Bring It On: The Musical

Also Playing...
The Whale • Two Things You Don’t Talk About At Dinner • The Taming Of The Shrew • Michael Flatley’s Lord Of The Dance • I Love You, You’re Perfect, Now Change
I invite you to join us for our two world premieres this winter—Lisa Loomer’s *Two Things You Don’t Talk About at Dinner* and Samuel D. Hunter’s *The Whale*. Lisa is one of America’s leading playwrights; Sam is one of its newest and most promising. Mark my words—these plays will go on to productions around the U.S.

*Two Things* is a major new work by Lisa, a brilliant satire with bite about life today—a comic but also remarkably tender dramatization of how hard it is for family, friends and colleagues to even talk about the most pressing topics (religion and politics) over the dinner table. It uses the universal to illustrate the particular, instead of the other way around.

Sam’s play, *The Whale*, is the best piece of writing by a young playwright I’ve read in years. I predict Sam will be a major new voice. *The Whale* is an improbable, but lyrical story of an obese man trying to reconcile with his estranged daughter before he dies. It’s funny, disturbing, and very moving.

Join us for the birthing of these plays—and be a part of their journey.

See you at the theatre,

Kent Thompson, Artistic Director, Denver Center Theatre Company

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**The new year brings new shows to The Denver Center. Denver Center Attractions presents *Bring It On*—a musical tribute to that most American of activities, cheerleading. At the Denver Center Theatre Company, we open the New Year with new plays—new American plays that we believe will thrill and move you—and will move on to future productions across the U.S. (That includes New York.)**

Throughout our 33-year history, we’ve had a commitment to new American plays that go on to wider production and advance American theatre. We’ve had an impressive track record—from *The Laramie Project to Quilters to Lydia*. Join us for the newest of the new—our creative attempts to identify the great new American play, but even more important, to bring you an engaging, moving new story that captures your imagination, heart and soul.

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**TWO THINGS YOU DON’T TALK ABOUT AT DINNER**

Nothing goes according to plan at Jack and Myriam’s Seder. How far will people go to defend a relationship and a point of view that are not necessarily the same? Playwright Lisa Loomer explains.

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**THE WHALE**

Morbidly obese Charlie wants to reconnect with his estranged daughter and will stop at nothing to succeed. The results will surprise, delight and touch you. by Douglas Langworthy

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**Michael Flatley’s LORD OF THE DANCE**

If you liked Riverdance, you will love this offshoot of those fabulous precision-dancing Celts.
Can you turn a 240-pound actor into a 600-pound man? That was the challenge posed to costume designer Kevin Copenhaver, draper Louise Powers-Prues and a team of three stitchers. After months of research and 300 hours of labor, Tom Alan Robbins is transformed into Charlie, a dangerously obese man who struggles to reconnect with his estranged daughter in *The Whale*. What did it take?

- An under suit complete with 12 pockets for ice packs designed to cool the actor
- Three pieces (legs, torso, upper body) made of three layers: mesh for movement, foam to add shape, and latex foam to add bulk
- Flesh-toned fabric to create fat pockets and cover the three layers
- Sweat pants in size 14X with a waist of 94” for his clothes

Now for the real trick — wearing a 100-pound costume eight times a week for five weeks. See this unbelievable transformation in *The Whale* playing January 13-February 19.

PHOTOS BY SUZANNE ANDON

Pictured: Tom Alan Robbins being fitted by Kevin Copenhaver and Louise Powers-Prues.
It’s not often that a musical starts out with a national tour and uses that experience to refine the production with a possible end run on Broadway. Usually, it’s the other way around—a few tryouts and then a slider to first base on the Great White Way.

But nothing about Bring it On: the Musical is usual. Bring It On, is about the world of high school cheerleading—surely a first in the annals of musical comedy. The cast consists of 11 competitive cheerleaders and 22 musical-theatre “triple threats.” The company is so young, assistant director Holly-Anne Ruggiero quips that the one 27-year-old performer is “the grandmother of the cast.”

Cheerleading is defined as “a physical activity, sometimes a competitive sport, based on organized routines, ranging from one to three minutes, that contain components of tumbling, dance, jumps, cheers, and stunting to direct spectators of events to cheer on sports teams at games or to participate in competitions.” The growing presentation of this predominantly American activity as a sport in itself was led by the 1997 start of broadcasts of cheerleading competition by ESPN International, followed by the worldwide release of the 2000 film Bring it On and its popular sequels.

The musical is the product of an eclectic assemblage of top creative talent. Tony Award-winner Jeff Whitty, whose previous success was/is Avenue Q, wrote the book, while Pulitzer and Tony Award-winner Tom Kitt (Next to Normal) and Tony Award-winner Lin Manuel Miranda (In the Heights) provided the music and co-wrote the lyrics with Amanda Green (High Fidelity). Green also happens to be the daughter of the celebrated Broadway lyricist Adolph Green (On The Town, Singin’ in the Rain). At first Kitt and Miranda were supposed to separately provide songs for each of the competing high schools, but that division of labor soon blurred, allowing for better cohesion.

The director/choreographer of this calisthenic effort is Andy Blankenbuehler who won a Tony for his choreography of In the Heights. Bring It On is his first directorial sortie and presented a whole new learning curve. As a result, Bring It On: the Musical’s choreography is not exactly dance and not exactly athletics. Maybe one third of the former and two thirds of the latter. As Blankenbuehler recently told the Los Angeles Times: “What these young performers don’t yet necessarily have the experience to understand is that these aren’t dance steps — they are the building blocks of a story. When we dance, we’re not dancing to the music, we’re dancing to the energy shift dictated by the story. That’s a different way of thinking...”

And so it is.
Universal Pictures
Stage Productions/Glenn Ross

Beacon Communications/
Armyan Bernstein & Charlie Lyons

and

Kristin Caskey & Mike Isaacson
Executive Producers

present

Libretto by
Jeff Whitty

Music by
Tom Kitt &
Lin-Manuel Miranda

Lyrics by
Amanda Green &
Lin-Manuel Miranda

Inspired by the Motion Picture Bring It On Written by Jessica Bendinger

Starring
Taylor Louderman  Adrienne Warren

Jason Gotay  Elle McLemore  Ryann Redmond

Ariana DeBose  Gregory Haney  Neil Haskell

Janet Krupin  Kate Rockwell  Nicolas Womack

Calli Alden  Antwan Bethea  Nikki Bohne  Danielle Caracci  Dexter Carr

Courtney Corinne  Dahlston Delgado  Brooklyn Alexis Freitag  Shonica Gooden  Keith Gross

Haley Hannah  Rod Harrelson  Casey Jamerson  Dominique Johnson  Melody Mills

Michael Mindlin  Michael Naone-Carter  Adrianna Parson  David Ranck  Bettis Richardson

Billie Sue Roe  Sheldon Tucker  Lauren Whitt

Set Design  David Korins

Costume Design  Andrea Lauer

Lighting Design  Jason Lyons

Sound Design  Brian Ronan

Video Design  Jeff Sugg

Hair & Wig Design  Charles G. LaPointe

Casting  Telsey + Company

Production Stage Manager  Bonnie Panson

Technical Supervisor  Jake Bell

Production Supervisor  Lisa Dawn Cave

Tour Press Representative  Phillip Aleman

General Management  321 Theatrical Management

Arrangements & Orchestrations  Alex Lacamoire & Tom Kitt

Music Coordinator  Michael Keller

Music Director  Dave Pepin

Music Supervision & Dance Arrangements  Alex Lacamoire

Directed and Choreographed by
Andy Blankenbuehler

World premiere produced by Alliance Theatre, Atlanta, GA, Susan V. Booth, Artistic Director.

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CAST
(in order of appearance)

Campbell ................................................................. TAYLOR LOUDERMAN
Skylar ................................................................. KATE ROCKWELL
Kylar ................................................................. JANET KRUPIN
Steven .............................................................. NEIL HASKELL
Bridget ............................................................. RYANN REDMOND
Eva ................................................................. ELLE McLEMORE
Cheer Camp Leader ......................................... MICHAEL MINDLIN
Twig ................................................................. NICOLAS WOMACK
Cameron .......................................................... DOMINIQUE JOHNSON
Randall ............................................................. JASON GOTAY
Nautica .............................................................. ARIANA DeBOSE
La Cienega ....................................................... GREGORY HANEY
Danielle ............................................................ ADRIENNE WARREN
Burger Pagoda Girls .......................................... CALLI ALDEN, HALEY HANNAH
“Legendary” Soloist .......................................... SHONICA GOODEN
“Don’t Drop” Soloist ......................................... ALYSHA UMPHRESS
“Cross the Line” Soloist ..................................... NICK BLAEMIRE

ENSEMBLE
CALLI ALDEN, ANTWAN BETHEA, DEXTER CARR, COURTNEY CORBEILLE,
BROOKLYN ALEXIS FREITAG, SHONICA GOODEN, HALEY HANNAH,
DOMINIQUE JOHNSON, MELODY MILLS, MICHAEL MINDLIN,
MICHAEL NAONE-CARTER, DAVID RANCK, BETTIS RICHARDSON,
SHELTON TUCKER, LAUREN WHITT

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

Standby for Campbell, Eva—NIKKI BOHNE
Understudy for Campbell—HALEY HANNAH; for Skylar—CALLI ALDEN;
for Kylar—CALLI ALDEN, HALEY HANNAH; for Steven—MICHAEL MINDLIN,
BETTIS RICHARDSON; for Bridget—CALLI ALDEN, JANET KRUPIN;
for Eva—HALEY HANNAH; for Twig—DEXTER CARR, MICHAEL MINDLIN;
for Randall—NEIL HASKELL, BETTIS RICHARDSON; for Nautica—SHONICA GOODEN,
JANET KRUPIN, ADRIANNA PARSON; for La Cienega—MICHAEL MINDLIN,
BETTIS RICHARDSON; for Danielle—ARIANA DEBOSE, SHONICA GOODEN,
ADRIANNA PARSON; for Cameron—DEXTER CARR, ROD HARRELSON

SWINGS
DANIELLE CARLACCI, DAHLSTON DELGADO,
KEITH GROSS, CASEY JAMERSON, BILLIE SUE ROE

DANCE CAPTAIN/STUNT CAPTAIN/SWING
ROD HARRELSON

ASSISTANT DANCE CAPTAIN/SWING
ADRIANNA PARSON

ORCHESTRA
Conductor/Keyboard—DAVE PEPIN
Assistant Conductor/Keyboard—JOEY JOSEPH; Drums—ANDRÉS FORERO;
Guitar—JOSEF WEINSTEIN; Guitar—RALPH AGRESTA;
Keyboard and Drum Programming—RANDY COHEN
Bass—BRIAN KNOTT; Percussion—MARK FOSTER; Keyboard sub—MICHAEL TILLEY

There will be one 15-minute intermission.

The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited.
WHO’S WHO in the CAST

TAYLOR LOUDERMAN (Campbell). This small town girl and University of Michigan student is ready to Bring It! Favorite credits include The Muny’s Legally Blonde (Margot), Aida (Amneris), Beauty and the Beast, Footloose! So much love to family and friends! Thanks to Andy, Rachel, Nicolosi and Co, and everyone at Bring It On: The Musical who have made this dream possible. Twitter: @taylizlou.

ADRIENNE WARREN (Danielle) is thrilled to reunite with Bring It On after originating the role of Danielle at the Alliance Theater. Credits include: Lorrell in Dreamgirls (Tour), The Wiz (Encores) and the workshop and the upcoming new musical Superfly directed by Bill T. Jones. Her EP is Wiz (Encores) and the workshop of Lorrell in Dreamgirls (Tour), the Alliance Theater. Credits include: Danielle (ADRIENNE WARREN)


GREGORY HANEY (La Cienega). Broadway: Memphis and Tarzan. National Tours: Wicked (Chistry), Cats 25th Anniversary (Mungojerrie, u/s Mr. Mistofffeles). Gregory is beam- ing with the opportunity of bringing life to the role, and to share the stage with this amazing cast. Special thanks to the creative team, Telsey + Company, DDO, family and friends. Ghaney.com.


ELLE McLemore (Eva) is fired up to make the squad of Bring It On: The Musical! She’s from a Las Vegas showbiz fam- ily. Theatrical credits include Peter Pan (Peter), Grease (Patti Simcox). Television: Disney’s “Suite Life on Deck,” ABC’s “The Middle.” Film: Pyramid. Thanks to Andy, the creative team, my agents at Paradigm, and my magical family.

JASON GOTAY (Randall). Regional: Rent (Pioneer Theater Company, Westchester Broadway Theater), Shenandoah, The King and I. NY: Broadway’s Rising Stars (Town Hall). BFA Marymount Manhattan College: Bright Lights, Big City; Sweet Charity. Love and thanks to Sinclair Management, Telsey Casting, this incredible cast/creative team, and amazing family and friends.

CALLI ALDEN (Ensemble; u/s Nautica). ALDEN

BRING IT ON

to Mabel the pup. Love to family, Spence, Stewart Talent.

NICOLAS WOMACK (Twig) attended the American Musical and Dramatic Academy (AMDA) in Los Angeles. Bring It On: The Musical is Nick’s first national tour and he is thrilled to be part of this incredible cast and playing the part of Twig. Prior to this great opportunity Nicolas had the privilege of playing some great roles in productions in the Los Angeles area.

NIKKI BOHNE (Standby for Campbell, Eva) was last seen as Elle Woods in the national tour of Legally Blonde. Regional: Aida (Amneris), Annie Get Your Gun (Annie). BFA, Brigham Young University. Thanks to her amazing cast, friends and incredi- bly supportive family.

CALLI ALDEN (Ensemble; u/s Bridge, u/s Skylar, u/s Kylar) recently graduated high school and is making her professional debut. Endless thanks to my parents, Broadway Dreams Foundation, Rachel, Annette, Tyler, Denise and Denee. For you, Coach.

ANTWAN BETHEA (Ensemble) graduated from ECU. He has also been a UCA instructor for eight years. In addition to collegiate cheerleading. Antwan cheered professionally for Carolina’s NBA team, the Charlotte Bobcats. Thanks for believing in me! TwanBringItOn.com.

DANIELLE CARLACCI (Swing). Absolutely honored! Regional: Hello Dolly, Legally Blonde (Gateway Playhouse). Seen on “iCarly” and dancing for the NY Knicks. Danielle is a Boston College theater major and cheerleader. Thanks to the creative team, family and friends!

Dexter Carr (Ensemble, u/s Twig, u/s Cameron) began his career in the arts as a dancer. Dexter has had the pleasure of dancing along- side artists such as Katy Perry, Beyoncé, etc. Bring It On will be Dexter’s theatrical debut.
WHO’S WHO in the CAST

COURTNEY CORBEILLE (Ensemble). Proud Texan! University of Oklahoma grad where she competed and cheered for top-ranked athletics. Won several national and world cheerleading championships with Spirit of Texas and has coached cheer and dance on four continents!

DAHLSTON DELGADO (Swing) is excited for his musical theatre debut! Born and raised in Belton, TX, Dahlston has won numerous national and world titles cheering for Spirit of Texas. He has choreographed for elite cheer programs and high schools all over the U.S. Twitter: @DahhlyLlama22.

BROOKLYN ALEXIS FREITAG (Ensemble) has won numerous UCA and NCA national titles after making the transition from competitive gymnastics to cheerleading. “I couldn’t have asked for a better production to be my first! Thank you family, friends, coaches and my cat!”

SHONICA GOODEN ("Don’t Drop” Soloist, Ensemble, u/s Danielle, u/s Nautica). This Atlanta native recently graduated from Point Park University (BFA). She has performed works by choreographers such as Martha Graham, David Parsons, Bill T. Jones, and many of the biggest names in country music. National champion cheerleader. caseyjamerson.com.

DOMINIQUE JOHNSON (Cameron, Ensemble). Fame: International Tour. Regional Theatre: Cats, Pippin, Debbie Allen’s Brothers of the Knight, Gypsy, Little Shop of Horrors, Bye Bye Birdie and A Raisin in the Sun. Dominique is so thankful to God for blessing him with his gifts and the opportunities to share them.

MELODY MILLS (Ensemble). Theatrical debut. Melody has danced & choreographed for the NBA, NFL, and artists Jay-Z, Rihanna, Kayne West, and Shakira. She firmly believes her faith in God has gotten her this far. For my family, Peace. Twitter: @msmelodymills.

MICHAEL MINDLIN (Ensemble, Cheer Camp Leader, u/s Steven, u/s Twig, u/s La Cienega) is thrilled to be in her first national tour! Regional: CUTMAN: a boxing musical (Goodspeed). TV: “Good Morning America,” “American Comedy Awards” (Comedy Central). BFA, University of Michigan. Much love to Mom, Dad and friends.

MICHAEL NAONE-CARTER (Ensemble). Born in Honolulu, Hawaii. Hawaiian/Polynesian performer since 2006 and a self-taught tumbler. I would like to give thanks to Ke Akua, for all of his blessings and to my Ohana, “Mahalo nui loa!”

MICHAEL PARSON (Assistant Dance Captain, Swing, u/s Danielle, u/s Nautica). Chicago Theatre Credits: Dorothy in The Wiz, TATC; Amneris in Aida, Bailiwick Chicago; The Nurse in Hello Again, BoHo. Musical theatre training from CCPA at Roosevelt University. Love you fam, TJM!

DAVID RANCK (Ensemble). From Strasburg, Penn. Started college at Colorado State. While there he cheered for the Denver Nuggets. He then transferred to Morehead State University in Kentucky, while being a cheerleader for the school and an instructor for the Universal Cheerleaders Association.

BETTIS RICHARDSON (Ensemble, u/s Steven, u/s Randall, u/s La Cienega). A singer-songwriter and former Top 32 contestant on “American Idol,” with appearances on “CSI: NY,” “Dancing with the Stars,” the Oscars, “America’s Got Talent” and movies such as Bring It On and The Muppets.

BILLIE SUE ROE (Swing) resides in Chicago, IL, holds years of cheerleading experience and competed with the national champion programs at the University of Kentucky and Morehead State University, winning a UCA collegiate national championship in 2006.

SHELDON TUCKER (Ensemble). A Collegiate Cheerleading National Champion and Psychology graduate from UCF, Lauren has claimed two World Titles with Team USA Cheer and can be seen in the film Bring It On: In It To Win It.

LAUREN WHITT (Ensemble). A UCA collegiate national champion and Psychology graduate from UCF, Lauren has claimed two World Titles with Team USA Cheer and can be seen in the film Bring It On: In It To Win It.


WHO'S WHO in the CAST

JEFF WHITTY (Librettist) won the 2004 Tony Award for Best Book of a Musical for Avenue Q, which ran on Broadway for six years and then moved Off-Broadway where its run continues. Also: Libretto for a musical of Armistead Maupin's Tales of the City, with music by Jake Shears and John Garden of pop group Scissor Sisters, which premiered at ACT in San Francisco. Plays include The Further Adventures of Hedda Gabler, The Hiding Place, The Plank Project, Balls, and Suicide Weather. Theaters presenting his work include the Oregon Shakespeare Festival, the Atlantic Theater Company, the Vineyard Theater, the New Group, the Alliance Theater (Atlanta, GA), South Coast Repertory (Costa Mesa, CA) and the Eugene O'Neill Theater Center.

TOM KITT (Co-Composer, Co-Arranger/Orchestrator) received the 2010 Pulitzer Prize for Drama, as well as two Tony Awards for Best Score and Best Orchestration (with Michael Starobin) for Next to Normal. His music for Next to Normal also received the 2009 Frederick Loewe Award for dramatic composition and an Outer Critics Circle Award for Outstanding Score. Tom is responsible for the music supervision, arrangements and orchestrations for Green Day's American Idiot and the show's Grammy Award-winning cast album, and was also the string arranger on their most recent album 21st Century Breakdown. Tom is also the composer of High Fidelity (Broadway), The Winter's Tale and All's Well That Ends Well (The Public's NYSF), From Up Here (MTC), and The Retributionists (Playwrights Horizons). As a musical director, conductor, arranger, and orchestrator for Broadway, Off-Broadway and beyond, his credits include 13, Debbie Does Dallas, Everyday Rapture, Hair, Laugh Whore, Pippin (Deaf West), and Urban Cowboy. He is the proud leader of the Tom Kitt Band, whose songs have been featured in film and TV.

LÍN-MANUEL MIRANDA (Co-Composer, Co-Lyricist) won the 2008 Tony Award for Best Original Score for In the Heights, a 2009 Grammy Award for its Original Broadway Cast Album, and was named a finalist for the 2009 Pulitzer Prize for Drama, in addition to numerous other awards. He contributed new songs to the revival of Stephen Schwartz's Working and collaborated with Arthur Laurents and Stephen Sondheim on Spanish translations for the 2009 Broadway revival of West Side Story. TV credits: “Modern Family,” “The Electric Company,” “The Sopranos,” “House,” “Sesame Street.” He is a co-founding member of Freestyle Love Supreme, a hip-hop comedy group that tours comedy festivals worldwide. For Vanessa, the best cheerleader ever.

AMANDA GREEN (Co-Lyricist) is currently writing the lyrics and co-writing the music for Hands On A Hardbody, collaborating with Trey Anastasio and playwright Doug Wright (La Jolla Playhouse, 2012). She wrote the lyrics for High Fidelity (Broadway, 2006). Tapped by the legendary Arthur Laurents, she wrote additional lyrics for the revival of Hallelujah Baby! (Arena Stage, dir. by Mr. Laurents). Winner of The Jonathan Larson Award and Abe Ohlman Award for Excellence in Songwriting. She’s written episodes for “The Wonder Pets” for Nick, Jr. and comic essays for Playboy magazine. Other musicals: For The Love Of Tiffany: A Wifetime Original Musical (NY Fringe Festival; also co-starred); Up The Week Without A Paddle (Garland Award, LA Drama Critics Circle Nomination, Best Score). She performs her songs everywhere from Carnegie Hall to the Bluebird Cafe in Nashville. Put A Little Love In Your Mouth! The Songs Of Amanda Green is available on CD at greenpiece music.com.

ANDY BLANKENBUEHLER (Director, Choreographer) won the 2008 Tony Award for his choreography in the Tony Award-winning Best Musical In The Heights (also Lortel Award, Calloway Award, Outer Critics Award and Drama Desk Award for Outstanding Choreography). Other Broadway projects include the musical 9 to 5 (Tony, Drama Desk, Outer Critics nominations), The People In The Picture, and the revival of The Apple Tree. Other recent credits include The Wiz (City Center), Desperately Seeking Susan (West End), and the world premiere of Bring It On: The Musical at the Alliance Theatre. He has staged concert work for both Elton John and Bette Midler and has appeared as a guest choreographer on “So You Think You Can Dance.” As a performer, Mr. Blankenbuehler has danced on Broadway in Fosse, Contact, Man of La Mancha, Saturday Night Fever, Steel Pier, Big and Guys and Dolls. Future projects include choreography for the upcoming Broadway revival of Annie. Originally from Cincinnati, Ohio, Mr. Blankenbuehler resides in New York City with his wife and two children, Luca and Sofia.

DAVID KORINS (Set Designer). Broadway: Godspell, Chinglish, The Pee-Wee Herman Show, Lombardi, Passing Strange, An Evening with Patti Lupone and Mandy Patinkin, Bridge & Tunnel, Annie and Magic Bird (both upcoming). He has designed shows for many Off-Broadway and regional theaters as well as several concerts for Kanye West. David has received a Drama Desk, a Lucille Lortel, and two Hewes Design Awards as well as the 2009 Obie Award For Sustained Excellence in Design. davidkorinsdesign.com.

ANDREA LAUER (Costume Designer). Broadway: American Idiot. Off-Broadway: Or, (Women’s Project), The Butcher of Baraboo (Second Stage Uptown), Elephant Dreams (Joyce), Status Entropus (NYC, Greece), Our Lady of 121st Street and Hair (NYU). Regional: TRU (Baystreet), Bring It On: The Musical (Alliance Theatre), American Idiot (Berkeley Rep). Selected Alley Theatre Credits (Houston, TX): The Crucible, After the Fall, Who’s Afraid of Virginia Woolf, Steel Magnolias, Soccer Moms (Fleetwood Stage). She also designs for dance: The Trey McIntyre Project, STREB and is a fashion stylist. Her
WHO’S WHO in the CAST

designs were most recently included in Fashionable Technology by Sabine Seymour and her styling work has been seen in the 2010 April edition of American Vogue and on the 52nd Annual Grammy Awards. MFA—NYU (Baryshnikov Fellow).

JASON LYONS (Lighting Designer). Broadway: Rock of Ages (also Toronto, Australia, London and Natl. Tours), The Threepenny Opera, Barefoot In the Park, Good Vibrations. Recent: So You Think You Can Dance Tour 2011, Bring It On: The Musical (Alliance), White Noise, Golden Age (Kennedy Center), Broke-ology (LCT), Uncle Vanya (CSC), Clay (LCT), Fault Lines (Naked Angels), Body Awareness, Scarcity, 2 by Pinter (Atlantic), The Piano Teacher (South Coast Rep), Vigils (Goodman), Evil Dead, The Musical (NYC & Toronto), The Field (Irish Rep), Once Around the Sun, Kiki & Herb: Coup de Theatre. Ten years with The New Group, including: Marie & Bruce, The Starry Messenger, Groundswell, Mourning Becomes Electra, Rafia Rafia, Two Thousand Years, The Prime of Miss Jean Brodie, Abigail’s Party, Hurlyburly, Aunt Dan and Lemon, Comedians. Faculty: Purchase College. jasonlyonsdesign.com

BRIAN RONAN (Sound Designer) has designed the sound for over 20 Broadway musicals and plays. Some recent designs include The Book of Mormon (Tony Award); Anything Goes (Drama Desk); American Idiot; Promises, Promises; Next to Normal (Tony nomination); Grease; Curtains; Spring Awakening as well as Grey Gardens and The Pajama Game which both earned Drama Desk nominations. Off-Broadway designs include Rent, Everyday Rapture, Saved, 10 Million Miles, and Bug (Obie and Lucille Lortel awards). Regional designs include Bonnie and Clyde (LaJolla), American Idiot (Berkeley Rep), Dancing in the Dark (The Old Globe), A Christmas Carol (McCarter). His career has spanned twenty-five years and taken him across America, Europe and Asia and has afforded him the opportunity to work with the most talented composers, directors, designers, actors, musicians and stagehands in the world for which he is eternally grateful.


BONNIE PANSO (Production Stage Manager) has stage managed over 20 Broadway shows including Spider-Man, Chicago, Dance of the Vampires, Private Lives, Blast, Seussical, Bring in ’Da Noise/Funk, Starlight Express, The Odd Couple, Pirates of Penzance, and toured multiple versions of The Music of Andrew Lloyd Webber. Proud mother of her college kid, Jenny Spicola.

RYAN J. BELL (Stage Manager). Broadway/Tour: Disney’s Tarzan, Rent, Sweeney Todd, Lennon, Movin’ Out, The Lion King, Grease. Off-Broadway: Lucky Guy. Workshops: Disaster!, Newsies, High School Musical 1 and 2, Dessa Rose, Barry Manilow’s Harmony. AARP 50th Anniversary Event Production Manager. MGSA Rutgers Graduate. Love to Tim, Elaine, Courtney, Shannon, Dave, Joe and Ryan.

RL CAMPBELL (Assistant Stage Manager). Ronnie is happy to be spotting on Bring It On: The Musical after doing the Alliance Theatre premiere. Regional: Alliance Theatre, Horizon Theatre, Theatre in the Square, Utah Festival Opera, The Freddie Hendricks Youth Ensemble. Ronnie dedicates this and all performances in loving memory of his mother DGBC. Proud member of Actors’ Equity Association.

HOLLY-ANNE RUGGIERO (Assistant Director). Selected Broadway AD credits: Jersey Boys; 700 Sundays; Dracula. Recent directing credits: Wine Lovers (currently on national tour); All Shook Up (starring Sally Struthers); Steel Magnolias (starring Loni Ackerman); Oklahoma! (Boston); Soul Doctor (New Orleans). Much gratitude to Andy, Kristin, Mike and Ken. Hollyanneruggiero.com.

STEPHANIE KLEMONS (Associate Choreographer) graduated from Rutgers University (’04) with degrees
WHO’S WHO in the CAST


JESSICA COLOMBO (Cheer Consultant). Collegiate National Cheerleading Champion and graduate from Hofstra University. A UCA college and core staff instructor. Also a high school, college and world championship judge and choreographer. So blessed and honored for this experience!

JAKE BELL (Technical Supervisor) has been a stage manager and technical production manager on Broadway for more than 30 years. Broadway, national and international credits include Wicked, The Phantom of the Opera, Billy Elliot, Les Misérables, Chitty Chitty Bang Bang, Miss Saigon, Swan Lake, Dreamgirls, Cats, Chess.

LISA DAWN CAVE (Production Supervisor). Broadway: West Side Story (2009 Revival); Come Fly Away; The Color Purple; Hot Feet; The Caine Mutiny Court Martial; The Woman In White; Julius Caesar with Denzel Washington; Caroline, or Change; Hairspray; Hollywood Arms; Into the Woods with Vanessa Williams: The Wild Party; Parade; Smokey Joe’s Café; Showboat. Regional: 13, Lady In The Dark, Princesses and 3hive. Namaste.

ALEX LACAMOIRE (Music Supervisor, Co-Arranger/Orchestrator) won a Tony and a Grammy as the music supervisor, co-orchestrator and cast album producer of In the Heights (Broadway, National Tour). In 2005, he served as the Music Director of Wicked on Broadway, for which he also contributed music arrangements. For 9 to 5 (Broadway, National Tour), Alex wrote dance arrangements and co-orchestraions (Drama Desk nomination), and produced the cast album (Grammy nomination). Other credits as music director, arranger and orchestrator: High Fidelity, The People In The Picture, Bat Boy: The Musical (Off-Broadway), Working (Chicago’s Broadway Playhouse), the 2001 National Tour of Godspell, The Wiz (CityCenter Encores!). Upcoming projects include writing dance arrangements for the Radio City New York Spectacular. Alex graduated from Berklee College of Music in 1995 with the highest GPA in his class. He sends love to Mom, Dad, Little Sis, and his wife, Ileana.


DAVE PEPIN (Music Director, Keyboards and Conductor) is happy to be back at work with the incredible Bring It On: The Musical cast, crew and band. In NYC, he has played keyboards and/or conducted Wicked, The Addams Family, Rent and Shrek. On the road, he’s worked on Rent, Wicked and All Shook Up. Thanks to Lin, Tom and Amanda for writing all these awesome tunes, Lacamoire for making me a better musician and Andy B for simply being brilliant every day. Love to NY, CT, MA and OH families. By an incredible stroke of luck, Dave shares a home in Irvington, N.Y., with the two most beautiful girls in the world: his wife, Erin and daughter, Gracie.


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KRISTIN CASKEY (Producer) is President of Fox Theatricals. With producing partner Mike Isaacson, current productions include Traces (New York and National Tour). Broadway: Red (Tony Award); Legally Blonde (National Tour and West End—Olivier Award for Best New Musical); Thoroughly Modern Millie (Tony Award—National Tour and West End); One Flew Over the Cuckoo’s Nest (Tony Award); Death of a Salesman (Tony Award); The Seagull, ‘night, Mother; Caroline, or Change; You’re a Good Man, Charlie Brown and Everyday Rapture. Chicago: An Evening with Sutton Foster. Upcoming: Mad Hot Ballroom. Kristin also programs the US Bank Broadway Series at The Fox Theatre in St. Louis. She is a member of the
WHO’S WHO in the CAST
Independent Presenters Network and on the Board of Governors of The Broadway League. Special thanks to Megan and Kate.

MIKE ISAACSON (Producer) heads Fox Theatricals with partner Kristin Caskey. Broadway: Red (2010 Tony Award); Everyday Rapture; The Seagull starring Kristin Scott Thomas; Legally Blonde: The Musical; ‘night, Mother; Caroline, or Change; Thoroughly Modern Millie (2002 Tony Award Best Musical); One Flew Over the Cuckoo’s Nest (2001 Tony Award); You’re a Good Man, Charlie Brown; Death of a Salesman (1999 Tony Award). For the IPN: Spamalot and The Color Purple. West End: Legally Blonde: The Musical; ‘night, Mother; Caroline, or Change; Thoroughly Modern Millie. National tour: An Evening with Sutton Foster. Current: Traces (Off-Broadway). He is also Executive Producer of the world famous Muny Opera in St. Louis, the world’s oldest, largest and grandest outdoor theatre.

UNIVERSAL PICTURES STAGE PRODUCTIONS (Producer) is the theatrical production unit of the world-famous motion picture studio. UPSP is currently represented by the record-breaking and Tony Award-winning musicals Wicked and Billy Elliot. Additional Broadway credits include the revivals of The Merchant of Venice and Porgy & Bess, and licensed productions of Xanadu. Upcoming films include Dr. Seuss’ The Lorax, Battleship, Snow White and the Huntsman, and the big-screen musical adaptation of Les Misérables.

BEACON COMMUNICATIONS (Producer). Armyan Bernstein and Charlie Lyons are the producers behind the Bring It On series of motion pictures and Bring It On: The Musical. They are partners in Beacon Communications, which is one of the most respected companies in the film business. Their collaboration over the past two decades has produced more than 30 motion pictures, which include: Air Force One (Harrison Ford); The Hurricane (Denzel Washington); The Family Man (Nicholas Cage, Tea Leoni); End of Days (Arnold Schwarzenegger); Spy Game (Robert Redford, Brad Pitt); Sugar Hill (Wesley Snipes); For Love of the Game (Kevin Costner); Thirteen Days (Kevin Costner); Open Range (Kevin Costner, Robert Duvall, Annette Bening); Ladder 49 (John Travolta, Joaquin Phoenix); The Guardian (Kevin Costner, Ashton Kutcher); Raising Helen (Kate Hudson, Joan Cusack, John Corbett); Firewall (Harrison Ford, Paul Bettany); A Lot Like Love (Ashton Kutcher, Amanda Peet); and The Water Horse: Legend of the Deep (Emily Watson, Alex Etel, Loch Ness Monster). Television projects include “Castle” for the ABC television network and “Pu-239” for HBO. Among Beacon’s early movies were The Commitments (Golden Globe Best Picture nominee and winner of four BAFTA awards) and David Mamet’s A Life in the Theatre (winner of the Cable ACE award for best dramatic or theatrical special).

ALLIANCE THEATRE. Founded in 1968, The Alliance Theatre remains closely tied to the cultural identity of Atlanta, growing as the city has grown. The theatre has gained national recognition and prominence as Atlanta has become a leading international city. In 2007, under the leadership of Susan V. Booth, Artistic Director, the Alliance received the Regional Theatre Tony Award®, recognizing sustained excellence in programming, education and community engagement. The Alliance produces world premiere American works with a strong track record of Broadway, touring and subsequent regional productions. Believing that the same excellence found on our stage must be in our education programs, the Alliance nurtures the careers of developing playwrights, actors, students and educators. The Alliance Theatre strives to set the highest artistic standards and create the powerful experience of shared theatre for a diverse audience. Above all else, we value excellence, pursued with integrity and creativity, and achieved through collaboration. alliancetheatre.org.
STAFF FOR BRING IT ON: THE MUSICAL

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321 Theatrical Management
Nina Eisman, Nancy Nagel Gibbs, Marcia Goldberg, Ken Silverman

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Telsey + Company
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ASSOCIATE PRODUCER
Megan Larchie

TECHNICAL SUPERVISOR
Jake Bell

COMPANY MANAGER
Michael Bolgar

PRODUCTION STAGE MANAGER
Bonnie Parson

Stage Manager........................................Ryan J. Bell
Assistant Stage Manager..........................RL Campbell
Assistant Company Manager......................Tammie Ward
Associate Choreographer.......................Stephanie Klemens
Assistant Director................................Holly-Anne Ruggiero
Cheer Consultant....................................Jessica Colombo
Dance Captain/Stunt Captain.....................Rod Harrelson
Assistant Dance Captain..........................Adrianna Parsons
Assistant Stunt Captain.............................Billie Sue Roe
Announcer Voices: Nick Blairem, Alysha Umphress
Associate Scene Designer.........................Amanda Stephens
Associate Costume Designer.....................Amanda Whidden
Assistant Costume Designer......................Tristan Ranes
Costume Shopper.................................Joseph Blaha
Assistant Hair Designer............................Leah Loukas
Associate Lighting Designer....................Peter Hoerburger
Assistant Lighting Designer....................Grant Wilcoxen
Automated Lighting Programmer Timothy F. Rogers
Associate Sound Designer.........................Cody Spence
Video Supervisor.................................Arianna Knapp, SenovaA, Inc.
Associate Video Designers: Daniel Brodie, Shawn Duan
Video Programmer...............................Matthew Mellinger
Video Animators......................................Gabriel Aronson, Michael Bell-Smith, Pablo N. Molina

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Production Electrician..............................J. Michael Pitzer
Assistant Production Electrician............Shannon January
Production Props........................................J. Marvin Crosland
Production Sound.................................Brian Shoemaker
Head Carpenter......................................Kevin Hoekstra
Flyman....................................................Randy Deboer
Automation..........................................Keith A. Keene
Head Electrician.....................................Steve LaPlante
Assistant Electrician............................Patrick Harrington
Follow Spot..........................................Nicole Laeger
Head Props............................................Gregory Tassinario
Assistant Props........................................Courtney O’Neill
Head Sound Engineer..............................Mike Farfalla
Assistant Sound Engineer.........................Matt Raudabaugh
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Assistant Wardrobe Supervisor...............Sandy Keslar
Hair Supervisor......................................Amy Neswald
Make Up Consultant...............................Leah Loukas
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Music Preparation.................................Emily Grishman
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ALLIANCE THEATRE
Susan V. Booth.................................Artistic Director
Max Leventhal.................................General Manager
Brian Shively...............................Finance Director
Kristin Hathaway-Hansen.....................Development Director
Gary Sayers........................................Marketing Director
Jody Feldman...............................Alliance Casting Director
Rixon Hammond..............................Production Manager
Carol Hammond..............................Costume Manager
Victor Smith........................................Technical Director
Robert Elliott.......................................Properties Master
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CREDITS

The actors and stage managers employed in this production are members of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

The musicians employed in this production are members of the American Federation of Musicians.

ssdc
The Director/Choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

United Scenic Artists represents the designers and scenic painters for the American Theatre.

Backstage and Front of the House Employees are represented by the International Alliance of Theatrical Stage Employees (or I.A.T.S.E.).

ATPAM
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The Musical

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THE TAMING OF THE SHREW
by William Shakespeare
Directed by Kent Thompson

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For more than 350 years Molson Coors Brewing Company has been brewing, innovating and delighting the world’s beer drinkers. The company crafts extraordinary, premium beer at breweries from North America’s oldest brewery in Montreal, Canada, to the Rocky Mountains of Colorado in the US, as well as the storied Burton-on-Trent brewery in the UK. From the founding families and executive leaders, to the master brewers and sales teams, Molson Coors is a brewing company with a rich heritage and a deep passion for what it does.

A big part of that heritage and passion is grounded in the belief that building a business and doing the right thing go hand-in-hand. While that balance is no easy feat, it still serves as the cornerstone for Molson Coors. The company takes great pride in holding itself up to measures of profitability, as well as how it invests in its employees and contributes to the larger community. A good measure of this success has been the recent recognition by the Dow Jones Sustainability Index (DJSI), where Molson Coors was listed for the first time on their 2011 North American Index.

While the family breweries have now grown into one global company with an expanding international reach, its roots and character still remain local. Molson Coors is made up of dozens of local breweries and offices where their employees and iconic brands are a part of the fabric of the community. The company, its leaders and employees, care about the communities and the places where they brew and market beers.

That care manifests in a number of ways, including support for important cultural institutions such as The Denver Center for the Performing Arts (DCPA). The DCPA represents a place where people come together to share in the thrill of music and theatre. Our arts institutions reflect the strength of our communities and Molson Coors is proud to help ensure they are available for one and all to enjoy.

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CBS4 is proud to support The Denver Center for the Performing Arts and to showcase local arts...

The holidays are over, winter has set in, and that’s when the fun begins.

When you want to know where to go, what to do and how to have fun in Denver, CBS4 critic-at-large Greg Moody, one of the city’s biggest arts advocates, has the scoop!

Don’t miss the 2012 season for both Denver Center Attractions and the Denver Center Theatre Company (DCTC). They’ve got everything from the best of Broadway—*Bring It On, Ring of Fire* and *Wicked*—to classic, world premiere and modern American theatre, including DCTC’s annual Colorado New Play Summit, Feb. 10-12.

CBS4 is proud to support The Denver Center for the Performing Arts and to showcase local arts and entertainment weekdays on CBS4 News at Noon, 5pm, 6pm and 6:30pm and online at www.cbsdenver.com.
Looking ahead...

**American Idiot**
March 6 – 11, Buell Theatre

Direct from Broadway for its first Denver engagement, do not miss the smash-hit musical *American Idiot*, which tells the story of three lifelong friends, forced to choose between their dreams and the safety of suburbia. Their quest for true meaning in a post-9/11 world leads them on the most exhilarating theatrical journey of the season. Based on Green Day’s Grammy® Award-winning multi-platinum album, the result is a theatrical experience critic Charles Isherwood of *The New York Times* calls “thrilling, emotionally charged, and as moving as any Broadway musical I’ve seen this year!”

**Beauty and the Beast**
March 14 – 18, Buell Theatre

Disney’s *Beauty and the Beast*, now embarked on a lavish and visually re-imagined new tour, is one of the best-loved of all musicals. Its classic story of a beautiful village girl, Belle, who is first repelled by, then attracted to a gruff yet big-hearted Beast, is indeed, as one of the show’s numbers has it, “a tale as old as time.”

The songs (by Alan Menken, Howard Ashman and Tim Rice) are almost criminally tuneful. The show can be enjoyed by child and adult alike. Many of the songs—the charming “Belle,” the infectious “Something There,” and the spectacular hospitality anthem “Be Our Guest”—were written for the 1991 animated movie, which was the first (and until 2010, the only) animated film to be nominated for a Best Picture Oscar. The movie’s status in cinematic history and in critical lore was cemented when the *New York Times*’ then-theatre critic Frank Rich called *Beauty and the Beast* the best musical of the year—in any format. Denver audiences will delight in the eye-popping storybook shapes and colors that Stan Meyer and the other original-version designers have re-imagined.

**Great Wall Story**
March 16 – April 22, Ricketson Theatre

True story. In 1899, here in Denver, three reporters—from the *Denver Post*, the *Rocky Mountain News*, the *Republican* and the *Times*—met up at Union Station hoping to run into any celebrity getting off the train. When no one of note detrained, the men walked a block to the Oxford Hotel and, over drinks, hatched a plan: Why not dream up a fake news story that would run in all the Denver newspapers? And why not set it in some far away place to make it hard to verify?

They decided to announce that the Chinese, wanting to open up their markets to the West, planned to tear down their Great Wall. So they concocted a fictitious story that a group of engineers, eager to work on the project, had just stopped over in Denver on their way to the Far East. The articles ran and newspapers as far away as Chicago and New York picked up the story and passed it along.

Enter Lloyd Suh, a playwright with a nose for a clever yarn, who turned this fascinating material into a full-blown play. We follow reporter Jack Tournay as he tries to keep the hoax from spinning out of control—as well as damaging his relationship with his young son. We also follow Harriet Sparrow, a budding journalist sent to Denver by no less than Joseph Pulitzer to uncover the truth. Comic and touching, *Great Wall Story* brings to life a forgotten episode in Denver’s colorful history with great flourish and style.
AND THREE MONTHS OUT...

Heartbreak House
March 30 – April 29, Space Theatre

This last play by George Bernard Shaw is almost elegiac, marking a change of mood and tone from his usual brisk, smart comedies. Just before the outbreak of World War I, an eclectic group of Englishmen gather at the country estate of Hector and Hesione Hushaby. They represent the best and the brightest—both rich and poor, commercial and cultural, liberal and conservative. Romance blooms and dies (yes, hearts are broken in this house), but the real tragedy is that these people, capable and fortunate, cannot set aside their petty squabbles and inconsequential dalliances long enough to address the biggest problems facing society—including matters political, economic, social and, most ominously, the oncoming world war. “We are useless, dangerous and ought to be abolished,” Hector verbalizes toward the end of act three. Here Shaw takes an unflinching yet sympathetic look at our seeming inability to seriously envision looming peril, let alone take any sort of action.

The NTC REP
April 4 – 21, Conservatory Theatre

Watch for the graduating class of the National Theatre Conservatory (NTC) to deliver its annual NTC Rep: two plays in repertory that highlight the skills these young students acquired over the past two years. They will be presenting that timeless comedy, Charley’s Aunt, and Ray Bradbury’s Fahrenheit 451 in rotating repertory.

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CEAVCO Audio Visual has been a proud supporter of The Denver Center for the Performing Arts (DCPA) since the award-winning theatre company’s inception.

CEAVCO’s relationship to theatre is no accident as the company helps corporations, associations, and non-profit organizations produce “corporate theatre” at live events across the country. According to Matt Emerson, Executive Vice President of CEAVCO, “In theatre, the production uses actors, lighting, stage sets, music, and sound effects to move an audience. Our business is no different. We coordinate, install, and produce audio, video, lighting, graphics, and décor to help our clients excite, inspire, and inform their audience.”

In addition to providing audio-visual production for live events, CEAVCO installs the same technology in facilities to allow users to deliver their message with clarity and impact. The installed technology, in addition to projection and audio, includes video conferencing to bring people together face to face with data sharing and interactivity enabling them to collaborate over distances both great and small just as if they were in the same room.

“We are pleased to support the culture life in Denver with our audio visual technology that is used so widely throughout our corporate, association, government, and non-profit community,” stated Matt Emerson. In addition to the DCPA, CEAVCO supports the Denver Film Society, Denver Art Museum, American Cancer Society, Susan G. Komen Foundation, Human Society of Boulder, and many other charitable organizations.
Let’s name them: Ludwig van Beethoven, Christy Brown, Itzhak Perlman, Ray Charles, Jacqueline du Pré, Andrea Bocelli, Sarah Bernhardt, Mary Wells, Stevie Wonder. Famous artists, musicians, performers—and yet categorized, too, as people with “disabilities.”

But where does the disability end and the person begin? At the Global Down Syndrome Foundation we believe that people are people first—and that there is no disability when it comes to desire.

People with Down syndrome can be gifted visual learners and performers. Since the dismantling of the inhumane institutions in the 1970s and 1980s, many have gone on to perform in theatrical productions, in TV series such as “Life Goes On” and “Glee,” and to excel in the visual arts as is evidenced by the painter Luo Zheng.

The Global Down Syndrome Foundation works hard to break down the barriers of discrimination so that people with Down syndrome can all enjoy the visual and performing arts, and participate in them fully.

Thank you to the Colorado Ballet for collaborating with us on the Be Beautiful Be Yourself Dance Classes, and to The Denver Center for the Performing Arts (DCPA) for including children of all ability levels. The Global Down Syndrome Foundation is pleased to partner with the DCPA!
Great seats to great theatre!

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VIP Evenings are presented by Fidelity Investments supporting The Denver Center for the Performing Arts’ education programs.
Mike and Diana Kinsey have been subscribers to the Denver Center Theatre Company (DCTC) for every season since the Company made its debut on New Year’s Eve, 1979. Thirty-two complete seasons later, because Mike and Diana have demonstrated a deep commitment of support for the Denver Center in many different ways, we are pleased to present them with the 2011/12 Florence K. Ruston Award for Excellence in Philanthropy in the Arts. Mike and Diana will receive this award from Chairman Dan Ritchie and Adrienne Ruston Fitzgibbons, the late Florence Ruston’s daughter, at the Directors Society event for The Taming of the Shrew on February 15.

Each year, Mike and Diana continue to go “over and above” the call of duty to support DCTC and the National Theatre Conservatory (NTC). For the current and past several seasons they have joined a generous consortium of donors as “Producing Partners” for our annual classic work by Shakespeare. Mike and Diana also have been Producing Partners of the NTC’s spring rep seasons for the past three years. While their financial support is integral to our current programs (they are longtime members of Directors Society and Diana also is a founding member of our Women’s Voices Fund), it is their planned gifts that help secure the Center’s future that make them stand out. The couple established two significant charitable gift annuities and made a gift of real estate in Diana’s native North Carolina, making them members of the Encore Society, which recognizes individuals who, through thoughtful estate planning, ensure the DCPA’s future.

In addition to the DCPA, the Kinseys actively support Curious Theatre Company, the Arvada Center, Opera Colorado, Stories on Stage and a host of other non-profit organizations throughout the metro area.

The Ruston Award was established in 2006 and is awarded to individuals who demonstrate exemplary philanthropy to the Denver Center.

Florence K. Ruston Award for Excellence in Philanthropy

2006 - Robert & Judi Newman
2007 - Margot & Allan Frank
2008 - Leo & Susan Kiely
2009 - Alison & Jim Shetter
2010 - Jim Steinberg

The Encore Society

The Encore Society was established to honor and recognize those individuals whose planned gifts ensure the future of The Denver Center for the Performing Arts. Members have the satisfaction of knowing that the audiences of tomorrow will reap the rewards of their generosity today.

To learn more about planned giving opportunities, please go to www.denvercenter.org/plannedgiving or call 303.446.4811.

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Michael Donner
John & Sandra Downing
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Barbara Garlinghouse
Thomas R. Graham & Judith Pettibone
Janet Grant
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Ruth S. Silver
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June Travis
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Dolores M. Wilson
The Denver Center Alliance hosted its second Theatre Threads, A Costume Runway show, on October 21. The volunteer models, outfitted by the extraordinary costume and wardrobe staff of the Denver Center Theatre Company, paraded costumes from recent productions such as *Dracula* and *Midsummer Night’s Dream* and also from historic favorites *The Servant of Two Masters* and *Peter Pan*, or the Boy Who Would Not Grow Up. Sponsored by Lufthansa German Airlines, the event raised more than $15,000 in net proceeds for the Denver Center Theatre Company and its education programs.

*Featured Models:*

Edna Chang-Grant, Jody Charmatz, Keri Christiansen, Sharon Cooper, John Farnam, Terri Fisher, Adrienne Ruston Fitzgibbons, Alice Foster, Arlene Mohier Johnson, Gail Johnson, Teresa Kennedy, Judy McNeil, Claudia Miller, Stephanie Odak, Lois Paul, Jody Phelps, Gregory Sargowicki, Jean Smooke, Susan Stiff, Judi Wolf and David Zupancic.
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Fahrenheit 451
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In Ray Bradbury’s classic, frightening vision of the future, firemen don’t put out fires—they start them in order to burn books because reading is illegal. In a society where thinking is banned one fireman must choose between suppression and desire, to defend or destroy the world he knows.

Produced by special arrangement with The Dramatic Publishing Company of Woodstock, Illinois.

Charley’s Aunt
By Brandon Thomas | Directed by Larry Hecht

A simple lunch between friends turns into an afternoon of high speed hilarity. Add a man in a dress, an aunt from Brazil, a skirt chasing uncle and a dash of love on the run and you have the perfect recipe for comedy.

Produced by special arrangement with Samuel French

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