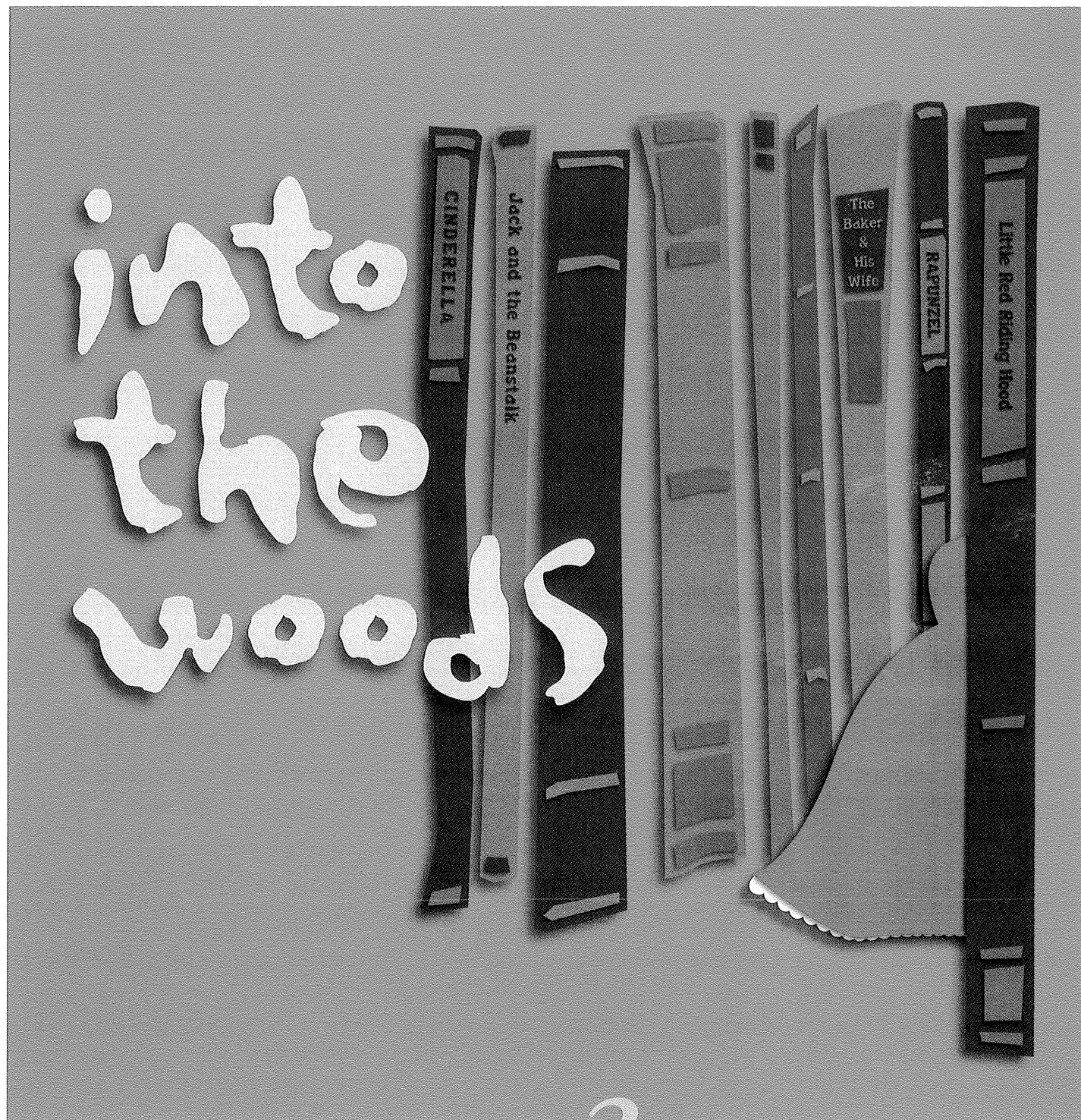


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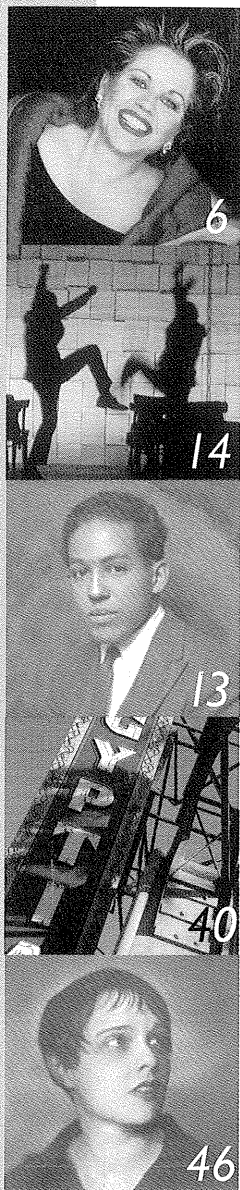
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magazine

FEBRUARY 2002



35  
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CENTER THEATRE GROUP • MUSIC CENTER  
35TH ANNIVERSARY SEASON 2001/2002



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# Shakespeare and Shylock

Shakespeare, racism, and censorship are explored as San Diego Repertory Theatre gives us *The Merchant of Venice* and the solo play *Shylock*

BY CHARLENE BALDRIDGE

Contrary to what contemporary producers and directors would have us believe, William Shakespeare was not (as John Gross writes in *Shylock: A Legend and Its Legacy*) a hidden 20th-century liberal.

That is why mounting a production of *The Merchant of Venice* and even *The Taming of the Shrew* is so problematic that many present-day theaters, particularly in the USA and Canada, eschew their production.

Shylock the Jew in *The Merchant of Venice* (1596–97) is one of Shakespeare's most controversial characters, subject to myriad interpretations, much controversy, protest and, hopefully, the kind of reasoned argument and debate that leads to better understanding.

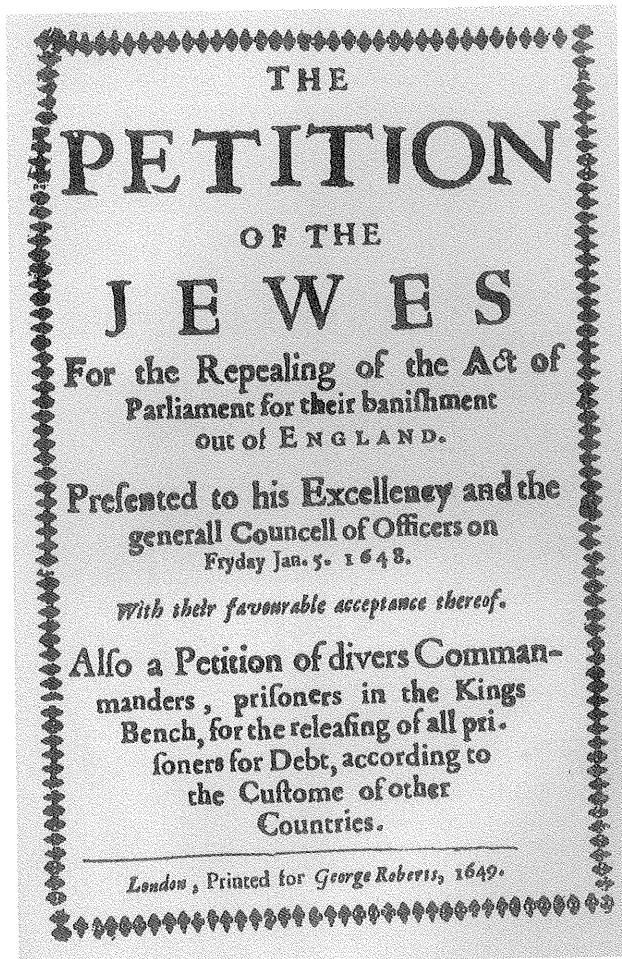
Because the Jews had been ousted from England in 1290, it seems unlikely that Shakespeare was personally acquainted with a Jew, although recent scholarship shows there was a population of around 100 secret Jews in England during Shakespeare's time.

Shakespeare used Giovanni Fiorentino's *Il Pecorone* as his major source and Christopher Marlowe's *The Jew of Malta* as his impetus. Though we can't know how Shylock was performed, the character was informed by a stock villain well known to Elizabethan society in which suspicion and fear of the "other" gave rise to lurid folktales featuring a Jewish bogeyman who stole, circumcised, and crucified Christian babies for ritual use.

Jews were either grotesquely comic in red wigs and artificial noses, or horrifying as bloodthirsty schemers, like Marlowe's Barabas.

Was Shakespeare anti-Semitic?

"The controversy," said N.Y. Shakespeare Festival Artistic Director Joseph Papp, "usually centers around the way Shylock the Jew is portrayed and treated." Papp believed anti-Semitism exists in the play but Shakespeare himself was not anti-Semitic. He believed that Shylock's "Hath not a Jew eyes" speech is "one



The Cartwright Petition of 1649 (California State Library, Sutro Branch). With Cromwell and the Parliamentarians winning the British Civil War, this petition was presented to Lord Fairfax and the Council of Army Officers for the readmission of Jews into England after an almost 350-year ban (on pain of death). It is highly unlikely that Shakespeare actually knew any Jews.

of the most eloquent pleas to our sense of common humanity ever uttered on the stage."

Those who interpret Shylock as villain point to the last two lines of the speech ("And if you wrong us, shall we not revenge?") as evidence to the contrary.

Whether Shylock is perceived as villain or as wronged Jew, Shakespeare imbued him with humanity and motivation and plopped him down in the midst of a romantic comedy that he tends to overwhelm.

Many regard as anti-climactic what follows the courtroom scene, in which Shylock sues for his right to a pound of the merchant Antonio's flesh. Portia's "quality of mercy" speech and Shylock's forced conversion to Christianity make this one of the most extraordinary scenes in English literature.

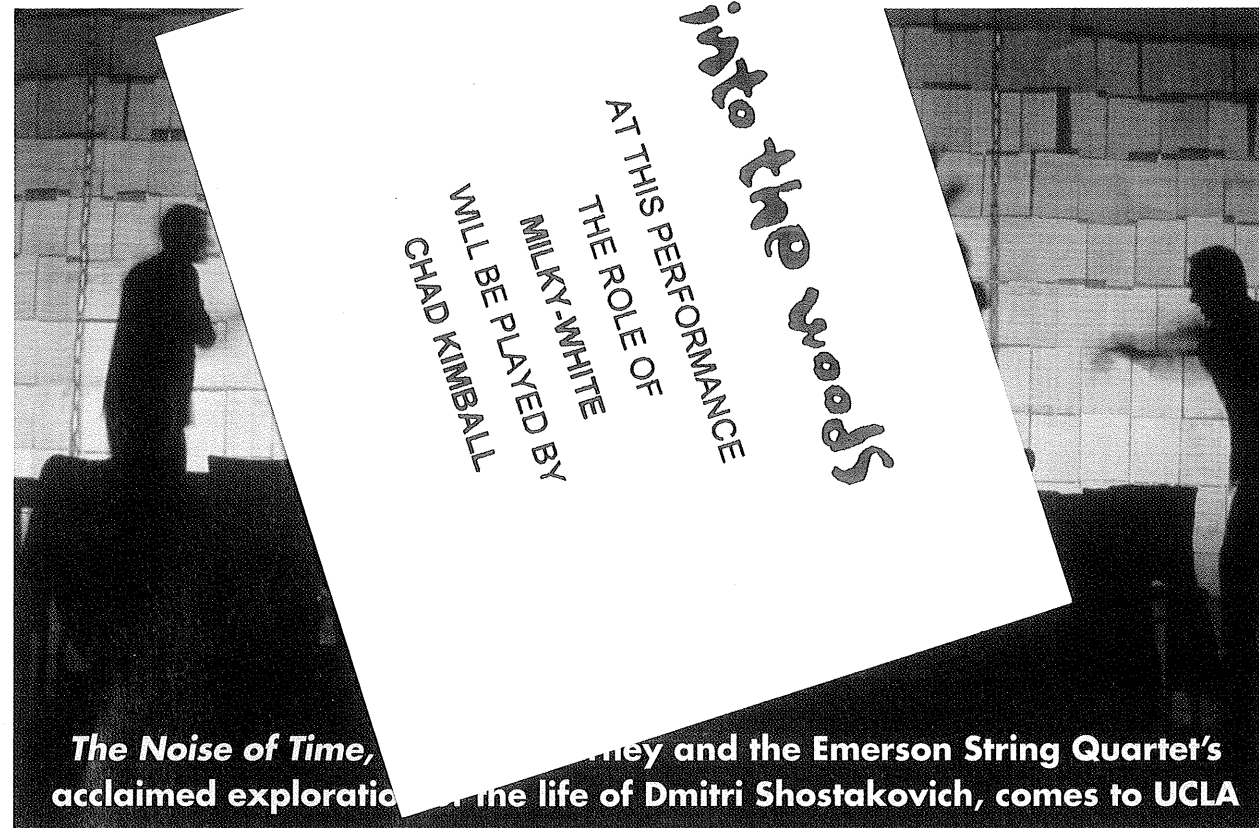
Shakespeare's works have endured more than 400 years, made relevant by each succeeding generation, which re-invents the author and re-interprets his characters to suit times, tastes, and mores.

In *Shakespeare: The Invention of the Human*, Harold Bloom writes: "[Shakespeare] extensively informs the language we speak, his principal characters have become our mythology, and he,

Continued on page 47

San Diego Repertory Theatre presents *The Merchant of Venice* March 1–31 and Mark Leiren-Young's *Shylock* March 14–April 14. For tickets and more information, call (619) 544-1000 or visit [www.sandiegorep.com](http://www.sandiegorep.com).

# Time Code



BY CHARLES ISHERWOOD

I wanted to suggest that there was another way of listening to the music," says Simon McBurney, explaining the impulse behind *The Noise of Time*, the theater piece inspired by the life of Dmitri Shostakovich that he created in conjunction with the Emerson String Quartet.

The resulting work, an intriguing combination of theater and concert, was warmly received when it was first staged as part of Lincoln Center's month-long tribute to the composer in early 2000. Anthony Tommasini, in the *New York Times*, suggested that the creators had achieved McBurney's goal, writing that *Noise of Time* "shatters the normal protocols of concertgoing and compels the audience to experience this discomforting music without intellectual defenses for protection."

Although based in London, McBurney and his troupe, Théâtre de Complicité, are well known around the world. Complicité's stunning *Street of Crocodiles*, presented in New York in 1998, was a piercingly melan-

choly evocation of the writings of Polish novelist Bruno Schmidt. McBurney recently played the central character in Complicité's *Mnemonic*, which explored memory on personal and even archaeological levels.

The idea of devising a work of theater around one of Shostakovich's string quartets first came from Emerson violinist Philip Setzer. The Quartet had been deeply immersed in Shostakovich's music for some time, culminating in the performance, just before *The Noise of Time's* debut, of all 15 of the quartets. That feat coincided with its release of a Grammy Award-winning boxed set of Shostakovich recordings on the Deutsche Grammophon label.

"Philip had the idea that something must be done onstage about Shostakovich, because his music is so dramatic and his life is full of so many enigmas," explains Emerson violinist Eugene Drucker. The string quartets, in particular, are intensely personal explorations of his inner life. The collaborators briefly considered the

Eighth Quartet, one of Shostakovich's most overtly autobiographical pieces of music, in which the composer encoded his own initials in the music's structure.

"But there's a level of histrionics in the Eighth that is absent from the Fifteenth," continues Drucker. "The Fifteenth is tragic, but not in a way that advertises its own tragedy; it is more resigned than perhaps any other piece of Shostakovich that I can think of."

The Fifteenth is, unusually, composed of six adagio movements. It's an unremittingly somber piece of music that does not at first strike the listener as offering a welcome to theatrical amplification. Tragedy lends itself naturally to theater, certainly, but resignation?

In fact, *The Noise of Time* does not seek to illustrate the music with theatrical metaphor at all — most of the theatrical apparatus of the production subsides when the Emerson takes the stage in the work's second half to perform the quartet. McBurney's

goal was simply to create a frame for the music, a "listening atmosphere," as Drucker describes it, "by way of showing his respect for this great piece of music."

The frame McBurney and his Théâtre de Complicité troupe constructed seeks to put the music in the context of both the composer's life and the historical events that shaped it. Through a complex visual and aural landscape, the company creates a fragmented, shadow-haunted atmosphere, suitable for a man whose experience was marked by mysteries that continue to provide much fodder for critical and historical debate even today, more than a quarter century after his death in 1975.

"This was a man whose life was hidden in paradox and contradiction," McBurney says. "His personal tragedy and the larger political context are inseparable, just as the absurd in his music is inseparable from the most meaningful."

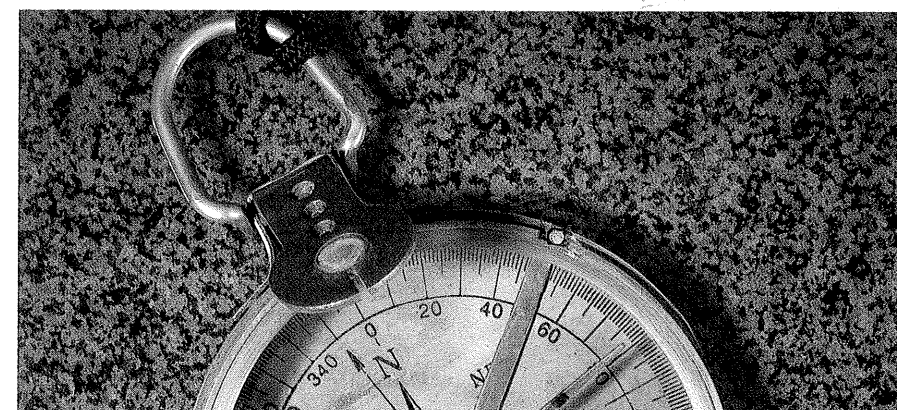
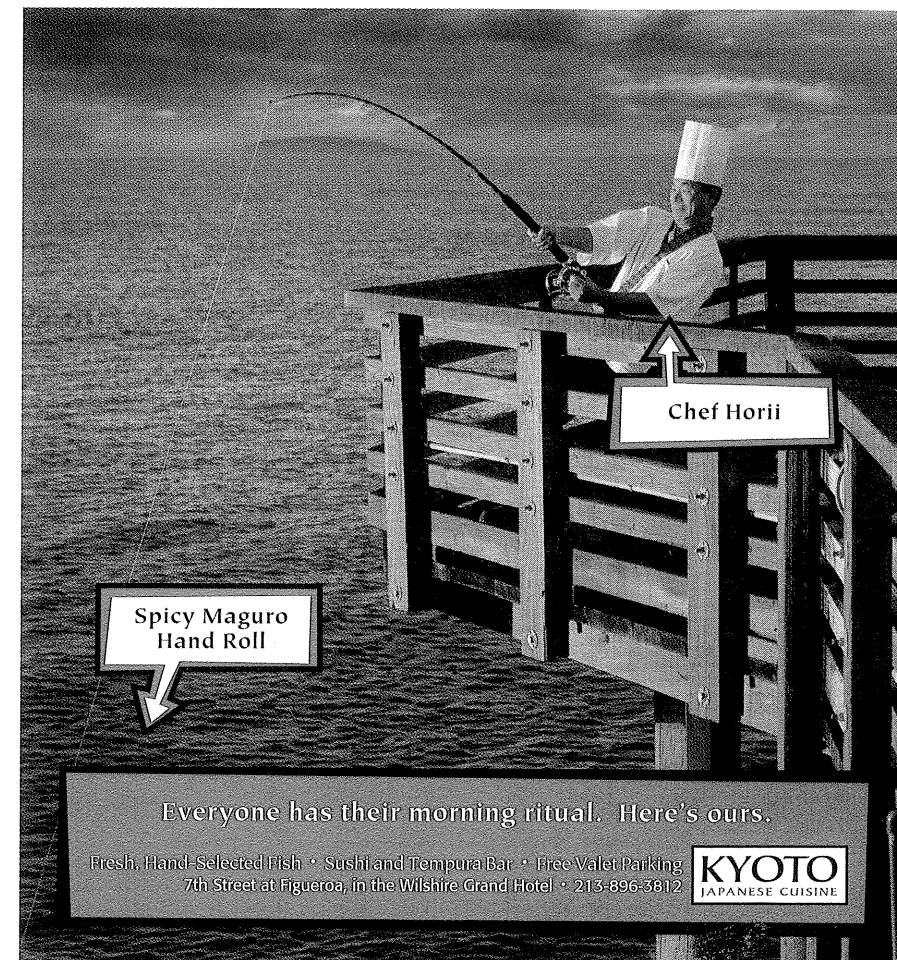
The central question surrounding Shostakovich is the question of his loyalties. He lived and worked under the iron thumb of Stalinism, composing symphonies to order when the Party demanded it. But the audacities and ambiguities of his music disturbed the hide-bound ears of Party ideologues and even Stalin himself, perhaps most famously with the opera *Lady Macbeth of Mtsensk*.

Was Shostakovich a committed believer in the Communist program or a secret resister? Music historians have offered evidence to support both views, with most agreeing that he was a deeply conflicted, continuously self-tormenting man whose contradictions are embedded in the fabric of his most personal music, particularly the quartets.

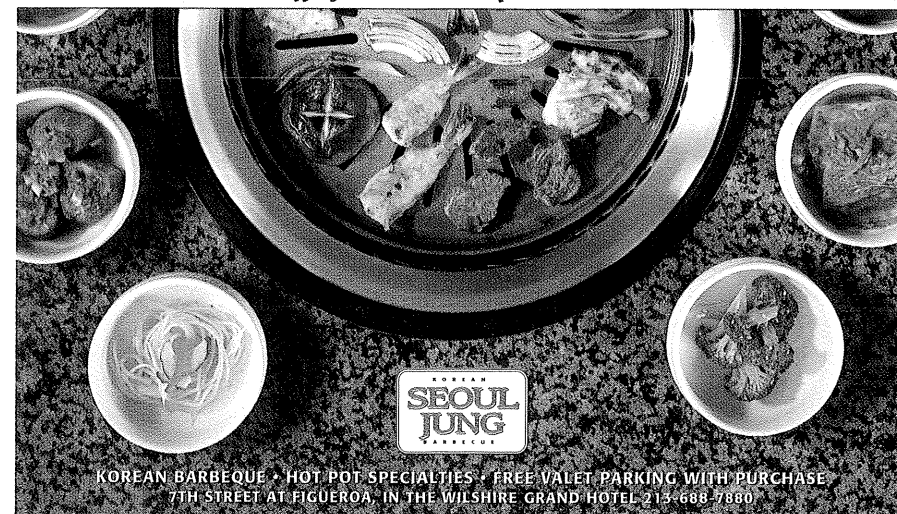
For this reason, the particulars of his life bear more directly on his music than may be the case with most composers. *The Noise of Time* seeks to illuminate this relationship in a theatrical context, to reveal the echoes of history both personal and political that resonate in his music. "What we listen to in his music is the sound of the age," says McBurney. "In his music we find one of the most human realizations of what it meant to be an artist in the 20th century." □

Charles Isherwood is the chief theater critic for Variety. This article first appeared in Stagebill, © 2001.

Théâtre de Complicité's *The Noise of Time* is performed March 20-23 at UCLA's Freud Playhouse. For tickets and more information, call (310) 825-2101 or visit [www.performingarts.ucla.edu](http://www.performingarts.ucla.edu).



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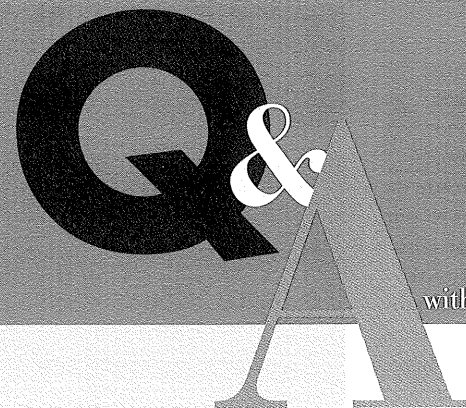
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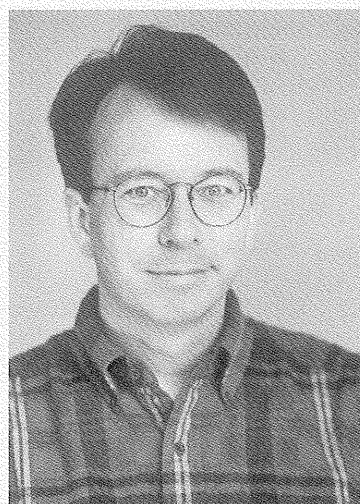
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with playwright David Rambo

BY ANDY BUCK



David Rambo had two brushes with fame before writing a hit play: He wrote a hit song about Elizabeth Taylor, which was featured in the 1993 Off-Broadway extravaganza, *Howard Crabtree's Whoop-Dee-Do!* And his domestic partner of 27 years, Theodore Heyck, was the original Old Spice boy on TV, "the kid who the sailor threw the bottle of Old Spice to at the end of the commercial," says Rambo proudly.

But today, Rambo, a former real estate salesman, is known as the author of *God's Man in Texas*, which opens this month at the Geffen Playhouse in Los Angeles. A critical hit at the 1999 Humana Festival in Louisville, *God's Man* has become one of the most successful plays in the country this year.

**ANDY BUCK:** You've described yourself as being "not particularly religious." What inspired you to write *God's Man in Texas*?

**DAVID RAMBO:** I initially wanted to write a play that would come down very hard on big religion. My thesis was that big religion is inherently corrupting. But it's not just religion. Big anything — whether it's an artist in the commercial world or a man of God in the industry of religion — the connection gets lost.

**AB:** With that thesis in mind, one of your preacher characters could have turned out to be the stereotypical bad guy. But critics have praised you for avoiding that trap.

**DR:** I'm much more interested in the struggle of good versus good than good versus evil. The failings of men and women are so interesting to me when they're doing what they really think is the right thing. If I write good versus evil, when the audience walks in they already know where it's going. There's no journey for them. It becomes television.

**AB:** Some of the evangelists we hear about in *God's Man in Texas* — fictional or not — started out as salesmen. Do you, as a former salesman, ever fantasize about being a preacher?

**DR:** Never. The only part of organized religion that I was ever drawn to was the music. I've always loved the hymns. I never wanted to preach. But when I started researching preachers for this play I was struck by how many of them use sales techniques. Billy Graham was a Fuller Brush salesman. And for many years, First Baptist Dallas, the first Protestant megachurch, had a course taught by Zig Ziegler, the greatest sales trainer in the country.

**AB:** For someone who's never lived in Texas, you seem to have a very interesting connection with that state.

**DR:** Well, I have family in Houston, which is partly why I set the play there. I hated Texas when I first went down there about 25 years ago. I grew up on the East Coast. We always thought of Texas as LBJ holding his dog up by the ears. We had no sense of the breadth and richness of the place. And I love Houston. When you're in Houston you're not anywhere else. If you're in Dallas, it could just as well be Phoenix or Albuquerque. But Houston has its own character — sometimes very refined, sometimes really coarse, kind of freewheeling — and bigger. Big is not a bad thing in Houston. It's not even a good thing. Big just is. □

Andy Buck is an associate editor at Stagebill.

*God's Man in Texas* runs February 5–March 17 at the Geffen Playhouse in Los Angeles. For tickets and more information, call (310) 208-5454 or visit [www.geffen-playhouse.com](http://www.geffen-playhouse.com).



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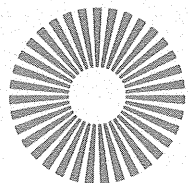
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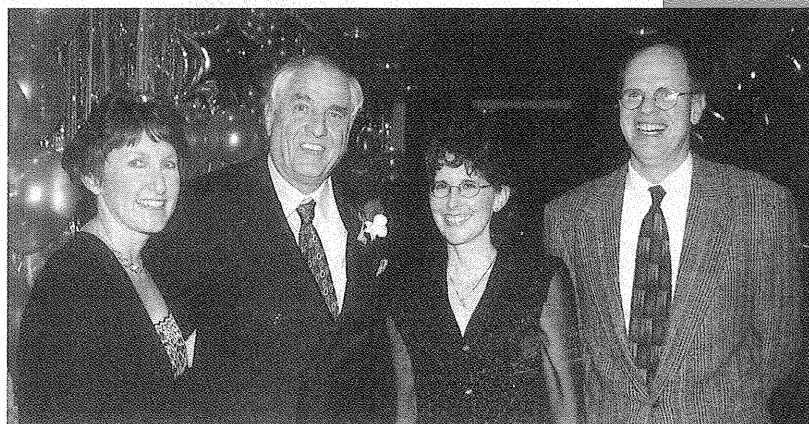
## BRAVO AWARDS CELEBRATE 20TH ANNIVERSARY

This month marks a milestone in the history of the Music Center Bravo Awards. On February 25 the program, which honors outstanding teachers and schools for their commitment to arts education, will celebrate its 20th anniversary.

Established in 1982 by the Music Center Education Division, the Bravo Awards recognize educators who provide their students access to high quality arts education as part of the core school program. Over the years, the Bravo Awards have become one of the nation's most prestigious arts education awards — and the only awards in California which honor teachers and schools in all of the arts disciplines.

"We have always believed that the arts are crucial to the development of every child," says Mark Slavkin, vice president for education at the Music Center. "Dance, music, theatre, and visual arts require critical thinking skills and encourage the creative process." Teachers who incorporate the arts into their classroom activities, not only contribute to their students' academic achievement, but also to their quality of life."

Three Bravo Awards are presented each year: one to a school, one to a teacher working in an arts field and one to a general classroom teacher. The selection process begins when schools and teachers — both public and private throughout Southern California — are nominated by principals, faculty committees, superintendents or parents. A committee made up of educators and artists review every application and select ten finalists. These finalists\* are



*Garry Marshall, second from left, with 2001 Bravo Generalist finalists Elizabeth Ruess and Deborah Hansen, and winner Paul Astin.*

featured in videos at the Awards gala dinner. The finalists and winners are announced at the dinner ceremony, regularly hosted by producer/ director Garry Marshall.

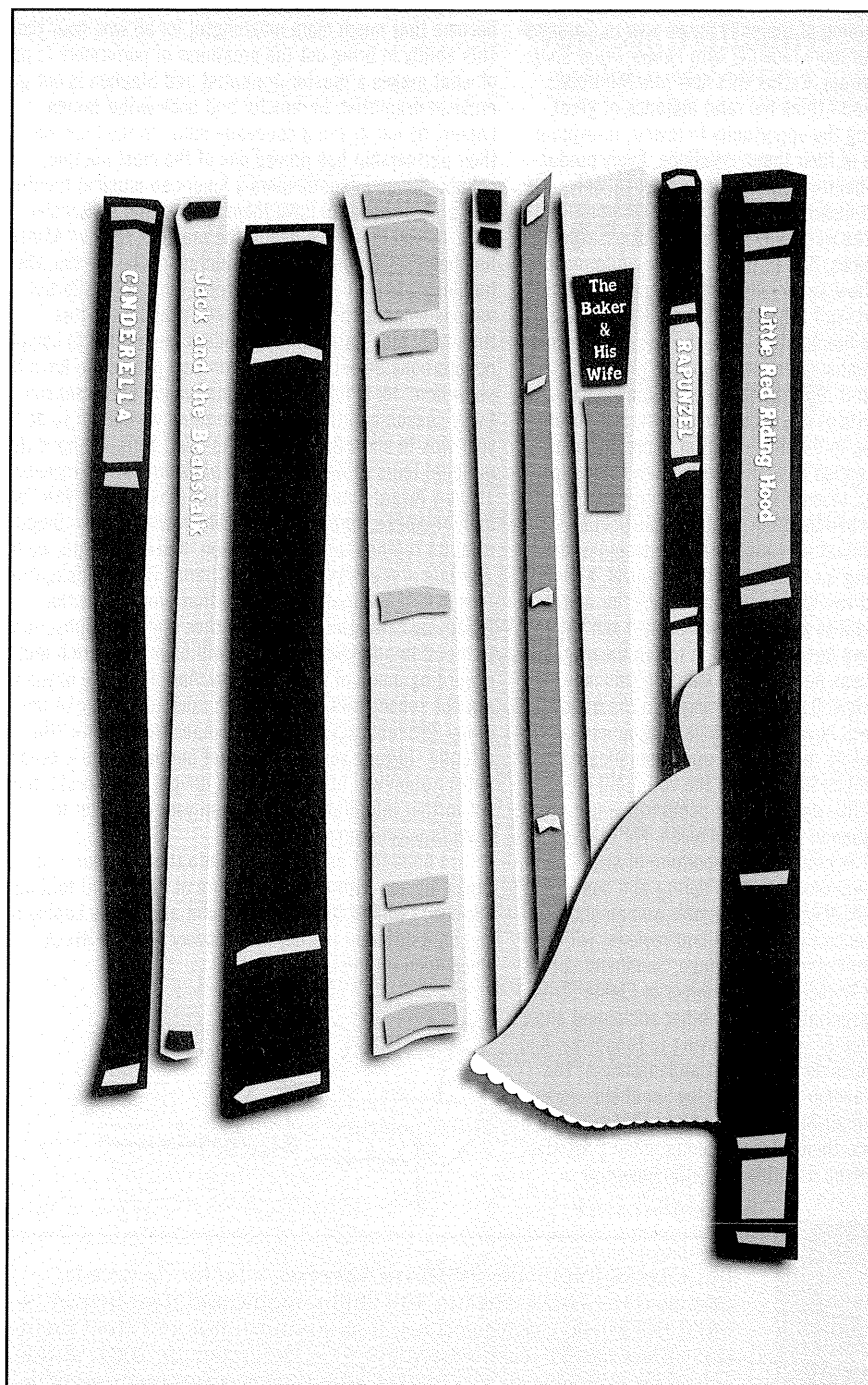
This year 57 teachers and eleven schools have been nominated for the Bravo Award. "These nominees are the true heroes," says Slavkin. "They inspire the creativity, curiosity and imagination of their students. I congratulate each and every one of them and commend their dedication and commitment to arts education."

Since 1995 the Bravo Awards have been sponsored by Club 100, a support organization of the Music Center. The group raises funds for the Bravo Awards at the bi-annual Distinguished Artist Awards gala dinner. In addition to raising funds for the Bravo Awards ceremony, some members sponsor cash awards for winners: Roberta Haft and Mary Levin Cutler sponsor the \$2,000 Arts Specialist Award and Elinor Turner sponsors the \$2,000 Generalist Award, in honor of her mother Sue Weisman. Robinsons•May also generously donates \$5,000 to the winning school. Lynda Jenner, director of special programs for the Music Center Education Division, produces the Bravo Awards.



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**Message from the Artistic Director/Producer**

**IT IS A VERY GREAT PLEASURE TO WELCOME YOU** to the premiere of the new production of *Into the Woods*, Stephen Sondheim and James Lapine's legendary musical exploration of the power and mystery of the fairy tale. It is the first major revival of this internationally-acclaimed Tony Award-winning musical. This production is not a re-creation of the original hit. Nor is it a radical re-imagining of the story as we saw in *Carousel* a few seasons ago or more recently with *Flower Drum Song* at the Mark Taper Forum. Rather this new *Into the Woods* represents a rare (and I think too rare) instance of great theatre artists having the opportunity to revisit, re-explore and re-examine one of their finest creations. Every production of a truly rich theatre work is, in some sense, only partially realized; in making specific choices, in bringing one incarnation of the work fully to life, one necessarily precludes other choices. And in the challenge and pressure of opening a new show, especially in the intense world of Broadway, there just isn't time to explore or develop every possibility the piece has to offer. Also, the passage of time can enhance the creator's perspective of the work.

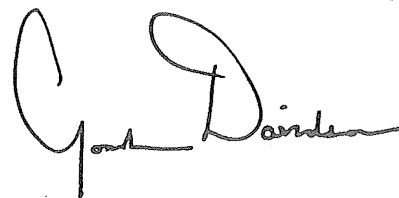
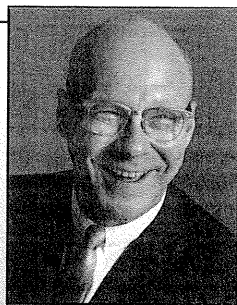
Considering that *Into the Woods* is in some ways about the complex life of the unconscious, it is not surprising that on returning to the musical after some thirteen years James and Stephen have discovered new things in their work—themes, resonances, and meanings hiding in the dense forest of their creation. James in particular has made some fascinating changes in the design and staging—a new song for the Witch and Rapunzel, a more active Narrator, and two Wolves instead of one, for instance. And while I don't want to give too much away, I will say that those of you who were fortunate enough to see the original production when it was here in 1989 will find this new version a fresh experience. If you are seeing *Into the Woods* for the first time, you will have the privilege of experiencing the American musical at its most subtle and sophisticated.

Stephen Sondheim has been in the vanguard of musical theatre for five decades. His popularity and achievements continue to grow and deepen. For example, The Kennedy Center is preparing a repertoire of six, fully-staged Sondheim musicals this spring and summer. And, as you read this, Barbara Cook's one-woman show *Mostly Sondheim*, which received brilliant reviews, will have concluded at Lincoln Center. Furthermore, Sondheim songs are essential to the trajectory of the career of Elaine Stritch and are the quintessential elements in her acclaimed show, *Elaine Stritch: At Liberty*, which is moving to Broadway. And Mandy Patinkin, whose recent concert appearance at the Dorothy Chandler Pavilion included many Sondheim works, is preparing his own all-Sondheim evening. That our greatest song interpreters, themselves uncompromising artists, should feel such a deep devotion and attachment to

Stephen's work is a very great tribute to his achievements. Each Sondheim song is a universe, fully integrating words, music, intellect and emotion to perfectly capture the essential drama and comedy of our lives. Simultaneously specific and universal, these are songs that great singers—including the wonderful cast of *Into the Woods*—cannot resist making their own but, in doing so, the songs become that much more meaningful for all who hear them. This ability to bring out the greatness of performers is part of what makes a master dramatist and Stephen is our great musical dramatist. In director and book writer James Lapine, he has found a colleague equal to the task and their partnership has proved one of the most notable collaborations in contemporary American musical theatre. It is a great honor to have them back at the Ahmanson.

As you may have heard, the musical *The Full Monty* has been set for our fourth production of the season. We had long planned *The Full Monty* for our spring slot but various complications involving the schedule of this Broadway hit's national tour made it impossible to complete negotiations until December. I am very pleased to have the show here, for it fulfills our original vision of the season. Every season is different but one thing we set out to do this year was to show Broadway at its best. Thus, we have the national tours of *Aida* and *The Full Monty*, which received 10 Tony Award nominations and remains a hit in New York, and, of course, *Into the Woods*, which will move to Broadway after its run here at the Ahmanson. And coming up, we have *The Tale of the Allergist's Wife*, Charles Busch's delightful Tony Award nominated best play that proves that the Broadway "straight" comedy is alive and well. Subscribers to the 35th anniversary season will have a very rich and rewarding menu of works to enjoy. And, for those of you who are not subscribers, I urge you to take advantage of the many different subscription packages that we are still offering. Turning your single ticket purchase into a season subscription will bring you much delight and satisfaction. For further information, just log on your computer to [www.TaperAhmanson.com](http://www.TaperAhmanson.com).

I hope that as you journey into the new year, it is providing you with a good measure of peace and fulfillment. For now, I will let Stephen Sondheim and James Lapine take you on a different journey of discovery *Into the Woods*. Once upon a time.....

**WILLIAM SEVERNS**  
1914 - 2002

Los Angeles impresario **William Severns**, who for six decades managed the Greek Theatre, the Philharmonic and then helped build the Music Center and run it as administrator and chief financial officer for 20 years, passed away on December 29, 2001, at the age of 88. Bill Severns was a great administrator and instrumental in bringing together private and government funding, largely unheard of in the arts at that time. But most of all, he was a very wise, experienced guide and aide to me in those exciting and challenging founding days of the Music Center and our initiation as a resident company. He was a great and good personal friend for many years and will be deeply, deeply missed. Ave atque vale!  
— Gordon

**CENTER THEATRE GROUP / AHMANSON THEATRE**  
Gordon Davidson, Artistic Director/Producer • Charles Dillingham, Managing Director

Dodger Theatricals  
Stage Holding  
and TheatreDreams  
present

Vanessa Williams  
and John McMartin

in

**into  
the  
woods**

Music & Lyrics by **Stephen Sondheim** Book by **James Lapine**

also starring

Gregg Edelman Stephen DeRosa Kerry O'Malley  
Marylouise Burke Molly Ephraim Christopher Sieber Adam Wylie  
Adam Brazier Stephen Berger Tracy Nicole Chapman Melissa Dye  
Dennis Kelly Trent Armand Kendall Chad Kimball Jennifer Malenke  
Pamela Myers Linda Mugleston Amanda Naughton Kate Reinders  
and  
Laura Benanti

Scenic Design Douglas Schmidt	Costume Design Susan Hilferty	Lighting Design Brian MacDevitt	Sound Design Dan Moses Schreier
Orchestrations Jonathan Tunick	Special Effects Gregory Meeh	Projection Design Elaine J. McCarthy	Illusion Design Jim Steinmeyer
Production Supervisor Beverley Randolph	Technical Supervision Tech Production Services	Marketing Margery Singer	Press Representative Boneau/Bryan-Brown
Executive Producer Dodger Management Group	Casting Jim Carnahan, C.S.A.	Associate Producer Lauren Mitchell	
	Musical Direction Paul Gemignani		
	Choreography by John Carrafa		

Directed by  
**James Lapine**

February 1 - March 24, 2002

**AHMANSON THEATRE**

Third Production of the 2001-2002 Season at the Music Center



# CAST

(IN ORDER OF APPEARANCE)

Narrator ..... JOHN McMARTIN  
 Cinderella ..... LAURA BENANTI  
 Jack ..... ADAM WYLIE  
 Milky-White ..... KATE REINDERS  
 Baker ..... STEPHEN DeROSA  
 Baker's Wife ..... KERRY O'MALLEY  
 Cinderella's Stepmother ..... PAMELA MYERS  
 Florinda ..... TRACY NICOLE CHAPMAN  
 Lucinda ..... AMANDA NAUGHTON  
 Jack's Mother ..... MARYLOUISE BURKE  
 Little Red Ridinghood ..... MOLLY EPHRAIM  
 Witch ..... VANESSA WILLIAMS  
 Cinderella's Father ..... DENNIS KELLY  
 Mysterious Man ..... JOHN McMARTIN  
 Wolves ..... GREGG EDELMAN  
    CHRISTOPHER SIEBER  
 Rapunzel ..... MELISSA DYE  
 Rapunzel's Prince ..... CHRISTOPHER SIEBER  
 Granny ..... PAMELA MYERS  
 Cinderella's Prince ..... GREGG EDELMAN  
 Steward ..... TRENT ARMAND KENDALL  
 Horse ..... JENNIFER MALENKE

## UNDERSTUDIES

The following actors are covering the roles indicated below.  
 Substitutions are never made unless there is an announcement at the time of the performance.

STEPHEN BERGER – Narrator/Mysterious Man/Baker/Cinderella's Father/Steward;  
 ADAM BRAZIER – Jack/Cinderella's Prince/Rapunzel's Prince/Wolf/Steward;  
 TRACY NICOLE CHAPMAN – Witch; MELISSA DYE – Cinderella/Little Red Ridinghood;  
 DENNIS KELLY – Narrator/Mysterious Man; TRENT ARMAND KENDALL – Baker/Cinderella's Father;  
 CHAD KIMBALL – Jack/Rapunzel's Prince/Wolf/Milky-White/Horse;  
 JENNIFER MALENKE – Florinda/Lucinda/Rapunzel/Milky-White;  
 LINDA MUGLESTON – Witch/Baker's Wife/Jack's Mother/Cinderella's Stepmother/Granny;  
 PAMELA MYERS – Jack's Mother; AMANDA NAUGHTON – Baker's Wife;  
 KATE REINDERS – Cinderella/Little Red Ridinghood/Rapunzel; CHRISTOPHER SIEBER – Cinderella's Prince.

TIME:  
 Once Upon A Time

PLACE:  
 A Far Off Kingdom

## MUSICAL NUMBERS

### ACT I

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

*There will be one 15 minute intermission.*



L to R - Vanessa Williams, Stephen DeRosa and Kerry O'Malley

Photos by Joan Marcus ©

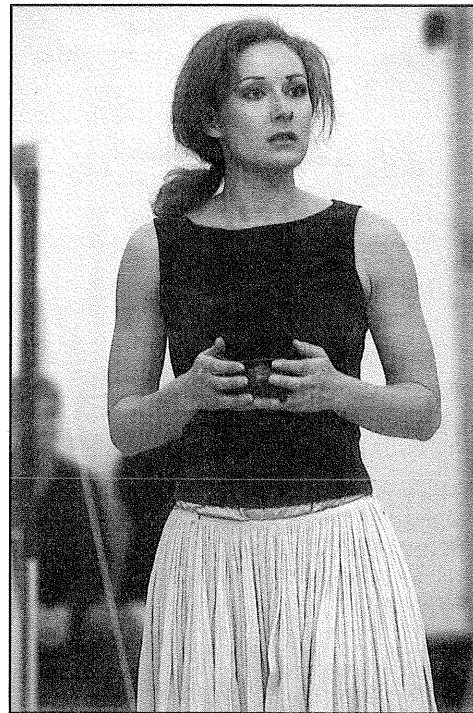
## MUSICAL NUMBERS

### ACT II

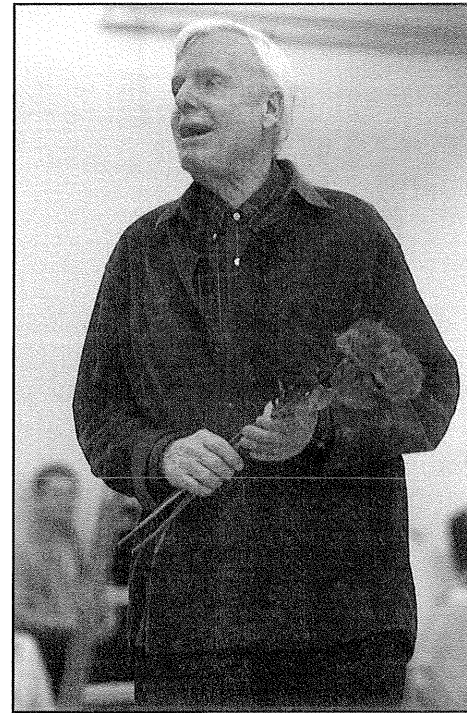
Prologue: *So Happy* ..... Company  
 Agony ..... Cinderella's Prince, Rapunzel's Prince  
 Lament ..... Witch  
 Any Moment ..... Cinderella's Prince, Baker's Wife  
 Moments in the Woods ..... Baker's Wife  
 Your Fault ..... Jack, Baker, Witch, Cinderella, Little Red Ridinghood  
 Last Midnight ..... Witch  
 No More ..... Baker, Mysterious Man  
 No One Is Alone ..... Cinderella, Little Red Ridinghood, Baker, Jack  
 Finale: *Children Will Listen* ..... Witch, Company

### ORCHESTRA

Paul Gemignani - Conductor, Annbrit du Chateau - Associate Conductor/Keyboard 1,  
 Mark Mitchell - Assistant Conductor/Keyboard 2, Karen Jones - Violin 1/Concert Master,  
 Vladimir Polmitidi - Violin 2, John Scanlon - Viola 1, Shaun Mann - Viola 2, Miguel Martinez - Cello,  
 Oscar Hidalgo - Bass, Patti Cloud Kaufman - Flute/Piccolo, Michael Grego - Clarinet, John Mitchell - Bassoon,  
 Brad Kintscher - French Horn 1, Stephanie Stetson - French Horn 2, Marissa Benedict - Trumpet,  
 Cliff Hullung - Percussion, Stuart Blumberg - Contractor.



Laura Benanti



John McMartin

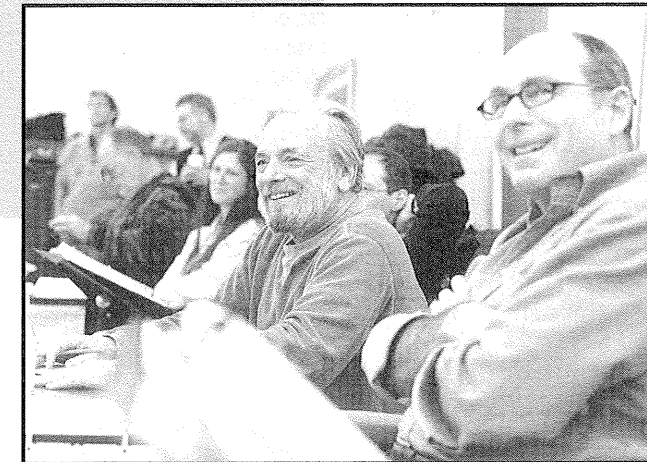
Now the poor child  
 was all, all alone in  
 the great forest, and so  
 terrified that she stared  
 at all the leaves on the  
 trees and didn't know  
 what to do.

—*Snow White and the Seven  
 Dwarfs*, translated by Randall  
 Jarrell in *The Juniper Tree and  
 Other Tales from the Brothers  
 Grimm*

# INTO THE FAIRY TALE:

## The Forest of Eden

BY FRANK DWYER



L. to R. Stephen Sondheim, James Lapine

**AFTER STEPHEN SONDHEIM (COMPOSER & lyricist) and James Lapine (playwright & director) won three Tonys and a Pulitzer Prize for Drama for *Sunday in the Park With George*, their first collaboration, they decided to go into the woods for their next project: to be specific, into the seductive and dangerous woods of the old fairy tales. The result, *Into the Woods*, is surely the most glamorous work in the history of musical theatre. Before you begin to argue with that accolade (Cole Porter? Lerner and Loewe?), you should be aware that “glamour” is a fairy word. It refers to the power that fairies have to cast a spell over the senses, so that things are perceived as the enchanter wishes. Part of the considerable enchantment of *Into the Woods*, comes from the uncanny glamour of the tales themselves.**

**T**he brothers Jacob and Wilhelm Grimm, German scholars, published their first edition of folk tales, *Kinder-und Hausmärchen* (*Children's and Household Tales*) in 1812. They collected the stories from a variety of sources. They did not invent them, although someone must have. No one knows how old they are or where they came from. It's possible that, once upon a time (“when wishing still helped,” as one of the stories begins), some prehistoric Shakespeare invented all these characters around the fire: Cinderella, Hansel and Gretel, the Fisherman and his Wife, the Frog Prince, Rapunzel, Little Red Ridinghood, Tom Thumb, Rumpelstiltskin, and so many others that we have known all our lives. It is more likely that these old tales had many fathers and mothers. There are, of course, literary fairy tales, the creations of writers like Hans Christian Anderson, Carlo Collodi (*Pinocchio*), Washington Irving (*Rip Van Winkle*), Lewis Carroll (the *Alice* books), and Oscar Wilde — but many of the stories we know the best are truly “folk” tales. They were told by ordinary people — by laborers in fields or spinning-rooms, by families around the hearth. Their details may have changed, but their essences were preserved through succeeding generations until they were finally “told” to a collector who wrote them down.

As a result of this long process, many tales exist in multiple versions. The Grimms, for example, collected seven different “oral” versions of *Ashenputtel*, but they also knew the elegantly written version, *Cendrillon* (1697), by the French poet Charles Perrault, who may have known the crueller, bawdier Italian version, *La gatta Cenerentola* (1634), by Giambattista Basile, who may have known an even earlier French version (1558) by Bonaventure des Périers. Even then, our heroine was no longer in her first youth. According to Steven Swan Jones (*The Fairy Tale: The Magic Mirror of Imagination*), more than five hundred versions of Cinderella's story have been collected from oral tradition. She has lost her slipper in Europe, Africa, Australia, Java, Japan, China, and on the Indian subcontinent.

In this welter of sources, the real choice for Lapine and Sondheim was between the Grimms and Perrault, whose eight-story collection, popularly known as *Contes de ma mère l'Oye* (*Mother Goose Tales*), is more refined and softer, more suited to the rarefied Parisian drawing room than the German nursery. Most people know the Perrault versions because the Disney cartoons are based on them. Perrault is the man who gave Cinderella a Fairy Godmother and those alarming glass slippers. In the Grimms' version, *Ashenputtel* goes to the ball three



times. The first time a little white bird on the tree above her mother's grave has thrown down slippers of embroidered silk and silver for her to wear, the second time the slippers aren't mentioned, and the third time they are made of gold. She loses one of her gold slippers on the third night because the sneaky Prince has the palace stairs smeared with cobbler's wax. Isn't that how you remember it? Whatever effect those fashion-disaster glass shoes had on the French Prince Charming, they didn't tempt Lapine and Sondheim. They went to the Grimm tales because, as Lapine pointed out, "Grimm's tales are darker." Darker, indeed. In the Perrault story, the stepisters "do their utmost" to fit their feet into the slipper. In the Grimm version, one of them actually cuts off her big toe, the other a chunk of her heel. They might get away with the deception if the blood streaming out of the shoe didn't give them away. In Perrault, after Cinderella marries the Prince, she marries her repentant sisters off to "two great noblemen." In Grimm, her friendly doves peck out their eyes.

Sondheim said that he and Lapine looked for "immediately familiar" stories, "so we wouldn't have to explain." Lapine needed stories that could be easily linked (most fairy tales are too short for a full evening of theater). And they wanted stories, of course, "that had to do with the woods," a main feature in many, but not all, fairy tales. They finally settled on three Grimm tales — *Cinderella*, *Little Red Ridinghood* and *Rapunzel*.

To find an appropriate hero for these heroines, they went outside the Grimm canon to a tale they thought would be very familiar to audiences even though it is not found in the folk traditions of multiple cultures — *Jack and the Beanstalk*. Jack is, apparently, a totally English invention, the Beanstalk Jack an 18th-Century domestication of the earlier, rougher, tougher Giant-Killer. The story of the simple boy and the man-eating Giant (though man-eaters are actually classified as Ogres) has been casting its peculiar spell on the British for a long time: "Fi, foh, and fum,"

Edgar cries, as he and King Lear flee from Lear's fairy-tale-cruel daughters, "I smell the blood of a British man." Finally, in order to link the tales and give the characters a quest that would take them into the woods with some hope of getting "home before dark," the collaborators invented two new characters, the Baker and his Wife. This unhappily childless couple lives next door to Rapunzel's Witch (and, in fact, under her curse), sells Little Red Ridinghood sweets to take to her Grandmother, and buys Jack's milky-white cow for five magic beans, stolen long ago from the Witch's garden by the Baker's father. (Material from other tales, especially *Snow White* and *Rumpelstiltskin*, fell by the wayside as the show developed.)

These characters all came through the woods to Broadway in 1987, where they won three Tony Awards, including Best Score and Best Book, and the Drama Desk Award for Best Musical. Sondheim had wanted *Into the Woods* to be funny, and it has many very funny moments: the vaudevillian Witch, the bluesy Wolves, the eternally vocalizing Rapunzel, the maddeningly simple Jack and his long-suffering Mother, the double-taking Baker and his deadpan Wife, the pair of amorous, self-absorbed Princes. Who but Sondheim could get so many laughs from a heartfelt duet about "Agony?" In spite of the laughter in these woods, however, they are also, like those other woods Robert Frost wrote about, "dark and deep." *Into the Woods* may be darker and deeper than anything else either man has done before, perhaps because they are conjuring with fairy tales: stories as powerful as the imaginations that created and preserved them, as mysterious and magical as the dreams they've inspired and the nightmares they've caused.

Wilhelm Grimm referred to these stories as "innocent household tales" and said they were "suffused with the same purity that makes children appear so marvelous and blessed to us." That's one way of looking at it. Maria Tatar, in *The Hard Facts of the Grimms' Fairy Tales*, suggests another:

"Even those who know that Snow White's stepmother arranges the murder of her stepdaughter, that doves peck out the eyes of Cinderella's stepsisters, that Briar Rose [Sleeping Beauty]'s suitors bleed to death on the hedge surrounding her castle, or that a mad rage drives Rumpelstiltskin to tear himself in two will find themselves hardly prepared for the graphic descriptions of murder, mutilation, cannibalism, infanticide, and incest that fill the pages of these bedtime stories for children."

After the first edition of the tales, which with its copious footnotes and lack of illustrations was aimed more at scholars than children, the brothers—particularly Wilhelm—began to alter the stories. He edited out references to sexuality. Only in the first edition are we told, more or less, that Rapunzel has been sleeping with her Prince: she asks the astonished Witch why her clothes are "getting tighter." Wilhelm protected the sanctity of the family by turning cruel mothers (like Snow White's and Hansel and Gretel's) into stepmothers. He emphasized the importance of hard work and discipline everywhere. (This was not a new impulse in German culture. No less a literary expert than Martin Luther used the *Cinderella* story to illustrate the virtues of humility and hard work in the kitchen.) On the other hand, Tatar points out, "lurid portrayals of child abuse, starvation, and exposure, like fastidious descriptions of cruel punishments" escaped his censorship. Ruth B. Bottigheimer called attention to a particularly perfidious example of how Wilhelm adjusted the tales to correspond with his (and society's) view of the appropriate role for women. He took dialogue away from good female characters and gave it to evil female characters or to men. Good German women were silent.

The power of the tales, of course, survived Wilhelm's meddling. But what, exactly, is the nature of that power? In *The Uses of Enchantment*, the celebrated child psychologist, Bruno Bettelheim, argued that fairy tales were tremendously important to children because they are one of the few sources of information and guidance that children can use:

"In order to master the psychological problems of growing up—

overcoming narcissistic disappointments, oedipal dilemmas, sibling rivalries; becoming able to relinquish childhood dependencies; gaining a feeling of selfhood and of self-worth, and a sense of moral obligation."

Children have a deep need to go into the woods, a deep need to get lost in the woods. "In fairy tales," Bettelheim wrote, "being lost in the forest symbolizes not a need to be found, but rather that one must find or discover oneself."

As Sondheim and Lapine understood, the woods are of crucial importance. A cartoon by Stevenson published in *The New Yorker* in 1980 addressed the issue. It showed two men in a study, and its caption was in the form of dialogue:

"All right, Wilhelm, we have the child walking through the woods."  
"Please, Jacob, don't you think we've been using the woods too much?"  
"Woods are always good, Wilhelm. Now, who does the child meet?"  
"Perhaps a dwarf or two?"  
"We did that, Wilhelm."  
"How about a wolf, Jacob?"

So the child meets the Wolf. Little Red Ridinghood can't escape her destiny: the Wolf lives in the woods, but you have to go through them to get to Grandmother's house. What else do we know about the forest, from the fairy tales? It's a place where kings lose their way and don't know how to get home (*Hans My Hedgehog*), where wild animals tear people to pieces (*Brother and Sister*), where sorcerers cut off the heads of overly-curious girls (*Fitcher's Feathered Bird*), where parents abandon their children (*Hansel and Gretel*), where princesses with golden hair just like their dead mothers run to hide when their fathers want to marry them (*Many-Fur*), where witches keep girls in towers without stairs or doors and blinded princes wander weeping (*Rapunzel*), where cruel queens send their daughters to be murdered by huntsmen (*Snow White and the Seven Dwarfs*). There are wolves in the woods, wolves, kings, sorcerers, witches, princes and dwarfs: you can

immediately see why every child would want to go there.

What are the woods: they begin where the town stops, where civilization stops. It's no accident that the lovers in Shakespeare's fairy tale play, *A Midsummer Night's Dream* flee into the woods: all the rules set by angry fathers and all-powerful dukes are suspended in the woods. The woods are fairyland and have their own rules. "The woods," as C. L. Barber wrote in *Shakespeare's Festive Comedies*, "are established as a region of metamorphosis, where in liquid moonlight or glimmering starlight, things can change, merge, and melt



into each other." Barber quotes an angry Puritan, Phillip Stubbes, who warned his countrymen about the woods in his *Anatomie of Abuses* (1583):

"Against May, Whitsunday, or other time all the young men and maids, old men and wives, run gadding over night to the woods, groves, hills, and mountains, where they spend all the night in pleasant pastimes...I have heard it credibly reported...that of forty, three-score, or a hundred maids going to the wood over night, there have scarcely the third part of them returned home again undefiled."

What you have, before you go into the woods, is innocence. What you have in the woods is experience. What you find in the woods is knowledge. All the Sondheim-Lapine characters have different, and very good, reasons for plunging into the woods, but there is one essential

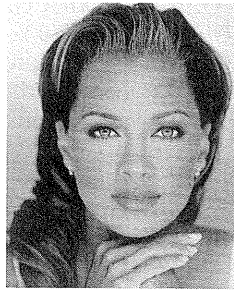
reason, understood by all who ever felt that characteristic shiver of mingled terror and delight while listening to a fairy tale. They go because they want to. Because they are curious. Because they are human. Because they can't be innocent all their lives. Because they have to grow up, whether they want to or not. They go into the woods because they must.

The woods change them, of course—but just in the way every child, and perhaps every man and woman, fears and desires to change. The forest of the fairy tales is the forest of Eden: the trees hang heavy with forbidden fruit. "You've changed," the Baker's Wife tells him. "You're different in the woods..." The fruit of the Knowledge of Good and Evil. Little Red Ridinghood has tasted that fruit in the woods. She disobeyed her mother by not sticking to the path, she undressed and got into bed with the Wolf (that's Grimm, first edition), she felt both "excited and scared" (that's Sondheim), she was eaten up by the Wolf, but she's still alive because she was cut out of his stomach. She's had a not-untypical adventure in the woods. "And I know things now," she sings, "Many valuable things,/ That I hadn't known before." She's glad, too, on balance, though she's aware that the transaction has not been without cost. "Isn't it nice to know a lot!" she sings, "...and a little bit not..."

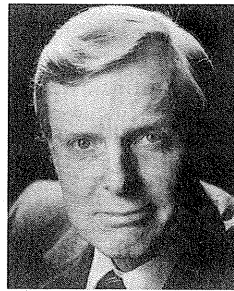
"Into the woods  
To get the thing  
That makes it worth  
The journeying..."

With Sondheim and Lapine to guide them, these fairy tale creatures we know so well are about to plunge into the woods again; and, at least for the evening—home before dark!—we'll go with them.

—FRANK DWYER, an Associate Artist of the Mark Taper Forum, directed his co-translation, with Nicholas Saunders, of Anton Chekhov's early play, *The Wood Demon*, for the Taper. *Lyeshi*, the wood demon, is a familiar character in Russian fairy tales.



Vanessa Williams



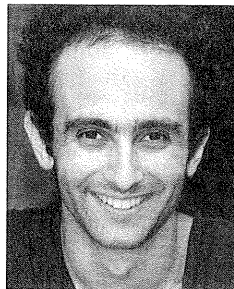
John McMartin



Laura Benanti



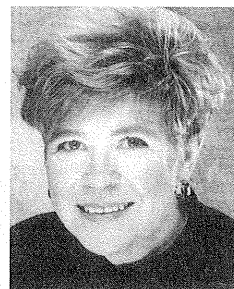
Gregg Edelman



Stephen DeRosa



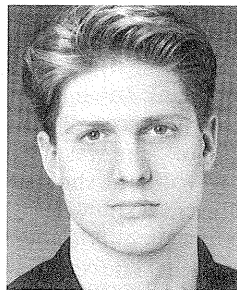
Kerry O'Malley



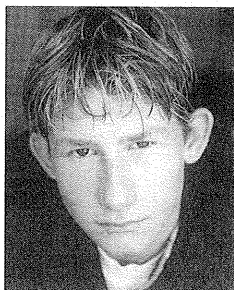
Marylouise Burke



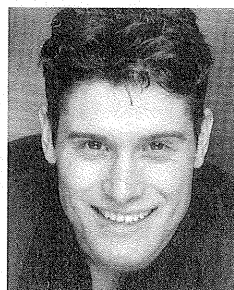
Molly Ephraim



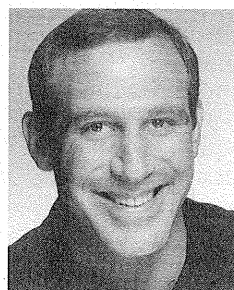
Christopher Sieber



Adam Wylie



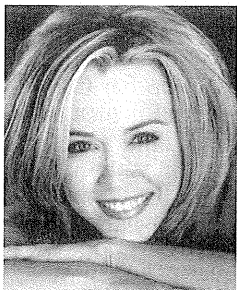
Adam Brazier



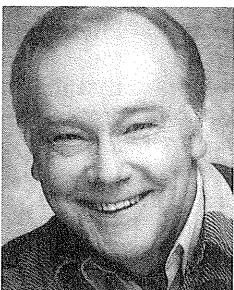
Stephen Berger



Tracy Nicole Chapman



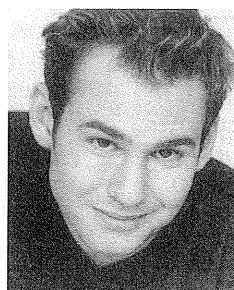
Melissa Dye



Dennis Kelly



Trent Armand Kendall



Chad Kimball



Jennifer Malenke



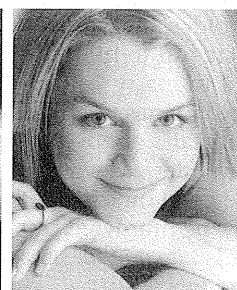
Pamela Myers



Linda Mugleston



Amanda Naughton



Kate Reinders

**VANESSA WILLIAMS** (*Witch*). Although she has achieved international fame with her recording and acting careers, theatre is Vanessa Williams' first love. A native New Yorker, she majored in musical theatre at Syracuse University and took Broadway by storm in 1994, when she replaced Chita Rivera in the Tony Award-winning *Kiss of the Spiderwoman*. Previously, she appeared off-Broadway in *One Man Band* and the Los Angeles production of *Checkmates*. She starred in the 1998 *Encore!* Series staged concert production and cast recording of *St. Louis Woman* and she created the role of Queenie in The Public Theater's workshop production of *The Wild Party*. She has starred in such films as *Soul Food*, *Eraser*, *Dance With Me* and *Shaft*. Her television credits include "Bye, Bye Birdie," "The Odyssey" and "The Courage to Love," which she also produced, as well as the Showtime original movie "Keep the Faith, Baby." Ms. Williams dedicates each performance to her four children.

**JOHN McMARTIN** (*Narrator/Mysterious Man*) most recently starred in the world premiere of Kander and Ebb's *The Visit* opposite Chita Rivera at the Goodman Theatre. Broadway credits: "Uncle Willy" in *High Society* (Tony nomination); "Cap'n Andy" in *Show Boat* (Tony nomination); *Follies* (original production); *The Great God Brown* (Drama Desk Award); *Sweet Charity* opposite Gwen Verdon (Tony nomination); *Don Juan* (Drama Desk and Tony nominations); *Love for Love*; *The Visit*; *Artist Descending A Staircase*. Off-Broadway: *Little Mary Sunshine* (Theatre World Award). TV: "Further Tales From the City" (Showtime); "Oz" (HBO); "Frasier," "Cheers," "Coach" and the Emmy Award-winning specials "Concealed Enemies," "Murrow," "Citizen Cohn," "Separate But Equal." Film: *Sweet Charity*; *All the President's Men*; *Legal Eagles*; *Pennies From Heaven*; *Brubaker*; *Blow Out*; *A Shock to the System*; *Native Son* and the Australian film *The Dish*.

**LAURA BENANTI** (*Cinderella*) was last seen on Broadway in *Swing!* for which she received a Tony nomination. Other Broadway and off-Broadway credits include Maria in *The Sound of Music* opposite Richard Chamberlain, Eileen in *Wonderful Town* (City Center Encores!) and Julia in *Time and Again* (MTC). Regional credits: *Man of La Mancha* (Papermill Playhouse); *Road to Hollywood* (O'Neill Theater Center); and Perdita in *The Winter's Tale* (Williamstown Theatre Festival). Laura has been a part of many readings, workshops and recordings. Love and thanks to Emily Gerson Saines (and company), David Kalodner and her wonderful friends and family.

**GREGG EDELMAN** (*Cinderella's Prince/Wolf*) was last seen on stage in the off-Broadway musical *Reefer Madness*. Prior to that, he starred in the Lee Blessing play *Thief River*. His previous Broadway credits include *1776* (Drama Desk Award, Tony nomination), *City of Angels* (Tony nomination), *Anna Karenina* (Tony nomination), *Falsettos*, *Passion* and *Les Misérables*. His film credits include *Crimes and Misdemeanors*, *Green Card*, the unreleased *City By the Sea* and Woody Allen's spring project. However, he is proudest of his marriage to actress Carolee Carmello and their two children, Zoe and Ethan.

**STEPHEN DeROSA** (*Baker*). Broadway: *The Man Who Came to Dinner* (Roundabout). Off-Broadway: *New Yorkers* (MTC); *It Girl* (York); *Wonderful Town*; *Do Re Mi* (Encores!); *The Mystery of Irma Vep*; *Love's Fire* (Acting Company: Public, Guthrie and RSC Barbican). Regional: Williamstown Theatre Festival; Huntington Theatre; Globe Theatre; Arden Theatre and many others. CD: *Infinite Joy: The Songs of William Finn*. Television: "Law & Order," "Suddenly Susan," "Third Watch." MFA: Yale School of Drama. This performance is dedicated to the memory of my father.

**KERRY O'MALLEY** (*Baker's Wife*). Broadway: *Annie Get Your Gun* (Dolly Tate, u/s Reba McEntire); *Cyranos*; *Translations*. Encores!: *Promises, Promises* (Fran opposite Martin Short). International tour: *The Plough and the Stars*. Off-Broadway: *How I Learned To Drive*, *Bright Lights Big City* (Megan), *Over the River and Through the Woods* (Caitlin). Regional: *The Orestia* (Electra) at ART; *Elmer Gantry* (Sister Sharon); *The Unsinkable Molly Brown* (Molly, Sacramento). Film & TV: Series regular on "Costello" (Fox) and "The Mike O'Malley Show" (NBC); "NYPD Blue," "Law & Order," "Brooklyn South," "Rounders." Graduate: Duke, Harvard.

**MARYLOUISE BURKE** (*Jack's Mother*). Recent NY credits: *Fuddy Meers* (Manhattan Theatre Club & Minetta Lane, Drama Desk Award); *Wonder of the World* (MTC); *The Chairs* (Pearl). National tour: Miss Framer in *Lettice and Lovage*. Regional: Kimberly in David Lindsay-Abaire's *Kimberly Akimbo* (South Coast Rep); *Once in a Lifetime* (La Jolla Playhouse); *Marvin's Room*, *Suddenly Last Summer*, *I Ain't Yo' Uncle* (Hartford Stage); *Dinner at Eight* (Long Wharf); *Matchmaker* (McCarter); *Lively Lad* (NY Stage & Film). TV: "Law & Order," "Diary of a City Priest" (PBS); "Amy and Isabelle" (Oprah Winfrey Presents, ABC). Film: *Meet Joe Black*, *Celebrity*, *Angie*, *Urbana*, *Series 7*.

**MOLLY EPHRAIM** (*Little Red Ridinghood*) is thrilled to be making her L.A. debut. Philadelphia credits: *The Snow Queen* (Gerda); *Into the Woods* (Little Red

Ridinghood) receiving a Barrymore nomination. New York credits: staged reading of *King Island Christmas* (Somiak); reading of *Great Expectations* (Young Estella); and *American Musical Theatre Salutes Patricia Birch*. Regionally: *South Pacific* (Ngana); *Fiddler* (Sphrintze); *Annie* (Kate); *Carousel*, *Nutcracker* (Clara). Heartfelt thanks to Pat B., Tony H., Terry N., Lee M., Nancy C., Ricardo M., Philly friends, her family and the *Into the Woods* team.

**CHRISTOPHER SIEBER** (*Rapunzel's Prince/Wolf/understudy for Cinderella's Prince*). New York: *Disney's Beauty and the Beast* (Gaston); *Triumph of Love* (Agis); *A Christmas Carol* (Young Jacob Marley); *AVOW* (Brian); *The Boys in the Band* (Donald); *Pal Joey*. Tours of *The Music of Andrew Lloyd Webber* and *Meet Me in St. Louis* (Boy Next Door). Television: "Two of a Kind," "Sex and the City," "Ed," "Guiding Light," "All My Children," "Another World." Regionally: Randy Newman's *Faust* at La Jolla; *Paper Moon* at Papermill Playhouse; *The Boys from Syracuse* at Reprise!

**ADAM WYLIE** (*Jack*) played Zach Brock in the Emmy Award-winning "Picket Fences." Recent TV: "Gilmore Girls," "Spin City," "Judging Amy," "Two Guys and a Girl" and "Ed." Upcoming films: *Flying Virus* and *The Biggest Fan*. Favorite theatre roles: Chip in *Beauty and the Beast* (L.A. company); Freddie Jr. in *Precious Sons*; Willard in *Footloose*. He is a two-time winner of The Hollywood Reporter Young Stars Award. Love to Mom and Meagan.

**STEPHEN BERGER** (*understudy for Baker/Narrator/Mysterious Man/Cinderella's Father/Steward*). Broadway: *The Dinner Party*; *True West*; *Laughter on the 23rd Floor*; *Little Me*; NYC Opera's *Wonderful Town*. Off-Broadway: *A New Brain*; *Hello Muddah, Hello Fadduh*; *Beau Jest*; *Isn't It Romantic*; *Nite Club Confidential*. National tours: *Rumors*; *Annie*; Ken Hill's *Phantom*. TV: "Damn Right," "All My Children," "Law & Order." Stephen is married to actress Jan Leigh Herndon.

**ADAM BRAZIER** (*understudy for Jack/Cinderella's Prince/Rapunzel's Prince/Wolf/Steward*). Most recent credits: *Sky in Mamma Mia!* (North American premiere/first National tour); Jesus in *Godspell*; Randy in *The Garage Sale* (The Georgian Theatre Festival); Padre in *Man of La Mancha*; James Keller in *The Miracle Worker*; Gregory in *Romeo & Juliet*; Oedipus u/s in *Oedipus* (Stratford Festival). Adam is a recipient of a 1998 Tyrone Guthrie Award. Many blessings to family and friends back home in Canada.

**TRACY NICOLE CHAPMAN** (*Florinda/understudy for Witch*). Broadway: *The Lion King* (Shenzi), original cast recording; *The Music Man* 2000 revival (Ethel Toffelmeir), original cast recording; *The Who's Tommy* (Acid Queen u/s), origi-



nal cast recording; *The Life* (original cast); *How to Succeed in Business....* National tours: *Jelly's Last Jam* (Hunnie #1); *Once on This Island*. Also: *The Running Man* (Miss Look), The Prince Theater; and *The Who's Tommy*, Germany (Acid Queen).

**MELISSA DYE** (*Rapunzel/understudy for Cinderella/Little Red Ridinghood*). Broadway: *Grease!* (Sandy), *The Phantom of the Opera*. National tours: Canadian National tour/Toronto, *The Phantom of the Opera* (Christine), *Ragtime* (Evelyn Nesbit). Regional: *Show Boat* (Kim), Hollywood Bowl; *Strike Up the Band* (Anne/Joan), *Call Me Madam* (Maria), *Ovation* (Chicago) & Reprise series (LA), *Candide* (Cunegonde). TV: "Grounded for Life," "ER," "Providence," "The City," "Remember WENN," "Another World."

**DENNIS KELLY** (*Cinderella's Father/understudy for Narrator/Mysterious Man*). Broadway: *Annie Get Your Gun* (Buffalo Bill); *Damn Yankees* (Old Joe - 1994 Original Cast). National tour: *Jekyll & Hyde* (Sir Danvers); *Damn Yankees*. Off-Broadway: *Suburb; Music in the Air*. Regional: *Phantom!* (Carriere); *Follies* (Ben Stone); *La Cage aux Folles* (Georges); *Hello, Dolly!* (Vandergelder). Television: "Conan O'Brien" (Sketch Artist); "Law & Order;" "Darrow;" "The Dollmaker;" "Lady Blue;" "Chicago Story."

**TRENT ARMAND KENDALL** (*Steward/understudy for Baker/Cinderella's Father*) comes directly from *Bat Boy, The Musical* (off-Broadway), originating the role of Mrs. Taylor/Rev. Hightower. Other credits: *Five Guys Named Moe*; *Hey, Mr. Producer!* (London); *Finian's Rainbow* (revival); *Nunsense - Amen!*; *Wizard of Oz*; *Juba* (New York); *Smokey Joe's Café* (first National tour); *Joseph...* (Canadian premiere); "Strangers With Candy" (Comedy Central). Debut CD (Dress Circle Records). Visit [www.TrentKendall.com](http://www.TrentKendall.com).

**CHAD KIMBALL** (*understudy for Jack/Rapunzel's Prince/Wolf/Milky-White/Horse*). Recent credits: *The Civil War* (Broadway and National tour), *Chess* (Helen Hayes, Nyack); the 30<sup>th</sup> anniversary off-Broadway revival of *Godspell*; *Sweeney Todd* at the Signature Theatre. Other favorites include: *Master Harold and the boys*; *Equus*; *The Winter's Tale*; *Three Sisters*. Chad is a graduate of The Boston Conservatory. Love and thanks to the Fam.

**JENNIFER MALENKE** (*Horse/Dance Captain/understudy for Florinda/Lucinda/Rapunzel/Milky-White*). Chicago credits: *Songs for A New World* (Woman 1); *Baby* (Lizzie); *Sleeping Beauty* (Princess Amber); *big, the musical* (Abigail); *Carousel*; *Side Show*, member of the Grant Park Chorus. Decatur, Illinois credits: *The Marriage of Figaro* (Susanna); *The Tender Land* (Laurie); *The Old Maid and the Thief* (Laetitia).

**PAMELA MYERS** (*Cinderella's Stepmother/Granny/understudy for Jack's Mother*). Broadway: *Company* (original cast, Marta); *The Selling of the President*. Regional: *Gypsy*, *Sweeney Todd*, St. Louis

Rep and Cincinnati Playhouse in the Park; *Annie Get Your Gun*, *I Do, I Do*, Alliance Theatre; *Brecht: Sacred and Profane*, Mark Taper Forum; *Sunday in the Park With George*, Long Beach CLO. Television: "Sha Na Na," "Major Dad," "In Performance at the White House." Guest Artist: Boston Pops, Cincinnati Pops. B.F.A., Cincinnati College Conservatory of Music.

**LINDA MUGLESTON** (*Understudy for Witch/Baker's Wife/Jack's Mother/Cinderella's Stepmother/Granny*). Broadway: *Kiss Me Kate* (u/s Kate/Lilli Vanessi/Hattie); *On the Town*; *Flossie* (u/s Hildy/Madame Dilly). Off-Broadway/Regional: City Center Encores! - *Broadway Bash and Strike Up the Band!*; *Tintypes*; *Annie Get Your Gun*; *Rumors*; *And a Nightingale Sang*; *The Foreigner*; *Song of Singapore*.

**AMANDA NAUGHTON** (*Lucinda/understudy for Baker's Wife*). Broadway: *The Secret Garden* (National tour, as Martha, Jefferson Award nominee). Off-Broadway: *Mr. President* (Douglas Fairbanks); *Romance in Hard Times* (Public), *3 Postcards* (Circle Rep); *Hundreds of Hats* (WPA). Regionally: *Misalliance*, *Tartuffe*, *Gypsy*, *The Three Penny Opera*, *The Waves*, *The Royal Family*, *Paramour*, *The Betrayal of Nora Blake*. TV: Betty Roberts on AMC's "Remember WENN," "Payne," "Law & Order, SVU."

**KATE REINDERS** (*Milky-White/understudy for Cinderella/Little Red Ridinghood/Rapunzel*). Broadway: *The Adventures of Tom Sawyer* (u/s Becky Thatcher). First National tour: *The Sound of Music* (Liesl). Regional: *Hair at Bay* Street Theatre; *The Wizard of Oz* (Dorothy); *Joseph and the Amazing Technicolor Dreamcoat* (Narrator); *The Secret Garden* (Mary); *The Sound of Music*; *Annie* and *Annie Warbucks*. Readings: *Tom Sawyer*, *Frog and the Toad*. Film: *While You Were Sleeping* (Beth). For Neil.

**STEPHEN SONDHEIM** (*Composer/Lyricist*) wrote the music and lyrics for *A Funny Thing Happened On The Way To The Forum* (1962), *Anyone Can Whistle* (1964), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *The Frogs* (1974), *Pacific Overtures* (1976), *Merrily We Roll Along* (1981), *Sunday In The Park With George* (1984), *Into The Woods* (1987), *Assassins* (1991) and *Passion* (1994), as well as lyrics for *West Side Story* (1957), *Gypsy* (1959), *Do I Hear A Waltz?* (1965) and additional lyrics for *Candide* (1973). *Side By Side By Sondheim* (1976), *Marry Me A Little* (1981), *You're Gonna Love Tomorrow* (1983), *Putting It Together* (1993/99) and *Moving On* (2001) are anthologies of his work as composer and lyricist. For films, he composed the scores of *Stavisky* (1974) and *Reds* (1981) and songs for *Dick Tracy* (1990). He also wrote songs for the television production "Evening Primrose" (1966), co-authored the film *The Last of Sheila* (1973) and the play *Getting Away With Murder* (1996) and provided incidental music for the plays *The Girls Of Summer* (1956), *Invitation To A March* (1961), *Twigs* (1971) and *The*

*Enclave* (1973). *Saturday Night* (1954), his first professional musical, finally had its New York premiere in 1999. Mr. Sondheim is on the Council of the Dramatists Guild, the national association of playwrights, composers and lyricists, having served as its President from 1973 to 1981.

**JAMES LAPINE** (*Book & Direction*) collaborated with Stephen Sondheim as both librettist and director on the Broadway productions of *Passion* and *Sunday in the Park with George*. With William Finn, he collaborated on the off-Broadway shows *March of the Falsettos* and *Falsettoland*, later produced together on Broadway as *Falsettos*, and on *A New Brain* for Lincoln Center Theater. He wrote the book and directed the Menken/Schwartz musical *The Hunchback of Notre Dame* for Disney, which is currently running in Berlin. He also wrote the plays *Table Settings*; *Twelve Dreams* (revived by Lincoln Center Theater); *Luck, Pluck & Virtue*; and *The Moment When*. On Broadway, he directed Claudia Shear's *Dirty Blonde*, which he co-conceived; the revival of *The Diary of Anne Frank*; David Henry Hwang's *Golden Child*; and, for the New York Shakespeare Festival, *A Midsummer Night's Dream* and *The Winter's Tale*. He directed the films *Imprromptu*, *Life With Mikey* and *Earthly Possessions*, as well as the television presentations of "Into the Woods" and "Passion."

**JOHN CARRAFA** (*Choreographer*). Broadway: *Urinetown, The Musical* (also off-Broadway: Drama Desk nomination, Obie Award); *Dirty Blonde, Love! Valour! Compassion!* (also film adaptation). He has choreographed over 20 feature films, including *The Thomas Crown Affair*, *The Last Days of Disco*, *Earthly Possessions* and regularly choreographs for the HBO television show "Sex and the City." Director/Choreographer: *Thou Swell, Thou Witty - The Songs of Rodgers and Hart*, PBS/Great Performances. City Center Encores! Series: *Out of This World, On A Clear Day, You Can See Forever*. Creative Director for the National Basketball Association on NBC. He was previously a soloist with Twyla Tharp Dance.

**PAUL GEMIGNANI** (*Musical Director*) has been the Musical Director for more than 35 Broadway shows. He has conducted for television "Follies Live at the Philharmonic," "A Little Night Music," "A Celebration of the American Musical," "Into the Woods," "Sunday in the Park with George" and "Passion." In 1989, he received a special Drama Desk Award and in 1994 he received the Los Angeles Drama Critics Award, both "In Recognition of Consistently Outstanding Musical Direction and Commitment to the Theatre." His Grammy nominations include *Passion*, *Crazy for You* and *Kiss Me, Kate*. He received the 2001 Tony Award for Lifetime Achievement in the Theatre.

**DOUGLAS W. SCHMIDT** (*Scenic Designer*). Since his sensational acting debut as the Third Billy Goat Gruff in 1949, Mr. Schmidt has made the theatre

his profession. Audiences have seen his work on Broadway and Off, in regional theatres, American and international opera houses, arenas, theme parks, and on television and film in over 200 productions he has designed in the past 40 years. In 1996, he designed the Stephen Sondheim/George Furth thriller *Getting Away With Murder* presented on Broadway at the Broadhurst Theatre.

**SUSAN HILFERTY** (*Costume Designer*) designs in America, London, and South Africa, including *Jitney*, *Dirty Blonde*. Other Broadway: *How to Succeed...*, *Night of the Iguana*, *Sex and Longing*, *The Road to Mecca*, *Coastal Disturbances*, *Most Fabulous Story...* Directorial collaborators include Athol Fugard (co-director, sets, costumes), Robert Falls, Robert Woodruff, Garland Wright, Mark Lamos, Marion McClinton, Frank Galati, Des McAnuff, David Petrarca, Richard Nelson, Chris Ashley, JoAnne Akalaitis, David Warren, Carole Rothman, Mark Linn-Baker. Designs opera, film, TV, dance. Chair Design Department NYU Tisch and won many awards.

**BRIAN MacDEVITT** (*Lighting Designer*). NYC: *Homebody/Kabul, Urinetown, The Musical, The Women, Major Barbara, The Invention of Love* (Outer Critics Award, The Hewes Award), *Judgement at Nuremberg*, *The Dinner Party*, *Side Show*, *The Diary of Anne Frank*, *Master Class*, *Love! Valour! Compassion!*, *True West*, *Ride Down Mt. Morgan*, et al. Other: *The Visit* (Goodman Theater); *Kimberly Akimbo* (SCR); Tere O'Connor Dance (Walker Arts Center); Steppenwolf Theater; Playwrights Horizons; BAM; La Mama; PS 122; DTW The Kitchen; et al. Film: *The Cradle Will Rock*. Faculty: Purchase College.

**DAN MOSES SCHREIER** (*Sound Designer*). Broadway: *Dance of Death*, *Major Barbara*, *Dirty Blonde*, *The Diary of Anne Frank*, *The Ride Down Mt. Morgan*, *Golden Child*, *Bring in 'Da Noise, Bring in 'Da Funk*, *The Tempest* with Patrick Stewart, *The Tenth Man*, *The Government Inspector*, *Hedda Gabler*. Off-Broadway: *Homebody/Kabul*, *Topdog/Underdog*, *Spinning Into Butter*, *The Shoulder*, *Far East*, *God's Heart*, *Spic-o-rama*, *Twelve Dreams*, *Film is Evil: Radio is Good*. Drama Desk, Obie, Audelco Awards and grants from the National Endowment for the Arts.

**JONATHAN TUNICK** (*Orchestrations*). *Elaine Stritch: At Liberty*, *Titanic*, *Passion*, *Into the Woods*, *Nine*, *Sweeney Todd*, *A Chorus Line*, *A Little Night Music*, *Follies* and *Company*. Composer/conductor of over fifty film and TV scores, he has received the Emmy, Grammy and Academy Awards, and is arranger/conductor of recordings with Bernadette Peters, Judy Collins, Cleo Lane, Johnny Mathis, Barbra Streisand and Paul McCartney. For *Titanic*, he received the first Tony for orchestration, making him one of the only two persons holding all four major awards.

**GREGORY MEEH** (*Special Effects Designer*) designs, builds and supplies

special effects for theatre, opera, dance, industrials, television, film and print. He received a Drama Desk Award for Outstanding Special Effects for *An Inspector Calls* on Broadway. Other recent credits include: *Aida*, *Les Misérables*, *The Phantom of the Opera*, "American Playhouse," "David Letterman" and "Saturday Night Live."

**ELAINE J. MCCARTHY** (*Projection Designer*). Broadway: *Judgement at Nuremberg*, *The Green Bird*. Off-Broadway: *Speaking In Tongues*, *Underneath the Lintel*, *The It Girl*, *Boys Don't Wear Lipstick*, *Goodbye My Friduchita*. Regional: *Songs From the Tall Grass*, *Eleanor*, *Blue Man Group: Tubes* (Chicago). Opera: *War and Peace*, *Dead Man Walking*, *The Gate*, *The Peony Pavilion*. Dance: *Remote* (White Oak), Philip Glass and Susan Marshall's *Les Enfants Terribles*.

**JIM STEINMEYER** (*Illusion Designer*) has created illusions for the Broadway shows *Beauty and the Beast*, *The Scarlet Pimpernel*, *Merlin* and *Doug Henning's World of Magic*; and off-Broadway for *Ricky Jay and His 52 Assistants*. His illusions have also been featured by magicians Henning, David Copperfield, Siegfried & Roy, Harry Blackstone, Orson Welles and Lance Burton.

**BEVERLEY RANDOLPH** (*Production Supervisor*) has supervised or been Production Stage Manager on Broadway for *The Adventures of Tom Sawyer*, *Waiting in the Wings*, *The Sound of Music*, *Steel Pier*, *Passion*, *Kiss of the Spider Woman*, *Jerome Robbins' Broadway*, *Falsettos*, *Metro*, *Cabaret*, *Roza*, *Grind*, *End of the World*, *A Doll's Life*, *Merrily We Roll Along*. Nationally and internationally: *Hunchback of Notre Dame*, *Jerome Robbins' Broadway*, "1992 Tony Awards," *Follies in Concert* at Avery Fisher Hall.

**TECH PRODUCTION SERVICES, INC.** (*Technical Supervisor*). Broadway and Tours: *42nd Street*, *Blast!*, *Hedda Gabler*, *Urinetown*, *The Rocky Horror Show*, *The Real Thing*, *Swing!*, *Amadeus*, *The Sound of Music*, *On the Town*, *The Scarlet Pimpernel*, *Triumph of Love*, *Once Upon a Mattress*, *Forum*, *Smokey Joe's Café*, *Moon Over Buffalo*, *Crazy For You*, *Guys & Dolls*, *Joseph...*, *The Secret Garden*, *Starlight Express*, *Drood*, *Singin' in the Rain*, *Foxfire*.

**JIM CARNAHAN, C.S.A.** (*Casting*) also serves as Roundabout's Director of Artistic Development. Shows cast for Roundabout include: *An Almost Holy Picture*, *The Women*, *Cabaret*, *Follies*, *Major Barbara*, *Design For Living*, *The Man Who Came To Dinner*, *Betrayal*, *Side Man*, *A View From the Bridge*, *1776*. Other theatre: *Thoroughly Modern Millie*, *Noises Off*, *Tom Sawyer*, *True West*, *Copenhagen*, *Wise Guys*.

**DODGER THEATRICALS** (*Producer*) is a theatrical producing partnership comprised of Michael David, Robin de Levita, Des McAnuff, Rocco Landesman and Edward Strong; originated at BAM in 1978; migrating to the New York

Shakespeare Festival and then off and on Broadway where they have shared in a host of Tony and Obie Awards. Currently on Broadway: *42nd Street* and *Urinetown*. Other Broadway: *The Music Man*, *Blast!*, *Titanic*, *Wrong Mountain*, *Footloose*, *Mandy Patinkin: Mamaloshen*, *High Society*, *1776*, *A Funny Thing Happened on the Way to the Forum*, *The King and I*, *The Who's Tommy*, *Ralph Fiennes' Hamlet*, *Guys and Dolls*, *Once Upon a Mattress*, *How to Succeed in Business...*, *Jelly's Last Jam*, *The Secret Garden*, *Into the Woods*, *Big River*, *Prelude to a Kiss*, *The Gospel at Colonus*, *Pump Boys and Dinettes*. Off-Broadway: *Savion Glover Downtown*, *Adobe Theatre's Duet*. Current London: *The King and I*; ongoing relationships with Alemeida Theatre and The Ambassador Theatre Group. Dodger is a partner in the STAGE Holding group.

**STAGE Holding Group** (*Producer*) was assembled and founded by Joop van den Ende. It is an international group of live entertainment companies whose head office is situated on the Museumplein in Amsterdam. Employing more than 2750 people worldwide, STAGE Holding activities range from theatrical productions and operating theatres to special events, ice shows, and concert presentations in Europe, the United States, South America and Great Britain. Currently in Holland: *AIDA*, *Titanic* and *A Chorus Line*; in Germany: *The Lion King* and *Elizabeth*.

**THEATREDREAMS** (*Producer*) is a theatrical producing partnership comprised of Larry and Jill Wilker, Bill Becker and Joan Alper. They recently co-produced Neil Simon's *The Dinner Party* and Greg Kotis and Mark Holliman's musical *Urinetown*. They are also partners in ShowOnDemand.com with film and TV producers David Salzman and Lou Reda to create entertainment content for new media.



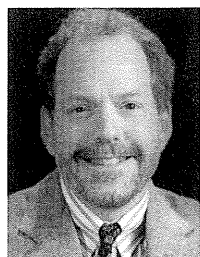
**MADELINE PUZO** (*Associate Producer, Ahmanson Theatre*) returned to Center Theatre Group in 1995, as the Associate Producer of the Ahmanson Theatre. Previously, Ms. Puzo was Producing Director of the

Guthrie Theater where she headed the artistic and production staffs. Before joining the Guthrie staff, Ms. Puzo was the Associate Producer for the Mark Taper Forum in Los Angeles where she had been creative producer for ten years and the Director of Taper, Too (1983-1989). At the Mark Taper Forum, she supervised over 50 productions. She developed two new programs for the Taper: *Taper After Hours*, a series of free jazz concerts, and *Sundays at the Itchey Foot*, a literary cabaret which the L.A. Drama Critics Circle honored with a Distinguished Achievement Award. In addition to developing and producing plays, Ms. Puzo was artistic consultant/co-producer for the Los Angeles Olympic Arts Festival and co-producer of *Carplays*, a festival in



L. to R. Gregg Edelman,  
Christopher Sieber

collabo-ration with the Museum of Contemporary Art. She has been a consultant for the NEA, the PEW Charitable Trust, Theater Communications Group, the Rockefeller and Lila Wallace Readers Digest Foundation and has written for American Theater Magazine. Her adaptation of Truman Capote's *A Christmas Memory* was presented by the Mark Taper Forum for 10 consecutive years and toured Eastern Europe.



**DOUGLAS C. BAKER** (*General Manager, Center Theatre Group*) is now in his 12th season at CTG. Prior to moving West in 1990, his Broadway managing credits include *Prelude to a Kiss*, *Annie 2: Miss*

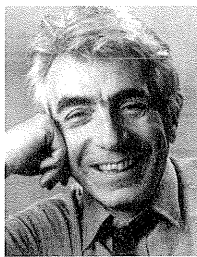
*Hannigan's Revenge*, *Tru* starring Robert Morse, *Born Yesterday* starring Ed Asner and Madeline Kahn, *The Gospel at Colonus*, *Annie*, *A Chorus Line*, *Working* and *The Wiz*. His previous association with CTG came when he served as general manager, as well as tour director and booker, for *Legends!* starring Mary Martin and Carol Channing, which had its world premiere at the Ahmanson Theatre in 1986. From 1982-85, Baker was executive director of the Independent Booking Office in New York City, a not-for-profit booking and information agency jointly established in 1957 by The League of New York Theatres and Producers and legitimate theatre owners/operators nationwide. He is a graduate of Albion College and is a member of the Association of Theatrical Press Agents and Managers where he serves on the Board of Governors. He is a founding trustee of Musical Theatre Works, a non-profit theatre based in New York, devoted to the development of new American musicals.

**CHARLES DILLINGHAM**  
(*Managing Director, Center Theatre Group*) supervises all development, marketing,



administrative and financial aspects of the Ahmanson Theatre and the Mark Taper Forum. Prior to joining Center Theatre Group, he was president and C.E.O. of an international production and

management company in New York which presented the Bolshoi Ballet, Bolshoi Opera, Kirov Ballet, Kirov Opera, and Royal Ballet at the Metropolitan Opera House and on national tour. He was the general manager and then executive director of American Ballet Theatre for eight years, during which time the world-renowned company toured to Paris and Japan, made ten television productions, and mounted 75 new productions. He previously served as managing director of the Brooklyn Academy of Music Theatre Company, and as general manager of the American Conservatory Theatre in San Francisco, and as an independent producer. He has served on the board of Directors of Theatre L.A. and on theatre advisory panels at the California Arts Council and the National Endowment for the Arts.



**GORDON DAVIDSON**  
(*Artistic Director/Producer, Center Theatre Group*) is now in his 13th season as Artistic Director/Producer for the Ahmanson Theatre, and for which he directed Leonard

Bernstein's *Candide*. He has been Artistic Director of the Mark Taper Forum throughout its 35-year history. During that period, he has guided over 250 major productions to the Taper stage while also overseeing the numerous special projects sponsored by the Taper. He was instrumental in moving the

following Taper world premieres to Broadway: *The Trial of the Catonsville Nine*, *The Shadow Box*, *Zoot Suit*, *Children of a Lesser God*, *Division Street*, *Burn This*, *Roza* and *Twilight: Los Angeles, 1992*. His stage directing credits include *QED*, *In the Matter of J. Robert Oppenheimer* (N.Y. Drama Desk Award), *The Trial of the Catonsville Nine* (Tony nomination, Obie and L.A. Drama Critics Circle Awards), *Savages* (Obie, Outer Critics and LADCC Awards), *The Shadow Box* (Tony, Outer Critics and LADCC Awards) and *Children of a Lesser God* (Tony Award nomination) and, most recently, *Nine Armenians*. For the Ahmanson-at-the-Doolittle, he directed Stephen Sondheim's *A Little Night Music*. In addition, he has directed many operas for companies around the world. On film, he served as executive producer of *Zoot Suit* and *The Trial of the Catonsville Nine*. Among the many special awards he has received are a Tony Award for theatrical excellence, a LADCC Award for distinguished achievement, two Margo Jones Awards for encouraging new plays and playwrights, the John Harvard Award for community service, a Telluride Association Fellowship, a Guggenheim Fellowship and the 1990 Governor's Award for the Arts, which honored his contributions to the performing arts in California. Mr. Davidson received his B.A. from Cornell University, and holds honorary degrees from CalArts, Pasadena Playhouse, Claremont and Brooklyn College and was awarded the first annual Art and Social Conscience Award from Loyola Marymount University. He received an Honorary Gold Card membership from the International Alliance of Theatrical Stage Employees, Local 33, and was awarded a Mr. George Abbott Award for Lifetime Achievement by the Stage Directors and Choreographers Foundation. He is a member of the American Academy of Arts and Sciences, was appointed by President Clinton to the National Council on the Arts, and was inducted into the Theatre Hall of Fame.



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# Calendar of Events

## FEBRUARY 2002

### PLEASE

#### As a courtesy to the artists and audience...

Turn off all portable phones and beepers before the performance begins, and leave them off until you depart from the auditorium.

Latecomers will be seated only at an appropriate pause in the program. If you leave the auditorium, you will not be re-admitted until the appropriate break or at intermission.

The photographing or sound recording of any performance, without written permission of management, is prohibited by law. Offenders may be ejected and liable for damages.

#### You are invited...

Free pre-performance lectures are held in the Grand Hall one hour before all Los Angeles Opera, Master Chorale and Philharmonic performances, with the exception of the Philharmonic's Celebrity Series. At the Mark Taper Forum, following each Tuesday night's performance, cast and production members discuss the play being presented.

Programs and artists are subject to change.

- \* Preview
- \*\* Opening
- Performance for the Hearing Impaired

### SUNDAY



Renée Fleming

**PAVILION**  
2:30 p.m. L.A. PHILHARMONIC  
Yakov Kreizberg, conductor  
Lars Vogt, piano  
MOZART, MAHLER  
7:00 p.m. LOS ANGELES  
MASTER CHORALE  
Triumphs of the Spirit  
CENTER THEATRE GROUP  
2:30 p.m. & 7:30 p.m.  
My Old Lady  
at the Doolittle, Hollywood  
**AHMANSON**  
2:00 p.m. & 8:00 p.m.  
Into the Woods **3**

**PAVILION**  
7:00 p.m.  
DWP'S VOICES FOR A  
GREEN L.A.  
**MARK TAPER FORUM**  
\*8:00 p.m.  
The Molière Comedies  
CENTER THEATRE GROUP  
2:30 p.m. My Old Lady  
at the Doolittle, Hollywood  
**AHMANSON**  
\*\*4:00 p.m.  
Into the Woods **10**

**PAVILION**  
2:30 p.m.  
L.A. PHILHARMONIC  
Hans Vonk, conductor  
André Watts, piano  
BEETHOVEN  
**MARK TAPER FORUM**  
\*8:00 p.m.  
The Molière Comedies  
**AHMANSON**  
2:00 p.m. & 7:30 p.m.  
Into the Woods **17**

**PAVILION**  
7:30 p.m.  
LOS ANGELES OPERA  
Renée Fleming in Recital  
**MARK TAPER FORUM**  
2:30 p.m. & 7:30 p.m.  
The Molière Comedies  
**AHMANSON**  
2:00 p.m. & 7:30 p.m.  
Into the Woods **24**

### MONDAY



Grant Gershon -  
Los Angeles Master Chorale

**PAVILION**  
2:30 p.m. L.A. PHILHARMONIC  
Yakov Kreizberg, conductor  
Lars Vogt, piano  
MOZART, MAHLER  
7:00 p.m. LOS ANGELES  
MASTER CHORALE  
Triumphs of the Spirit  
CENTER THEATRE GROUP  
2:30 p.m. & 7:30 p.m.  
My Old Lady  
at the Doolittle, Hollywood  
**AHMANSON**  
2:00 p.m. & 8:00 p.m.  
Into the Woods **4**

**PAVILION**  
7:00 p.m.  
DWP'S VOICES FOR A  
GREEN L.A.  
**MARK TAPER FORUM**  
\*8:00 p.m.  
The Molière Comedies  
CENTER THEATRE GROUP  
2:30 p.m. My Old Lady  
at the Doolittle, Hollywood  
**AHMANSON**  
\*\*4:00 p.m.  
Into the Woods **11**

**PAVILION**  
2:30 p.m.  
L.A. PHILHARMONIC  
Hans Vonk, conductor  
André Watts, piano  
BEETHOVEN  
**MARK TAPER FORUM**  
\*8:00 p.m.  
The Molière Comedies  
**AHMANSON**  
2:00 p.m. & 7:30 p.m.  
Into the Woods **18**

**PAVILION**  
7:30 p.m.  
LOS ANGELES OPERA  
Renée Fleming in Recital  
**MARK TAPER FORUM**  
2:30 p.m. & 7:30 p.m.  
The Molière Comedies  
**AHMANSON**  
2:00 p.m. & 7:30 p.m.  
Into the Woods **25**

### TUESDAY



Brian Bedford - The Molière Comedies

**AHMANSON**  
\*8:00 p.m.  
Into the Woods  
CENTER THEATRE GROUP  
8:00 p.m.  
My Old Lady  
at the Doolittle, Hollywood **5**

**MARK TAPER FORUM**  
\*8:00 p.m.  
The Molière Comedies  
**AHMANSON**  
8:00 p.m.  
Into the Woods **12**

**MARK TAPER FORUM**  
\*8:00 p.m.  
The Molière Comedies  
**AHMANSON**  
8:00 p.m.  
Into the Woods **19**

**MARK TAPER FORUM**  
8:00 p.m.  
The Molière Comedies  
**AHMANSON**  
8:00 p.m.  
Into the Woods **26**

### WEDNESDAY

**PAVILION**  
7:30 p.m.  
LOS ANGELES OPERA  
Mass in B minor  
**AHMANSON**  
\*8:00 p.m.  
Into the Woods  
CENTER THEATRE GROUP  
2:30 p.m. & 8:00 p.m.  
My Old Lady  
at the Doolittle, Hollywood **6**

**PAVILION**  
7:30 p.m.  
LOS ANGELES OPERA  
Mass in B minor  
**MARK TAPER FORUM**  
\*8:00 p.m.  
The Molière Comedies  
**AHMANSON**  
8:00 p.m.  
Into the Woods **13**

**PAVILION**  
8:00 p.m.  
St. Petersburg Philharmonic  
Yuri Temirkanov, conductor  
PROKOFIEV, STRAVINSKY,  
SHOSTAKOVICH  
**MARK TAPER FORUM**  
\*8:00 p.m.  
The Molière Comedies  
**AHMANSON**  
8:00 p.m.  
Into the Woods **20**

**MARK TAPER FORUM**  
8:00 p.m.  
The Molière Comedies  
**AHMANSON**  
8:00 p.m.  
Into the Woods **27**

## FAMILY SATURDAYS

### SPECIAL PERFORMANCES FOR CHILDREN AGES 3-6 & 5-9

Give the gift of family to your children, grandchildren or young friends: tickets to **Family Saturdays** — the Music Center Education Division's special performance series for children. **Pillow Theatre** will delight children ages 3-6, with three unique musical and theatrical presentations in the Dorothy Chandler Pavilion's Grand Hall on March 2, April 13 and May 18. Children ages 5-9 will experience poetry, dance and theatre in four wonderful **Young Arts** performances at the Colburn School of Performing Arts' Zipper Hall (February 9 and March 16) and the Mark Taper Forum (April 21 & June 1). This is a perfect way to spend time with your family. For tickets and information call (213) 972-8000 or visit [www.musiccenter.org/familysaturdays.html](http://www.musiccenter.org/familysaturdays.html)

### THURSDAY

**AHMANSON**  
8:00 p.m.  
Into the Woods  
CENTER THEATRE GROUP  
8:00 p.m.  
My Old Lady  
at the Doolittle, Hollywood **7**

**PAVILION**  
8:00 p.m.  
L.A. PHILHARMONIC  
Hans Vonk, conductor  
André Watts, piano  
BEETHOVEN  
**MARK TAPER FORUM**  
\*8:00 p.m.  
The Molière Comedies  
**AHMANSON**  
8:00 p.m.  
Into the Woods **14**

**PAVILION**  
8:00 p.m.  
L.A. PHILHARMONIC  
Alan Gilbert, conductor  
Martin Chalifour, violin  
BACH/WEBER, GUBAIDULINA,  
TCHAIKOVSKY  
**MARK TAPER FORUM**  
\*8:00 p.m.  
The Molière Comedies  
**AHMANSON**  
8:00 p.m.  
Into the Woods **21**

**PAVILION**  
8:00 p.m.  
L.A. PHILHARMONIC  
Franz Welser-Möst, conductor  
Andrew Shulman, cello  
SAARIAHO, HAYDN,  
SIBELIUS  
**MARK TAPER FORUM**  
8:00 p.m.  
The Molière Comedies  
**AHMANSON**  
8:00 p.m.  
Into the Woods **28**

### FRIDAY

**PAVILION**  
8:00 p.m.  
L.A. PHILHARMONIC  
Yakov Kreizberg, conductor  
Lars Vogt, piano  
MOZART, MAHLER  
CENTER THEATRE GROUP  
8:00 p.m.  
My Old Lady  
at the Doolittle, Hollywood  
**AHMANSON**  
\*8:00 p.m.  
Into the Woods **1**

**AHMANSON**  
8:00 p.m.  
Into the Woods  
CENTER THEATRE GROUP  
8:00 p.m.  
My Old Lady  
at the Doolittle, Hollywood **8**

**PAVILION**  
1:00 p.m. L.A. PHILHARMONIC  
Hans Vonk, conductor  
André Watts, piano  
BEETHOVEN  
7:30 p.m. LOS ANGELES OPERA  
Mass in B Minor  
**MARK TAPER FORUM**  
\*8:00 p.m.  
The Molière Comedies  
**AHMANSON**  
8:00 p.m.  
Into the Woods **15**

**PAVILION**  
8:00 p.m.  
L.A. PHILHARMONIC  
Alan Gilbert, conductor  
Martin Chalifour, violin  
BACH/WEBER, GUBAIDULINA,  
TCHAIKOVSKY  
**MARK TAPER FORUM**  
8:00 p.m.  
The Molière Comedies  
**AHMANSON**  
8:00 p.m.  
Into the Woods **22**

### SATURDAY

**PAVILION**  
\*\*2:00 p.m. LOS ANGELES OPERA  
Mass in B minor  
8:00 p.m. L.A. PHILHARMONIC  
Yakov Kreizberg, conductor  
Lars Vogt, piano  
MOZART, MAHLER  
CENTER THEATRE GROUP  
8:00 p.m.  
My Old Lady  
at the Doolittle, Hollywood  
**AHMANSON**  
\*8:00 p.m.  
Into the Woods **2**

**PAVILION**  
11:00 a.m.  
TOYOTA SYMPHONIES FOR  
YOUTH  
7:30 p.m. LOS ANGELES OPERA  
Mass in B minor  
**AHMANSON**  
2:00 p.m. & 8:00 p.m.  
Into the Woods  
CENTER THEATRE GROUP  
2:30 p.m. & 8:00 p.m.  
My Old Lady  
at the Doolittle, Hollywood **9**

**PAVILION**  
2:00 p.m. LOS ANGELES OPERA  
Mass in B minor  
8:00 p.m. L.A. PHILHARMONIC  
Hans Vonk, conductor  
André Watts, piano  
BEETHOVEN  
**MARK TAPER FORUM**  
\*2:30 p.m. and 8:00 p.m.  
The Molière Comedies  
**AHMANSON**  
2:00 p.m. & 8:00 p.m.  
Into the Woods **16**

**PAVILION**  
8:00 p.m.  
L.A. PHILHARMONIC  
Alan Gilbert, conductor  
Martin Chalifour, violin  
BACH/WEBER, GUBAIDULINA,  
TCHAIKOVSKY  
**MARK TAPER FORUM**  
2:30 p.m. & 8:00 p.m.  
The Molière Comedies  
**AHMANSON**  
2:00 p.m. & 8:00 p.m.  
Into the Woods **23**

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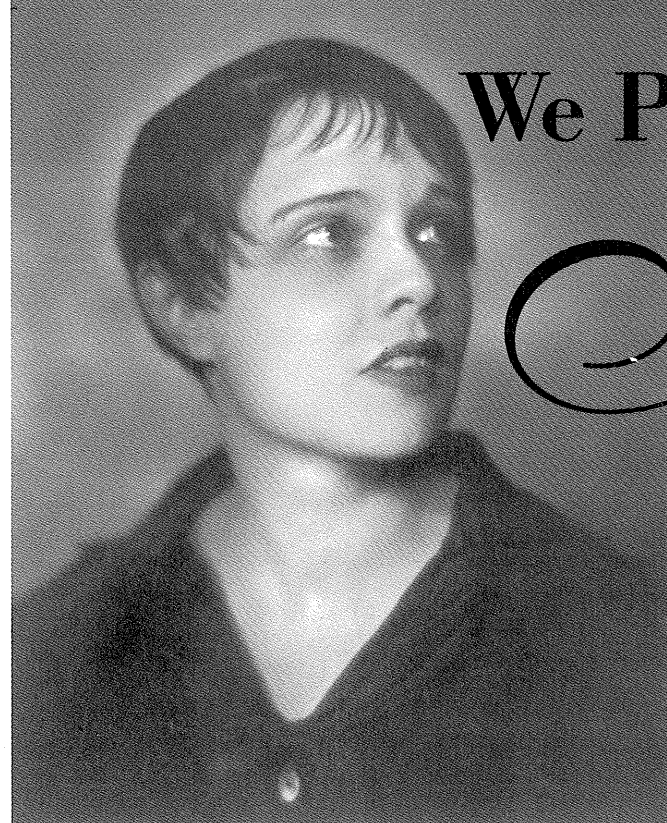
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# We Prefer Anita

COURTESY GEORGE EASTMAN HOUSE

Portrait by Nickolas Muray.

BY LIBBY SLATE

Remember the song from *South Pacific* about "Honey Bun," who was "only 60 inches high" and "a hundred and one pounds of fun?"

Well, subtract one inch and nine pounds, and you had a real-life honey bun in the person of Anita Loos, who vowed while still a schoolgirl never to be bored and kept that resolution brilliantly. Whether it was running off to marry as a teenager (for one night only, mind you), writing witty subtitles for the silent films of Douglas Fairbanks, helping to put the roar in the Roaring Twenties with her Jazz Age novel *Gentlemen Prefer Blondes*, or sitting at the Algonquin's literary Round Table, Loos led the highlife, sparkling like the diamonds that the musical version of *Blondes* famously decreed to be a girl's best friend.

Born most likely in 1893 (some sources say 1888) in what is now Mount Shasta, California, Loos began acting as a child at the San Francisco theater managed by her bon vivant father. As a teenager she left acting for writing, having learned about story structure and dialogue from her stage experience. Her first produced scenario, *The New York Hat*, was filmed in 1912 by silent film pioneer D.W. Griffith and starred Mary Pickford and Lionel Barrymore. Four years later, her clever titles for the Douglas Fairbanks film *His Picture in the Papers* were so successful that Griffith assigned her to write the landmark *Intolerance*. She went on to write numerous films for Fairbanks, developing a reputation for her satirical flair. In 1919 she married the cowriter and director of many of her films, John Emerson, and moved to New York, where the duo wrote and produced their own films. In all, Loos wrote more than 60 silent films.

"It's the writer's own personality that makes the story," Loos told *Photoplay* magazine in 1921. "That's why I try to keep myself happy and cheerful. I have a motto which is the key to my character: 'High o' Heart, *toujours* High o' Heart.'"

It was perhaps that personality, then, which propelled Loos into the heart of the 1920s flapper era. She bobbed her hair, shortened

her hemlines, and in 1925 wrote a serial for *Harper's Bazaar* about a flapper gold digger named Lorelei Lee who sailed to Paris with her friend Dorothy in search of a husband and then returned to America to marry a millionaire. The story was inspired by a cross-country train trip on which the brunette writer was ignored by all the men onboard, who instead catered to the every need of blonde actress Mae Davis; the married Loos was already annoyed that writer/critic H.L. Mencken had chosen to romance Davis instead of herself.

Published as a novel in 1926, *Gentlemen Prefer Blondes* became an international hit. It inspired a silent film, a play, and two musical versions — the 1949 Broadway show starring Carol Channing and the 1953 movie starring Marilyn Monroe. A sequel, *But Gentlemen Marry Brunettes*, was published in 1928.

Loos made a successful transition to "talkies," writing the screenplays for such films as *San Francisco*, *The Women*, and *I Married an Angel* as well as co-writing *Gentlemen Prefer Blondes*. Her stage version of Colette's novel *Gigi* became the basis for the film. She also wrote several autobiographies, which critics deemed inaccurate but nevertheless hilarious. She even briefly returned to acting, guest starring in the 1960s television series *Redigo* and *Laramie*.

Loos died in New York on August 18, 1981. As an epitaph, one might refer to a eulogy Loos gave for actress Tallulah Bankhead in 1968. Just substitute the names: "Tallulah never bored anyone," she said, "and I consider that humanitarianism of a very high order indeed." □

Libby Slate is a Los Angeles-based writer who contributes regularly to Performing Arts Magazine.

Reprise! presents *Gentlemen Prefer Blondes* March 5–17 at UCLA's Freud Playhouse. For tickets and more information, call (310) 825-2101 or visit [www.ticketmaster.com](http://www.ticketmaster.com).

"Gentlemen Prefer

Blondes," concluded the

brunette and brassy,

one-and-only

Anita Loos

## SHAKESPEARE AND SHYLOCK

continued from page 10

rather than his involuntary follower Freud, is our psychologist."

Southern California theatergoers have a rare theatrical opportunity in March, when the San Diego Repertory Theatre presents *The Merchant of Venice* in tandem with Mark Leiren-Young's *Shylock*. According to the playwright, this is the second time his play has been produced side by side with Shakespeare's.

In *Shylock*, a fictional Jew named Jon Davies is condemned by his own community for his portrayal of Shakespeare's Jew.

An outraged theatergoer protests Davies' "vile portrayal of Shylock as a vicious Jewish villain," effecting an early closing notice. *Shylock* consists of Davies' post-performance discussion with the audience after the final curtain.

Though unconvinced that Shakespeare was anti-Semitic, Leiren-Young does not believe he created Shylock to promote goodwill towards Jews. His play concerns censorship, Shakespeare, Shylock, and what it feels like for Jon Davies to be called a racist.

"I wanted to explore the possibility that perhaps Shakespeare's play is dangerous," says Leiren-Young. "If we're going to talk about censorship, let's make Davies' Shylock an offensive one, clearly a nasty, nasty Jew."

Actor Ron Campbell is ecstatic. "I have to come up with multiple Shylocks," he says, "the Shylock Jon Davies plays, the different Shylocks he presents in Mark's play, and the one that Ron Campbell wants to spend the evening with in Sam Woodhouse's production of *Merchant*."

"What's more important than the hours one spends in the theater is what happens in the car ride on the way home," says *Shylock* director Todd Salovey. Six months after *Shylock*'s premiere, Leiren-Young received an email from a couple who said they were still debating the issues.

"If the plays get people talking and provoke them to seek out the truth, then the theater is succeeding way beyond box office success or applause," says Salovey.

Bloom attributed *The Merchant of Venice*'s vitality to "the ways in which it scrapes against a bedrock of beliefs about the racial, national, sexual, and religious difference of others. I can think of no other literary work that does so as unrelentingly and honestly," he writes. "This is why censoring the play is *always* more dangerous than staging it." □

Charlene Baldridge is a freelance writer, critic, and essayist who specializes in arts and culture.

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