



IN THIS EDITION...

- Did you know LIARS CLUB is in February? No, I am not lying!
- Remember...opening candy wrappers slowly does not make it better! Read further for proper theatre etiquette.
- Ever wonder about the people that work to put on a show? We give you some information. Read on!
- Our guest in "10 Questions" is Betsy Robertson...our future "sarcastic sidekick"
 - There are a lot of productions out there. Check out this edition and **SUPPORT YOUR LOCAL PERFORMERS!**

UPCOMING CPAC THINGS:

Our next event is the LIAR'S CLUB!
(And I am not lying!)

This is a fan favorite so do not miss it!! Due to overwhelming demand, we have added a third date to this year's calendar. The show is February 17-19 at 7PM.

Tickets go on sale January 31st!
Check out
<https://www.cresswindpa.com/upcoming-events> for more information



UPCOMING CNT PRODUCTION:

We will be going into a short hiatus before gearing up for our Spring production which will be **The Savannah Sipping Society**.

AUDITIONS will be February 1 at 7PM in the Lanier room. We need four female *characters*. Now I know that is easy to find in this community. Email us at cresswindtheatre@gmail.com for more information



CONTACT US:

The Cresswind Neighborhood Theatre is made up of residents that love the performing arts.

Have a question or want to get involved? Check out our website at cresswindpa.com

The theatre group can always be contacted at cresswindtheatre@gmail.com

The Cresswind Performing Arts Club (CPAC) can be contacted at performingartscresswind@gmail.com.

You can always get this information in our club binder in the clubhouse. Several ways to keep in touch

THEATRE ETIQUETTE



It could be that mama didn't teach you how YOU act at the theatre!

We are here to help!

(These rules go for live theatre as well as the movies so...act right!)

Some theater newcomers aren't sure what the proper behavior and theatre etiquette is when attending a play or musical. Common questions that first-timers ask are: What is the appropriate attire for the theater? Are refreshments available at the theater? When do I applaud during the performance?

Those are all good questions, but there are also other important questions that most visitors don't think to ask, many of which are related to how to behave (and how not to behave) during the show so as to better enjoy the performance and to allow the rest of the people in the audience to enjoy it as well.

Sitting in a live show is not like being at a movie theater – it's usually much quieter, so you have to be more careful not to make noise. The performers who are entertaining you are doing so live and in person, so it's important to be respectful to them as well.

Because many first-time theater attendees – and, frankly, many regular theatergoers who should really know better by now – aren't exactly sure what the proper theatre etiquette and behavior is, we have created a primer on the Do's and Don'ts (mostly the latter) of theatre etiquette when attending a live performance.

1. Turn Off Your Cell Phone

Somehow the most obvious rule of good theatre etiquette is still the most often disregarded. Turn it off, people. Turn. It. Off. And, no, putting your cell phone on vibrate isn't good enough – the people next to you can hear that weird buzzing sound, too. Be present for the moment.

2. Don't Send Text Messages During the Show

You may think you're being all incognito, but in a darkened theater, the light from your cell phone screen is incredibly distracting to those around you. And why do you still have your phone on anyway? We just told you to turn it off!

3. There is no photography or videoing allowed in the theater.

As mentioned above it is super distracting to the other people who are trying to watch the show. Beyond that, it is distracting to the performers who are prepared to give you the best performance possible. Finally, it is illegal in many instances. The majority of most performance contracts strictly forbid the recording of a performance. The organization producing the show has a responsibility to discourage the practice. Set designs, costume designs, direction, performances and the script and music are all the intellectual property of those who created them. It is possible you may be responsible for copyright infringement by recording a live theatrical production.

4. Eat Your Dinner Before the Show, Not DURING It

This isn't the movies. Munching on candy and chips during a live performance is annoying to your neighbors. Bringing hamburgers and large salads (oh, yes, we've seen people do it) is really unacceptable. If you're absolutely starving (after all, nobody wants to hear your stomach growling either), then a little quiet snacking on something fairly unobtrusive like M&Ms is acceptable. But it's still better if you avoid eating altogether during the show and get your treats in the lobby during the intermission instead.

5. If You Have to Cough, Cover Your Mouth

In this age of diseases-of-the-week from COVID to SARS to swine flu, there is nothing more bone-chilling to a theatergoer than the sound of a nearby cough and an accompanying gust of air. Yuck. Coughing is inevitable, but failure to cover your mouth is a real faux pas, so try to keep Kleenex or a handkerchief on hand. And if you have a cold, be sure to bring some lozenges with you...or maybe not go. You could be getting your fellow audience members sick and that is not good manners!

6. Unwrap Cough Drops and Candies in Advance

If you anticipate any coughing fits during the show, be sure to unwrap your lozenges before the performance starts and have them at the ready. That crinkling sound is like nails on a chalkboard during a quiet play. And, no, unwrapping it S-L-O-W-L-Y does not help the situation ... it's much, much worse.

7. Don't Be a Disruptive Miss (or Mr.) Manners

Sure, it's irritating when someone's cell phone goes off, but what's even worse is when the brief breach of theatre etiquette is followed by a series of overreactions from other audience members. Annoyed "Tsks," "Hmphs," hisses, snarls, and shouts of "Turn it off!" along with scandalized glares can be just as distracting as the original disruption.

8. Don't Talk During the Show...PLEASE

A quick whisper to your neighbor, or an audible reaction to something interesting that happens on stage is fine (this is the live theater, not the morgue), but keep conversations to the intermission and after the show. Nobody needs to hear your theories on what the next plot twist will be, and please refrain from asking your companion to explain to you what was just said onstage. By the time he or she explains it to you, you'll have both missed something else important.

9. Don't Sing Along

It's tempting sometimes, we know. But if you want to sing on stage, then you're gonna have to audition like those people up onstage did. Your fellow theater fans paid money to hear the performers flex their vocal muscles, not you. Save your sweet singing for post-show karaoke. (There are a few exceptions to this rule, such as when the performers onstage actually prompt the audience to join in.)

10. Don't Feel Like You Have to Dress Up

Although opening night audiences usually dress up a bit, there is no dress code for Broadway. Your local or regional theater may have different community standards, but the important point is that you are supporting live theater no matter what you are (appropriately) wearing. Technically you can come in shorts and flip flops, but we advise against this, especially since many theaters usually crank up the air conditioning.

11. Try Not to Fall Asleep

Your snoring may be taken as a protest of sorts, but generally it's just disruptive to those around you. It's also insulting to the hard-working performers up onstage.

12. Standing Ovals Are Overdone – Don't Give in To Peer Pressure

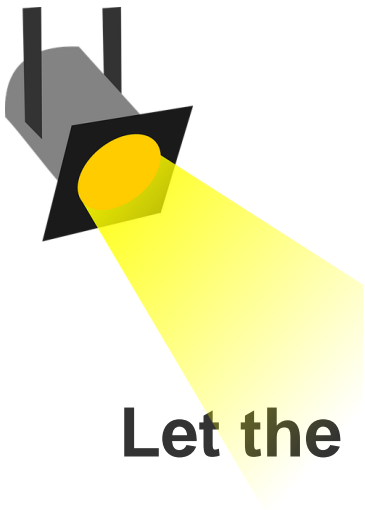
Traditionally, applause for an actor when he or she first takes the stage and standing ovals at the end of a Broadway show were signs of an audience so full of appreciation and respect that they couldn't help themselves. Lately these reactions seem to have become obligatory, and unfortunately when standing ovals and entrance applause are done out of mere habit, they essentially become meaningless. Ultimately, how you react is up to you, but let your true feelings guide you.

13. Respect the Space and Comfort of Those Around You

Many theater seats make Economy Class on a commercial airliner look luxurious, so sometimes a little elbow bumping can't be helped. But you can practice good theater etiquette by taking care to not lean into your neighbor, hog armrests, intrude on other people's already limited leg room, or let your big heavy coat hang so far off the back of your seat that it ends up in someone else's lap.



“Acting is the ability to live truthfully under imaginary circumstances.”



SPOTLIGHT ON...

Who works in a theatre?

Let the Play Begin...

A hush falls over the audience as the lights dim, the curtain parts, stage lights come up, and the actors and crew transport you to another place and time.

But Before Any of This Begins...

Keep in mind that, for the most part, an all-volunteer staff runs community theaters, from the director on down to the ticket sellers. You can find a behind-the-scenes role in any of these areas, if strutting the boards is not for you.

Let me tell you about the life of the play that the audience never sees.



Acting or Not Acting?

Maybe the acting bug has bitten you, but you aren't exactly ready for Broadway or Hollywood. What to do? Well, trot on down to your nearest community theater and join up. There are many different jobs to do, not all of which deal with being on stage.

Auditions will be held for those wishing to try their hands at acting for an audience. Personally, I don't do very well with memorizing, so I had a ton of fun acting with a comedy improvisation group. No chance to flub your lines as there are none; there's no script to memorize! Dialogue is all invented on the spot, in response/reaction to the other character(s).

Choose which is best for your personality and talents.

Director and Producer

Chosen either by group consensus, or by the person him or herself, if they find a play they'd like to produce, these are the first people to be involved. The core group that any volunteer organization always has, reads over the play, and votes whether or not to produce it.

If it is chosen, then the person acting as producer must contact the publisher and secure the rights, find out the cost of royalties they will need to pay, and orders enough scripts for each person acting in the play, plus extra copies for the director, producer, stage manager, lighting operator, and any other personnel that need to keep track of what happens when in the play.

The script booklets are generally rented (via royalty payments) for the play, and need to be returned afterwards in essentially the same condition as received. This means pencil-only notations, and no highlight markers. Pencil marks must be erased before returning the scripts. Photocopies will often be made for the crew, so they can mark it up as needed for doing their jobs to the best of their ability.

Musical Director and Vocal Coach

Obviously, if the play is a musical, there is a whole aspect to consider. Is a simple piano accompaniment suitable? A pianist must be found. Is a small band necessary? That can be another twist in the works. It can be hard to find a volunteer band, so that expense must be accounted for.

A vocal coach is also needed to rehearse the singers, making sure they have the correct pitches and words memorized.

Graphics Designer and PR

Naturally, a play without an audience is nothing; rather akin to that famous tree falling in a forest with no one around to hear it.

The graphics person designs and lays out the program, from the cover to the list of characters and players, with credit lines given for any special loans or help from outside the theater circle of workers. Some, if not most shows, also sell advertising spaces to help defray the printing costs.

Then you have the PR person who is responsible for press releases and getting the word out in various ways so there will be an audience to appreciate all the hard work that went into the production.

Stage Craft

Next, while the actors are learning their lines, and going over them with the director or assistant director, the scenery crew needs to get going. Each theater has its own variations, but in general, the master carpenter is in charge of the set construction, along with any number of assistants who may or may not be skilled in carpentry.

Luckily, I knew my way around a toolbox and one end of a hammer from the other, so I got to be the main assistant to the master carpenter. It was also where I learned to use a nail gun (shoots nails or staples using compressed air—much speedier than hammers and manual staplers). We had a great time building the scenery flats. For that is what the walls of a theater set actually are: shallow frames with a thin board affixed to one side.

Generally, they are the size of a 4x8 foot sheet of plywood, as that is an easy size to find, and doesn't require any special cuts. (Though we used luan, as it is much lighter than plywood.) Doors and/or windows can be cut into the flats, as needed, and dressed accordingly. Extensions can be made, however, if the set design calls for it, as it did on one of our plays.

Once the play is over, the flats can be stored for re-use in another production. Usually, they will get repainted; it is rare for the same design to be re-used.

Trompe l'Oeil: Things to Fool The Eye

That fountain, seen below, may or may not be a real one, loaned by a garden statuary outlet or rented from a prop house.

It could just as well be a simple wooden framework with a thin skin of Luan or other thin wood bent around and faux-painted to resemble stone.

Likewise, its bowls could be faux-painted plastic serving bowls from a dollar store. Imagination is the key.



Set Decorating

Once the flats are built, the set decorator comes in and begins the painting of the flats to the specifications laid out by the director and producer. We were lucky to have an extremely talented artist among our crew, and for one set, she made a stencil, and painted the set walls to look like patterned wallpaper. From the audience point of view, it was wallpaper; you could not tell it was just paint.

In the photo above, there is an example of forced perspective, in which the rear panel is painted to appear smaller, and further away than the front panels.

The finished flats are set into place, and fastened to the stage floor with a system known as jacks, which are essentially a 45° triangle of 2x4s fixed to the bottom sides of the flats and to the floor. The flats are then also screwed together along their height, for stability.

If the entire play takes place in one room or area, then the matter is finished. Otherwise, other flats need to be made for other scenes. When the crew needs to change the flats out for another scene, one way this is done is to affix rollers to the flats, and a quick-release on the stage floor attachments. In this case as well, the flats may only be held to each other in back with clamps instead of screws.

Sometimes, the curtain is dropped for scene changes. In our theater, we did "au vista" changes, in which the lighting was turned off, and the set changes made in full view of the audience. Even with the curtains open, with the lights off, little could be seen of the new set pieces.

Props

The properties manager is responsible for all of the set dressing, which includes furniture and accessories. Oftentimes, if the theater has been around a while, much of what is needed is already on hand in the prop room, and can be hauled out for use, and re-fitted, re-purposed, or what have you.

Other times, the prop manager has to borrow items from their own home, or that of another crewmember, or a cooperative local store.

It is also that person's job to make sure all the props for any given scene in the play are in the proper places at the start of each act and scene. It wouldn't do if a prop was needed on stage, and it was missing, or if it had to be downstage right, and was upstage left, instead. That would affect the blocking that was rehearsed, causing the actors to have to improvise on the spot. (Yes, comedy improv training can help scripted actors in such situations.)

Though the photo below is a doll's tea party, it encapsulates in miniature all the small details the property manager must remain aware of, e.g., table leaves up or down; tablecloth fringe direction; hand placement; cups and saucers placement; chair arrangement; rug; flowerpot; etc.



Larger items may be hung from walls or ceiling



Personal Props and Backstage Props

The actor's personal props, such as a purse, walking stick, or other items of that nature are considered as part of the costume, and are the responsibility of the individual actors.

Anything else that needs to be brought onstage by an actor must be in its assigned place for ease of grabbing on their entrance. For example, when we did the play, *Brighton Beach Memoirs* by Eugene O'Neill, one scene called for dinner to be served, and the dish was liver. Naturally, we weren't going to have that around for obvious reasons, so they figured out that a dark colored jello, made extra thick, would do the trick nicely, and that had to be pre-plated for the mother character to carry out.

Hair and Makeup

In a small theater such as ours, the actors did their own hair and makeup, with some help from more experienced actors if needed. The owner of a local salon usually volunteered her help with hair, and especially wigs, if those were needed. She would also help out with makeup, especially on a large production with kids involved, such as when we produced *Oliver!*, an adaptation of Dickens' *Oliver Twist*.

In order for the facial details to be seen by the audience, makeup must be very exaggerated. In normal daylight, the person might look as if they had a black eye, but if tiredness is the image wanted, that's how it's generally done.

Likewise old age wrinkles, in order to be noticed by the audience, the normal wrinkles that appear when you make a face are penciled in with a dark eyeliner or eyebrow pencil. Up close, it looks horrid, but from the audience view, it's perfection; the character is created.

Lighting Technician

Once the flats are in place, the lighting can be blocked out, and tested during rehearsals, for best angle and type of light, and whether a wide or narrow beam is needed. Changing the width of the light beam is done by opening or closing down the 'barn doors,' (four flaps on the business end of the light).

There are also color filters that may be used on the lights, to set a certain mood for a scene. For example, blues and greens would set a nighttime outdoors mood, while yellows and oranges or a rose color, might serve for an intimate evening indoors.

Daylight can be lit with the full brightness of the lights. Naturally, you cannot be up on a ladder, changing filters in the middle of the play, as these lights are often overhead in the audience area, at least in a small theater such as ours.



Fresnel lights are most commonly used; it refers to the type of lens in front of the lamp itself, and was first designed for and used in lighthouses to guide ships. This kind of lens delivers a bright, and focused beam of light. (Note that the 's' in the word is silent; 'freh-nel'.) It takes its name from its inventor, Augustin Fresnel.

Not only can you not be climbing ladders and adjusting lights in the middle of the audience, but those lights also get bloody hot! You don't want to mess with them until they are cool. The solution is to hang as many lights as you need for mood changes as near to each other as possible, then change the angle as needed for the scene in which that light will be used.

The lighting technician is responsible not only for all of this, but also for making the connections, and being sure they all work from the lighting director's control board. This involves not only knowing which controls operate which circuits, but also the wattage of the various lights, so that not too much load is placed on any one circuit. You don't want a sudden blackout in the middle of your play!

Lighting Director

This is the person operating all the controls; lights on or off or dimmed. Phones or doorbells, or on-set lighting, such as a table lamp that is supposed to be operated by an actor, are also under the lighting director's control. (Although in some instances, an on-set light might be under local control, depending on the theater's capabilities.)



Stage Manager and Assistant Stage Manager

For two of our plays, I was stage manager, and I served as assistant for a third. This was a fun job. It can get stressful, but if all your notes are intact, it is also a blast.

Stage managers must attend all rehearsals and blocking sessions, so they can make notes in their script for appropriate cues. They need to know the layout not only of the set(s), but also the layout backstage

The stage manager is the one running around like a crazy person during rehearsals, making sure everyone is where they need to be while awaiting their cues to enter. There are really no good photos to illustrate what a stage manager does, especially during the early phases of the play. It might be best described as, 'the art of being in 50 places at once.'

During the actual run of the play, the stage manager will go down to the dressing rooms and call "places!" in a loud voice, and that sends everyone to their respective waiting spots. If the job is done properly, the players should get at least a ten- and five-minute warning before places are called.

From that point on, the stage manager is up in the booth with the lighting director, calling the light changes per the script cues. A good lighting director also knows the cues, and the two will operate as a seamless team. I was lucky to work with just such a person.

Any complicated scene changes that need to happen fall to the assistant stage manager to call for places during the play. If there are kids in the play, it is their job to herd them to their waiting spots, and insure they remain quiet.

The assistant stage manager also takes on any backstage effects, such as sounds of breaking crockery, which also occurred in *Brighton Beach Memoirs*, the play for which I took on this role. We had a heavy paper bag full of already broken-up plant pots, which, on cue, would be dropped from about 4 feet off the floor, very near to the entry door into the stage, so the audience could hear it.

The assistant also needs to know all the cues, and can be in the booth calling the shots for the lighting director, if the stage manager is not available. We were lucky to have a very experienced and competent lighting director who was able to handle it on her own, if need be.

And The Play Goes On!

By this time, everything is (or should be) running like clockwork, and the director's job is done. All he has to do is sit back and enjoy the play, and accept the congratulations from the audience at the opening night's reception.

Brush-Up Rehearsals

And there we have some fun. While it is a serious rehearsal, to stay sharp during the week in between weekend performances, some hijinks are usually to be had at these intermediate rehearsals. It is all in good fun, but also serves a purpose; to make sure the actors can take whatever happens in stride, without breaking character.

During our run of *The Boyfriend*, I was stage manager, and played a trick of my own on the players during one brush-up rehearsal. I got to the theater before anyone else, and substituted bowling balls for the beach balls they were supposed to grab and play with.

They handled it masterfully, simply rolling them to each other, with nothing more than a flicker of a surprised look on their faces when they first saw the switch.

Closing Night

When the final curtain falls on the run of the play, there are bound to be mixed emotions. Our group usually partied. We partied a lot, including after most rehearsals, and after brush-ups as well. Most of our “partying,” took place at a 24-hour coffee shop where, over coffee and desserts, we discussed what went wrong, what went right, and what mishaps had us rolling in the aisles.

Unlike professional theater, at the community level, the players usually come out and mingle with the audience, receiving their own congratulations on a job well done.

The cast of a play becomes almost an extended family, and often long-lasting friendships are made. I am still in touch with several of the people I worked with, gosh, was it really 30 years ago?!

Closing night is usually a big deal; memories shared, farewells said, thanks given, and some minor speech making, laughter and tears, may all go on at a cast closing party. Not all theaters follow this pattern; maybe most don't. I treasure my own experience in this regard as a special memory.



HAVE YOU EVER WANTED TO BE PART OF THE SHOW BUT NOT ON STAGE?

We are always looking for people that want to be part of show biz! Let us know at cresswindtheatre@gmail.com.

10 Questions

In every newsletter we will focus on one member of the Cresswind Neighborhood Theatre by asking 10 questions. This month's focus is on...



BETSY ROBERTSON

1. How did you get started performing? How did you get started performing in Cresswind?

I was assigned a small part in a fifth-grade play at Oakwood Elementary School, circa 1978. It was an inauspicious beginning, but the idea of performing and being onstage made an impression. Shortly after moving to Cresswind in 2014, I tried out for a part in CPAC's production of *Nothing Serious*, a play made up of several short comedy skits. I played a barfly in one sketch and a semi-naked Eve in another. Both parts generated some laughs, and I knew then I'd found my place and my people.

2. Do you get nervous before a show? How do you get rid of the 'jitters'?

I don't get particularly nervous before a show, mainly because we do so much rehearsing and prep work in advance. That said, you will never find me chit-chatting backstage during performance nights; I'm still going over lines in my head or out loud the whole time. If I lose focus off stage, I'm more likely to make mistakes in front of the audience.

3. What CNT shows have you performed in? Any shows outside of CNT?

I've acted in *Nothing Serious* and Noel Coward's *Present Laughter*, and performed in last year's Legends of Comedy show, here at Cresswind. I haven't had the pleasure of performing outside the neighborhood!

4. Do you have a favorite role?

I don't have a favorite role, but the part of the "sarcastic sidekick" definitely comes naturally to me.

5. What show or role would you still like to do? Do you have a favorite character that you are DYING to do?

It would be interesting to try a more dramatic role, and I would definitely be up for participating in a musical. I'd audition for *Grease* or *Mary Poppins* in a heartbeat!

6. How long does it take you to memorize your part? How do you do it?

It takes several weeks to memorize lines. Over those weeks, I will study the script many times over, often running lines with my husband, Paul Brown, and writing down my own lines and cues from memory.

7. What is the most embarrassing thing that ever occurred during a performance? Have you ever missed an entrance?

Oh, gosh. During a dress rehearsal for *Nothing Serious*, I went entirely blank about a fourth of the way into a one-page monologue. There were random audience members there, even though it was technically a rehearsal, and I couldn't simply stop the scene and start over. I rambled for a few minutes and caught my scene partner entirely by surprise. I've never forgotten how awkward it was.

8. What do you do when you "go up" (forget) your lines during a scene?

You have to plow through and get back on track as quickly as you can. It was that debacle of a monologue that made me realize how important it is to stay focused on the performance at all times. It's too easy to slip if you're distracted on performance nights.

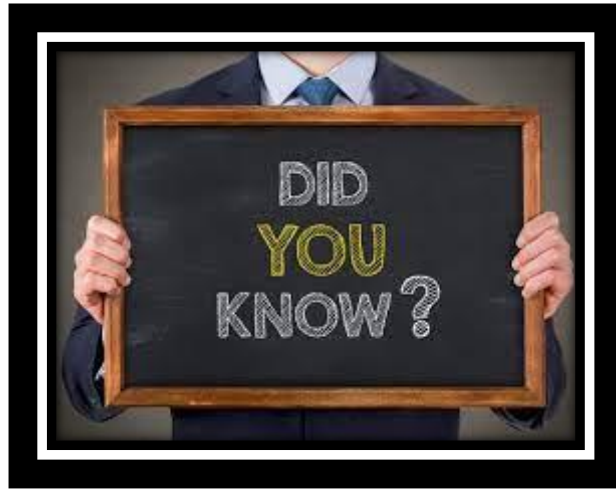
9. What advice do you have for fellow Cresswinders that are thinking about trying out for a show but are hesitant?

Definitely just go for it. I had no idea whether I'd like acting when I auditioned the first time; I really was just looking for a way to get involved in the community. Not only did I find a terrific creative outlet, I also found the best group of friends.

10. At the Pearly Gates, what would you like to hear God say when you arrive?

Welcome, kid.





Some Interesting facts about the theatre

We thought it was about time we offered some of our favorite curious facts about plays and drama, so what follows are twenty of the funniest or most fascinating nuggets from the theatre. So, if you've taken your seat, we'll dim the lights and raise the curtain on these interesting theatre facts.

In 1782, a lady named Mrs. Fitzherbert died laughing at a performance of John Gay's *The Beggar's Opera* at the theatre.

When Shakespeare's Globe burned down in 1613, the one casualty was a man whose breeches caught fire; they were put out with a bottle of ale.

If you say 'Macbeth' in a theatre, you are meant to walk three times in a circle anti-clockwise, then either spit or say a rude word.

A precursor to the film *Shakespeare in Love* was an 1804 story by Alexandre Duval in which the Bard falls for an actress playing Richard III.

The first recorded instance of a woman playing Hamlet was Charlotte Charke (1713-1760).

The word 'exsibilantion' refers to an audience's practice of hissing a bad performer off the stage; it first appears in a work of 1640.

A 'deuteragonist' is the second actor or person in a drama, after the protagonist. It's first recorded in 1855 in a book by G. H. Lewes.

The word 'background' originally denoted the part of the stage farthest from the audience; it first appears in a play by William Wycherley.

'Scenario' originally denoted the front of a classical theatre; it first appears in English in the diary of John Evelyn (1620-1706).

To 'explode' originally meant to hiss or boo an actor off the stage.

Thespis is credited with being the person who invented the idea of the actor. It is from him that we get 'thespian'.

At high school, *The Catcher in the Rye* author J. D. Salinger was so fond of acting that he signed the yearbook with the names of the roles he'd performed.

Thomas Hardy's only acting role was a walk-on part in a pantomime at Covent Garden.

Molière died after collapsing on stage while acting in one of his own plays – ironically, he was playing the role of the hypochondriac.

When asked for some advice on a particular role, J. M. Barrie told an actor, 'Try to look as if you had a younger brother in Shropshire.'

In May 1849 the Astor Place riot broke out in New York – it was caused by two actors arguing over who was better at performing Shakespeare.

The first known instance of the expression 'the plot thickens' is in George Villiers' 1671 play *The Rehearsal*. The same play also features the phrase 'hip-hop'.

In the years following the Roman empire, women were allowed to act in plays. Women would not be allowed on the English stage until 1660. In ancient Rome, there were a number of famous actresses, including one of Emperor Nero's concubines, Acte.

Trilby and fedora hats both took their names from plays first performed in the nineteenth century.

In 1944, K. O. Newman wrote a book, *250 Times I Saw a Play*, which fails to mention what the play was, who wrote it, or who acted in it.

AND THERE YOU HAVE IT!



FEBRUARY AND MARCH 2022

DATES	THEATRE	SHOW	LOCATION	WEBSITE
Feb 3-12	Gainesville Theatre Alliance	The Pirate Queen	Gainesville	Gainesville Theatre Alliance
Feb 16-27	Atlanta Lyric Theatre	Beehive: The 60's musical	Marietta	https://atlantalyrictheatre.com/
Feb 10-27	Toni Stone	Alliance Theatre	Atlanta	https://alliancetheatre.org/
Fen 11-27	Holly Theatre	Marvelous Wonderettes	Dahlonega	www.hollytheater.com
Feb 4-27	Stage Door Theatre	Importance of Being Ernest	Dunwoody	www.stagedoortheatre.net
Jan 20-Feb 6	Aurora Theatre	Feeding Beatrice: A gothic Tale	Lawrenceville	www.auroratheatre.com/
Feb 34-13	Elm Street Arts	A Chrous Line: High School Edition	Woodstock	elmstreetarts.org/
Feb 11-20	Cherokee Theatre Company	Picasso at the Lapin Agile	Canton	www.cherokeetheatre.org
Feb 18-27	Winder Barrow	Addams Family: The Musical	Winder	http://www.winderbarrowtheatre.org/
Feb 17-27	UGA Theatre	Eat the Runt	Athens	www.ugatheatre.com
Feb 17-27	Habersham Community Theatre	Flaming Idiots	Clarksville	www.habershamcommunitytheater.com
Feb 11-27	OnStage Atlanta	Clybourne Park	Scottsdale	http://www.onstageatlanta.com/index.html
Feb 18-27	On Stage Players	Drowsey Chaperone	Monroe	https://www.onstagewalton.org/
Feb 2-27	Theatrical Outfit	Bright Half Life	Atlanta	https://www.theatricaloutfit.org/
Jan 28-Feb 27	Horizon Theatre	Every Brilliant Thing	Atlanta	https://www.horizontheatre.com
March 8-13	Fox Theatre	Ain't to Proud	Atlanta	https://www.foxtheatre.org/
March 11-27	Alliance Theatre	Bina's 6 Apples	Atlanta	https://alliancetheatre.org/
March 11-27	City Springs Theatre	A Chorus Line	Sandy Springs	www.cityspringstheatre.com/
March 10-April 3	Aurora Theatre	Cinderella: Rodgers and Hammerstein	Lawrenceville	www.auroratheatre.com/
March 4-20	Elm Street Arts	Sweat March	Woodstock	elmstreetarts.org/
March 8-10	Gainesville High School	Anything Goes	Gainesville	https://ghsweb.gcscsk12.net/quicklinks/drama
March 11	Athens Creative Theatre	Titanic: The Musical	Athens	www.accgov.com/act
March 25-26	Athens Creative Theatre	Sugar Bean Sisters	Athens	www.accgov.com/act
March 2-27	Actors Express	Bootycandy	Atlanta	https://www.actors-express.com/
March 3-6	War Eagle Productions (Chestatee high School)	Peter and the Starcatcher	Gainesville	www.wareagleproductions.com
March 4-7	Acting Troupe of Lambert High School	Spongeboob: The Musical	Suwanee	www.atldrama.com
March 11-27	OnStage Atlanta	Blithe Spirit	Scottsdale	http://www.onstageatlanta.com/index.html
March 30-April 24	Theatrical Outfit	The Wolf At the End of the Block	Altanta	https://www.theatricaloutfit.org/
March 18-April 27	Horizon Theatre	The Light	Atlanta	https://www.horizontheatre.com

THEATRE AROUND US

There are a LOT of productions in full swing right now. Just look at this list.

(And this is just live theatre and does not take into account orchestras, choirs, dance productions, etc.)

Please support your local performer and organization. They work hard to put on these productions and your attendance would mean a lot to them

And of course...don't forget about the Cresswind Neighborhood Theatre's production of the Savannah Sipping Society coming on May!!





UPCOMING EVENTS FROM THE WORLD OF CPAC

Liars Club—FEB 17-19

CPAC Presents: Big Band Night—March 11

Spring Chorus Spectacular—April 21-23

Savannah Sipping Society (CNT) – May 19-21

CPAC Performing Arts Fair – August 20

Subject to change based on community and health guidelines. Check out the Daily Update or go to www.cresswindpa.com for more information.

The world of CPAC includes:

- Cresswind Neighborhood Theatre (CNT)
 - Mainstage Productions
 - Scene It
 - Tribute to Comedy Legends
- Cresswind Chorus
- Variety Show
- Liar's Club
- Storytelling Showcase
- Neighborhood Bands
- Theatre-Goers Book Club
- Performing Arts Technical Team

Want to get involved in any of these areas? Feel free to reach out to get more information.

If you are interested in getting involved with CNT, contact us at cresswindtheatre@gmail.com.

If you are interested in any other area, you can email performingartscresswind@gmail.com