



ECHO Players Theatre  
Member Newsletter  
Volume 1, Issue 6

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# The Bugle

Summer Edition

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Well, as we close the curtains on yet another amazing season and make room for our friends of Bard to Broadway, it is time to reflect on our 2016-2017. Though my eyes are usually glazed over at our board meetings during the Treasurer's report (sorry Wendy) what I have gleaned is that our books are in good order (thanks Wendy) and all our plays did very well financially. We are so fortunate to be part of a club where we can actually say that! Three of our plays were directed by relatively new members to ECHO Players. Their experience and talent was definitely demonstrated in the terrific productions they directed. Jeanne Atkinson opened the season with AR Gurney's *The Cocktail Hour*, Julian Packer wrote and directed *Dick Whittington* and Mari Lyn Kelly closed the season with Gilbert and Sullivan's *Pirates of*

*Penzance*. Wendy Punter has been an active member of ECHO Players for some time and has directed several plays with us. She directed *Marion Bridge*, our festival play, written by Daniel McIvor. I am deliberately not going into the details of these wonderful productions, rather, inviting you to enjoy the fantastic reviews and pictures further on in this issue. So read on and reminisce about the successful season we had.

On another note, this will be my last editorial as I have made the difficult decision to resign as editor of the Bugle for personal reasons. Difficult, as I have really enjoyed combining two of my passions, writing and theatre, in the production of this newsletter. It took my cancer diagnosis four years ago for me to realize that one must learn to recognize when they are taking on too much, a lesson that took me 50+ years to learn.

The good news is you will not even notice my absence as I turn over the Bugle to a very talented and capable person, Kerry Campbell. She was quick to volunteer when I announced my departure at our last board meeting and I know that she will do a fantastic job!

Kerry enjoyed a successful career as a radio personality and transitioned to full time voice acting five years ago. She has been involved with community theatre companies from Victoria to Dubai and many places in between! Kerry is the Secretary on our Board of Directors and was last seen on the Village Theatre stage in *A Doll's House*. Watch for her in this fall's hilarious Norm Foster comedy *Hilda's Yard*.

I would like at this time to send out a special "thank-you" to my "second eyes." Judi Andrews has proofed all of the newsletters I produced over the last year. After going cross-eyed staring at a newsletter for about 25 hours it is difficult to catch all of the mistakes. Judi truly has a keen eye and is the Queen of good grammar. She helped maintain the quality of the end product. I can only hope that I haven't made too many errors in this paragraph because she doesn't know I have written it.

Teresa Stanley  
Editor, The Bugle

[Click Here for your Newsletter feedback, ideas and pictures](#)



# *Your Board of Directors and Committee Chairs*

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One Act Play Festival - Margaret Jenkins

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Subscriptions - Linda Attley

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The Bugle Newsletter Editor - Teresa Stanley

Theatre BC Rep - Linda Attley

Theatre Management - Alistair McVey

Web Master - Chris Lee

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# *Committee News*

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## *Arts Fund* *by Mike Andrews*



## *Fundraising Update*

**ECHO PLAYERS ARTS FUND and VEGAS NORTH**

# **ENTERTAINMENT PRESENTS: Dueling Pianos - Direct from Las Vegas!**

**Featuring Van Walraven and Lark Knowles**

**June 30th at 7:30 pm**

**Thalassa Restaurant, Qualicum Beach Memorial Golf Course**

Don't miss your chance to see this funny and entertaining audience participation show which is also an important fund raiser for the ECHO Players Arts Fund. Several of our club members have seen the show in Las Vegas and by all accounts it should prove to be a really fun night! Tickets are already over 75% sold as of now. Posters are now up and Rose Knabb promoted the event on radio June 12th. Don't be disappointed. Hurry and get your tickets!

**Tickets \$50 per person or \$360 for a table of 8 Tickets available at Thalassa Restaurant or by calling 250 248 5201.**

## ***Mural Update***

Our much anticipated mural is soon to be unveiled on Canada Day for our Sesquicentennial. So many people dedicating their energy and hard work to this project has made this day finally come to fruition. Here is the schedule for July 1st:

**9:15 – 9:45 am** Van Walraven from Dueling Pianos will perform.

**9:45 am** Town Crier Len Mustard will introduce ECHO Players President Ken McCready, Qualicum Beach Mayor, Tuenis Westbroek and David Goatley, the mural artist.

**10:00 am** Mural will be unveiled

PQB News will be there to cover the event as will Don Emerson, our photographer. Some of the actors whose images are depicted on the mural will be in attendance in costume.

Don't miss this amazing event, a proud moment and memories for ECHO Players.

**[Click Here For More Information or to Make a Donation](#)**

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# *Social Committee & One Act Play Festival*

*by Margaret Jenkins*

ECHO's annual barbecue will be held once again at Rotary Park in Qualicum Beach on Thursday, August 17th.

## **ONE ACT PLAY FESTIVAL**

The dates for this year's festival are November 1st to the 5th. If you are interested in submitting an entry please see below.

**Click here if you are interested in submitting a play for the One Act Play Festival or call 250-752-5962**

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# *Artistic Direction*

*by Susan Warner*

May and June have been full of audition activity for the four productions and all productions are also busy assembling their support team of technical and backstage crew. There may still be spots in some plays for actors and all productions will be needing crew support. Anyone interested in helping out?

Production dates and producers' emails contacts are below. Contact producers for their specific needs. Come meet the directors and producers at this year's ECHO annual barbecue on August 17th. There will be sign-up sheets for various positions on each of the productions. It is always a good time with congenial folks and food. Hope to see you there!

***Hilda's Yard***, comedy by Norm Foster

Director: Kelly Barnum

Producers: Lesley and Alistair McVey [lmcvey47@telus.net](mailto:lmcvey47@telus.net)

Production Dates: October 12-29

***Christmas Express***, comedy by Pat Cook

Director: Mari Lyn Kelly

Producers: Rose Knabb [dock.cafe@shaw.ca](mailto:dock.cafe@shaw.ca)

and Susan Warner [rootswings@shaw.ca](mailto:rootswings@shaw.ca)

Production dates: December 14 – 31<sup>st</sup> 2017

***Hay Fever***, comedy by Noel Coward

Director: Michael Armstrong

Producer: Judi Andrews [jbba@shaw.ca](mailto:jbba@shaw.ca)

Production dates: Feb 15 – Mar 4 2018

***My Old Lady***, drama by Israel Horowitz

Directors: Sue Murguly and Lynne Carrow

Producer: Valerie Axford [vgaxford@telus.net](mailto:vgaxford@telus.net)

Production dates: April 19 – May 6, 2018

### **SEASON SELECTION PROCESS:**

The Artistic Direction Committee and the Play Reading Committee have had two meetings together in May to review and improve our collaborative process as well as the overall season selection process. We are very excited about these discussions. There will be more information for membership soon.

### **SUMMER OPPORTUNITY FOR CREATIVE, ARTISTIC PEOPLE:**

ECHO Players will be sponsoring a hands-on workshop on "Specialty Painting Sets" in the Theatre on Sunday, August 27<sup>th</sup> from 9:30-5:30. The cost is \$15. Lunch and materials will be provided. The workshop will take place in our very own Village Theatre in lovely downtown Qualicum Beach.

If interested, please contact Jeannie Ackles: [jeanneack-car@shaw.ca](mailto:jeanneack-car@shaw.ca) with your name, phone number, and e-mail information, along with a brief description of what kind of painting or drawings that you have done. The workshop will be fairly physical, involving climbing ladders, painting flats and creating floor designs. We hope that there will be one or two creative and talented attendees from the workshop who will be inspired to join our Speciality Set Painting team.

### **AUDITION WORKSHOP**

On May 13th, we held an audition workshop led by Jennifer Kelly and Susan Warner. Nine new members attended who had never auditioned before. Some

had said they would take what they learned to audition for next season's plays.  
So great to encourage our new members!

Have a great summer everyone!

If you get a chance, take in a show with B2B between July-August at our very own Village Theatre. See below to get your tickets.

[Click here for information to purchase tickets for B2B or call the box office at 250-752-4470](#)



## *In the Library*

*by Wendy Punter*

Great news for Directors, wannabe's and people who just like reading plays!

The Play Reading Committee, which at the moment has several dedicated members, has decided to take the script library under its wing (subject to Board approval on June 11<sup>th</sup>) and try to make it a better resource tool for *all* ECHO members. We have grand plans for the reorganizing, some of which are already being put into effect, including culling all extraneous copies that have the shelves groaning under the weight! Along with that, the data-base is being thoroughly updated, which means all plays that have been bought in the past few years will finally be entered and members can contact the “keeper of the data-base” regarding what plays are available in the library.

The two volunteers for this initial work are Helen-Margaret Randall (known as H.M.) and Wendy Punter (Commonly known as “old money-bags”). They are spending some time during the summer getting everything shipshape and ready for the fall and the new season.

The “Keeper of the data-base” is Wendy and members can contact her to enquire of the availability of a play in the library collection or any other information that is required, or requesting the purchase of a particular play. Wendy will be responsible for the purchase of all plays for the library for the foreseeable future – not the purchase of scripts for a

production – that task will still be handled by a producer or director.

Other plans are to create a ‘Library News’ newsletter as often as possible, informing of new titles acquired, providing reviews that have been written of recently read plays and giving news of planned play-readings and anything else that is of library interest. The distribution of the newsletter will be through the usual channel going out by e-mail to all current members.

At present we are frantically trying to find suitable plays for staging at Christmas. By *suitable* we mean having “family” appeal. We have read many that definitely would not appeal to family or even Oceanside (nudge, nudge, know what I mean!) If you have any suggestions and we don’t presently own a copy, we will be happy to purchase and evaluate. (Maybe you would even offer to direct said play too? Swoon!)

So watch for progress news and feel free to contact us with queries or ideas.

Wendy P. Keeper of the data-base!

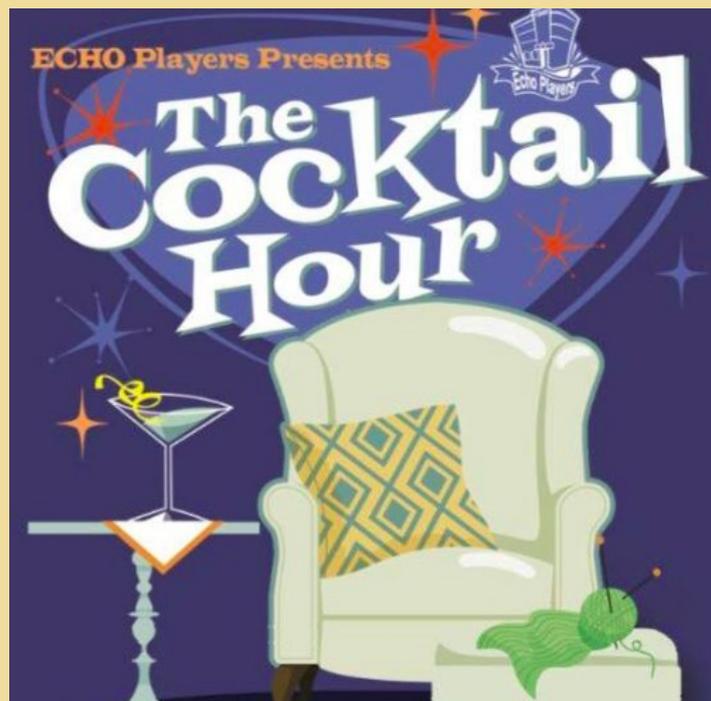


# *Our Season that Was*

## *2016-2017*

*(In order of Appearance)*

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**ECHO Players**

THIS PROMPT HAS BEEN REASSED FOR ME

**SPAM**

**MAPLE SYRUP**

**CALLIOPHERIA**

March 9, 10 & 11—Village Theatre

Tickets 800-230-722-3522 or info@echoplayers.com

ADULT CONTENT: NOT SUITABLE FOR CHILDREN

The family pantomime adventure

**ECHO PLAYERS PRESENTS**

**Dick Whittington**

December 14-31

**MARION BRIDGE**

by Daniel MacIvor

**ECHO PLAYERS PRESENTS**

FEBRUARY 16 - MARCH 5

**ECHO PLAYERS PRESENTS**

THE GILBERT & SULLIVAN'S

**PIRATES of PENZANCE**

Directed by Mari Lyn Kelly

April 27 - May 14, 2017



## REVIEW: *The Cocktail Hour* opens in Qualicum Beach

In the beginning of the play, Pop says to his wife and John: “Of course, nobody goes to the theatre anymore.”

Review by **LAUREN COLLINS**

Thu Oct 13th, 2016 6:00am

There’s nothing more dangerous than an extended cocktail hour, says one of the characters toward the end of the play.

But *The Cocktail Hour*, which was far from dangerous, was quite enjoyable, at least for the audience members watching the drama unfold onstage.

It’s set in the mid-1970s, and John (played by Mell Frost), an aspiring playwright, comes home to get his family’s blessing on a new play he’s written, *The Cocktail Hour*. Drama ensues when the family finds out the play is somewhat based on their lives.

*The Cocktail Hour* is set in upper New York state in the home of Ann and Bradley (played by Aviva Fox and Rob Atkinson respectively) during the cocktail hour before dinner when two of their three grown children Nina (played by Anne Jinks) and John come to visit.

Throughout the play, the family goes back and forth between wanting to know more about John's play and not wanting to speak of it ever again.

The main conflict throughout *The Cocktail Hour* is between John and his father Bradley, who is referred to as Pop throughout the play, and their strained relationship over the years. Bradley is upset about the play and what people will think after seeing it.

One of the funnier moments in the play is during the first act when Ann and Bradley reminisce about when they used to go to the theatre, and how it used to be so much better.

Fox and Atkinson's comedic timing and chemistry in the scene definitely shines through.

Another memorable moment is after Nina reads John's play, she realizes that she plays a minor role in the play within the play. Her following rant about being a "minor role" definitely garnered laughs from the audience.

Jinks, although she does play a smaller role, has perfect balance of pent up anger and hysterics during her rant and was a highlight of the first act.

The four-person cast, who have all been in ECHO Players productions before, is strong in all of their roles, making their characters and their relationships believable.

In the beginning of the play, Pop says to his wife and John: "Of course, nobody goes to the theatre anymore."

But I don't think that's true for the ECHO Players' latest production. *The Cocktail Hour* is a relatable play, and any audience member could probably find similarities between their family and the one on stage.





Steamy Sarah (played by Len Mustard), centre, pulls in Mr. Mussel (played by Ian Morton), left, and Captain Cockle (played by Gerry Fraser), right, during the opening night of Dick Whittington at the Village Theatre. The pantomime runs through to Dec. 31.

— Image Credit: Lauren Collins Photo

# REVIEW: *Dick Whittington* brings the laughs

Qualicum Beach posted Dec 20, 2016 at 9:00 AM

Steamy Sarah (played by ECHO Players' veteran Len Mustard) said she didn't want to be on the front page of *The NEWS*, so instead she's made it to the arts front.

Although the play is called *Dick Whittington* and follows Whittington (played by Ashlee Sales), Steamy Sarah definitely got the most laughs from the audience with her — or his — corny, and occasionally inappropriate, jokes. The latter will usually go over the younger ones' heads.

As she makes her entrance onto the Village Theatre stage in her multi-coloured striped dress and platform heels, she proudly informs the audience that she's wearing her new sheepdog bra from Coombs.

Throughout the two-and-a-half hour play with a 20-minute intermission, there were plenty of shout outs to local businesses, and lyrics in a song were changed from seaside to "Oceanside." Dick Whittington had even travelled to London from Qualicum Beach.

Whittington makes a great entrance a few minutes into the play, singing down the aisle. This is helped by Sales' great voice.

The reason Whittington is played by a woman dates back to the history of the pantomime.

Pantomimes are popular in the United Kingdom and are usually performed around Christmastime as family entertainment.

The origins of the "panto" are found in the middle ages and incorporate dramatic conventions of the Italian "commedia dell'arte" such as stock characters (characters who don't have much depth and can usually be easily parodied) such as Mr. Mussel (played by Ian Morton) and Captain Cockle (played by Gerry Fraser).

Both Mr. Mussel and Captain Cockle definitely bring a Monty Python and Three Stooges influence to this pantomime.

There's even a scene where the special guest — opening night was Parksville-Qualicum MLA Michelle Stilwell — gives a lecture on the history of comedy. While the slapstick comedy is predictable, it was funny nonetheless.

English theatres and music halls picked up on the comedy, the stock characters and the flamboyant action, and added music songs, fairytales and the convention of cross-dressing since the Victorians wouldn't allow public displays of women's legs, but women could play a trouser role. Hence the role of Steamy Sarah and Dick Whittington are played by Mustard and Sales respectively.

Before the play, the audience is instructed to "boo" or cheer at certain parts or when the audience encourages them. The audience participation was there, for sure, but somewhere along the way that got lost in translation, and audience members were booing or yelling too soon or too much.

One of the things the audience is supposed to yell, is “Go water the wose!” after Idle Jack (played by Scott Murray) yawns. However most of the audience, kids and adults alike, were shouting over Idle Jack before the line was even over.

Idle Jack told the audience, with a laugh, that if they kept doing that, we’d be there all night. After a while, he just gave up.

The same goes for booing the Queen Rat (played by Helen Hill-Tout). Many of her lines were lost to the audience’s yells.

While some of the jokes were geared toward the adults, Dick Whittington is definitely a family affair with plenty of songs, dancing and loveable characters.

For a large cast, that was relatively new to the ECHO Players stage, the actors did well remembering their lines and choreography.





From left: Theresa (played by Vicki Barta), Agnes (played by Heather Haseltine) and Louise (played by Cheryl Dendoff ) sitting at the kitchen table in their mother's old, run-down house in Sydney, Nova Scotia. The ECHO Players' play Marion Bridge opens tonight at the Village Theatre.

LAUREN COLLINS PHOTO

# REVIEW: *Marion Bridge* provides strong characters, writing

Review by: **LAUREN COLLINS**

February 16, 2017 10:03 am

While *Marion Bridge* is by no means an action-packed play, the actors and their characters' stories, which are well-written, will keep the audience wondering what will happen next.

*Marion Bridge*, a play by Canadian playwright Daniel MacIvor, tells the story of three sisters who return home to Sydney, Nova Scotia to be with their dying mother. The three sisters, Agnes, Theresa and Louise haven't spent much time together in recent years, and while learning to accept their mother's terminal illness, and eventual passing, the women learn to come together as a family unit.

Agnes (played by Heather Haseltine) is a drunk actress who has come back from her current home in Toronto. Agnes opens the play with her monologue about a recurring dream where she drowns. While figuring out what the dream and the monologue means so early on in the play is difficult, Haseltine commands the stage, setting the tone for her character throughout the rest of *Marion Bridge*.

Theresa (played by Vicki Barta) has been living as a nun on a farm in recent years and is seen as the peacemaker of the three sisters. While Theresa seems more softspoken in comparison to Agnes, it's during the second act that Barta takes her turn commanding the stage in a performance that will easily bring tears to the audiences' eyes. Barta's performance shows a much-needed depth into her character.

Louise (played by Cheryl Dendoff), often described as the strange one, has been

living at home, always watching her TV shows. While it might not seem that Louise commands the stage as much as her two sisters — she’s usually talking, as if almost to no one, while her two sisters argue on either side of her — Dendoff does well bringing out the quirks and strangeness of her character.

Director Wendy Punter said she felt that the character Louise had borderline Asperger syndrome, so that was how they played the character. Throughout the play, Dendoff does a great job of portraying that in her character with the way she fixates on minor conversation topics and how she sees life differently from her two sisters.





Frederic, played by Taylor Fawcett (front left) is none to impressed with the pining of his hard-of-hearing nursery maid, Ruth, played by Susan Warner. She spends much of the *Pirates of Penzance* determined to marry her much younger charge. — Adam Kveton

# REVIEW: Poor pirates make for fun performance by ECHO Players

## Strong showings for Frederic, Mabel, Ruth in the ECHO Players' *Pirates of Penzance*

Review by: **ADAM KVETON**  
Thu Apr 27th, 2017 5:30am

There is no doubt about it: those ECHO Players make very poor pirates.

But then again, that's exactly what they're meant to be. We're talking about *The Pirates of Penzance*, after all.

The Gilbert and Sullivan satirical operetta was performed with colour and passion by the ECHO Players during their dress rehearsal at the Village Theatre on Tuesday.

The story focuses on a band of not-so-degenerate pirates whose indentured charge is about to leave them.

But, after swearing upon his honour to wipe the pirates from the Earth, he meets a group of maidens, and only semi-sensical hijinks ensue, as per a Gilbert and Sullivan show.

The cast of 21 had several standout performers, including that of Frederic, the no-longer indentured young man, played by Taylor Fawcett.

A tenor from Victoria, Fawcett's singing was very strong, and his chemistry with both his character's love interests — his much older nursery maid, Ruth, played by Susan Warner, and Mabel, played by Belle Warner — was palpable.

Susan, Belle's real-life mother, was another standout. Though a fair amount of the operetta's opening is a joke on her character's behalf, Ruth's pining for Frederic, ardent and doomed to failure, was delightful.

One couldn't help but feel for Ruth when Frederic, who had never seen any woman but Ruth before, spots a gaggle of beautiful young maidens.

One of those maidens is Mabel, and Belle delivers a strong, exuberant performance.

Her voice towers and soars, hinting at even more potential. But her physical performance was just as animated as her voice, with Mabel bouncing about the stage to tease Frederic, or brazenly ordering policemen to capture him.

She even stood up to the Pirate King, played by Brian Lecky.

Lecky added a tender voice to the ensemble, which lent itself well to his character.

After all, how many pirates instruct one to always act according to one's conscience, as he tells Frederic?

Perhaps one of the most difficult roles was given to longtime performer Alan Clift. He plays the Major General.

So it fell to him to perform the operetta's patter song, *I am the Very Model of a*

*Modern Major General.*

Known even to those who have never seen the operetta, the song has very many words that are meant to be sung at a quick pace, and with strong enunciation, or the words are lost.

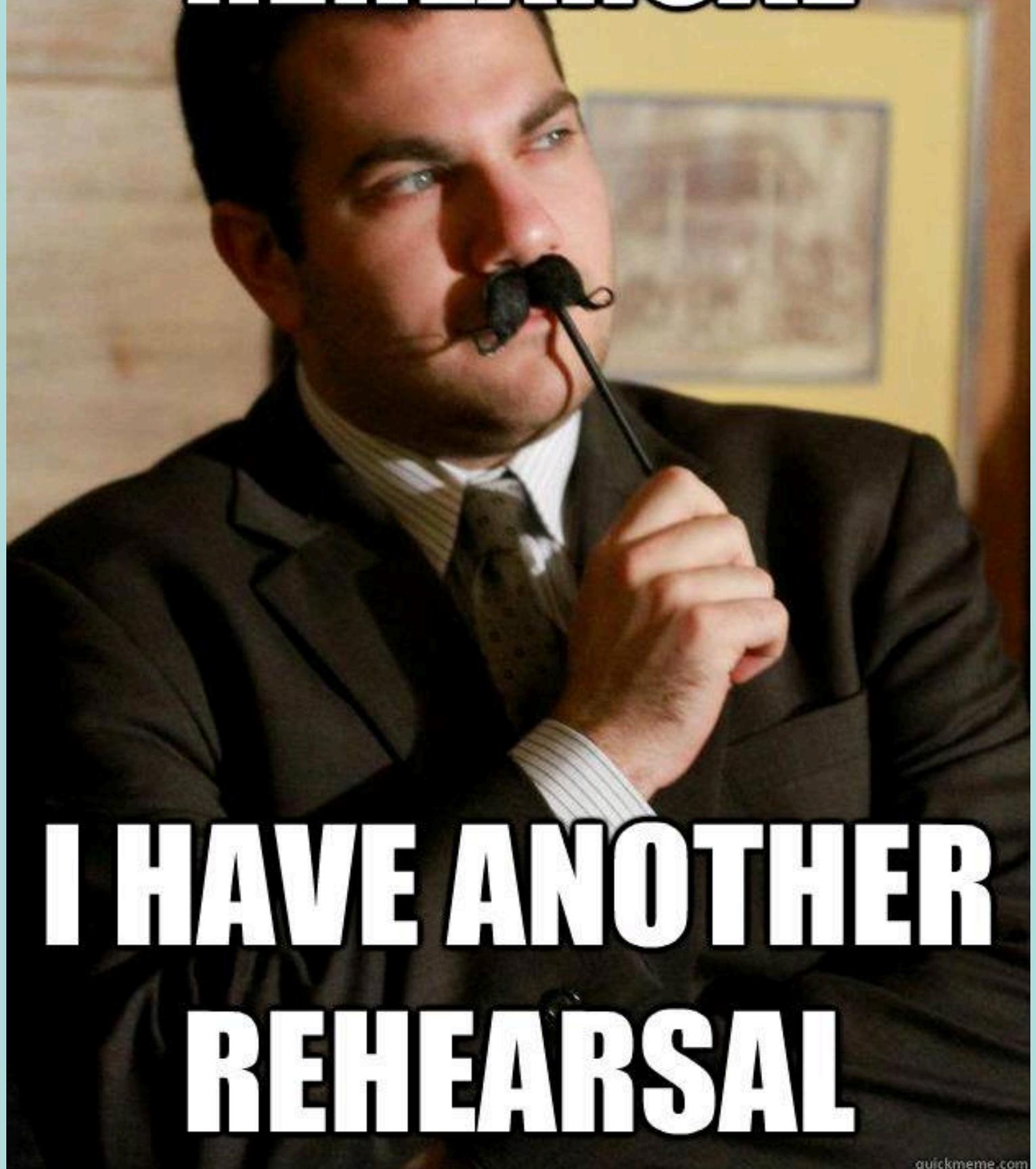
Clift performs the song with aplomb and joviality, and his experience does him credit the rest of the performance as well.







**I CAN'T GO TO  
REHEARSAL**



**I HAVE ANOTHER  
REHEARSAL**

# *North Island Zone Festival*



# *Marion Bridge*

*by Wendy Punter*

On May 20<sup>th</sup> our production of *Marion Bridge* by Daniel MacIvor was staged at the N.I. Zone Drama Festival up in Courtenay. Our Hosts were Courtenay Little Theatre and a wonderful job they did at making us all feel welcome and comfortable.

Sadly our play did not win “Best Production” not even “Runner up”, but no matter, because our lovely and talented Vicki Barta, who played the part of Theresa the nun, won the award for: **(drum roll!!) BEST FEMALE LEAD ACTOR!!!!** Well done Vicki; early on in rehearsals I knew you could win this wonderful tribute to your acting talent. Here she is, sporting the trophy she was allowed to hold onto for an hour or so! Lovely photo taken by her wonderful husband Dave. (She gets to take home a memorial plaque!)

I have to tell you Vicki that the scene where you have your melt down and just let it all out, reduced me to tears every time I watched it. AND I watched it more times than most people!

My thanks to my Producer Judi Andrews, who worked tirelessly at all the seemingly endless arrangements that had to be made to attend this Festival. Good job Judi, my hat is off to you. Besides all this work there was the job of producing the play for the ECHO theatre run, waaay back in February/March! Many thanks also to my Stage Manager Linda Attley, you were there by my side throughout all the long months of rehearsals and with the cast during the run; another job well done. Naturally I have to say thank you to all the production crew: backstage workers, construction guys, Celia on costumes, techies in the booth, set decorator Mo, set, lighting and sound designers Don Punter, Ken McCready and Alistair McVey, set artist Jeanne Ackles-Cardinal and anybody else who helped in any way to make this production the best it could be. We thought we had a winner and we did! The cast were brilliant at the festival. They had been exceptional during the run, but they really pulled out all the stops on May 20<sup>th</sup>! Thank you ladies.

Thank you to all people who went up to Courtenay to see our play on the 20<sup>th</sup> and stayed overnight to attend the coffee-critique and the award lunch. Your support is very much appreciated.

It was a fun experience attending the festival and the adjudicator, Andrew McIlroy was certainly entertaining and offered some valuable pearls of wisdom for actors and directors. I saw four of the seven plays including the one that won the coveted *Best Production* award, which was Courtenay Little Theatre’s production of *The Drawer Boy* By Michael Healey. Well-deserved win, very captivating and deep story, well-

acted and brilliantly staged.

Altogether a satisfying and exciting week and I certainly came away with many insights into what makes for a brilliant, winning play – and what doesn't! It is a sad day indeed, if you come away from an event such as this, without learning at least one iota of new knowledge!



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## *Calling All Actors!!*

***MISSED THE CHRISTMAS EXPRESS AUDITIONS?***

***Here's another chance! Come on out!***

*The Christmas Express, by Pat Cook*

Produced by ECHO Players Director: Mari Lyn Kelly

Production Dates: December 14 – 31<sup>st</sup> (3 matinees, Dec 17, 26 and 31<sup>st</sup>)

**Audition Location:**

**MacMillan Arts Center, 133 MacMillan St, Parksville**

**Audition Date:**

**Monday, June 26th at 6:30pm**

No previous experience necessary; come on out and discover the joys of being a part of community theatre! Auditions will consist of some theatre warm-ups, acting exercises, and scenes from the script provided by the director. No need to register, just come!

The *Christmas Express* is full of puns, one-liners, funny situations and nutty characters set in the town of Holly, which is sorely in need of some Christmas spirit. A stranger comes to town bringing surprises, and ultimately, hope to one and all.

5 women, 5 men, ages 20ish – 70ish

The Character List:

**Hilda** – a rather grumpy manager of the town railroad station. She has a quick wit and despite her cynical nature has a good sense of humour. She is a lovable grouch, never mean.

**Satch** – Hilda’s assistant. He has an optimistic and simple attitude about life

**Maggie** – A mail carrier with a quick wit, funny retorts, and a kind spirit.

**Penelope** – the editor of the town newspaper, always looking for a story. She is not very tactful, says what she thinks but has a good heart. She takes her job very seriously but is not very good at it.

**Myrna** – the secretary at the town hall. She is determined that everyone should be involved in the community and have a great time. She is a very cheerful spirit.

**Donna Fay Cummings** – A stubborn newlywed who is finding her assumptions about her new husband aren’t always correct. She is very emotional and her feelings are easily hurt.

**Jerry Cummings** – Donna’s equally stubborn husband, a small town guy, a little slow. He is well-meaning, but doesn’t understand his wife. He is often out of his depth.

**Deborah Smith** – (small role) – a slightly haggard woman who comes to retrieve her mentally unstable father.

**Leo** – A jolly, light-hearted pixi-ish senior citizen

**Mr. Fairfax** – A sour man, very business-like. He is in the same age range as Leo.

[Click here for more information on Christmas Express Auditions or call Susan Warner 250-248-7060](#)

# *Why I love to Act in Live Theatre*

*by Susan Warner*

The adrenaline of full, juicy life shooting through my body. The opportunity to connect with different parts of myself through my characters. The opportunity to laugh and play with others. The delight of the backstage chaos. The unpredictability of what might happen on any given night (keeps me on my toes). The brain development of memorizing lines...although it ain't as easy as it used to be! The joy of a really good ensemble, a very good match of a cast. The experience of working out the difficult bits, going through the awkward learning all the way to the effortless, "by George, I've got it" moments. Finding something new in each rehearsal even after they are starting to feel repetitive. Opening night with an actual living, breathing, interactive audience. The applause. A shift out of my ordinary day to day humanity into the magical, imaginative world of the playwright. Transforming my humanity and breathing life into this imagined, "other" of the character. Hoping the audience will touch their own humanity through the experience of witnessing live theatre. Hoping they will leave moved and changed in some way; laughing so hard they can barely move, thoughtful about things they had not been thinking about before and perhaps a bit melancholic at times. Hoping the same thing will happen for me night after night. The building of relationship with others as we craft and mold ourselves and our connections on and off stage, rehearsal after rehearsal, performance after performance. The crazy terrifying moments when the mind goes blank and the relief when someone else saves the moment and then we are off and running once again. The look in another actor's eyes that says they have run dry and are drowning in the silence of their missed cue, and the triumph of another quick save in a way that only the actors know anything was missing at all. Those are the "whew" moments of live theatre. There are no re-takes, no do-overs; what you see is what you get. This medium offers the ultimate in letting go, forgiving self and others and opening to the next great moment. It's a crazy, extroverted, high stakes, bracing zen-like experience. And that's why I love acting in live theatre.

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# *Save the Dates*

June 26th

Auditions for Christmas Express

June 30th

Dueling Pianos - Thalassa Restaurant

July 1st

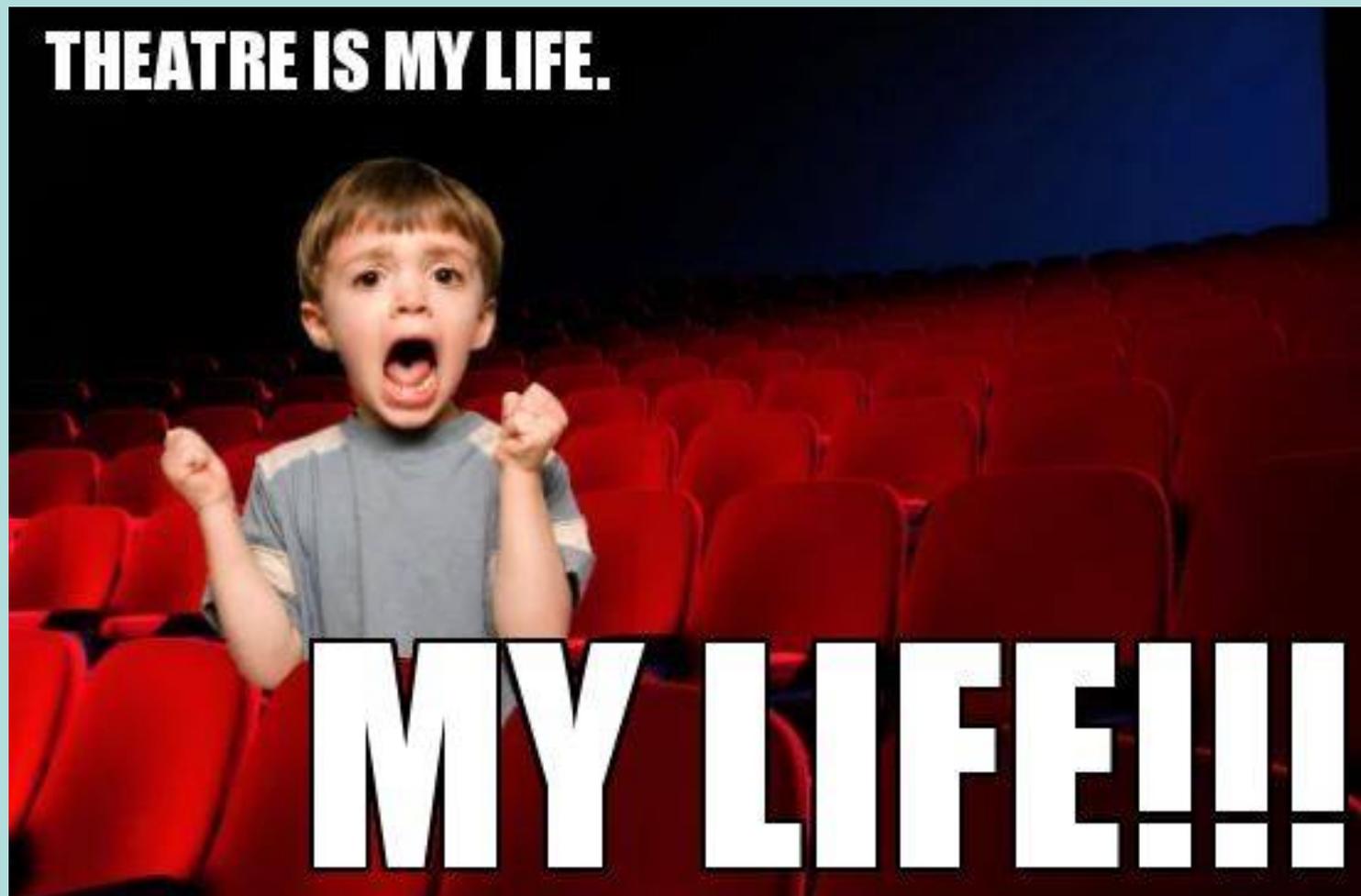
Mural Unveiling - Canada Day

August 17th

ECHO Players Barbecue at Rotary Park

August 24th

Annual General Meeting



# Theatre Links:

<http://www.community-theatre.com/>

<http://www.theatrebc.org>

<http://b2btheatre.com>

<http://kaleidoscope.bc.ca>

<http://www.one-act-plays.com>

<http://www.sidwilliamstheatre.com/>

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**Qualicum Beach BC**  
**V9K 1S8**  
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