



# FootNotes



Sep. 2, 2008



editorken@yahoo.com

## Director's Notes

**E = EFFECTIVE**

**"Be still when you have nothing to say; when genuine passion moves you, say what you've got to say, and say it hot".** D. H. Lawrence

Effective communication produces, or has the capability of producing, an intended result. It exists in fact and is not theoretical. It is real, equipped, and ready for service. Therefore, the performer must likewise be equipped with the 'tools' to produce effective communication.

Consider the list of eleven dramatic elements at the core of all drama. They can be used in isolation or simultaneously and manipulated by the performer for dramatic effect. I have listed them in no specific order, numbered only to assist in their logical inter-connection.

### Eleven Effective Dramatic Elements— (inspired by Justin Cash)

**1> FOCUS**— used interchangeably with the terms concentration and engagement, assisting the performer in the portrayal of believable characters. Focus requires the channeling of all the performer's energies into achieving the given goals or objectives of a character.

**2> TENSION**— the development of suspense in a performance. The development of tension usually parallels the advancement of the plot, leading to a climax.

**3> TIMING**— in performance refers to dramatic timing of movements and gestures.

**4> RHYTHM**— the beat or tempo of the performance. As a rule, rhythm should never be the same throughout the drama, regardless of its length.

Continued next column—>

## Calendar

Sep. 25: Lunch Bunch at Captain Curts, Siesta Key  
Oct. 10 -12: District Convention, Jacksonville  
Oct. 18: Chapter Picnic on Lido Beach  
at Webber's Cabana

Continued—>

**5> CONTRAST**— subtle and sophisticated manipulation of drama to create a change in setting.

**6> MOOD**— the feeling/tone of a performance. The ambience created through dramatic elements.

**7> SPACE**— levels utilized by the performer (sitting, bending over. Lying down or crawling).

**8> SOUND**— The implementation of technology, instrumental recordings and sound effects.

**9> SYMBOL**— The simplest and most complicated of all techniques implies a greater meaning than the literal suggestion. Props, costumes, sets and the use of color are common but the most sophisticated use occurs with the gesture and movement.

**10> CONFLICT**— 'no conflict, no drama'. As a rule this is an essential ingredient for all dramatic performances. Verbal, physical or non-verbal (psychological) conflict differs from tension in that it is a fixed part of the structure designed to create a clash from the outset.

**11> CLIMAX**— key moment(s) of dramatic tension and conflict having serious outcome implications. The ultimate crisis or highest peak is usually called the climax. Often (not always) this occurs toward the end of a performance. There can also be more than one climax, although this is rare.

As we prepare for the upcoming Spring Show, we will strive to master these dramatic elements and in an effort **MAXIMIZE** an **EFFECTIVE** delivery!

The Directing Team,

Don & George

## HAPPY BIRTHDAY

### Member

9-3 Chris Ditchfield  
9-6 Chuck Webster  
9-6 Tim Wolf  
9-7 Hank Vomacka

### And Spouse

None to report

## HAPPY ANNIVERSARY

9-5 Frank & Rose Astorino  
9-6 Bob & Barbara Quinn

## MEETING NIGHT AFTERGLOW

Everyone is Welcome..... to attend our weekly "Afterglow" immediately following the meeting. You're invited to wet your whistle, sing songs with the guys, chat with our Director and get a bite to eat in the mall alcove at Applebee's Restaurant on Main Street about 3 blocks east of our meeting hall on the corner of the movie theater parking garage. Park along Main Street or pull into the parking garage (it's free at that time of night) and come and ring some chords from 9:15 pm until.....?

**See you there!**

## SHOW PROGRAM AD SALESMEN

For our upcoming SHOW season, we're going to make a change in procedures to make it easier for our Salesmen to acquire AD SALES RENEWLS. Start collecting contact names and e-mail addresses NOW and your chairman will send all material electronically for you. Our purpose is to personally save time and gasoline. For those reluctant 'contacts', we may still have to make a personal call. But September is still kick-off month for the Annual AD Sales Campaign.  
Dick Bechtel

## Sunshine News

### A THOUGHT TO REMEMBER

"A successful man is one who can lay a firm foundation with the bricks others have thrown at him."  
David Brinkley

Charlie Lenny: no new news  
John Wooley: no new news  
Jim Spear: no new news  
Bob Durgin: no new news

Hopefully, no news is good news—  
BUT, it is sometimes NOT!!!

Cards, calls & prayers are always welcome.  
Sunshine Chair—Ed Manville **941-346-8219** or  
<hiedm3@comcast.net>

### OUR WEBSITE

All of the information for viewing, listening to, or downloading files, training tapes, and recent rehearsal recordings is available on our web site at — <www.chorusofthekeys.org>  
Go to the **Members** page by clicking on **Members** in the main menu. You will need a password to access this page. If you don't know it, ask any member; but for security reasons, please **DO NOT EVER** email the password (or ask someone else to). On the **Members** page, click on **Current Rehearsals**.  
Chorus Webmaster, Richard Romley

**NEW LOGO SHIRTS**—Those of you who have **NOT** informed Jack Webber of your desire to buy one of the new logo shirts, please tell him **ASAP**.

Cost: SM to XL \$22  
2XL \$24  
3XL, 4XL \$26

We need the info so we can order the correct sizes.  
AND keep the cost down.

**News & Views** for the **FootNotes** should be sent to the editor at—  
<editorken@yahoo.com> by **Noon Monday**.  
This address is for **FootNotes** articles only.