



**BELVOIR ST
THEATRE**

INTO THE WOODS

Music and
Lyrics by
Stephen Sondheim

Book by
James Lapine

Originally directed on
Broadway by
James Lapine

Orchestrations by
Jonathan Tunick

Licensed exclusively by
**Music Theatre International
(Australasia)**

Directed by **Eamon Flack**
Belvoir Orchestrations by
Guy Simpson

Supported by **The Chair's Circle**
Co-produced by

**HAYES
THEATRE CO**

INTO THE WOODS

From 18 March

Music and Lyrics by **Stephen Sondheim** Book by **James Lapine** Directed by **Eamon Flack**

[Please click on the name to view each bio](#)

CAST

Marty Alix Jack & Steward
Stefanie Caccamo Rapunzel, Florinda & Granny
Peter Carroll Mysterious Man, Narrator & Cinderella's Father
Tamsin Carroll Witch
Andrew Coshan Rapunzel's Prince & Lucinda
Lena Cruz Jack's Mother
Tim Draxl Cinderella's Prince & Wolf
Esther Hannaford Baker's Wife
Simon Holt Piano 1

Shubshri Kandiah Cinderella
Mo Lovegrove Little Red Riding Hood
Ava Madon Cinderella Alternate
Anne-Maree McDonald Stepmother & Piano 2
Marney McQueen The voice of Cinderella's Mother
Pamela Rabe The voice of Giant
Justin Smith Baker
William Zappa Mysterious Man, Narrator & Cinderella's Father Alternate

COVERS/OFFSTAGE SWINGS

Stefanie Caccamo Baker's Wife, Witch & Jack's Mother
Andrew Coshan Cinderella's Prince & Wolf
David Gardos Piano
Damon Wade Piano
Ava Madon Little Red Riding Hood, Cinderella, Rapunzel, Florinda & Granny
Rob Mallett Baker, Jack, Steward, Rapunzel's Prince & Lucinda
Marney McQueen Stepmother

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**



Esther Hannaford, Justin Smith. Rehearsal photography by Daniel Boud



Peter Carroll.

CREATIVES

Orchestrations & Musical Supervisor **Guy Simpson**

Music Director **Simon Holt**

Choreographer **Sally Dashwood**

Set Designer **Michael Hankin***

Costume Designer **Micka Agosta***

Lighting Designer **Damien Cooper**

Sound Designer **David Bergman**

Vocal Coach **Laura Farrell**

Intimacy & Fight Director

Nigel Poulton

Associate Fight Director

Tim Dashwood

Lighting Associate **Jasmine Rizk**

Associate Director

Carissa Licciardello

Observing Director **Stevie Bryant**

Production Manager **Sally Withnell**

Stage Manager **Ella Griffin**

Assistant Stage Manager

Nathan Sandy

Assistant Stage Manager

Claire Miller

NIDA Stage Management

Secondment **India Lively**

Consulting Producer (Hayes)

Lisa Campbell

Consulting Producer (Hayes)

Michelle Guthrie

Producer **Emily David**

Producer **Zainab Syed**

*Michael Hankin and Micka Agosta have co-designed three costume-props: The Horse, Rapunzel's tower and The Wolf disguised as Granny

Co-Produced by

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Supported by **Chair's Circle**

Instruments generously supplied by

Kawai

RUNNING TIME

2 hours & 50 mins

(incl. 20 min interval)

CONTENT WARNING

Into the Woods includes mature themes, simulated acts of violence and includes the use of strobe lighting, herbal cigarettes, haze, loud noises & a complete blackout.

We acknowledge the Gadigal people of the Eora nation who are the traditional custodians of the land on which we share our stories. We also pay our respect to the Elders past and present, and all Aboriginal and Torres Strait Islander peoples.



Eamon Flack

DIRECTOR'S NOTE

EAMON FLACK

Stephen Sondheim and James Lapine's *Into the Woods* is a whirligig of old stories, but it is really a show about how we create new stories.

It is about the stories we live by, the stories we are trapped in, the stories we inherit and long for, the stories we become, like it or not.

It is about the stories that are written for us and handed down to us, and the stories that we create for ourselves.

It is about how we turn the rough material of life into something that has form, meaning, progression, some kind of conclusion, some kind of arrival at knowledge that can be told and passed on.

At the time that Sondheim and Lapine wrote *Into the Woods* - the 1980s - one particular story was taking over the world: the story of the supreme and magical potential of unleashed individualism. This was the age of those terrible giants Reagan and Thatcher, when "I wish" ceased to be an age-old invocation and became a modern demand. We still live today

in the ruined world of their rampage, and that gargantuan story has come down to us like a curse. *Into the Woods* is about the story of unlimited "I wish"-ing and its unforeseen consequences, of the marauding giants that are bigger than any one or maybe even any number of us - climate change, mad wounded financial systems, raging billionaires, pandemics of disease and misery..

Finally, though, and happily, this is a story about the idea that change and renewal are always possible. It is about how we can and must think our way into new stories, new ways of living, new ideas of who we are and what we are doing.

These do, yes, require individuals - individual thought, individual willingness - but change and renewal only really count when they become communal, and when the dead are included. When they become a story that can be told and shared and maybe even take over the world.

A giant is just a story. The way to kill a giant is to come up with a better story.



ORCHESTRATIONS & MUSICAL SUPERVISOR

GUY SIMPSON

It's a great thrill to be making my Belvoir debut with this show. My role as Orchestrator is to come up with a version of the show for 2 pianos and percussion, while honouring the original orchestrations by the great Jonathan Tunick.

I've unpicked the original orchestral score trying to discover how to tell this story effectively using much smaller forces. Working alongside director Eamon Flack, observing the heart of each scene then creating a musical texture that matches each scene has been a constantly changing process over the past weeks.

And now we've found our musical language for this new production - 2 pianos used in every

possible way, with all sorts of booms, crashes, Marimba, Glockenspiel, Xylophone, Vibraphone, tuned gongs, sparkly bells and magical sounds from the percussionists (the cast offstage!)

My special thanks to our Musical Director Simon Holt, a long-time collaborator of mine. His work piecing together all the ideas, the constant changes and his suggestions along the way is greatly appreciated.

I hope you enjoy being immersed in the new musical world that we've created as you venture *Into The Woods*.



SET DESIGNER'S NOTE

MICHAEL HANKIN

It surprises you and me both that Sondheim placed second as my most-played artist on Spotify Wrapped last year. I'm guilty of replaying the recording a few hundred times whilst I dreamt up the set design over many months.

Eamon and I were interested in serving the music by finding a visual language that felt playful, witty and unexpected. Staging this musical at Belvoir St Theatre is ambitious (to say the least) but we had to trust that the Upstairs Theatre thrills to simplicity. The music is also naked and immediate and there's a minimalism to it that brings the writing to the foreground - which doesn't work as well when you fill out the stage picture.

Our design starts in a strange, heavy black space. Two pianos at the centre, ruched curtains and the glow of footlights give a sense that something can come from nothing.

When the characters travel from the village and into the woods, we fill the space with a texture that's hopeful and celebratory - there to inspire and liberate the imagination.

When we return to the woods in act two, the party's over. The design shifts to a darker place where the characters lose their path, they must encounter themselves, face their trials and emerge wiser or destroyed.

Along with our costume designer, Micka, we focused on archetypes, heightened silhouettes, colour and camp to fill this magic kingdom. There's a cow, a horse, a wolf, a witch, a beanstalk, long plaits to climb and none of this would be possible without the genius of our Production Manager, Sally Withnell and Props Supervisor Keerthi Subramanyam. It takes a village (to make a village) and I'm so grateful to the full team of artisans that brought this design to life.



Tamsin Carroll



Tamsin Carroll, Lena Cruz, Marty Alix, Shubshri Kandiah, Tim Draxl, Andrew Coshan, Stefanie Caccamo



Shubshri Kandiah, Tim Draxl



Sally Dashwood



Guy Simpson, Simon Holt



Stevie Bryant, Carissa Licciardello



Mo Lovegrove





Shubshri Kandiah, Tim Draxl, Andrew Coshan, Stefanie Caccamo, Anne-Maree McDonald



Stefanie Caccamo, Tamsin Carroll

PRODUCTION THANKS

Sally Withnell

Production Manager

Ella Griffin

Stage Manager

Nathan Sandy

Assistant Stage Manager

Claire Miller

Assistant Stage Manager

Brooke Kiss

Stage Management Support

Belinda Crawford

Costume Supervisor

Harry Clegg

Head Electrician

Gayda De Mesa

Front Of House Engineer

Matty James

Radio Mic Technician

Nick Eynaud

Wig, Hair And Makeup Design

Valerie Motelb

Costume Maintenance

Garnett Brownbill

Production Rigger

Gavin Smith Rope Maker

Aero Motion Austrlia

Rope Maker

Sui Sui Workshop

Rope Maker

Andrew Hasler

Rope Maker

Nigel Poulton

Fight Choreographer

Tom Houghton

Technical Production Support

Simple Motion

Automation

Opera Australia

Scenic Art

Reveal Studios, Melbourne

Curtain Maker

Keerthi Subramanyam

Props Supervisor

Stevie Answerth

Props Buyer and
Production Runner

Alex Stuart

Prop Maker

Indi Redding

Prop Maker

Gustavo Balboa

Prop Maker

Isabell De Laurentis

Prop Maker

Hamish Elliot

Prop Maker

Meg Anderson

Prop Maker

Hailley Hunt

Prop Maker

Ren Kenward

Prop Maker

Christopher Baldwin

Tiny Houses Draughtsperson

Hannah Tayler

Props Assistant

Rita Naidu

Props Assistant

Marea Fowler

Costume Prop Maker

Joanna Grenke

Costume Prop Maker

Monica Smith

Costume Makers

Lisa Mimmocchi

Costume Makers

Suzannah Mcrae

Costume Makers

Rachel Adams

Costume Assistant

Rosie Boylan

Milliner

Margaret Gill

Milliner

Joel Trotter

SFX Technician

Tom Houghton

SFX Technician

Sean Peter

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Richard Whithouse

Head Of Production

Ren Kenward

Production Manager

Belinda Crawford

Costume Supervisor

Luke McGettigan

Resident Stage Manager

Andrew Hasler

Technical Manager

Gayda De Mesa Senior

Venue Technician

Darran Whatley

Workshop Manager

Calum Ross

Head Mechanist

Stevie Answerth

Production Administrator

Joel Trotter

Technical Coordinator

2023

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