

The PROMPTER

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HALO

Can you imagine the impact on the people of Salmon Arm if an image of Jesus appeared on the wall of the downtown Tim Horton's? That's the theme of our first production of 2007, written by Josh MacDonald. *Halo* is loosely based on just such a real event that occurred in Baddeck, Cape Breton. Playwright Josh MacDonald puts the characters in the position of contemplating questions about faith, life and love. The characters are faced with the possibility that the apparition might be a miracle, an accident or a hoax. The result is both touching and hilarious.

Josh MacDonald lives in Nova Scotia where he writes, acts and teaches playwriting. Among other plays (stage, screen and radio), he is the creator of the award-winning short film *Degrees*. Josh describes writing for theatre as an act of love, in which he takes his keen interest in the stories of a community and weaves them into a script. Such is *Halo*, which beautifully addresses the human need to believe and the power of forgiveness.

Director Jean Brighthouse held auditions for *Halo* on January 6th and 8th, the results of which will be posted on the website shortly. A number of key crew positions have been confirmed. These are the following: Stage Manager: Evelyn Birch, Lighting Design: Jim Clayton, Sound Design: Tom Brighthouse, Set Construction: John MacVicar, Props: Aura Rose, and Front of House: Cilla Budda. The positions of Producer, Publicity, and Costumes have tentative commitments. We are still looking for people to help out in the areas of Sound and Lighting Technicians, Set Construction, Set Decor, Costumes, Props and Foyer Display. Please contact Jean Brighthouse (833-1187) or leave a message at the theatre if you are interested in getting involved in this heartwarming Canadian story.

Jean is looking forward to getting rehearsals started and is excited to be working with a group of creative and committed people. The cast and crew are a beautiful balance of new and experienced people bringing a delightful mix of personalities and skills to the stage (and behind it).

Visit us at <http://www.shuswaptheatre.com>

SHAKESPEARE FOR ACTORS

“All the world’s a stage, and all the men and women merely players;” As You Like It. Act II. Sc 7

Aileen Gentles will lead this exciting workshop on January 13 and 14, 2007. She maintains a firm conviction that Shakespeare’s plays are to be performed and not studied. After a long career in drama and music, acting, directing, composing, writing and singing, with time for children, Aileen and her husband, a career soldier with the Canadian Forces, settled in Sicamous. She has been instrumental in establishing the Sicamous Visual and Performing Arts Society. Although she still sings choral music, she has recently directed an outdoor production of A Midsummer Night’s Dream in Sicamous and a dinner theatre production at the Hyde Mountain Golf Club. Her group performs regularly at the Red Barn and have GAMUT evenings which showcase short pieces of music, poetry and dramatic performances. She is determined to teach all participants to speak the verse, to deal with crowd scenes and soliloquies, and to perform a scene for their peers and friends. You may be asked to brandish a sword, to fling a cape or to sit regally in a long gown.

The workshops start at 9.30 a.m. and finish at approximately 4.30 p.m. each day. The maximum number of registrants is 15. The cost is \$30 for adults and \$15 for youth (under 18). Registration is open to members and non members of Shuswap Theatre. You must be at least 15 years of age - no upper age limit (Juliet to Lear). You are responsible for your own lunch arrangements.

TO REGISTER CALL ARTHUR @ 517-0393 or email achanner@cablelan.net



Theatre Around the Valley

Powerhouse Theatre, Vernon

Trying

February 7-17

Kelowna Actors Studio

Steel Magnolias

February 1 - 18

Western Canada Theatre

Molly’s Veil

January 25 - February 3

The Last Five Years

February 22 - March 3

Membership

Shuswap Theatre’s current membership consists of 47 Single memberships, 17 Couple memberships and 4 Family memberships. If we assume that Family membership consists of a minimum of 3 members this adds up to a total of at least 93 members at 69 addresses. 33 of these addresses will no longer receive snail mail contact as they have asked to receive notification of newsletters and renewal reminders online. This is great news as these people are saving us \$81 per year in postage alone without even considering the expenses of paper, photo-copying and the general wear and tear on some of our fingers and tongues as we stuff everything into envelopes and lick them up. It is not too late to join this environmentally sensitive group! If you are willing to take the online alternative just send me an email at membership@shuswaptheatre.com.

Patrick Benson
Membership Secretary

PUSS IN BOOTS

Puss in Boots was the first genuine pantomime Shuswap Theatre has ever done. Lots of shows, *Harry and the 3 Pigs* for example, had elements of Pantomime, but this was the first British script we have done that has all the elements. The standard gender switches, the transformation scene, the search for another character, the behind you gag, the bumping into - all placed in the context of a children's story - were in this show.

The audiences quickly picked up on the participation element and so did the actors. Harry (Celeste Chute) and Puss (Gayle Heinrich) were great at getting the audience involved and indeed worked the audience to get the most noise possible. Their wonderfully developed characters won the audiences over. Despite a cold and a sore throat, Gayle was a real trouper, giving a wonderful physicality to the character. Where did the hair balls come from?

Arthur Channer was a delight as Nora, the cook. He merely had to appear and the audience was his.

Performances were all of a good standard from a group of actors with lots of experience. The rookie of the team, Lisa Body also showed the greatest development from beginning to end of the process. She was sweet and charming and her singing voice was an asset. Not only can Celeste act and dance, she can sing too!

New to Shuswap Theatre is Dickie Motherwell. James used Dickie's wonderful voice with the ad-

dition to the script of the theme from *Man of La Mancha*. John Schreiber, who has done many shows at Shuswap Theatre was a very successful villain, Igor the Ogre.

Every show we do has so many people working on the elements of the production. Lisa Bennett came up with a wonderful poster and workable handbill. Cilla Budda with Julie Davies created great costumes. James, Terry Greenhough, John MacVicar and Marion Huysmans and her crew came up with a workable and extremely attractive set. Lighting by Jake and Levi Daws and sound, also run by Levi with effects collected by Andreas Meerza, added that special dimension to the show.

Publicity was ably handled by David Peterson. Great make-up by Ellen Gonella, who also worked on the set with Marion Huysmans and Cilla Budda. Allan Marchand was backstage again doing hair. How could we do without him?

The Foyer was truly magical with hours of work from Vera Schreiber and Lois Archer-Duell. Front of House was smoothly managed by Tracy Stacer.

The big four: James Bowlby (director), Laurie Shea (musical director), Kate Hunter (Stage Manager) and Aura Rose (producer) held together a good cast and numerous crew members during a very busy time of year. The show was so successful that people were coming to see it after it had finished its run!

[Submitted by James Bowlby]

Calling All Aspiring Young Playwrights!

Playwrights Theatre Centre in Vancouver is asking for submissions from young Canadians between the ages of 18 and 30 to participate in THE NEWS 2007. The three playwrights chosen will be commissioned to write new one-act plays (20-30 minutes in length) to be presented in a workshop presentation as part of the Vancouver New Play Festival on Granville Island, May 5-12, 2007. Submissions must be received by January 22, 2007, and Shirley Tucker would be delighted to work with any Shuswap writers interested in acquiring scriptwriting "proposal" skills. She can be reached at sltucker@sunwave.net or at 832-8376.

More information about Playwrights Theatre Centre can be obtained at www.playwrightstheatre.com

Death and the Maiden

Although our second production is only starting rehearsals, the director of our third play, and festival entry, Death and the Maiden, is already gearing up. Arthur Channer submitted the following article:

The death of Augusto Pinochet has brought the production into sharper focus. Does it prove that if you are wealthy and have friends in high places that you will escape justice and accountability? As I read the news, Turkey has successfully rewritten history in exactly the same way as Big Brother in 1984. Immunity seems to have a new scope.

Our company has a perennial problem finding enough people to mount its productions. This will be my third within about a year. I have given the script to several female actors but to no males. The two male parts are just as good and if you want to aspire to a mention in the festival, this is a good play to do it. It requires a good designer for the touring aspect and I have not made any choices yet about either set or cast. It could use a music/sound score throughout. It will be interesting to light. It will be difficult to market.

I am available to cafe-chat any aspect and to get you a script. I am posting this notice way ahead so that if you need to think about doing a show you can carve out the necessary couple of months. I would think we will start about a five week rehearsal period after Halo finishes. The play is quite short and should be performed without intermission, much more exciting.

Arthur Channer 836-0272/ 517-0393 cell achanner@cablelan.net

NEW SEATS

The following message is from Cilla Budda, our Building Manager:

"A huge thank you to all those members who so graciously gave of their time to remove the seats which have been given to us from the Classic Salmar - Jake Jacobson, Peter Budda, Marion Huysmans, John Schrieber, John MacVicar, Charles MacLennan, John Henderson, Tom Birch, Arthur Channer and James Bowlby. Thanks also to members of the Film Society, the Salmar Board and employees of the Salmar.

*The seats are now in free storage, until we can find a window of opportunity to take out our old ones and install the new. There is also talk of replacing the carpet at the same time. With all of the activity at the theatre, productions, workshops etc. the problem is finding enough time, and people-power to accomplish this. When a date is set, **please** come to help with this mammoth task.*

Then, of course, we need to sell our old seats. I am looking into some possibilities, including the new ice sheet. If you have any suggestions, including what you think would be a reasonable selling price, please call me at 832-6805.

As Building Manager, I wish to thank Jake for re-organizing the Lighting Booth and instrument storage which makes it so much easier for all of us "techno-phobes" to figure out which plug and switch to turn on to get sound in the House!"