INTO THE WOODS
Nearly 30 years ago, in this same theatre, composer Stephen Sondheim and book writer James Lapine came together to develop and premiere their newest musical, *Into the Woods*. It’s a true pleasure to have their songs, their characters, and their creative spirits back once again in this delightful revival. This production marks the first time the Globe has revisited this major work since 1986, when the musical rocketed from here onto Broadway and, from there, into the international musical theatre canon.

The Globe has a longstanding commitment to renewing the classics—and that means more than just the works of Shakespeare. This production marries the genius of Sondheim and Lapine with the fresh and energizing talents of Fiasco Theater, an acclaimed young company that’s making a real name for itself on the national scene. The artists of Fiasco have dug deeply into this great musical, mining its hidden depths and rediscovering its emotional core. If you know the musical well, you may be in for a few surprises, and if you have never experienced it, prepare to fall in love. Such is the gift of an exciting revival.

After it leaves the Globe, Fiasco’s *Into the Woods* will be going on to a production at Roundabout Theatre Company in New York. It’s been a delight to have Fiasco Theater with us for this production and to introduce them to you before they, too, rocket into the national consciousness.

**MISSION STATEMENT**

*The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: creating theatrical experiences of the highest professional standards; producing and presenting works of exceptional merit, designed to reach current and future audiences; ensuring diversity and balance in programming; providing an environment for the growth and education of theatre professionals, audiences and, the community at large.*
CONRAD PREBYS AND DEBRA TURNER

A native of South Bend, Indiana, and a San Diego resident since 1965, Conrad Prebys is CEO of Prebys Healthcare. Debra Turner began her career with the San Diego Symphony and has served on numerous boards and committees, including the San Diego Opera’s Board of Directors. Together, Conrad and Debra have supported the performing arts and education in San Diego for more than 20 years. Conrad donated $10.4 million for the new complex bearing his name, and has been a Season Sponsor for several years, supporting Dirty Rotten Scoundrels, Aat, Romeo and Juliet, August: Osage County, Allegiance – A New American Musical, and Other Desert Cities. In 2014 they serve as Production Sponsors of both Tim and the Conways and Into the Woods.

JUNE YODER

June Yoder and her late husband, Paul, became subscribers to The Old Globe in 1963 upon moving to San Clemente. For 51 years, June has been making the trip from Orange County to attend performances, and as a member of the Globe’s Board of Directors, June serves as an enthusiastic advocate for the theatre’s artistic mission and education programs. June and Paul raised five children, each of whom was introduced to the Globe and live theatre by accompanying their parents to productions of the Summer Shakespeare Festival. Now her children bring their own children. June remains passionate about bringing the world of theatre to children and young people. She sponsored the Globe’s acclaimed 2013 production of Death of a Salesman, as well as 2015’s Divine Sacrifice in memory of her son, David M. Yoder. This year, she is pleased to sponsor Into the Woods.

PAULA AND BRIAN POWERS

Paula is pleased to be a Board member of The Old Globe, where she currently Chairs the Governance Committee and serves on the Executive and Nominating Committees. She and Brian have made Rancho Santa Fe their primary residence after living in New York, Hong Kong, Australia, and the Bay Area, where they still own a home. Paula earned her J.D. from the University of Michigan and specializes in Trusts and Estates, including work for private foundations and not-for-profits. Brian’s J.D. comes from the University of Virginia, and he is currently Chairman of Hellman & Friedman LLC, a private equity firm in San Francisco. Paula is also a member of the Advisory Board of ODC, a San Francisco-based modern dance company, and sits on the Board of the Rancho Santa Fe Foundation. They have sponsored numerous productions at the Globe, including Somewhere, Nobody Loves You, Other Desert Cities, and the recent world premiere of Dog and Pony.

GLORIA RASMUSSEN

Originally from New York, Gloria is an avid lover of the arts and began attending theatre and the opera at a very young age. She firmly believes in the importance of introducing children to the performing arts and regularly brought her son, Robert Jr., with her when attending productions. In New York City, Gloria owned and operated numerous fashion boutiques and traveled the world with her late first husband as his work sent him to countries around the globe. After moving to Coronado, Gloria married Dick Rasmussen, a wonderfully kind, genuine, and intelligent man, who passed away just last year and in whose memory she is proud to sponsor Into the Woods. Gloria is on the Board of the San Diego Opera and ardently supports performing arts, arts education, sciences, and organizations that increase the quality of life for children.

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EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a forerunner in the American theatre. Many individuals have paved the way and enabled the theatre’s extraordinary success, and the Globe would like to recognize and honor its most generous and committed philanthropists who have helped make that possible.

— $25 million and higher —
Donald* and Darlene Shirley

— $21 million and higher —
Conrad Prebys | San Diego Commission for Arts and Culture

— $8 million and higher —
Karen and Donald Cohn | Sheryl and Harvey White

— $7 million and higher —
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Helen K. and James S. Copley Foundation | Audrey S. Geisel | County of San Diego

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— $1 million and higher —
The Estate of Beatrice Lynds*

— $750 thousand and higher —
Karen and Donald Cohn

— $500 thousand and higher —
The Estate of Beatrice Lynds*

— $300 thousand and higher —
Anonymous

— $250 thousand and higher —
Anonymous

— $100 thousand and higher —
Anonymous

— $50 thousand and higher —
Anonymous

— $25 thousand and higher —
Anonymous

— $10 thousand and higher —
Anonymous

— $5 thousand and higher —
Anonymous

— $2 thousand and higher —
Anonymous

— $1 thousand and higher —
Anonymous

— $500 and higher —
Anonymous

— $100 and higher —
Anonymous

— $50 and higher —
Anonymous

— $25 and higher —
Anonymous

— $10 and higher —
Anonymous

— $5 and higher —
Anonymous

*In Memoriam
It’s not true that you can’t go home again! After beginning its long, successful life here 30 years ago, we are delighted to welcome the fairy tale that took Broadway by storm back to the Globe—this intriguingly reimagined Fiasco Theater production. Thank you for joining us for the wonderful musical adventure Into the Woods.

As your Globe Board Chair and a firm believer in the restorative powers of the arts, I am pleased to represent and support this amazing institution alongside our valued sponsors: Conrad Prebys and Debra Tuer, Paula and Brian Powers, Gloria Rasmussen, and June Yoder.

Show us your commitment—you philantropy can make a difference.

Elaine Bennett Darwin
Chair, Board of Directors

FROM THE ARTISTIC DIRECTOR

Elaine Bennett Darwin
Chair, Board of Directors

Elaine Bennett Darwin
Chair, Board of Directors

Harold W. Furseon, Jr.
IMMEDIATE PAST CHAIR

Vicki L. Zeiger
VICE CHAIR, FINANCING

“I'm thrilled to welcome Fiasco Theater to the Globe and I know they'll strike gold. The rapturous reception that met this production’s first incarnation at the McCarter Theatre Center is proof not only of the enduring strength of this musical, but also of the power of simple theatrical storytelling to work wonders. I'm thrilled to welcome Fiasco to the Globe and I know they'll be our honored guests again. And I'm thrilled to welcome the world to our birthplace. Sometimes once upon a time leads to happily ever after.”

For The Old Globe, the "once upon a time” of Into the Woods has another layer of resonance. Once upon a time this musical wasn’t a classic being revived on our stage but was instead a world premiere. The year was 1987. Ronald Reagan was president. Out of Africa was Best Picture, and Bill Buckner’s stiff knees allowed the Mets to snatch the World Series from the Red Sox. San Diego’s population was 35-percent smaller than it is today, but the Globe was already a nationally renowned center for the production of important works of theatre. I invited Sondheim, Lapine, and a brilliant young cast to make a promising new work about fairy tales in the fairy tale location of Balboa Park.

Today we invite another brilliant young cast to look at that work anew. They are here to listen for the ghosts of 28 years ago and reexamine and rediscover a classic of American theatre. Fiasco Theater has had a meteoric rise, establishing itself as one of the most exciting troupes in the country, with a particular expertise in reinvention of the works of the past. I first encountered them as Shakespeareans; their work on the Bard is nationally renowned. When I learned that they were to revive Into the Woods, I knew that they’d strike gold. The rupturous reception that met this production’s first incarnation at the McCarter Theatre Center is proof not only of the enduring strength of this musical, but also of the power of simple theatrical storytelling to work wonders. I’m thrilled to welcome Fiasco to the Globe and I know they’ll be our honored guests again. And I’m thrilled to welcome the world to our birthplace. Sometimes once upon a time leads to happily ever after.

Thanks for coming. Enjoy the show.

In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as Associate Artists the following individuals who have repeatedly demonstrated by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of the Globe.

William Anton
Gregg Barnes
Jacqueline Brooker
Lewis Brown*
Victor Buono*
Wayland Campwell*
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Eric Christmas
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Steven Rubin
Ken Ruta
Douglas W. Schmidt
Scott Scott
Deborah Slezak
Victoria Slezak

*In Memoriam
INTO THE WOODS

MUSIC AND LYRICS BY
STEPHEN SONDHEIM

BOOK BY
JAMES LAPINE

THE CAST
(in alphabetical order)

BAKER’S WIFE ................................................. Jessie Austrian
LUCINDA, WOLF, CINDERELLA’S PRINCE .................................................. Noah Brody
WITCH ................................................................. Alison Cimmet
MYSTERIOUS MAN ................................................. Paul L. Coffey
MILKY WHITE, FLORINDA, RAPUNZEL’S PRINCE ..................................... Andy Grotelueschen
CINDERELLA’S STEPMOTHER, JACK’S MOTHER ........................................ Liz Hayes
CINDERELLA, GRANNY ............................................................... Claire Karpen
JACK, STEWARD ....................................................... Patrick Mulyayan
BAKER ............................................................................. Ben Steinfeld
LITTLE RED RIDINGHOOD, RAPUNZEL ...................................................... Emily Young
PIANIST ............................................................................. Matt Castle

STAGE MANAGEMENT
STAGE MANAGER .............................................................. Marcy Victoria Reed
ASSISTANT STAGE MANAGER .................................................................... Jennifer Wheeler Kahn
STAGE MANAGEMENT INTERN .............................................................. Liz Pila, Carmen Quiñones

PRODUCTION STAFF
ASSISTANT DIRECTOR .................................................................................. J. Scott Lapp
ASSISTANT SCENIC DESIGN ....................................................................... Sean Fanning
ASSOCIATE COSTUME DESIGN .................................................................. Charlotte Devaux
ASSISTANT LIGHTING DESIGN ..................................................................... Amanda Zieve
DANCE CAPTAIN ....................................................................................... Jessie Austrian

SONG LIST

ACT ONE

PROLOGUE/INTO THE WOODS ................................................................. Company
HELLO, LITTLE GIRL ......................................................... Little Red Ridingood, Wolf
I GUESS THIS IS GOODBYE ................................................................. Jack
MAYBE THEY’RE MAGIC .......................................................... Baker’s Wife, Baker
OUR LITTLE WORLD .............................................................................. Witch, Rapunzel
I KNOW THINGS NOW ................................................................. Little Red Ridingood
A VERY NICE PRINCE .............................................................................. Cinderella, Baker’s Wife
AGONY ......................................................................................... Cinderella’s Prince, Rapunzel’s Prince
IT TAKES TWO ................................................................................... Baker, Baker’s Wife
STAY WITH ME .................................................................................. Witch, Rapunzel
ON THE STEPS OF THE PALACE ......................................................... Cinderella
EVER AFTER .......................................................................................... Company

ACT TWO

PROLOGUE ................................................................. Company
AGONY (REPRISE) ............................................................... Rapunzel’s Prince, Cinderella’s Prince
WITCH’S LAMENT .................................................................................. Witch
ANY MOMENT ........................................................................... Cinderella’s Prince, Baker’s Wife
MOMENTS IN THE WOODS .............................................................. Baker’s Wife
YOUR FAULT ........................................................................... Jack, Baker, Little Red Ridingood, Witch, Cinderella
LAST MIDNIGHT ................................................................. Watch, Cinderella, Little Red Ridingood
NO MORE ............................................................................. Baker, Mysterious Man
NO ONE IS ALONE ................................................................. Cinderella, Baker, Jack, Little Red Ridingood
ACT TWO FINALE ................................................................. Company

MUSIC

ENGLISH

PROLOGUE

ENGLISH

PROLOGUE

INTO THE WOODS

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421 West 54th Street, New York, NY 10019
Phone: 212-541-4144, Fax: 212-397-4084
www.MTIconn.com

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the union of Professional Actors and Stage Managers in the United States.
Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in English or Spanish, please request it from an usher.
INTO THE WOODS
The History of a Major American Musical

1986 – The Old Globe Premiere
Stephen Sondheim and James Lapine came to San Diego to hone their new musical, teaming up again after the success of Sunday in the Park with George. Lapine directed. Said Sondheim: “James and I spent our time there not only cutting and rearranging songs and dialogue, as is the custom out of town, but—a far more difficult task—tightening the focus of the show. It featured Vanessa Williams as the Witch. It won three Tony Awards, including Best Score and Best Book.

1987 – Broadway Premiere
With a streamlined book and added songs, Into the Woods opened on Broadway on November 5, 1987, where it ran for 764 performances. Many cast members from the Old Globe production made the transfer, with the notable addition of Bernadette Peters as the Witch. It won three Tony Awards, including Best Score and Best Book.

1988 – West End Premiere
A new song (“Our Little World”) was added for the West End premiere of the show. Richard Jones’s production had a darker tone than the original. He and scenic designer Richard Hudson used no trees for their woods. Instead, Hudson created a wall of doors and incorporated set pieces that resembled furniture from a Victorian nursery.

1990 – London Premiere
A new song (“Our Little World”) was added for the West End premiere of the show. Richard Jones’s production had a darker tone than the original. He and scenic designer Richard Hudson used no trees for their woods. Instead, Hudson created a wall of doors and incorporated set pieces that resembled furniture from a Victorian nursery.

2002 – Los Angeles and Broadway Revival
Lapine returned to the helm to direct this revival that opened at L.A.’s Ahmanson Theatre before its transfer to Broadway. It featured Vanessa Williams as the Witch, Laura Benanti as Cinderella, and (on Broadway) Chad Kimball as a memorable, dancing Milky White the Cow.

2010 – Regents Park Open Air, London
Timothy Shearer’s revival unfolded on a multi-level set in the Regent’s Park’s tree-studded outdoor theatre. Shearer made the narrator a modern-day, preteen boy, a contemporary runaway who finds himself among fairy tale figures. The production was re-staged at the Delacorte Theatre in Central Park in 2012.

2013 – Shooting Begins on the Film Adaptation
Movie versions of the musical had been discussed for years (including a possible collaboration with Jim Henson on the creatures) before Walt Disney Pictures finally made the idea a reality. The star-studded cast features Meryl Streep as the Witch, Emily Blunt as the Baker’s Wife, and Johnny Depp as the Wolf. It’s scheduled for a Christmas 2014 release.

2013-2014 – Fiasco Theater
Fiasco Theater’s reimagined production of Into the Woods opened at McCarter Theatre in Central Park in 2012. Following a highly successful run, it moved to The Old Globe in summer 2014, bringing this major musical full circle. Next stop: back to New York, this time Off Broadway at Roundabout Theatre.

Jessie Austrian, Noah Brody, and Ben Steinfeld are the Co-Artistic Directors of Fiasco Theater, the unique ensemble theatre company behind this reimagining of Into the Woods. Noah and Ben also co-directed the show, and all three perform major roles. We asked them to talk a bit about the company, their process, and how this remarkable production came to be.

Can you talk a little bit about how your company, Fiasco Theater, was formed?
JESSIE AUSTRIAN: The six core company members all went to graduate school at the Brown University/Trinity Rep M.F.A. Acting Program, and we all deeply valued the artistic relationships we formed there, as well as the program’s emphasis on collaboration and Trinity Rep’s tradition of artist-driven storytelling. After graduation we moved to New York, but we wanted to continue to work in the way we had in graduate school: wearing many artistic hats, continuing to grow as artists. Above all we wanted to work with each other because we admired each other as artists and people. We continue to build the company based on the same early principles that brought us together: picking work that excites and challenges us, offering affordable actor training to the acting community in New York City, and investing in the benefits actor training to the acting community in New York City, and investing in the benefits that come from working as an ensemble.

NOAH BRODY: Well, no two of our processes have been the same. Our process has changed as we have developed our approach to actor-driven theatre and as we respond to the uniqueness of each piece.

On Into the Woods, Jessie, Ben, and I chose, cast, and conceptualized the production, but we worked for over a year together as a company to unpack the piece before rehearsals began. We believe an advantage to our process is that the ensemble begins rehearsals with an enormous amount of understanding about the piece and the world of the production.

In the rehearsal room we sometimes describe our co-directors as “leading the conversa- tion.” They will structure the rehearsal day, focus and lead the rehearsals, but the early going is often about having many strong, creative, collaborative people trying out (and tossing out) many, many choices as equals. It’s a bit sloppy, a bit amorphous, and sometimes slow going, but it is incredibly rich and creative because everyone is in the room—every actor, designer, and collaborator—is holding that deep, mutual understanding. As the process moves forward, deeper into rehearsals, the funnel of direction narrows and the co-director’s voice becomes more promi-
EMILY YOUNG and NOAH BRODY in the Fiasco Theater/McCarter Theatre Center production of Into the Woods. Photograph by Richard Termine.
an apprentice to Christopher Bayes, and a Fiasco Theater company member, and he is from Iowa.

LIZ HAYES (Cinderella’s Stepmother, Cinderella’s Stepmother) is delighted to be making her debut at The Old Globe with Fiasco Theater. Her regional credits include Into The Woods (McCarter Theatre Center/Fiasco Theater), and her Boston credits include Lange and Collected Stories (New Repertory Theatre: Adding Machine: A Musical (SpeakEasy Stage Company, Elliot Norton Award nomination), SpeakEasy Stage Company, and La Grange "Rock on!"

PATRICK MULKYAN (Jack, Steward) has appeared in New York in Fiasco Theater’s production of Macbeth (The Public Theatre, Street Theatre, Theatre for a New Audience), Rum Phillips in the New York premiere of Geeks (McCarter Theatre Center/Cabinet, and The Importance of Being Earnest (Trinity Repertory Company), and Chong in Miss Julie (Theatre at the Mill). Mr. Mulkyan has participated in workshops and developmental readings with Fiasco, Lark Play Development Center, New Georges, New World Stage, Theatre for a New Audience, A Collection of Shiny Objects, and Brown University, collaborating with directors such as Julia Tymakov, Chay Yew, and Danielle Topol, as well as playwrights Jessica Siberry Druzy, Mallory Averyton, Joe Wachter, Edgine Mendosa, Alexandra Collier, and Noa Reedy. Mr. Mulkyan is a proud graduate of the Brown/Trinity M.F.A. Acting Program. He also trained with a Guthrie Experience, The Actors’ Center, Moscow Art Theatre, and Oberlin College (B.A.). Mr. Mulkyan teaches Voice and Speech at The Actors’ Center, Moscow Art Theatre Studio and the Tom Todoroff Conservatory in New York and also works privately as a mentor and socialization coach for children on the autism spectrum.

EMILY YOUNG (Little Red Ridinghood, Rapunzel) is thrilled to be at The Old Globe with Fiasco Theater. Her Broadway credits include Bloody Bloody Andrew Jackson, and her Off Broadway credits include Measure for Measure (Fiasco’s The Victory Theatre), Cymbeline (Fiasco, Theatre for a New Audience, Barrow Street Theatre), Romeo and Juliet (Theater for a New Audience, Baryr), and Colorado (Summer Play Festival 2004). She has appeared regionally in Fiasco’s production of Cymbeline, The Two Gentlemen of Verona and Cymbeline (Folger Theatre), King Lear and Much Ado About Nothing (North Carolina Shakespeare Festival). Love’s Labour’s Lost, Henry V, and Much Ado About Nothing (Illinois Shakespeare Festival) for the University of Iowa, and Emma (The Kennedy Center’s Millennium Festival). Her workshop and reading credits include Fiasco’s Medici Theatre Lab, New York Stage and Film, and the Actors and Directors Program at the Public Theater. For these experiences with directors Cicely Berry and Andrew Wad. Ms. Young has appeared in the films God of the Academy Award winner for Best Original Song, and a Tony Award winner. He recently created a new production for the Old Globe Theatre and the 1980s. He has written, directed and produced over 500 productions for the New York Times, and has worked with a variety of national and international companies, including the New York City Opera, the Metropolitan Opera, the New York Philharmonic, and the New York City Ballet.

CLAIRES KARPEN (Cinderella, Granny) is delighted to be making her Old Globe debut. Her New York credits include David Ives’s The Heir Apparent (Classic Stage Company) and Unrequited (The Public Theater Lab). Her regional credits include Into The Woods (McCarter Theatre Center/Fiasco Theatre), The 60th Project (Goodspeed Musical), and Richard III, The Tempest, Much Ado About Nothing, and The Comedy of Errors (Trinity Repertory Company). Among her New York credits include The Wolfman (59E59 Theaters), Henry IV, Part I, Frankie and Johnny in the Claire de Lune, and A Little Night Music (The Juilliard School), and The Voices in My Head (Ars Nova). Mr. Karpen and her husband, Michael, are long-time residents of West Virginia, both are 2012 ASCAP Musical Theatre Workshop. She has a B.A. in English from Brown University and is a member of Juilliard’s Group 41. claireskarpen.com.

BEN STEINFELD (Baker, Co-Director) is an actor, director, musician, and co-founder of Fiasco Theater. He has co-directed all of Fiasco’s productions. His recent directorial credits include Two Gentlemen of Verona at Folger Theatre. Mr. Steinfeld’s Broadway credits include In the Next Room (Orpheo Group, Elliot Waechter, Edgar Mendoza, Alexandra Collier, and Daniella Topol, as well as playwrights Edward Albee, Tennessee Williams, and Harold Pinter. Ms. Steinfeld is an adjunct professor of the Actors’ Center, Moscow Art Theatre and the Tom Todoroff Conservatory in New York and also works privately as a mentor and socialization coach for children on the autism spectrum.

DARRON L WEST (Timothy) is a graduate of the Brown/Trinity M.F.A. Acting Program and received her B.F.A. from Brown University’s Gallatin School and has narrated several concerts for young people as an artist-in-residence with the New York Philharmonic. She is a proud graduate of Brown University, where she received his B.A., and the Brown/Trinity M.F.A. Acting Program. Ms. Young has appeared in the films God of the Academy Award winner for Best Original Song, and a Tony Award winner. He recently created a new production for the Old Globe Theatre and the 1980s. He has written, directed and produced over 500 productions for the New York Times, and has worked with a variety of national and international companies, including the New York City Opera, the Metropolitan Opera, the New York Philharmonic, and the New York City Ballet.

LISA SHRIVER (Choreographer) most recently choreographed the Fiasco production of Dog and Pony. She choreographed the 2012 Broadway revival of Jesus Christ Superstar directed by Christopher Ashley and directed and choreographed the Broadway production of King for the Fire, the Farwell Award, and Criminal Inten.” “Late Night with Jimmy Fallon,” and the recent HBO film Shoomah in the Greatest Fight (Dir. by Stephen Frears). Mr. Frears is an adjourned professor at New York University’s Gallatin School and has narrated several concerts for young people as an artist-in-residence with the New York Philharmonic. She is a proud graduate of Brown University, where she received his B.A., and the Brown/Trinity M.F.A. Acting Program. Ms. Young has appeared in the films God of the Academy Award winner for Best Original Song, and a Tony Award winner. He recently created a new production for the Old Globe Theatre and the 1980s. He has written, directed and produced over 500 productions for the New York Times, and has worked with a variety of national and international companies, including the New York City Opera, the Metropolitan Opera, the New York Philharmonic, and the New York City Ballet.

STEPHEN SANDHURST (Costume Designer) is one of the most influential and accomplished costume/lyricists in Broadway history, wrote the music and lyrics for the 1964 hit musical Gypsy (1955) by Jule Styne (for the Forum) (1962), Anyone Can Whistle (1964), Company (1970), Follies (1971), A Little Night Music, and Pacific Overtures (1976). He also created the costumes for The Sound of Music/LYRICS FOR COMPANY, Folies, A Little Night Music, into the Woods, and Passion, as well as the Tony Award for Lifetime Achievement in 2010, in which he has accumulated more than 60 individual and collaborative Tony Awards. "Sooner or Later" from Dick Tracy won the 1992 Academy Award for Best Song. Mr. Sandhurst received the Pulitzer Prize for Drama in 1984 for Sunday in the Park with George. He was also the recipient of a Lifetime Achievement Award at the 1993 Kennedy Center Honors. His collection of lyrics with attendant essays have been published in two volumes: Finishing the Hat, and Look in My Face.

JAMES LIPINE (Boy) with Stephen Sondheim on Into the Woods, Sunday in the Park with George, and Passion as well as the recent Broadway shone Sondheim on Sondheim. Mr. Lipine also directed the first revival of Mervyn Me Who Are We, and the recent production for the Kennedy Center’s Millennium Festival. His other Broadway credits include Acts One, Annie, The Diary of Anne Frank, Golden Child, and others. His Off Broadway credits include The Last Five Years, Rain’d, A Lie of the Mind, Marie and Bruce, Starry Messenger, The Voysey Inheritance, Two Rooms Running, Macbeth (Shakespeare in the Park), Hurly-burly, Alogon’s Party, Aunt Dun, and Lemon. He was also the recipient of the 2014 Academy Awards, as well as NBC’s The Sound of Music Live! Mr. Lipine has designed for the Los Angeles Opera, New York City, Vienna, Frankfurt, Moscow, Krakow, Sydney, and Warsaw. He has received Obie Awards (1997, 2004, 2006, 2008, 2009, 2011, 2012), a Tony Award (2009), a Drama Desk Award (2011), and an Emmy Award nominations (2013). He is a member of 2014 board of directors of the New Group and is a mentor with Theatre Development Fund’s Open Door program. His other accolades for his work include a Tony Award nomination, a Drama Desk Award (2011), and an Emmy Award nominations (2013). He is a member of 2014 board of directors of the New Group and is a mentor with Theatre Development Fund’s Open Door program. His other accolades for his work include a Tony Award nomination, a Drama Desk Award (2011), and an Emmy Award nominations (2013).
MICHAEL PELLMAN (Associate Director) is a New York-based writer and director. His directing work has been presented by the Stratford Festival, Syracuse Repertory Company, Kitchen Theatre Company, Arvada Center, Boise Contemporary Theater, Creede Repertory Theatre, Swine Palace, Maples Repertory Theatre, Brown/ Trinity Playwrights Repertory Theatre, and the 2014 IFP Festival in the Hudson Valley. He has also directed workshops at the Play- writers’ Center, Magic Theatre, and Young Playwrights, Inc. Michael is on the faculty of Fiasco Theater and direct credits include The Public Theater, Roundabout Theatre Company, McCarth Theatre Center, and Fiasco Theater. Mr. Pel- man’s play, From White Plains, is the recipi- ent of a 2013 GLAAD Media Award and was nominated for New York Innovative Thea- tre Awards for Outstanding Premiere Pro- duction of a Play and Outstanding Original Full-Length Script. In addition, Mr. Pel- man’s one-person show Flying on the Wing was presented at the New York International Fringe Festival, where it was the winner of Outstanding Solo Show. Mr. Perl- man is an artistic associate with both Fiasco Theater and Fault Line Theatre. He is proud to be a member of Actors’ Equity, the Actors and Choreo- graphers Society and a Drama League Directing Fellow. He holds a B.A. and an M.F.A. from the University of Arizona. 

MARRY VICTORIA REED (Stage Manager) is thrilled to rejoin the Into the Woods family after previously working on the tour and the 2012 Phila- delphia Center. Her other credits include Are You There, McPhee?, The Convert, Sleeping Beauty and Fault Line Theatre. He is proud to be a member of Actors’ Equity, the Actors and Choreo- graphers Society and a Drama League Directing Fellow. He holds a B.A. and an M.F.A. from the University of Arizona. 

JENNIFER WHEELER KAIN (Assistant Stage Manager) has her B.F.A. in Stage Management from USC and is a proud member of Actors’ Equity Association. Some of her credits include: Hello, Dolly! (North Broadway), Vincent (Regional Tour), Mother (Regional Tour), The Light in the Piazza (Philadelphia Citizen of the Year Award; San Diego Gentleman of the Year Award; Headliner Award; San Diego Union-Tribune Honorary Award) with the International Alliance of Theatrical Stage Employees; San Diego Regional Theatre; and the annual Awards for Excellence in Theatre named in his hon- or by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts for Excellence in the Arts and a com- petition—incarnate in a performance at the White House. Craig Noel died on April 3, 2010 at the age of 94.
For Students at the Globe, It’s All About Shakespeare

Shakespeare has been at the heart of The Old Globe’s life since the theatre began in 1935. During the California Pacific International Exposition that year, thousands of people enjoyed short versions of many of Shakespeare’s plays in what was then a replica of London’s Globe theatre. Our own Craig Noel made pocket money by selling tickets to those shows. The edited versions of those productions are still sold by the publisher for theatres looking to present shorter versions of the Bard’s plays.

Our Summer Shakespeare Festival, a wonderful celebration of all things Shakespeare, draws people from across the country to experience brilliant productions of Shakespeare’s plays. Our Master of Fine Arts students perform many roles in these summer shows in addition to lending their talents as teaching artists in pre-show workshops for groups planning to see our productions. Our Artistic Director, Barry Edelstein, is one of America’s foremost authorities on Shakespeare, and his experience as an educator supports our student training programs.

This summer, dozens of students are spending their days on the Globe campus studying classical acting with an emphasis on Shakespeare. Those students will meet Barry, study his book, Thinking Shakespeare, and train with talented actors and directors. The Middle School Conservatory students, grades 6-8, will demonstrate their learning in a showcase for parents and friends on the final day of their three-week program. It’s an exhilarating course, and the students never fail to amaze us with their maturity and dedication.

Students in grades 9-12 are immersed in training and rehearsal in the Summer Shakespeare Intensive. Their week this year includes intense training in speaking and understanding Shakespeare. Daily classes of studying text, using the logical and effective methods in Edelstein’s book, help students prepare for their big performance in the Lowell Davies Festival Theatre. They perform one-hour versions of two of Shakespeare’s plays, bringing us full circle to those early days of The Old Globe.

Join us on August 18 to witness the Shakespeare Intensive performances and see what we’re doing to further this company’s history as a destination for actors, directors, and audiences who seek the very best of Shakespeare in America.

For more information about our Education programs email GlobeLearning@TheOldGlobe.org.
Join the CRAIG NOEL LEAGUE

Enjoy a Stronger Future for The Old Globe!

The Old Globe is very dear to us, and to enjoy live theatre is an important part of our lives. We are happy that we are able to experience it and would like others to do the same. We try to help, within our ability, to support the theatre’s work and productions not only for us but for the future. With that in mind, we decided to do something that would help the ongoing success of The Old Globe: we chose to name the Globe as the beneficiary of an insurance policy we drafted in 2012. This is a gift that will keep on giving long after we have passed. Presently, we fund the insurance policy with a tax-deductible annual contribution until the contract is paid off. Upon our passing the benefit will go directly to The Old Globe and help ensure that great live theatre will continue in San Diego for years to come.”

—Ruth Wikberg-Leonardi and Ron Leonardi, Craig Noel League members

Ruth Wikberg-Leonardi and Ron Leonardi, Craig Noel League members

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