Proud to help make our region a vibrant place to live though support of the performing arts.

Into the Woods

Music & Lyrics by Stephen Sondheim
and Book by James Lapine

Directed by David Lee-Painter

Originally Directed on Broadway by James Lapine
Orchestrations by Jonathan Tunick

Original Broadway production by
Heidi Landesman Rocco Landesman Rick Steiner
M. Anthony Fisher Frederic H. Mayerson Jujamcyn Theaters
Originally produced by the Old Globe Theater, San Diego, Ca.

April 29-May 8, 2022
Hartung Theatre
Moscow, Idaho
“Sometimes people leave you, halfway through the woods.”

This is from one of my heroes, Fred Rogers.

He wondered: “How do we make goodness attractive? By doing whatever we can do to bring courage to those whose lives move near our own—by treating our ‘neighbor’ at least as well as we treat ourselves and allowing that to inform everything that we produce.

Who in your life has been such a beacon of light for you?
Who has helped you love the good that grows within you?
All of us have special ones who have loved us into being.

During our journey “into the woods” we are honoring some of the people who have helped us become who we are.

On January 26, Forrest Sears, emeritus professor of theatre, made his final exit from this earthly stage. In a career spanning five decades—three of which were spent in meritorious service at the University of Idaho—Forrest directed over 120 productions, and mentored, coached, championed, and encouraged a galaxy of young theatre artists (including some of our most prestigious alums and current faculty members.)

His influence on this program is inestimable. The Vandal theatre family has lost one of its giants, but Forrest’s long shadow will be cast across generations of theatre artists to come.

Dr. Jim Murphy was a professor in the Lionel Hampton School of Music from 1999 to 2015—serving several years as director. Jim conducted the UI’s production of Into the Woods in 2000 and acted with Idaho Repertory Theatre in four productions during his tenure at UI. Jim “left us halfway through the woods” April 3. He was beloved and admired by his students and anyone lucky enough to call him friend.

Sincerely,

David Lee-Painter, Director
University of Idaho, Department of Theatre Arts

INTO THE WOODS is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

www.mtishows.com

The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by David M. Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts’ Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.
CAST & CREW BIOS

LAUREN WELCH (Jack’s Mother) hails from Palouse, Washington, and is a double major in theatre and English. Her most recent performances include “A Christmas Carol” (Ava, Caroler), “Macbeth: Alba Gu Brath” (Morrigan), and “Gross Indecency” (Frank Harris and Queen Victoria). “Into the Woods” has been a very special opportunity for her, and she has loved getting to be a part of a musical again. She wishes a special thanks to her cast, crew, and family, especially to those who have helped her get through her own “woods”, David Lee-Painter, Matt and Anna Zook, and Kylie Morris. She can't thank them all enough for their love throughout the years and their continuous support.

VICTORIA ZENNER (Cinderella) is a senior in medical sciences at the University of Idaho. Some of the roles she’s played at U of I have been Puck in “A Midwinter Night’s Dream,” Meg March in “Little Women The Musical” and Olympe de Gouges in “The Revolutionists.” Megan is grateful to David Lee-Painter for the opportunity to join the woods process. She dedicates her performance to her mother, Dawn, for being at every one of her shows. “Love you Mom!”

MEGAN WOODWARD (Granny/Cinderella’s Mother) is a senior in medical sciences at University of Idaho. Some of the roles she’s played at U of I have been Puck in “A Midwinter Night’s Dream,” Meg March in “Little Women The Musical” and Olympe de Gouges in “The Revolutionists.” Megan is grateful to David Lee-Painter for the opportunity to join the woods process. She dedicates her performance to her mother, Dawn, for being at every one of her shows. “Love you Mom!”

LOVE THE SHOW?

Please tell your friends!
Word of mouth is our best advertising.
Share our posts on social media!

DRAMATURG’S MESSAGE

Into the Woods and Fairy Tales: The Stories of Our Lives

“If you want your children to be intelligent, read them fairy tales.
If you want them to be more intelligent, read them more fairy tales.”

— Albert Einstein

Storytelling is at the heart of the human experience, and few stories have had a wider reach over the last few millennia than fairy tales. Fairy tales are so ubiquitous that many people may not even remember the first time they heard the words “Once upon a time.” But what makes them so potent? According to storyteller Laura Packer, fairy tales “are a shortcut to a common understanding of the way the world works.” Fairy tales provide us with a map of how to navigate this tricky and terrifying world, with their straightforward structure, archetypal characters, and clear morals. These qualities are what make them ripe for adaptation.

“Into the Woods” was not the first musical to draw inspiration from fairy tales, but it might be the most all-encompassing. Librettist James Lapine and composer-lyricist Stephen Sondheim pull from a deep well of characters and combine them for one, dramatically unified story, from Cinderella and Little Red Riding Hood to Jack and the Beanstalk and Rapunzel. The characters’ respective journeys may feel familiar – Cinderella will inevitably lose her slipper after sneaking out to dance at a ball, and Jack will, of course, find more than he bargained for at the top of a magical beanstalk – but Lapine and Sondheim find clever and exciting ways to interweave them. “Into the Woods” lives both in the realm of fantasy and in the human experience.

By the time “Into the Woods” opened on Broadway in 1987, Sondheim had made a career out of crafting emotionally intelligent, unapologetically adult musicals that sought to be more than mere entertainment, as seen in works as varied as “Sweeney Todd,” “Company” and “Sunday in the Park with George.” This musical is no different. By directly tackling what comes after “happily ever after,” intergenerational trauma, and the ways we hurt each other, “Into the Woods” turns the fairytale framework into a meditation about what it means to be alive.

Fairy tales, as Packer writes, are “the stories of our lives in their most stripped down form.” “Into the Woods” is about all of us, our hopes, our fears, our grief – individual and collective. As such, it’s always a good time to escape into the woods and to spend some time with these characters, to confront our inner witches and giants. But for audiences at the University of Idaho, less than six months after Sondheim’s death and over two years into a catastrophic pandemic, this musical promises to feel especially powerful. Among many other things, “Into the Woods” is about community. As we work together to build the future we hope to see for ourselves and our children, we can’t afford to forget the universal truth at the heart of this musical: no one is alone. Like all of the wisdom in our folklore, it’s as true in 2022 as it was a thousand years ago.

—Elliott Folds, Master of Fine Arts candidate, dramaturg
CAST & CREW BIOS

DAVID LEE-PINTER (Director) David’s passion is sharing life with beloved Nancy/Achali, the children, grands, and journeying with cherished, passionate, curious students. DLP honors his treasured aunt: Colleen Sue McMahon Galligan (UI ’57) – for providing the light and map for the first leg of the journey “through the woods” of this lucky life.

CARLY McMINTIN (Assistant Director, she/her/hers) is a third-year Master of Fine Arts directing student. Originally from Atlanta, Carly received her undergrad degree in theatre at Columbus State University. During her time at U of I, she’s directed “Drowning Ophelia,” “The Revolutionists” and “Mr. Burns: A Post-Electric Play”. Carly would like to thank her parents for helping her get through the woods, especially when they had to let her do it on her own.

KEVIN RUSSELL (Sound Designer) is a fourth-year student studying electrical engineering with a minor in theatre design and technology. With the U of I Theatre Department, Kevin has been stage manager for “Everybody” and assistant stage manager for “Gross Indecency.” Kevin has been the technical director for Creative Theatre Experience in Olympia, WA as well as sound, lighting, and filmng support for the U of I Dance Program, including most recently technical director for the Spring 2022 production of Dancers Drums Dreamers. Kevin is honored to be part of the “Into the Woods” family as his last production before he graduates!

TAYLOR TELFORD (Lucinda) is in her third year at the University of Idaho pursuing her Bachelor of Fine Arts in performance and props design. She appeared in the University’s productions of “Macbeth: Alba Gu Brath,” “Her Sister,” “A Christmas Carol,” “The Revolutionists,” “Deep Calls” and “This Random World.” Taylor would like to thank and honor her mom for her support and love, and for helping Taylor find her way through her own woods!

TANYA THOMPSON (Witch): Tanya is a graduate student in her final year here at the University of Idaho with a focus in performance. She hails from Maine and Southern California where she earned her undergrad degree in drama from The University of California, Irvine. Some of her favorite projects include: Ghost of Christmas Past “A Christmas Carol”, Marmee “Little Women”, Sister Mary Patrick “Sister Act”, Sarah Jane Moore “Assassins”, and Adelaide “Guys and Dolls”. Tanya dedicates this performance to her late Step Father Roger Berry who was absolutely “meant to have children” and through sharing his own experiences in the woods, guided and loved her through hers.

HANNA VERDI (Baker’s Wife) is a senior finishing her Bachelor of Fine Arts degree in performance. Some notable roles include Jo March in “Little Women”, Somebody in “Everybody,” and “This Random World.” Hanna would like to thank her parents for helping her through the woods, especially when they had to let her do it on her own.

JANA VELEVA (Sleeping Beauty) is a first-year international student from Macedonia studying psychology and nutrition at the U of I. Jana performed in “Legally Blonde” as her first leg of the journey “through the woods” of this lucky life.

Special Thanks

Achali Lee-Painter, Ramsey Marquis, Kelly Quinnett, Kevin Baker, Tri-State

*Work on “Into the Woods” helps fulfill degree requirements for MFA candidates.
~University of Idaho Faculty
+Alumni
^Guest Artist

continued on next page
CAST & CREW BIOS

DESIREE HASTINGS (Assistant Stage Manager) is a theatre major and transfer student from Sunburst, Montana, and is happy to dive into the world of dark fairy tales. She received her Associate of Arts degree in theatre at FVCC in Kalispell, MT where she worked on several productions including “A Midsummer Night’s Dream,” “Guys and Dolls,” “Noises Off” and “Man of La Mancha.” Most recently she was involved in U of I’s Zoom productions of “A Christmas Carol” and “Gross Indecency” and participated in “Macbeth: Alba Gu Brath” and “A Christmas Carol.” She wants to thank her parents, sister, and church family for their love and support of helping her travel through both the dark and the light of her own woods.

MEGAN HILTON (Scenic Designer) is a third-year Master of Fine Arts Candidate in their final year. They could say a lot about what they have done here, but they would rather honor someone else. Jeff Inmon (9/5/1960 - 3/11/2022) is Megan’s father and they would like to dedicate the scenic design to him. He was always a selfless person and did anything to help others. He was the person that didn’t get lost in the woods, he was the person to help everyone else out of the woods!

LUKE HOLT (Wolf/Cinderella’s Prince) is from Columbia, South Carolina and is excited and honored to be graduating with his Master of Fine Arts degree in performance this May. Some notable roles include Laurie in “Little Women the Musical” and Macbeth in “Macbeth: Alba Gu Brath.” Luke is so grateful for his time at the University of Idaho and all the wonderful people he has met along the journey. He wants to especially thank his wife Autumn being his light through the woods.

ANGEL KALASZ (Steward) is a fourth-year student at University of Idaho, majoring in both theatre arts and creative writing. You may have seen him before in “Gross Indecency” (Lord Alfred Douglas), or perhaps just randomly running around campus looking lost. His journey through the woods is all thanks to his mother, who set him on the theatre path.

PRINCESS KANNAH (Stepmother) is a current Bachelor of Fine Arts performance candidate at the University of Idaho. Originally from Pasco, Washington, Princess has performed, stage managed, and directed productions during her time here. “Into The Woods” will be her last show before she graduates and goes on to get her Master’s at UC Santa Cruz. As the curtains open on this wonderful show she would like to dedicate her performances to all her wonderful friends who have taught her it’s not about getting through the woods quickly, but about the adventures that are had in them.

RICKY KIMBALL (Narrator/Mysterious Man) is a recent Master of Fine Arts in directing graduate from the University of Idaho, along with having a Master of Arts in Teaching in secondary theatre from Westminster College and a Bachelor of Fine Arts in theatre education from the University of Utah. His most recent directing credits in the area have been “A Kind of Alaska,” “Pillowman,” “Newsies,” “Gross Indecency” and “Little Women The Musical.” He received meritorious achievement in directing in 2019 and 2021 through KCACTF and received the Musical Legacy Award in 2013 from Utah Festival Opera. He thanks his wife and kids for their support towards this great journey to the Northwest.

ANTHONY KIRBY (Jack) is a senior and a second-year Bachelor of Fine Arts performance candidate at the University of Idaho. Since transferring here, he has performed in “Everybody,” “Macbeth,” “A Christmas Carol,” and some First Bite play readings. This is the first musical he’s been in, and he’s really grateful to all his family, friends, and teachers for leading him through life to this opportunity.

CAST & CREW BIOS continued on next page

ARTISTIC TEAM

Director..................................................DAVID LEE-PAINTER~
Music Director...........................................DAN POPPEN+
Scenic Designer & Scenic Charge Artist........MEAGAN HILTON*
Costume Designer.................................JEANNIE GALIOTO~
Lighting Designer.................................AARON SPIVEY
Sound Designer/Engineer.........................KEVIN RUSSELL
Sound Supervisor.................................DAVID HARLAN~
Choreographer.......................................CHAZ WOLCOTT*
Intimacy Coordinator.............................GRACE MCGREEVY
Props Designers...............................HARRY BLACKSTONE & KALYSSA MONTOYA
Technical Director...............................MICHAEL BRANDT
Costume Director.................................GINGER K. SORENSEN
Stage Manager.................................MIRANDA BARRON+
Dramaturg............................................ELLIOTT FOLDS*
Hair & Make Up Design............................HALEY ALFORD
Assistant Director.................................CARLY MCMINN*
Assistant Scenic Designer......................DAISY ERSKINE
Assistant Costume Designer....................NIKOE BECHARD
Assistant Lighting Designer......................PAIGE O’CALLAGHAN
Assistant Sound Designer.......................NAKELL HIGBEE
Assistant Choreographer........................VICTORIA ZENNER+
Choreography Coach.............................KYLIE MORRIS
Assistant Stage Manager.......................DESIREE HASTINGS &
Assistant Stage Manager........................JILLIE STANLEY
Rehearsal Accompanist/Vocal Coach...........CHRISTIAN REED~

continued on next page

continued on next page
BIOS


JAMES LAPINE is a playwright and director. On Broadway he has worked with Stephen Sondheim on Sunday in the Park with George; Into the Woods; and Passion. He also conceived and directed the musical review Sondheim on Sondheim. With William Finn he created Falsettos recently revived by Lincoln Center Theater; Little Miss Sunshine; Muscle; and directed Finn’s Th25th Annual Putnam County Spelling Bee. Other Broadway credits include his play based on Moss Hart’s memoir Act One (also LCT), Amour, The Diary of Anne Frank, Golden Child, and Dirty Blonde. He has written the plays Table Settings, Twelve Dreams, The Moment When, Fran’s Bed and Mrs. Miller Does Her Thing. Lapine has been nominated for eleven Tony Awards, winning on three occasions. He has also been the recipient of the Pulitzer Prize, SDC’s Mr. Abbott Award for Lifetime Achievement in the Theater, and inducted into the Theater Hall of Fame.

Haley Alford (Little Red) is a Bachelor of Fine Arts student at the University of Idaho and this is her second production here. Along with playing Little Red Riding Hood in the show she is also the production hair and makeup designer.

MIRANDA BARRON (Stage Manager) is an alumni of The University of Idaho. She has her Bachelor of Fine Arts and secondary education degree in theatre. When the pandemic hit she became a full time nanny and tutor to help out families on the Palouse. This is her first big production as a stage manager and though it has been a bumpy journey, she wouldn’t change a thing. She would like to honor her sister, Julia, and her dog, Kit-Kat, for helping to get her through the woods during this pandemic.

NIKOE BECHARD (she/they/he) (Assistant Costume Designer) is an undergraduate candidate with an emphasis in costume design. Her first U of I show that they designed was “A Christmas Carol” (2021) but she has experience with local costuming gigs, technical directing, photography, stage management, and graphic design.

HARRY BLACKSTONE (Co-Prop Designer) is a first year theatre arts student with a design/tech emphasis. Harry fell in love with the theatre in high school originally beginning with acting but helped out on the tech sides with bits and bobs till evenly they were fully submerged in the world of technical theatre. They hope you enjoy the show!

EMMA BLONDA (Rapunzel) is a third-year Bachelor of Fine Arts student in theatre and Bachelor of Science in education candidate who is thrilled to be part of such a beautiful show! Originally from Missoula, Montana, Emma is no stranger to woods. She loves all things outdoors: backpacking, white water rafting, and general adventuring. She has been most recently seen in U of I’s productions of “A Christmas Carol” as Fan, “Macbeth: Alba Gu Brath” as Macha, and “The Revolutionists” as Charlotte Corday. She would like to thank Kenna, Chelsy, Alana, and her wonderful father, Simon, for all their love and support in helping her through her own “woods”.

JEREMIAH BOSWELL (Rapunzel’s Prince) is a former member of the Symphony Chorus in Fairbanks, Alaska, and an architecture major at U of I. He is excited to be making his debut in theater. He has declined to mention his role at age 10 in Missoula Children’s theater’s “Robinsson Crusoe” claiming “it doesn’t count because I just stared at the pianist the whole time.” Jeremiah would like to thank his parents for pushing him to continually set off into the woods and his friend Bill, who he can always call when the woods are thickest and the path seems lost.

TAN COLLIER (Cinderella’s Father) is a second-year Master of Fine Arts student with an emphasis in playwriting. He received his Bachelor of Fine Arts in theatre from U of I in 2018.

ZACH HAAS (Baker) is a fourth-year Bachelor of Fine Arts performance student. He has performed in several U of I works including “Present Laughter,” “Little Women the Musical” and more. He is grateful to be working with loved collaborators and artists.

NICK HANSEN (Voice of Giant/Milky White) was born in Oregon, and grew up in Maine before earning his honor roles at Ellsworth High School. At U of I, he’s a third-year Bachelor of Fine Arts candidate. As a freshman he worked backstage on “Little Women” and “The Moors.” He appeared as Peter Cratchit in the Zoom production of “A Christmas Carol” and the stage production of the show and Marquess of Queensberry in “Gross Indecency: The Three Trials of Oscar Wilde.” Nick remains an avid theatre enthusiast who incorporates training in his voice, martial arts, and physical fitness into his theatrical skills. He honors David Lee-Painter and Miranda Barron for all their support and for helping him pursue his journey through his own woods.