old Log Theatre; Chanhassen Dinner Theatres; Theatre L’Homme Dieu; Nautilus Music-Theater; Minnetonka Theatre; Rochester Civic Theatre.

OTHER Co-Owner of Twin Cities Musical Theatre Training (TCMTT), www.twincitiesmttraining.com; AEA since 2005. TRAINING M.A., New York University; B.A., St. Olaf College. @kymchambersotto (IG)

Anna Hashizume
Cinderella’s Mother/Rapunzel

GUTHRIE Debut. THEATER Theater Latté Da: Hello, Dolly!, La Bohème, NEXT Festival; Full Circle Theater Company: Fire in the New World; Artistry: Mary Poppins; Open Eye Theatre: LOG JAM!; Theatre Elision: Of Art and Artists; Lyric Arts: Sense and Sensibility; Collective Unconscious Performance: Into the Darkness; Mixed Precipitation: The Clemency of Tito, Dr. Falstaff, Philemon and Baucis. OPERA The Muses Project: Die Fledermaus; Fargo Moorhead Opera: Don Giovanni, Speed Dating Tonight!; An Opera Theatre: The Sky Where You Are, In the Midst of Things; Minnesota Opera: La Traviata, Thais; Lyric Opera of the North: Rigoletto. AWARDS The Schubert Club Scholarship Competition. TRAINING M.M., University of Minnesota; B.S.O.F., Indiana University Jacobs School of Music. @annahashizume (IG), www.annahashizume.com

Lisa Howard
Witch

GUTHRIE Debut. THEATER Recent: Maggie Jones in 42nd Street (Goodspeed Opera House); Broadway: Tammy in Jimmy Buffett’s Escape to Margaritaville; Jenny Steinberg in It Shoulda Been You (Drama Desk Award nomination); Diva 1 in Priscilla, Queen of the Desert; Missy Hart in 9 to 5: The Musical; Head Nurse in the Lincoln Center revival of South Pacific; Rona Lisa Peretti in The 25th Annual Putnam County Spelling Bee (Drama Desk Award); National Tours: Madame Morrible in Wicked; Les Misérables; Regional (selected): Mother Abbess in The Sound of Music (Pittsburgh CLO); Paulette in Legally Blonde (The Muny); Gretchen Fox in Emmet Otter’s Jug-‘n-Band Christmas (Goodspeed Opera House). FILM/TELEVISION Siobhan in The Twilight Saga: Breaking Dawn – Part 2; Decay; “The Gilded Age,” “Power,” “The Good Fight,” “Madam Secretary,” “Ugly Betty,” MUSIC Solo Albums: Songs of Innocence and Experience: The Music of William Finn, The Most Wonderful Time of the Year (available on iTunes and all digital platforms). TRAINING B.F.A., Musical Theater, University of Cincinnati College-Conservatory of Music. @lisahowardnc (IG, TW), www.lisahowardnc.com

Cast

Sasha Andreev
Wolf/Rapunzel’s Prince

GUTHRIE Sunday in the Park With George, The Two Gentlemen of Verona, A Midsummer Night’s Dream, Edgardo Mine. THEATER Off-Broadway: All Is Calm; National Tour: All Is Calm; Regional: Ragtime (Asolo Rep); All Is Calm, Twelve Angry Men, Ragtime, Steerage Song (Theater Latté Da); The Defeat of Jesse James, Runestone! (History Theatre); Jimmy and Lorraine (Pillsbury House Theatre); The Cradle Will Rock (Frank Theatre); Buyer and Cellar (Hennepin Theatre Trust); Park Square Theatre; Mixed Blood Theatre; Jungle Theater; Trademark Theater; Chanhassen Dinner Theatres; Theatre de la Jeune Lune; Actors Theatre of Louisville. FILM/TELEVISION A Taste of Love, Bezos: The Beginning, Body Language; “Stranger Things” (Netflix), “I Was There” (ABC), Host of “Operation Build” (A&E), Host of “Curb Your Enthusiasm” (HGTV), Host/Guest on ShopHQ.

Cat Brindisi
Florinda

Trevor James


Suzie Juul


Kim Kivens


Robert Knight

GUTHRIE Debut. THEATER Pasadena Playhouse: *Sunday in the Park With George*; South Coast Repertory: She Loves Me, Alexander and the Terrible, Horrible, No Good, Very Bad Day; Hale Center Theatre: Big River; Chance Theater: Parade. VOICEOVER “Cocomelon” (Netflix, YouTube, Spotify, Apple). AWARDS LA’s Next Great Stage Star Winner 2018. TRAINING Open Jar Institute (New York City); B.A., Theatre, California State University, Northridge. @robknights (IG), www.robertellisknight.com

Greta Oglesby

GUTHRIE Guess Who’s Coming to Dinner; Harvey, The Crucible; Appomattox; The Sunshine Boys; The Burial at Thebes; Caroline, or Change; Crowns. THEATER Penumbra Theatre (selected): The Piano Lesson, The Ballad of Emmett Till, Black Nativity; Theater Latte Da: Into the Woods; Children’s Theatre Company: The Wiz, The Beggars’ Strike, Five Fingers of Funk; Ten Thousand Things: King Lear, Once on This Island; Goodman Theatre; Steppenwolf; Chicago Theatre Company; Oregon Shakespeare Festival (five seasons). FILM/TELEVISION Conversations With God, Into Temptation. BOOKS Mama ‘n Nem: Handprints on My Life (Kirk House Publishers). AWARDS Jeff Award; Black Theater Alliance Award; Ivey Award for Caroline, or Change; 2009 McKnight Theater Artist Fellow

Madeline Trumble

GUTHRIE Debut. THEATER Broadway: Newsies (original Broadway cast); Off-Broadway: Fifty Million Frenchmen (The York Theatre Company); National Tours: Wicked, Mary Poppins, The King and I; Regional: Artistry; Berkeley Rep; Deaf West Theatre; Fiasco Theater; The Muny; Theatre Under the Stars; ZACH Theatre. FILM/TELEVISION Judge on “Cupcake Wars” (Food Network), TEACHING Voice and acting teacher in Stillwater, Minnesota. TRAINING B.F.A., Musical Theatre, University of Michigan. @madtrum (IG), www.madelinetrumble.com

Emily Tyra

GUTHRIE Debut. THEATER Broadway: Nice Work If You Can Get It, Chaplin: The Musical, Hugh Jackman: Back on Broadway, Off-Broadway: The City Club (Minetta Lane Theatre); Regional (selected): Sunday in the Park With George (Pasadena Playhouse); A Chorus Line (Signature Theatre); Dirty Rotten Scoundrels (Walnut Street Theatre); Beauty and the Beast, Singin’ in the Rain (Ordway). FILM/TELEVISION Harpoorn, “Code Black” (CBS), “Flesh and Bone” (STARZ), “Boardwalk Empire” (HBO). OTHER Boston Ballet; James Sewell Ballet. TRAINING American Ballet Theatre; Ballet Arts Minnesota; Minnesota Opera. @emilytyra (IG)
Regina Marie Williams  
Narrator/Mysterious Man

**GUTHRIE**  
Hamlet, The Tempest; A Christmas Carol; Dining With the Ancestors; Guys and Dolls; Guess Who’s Coming to Dinner; The Bluest Eye; To Kill a Mockingbird; Othello; The Burial at Thebes; A Streetcar Named Desire; Caroline, or Change; The Falls; The People’s Temple; She Loves Me; Oedipus; Crowns.  
**THEATER**  
Theater Latté Da: Hello, Dolly!; The House of Bernarda Alba, Chicago; Ten Thousand Things: Iphigenia at Aulis, Romeo and Juliet, Doubt, Man of La Mancha; Mixed Blood Theatre: ANIMATE, Barbecue, Ruined, Pure Confidence; Penumbra Theatre/ Theater Mu: Brothers Paranormal; People’s Light: Nina Simone: Four Women; Penny Leon’s True Colors Theatre Company; Nina Simone: Four Women; Chanhassen Dinner Theatres: Sister Act; Pillsbury House Theatre: Scapegoat, Death Tax, Pa’s Hat; Ordway; Damn Yankees; Round House Theatre: Redshirts; Milwaukee Rep: Lady Day...; Penumbra Theatre: Dinah Was; Park Square Theatre: Nina Simone: Four Women, The Color Purple.  
**AWARDS**  
Ivey Award; Helen Hayes Award nomination; Two-time recipient of the McKnight Theater Artist Fellowship

Olivia Wilusz  
Lucinda

**GUTHRIE**  
A Christmas Carol, Sense and Sensibility.  
**THEATER**  
Six Points Theater: Significant Other; Gremlin Theatre: Becky Shaw, The Father; Illusion Theater: My Antonia; Pillsbury House Theatre: West of Central.  
**OTHER**  
Audio description narrations for programming on HBO, ABC, Hulu, Peacock and more.  
**TRAINING**  
University of Minnesota/Guthrie Theater B.F.A. Acting Program; South Carolina Governor’s School for the Arts and Humanities.  
www.oliviawilusz.com

Max Wojtanowicz  
Cinderella’s Father/Steward

**GUTHRIE**  
Hamlet, As You Like It, Sunday in the Park With George.  
**THEATER**  
**AWARDS**  
Minnesota State Arts Board Artist Initiative Grant.  
**TRAINING**  
B.A., St. Olaf College.  
@maxwhattimeisit (IG),  
www.maxwojtanowicz.com

John Yi  
Milky White/Cinderella’s Prince

**GUTHRIE**  
Debut.  
**THEATER**  
Broadway: KPOP (Circle in the Square Theatre), three 2023 Tony Award nominations; Off-Broadway: Snow in Midsummer (Classic Stage Company); Notes From Now (Prospect Theater Company/59E59 Theaters); KPOP (Ars Nova, 2018 Lucille Lortel Award for Outstanding Musical); Soft Power (The Public Theater, 2021 Grammy Award nomination for Best Musical Theater Album); Oliver! (National Asian Artists Project); National Tours: Cinderella (first national tour); Miss Saigon (Pittsburgh CLO).  
**FILM/TELEVISION**  
Over the Moon (Netflix, 2021 Academy Award nomination for Best Animated Feature); “Kaleidoscope” (Netflix), “The Other Two” (HBO Max), “Mr. Robot” (USA), “The Kennedy Center at 50” (PBS).  
**TEACHING**  
Teach for America alum (Houston, 2011).  
**TRAINING**  
Elon University.  
@mrjohnyi (IG),  
www.mrjohnyi.com

Creative Team

Stephen Sondheim  
Music and Lyrics

James Lapine
Book

James Lapine is a playwright and director. On Broadway, he worked with Stephen Sondheim on Sunday in the Park With George, Into the Woods and Passion. He also conceived and directed the musical review Sondheim on Sondheim. With William Finn, he created Falsettos, recently revived by Lincoln Center Theater, Little Miss Sunshine and Muscle, and he directed Finn’s The 25th Annual Putnam County Spelling Bee. Other Broadway credits include his play based on Moss Hart’s memoir Act One (also at Lincoln Center Theater), Amour, The Diary of Anne Frank, Golden Child and Dirty Blonde. He has written the plays Table Settings, Twelve Dreams, The Moment When, Fran’s Bed and Mrs. Miller Does Her Thing. Lapine has been nominated for 11 Tony Awards, winning on three occasions. He is also the recipient of the Pulitzer Prize and SDC’s Mr. Abbott Award for Lifetime Achievement in the Theater. In 2010, Lapine was inducted into the Theater Hall of Fame.

Sarna Lapine
Director

GUTHRIE Debut. THEATER Broadway: Sunday in the Park With George; International: Photograph 51, 4-Stars in Concert, National Theatre’s War Horse (Japan); Tribes by Nina Raine (Montreal); New York: Dracula by Kate Hamill (Classic Stage Company); Little Women (Primary Stages); Annie Get Your Gun, Frost/Nixon (Bay Street Theater); Regional: The Rape of Lucretia (Boston Lyric Opera); Noises Off (Two River Theater); Buyer and Cellar (Bucks County Playhouse); Other Desert Cities (Theatre Aspen); National Tours: War Horse, Dirty Dancing, South Pacific. SYMPHONY ORCHESTRAS Grand Rapids Symphony/The Philadelphia Orchestra: Fiddler on the Roof; Boston Pops Orchestra: Simply Sondheim, LA Phil at The Hollywood Bowl: Sondheim on Sondheim (conducted by Gustavo Dudamel). TEACHING Guest Artist: The Juilliard School; Fordham University; The Hartt School at University of Hartford; Rutgers University; CalArts; Mountview Academy (London); The Lee Strasberg Theatre & Film Institute at NYU. TRAINING M.F.A., Columbia University. www.srnalapine.com

Alison Solomon
Choreographer

GUTHRIE Debut. THEATER Choreographer (recent credits): Sweeney Todd (Signature Theatre); Sunday in the Park With George (Pasadena Playhouse); Fiddler on the Roof (featuring The Philadelphia Orchestra); Charlie and the Chocolate Factory (second national tour), Swing! (ONU/Chanhanh Dinner Theatres); Associate Choreographer: Charlie and the Chocolate Factory (Broadway, Australia, first national tour); Gigi (Broadway); Beautiful: The Carole King Musical (Broadway); Smokey Joe’s Cafe (Off-Broadway/Oradowy); I Married an Angel (New York City Center); Sweet Charity (with Sutton Foster); The Honeymooners (Paper Mill Playhouse); In the Heights (The Kennedy Center). FILM/TELEVISION Commercials: Acer Electronics featuring Lauren Froderman (“SYTYCD”), Gillian Murphy (American Ballet Theatre) and Ashley Bouder (New York City Ballet); NFL Super Bowl Lil “Dirty Dancing” featuring Odell Beckham Jr. Eli Manning and the New York Giants (Associate Choreographer); Lord & Taylor (Associate Choreographer). @alisolononny (IG), www.alisonalomon.com

Denise Prosek
Music Director

GUTHRIE Associate Music Director: Guys and Dolls, West Side Story, The Music Man, My Fair Lady; Pianist: Little House on the Prairie, Martin Guerre. THEATER Theater Latté Da (Co-Founder): We Shall Someday, Chicago, Twelve Angry Men, Man of La Mancha, Ragtime, Sweeney Todd, Cabaret, The Light in the Piazza; Children’s Theatre Company; Peter Pan, Dr. Seuss’ How the Grinch Stole Christmas!, Shrek: The Musical, Park Square Theatre: The Pirates of Penzance, The Snow Queen, The Color Purple, Johnny Baseball; Artistry: Joseph...; Theater Mu: Again, Into the Woods, Little Shop of Horrors. OTHER Founder of Prosody, a songwriting collaborative; Featured on TPT’s “Minnesota Original.” AWARDS 2013–2014 Playwrights’ Center McKnight Theater Artist Fellow; 2012 Lavender Theater Artist of the Year; Best Music Director for Evita, Parade and Gypsy. TRAINING B.Mus., Piano Performance, St. Olaf College.

Mikiko Suzuki MacAdams
Scenic Designer

GUTHRIE Sweat, The Glass Menagerie, The Legend of Georgia McBride, Hold These Truths. THEATER Off-Broadway (selected): Primary Stages; Working Theater; Epic Theatre Ensemble; Intar Theatre; Ensemble Studio Theatre; National Asian American Theatre Company; National Tour: Dirty Dancing; Regional (selected): Arena Stage; Berkeley Rep; The Old Globe; Oregon Shakespeare Festival; Long Wharf Theatre; Seattle Rep; Actors Theatre of Louisville; Cleveland Play House; PlayMakers Repertory Company; A.C.T.; Yale Repertory Theatre; Opera Theatre of Saint Louis; Boston Lyric Opera; Japan: Universal Studios Japan; Umeda Arts Theater; Nissay Opera; Nikikai Opera; Sunbury Hall; Aichi Triennale; Kanagawa Prefectural Hall; Biwako Hall; Associate Scenic Designer for the Broadway productions of My Fair Lady, Fiddler on the Roof, The King and I and more. TEACHING Yale School of Drama.

Valérie Thérèse Bart
Costume Designer

GUTHRIE The Servant of Two Masters. THEATER Regional: It’s Christmas, Carol! (Oregon Shakespeare Festival, world premiere); Twelfth Night (KCRep); Qui Nguyen’s Poor Yella Rednecks (South Coast Repertory, world premiere); A Doll’s House, Part 2 (Actors Theatre of Louisville); Vietgone (Alley Theatre/Denver Center); Lauren Yee’s The Great Leap (Denver Center/Seattle Rep, world premiere); The Servant of Two Masters (TFANA/Seattle Rep/Shakespeare Theatre Company/Yale Repertory Theatre); Scenic Design: POPI! (Yale Repertory Theatre, world premiere); Off-Broadway: Jaclyn Backhaus’ Wives (Playwrights Horizons, world premiere); Kate Hamill’s Little Women (Primary Stages, NYC premiere); Jiri Breon Holder’s Too Heavy for Your Pocket (Roundabout Theatre Company, world premiere); Kate Hamill’s Vanity Fair (Pearl Theatre Company, world premiere). OPERA Des Moines Metro Opera: A Thousand Acres (world premiere); Heartbeat Opera: Fidelio; Minnesota Opera: Rigoletto; Wolf Trap Opera: Listen, Wilhelmina! (world premiere); Urban Arias: She. After (world premiere). OTHER For You, Paige (world premiere TikTok musical); Tina Packer’s Women of Will. TRAINING M.F.A., Yale School of Drama. www.valeriebart.com

20 \ GUTHRIE THEATER
Donald Holder
Lighting Designer
GUTHRIE Roman Holiday, A View From the Bridge, 1776, She Loves Me. THEATER Broadway (selected): Paradise Square; My Fair Lady; Anastasia; Oslo; Kiss Me, Kate (2019); Straight White Men; The Bridges of Madison County; Bullets Over Broadway; Spider-Man: Turn Off the Dark; Promises, Promises; Arcadia; The Motherfucker With the Hat; Movin’ Out; Les Liaisons Dangereuses; Gem of the Ocean; Thoroughly Modern Millie. OPERA The Metropolitan Opera; Lincoln Center Festival/LA Opera; Houston Grand Opera; English National Opera; Seattle Opera; Kirov Opera. FILM/TELEVISION Spirited, Ocean’s 8, “The Marvelous Mrs. Maisel.” “Smash.” AWARDS Selected: Obie Award; Lucille Lortel Award; Helen Hayes Award; Ovation Award; AUDELCO Award; Connecticut Critics Circle Award; Henry Hewes Awards; Tony Award for South Pacific, plus 14 nominations; Tony, Molière, Outer Critics Circle and Drama Desk Awards for The Lion King. TRAINING Head of Lighting Design, Rutgers University. TRAINING Yale School of Drama

Beth Lake
Sound Designer
GUTHRIE Debut. THEATER Broadway: Sound Designer: Camelot; Associate Sound Designer: For Colored Girls...; Pass Over; Is This a Room; Dana H.; My Fair Lady; The Sound Inside; The Play That Goes Wrong; Natasha, Pierre and the Great Comet of 1812; The Velocity of Autumn; Off-Broadway: Sound Designer: For Colored Girls..., The Play That Goes Wrong, The Wolves, Freud’s Last Session; Associate Sound Designer: Dreaming Zenzile, Socrates, Small Mouth Sounds, Mother Courage and Her Children, The Christians, The Qualms, Antlia Pneumatica, Skeleton Crew, Intimate Apparel; Regional: A Little Night Music (Pasadena Playhouse); Kinky Boots (Bucks County Playhouse); Selling Kabul, Ghosts (Williamstown Theatre Festival); Kiss My Aztec! with Jessica Paz (Hartford Stage); The Revolutionists, An Iliad, The Price (Gulfshore Playhouse); National Tours: A Thousand Splendid Suns, American Girl Live! OTHER Member of USA 829, IATSE-ACT and TSDCA. TRAINING M.F.A., University of California, Irvine

Fred Lassen
Adapting Orchestrator
GUTHRIE Debut. THEATER Broadway (Music Director/Conductor): Sweeney Todd (current production), Radio City Christmas Spectacular (ongoing), Sing Street, Prince of Broadway, Bandstand, Mean Girls, King Kong, Finding Neverland, Once, Porgy and Bess, South Pacific, Dirty Rotten Scoundrels, Spamalot, Cabaret, 42nd Street, Once Upon a Mattress; Off-Broadway/Regional: The Sting (Paper Mill Playhouse, with Harry Connick Jr.); The Threepenny Opera (Atlantic Theater Company, directed by Martha Clarke); Sycamore Trees (Signature Theatre, Helen Hayes Award nomination); International: Once (Dublin/Toronto); Prince of Broadway (Tokyo/Osaka); Cabaret (Folies Bergère, Paris). TRAINING Organ Performance, Oberlin Conservatory of Music

Kathryn Brown
Assistant Music Director

Carla Steen
Resident Dramaturg
GUTHRIE More than 75 productions since 1996, including Hamlet, The Little Prince, A Christmas Carol, Sally & Tom, Sweat, The Tempest, Noura, Cyrano de Bergerac, As You Like It, Frankenstein – Playing With Fire, West Side Story, Familiar, Sunday in the Park With George, King Lear, The Lion in Winter, Disgraced, The 39 Steps, Peer Gynt, His Girl Friday and Sweeney Todd. THEATER Dramaturgy for The Acting Company (The Comedy of Errors, Henry V); University of Minnesota/Guthrie Theater B.F.A. Acting Program; Hammerstein Center; NYU Tisch School of the Arts; Augsburg University (Cymbeline directed by Darcey Engen). PROFESSIONAL AFFILIATIONS Member of Literary Managers and Dramaturgs of the Americas (LMDA). TRAINING M.F.A., Columbia University; B.A., Augsburg University

Aaron Preusse
Fight Director
Alli St. John

Intimacy

GUTHRIE Hamlet. THEATER Intimacy: Spring Awakening (Utah State University); The Crucible, Light Switch (Arizona State University); Barefoot in the Park (Mesa Encore Theatre); Directing: How the Grinch Stole Christmas! (Children’s Theatre Company, Assistant Director); Children’s Performing Arts; SteppingStone Theatre for Youth Development; Talespinner Children’s Theatre. OTHER Founder and Artistic Director of Thought Bubble Theatre Festival. PUBLICATIONS HowlRound Theatre Commons: The Journal of Consent-Based Performance. TRAINING M.F.A., Theatre for Youth and Community. Arizona State University; Intimacy training, Theatrical Intimacy Education; Certified in Mental Health First Aid. www.allistjohn.com

Jennifer Liestman

Resident Casting Director

GUTHRIE Member of the Artistic Team since 2003; More than 60 productions, workshops and readings since 2015, including Murder on the Orient Express, Hamlet, Blues for an Alabama Sky, The Little Prince, Sally & Tom, Vietgone, Sweat, Emma, A Raisin in the Sun, The Tempest, A Christmas Carol, History Plays Workshop, Dickens’ Holiday Classic, Twelfth Night, Nora, Floyd’s, West Side Story, BAD NEWS! I was there…, Familiar (with Seattle Rep), Watch on the Rhine (with Berkeley Rep), Native Gardens (with Arena Stage) and Disgraced (with McCarter Theatre Center/Milwaukee Rep). FILM/TELEVISION Master Servant (Casting Consultant). TEACHING Audition master classes for the University of Minnesota/Guthrie Theater B.F.A. Acting Program; Macalester College; SMU; Other universities in Minnesota and the U.S. TRAINING B.A., Theatre, Minnesota State University Moorhead.

Lori Lundquist

Stage Manager

GUTHRIE Stage Manager: The Little Prince, Vietgone, Guys and Dolls; Assistant Stage Manager: A Raisin in the Sun. THEATER Broadway: Fosse, The Best Man, Holiday; Off-Broadway: Head of Passes with Phylicia Rashad (The Public Theater); Julie Taymor’s A Midsummer Night’s Dream (Theatre for a New Audience); The Legend of Georgia McBride (MCC Theater); Gloria (Vineyard Theatre); Incident at Vichy, Big Love (Signature Theatre); Into the Woods, The Two Gentlemen of Verona (Shakespeare in the Park); Fiction, Talley’s Folly (Roundabout Theatre Company); The Shaggs, The Burnt Part Boys (Playwrights Horizons); The Good Times Are Killing Me (Second Stage Theatre/Minetta Lane Theatre); A Civil War Christmas (NYTW/Long Wharf Theatre); The Wolves (New York Stage and Film/The Playwrights Realm); Regional: Shout, Sister, Shout! (Ford’s Theatre); The Age of Innocence (Hartford Stage/McCarter Theatre Center); Sousatzka (Toronto); Joseph… (Ordway); Alley Theatre; Trinity Rep; KCRep. OPERA Minnesota Opera; Indianapolis Opera; Opera Memphis; New York City Opera (two seasons). TRAINING B.A./B.S., Bemidji State University.

Matthew Meeks

Assistant Stage Manager


Nate Stanger

Assistant Stage Manager


McCorkle Casting, Ltd.

Pat McCorkle, C.S.A.

NYC Casting Consultant for 2022-2023 Season

GUTHRIE More than 100 productions since 1998. THEATER Broadway: More than 50 productions, including On the Town, Amazing Grace, End of the Rainbow and A Few Good Men; Off-Broadway: More than 60 productions, including Highlights; Our Town (Barrow Street Theatre); Freud’s Last Session; Toxic Avenger, Almost, Maine; and Driving Miss Daisy; Regional (selected): Barrington Stage Company; George Street Playhouse; Connecticut Repertory Theatre. FILM/TELEVISION Recent projects: Two films for Hallmark, Eternal Buzz, Potato Dreams; Past projects: Premium Rush, Ghost Town, The Thomas Crown Affair, Die Hard With a Vengeance, School Ties; “Twisted,” “Sesame Street,” “Hack” (CBS), “Californiaftion” (Emmy Award nomination), “The Education of Max Bickford” (CBS), “Chappelle’s Show,” “Strangers With Candy.” www.mccorklecasting.com

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Into the Woods is a tapestry of desires. Depicted within it are familiar characters whose iconic individual journeys we may recognize from the fairy tales we encountered in our youth. We may feel we know them and their stories as they existed within their own landscapes. In this tapestry, however, their separate worlds become one.

The tales are woven together as the character’s individual agendas intersect. This interlacing presents new pictures, new possibilities and new problems. These characters are like all inhabitants of the natural world: They want to live and to live well.

But here in these woods, like the subterranean root system of the trees themselves, they are driven by desire. Their narratives and their fates become inextricably linked as they push deeper into the unknown. And in these interwoven woods, once the object of immediate desire is obtained, the journey is far from over.

I once heard a rabbi say, “Despair is a luxury we cannot afford.” When the challenges of individual pursuits are superseded by an existential threat, the characters of Into the Woods must find a way to collectively endure. They must resist despair and recognize that the survival of the individual depends upon the survival of the community. This community has been fractured by both tragedy and good fortune. Its survival depends on the power of its interconnectivity. Coming together and finding balance will require communication, sacrifice, bravery and leadership. It will require compassion. Initially driven by individual desires, the characters must ultimately confront this question: What is our responsibility to each other, to the natural world and to future generations?

The primeval woods once presented a deep and vast realm of possibility. But they are altered. The woods we see depicted now are not so lush, not so endless. Still full of danger and possibility, they are unable to completely provide and shelter. These woods show the wear and tear of the unintended consequences of satisfying human desires. Just as we may recognize ourselves in the characters contained within this fabric, we may recognize these woods as our own.

Into the Woods is an exploration of interconnectedness and what a community can overcome if it is brave enough to ask difficult questions, learn from mistakes and work together for the greater good.
Sondheim and Lapine: It Takes Two

Into the Woods is the second of three collaborations between composer Stephen Sondheim and playwright/director James Lapine. The theatermakers first met in the early 1980s, shortly after Sondheim, as he’s written, was “in a morass of despair after the joyful public slaughter of Merrily We Roll Along” in 1981. The next year, Lapine’s play Twelve Dreams was produced at The Public Theater, where Sondheim was in attendance and impressed enough that he wanted to meet the young playwright and suggest they collaborate.

But he didn’t follow up. Fortunately for us, a few months later, a producer contacted Sondheim and asked if he would meet with Lapine, who had a project to propose. On paper, they seemed a mismatched pair: A generation apart, Lapine came from nonprofit, Off-Broadway theater whereas Sondheim’s career was based on the commercial theater of Broadway. But they found they had similar tastes, and although that initial project didn’t pan out, the pair decided to find one that would. “I’m sort of the go-getter,” said Lapine. “I’ll throw anything on a piece of paper. ... And he’s like ... everything’s so meticulous. It’s hard for him to let go of things. We’re a good combo that way.”

After a series of conversations, they landed on the idea that would eventually become Sunday in the Park With George, a musical centered on the French painter...
Georges Seurat’s masterwork. The musical first had a workshop Off-Broadway at Playwrights Horizons before moving to Broadway in 1984, where it received several awards, including the Pulitzer Prize for Drama. (Guthrie audiences will remember that we staged Sunday in 2017.)

On the heels of Sunday, Sondheim proposed they write a quest musical. Lapine suggested inventing a fairy tale, but they realized the succinct plots of such tales didn’t lend themselves well to crafting a two-hour theater piece. But they applied an earlier idea they’d discussed to the fairy-tale conundrum: “We would write a story in which the lives of famous fairy-tale characters would collide and intertwine in a mutual meeting ground, and where else but the woods, where so many of the stories take place?” wrote Sondheim.

Lapine created the story of a Baker and Baker’s Wife whose journey would bind the other stories together. Sondheim described the new story as an American fairy tale. “[T]he Baker and his wife are merely trying to earn a living and have a baby,” he wrote. “Their concerns are quotidian, their attitudes prototypically urban: impatient, sarcastic, bickering, resigned — prototypical except that they speak in stilted fairy-tale language and are surrounded by witches and princesses and eventually giants.” The writers’ interest was in the consequences of characters’ actions — including and perhaps especially the dishonesties undertaken to achieve their happy endings.

“The first act is the fairy tale. The second act is the myth,” said Lapine in 1987. “People keep writing about the second act as if it’s a continuation of what happens after the happily ever after. But it’s really about growing up and real life and understanding the differences between reality and fantasy. There’s a part of all of us that expects somebody else to take care of important issues. And it’s crucial to say that there comes a time when you can’t expect your friends to come up to the door and grab you. You have to go out and find a friend.” Sondheim noted the first act’s style is farce while the second act’s style is melodrama.

Three workshops of Into the Woods between the falls of 1985 and 1986 were followed by a six-week tryout at The Old Globe in San Diego, California, at the end of the year. The musical began previews on Broadway in September 1987, where it continued to undergo changes until its opening in November, including cuts and added songs. In one aspect, they reverted to the San Diego version where a character had been killed off. “I was very concerned that only the women were being killed,” said Lapine. “I was upset about one character in particular because people were reading it that her death was punishment for something she did wrong. That was never my intention, but I understood how someone could misconstrue it. When I realized that only the women were dying, I went back to my original concept and killed off a certain male character. That’s what my instincts had told me to do from the start, and I think I was right.”

Into the Woods ran nearly two years in its initial Broadway run and received three Tony Awards, including Best Original Score and Best Book of a Musical for its authors. It has since received two Broadway revivals and countless professional, community, college, high school and even elementary school productions across the country.

The pair’s final collaboration was Passion, based on the film Passione d’Amore and its source novel Fosca. Like their previous collaborations, Lapine again wrote the book and directed, and Sondheim wrote a score he described as “somewhere between aria and recitative.” Passion received Tony Awards for Best Musical, Best Book of a Musical and Best Original Score in 1994.

Lapine’s subsequent work on Broadway included writing the comedy Table Settings and the books for Falsettos and Flying Over Sunset as well as directing Dirty Blonde and The 25th Annual Putnam County Spelling Bee and writing and directing Act One, a play based on the memoir of Moss Hart.

Sondheim wrote a musical with John Weidman that went through a series of iterations and titles, and he worked with playwright David Ives to create Here We Are, which will have an Off-Broadway production this September. Sondheim passed away on November 26, 2021, at the age of 91.

In his lyrics and essay collection Look, I Made a Hat, as Sondheim evaluates the work he did before and after collaborating with Lapine, he notes: “It seems clear to me that a quality of detachment suffuses the first set, whereas a current of vulnerability, of longing, informs the second. …

With James, detachment was replaced by a measure of compassion. When I think of songs like ‘Sunday’ or ‘Move On’ [from Sunday in the Park With George] or ‘No One Is Alone’ (from Into the Woods), I realize that by having to express the straightforward, unembarrassed goodness of James’ characters, I discovered the Hammerstein in myself — and I was the better for it.”
Located 1 block from the Guthrie Theater, sip specialty cocktails at W XYZ Bar and take advantage of our heated underground parking.
Pulling the Tales Together

Into the Woods is based on four popular fairy tales with deep ties in many cultures. James Lapine gracefully weaves these stories with his own invented tale about the Baker and Baker’s Wife to bind them all together. The four objects the couple needs to reverse the Witch’s curse are a nod to each fairy tale, but the connections are even more subtle and sophisticated.

**Cinderella:** A slipper as pure as gold

**Origins:** A Cinderella tale is found in many cultures and dates back at least a millennium. Charles Perrault’s version dating to 1697 and the Brothers Grimm version in 1812 present the story that is best known today.

**In the Musical:** Cinderella links the peasant/working class to the royal family, providing a sense of status and power in this far-off kingdom and allowing the Baker’s Wife to first spy, then meet and finally engage with Cinderella’s Prince.

**Rapunzel:** The hair as yellow as corn

**Origins:** Based on a French literary version from 1697, “Rapunzel” was included in the Grimms’ Children’s and Household Tales in 1812. Rapunzel gets her name from the rapunzel lettuce leaves stolen from a witch’s garden by a man desperate to satiate his pregnant wife’s cravings.

**In the Musical:** The man who steals the rampion (aka rapunzel) is a member of the Baker’s family, and the Witch who owns the garden lives next door to the Baker and Baker’s Wife. The latter has a particular fascination with royalty, which leads her to find Rapunzel’s tower.

**Little Red Riding Hood:** A cape as red as blood

**Origins:** An oral tale in southern France was collected by Perrault, who created the spoiled, naive girl that’s come to us. The Grimms’ version, called “Little Red Cap,” added the hunter as rescuer and begins with Little Red’s mother sending her off to grandmother’s house with cake and wine.

**In the Musical:** Little Red Riding Hood gets the sweets for her grandmother from the Baker’s shop and also collects advice from the couple. The Baker takes the place of the hunter in the origin story to rescue the girl and her grandmother from the Wolf.

**Jack and the Beanstalk:** The cow as white as milk

**Origins:** Many “Jack tales” arose in England in the 18th century, often featuring multiple giants, King Arthur and an invisibility cloak. The tales were later rewritten to make Jack the only child of a poor widow who owned a cow named Milky-White. The magic beans that helped Jack reach the giants were sold to him by an old man.

**In the Musical:** The old man who says the beans will grow to the sky overnight is replaced by the Baker, who finds himself in possession of the beans. The Baker’s Wife claims they are magic and is (unwittingly) proved right. Jack’s sibling rivalry with Little Red Riding Hood echoes that of Cinderella and her stepsisters.
Backstory

SYNOPSIS
“Once upon a time, in a far-off kingdom,” Cinderella pines to go to the king’s festival, impoverished Jack tends to his pet cow, Little Red Riding Hood sets out to visit her grandmother, Rapunzel longs to see the world and a Baker and his wife learn they can’t have children because the Witch from next door put a curse on them. All these characters — and more — go into the woods to make their wishes come true.

Magic beans from the Witch’s garden enable Jack to visit a kingdom in the sky, steal gold and slay a giant; Cinderella and Rapunzel meet their charming princes; Little Red has a meaningful encounter with a Wolf; and the Baker and Baker’s Wife succeed in gathering the items needed to undo their curse.

Just when everyone thinks they will live happily ever after, a forgotten magic bean sprouts a second stalk, and a giant’s wife in search of revenge upends the proverbial fairy-tale ending as they learn that actions have consequences and they discover the value of community.
A STORYBOOK-INSPIRED SET
Works by visual artist Kara Walker were a key inspiration for the silhouetted scenic design of *Into the Woods*. The New York-based artist is best known for her candid investigation of race, gender, sexuality and violence through silhouetted figures. During rehearsals, Director Sarna Lapine and Scenic Designer Mikiko Suzuki MacAdams praised the simplicity of Walker’s work, noting how the seemingly simple visuals disarm the audience at first glance but reveal deep (and often difficult) narratives the more time you spend with the art. Much like Walker’s work, traditional storybooks often depict their tales with simple, two-dimensional visuals while communicating complex themes and morals to children, with Grimms’ fairy tales being the most notable example. In this spirit, MacAdams worked many two-dimensional elements into the set, including the trees in the forest, the prince’s horses and the flower beds that spring up like a pop-up book.

SEASONAL ATTIRE
Costume Designer Valérie Thérèse Bart drew inspiration from a place incredibly fitting for *Into the Woods* — nature. Captivated by the four seasons in particular, Bart shared during rehearsals that the death-rebirth cycle of fall, winter, spring and summer seemed to mirror the Witch’s transformation. Using ombre effects, couture touches and more, she thoughtfully included elements of each season into various characters’ costumes. The stepfamily and princes wear light, airy clothing reminiscent of spring. The looks for the Baker and Jack are more autumnal in palette. The Witch’s attire starts out reflecting the darkness of winter but transforms to be more summery and colorful as her rebirth occurs. Bart also worked closely with MacAdams to ensure the costume and scenic designs coordinated in a way that felt as natural as the seasons. She purposely designed the costumes to pop, melt or completely disappear into the space depending on the storytelling in the scene. For example, the bottom of the Witch’s post-transformation dress is purple so it becomes one with the purple woodgrain of the stage floor.

SONG AND ... DANCE?
*Into the Woods* isn’t a dance musical in the traditional sense, yet the orchestral score creates many opportunities for movement. But what kind of movement exactly? Choreographer Alison Solomon used several innovative approaches to help tell the story: “In a show like *Into the Woods*, choreography plays a nuanced and integral role in the piece as a whole when you consider that the script and score are composed and orchestrated as one. The choreography is not simply set on individuals, but it is created to give the entire story movement and life while deepening the storytelling. Every transition and scene change is carefully coordinated in rhythm to ensure a seamless flow of events. My work as a choreographer is most successful when you scarcely notice it’s there. This show also features an array of archetype characters, and I worked with each actor to create a physicality. Many of them play multiple roles, and each one has a unique movement vocabulary. Although there is no traditional dancing in the show, it is my job to make the entire musical dance.”
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From the Board Chair

It’s been a joy to celebrate the Guthrie’s legacy of artistic excellence all season long, from mounting tremendous shows on our stages to hosting special events to honoring the countless people who have helped make the Guthrie the theater it is today.

As we bring our milestone 60th season to a close, we’re ending on a theatrical high note with three stunning productions: Agatha Christie’s opulent Murder on the Orient Express, the beloved Sondheim musical Into the Woods and the world premiere of Shane by renowned playwright Karen Zacarías.

Whether you’re a new donor or you’ve faithfully supported the Guthrie for years, you will forever be part of the Guthrie’s history. On behalf of the board, thank you for your unwavering and generous support, which will help ensure the theater continues to thrive and reach even more audiences in the decades to come.

With appreciation and gratitude,

John Junek
CHAIR, GUTHRIE BOARD OF DIRECTORS
From the Producers

PLATINUM PRODUCERS

We are extremely pleased to be Platinum Producers for the Guthrie’s exciting new production of *Into the Woods*. The Guthrie is famous for its summer musicals — the quality of which rival any New York productions. Our family first saw this amazing musical way back in 1987 when it was in workshop. Now to have the Guthrie produce it is a great thrill for us. We look forward to being there in person with audience members from all over the Upper Midwest.

Bill & Penny George &
The George Family Foundation

LEADING PRODUCERS

Since we met 33 years ago, the Guthrie has been an integral part of our lives. As huge fans of musical theater, we are delighted to support this production of the great Stephen Sondheim’s *Into the Woods*. And what could be more thrilling than for it to be directed by the innovative and acclaimed Sarna Lapine, the niece of one of Sondheim’s greatest collaborators, James Lapine.

Dr. Tom Knabel & Kent Allin

We are very happy to be producers of *Into the Woods* because it is particularly satisfying for us to support shows that are original, fun and accessible to a broad audience. This is exactly the kind of story that we enjoyed when we were introducing our daughter to the theater when she was still in grade school, and I know it is one we will love just as much now that we are all a bit older. We are grateful for the Guthrie’s dedication to producing shows for all audiences.

Todd & Kyoko Zaun

We’re extremely happy to support this production of *Into the Woods*. As the Guthrie marks its 60th anniversary and continues to bring our community together through brilliant theater experiences, Stephen Sondheim’s lyrics seem particularly relevant: “Into the woods — each time you go, there’s more to learn of what you know.” Enjoy the journey!

Tom & Chris McEnery
From the Sponsor

Since 1909, RBC Wealth Management has offered exceptional wealth management services while building strong partnerships with our clients and communities. Because we believe the strength of our business is directly tied to the well-being of our communities, we contribute more than $4 million annually to charitable organizations across the country.

We are committed to supporting the arts, which we believe are an essential part of a vital, well-rounded community. The arts have the ability to communicate a message that transcends language and culture and connect us as individuals and communities. That’s why RBC Wealth Management is proud to sponsor the Guthrie Theater.

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Your gift today allows the Guthrie to invest in extraordinary artists, offer discounted ticket programs, increase accessibility offerings and make every visit to the theater an experience to remember.

Visit www.guthrietheater.org/donate to give today.

PHOTO: DAVID KELLY AND AMELIA PEDLOW IN DUMA (DAN NORMAN)

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Join the Guthrie Heritage Society

The Guthrie Heritage Society membership includes individuals and families who invest in the theater’s future by including the Guthrie in their estate plans. GHS members impact the art and operation of the theater every season and play an important role in ensuring the Guthrie is here for generations to come.

Member benefits include:
- Invitations to the Kitchak Lounge before public performances and during intermission
- Invitations to exclusive events
- Your name listed as a GHS member in select play programs, in digital newsletters and on the GHS member recognition page of the Guthrie website
- Your name listed in a future GHS installation

Help ensure the Guthrie legacy for the next 60 years by joining the Guthrie Heritage Society at plannedgiving.guthrietheater.org.

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AS OF MAY 26, 2023
We do our best to ensure that all donor listings are current and correct. To update your listing, please contact us at 612.225.6200 or give@guthrietheater.org.
Corporate, Foundation and Public Support

Vital support from our corporate, foundation and government partners allows community members of all ages and abilities to access internationally renowned theater and celebrated artists. Grants from state and federal agencies and local and national foundations provide crucial operating support as well as key funding for new and ongoing programs. To learn more, contact the Development Team at 612.225.6166. For information about sponsorship opportunities and corporate benefits, contact us at corporatecircle@guthrietheater.org.

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

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An anniversary gala to remember

The Guthrie Theater, Gala Co-Chairs Amy Fiterman and Lisa Johnson Kelly, and Honorary Chair Karen Bachman gratefully acknowledge the donors who made a special gift of $1,000 or more to help the Guthrie expand access to its transformative theater experiences at our 60th anniversary gala on May 11, 2023.

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FROM THE GALA CO-CHAIRS
In addition to celebrating 60 years of artistic excellence at the Guthrie, this year’s gala was a wonderful evening filled with conversation, cocktails and community. Highlights included the presentation of the inaugural Tyrone Guthrie Distinguished Artist Award to Joe Dowling and an astonishing concert from Santino Fontana. The immense generosity of our gala guests and corporate sponsors provided funds that will allow us to continue being Minnesota’s preeminent theater as we deepen our commitment to the community.

With gratitude,
Amy Fiterman & Lisa Johnson Kelly
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OUR MISSION
The Guthrie Theater engages exceptional theater artists in the exploration of both classic and contemporary plays connecting the community we serve to one another and to the world. Through its extraordinary artists, staff and facility, the Guthrie is committed to the people of Minnesota and, from its place rooted deeply in the Twin Cities, influences the field as a leading 21st-century arts organization.

OUR VISION
The Guthrie creates transformative theater experiences that ignite the imagination, stir the heart, open the mind and build community through the illumination of our common humanity.

OUR CORE VALUES
Artistic Excellence
Community
Diversity, Equity, Inclusion and Accessibility
Fiscal Responsibility

GUTHRIE THEATER
Shane

by KAREN ZACARÍAS

based on the novel by JACK SCHAEFER
directed by BLAKE ROBISON

July 15 – August 27

A reimagined Western classic

It’s 1889 when Shane, a loner with a dark and mysterious past, rides into the heart of Wyoming’s cattle country. He’s instantly idolized by the young Bob Starrett, whose settler parents welcome Shane into their home and put him to work on their farm, where Shane discovers the family he never had. Meanwhile, hostility grows between the ruthless rancher Fletcher and the settlers starting their farms. When Fletcher plans to squeeze them out, Shane’s dangerous ways resurface as he fights to save the Starretts from ruin. This Guthrie commission by renowned playwright Karen Zacarías interrogates the assumptions and myths of the American West.

FROM PLAYWRIGHT KAREN ZACARÍAS

“I first encountered Shane by Jack Schaefer in sixth grade, a year after my family immigrated from Mexico to Boston. I had seen dubbed American Westerns in Mexico; the look of the American cowboy is iconic worldwide. The story of Shane, however, was a different type of Western. It centered on a family who, like mine, had ventured to a different place in search of a safer and more prosperous future.”
Celebrating those who create theater experiences that ignite the imagination and build community.

Guthrietheater.org (search for keyword “volunteers”).

Public tours are back
Explore the heart and history of the Guthrie with unique experiences for individuals and groups.

Backstage Tour
Visit our thrust and proscenium stages, in-house shops, rehearsal rooms and more.

Architecture Tour
Discover the noteworthy elements that make the Guthrie an architectural marvel.

Sensory Tour
Join us before audio-described Saturday matinees to explore costumes and props.

TOURS RESUME IN JULY!
For pricing and reservations, visit www.guthrietheater.org/tours.
Theater Information and Policies

RESTROOMS
Public restrooms are located in the lobbies on Levels Four and Five.

During performances, four universal, ADA-accessible restrooms that lock and provide privacy are available to patrons of any gender identity and expression on Levels Three and Four.

LEVEL THREE
One all-gender restroom is accessible from the McGuire Proscenium Stage. Where Aisle 2 ends at the stage, pass through the door on the right.

LEVEL FOUR
One all-gender restroom is located in the main lobby next to the men’s restroom, and two all-gender restrooms are located at the end of the Von Blon Lobby, which is past the main entrance to the Wurtele Thrust Stage.

EMERGENCY PROCEDURES

MEDICAL Please contact the nearest usher, either inside or outside the theater.

FIRE The thrust stage has one lower emergency exit and three upper lobby exits on the orchestra level. In the balcony, there are four upper exits to the lobby. On both levels, ushers will direct you to one of six fire exits that will take you outside the building on street level. Anyone with disabilities should proceed to the lobby elevators and wait for emergency personnel for evacuation.

POLICIES

PROHIBITED ITEMS Food, recording devices and laser pointers are prohibited inside the theaters. The Guthrie bans firearms on its premises. Please turn off phones and electronic devices prior to the performance. Texting is not allowed during the performance.

NO SMOKING In accordance with the Minnesota Clean Indoor Air Act, smoking is prohibited in the theaters and lobbies. Some productions may use prop cigarettes onstage.

LEAVING DURING A PERFORMANCE
Please let the first set of doors fully close behind you before opening the second set to prevent light from entering the theater.

PHOTO AND VIDEO Photos of the set are allowed before or after the show and during intermission but not when artists are onstage. Video or audio capture of any performance is strictly prohibited.

DISRUPTIVE BEHAVIOR We reserve the right to escort disruptive patrons or patrons who do not comply with our health and safety policies from the theater at any time.

TICKET INFORMATION

SINGLE TICKETS Tickets may be purchased online at guthrietheater.org, by phone at 612.377.2224 or 1.877.447.8243 (toll-free) or in person at the Box Office.

SEASON TICKETS Subscription packages for the 2023–2024 Season are on sale now. Call 612.225.6238 or 1.877.997.3276 (toll-free), visit guthrietheater.org or stop by the Box Office.

GROUP TICKETS Groups of 15 or more receive discounts on tickets to Guthrie productions. Call 612.225.6244 or 1.877.225.6211 (toll-free) to learn more.

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Committed to the arts and our community

At RBC Wealth Management, we believe it is our responsibility to support arts organizations that enhance the quality of life in the communities we serve.

We are proud to support the performance of Into the Woods at the Guthrie Theater. To learn more, visit rbcwealthmanagement.com.

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June 16, 2018 Previews begin for West Side Story, directed by Joseph Haj. Featuring all-new choreography by Maija García, the iconic musical played to 100% capacity and became the highest-grossing production in Guthrie history.