

L-R Acting School

In Stanislavsky, You Build A Character



INFORMALITY — Instructor Jim Wotring explains the fine points of the Stanislavsky method to participants in the Livonia-Redford Theatre Guild Workshop. From left are Diane Kut, Sue Kilbourn, Linda Stewart, Dick Hovey, Sandra Scott, David McIntosh, Mike Kowalski, and Jo Catalano. Enrolled in the workshop, but not present at this session, is Marsha Hand.

By SUE SHAUGHNESSY

The setting is bare, but that's appropriate as the method of acting is taught without any props.

A total of nine aspiring actors and actresses are currently studying the Stanislavsky method of acting under the sponsorship of the Livonia-Redford Theatre Guild.

Instructor Jim Wotring holds the two and a half hour session one night a week over a four week period.

He admits that the instruction barely touches the surface and has hopes of conducting additional workshops at higher levels.

THIS IS the second summer that the Guild has successfully staged the workshops.

Last summer the participants were just about all Guild members and were in the "about 30" age bracket.

This summer most of the group are in their late teens.

What's the method?

Wotring defines it as a technique of going about portraying a role or as the technique of building a character.

"It's a method based on the conditioned reflex," he explains, "and it has a great deal of psychology to it."

"Stanislavsky was a very contemporary man for his time (early 20th century) and if he were alive today he would be using psycho-cybernetics and all of the contemporary techniques."

"We don't talk about emotions in this class," Wotring said, "but rather about the feelings of a person and how to express them."

"Expression is an important 50 per cent of acting and learning how to act includes learning how to dance, to move, to use your voice in addition to feeling."

WOTRING, a Guild director ("Come Back Little Sheen" and "Barfoot in the Park"), says that it takes him seven weeks to direct a Guild production.

The usual rehearsal time is six weeks.

He spends the first week in talking about the play with his actors. The group discusses just what the author had in mind and what each character meant.

He contends, however, that given a group of actors trained in the Stanislavsky method he could open the same play in a week.

Why?

"An untrained actor," he says, "leaves after the rehearsal capable of doing a few things. However, he can't go beyond that and develop and create the role. If he could it would save the director a great deal of time."

This lack of training, he cites as the reason why the quality of community theatre productions is so highly dependent on the director.

That's because the director has to interpret the characters for the actors, according to Wotring.

"This class is an attempt to offset this condition," the instructor concludes.



IS THAT SO? — That seems to be the reaction of David McIntosh and Sandra Scott to Kowalski's performance.

Acting Out A Situation

Make up a situation and have the person act it out.

That describes the exercise that instructor Jim Wotring put Mike Kowalski through during a recent session of the Livonia-Redford Theatre Guild's acting workshop.

The situation, which was supplied by the class, was that of a young salesman taking a very important client out to dinner. The service is poor and the food is worse, Kowalski was told to show the class just how he would react in this situation.

Our camera caught the acting and the reactions of other members of the class.



CLOSE ATTENTION — Dick Hovey pays close attention to Kowalski's performance as the other actors criticize each other.



GETS A LAUGH — Instructor Jim Wotring shows his enjoyment of a portion of Kowalski's work.

Head Start Class Visits C'ville Theatre

By SUE SHAUGHNESSY

Take a group of four and five year olds—put them into the front seat of a theater—and what's the result?

The result is giggles, a little bit of squirming and some timidity.

At least that's what the Clarenceville Summer Theatre Players discovered last week when they put on a special show for 14 members of the District's Head Start Class.

Enspelled in their seats before the curtain went up, the questions ranged from "Are their people behind that?" (the curtain) to "When are they going to turn it on?"

The latter undoubtedly is indicative of the influence of television on today's children.

A theatrical program is just one of the events of the District's Head Start students.

Head start is a federally financed program for deprived students. The object is to provide a learning experience before school begins.

The show featured two acts, including a pantomime to "Mary Poppins," comedy readings from Mother Goose, a standard routine, and the Pyramus and Thisbe scene from Shakespeare's "A Midsummer Night's Dream."

Highlight of the show came when the lion chased Thisbe into the audience.

In the words of the Director, Bob Gregory, "we don't know who had more fun, the audience or the actors."

We agree.



MAKING CONVERSATION — That's what Mike Kowalski is doing with an important client. He hopes to distract the client's attention from the poor service in the restaurant.

Orchestra Schedules Revamped

The second change of dance orchestras and schedules for Metropolitan Beach was announced today by James J. Pompo, beach manager.

The new schedule is:

1. Warren Covington and his Orchestra will provide music for a Dance Special on Sunday, July 28. He replaces Buddy De-

Frano and the Glenn Miller Orchestra originally scheduled on that date and who has canceled his appearances in the Detroit Area.

2. Lee Castle and the Jimmy Dorsey Orchestra will provide music for a Dance Special on Sunday, Aug. 18, as originally scheduled.

3. All Saturday and holiday dance dates featuring Don Pablo and his Orchestra or the Tommy Baldwin Orchestra remain as originally scheduled.

All dances begin at 8:30 p.m. There is no charge for dancing except for the usual 50-cent parking charge. For additional information persons may phone 983-3022.



STARRING — Sidney Poitier is the star of "For The Love Of Ivy" currently showing at the La Parisien Theater. The romantic comedy also features Abbey Lincoln, Lauri Peters and Carroll O'Connor.

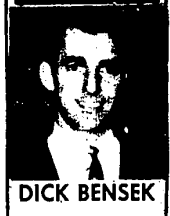
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Drama Festival Opens

Rip Van Winkle began a long stretch at Greenfield Village when the 19th-century version of the Sleepy Hollow legend came to life again Monday night, July 15, on the stage of the Henry Ford Museum Theatre.

The story of the man who slept for 20 years will continue through Sept. 13 in repertory with three other early-American plays that the Greenfield Village Players present in their original manner.

Alternating with "Rip Van Winkle" through July 27 will be the comedy farce "Needles and Pins." On July 29 a third comedy, "Under the Gaslight," joins the other two. The theatre is dark on Sunday nights.

Rounding out the American Drama Festival productions will be "Horizon," which will present a humorous view of an Easterner's experience traveling in the old West. "Horizon" will premiere on Aug. 12.

Curtain time is 8:30 p.m. Monday through Saturday. Between the acts refreshments are available in the Museum courtyard when weather permits.

Tickets for the American Drama Festival can be purchased at the door. The price is \$1.75 for adults, 75 cents for youngsters under 18 years.

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