



Spotlight on...

March-April 2008
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Fremont Community Theatre



Love, Sex, and the I.R.S. (by Billy Van Zandt and Jane Millmore) is a wild farce with twists of fate, sight gags, mistaken identities, and hilarious comic lines. Jon Trachtman (Tim Bolton) and Leslie Arthur (Bob Willer) are out-of-work musicians who room together in New York City. To save money, Jon has been filing tax returns listing the pair as married. The day of reckoning comes when the Internal Revenue Service informs the "couple" they're going to be investigated.

Leslie masquerades as a housewife, aided by Jon's fiancée, Kate (Tracy Armentrout). Complicating matters further, Leslie and Kate are having an affair behind Jon's back, Jon's mother (Kathy Van Wey) drops in unexpectedly to meet her son's fiancée, and Leslie's ex-girlfriend (Heather Langley) shows up demanding to know why Leslie has changed and won't see her anymore. The cast is completed by Bellevue newcomer Bob Ammanniti, along with FCT veterans Mike Amos and Charles Hayward. The show is under the direction of Judy Smith and Karen Langley. Call 419-332-0695 to make reservations. The show is **March 7-9, 14-16, 2008.**

The FCT teens have chosen Grease for their summer show. Tryouts will be held on May 11th and 12th. Show dates are July 11-13 and 18-20.



President's Notes: Although the following are purportedly quotes from employee appraisals, they could also be descriptive of characters you've seen on stage. In fact, sometimes I feel like a few of them, myself.

1. "This employee is depriving a village somewhere of an idiot."
2. "Got a full 6-pack, but lacks the plastic thing to hold it all together."
3. "A gross ignoramus --- 144 times worse than an ordinary ignoramus."
4. "He's been working with glue too much."
5. "When his IQ reaches 50, he should sell."
6. "A photographic memory but with the lens cover glued on."
7. "Donated his brain to science before he was done using it."
8. "Gates are down, the lights are flashing, but the train isn't coming."
9. "He's got two brains, one is lost and the other is out looking for it"
10. "If he were any more stupid, he'd have to be watered twice a week."
11. "If you gave him a penny for his thoughts, you'd get change."
12. "If you stand close enough to him, you can hear the ocean."
13. "One neuron short of a synapse."
14. "Some drink from the fountain of knowledge; he only gargled."



If you don't fit any of the descriptions above, **perhaps you would consider serving on the FCT board, or as an officer.** The nominating committee should be contacting members soon, so please consider offering your services to the theatre. Generally, the only prerequisite is that you be a member in good standing. Also, if you'd like to help out, but don't want a monthly commitment, I have a "list as long as my arm" of little projects that need doing around FCT. Just give me a call at the business line, 419-332-0775. See you at the theatre! -

-Tim

Theatre terminology: Upstage, Downstage, Stage right, Stage left

Whether you are a veteran of the stage or a fan of Hanna-Barbara's Snagglepus ("Exit Stage Left"), staging terms are a part of your vocabulary. Right and left are easily understood, but up and down stage might not be as obvious.

English theatre stages in the Middle Ages and early Modern era typically sloped upwards away from the audience. This is known as a "rake" or "raked stage" and improves the view for the audience.

The slope of the rake is measured by the number of horizontal units it takes for one vertical unit measured in the direction of the slope. A rake of one horizontal unit to one vertical unit (1 in 1), would give an angle of 45° from the horizontal. Rakes of '1 in 18' to '1 in 48' were more common. Modern stages are constructed with no slope, and the majority of existing raked stages have been renovated into unraked arrangements.




Theaters constructed after the beginning of the 20th century feature a raked audience section. This change back to the method of construction seen in Greek and Roman theaters, (flat stage and terraced audience) was effected due the difficulty encountered when one tries to walk across a sloped surface, which had resulted in unnatural movement patterns to avoid the appearance of limping caused by the non-level surface.

On a raked stage an actor who is farther from the audience is higher than an actor who is closer to the audience. This led to the theatre positions "upstage" and "downstage," meaning, respectively, farther from or closer to the audience.

Source: <http://en.wikipedia.org>

This was sent to me by Ginny Wise as an addition to last month's theatre terminology entry. "I was told by a Broadway star (Victor Garber): The long black teasers are called legs. When an actor steps on stage they are "breaking the legs" - with this comes luck."

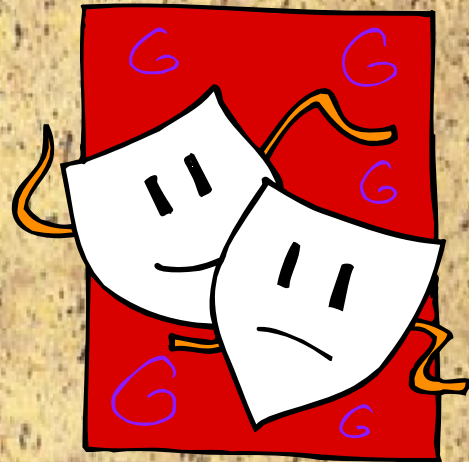
What theatre terminology would you like to see in the next issue? E-mail Scott with suggestions at shavice@woh.rr.com


Congratulations to Tasha (Bolton) Ford on her February 12th wedding to Navy 2nd Class Petty Officer (E5) Robert Ford!

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--Scott




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