FIRST SEASON PRODUCTION
The Young Vic Production of
ARTHUR MILLER’S
A VIEW FROM THE BRIDGE
Directed by Ivo van Hove
Sep 7 – Oct 16, 2016

SECOND SEASON PRODUCTION
AMÉLIE, A NEW MUSICAL
Book by Craig Lucas
Music by Daniel Messé
Lyrics by Nathan Tysen & Daniel Messé
Based on the motion picture written by Jean-Pierre Jeunet and Guillaume Laurant
Choreography by Sam Pinkleton
Directed by Pam MacKinnon
Dec 4, 2016 – Jan 15, 2017

THIRD SEASON PRODUCTION
FUN HOME
Based on the Graphic Novel by Alison Bechdel
Score by Jeanine Tesori
Book & Lyrics by Lisa Kron
Choreography by Danny Mefford
Directed by Sam Gold
Feb 21 – Apr 1, 2017

FOURTH SEASON PRODUCTION
The Acclaimed Fiasco Theater Production of
JAMES LAPINE & STEPHEN SONDHEIM’S
INTO THE WOODS
Music & Lyrics by Stephen Sondheim
Book by James Lapine
Directed by Noah Brody & Ben Steinfeld
Apr 4 – May 14, 2017

FIFTH SEASON PRODUCTION
JERSEY BOYS
Book by Marshall Brickman & Rick Elice
Music by Bob Gaudio
Lyrics by Bob Crewe
Choreography by Sergio Trujillo
Directed by Des McAnuff
May 16 – Jun 24, 2017

SIXTH SEASON PRODUCTION
The National Theatre Production of
THE CURIOUS INCIDENT OF THE DOG
IN THE NIGHT-TIME
Based on the Novel by Mark Haddon
Adapted by Simon Stephens
Directed by Marianne Elliott
Aug 2 – Sep 10, 2017
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Center Theatre Group would also like to thank the following donors for making commitments to the 50th Anniversary Campaign through increased giving to our Annual Fund and through legacy gifts to our Endowment:

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into the woods

Music and Lyrics by Stephen Sondheim Book by James Lapine

with Anthony Chatmon II Eleasha Gamble Evan Harrington Lisa Helmi Johanson Bonne Kramer Patrick Mulryan Darick Pead Evan Rees Fred Rose Stephanie Umoh Laurie Veldheer Joshua Archer Javier Ignacio Mary Kate Moore Alanna Saunders Sean Peter Forte

Scenic Designer Derek McLane Costume Designer Whitney Locher Lighting Designer Christopher Akerlind Sound Designers Darron L West Charles Coes

Additional Staging Michael Perlman Orchestration Frank Galgano and Matt Castle Music Director/Pianist Evan Rees

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Music Supervisor Matt Castle Choreography by Lisa Shriver Directed by Noah Brody and Ben Steinfeld

The Fiasco Theater Production was produced in New York by Roundabout Theatre Company and originally produced by McCarter Theatre Center, Princeton, NJ.


April 4 – May 14, 2017 AHMANSON THEATRE
CAST
In order of appearance

Baker’s Wife.................................................................ELEASHA GAMBLE
Lucinda/Wolf/Cinderella’s Prince ..................................ANTHONY CHATMON II
Mysterious Man ...............................................................FRED ROSE
Milky White/Florinda/Rapunzel’s Prince ......................DARICK PEAD
Cinderella’s Stepmother/Jack’s Mother .........................BONNE KRAMER
Cinderella/Granny ...........................................................LAURIE VELDHEER
Witch .............................................................................STEPHANIE UMOH
Jack/Steward ..................................................................PATRICK MULRYAN
Baker .............................................................................EVAN HARRINGTON
Little Red Ridinghood/Rapunzel ....................................LISA HELMI JOHANSON

Pianist ...........................................................................EVAN REES

UNDERSTUDIES
Understudies never substitute for the listed players unless a specific posting or
announcement is made at the time of the performance.

For Baker’s Wife: MARY KATE MOORE; For Wolf/Cinderella’s Prince: JOSHUA ARCHER;
For Mysterious Man: JAVIER IGNACIO; For Jack’s Mother: ALANNA SAUNDERS;
For Cinderella: MARY KATE MOORE, ALANNA SAUNDERS;
For Witch: MARY KATE MOORE; For Jack/Steward: JOSHUA ARCHER;
For Baker: JAVIER IGNACIO; For Little Red Ridinghood/Rapunzel: ALANNA SAUNDERS;
For Pianist: SEAN PETER FORTE;
For Rapunzel’s Prince/Milky White/Florinda: JOSHUA ARCHER, JAVIER IGNACIO

DANCE CAPTAIN
MARY KATE MOORE

FIGHT CAPTAIN
DARICK PEAD

Into The Woods will be performed with one intermission.

Please turn off all electronic devices such as cellular phones, PDAs, beepers, and watch alarms. The use of any recording device, either audio or video, and the taking of photographs, with or without flash, is strictly prohibited.
MUSICAL NUMBERS

ACT I

Prologue/“Into The Woods” ................................................................. Company
“Hello, Little Girl” ............................................................................... Little Red Ridinghood, Wolf
“I Guess This Is Goodbye” ................................................................... Jack
“Maybe They’re Magic” ....................................................................... Baker, Baker’s Wife
“Our Little World” ................................................................................ Rapunzel, Witch
“I Know Things Now” ......................................................................... Little Red Ridinghood
“A Very Nice Prince” ............................................................................ Baker’s Wife, Cinderella
“Giants in the Sky” ................................................................................ Jack
“Agony” .............................................................................................. Cinderella’s Prince, Rapunzel’s Prince
“It Takes Two” ..................................................................................... Baker, Baker’s Wife
“Stay With Me” .................................................................................... Rapunzel, Witch
“On the Steps of the Palace” .................................................................... Cinderella
“Ever After” .......................................................................................... Company

ACT II

Act II Prologue ......................................................................................... Company
“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, Cinderella, Jack, Little Red Ridinghood, Witch
“Last Midnight” ........................................................................................ Witch
“No More” ................................................................................................. Baker, Mysterious Man
“No One Is Alone” ................................................................................ Baker, Cinderella, Jack, Little Red Ridinghood

Act II Finale................................................................................................. Company
They're characters everyone knows from fairy tales: Little Red Riding Hood, Cinderella, Rapunzel, and, finally, Jack, who stirs childhood fantasies with his discovery of giants at the top of a beanstalk. But in *Into The Woods*, the classic stage musical by Stephen Sondheim and James Lapine, now returning in an inventive new production by Fiasco Theater, they're woven together in a completely fresh way—one that combines seamless storytelling with unforgettable songs, including Sondheim favorites such as “Children Will Listen” and “No One Is Alone.”

“Audiences are familiar with the stories when they come into the theatre, so they feel comfortable at the beginning,” observes legendary composer Sondheim, who wrote *Into The Woods*’ music and lyrics and whose credits—*West Side Story*, *Gypsy*, and *Sweeney Todd* among them—encompass some of the most beloved musicals in the American canon. “When Little Red Ridinghood comes out, they know who she is.”

*Into The Woods* premiered on Broadway in 1987, in a Tony Award-winning production directed by Lapine, who also wrote the show’s book. Since then, it’s been presented around the world and has remained a favorite of school drama departments, where student performers are drawn to the inspiring music and powerful stories. In 2014, Walt Disney Pictures made it into a critically and commercially successful film starring Meryl Streep and Johnny Depp.

“I think *Into The Woods* speaks to people at different times in their lives,” says Lapine, addressing the show’s longevity. “You talk to people who saw it as a kid, and they related to Little Red Ridinghood and Jack. Then, when people become parents, they have a completely different perspective on it.”

In the show’s first act, the characters all desire something they believe will make their lives complete. Rapunzel, for instance, longs for a taste of the world outside her narrow confinement and the domineering, though loving, influence of her mother (“But did you think I would stay in that tower forever?” Rapunzel asks). The Baker and the Baker’s Wife, two new fairy tale characters Lapine created for the show, wish to conceive a child. Later, during Act II, everyone must deal with the human consequences of getting what they hoped for.

“There are sacrifices to be made to ‘happily ever after,’” Sondheim observes. “That’s part of living.”

With its themes of love between generations and the search for personal fulfillment, *Into The Woods* encourages us to discover ourselves through the characters onstage. Audiences identify with the journey from youthful innocence to wise maturity,
in ways that have been observed by Ben Steinfeld, Noah Brody, and Jessie Austrian, Artistic Directors of Fiasco. Steinfeld and Brody, who co-directed as well as performed in the new production during its acclaimed, sold-out runs in New York and London, are excited to be taking it to the Ahmanson Theatre as part of Fiasco's first-ever national tour.

"I think one of the reasons that audiences will connect to the show," says Steinfeld, "is because all of us have had moments where our understanding of our lives has been completely reframed." He points to one of the show's most memorable songs, the touching "Giants in the Sky," when Jack comes down the beanstalk after visiting the kingdom of the giants, only to discover a renewed appreciation for the house and mother he left behind.

"That's one of the most exciting things about life," Steinfeld suggests. "It's not just that you learn things that were outside of your experience, but it's that the familiar becomes new again."

The same could be said for Fiasco's visionary reinterpretation of this landmark musical. From Broadway veteran Derek McLane's imaginative set design, which uses a thicket of ropes to suggest both piano strings and the mysterious density of a forest, to the music, played onstage by cast members using a range of acoustic instruments, everything about this Into The Woods has been crafted in a way that (as Steinfeld and Brody describe it) "puts the story in front." Indeed, it was this element that resonated most strongly with Sondheim and Lapine, who have been vocal in their support of Fiasco Theater and its ensemble of performers.

"They embody what's essential to the theatre and storytelling," Lapine explains. "Because they're an acting company, they have this kind of special relationship with each other. There's so much invention in the production that brings an audience into it. They connect to the audience as actors, prior to telling their story."

According to Brody, "because of the way the show is written and because of the way we do it, almost immediately the audience feels that they're in good hands."

Fiasco's collective spirit is especially appropriate for Into The Woods. Eventually, the show's characters come to understand the importance of setting aside their individual desires and working together as a group, for shared goals.

"It's about community responsibility," Sondheim reflects, "which, in a way, is a reflection of an audience. It's a little community in a theatre."

Ben Steinfeld elaborates on the connection between Fiasco's philosophy and the enjoyment audiences will feel watching Into The Woods.

"We've created a production that has 11 people onstage working together to play music, sing songs, and do storytelling," Steinfeld notes. "That's our way of saying that social responsibility is also a value in our artistic process. The audience feels they're absolutely a part of what is happening. They're with us moment by moment, being surprised and delighted by the production, as we are."

In summary, Stephen Sondheim emphasizes how "joy is key to the appeal" of Into The Woods.

"The style with which Fiasco does the piece," he attests, "has great exuberance and joy."
WHO’S WHO

ANTHONY CHATMON II (Lucinda/Wolf/ Cinderella’s Prince) is excited to be venturing Into The Woods. Selected credits: West Side Story (A-Rab, Hollywood Bowl), The Book of Mormon (Maggots Guy, national tour), iLLA (NYMF), Acappella (NYMF), A Chorus Line, ¡Figaro! (90210), Hairspray. BFA musical theatre, UC Irvine. Thank you Jesus. Love to my family, friends, Tony, and Stewart/Whitley. @Achatmonjr

BONNE KRAMER (Cinderella’s Stepmother/ Jack’s Mother). At age 13, bassoon was the first and only instrument Bonne ever wanted to play. Theatre credits: five national/international tours including Mamma Mia!, The Scarlet Pimpernel, and The Andrews Sisters’ Tribute. Other fun gigs: performing with Phish at Madison Square Garden, playing all five female characters in Mark Twain’s Blues Off-Broadway, Avenue Q national commercial, and various a cappella groups. Bonne is also a voice-over actor narrating audiobooks and voicing animation. BA, magna cum laude, University of Tampa and Playhouse West, Meisner Acting Program in Los Angeles. Her real dream is to be a rapper or maybe a professional Ping-Pong player. This show is for her dad. www.bonnekramer.com, @bonbonbonne

ELEasha Gamble (Baker’s Wife). National tour: The Lion King. Off-Broadway: Under the Bridge. Arena Stage: Oklahoma! (Laurey), Oliver! (Nancy); Signature Theatre: Chess (Svetlana), Into The Woods (Witch); Ford’s Theatre: The Civil War (Helen Hayes Award winner), Little Shop of Horrors (Chiffon); Lyric Theatre: Big Fish (Witch); Marriott Lincolshire: Dreamgirls (Effie). TV: HBO’s The Night Of. For Mom and Dad. @Eleashagamble

EVAN HARRINGTON (Baker) has been seen on Broadway in Once (Billy), Peter and the Starcatcher (Alf), The Phantom of the Opera (Piangi), and Avenue Q (Brian). Most recently, he appeared as Big Harp in Roundabout’s revival of The Robber Bridegroom. Other credits: Assassins (John Hinckley Jr.), Sweeney Todd (Beadle/Pirelli), Into The Woods (Baker), Candide (Orator), and The Full Monty (Dave), as well as national tours of Once, The Music Man, Camelot, and Kopit & Yeston’s Phantom. www.evanharrington.com

LISA HELMi JOHANSon (Little Red Ridinghood/Rapunzel) is thrilled to be a part of this amazing team, tooting her trumpet across the country! National tour: Avenue Q. Select New York: Avenue Q, Three Sisters (Classical Theatre of Harlem), Women Beware Women (Red Bull Theater), August Rush (workshop, dir. John Doyle). Regional: Waterfall (Pasadena Playhouse & 5th Avenue Theatre), 4,000 Miles (St. Louis Repertory, BroadwayWorld nomination), Priscilla: Queen of the Desert (Gateway and Ogunquit Playhouses), Taming of the Shrew (Virginia Stage Company). Gratitude to the Fiasco team, Stewart/Whitley, Harden-Curtis, and the one who is by her side through any woods, Jake. Micah 6:8. www.LisaHelmiJohanson.com

P8 PERFORMANCES MAGAZINE

PATRiCk mulryan (Jack/Steward). Off-Broadway: Roundabout, Barrow Street, TFANA, La MaMa. Regional: McCarter, Old Globe, Trinity Rep, Guthrie. Proud graduate of the Brown/Trinity MFA acting program and Oberlin College. Member: The Actors Center. Patrick would like to dedicate his performance to the memory of his brother Tom, the gentle giant in the sky.


Evan Rees (Music Director/Pianist) is a music director, conductor, pianist, coach, and composer based in New York City. Broadway: The Visit. Off-Broadway: A Bed and a Chair (City Center Encores!). West End: Fiasco’s Into The Woods (Menier Chocolate Factory). US national tour: Fiasco’s Into The Woods, A Christmas Story. Favorite regional credits: A Little Night Music (Princeton Festival), The Visit (Williamstown Theatre Festival), and My Fair Lady (Cardinal Stage). Graduate of the Indiana University Jacobs School of Music. Thanks to MC, DL, PS, the NRs, my parents, and my incredible family at Fiasco, both old and new. www.evanreesmusic.com
FRED ROSE (Mysterious Man). Broadway: Porgy and Bess (dir. Diane Paulus), Cyrano de Bergerac (dir. David Leveaux), Company (dir. John Doyle), Cabaret (dir. Sam Mendes), The Phantom of the Opera (dir. Hal Prince). National tour: Porgy and Bess, The Phantom of the Opera. Off-Broadway: The Winter's Tale, Much Ado About Nothing (NY Classical Theatre). Regional: The Mystery of Edwin Drood, Ragtime, South Pacific (New London Barn); The Secret Garden, My Fair Lady, James Joyce’s The Dead (Capital Rep); Evita (Northern Stage); The 39 Steps (Theatre By The Sea and New Harmony Theatre); La Cage aux Folles (Arts Center of Coastal Carolina); The Thing About Men (Walnut Street); Putting It Together (Arts Center of Coastal Carolina); The 39 Steps (Theatre By The Sea and New Harmony Theatre); La Cage aux Folles (Arts Center of Coastal Carolina); The Thing About Men (Walnut Street); Putting It Together (Arvada Center); 1776 (Riverside); Assassins (Gallery Players). TV: Smash, All My Children, CBS Great Performances (Cyrano and Company). Degrees in voice and cello, Univ. of Colorado, Boulder.


Laurie Veldheer (Cinderella/Granny) is so excited to tell this story! Broadway: Mamma Mia! (Sophie), Newsies (Hannah/Smalls, Katherine understudy). Regional: Thoroughly Modern Millie (Millie Dillmount) at the Paper Mill Playhouse and Maltz Jupiter Theatre, A Little Night Music at A.C.T. (Anne Egerman).

Originally from Grand Rapids, MI. Received her BFA in musical theatre from Penn State University. All glory to God. Endless thanks to DGRW and my incredible family!

JOSHUA ARCHER (Understudy for Wolf/Cinderella’s Prince/ Lucinda, Jack/Steward, Milky White/Rapunzel’s Prince/ Florinda). National tour debut! Disney Cruise Line, Magic 35 cast of Tangled: The Musical. Regional credits:


Javier studied musical theatre at Wichita State University. AEA Member. Many thanks to DDO and my amazing family. www.javierignacio.com

MARY KATE MOORE (Dance Captain/ Understudy for Witch, Baker’s Wife, Cinderella/Granny) is so thrilled to be a part of this inspiring production! Credits include Royal Caribbean Productions’ Cats (Grizabella). Regional: Rocky Horror Show (Magenta), Spring Awakening (Anna), Big River (Joanna Wilkes). Special thanks to family and friends! www.katemooresings.com

ALANNA SAUNDERS (Understudy for Little Red Ridinghood/Rapunzel, Cinderella/Jack’s Mother, Cinderella/ Granny). BFA graduate from University of Miami. TV: NBC’s Peter Pan Live! (Tiger Lily). Other credits: Pirates of Penzance (Barrington), Little Shop of Horrors (Keyboard II/Urchin, CPH), Peter Pan the Musical (Wendy, CTC), A Chorus Line (Diana Morales, CRT), Gypsy (June). Love to her family, her class, and Samuel.

Happened on the Way to the Forum, Cinderella, and Sweeney Todd. Other: Cats (Royal Caribbean). BMus from University of the Pacific.


**JAMES LAPINE** (*Book*) has worked with Stephen Sondheim on *Sunday in the Park with George*, *Into The Woods*, and *Passion*. He conceived and directed the Broadway production of *Sondheim on Sondheim*. He also directed the first revival of *Merrily We Roll Along* at La Jolla Playhouse. With William Finn, he has worked on *Falsettos*, *A New Brain*, *25th Annual Putnam County Spelling Bee*, and *Little Miss Sunshine*. Other Broadway credits: *The Diary of Anne Frank*, *Golden Child*, and *Amour*. He has written the plays *Act One*, *Table Settings*, *Twelve Dreams*, *Lucky, Pluck & Virtue*, *The Moment When*, *Fra’s Bed*, and *Mrs. Miller Does Her Thing*.

**NOAH BRODY** (*Co-Director*) is an actor, director, writer, and teacher. He is a Co-Artistic Director and Head of Producing for Fiasco Theater. Noah has co-directed and acted in Fiasco’s productions of *Into The Woods*, *Measure for Measure*, *Twelfth Night*, and *Cymbeline*, which received the 2012 Off-Broadway Award for Best Revival, and acted in their production of *Two Gentlemen of Verona*. Noah has performed at theatres around the country and in Europe, appeared shirtless on soaps, headless on a crime drama, and as a dismembered torso on some underwear boxes. He teaches acting, voice, and text through Fiasco and the NYU Gallatin School summer Shakespeare Intensive, and choreographs fights for money. He enjoys long, complicated novels and being in physical peril. Proud graduate of the Brown/Trinity MFA acting program.

**BEN STEINFELD** (*Co-Director*) is an actor, director, teacher, and a Co-Artistic Director of the acclaimed Fiasco Theater. Ben has been seen on Broadway in the Roundabout Theatre Company’s revival of *Cyrano de Bergerac* and as James Monroe in *Bloody Bloody Andrew Jackson*. His Off-Broadway acting and directing work includes his Lucille Lortel-nominated performance as the Baker in this production of *Into The Woods* at the Roundabout Theatre Company (Lortel Award for Best Revival), Fiasco’s *Cymbeline* at Theatre for a New Audience and the Barrow Street Theatre (Off-Broadway Alliance Award for Best Revival), and Fiasco’s *Measure for Measure* at the New Victory (*NY Times* Top 10 of 2014). He recently made his London acting and directing debut with Fiasco’s *Into The Woods* at the Menier Chocolate Factory. Selected regional theatre work includes shows with McCarter Theatre, The Old Globe, Westport Country Playhouse, Williamstown Theatre Festival, Long Wharf Theatre, Folger Theatre, and Trinity Rep. Ben’s television and film acting work includes HBO’s *Muhammad Ali’s Greatest Fight*, *The Good Wife*, and *Law & Order: Criminal Intent*. Ben co-authored an essay for the recent book *Living with Shakespeare* (*Random House*), and is writing the book for two new musicals in development. He is an adjunct professor and artist-in-residence at NYU’s Gallatin School and a visiting lecturer at Princeton University. He is a graduate of Brown University and the Brown/Trinity MFA program.


DARRON L WEST (Sound Designer) is a Tony® and Obie Award-winning sound designer whose work for theatre and dance has been heard in over 500 productions nationally and internationally, on Broadway and off. His many accolades for sound design include the Bay Area Theatre Critics Circle Award, the Lucille Lortel, and the AUDELCO Award. He is a two-time Henry Hewes Design Award winner and a proud recipient of the 2012 Princess Grace Statue Award.

CHARLES COES (Sound Designer) is based in NJ and CA. He has designed shows at Yale Rep, Seattle Rep, Berkeley Rep, The Old Globe, Guthrie Theater, Shakespeare Theatre Company, ArtsEmerson, Wilma Theater, Two River Theater, North Shore Music Theatre, Williamstown Theatre Festival, HERE Arts Center, Ford’s Theatre, Dallas Theater Center, Roundabout Theatre Company, the Huntington, and Theatre for a New Audience. Tours: Phoenix Entertainment and The Acting Company. He has also designed aerial, robotic, and aquatic spectacles for Royal Caribbean, an immersive show, Queen of the Night; at the Diamond Horseshoe, Puppet Up! at the Venetian in Las Vegas, and collaborated on installations with artists Anne Hamilton, Abelardo Morel, and Luis Roldan. He has been an associate on many Broadway shows including Peter and the Starcatcher, Vanya and Sonia and Masha and Spike, In the Next Room, or the vibrator play, and Natasha, Pierre & the Great Comet of 1812. He teaches at the Yale School of Drama and has a mostly well behaved dog named Max.

FRANK GALGANO & MATT CASTLE (Orchestrators). Musical theatre: Found (Atlantic Theater), Into The Woods (Old Globe/McCarter/Roundabout), A Dog Story (Waterfront Playhouse), A Little Princess (Sacramento Theatre Company), Litter (ACT), new works for Kennedy Center, George Street Playhouse, Pioneer Drama Service, and Theatreworks USA. Concerts and specialty numbers: Kristin Chenoweth, Deborah Voigt, Randy Newman, William Finn, Adam Gwon, Debra Monk, Chris Mann, and Ektor Rivera.


Hollywood Bowl, TheatreWorks, Philadelphia Theatre Company, Royal Caribbean. Casting Associate Andrea Zee CSA & C.


**JACK STEPHENS** (Company Manager) has hit the road for national tours of Blue Man Group, Miss Saigon, Dora the Explorer Live!, Sweeney Todd, Annie, Disney’s Beauty and the Beast, A Chorus Line (US/Tokyo), and The Magic of David Copperfield, among others.

**BRIAN J. LECUYER** (Production Stage Manager) just finished working on Jersey Boys in Las Vegas. Prior to that, he has worked in many US cities with the national tours of La Cage aux Folles, South Pacific, The Drowsy Chaperone, 25th Annual...Spelling Bee, The Importance of Being Earnest, and Big River. Regional: Pippin (Mark Taper Forum/L.A.), Pittsburgh CLO, Baby (Paper Mill). Worked internationally with John Astin’s one-man show Edgar Allan Poe—Once Upon a Midnight. Member of Actors’ Equity Association.

**ORIN WOLF** (Executive Producer). Broadway producing credits include Fiddler on the Roof (Tony® nom.), Beautiful—the Carole King Musical (Tony nom.), Orphans (Tony nom.), Hands on a Hardbody, Once (Tony Award, London and national tour), That Championship Season, A View from the Bridge (Tony nom.). Off-Broadway and on tour: The Band’s Visit, Not By Bread Alone, Groundswell; Judy Gold’s 25 Questions for a Jewish Mother; Robert Wuhl’s Assume the Position, History of the World, I Love a Piano, and more. Co-founded OBBC/Off-Broadway Booking. He is a graduate of the Commercial Theater Institute and was awarded the T. Fellowship for Creative Producing at Columbia University in conjunction with Hal Prince and is now the Director. He is the President of NETworks Presentations.

**FIASCO THEATER** is an ensemble theatre company created by graduates of the Brown University/Trinity Rep MFA acting program. Past shows include Into The Woods (McCarter Theatre Center, The Old Globe, Roundabout Theatre), Cymbeline (Theatre For A New Audience/Barrow Street Theatre), Twelfth Night (Access Theater), Measure for Measure (New Victory Theater, Long Wharf), and The Two Gentlemen of Verona (Folger Theatre, Theatre For A New Audience). Cymbeline was presented Off-Broadway twice, for nearly 200 performances, and was honored with the Off-Broadway Alliance Award for best revival in 2012. Into The Woods won the Lortel Award and the Off-Broadway Alliance Award for best musical revival in 2015 and was presented by the Menier Chocolate Factory in London in the summer of 2016. Fiasco has been in residence with Roundabout Theatre, Theatre For A New Audience, the Sundance Theatre Lab, New Victory Lab Works, NYU-Gallatin, Duke University, Marquette University, and LSU. Their work has been developed at SPACE on Ryder Farm, the Orchard Project, and the Shakespeare Society, and they have led master classes at Brown University and NYU. Since 2008, Fiasco has annually offered the Free Training Initiative—a conservatory-level classical acting intensive for professional actors, completely free of charge to students. Legend has it the word “fiasco” was first used to describe commedia dell’arte performances that went horribly (and hilariously) wrong. While we hope to avoid onstage disasters, we do believe that only when artists are brave enough to risk a fiasco can they create the possibility of something special. We chose the name Fiasco to remind ourselves to brave the huge leaps in the hopes of discovering huge rewards. www.fiascotheater.com

**MCCARTER THEATRE CENTER**. Under the leadership of Artistic Director Emily Mann and Managing Director Timothy J. Shields, McCarter Theatre Center is recognized as one of the nation’s premier theatre companies. World premieres include Christopher Durang’s Vanya and Sonia and Masha and Spike (2013 Tony Award® for Best Play) and Miss Witherspoon; Tarell Alvin McCraney’s The Brother/Sister Plays; Edward Albee’s Me, Myself & I; Emily Mann’s Having Our Say; Danai Gurira’s The Convert; and Regina Taylor’s Crowns. Other significant Broadway productions include Brian Friels’ Translations; Nilo Cruz’s Anna in the Tropics; and Electra, directed by David Leveaux. McCarter is supported by Princeton University, the New Jersey State Council on the Arts, and over 3,000 individuals, corporations, and foundations. www.mccarter.org

**THE DODGERS** (Producer). Dodger Properties is a producing partnership hatched at BAM in 1978 by six friends. The Dodgers migrated to Joseph Papp and the NY Shakespeare Festival, then to off and on Broadway, where they are
responsible for 150 productions in North America, London, Europe, and Australasia, which have been blessed by a host of awards from Broadway’s Tonys® (56), London’s Oliviers, Australia’s Helpmanns, and the like. Broadway: A Bronx Tale, Jersey Boys, Matilda, 42nd Street, Urinetown, The Farnsworth Invention, Jesus Christ Superstar, Into the Woods (’87 and ’02), The Music Man, Titanic, Wrong Mountain, Dracula, Footloose, Mandy Patinkin, High Society, 1776, …Forum, The King and I, The Who’s Tommy, Ralph Fiennes’ Hamlet, Guys and Dolls, Once Upon a Mattress, How to Succeed…, Jelly’s Last Jam, The Secret Garden, Prelude to a Kiss, The Gospel at Colonus, Big River, Pump Boys, and Dinettes. The Dodgers are also producers of Jersey Boys in London, and touring productions in North America of Jersey Boys and Matilda. Their offices are in Times Square and London’s Covent Garden. Their president is Michael David.

NETWORKS PRESENTATIONS LLC (Producer), from its inception nearly 20 years ago, has been an industry-leading producer and manager of touring musical theatre productions and remains committed to delivering quality entertainment to audiences worldwide. Having toured over 60 productions throughout North America, NETworks is now expanding its tours into international markets including South America, Greece, Italy, Turkey, and South East Asia. Current touring productions include Cameron Mackintosh’s The Phantom of the Opera, Dirty Dancing, Elf the Musical, Finding Neverland, Into the Woods, Once the Musical, The Sound of Music, and Rodgers and Hammerstein’s The King and I.

Center Theatre Group

MICHAEL RITCHIE (Artistic Director) is in his 12th season as Center Theatre Group’s Artistic Director, and has led over 190 productions to the Ahmanson Theatre, Mark Taper Forum, and Kirk Douglas Theatre stages including the premieres of six musicals that moved to Broadway—The Drowsy Chaperone, Curtains, 13, 9 to 5: The Musical, Bloody Bloody Andrew Jackson, and Leap of Faith—and the Pulitzer Prize in Drama finalist Bengal Tiger at the Baghdad Zoo.

STEPHEN D. ROUNTREE (Managing Director) joined Center Theatre Group in 2014 as Managing Director. He was previously the President and CEO of The Music Center (2002–2014) and concurrently the CEO of the Los Angeles Opera (2008–2012). He served the J. Paul Getty Trust for 22 years, starting in 1980 as Deputy Director of the Getty Museum, then Director of the Getty Center Building Program, and in 1998, the Executive Vice President and Chief Operating Officer for the Getty Trust. He currently serves as a trustee of Occidental College, The Ahmanson Foundation, Children’s Hospital of Los Angeles, and Polytechnic School.

DOUGLAS C. BAKER (Producing Director) is now in his 27th season at Center Theatre Group. He is an active member of the Broadway League, the Independent Presenters Network, and is a proud member of the Association of Theatrical Press Agents and Managers. In May 2013, Doug received the Broadway League’s prestigious Outstanding Achievement in Presenter Management Award.

JEFFREY UPAH (General Manager, Ahmanson Theatre) has worked in management at Center Theatre Group since 2006 on more than 50 musicals, plays, and special events including both pre-Broadway productions and Broadway tours. Some of his favorites include Follies, God of Carnage, and The Black Rider (having previously worked on Robert Wilson productions in Boston, Houston, and Sao Paulo, Brazil). Prior to Center Theatre Group, he worked in various capacities at the Santa Fe Opera, Yale Repertory Theater, American Repertory Theater, and Jacob’s Pillow Dance Festival, among others.

GORDON DAVIDSON (Founding Artistic Director) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre—including the Tony Award for theatrical excellence, Margo Jones Award, The Governor’s Award for the Arts, and a Guggenheim fellowship. The Kentucky Cycle and Angels in America (Part One) won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award® for Best Play were from the Taper (Angels in America won). In 1989, Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.
ADDITIONAL STAFF FOR INTO THE WOODS

EXECUTIVE PRODUCER
Orin Wolf

GENERAL MANAGEMENT
Gentry & Associates, Inc.
Gregory Vander Ploeg, Anne Cape

PRODUCTION MANAGEMENT
NETworks Presentations LLC
Jason Juenker, Anne Cape

TOUR PRESS, MARKETING, AND ENGAGEMENT MANAGEMENT
Broadway Booking Office NYC
Steven Schnep
Kent McGinty, Jenny Bates, David Freeland
Zach Stevenson, Sean Mackey, Stacey Burns
Danny Knaub, Rachel Peterson, Phil Della Noce

CASTING
Stewart Whitely
Duncan Stewart, CSA; Bentley Whitley, CSA;
Andrea Zee, CSA; Dale Brown, CSA;
Danny Dunitz

COMPANY MANAGER
Jack Stephens

STAFF OF FIASCIO THEATER
Co-Artistic Directors: Jessie Austrian, Noah Brody, Ben Steinfeld
Company Members: Paul L. Coffey, Andy Grotelueschen, Emily Young
Associate Producer: Michael Francis
Artistic Advisor: Mara Isaacs
Associate Artists: Kathryn Armour, Michael Perlman
Assistant to the Directors: James Zebooker

STAFF FOR THE DODGERS
President: Michael David
Executive Producer: Sally Campbell Morse
Partner Emeritus: Edward Strong
Director of Creative Development: Lauren Mitchell
Director of Business Administration: Pamela Lloyd
Director of Marketing: Jessica Ludwig
Director of Finance: Paula Maldonado
Director, International: Dana Sherman
Production Manager: Jeff Parvin
Production Coordinator: Lyndsey Goode
Associate General Manager: John Gendron
Production Associate: Kiaya Hacene
Project Coordinator/Investor Relations: Andrew Serna
Marketing Manager: Jessica Noll
Sales Manager: Samantha Stone
Senior Finance Associate: Ann E. Van Nostrand
Marketing Assistant: Courtney Sachs
Special Events: John Haber
Counsel to Dodger Properties: Nan Bases
CPA to Dodger Properties: Ira Schall

STAFF FOR NETWORKS PRESENTATIONS
Chief Executive Officer: Kenneth Gentry
Chief Operating Officer: Scott W. Jackson
President: Orin Wolf
Executive Vice President Production: Seth Wenig
EOC: Orin Wolf
Director of Marketing: Heather Hess
Digital Marketing Strategist: Perrin Shapiro
Marketing Manager: Mary K. Witte
CEO: Esther Schwarzbauer
Director of Marketing/PR: Gregory Vander Ploeg
General Manager: Jamey Jennings
Assistant General Manager: Anne Cape
Senior Production Manager: Jason Juenker
Production Manager: Hector Guivas
Assistant Production Manager: Emma Downey
Music Coordinator: John Mezzio
IT Manager: Tim Pizzini
Warehouse Manager: Brad Kornf
Office Manager: Buddy Piccolino
Administrative Assistants: Carolee Pearl, Kevin Persaud

Additional Staff for IntoTheWoodsOnTour.com
Laurie Veldheer as Cinderella (center) with (l–r) Eleasha Gamble, Anthony Chatmon II, and Vanessa Reseland in Into The Woods. Photo by Joan Marcus.

Latecomers will be seated at the discretion of management. Patrons with disabilities: wheelchair seating is available in a variety of theatre locations. When ordering tickets, please indicate any special needs. For our hearing-impaired guests, the theatre is equipped with listening devices; please contact an usher for assistance.