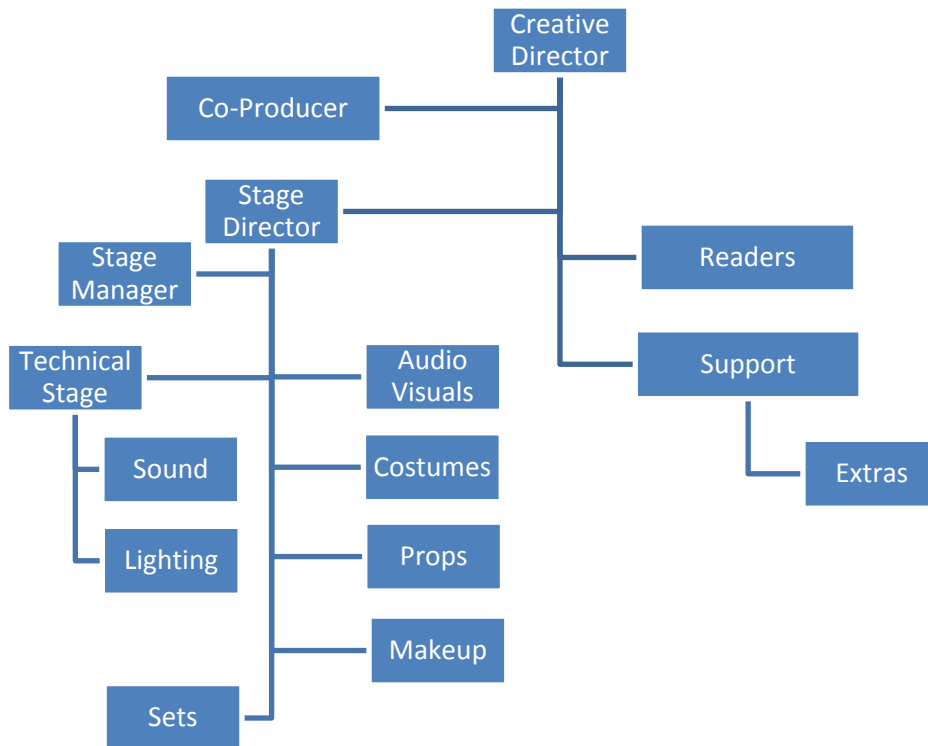


Sunday 8 March 1:30pm

We welcome 2Lt Steven Keeble who will be taking over as Stage Manager, Lt Crystal Sura who will be doing makeup, Capt Rebecca Savard who will be our costumer, and Capt Greg Perry who will play the part of Gary. Marie-Anne Carlson is our Stage Director.

On the production side of the house the organization looks like this:

As we get closer to the actual Play Date, the Stage Director gets more



involved with producing the play and arranging the sets and props. When we all get back from Spring Break there will be a Blocking set of notes that the Stage Director works with in order to produce the performance.

The Technical Stage Manager doubles as both the Sound and Lighting Manager. The other is the Audio and Visuals Manager who prepares the images and recordings that are required for the play. All of these technical and artistic people contribute to the structure of the play.

Together, the Creative Director, (Don) the Support/Extras Director (Carol), the Reader Director (Gillian), the Co-Producer (Nicky), and the Stage Director (Marie-Anne) work on the production together so that the players and the stage crews have a plan that tells everyone where and when they are supposed to be at any given time, and how the stage is set and props are used.

All this is to say to everyone that when we get back after being off next week we need two things to happen. One, the scripted players have their lines memorized, and two we start learning the blocking and production of the play.

I need everyone to study their characters and begin to see how you can recreate their moods, passions, excitement, despair and other emotions that go into their parts. Secondly, to recognize the level of actions and reactions that also need to go into your character's part.

Remember what I said at the outset of the play. You must recreate your character without giving away the maturity/growth that will follow. You know the outcome of every scene and the entire play – but the audience won't and so you need to be aware of what is called character development or method acting. It's fun, especially in front of a live audience when people respond to what you are saying and doing.

These remarks are especially directed to the Support\Extras who must cheer when a goal is scored, act like people would wanting to see themselves on a jumbotron, or visit a hair salon or eat at a restaurant.

Today we will be in our two groups and run through the entire play. I will take just the Main Characters and those persons in scenes with scripted lines. Readers and Extras will go with Gillian and work on their entrances, exits and set changes.

The Support cast with scripted lines will start out with Gillian until I call for them to do their scenes. I will not be calling on the Readers, rather you are to work with Gillian who will be coaching you.

The second hour of our rehearsal I want Gillians group to follow the scripted blocking of the Epilogue and rehearse those movements. Everyone needs to be fully aware of the Epilogue stage directions as if they were memorizing their lines.

I will be doing the same with the Main Characters. The Support/Extras will note that each of you is following a Main Character and as such you will need to know who that character is and make your movements easily and quickly while allowing the Main Characters to be seen by the audience. Always remember that when you are turning – you turn toward the inside centre of the stage, especially when you are exiting.

Keep up the good work everyone.

NEXT WEEK THERE WILL BE NO REHEARSAL.

I WILL PUBLISH DAILIES AND CONCENTRATE ON THE BLOCKING
ASSIGNMENTS.

SO PLEASE KEEP READING DAILIES AND PRACTICE YOUR PARTS.

WE NEED EVERYONE OUT ON 22 MARCH AND OFF SCRIPT.