



We are now in full swing for our game show/performing extravaganza

*scene*it? PART DEUX

PERFORMANCES ARE MAY 20-22 at 7PM and will take place in the ballroom.

TICKETS go on sale MAY 3rd at the clubhouse.

Check the Daily Update or our website for more information

Cresswingpa.com/theatre-scene

UPCOMING CPAC THINGS

The **Community Chorus** has started up again. Rehearsals are on Monday's at 3PM. They are planning on bringing their Spring show in the Summer. (Thanks, COVID!) The performance dates are July 8-11 so keep those dates open!

ALSO...**LIAR'S CLUB** is back this year bigger and better than ever. There will also be a lot of (kinda) new faces so keep the dates of June 9-11 open. Tickets will be on sale soon so keep checking out the Daily Update as well as cresswindpa.com.

OUTSIDE THE COMMUNITY

As more theatres outside the community open up we will give a shout out to them so you can enjoy live theatre again! (When you are not watching CNT shows that is!)

The **Holly Theatre** in Dahlonga will be presenting the musical **GODSPELL** May 14-23.

For more information go to hollytheatre.com.

If you know of more shows being produced and think the community should know about them let us know. Send us an email with the information cresswindtheatre@gmail.com

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.

ACTING FOR BEGINNERS



7 ACTING TIPS FOR BRIGHT EYED BEGINNERS

When it comes to acting, there are no shortcuts. Janine Hawley, associate professor of voice in the School of Drama and director of Acting Out! UNCSCA's community actor training program, shares these acting tips for beginners, but warns there are no substitutes for hard work and dedication to the craft.

Drawing from her experience instructing actors at all levels, from beginners to seasoned professionals, she shares acting tips and her own guidelines for success—for acting, auditions and life in general.

1. Take acting classes.

It may seem obvious, but Hawley says the best place to start is an acting class with a knowledgeable instructor. "Take skills classes that will focus on developing sound acting technique and a progressive process," she says.

Don't underestimate the value of learning and practicing technique, either. "Knowing the craft and how to use the tools that make up the craft will set the actor free to use his or her imagination when creating a character truthfully."

2. Know what your character wants.

If you want to play a role successfully, you need to get to know your character, Hawley says.

"An actor first and foremost needs to know how to play an objective—an objective being what a character wants," Hawley says. "After establishing a clear objective, consider what the character needs to do to get what they want. What the character is *doing* is of the utmost importance. Clues to that can be found in the text, but will rely on the actor's imagination as well."

3. Read the entire script.

Multiple times, Hawley says.

"Since most young actors will work on scenes or monologues, it is very important to read the text of the entire play from which a scene or monologue comes several times," she says. "Look up words, expressions, people and situations that are unfamiliar and research the world of the play—historical setting, time period, location—so that you can embody it."

“When there are details not given in the script, create a backstory to fill in the missing pieces. An actor must confirm the *given circumstances* from the playwright first, then build on that. There are frequently facts within the *givens*, and there may also be implied things that need to be considered when building a role.”

4. Fine-tune your instrument.

In acting, your body is your instrument. Develop skills that help you fine-tune that instrument.

“Voice work is imperative for an actor,” Hawley says, “so that the instrument is developed in a healthy way and is connected to the core.” “Movement skills are also very important,” she adds, “as the entire body is really the actor’s instrument. Knowing how to use the physical being to support characteristics of a role will enhance the truthfulness of the character.”

“Being able to sing, dance, juggle, do stage combat, etc. can all help the hireability of an actor, and are skills that should be studied. Really, any skill can be applied to acting if done well!”

5. Do what makes you happy.

When actors are not acting, Hawley says they should be spending their free time doing what makes them happy. “Experience life, travel, explore, discover. Life experiences are invaluable to draw upon for character study, but also shape a well-rounded human being.”

6. Be the best version of yourself.

When it comes to auditions (and professional interactions in general), Hawley stresses to always put your best foot forward.

“Present the most likable version of yourself,” she says. “Make sure that the auditioners see who the person *is*, not solely what he or she can do. As strange as it may seem, if an actor can get the people in the room to like them as a person, they will forgive the actor for wanting something from them—a job, a role, a spot in college.”

“I know that when I am behind the table, I appreciate auditionees who show that they have a sense of humor and love what they do. It is important to be personable, professional and polite because the auditioners want to know if the actor will be a positive person to work with... and they truly want them to succeed.”

7. Be dedicated, disciplined and curious.

“Dedicating time to the craft is so important,” Hawley says. “Practicing for no less than an hour each day can develop discipline and focus. Craft is the hardest thing to master. There are few actual ‘instant’ actors. It generally takes a great deal of time and practice to hone one’s skills.”

That time and dedication can take many forms, she adds. “Find other actors and read plays with them. Do scene work, write, hang out with designers and artists, be creative with like-minded people. Never stop being curious about the world and the work and how they inhabit each other.”



SPOTLIGHT ON COSTUMES

HOW DO THEY DO THAT?

Did you ever wonder how all those wonderful costumes come together for a theatrical show? It takes a LOT of hard work. Here at Cresswind we have several very talented people that work MANY hours to create the dazzling costumes you see every show. They are led by the VERY talented Teresa Bruhn. Here she gives a quick overview on costumes and how they get from script to stage

Costumes: Telling the story and creating the character

Costumes are one of the many tools a director uses to tell the story. Costumes communicate the details of a character's personality while assisting actors and actresses in the transformation from self to the character in the play. They are the first impression that you, as the part of the audience, have of a character before they open their mouth.

Unlike fashion design, costume design is focused on creating a character within a story. Costume designers must know "who" the characters "are" before they create the appropriate outfits for the play. To accomplish the "designing" of the costumes for a play, the designer must first read the play and then meet with the director. Interaction with the director is of major importance to the successful design of the costumes. The play director will discuss their overall vision for the play, the casting choices and specifics about each character. This information will assist the Costume Designer in determining the number of costumes as well as the general type of costumes, i.e. period of play, type of actions occurring, number of costumes per character. Part of the collaboration on with the director includes determining how costumes:

- Set tone and style
- Establish time and place
- Characterize individuals / groups
- Underline personal relationships between characters
- Create symbolism with outfits
- Meet practical needs of performers
- Coordinate with the total production

The world of costuming requires the designer to investigate ways in which to achieve a desired illusion desired by the director. After meeting with the director, the costume designer begins the research portion of the design process. This may include research on the internet, evaluating outfits within the CPAC Cresswind Neighborhood Theater (CNT) "closet" and seeking patterns and fabrics to construct the costume. CNT is also fortunate to have the ability to borrow costumes from other larger, localized theater production companies in our area where we have created relationships to assist each other in kind. And finally, a budget is set to accomplish the design and development of the costumes for the play.

With approval of the director, the Costume Team Lead determines the needs for a “team” of people to assist in creating the entire set of costumes. At this point, emails and texts fly looking for the available people with the needed skills to assist in developing the costumes. Skills may include sewing, artistic skills and people available to look for used clothes to modify into costumes. The cast and director are scheduled, as needed, for fittings and review of the developing costumes.

Upon initial completion of the costumes, the director will schedule a review of all costumes with all cast members and the costume design team. The director will be looking at how the costumes fit together with each other in context of the play as well as standard issues of fit. Each costume must meet the needs of the performer – making it possible for an actor or actress to move fully in the costume. Modifications and adjustments are made at this time to each costume.

The finale is the Costume Lead and the volunteer team moving all the labeled costumes to the staging areas in preparation for the play. The costume team is present during the play assisting the players in using the costumes throughout the play, helping change and mending as needed. The costume team closes each night by storing the costumes in their bags with all accessories in preparation for the next night’s presentation.

Every production in theater is the culmination of a collaboration of creative individuals who each have a specific role to play in the process of creating a successful play, all under the control of the director.

HAVE YOU EVER WANTED TO BE PART OF THE SHOW BUT NOT ON STAGE? DO YOU ENJOY FASHION AND COSTUMES? We are always looking for people that want to be part of show biz! Let us know at cresswindtheatre@gmail.com.



**Teresa Bruhn
Costume Designer
Extraordinaire**



No, this is not how Teresa’s house looks during a production...but it is close!



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...



BERT EMMA

1. How did you get started performing?

I started performing in High School in the Junior and Senior Plays. I played Teddy Brewster in Arsenic and Old Lace in my senior year (1964) which was a blast. CHARGE!!!

After coming to Cresswind I went back to school at the University of North Georgia (UNG) to take Acting classes from the Gainesville Theatre Alliance (GTA). So, from 2010 on I took 19 classes and obtained an Associate's Degree in Theatre from the University of North Georgia in 2014. Then together with a number of Cresswind residents, we formed the Cresswind Neighborhood Theatre (CNT). Our first production was "The 39 Steps: A Live Radio Play" in 2015. The CNT is a wonderful group of talented residents (performers, technical and support people) who working as a team have put on over a dozen major productions for the Cresswind residents to enjoy. I strongly suggest becoming involved with CNT as you will do things you never thought you could do and you will enjoy it immensely.

2. How many shows/performances have you been involved in?

Since going back to school at UNG, I have been in over a dozen productions. I also enjoy performing monologues and scenes with another actor(s). The interaction with other actors is priceless and allows each actor to bring their characters to life for the audience to enjoy. I also love being directed as there is so much a good director sees that can enhance your performance.

3. Are you currently acting?

Yes, I am currently in several scenes for CNT's Scene-It Part Deux all of which are very interesting. I am most attracted to the scene where I play a creepy evil character – what a meaty role! I can't give much information – you will have to come to Scene-It Part Deux in May to see it and guess the Character and Movie – you will have a lot of fun! I am also in CPAC's Liar's Club in June. You can take it to the bank, I am always telling the truth! Ticket sales coming up, don't miss out.

4. What was your favorite role?

First, is the Italian Immigrant in CNT's production of "We, The People". I was blessed to be able to bring the character to life and feel what it would have been like to be an immigrant at that time and share that with the audience.

Second, would be Mr. Spritzer in GTA's production of Hairspray. My favorite line from that show was when Mr. Spritzer heard the teenage dancers on the 50's TV Corny Collins dance show that he owned say they wanted to have "Negro day, every day!", I screamed loudly for over 15 seconds (my line in the script was aaaaaeeeeiiiiiooooouuu!!!!). My TV show manager guided me off stage while I continued to scream – the audience loved it and laughed the entire time I was screaming!

5. What shows have you been involved with in CNT? In what capacity?

I have been involved in most CNT Productions as a Producer, Director, Actor or technical support. Most recently I played the Sheriff in CNT's "Deadwood Dick – or a Game of Gold" (know that I am the law in this here town - ptui!).

6. Who is your favorite actor?

Sir Anthony Hopkins who has played so many different roles and literally becomes each character – which is what an actor strives for. From Hannibal Lecter to Mr. James Stevens in "Remains of the Day" to Zorro's father to Robert in "Proof" to etc., etc. He goes over his lines over 200 times until they become natural to him as his character. He is a very versatile performer in over 80 films!

7. Have you ever met anyone famous? If so, who?

Yes, I once directed Sydney Pollack! When I lived in Poughkeepsie, NY I took a film class at Vassar College. We studied various films and one was "Tootsie". So, the class instructor had Sidney Pollack who directed and acted in "Tootsie" come to our class (since we were close to New York City many actors/directors were available to come to our class). Well, after we parked our car and started walking to the Vassar classroom, Sydney Pollack was on the street and asked me how to get to the Vassar classroom. So, I directed Sydney Pollack to the correct place!

8. What is the most embarrassing thing that every occurred during a performance?

I knew my lines inside out, but when we rehearsed the first night with some people in the audience, I forgot my first line (the most important line of all). I was so blessed that this happened in rehearsal as it never happened again. So, whenever I am waiting to go on stage, right before I enter, I go over my first line– after that it is a lot easier.

9. How do you remember all those lines?

The method that works best for me is to have my scene partner(s) record their lines with spaces for my lines. Then I listen to the recording and fill in with my lines. I also walk for an hour or more and that is the perfect time to go over my lines in my head.

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

Bert, you done good! You loved Mary and the kids with all your heart. You befriended many people, helped others as needed and did the best you could in everything that you did. You were not afraid of dying, but had a strong desire to live. Come on in and take any seat you want.



THEATRE TRIVIA QUESTIONS

1. "If My Friends Could See Me Now" is a song from which musical?
2. What type of shop was the Little Shop of Horrors?
3. What classic musical features a girl named Kim who falls in love with a soldier?
4. How many Oscars has Andrew Lloyd Webber won?
5. In Mamma Mia, how many dads does lead character Sophie have and can you name them?

ANSWERS: 1) Sweet Charity; 2) Florist; 3) Miss Saigon; 4) One; 5) Three. Bill, Sam and Harry



UPCOMING EVENTS FROM THE WORLD OF CPAC

SCENE IT: Part Deux—May 20-22

Liar's Club—June 9-11

Summer Music Spectacular—July 8-11

Variety Show—September 23-25

Storytelling Showcase—October 14-16

Mainstage Theatre Production—November 18-21

Holiday Music Celebration—December 9-12

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
 - Mainstage Productions
 - Scene It
 - Tribute to Comedy Legends
- Cresswind Chorus
- Variety Show
- Liar's Club
- Storytelling Showcase
- Neighborhood Bands
- Playscript Readers
- 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