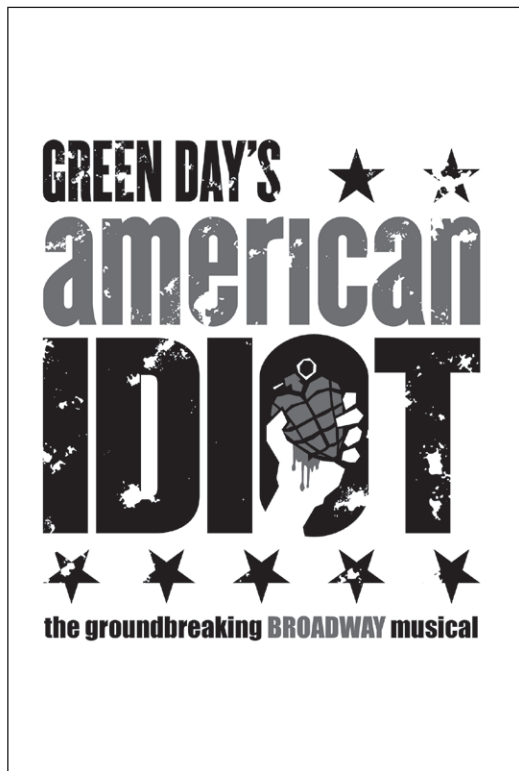


Ahmanson Theatre 45th Season 2011/2012



FIRST SEASON PRODUCTION

Bring It On: The Musical

Libretto by Jeff Whitty
Music by Tom Kitt and Lin-Manuel Miranda
Lyrics by Amanda Green and Lin-Manuel Miranda
Music Supervision by Alex Lacamoire
Directed and Choreographed by Andy Blankenbuehler.
October 30 – December 10, 2011
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SECOND SEASON PRODUCTION

Fela!

Book by Jim Lewis and Bill T. Jones
Music and Lyrics by Fela Anikulapo-Kuti
Additional Lyrics by Jim Lewis
Additional Music by Aaron Johnson & Jordan McLean
Based on the Life Of Fela Anikulapo-Kuti
Conceived by Bill T. Jones, Jim Lewis & Stephen Hendel
Directed and Choreographed by Bill T. Jones.
Presented by Shawn "Jay-Z" Carter, Will and Jada Pinkett Smith.
December 13, 2011 – January 22, 2012

THIRD SEASON PRODUCTION

American Idiot

Music by Green Day
Lyrics by Billie Joe Armstrong
Book by Billie Joe Armstrong and Michael Mayer
Orchestrations, Arrangements and Musical Supervision by Tom Kitt
Choreographed by Steven Hoggett
Directed by Michael Mayer.
March 13 – April 22, 2012

FOURTH SEASON PRODUCTION

The Kennedy Center production of Follies

Book by James Goldman
Music and Lyrics by Stephen Sondheim
Music Direction by James Moore
Choreography by Warren Carlyle
Directed by Eric Schaeffer
Starring Jan Maxwell, Victoria Clark, Danny Burstein, Ron Raines and Elaine Paige.
May 3 – June 9, 2012

FIFTH SEASON PRODUCTION

National Theatre of Great Britain production of

War Horse

Based on a novel by Michael Morpurgo
Adapted by Nick Stafford
In association with Handspring Puppet Company.
June 14 – July 22, 2012

SEASON BONUS OPTION

Mary Poppins

Original Music and Lyrics by Richard M. Sherman and Robert B. Sherman
Book by Julian Fellowes
New Songs and Additional Music and Lyrics by George Stiles and Anthony Drewe
Co-Created by Cameron Mackintosh
Produced for Disney Theatrical Productions by Thomas Schumacher
Sound Design by Paul Groothuis
Lighting Design by Natasha Katz
Scenic and Costume Design by Bob Crowley
Co-Choreography by Stephen Mear
Co-Direction and Choreography by Matthew Bourne
Directed by Richard Eyre
Associate Choreographer and Original Choreography Adapted by Geoffrey Garratt
Tour Directed by Anthony Lyn.
August 9 – September 2, 2012



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at the Music Center



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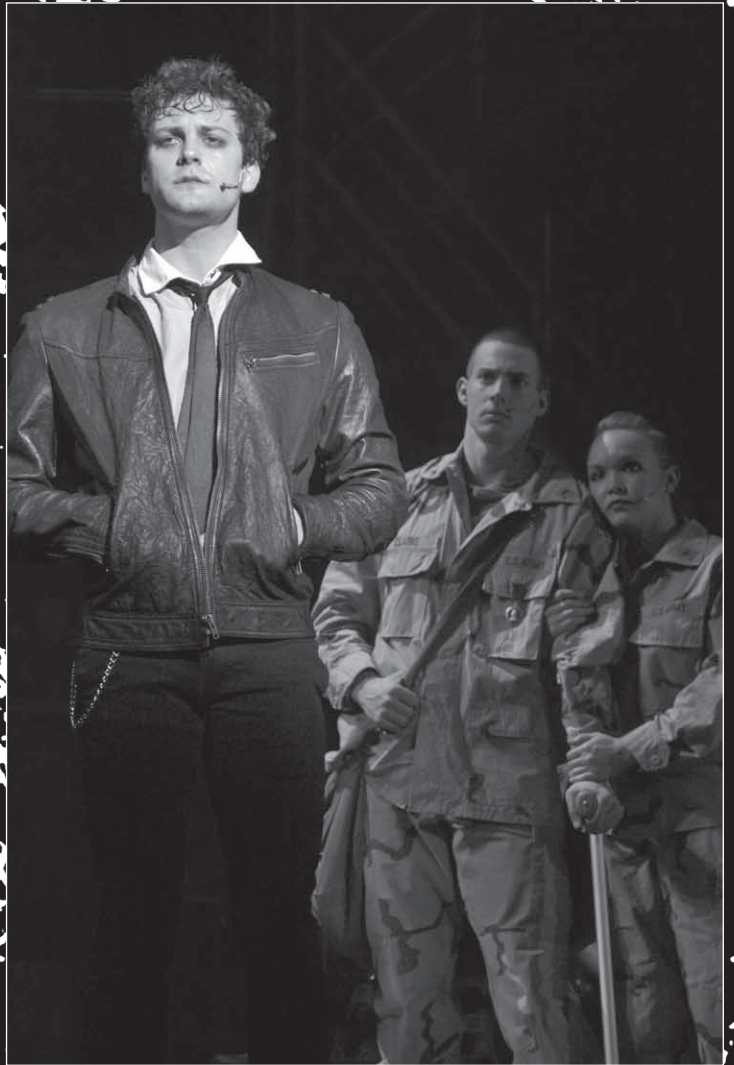
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L TO R: Van Hughes, Scott J. Campbell and Nicci Claspell in *American Idiot* (PHOTO BY DOUG HAMILTON)

†Deceased





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PRESENT

★ ★ ★ ★ ★
american IDIOT

MUSIC BY

Green Day

LYRICS BY

Billie Joe Armstrong

BOOK BY

Billie Joe Armstrong AND **Michael Mayer**

Van Hughes

Scott J. Campbell **Jake Epstein**

Gabrielle McClinton **Nicci Claspell** **Leslie McDonel**

AND

Joshua Kobak

WITH

Talia Aaron **Krystina Alabado** **Gabriel Antonacci** **Larkin Bogan** **Jennifer Bowles**
Matt DeAngelis **Dan Gleason** **Kelvin Moon Loh** **Tommy McDowell**
Jillian Mueller **Jarran Muse** **Vince Oddo** **Okieriete Onaodowan**

SCENIC DESIGN COSTUME DESIGN LIGHTING DESIGN SOUND DESIGN VIDEO/PROJECTION DESIGN
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CASTING
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Carrie Gardner, CSA
Jillian Cimini

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Steven Hoggett

DIRECTOR

Michael Mayer

World Premiere produced by Berkeley Repertory Theatre, September 2009 Tony Taccone, Artistic Director Susan Medak, Managing Director

March 13–April 22, 2012 • Ahmanson Theatre

CAST AND CHARACTERS

(In order of appearance)

Johnny **Van Hughes**
Will **Jake Epstein**
Tunny..... **Scott J. Campbell**
Heather **Leslie McDonel**
Whatsername..... **Gabrielle McClinton**
St. Jimmy..... **Joshua Kobak**
The Extraordinary Girl **Nicci Claspell**
Ensemble **Talia Aaron, Krystina Alabado,
Gabriel Antonacci, Larkin Bogan,
Jennifer Bowles, Matt DeAngelis,
Dan Gleason, Kelvin Moon Loh,
Jarran Muse, Okieriete Onaodowan**

UNDERSTUDIES

Understudies never substitute for the listed players unless a specific announcement is made at the time of the performance.

For Johnny: **Gabriel Antonacci, Larkin Bogan**; for Will: **Matt DeAngelis, Kelvin Moon Loh**;
for Tunny: **Gabriel Antonacci, Dan Gleason**; for Heather: **Talia Aaron, Jennifer Bowles**;
for Whatsername: **Talia Aaron, Krystina Alabado**; for St. Jimmy: **Matt DeAngelis, Jarran Muse**;
for The Extraordinary Girl: **Krystina Alabado, Jillian Mueller**.

SWINGS

Tommy McDowell, Jillian Mueller, Vince Oddo

DANCE CAPTAIN

Leslie McDonel

ASSISTANT DANCE CAPTAIN

Vince Oddo

BAND

Music Director, Keyboard: **Jared Stein**;
Associate Music Director, Guitar 1: **Jason Bozzi**;
Guitar 2: **Julian Peterson**; Bass: **Dan Grennes**; Cello: **Alon Bisk**;
Drums: **Grant Braddock**.

Keyboard Programmer: **Randy Cohen**

TIME: The Recent Past

PLACE: Jingletown, USA

American Idiot will be performed without an intermission.

Developed by Berkeley Repertory Theatre, November-December 2008, and New York Stage and Film and the Powerhouse Theater at Vassar, July 2009.



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

SONG LIST



1. **“American Idiot”** Company
2. **“Jesus of Suburbia”**
 - a. “Jesus of Suburbia”Van Hughes and Jake Epstein
 - b. “City of the Damned”Scott J. Campbell, Van Hughes,
Jake Epstein and Company
 - c. “I Don’t Care” Van Hughes, Jake Epstein, Scott J. Campbell
and Company
 - d. “Dearly Beloved”Leslie McDonel and Men
 - e. “Tales of Another Broken Home”Van Hughes, Jake Epstein,
Scott J. Campbell, Leslie McDonel
and Company
3. **“Holiday”** Van Hughes, Scott J. Campbell, Matt DeAngelis and Company
4. **“Boulevard of Broken Dreams”**Van Hughes, Gabrielle McClinton
Scott J. Campbell and Men
5. **“Favorite Son”**Jarran Muse and Women
6. **“Are We the Waiting”**Scott J. Campbell, Jarran Muse and Company
7. **“St. Jimmy”**Van Hughes, Joshua Kobak and Company
8. **“Give Me Novacaine”**Jake Epstein, Scott J. Campbell and Company
9. **“Last of the American Girls” / “She’s a Rebel”**Van Hughes
Gabrielle McClinton, Jake Epstein,
Joshua Kobak, Larkin Bogan and Company
10. **“Last Night on Earth”** Joshua Kobak, Gabrielle McClinton,
Leslie McDonel and Company
11. **“Too Much Too Soon”** Matt DeAngelis, Talia Aaron,
Jake Epstein and Leslie McDonel
12. **“Before the Lobotomy”**Scott J. Campbell, Kelvin Moon Loh,
Dan Gleason, Jarran Muse
13. **“Extraordinary Girl”** Nicci Claspell, Scott J. Campbell and Company
14. **“Before the Lobotomy”** (reprise)Scott J. Campbell, Kelvin Moon Loh,
Dan Gleason, Jarran Muse and Company
15. **“When It’s Time”** Van Hughes
16. **“Know Your Enemy”** Joshua Kobak, Jake Epstein, Van Hughes and Company
17. **“21 Guns”**Gabrielle McClinton, Nicci Claspell, Leslie McDonel,
Scott J. Campbell, Van Hughes, Jake Epstein and Company
18. **“Letterbomb”** Gabrielle McClinton and Women
19. **“Wake Me Up When September Ends”** Van Hughes, Jake Epstein,
Scott J. Campbell and Company
20. **“Homecoming”**
 - a. “The Death of St. Jimmy” Joshua Kobak and Van Hughes
 - b. “East 12th Street”Van Hughes, Gabriel Antonacci and Company
 - c. “Nobody Likes You” † Jake Epstein and Company
 - d. “Rock and Roll Girlfriend” * Okieriete Onaodowan, Leslie McDonel,
Jake Epstein and Company
 - e. “We’re Coming Home Again”Van Hughes, Scott J. Campbell,
Jake Epstein and Company
21. **“Whatsername”** Van Hughes and Company

† Lyrics by Mike Dirnt

* Lyrics by Tré Cool

For Those Musicals About to Rock

by Rob Weinert-Kendt



BLAME IT ON Rodgers & Hammerstein. The duo that revolutionized American musical theatre by making the songs fit the story, and vice versa, not only bequeathed us the narrative form we now know simply as the musical. But by insisting that the music be integrated into, and thus essentially inseparable from, the shows they were created for, Rodgers & Hammerstein also effectively began musical theatre's trial separation from the contemporary popular music of its day. By the advent of rock 'n' roll in the 1950s, and certainly by its ascendance in the 1960s, this divergence had become a full-fledged divorce. Musicals and pop/rock each had their own sound and their own, seldom-overlapping audiences.

.....
“...both rock and the musical are now readier than ever to meet each other halfway and jam.”
.....

The relationship between pop/rock and the musical has been rocky ever since, though not for lack of trying. After some initial crossover forays – *Hair*, *Jesus Christ Superstar*, *Godspell* – the work of reconciliation has since been taken up in earnest by young composers and writers who take Loesser as seriously as Led Zeppelin, and whose storytelling tastes have been shaped as much by Michael Jackson as by Michael Bennett. Indeed, the past few decades have witnessed repeated efforts to make the musical rock – or, perhaps more accurately phrased in reverse, to make rock theatrical.

This is where the Rodgers & Hammerstein tradition gets in the way, for the match between rock and the musical would most certainly have been easier if the likes of *Oklahoma!* and *South Pacific* had never come along. Consider the state of Broadway musicals in the 1920s and '30s: With few exceptions, they were dashed-off diversions with featherweight scripts and dozens of interchangeable songs. Unsurprisingly, the songs are all that survive most of those shows – and not just because they happen to include some of the best songs ever crafted, by the likes of the Gershwins, Kern, Berlin, Porter and Rodgers & Hart, but also because they were made expressly to be lifted, repurposed, sold separately.

In short, they were pop tunes, the Hit Parade or Hot 100 of their day; indeed, for a time between the wars, Broadway was, for all intents and purposes, America's music capital. Even when Hollywood, enamored of its new toy, sound, lured these master songsmiths westward, they merely repeated the formula: great tunes in throwaway movies.

Rock 'n' roll, a merger of white rockabilly and black rhythm-and-blues that transfixed the world's youth from roughly 1954 to the present, might have been pressed into service as the soundtrack for another series of forgettable Broadway musicals, along the lines of all those disposable Elvis Presley movies (*Kissin' Cousins*, anyone?). But by 1954, the year of Bill Haley's "Rock Around the Clock," Broadway was the home of both *South Pacific* and *The King and I*, not to mention revivals of *Show Boat* and *Carousel*. Musicals had reached aesthetic maturity, but the price for growing up, particularly in a youth-oriented culture, is eventual obsolescence and irrelevance.

The outlines of the coming divide were unmistakable: Broadway would thereafter be the music of grown-ups, rock 'n' roll the music of the young. And while the adults were still buying records, you could still catch songs from musicals on the radio and on *The Ed Sullivan Show*. But once those kids grew up and their music began to flood the mainstream, whither the Broadway musical and its aging audience?

It was inevitable that sooner or later this rowdy new sound would wriggle its way onstage. It first did so, tellingly, in parody form, in the 1960s *Bye Bye Birdie*, whose biggest hit was the show tune "Put on a Happy Face," not its intentionally weak Elvis-style rock numbers. It wasn't until 1968, when pop/rock had begun to lose its bubblegum flavor and had begun to reflect on as well as participate in cultural upheaval – this was the year of the Beatles' disturbing "white album" – that more-or-less authentic rock 'n' roll came to Broadway with *Hair*. As subsequent revivals have demonstrated, Galt MacDermot's music is unassailably rich and memorable, while James Rado and Gerome Ragni's "book" is at best a kind of hippie vaudeville, *Rowan & Martin's Laugh-In* on LSD. Rock made its bona fide debut on Broadway in a latter-day version of the 1930s-era musical, where songs trumped story.

Coincidentally, though, rock artists were getting serious – some would say "pretentious" – about musical forms beyond the three-minute single. The era of the "concept album" may have begun with the Beatles' *Sgt. Pepper*, but it was The Who's ambitious double LP *Tommy* in 1969 that represented rock's biggest lurch toward narrative, with a pop-culture-messiah story far more coherent than the raggedy *Hair*.

The next year saw another double-LP concept album about a pop-culture messiah, *Jesus Christ Superstar*, though in this case the album was essentially a fully produced demo for the eventual stage version. If some had considered *Tommy* a "rock opera," *Superstar* was the genuine article. It was also something of a fluke. Its authors, Andrew Lloyd Webber and Tim Rice, would inflect later work with pop, but *Superstar* was their last real stab at rock.

The next major entry in the rock-musical sweepstakes, 1971's *Godspell*, introduced a talented, pop-oriented songwriter to the theatre, Stephen Schwartz, but did little to advance the form; its scattershot approach was closer to *Hair* than to the through-sung narrative of *Superstar*, let alone the Rodger & Hammerstein-style integrated musical.

Broadway in the 1970s saw no shortage of pop-musical sensations, from *Grease* to *Pippin* to *The Wiz*, and certainly the volume for such 1980s spectacles as *Les Misérables* and *The Phantom of the Opera* had reached rock-concert levels, though these were essentially pop operettas. It wasn't until the 1990s that the rock musical achieved its next two milestones: one building confidently on its past, the other pointing the way boldly to the future. The first was *The Who's Tommy* in 1993, in which director Des McAnuff, working with chief Who auteur Pete Townshend, gave the iconic album a long-overdue theatricalization. The second was Jonathan Larson's *Rent* in 1996, which reset *La Bohème* in the East Village with a catchy pop/rock score.

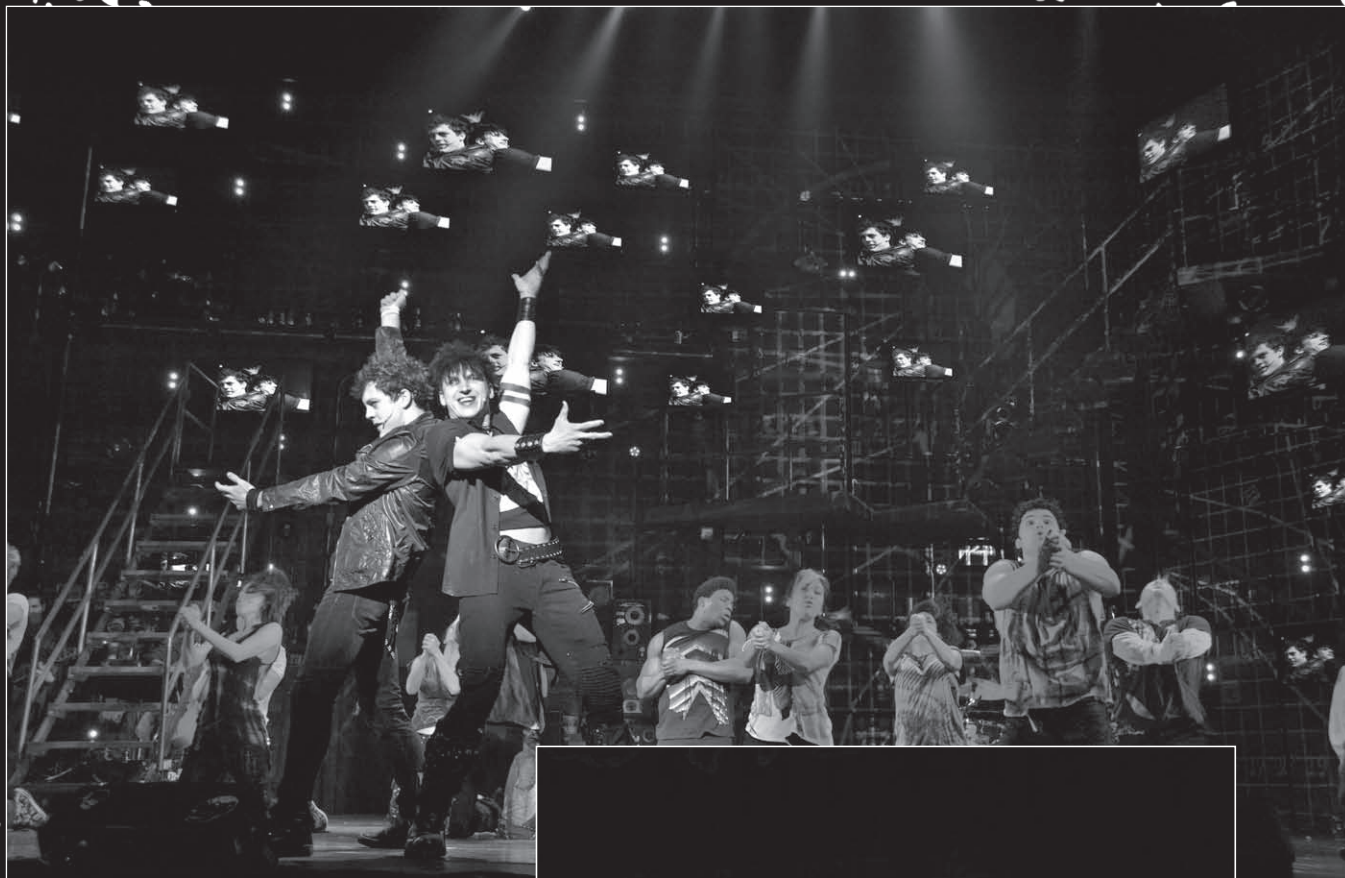
While both *Tommy* and *Rent* were told entirely in song and dance, sans dialogue, both were also nimble, hip, and largely free of the gassy bombast that had once accrued to the notion of "rock opera." These shows also constituted the most serious steps in decades toward bridging the abandon of rock music with the strong narrative discipline of the Rodgers & Hammerstein tradition.

These were the breakthrough works that led to a relative deluge of musicals since that have employed pop/rock in the service of strong narratives, from *Spring Awakening* to *Next to Normal*, *Hedwig and the Angry Inch* to *Passing Strange*. Meanwhile, the concurrent trend of the so-called "jukebox musical," which has ranged widely in quality from great (*Jersey Boys*) to terrible (*Good Vibrations*) to guilty pleasure (*Mamma Mia!*, *Rock of Ages*), has only helped wear down any remaining theatrical resistance to the dominant musical sounds of our time. (When, though, will we see a great hip-hop or country musical?)

If it seemed to require a long, awkward apprenticeship for musical theatre to learn to rock, another way to put it is that it took that long for rock artists to begin to write theatrically. Consider Billie Joe Armstrong and Green Day, whose albums *American Idiot* and *21st Century Breakdown* are fragmentary post-punk heirs to the concept albums of the '60s. It's no mistake that *American Idiot* took just five years to make it from album to stage, as opposed to *Tommy*'s decades; both rock and the musical are now readier than ever to meet each other halfway and jam.

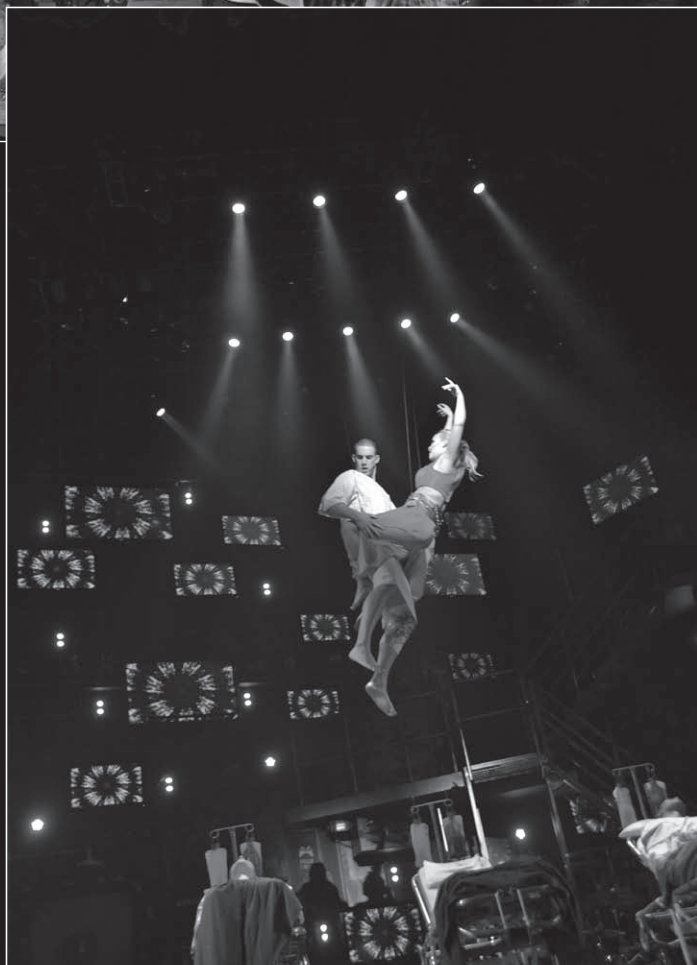
That trend points hopefully to a day when there'll be no gap at all – when a Billie Joe Armstrong or a Kanye West or a Lady Gaga writes a show expressly for the stage. That would do more than restore Broadway to its place as a music capital. It would also show that though the marriage between rock and the musical has been a hard match to make stick, the form may be all the stronger for its growing pains.●

Rob Weinert-Kendt is Associate Editor of American Theatre, and writes regularly for The New York Times, the Los Angeles Times, and Time Out New York. He's also a composer in the BMI Lehman Engel Musical Theater Workshop and once fronted the L.A. rock band Millhouse.



Indeed, the past few decades have witnessed repeated efforts to make the musical rock — or, perhaps more accurately phrased in reverse, to make rock theatrical.

(TOP) L TO R: Van Hughes, Joshua Kobak and the company of *American Idiot*. (BOTTOM) Scott J. Campbell and Nicci Claspell
PHOTOS BY DOUG HAMILTON.

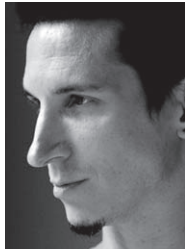


Who's Who



VAN HUGHES (*Johnny*) recently starred as Johnny opposite Billie Joe Armstrong on Broadway. Other Broadway credits: *9 to 5*, *Hairspray*. Off-Broadway: *Saved at*

Playwrights Horizons. Film: *SATC I and II*, *Tenure*, *Rachel Getting Married*, *Book of Love*. TV: *Royal Pains*, *One Life to Live*, *Law & Order: SVU* and *Criminal Intent*, *As The World Turns*, *Six Degrees*, *NASA Connect*, voices Chibila on Nickelodeon. B.A. in Theatre, Fordham University.



JOSHUA KOBAK (*St. Jimmy*). Thankful to rage. Broadway: *Rent*, original casts of *Tarzan*, *American Idiot*, *Spider-Man Turn Off the Dark* and *Fuerza Bruta*.

Also a singer/songwriter: Albums: *Above and Beneath*, *Sound and Light*. He's written two musicals, *The Colors of Love* and *Subway Train*. Special thanks to Billie Joe, Green Day, Tom, Ira, Michael and the whole creative team, brave visionaries every one.



SCOTT J. CAMPBELL (*Tunny*) is excited to be on this wild ride of rage and love that is *American Idiot!* An export of Canada; here's some stuff he's

done before: Broadway: *Jersey Boys*; TV: *White Collar*. Graduate of Sheridan College, Oakville, Canada. Website: scottjcampbell.net and Twitter: @ScottJCampbell7.

JAKE EPSTEIN (*Will*). Selected theatre: Tony in *Billy Elliot* and Melchior in *Spring Awakening* (1st National Tours), *Dani Girl*, *Dog Sees God*. Selected film/TV: Craig in *Degrassi: The Next Generation* (Gemini Award), *Charlie*



Bartlett, *Being Erica*, *My Babysitter's a Vampire*, *The Zack Files*. Upcoming: *Blood Pressure* (indie film). Graduate of the National Theatre School of Canada.

Too much love to Mom, Dad, Gubs, Shari and Joannie.



GABRIELLE McCLINTON (*Whatsername*) is a recent grad of Carnegie Mellon and could not be more thrilled to be a part of *AI*. PCLO/MUNY: *Hairspray*,

Annie, *The Music Man*, *West Side Story*, *The Producers*, *Mame*. Film: *Fun Size*, *Steel Town*. She would like to thank the *American Idiot* team for this incredible opportunity, BRS, Frank and most of all her parents. www.GabrielleMcClinton.com



NICCI CLASPELL (*The Extraordinary Girl*) is thrilled to be touring with *American Idiot!* Regional: *Rent* (*Mimi*), *Chicago* (*Velma Kelly*), *Chess* (*Florence*), *City Of*

Angels, *A Midsummer Night's Dream*, *West Side Story*. Nicci also continues to build her film/TV work in Los Angeles. Giant thanks to the oh-so-talented *Idiot* team, Amanda at Shelter Entertainment and to friends and family for their constant (rage and) love and support. @nclaspell



LESLIE McDONEL (*Heather*, *Dance Captain*) spent the last year in the original Broadway cast of *American Idiot*, performing with Green Day at the Tonys,

Grammys, Jets Monday Night Football and other TV appearances. Other Broadway: *Hairspray* and 1st National Tours of *Legally Blonde* and *Hairspray*. Many thanks to Green Day for their heart and the whole *American Idiot* family. Thanks to my mom for showing me how. Muesche!



TALIA AARON (*Ensemble*; *u/s Whatsername*, *Heather*). Favorite theatre: *We Will Rock You* (original Canadian company), *Mamma Mia!* (Mirvish). Original

music: *Bike Girl* in *Team!Badguy* (iTunes), solo EP updates at twitter.com/andtalacantoo. Loving gratitude to B&Z, Mom, Dadheart, Doodle, Shari Quallenberg, incredible *AI* team and The Big Light.



KRYSTINA ALABADO (*Ensemble*; *u/s Whatsername*, *The Extraordinary Girl*) is so happy to be an *Idiot* once again!! Broadway: *American Idiot*. 1st National

Tour: *Spring Awakening*. Off-Broadway: *Camp Wanatachi*. Workshops: *Pregnancy Pact*, *Freckleface Strawberry*. Love love love and thanks to my family, Matt, my managers and the whole *Idiot* team! www.krystinaalabado.com



GABRIEL ANTONACCI (*Ensemble*; *u/s Johnny*, *Tunny*). Originally from Toronto, ON Canada. Favorite credits: *Jersey Boys* (Hank Majewski),

West Side Story (Big Deal), *The Full Monty* (Ethan), *Happy Days* (Richie). Thanks to friends and family for their support and his love Robin for

everything always. www.twitter.com/GabrielNacci.



LARKIN BOGAN

(Ensemble; u/s Johnny). Broadway and 1st National Tour: *Hair* (performing eight different roles including Claude and Woof). Excited

to get back to his roots: Rockin' the suburbs. Love to Nicolosi, all the Bogans, and Liana. Buttery beats, crunchy grooves, tasty tunes.



JENNIFER BOWLES

(Ensemble; u/s Heather). Broadway: *American Idiot*. Tours: *The Drowsy Chaperone*, *Wonderful Town*, Regional: *Minsky's* (Ahmanson Theatre, L.A.),

The Rocky Horror Show (Janet). TV: *Boardwalk Empire* (Seasons 1 and 2), *Saturday Night Live* (Back-up dancer for Kanye West). Love and thanks to the Idiot family and the Bowles clan. For Amy Pond.



MATT DEANGELIS

(Ensemble; u/s St. Jimmy, Will) direct from spreading love on Broadway, West End, and National Tour of *Hair* (Woof). He's blessed to be with this new

bunch of rock stars. He believes in Optimism, Kindness, Spirituality, Marriage Equality, Actors' Equity Association and the Red Sox. www.mattdeangelis.com. Twitter: @mattdeangelis22.



DAN GLEASON

(Ensemble; u/s Tunny) is thrilled to rock out with *American Idiot*! Credits: *My One and Only* (Goodspeed), *Shenandoah*, *The King and I* (Mount Gretna), *Baby*

(PACS). BFA Musical Theatre (Penn State). Thanks to family, friends, Julia,

Bobbie Merritt, Carnahan, MTX and FSPA.



KELVIN MOON LOH

(Ensemble; u/s Will). *Miss Saigon* (been there), *The King and I* (done that). Kelvin is also a "free" lance librettist, a Marvel comics enthusiast and a

former guy-liner addict. Rage and love to Mom and Dad, and the entire *Idiot* crew! NYU Steinhardt. Tweet! @KelvinMoonLoh.



TOMMY McDOWELL

(Swing). NYC: *Urinetown* (Bobby Strong), 5th Floor Productions; National Tours: *The Musical Adventures of Flat Stanley* (Stanley), *Frog and Toad* (Snail);

Regional: *The Who's Tommy* (Tommy), *Hairspray* (Link), *Grey Gardens* (Joe Kennedy, Jr.). All my love to my family and lil' onion!



JILLIAN MUELLER

(Swing; u/s The Extraordinary Girl) is ecstatic to finally do this show! Broadway: *Bye Bye Birdie*, *How the Grinch Stole Christmas*. New York Theatre: Susan

Stroman's *Dancer Project*. TV: *A Gifted Man* (CBS). Love to Carnahan, *American Idiot* team, Liz, Aimee, Erin, CESD, Mom, Dad, Jack.



JARRAN MUSE

(Ensemble; u/s St. Jimmy). This Jersey Boy has been on Broadway, in a few other national/ international tours, on a cruise ship and in several regional

theatres across the country. @jarranmuse on Twitter. www.jarranmuse.com. Thanks 2 God for this blessing and LOVE 2 MY FAMILY!



VINCE ODDO

(Swing; Assistant Dance Captain). Representing Buffalo, NY! Graduate of SUNY at Fredonia. A few operas, couple plays and one amazing journey thus

far. Many thanks to The Luedtke Agency, Scotty Kreindler, Matt Farnsworth, my wonderful family, and my love, MJ. Follow me @VinceOddo.



OKIERIETE ONAODOWAN

(Ensemble). Recent Credits: Off-Broadway: *Neighbors*, *The Public*; *Langston in Harlem*, *Urban Stages*. Off-off-Broadway: *The*

Shipment, Young Jean Lee/*The Kitchen*. Regional: *Ruined*, Huntington Theatre Co., Berkeley Rep, La Jolla Playhouse; *Coalhouse* in *Ragtime*, NJPAC; Okieriete is honored.

JARED STEIN (Music Director/Conductor). Broadway: *Hair* (Associate Conductor), *American Idiot* (Associate Conductor/Conductor). National Tours: *Hair* (Associate Conductor), *Spring Awakening* 1st National (Music Director/Conductor), *Rent* (Music Director/Conductor). Recordings: David Reiser's *Storyteller's Ball* and Declan Bennett's *An Innocent Evening of Drinking and Record: Breakup*.

JASON BOZZI (Associate Music Director; Guitar 1). Broadway: *American Idiot*. Off-Broadway: *Rent*, *Altar Boyz*, *Powerballadz*. National Tour: *Rent*. Other: *Fantasy Football: The Musical*, *Oklahomo*, *Serenade*.

JULIAN PETERSON (Guitar 2). A graduate of Berklee College of Music in songwriting and guitar, Julian plays professionally in the NYC area. More at JulianPeterson.com.

DAN GRENNES (Bass). Winner of an American Music Award, performances include Moby, John Scofield, Mario Cantone, Carnegie Hall, fronts his band Uncle Pumpkin.

ALON BISK (Cello). *Les Misérables*, 25th Anniversary Tour; *Spring Awakening*, First National Tour; *The Last Goodbye*, Williamstown Theatre Festival. "Life teaches, Love reveals."

GRANT BRADDOCK (Drums). Broadway: *American Idiot*, *Spring Awakening*, *The Lion King*. Off-Broadway: *Rent*, *The Winter's Tale*. International Tours: The Great Moscow Circus, *Blast!*

GREEN DAY (Music & Lyrics) – vocalist/guitarist **BILLIE JOE ARMSTRONG** (Book & Lyrics), bassist **MIKE DIRNT**, and drummer **TRÉ COOL** – were kids from working-class backgrounds who came of age in the underground punk scene in Berkeley. Even though they had released two records prior (*1039/Smoothed Out Slappy Hours* and *Kerplunk*), they announced their arrival with 1994's *Dookie*, a dynamic blast of exuberant punk-pop that sold 15 million copies and earned the band its first Grammy® Award for Best Alternative Music Performance. Over the years, Green Day continued to top the charts with their subsequent studio albums *Insomniac*, *Nimrod* and *Warning*, while entertaining millions of fans with their frenetic live shows. But it was their landmark 2004 album *American Idiot* that launched Green Day into the stratosphere. *American Idiot* debuted at No. 1 on the Billboard chart, spawned five hit singles, earned seven Grammy® nominations (winning two, including Best Rock Album), and raised the bar for modern rock and roll. In 2009, Green Day released *21st Century Breakdown*, which won a 2010 Grammy® Award for Best Rock Album. It spawned two hit singles: the gold "Know Your Enemy," which was the first song ever to top Billboard's Rock, Alternative, and Mainstream Rock charts simultaneously, and the double-platinum "21 Guns," which earned them three 2009 MTV Video Music Awards including Best Rock Video. Green Day also took home an American Music Award for Favorite Alternative Rock Music Artist. Later that year, Green Day collaborated with Tony Award-winning director of *Spring Awakening*, Michael Mayer, for the stage musical of *American Idiot*. The

play bowed at the Berkeley Repertory Theatre in September 2009 and set attendance records during its limited engagement. The play went on to Broadway and ran for a year at the St. James Theatre and won two Tony Awards. The North American tour of the stage musical launched December 2011 in Toronto, Ontario. For more about the band, visit www.greenday.com.

MICHAEL MAYER (Director/Book). Broadway: *On A Clear Day You Can See Forever*; *American Idiot* (Drama Desk Award, Best Director); *Everyday Rapture*; *Spring Awakening* (Tony Award, Best Director/Best Musical); *Thoroughly Modern Millie* (Tony Award, Best Musical); *Side Man* (Tony Award, Best Play); *A View From the Bridge* (Tony Award, Best Revival); *Uncle Vanya*; 'night, Mother; *After the Fall*; *You're a Good Man, Charlie Brown*; *Triumph of Love*. Off-Broadway: *Spring Awakening*, *Everyday Rapture*, *The Illusion*, *Our House*, *10 Million Miles*, *Antigone in New York*, *Baby Anger*, *The Credeaux Canvas*, *Stupid Kids*. Film: *A Home at the End of the World*, *Flicka*. Television: Director and consulting producer for the NBC/DreamWorks series *Smash*.

STEVEN HOGGETT (Choreographer) is co-founder and artistic director of Frantic Assembly. Recent credits include *Lovesong*, *Othello* (TMA Award, Best Direction), *Stockholm*, *Hymns* and *Dirty Wonderland*. As associate director/movement, Steven worked on the multi award-winning production *Black Watch* (National Theatre of Scotland), for which he received the 2009 Olivier Award for Best Theatre Choreography. Other choreography and movement director credits include *Once* (ART, Boston, & New York Theatre Workshop), *Peter and the Starcatcher* (Lortel Award – Outstanding Choreography, New York Theatre Workshop), *Dr. Dee* (Manchester International Festival), *Dido Queen of Carthage*, *The Hothouse and Market Boy* (Royal National Theatre); *Hunter*, *365*, *The Bacchae* (National Theatre of Scotland); *The Wolves in the Wall* (National Theatre of Scotland and Improbable). With Scott Graham, Steven wrote *The Frantic*

Assembly Book of Devising Theatre (Routledge).

TOM KITT (Music Supervisor/ Arrangements/Orchestrations) is the composer and co-orchestrator of *Next to Normal*, for which he received the Pulitzer Prize for Drama (with Brian Yorkey) and two Tony Awards for Best New Score (with Brian Yorkey) and Best Orchestrations (with Michael Starobin). Tom is also the composer of *High Fidelity* (Broadway), *Bring It On* (with Lin-Manuel Miranda, National Tour), *All's Well That Ends Well* and *The Winter's Tale* (NYSF), *From Up Here* (MTC) and *The Retributionists* (Playwrights Horizons). As a musical director, conductor, arranger and orchestrator, credits include *13*, *Debbie Does Dallas*, *Everyday Rapture*, *Hair*, *Laugh Whore* and *Urban Cowboy*. Tom provided string arrangements for Green Day's Grammy-winning album, *21st Century Breakdown*. He is the proud leader of the Tom Kitt Band (www.tomkittband.com), whose songs have been featured in film and TV.

CHRISTINE JONES (Scenic Design) won the 2010 Tony Award for her work on *American Idiot*. She earned a Tony nomination for *Spring Awakening*, directed by Michael Mayer, and also designed the Broadway production of *The Green Bird*, directed by Julie Taymor. Her off-Broadway credits include *Coraline*, music by Stephin Merritt, and *The Book of Longing*, by Leonard Cohen with music by Philip Glass. Jones teaches at NYU and is the Artistic Director of Theatre for One, a space designed for one performer and one audience member, which can be seen at theatreforone.com.

ANDREA LAUER (Costume Design). Broadway: *American Idiot*. Touring: *American Idiot*, *Bring It On*. Off-Broadway: *Unnatural Acts*, 'Or, *The Butcher of Baraboo*, *Elephant Dreams*, *Status Entropus*, *Our Lady of 121st Street* and *Hair*. Regional: TRU, *Bring It On*, *American Idiot*. Selected Alley Theatre Credits (Houston, TX): *The Crucible*, *After the Fall*, *Who's Afraid of Virginia Woolf*, *Steel Magnolias*. She also designs for dance and is a fashion

stylist. MFA- NYU (Baryshnikov Fellow), NYSCA Grant 2011 as a STREB innovative collaborator.

KEVIN ADAMS (*Lighting Design*). Broadway: *American Idiot* (Tony Award), *Spring Awakening* (Tony Award), *Next to Normal* (Tony nomination), *Passing Strange*, *Hair* (Tony nomination), *The 39 Steps* (Tony and Drama Desk Awards), *Take Me Out* and John Leguizamo's *Sexaholix*. Other credits: original production of *Hedwig and the Angry Inch*, Magnetic Fields' *69 Love Songs*, *Mildred Pierce* (HBO), music videos for Janet Jackson, Meatloaf and Dokken. www.ambermylar.com

BRIAN RONAN (*Sound Design*) has designed the sound for over 20 Broadway musicals and plays. Some recent designs include *The Book of Mormon* (Tony Award), *Anything Goes* (Drama Desk), *American Idiot*, *Promises, Promises*, *Next to Normal* (Tony nomination), *Grease*, *Curtains*, *Spring Awakening* as well as *Grey Gardens* and *The Pajama Game* which both earned Drama Desk nominations. Off-Broadway designs include *Rent*, *Everyday Rapture*, *Saved*, *10 Million Miles* and *Bug* (Obie and Lucille Lortel Awards).

DARREL MALONEY (*Video/Projection Design*) has designed for broadcast, commercials, concerts, film and theatre. His projection and video designs for Broadway include *Green Day's American Idiot* (St. James Theatre) and *Everyday Rapture* (Roundabout). Other projection designs include Karen O's *Stop the Virgins* (St. Ann's Warehouse), *The Submission* (MCC), *One Night With Janis Joplin* (Portland Center Stage), *SCKBSTD* (Virginia Stage), *The Elephant Man* (Minnesota Opera), as well as lighting and projections for *Peer Gynt* (La Jolla Playhouse and Kansas City Rep). www.darrelmaloney.com.

JIM CARNAHAN, CSA (*Casting*). Roundabout's Director of Artistic Development. Roundabout: *Anything Goes*, *The Importance of Being Earnest*, *Sondheim on Sondheim*, *Birdie*, *Sunday*

in the Park..., *110 in the Shade*, *Pajama Game*, *12 Angry Men*, *Assassins*, *Nine*, *Big River*, *Cabaret*. Other Broadway: *On a Clear Day...*, *Mountaintop*, *Jerusalem*, *Arcadia*, *Scottsboro Boys*, *La Bête*, *American Idiot*, *Spring Awakening*, *Boeing-Boeing*, *Pillowman*, *Fiddler*, *Millie*. Film: *Home at the End of The World*, *Flicka*. TV: *Glee*.

CARRIE GARDNER, CSA (*Casting*). Broadway: *Book of Mormon*, *Importance of Being Earnest*, *Bloody Bloody Andrew Jackson*, *American Idiot*, *Spring Awakening*, *The Philanthropist*, *A Man for All Seasons*, *Les Liaisons Dangereuses*. Off-Broadway: *Sons of the Prophet*, *Suicide Incorporated*, *Dream of the Burning Boy*, *Tigers Be Still*, *Language Archive*, *Ordinary Days*, *The Understudy*, *Speech & Debate*.

LORIN LATARRO (*Associate Choreographer*) choreographed Encores! *Fanny* at City Center, *Cy Coleman's Best is Yet to Come* (Director, David Zippel), *Saving Aimee* (5th Ave Theater), *Hansel and Gretel* (PBS's *Live From Lincoln Center*), *Lysistrata* (Avery Fisher), *Broadway by the Year* (Town Hall), *Love of Three Oranges*, *Magic Flute* (Juilliard Opera), works for Momix, Williamstown, NYMF, NAMT, Dancebreak and NBC's *Grease* (assoc). As a performer, Lorin danced in 14 Broadway shows. BFA- Juilliard. Latarro.com

JOHANNA McKEON (*Associate Director*). Broadway: *American Idiot*, *Grey Gardens*. Asst Director: *Rent* (National Tour). Directing credits include *The Rise and Fall of Annie Hall* (Vineyard Playhouse), *I Have Loved Strangers* (Clubbed Thumb), *Comedy of Errors*, *Schmoozy Togetherness* (Williamstown Theatre Festival), *Semi-Permanent* (NY Fringe Festival Award, Outstanding Solo Show), *Functional Drunk* (Ontological-Hysteric Theater). Upcoming: *Tokio Confidential* (Daryl Roth Theatrical). Guest Faculty: Bard College. Fellowships: Drama League, Boris Sagal and Fulbright. MFA, UT Austin.

MONICA DICKHENS (*Production Stage Manager*). Thrilled to be here! National Tours: *Legally Blonde*, *The Color Purple*, *Camelot* (Lou Diamond Phillips), *Peter Pan* (Cathy Rigby), *Jesus Christ Superstar* (Carl Anderson). Regional tours: *Fiddler*, *Evita*, *Showboat*, *7 Brides/7 Brothers*, *Annie*. Other regional: Tuacahn Amphitheatre, McCoy-Rigby Entertainment, Deaf West, Stages St. Louis, MUNY. Love to Mom, Jeff and all in St. Louis, MO! Proud member AEA.

A.J. SULLIVAN (*Stage Manager*). As stage manager: *Radio City Christmas Spectacular*, *Little Mermaid*, *Crazy For You*, *Steel Pier*, *Singing in the Rain*, *Annie Get Your Gun*, *Damn Yankees*, *Evita*. As an actor: Mr. Marks, *The Producers*; Bela Zangler, *Crazy For You*; Dr. Dussell, *Anne Frank*; Bottom, *Midsummer*. Favorite roles: Husband to Shari and father to Jordan.

MICHAEL RICO COHEN (*Assistant Stage Manager*). Broadway: *Bonnie & Clyde*, *Billy Elliot*. National Tour/ Toronto: *Billy Elliot*. Off-Broadway/ NYC: *The Illusion* (Signature Theatre Company), *Homemade Fusion* (Zipper Factory). Regional: Williamstown Theatre Festival, Berkshire Theatre Festival, City Theatre Company. Readings: *Breakfast at Tiffany's*, *Bubble Boy*. Graduate of Carnegie Mellon University.

TECHNICAL THEATER SOLUTIONS, LLC (*Technical Supervisor*), based in Charleston, SC, provides production supervision for a variety of clients including Spoleto Festival USA, Mabou Mines, Disney Cruise Line, Inc., and Work Light Productions. Tours currently running in addition to *American Idiot* include *Mamma Mia!* and *In The Heights*. Rhys Williams (*Production Supervisor*) is President of TTS and Mike East (*Associate Production Supervisor*) serves as Vice President of Operations. Please visit www.technicaltheatersolutions.com for more information.

TYPE A MARKETING (*Marketing*) is an independent, full-service marketing

company specializing in Broadway and national tours. NY: *Evita*, *How to Succeed in Business without Really Trying*, *Million Dollar Quartet*, *The Phantom of the Opera*. Tours: *The Addams Family*, *American Idiot*, *Anything Goes*, *The Book of Mormon*, *Flashdance*, *Million Dollar Quartet*. www.typeamktg.com.

TOM HULCE (*Producer*). Broadway: *American Idiot*, *On A Clear Day You Can See Forever*, *Spring Awakening* (Tony Award, Best Musical). Off-Broadway: Alan Bennett's *Talking Heads* (Obie Award, Drama Desk, New York Drama Critics Award, Best Play). Film: *A Home at the End of the World* directed by Michael Mayer. Directing: Peter Parnell's adaptation of John Irving's *The Cider House Rules*. Acting: Thirty-seven plays including *Equus* and *A Few Good Men* (Broadway), *The Normal Heart* (London). Films include *Amadeus*, *Dominick and Eugene*, *Parenthood*, *Animal House*, Disney's *The Hunchback of Notre Dame I and II*.

IRA PITTELMAN (*Producer*). In 2010, Ira was the lead producer, along with Tom Hulce, of Green Day's *American Idiot* on Broadway. In 2007 they produced *Spring Awakening*, which won 8 Tony Awards including Best Musical. In 2002, he won his first Tony Award for *Private Lives* starring Alan Rickman and Lindsay Duncan and in that same year co-produced *Topdog/Underdog*, which went on to win the Pulitzer Prize for Drama. His other Broadway credits include the acclaimed revival of *The Iceman Cometh* starring Kevin Spacey, Baz Luhrman's production of *La Bohème*, *Stones in His Pockets*, Neil Simon's *The Dinner Party* starring Henry Winkler and John Ritter, and the hit revival of *The Odd Couple* starring Nathan Lane and Matthew Broderick and currently, *On A Clear Day You Can See Forever* starring Harry Connick Jr. Also, during his 30 year career in the music industry, he's worked with artists as diverse as Placido Domingo, John Denver, Loretta Lynn, Johnny Mathis, Smokey Robinson and Ringo Starr.

WORK LIGHT PRODUCTIONS (*Producer*) is dedicated to creating

and producing live entertainment. Producers of the North American tours of Tony Award winners *In The Heights*, *Avenue Q* and *A Year With Frog and Toad*. Produced *Julie Andrews - The Gift of Music* with performances at The Hollywood Bowl and London's O2 Arena. Production Supervisors for the current touring production of *Mamma Mia!*. Creators of four new musicals for young audiences including *The Musical Adventures of Flat Stanley* and *James and the Giant Peach*. WLP is led by founding partner and President, Stephen Gabriel and former IMG Artists Vice President Nancy Gabriel. General Management, Scott Seay. www.worklightproductions.com.

VIVEK J. TIWARY (*Producer*). Credits include Broadway: Green Day's *American Idiot*, *The Addams Family*, *A Little Night Music*, *The Producers*, *A Raisin in the Sun*. Forthcoming films: *The Fifth Beatle* about Beatles' manager Brian Epstein, *Down and Dirty Pictures*. Television: *How to Look Good Naked*, *How Do I Look?*.

LATITUDE LINK (*Producer*). Led by Gail & Ralph Bryan, Latitude Link is a two-time Tony and Olivier award-winning producer with 9 productions on stages worldwide. Broadway: *Jesus Christ Superstar*, *Memphis* (2009 Tony) and *Jersey Boys* (2006 Tony). National: *Jersey Boys* National Tour and Las Vegas, *Memphis* National Tour. International: *Dr. Zhivago*, *Jersey Boys* London (2009 Olivier) and Australia. www.latitudelink.com.

SCOTT M. DELMAN (*Producer*) is proud to once again be in partnership with Ira and Tom on *American Idiot*, and he thanks the cast, Michael and Green Day for helping his children see him as something less than utterly ancient. Scott previously co-produced *The Book of Mormon* and myriad other plays and musicals.

ALLAN S. GORDON (*Producer*) received Tony Awards for Best Musical for *Rent*, *Hairspray* and *Spamalot*. Mr. Gordon was also represented on Broadway by *Death of a Salesman*, for which he received the Tony Award for

Best Revival of a Play. Mr. Gordon also produced *American Idiot* on Broadway.

MAGICSPEACE ENTERTAINMENT (*Producer*). MagicSpace Entertainment has been producing and presenting tours, Broadway shows and events worldwide for over 30 years. Consistently ranked a Top 10 promoter in North America, MagicSpace produces and presents more than 250 events in 75 cities per year. www.magicspace.net.

ABBIE M. STRASSLER (*Producer*) began her career with Sam L'Hommedieu at the Warner Theatre. She has General Managed for over 10 years most recently Green Day's *American Idiot*, *Spring Awakening* (2007 Best Musical), *Movin' Out*, *The Iceman Cometh*, Neil Simon's *The Dinner Party* and *The Odd Couple*, *Stones in His Pockets*, *Contact* National Tour and *Side Show*.

JOHN DOMO (*Producer*). Currently producing for 2012 release: *Family Style*, a comedy series made for TV; *The Delivery Man*, a feature film based on the book by Joe McGuinness Jr. www.betrueproductions.com.

LORENZO THIONE AND JAY KUO (*Producers*). Sing Out, Louise! Productions. Broadway: *West Side Story*, *Slava's*, *Addams Family*, *Catch Me....* Upcoming: *Allegiance* starring Lea Salonga and George Takei, Broadway 2012/13, www.allegiancemusical.com.

CENTER THEATRE GROUP



MICHAEL RITCHIE (*Artistic Director*) is in his seventh season as Center Theatre Group's Artistic Director, and has led over 100 productions to the Ahmanson,

Taper and Douglas stages since his arrival in 2005. From 1996 to 2004 Michael was the Producer of the Williamstown Theatre Festival and prior to that he was a Production

Stage Manager in NYC. At CTG, he premiered five musicals that moved to Broadway – *The Drowsy Chaperone* (which won 13 Tony Award nominations), *Curtains* (eight Tony nominations) *13, 9 to 5: The Musical* and *Bloody Bloody Andrew Jackson*. He has produced 26 world premieres including the musicals *Minsky's*, *Leap of Faith*, *Venice* and *Sleeping Beauty Wakes*, and the plays *Bengal Tiger at the Baghdad Zoo* (a Pulitzer Prize finalist that also moved to Broadway), *Water & Power* and *Yellow Face*, and he presented a broad range of plays and musicals ranging from *Dead End* to *The Black Rider* to *Edward Scissorhands* to blockbusters such as *God of Carnage*, *Mary Poppins*, *Jersey Boys* and *August: Osage County*. In addition, Michael inaugurated CTG's New Play Production Program, designed to foster the development and production of new work.



EDWARD L. RADA
(*Managing Director*) returned to Center Theatre Group last year after previously serving as CTG's Chief Financial Officer for 12 years (1996

– 2008). Rada spent the past three years as President of the Music Center Foundation, a non-profit corporation that holds and invests the endowment and reserve funds for the Music Center and its resident companies (including CTG). Prior to his years at CTG, he was the Director of Finance at The Old Globe in San Diego and principal of Rada & Associates, an accounting firm that specialized in entertainment-related non-profit organizations and theatrical productions. He is a graduate of Occidental College in Los Angeles with numerous post-graduate coursework and credentials. He currently serves on the board of trustees for the pension, health and welfare and 401(k) plans of I.A.T.S.E. Local 33 Stagehands Union, on the board of directors of Theatre@Boston Court, and on the board of United Support of Artists for Africa/USA for Africa, among other affiliations.



DOUGLAS C. BAKER (*Producing Director*) is now in his 21st season at CTG. Previously, he managed Broadway and touring productions including *Tru*, *Born*

Yesterday, *The Gospel at Colonus*, *Annie*, *A Chorus Line*, *Working*, *The Wiz* and *Legends!* starring Mary Martin and Carol Channing which premiered at the Ahmanson Theatre in 1986. Baker is a graduate of Albion College, 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.



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.

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CREDITS AND ACKNOWLEDGEMENTS
Scenery by Technical Theater Solutions, LLC; Video
Projection System provided by WorldStage Inc.; Lighting
by PRG; Sound by Masque; Outfitting by Port City

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Undergarments provided by BRA*Tenders; Guitars
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Agop; Strings by D'Addario & Co.; Opening audio
sequence by Ira Pittelman & Wayne Hyde; Rehearsed
at the New 42nd Street Studios.



The actors and stage managers employed
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Latecomers will be seated at the discretion of the management. Patrons with disabilities: wheelchair seating is available in a variety of theatre locations.
When ordering your 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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KELLEY KIRKPATRICK Associate Artistic Director
DIANE RODRIGUEZ Associate Producer/Director of New Play Production
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ANDREW W. ARNOLD Flyman (Ahmanson Theatre)
JIM BERGER Master Electrician (Ahmanson Theatre)
STAN STEELMON Master Propertyman (Ahmanson Theatre)
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DIAN CAMARILLO Costume Shop Coordinator
KATHY CHRISTIANSEN Draper
DIANNE K. GRAEBNER Milliner/Crafts/Dyer
ELIZABETH LEONARD Production Operations Manager
JULIO A. CUELLAR Driver/Custodian

MELODY MATTOS Production Business Manager
JENNIFER ACHTERBERG Production and Facilities Manager
AMANDA CAMPBELL Production Administrator

JONATHAN BARLOW LEE Production Manager (Mark Taper Forum)
KELSEY MARTINEZ Assistant 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)
MARA HOLLAND Stage Door (Mark Taper Forum)

CELESTE SANTAMASSINO Production Manager (Kirk Douglas Theatre)
JAMIE THOMA Assistant Production Manager (Kirk Douglas Theatre)
RICHARD PETERSON Master Electrician (Kirk Douglas Theatre)
ADAM PHALEN Head Audio (Kirk Douglas Theatre)

FINANCE, INFORMATION SYSTEMS AND HUMAN RESOURCES

MICHAEL F. THOMPSON Chief Financial Officer
DANA KELLY Contoller
JANIS BOWBEER Assistant Contoller
FELICISIMA LAPID Accounts Payable Supervisor
ALEGRIA SENA Staff Accountant
DANNY LAMPSON Staff Accountant

YUEN KI "ANNIE" LAW Payroll Manager
MARIANA GONZALEZ Payroll Specialist

DAVE ALTON Chief Information Officer
STAN GRUSHESKY Director of Information Systems
SEAN PINTO Patron Database Administrator
SCOTT LANDES Information Systems Analyst

MICHELLE MACGAFFEY Director of Human Resources
MADRIO FLEEK Interim Senior Human Resources Generalist
DAMON JOSEPH Office Services
SINGER LEWAK, LLP Auditor
MICHAEL C. DONALDSON, LISA A. CALLIF Legal Counsel
GIBSON, DUNN & CRUTCHER Legal Counsel

DEVELOPMENT

YVONNE CARLSON BELL Director of Development
PATRICK OWEN Deputy Director of Development
NATALIE BERGESON Director of Donor Contributions
JEAN KLING Director of Institutional Support
LIZ LIN Director of Donor Communications
BRUCE W. RISE Director of Major Gifts
CHARITY WU Director of Individual Giving
BECKY BIRDSONG Associate Director of Donor Relations
SANDRA EBEJER Institutional Giving Officer
KIM LA TOUR Corporate Giving Officer
MANDY RATLIF Development Database Manager
RICK LEE Donor Contributions Supervisor
ANA ROSE O'HALLORAN Donor Marketing Manager
JENNIFER RYEN Special Gifts Manager
JAMIE CATALDO Grants Writer
JENNIFER CHAN Development Assistant
DONALD JOLLY Donor Relations Associate for the Inner Circle
MANDI OR Special Events Coordinator
HELEN H. OTA Executive Assistant to the Development Director
MARIA PAREDES Donor Relations Associate for The Guild
COURTNEY ROBERTSON Institutional Giving Associate
ERIN SCHLABACH Donor Contributions Associate
ELIZABETH WACHTEL Special Gifts Assistant

JASON BASS, AL BERMAN, JOHN CARDELLO, ANN CAVOTO, GINA EAST, KEVIN MCDEVITT, JESSICA NASH, HOLLY RAMOS, NICOLE SCIPIONE, BILL WALTON Donor Advisors
ADAM BURCH, KARLA GALVEZ, DEBORAH REED Donor Services Associates
ANNE BRUNER, JULIE NADAL, LUCY TEW Development Volunteers

MARKETING & COMMUNICATIONS

JIM ROYCE Director of Marketing and Communications

NANCY HEREFORD Director of Media and Communications
PHYLLIS MOBERLY Media and Communications Associate
JASON MARTIN Media and Communications Associate
TAYLOR RAE JOHNSON, SHANNON SMITH Media and Communications Assistants

CHRISTOPHER KOMURO Art Director
IRENE KANESHIRO, NISHITA DOSHI Senior Designers
HARUKA HAYAKAWA Graphic Designer
TERESA ENGLISH Junior Graphic Designer

MICHAEL ANDERSON Advertising & Promotions Director
ANDREW DARCEY Advertising Associate
AMELIA HEAPE Associate Director of Marketing
JOEY OLIVA Marketing Associate
ROSE POIRIER Webmaster
KIM VARHOLA Marketing Manager, Events & Partnerships (on leave)
KAREN VOCK Interim Marketing Manager, Events & Partnerships
JIM HALLORAN Marketing Coordinator

TICKET SALES AND SERVICES

SHAWN ROBERTSON Ticket Sales Director
SKYPP CABANAS Ticket Operations Coordinator

SANDY CZUBIAK Audience and Subscriber Services Manager
JENNIFER BAKER, CHERYL HAWKER, RICHARD RAGSDALE Audience Services Supervisors
ALICE CHEN Audience Services Asst. Supervisor
SAM AARON Audience Services Sales Associate

JEREMIE ARENCIBIA, RJ CANTU, CARLOS D. CHAVEZ, JR., PETER COLBURN, HESPER COLOHAN, DONALD CRANDALL, EMIL LIN, KAY LOCHARD, JUSTINE PEREZ, DEBORAH REED, LEX SAVKO, DANNY SCHMITZ, CRIS SPACCA, TRAVIS WOOD Audience Services Representatives

DANUTA SIEMAK Subscriber Services Supervisor
CHRISTINA GUTIERREZ Subscriber Services Asst. Supervisor
LIGIA PISTE, CELIA RIVAS Subscriber Services Senior Representatives
IRENE CHUANG, PETER STALOCH Subscriber Services Representatives

SARAH K. GONTA Box Office Treasurer
KISHISA ROSS, GISELE FRAZEUR Assistant Treasurers
YULIZA BARRAZA, ANGELICA CARBAJAL, MICHAEL KEMPISTY, LEROY PAWLOWSKI, MICHAEL SALTZMAN, GEORGE SOVIAK Box Office Staff

MICHAEL ZOLDESSY Account Sales Manager
KERRY KORF Priority Services Director
SUSAN F. TULLER Priority Services Operations Manager
JAY BURNS Priority Services Sales Manager
PAUL CUEN Priority Services Manager

HOWARD ASKENASE, CAROLE BAXTER, DEREK BIDDLE, STEVE BRIAN, RUSTY COLLINS, SUZANNE "MAGGIE" DODD, MARC "BYRON" DROTMAN, LOU GEORGE, KATE HALL, JERRY JOHNSTON, LISA KESSLER, SHEP KOSTER, LES KUYKENDALL, CANDICE MCDOWELL, ELENA MUSLAR, EDWARD "MAX" RAZOR, JASMINE REGALA, KEN SALLEY, BOBBI LYNNE SCOTT, DAVE SHALANSKY, MICHAEL SMITH, JEFFREY STUBBLEFIELD, QUINN SULLIVAN, KATHRYN TABB, DIANE WARD, JIM WATERMAN Representatives