



IN THIS EDITION...

- Check out the different types of acting techniques! Which one would you use?
- Sound is an important component of any production...especially in Cresswind. What going into all this stuff?? Read on to find out.
- Out 10 questions were presented to Andy Hampton. Find out what he had to say along with his interaction with Jimmy Carter.
- We have expanded the "Theatre Around Us" section as more productions are being staged. We hope you will support regional theatre in the North Georgia area!

UPCOMING CPAC THINGS:

The **SUMMER MUSIC SPECTACULAR** presented by the *Cresswind Community Chorus* will be on July 8-11.

Shows are Thursday-Saturday at 7pm and Sunday at 3pm.

Tickets are still available and can be purchased by contacting Nancy Evans. They are \$10 each. (Seating is theatre style)

Music will include favorites like *Stand By Me*, *Lean On Me*, *Disney Favorites*, *Blue Skies*, *Y'all Come*, *Over the Rainbow*, *I Say a Little Prayer*, *Hernando's Hideaway*, *Fly Me to the Moon*, *You Raise Me Up* and many more.

UPCOMING CNT PRODUCTION:

Now that our Spring production is over (thanks to all that came out and had fun with SCENE IT: Part Deux.) we are working towards our fall production which will be MURDER IN THE AIR. It is a murder mystery dinner theatre. Yup we will feed you and entertain you! This show is directed by Scott Larson.

There are many wacky characters and YOU are supposed to figure out "who did it?" (And how do you do that if there is no body?)

Performance dates are November 18-21. Clear your calendar NOW!!

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

“I AM AN ACTOR”



8 Acting Techniques Every Actor Needs to Know

Studying acting takes a lot of commitment and hard work. Like many art forms, acting is a craft that can never be perfected. There is always an opportunity to learn and building a solid foundation through the mastery of acting techniques is always a great approach. Additionally, there are plenty of examples of great actors defining their acting styles by placing importance on continuing education, learning and professional development. Often, they pursue honing their craft by attending acting classes in Los Angeles. In this article we are going to share with you some of the acting methods that are commonly used by the top actors.

The 8 Best Known Acting Techniques

Here is a list of 8 acting techniques in drama that every actor needs to know:

- Stanislavski Method
- Classical Acting Technique
- Method Acting Technique
- Meisner Technique
- Chekhov Technique
- Practical Aesthetics Acting Technique
- Uta Hagen Technique
- Viola Spolin Technique

If you are interested in studying acting, there are a wide variety of options available to choose from and there is no one method that will work for everyone. It is up to you to decide whether you want to commit to a single technique as the foundation of your craft or whether you want to add variety to your repertoire. Either way, it is critical that you are at least aware of these 8 best-known and most successful acting styles that we will share with you in this article.

Which acting technique is best?

The best acting techniques are Stanislavski Method, Classical Acting Technique, Method Acting Technique, Meisner Technique, Chekhov Technique, Practical Aesthetics Acting Technique, Uta Hagen Technique, Viola Spolin Technique

What are acting techniques in drama?

Popular acting techniques in drama are:
Stanislavski Method, Classical Acting Technique, Method Acting Technique, Meisner Technique, Chekhov Technique, Practical Aesthetics Acting Technique, Uta Hagen Technique, Viola Spolin Technique

What is the alternative to Method acting?

The alternative to Method acting is the imaginative acting technique. Method acting is all about truth and prominent actors like Stella Adler felt that it was better for actors to use their imagination instead of only relying on real life experiences.

Stanislavski Method

The Stanislavski Method, is a systematic training technique developed in Russia by Konstantin Stanislavski. The system was the first of its kind in the industry. Until Konstantin invented this method, acting had largely been focused on the presentation, superficial, and performative style of acting. Stanislavski introduced the idea of bringing a sense of realism to the stage and it revolutionized the industry forever. As a professional actor it is critical that you educate yourself on Stanislavski techniques because most of the other acting techniques were built off of this framework.

In this method, a role is broken down into tasks and actions. An actor considers the character's given circumstances, including:

- Who Am I?
- Where Am I?
- When Is It?
- What Do I Want?
- Why Do I Want It?
- How Will I Get It?
- What Do I Need To Overcome?

Within these circumstances, the actor finds the character's task or problem by asking, "What do I want?" or "What do I need to make the other character do?".

Actors also use the "magic if" or the practice of imagining themselves in the circumstances of the character. In rehearsal, the actor develops imaginary stimuli, usually including imagined sensory elements, which help them to enter into the character's given circumstances.

Classical Acting Technique

Classical acting is a term that encompasses a range of acting techniques being used together. This style of acting focuses on every element of the actor's instrument – the body, the voice, the imagination, and the actor's ability to analyze the script and embody their character.

While the style known as the classical method of acting is hard to pin down (as it is a combination of a variety of methods), it is commonly thought to be a mixture of Stanislavski's system along with the teachings of Michel Saint-Denis.



Classical training is provided at most British drama schools, along with many drama schools across the world. The actor is trained in Stanislavski's method, but they are also trained to be physically and vocally open and free. They are also trained in textual analysis. The focus on text leads many to confuse classical acting with Shakespearean acting.

Method Acting Technique

The method was originally developed by American actor and teacher Lee Strasberg. Early in his career, Strasberg was a disciple of Stanislavski's system. As his career progressed, he became fascinated by a few key elements of Stanislavsky's system, namely substitution, "as if," sense memory, affective memory, and animal work.

These elements are all designed to make the actor's performance emotionally as realistic as possible. Actors are encouraged to use their own experiences in performance. This affective memory technique involves recalling a particularly strong emotion from your past, resulting in real, unaffected emotion.

There is a widespread misconception that method acting involves immersing oneself in the role by staying in character off stage or off-screen. A few method actors, like Daniel Day-Lewis, use this technique, but it was employed by Strasberg in his teachings.



Daniel Day-Lewis in LINCOLN

Meisner Technique

The Meisner Technique, developed by Sanford Meisner, contemporary and colleague of Lee Strasberg, is also an offshoot of the Stanislavski system. Meisner developed this technique in the 1930s after working with Lee Strasberg and Stella Adler in New York at the Group Theater. Sanford Meisner, Lee Strasberg and Stella Adler worked together using Stanislavskian methods; however, they eventually parted ways, creating their own unique techniques.

Both Lee Strasberg and Stella Adler went on to create their own schools after splitting from Meisner which are still around today.

Meisner's approach is about forcing the actor to get out of his own head – in other words, to stop intellectualizing and to start responding to pure instinct. The goal of the technique is to rid the actor of any habits or affectations and to make him or her open and responsive. Being “in the moment” is often used to describe Meisner actors.

The study of the technique involves a few distinctive exercises, which build on each other. These repetition exercises are designed to encourage the actor's spontaneity and freedom and to eliminate any predispositions to “read” a line or perform a movement in a certain way.

Chekhov Technique

Michael Chekhov, the nephew of prolific playwright Anton Chekhov, was originally trained by Stanislavski. However, he began to feel that his acting was too naturalistic for his liking. He developed his own technique that aimed to tap into the subconscious mind and a sense of the universality of humanity.

His technique uses physical exercises to tap into these notions. In one of these exercises, known as psychological gesture, the actor physicalizes an internal need or desire into a gesture. By repeating or using this gesture, the actor can then re-internalize the emotions generated from the physical movement and use it in their acting.

This type of acting, though stemming from Stanislavski's method, places a unique focus on physicality and aims for less realistic performances, but rather for a heightened portrayal of reality.

Practical Aesthetics Acting Technique

The practical aesthetics method was conceived by American playwright and film director David Mamet and William H. Macy and is derived from the teachings of Stanislavski, Meisner, and philosopher Epictetus.

In this method developed by David Mamet, actors break down a scene using a four-step analysis.

Four Elements of Practical Aesthetics

1. The literal
2. The want
3. The essential action
4. The “as if.”

These terms are, for the most part, reconfigurations of Stanislavski’s given circumstances, objectives, and “magic if.” When using this acting style, an actor will become immersed in their character’s world and their surroundings.



William F Macy in Fargo

Uta Hagen Technique

Uta Hagen also built upon Stanislavski’s technique. In this method, Hagen uses substitution, a practice similar to emotional memory where actors use personal events in place of the fictional events within the script. Hagen believed that this practice would create a truly realistic emotional reaction.

Viola Spolin Technique

Viola Spolin’s technique is based on improvisation. She called her exercises Theatre Games. These games were designed to encourage actors to use spontaneity on stage, making choices as they would in real life.

While her method has influenced many actors, its primary impact was on the improvisational theater movement in America. Her technique influenced Second City actors and is still used by the company’s current generation.

What Acting Techniques do Successful Actors Use?

Here are a few examples of actors and the techniques they use. There are many actors that used multiple methods of acting and many choose to use Stanislavski’s system along with another method.

Classical Actors

- Helen Mirren
- Ian McKellen
- Maggie Smith
- Mark Rylance
- Vivien Leigh

Method Actors

- Daniel Day-Lewis
- Christian Bale
- Robert De Niro
- Marlon Brando

Meisner Actors

- Diane Keaton
- Jack Nicholson
- Anthony Hopkins
- Allison Janney
- Gregory Peck

Chekhov Actors

- Ingrid Bergman
- Marilyn Monroe
- Clint Eastwood
- Johnny Depp

Practical Aesthetics Actors

- Felicity Huffman
- Jessica Alba
- William H. Macy
- Rose Byrne

Uta Hagen Actors

- Gene Wilder
- Whoopi Goldberg
- Lee Grant
- Victor Garber

Viola Spolin Actors

- Steve Carell
- Tina Fey
- Amy Poehler

How to Choose the Best Acting Technique for Yourself

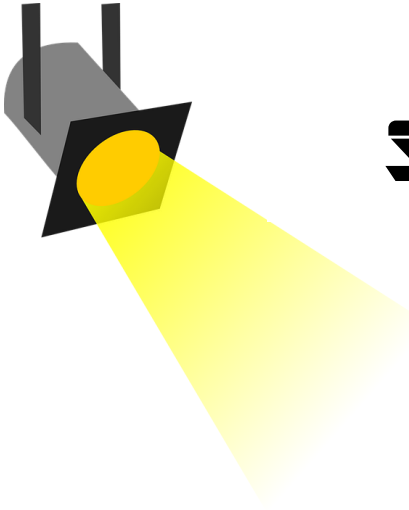
The methods outlined above should be used as tools you can draw upon when you need help finding and embodying a character. Acting is very personal. So it is recommended that you experiment with each of these acting styles to find what makes you feel most comfortable and open on stage or on screen. Your preference may vary as you grow as an actor, and may vary with each script you receive.

Final Thoughts

Many contemporary actors in Los Angeles and New York draw upon a range of methods and dramatic techniques to generate emotion and create convincing, realistic characters. While each of the methods outlined in this guide has its own distinctive features, very few actors use just one method exclusively. Acting is a fluid practice. Following one method or acting style, rigidly often leads to actors feeling creatively stunted. Dip your toe into a few acting techniques and continue to challenge yourself by trying new approaches to the craft.



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



SPOTLIGHT ON SOUND

HOW DO THEY DO THAT?

I CAN'T HEAR YOU!!!

Without our terrific sound people no one would be able to hear what is going onstage. Thanks to Leo Cortjens, Marilyn Young, Peter Bertasi and many others we have a TERRIFIC core group that makes sure all of the actors can be heard so the audience can enjoy the performance.

Many times, you will see '*SOUND*' listed in show programs but have you ever really thought about what that means? For Cresswind, it means that what the actors are saying on stage can be heard otherwise the performance is worthless (unless you are performing mime and that is a whole different ball of wax!) But that is not ALL that sound does. Here are some things to consider:

- 1) Vocal Reinforcement (amplifying the actors so that the audience can hear and understand them properly).
- 2-a) Orchestra Reinforcement (amplifying, shaping, clarifying the orchestra mix for the benefit of the audience)
- 2-b) Playback (the systems to send pre-recorded music to audience and to actors). ((Or not 2b; that is the question!))
- 3) Foldback (sending orchestral material to the actors, so they can find their place and pitch; sending vocal material into the pit so the conductor can hear the singers in return; and sending specific instruments around the pit so different members of the orchestra can hear what they need to hear to play together).
- 4) Effects Play-back and Processing (sound effects, and special processing for environmental affect or to shape specific performances).
- 4-b) Practical Effects (real doorbells, phones and the like, wired to be operated as effects but part of the total sound picture).
- 5) Monitor and Hearing Enhancement (not always tied together, the systems that allow cast in the Green Room to hear where they are in the performance, and late-

comers to watch and listen from the lobby before there is a convenient place to seat them; AND the system made available to the hearing-impaired patron, otherwise called the Assistive Listening Devices).

6) Communications (in large venues a proper intercom and paging system already exists. But you still might end up having to repair it, expand it, patch into it, or otherwise work with it).

7) General Noise Abatement (being the person to speak up about noisy fans and lighting effects, putting rugs backstage, acoustic treatment of the building and the pit, etc.).

As you can see, it is more than just putting a mic on an actor.

So, what does the sound engineer need to do? Here is some feedback from an actual Broadway sound designer.

"You usually start with a Script; with the complete script, matching page numbers, the cuts that were made in rehearsals properly annotated. Except reality for me has been, of late, multiple versions of the script floating around with different page numbers, different cuts -- in fact, large cuts and alterations never documented by Stage Management in any written form.

On at least one show, I put the "Script" aside and mixed the show cold, based on what actually happened on stage. That was how poor the script was as a guide to what would actually happen.

You also would like to start with a Character Chart; with a single document that lists which actor goes with the various multiple roles they might play, so when the MERMAIDS come out to sing you know that two of them were SAILORS in a different scene and one is YOUNG CAPTAIN HOOK, and thus you know the correct microphone channels to turn up.

Well, directors don't get the need for this. More often than not any list I get from a director will be too late to do me any good, and often as not it is wrong, too. The costumer is often a better source for that information, but on one show I went as far as circulating a poll to the individual actors to ask them which numbers they sing in!

Because even when the data is theoretically right, it simply isn't on the Director's radar that three of the MERMAIDS don't sing on the first song, and on the second song two of them are in costume change and enter late. And both of those are

absolute death for a mic mix; bring up the theoretical chorus from the paperwork and the audience is treated to dressing room chatter, backstage gossip, and someone swearing as they struggle to get into a costume.

The upshot is that the smart way to program your scenes is to wait until the cast is doing full runs in costume. And when each song begins, put on headphones and start working through the mics. Save the ones that are singing, cut the ones that aren't useful in that number, or that talked, or that made a noise, or that sung badly,

The theory for sound effects is you spot the script yourself, present a draft cue list to the Director, this gets discussed, you try out critical cues in rehearsal, then you sit down with either your good monitors or -- preferably -- the actual speakers you will be using and construct your cues. Then the tech rehearsals are just a matter of tweaking the levels and the placement in time.

Reality is that many Directors have too much on their plates to talk sound with you, and they've made so many (undocumented) changes to the script, you really have no idea what is going to be required until you see the cast doing it. So, the script says there was supposed to be a WOLF. Turns out that didn't work for them so they changed it to a SNAKE, and since they had a lot of ensembles that needed more to do, they made it THREE SNAKES. And four hours before rehearsal you finally get an email from the Director in which (after apologizing for not having had time to read your draft cue list) they give their own demands, including the sound of THREE SNAKES menacing the heroes.

Okay, sure. You pull and purchase and mix up something that will go with a trio of ensemble members wriggling menacingly across the stage. And then you get into the actual tech, and you see three people in purple pants jumping up and down like pogo sticks in an upstage corner. That's your "Snakes." Throw away another four hours of work!

So, it almost makes sense to construct the majority of cues as you see them and as the Director calls back across the seats "I need a helicopter sound here" (and you can see that what they need is something to go with the actor who is flapping his arms around and spinning in a circle.)

Two things that make this much faster; I've been using DropBox and networking my machines and essentially all my sound effects files are visible from wherever I am.

So, a lot of the time I don't bother to pull and sort anymore; I just audition in the space as I'm building.

Lastly, of course, I assign sound effects to hotkeys on the laptop, or to keys on a MIDI keyboard, so I am not restricted to linear playback. I can play a cue, omit that cue if it doesn't work, use it in several places if it works well.

Oh, I should have also mentioned; I always throw a master volume fader on to the top layer of my mixing board, so during the show I can adjust the volume of the sound cues I am playing back. Because even when you do have time to tweak levels and get it all perfect, performance levels change, dynamics change, audience noise changes, and you need to adjust.”

As you can see, there is a LOT to this one component of a production. That is why we are always VERY thankful for our sound crew and all they do to make our productions a success!!



RUNNING THE SOUNDBOARD TAKES SOME
TALENT

FOR THE PRODUCTIONS AT CRESSWIND WE USE
HEADSET MICROPHONES. These are pretty
expensive as an average one costs about \$700.
(We are not sure why either but they do.)



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...



ANDY HAMPTON

- 1. How did you get started performing?** My cousin was a character actor in a lot of movies and whenever he visited, he told fun stories about making movies and the actors he worked with. I couldn't get enough of them. Then, in 1985, I was assigned to Ft. McPherson in Atlanta and a movie was being filmed on base called "Resting Place." The stars were John Lithgow and Morgan Freeman and, luckily for me, I got to be an extra. It was so much fun to see how movies were made and be a part of that process. A special treat for me was to have lunch with John during filming and ask him stupid questions that he was kind enough to answer. I got the bug, but did not have the chance to act again until I moved to Cresswind.
- 2. Isn't it scary to be on stage in front of all those people?** I wouldn't say scary, but I am nervous before I go on stage. I think that is a good thing. It keeps me from being overly confident about my lines and forces me to study, study, study.
- 3. Have you acted with the Cresswind Neighborhood Theatre? If so, in what show(s)?** I have acted since the very first show, The 39 Steps, a Live Radio Play. I have also performed in The Regifters, Nothing Serious, A Christmas Carol-A Live Radio Play, Witness for the Prosecution, Present Laughter, You Can't Take It With You, and Deadwood Dick.
- 4. What was your favorite role?** Leonard Vole in Witness for the Prosecution.
- 5. What advice do you have for fellow Cresswinders that are thinking about trying out for a show but are hesitant?** If you have an interest at all, come watch a rehearsal and see how much fun we are having. It's all about having fun and entertaining our neighbors. No experience is required. Most of us learned how to act right here at Cresswind. Do it; you won't regret it.

6. **Who is your favorite actor?** Montgomery Clift.
7. **Have you ever met anyone famous? If so, who?** Jimmy Stewart, Joan Crawford, Beulah Bondi, Norman Vincent Peale and Eddie Rickenbacker. I was also lucky enough to be President Carter's aide during the opening of The Carter Center.
8. **What is the most embarrassing thing that every occurred during a performance?** I left the stage after my scene was over and didn't have to be back onstage for another 10 minutes. I started talking with a fellow actor off stage and missed my cue to return to the stage. I casually returned to the stage, unnoticed by the audience (I hope) and very thankful that my fellow actors filled in the gap.
9. **What do you do when you "go up" (forget) your lines during a scene?** CRY! Not really, but I look down toward the floor or look at another actor whom I share the scene with to jog my memory. Once or twice, I have been known to eject non-sensical babble from my lips which keeps everyone on their toes.
10. **At the Pearly Gates, what would you like to hear God say when you arrive?** You done good, Andy!





THEATRE TRIVIA QUESTIONS

HOW WELL DO YOU KNOW YOUR THEATRICAL SHOWS?

1. What year did Phantom of the Opera first entertain audiences?
2. What Les Miserable character serves as the 'icon' for the show?
3. What musical is based on the book by Gregory McGuire?
4. What is the real name of the Wicked Witch of the West?
5. What year did Jersey Boys premier?
6. What musical is based on the play Pygmalion?

ANSWERS: 1) 1986; 2) Coset; 3) Wicked; 4) Elphaba; 5) 2005; 6) My Fair Lady



THEATRE AROUND US

MANY THEATRES AROUND US ARE GETTING BACK TO PERFORMING.

Here are some that have productions set for JULY!

THEATRE	LOCATION	SHOW
CITY SPRINGS THEATRE	SANDY SPRINGS	INTO THE WOODS
PLAYERS GUILD	SUGAR HILL	DESAMOR
STAGE DOOR THEATRE	DUNWOODY	FOX ON THE FAIRWAY
MARIETTA THEATRE COMPANY	MARIETTA	ODD COUPLE
ELM STREET VILLIAGE	WOODSTOCK	JUNIE B JONES: THE MUSICAL



UPCOMING EVENTS FROM THE WORLD OF CPAC

Summer Music Spectacular—July 8-11

Variety Show—September 23-25

Storytelling Showcase—October 14-16

Murders in the Air: Dinner Theatre—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