



JANUARY 2017

*** PLEASE SHARE THIS NEWSLETTER FREELY ***

Upcoming Events

January 12, 13, 14 Picasso at the Lapin Agile! 7:00!

January 15 Picasso at the Lapin Agile! 2:30!

January 16 and 17, 2017 there will be auditions for **Curious Savage** at 7:00.

January 20, 21 Picasso at the Lapin Agile! 7:00!

January 22 Picasso at the Lapin Agile! 2:30!

January 22 Strike the set – a chance to meet people and get familiar with FCP!

March 26, 2017 (Sunday) The **Chicken Dinner** to raise money for a theater **scholarship** is planned at the Masonic Temple in Flint from 11:30am to 2:30pm. Prices are \$12 for adults and \$6 for kids. Do you want to volunteer? Show up at 11:00am to help set things up and meet people! Applications for the scholarship will be

Director's Experience with “Picasso at the Lapin Agile” Tomoko Miller

As I write this, I have 8 days until opening night for “Picasso at the Lapin Agile” a play written by comedian Steve Martin. As I expected, it’s been an exhilarating journey. Each time I do a show, whether on stage or off, I learn something new. This time around I’ve learned a bit more when to trust myself, and I’ve learned to give up and lay that trust on others when I’m worn-out. I’ve also had the chance to mentor some younger, less-experienced thespians. It’s been a pleasure to see their growth and know I was part of that.

As for the show itself, it’s hilarious. Just like his movies and stand-up comedy, Steve Martin’s writing is clever, absurd, and occasionally raunchy. There are some seemingly innocuous lines that took me weeks to realize are jokes. In directing this show I’ve gained a new respect for the man as an artist. I wish I could sit down with him and pick his brain about some of the zanier aspects of the show, but then again, the exploration is half the fun.

The other half is sharing that exploration with my cast. There have been many rehearsals where they took me on a ride. I found myself wondering where I lost control because the actors were having so much fun taking a joke and running with it. I got lucky. I cast it right. These guys know what they’re doing.

on the web site in January.

Resources

The main **Facebook** group for everyone is here

<https://www.facebook.com/TheatreFCP/>

Twitter is also available here

<https://twitter.com/TheatreFCP> Often it is used to announce auditions!

Did you know *membership and volunteers* have a **Facebook** group? It can be reached here:

<https://www.facebook.com/groups/93247976483/>

Other

Our own Tomoko Miller has been featured in My City Mag... it can be found here:

<http://www.mycitymag.com/break-leg-local-theatre-talent-love-craft/>

That's another thing I've learned, and that's when to stay out of their way.

Translate Theatre Skills To Business Skills and Vice Versa Scott Augé

Some of you might be thinking "What the heck can I get out of theatre other than entertainment and idling my time away?"

Well, let me, as a business owner who has worked in software development in Silicon Valley and Austin, TX among other places across the US give you some clues. In fact, I have discovered many actors are really entrepreneurs!

You are given a plan (the script) and bring your insights and abilities to bring it to life. If you are an actor, you learn the motivations and morales of your character in the small actions as well the large. If you are set building, you learn the world that needs to be constructed (and most scripts don't include set designs!) If you are lighting, you need to determine who is to be lit where and when and you have to work with set for the colors you want to use and space usage. If your are sound, you need to determine the sounds that need to occur as well as sound reinforcement needs. Costumes means you need to discover how to make a dress from the 1980's into one of another decade. These are just SOME of the requirements that little script needs around it.

Where is the business aspect to all of this? Have you ever done sales? Have you ever done a conference? Ever give a user group presentation meeting? A lot of the same things are needed – script (what you're going to say), clothing for the group and yourself, technical readiness, etc.

You learn how to work with different people for a greater good. Guess what? Many scripts need people of different ages. So not just one generation is used. And, in community theater, often the actors have different educations and careers.

Networking! Actors need to talk with each other and yes, some people view certain things differently than others, so one learns

how to adapt (just like the business world!)

Directors work with actors and sound and lighting and properties and set... if you want to be in the middle of everything – be a director! Do you know what that means? *Supervisor experience*. Some things you may not understand and just let the people doing it handle it. Others you can bring insight to. You will be expected to work with a budget. You will be expected to work on a schedule. You'll discover the time limitations and “going with what works” even if it ain't elegant. And of course, you need to get things done before the deadline (aka, the show dates!) If this isn't a Project Manager position, then I don't know what a PM does!

You work hard. Don't let anyone say actors don't work. Ever memorize 40 pages of dialogue? If there is singing involved – even more complex with music notations! I can't say how many late nights I worked on the lighting, sound, and rigging simply because one needs to work around the rehearsals and one's own job! Sound needs to find effects that are royalty free or ask for the budget to buy the effect. (*Budgets – oh my!*)

Don't have enough crew members for the live show? Yep, the actors do it. Where it goes (because you don't want someone to search the entire stage for a prop) – what scene is it in... I don't know of any business activity where one doesn't throw in for getting things done.

You learn to present in front of an audience. This seems obvious, but you want to be “a boss?” Guess what – it means getting use to talking to a group of people. And like an audience in a show they are full of people thinking “OK, lets see if this person has a clue or not.” This all helps people practice and be *introduced to presentations like trainers, sales people, supervisors, students needing to give a presentation*, etc, - plenty of opportunity and gives you the ability to say “yes, I have worked in front of groups of people.”

And you will learn that everyone asks the same questions in the context of the presentation, so you will know “the script” after a couple of “runs” of the presentation too.

Solving A Problem With A Light Fixture At FVP And Its Solution

Scott Augé

Here is a problem that one would help with if they are a volunteer with some technical experience. I had borrowed a follow spot from Fenton Village Players and was returning it. Since I helped them with setting up a new lighting system, Vic Tatum, the technical director at FVP, was showing them off to me.

Doing so, one of them would not light. Uh oh. Vic pulled out a ladder and looked at it and the fuse housing had come undone. As one will discover, sometimes people try to fix something that they have no idea about and then don't tell anyone they made it worse.

So we took it down and took it apart and reseated the fuse housing. We also looked at the fuse, and it did look fine. We took down another light and tried it out there and it did work fine. So we know it wasn't the fuse, but the cord leading to the instrument.

I know that a lot of this stuff is made by robots, and all it takes is something to go a little out of kilter and the wires don't make contact. (Another possibility was it was used by one of the previous plays and the cord was stretched so taught it lost contact with it's contacts.)

Anyhow, we knew it was with the cord. So I asked if there was a multi-meter around and of course, there wasn't. We were going to go at this blind. So Vic took apart the cord and stripped the wire back some and reattached the plug.

Wha-la! It worked! Hundreds of dollars saved and time saved! So this is an example of the kind of work you can learn at the theater.

Why Become An Active Member?

Scott Auge

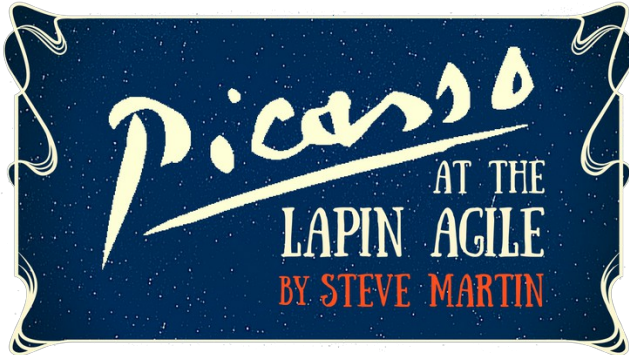
FCP doesn't require you to become a member to work in or on a show.

So why become one?

- Membership rates for educational workshops;
- Choose the leadership of the organization by the annual vote;
- Get involved in various committees to prepare for the upcoming season;
- FCP may be non-profit, but that doesn't mean FCP doesn't need money to operate in the real world – the US is a capitalist system and getting things done requires capital!

Upcoming Shows

Main Season

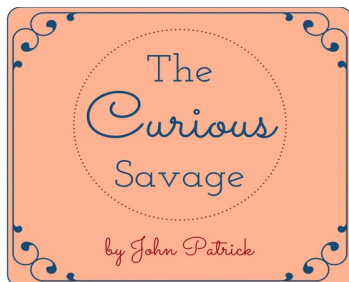


Picasso at the Lapin Agile

By Steve Martin

Performances Jan 12, 13, 14, 20, 21 at 7:30pm &
Jan 15 & 22 at 2:30pm

Already Cast!



Curious Savage

By John Patrick

Performances Mar 2, 3, 4, 10, 11 at 7:30pm &
Mar 5 & 12 at 2:30pm

Auditions Jan 16th and 17th at 7:00pm

Ghost Light



Topdog/Underdog

By Suzan-Lori Parks

Performances Feb 10, 11, 12

Already Cast!



Stop Kiss

By Diana Son

(Staged Reading)

February 5th @ 4:00pm

Already Cast!

9 to 5
The Musical

Music and Lyrics by Dolly Parton

Book by Patricia Resnick

Based on the 20th Century Fox Picture

Performances May 4, 5, 6, 12, 13 at 7:30pm &
May 7 & 14 at 2:30pm

Auditions March 6th and 7th at 7:00pm

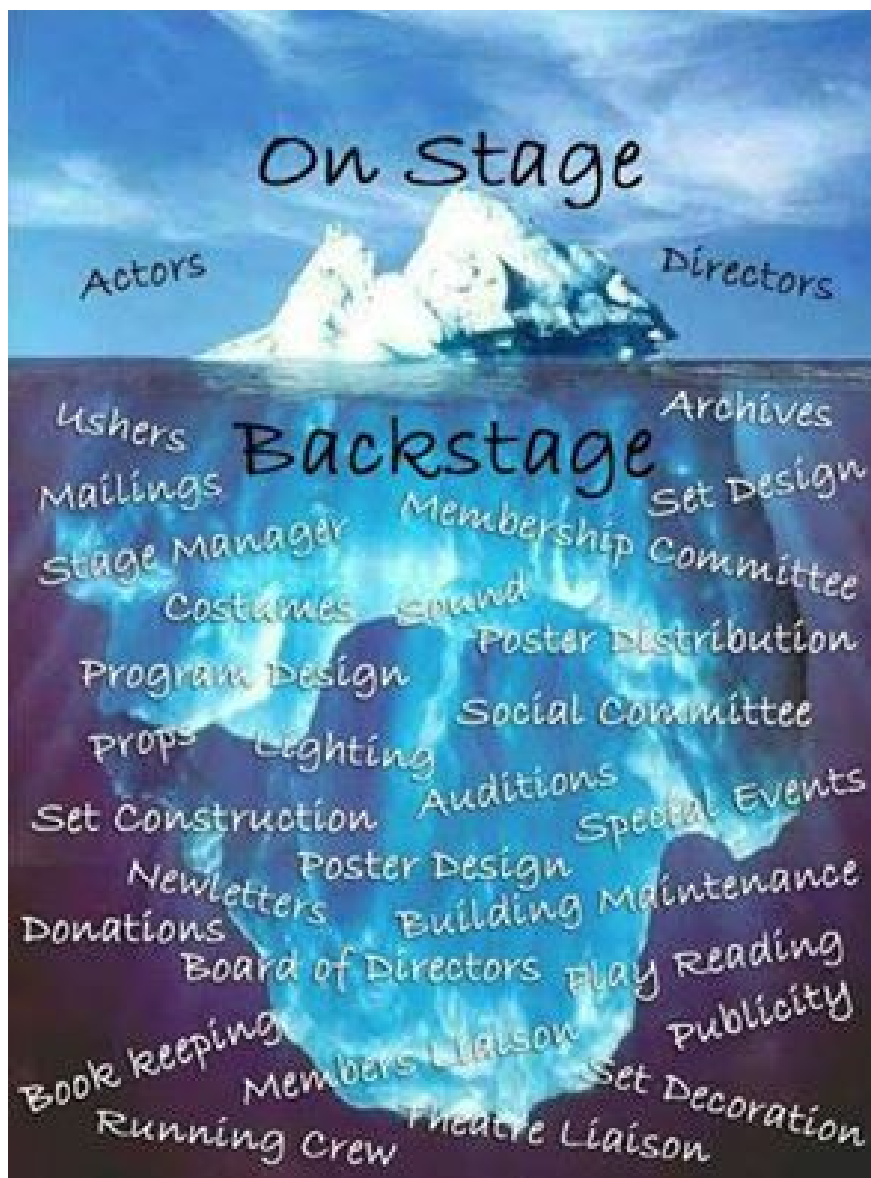
The House of Yes

By Wendy MacLeod

June 16, 17, 23, 24 @ 7:00pm

June 18 & 25 @ 2:30pm

Auditions April 23 @ 7:00pm & April 24 @
4:00pm



COME PLAY WITH US...

It's what we do at FCP!



Flint Community Players

I am interested in:

- Acting
- Costuming
- Make-Up / Hair
- Set Design / Construction
- Stage Crew
- Sound
- Lighting
- Props
- Theatre Workshops
- Publicity / Marketing
- Box Office
- Concessions
- Ushering
- Other

I would like to learn more about

Flint Community Players

- Please send me information about tickets and the upcoming season's productions.
- Please put me on your mailing list.

Name: _____

Address: _____

City: _____

State/Zip: _____

Phone: () _____

Alt Phone: () _____

Email: _____

Comments: _____

Flint Community Players Board of Directors

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Vice-Chairman Eugene Miller
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Alternative Events Tomoko Miller
Cards & Flowers Cyndi Hislope
Directory Phyllis Wedhorn
Special Event Coordinator Karla Froehlich
Ushers **An opportunity for you!!!**
Scholarships Margo Halligan

Staff

Office Manager Tomoko Miller
Theater Technician Rick Doll

Flint Community Players, Inc is a 501 non-profit entity.

WWW: www.flintcommunityplayers.com

Email: admin@flintcommunityplayers.com

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*If you have something to add to future newsletters – let Scott Augé know at scott_auge@yahoo.com!
Believe me, help will be welcomed! Audition dates, activity dates, stories about shows, etc.!*