



# SPOTLIGHT

401 North 6th Street

September 10, 2016

www.fslt.org

**Dates:** Opening Night Gala of FSLT's production of *Money Matters* will be September 22. Regular evening performances will be September 23-24, 28-30, and October 1. Matinees will be offered on Saturday, September 24 and Sunday, September 25.

**Times:** All evening performances begin at 7:30 p.m. Patrons may be seated after 6:45 p.m. The matinees begin at 2:00 p.m. Patrons may be seated after 1:15 p.m.

**Box Office Hours:** The box office is open from 11 a.m. to 1 p.m. and 5 to 7 p.m. Monday through Friday, and on Saturdays from 5 to 7 p.m. during the run of the show.

**Reservations:** Reservations can be made by calling 479-783-2966. Calls will be returned in the order they are received. Reservations will be held until 15 minutes before the show. Gala Tickets \$25. All other shows \$10.

**Season Ticket Holders:** Regular season ticket patrons are encouraged to call September 10-14 for preferred seating. They can also reserve a General Admission seat for every Season Ticket they have. General Admission reservations will not be filled until September 15.

**Reminder:** When you call to make a reservation, Dial #2.

## MONEY MATTERS Makes Merriment at FSLT

"Know what you own, and know why you own it." — Peter Lynch

Five years ago, Fort Smith Little Theatre patrons laughed, giggled, and guffawed through the antics of Bud the Stud, Charmaine, the Southern belle, and others during the hysterical production of *Sex Please, We're Sixty*. In the show, written by Michael and Susan Parker and directed by Michael Richardson, Carole Rogers played the part of Charmaine.

Later this month, another Parker comedy comes to our stage with the production of *Money Matters*, the side-splitting prequel to the 2011 saucy senior romp. This time Carole Rogers is the Director and Richardson is in the cast.

On a fine summer day, George (Michael Richardson) and his daughter, Annie (Nikki McDaniel) concoct a scheme to keep Monet Manor and the lifestyle to which they had become accustomed – and the bedlam develops from there.

Monet Manor had been owned by the late Mr. Hammond, George's former employer. For 20 years, Mr. Hammond had been printing \$20 bills on a printing press he had built in the basement, an enterprise that George, as a loyal employee, continued for 10 years after the patriarch's death. But when

*See Money Matters on page 3*





## ***Strong Support From Two Show Sponsors***

We greatly appreciate two of Fort Smith's leading corporate citizens, Beall Barclay and Cooper Clinic, who are co-sponsoring *Money Matters*. By underwriting the cost of this production, their generosity helps us maintain affordable ticket prices. Residents in this area have trusted Beall Barclay with their accounting and financial needs for more than 50 years, and trusted the physicians of Cooper Clinic with their healthcare for over 95. And we trust that you will join us in applauding these locally owned companies for being long and strong supporters of FSLT and the performing arts.



## ***Meet The Director***

According to Merriam-Webster dictionary, the word "Director" has three primary definitions. Carole Rogers, Director of *Money Matters*, fits all three.

a: the head of an organized group. Carole currently serves as President of the FSLT Board of Directors, but this ain't her first rodeo. She has been elected numerous times to this and other leadership roles.

b: one of a group of persons entrusted with the direction of a corporate enterprise. FSLT is Carole's non-paying position. But for many years, her real job was Director of the Business Office at Cooper Clinic. As part of directing that department, she directed 50 women and all the personal dramas that accompanied them.

c: a person who supervises the production of a show. Seeking a cure for empty-nest syndrome, Carole walked into FSLT in 1992. Twelve years later, in 2004, she made her directorial debut. It speaks volumes that many of the cast and crew of *Money Matters* were also a part of her first show. People appreciate her directorial style, and consider it a privilege to be part of her productions.

In her personal life, Carole is a lay minister at Immaculate Conception, the mother of two successful sons, Gramma Carole to four grandchildren (the oldest two who attend Cornell and Yale), and the widow of James who loved her for 50 years.

Although she has no dramatic education, Carole has some theatrical gifts that can't be taught. She can feel a script and block actors on stage better than many who were trained in the craft. Perhaps most importantly, she has a great big laugh that makes you laugh right along with her — just like you will in *Money Matters*.

We hope you enjoy the show, brought to you by someone who truly fits the title, Director.



## Money Matters opens September 22

Hammond's widow bequeaths the Manor to a stranger, and not George and Annie as promised, immediate action is needed.

Mr. Bud Davis (Jim Moody) is emphatic about turning his newly inherited home into a retirement home for ladies. Determined to keep the Manor, as well as the lucrative printing operation, Annie sets up a seance with the help of neighbor, Marilena (Mary Beth McAlvain). She invites an old friend and sorority sister, Charmaine Beauregard (Susan Hickam), to help convince Bud and his employee, Bernard (Mike Papacoda), that the Manor is haunted, and therefore unsuitable for a retirement home.

But what happens when the unexpected appears among the

romantic meetings, double crossings, and lively misadventures? Could the Manor actually be filled with spirits? Can "Bud the Stud" be tamed?

"This is the most challenging play, as far as blocking is concerned, that I have ever directed. I am fortunate to have talented, experienced actors who will try anything for a laugh," Rogers said of the romp.

To help pull things off are these behind-the-scene players: Angela Covey, producer; Tina Dale, assistant director; Neal Goodwin, props; Rhonda Fawcett, wardrobe; Martha Gooden, prompter; Sherry Hester and Joe Graham, stage managers; Mike Tickler, lights; and Rob Ledbetter, Bill Rogers, James Kirkendall, and Donny Anderson, set construction.

"There are no socially redeeming values or life lessons in this production. It's just for fun," Rogers said. "So, if you would like to spend an evening relaxing and forgetting all of life's troubles, join Bud the Stud, Charmaine, and gang, at Monet Manor."

Our Opening Night Gala is at 7:30 p.m., September 22. Regular evening performances are 7:30 p.m. on September 23-24 and September 28-October 1. Matinees will be performed at 2 p.m. on Saturday, September 24 and Sunday September 25.

Everyone needs a good laugh, so don't be slow to make your reservation. Call 479-783-2966 and press 2 for tickets.



### Shout Outs!

- **Delta Beta Sigma** sorority members donated two Saturday mornings to help hang up costumes plus sweep, scrub, and clean our building
- **Annidale Sound** (once again) donated backstage microphones for our summer musical
- **Servicemaster** discounted carpet cleaning for our auditorium and all other areas
- **Beau's Tuxedos** donated an extensive selection of gorgeous formal wear to greatly expand our wardrobe inventory

We can't say it often or loudly enough – THANK YOU to all these fine folks!

### Money Matters Matinees

When deciding which performance to attend, keep in mind that we will be offering both a Saturday and a Sunday 2 pm matinee for *Money Matters*.

Also, if you leave a phone reservation message requesting seats for a Saturday, please be sure to specify whether it is for the evening or matinee show.

### No-Shows are a No-No

All reservations are held until 15 minutes before curtain-time, when they may be made available for walk-ins; but, advance notice of a cancellation makes it far more likely that a seat can be filled. If you have a reservation and will be unable to attend, please call and leave a message to cancel. "No shows" are costly; please do your part to keep our seats full.

Fort Smith Little Theatre  
**SPOTLIGHT**

P.O. Box 3752, Fort Smith, AR 72913

[www.fslt.org](http://www.fslt.org)

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## From the Top...

Has everyone closed their umbrellas and come in from *Singin' in the Rain*? We certainly want to thank Nathan, George, and their talented cast and crew for the awesome and nostalgic entertainment they provided.

People often ask me which I enjoy more — acting or directing. It is very difficult to compare the two, as they are radically different. Acting is fun and exciting. You get to be someone else and do things you might never consider doing in real life. It can be very liberating. You join with a group of people to relate a story to an audience, and make them laugh, think, or even cry. But you have to remember blocking, entrances, and all those lines!

Directing carries with it a huge amount of responsibility and a much longer commitment. First you read innumerable scripts seeking just the right vehicle. Then you consider who could play the roles realistically. Can the show be performed on our small, half round thrust stage? Will the audience relate to these characters? Once all that is decided, you start assembling a crew — a set builder, a wardrobe mistress, a props master, a stage manager, etc. — asking them to commit to a project that is a year away. If your show is selected for the next season, the action kicks in with auditions. You spend two nights listening to talented people recreate characters that already live in your head. Then you have to make a decision. Because of the depth of talent in this area, you have to disappoint some. This is tough. Over the next 4-5 weeks, you and your cast and crew bond together. Opening night arrives quickly; you pace and pray that the audience will relate to the characters and the story. It is a very fulfilling and slightly frightening process. While you do a lot of worrying, at least you don't have to memorize lines!

Now it's time for *Money Matters* and the escapades of Bud the Stud, Charmaine, and the gang. I hope to see you at the theatre!

- Carole Rogers, *President*

## Next Up

Auditions for *The Game's Afoot: Holmes For The Holidays*, directed by Duff Taylor, will be held at 7 p.m. on October 3rd and 4th at the theatre. The cast calls for 5 females ages 25-85 and 3 males ages 25-65. Production dates are November 10-19. For more information, go to [fslt.org](http://fslt.org) &/or visit our page on Facebook.

**Season Ticket holders are urged to call before September 15 for reservations.**