



FAR CORNERS COMMUNITY MUSICAL THEATRE SHOW BULLETIN

VOLUME 2, ISSUE 2

JULY 2010

OUR GROWING TEAM OF VOLUNTEERS

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Recent and Upcoming Events

June 27 - August 9, 2010

Musical Theatre Connections: Costa Rica international teen theatre program

July 5 - 16, 2010

Musical Theatre "Mini-Camp" for children in Monteverde, Costa Rica

August 5 - 7, 2010

Oliver!
Bromelias Amphitheatre
Monteverde, Costa Rica

Right: Erin Lafferty coaches José Daniel Villalobos Castro in his role of Oliver

From ballet to bookkeeping, this season in Costa Rica we are already seeing the exciting results of having a staff of full-time volunteers more than double the size of last year's team. Along with several part-time helpers, these volunteers are contributing a wide-range of expertise.

Volunteers from Outside Costa Rica

- Technical Director - Michelle Boesch (Charlotte, NC)
- Choreographer - Erin Lafferty (Colleyville, TX)
- Stage Director - Katherine Szocik (Ann Arbor, Michigan)
- Costumes & Assistant Producer - Laila Mobasher (Maputo, Mozambique)
- Musicians - Adrienne Leduc (Honolulu, HI), Kristin Simmers (Baltimore, MD)
- Video Production - Erin Clarke (Toronto, ON)
- Accountant - Keith Forsythe
- Music Director & Program Director - Lisa Burns (Honolulu, HI)



MTC Costa Rica Staff and Participants (from left) Laila Mobasher, Erin Lafferty, Katherine Szocik, Luis Dario Villalobos Castro, Kaz Felix-Hawver and Lisa Burns.

Local Volunteers

- Co-Producer - Luis Dario Villalobos Castro
- School Coordinators - Beth Quinn, Tricia Wagner, Beatriz Villalobos Mora
- Musicians - Richard Trostle, Heather Gosse, Jonathan Ogle

VOLUNTEER PROFILE: ERIN CAITLIN LAFFERTY

by Katherine Szocik

Erin, our choreographer, found out she was coming exactly two weeks before her plane left, so after packing in a hurry, she flew from her home state, Texas, to Costa Rica.

It is a great asset to our team that Erin speaks Spanish. She studied it first in school, then spent a summer in Mexico at age 13, living with a host family, and a summer at La Universidad Católica de Arila in Spain when she was only sixteen! She has met quite the challenge this trip, teaching her own choreography in Spanish.

Erin says her favorite part of working for FCCMT in Costa Rica has been "watching the young people of Santa Elena and Monteverde grow as artists and performers." She will return to the states in August, first to visit her hometown in Texas and then to attend her sophomore year at Santa Clara University in California. Erin is majoring in Spanish and Theatre with a concentration in dance.

What advice would Erin give to youth interested in doing theatre? "Dedication is everything. If you make the performing arts a priority, you will find other young, dedicated people as well as older, experienced people who are completely willing and able to help you develop into the best performer you can possibly be."



Rehearsing a scene with Fagin, The Artful Dodger, and Oliver



REVISANDO LA SITUACIÓN CREATING A BILINGUAL OLIVER!

by Lisa Burns

For this year's production of *Oliver!*, we were lucky to have been able to license a professional Spanish translation (done for the Colombian premiere last fall). In the past, we have worked with our students to translate dialogue into their native languages. Now, for the first time, we are also presenting translations of many of the lyrics.

To best meet the needs of both our cast and audience, we are presenting a thoroughly bilingual version of the show. Most songs will be performed with alternating sections in English and Spanish. I've been carefully picking through the two librettos to maintain the story-line of each song while highlighting the best of sections of each language-version. Sometimes, the original language is too good to let go – but there are many cases where the Spanish not only works smoothly but is truly beautiful or witty.

My favorite bilingual construction is “Who Will Buy” or “Comprarán.” The Spanish translation is simple and elegant. The original lyric repeats many times, so no content needs to be lost in either language. But the real thrill is that the vocal arrangement involves different types of musical layering. Thus, after presenting the English and Spanish text, we are able to later build in both simultaneously.

Here's an example of a translated lyric that I greatly enjoy. Although the rhyming structures and plays on words do not work the same way as in the original English, it captures the spirit and feel of the song – and gets a good laugh!

Spanish: UNA ESPOSA QUE ME COSA
QUE ME LLEVE Y ME RECOJA
ME CONCIENTA Y ME COCINE
ME DESPRECIE Y ME FASTIDIE
MI DINERO SE ME LLEVE
QUE MISERIA ESTAR CON ELLA Y YO
QUIZÁS DEBA PENSARLO UNA VEZ MÁS

Original English: A WIFE WOULD COOK AND SEW FOR ME
AND COME FOR ME AND GO FOR ME
AND GO FOR ME AND NAG AT ME
THE FINGERS SHE WOULD WAG AT ME
THE MONEY SHE WOULD TAKE FROM ME
THE MISERY SHE'D MAKE FOR ME
I THINK I BETTER THINK IT OUT AGAIN

HAVE YOU SEEN OUR NEW WEBSITE?

www.farcornersmusicals.org

It was time for an update, and we hope you like the results! In addition to a new look, the site include some new features:

- **Blog** - Our Musical Theatre Connections: Costa Rica staff has already been posting regular updates on our current program in Costa Rica. We will use this area to keep you informed about exciting developments in the organization – which seem to be happening quickly!
- **PayPal and Google Checkout** - Now that we have been granted 501(c)(3) status by the IRS, you can receive a tax deduction by making donations directly to FCCMT (rather than via Fractured Atlas).



NEW MUSICAL THEATRE MINI-CAMP FOR CHILDREN

This summer we extended the reach of our Musical Theatre Connections program by adding two week-long “mini-camps” for younger children. FCCMT staff visited all of the local schools to publicize the program, which is open to all area children regardless of their family’s financial situation.

Activities included theatre games, singing and dancing. Participants were given the opportunity to then join the production of *Oliver!* as orphans in the workhouse.

Although strongly targeting local children, we also welcomed expatriate children living in and visiting the Monteverde area.

Parents praised the program as an opportunity for their children to make friends with children whom they would not otherwise have met, as well as to explore an interest in the performing arts.

Six-year-old Maria Nelis, who attends the Los Llanos school, is already asking, “Will we do the same thing again next year?”



LOOKING TO THE FUTURE: CREATING “MUSICAL THEATRE CONNECTIONS - CHINA”

by Lisa Burns

Based on the very high interest in our production of *Fiddler on the Roof* in 2008, returning to China to establish a more permanent program is an exciting prospect for FCCMT in the future. Michelle Boesch, our technical director this summer, and I have begun to discuss laying the groundwork for a Musical Theatre Connections program in China.

L: Briefly, what your background with China?

M: I've been studying Chinese since the 7th grade. I attended Fudan University on exchange in 2004. I taught English in China in 2009 in a small city in Hubei province.

Jiujiang University students perform "Matchmaker" in FCCMT's production of *Fiddler on the Roof*.



L: Do you think FCCMT should go back to China?

M: Definitely. Students have a great interest in [theatre] - they love doing skits in classes and take advantage of any opportunity they can to sing.

L: Is it true that Chinese students don't have many - or any - opportunities in music and theatre in school?

M: Yes, especially high school students. They love having any opportunity they can to do extra-curricular activities, because they don't get that chance very often.

Even at Fudan university, there was absolutely no concentration in the arts when I was there in 2004. And that's a world-class, globally known university. It's because it's so specialized.

L: Where do you think we should target our program?

M: I think that the best way to target a program in China is to find people you know and use the connections you have to find people we know who work in China. The other option would be to try to find a university or school independently. One of the options would be the summer schools there that do English language programs over the summer at a university campus. If we were able to join with one of them it would give the students not only practice in English but a whole different experience creating a production.

L: Do you think that the subject matter of American musicals can be relevant to Chinese youth and adults?

M: At first when I saw that FCCMT had put on a production of *Fiddler on the Roof* in China, I was very confused. Then I watched the play, and I realized there are a lot of issues - family issues and choices that come up for young people, and those definitely occur for young people in China. I can imagine that there would be a lot of plays that are very relevant.

L: Do you see a great potential for a musical theatre exchange program for U.S. high school or college students travelling to China?

M: Yes. I think that the most appealing concept in starting a FCCMT program in China to me is being able to send American students over to China to help with the production and to learn the language and the culture. To me that's something that American students need much more exposure to at a young age. It's the other half of the world where we do a lot of business and have a huge connection with and is often misunderstood.

MESSAGES IN THE MUSICAL: ADDRESSING DIFFICULT THEMES IN *OLIVER!*

by Michelle Boesch

This year for our summer program we chose to produce the musical *Oliver!* in Monteverede. *Oliver!* works well for FCCMT because not only does it allow us the opportunity to work with a many children of all ages from the area, but it also allows us to use a creative medium to address some issues that come up in our students' lives.

In the musical *Oliver!*, which is based on the novel *Oliver Twist*, several social issues are brought up that need to be addressed as a community. In the play there are several incidences of drinking, including a scene which takes place in a bar. During rehearsals we are addressing the issues of drinking and personal responsibility. We began with exercises with the full staff on the effects that drinking has on the community as a whole; in the coming week we plan to have an open discussion with older cast members on how drinking influences their lives and how individual actions can affect their entire community.

Probably the most sensitive issue touched upon in *Oliver!* is domestic violence: the lead female character, Nancy, is physically abused by another character, Bill Sikes, yet she chooses to remain with him.

Unfortunately, many women all over the world are dealing with similar circumstances, and we feel that while it can be difficult to watch this abuse come to a head on stage, it is important to address the issue not only with the cast, but with our audience.

By addressing these issues both directly and indirectly, we hope that our students will learn more than just songs and dances from their participation in our rehearsals and discussions, and that our work here will have a lasting impact on the greater community.



Rehearsing a scene with Bill Sikes (Andrey) and Nancy (Fiona)

Sixteen year-old Fiona rehearses one of her songs for the role of Nancy.





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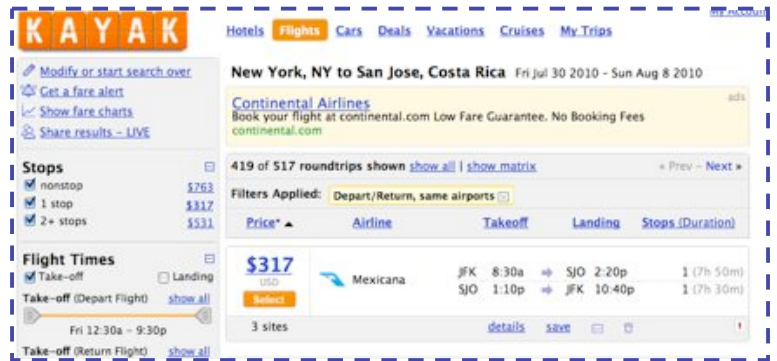
Website:
www.farcornersmusicals.org

You can **buy tickets** to the show on our website for only \$3 each. If you cannot attend the show in person, we will give your tickets away to local school children, PLUS send you a link to watch the show online!



\$25 MAKES A DIFFERENCE

Want to join us in
Costa Rica?
It's not too late →
Performances
August 5 - 7



We still need to raise \$500 for our production in Costa Rica this year to supplement the ticket sales, sponsorships and other fundraising activities in Monteverde.

That's 20 people each giving \$25. Can you chip in?

Can you recommend us to a friend?

Donations can be made by credit card online through our website, <http://farcornersmusicals.org>

Or, mail a check to:
Far Corners Community Musical Theatre,
1108 Fort Street Mall Suite 9B
Honolulu, HI, 96813

Your donation is fully tax-deductible. Far Corners Community Musical Theatre is recognized by the IRS as a 501(c)(3) public charity in the United States.

OUR MISSION

Far Corners Community Musical Theatre is committed to providing diverse youth populations from communities around the world with new opportunities to grow and succeed through committed participation in the art of musical theatre as collaborators, performers, thinkers, creators, change-makers, multilingual communicators and open-minded, responsible members of a global community.



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