



June, 2002

# The Prompter

All The News That Fits, We Print

## Summer Show in Rehearsal

Our upcoming summer show, *I'll Be Back Before Midnight*, is now in rehearsal. This exciting and complex thriller promises to keep the audience on a roller coaster between laughter and screams as the local farmer, George, clowns around to try to calm the nervous city girl, Jan, but only succeeds in making her more fearful. Her husband, Greg, and sister-in-law, Laura, bring a tangled relationship into the mix to add to the drama.

The fine cast is working hard to bring as much depth as possible to these flawed characters. Jan, the troubled wife, is played by Nadine San Antonio, who has been off the boards since "A Need For Brussels Sprouts," but now has some time to do this show. Her husband, Greg, a professor of Geology and fitness buff, is portrayed by a newcomer to Village Players, Bob Rautenberg. Bob has had lots of experience with other groups and has recently moved to Wolfeboro, and we are pleased to have him with us. Helen White, who recently played Bloody Mary in *South Pacific*, here takes on a quite different role as the sister with not quite sisterly motives. Finally, Corky Mork, having mastered the role of the high society financier, Daddy Warbucks, in *Annie*, goes in a completely different direction playing George, the local farmer who enjoys his whiskey. But George, too, is not exactly what he seems.

In addition to the complex characters, this play has a multitude of intriguing special effects, and we have a great crew ready to take on the challenge.

At the helm is Diane Ducret, who is producing the show. She has gathered an eager group of folks who will make sure this is a fine production.

Designing and building the set are Corky Mork, Jay Sydow, Ben King and Tyler King. Decorating the set will be Robin Cornwell and Norman Adjutant, we finally lured them both into our clutches and we're very pleased that they agreed to help. Betty Sherwood and Matt Johnson will be the stage managers with Norman Adjutant helping on the crew. Betty will also manage the props. Producing all the amazing special effects will be a crew consisting of Norman Adjutant, Tim Brown, Matt Johnson, Corky Mork and Jay Sydow. Louis Horton is taking her first turn with The Village Players and we are happy to have her with us, too. She will be handling the make-up. House manager is Willie Mork. Posters and Programs will be designed by Jeannette D'Onofrio, and Jerome Holden will create our signs again. Publicity is being handled by a crew including Kathy Beckwith, Carol Bense, and maybe Joyce Wood (she hasn't said yes at this point.)

We could still use more help. If you are interested in participating in some way, please call Diane Ducret at 569-5726.

The show is being directed by Carol Bense with Jay Sydow as Assistant Director. Both are excited about the potential for this show, and for the cast and crew they have working with them.

Productions are scheduled for July 26 and 27 and August 2 and 3 at 8pm at our theater. There will also be a matinee performance at 2pm on August 4. Plan ahead - you won't want to miss it.

## -----ATTENTION-----

**KING AND I AUDITIONS IN AUGUST!**

Mark your calendars now! Auditions for the Rodgers and Hammerstein musical "*The King and I*" will be in mid-August--exact dates will be announced in the next issue of The Prompter. Production will be the two weekends before Thanksgiving. It's a large cast, including numerous good adult roles, as well as roles for approximately 10 children of various ages and two excellent roles for boys in the 10-15 age range. Directing the show is Michael Wilkes; Carol Light is producing. This is a production-heavy show. Many hands will be needed in all facets of production, including costuming, makeup & hair, lighting and sound, set, and backstage. Anyone interested in signing up for a production job, or for more information about the play, may contact Carol at 569-4814. Watch the next issue of The Prompter for more details!!!!!!

## IMPORTANT NOTICE TO ALL MEMBERS

For some time your board of directors has struggled with the problems of trying to do all that is necessary to upgrade and maintain and utilize our building, as well as to support 4 theatrical productions every year. We feel that some kind of restructuring is necessary to help make sure that both jobs are done well.

The first part of that restructuring involves taking a long look at our organization and our goals and desires and dreams in order to come up with a more detailed mission statement. We need your ideas and suggestions.

On **June 30<sup>th</sup> at 2pm** we will be meeting at the theater to brainstorm and get lots of ideas from all members. Please come if you possibly can. Your ideas are very important. You ARE this organization.

Things to think about before the meeting are:  
Who are the Village Players? How are we different from other theater groups? What are the most important things that we do? What are the things about Village Players that you would hope would never change? What are some things about Village Players that you think should be changed? What are some things that Village Players should offer its members? What should Village Players offer the community at large? Where are we going? How should we be different in 25 years? If we had all the money we needed, what would our "dream" Village Players be like? If we had all the money we needed, what would our "dream" building be like?

Things to do after the meeting:

Socialize and eat pizza, which will be provided for everyone.

With everyone's help, this can be the beginning of an even greater 25 years than the last 25. Let's make it a turning point in our organization, that will lead us to a new and better era while maintaining all the great values we have espoused over the years.

## TIPS FOR ACTORS/ACTRESSES

Those who have never been onstage often say things such as, "Oh, my gosh. You had so many lines. How did you ever learn them all." Of course they are not aware, that learning the lines is the easiest part of being an actor. Learning the lines is just what an actor has to do to get ready to do the acting. That is why it is so important to learn the lines early so that you can begin to do the acting.

Several years ago Bob Shea ran a series of acting workshops for us. We all benefited greatly from these and Wayne Gehman took notes. The following is from Wayne's notes and if you are interested in acting, you may find it useful.

Being a character in a play requires a great deal of commitment, hard work and challenge. Some of the things an actor has to think about and work on in order to be a character are listed below in no particular order.

Being a character requires many little moments of conquering other forces. Every actor on the stage has goals, desires, motivations, and history and will be trying to achieve his/her goals. Sometimes his/her goal will interfere with your goal and must be overcome. Always ask the question - "What do I want?", "How can I get it?", with "I" of course being the character you are playing.

Variety keeps the audience on their toes and interested. Speed, pace, volume, etc. should flow up and down.

Assume a point of view and fight for it, in your actions as well as your words.

Look at the world through the character's eyes. How he or she sees the world and interprets it is probably not the way you see the world and interpret it.

Be honest to the material. Commit to the moment on stage. Be there. Actually converse and engage others and the environment.

Working with the script can give you much of what you need to be the character.

Turn each line (phrase, etc.) into an action verb. For example "stab" with a line, "cuddle" with a line. Think of the line as doing something. Every line has a purpose and no line should be treated casually. Don't throw away lines.

Examine the subtext of each line. What is the true meaning of the line? The simple word "Oh" can be said in hundreds of different ways and how you say it determines meaning, not the words alone.

Think of the verb imagery of a line. You can almost have an "ing" verb for every line. What is this line doing?

Ask yourself the questions - "How am I a force in what I am saying?" "How am I changing the course of the play in what I'm saying?"

Learn the scene. What is it about? Fit your lines into what the scene is about and what your goals are.

Use your director as a gauge. Work up motivation and action on your own and try it out on the director.

Build your dialogue from action. Action is the base of the play. Figure out what action must have precipitated the words that the author has given you to say.

What happened before the play begins and during times when the characters are not on the stage? What relationships did these characters have before this play begins?

Develop emotional reasons for each movement. Build pressure with action until you have to speak. Be specific about little movements. Make them clear.

Be aware of using everything - props, costumes, set - to get the point across.

## HELPING OUT AT ALL-SAINTS FAIR

Back in the dark old days when we did not have our wonderful building, we had to rehearse wherever we could. All Saints Episcopal Church was one of the places which was always open to us at no charge, and with no hassle. The church was very good to our organization at a time when we really needed the help.

We like to thank the church by helping to set up their summer fair every year. This means showing up (preferably with your Village Players T-shirt on) and carrying all the thousands of items they have stored in their undercroft out to the tents which they use for the fair. There are also volunteers from the church and from Clearlakes Chorale, but we like to make our showing as well. It's actually quite a bit of fun and they give us coffee and doughnuts.

If you can make it, please show up at the church on the morning of July 20<sup>th</sup>. Things usually get going about 7:00 am and the more people we have, the sooner we get done. (If we're real good, we all go out to breakfast after.)



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