



ROGERS CITY COMMUNITY THEATRE

Spring 2018

Volume 11, Issue 2

Spotlight

Find us on the web:
<http://rcctheatre.org>

Beer for Breakfast

Runs May 4-6 and 11-13

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SHOW SCHEDULE

Evening Shows:

Fri. May 4 & 11
Sat. May 5 & 12
Shows start at 7:30
(doors open at 7:00)

Matinees:

Sun. May 6 & 13
Show starts at 2:00
(doors open at 1:30)

Tickets:

Adults: \$12
Students: \$6

Tickets available at door, box office, Advance office or by mail-in form on page three.

Our Spring production at the Rogers City Community Theatre is *Beer For Breakfast*. Written by Sean Grennan, and directed by Karl W. Heidemann, this modern comedy for adults shows the importance of friendship in today's world. A masterpiece of modern silliness, this hilarious play bounces between laughter and tugging at your heartstrings. This show is rated PG-13 for some mild adult language and content.

In *Beer For Breakfast*, a group of middle-aged buddies (50-ish is middle-aged, right?) unite for a "guy's weekend" in the dead of winter at a remote cabin owned by one of the four friends. They plan to eat chili, drink beer, burp, and listen to a little disco music as they re-live their old college days, a time when beer for breakfast seemed like a fine choice. Despite divorce, unemployment and a stroke, spirits are high until the guy who owns the cabin doesn't show up, but his wife does. An epic battle of wits and stamina ensues; will the men win their right to an all-out guy fest, or will women be crowned the stronger sex after all?

Heidemann is grateful for a seasoned cast who really bring the comedy and clever dialogue to life. The character TJ (played by Bob Starnes) is a

recently divorced ad executive who just wants to kick back and de-stress. Mark (played by Ed Perrault) is happily married but anxious over having recently gone from a full salaried newspaper reporter to a freelance, no-benefits writer. Richard (played by Mike Marx,) also happily married and the most successful of the three, recently suffered a stroke that affected his speech and one side of his body. He just wants to feel like "one of the guys" again. His friends help by treating him with dignity, respect, and a little good-natured "stroke humor."

The trio wait for Adrian, the fourth of their long-established circle of friends, but get a surprise when, instead of Adrian, it's his wife Jessie (played by Julie Riddle) who arrives. Now enemies, Jessie and TJ had dated in college. The moment she bursts through the door, the gloves come off, and the guys find themselves faced with a common enemy in a battle of the sexes; or as Jessie puts it: "One women against three men. That's fair."

Cast & Crew for Beer

Cast:

Bob Starnes III:	TJ
Ed Perrault:	Mark
Mike Marx:	Richard
Julie Riddle:	Jessie

Crew:

Riconda Lamb	Producer
Karl Heidemann	Director
Jodi Kamyszec	Assistant Director
Denise Perrault:	2nd Assist. Director
Bob Starnes IV:	Lights
Lucy DeDecker:	Sound
James DeDecker:	Sound





Brian Johnson as Lord Farquaad in the March 2015 production of *Shrek* at Traverse City's Old Town Playhouse. His costume, along with the Dulac Dancer outfits shown, was rented to RCCT for Rogers City's 2018 show.

Costuming *Shrek*; w/ Help from our Friends

Part of the fun and success of *Shrek* was seeing the fabulous and colorful set of character costumes parade on stage. In the past, the Rogers City Community Theatre has typically produced its own costumes, with brilliant assistance from Val Schalk and gifts from local fashion manufacturer, Recollections; filling in gaps with borrowed items, or clothes brought in by the actors.

The specialized costume demands for *Shrek* characters inspired a new and grand experiment. Hearing that the Old Town Playhouse in Traverse City had recently put on a very successful production of *Shrek*, director James DeDecker decided to try renting some of those costumes for the Rogers City show. DeDecker, along with Assistant Director Karen Maher and cast member Riconda Lamb, took a road trip to Traverse City to assess the possibilities.

The costume team struck gold. Old Town Playhouse put on *Shrek* in March of 2015, and

saved all their costumes with the idea of future rentals. According to their web site, part of Old Town's mission is to serve as a regional theatre arts resource for stagecraft, costumes and related assistance to schools, community groups and other theatres. Old Town had a well-developed rental program, and happily opened their storehouse for inspection.

As luck would have it, nearly all the costumes DeDecker needed came from Old Town. This included Lord Farquaad's royal robes, Fiona's gowns, the three little piggy wardrobes, Donkey's fur coat, Peter Pan and Witch outfits, the matching gear and rubber wigs of the Dulac Dancers; down to the rats on the tap shoes and the talking gingerbread man. In fact, the only Rogers City costumes that didn't come from Old Town were the Wolf's dress, and the Dragon's costume. Old Town used a puppet for the dragon, but our RCCT dragon costume, complete with wings, was hand-crafted by local artists Val Schalk and

Tiffany Lepkowski.

Hauling the costumes back and forth from Traverse City was quite a chore. "We filled up two and a half carloads," noted Karen Maher. Furthermore, the rental agreement stipulated requirements for proper cleaning and repair; as well as reversal of any alterations made, prior to return. But the extra effort, and extra expense, proved very worthwhile.

"Having a colorful and fun costume totally changes the way an actor can portray their character," said Charlotte Heidemann, who hammed it up in the bright orange and purple Witch costume with spectacularly ornamented pointy hat. "It's inspiring. Plus one look at the color costumed cast photo in the Advance would make anyone want to come see the show."

And come they did. *Shrek* became the highest-grossing show in RCCT history, with the last four shows playing to sell-out crowds. The cast and crew were our stars, but the costumes made them glitter and glow.

How'd they Do That? The Nose Knows

When shopping for Pinocchio's nose, *Shrek* Director James DeDecker found several working models on line. The one used on Broadway actually included a motor that powered the nose expansions and contractions. "That seemed a bit much," said DeDecker. He found a more suitable item, but it rented out at \$125 per week. That also seemed a bit too much; as well as looking rather fragile and susceptible to breakage. So DeDecker decided to make his own nose; or rather his wife's nose, because Lucy DeDecker was cast to play the part of Pinocchio.

"The nose turned out to be the first part of the show I started working on, and the last part I finished," said De-

Decker. It was no simple thing. His initial inspiration was finding a telescoping light saber in an on-line Star Wars shop. The light saber was too large, but a similarly constructed light dagger did the trick.

"I bought two of the daggers; then fit them into a witch's mask we had, by substituting nose for nose, and bolting the dagger nose in place. It was a good fit."

The nose was made to extend by pushing in a bicycle brake cable running through a cable housing tucked into Pinocchio's sleeve. "The cable housing was taped to my arm, then ran up my back, through my bra, around my neck and over my ear to the nose," said a very tolerant

Lucy DeDecker. "The mask with the nose was held onto my head with straps made from a silicone baking sheet, and secured with Velcro closures. The baking sheet was funny, since I'm a baker; but it was actually James' idea." When asked about the discomfort of wearing such a contraption on one's face, Lucy said: "It was OK; I know artists have to suffer for their art."

The nose expanded or contracted by pushing or pulling the cable in the sleeve. In Act One, Pinocchio tells two lies that require nose action, but in Act Two, the nose is stable. So the second light saber was used for a second nose, without need of the cable and moving parts. "My nose got a rest in Act Two," said Lucy. Whew!



Community Characters: Our Theatre Swag Collectors

Part of the magic of theatre comes from its ephemeral nature. Once a show is done, the set is dismantled and what parts cannot be recycled end up in the dumpster. Or do they? Local research revealed many mementoes from past productions, squirreled away by cast and crew who wanted the memories to linger.

Penny Hoeft, who played Roxie in the 2006 cast of *Chicago*, made off with the six foot long ROXIE sign, complete with flashing lights, as a household decoration. More recently, Lucy DeDecker, who played Eliza Doolittle in *My Fair Lady*, snagged the tuning forks Henry Higgins used for speech training. Lucy also nabbed the play's birdcage, now used as a hanging basket for flowers. But the stuffed bird inside that cage somehow flew up into the backstage rafters, where it continues to oversee crew and actor activities.

The *Shrek* show inspired other acquisitions. Brittany Vanderwall, who

played Donkey, scored the "Beware of Ogre" sign, as well as taking home Donkey's hooves. That was fitting. Katie Adair, who played one of the piggies in *Shrek*, is also a member of the Onaway High School robotics team. Katie's technical skill allowed her to custom make Donkey's hooves to fit Brittany's measure, using the 3-D printer at Onaway High. She even programmed the machine to scribe the inside of the hooves with Brittany's name.

Bob Starnes III has been in many RCCT shows. He has kept the baseball hat from *Pajama Game*, inscribed with the Sleep Tite company logo, and the plastic grapes he spit out in *Lend Me a Tenor*. But all he got from his signature role as the Jimmer in *Escanaba in da Moonlight* was an empty beer bottle. "We borrowed the red long underwear, so we had to return it," Bob noted wistfully.

Of all our swag collectors, no one can top Ed Perrault. Ed's basement is literally a theatre museum, containing (continued p.4)



Ed Perrault in costume with the gun made by Lawrence Anderson for *Annie Get Your Gun*; in front of the framed show poster.

Order Your Tickets Today

Ticket Order Form Fill out, clip and mail to address below.

Tickets will held for pick up at the box office.

Please hold the number and type of tickets indicated below:

Number:

- _____ Six Pack punch card; mix and match any six admissions for \$50
- _____ General Admission to *Beer for Breakfast* @ \$12 each
- _____ Student Admission to *Beer for Breakfast* @ \$6 each
- _____ Angel Contribution (as checked in box at right)

Amount:

Total:

Information for program listing or ticket pick-up:

Name: _____

Street Address: _____

City, State, Zip: _____

Phone: _____ email: _____

Make check payable to : Rogers City Community Theater

Mail ticket order form to: 257 N. Third Street,
Rogers City, MI 49779



Are you an Angel?

The Rogers City Community Theatre is a 501 (c) (3) non-profit corporation committed to bringing quality theater to NE Michigan. Donations are an important part of our budget. Please consider enabling our work through your gifts, at any level.

- _____ \$500 Heavenly Host
- _____ \$250 Archangel
- _____ \$100 Guardian Angel
- _____ \$ 50 Seraphim
- _____ \$ 25 Cherubim

Angels will be recognized under the appropriate category heading in all 2018 show programs. Thanks for your continuing support!

We have the lowest ticket price in NE Michigan. Help keep it that way with your donations.

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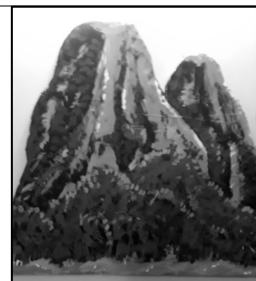
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Mary Ann Heidemann



See you at the show!

(theatre swag, cont'd. from p. 3) something from virtually every play Ed has participated in. An early acquisition was the tropical mountain scenery from *South Pacific*, depicting Bali Hai, painted on styrofoam board by Karl Heidemann. Ed has the ship name plate from *RCT Pinafore*, too. His museum also includes the portrait of Wes Eagleson (playing Elwood P. Dowd) with his giant white rabbit from the 2013 production of *Harvey*, painted by Lawrence Anderson.



In 2008, RCCTC produced *Little Shop of Horrors*. The flower shop sign for Mushnik & Son still hangs in Ed's basement. But not all mementoes will stay in the basement. Ed himself crafted Lord Farquaad's horse for the recent production of *Shrek*, using painted plywood. As soon as the weather allows, the horse will gain a place of honor on the outside wall of Ed's barn. "I'm planning

on a protective coat of polyurethane before he goes up," said the proud craftsman.

Perhaps the best example of a creative second life for theatre swag involves Cookie's chuck wagon from *The Singin' Cowboy*. Ed's wife Denise played Cookie in that show, so she supported re-using the wagon as a child's bed in their guest room. "The grandkids fight over who gets to sleep in it," laughs Ed. "We also keep the fireplace from *Harvey* in that room," with the mantelpiece draped in grandchild teddy bears.

Advice for theatre-lovers: Be sure to sign up for a tour of Ed Perrault's theatre museum before he starts charging admission!

