2017/18 SEASON

SEASON BONUS OPTION
Matthew Bourne’s production of

THE RED SHOES
Based on the film by Michael Powell and Emeric Pressburger and the Hans Christian Andersen Fairytale
Music by Bernard Herrmann
Directed and Choreographed by Matthew Bourne
American Premiere
Sep 15 – Oct 1, 2017

FIRST SEASON PRODUCTION

BRIGHT STAR
Music, Book, and Story by Steve Martin
Music, Lyrics, and Story by Edie Brickell
Choreography by Josh Rhodes
Directed by Walter Bobbie
Oct 11 – Nov 19, 2017

SECOND SEASON PRODUCTION

SOMETHING ROTTEN!
Book by Karey Kirkpatrick and John O’Farrell
Music and Lyrics by Wayne Kirkpatrick and Karey Kirkpatrick
Directed and Choreographed by Casey Nicholaw
Nov 21 – Dec 31, 2017

THIRD SEASON PRODUCTION

CRAZY FOR YOU
Music and Lyrics by George Gershwin and Ira Gershwin
Book by Ken Ludwig
Directed and Choreographed by Susan Stroman
Feb 7 – March 18, 2018

FOURTH SEASON PRODUCTION

SOFT POWER
Book and Lyrics by David Henry Hwang
Music by Jeanine Tesori
Choreography by Sam Pinkleton
Directed by Leigh Silverman
World Premiere
May 3 – June 10, 2018

FIFTH SEASON PRODUCTION

THE HUMANS
By Stephen Karam
Directed by Joe Mantello
June 19 – July 29, 2018
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- I.H. Sutnick
BOOK BY
Karey Kirkpatrick and John O'Farrell

MUSIC AND LYRICS BY
Wayne Kirkpatrick and Karey Kirkpatrick

Conceived by Karey Kirkpatrick and Wayne Kirkpatrick

STARRING
ROB McCLURE
JOSH GRISETTI
MAGGIE LAKIS
BLAKE HAMMOND
AUTUMN HURLBERT
SCOTT COTE
JEFF BROOKS
LUCY ANDERS
KYLE NICHOLAS ANDERSON
KATE BAILEY
DANIEL BEEMAN
BRANDON BIEBER
MANDIE BLACK
NICK BUSH
IAN CAMPAYNO
Pierce Cassedy
DREW FRANKLIN
CAMERON HORBS
RALPH MEITZLER
PATRICK JOHN MORAN
JOEL NEWSOME
CON O'SHEA-CREAL
KAYLIN SECKEL
SARAH QUINN TAYLOR
TONYA THOMPSON
EMILY TRUMBLE

AND
ADAM PASCAL

SCENIC DESIGN
SCOTT PASK

CASTING
TELSEY + COMPANY
JOSH MARQUETTE
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ASSOCIATE DIRECTOR
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GLEN KELLY

ORCHESTRATIONS
LARRY HOCHMAN

MUSIC COORDINATOR
JOHN MILLER

DIRECTED AND CHOREOGRAPHED BY
CASEY NICHOLAW

DEVELOPED IN ASSOCIATION WITH THE 5TH AVENUE THEATRE, SEATTLE, WA. DAVID ARMSTRONG, EXECUTIVE PRODUCER AND ARTISTIC DIRECTOR, BERNADINE GRIFFIN, MANAGING DIRECTOR, AND BILL BERRY, PRODUCING ARTISTIC DIRECTOR.

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November 21 – December 31, 2017

AHMANSON THEATRE
CAST

In order of appearance

Minstrel .......................................................................................................... NICK RASHAD BURROUGHS
Brother Jeremiah ........................................................................................................ SCOTT COTE
Portia .................................................................................................................... AUTUMN HURLBERT
Shakespeare ................................................................................................................ ADAM PASCAL
Nick Bottom .............................................................................................................. ROB MCCLURE
Nigel Bottom ............................................................................................................. JOSH GRISETTI
Francis Flute ........................................................................................................... PATRICK JOHN MORAN
Peter Quince .......................................................................................................... CON O’SHEA-CREAL
Tom Snout ............................................................................................................... ROB MCCLURE
Yorick ...................................................................................................................... KYLE NICHOLAS ANDERSON
Robin ....................................................................................................................... PIERCE CASSEDDY
Snug ....................................................................................................................... NICK RASHAD BURROUGHS
Lord Clapham .......................................................................................................... JOEL NEWSOME
Shylock .................................................................................................................... JEFF BROOKS
Bea ......................................................................................................................... MAGGIE LAKIS
Eyepatch Man .......................................................................................................... BLAKE HAMMOND
Nostradamus ............................................................................................................ LUCY ANDERS
Shakespeare’s Valet ............................................................................................... DANIEL BEEMAN
Will Power Backup Boys ....................................................................................... DANIEL BEEMAN, DREW FRANKLIN, RALPH MEITZLER, CON O’SHEA-CREAL
Chef Trio .................................................................................................................. KYLE NICHOLAS ANDERSON, NICK RASHAD BURROUGHS, CON O’SHEA-CREAL
Master of the Justice .............................................................................................. PATRICK JOHN MORAN
Ensemble .................................................................................................................. LUCY ANDERS, KYLE NICHOLAS ANDERSON, DANIEL BEEMAN, MANDIE BLACK, NICK RASHAD BURROUGHS, PIERCE CASSEDDY, DREW FRANKLIN, RALPH MEITZLER, PATRICK JOHN MORAN, JOEL NEWSOME, CON O’SHEA-CREAL, KAYLIN SECKEL, SARAH QUINN TAYLOR, TONYA THOMPSON, EMILY TRUMBLE

UNDERSTUDIES

Swings and understudies never substitute for listed performers unless a specific announcement is made at the time of the appearance.

for Brother Jeremiah—PATRICK JOHN MORAN, JOEL NEWSOME; for Portia—LUCY ANDERS, KATE BAILEY for Shakespeare—DANIEL BEEMAN, RALPH MEITZLER; for Nick Bottom—SCOTT COTE, CON O’SHEA-CREAL for Nigel Bottom—KYLE NICHOLAS ANDERSON, PIERCE CASSEDDY for Shylock—PATRICK JOHN MORAN, JOEL NEWSOME; for Bea—KAYLIN SECKEL, EMILY TRUMBLE for Nostradamus—PATRICK JOHN MORAN, JOEL NEWSOME

SWINGS

KATE BAILEY, BRANDON BIEBER, IAN CAMPAYNO, CAMERON HOBBY

DANCE CAPTAIN

BRANDON BIEBER

ASSISTANT DANCE CAPTAIN

MANDIE BLACK

INTERMISSION

Something Rotten! is performed with one intermission.
SCENES AND MUSICAL NUMBERS

ACT ONE

SCENE 1: A South London Street
“Welcome to the Renaissance” ......................................................... MINSTREL AND COMPANY

SCENE 2: The Theatre
“God, I Hate Shakespeare” ................................................................. NICK, NIGEL, THE TROUPE

SCENE 3: A South London Street/Outside Nick and Bea’s House

SCENE 4: Nick and Bea’s House
“Right Hand Man” .............................................................................. BEA, NICK
“God, I Hate Shakespeare” (Reprise) .................................................. NICK

SCENE 5: Soothsayer Alley
“A Musical” .................................................................................. NOSTRADAMUS, NICK, ENSEMBLE

SCENE 6: A South London Street/Outside the Theatre

SCENE 7: The Theatre
“The Black Death” ............................................................................ THE TROUPE

SCENE 8: A South London Street
“I Love the Way” ................................................................................. PORTIA, NIGEL

SCENE 9: The Park
“Will Power” .................................................................................. SHAKESPEARE, ENSEMBLE

SCENE 10: After-Show Party Tent

SCENE 11: Soothsayer Alley
“Bottom’s Gonna Be on Top” ......................................................... NICK AND COMPANY

ACT TWO

SCENE 1: London
“Welcome to the Renaissance” (Reprise) ........................................... MINSTREL
“Hard to Be the Bard” ........................................................................... SHAKESPEARE AND ENSEMBLE

SCENE 2: The Theatre
“It’s Eggs!” ....................................................................................... NICK, THE TROUPE

SCENE 3: Under London Bridge
“We See the Light” ............................................................................ PORTIA, NIGEL, BROTHER JEREMIAH, NICK, ENSEMBLE

SCENE 4: The Theatre
“To Thine Own Self” ......................................................................... NIGEL, NICK, SHAKESPEARE, SHYLOCK, NOSTRADAMUS, THE TROUPE

SCENE 5: A South London Street
“Right Hand Man” (Reprise) ............................................................. BEA

SCENE 6: One Stage at the Theatre
“Something Rotten!” ........................................................................ THE TROUPE
“Make an Omelette” .......................................................................... NICK AND COMPANY

SCENE 7: Courtroom
“To Thine Own Self” (Reprise) .............................................................. NICK, NIGEL

SCENE 8: The Settlement
“Finale” ............................................................................................ THE COMPANY

ORCHESTRA

Conductor/Keyboard 1—BRIAN P. KENNEDY
Associate Conductor/Keyboard 2—WILLIAM SHAFFER
Guitar—CAMERON RASMUSSEN
Drums/Percussion—BRAD FLICKINGER
Reed 1—SAL LOZANO
Trumpet—ROB SCHEAR
Trombone/Contractor—ROBERT PAYNE
Violin—JEN CHOI FISCHER
Guitar 2—JUSTIN LEES-SMITH
Keyboard 3—ALBY POTTS
Bass—KEN WILD
Keyboard 2 Sub—JOHN SAWOLSKI
Music Coordinator—JOHN MILLER
Music Copying—EMILY GRISHMAN
Music Preparation—EMILY GRISHMAN, KATHARINE EDMONDS
WHO’S WHO


BLAKE HAMMOND (Nostradamus). Broadway: Living on Love (Bruce); First Date (Waiter); Sister Act (Ernie); Elf (Chadwick); Billy Elliot (Braithwaite); Hairspray (Edna); The Lion King (Pumbaa); The Music Man (Quartet); Kiss Me, Kate (Phillip); On the Town (Uperman/MC). Off-Broadway: six productions. National tours: seven productions, most recently Cinderella (Sebastian), The Addams Family (Fester). Blake has many TV/film credits and has received the L.A. Critics, Carbonell, Chicago After Dark, and Indy Soap Awards.

ADAM PASCAL (Shakespeare) starred as the original Roger Davis in the Off-Broadway, Broadway, and London productions of Rent. He was the original Radames in Broadway’s Aida and starred as the Emcee in Roundabout’s Broadway production of Cabaret. Adam played Huey Calhoun in Broadway’s Memphis and Billy Flynn in Broadway’s Chicago. Adam recently played Chad in Broadway’s Disaster! He and his wife Cybele co-own the gluten- and allergen-free company Cybele’s Free to Eat.

MAGGIE LAKIS (Bea). First national tour and Off-Broadway production of Avenue Q. Off-Broadway: John Doyle’s reimagined Allegro (CSC), Regional: Because of Winn-Dixie (Delaware Theatre) and Little Shop of Horrors (11th Hour/Theatre Horizon, Barrymore nomination for Best Actress in a Musical). Other highlights: The Muny, Bucks County Playhouse, Wilma Theater, Arden Theatre, Flat Rock Playhouse. Thanks to Mike at 9MUSE. Thankful for the opportunity to play opposite her husband!


JOSH GRISSETTI (Nigel Bottom). Broadway: Something Rotten!, It Shoulda Been You (Derwent Award), Broadway Bound. Off-Broadway: Enter Laughing (Theatre World Award), Rent, Peter and the Starcatcher, Red Eye of Love, Candida, After the Ball. Favorite regional: Prince of Broadway (Tokyo), Diner (Signature Theatre), Camelot (Kennedy Center), How to Succeed… (L.A., Ovation Award), Spamatot (Vegas). TV: The Gates, Nurse Jackie, The Knights of Prosperity. Film: The Immigrant, The Namesake, and others. Twitter/Instagram: @joshgrisetti

JEFF BROOKS (Shylock). Broadway: A History of the American Film, Loose Ends, Lend Me a Tenor, Gypsy, Nick & Nora, Guys and Dolls, and Beauty and the Beast. Off-Broadway: Durang’s Titanic, Sister Mary Ignatius…,
PERFORMANCES

MAGAZINE P 7


LUCY ANDERS (Ensemble, Understudy for Portia). Favorite credits include Baby! (Lizzie), A Little Night Music (Anne), A Chorus Line (Maggie), Follies (Young Heidi), and Humperdinck’s Hansel and Gretel (Gretel). For Poppa and KJB. BWMT15.

KYLE NICHOLAS ANDERSON (Ensemble, Understudy for Nigel Bottom). National tour debut! Regional highlights: Paper Mill Playhouse, Muny, DTC, Syracuse Stage, NSMT. “Endless love to my family, MSA, Telsey + Co., and the Rotten team.” BFA, Syracuse University. @KyleNicholasAnderson

KATE BAILEY (Swing, Understudy for Portia) is so excited to be joining the Rotten players! Regional: Oliver! (Paper Mill Playhouse), Grease (Paper Mill Playhouse), Saturday Night Fever, and Xanadu. Training: BYU. “Love to my friends, family, BLOC NYC, and Telsey + Co.”

DANIEL BEEMAN (Ensemble, Understudy for Shakespeare). Touring debut! Regional: KC Rep, KC Starlight, MTWichita, Ogunquit Playhouse, Spinning Tree Theatre. Omaha native. Endless gratitude to family, friends, BRS/Gage, Telsey, and the entire Something Rotten! team! @danielbeeman


MANDIE BLACK (Assistant Dance Captain, Ensemble). National tour debut! Select favorites (regional/international): Crazy for You, A Chorus Line, The Naked Truth, Zorro. Thank you Casey, Bloc, Michael, and the wonderful players of team Rotten! @mandieblackforreal

NICK RASHAD BURROUGHS (Minstrel, Ensemble) is thrilled to be making his national tour debut. Kinky Boots on Broadway (Angel/Lola understudy), Netflix series The Get Down (CJ), Shrek The Musical (Donkey), Jesus Christ Superstar (Judas). Instagram: @nickrburroughs


PIERCE CASSEDY (Ensemble, Understudy for Nigel Bottom). Broadway: Kinky Boots. Elder McKinley in the original Chicago cast of The Book of Mormon. “Thank you KMR, Cesar, Beth, CCM, SR team, and my family.” In memory of Rod Durham. @piercecassedy

DREW FRANKLIN (Ensemble). Broadway: R+H Cinderella. NYC: Radio City Christmas Spectacular; Where’s Charley?: Lady, Be Good (with Tommy Tune); Elf. National tours: Cats, White Christmas, A Chorus Line. Enjoy the show!

CAMERON HOBBs (Swing). Eggcited to be here! National tour debut! Regional: Muny, NSMT, Fulton Theatre, Disney Cruise Line. BFA: Otterbein University. Thanks to Telsey, Bloc, the Rotten team, family, and friends! As always, for Mom.


PATRICK JOHN MORAN (Ensemble, Understudy for Nostradamus, Brother Jeremiah, Shylock). Education: Greensboro College/MFA UCF. National tour: Joseph… (Asher/Baker). Regional: …Spelling Bee (Barfée, Chicago), The Music Man (Jacey Squires, Cape Playhouse), Man of La Mancha (Sancho, Flat Rock).

EMILY TRUMBLE (Ensemble, Understudy for Bea). First national tour: The Sound of Music (Maria u/s). Regional: The Muny, Pittsburgh CLO, Berkeley Rep. BFA: CCM. Endless thanks to Cesar, Eric, and KMR. For Mama and Maddy. @emtrum


KAREY KIRKPATRICK (Book, Music, and Lyrics) began his career as a screen and songwriter for Disney Animation, where he penned The Rescuers Down Under and James and the Giant Peach. With more than a dozen feature films produced, screenplay credits include Chicken Run (Golden Globe nominee for Outstanding Comedy), Charlotte’s Web, The Hitchhiker’s Guide to the Galaxy, The Spiderwick Chronicles, Flakes, and Over the Hedge, which he also co-directed. He directed the Paramount Pictures film Imagine That starring Eddie Murphy and co-produced, wrote, and performed on the film’s soundtrack. Broadway theatre credits: none (please don’t judge). Regional theatre: nope! Awards: first place, Bible verse memorization, Horseshoe Drive Baptist Church. Other credits: husband of Nada, father of Sami, Maia, and Finn.

WAYNE KIRKPATRICK (Music and Lyrics) is the Grammy Award-winning songwriter of “Change the World” by Eric Clapton (Song of the Year). Top 10 singles include “Every Heartbeat,” “Good for Me” (Amy Grant); “Wrapped Up in You” (Garth Brooks); “Boondocks,” “Bring It on Home,” “Little White Church” (Little Big Town); “Place in This World” (Michael W. Smith). He is a multi-formatted songwriter, with songs recorded by Bonnie Raitt, Faith Hill, Tim McGraw, Joe Cocker, Wynonna, Gabe Dixon, Nickel Creek, Trisha Yearwood, Babyface, and Peter Frampton, among others. His songs have been featured in films such as Almost Famous and Phenomenon and television shows such as Grey’s Anatomy, True Blood, and Hart of Dixie. Wayne lives in Nashville with his wife Fran. Favorite productions: Kourtney, Shelby, and Carson.
JOHN O’FARRELL (Book) is one of the U.K.’s best-known comic authors and script writers. Bestselling novels include The Best a Man Can Get, This Is Your Life, May Contain Nuts, and The Man Who Forgot His Wife. Nonfiction includes Things Can Only Get Better, An Utterly Impartial History of Britain, and three collections of his satirical columns for The Guardian newspaper. His books have been translated into 25 languages and adapted for BBC radio and television. TV and film credits include Spitting Image, Have I Got News for You, Chicken Run, Murder Most Horrid, Smith and Jones. Winner, British Comedy Award. Founded U.K.’s first daily satirical news website, Newsbiscuit. Currently writing a screenplay for Aardman Animations, having just completed his fifth novel. @mrjohnofarrell

CASEY NICHOLAW (Director, Choreographer) is currently represented on Broadway as director and choreographer of Disney’s Aladdin (2014 Tony, Drama Desk, and Outer Critics Circle Award nominations, Best Choreography); co-director and choreographer of The Book of Mormon (2011 Tony, Drama Desk, and Outer Critics Circle Awards as co-director with Trey Parker, receiving the same nominations for choreography as well as an Olivier Award). Other Broadway credits as director/choreographer: Elf: The Musical, The Drowsy Chaperone (2006 Tony, Drama Desk, and Outer Critics Circle nominations), Monty Python’s Spamalot directed by Mike Nichols (2005 Tony, Drama Desk, and Outer Critics Circle nominations, Best Choreography). Additional New York credits for City Center Encores!: the highly acclaimed productions of Most Happy Fella, Anyone Can Whistle, and Follies (direction/choreography).

PHIL RENO (Music Supervisor and Vocal Arrangements). Broadway: Elf; Promises, Promises; The Drowsy Chaperone; The Producers; Thou Shalt Not; Dame Edna: The Royal Tour and Back with a Vengeance; Cats. Off-Broadway: The Diva is Dismissed (Public), A New Brain (Lincoln Center). National tours: Joseph... (with Donny Osmond), original company of Music of the Night, Starlight Express, Bob Fosse’s Sweet Charity. Television: music director/ conductor for Broadway Under the Stars (CBS 2002–2006), CBS Tree Lighting in Bryant Park (2006–2011). Film: The Producers. Grammy nominee as co-producer of The Drowsy Chaperone cast album.

BRIAN P. KENNEDY (Music Director & Conductor), Los Angeles: Carrie, Oklahoma!, Sweet Smell of Success, William Finn’s Make Me a Song, Randy Newman’s Harps & Angels, Re-Animator, New Hopeville Comics, Silence: The Musical, The Real Love (ask Adam Pascal about it…), Hello! My Baby (arrangements/orchestrations), Silversea Cruises (music supervisor), Rockwell Table & Stage (resident music director), and Broadway Stage Door Supper Club on SiriusXM. Broadway: 13 (music assistant). Graduate of UNC—Greensboro.

SCOTT PASK (Scenic Designer). His 40 Broadway productions include The Book of Mormon (Tony Award), It’s Only a Play, Finding Neverland, Airline Highway, The Visit, Pippin (Tony nom.), Casa Valentina, I’ll Eat You Last, The Coast of Utopia (Tony Award), Take Me Out, Hair, Pal Joey (Tony nom.), Les Liaisons Dangereuses (Tony nom.), The Pillowman (Tony Award), Nine, and Unravel. Also Peter Grimes (Met Opera), Cirque du Soleil’s Amaluna. Numerous West End credits, Donmar Warehouse, National Theatre, Almeida Theatre, Chichester Festival Theatre, Leicester Curve. Honorary doctorate, University of Arizona. @scottpaskstudio


GLENN KELLY (Music Arranger) arranged music and wrote original lyrics for Bullets Over Broadway. He supervised and arranged Mel Brooks’ The Producers and Young Frankenstein. Other credits include Beauty and the Beast, Spamalot, The Drowsy Chaperone, The Book of Mormon, A Christmas Story, The Scottsboro Boys, and Aladdin. He won the New York Drama Desk Award for his original score to The Nance.

JEFF NORMAN (Production Stage Manager). Disney’s Newsies, The Lion King, and Beauty and the Beast, Chicago, Mamma Mia!, Cirque du Soleil’s O at the Bellagio, Miss Saigon, Les Misérables. Proud member of Actors’ Equity Association.

MATT SCHREIBER (Stage Manager). Broadway: Motown The Musical, The Performers, Godspell, In the Heights, Avenue Q. National tours: Motown The Musical, Wicked, Memphis, In the Heights, and Mamma Mia!


STEVE BEBOUT (Associate Director). Associate credits: The Book of Mormon (Broadway, tour), The Addams Family (Broadway, tour, Brazil, Australia), Sister Act (Broadway), 101 Dalmatians (tour), Girl Crazy (Encore!). Directing credits: NYC: I Got Fired; regional: The Full Monty, The Buddy Holly Story, Little Shop of Horrors; for NYU: Urinetown, Bye Bye Birdie. “Love and gratitude to Casey, John, Holly, and my rotten boy Gus.”

ERIC GIANCOLA (Associate Choreographer). Broadway: Something Rotten!, The Book of Mormon, Mamma Mia! Broadway tours: The Book of Mormon, Mary Poppins, Mamma Mia! Regional faves: Goodspeed and MSMT. NYU grad. Thanks to Casey Nicholaw. “I would follow you off a cliff. Make an omelette!”


JIM HARRISON (Company Manager), Clevelander. National tours: The Lion King, Motown, 50 Shades!, 9 to 5, White Christmas, The Addams Family, Broadway: Something Rotten!, Motown. Thanks to all who help to keep art live.

PORT CITY TECHNICAL (Production Management) is a production management company based in Charleston, SC. Current tours with Work Light Productions include Mamma Mia!, Rent, Cinderella, and White Christmas. Thrilled to be working with them again on Motown and Something Rotten!


WORK LIGHT PRODUCTIONS (General Management). Dedicated to creating and producing live entertainment. General management for Something Rotten! and Motown. Producers of Rent 20th anniversary tour, Cinderella, Mamma Mia!, White Christmas. Currently developing Clue, a new stage play based on the Paramount movie. Produced Julie Andrews, The Gift of Music at The Hollywood Bowl and London’s O2 Arena. Other recent touring productions include the Tony Award winners American Idiot, In the Heights, and Avenue Q. WLP is led by founding partner and President Stephen Gabriel and Vice President Nancy Gabriel. worklightproductions.com

THE 5TH AVENUE THEATRE. Seattle’s 5th Avenue Theatre is one of America’s leading musical theatre companies. Under the leadership of Executive Producer and Artistic Director David Armstrong, Managing Director Bernadine C. Griffin, and Producing Artistic Director Bill Berry, the 5th has premiered 16 new musicals, nine of which have subsequently moved to Broadway including Hairspray (2003 Best Musical Tony), The Wedding Singer, Shrek, Memphis (2010 Best Musical Tony Award), Catch Me If You Can, A Christmas Story, Scandalous, First Date, and Disney’s Aladdin. 5thavenue.org

KEVIN McCOLLUM (Producer) has received three Tony Awards for Best Musical for In the Heights (2008), Avenue Q (2004), and Rent (1996), which was also awarded the Pulitzer Prize for Drama. He also produced The Drowsy Chaperone (2006, winner of five Tonys) and most recently The Play That Goes Wrong on Broadway. Additional credits include the Tony-nominated shows Hand to God, Something Rotten!, and Motown The Musical. Something Rotten! and Motown are currently touring America, and Motown can be seen on London’s West End. Mr. McCollum was trained at the University of Cincinnati’s College-Conservatory of Music and earned his master’s from the University of Southern California.

THE SEELIG GROUP (Producer) is a private media and entertainment principal investment and advisory firm founded in 2012 by a group of successful and experienced entrepreneurs, executives, and investors.

ASHLEY DeSIMONE (Producer) is an executive focused on live entertainment at The Seelig Group and is the managing partner of Fortune Theatrical Ventures, an investment platform dedicated to producing projects with Kevin McCollum. She is delighted to be part of the Something Rotten! tour.

MORRIS BERCHARD (Producer). Broadway credits include The Color Purple (Tony Award—Best Musical Revival), Something Rotten!, Hand to God, It’s Only a Play, The Performers, Ragtime, Desire Under the Elms,

**WENDY FEDERMAN** (Producer), CEO of Foolish Mortals Productions. Four Tony Awards, five Drama Desk Awards; involvement with over 50 Broadway, national tour, and London productions. Film: *Wakefield* starring Bryan Cranston and Jennifer Garner. Wendy is thrilled to be a Rotten producer!

**BARBARA H. FREITAG** (Producer) and late husband Buddy formed B Square+4 Productions in 2004 with the mission of producing original musicals and plays. 2016–17 Broadway: *Come From Away, A Doll’s House Part 2, and Hello, Dolly!* Barbara and Buddy always shared a passion for theatre...she continues the love.

**LAMS PRODUCTIONS** (Producer) is a New York-based production company founded by Tony- and Olivier-nominated producers Bradley Reynolds and David Siesko. LAMS produced *Something Rotten!* on Broadway, *Hand to God* on Broadway and in London, and *It’s Only a Play*. Bradley and David also produced the recent revivals of *West Side Story* and *Ragtime* as well as *[title of show]* and *Mothers and Sons*.

**RICHARD WINKLER** (Producer), Tony Awards: *Vanya and Sonia…, La Cage…, Memphis, The Norman Conquests*. Other Broadway includes *Come From Away, Disgraced, You Can’t Take It with You, Cinderella, A Little Night Music, Lend Me a Tenor, Catch Me If You Can, Nice Work….* West End includes *Dreamgirls, Betrayal, and Long Day’s Journey into Night* (Olivier Award).

**TIMOTHY LACZYNSKI** (Producer). Broadway: *Something Rotten!, Hand to God, A Christmas Story: The Musical, and The Pee-wee Herman Show*. Mr. Laczynski serves as the board treasurer for Lincoln Theater in Napa and was formerly the executive producer at Surflight Theatre in NJ. He consults in business development and strategic planning.

**JAM THEATRICALS** (Producer), under the direction of founders Arny Granat and Steve Traxler, manages subscription series in 30 cities throughout North America and has produced more than 45 shows on Broadway, winning nine Tony Awards along the way.

**JOHN YONOVER** (Producer) supported and invested in more than 35 productions on Broadway, Chicago, and London, including *Memphis, Dee Snider’s Rock & Roll Christmas Tale* (Toronto and Chicago), *The Mountaintop, First Date*, the currently running *Dear Evan Hansen*, and *Come From Away*. John was a guest judge on an episode of Donald Trump’s *The Apprentice* alongside Kristin Chenoweth. John and his wife of 30 years Evonne are beyond excited to bring *Something Rotten!* to America.

**ROBERT GREENBLATT** (Producer) is Chairman of NBC, the #1 network in all key demographics, and his support for live musicals (*The Sound of Music, The Wiz, Hairspray*) changed the industry landscape. Greenblatt also oversees Universal Television studios which produce over 35 series for NBC, CBS, Fox, Netflix, Amazon, Hulu, and Apple. Besides NBC, he has run Showtime and Fox, and is a two-time Tony Award-winning producer (*Dear Evan Hansen, A Gentleman’s Guide…*) and a Golden Globe winner for *Six Feet Under*. He currently serves on the Board for City Year Los Angeles and Center Theatre Group.

**LUCAS McMahon** (Associate Producer) has worked with Kevin McCollum at Alchemation since 2012. Other credits include *Something Rotten!* on Broadway, *Hand to God* (Broadway and West End), and the current Broadway production of *The Play That Goes Wrong*. He is a proud alumnus of Northwestern University.

**CENTER THEATRE GROUP**

**MICHAEL RITCHIE** (Artistic Director) is in his 13th 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 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. He currently serves as a trustee of Occidental College, The Ahmanson Foundation, Children’s Hospital of Los Angeles, and Polytechnic School.

DOUGLAS C. BAKER (Producing Director) is now in his 28th 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.

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.

Cast of the *Something Rotten!* national tour. PHOTO BY JEREMY DANIEL.
Q: You and Karey [Kirkpatrick, Wayne’s brother] had the initial idea for *Something Rotten!* 20 years ago. Can you remember how it surfaced?

A: We wish we could. It was such an organic process. We were in musical theatre in high school and have always had a love of it. And both of us being writers, we’d always talked about one day wanting to write a musical. I also have a deep love of history and love things with historical characters in them.

Q: Having achieved the level of success that you have as a musician, did you ever worry about jumping headlong into this new world and taking this risk?

A: Oh yeah. Worried about it all the time. It’s one thing to write songs, and after you’ve been doing it for a while, I know how to write a song, so you bring those skills into that new world. But there are so many different layers, so many different elements in writing songs for musicals. Some of it you understand going in, and some of it you have no idea how complicated or how different it is.

There was a learning curve. It took us four and a half years from the time we started writing this musical until it opened on Broadway. I think we all felt we went to musical theatre college after those four years.

Q: Was it fun to write music in the Queen style for Shakespeare?

A: Yeah. Once we landed on the notion of treating Shakespeare as a rock star, the contemporary thing started making more sense. There was always the desire to have an excuse to bring that stuff into it. We had songs like “A Musical” and “Bottom’s Gonna Be on Top” that are more musical theatre-type songs. But then we could do songs like “Hard To Be the Bard” or “Will Power” that have influences from Queen to the Beatles. And have both styles be able to live in the same musical. It was fun to use Shakespeare as the excuse for doing that.

Q: How did you choose the musical theatre moments that you wanted to quote in song?

A: We were conscious of not wanting to be so inside that you could only get it if you had seen the most obscure musicals. We really went broad, purposely. Not only with the musicals that inspired us but also musicals people would know even if they hadn’t seen them. So you reference *The Sound of Music, Music Man,* or *Oklahoma!* shows a lot of people would know because they’ve seen the movie. The same with the Shakespeare stuff. Everybody knows some Shakespeare lines. There are a lot of what we refer to as his hits, lines that everybody is going to know.