

SEPT | OCT | NOV 2015

BACKSTAGEPASS

BEHIND THE SCENES AT RIVERSIDE THEATRE

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ON A STAR**

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WOODS**

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INTRODUCING

NEW

THEATRE ARTS WORKSHOPS

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MEMPHIS, 2015

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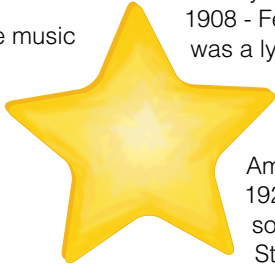
Thank You 2015-2016 STAR PARTNERS



DON'T MISS THE FIRST SHOW OF THE SEASON

SWINGING ON A STAR

Swinging on a Star is a dazzling, toe-tapping, finger-snapping celebration of the music of Academy Award-winning lyricist Johnny Burke, one of America's most prolific and successful songwriters. From a smoky 1920's Speakeasy to the Bowery of the 1930's, from a World War II USO show through the "Road Movies" set starring Bing Crosby and Bob Hope, to a Manhattan Supperclub of the 1950's, *Swinging on a Star* perfectly weaves various settings and scenes with some of most popular songs of a generation including "Pennies from Heaven," "Imagination," "Road to Morocco," "Going My Way," "Moonlight Becomes You," "Swinging on a Star," and many more.



But, who is Johnny Burke?

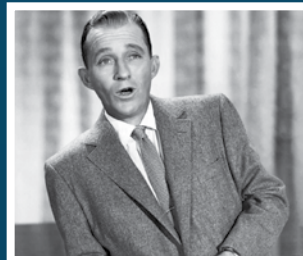
Johnny Burke (October 3, 1908 - February 25, 1964) was a lyricist, widely regarded as one of the finest writers of popular songs in America between the 1920's and 1950's. His song "Swinging on a Star", from the Bing Crosby film *Going My Way*, won an Academy Award for Best Song in 1944.

Born in California, Johnny grew up in Chicago. Starting in 1926, he worked for the Irving Berlin Publishing Co. as a pianist and song salesman while also playing piano in dance bands and vaudeville. His first big hit was "Annie Doesn't Live Here Any More," written with Harold Spina, and performed by the Guy Lombardo Orchestra in 1933.

In 1936, he moved to Hollywood where he was lyricist for many of Bing Crosby's most famous films, including the "Road" series with Bob Hope and Dorothy Lamour. He and Jimmy Van Heusen wrote "Swinging on a Star" in 1944 for *Going My Way*, Burke and Van Heusen were later among the first



Johnny Burke



Bing Crosby

inductees into the Grammy Hall of Fame in 1992.

The song "Swinging on a Star" was conceived one night during the filming of *Going My Way*, when Burke was having dinner at Bing Crosby's house. One of the Crosby children complained that he didn't want to go to school the next day. Bing replied, "If you don't go to school, you might grow up to be a mule." Burke thought the quote sounded like a good idea for a song, so he and Van Heusen went to work to fit it into the movie.

The show features songs co-written with other composers, including "Pennies from Heaven" (with Arthur Johnston) in 1936 for the Bing Crosby film, and "Misty" in 1954 with Erroll Garner, later made famous by Johnny Mathis.

Swinging on a Star also features other favorite songs such as "Personality" (1945), and "Moonlight Becomes You"

(1942). The original musical was written and directed by Michael Leeds. It opened in 1994 at the George Street Playhouse in New Jersey prior to a Broadway transfer. It opened on Broadway in 1995 and played the famous Music Box Theatre. It was nominated for a Tony award for Best Musical in 1996, and won three Drama Desk awards.



Bob Hope



OCT 27 - NOV 15
On The Stark Stage

Music by Johnny Burke,
James Van Heusen,
various composers
Lyrics by Johnny Burke
Book by Michael Leeds

Technically Speaking



MEET
RICHARD MASON
TECHNICAL DIRECTOR

How long have you been at Riverside?

I first started at Riverside Theatre in 1996 at the age of 24 as Master Electrician. At that point in my career, I thought I'd be here for a few years and then move to another theatre, but then I met my wife at Riverside and, as they say, the rest is history. I have served in a variety of capacities at Riverside as Master Electrician, Props Master, Asst. Technical Director, and Technical Director.



What are the duties of a Technical Director?

The best comparison I can make is the relationship between an architect and a general contractor. The architect is responsible for the look and design of a building and the general contractor is in charge of the nuts and bolts of the construction. Similarly, the Scenic Designer, in conference with the Director, creates a scenic design in terms of the look and aesthetic for a show. My responsibility is to make sure those designs fit and work properly with all of the moving parts inherent in musicals.

Have designs needed to be adjusted?

Yes. There were shows last season where the original designs didn't have enough space between moving scenic pieces. I

made adjustments so there would be sufficient clearance to move the pieces both safely and quickly. Another part is making sure that sets move effectively. A beautiful show can lose its impact on the audience if it takes too much time to go from one scene to the next.

Ever brought your own ideas to a design?

Yes. Most of the time it is a series of small adjustments for each piece of scenery. For example, in the courtroom scene for our upcoming production of *Hello Dolly!*, the judge's stand has a spiral staircase. After consulting with the Scenic Designer, the wedge shaped steps were modified to make construction less complicated, but still achieve the look that was originally intended. I'm responsible for acquiring all of the building materials, drafting the working drawings for the construction of the sets, and organizing the work flow of the scene shop.

What is the best part of your job?

One of the highlights has been the ability to work with Allen Cornell as his Assistant Scenic Designer on the shows he's designed. Over the past five years, I have assisted him in his set designs in some capacity. It has been very interesting spending time with Allen and getting to know the level of detail he puts into every design. It's a level he expects from guest artists as well. I like to say that we 'build for film' as far as the detail that goes into every set. In film, the audience is as close as the camera. In theatre,

many in the audience are much farther away so they cannot see the details in pieces. Given the choice between a painted piece of scenery or a dimensional piece of scenery, we will go with the dimensional piece simply because the more realistic and believable you can make the set, the easier it is for the audience to engage in the production, to invest themselves and get a higher level of enjoyment.

Would you like to do more scenic design?

I consider myself more a catalyst than a creator. I work best modifying things that already exist or tweaking things that have been created for other purposes. I enjoy that. I love the saying, "nothing to its originally intended purpose". I have designed productions at the Children's Theatre, but I love devising new uses for things already fabricated and building pieces from drawn-out plans.

Are there any production experiences that stand-out in your mind?

During an evening performance of *The Producers*, a caster under the wagon that held Max Bialystock's office broke during Act 2 and made it immovable. The musical number "Springtime for Hitler" was on stage, with the office set slated to come downstage in the following scene. I was brought in from the Waxlax Stage, where I was painting the set for *Copenhagen*. I had 10 minutes to replace the

caster or the stage manager would have to stop the performance due to "technical difficulties". In the end, we clamped a replacement caster to the set that allowed the set to move for the rest of the performance, and the set was permanently repaired afterwards. The trickiest part was timing the use of power tools to the musical number that was playing on stage. Even with the time constraints, I was still trying to ensure that the audience was not aware of what I was doing.

One of my favorite experiences was working with Allen on *Les Misérables*. There are musicals and then there is *Les Misérables*. The variety of environments in that show, while still keeping an overall sense of grandeur, was definitely a highlight.

It is also extremely gratifying on opening nights to see everything moving and functioning in front of an audience. It makes all of the hard work worthwhile.

What about the coming season?

There are definitely great contrasts to the shows this season. *A Chorus Line* is largely set in an empty rehearsal space utilizing mirrors in various forms. The trick with the mirrors is they perform a variety of functions as they move and tilt. From an engineering standpoint, this makes the show more complicated than what is seen by the audience. There is a great degree of planning involved to make sure the movement of the mirrors serves the needs of the show and the designer's intent. When you have a larger, more complex scenery show like *Hello Dolly!*, the complexity is more apparent. The sheer volume of *Dolly* will be a big contrast to *A*

Chorus Line. And then you have the play *Over The River and Through The Woods* with a static set. *Over The River* was built earlier this summer and is being stored until its debut in February, which is a different approach from previous seasons. The scale of shows has continued to increase every season to the point where we need to plan and build earlier every year. By Labor Day, we will have select scenery constructed for three of our main stage shows.

Where did you grow up?

I grew up in Florida. I was born in Largo and grew up on the Gulf Coast. I graduated from high school in Gainesville and went to community college there. Then I went to the University of South Florida and graduated in 1995 with a degree in theatre.

Is that how you got involved in theatre?

Actually, my first involvement in theatre was in my junior year in high school. It stemmed from wanting to be behind the scenes. In middle school, I wanted to do special effects in movies like *Star Wars*. Being a shy person, I could be involved in 'effects' backstage, in which my presence could be felt without actually being seen in front of an audience. If done properly, the audience will see your work, but not you yourself.

What's interesting to me is that I originally went to college with an emphasis in theatrical lighting. It was during my senior year in college that I discovered that the scenery aspect of theatre appealed to me more. The majority of my scenic experience has been post-college working with other designers, but I can safely say that I have learned the most working with Allen. He sets the standard. His designs have an incredible level of preciseness and detail, which I greatly enjoy.

**PREPARING
FOR THE SEASON**

THE ANNUAL FRIENDS FALL LUNCHEON
FEATURING



NOVEMBER 19, 2015
Registration at 11:30am • Lunch promptly at Noon
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EVENT CHAIR Barbara Hotchkiss
EVENT CO-CHAIRS Susan Pyles & Connie McGlynn

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NOVEMBER 19 & 21 8:00pm

.....

DIRECTED BY ALLEN D. CORNELL
ARRANGED & MUSICAL DIRECTION BY KEN CLIFTON

Festival of Trees 2015
November 20 -22

It takes a hard working committee, the full Riverside staff, and an army of community volunteers to pull off the Festival of Trees. Now in its 18th year, the Festival has become a community coming together to greet the holiday season.

"Shared Traditions," this year's theme will be carried out through decorated trees, a hall of wreaths, and a gingerbread village. Festival guests can bid on holiday items to take home, or donate to needy families or their favorite organization.

Thanks to its popularity and the generosity of its sponsors, the Festival has become a Vero Beach tradition with the net proceeds benefiting performing arts education, scholarship, and outreach for our youth!



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-
- HOLIDAY PAINT PARTY**
NOVEMBER 4 6:30 - 8:30pm
- SANTA'S ELVES WORKSHOP**
NOVEMBER 7 10am - 12pm
- GIRLS NIGHT OUT GINGERBREAD DECORATING WORKSHOP**
NOVEMBER 12 6:30 - 9pm
- SILVER BELLS PREVIEW**
NOVEMBER 20 9:30 - 11:30am
- GALA PREVIEW PARTY**
NOVEMBER 20 6:30 - 10pm
- FESTIVAL OF TREES SHOWCASE**
NOVEMBER 21-22 10am - 5pm
- BREAKFAST WITH SANTA**
NOVEMBER 22 8:30 & 10:30am
- IT'S A WRAP MIMOSA PARTY**
NOVEMBER 22 2:30 - 4:30pm
-

Breakfast with Santa





INTO THE WOODS JR.

STUDENT SERIES
Directed by
Kevin Quillinan

OCTOBER
16 - 18



Music Director, Debbie Quillinan, helps the students warm up their voices.



Did You Know:

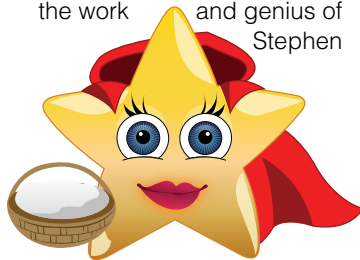
The musical debuted in San Diego at the Old Globe Theatre in 1986 and premiered on Broadway on November 5, 1987, where it won several Tony Awards, including Best Score, Best Book, and Best Actress in a Musical (Joanna Gleason), in a year dominated by *The Phantom of the Opera* (1986).

The foundation of the set for the film version of *Into the Woods*, built on Stage H at Shepperton Studios, was made up of 2,000 tons of soil, over 600 ferns, acres and acres of ivy and countless pallets of moss and turf.

This fall, the students are venturing deep into the wilds of Stephen Sondheim's *Into the Woods JR.* Based on his classic musical, the JR version is basically the first act of the musical, which is a self-contained mash up of classic fairytales like *Cinderella*, *Little Red Riding Hood*, *Jack and the Beanstalk*, and *Rapunzel*. These stories are all cleverly tied together by the tale of a Baker and the Baker's Wife as they attempt to reverse the Witch's spell put upon them.

This season, our shows have been selected specifically to highlight different important performance skills and important theatre knowledge. The kids are really excited to

be doing this show and have been begging to do it for awhile, especially after the release of the hit film adaptation last year. I think it is an excellent introduction to the work and genius of Stephen Sondheim.



In rehearsals, we've been discussing his career, his other shows, and what unique touches he adds to his music and lyrics to better tell the story.

Our rehearsals have also been packed with instruction on storytelling and how to

create distinct characters to aid the story. This piece is an excellent one to teach about character motivation, especially since most of the characters clearly communicate just what it is they "want." An actor's job is to let the audience feel the character's struggle to achieve what they need, and the consequences that will befall them if they don't get it. The students have made huge breakthroughs with understanding this concept in our rehearsals, and it is a lesson they can carry with them in future shows. Working on this show has been a great challenge and we look forward to presenting the students' excellent work in October!



Students work on their characterization with Director Kevin Quillinan.





WELCOME
RIVERSIDE CHILDREN'S THEATRE
EDUCATION DIRECTOR

JIM VanValen



Jim VanValen is pleased to be joining the Riverside Theatre Company as Director of Education. As an actor, he has performed in the Riverside productions of *Underneath the Lintel*, *Sylvia*, *She Loves Me*, *Rounding Third*, and *Three Viewings*. A member of Actors' Equity Association, he has also worked throughout the country at such regional theatres as Florida Rep, The Barter Theatre, The Bread Loaf Acting Ensemble, Iowa's Riverside Theatre, The Old Creamery Theatre, and The Fulton Opera House. As a teacher and director, Jim spent the last nine years at Cornell College in Mount Vernon, IA serving as an Associate Professor of

Theatre and Head of the Acting program. He received his MFA in Acting at the University of Iowa and his MA in Theatre and BA in English, both at Stony Brook University. He also studied voice and text work with Shakespeare scholar and teacher, Patsy Rodenburg, OBE, and received his Meisner teaching certificate with the True Acting Institute. Originally from New York, Jim, his wife Brenda, and their daughter Maysie, are all excited to be a part of the Vero Beach community, and he looks forward to working alongside, and learning from the many talented and dedicated individuals that make up Riverside Children's Theatre.



"Riverside Theatre has always been a special place for me and my family. The company has provided so many artistic and life-changing opportunities in my life, and, now, I am so very grateful that I get to be a part of its future. It's a wonderfully exciting time."

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 Book by
KEN CLIFTON & DJ SALISBURY

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SEPTEMBER 18-20

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SEPTEMBER 18, 19
OCTOBER 2, 3, 16, 17,
30, 31

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HOLIDAY CHEER!

NOVEMBER 13, 14
DECEMBER 4, 5, 18, 19
JANUARY 1, 2

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JANUARY 5-24

A CHORUS LINE

CALENDAR of EVENTS

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*OBA Oceanside Business Association

*VBMA Vero Beach Museum of Art

SEPTEMBER

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

VEGAS NIGHTS

5 9:00a
OBA* Farmers Market
on Ocean Drive
6:30 - 9:30p
Live in the Loop
FREE Concert Series
7:30p & 9:30p
Vegas Nights
Comedy Zone

12 9:00a
OBA* Farmers Market
on Ocean Drive
6:30 - 9:30p
OBA* Sunset Saturday
Night on Ocean Drive

17 10:00a
Stroller Tours at VBMA*

18 6:30 - 9:30p
Live in the Loop
FREE Concert Series
7:30p



OPENING

7:30p & 9:30p
Oktoberfest
Comedy Zone



19 9:00a
OBA* Farmers Market
on Ocean Drive
10:00a & 2:00p
Poodleful
6:30 - 9:30p
Live in the Loop
FREE Concert Series
7:30p & 9:30p
Oktoberfest
Comedy Zone

20 10:00a & 2:00p
Poodleful
CLOSING

25 11:00a & 7:00p
Poodleful at
LYRIC THEATRE
6:00p
Downtown Friday Night
on 14th Ave

26 9:00a
OBA* Farmers Market
on Ocean Drive
10:00a
Kidz ArtShops at VBMA*
10:00a
Free Admission
Saturday at VBMA*

OCTOBER

2 6:30 - 9:30p
Live in the Loop
FREE Concert Series
7:30p & 9:30p
Oktoberfest
Comedy Zone

3 9:00a
OBA* Farmers Market
on Ocean Drive
6:30 - 9:30p
Live in the Loop
FREE Concert Series
7:30p & 9:30p
Oktoberfest
Comedy Zone

10 9:00a
OBA* Farmers Market
on Ocean Drive
11:00a
Turtle Tours at VBMA*
6:30 - 9:30p
OBA* Sunset Saturday
Night on Ocean Drive

15 10:00a
Stroller Tours at VBMA*

16 6:30 - 9:30p
Live in the Loop
FREE Concert Series
7:30p



STUDENT SERIES OPENING

7:30p & 9:30p
Oktoberfest
Comedy Zone

17 9:00a
OBA* Farmers Market
on Ocean Drive
1:30p & 7:30p
Into the Woods JR.
6:30 - 9:30p
Live in the Loop
FREE Concert Series
7:30p & 9:30p
Oktoberfest
Comedy Zone

18 1:30p
Into the Woods JR.
CLOSING

19 10:30a
Artful Storytime:
LEGO City at VBMA*

24 9:00a
OBA* Farmers Market
on Ocean Drive

27 8:00p
**SWINGING
SONA STAR**
OPENING

28 2:00p & 7:30p
Swinging on a Star

29 7:30p
Swinging on a Star

30 6:00p
Downtown Friday
Night on 14th Ave

6:30 - 9:30p
Live in the Loop FREE
Concert Series
7:30p & 9:30p
Oktoberfest
Comedy Zone
8:00p
Swinging on a Star

31 9:00a
OBA* Farmers Market
on Ocean Drive
10:00a
Celebrate the Arts
Festival at
Riverside Park
2:00p & 8:00p
Swinging on a Star
6:30 - 9:30p
Live in the Loop
FREE Concert Series
7:30p & 9:30p
Oktoberfest
Comedy Zone

NOVEMBER

1 2:00p
Swinging on a Star

4 2:00p & 7:30p
Swinging on a Star
6:30 - 8:30p
Festival of Trees
Holiday Paint Party at
RCT

5 2:00p & 7:30p
Swinging on a Star

6 8:00p
Swinging on a Star

7 9:00a
OBA* Farmers Market
on Ocean Drive
9:00a
Autumn in the Park
Arts & Crafts at
Riverside Park
10:00a
Festival of Trees
Santa's Elves
Workshop at RCT
2:00p & 8:00p
Swinging on a Star

8 9:00a
Autumn in the Park

Arts & Crafts at
Riverside Park
2:00p
Swinging on a Star

10 7:30p
Swinging on a Star

11 2:00p & 7:30p
Swinging on a Star

12 6:30p
Girls Night Out
Gingerbread
Decorating Workshop
at RCT
7:30p
Swinging on a Star

13 6:30 - 9:30p
Live in the Loop
FREE Concert Series
7:30p & 9:30p
Oktoberfest
Comedy Zone
8:00p
Swinging on a Star

14 9:00a
OBA* Farmers Market
on Ocean Drive
10:00a
Free Admission
Saturday at VBMA*
11:00a
Turtle Tours at VBMA*
12:00p
Firefighter's Chili Cook
Off at Riverside Park
2:00p & 8:00p
Swinging on a Star
6:30 - 9:30p
Live in the Loop FREE
Concert Series
6:30 - 9:30p
OBA* Sunset Saturday
Night on Ocean Drive
7:30p & 9:30p
Oktoberfest
Comedy Zone

15 10:00a
Vero Beach Art Club's
Art in the Park at
Humiston Park
2:00p
Swinging on a Star

17 5:30p
National Philanthropy
Day at Riverside
Theatre

19 10:00a
Stroller Tours at VBMA*
8:00p

RIVERSIDE GOES TO HOLLYWOOD

20 9:30a
Festival of Trees Silver
Bells Preview at RCT
6:30p
Festival of Trees
Gala at RCT

21 9:00a
OBA* Farmers Market
on Ocean Drive
10:00a

Festival of Trees

Showcase
8:00p
Riverside Goes to
Hollywood

22 8:30a & 10:30a

Breakfast
with
Santa 

Character Breakfast
10:00a
Festival of Trees
Showcase
2:30p
Festival of Trees
It's a Wrap Mimosa
Party at RCT

23 10:30a
Artful Storytime: Alone
in the Forest at VBMA*

27 6:00p
Downtown Friday
Night on 14th Ave

28 9:00a
OBA* Farmers Market
on Ocean Drive
10:00a
Free Admission
Saturday at VBMA*

4 FABULOUS MUSICALS & 3 THOUGHT-PROVOKING PLAYS



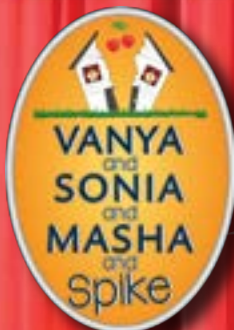
OCT 27 - NOV 15



JANUARY 5 - 24



FEBRUARY 2 - 21



FEBRUARY 16 - 28

2015-2016
SEASON

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MARCH 8 - 27



MAR 22 - APR 3



APR 12 - MAY 1

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