



SPOTLIGHT



on

Pullman Civic Theatre

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Pullman, Washington

June-August 2001

A Fourth Show This PCT Season?

by Kari DeMarco

Pullman Civic Theatre has added a children's wing this season! Auditions have already been conducted and rehearsals begin July 10 for the children's musical *Tom Sawyer*. Director John Rich and assistant director Kari DeMarco pushed for the children's wing, feeling it will provide a wonderful opportunity for the children in the Palouse as well as for enhancing main stage productions. When entire families get involved in theater, the arts are strengthened immediately and for generations to come. Tom Sawyer will be played by Jake Nelson and Becky Thatcher by Alyssa Kent (Agnes Smith in *Meet Me in St. Louis*).

When entire families get involved in theater, the arts are strengthened immediately and for generations to come.

Other lead roles are Evan Herbison as Huckleberry Finn, Erin Wise as Sydney, Diana Moers as Black Rat, and Erika Newman as Ben. The chorus is made up of Melissa Baugh, Daniel Bechtel, Karina Bozo-Estay, Michaelanne DeMarco, Helen Kim, Maliza Lang, Mandy Lehmitz, Theo Martin-Gurley, Hannah Nelson, Kellee Odell, Allie Rodriguez, Meleika Sharon, Genevieve Stannard-Schenk, Hailey Vik, and Ben Wang. Melissa Pharr (Esther Smith in *Meet Me in St. Louis*) will be the musical director, Scott Campbell will be technical

director, and Nancy Kent the costumer. If you would like to help in any capacity please call John Rich at 334-7033.

Rehearsals are July 10 through August 10, Tuesdays through Fridays, 1:00 to 3:00.

There will be two performances: August 11 at 7 P.M. and August 12 at 3 P.M. on the Gladish Auditorium Stage. Tickets are \$5 each. The whole family will enjoy reliving the fun of painting the fence, getting lost in the cave, young love, and much more from Mark Twain's classic. Please come, and do so expecting a "professional" feel out of these talented children! ☆

Coming Attraction:

84, Charing Cross Road

by Kari DeMarco

You don't have to be a bibliophile to enjoy seeing *84, Charing Cross Road*... but it won't hurt, either. The play chronicles the 22 year friendship that developed in real life between writer Helene Hanff (played by Char Fluster)

and book seller Frank Doel (played by Ron Slood). Beginning as a series of business transactions and ending as the closest of friends, these characters, and

associates, offer both wit and warmth.

Ellen Burstyn originally played Helen Hanff on stage. No pressure, I'm sure, for PCT newcomer Char Fluster! Audiences will likely be amazed to discover Fluster was the first of the cast to learn all her lines... about 70 pages of lines, in fact. Director John



Helene Hanff, played by Char Fluster, examines a recent delivery from Marks & Co., an antiquarian bookseller in London, in the production of 84, Charing Cross Road.

Rich has been very pleased with her acting talent as well. "I think she's some sort of genius," he raved. Audiences will also be amazed at the tremendous detail work the entire cast is engaged in. Keeping track of specific books, numerous costume changes, meticulous arrangement of props, and... did I say costume changes?... are very challenging in this production. But the net effect will be worth all the hard work, especially with a beautiful set as a back drop (see related article, INTRODUCING).

The show runs June 7th through 9th and June 14th through 16th. Tickets are available at Neill Flowers or by calling the PCT line at 332-8406. As usual, it is best to purchase tickets ahead of time to assure a seat. You won't be disappointed. P.S. If you are a bibliophile, come early. Pullman Civic Theater is having a used book sale as a fund raiser before the show. ☆

INTRODUCING:

Dick Domey

by Kari DeMarco

What do you get when you combine a Bachelor's in English, a Master's in Teaching, a Doctorate in Theater, and many years in the real estate business? Why a hard worker, of course!

Richard Lord Domey is an extraordinarily hard working and talented volunteer for Pullman Civic Theater. Can you believe our good fortune? He has been involved in acting through high school and college. He directed plays as a high school teacher and as the founder and director of a community theater that is still going in Baker City, Oregon. He has also produced films for the military, contributing voice overs, writing, and directing to the mix.

In the early '90s he acted and directed with Moscow Community Theater, including *Hello Dolly* and *Music Man*. As the Vice President of the Friends of Gladish, Domey decided to get involved with PCT when John Rich came on as artistic director. He had a small (by choice) role as the Postman in *Meet Me in St. Louis* and ended up installing much of its set. Since then he has designed and built the sets for *Moonlight and Valentino* and *84, Charing Cross Road*. He is also considering designing the set for the upcoming children's musical *Tom Sawyer*.

Domey likes designing and building sets because "it's very creative. My wife says I even think of our house as a set, and work at it the same way."

If you haven't had the pleasure of seeing the beautiful tapestries and antiques in his home, come see *84, Charing Cross Road* and you'll begin to understand the man's gifted eye.

As PCT Treasurer Caryl Poshusta said, "I haven't been to any book shops in

England, but this set is looking exactly like I would imagine one would. It's wonderful." You are in for a visual treat when you come see the show.

Domey loves doing reader's theater, too, and would like to try his hand at it with some PCT folks. He has several ideas brewing.

He really loves directing, as well. But wait, there's more to this man of many talents. He retired as a lieutenant colonel after 30 years in the National Guard. During that time he was on the shooting team, achieving 13 national championships and five national records. He then contributed by coaching for 10 years at the Olympic Training Center. He was an Olympic coach in 1988 in the biathlon (shooting and skiing), was an official in the '80 and '84 Olympics, and still competes. That is, when he is not traveling overseas now that he and his wife have both retired. But he keeps



Dick Domey, a Jack of all trades, and a master of many!!

coming back to contribute here in Pullman.

"Community theater is a very exciting thing," he said. "You meet people from age 6 to 96, from a variety of vocations, that have a communal avocation that can last a lifetime."

Well put, Dick Domey. And thank you very much for contributing your hard work and enthusiasm to make Pullman Civic Theatre a success. ☆

The Show Must Go On:

From the Actor's Perspective

by Beverley Wolff

For those of you who are dithering on the sidelines, not sure whether to show up for an audition because you are unsure of what putting on a show actually involves, I thought I would give you a brief summary of the production process, from the actor's perspective.

The first hurdle is obviously the audition. If you're nervous bring a friend for moral support.

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www.pullman-wa.com/pct

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Editor: Scott S. Campbell, scott@CustomMadeClubs.com.

Assistant Editors: Beverley Wolff, bevww@completebbs.com & Kari DeMarco, ademarco@pullman.com.

Change of Address: Membership Dept., Pullman Civic Theatre, P.O. Box 162, Pullman, WA 99163.

Pullman Civic Theatre Board of Directors:

President: Beverley Wolff, bevww@completebbs.com.

Vice-President: Scott Campbell, scott@CustomMadeClubs.com.

Secretary: Howard Utzmann, utzman@completebbs.com.

Treasurer: Caryl Poshusta, caryl@pullman.com.

Artistic Director: John Rich, 509-334-7033.

Members At-Large: Barbara Kirschner, Gail Miller, Jim Sato, and Terri Schmidt.

The auditions at PCT are the least threatening of any auditions I have ever done. We sit around a table and read various parts. Some actors call ahead of time, borrow a copy of the script, and concentrate on one or two parts that appeal to them. Other actors read the script 'cold', without a prior reading, and try out for any of the available parts.

During the audition, the director tries various combinations of people in each scene. This then leads to 'callbacks'. A smaller selection of actors will be 'called back' to read, usually for a specific role. The 'call backs' usually take place at the theatre, and will involve minimum movement. The actors are no longer just reading, but acting too.

Then there is maybe an anxious wait of a day or two before the director makes his or her final decision. Just because you weren't picked does not mean your acting career is over! Sometimes people don't have the particular 'look' that the director is seeking compared to others at the audition.

I remember auditioning for a role in *The Fox*, a play by Allan Miller, based

Show: continued on Pg. 3, Col. 1

Show: continued from Pg. 2 Col. 3
 on a short story by D.H. Lawrence. After day one of auditions, the director told me that she would love to cast me, but the problem was that I had a real English accent. The other actors she was considering sounded convincingly English *until* I was talking with them. She told me up front that she would not be able to cast me unless she got a couple of actors that had perfect English accents. Luckily, two such actors showed up on day two of auditions and I got the part.

So the director makes decisions based on the whole ensemble of actors. If you don't make it, try again. Those who audition most, get the most parts. Show up for auditions just for the experience, so when a role you really want comes along you are ready.

You got the part -- now what?
 Rehearsals begin.

At PCT, this usually involves giving up four evenings a week for the next six weeks. There is a lot of work to be done.

Part of this time is spent sitting around talking about your character, getting to know him or her. What does he do for a living? Is he married? Does he have brothers and sisters? Was he smart at school? What are some of his earliest memories?

Does he like to be touched? Does he have a temper?

Sometimes this information is given in the script, but often the actors decide this for themselves, based on information given in the script.

I love this part of the process. While playing the part of Alberta in *Moonlight and Valentino*, I often found myself asking what Alberta would choose.

At a restaurant one evening, I decided Alberta would like steak, rare, while I rarely eat steak and prefer it well done. Everyone in the cast decided she would drink burgundy, a full bodied red wine. I imagined she would like Katherine Hepburn in *The African Queen* and love

old Bette Davis movies. The character starts to take over!

At the same time, the director begins 'blocking' the scenes. The director gives

...nothing can compare... to the sheer concentration, effort and thrills of being on stage in front of a live audience!

you guidelines of where you should move and when during each scene. At PCT this is a collaborative process between the actors and the director.

While the director is concerned with the overall effect, each actor gives input on how his or her character is feeling. You might say, "I feel like I should stand on this line. I'm angry and want to make a point", or "This situation makes me uncomfortable. I'd like to be busy someplace else. Can I go to the kitchen to fetch a drink? Can I turn my back?"

The blocking process continues throughout rehearsals, but gradually becomes refined. For many actors, the lines they say are remembered because of the movements they make during a scene.

Another process that is going on during the rehearsal period is the

memorization of lines. For the lucky, and usually the young, this memorization process involves nothing more than the constant rehearsal of the scenes. There is no conscious attempt to memorize the

lines.

My daughter, Anna, still falls in this category. By the time she is expected to be 'off book', she knows her lines just from readings during rehearsals.

Over twenty years older, I now have to make some effort. Sometimes I tape the whole script, leaving gaps for my

own lines, and play this tape during my daily commute to and from Moscow.

This method works so well when there are few cast members. Other actors tape the whole show, including their own lines. Others rely on a good friend being willing to listen to their lines, while supplying their cues or they rely on constant solitary readings of the script.

One thing I have observed is that most actors have to move around to learn their lines. Actors tend to pace about!

For most of us, we struggle with lines until the fear of an audience hits us, about the week before opening night. Suddenly, we make the extra effort and the lines are there. During this whole process, you learn to listen and interact with the other actors on stage. This especially affects the emotional development of the play. When another character is sad, you feel sad too.

I remember that the anger and sadness of my 'ex-step-daughter' Lucy, in *Moonlight and Valentino* was a trigger for my own tears. Which leads me to another point. What happens when whatever is supposed to happen emotionally doesn't happen? Your character is expected to cry or be angry, and you just don't feel it. Most of the time, when you're in character, you do react appropriately, but if it is just not happening, most actors go to memories that trigger the required response. If you are supposed to be sad, then you go back to a time in your life when you were really sad. You draw on your own life experiences.

You learn your lines and blocking. You learn to listen and react to the other characters in the play. You learn more about your character than is ever given in the script. You have the fun of costuming your character and deciding on hair style and color and makeup.

You are ready to face an audience! The show is about to begin. You have butterflies in your tummy, are sure you'll drop a line or two, but nothing can compare (well, maybe childbirth!) to the sheer concentration, effort and thrills of being on stage in front of a live audience! What are you waiting for? ☆



Ron Sloat and Erin Balch perform their roles in 84, Charing Cross Road within the book shop created by Dick Domey. See "INTRODUCING" on Page 2.

Theatre Appreciation Society:

A Trip to the 'Secret Garden'

by Terri Schmidt

On Saturday, April 21st, eleven members of PCT's Theatre Appreciation Society went to WSU to see a performance of *The Secret Garden*. Aside from some initial ticketing concerns, we all agreed it was an enjoyable performance.

The show was about a young girl, Mary, whose parents and nanny died from cholera while living in India. Mary is sent to England to live with her uncle, Archibald, who has long grieved the death of his wife Lilly. In the course of her stay she discovers a bedridden cousin, Collen.

Some darker characters, her uncle Neville and a stern housekeeper, try to keep them apart. But Mary is tenacious and finds a way to befriend Collen. Working to revive a closed up garden, Mary brings her cousin, and eventually his father, back to a fuller life.

The beautiful costumes, from officer's uniforms to long lacy dresses, depicted accurate representations of the period.

The student playing Mary, Holly Robinette, did a convincing job of playing a ten year old girl. She had a beautiful clear voice and even sang one song while skipping rope without getting breathless. In fact, the cast all had strong singing voices. Occasionally it was hard to catch the lyrics, which may have been because the cast wore mikes and the speakers were behind us.

Throughout the play, characters from the past intermingled with characters from the present. You had to pay attention to be aware which of the cast members were the 'dreamers' and which were living in the present. A couple of times they used interesting

artistic symbolism when each of the 'dreamers' pulled out a red silk scarf as they were touched by another character.

One TAS member noted that the chorus was good and there were no weak characters in the play. One of my favorite characters was Martha, a housemaid. She added a cheerful and optimistic note to the show, singing to Mary about how she finds fun outside of the house, and giving her encouragement to keep trying with Collen.

The set constantly changed using movable set pieces: large columns that rotated 360 degrees, rolling stairs, bookcases that dropped from the fly system, various pieces of furniture, garden topiary, etc. There was also an interesting use of translucent material. On one of the columns was a painting that in certain scenes was lighted to show the face of the deceased Lilly through the face in the painting. In other scenes, people from the past could be seen through the translucent black backdrop.

The beautiful costumes, from officers' uniforms to long lacy dresses, depicted accurate representations of the period.

The performance was enhanced by the large and talented orchestra (over 40 musicians were listed in the program) conducted by Keating Johnson.

Seeing *The Secret Garden* was a pleasant experience. We did miss going out before or after the show to socialize. It was Mom's weekend at WSU and restaurants were crowded. But we'll make up for it at our next outing. We hope you'll join us then!

See you at the theatre! ☆

Organizational Update:

Updates and the Board

by Scott Campbell

As many of you will recall from our March issue of the SpotLight, we were slated for the Theatre's general meeting in March. It was nice to see a smattering of members in the audience as the officers gave their respective reports of the previous year's work. It is amazing to review all that had occurred in the last 12 months!

During that meeting, three of the Board of Directors were up for reelection: Beverley Wolff, Caryl Poshusta, and Scott Campbell. All three of these members were reelected to the Board for another three year term.

At the Board meeting immediately thereafter, new officers for the Board of Directors were selected. Our new officers are:

- President: Beverley Wolff
- Vice President: Scott Campbell
- Secretary: Howard Utmann
- Treasurer: Caryl Poshusta

According to our By-Laws, these members will hold these posts for a one year term, resulting in a new election next spring following the general meeting of 2002.

In regard to the Theatre's 501(c)3 status, our application forms have been received by the IRS, and we have received a request to supply some additional information. It is the Board's hope that upon supplying this additional information our application will be accepted. In the meantime, we have been instructed to operate as though we have the 501(c)3 status, in anticipation of their acceptance. ☆

Special Thanks:

Gladish Community Center

by Scott Campbell

We at Pullman Civic Theatre wish to take a moment to thank the Gladish Community Center for their ongoing support of our main stage theatre, as well as their enthusiastic support of PCT's new *children's wing*.

We understand that managing such a large facility, with as many competing interests and desires as there must be, is surely a daunting task. And yet the building staff are always helpful in trying to smooth out the ruffles.

The Center's generous terms for utilizing the auditorium this summer for our children's theatre production of *Tom Sawyer* is yet another feather in their cap in supporting the arts community.

We look forward to a continued warm relationship. ☆

News Bits:

by Scott S. Campbell

New Equipment:

Thanks to contributors to the Vanderwall Lighting Fund, St. James Episcopal Church, and donors to our "It's Almost in the Bag" fundraiser during performances of *Moonlight & Valentino*. The end result is that we have replaced our seriously failing lighting control system with a new and much more powerful system. We think you'll notice the difference in the lighting for *84 Charing Cross Road*.

Thank you so much for your support!!

Auditions: *BABY* (a musical)

PCT is pleased to announce auditions for our fall production of the musical: *BABY*. A variety of actors and actresses are needed to fill the 3 female and 5 male roles plus chorus of the production.

Auditions will be at the Gladish Little Theatre, September 5, 7 at 7pm & September 8 at 2pm.

We welcome everyone to audition-- whether or not you have any stage experience. For musical auditions, actors are asked to bring a song to present that shows off their vocal and expressive talents.

Come on out... Give it a try!

PCT Quarterly Calendar						
June 2001						
M	Tu	W	Th	F	Sa	Su
				1	2	3
4	5	6 84 Preview 7:30p Curtain	7 84 Perform. 7:30p Curtain	8 84 Perform. 7:30p Curtain	9 84 Perform. 7:30p Curtain	10
11	12	13	14 84 Perform. 7:30p Curtain	15 84 Perform. 7:30p Curtain	16 84 Perform. 7:30p Curtain	17 Fathers' Day
18	19	20	21 Summer Solstice	22	23	24
25	26	27 PCT Board 7p @ Lakey's	28	29	30	
July 2001						
						1
2	3	4 Independence Day	5	6	7	8
9	10 Tom Rehearsals Begin	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25 PCT Board 7p @ Lakey's	26	27	28	29
30	31					
August 2001						
		1	2	3	4	5
6	7	8	9	10	11 Tom Perform. 7p Curtain	12 Tom Perform. 3p Curtain
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29 PCT Board 7p @ Lakey's	30	31		

Key: 84 = *84 Charing Cross Road*. All performances will be held in the Gladish Little Theatre of Pullman.
 Tom = *Tom Sawyer*. PCT's children's theatre production to be performed in the Gladish Auditorium.
 PCT Board = PCT's Board meetings are open to all current members of Pullman Civic Theatre and are typically held at 7pm on the last Wednesday of the month at Lakey's Grill. (Dutch dinner at 6:15pm.)
 TAS = PCT's Theatre Appreciation Society that makes outings to regional theatre. All are welcome. Please contact Terri Schmidt for more information: aschmidt@turbonet.com or 509-332-8406.

☺ CUT ME OUT! ☺ CUT ME OUT! ☺ CUT ME OUT! ☺ CUT ME OUT! ☺

MEMBERS: PCT's Strongest Assets!

How to become a Member

STEP ONE: Select your desired Membership Level

Membership Level	Donation	Membership Level	Donation
<input type="radio"/> Student or Senior	\$10-\$24	<input type="radio"/> Benefactor	\$250-\$499
<input type="radio"/> Sustainer	\$25-\$49	<input type="radio"/> Producer	\$500-\$999
<input type="radio"/> Donor	\$50-\$99	<input type="radio"/> Producer's Circle	\$1,000-\$2,499
<input type="radio"/> Patron	\$100-\$249	<input type="radio"/> Theatre Dev. Guild	\$2,500 +

STEP TWO: Tell us how to reach you.

If this newsletter was not mailed to you, please **print** your name and address **clearly** in the address block on the reverse side.

STEP THREE: Tell us how you will pay.

Your check to: **Pullman Civic Theatre**
 P.O. Box 162, Pullman, WA 99163

Need Tickets For The Show?

Tickets for the fall musical **BABY** are on sale **now!**

Guarantee yourself a seat **before they sell out!!**

Show dates: **November 1, 2, 3 and 8, 9, 10**

Performance Date	Number of Tickets	Price per Ticket	Total Price of Performance
Nov. 1	2	\$10.00	\$ <i>Sample</i>
		\$10.00	\$
		\$10.00	\$
			\$

Your check payable to: **Pullman Civic Theatre**,
 P.O. Box 162, Pullman, WA 99163

Opportunities:

Volunteers Wanted!!

by Beverley Wolff

VOLUNTEERS WANTED - Aspiring actors please take note! Pullman Civic Theatre strives to be a theatre of, by and for the community! We rely on volunteers to help us produce quality, live entertainment at an affordable price.

Offering refreshments during intermission not only provides us with some extra income, but also adds to the enjoyment of our theatre patrons.

Char Fluster, our leading lady in *84, Charing Cross Road*, was in charge of refreshments during the production of *Moonlight and Valentino*. This was a really big help to our House Manager, who was then free to concentrate on organizing the cashiers and ushers, and on the comfort of the theatre patrons.

Being spoiled once by having a volunteer oversee refreshments, we are

eager to find more volunteers for this job.

So what does being in charge of refreshments involve?

It requires you to be at

the theatre for all six performances, arriving at about 6:30. You then set up the refreshment table. Most supplies will already be at the theatre, but you may have to pick up carafes of coffee from Safeway in Pullman.

Then you stock the cooler with sodas, bottled water and ice, arrange cups, sugar, creamer, stirrers, cookies and napkins, etc.

Finally, you display any promotional materials given to you by PCT - scrapbooks, flyers for auditions, upcoming productions, etc.

At intermission, with the help of the ushers, you sell drinks and cookies to our patrons.

After intermission, you clean up, take the trash to the dumpster, count the cashbox for the evening's receipts, and

are then free to leave. Most evenings you will be free to leave by 9:00 or 9:15.

What do you get in return, apart from making the House Manager very happy?

- You and three friends are invited to a free preview performance of the production on the evening before opening night.
- You are invited to the cast party.
- You have the satisfaction of knowing you donated your time and energy to the theatre

... and maybe, just like Char, you'll find yourself on stage in the next production!!

Seriously, though, this is a way to step up your involvement in community theatre and find out just what goes on behind the scenes.

Maybe two friends would consider splitting the duties for one production, and doing three evenings each.

If you are ready to volunteer for this opportunity, or would like to know how you can get involved, please call the theatre at 332-8406.

See you at the theatre! ☆

In This Issue:

- ☆ **Adding a Fourth Show?**
- ☆ **Introducing: Dick Domey**
- ☆ **Coming Attraction: 84 Charing Cross Road**
- ☆ **TAS: Secret Garden at WSU**

- ☆ **Acting from an Actor's Perspective**
- ☆ **Auditions for *BABY***
- ☆ **Volunteering Opportunity**
- ☆ **PCT's Quarterly Calendar of Upcoming Events**
- ☆ **Next Issue: September 2001!**



Pullman Civic Theatre

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Pullman, WA 99163