

MAR | APR 2015

BACKSTAGEPASS

BEHIND THE SCENES AT RIVERSIDE THEATRE

MAKING THE MUSIC

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LAUGH, CRY, AND FALL IN LOVE

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ADVENTURE TO NEVERLAND

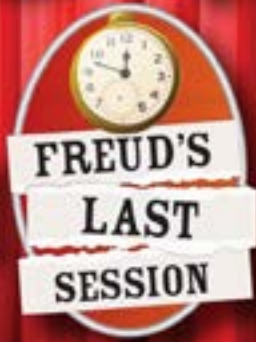
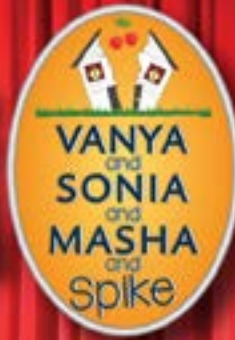
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KEN CLIFTON

Resident Music Director

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OUR
2015-16
SEASON!

PRESENTING OUR 2015-2016 SEASON



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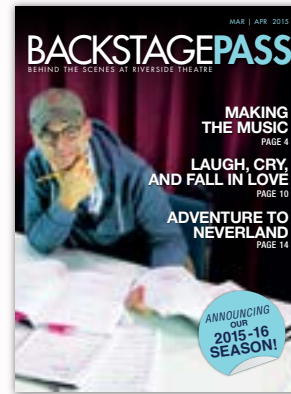
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MAR | APR 2015 Issue

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KEN Clifton

Until recently, Ken Clifton only shared his musical talents at Riverside two or three times a year. Those were the times he was hired as a seasonal musical director for large scale productions on the main stage and special events.

Last summer, Ken was made a full time employee of Riverside and named Resident Musical Director. His duties would not only encompass being Musical Director/Conductor on the Stark Stage, but he would be creative contributor in creating new works for Riverside's new endeavor, Riverside Theatricals.

While every patron of Riverside has delighted in Ken's musical arrangements and conducting abilities, he didn't get involved with music till a relatively late age. Most people that end up pursuing music professionally begin around the age of 4 or 5. Ken didn't touch the piano till he was 12.

"My first piano lesson was on my 12th birthday. We had a little spinet in the house and my mom tells me I started picking out tunes I heard on TV or at church," Ken explains. "My Aunt Kat played piano at church and Mom and her sisters sang. Other than that, my only other musical influence was "Hee Haw" and country music that my dad played on the 8-track in the car. I was raised in Plant City after all. Not really a cultural Mecca."

Piano lessons were an expensive venture, so Ken ended up studying for about a year and a half before he stopped. Regardless, once he started playing he never stopped. He ended up teaching himself to play and read music on his own.

"A real game changer came when I heard the music of Sandy Patty, a contemporary gospel singer. She was a soprano and used a full orchestra... that was a first for me. My cousin knew I was into Sandy's music and bought me her songbook. I would listen to Sandy sing and watch the notes. In a way, Sandy was one of my first teachers."

Interestingly enough though, Ken's real love in high school wasn't music. His family moved to a small town in East Tennessee where there was no music program but, of all things, an amazing teacher that mentored the high school newspaper.

"James Gilbert literally changed my life. He introduced me to stories. I began to read novels and have long discussions about characters. Through journalism, I learned that everyone has a story and every story is worth telling. I set out to go into Broadcasting and learn how to tell those stories."



Being the first person on either side of his family to go to college, he began his collegiate career in a small junior college in East Tennessee. It was there he saw his first musical, *Oklahoma*.

"Picture a small auditorium with just a piano as the 'orchestra'. Picture plaid flannel shirts and jeans from the actors' own closets. It was very low budget... but the lights went down and then this guy started singing about how beautiful the morning was. I'm still a small town guy, too, and I completely understood that. Art found me where I was. For some reason, I really cared about these people."

Ken's childhood best friend was attending Stetson University in Deland, FL and suggested that Ken transfer there. *"I asked if there was a Journalism school. He told me he didn't think so, but they had a good music department. That was it. For some reason, everything changed. I auditioned and they accepted this kid from the hills of Tennessee. They gave me a scholarship and my music was back front and center."* He went on to get a degree in Piano Performance.

Ken took his first trip to New York City on a school sponsored trip and saw his first Broadway show, *Les Misérables*. *"Something shifted during that week watching those shows. I didn't realize there was an art form that had both music and those storytelling possibilities. My worlds of journalism and music were brought together with the musical. I didn't know how, but I felt that this was to be part of my future."*

After college at Stetson, Ken moved to Orlando where he worked for Mickey playing piano and coaching vocals and got a job at the First Baptist Church of Orlando as a staff accompanist. *"I think the whole town I grew up in could have fit in the sanctuary. It sat over 6000, room for over 60 in the orchestra pit, and sat around 250 in the choir loft. Let's just say I got used to performing in front of crowds there."* He also got to conduct choirs and arrange vocals and do some orchestrating. He arranged their Christmas show one year and it was seen by over 50,000 people.

During that time, Ken got a call from Sherry Dee Brewer from Riverside Theatre.

"I'd never heard of Riverside Theatre, but I had heard of Vero Beach. A pal of mine from Stetson grew up in Vero. I'd been recommended to maybe fill in to music direct their production of Hello, Dolly! after their other guy dropped out. The artistic director insisted that I come and play the piano for him before he offered me the job. For some reason, I agreed to make the drive"



Stark Stage Orchestra Pit

MEMPHIS

APRIL 7-26

and meet with Allen Cornell. He didn't care that Disney had me on TV appearances or that First Baptist was a high profile gig or that I had a degree from Stetson. Allen had to see for himself. I made the trip south on 95. How was I to know that my life would never quite be the same after meeting Allen? That was 1988. My first job in professional theatre conducting a musical."

Soon after that Ken moved to New York City. He played for auditions, rehearsals and reading of new musicals. He taught for a few years at NYU and began writing. During that time, Riverside began bringing Ken back down to Vero Beach to conduct more and more shows.

"Allen has been a friend and mentor. He's the kind of guy that puts the capital 'A' in Artist. He's an honest storyteller and a brilliant designer. I have no idea what he saw in that twenty-something kid, but he clearly saw something that didn't exist yet. I guess that's what Artists do. They see things that others don't see yet, then get busy creating it. That's what he did with me."

As musical director, it is Ken's job to teach the actors their parts, work with the choreographer and director, and make the orchestrations for the band. In the golden age of theater, orchestras usually took from 25 to 28 people to work. Most shows now call for less. How do you pull off an orchestration and the "sound" that people have come to expect from a show with only 10 people in the pit? That is also part of Ken's job, and it's no small task.

"I try to provide as much color and movement in the band to replicate the original orchestration and sound that people expect. It's a tedious effort and a huge puzzle to put together. It's not possible without brilliant musicians like Anne Shuttlesworth. Anne plays the second keyboard. I play Key 1. Anne has a healthy resume of playing Broadway shows and playing/conducting national tours, among other things. She performs the keyboards for us with different sounds to augment the brass, strings and winds, and is an invaluable resource for what we do here. Everything is with the overall show in mind. This isn't a concert or recital where it's about the music. It's about the story. Period. How can I musically create a world for the actors to advance their story? That's the driving force behind every decision. Just like the sets, lighting,

"It's like a puzzle. The major goal in all of this is to create a total experience the audience member won't soon forget."

costumes, choreography and overall direction, the music serves to tell the story. Out of all that, the most important person in the room is the audience. It's all for them. To move the audience and provide an experience for them. That's the goal and that's the reason we do what we do."

It's not all work, though.

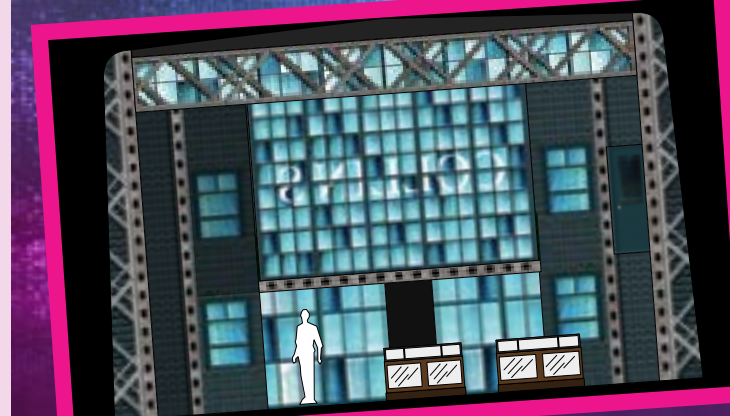
"So, I was conducting another production of Hello, Dolly! up in Ogunquit, Maine. Sally Struthers was playing Dolly. We were out shopping one day and, at the register, Sally asked to borrow five dollars. She swore she'd pay me back and of course, I told her to forget about it. Well, that's not Sally's style. That night during the performance, Sally stopped the show after the big staircase moment. She walked center stage and pulled out a five dollar bill from her cleavage, leaned down into the pit and with a raised eyebrow said, 'Maestro, this is for earlier today...' Needless to say, the audience howled. I still have those five bucks."

In this season, Riverside has brought audiences the songs from the 60's, Gershwin's eternal swing and rhythm, Bernstein's masterpiece and now old school rock and roll for *Memphis*.

"Gotta tell ya, I don't know Memphis at all. Time to study! I'm looking forward to giving our audience another musical style for this season. Another way to tell another story. Music is part of all our lives. It's an honor to provide that for this theatre and the people of Vero Beach. They may not know the overall work that goes into it. They may think it's just about the magic of being 'talented' and therefore things just happen... either way, what we do is all for them. I'm humbled and grateful to join with the other Artists here in this beautiful place to make a little magic for our people."

Memphis not only won the 2010 Tony Award for Best Musical, but of the three additional Tony Awards, it also won Best Orchestration.

Perfect for Ken Clifton.



STORYBOARD ACT 1 SCENE 2 Collin's Department Store

MEMPHIS the production

Memphis is a story about the mainstream acceptance of rock 'n roll, blues, and gospel music in the 1950's. It is loosely based on the life of Dewey Phillips, one of the first white disk jockeys to play black music.

The production was performed Off-Broadway in 2002 and regionally in 2003-04 and 2008-09, before opening at the Shubert Theatre on Broadway in 2009. It ran for 1,165 performances through 2012, winning four Tony and Drama Desk Awards, including best musical. It also won the Critics' Circle and Golden Icon Awards for best musical. The show opened on London's West End in October 2014.

David Bryan wrote the music and lyrics for *Memphis*, and Joe DiPietro wrote the lyrics and book. David Bryan was born in 1962, and is best known for his association as keyboard player, songwriter and vocalist for Bon Jovi. He grew up in New Jersey, attended the Julliard School, and studied with professor Emery Hack of Julliard for thirteen years. He is an active

philanthropist, contributing generously to the reconstruction of homes in New Orleans ravaged by Hurricane Katrina.

Joe DiPietro was born in 1961, and raised in New Jersey. He graduated Phi Beta Kappa from Rutgers in 1984. He wrote the book and lyrics for *I Love You, You're Perfect, Now Change*, which ran at the Westside Theatre Off-Broadway for twelve years (5,003 performances). His 1998 play, *Over the River and Through the Woods*, ran for 800 performances over two years. His first Broadway show in 2005, *All Shook Up*, was about Elvis Presley.

The Toxic Avenger, also written with David Bryan, debuted Off-Broadway in 2009, winning the Outer Critics Circle Award for Best Off-Broadway musical. *Nice Work if You Can Get It* followed in 2012 at Broadway's Imperial Theatre. It won the Drama Desk Award for Best Book of a Musical. His most recent works include *Creating Claire* and *The Last Romance*.



Costume Designer

GAIL BALDONI

Were you familiar with the show? No I have never seen *Memphis*, the show. But I have been to Memphis the city and I know music and Elvis are big there.

What sort of look are you trying to achieve? The period is late 1950's, so I am trying to establish that conservative, groomed look for the white community and a more vibrant, rock and roll look for the Afro-American world.

How close are you trying to replicate the time period? I always respect the period, but this is a heavy dance show and we need to cheat slightly sometimes to accomplish the choreography.

Have you worked at Riverside before? Yes, I did *Boeing, Boeing*. **Walnut Street?** No never.

Have you worked with the Director, Richard Stafford before? Yes, we have a long history. He is a very conscientious director, which I enjoy.

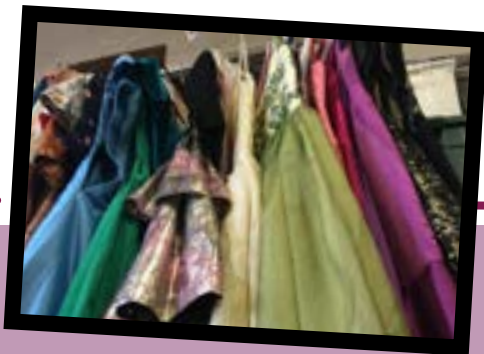
What are the challenges in designing this show? I really want the wardrobe to help tell the story. I would like to control the color palette to help the audience relate to the emotions of the scenes.

Any different challenges when designing for a show that will play in two theatres over a few months' time? The longer a show runs the more it costs to rent costumes, so budget needs to be carefully spent. Also with the demanding dancing, some costume damage needs to be planned for in the first fitting.



Gail pulls some of the period dresses and accessories from Riverside Theatre's ANNEX to begin costuming the actors in MEMPHIS.

"I would like to control the color palette to help the audience relate to the emotions of the scenes."



MEMPHIS is a Co-Production between Riverside Theatre and Walnut Street Theatre in Philadelphia.

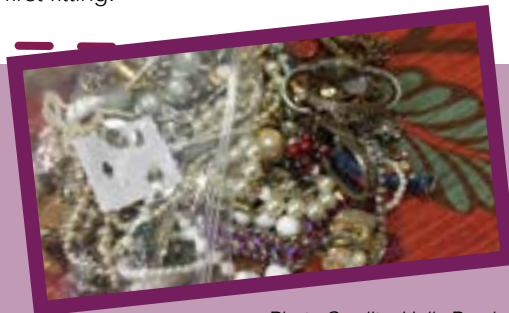


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MEET the PERFORMERS



Becca Ayers



David Schmittou



Will Ray



Kelly McCormick

Returning to Riverside Theatre
DIRECTOR
DJ Salisbury



MAR 10-22

Music by Stephen Sondheim, Leonard Bernstein, Jule Styne, Richard Rodgers and Mary Rodgers

Lyrics by Stephen Sondheim

Continuity by Ned Sherrin

SIDE BY SIDE BY

Sondheim



This revue celebrates the wit and genius of musical theatre's most influential artist.

This dazzling array of some of Sondheim's best-known songs features numbers from landmark shows that revolutionized musical theatre: *Company*, *Follies*, *A Little Night Music*, *A Funny Thing Happened on the Way To the Forum*, and *Pacific Overtures*. This stunning review also includes classics written with musical theatre giants Leonard Bernstein, Jule Styne, and Richard Rodgers on the shows *West Side Story*, *Gypsy* and *Do I hear a Waltz?*



Stephen Sondheim has written 16 Broadway musicals as either lyricist or as composer-lyricist. It cannot be denied that his creative work has forever changed how musical stories are told on stage. And those folks who specifically appreciate lyric craft bow to him as the master of masters. The revue *Side by Side by Sondheim* is a wonder-filled sampler of the theatre icon's work. And since his songs are known to be exceptionally good at defining character and for moving a story forward, we knew that casting would be our most important job. Suffice it to say that we've brought four brilliantly talented actor-singers to Vero Beach. Through them, audiences will experience all of the richness, warmth, humor, cleverness and poignancy that permeate the songs written by Stephen Sondheim.

A NOTE from the Director, DJ Salisbury



Which of these SHOW TUNES do YOU Remember?

- "Love is in the Air"
- "Comedy Tonight"
- "If Momma Was Married"
- "You Must Meet My Wife"
- "The Little Things"
- "Getting Married Today"
- "I Remember"
- "Can That Boy Foxtrot"
- "Company"
- "Another Hundred People"
- "Barcelona"
- "Marry Me A Little"
- "I Never Do Anything Twice"
- "Beautiful Girls"
- "Ah Paree!"
- "Buddy's Blues"
- "Broadway Baby"
- "You Could Drive A Person Crazy"
- "Everybody Says Don't"
- "Anyone Can Whistle"
- "Send in the Clowns"
- "We're Gonna Be Alright"
- "A Boy Like That"
- "The Boy From..."
- "Pretty Lady"
- "You Gotta Get a Gimmick"
- "Losing My Mind"
- "Could I Leave You?"
- "I'm Still Here"
- "Conversation Piece"
- "Side By Side By Side"

LAUGH, Cry, & Fall in LOVE

with the music of Stephen Sodheim

Stephen Sondheim

has been the leading composer of musical theater for the past fifty years. His work is timeless. From the streets of ancient Rome, through 19th century Japan and turn-of-the-century Sweden, to the high-rise apartments of 1970 Manhattan, his songs represent a definitive time and place, and yet move beyond their particular settings to speak to us all. Now, with this award-winning revue of his earlier work, some of the most lush, unforgettable songs from this musical theater master are presented in one magical evening. Highlighting music from *Company*, *Follies*, *A Little Night Music*, *A Funny Thing Happened On The Way To The Forum*, *Anyone Can Whistle* and *Pacific Overtures*, the musical also features Sondheim's collaborations with theatre giants Leonard Bernstein, Jule Styne and Richard Rodgers.



contacted actor friend David Kernan to put together a benefit concert for a theatre they owned, The Stables Theatre, in Wavendon, England. Kernan, who was performing in *A Little Night Music* at the time in London, thought the benefit should be a tribute to Stephen Sondheim. When Kernan and director Ned Sherrin contacted Sondheim for permission to use his material, they received a telegram saying, "By all means try, but I can't think of anything more boring."

That little benefit eventually turned into a three year run in London and a Broadway production that ran for almost a year. Songs include: "Comedy Tonight," "If Momma Was Married," "Getting Married Today," "Company," "Everybody Says Don't," "Send in the Clowns," "I'm Still Here," "Side By Side By Side," and many more.

The origins of this show are fairly simple. Cleo Lane and her husband, John Dankworth,

Actors rehearse with Director DJ Salisbury



SEE YOU AT THE SHOW!



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We recognize the value of building our relationship with the children in our audience, that's why we have begun creating some exciting new productions with them in mind.

Beginning the 2015-2016 season, Riverside Theatre will offer three thrilling professional shows for the younger viewer. Making live theatre available for all audiences has always been a priority of Riverside Theatre.



You're never too small to make a difference.

SEPTEMBER 2015

You're never too small to make a difference! Pansy is a poodle in waiting, determined to find the perfect person to adopt her. When a little girl named Avery enters, Pansy knows she is the one. Pansy's life blossoms, from rags to riches, with her new family and life at The Palace Hotel in Beverly Hills. But when a mysterious theft occurs, threatening to close down the hotel, Pansy helps solve the mystery. Based on the book series *Pansy at The Palace* by Cynthia Bardes and featuring 10 original songs, *Poodleful!* is the delightful new musical for the entire family.

Book, Music and Lyrics by Ken Clifton

Look for Two Additional New Productions Opening December 2015 & May 2016



Classes for Children with **AUTISM**

Sponsored by the Quail Valley Charities and The Corrigan-Goddard Foundation

Since 2011, children's theatre instructors devised and led theatre workshops with special need students in Indian River County schools. Meeting once a week for a half an hour, the students are taught theatre games that emphasize verbal and physical activities, and also engage in storytelling and playacting, using a variety of classic tales. Helping them explore their imaginations and abilities has been rewarding for both students and instructors alike.

Over 100 students with special needs ranging from Autism to Downs Syndrome have been served by this program through the years. Several of these students have gone on to take classes as part of RCT's after school program, and have been in shows and summer camps at RCT as well! This past year, the program was expanded at Citrus Elementary to meet for a longer number of weeks, culminating in a showcase



performance for their friends and families of songs inspired by the Frog and Toad series of books. Currently, instructor Kevin Quillinan is at Rosewood Elementary working towards the same goal of a longer, more involved program. The work of this program has produced inspiring results and we greatly look forward to continuing our work in this endeavor!

Kevin Quillinan has a BFA in Theatre for Youth from Shenandoah Conservatory and has been directing shows and teaching at RCT since 2006. Prior to that, he led the theatre program at Triton High School in Massachusetts for six years and also co-founded HarleQuyn Theatre, a company specializing in youth theatre shows and classes. Shows he has directed at RCT are Aladdin Jr., Shakespeare Abridged, Big River, Mulan Jr., and A Year with Frog and Toad.



KEVIN QUILLINAN TEACHER

JUNIOR THEATRE FESTIVAL in ATLANTA

Well, another whirlwind trip to the Junior Theatre Festival in Atlanta has come and gone! We have been taking RCT students to the JTF since 2009. This year marked our 7th visit to the fest, and we took 28 students and 10 chaperones.

The festival is a celebration of young people in the performing arts, sponsored by Music Theatre International and Disney. This year, there were groups from all across America, and even from Australia and South Korea! All the groups prepared a 15 minute excerpt of a Junior or Kids show to be presented for adjudication by Broadway professionals.

Upon arriving in Atlanta, the kids were met with a flurry of activities as they received their information for the festival and rehearsed our selections from *Disney's Mulan JR.* Saturday was the big performance for our judges, who were

choreographer Steven Kennedy and composer Justin Paul. Our kids performed marvelously, and the judges were deeply impressed with their poise, ensemble work, and vocal talents.

We were pleased to have our group honored with an award for Outstanding Achievement in Music. This is the 7th year in a row we have received this award, an amazing tribute to the talents of our students and music director Debbie Quillinan. Students Peter Wixon and Lilly Connell were chosen as "JTF All Stars". Zane Morrow and Nicole Barley were selected to audition for the Choreography DVDs produced for new Junior shows. Emily Olsson was selected to perform in the Broadway Slam performances.

It was another magical and inspiring trip for all. Our students gain so much from going to this festival and sharing their talents with others, getting wisdom from Broadway veterans, and meeting students from across the globe who have the same passion for theatre. We were so happy to provide them with this opportunity yet again!



Photo Credits: Kevin Quillinan



Kristi Beckett was selected to sing "Do You Want to Build A Snowman?" with the daughter of the Academy Award winning composers of Frozen, Bobby and Kristen Anderson-Lopez, Katie, who also sang the part in the film.

NEVERLAND ADVENTURE

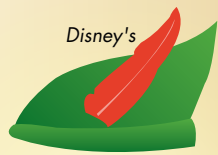


MARCH 21
8:30a & 10:30a

All pirates, mermaids, lost boys and fairies are invited to a morning of adventure as we celebrate all things Peter Pan. Grown-ups can also join in the fun and special breakfast.



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Peter Pan Jr.

A STUDENT PRODUCTION

MAR 20-22, 27-29
& APRIL 10-12

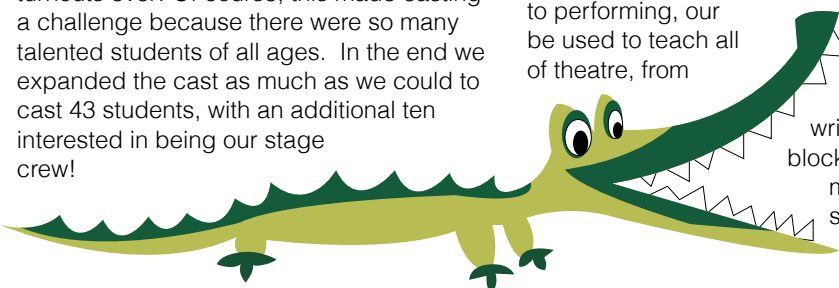


We are excitedly preparing for the area premiere of *Disney's Peter Pan Jr!* Based on the classic animated film, this show will spark our students and audiences imaginations as we visit Never Never Land.

We had just under 100 students audition for the show in January, one of our largest turnouts ever! Of course, this made casting a challenge because there were so many talented students of all ages. In the end we expanded the cast as much as we could to cast 43 students, with an additional ten interested in being our stage crew!

Almost half of our cast have not done a show with us before, so it is very exciting to have so much new talent to work with! We are increasingly emphasizing the learning process through our rehearsals rather than the end product. Theatre for youth is a learning tool and not about "just doing a show". Through this process, we will focus on strengthening their skills in acting, dancing, and singing but there is so much more taught through our rehearsals than just that. Our students learn how to work together as a team, and a show like this provides a perfect opportunity to build their ensemble skills.

The average age of the cast is around 11 years old, so the energy of these young performers will really help propel the story of the boy who won't grow up! Since so many of them are new to performing, our rehearsals will be used to teach all the ins and outs of theatre, from stage directions to writing down blocking to memorization and so much more.



NEVER NEVER LAND



The cast for Peter Pan Jr. rehearses by reading through the script and getting a feel for their characters.

Time tested theatre games will help open their imaginations to new levels of creativity, while vocal techniques will be taught to help them strengthen their voice talents safely and effectively.

I am excited about the students learning how to creatively solve problems inherent in a show like this. The story of Peter Pan involves much magic, especially with the flying. The challenge will be using our imaginations to create the illusion of such effects in highly theatrical ways without needing to rely on the crutch of literally flying someone across the room in the standard ways. The suspension of disbelief is one of the greatest things that elevates theatre as an art form, and youth theatre in particular affords awesome opportunities to expand imaginations creatively. *Peter Pan* will be one of our biggest and most exciting challenges this year and I know our kids are more than up to meeting the demands of such an imaginative story!



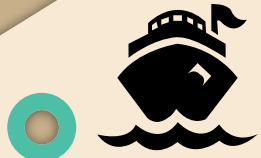
It only takes ONE HAPPY LITTLE THOUGHT



Costume Shop Intern, Megan Reed, cuts fabric for Fairie costumes.

-Director Kevin Quillinan

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Mr. Bremmer will provide analysis about how political developments and national security dynamics move markets and shape investment environments across the globe.



March 30, 2015

MIKE ROGERS
Chairman, U.S. House Permanent Select Committee on Intelligence (2011-2015), Host, Something to Think About with Mike Rogers, Westwood One and CNN National Security Commentator
This former congressman representing Michigan will provide an insider's analysis on current events including cyber security, national security, counterterrorism and leadership with a distinct style and candid wit.



SAVE THESE DATES FOR THE 2016 LECTURE SEASON:

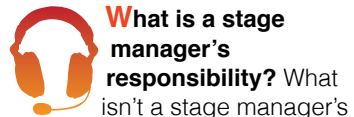
Monday, January 25th

Monday, February 8th

Monday, February 22nd

Monday, March 21st

WHAT IS A STAGE Manager?



What is a stage manager's responsibility? What isn't a stage manager's responsibility might be easier (I laugh). A stage manager is responsible for communication to all departments about what goes on in the rehearsal room, communication and scheduling of actors time, and keeping the show on track to Opening. Stage managers are care givers, shepherds if you will. We tend to the shows needs in every way we can. We are also the safety police. When a show gets to tech, we manage what everyone needs to get the show up. We call the light cues and facilitate moving of scenery. We teach the crew who is just now joining the production, how the show moves. When a show



STAGE MANAGER
for *West Side Story*:
Amy M. Bertacini

opens, we maintain what we as a collective with the director had decided the show would be. We expect an expansion and contraction of feelings and timing as a show settles in and we help the show grow and sustain. Stage managers take care of people and productions. The love and care that goes into making what you see in the theatre every night, is in hopes that you'll consider a possibility you didn't know existed.

How did you get involved in theatre or stage management?

As a little girl and only child, my friends down the street who were involved at school asked me join them one day. My first show was *Meet Me in St. Louis* as a run crew member. I loved it. I wanted to know about all the facets of making a play. My mentor during my first year of college told me that he thought I would be a good stage manager. I was assigned to be the assistant stage manager on *Fuddy Meers* and I knew after that show, exactly what I wanted to be when I grew up.

Theatre changed my life. It gave me the community and family I was missing. I could be me and be a part of something greater than myself. I make art and I love that I get to play with so many wonderful people. I am always learning in this job: about people, about emotions, about love and hate, about myself. I'm a part of changing the world and that fills me with pride.

Photo Credits: Holly Porch

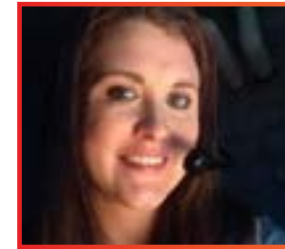


Where are some of your favorite places or people you've worked with?

Well, obviously Riverside Theatre – this place, these people are another home to me. I love working with my friends (it also helps that all my friends are also super talented theatre professionals). Maine State Music Theatre and Remy Bumpo Theatre Company (in Chicago) have also been homes to me. The thing that all these places have in common is that not only did I meet and work with great people, they challenged me artistically and made me think in a way I hadn't considered before. I learned, I grew into Amy 3.0 or 7.0 or 10.5. It's important to have a job and pay your bills, but the places that really stick with you are the ones with the best people, the best collaborators. They all want the show to be great and they want to do it together.

Is there a particular production that moved you or had a major impact in your life? The first play I ever saw was a musical version of *The Sword in the Stone*. I can't remember the lyrics but the images it created have stayed with me all my life. I wanted to be a part of the magic they were making onstage. This show set me on my path.

When I was in college I worked on a production of *Into the Woods*, which was beautiful and well done. I was the assistant stage manager on that show and was finding my groove in running the deck and managing scene shifts and people. The thing that struck me about this particular production was that it was the first show I had ever done where every person involved was one hundred percent committed to our production being the best. Everyone came to the play and was excited about it. It is such a gift to have those productions - to be a part of making those.



STAGE MANAGER
for *Memphis*:
Ingrid Louise Olson

What is a stage manager's responsibility? I think describing a stage manager's responsibility is one of the toughest questions that I have been asked, so here is my best attempt... I think that a stage manager is first and foremost a facilitator. We make sure that everyone knows where and when they need to be somewhere, and we make sure that they have the necessary tools to be prepared and successful when they show up! We are also notators and messengers. We are responsible for documenting every little step and movement in the rehearsal process. We then use that notation to make

sure that the show is running smoothly and consistently once we open.

How did you get involved in theatre or stage management?

Theatre is in my blood. It goes back to my great grandmother who was a vaudeville dancer and my great grandfather who managed a theatre in Milwaukee. They ran to the courthouse to be married between a matinee and an evening show, and the rest was history! Then my father worked for a theatre right outside of Chicago, and my sister and I grew up attending all the shows, and sneaking backstage when we could! When my family relocated to the Upper Peninsula of Michigan, my parents made it a big deal for us to still be active participants in the theatre world. I knew that I wanted to be a part of the culture, I just didn't know how I was going to be involved. When I was in high school, I got the amazing opportunity to work on a local crew for a few



A Stage Manager has many tools, to help carry out their many responsibilities.

national tours. It was then that I got to see first hand what all a stage manager does. I knew I found my calling! I then made it my goal to get into a top theatre school (Go Blue!), and from there I can only say that I have been fortunate to be living my dream, and that stage management isn't just a career for me, but my passion!

Where are some of your favorite places or people you've worked with? I have to say that I have been very lucky, and I have worked at a lot of really great theatres with amazingly talented and creative performers; however, I must be honest, and say that I feel very fortunate to be working at this beautiful theatre, here, in sunny FL! Every creative team, production team, and cast that I have worked with here at Riverside has been a dream! I mean I can't think of

anywhere else I would want to work to get Broadway quality musicals, 80 degree weather, and sold-out houses!

Is there a particular production that moved you or had a major impact in your life? Yes! The easy answer is that every production I have worked on has taught me something, and I have definitely grown from all of my experiences; however, if I had to name one, it would definitely be a production of *Into The Woods* that I did my senior year of college. I should start by saying that *Into The Woods* was the first major musical that I remember seeing as a child. My parents showed my sister and me the PBS version when we were little, and we were hooked. I can honestly say that if we weren't watching it, my sister and I

were acting it out in our family room. Needless to say, it had an impact on my life, I just didn't know where it would lead me. Now jumping ahead 15 years, I was in my last year at University of Michigan, and I was given the assignment to Stage Manage *Into The Woods*. I was elated. I couldn't wait to share this musical and my hard work with my parents, when they would come to see the show opening night. Little did I know, James Lapine (the author) would be at my opening night, and want to congratulate me on a show well called in front of my parents! Not only did I feel like my life had come full circle, but I knew that I had made the correct choice in career, and couldn't think of anything else I would rather be doing!

The COMedy ZONE EXPERIENCE

HEADLINERS

APRIL 3 & 4



Jeremy "Burpie" Alsop

Gets the audience's blood flowing and keeps them on the edge of their seats!

APRIL 17 & 18



Christian Saslo

Stand-Up Comedian who uses amazing visual effects to drive home the hilarity.

**HANG OUT.
ROCK OUT.
CHILL OUT.**

**7:30 &
9:30PM
SHOWTIMES**



LIVE MUSIC
On the
Outside Terrace

UPCOMING MUSICIANS
APRIL 3 LIVE BAIT
APRIL 4 BLUE CYPRESS
BLUEGRASS
APRIL 17 COLLINS & CO
APRIL 18 L TRIBE

Comedians and Musicians are subject to change.





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CALENDAR of EVENTS

So much to do.....some suggestions for you!

MARCH

- 7** 11:00a
Blues & BBQ
Festival at
Riverside Park
12:00p
St. Patrick's Day
Parade on 14th Ave.
- 10** 8:00p
Side by Side by
Sondheim OPENS
Plays through MAR 22
- 
- 12** 11:00a - 2:00p
Art in Bloom
Luncheon at VBMA
6:30p - 8:30p
Cork, Canvas, &
Company at VBMA
- 13** 9:00a
Under the Oaks at
Riverside Park
- 14** 9:00a
OBA St. Patrick's
Day Parade at
Ocean Drive
9:00a
Under the Oaks at
Riverside Park
- 15** 9:00a
Under the Oaks at
Riverside Park
- 16** 4:00p - 5:00p
DLS - Ian Brememer
5:00p - 6:00p
DLS - Reception
6:00p - 7:00p
DLS - Ian Brememer
- 19** 6:30p - 8:30p
Cork, Canvas, &
Company at VBMA

- 20** 7:30p
Peter Pan OPENS
Plays through APR 12



- 21** 8:30a & 10:30a
Neverland Breakfast
at RCT



- 9:00a
38th Annual Antique
Auto Show
Underneath the Oaks

- 22** 3:00p
Atlantic Classical
Orchestra Music and
Words at VBMA

- 27** 5:30p
Downtown Friday
at MSVB

- 28** 8:00a
Easter Egg Hunt at
Sexton Plaza

- 30** 4:00p - 5:00p
DLS - Mike Rogers
5:00p - 6:00p
DLS - Reception
6:00p - 7:00p
DLS - Mike Rogers

APRIL

- 3** 6:30 - 9:30
Live in the Loop FREE
Concert Series
7:30 & 9:30
Comedy Zone



- 4** 6:30 - 9:30
Live in the Loop FREE
Concert Series
7:30 & 9:30
Comedy Zone

- 7** 8:00p
Memphis OPENS
Plays through APR 26

MEMPHIS

- 8** 3:30p
Taste of Vero by the
OBA on Ocean Drive

- 11** 8:00a
Vero Beach Marine
Boat Show at
Riverside Park

- 16** 7:00p
Miss Hibiscus Pageant
at MSVB 14th Ave

- 17** 6:30 - 9:30
Live in the Loop FREE
Concert Series



- 7:30 & 9:30
Comedy Zone

- 18** 10:00a
Hibiscus Festival at
MSVB 14th Ave
6:30 - 9:30
Live in the Loop FREE
Concert Series
7:30 & 9:30
Comedy Zone

- 19** 10:00a
Hibiscus Festival at
MSVB 14th Ave

- 25** 10:00a
Children's Art
Festival at VBMA



Hear from the cast.
See the sets under construction.
Watch the rehearsals.
Get theatre news faster.

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RIVERSIDE  THEATRE