



IN THIS EDITION...

- The Cresswind Chorus is getting ready for their Spring concert! Read on for details
- So, you are going to try out for the next CNT show...right?? If you are cast, what happens next?
- We are working hard on The Savannah Sipping Society. One area that takes a lot of work is COSTUMES. Find out what it takes to get them all together. (AND Thanks to Teresa Bruhn for heading that up for us!)
- Our guest in "10 Questions" is Mike Beuke...MR. LIGHTS

UPCOMING CPAC THINGS:

Our next event is the Cresswind Chorus' Spring Music Spectacular

MANY popular songs will be performed by the chorus with special appearances by some of your favorites!

Show dates are April 21-23

Tickets go on sale in MARCH so keep an eye on your Daily Update for more information



UPCOMING CNT PRODUCTION:

The **Savannah Sipping Society** has been cast and is now in rehearsals.

CAST:

Jinx Jenkins: Julie Edmondson

Randa Covington: Sandy St George

Dot Haigler: Pam Snell

Marlafaye Moseley: Betsy Robertson

Grandma: Kathy Stoessel

Visit cresswindpa.com/savannah 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

HELP! I HAVE JUST BEEN CAST IN A SHOW



SO...you have been cast in a show! CONGRATUATIONS!

Now let's talk about what you have gotten yourself into!

Let's talk about the actor's work in the final rehearsal push before opening night. In many ways these last rehearsals are the most fun and most important. In my many years of work as a professional director, I've noticed that the actor often wastes these endgame opportunities.

In the broadest sense, the rehearsal process can be divided into three parts: the beginning, middle, and end.

Before rehearsal begins, you read and reread the text. How many times? A minimum of six. Twelve is a good target number. That should be enough to stimulate both your conscious and unconscious mind. I know it sounds like a lot, but you want the basics of the story and your part to seep into your very bloodstream. You want to know not only the story but also the central idea the playwright wishes to communicate to the audience. What is this play telling us about living our lives?

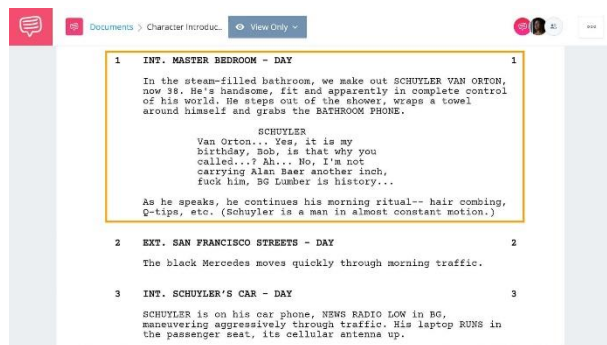


Why do you need to know the big picture? Why can't you just work on your part and leave the larger meaning to the director? You have to understand how what your character does and says contributes to the play's theme. Let us say that you take the play's point to be that if you don't truly know yourself and aren't honest about what you know you will harm those who love you. Then the question for the actor becomes how does what your character does and says help clarify that theme? Trying to figure out your role's function in making the play's point is a big part of your work in the pre-rehearsal and early rehearsal period.

Also, in the first third of the work there are the practicalities of learning your lines and blocking, and the more abstract task of identifying the way your

character changes during the course of the play. And you will spend a lot of time identifying actions and obstacles to your actions and endlessly thinking about the play's circumstances and how they might make you behave during any moment of your stage time. As you head into the middle of the process (weeks three- and four of a six-week rehearsal) the tasks change. You already have a good sense of what your character contributes to our understanding of the play and what it is your character wants. The middle period of rehearsal is the time to look outward.

What are the other actors doing and saying that affects and changes your work? Often, I see actors playing a certain "want" but paying no attention to the look on the other character's face. If you saw that look on your boyfriend's face while you talked about being busy for the next two weekends, it would change the cut-and-dried way you are delivering the news to something more empathetic. In the middle of the rehearsal period, you should be secure enough to begin reacting spontaneously to what the other actors are giving you.



Also in the middle, you are discovering your character's physical nature and identifying the most important moments in the role so you can play them fully. This is the time when you work on defining the relationships you have with other characters in the play. You not only want to know who you are in the play; you also need to

understand the heart of your relationships with others in acting terms. You obviously need a developed relationship with and an attitude towards every other character you come in contact with. I recommend more readings of the script. Read it once to define your relationship with Jack, once for your relationship with Brittany, and so on. Pity the poor director who has to have a clear take on all the relationships. How many times is she reading the play?

This brings us to the final week, the dress and technical rehearsals and the performances. Yes, in the performances we are still working and growing. In a way the performances are the best rehearsals of all. Many times, I've heard an actor who has been playing a show for six months say, "I wish we weren't closing tonight; I just got a bunch of new ideas for the last scene." So, how should we be working as opening night bears down on us? Key concepts for the final push include shape, focus, selection, troubleshooting, and setting the other actors up.

Shape is the way the early part of the play and the end of the play seem to form an understandable arc. At a certain point in the process, you want to sit down in a quiet place and take a really careful look at the end of the play. How is your character (assuming this time it's a central one) ending up? How does the play provide closure for your character? Did she get the guy, lose the job, come to terms with a friend's betrayal? Most importantly, how does she feel about it? What has it all taught her?

When you are sure you are clear about what your character is thinking, feeling, and understanding at the close of the script, a new kind of work begins. From what you know about the end, you can pinpoint the process of getting there. What do you do at the beginning of the play that plants the seeds that grow in the last five pages? What moments in the middle continue that growth? When you answer these questions, you are giving the play "shape."

Focus is an all-important theatrical concept. The audience isn't going to be equally interested in everything you do. What moments in the script do you want to have the most focus? As my father used to say, "You only yell once in a play; where should it be?" You're only going to cry once; where should that be? You're only going to be deeply hurt once; where should that be? And you create focus not with the "where." You create it with the "how." In these final rehearsals you are adjusting what you are doing to make these key moments "read."

You're also into selection. Hopefully you didn't set all your line readings and physical work and sense of the relationships too early. Beware the actor who said "To be or not to be" a particular way in the second rehearsal and has been saying it the same way ever since. In short, you've been continually trying different things (which still fit the play's circumstances) and now you're selecting the best of the things you've tried. Are you "setting" everything? No. But you are setting things that affect timing, pace, physical danger, and those moments that clarify plot.

Also, you're troubleshooting. What's that? You know perfectly well that you're not equally satisfied with every moment and scene. This is the time when you pull the director aside and ask if you could have an extra half-hour of help on pages twenty-two and twenty-three. It's also your job to identify the moments, lines, and scenes that still seem unclear to you, and give them your full creative attention both at home and in rehearsal. Have discussions about these cloudy parts with other cast members whom they affect. Make sure you come into each rehearsal knowing what you want to work on and what you have to try. You know those signs in Nevada that say "Last gas station for 200 miles"? This is the same thing.

I also mentioned setting the other actors up. This means recognizing not only what you want to do in the scene but also what the other actors need from you to bring their roles to fruition. The clearest and simplest example is when the other person has to say “Stop shouting” and you’re not shouting. More complexly, you may not be providing the other character with a sufficient obstacle to his want. He wants to get married and you don’t. Maybe you’re not making it hard enough for him, maybe you’re being too nice. You’re not setting him up. Raise the stakes for yourself. It will also improve others’ work and the more they improve, the more you will improve.

That brings us to the dress rehearsals. This is where you get a lot of new stimuli that will take you to a new level. Blessedly, you finally have the costume. Actors will say, “The costume gave me the character.” Pay attention to the clothes and yourself in the clothes. What does the costume teach you? Usually, it clarifies certain parts of the



characterization that should increase or decrease. You suddenly realize that she is not only a lawyer, but a two-bit lawyer and pushier than you could have imagined. In addition, the set teaches you. And props! Props can often make the role. The way he caresses that shotgun has a kind of useful menace you never thought of in the rehearsal room. The lighting indicates a slightly different tone to your love scene.

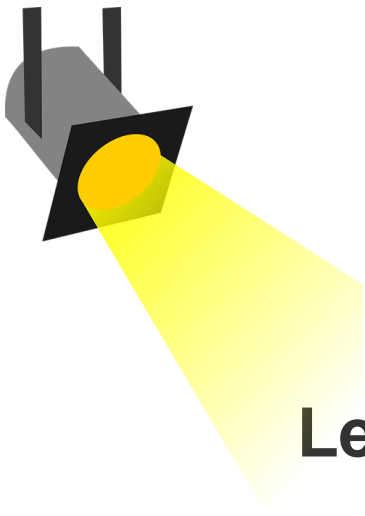
Stay aware. Be kind, quiet, supportive of others, patient, but most of all aware. What can I find here that develops the role? When you’re not on, sit in the auditorium and soak it in. What’s here that can further develop the work? The set itself is often a great teacher.

Okay, it’s opening night. Stay calm, don’t juice yourself up, give others confidence. And go over your script. Get to the theatre early and read it through. Check what you know and (don’t tell anybody this) find one new thing you want to try. Not a big thing, a little thing. Surprisingly, trying that one new, little thing will help calm your nerves.

In the performances that follow, find a time to jot down for yourself your notes on last night’s performance: what went well, what sucked. Have a couple of new ideas about the sections that didn’t work (you have to be careful that your new ideas don’t disturb the other actors or the director’s interpretation) and go after them the next night. Always come to a performance with a plan. Go over the circumstances that surround the scene that didn’t work. Pursue an action. Raise the stakes. View every performance as an opening night, a chance for you to present improved work.

When the final curtain call has been taken you will go from excitement to sadness very fast because it is over. All the memories and friendships you have created are now a thing of the past. ENJOY the memories and, more importantly, look forward to doing it all over again!

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



SPOTLIGHT ON...

Who works in a theatre?

Let's talk about costumes...

The Cresswind Neighborhood Theatre is currently working on their Spring production of...



Now that the show is cast...we need to dress these actors!

Here at Cresswind we have a TERRIFIC costume lead, Teresa Bruhn. She takes the ideas from the script and the director and creates a whole world out of cloth

The costumes for a play are a very important part of the visual effect. In addition to the scenery, the costumes tell the audience a wealth of information about the characters who wear them. This stems from a particular social quality in Western civilization, and possibly the entire world. We often form opinions of others based on first impressions, and as a result, clothing is a significant part of that first impression – often even before seeing any facial details or hearing someone else

speaking. That's why we often hear the phrase, "The Clothes Make the Man." The kinds of information that our clothing tells others about us include the following:

Clothes show us:

- **Position & status** – clothes can reveal our status within society and reveal elements of wealth, social position (i.e., boss, laborer, teacher, student, etc.)
- **Gender** – men's and women's clothing are often dictated by society. They have different cuts and styles. Men will rarely wear "women's" clothing, though women often wear styles and cuts usually considered "male"
- **Occupation** – many occupations have distinctive uniforms or marking on clothing to indicate association with a particular business or level of employment within a business
- **Flamboyance or modesty** clothing can reveal our desire to "show off" through the use of vibrant colors or revealing styles, but on the other hand we can try to show our desire to not be seen by wearing very modest, "blend into the background" styles and colors of clothing
- **Independence or regimentation** – while military uniforms are clearly regimental in nature (all the same) there are even more subtle examples of regimentation – wearing clothing that matches each other instead of the more independent look that goes against the social norms or group identities
- **Occasion (work, leisure, special event)** – our clothing often reflects what we are going to do. For example, beachwear is not likely to be worn in church, and formal event will not require the same clothes as a casual event. Work clothes and leisure clothes are also usually different, though not always.



Costume Designer objectives

As a designer, the Costumer is going to create a set of designs based on certain needs of the production. Under the guidance and consultation with the director, the costume designer will attempt to meet these basic objectives for the costumes in the show (these will each be discussed in more detail):

1. Help set tone & style
2. Indicate historical period & locale
3. Indicate nature of characters (status & personality)
4. Show relationships between characters
5. Create symbolic/nonhuman characters (when appropriate)

6. Meet the needs (movement) of the actors
7. Maintain consistency with the overall production



Tone & Style

The costumer will work to ensure that the costumes match the thematic elements of the play as determined by the director. For example, if the play is set in outer space, the costumes will reflect a futuristic style. In a tragedy, the costumer might help to set the tone of the play by using mostly serious and formal types of clothing with dark or neutral colors, but in a comedy, he or she might use humorous, mismatched, ill-fitting, brightly colored clothing.

Time & Place

The “when” and the “where” of the play, as determined by the director, is usually reflected in the costumer’s designs as well. If the play has a historical setting, the costumes will be made to match the period elements of the play/production. This will be in terms of the location, since many locations have a particular style of clothing that fits that place. For example, a play set in the American Old West would likely have cowboy costumes.

It will also be in terms of the historical period that the play may represent, which helps the audience “place” the play in the appropriate time frame based on the kind of costumes being used. For example, a play set in ancient Rome might use togas, or a play set in the 1920s might have flapper dresses.

Status

When we think of how costumes can indicate status, it really all goes back to the concept of the “clothes make the man.” Our clothing, and thus costumes on characters, can indicate a nobleman or a poor man, just by their appearance.

Clothing can also indicate a character’s profession. However, on stage the costumes usually are more specific, with sometimes not-so-subtle hints to indicate a profession to the audience without having potential confusion. For example, a stage doctor might have on scrubs, but adding a stethoscope and a hospital insignia will distinguish that character from other professions that might dress in scrubs.

Personality

Costumes can also be used to give the audience some clues as to the personality of a character. For example, a shy character might be costumed in plain, neutral colored clothing so as not to attract attention to him or herself. Whereas a flamboyant character, or one who is outgoing and extroverted, might be clothed in very bright colors, and wild or extravagant style choices – sometimes tending even to the extreme and ridiculous.

There is a special case involved with indicating personality. That includes the costuming choices that come with the age of a character. For example, if a character is supposed to be old, but the actor is not, the costumer can use “old” styles and colors and can use makeup choices to indicate age.

Social relationships

Costumes can reflect social relationships. As noted earlier, a costumer can indicate a character’s social status through the use of appropriate clothing choices, but he or she can also indicate social connections. If two characters appear together, but one is wearing fine clothes and the other somewhat plain clothing, we can see social relationships between them. Often, just by looking at the costumes, we can determine which characters are meant to be the “well-to-do” and which are meant to be the “servants.”



We can see from costume choices how characters might fit together in groups or organizations. For example, in the musical *Grease*, we can see how the male characters fit together by the fact that they are usually dressed in similar leather jackets. We can also tell when the lead female character, Sandy, is making an attempt to fit in with the male characters when she dresses in black and leather near the end of the show. She has changed from the traditional high school garb of the 1950s into a costume that matches the Greasers’ black leather jackets, which they wear to show they belong together.

Symbolic/Nonhuman characters

Costume design can be very versatile. In fact, customers can give an actor the ability to play almost anything, including non-human or symbolic characters. This usually refers to the idea of abstract characters. That is, characters who represent something or an idea that is not real, or not human. Some examples of these include the following:

1. Gods/Goddesses
2. Ghosts
3. Witches/wizards
4. Animals

Meet Performer’s Needs

One key challenge for the costume designer is to meet the movement needs of the actors when designing and building the costumes. Basically, that means that the **necessary movements** of the actors as their characters need to be accommodated with the costumes. They need to be roomy enough or fit well enough to let the actor run, or hop, or conduct stage combat if necessary.

The costumes also need to be designed for **quick changes**, if needed, for a given actor. For example, the character may leave the stage at the end of a scene and then need to enter the next scene in a complete change of costume. These can sometimes be very quick changes indeed, on

the order of under a minute. Imagine changing a complete set of clothing and be ready to perform all the actions required of the character in under a minute. These quick changes sometimes call for costumes with Velcro seams or zippers instead of buttons. Some actors even need the assistance of **costume dressers** to help speed up the shift of costumes.

For some shows, **multiple copies** of a costume might be needed. For example, if a character has a main actor playing the role, but an understudy (someone who learns the part as a backup to the main actor) a different size of that character's costumes would be needed for the understudy to be prepared to go on stage in a moment. Another example might be when there are several characters who are dressed alike, like the soldiers or guards who dress alike, but are all different sizes. The design would be the same, but there would need to be different copies of the design to fit each actor who wears the costume.

The final challenge that the costumer needs to be prepared for to meet the actors' needs is to be ready to **make on the spot repairs** of broken or torn costumes or similar events. Buttons fall off, zippers stick or jam, ornamentation falls off, jewelry breaks. All of those things need to be taken care of quickly enough to allow the actor to make the needed entrances and other actions of the characters in the play.



Maintain Consistency

The last objective of the costume designer is to maintain consistency in the costumes. That is, the costumer wants to be sure to match all of the costumes in terms of style, period, and appropriateness for the characters, etc. The costumes should all look as if they fit in the world created by the scenery and that they all seem to work together to support the Director's Concept for the play.

Where do costumes come from

Once designed by the costume designer, the costumes are then ready to be created. There are actually three methods of creating costumes. They can be pulled, bought/modified, or built (that is, made from scratch).

Pulling costumes

- This refers to selecting costumes or pieces of costumes from already existing costumes that were made for previous shows that can be adapted to the sizes needed for the actors in the shows, and that will serve the other character needs and the director's concept.
- Sometimes, instead of pulling from the theatre's own stock of existing costumes, the costumer may explore the rental of costumes through one of the many theatrical costume companies around the country. Most major Regional Theatre hubs have a rental company or two that maintain a stock of used but adaptable costumes for rental for a show.

Buying costumes

- Sometimes, costumes are of recent enough historical style or can be adapted from current styles. In those cases, the costume designer may purchase existing clothing manufactured for the public and available in the retail market and either use it as purchased or modify it to fit the specific needs of the character and the director's wishes.

Building costumes

- The costumer may opt to create new costumes or parts of costumes from fabric, etc. in a costume shop. Once the design is approved, the costumer coordinates the **building** (the theatre term for making a costume) of the costume to match the design. This will include locating and purchasing necessary material and sundries to make the article of clothing.
 - The process of crafting or building a costume includes the following steps:
 1. Design the costume based on input and consultation with the director
 2. Mock-up a rough version of the design to check the sewing pattern and establish the basic size needed
 3. First fitting is when the actor tries on the mock-up version of the costume to ensure the sizes and fit are accurate and what is needed for the actor
 4. After the first fitting the mock-up is disassembled and used as the pattern to cut the first assembly using the actual materials for the finished costume
 5. After the initial cutting of the fabric, there will be a fitting with the actor to check again that the costume fits and is capable of meeting the performer's needs
 6. In the final sewing phase, the costume is altered based on the fitting session (if needed) and then sewn into its final form
 7. After the final sewing, the costume is fitted on the actor for the last time before placing it in the costume rack for the performance. If new adjustments need to be made, the last few steps are repeated until the costume is ready for performance.

Elements of Costume Design

Like the scenery designer, the costume designer is an artist, and several of the artist's elements come into play with the costume design. However, there are a couple of elements that are unique to the medium of costuming because the costumes are made of fabric instead of paint or other structural media. The costumer's artistic elements include the following:

- **Line, Shape, Silhouette** – similar to the scenic designer, the costume designer is concerned with the line of the garment, and the shape and silhouette of the garment closely parallel the ideas of Mass and Composition for the scenic designer.
- **Color** – color is also a consideration for the costume designer for many of the same reasons that it is important in scene design. Color, like music, can both influence and reflect our human feelings.
- **Fabric** – this is one of the unique considerations for the costumer. Since costume garments are usually made of fabric, the costume designer must be very familiar with the qualities of the fabrics that may be appropriate to the time period of the style of the play and the characteristics that may reflect certain character traits or emphasize those traits in a character. For example, denim and silk have very different texture and weights. They drape differently, too. That is, they hang from the body and its curves differently. Denim is fairly stiff, but silk is much more flowing. That means the designer has to consider the drape, texture, movement (how it moves when worn and moved in) of fabrics.
- **Accessories** – the costumer also takes charge of the accessories for a character's costume(s). This may include items such as handbags, jewelry, hats, gloves, belts, shoes, socks/stockings/tights. It can also mean character-related costume props – such as a cane, or badges, medals, or other sorts of character specific items that are worn on or with the costume to help denote the character for the audience.

SO...What are we looking at creating for The Savannah Sipping Society? Here are a few hints!



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

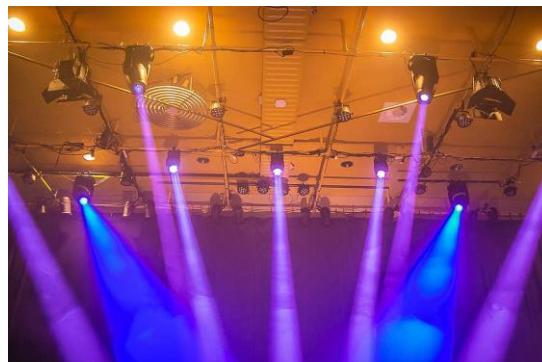
In every newsletter we will focus on one member of the Cresswind Neighborhood Theatre by asking 10 questions. This month's focus is on...

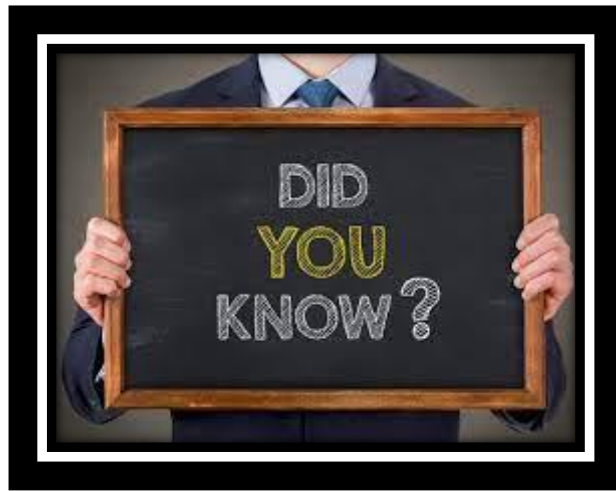


Mike Beuke

1. How did you get started working on shows? Did you do any theatre work before Cresswind?
 - a. Except for the possible exception of playing the third male lead in Fiddler on the Roof in high school, I have had zero prior experience in theater, and certainly no background in Lighting. The only reason I became involved was that my predecessor one day asked me if I would help him with setting up some lights one evening. It kind of grew from there.
2. What CNT shows have you been involved in? Any shows outside of CNT?
 - a. I have not supported any shows outside of the community. However, I have been involved with all CNT productions, and virtually every event for both CPAC and Lifestyle, except for the major tribute bands in the backyard for about 6 years now.
3. Can you explain what it takes to get show lighting 'performance ready'?
 - a. Luckily, with the advent of being able to let the lights remain mounted in the ceiling, this process has become considerably easier. In its simplest terms, it begins with receiving the director's input of each event along with any personal recommendations, then rounding up and scheduling the members of the Team (Note: We all have a great deal of fun). From there it is a matter of properly aiming all of the 60 individual lights, followed by developing the scenes as needed on the dedicated computer program. This can be anywhere from 1 scene to approaching 200. After all of the inevitable tweaks, it's time to run the show!
 - b. Oh, and we also do special effects: moving lights, fog machines, special projections (we've done the lightning, Twin Towers, Statue of Liberty, etc.).
4. Isn't it hard to keep up with the show and all the light changes that take place?

- a. Not really... We have two Team members at the controls, one to follow the cue script and the other on a computer who simply needs to click on the consecutive scenes on the screen. The cue script has every scene change (cue) precisely marked. Actually, the more scenes, the more fun.
5. Even though you are not on stage, do you get nervous before a show?
 - a. Again, not really... it's more about excitement and anticipation to see everything come together.
6. How many people does it take to get lighting ready for a show?
 - a. We have made HUGE strides to improve the efficiency of the process. When I first started, we usually had up to nine or 10 participants. It is always good to include as many as possible to partake in the fun, but if needed, we could likely perform our tasks with three or four if absolutely necessary.
7. Do you have a favorite show that you worked on? Is there a show that you haven't done that you would love to tackle?
 - a. I believe it would be between "Mama Won't Fly" and "Deadwood Dick". Both were demanding projects with interesting special effects. As far as a show I would like to do... The next one.
8. Has there been anything that did not go as planned and you are still laughing about it to this day?
 - a. There are probably several, but the one that comes to mind was during "Present Laughter". The actors skipped literally two pages of script leaving us scrambling through the cue script to answer the question "Where the hell are we?".
9. What advice do you have for fellow Cresswinders that are thinking about working on a show but are hesitant?
 - a. If some of your goals are to contribute to the community, exercise some creativity, bring joy to some of your neighbors – all while personally having a lot of fun – all I can say is go for it!
10. At the Pearly Gates, what would you like to hear God say when you arrive?
 - a. "You done good." OR anything but "Oh no... Not him!"





GOING TO NEW YORK IN THE NEAR FUTURE?

Well, here is an (incomplete) list of shows that are currently running...

- Wicked
- Moulin Rouge! The Musical
 - The Lion King
 - MJ The Musical
- Harry Potter and the Cursed Child
 - The Phantom of the Opera
 - The Book of Mormon
 - Hadestown
 - Aladdin
 - Chicago
- Tina: The Tina Turner Musical
 - Company
 - Come From Away
- David Byrnes American Utopia
 - Paradise Square
 - Little Shop of Horrors

- Jersey Boys
 - Stomp
- Blue Man Group
- The Music Man
 - Six
- Dear Evan Hanson
 - Plaza Suite
 - Macbeth
 - Funny Girl
- Mrs. Doubtfire
 - Beetlejuice
- The Play that Goes Wrong
 - Mrs. Doubtfire

AMONGST MANY, MANY MORE!

How many have you seen? Feels like it is time to go see a show!



There are A LOT of theatre happenings all over our area.

Go see a show to support our area performers!

DATE	THEATRE	SHOW	WEBSITE
March 8-13	Fox Theatre	Ain't to Proud	https://www.foxtheatre.org/
March 11-27	Alliance Theatre	Bina's 6 Apples	https://alliancetheatre.org/
March 11-27	City Springs Theatre	A Chorus Line	www.cityspringstheatre.com/
March 10- April 3	Aurora Theatre	Cinderella: Rodgers and Hammerstein	www.auroratheatre.com/
March 4-20	Elm Street Arts	Sweat March	elmstreetarts.org/
March 8-10	Gainesville High School	Anything Goes	https://ghsweb.gcस्क12.net/quick_links/drama
March 11	Athens Creative Theatre	Titanic: The Musical	www.accgov.com/act
March 25-26	Athens Creative Theatre	Sugar Bean Sisters	www.accgov.com/act
March 2-27	Actors Express	Bootycandy	https://www.actors-express.com/
March 3-6	War Eagle Productions (Chestatee high School)	Peter and the Starcatcher	www.wareagleproductions.com
March 4-7	Acting Troupe of Lambert High School	SpongeBob: The Musical	www.atldrama.com
March 11-27	OnStage Atlanta	Blithe Spirit	http://www.onstageatlanta.com/index.html
March 30- April 24	Theatrical Outfit	The Wolf at the End of the Block	https://www.theatricaloutfit.org/
March 18- April 27	Horizon Theatre	The Light	https://www.horizontheatre.com
April 8-16	Gainesville Theatre Alliance	The Secret Garden	Gainesville Theatre Alliance
April 19-24	Fox Theatre	JC Superstar	https://www.foxtheatre.org/

April 13-24	Atlanta Lyric Theatre	Wizard of Oz	https://atlantalyrictheatre.com/
April 22-May 1	Town and Gown Players	Into the Woods	www.townandgownplayers.org
April 22-May 8	Holly Theatre	Noises Off	www.hollytheater.com
April 22-May 15	School Street Players	Into the Woods	www.schoolstreetplayhouse.com
April 1-17	Stage Door Theatre	Circle Mirror Transformation	www.stagedoortheatre.net
April 7-24	Blue Ridge Community Theatre	The Play That Goes Wrong	www.blueridgecommunitytheater.com
April 15-30	Marietta Theatre Company	Love is a Many Splintered Thing	www.mariettatheatre.com
March 31-April 17	Georgia Ensemble Theatre	The Pretty Pants Bandit	www.get.org/
April 22-May 8	Woodstock Arts	Sister Act	elmstreetarts.org/
April 22-May 1	Cherokee Theatre Company	Faith County	www.cherokeetheatre.org
April 22-May 1	Winder Barrow Community Theatre	The Last Roundup of the Guacamole Queens	http://www.winderbarrowtheatre.org/
April 29-May 10	Snellville Performing Arts	Annie Jr	www.snellvilleperformingarts.com
April 1-10	Savannah River Playhouse	Lavonia, Life and Love on the Rails	www.savannahriverproductions.org
April 20-May 15	Actors Express	Sunset Baby	https://www.actors-express.com/
April 21-May 1	Art Station	Ann (Ann Richards)	artstation.org
April 21-May 1	Habersham Community Theatre	Lion, Witch and the Wardrobe	www.habershamcommunitytheater.com
April 22-May 7	Main Street Theatre	Laughing Stock	www.tuckertheatre.com
April 21-23	Acting Troupe of Lambert High School	Into the Woods	www.atldrama.com
April 8-24	OnStage Atlanta	The Lifeboat	http://www.onstageatlanta.com/index.html
April 22-May 7	On Stage Playhouse	The Odd Couple	https://www.onstagewalton.org/

Mat 18-April 27	Horizon Theatre	The Light	https://www.horizontheatre.com
March 4 - April 23	Pinch 'n' Ouch Theatre	Tick...Tick...Boom	http://www.pnotheatre.org/

" Acting is a sport. On stage, you must be ready to move like a tennis player on his toes. Your concentration must be keen, your reflexes sharp; your body and mind are in top gear, the chase is on. Acting is energy. In the theater, people pay to see energy."

- Clive Swift.



"It doesn't matter what age you are. But if our hearts get opened and released - well that is what theater can do, and does sometimes, and everyone is thankful when that happens."

- Vanessa Redgrave.



"Theater can transform a child's life, just as an early cultural experience whether with opera, ballet, music or art is a wonderful thing because it opens the door to a life-long experience, a life-long enjoyment."

- Michael Morpurgo.





UPCOMING EVENTS FROM THE WORLD OF CPAC

CPAC Presents: Big Band Night—March 11 (SOLD OUT)

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