

2016/17



ANNIVERSARY SEASON

FIRST SEASON PRODUCTION

The Young Vic Production of

**ARTHUR MILLER'S
A VIEW FROM THE BRIDGE**

Directed by Ivo van Hove

Sep 7 – Oct 16, 2016

SECOND SEASON PRODUCTION

AMÉLIE, A NEW MUSICAL

Book by Craig Lucas

Music by Daniel Messé

Lyrics by Nathan Tysen & Daniel Messé

Based on the motion picture written by
Jean-Pierre Jeunet and Guillaume Laurant

Musical Staging and Choreography by
Sam Pinkleton

Directed by Pam MacKinnon

Dec 4, 2016 – Jan 15, 2017

THIRD SEASON PRODUCTION

FUN HOME

Based on the Graphic Novel by Alison Bechdel

Score by Jeanine Tesori

Book & Lyrics by Lisa Kron

Choreography by Danny Mefford

Directed by Sam Gold

Feb 21 – Apr 1, 2017

FOURTH SEASON PRODUCTION

The Acclaimed Fiasco Theater Production of

**JAMES LAPINE & STEPHEN SONDHEIM'S
INTO THE WOODS**

Music & Lyrics by Stephen Sondheim

Book by James Lapine

Directed by Noah Brody & Ben Steinfeld

Apr 4 – May 14, 2017

FIFTH SEASON PRODUCTION

JERSEY BOYS

Book by Marshall Brickman & Rick Elice

Music by Bob Gaudio

Lyrics by Bob Crewe

Choreography by Sergio Trujillo

Directed by Des McAnuff

May 16 – Jun 24, 2017

SIXTH SEASON PRODUCTION

The National Theatre Production of

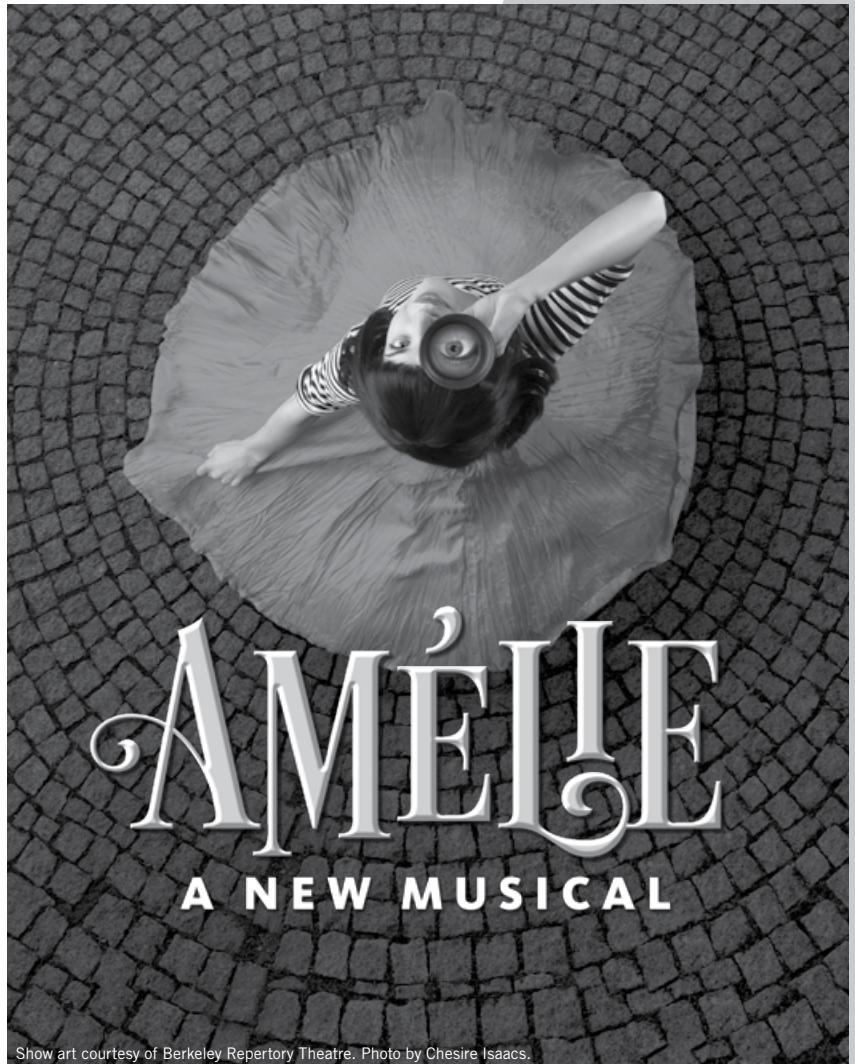
**THE CURIOUS INCIDENT OF THE DOG
IN THE NIGHT-TIME**

Based on the Novel by Mark Haddon

Adapted by Simon Stephens

Directed by Marianne Elliott

Aug 2 – Sep 10, 2017



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AHMANSON

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In association with
BERKELEY REPERTORY THEATRE
And by special arrangement with
HARBOR ENTERTAINMENT, TRIPTYK STUDIOS, SPENCER ROSS, SIMONE GENATT HAFT, and MARC ROUTH
presents

AMÉLIE

A NEW MUSICAL

Book by
CRAIG LUCAS

Music by
DANIEL MESSÉ

Lyrics by
NATHAN TYSEN AND DANIEL MESSÉ

BASED ON THE MOTION PICTURE WRITTEN BY JEAN-PIERRE JEUNET AND GUILLAUME LAURANT

With
EMILY AFTON DAVID ANDINO RANDY BLAIR HEATH CALVERT ADAM CHANLER-BERAT ALISON CIMMET
SAVVY CRAWFORD MANOEL FELCIANO HARRIETT D. FOY ALYSE ALAN LOUIS MARIA-CHRISTINA OLIVERAS
LILY SANFELIPPO TONY SHELTON PHILLIPA SOO JACOB KEITH WATSON PAUL WHITTY

Scenic and Costume Design
DAVID ZINN

Lighting Design
JANE COX
AND **MARK BARTON**

Sound Design
KAI HARADA

Projection Design
PETER NIGRINI

Puppet Design
AMANDA VILLALOBOS

Wig Design
CHARLES G. LAPOINTE

Vocal Arrangements
KIMBERLY GRIGSBY
AND **DANIEL MESSÉ**

Orchestrations
BRUCE COUGHLIN

Casting
JIM CARNAHAN, CSA
AND **STEPHEN KOPEL, CSA**

Production Stage Manager
JAMES HARKER

Associate Artistic Director
KELLEY KIRKPATRICK

Musical Direction by
KIMBERLY GRIGSBY

Musical Staging and Choreography by
SAM PINKLETON

Directed by
PAM MACKINNON

World premiere produced in September 2015 by Berkeley Repertory Theatre
Tony Taccone, Artistic Director Susan Medak, Managing Director

December 4, 2016 – January 15, 2017 **AHMANSON THEATRE**

The Los Angeles engagement of *Amélie* is generously supported in part by Artistic Director's Circle members JUNE & GARETH HUGHES.

CAST

In order of appearance

Adam Chanler-Berat	.....	Nino
Tony Sheldon	.....	Collignon/Dufayel
Alison Cimmert	.....	Philomene/Amandine
Heath Calvert	.....	Lucien/Lug/Mysterious Man
Alyse Alan Louis	.....	Georgette/Sylvie
Paul Whitty	.....	Joseph/Fluffy
Manoel Felciano	.....	Bretodeaux/Raphael
Harriett D. Foy	.....	Suzanne
Maria-Christina Oliveras	.....	Gina
David Andino	.....	Blind Beggar/Garden Gnome
Randy Blair	.....	Hipolito
Phillipa Soo	.....	Amélie
Savvy Crawford	.....	Young Amélie
Emily Afton, Jacob Keith Watson	.....	Swings
Emily Afton	.....	Dance Captain

UNDERSTUDIES

Should an understudy substitute for a listed performer, it will be posted in the lobby at the time of the performance.

For Amélie – **Alyse Alan Louis**

For Nino – **Heath Calvert**

For Young Amélie – **Lily Sanfelippo**

For Collignon/Dufayel – **Paul Whitty**

STAGE MANAGER

Cherie B. Tay

ASSISTANT STAGE MANAGERS

Lora K. Powell (Los Angeles)

Kelly A. Martindale (New York)

TIME/PLACE

Amélie takes place in Paris and her surroundings from 1975 through 1997.

INTERMISSION

Amélie will be performed without an intermission.

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





ORCHESTRA

Conductor/Keyboard Kimberly Grigsby
Woodwinds Jeff Driskill
Violin/Viola Adriana Zoppo
Harp Amy Wilkins
Guitar Paul Viapiano
Percussion Ed Smith
Bass Ken Wild
Trombone/Contractor Robert Payne
Associate Conductor Alby Potts



Adam Chanler-Berat and Phillipa Soo at a workshop for *Amélie, A New Musical*. Photo by Joan Marcus.

Making The Everyday World Feel Magical

By Lexi Diamond

The artists behind *Amélie, A New Musical* are a talented bunch with a deep love for the film that provides the musical's source material. We had a chance to ask director Pam MacKinnon, book writer Craig Lucas, composer and co-lyricist Daniel Messé, and co-lyricist Nathan Tysen some questions about their journey with this musical and their relationship with the beloved titular character.

Lexi Diamond: What drew you to this story initially?

Daniel Messé: In 2009, I was approached by producer Aaron Harnick with an exciting question: if I had the chance to write any musical adaptation, which story would I choose? I immediately blurted out *Amélie*. The film had been inspiring songs in me since I'd first seen it back in 2001. In fact, one of the songs that now exists in the score ("Thin Air") was written based on scenes in the film long before I was ever given the opportunity to create this piece. I think what attracted me to this story back then is still what inspires me. This story deals with themes that have always resonated in my work: How does the past play out in our present lives? How do we connect to others? And how love is always, in the end, worth the risk.

Pam MacKinnon: I was captivated by the music that Dan Messé had written. Then I re-watched the film. *Amélie's* imagination, both as a girl and young woman, as a survival technique is at once so understandable, funny, and moving.

Nathan Tysen: *Amélie* is one of my favorite films, and I jumped at the opportunity to collaborate with Dan. The way [film director Jean-Pierre] Jeunet crafted such a specific visual world and tone is extraordinary. It is one of those movies that makes you see the world

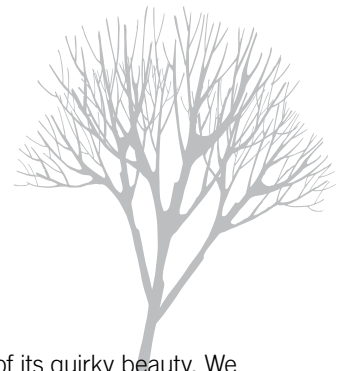
differently and appreciate all of its quirky beauty. We have some big shoes to fill with a stage adaptation, but I believe this team is up to the challenge.

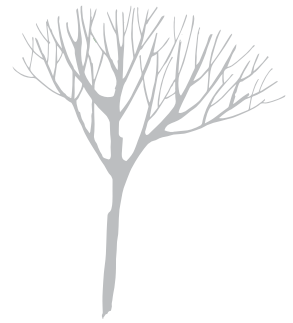
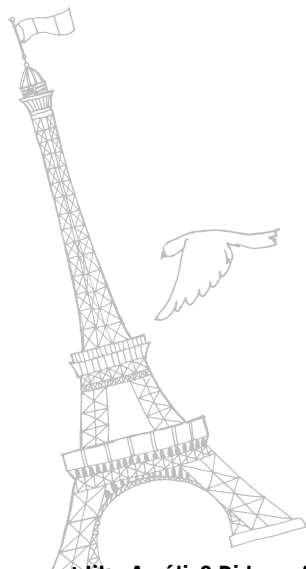
Craig Lucas: I was drawn by the difficulty of activating *Amélie's* challenges, which were entirely cinematic as framed in the movie. Also, the idea of finding a way to theatricalize those challenges seemed hard enough to keep the years of development required for a new musical constantly interesting and engaging—that and the talents of the songwriters were the two big lures in the project.

What was it like to discover and create the musical vocabulary for this production?

Nathan: We knew it couldn't sound like the movie score. This is definitely an American take on a French film so Dan very early on announced, no accordions! Fortunately, Dan's music has a folksy whimsical vibe that easily lent itself to *Amélie's* world. Our biggest discovery was just how much music the show required. At the beginning of our process, we only musicalized *Amélie's* fantasies, but soon learned the story was more effectively told when sung. This process has definitely been one of trial and error as we have thrown out just as many songs as are currently in the show.

Daniel: Luckily for the creative team, our director Pam helped foster one of the safest and most collaborative environments I have ever experienced. The sound and tone of this show is a direct result of all the people who have worked on it together.





How are you most like Amélie? Did you find any parts of yourself reflected in this character?

Craig: If I'm not careful, I can easily isolate myself, as she does. And my self-centeredness and self-pity can result in fantasies such as her imagined martyrdom. I too live mostly in my imagination.

Pam: Her imagination as a way to get through childhood, her belief that she is the smartest person in the room, and finally her vulnerable recognition that she needs others and that other people are as wondrous as her.

Nathan: I have a tendency of getting trapped in my own head. I also love crème brûlée.

Daniel: I am a lithe young French girl and so am actually exactly like Amélie.

Have you ever played an Amélie-style game or trick on anyone?

Daniel: Lately, I've been setting up mysterious quests for my kids that take them across New York City, searching for clues in a library book, or a piece of building statuary. I would like to try and make the everyday world feel as magical as possible for them. I hope that is what we've accomplished with the musical as well; may the world appear a little more wonder-filled when people are stepping out of the theatre.

Craig: I do small subversive things most days but I'm not about to tell anyone what they are.

In the film, we learn of many characters' likes and dislikes—things that bring small pleasures or annoyances. What would be your list?

Pam: I like the smell of my forearm that first hot day in May. I dislike overhearing strangers argue. I like recognizing a classic rock song in Muzak. I dislike hearing a classic rock song in a TV ad. I like falling to sleep with windows open to the sound of rain.

Daniel: I like the smell of (far-away) skunks. I like riding my bike on freshly paved asphalt. I like the sound of glockenspiels and of lawn mowers. I do not like sitting on a warmed-over seat that someone just left. Oh, and I very much like anthropomorphic animal videos.

Nathan: I like: the smell of a new shower curtain liner, when umbrellas invert (on other people), and the smell of gasoline on your hands after fueling your car. I dislike: pulling packages out of boxes that are packed in Styrofoam, lotion between fingers, kids who knock on the glass at zoos or aquariums, and couples who don't sit across from each other when eating out.

Craig: I love lying down in a room behind a closed door with the sound of the surf or an electrical storm outside or, barring that, someone vacuuming elsewhere in the house. I like the smell of a sleeping dog's paws. Nothing is more interesting to me than psychoanalytic literature—papers presented at obscure conferences. I despise people who walk behind me on the sidewalk talking louder than necessary. I always stop to let them pass and I think bad thoughts about them, hoping they will trip. People who get up during the curtain call to rush for a cab or the parking garage are not my kind of people; I would create a small island for these people to live on, away from the rest of us who wish to applaud and celebrate the performers.

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WHO'S WHO



PHILLIPA SOO (*Amélie*). Broadway: *Hamilton* (Tony nomination). Off-Broadway: *Hamilton* (The Public Theater, World premiere, Lucille Lortel Award Winner), *Natasha, Pierre & the Great Comet of 1812* (Ars Nova, World premiere, Drama League nomination, Lucille Lortel Award nomination). Regional: *The School for Wives* (Two River Theater), *A Little Night Music* (Berkshire Theatre Group). Television: *Smash*. Training: Juilliard, Group 41.



DAVID ANDINO (*Blind Beggar/Garden Gnome*). Off-Broadway: *50 Shades! The Musical Parody*. First National Tour: Rodgers & Hammerstein's *Cinderella*. Other NY: *Cloned! The Musical* (NYMF Best of Fest '14). Regional: *Amélie*, *A New Musical* (World premiere—Berkeley Repertory Theatre), *The Buddy Holly Story* (The Little Theatre on the Square). IG: @daveycapp Twitter: @onidnadivad



ADAM CHANLER-BERAT (*Nino*) starred in the World premiere of *Amélie* at Berkeley Repertory Theatre, and most recently played George in *Sunday in the Park with George* for Huntington Theatre Company. He originated the roles of Peter in *Peter and the Starcatcher* and Henry in *Next to Normal* in both the Off- and on-Broadway productions. Off-Broadway, he appeared in *The Fortress of Solitude* (The Public Theater/NYSF, Lucille Lortel Award nomination for Best Actor), *Fly by Night* (Playwrights Horizons), and *My Favorite Year* (York Theatre Company). Chanler-Berat starred in the web series *It Could Be Worse*, and his recent television credits include *Elementary*, *Veep*, and *The Good Wife*, as well as a role in the new CBS series *Doubt*. On film, he can be seen opposite Vince Vaughn in *Delivery Man*.



RANDY BLAIR (*Hipolito*). Off-Broadway: *The Black Crook* (Abrons Arts Center), *Gigantic* (Vineyard Theatre), *Adding Machine* (Minetta Lane Theatre), *Haute Mess* (Ars Nova), *Spidermusical* (Mint Theater), *The Yellow Wood* (York Theatre), *Perez Hilton Saves the Universe* (Barrow Street). Regional: Berkeley Rep, St. Louis Rep, Woolly Mammoth, Alabama Shakespeare Festival, Weston Playhouse, New York Stage and Film. Film/TV: *Law & Order*, *Strangers with Candy*, *The Naked Brothers Band*, *Across the Universe*, *Afterwards*, creative consultant on *Billy on the Street*. Training: NYU/Tisch.



SAVVY CRAWFORD (*Young Amélie*). Ten-year-old Savvy Crawford has an impressive body of work that includes film, television, theatre, voice-overs, and commercials. She's excited and grateful to be joining the Los Angeles production of *Amélie* after being in 2015's Berkeley Rep production plus 2015's and 2016's *Amélie* New York

workshops. This year, she filmed a feature with A-list stars, recorded the starring role of Dehlia in Nickelodeon's animated pilot *The Thing about Babies*, and appeared as Young Madonna in the star-studded video "Bitch I'm Madonna." Savvy's first television appearance was at age six in *Mike and Molly*. She enjoys posting on Musically @rambunctioussavvy and on Instagram @SavvyCrawford. #SavvySays I love my awesome family and friends! I especially adore my *Amélie* forever family, past & present, who taught me everything! Thx Team Savvy!



HEATH CALVERT (*Lucien/Lug/Mysterious Man/Understudy for Nino*). Broadway: *Bloody Bloody Andrew Jackson*, *Hair*, *Good Vibrations*. Off-Broadway: *Nobody Loves You* (Second Stage, Lucille Lortel nomination), *Bloody Bloody Andrew Jackson* (The Public). The Old Globe, Studio Theatre, O'Neill Theater Center. Concerts: Nashville, Baltimore, National Arts, Indianapolis, Alberta, and Phoenix Symphonies. Film: *Mistress*, *Swing State*. TV: *The Night Of* (HBO), *Inside Amy Schumer*.



ALISON CIMMET (*Amandine/Philomene*). Broadway: *She Loves Me*, *The Mystery of Edwin Drood*, *Bonnie and Clyde*, *Baby It's You!*, *A Tale of Two Cities*. Off-Broadway/NY: John Guare's *Three Kinds of Exile* (World premiere at Atlantic Theater Company), *My Wonderful Day* (Two River Theater Company), *Finding Nemo: The Musical* (Disney workshop, cast recording). Regional: *Amélie* (Berkeley Rep), the Witch in *Into the Woods* (Fiasco Theater/The Old Globe), Madame Thénardier in *Les Misérables* (North Carolina Theater), Sally Cato in *Mame* (Kennedy Center). Film: Judd Apatow's *The Big Sick* (upcoming), *Gender Bender*, *Chasing Taste*. Television: *Bull*, *Deadbeat*, *Are We There Yet?*

Training: Brown University, Tanglewood Music Institute, Cay Michael Patten Studios, Upright Citizens Brigade. Website: AlisonCimmet.com. Twitter/Instagram: @AlisonCimmet



MANOEL FELCIANO (*Raphael/Bretodeaux*). Broadway: *Cabaret*, *Jesus Christ Superstar*, *Brooklyn*, *Sweeney Todd* (Tony nomination, Best Featured Actor in a Musical), *Disaster!* Off-Broadway: *Much Ado About Nothing* (New York Shakespeare Festival), *Shockheaded Peter* (Little Schubert), *Trumpet* (Atlantic Theater Company),

The Changeling (Red Bull Theater). Regional: *Anastasia* (Hartford Stage); *Twelfth Night* (The Old Globe, SDTCC Outstanding Featured Performance in a Play nominee); *Sideshow* (La Jolla Playhouse); *The Exorcist* (Geffen Playhouse); *Elektra* (Getty Villa); *Clybourne Park*, *November*, *The Caucasian Chalk Circle*, Edward Albee's *At Home at the Zoo* (A.C.T.); *Three Sisters* (Williamstown); *Ragtime* (Kennedy Center); *Sunday in the Park with George* (Reprise L.A.). Film: *Uncertainty*. TV: *Elementary*, *NCIS*, *Trauma*, *The Unusuals*, *Life on Mars*, *All My Children*, *One Life to Live*. B.A., Yale University. MFA, NYU Tisch.



HARRIETT D. FOY (*Suzanne*). Broadway: *Amazing Grace*, *The American Plan*, *Mamma Mia!*, and *Once on This Island*. Off-Broadway: *Rimbaud in New York*, *The Total Bent*, *On the Levee* (AUDELCO nomination), and *Crowns* (AUDELCO Award). Regional: *Breath and Imagination* (ArtsEmerson); *Amazing Grace* (Broadway

in Chicago); *The House That Will Not Stand* (Yale Rep, CT Critics Circle nomination; Berkeley Rep, Theatre Bay Area Award); *Dance of the Holy Ghosts* (Yale Rep); *F2M* (NYSF Powerhouse Theater); *LMNOP* (Goodspeed); *Polk County* (Helen Hayes nomination) and *The Women of Brewster Place* (Helen Hayes nomination, Arena Stage); *Ambassador Satch* (Dubai). Film: *Collateral Beauty* and *Winter's Tale*. TV: *Civil* (2017), *Billions*, *Limitless*, *Hostages*, *Orange is the New Black*, *Onion News Empire*, *Law & Order*, and *Rescue Me*. Howard University. @divafoyh harriettdfoy.com "WGATAP!"



ALYSE ALAN LOUIS (*Georgette/Sylvie/Understudy for Amélie*). Broadway: *Disaster!*, *Mamma Mia!* Off-Broadway: *A New Brain* (City Center Encores! Off-Center/Original Cast Recording), *Pretty Filthy* (The Civilians/ Abrons Arts Center/OCR), *Academia Nuts* (NYMF/Signature Theatre), *Camp Wanatachi* (La MaMa ETC), *The Civil*

War (Theatreworks USA/Lucille Lortel). Regional: *Amélie* (Berkeley Repertory Theatre), *The Rocky Horror Show* (Bucks County Playhouse), *Nerds* (Philadelphia Theatre Co.), *Spring Awakening* (Olney Theatre Center), *Pop! Who Shot Andy Warhol?* (City Theatre PA).



MARIA-CHRISTINA OLIVERAS (*Gina*). Broadway: *Machinal*, *Bloody Bloody Andrew Jackson*. Off-Broadway World premieres: *Here Lies Love* (NYSF/The Public); *Pretty Filthy* (The Civilians); *Taylor Mac's 24 Decade History of Popular Music* (St. Ann's Warehouse); *And Miles to Go* (PCP); *Reading Under the Influence*

(DR2); *The Really Big Once* (Target Margin); *After* (PCP). Other Off-Broadway: *Bloody Bloody Andrew Jackson* (NYSF/The Public); *Romeo and Juliet* (NYSF/Public); *Zorba!* (City Center Encores!); *Night Sky* (BPAC). Selected Regional: *Amélie* (Berkeley Rep—World premiere); *Here Lies Love* (Williamstown); *January Joiner* (Long Wharf—World premiere); *Boleros for the Disenchanted* (Huntington); *Fabulation* (Baltimore Center Stage); *Macbeth* and *As You Like It* (Hudson Valley Shakespeare); among numerous others. Selected Film/TV: *Manhattan Night*, *St. Vincent*, *The Humbling*, *Time Out of Mind*, *Clutter*, *Nurse Jackie*, *Law & Order: SVU*, *Mozart in the Jungle*. B.A.—Yale; MFA—NTC.



TONY SHELDON (*Dufayel/Collignon*). Broadway: *Priscilla Queen of the Desert* (Theatre World Award; Tony, Drama Desk, Drama League, Outer Critics Circle nominations). Off-Broadway: *The Band Wagon* (City Center Encores!), *Icon* (NYMF), Charles Busch's *Cleopatra* (Theatre for the New City), New York Cabaret Convention (Jazz at Lincoln Center). Regional: *Amélie* (Berkeley Rep), *The Roar of the Greasepaint* (Goodspeed), *Empire: The Musical* (La Mirada), *Ever After* (Paper Mill), *Victor Victoria* (TUTS), *My Fair Lady* (Guthrie), *Camelot* (Kennedy Center), *Hello, Dolly!* (Goodspeed). Australia: *Man of La Mancha*, *Long Day's Journey into Night*, *Dirty Rotten Scoundrels*, *The Producers*, *Private Lives*, *Noises Off*, *The Witches of Eastwick*, *I Hate Hamlet*, *Torch Song Trilogy*, *Falsettos*, *Once in a Lifetime*.



PAUL WHITTY (*Joseph/Fluffy/Understudy for Dufayel/Collignon*). Center Theatre Group debut! Broadway: *Once*, *The Full Monty*. National Tour: *Once*. Off-Broadway/New York: *Once* (New York Theatre Workshop); *Bayonets of Angst* (New York Musical Festival); *Violet* (Encores! Off-Center);

A Thick Description of Harry Smith (New Dramatists); *Twelfth Night* (Sonnet Rep). Regional: *Amélie* (Berkeley Rep); *Peter and the Starcatcher* (Actors Theatre of Louisville); *Be More Chill* (Two River Theater); *Judge Jackie* (Sharon Playhouse); *Reasons to be Pretty* and *Art* (Crescent Stage); *Circle Mirror Transformation* (Pure Theatre); *Doubt* and *War of the Worlds* (Village Rep). Film: *Song One*, *The Beach Party at the Threshold of Hell*. Television: *Law & Order: Special Victims Unit*, *Guiding Light*.



EMILY AFTON (*Dance Captain/Female Swing*). Broadway: *Hair*. National Tours: *Hair*, *Priscilla Queen of the Desert*, *I Love a Piano*. Off-Broadway: *Standard Time* (Duke on 42nd). Other New York: *Ragtime* (Astoria Performing Arts Center), *Olympus Records* (Fringe Fest), *Born Blue* (Cutting Room), *7:32* (NYMF). Regional: *Waitress*

(ART), *A Funny Thing...Forum*, and *42nd Street* (Goodspeed Opera House), *Smokey Joe's Café* (Stages St. Louis), *Oliver* (Arrow Rock Lyceum), *Les Misérables* and *Jesus Christ Superstar* (Maine State Music Theatre), *Chicago*, *Crazy for You*, *Oklahoma* (Mac-Haydn Theatre), *Kiss Me, Kate* (Round Barn Theatre).



JACOB KEITH WATSON (*Male Swing*). Broadway: *Violet*, *The Phantom of the Opera* (Joseph Buquet). National Tour: *Chicago* (Amos Hart). New York: *Encores! 1776* (Robert Livingston), *Kurt Weill on Broadway*. Regional: *Amélie* (Berkeley Rep), *Chicago* (Pittsburgh Civic Light Opera), *Twelfth Night*, *As You Like It*, *Joseph...*

Dreamcoat, *Seussical*, *Bye Bye Birdie*, *La Bohème*, *Pagliacci*, *Othello*, *Under Milk Wood*, *Six Characters in Search of an Author*. Jacob is also a past winner of the prestigious Lotte Lenya Competition as well as the NATS National Musical Theatre Competition. IG/Twitter: @JacobKeithW



LILY SANFELIPPO (*Understudy for Young Amélie*). Lily is best known for voicing the American Girl doll "Willa" in the new animated series for American Girl, *Wellie Wishers*. In addition to commercials, Lily has been seen on television in *Criminal Minds* and will be featured in the upcoming films *America* and *Delinquents*. Lily lives

here in Los Angeles, and when she's not acting she's more than likely dancing at her parents' dance studio in Valencia. Lily is thrilled to be part of the *Amélie* cast and would like to

thank everyone involved in the show, her family, Kimberly, Robin, Calvin, and Jeremy for all their help and support!

CRAIG LUCAS (*Author*). Plays: *Missing Persons*, *Reckless*, *Blue Window*, *Prelude to a Kiss*, *God's Heart*, *The Dying Gaul*, *Stranger*, *Prayer For My Enemy*, *The Singing Forest*, *The Lying Lesson*, *Ode To Joy*, and *I Was Most Alive With You*. Screenplays: *Longtime Companion*, *The Secret Lives of Dentists*, *Reckless*, *Blue Window*, *Prelude to a Kiss*, *The Dying Gaul*. Libretti: *The Light in the Piazza*, *An American in Paris*, *Three Postcards*, *Sousatzka*, *Two Boys*, *Orpheus in Love*. Direction: *The Light in the Piazza* (World premiere), *This Thing of Darkness*, *Saved Or Destroyed*, *Play Yourself*, *Ode to Joy*. Films: *The Dying Gaul* and *Birds of America*. Awards: NY Film Critics Best Screenplay, Sundance Audience Award, Excellence in Literature Award from the American Academy of Arts and Letters, three Obies.



DANIEL MESSÉ (*Composer/Co-Lyricist/Co-Vocal Arranger*). Dan is the founder and principal songwriter of the band Hem, which began as a small DIY project, and has gone on to worldwide acclaim over the course of six studio albums (including *Rabbit Songs* in 2001 and *Departure and Farewell* in 2013). In 2009, The Public

Theater tapped Hem to score *Twelfth Night* for Shakespeare in the Park (starring Anne Hathaway and Audra McDonald, dir. by Daniel Sullivan) for which they earned a Drama Desk Award nomination. Daniel has written four shows for Theatreworks USA (including *Black Beauty* and *Nate the Great*) with collaborator Mindi Dickstein. Together, they were the recipients of a Jonathan Larson Grant from the American Theatre Wing and were also commissioned by Playwrights Horizons to write the full-length musical *Trip* through the Harold and Mimi Steinberg Commissioning Program.



NATHAN TYSEN (*Co-Lyricist*). Broadway: *Tuck Everlasting* (with composer Chris Miller; Outer Critics & Drama League nominations). Off-Broadway: *The Burnt Part Boys* (Playwrights Horizons & Vineyard Theatre; Lucille Lortel nomination), *Fugitive Songs* (Drama Desk nomination), *Stars of David*. Regional: *Stillwater* (Kansas City Rep with

band Joe's Pet Project), *The Mysteries of Harris Burdick* (Barrington Stage Co.). TV: *Sesame Street* (Daytime Emmy Award), *Elmo's World*, and *The Electric Company*. Awards from the following foundations: Edward Kleban, Fred Ebb, Richard Rodgers, Jonathan Larson. Writer/director for Lovewell Institute, creating more than a dozen new musicals with young adults.

MFA NYU graduate musical theatre writing program, BFA Missouri State Univ. Husband to writer Kait Kerrigan, father to Lucy. nathantysen.com



PAM MacKINNON (*Director*). Broadway: David Mamet's *China Doll*, Wendy Wasserstein's *Heidi Chronicles*, Edward Albee's *A Delicate Balance*, Edward Albee's *Who's Afraid of Virginia Woolf?* (Tony Award, Drama Desk Award, Outer Critics Circle nomination; Arena Stage; Steppenwolf), Bruce Norris' *Clybourne Park* (Tony nomination, Obie Award, Lortel nomination; Taper; Playwrights Horizons). Off-Broadway: Bruce Norris' *The Qualms* (Playwrights Horizons; Steppenwolf); Horton Foote's *Harrison, TX* (Primary Stages); Itamar Moses' *Completeness* (Playwrights Horizons, SCR); Sarah Treem's *When We Were Young and Unafraid* (MTC). Regional: *Amélie* (Berkeley Rep). Alumna of the Drama League; Women's Project and Lincoln Center Directors Labs; associate artist of the Roundabout; board president of the Society of Stage Directors and Choreographers; and board chair of Clubbed Thumb, a New York company dedicated to producing, commissioning, and developing new American plays.

SAM PINKLETON (*Musical Staging/Choreography*) recently directed *Runaways* for New York City Center's Encores! Off-Center, where he serves as artistic associate. As a choreographer his work on Broadway includes *Natasha, Pierre & the Great Comet of 1812*, *Heisenberg*, *Machinal*; and the upcoming *Significant Other*. CTG: *Kansas City Choir Boy*, *Buyer & Cellar*. Off-Broadway/Regional: BAM, Playwrights Horizons, Soho Rep, Roundabout, Manhattan Theatre Club, TFANA, Berkeley Rep, American Repertory Theater, Kansas City Rep, Theatreworks USA, Actors Theatre of Louisville, and McCarter Theatre. Sam is a collaborating artist with The Civilians, Pig Iron Theatre Company, and The Dance Cartel. sampinkleton.com.

KIMBERLY GRIGSBY (*Music Direction/Co-Vocal Arranger*). Broadway music directing/conducting credits include: *Spider-Man: Turn Off The Dark*; *Spring Awakening*; *The Light in the Piazza*; *Caroline, or Change*; *The Full Monty*; *You're A Good Man, Charlie Brown*; and *Twelfth Night* (music by Jeanine Tesori). Off-Broadway: *Here Lies Love* (by David Byrne); *The Fortress of Solitude* (music & lyrics by Michael Friedman); *Coraline* (music & lyrics by Stephin Merritt); *Mother Courage and Her Children* (music by Jeanine Tesori); *The Immigrant* (music by Steven Alper); and *Songs From an Unmade Bed* (lyrics by Mark Campbell). Other collaborations include *My Life Is A Fairy Tale* and *Orphan of Zhao*, both with music & lyrics by Stephin Merritt for Lincoln Center Festival; *Telaio*:

Desdemona by Susan Botti; and Jeanine Tesori's *The Lion, The Unicorn and Me* for Washington National Opera. She holds degrees from Southern Methodist University and Manhattan School of Music.

DAVID ZINN (*Scenic and Costume Design*). Broadway: includes set design for *The Humans* (Tony Award); set and costume design for *Fun Home* (Tony nomination) and *The Last Ship*; costume design for *Airline Highway* (Tony nomination), *Rocky, Other Desert Cities*, *Good People*, *In The Next Room...* (Tony nomination), and *Xanadu*. Off-Broadway: includes set design for *Hir* (Playwrights Horizons), *10/12* (Soho Rep), *The Select* (*The Sun Also Rises*), and *The Sound and the Fury* (Elevator Repair Service); and set and costume design for *The Flick*, *Circle Mirror Transformation*, *Placebo* (Playwrights Horizons), *Choir Boy* (MTC), and *Dogfight* (Second Stage). Regional: includes set design for *Visiting Edna* (Steppenwolf) and set and costumes for *The Spongebob Musical*. CTG: set and costume design for *Girlfriend*, costume design for *Bengal Tiger...* and *The Cider House Rules*. Opera: includes designs at Santa Fe Opera, Los Angeles Opera, New York City Opera, and the Lyric Opera of Chicago.



JANE COX (*Co-Lighting Design*). Broadway: *The Color Purple*, *Noises Off*, *All the Way, Machinal* (Tony nomination), *Picnic, Come Back, Little Sheba*. Off-Broadway: *The Flick* and *The Whale* (Playwrights Horizons), *The Mystery of Love & Sex* (Lincoln Center), *Dinner With Friends* (Roundabout), *Peer Gynt*, *Allegro*, *Passion* (Classic Stage Company), *The Ambassador* (Brooklyn Academy of Music), among many others. Selected Regional: Oregon Shakespeare Festival, Guthrie Theater, McCarter Theatre, Steppenwolf Theatre, Arena Stage, Berkeley Rep. Selected International: *Hamlet* (with Benedict Cumberbatch, Barbican Theatre London); *Lucia di Lammermoor* (Sydney Opera House); *Color Purple* and *Road Show* (Chocolate Factory, London). Jane Cox is the director of the theatre program at Princeton University and a member of Monica Bill Barnes & Company.



MARK BARTON (*Co-Lighting Design*). Broadway: *The Real Thing*, *Violet*, *The Realistic Joneses*. Off-Broadway: *Signature Plays*, *John*, *Paradise Park* (Signature Theatre); *The (Curious Case of the) Watson Intelligence*, Detroit, *The Big Meal*, *Circle Mirror Transformation* (Playwrights Horizons); *Bad Jews*, *Look Back in Anger* (Roundabout); *Arguendo*, *The Select*, *The Sound and the Fury*, *Gatz*, *Fondly*, *Collette Richland* (Elevator Repair Service); *Uncle*

Vanya, *Elective Affinities* (Soho Rep); *February House*, *Titus Andronicus* (The Public); *Notes from Underground*, *Chair* (Theatre for a New Audience). Other NYC: *Encores! Off-Center* 2013–2016 (NYCC); *This American Life*, *The Glory of the World* (BAM); *The Cunning Little Vixen* (Juilliard Opera). Regional: A.R.T., Guthrie, La Jolla Playhouse, Yale Rep, Actors Theatre of Louisville, Long Wharf, Cincinnati Playhouse, Huntington, South Coast Rep, Berkeley Rep, Syracuse Stage, Asolo Rep, Perseverance. Center Theatre Group: *No Child...* (Kirk Douglas Theatre).

KAI HARADA (*Sound Design*). Broadway: *Allegiance*, *Gigi*, *Fun Home*, *On the Town*, *First Date*, *Follies* (Tony Award & Drama Desk nominations), and *Million Dollar Quartet*. Other: *Poster Boy* (Williamstown Theatre Festival); *Amélie* (Berkeley Rep); *Beaches* (Drury Lane); *Brooklynite* (Vineyard Theatre); *Little Dancer* and *First You Dream* (Kennedy Center); *Zorro* (Moscow and Atlanta); *Hinterm Horizont* (Berlin); *Sweeney Todd* and *Pirates of Penzance* (Portland Opera); *Head Over Heels* and *She Loves Me* (Oregon Shakespeare Festival); *Rent* (5th Avenue Theatre); and *Barbie Live!* Associate design credits to Tony Meola include *A Christmas Carol*; Disney's *Der Glöckner von Notre Dame*; *Kiss Me, Kate*; and *Wicked*. Audio consultant for the recent revival of *Hedwig and the Angry Inch*. Education: Yale University.



PETER NIGRINI (*Projection Design*). Broadway (selected): *Dear Evan Hansen*, *An Act of God*, *The Heidi Chronicles*, *The Best Man*, *Fela!*, *9 to 5*. Off-Broadway: *Grounded* (Public Theater), *Here Lies Love* (Public Theater, National Theatre—London), *Far From Heaven* (Playwrights Horizons), *Our Lady of Kibeho* (Signature Theatre), *Notes from Underground* (TFNA). Elsewhere: *The SpongeBob Musical* (Chicago), *Real Enemies* (BAM), the Grace Jones Hurricane Tour, *Haroun and the Sea of Stories* (NYC Opera), *Blind Date* (Bill T. Jones), *Don Giovanni* (Santa Fe Opera). For Nature Theater of Oklahoma: *No Dice* and *Life & Times* (Burgtheater, Vienna). Currently: *Lucia di Lammermoor* (Santa Fe Opera), *Monsoon Wedding* (Berkeley Repertory Theatre).

AMANDA VILLALOBOS (*Puppet Design*). Broadway: *The Pee-wee Herman Show*, puppeteer (The Stephen Sondheim Theatre). Off-Broadway: *Fondly*, *Collette Richland*, property design (New York Theatre Workshop). Other New York: *Ghost Rings*, puppet design (New York Live Arts), *12 Shouts* (Whitney Museum), *The Secret Death of Puppets* (Dixon Place), *Lightkeepers* (FiveMyles), *Sister Adorers in the Cardboard Convent* (St. Ann's Warehouse), *Let Us Now Praise Susan Sontag*, performer (Abrons Arts Center), *Rite of Spring*, puppeteer (Jazz at Lincoln Center),

Peter & Wendy, puppeteer (The New Victory Theater), *Arias With a Twist*, puppeteer (Abrons Arts Center). Regional: *Amélie* (Berkeley Rep), *Arias With a Twist*, puppeteer (Woolly Mammoth, D.C.). She is a MacDowell Fellow and Jim Henson Foundation grant recipient. avpuppets.com

CHARLES G. LAPOINTE (*Wig Design*). Over 75 Broadway and touring shows including: *Holiday Inn*, *On Your Feet!*, *Hamilton*, *Doctor Zhivago*, *The Color Purple*, *Of Mice and Men*, *Violet*, *Sideshow*, *The Elephant Man*, *After Midnight*, *Beautiful: The Carole King Musical*, *A Gentleman's Guide to Love & Murder*, *Motown: The Musical*, *Jekyll & Hyde*, *Clybourne Park*, *Bring It On*, *Newsies*, *The Mountaintop*, *Memphis*, *Lombardi*, *Fences*, *In the Heights*, *Jersey Boys*, *A Raisin in the Sun*, *The Spongebob Musical*. Emmy nominee, *The Wiz Live!* Upcoming: *Sousatzka*, *Anastasia*, *Margaritaville*.

BRUCE COUGHLIN (*Orchestrations*). Broadway: *Light in the Piazza* (co-orchestrator; Tony Award), *9 to 5*, *Grey Gardens*, *Urinetown*, *Annie Get Your Gun*, *The Wild Party*, *Guys and Dolls* (2009), *The Sound of Music*; plus additional (contributing) orchestrations for *Something Rotten* (one song) and *On the Twentieth Century* (four songs). Off-Broadway: *Floyd Collins*, *First Daughter Suite* (co-orchestrator), *Giant*, *Far From Heaven*, *See What I Wanna See*. Regional: *October Sky*, *War Paint*, *Amélie*, *Assassins* (London), *Sense and Sensibility*, *Ever After*, *Rain*, *A Room with a View*, *Tales of the City* (A.C.T.), *Children of Eden* (co-orchestrator). Film: *Hairspray* ("Miss Baltimore Crabs"), *Fantasia 2000* (principal arranger). Opera: *27*, *Morning Star*, and *Grapes of Wrath* (all: Ricky Ian Gordon). One Tony Award (and two noms), one Obie, one Drama Desk (eight noms).

JIM CARNAHAN, CSA (*Casting*). Roundabout: *Love Love Love*, *Cherry Orchard*, *She Loves Me*, *Long Day's Journey*, *Noises Off*, *Thérèse Raquin*, *Old Times*, *On the Twentieth Century*, *Real Thing*, *Cabaret*, *Violet*, *Machinal*, *Winslow Boy*, *Mystery of Edwin Drood*, *Cyrano*, *Harvey*, *Anything Goes*, *The Importance of Being Earnest*, *Sunday in the Park with George*, *Pajama Game*, *12 Angry Men*, *Assassins*, *Nine*. Broadway: *Groundhog Day*, *Fun Home*, *Constellations*, *The River*, *You Can't Take It with You*, *Glass Menagerie*, *Once*, *Matilda*, *Peter and the Starcatcher*, *Mountaintop*, *Jerusalem*, *American Idiot*, *Boeing-Boeing*, *Spring Awakening*, *Pillowman*, *Copenhagen*, *True West*. London: *Nice Fish* (Pinter), *Speed-the-Plow* (Old Vic), *Red Barn*, *Motherf**ker*, *Buried Child* (National), *Streetcar Named Desire*, *Scottsboro Boys* (Young Vic), *Children's Hour*, *La Bête*, *Deathtrap*, *Up for Grabs*, *Three Sisters* (West End). Film: *Seagull*. TV: *Glee*.

STEPHEN KOPEL, CSA (*Casting*). Broadway: *Holiday Inn*, *She Loves Me*, *Noises Off*, *On the Twentieth Century*, *Violet*, *Beautiful* (also tour), *The Winslow Boy*, *The Glass Menagerie*, *The Mystery*

of *Edwin Drood*, *Harvey*, *Don't Dress for Dinner*, *Once* (also tour), *The Road to Mecca*, *On a Clear Day*, *Anything Goes* (also tour), *Brief Encounter*, *The Scottsboro Boys* (also West End, Vineyard, and Guthrie), *Sondheim on Sondheim*, and *Hedda Gabler*. Off-Broadway: *Kingdom Come*, *The Robber Bridegroom*, *Invisible Thread*, *Indian Ink*, *The Common Pursuit*, *The Milk Train Doesn't Stop Here Anymore*, and *Tin Pan Alley Rag*. Regional credits include productions for Berkeley Rep, Williamstown, A.R.T., NY Stage & Film, Signature, Denver Center, Ford's Theatre, Chicago Shakes, and Marriott Lincolnshire. Kopel currently serves as casting director for Roundabout Theatre Company & Encores! Off-Center.

MICHAEL DONOVAN, CSA (*Additional Casting*) is the recipient of six Artios awards, given by the Casting Society of America for Outstanding Achievement in Casting. His theatre credits include shows produced at Pasadena Playhouse, the Hollywood Bowl, Walt Disney Concert Hall, the Geffen Playhouse, the Kirk Douglas Theatre, La Jolla Playhouse, International City Theatre, Ebony Repertory Theatre, the Getty Villa, Laguna Playhouse, the Falcon Theatre, the Colony Theatre, The Theatre @ Boston Court, 24th St. Theatre, Ensemble Theatre of Santa Barbara, Arizona Theatre Company, Arkansas Rep, the Totem Pole Playhouse, and the Kentucky Shakespeare Festival, as well as several national tours. Michael has cast numerous independent films, and his TV credits include the series *Blood Relatives*.

MEG FISTER (*Additional Casting*). Previous casting credits include *Father Comes Home From The Wars (Parts 1, 2 & 3)* by Suzan-Lori Parks, *The Mystery of Love & Sex* by Bathsheba Doran, *Appropriate* by Branden Jacobs-Jenkins, and *The Price* by Arthur Miller at the Mark Taper Forum; *Vicuña* by Jon Robin Baitz and *Women Laughing Alone With Salad* by Sheila Callaghan at the Kirk Douglas Theatre; *Blueberry Toast* by Mary Laws, *One of the Nice Ones* by Erik Patterson, *Dry Land* by Ruby Rae Spiegel, and *Bed* by Sheila Callaghan at the Echo Theater Company; *The Christians* by Lucas Hnath, *brownsville song (b side for tray)* by Kimber Lee, *The Grown Ups* by Jordan Harrison, and *Partners* by Dorothy Fortenberry at the Humana Festival of New American Plays; and *The Mountaintop* by Katori Hall at Actors Theatre of Louisville.

JAMES HARKER (*Production Stage Manager*). Broadway includes: *Doctor Zhivago*, *Mothers And Sons*, *Grace*, *American Idiot*, *A Bronx Tale*, *The Lieutenant of Inishmore*, *The Pillowman*, *Proof*, ...*Charlie Brown*, *Beauty and the Beast*, and Craig Lucas' *Prelude to a Kiss*. Off-Broadway includes: *Nobody Loves You*, Mark Stuart Dance Theatre's *Standard Time*, *10 Million Miles*, *What the Butler Saw*, and *La Bohème* with Linda Ronstadt. Nine seasons at the Long Wharf Theatre.

CHERIE B. TAY (*Stage Manager*). Broadway includes: *Doctor Zhivago*, *Bring It On*, *August: Osage County*. Off-Broadway: *Liberty*. National Tours: *War Horse*, *In the Heights*. Regional: La Jolla Playhouse, Walnut St. Theatre, Arden Theatre, Philadelphia Shakespeare Theatre. Los Angeles: *Oh, Hell No!* cheriebtay.com

LORA K. POWELL (*Assistant Stage Manager, Los Angeles*) is thrilled to be back at the Ahmanson and working on *Amélie*. National Tours: *Blithe Spirit* (w/Angela Lansbury), *Wicked*. LA/SF: *An Act of God* (w/Sean Hayes). Los Angeles: *For The Record: Scorsese*, *Carrie The Killer Musical Experience*, *Wicked*, *The Producers* (w/Jason Alexander and Martin Short), *The Lion King*, *The Scottsboro Boys*, *Seminar* (w/Jeff Goldblum), *Follies*, *Disney's Aladdin: A Musical Spectacular*. Broadway/NY: *Annie Get Your Gun* (w/Bernadette Peters and Tom Wopat), *Chicago* (w/Joel Grey & Bebe Neuwirth), *The Wizard of Oz* (w/Roseanne). Many thanks to my parents and my son Dylan for their ongoing love and support.

KELLY A. MARTINDALE (*Assistant Stage Manager, New York*). Broadway: *Matilda the Musical*, *Doctor Zhivago*, *Jesus Christ Superstar*, *Million Dollar Quartet*, *The Farnsworth Invention*, *Dracula, the Musical*, Baz Luhrmann's *La Bohème*, *42nd Street* (revival), *The King and I* (revival), *The Who's Tommy*. Radio City: *Frank Sinatra: His Voice, His World, His Way*. Off-Broadway: *Let Me Down Easy* (Second Stage), *Hedwig and the Angry Inch* (Jane Street). Regional: *Yoshimi Battles the Pink Robots* (LJP); Baz Luhrmann's *La Bohème* (Center Theatre Group).

MORGAN GREEN (*Associate Director*) is a theatre director and co-founder of the Brooklyn-based company New Saloon (newsaloon.org). Selected works include: *MINOR CHARACTER: Six Translations of Uncle Vanya at the Same Time* (The Invisible Dog, The Public Theater's Under the Radar Festival), Milo Cramer's *William Shakespeare's Mom* (Ars Nova, The Brick), Sarah DeLappe's *Parabola* (JACK), Amy Khoshbin's *The Myth of Layla* (Mana Contemporary), Milo Cramer's *I'm Miserable but Change Scares Me*, and Ariel Stess's *He Ate Quietly into the Wall* (The New Ohio). Morgan is a New Georges Affiliated Artist, an alumna of the Lincoln Center Directors Lab and the Williamstown Theatre Festival Directing Core. She was a 2014-2015 Bob Moss Directing Resident at Playwrights Horizons. MorganClaireGreen.com

KATIE SPELMAN (*Associate Choreographer*) is a New York and Chicago choreographer. N.Y. credits include *Kentucky* (EST, choreographer); *Once* (Broadway, first national tour, assoc. movement director); *American Psycho* (Broadway, assistant choreographer); *What's It All About?* (New York Theatre Workshop, assoc. director); *Brooklynite* (Vineyard Theatre,

assoc. choreographer). Chicago Choreography: *Thaddues and Slocum* (Lookingglass); *James Joyce's The Dead*, *The Secret Garden* (Court Theatre); *Oklahoma!*, *Rent*, *In the Heights*, and *Hair* (Paramount Theatre); *Juno* (Timeline); *The Pirates of Penzance*, *The Mikado*, *American Idiot*, *The Adding Machine*, and *Into the Woods* (the Hypocrites, Berkeley Rep, A.R.T, Actors Theatre of Louisville, and Olney); *Bellboys*, *Bears and Baggage* (Redmoon); *Idomeneus* and *Theories of the Sun* (Sideshow Theatre Company). London: *Close to You* (West End, assoc. director). Proud graduate of Northwestern University.

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CENTER THEATRE GROUP



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



STEPHEN D. ROUNTREE (*Managing Director*) joined Center Theatre Group in 2014 as its new Managing Director. He was previously the President and CEO of The Music Center (2002–2014) and concurrently the CEO of the Los Angeles Opera (2008–2012). He served the J. Paul Getty Trust for 22 years, starting in 1980 as Deputy Director of the Getty Museum, then Director of the Getty Center Building

Program, and in 1998, the Executive Vice President and Chief Operating Officer for the Getty Trust.



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



KELLEY KIRKPATRICK (*Associate Artistic Director*). Since arriving at Center Theatre Group in 2005, Kelley has produced over 60 productions at the Ahmanson Theatre, Mark Taper Forum, and Kirk Douglas Theatre, many of which have gone on to future lives on Broadway, Off-Broadway, and beyond. In addition to producing shows across Center Theatre Group's three stages, he has had the privilege of collaborating with numerous local and national artists to commission and develop new works.

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



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

ADDITIONAL STAFF FOR *AMÉLIE, A NEW MUSICAL*

COMPANY MANAGER

Edward Nelson

Associate Director Morgan Green
 Associate Choreographer Katie Spelman
 Assistant Choreographer Amanda Phelan
 Associate Scenic Designer Meredith Ries
 Associate Costume Designer Patrick Johnson
 Costume Design Assistant Lena Sands
 Costume Assistant Hahnji Jang
 Associate Lighting Designer Nick Solyom
 Assistant Sound Designer Maggie Burke
 Associate Projection Designer David Bengali
 Projection Content Creator Robert Figueira
 Lighting Programmer Bridget Chervenka
 Spot Assistant Elizabeth Harper
 Production Audio J. Patrick Pummill
 Audio Mixer Elizabeth Coleman
 Projections Programmer Matthew Houstle
 Music Copyist JoAnne Kane Music/Russell Bartmus
 Rehearsal Pianist (NY) Ben K. Moss
 Percussionist (NY) Wilson Torres
 Rehearsal Pianist (LA) Alby Potts
 Synthesizer Programmer (NY) Billy Jay Stein
 Synthesizer Programmer (LA) Terry Wollman
 Assistant Puppet Designer Matt Leabo
 Properties Coordinator (NY) Susan Barras
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 Prop Carpenter Patrick Smith
 Prop Shopper Erin Walley
 Music Associate Wiley DeWeese
 Script Supervisor Jordan Laffrenier
 Production Assistant (NY) Crysta May Powell
 Production Assistant (LA) Betsy Norton
 Assistant Director/SDCF Observer Seonjae Kim
 Studio Teacher (NY) Bernadette Jusinski
 Studio Teacher (LA) Laurel Geare
 Additional Casting Michael Donovan, Meg Fister

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Tamar Climan David R. Richards

Joe Christopher Sara Kay Kristin Siegert Floyd Sklaver Maan Singh Tinna

CREDITS

Scenery by Berkeley Repertory Theatre, and scenery fabrication by F&D Scene Changes Ltd. Costumes provided by the Center Theatre Group Costume Shop and additional staff: Tailor—Swantje Tuohino; Draper—Ashley Rigg; First Hand—Pamela Walt; Stitchers—Bert Henert, Stephanie Molstad, Jennifer Wolff; Stock Attendant—Heidi Johnson. And in New York City—Costumes executed by John Kristiansen New York Inc. Lighting equipment provided by 4Wall Entertainment. Sound and Projection equipment provided by Sound Associates Inc. Rehearsal photos by Joan Marcus. Production photos by Craig Schwartz. Promotional video by Trailer Park, Inc. Production video by Cinevative/Mark Ciglar.

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Amélie, A New Musical is also presented by special arrangement with **YL Performance Investment Co. Ltd, Nelke, Disk Garage, and Tsinghua Culture Media Corp.**

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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. This theatre operates under an arrangement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Operators, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Make-up Artists and Hair Stylists Local 706.



United Scenic Artists represents the designers and scenic painters for the American Theatre.



The Director is a member of the Stage Directors and Choreographers Society, an independent national labor union.



The Press Agents, Company and House Managers employed in this production are represented by the Association of Theatrical Press Agents & Managers.



Center Theatre Group is a member of the League of Resident Theatres (LORT), the American Arts Alliance, the Broadway League, Independent Producers' Network (IPN), LA Stage Alliance, National Alliance for Musical Theatre (NAMT) and the Theatre Communications Group (TCG).

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



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DOUGLAS C. BAKER Producing Director

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DIANE RODRIGUEZ Associate Artistic Director
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JIM BERGER Master Electrician (Ahmanson Theatre)
ROBERT SMITH Master Soundman (Ahmanson Theatre)
MICHAEL GARDNER Wardrobe Supervisor
(Ahmanson Theatre)
PATRICE K. MADRIGAL Hair and Make-up Supervisor
(Ahmanson Theatre)
CHRISTINE L. COX House Manager (Ahmanson Theatre)

JONATHAN BARLOW LEE Production Manager
(Mark Taper Forum)
KATE COLTUN Associate Production Manager
(Mark Taper Forum)
EMMET KAISER Master Carpenter (Mark Taper Forum)

ROBERT RUBY Master Propertyman (Mark Taper Forum)
WILLIAM MORNER Master Electrician (Mark Taper Forum)
BONES MALONE Master Soundman (Mark Taper Forum)
DENNIS SEETOO Wardrobe Supervisor (Mark Taper Forum)
RICK GEYER Hair & Make-up Supervisor
(Mark Taper Forum)
LINDA WALKER House Manager (Mark Taper Forum)

CHRISTY WEIKEL Production Manager
(Kirk Douglas Theatre)
CHRISTOPHER REARDON Assistant Production Manager
(Kirk Douglas Theatre)
AARON STAUBACH Master Electrician
(Kirk Douglas Theatre)
ADAM PHALEN Head Audio (Kirk Douglas Theatre)
SEAN MEYER Light Board Programmer and Operator
(Kirk Douglas Theatre)
KATIE POLEBAUM Stage Supervisor (Kirk Douglas Theatre)
CAMBRIA CHICHI Wardrobe Supervisor
(Kirk Douglas Theatre)

KRYSTIN MATSUMOTO Assistant Production Manager
CHAD SMITH Associate Technical Director
LEE O'REILLY Assistant Technical Director
SEAN KLOC Shop Foreman

ANDREW THIELS Prop Director
MERRIANNE NEDREBERG Associate Prop Manager
JON WARD Associate Prop Manager
CANDICE CAIN Costume Director
BRENT M. BRUIN Costume Shop Manager
MADDIE KELLER Costume Generalist
WHITNEY OPPENHEIMER Shop Assistant
SWANTJE TUOHINO Tailor
ELIZABETH LEONARD Facilities Manager
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BO FOXWORTH, BRIAN SLATEN Drivers
PETER WYLIE Production Coordinator

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JANIS BOWBEER Assistant Controller
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SHYNASTY WILKES Staff Accountant
AMEETA SHARMA Payroll Manager
JEFF LOUIE Payroll Specialist

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MANDY RATLIFF Sr. Database & Web Administrator
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Center Theatre Group would like to thank
its exceptional staff for their ongoing commitment,
dedication and extraordinary efforts.

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