

NEWSLETTER

ART Benefit Performance to Send Students to England for Marlowe Festival



The proceeds from this Saturday's benefit performance of ART will go to sending our students to perform at the Marlowe Festival in England next summer. The tickets are \$50 and reservations can be made by calling 569-3456.

Auditions: *Beast on the Moon* or



Danny and the Deep Blue Sea

Auditions for the UALR Theatre & Dance Spring Play *Beast on the Moon* by Richard Kalinoski or *Danny and the Deep Blue Sea* by Patrick Shanley will be held October 18th and 19th 4:00--7:00 PM in Haislip Theatre 127 in the Performing Arts building. Scripts can be checked out in the Theatre office 569-3291.

Beast on the Moon Synopsis

In 1921, an Armenian mail-order bride is shipped to Milwaukee to begin a new life with her photographer husband. Both yearn to emerge from the dark shadows of the Armenian holocaust. As they struggle to redefine family amidst grief and displacement, these kindred strangers realize love deeper than ever imagined. Email wachapman@ualr.edu for a copy of the script.

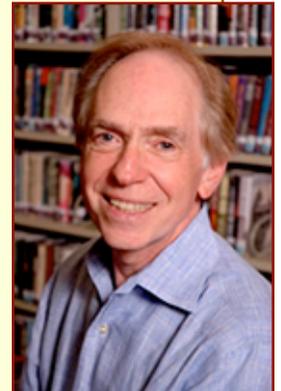
Bar-Crossed Lovers: *Danny and the Deep*

Blue Sea Synopsis

It's The Straight Goods

So...week two of ART coming up including the benefit performance for the Marlowe Project on Saturday night--tickets still available. Next week will see us in high gear with the design presentation for Purgatory and auditions for the first show in Haislip in Spring semester! Watch the boards for a times and places and by all means take advantage of what's coming your way!

This week we begin with installments from our recent grads on their experiences with intern and grad programs. Alexis Qualls writes to us of a typical week at Columbia University in the MFA Stage Management area. You may need a nap when you finish reading this account! ...[more](#)





As a Bronx variation on "Beauty and the Beast," John Patrick Shanley's "Danny and the Deep Blue Sea" could be called "The Beast and the Beast." A man and a woman, both lonely outcasts, meet in a bar. He is violent and possibly homicidal,

she is tormented and possibly suicidal; each is transformed by the love of the other.

Scripts can be checked out from Karen in the Theatre office.

It s The Straight Goods (continued)

And, re: life after UALR, I would strongly urge you to think about gearing up for summer auditions, graduate school applications, and internship opportunities now. Information is coming in daily and I would be glad to help you get started.

Auburn Adventures: Post-Mortem

by Ryan Bona

My experiences in Auburn will be some that I will never forget. I can honestly say that I have learned more than I ever would have imagined. I learned how to look on a bright side of a bad situation. How to work with students from another university and how they helped turn everything around. Even though it

may look like a lot of painting it is really only four techniques over and over again. The differences in the theatre culture of different universities.



Set for Deadwood Dick. Designed by Bill Marshall for Auburn University

It is amazing to look at the situation that we came into and in a mere nine days time to see the transformation that took place. We came into a set that was barely there and weeks behind. They had the plans since July and they still only had the stairs and some platforms. Bill was the catalyst, and after the first day things started to get done. This was due to the commitment of the students who wanted to get their set ready for opening night. Looking back on it, this whole experience was a ton of work. Nineteen brick columns and twelve or more walls and window treatments.

The set has such a large mass and it is mainly due to the amount of painting involved in the set. This turn around would not have been possible without the can do attitudes of the students of Auburn. Many of the students that were working everyday were also acting in the show. It was really great to see students working to get a show up together. It might be the nature of a BFA program but I could see students working almost everyday on this show on top of their other classes and rehearsals in the evening.

The painting techniques I learned over the nine days were amazing and I will be able to use many of them in the future. The first technique was a way to paint a floor that gave the appeal of wood but it really was not wood. A three step wet painting process which was also used on many other aspects of the show. The second technique was the seven step brick technique which combined series of sponges, shadow and flashlight lines, two series of spatters (a dark and a light), and an orange glaze to make painted brick that was human but not comical. The third technique was a very wet painting technique which combined paint and water to make an aged watercolor look. The fourth technique was a two step scumble which provided texture to a flat wall with a stroke technique. These techniques were used all through out the set and made a very nice array of texture.

One of the most interesting things about this trip was the chance to be involved with another college's theatre making culture. The culture of the Auburn theatre department is very traditional. They have the it will get done somehow attitude. Which seems to work for them despite the fact that the students are not learning how theatre is made outside of that university. Originally I thought they were going to have to throw in the towel and change a lot of the design to even have the chance to make it to opening night. I was very happy that they proved me wrong. Even though it seems that they had a lot of unneeded stress be-

cause of the culture that they have in place they will make it with lacking just a little bit of detail work, which they may also prove me wrong there.

I am very glad that I was able to partake in this opportunity. We were able to get weeks worth of work done in a very limited amount of time and it is something that I am very proud of. It was an experience where I was able to see a theatre department bring in a guest designer and how students reacted to an undergraduate student helping them with their production. The production is in good shape, a lot can happen in nine days.

Alum Alexis Qualls' Notes from Columbia University

Greetings from Columbia!

It's been a couple of weeks since I've had a moment to sit down and try and compose everything that I'm thinking.

I love New York. The city is actually very easy to get around in and anything that you could want is here. It's pretty amazing! I still haven't had a lot of time to explore, but I've had a chance to get out a bit and have had a lot of fun.

Of course, the reason that I'm here is school and that is taking up the majority of my time and focus. So far, my classes seem to be going well.

Management and Administration is still my hardest class to date. I've been going up and down on the quizzes. Some days I can retain the info and other days, my brain is mush. I've passed all of them after the first one – barely. (Though I did make one A! *laugh*)



It's hard to remember things like – Duran Duran has a two week limited engagement at the Ethel Barrymore theatre (owned by Shubert) in November and the play November then opens there in December. Or that in the September 22nd issue of the New York Times (Sunday) Jersey Boys (at the August Wilson theatre – owned by Jujamcyn) had six small ads totaling a half a page when put all together. For this week's class I have to read variety, two chapters in the text, two articles he sent us, and the fifteen pages of notes I have from Playbill online and Michael Riedel (and those are only from the past 6 days). My brain is still learning how to process all the information thrown at it – because those questions can come from anywhere! (Our next issue will take a look at a her typical week day by day.)

Alexis