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
INSPIRING OUR FUTURE

Special Thanks to Center Theatre Group’s Most Generous Annual Patrons

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PERFORMANCES
MAGAZINE P 3

MICHAEL RITCHIE  Artistic Director  |  STEPHEN D. ROUNTREE  Managing Director  |  DOUGLAS C. BAKER  Producing Director
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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
SAVY CRAWFORD  MANOEL FELCIANO  HARRIETT D. FOY  ALYSE ALAN LOUIS  MARIA-CHRISTINA OLIVERAS
LILY SANFELIPPO  TONY SHELDON  PHILLIPA SOO  JACOB KEITH WATSON  PAUL WHITTY

Scenic and Costume Design
DAVID ZINN

Lighting Design
JANE COX

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 Cimmet ............................................................... 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.
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.

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/NYF, 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.

SAVNY 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!


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.


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?
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. @divafoyharriettdfoy.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 (Onley Theatre Center), Pop! Who Shot Andy Warhol? (City Theatre PA).

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), Trumpery (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); Sidewash (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.

TONY SHELDON (Dufayel/Colignon). 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/Colignon). 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...

LILY SANFELIPPO (Understudy for Young Amélie). Lily is best known for voicing the American Girl doll “Willie” 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!


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. sampilleton.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 (NYC); 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); Brooklynette (Vineyard Theatre); Little Dancer and First You Dream (Kennedy Center); Zoro (Moscow and Atlanta); Hintern Horizon (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.


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 Sonntag, 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


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

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 Battsheba Doran, Appropriate by Branden Jacobs-Jenkins, and The Price by Arthur Miller at the Mark Taper Forum; Vícuha 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 Forbenberry at the Humana Festival of New American Plays; and The Mountaintop by Katori Hall at Actors Theatre of Louisville.


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/STF: 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
Associate 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
Prop Artisans ................................................................. Eric Babb, Marissa Bergman
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) ........................................................ Laureal 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

SPECIAL THANKS
Aurora Productions, Inc., Adam Bennett, Berkeley Repertory Theatre Costume Shop, Bonnie Panson, and Richards/Climan, Inc.

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

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).

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Theatres (LORT), the American Arts Alliance, the Broadway Alliance, National Alliance for Musical Theatre (NAMT) and The Press Agents, Company and House Managers employed in this production are represented by the Association of Theatrical Press Agents & Managers.

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.

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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KELLY KIRKPATRICK .................. Associate Artistic Director
DIANE RODRIGUEZ .................... Associate Artistic Director
LINDSAY ALBACH ........................ Associate Producer
PATRICIA GARZA ........................ Artistic Development Program Manager
JOY MEADS ............................ Literary Manager/Artistic Engagement Strategist
IAN-JULIANS WILLIAMS .............. Program Coordinator, Block Party

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