

# The National Drama Association of Trinidad and Tobago

**Quarterly  
Newsletter**



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Moodoo**

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On Stage! Volume I Issue 1 Jan - Mar 2018

The Voice of the Theatre Industry in T&T



The Voice of the Theatre Industry in T&T

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## LETTER FROM THE PRESIDENT



President Wendell Etienne  
Photo credit Curtis Bachan

Let me begin by wishing each and everyone of you a bright, healthy and prosperous New Year!

When your Executive placed the idea of a newsletter on the table, it immediately took me back to my early days in theatre two decades ago. Back then, a newsletter existed, produced by the late Veronica Collins and served the theatre community well, providing information on productions, practitioners and the general theatre landscape.

I remember the excitement as a new actor receiving my mail and quietly wondering if I managed to achieve an honourable mention. "Backstage" as it was called back then was a portal into the theatre world, a voice of the Association carrying the various messages along the theatre landscape. We owe Veronica Collins a debt of gratitude for her service to our community.

"On Stage!" will not attempt to be or replace the previous newsletter. On Stage! will be a hub of theatre activity where our theatrical existence can be shared with the world! On Stage! will provide an avenue where you the membership can participate in telling the story of theatre.

We look forward to receiving your submissions and suggestions. To make your newsletter a success we need to do this together. This is your newsletter, to share your story. I look forward to seeing you...."On Stage!"

## LETTER FROM THE EDITOR

I'm proud to be bringing you this first issue of the NDATT Quarterly Newsletter, On Stage! I envision it as a place for the voices of the different aspects of theatre in T&T to be heard, both by each other and the wider world.

I've worked onstage, backstage, and for the stage, and so I know there are certain perspectives which are often overlooked. As such, I invite all members to submit articles on various topics of interest to them related to Theatre and the Dramatic Arts.

If you have concerns about the state the industry is in, or ideas to make it better, want to make an observation or just have something to say, it is as simple as sending us an email with the information you would like published or the idea you would like to write about at [natio-naldramatnt@gmail.com](mailto:natio-naldramatnt@gmail.com) and we'll work with you to get it published.




Public Relations Officer Paula Lindo  
Photo credit Curtis Bachan

## IN MEMORIAM - REMEMBERING THOSE WHO CAME BEFORE



These are only some of the greats who left us this year. For a comprehensive listing, go to <http://ow.ly/RPUoT>.



**SIMEON  
CHRIS  
MOODOO**

“I hope to see Caribbean, and by extension, Trinbagonian theatre become more professional and more respected.”

Photo credit Naalri's Photoplanet

## SIMEON CHRIS MOODOO

Director, playwright and actor Simeon Chris Moodoo has been involved in theatre since birth. This up and coming young thespian uses his writing to take on social issues and is currently writing a trilogy of plays exploring the creation of monsters. Currently, he works as a Teacher III Drama/Theatre Arts at Point Fortin West Secondary School and is the Artistic Director of Halqa Productions and a Drama Consultant to Naparima College.

*“I hope to see Caribbean theatre represented accurately and with more prestige in the major theatre texts that are used in the major Universities/Theatre Schools around the globe.”*

Moodoo said his work directly and overtly takes on social issues. “In a recent interview with Vibe City 105 [FM] the host Dr. Dowlath referred to me as a social activist, my plays don't deny the label. At the moment the current theme I'm exploring in my plays is the creation of Monsters; consequently, I'm working to finish a trilogy of plays exploring this theme, the first being "Under the Mango Trees", the second "The Inspector" and I'm working on a third.”

He jokes that he began his acting career as Baby Jesus in a church play and continued to participate in church performances, some written by his mother, which allowed him to learn acting unofficially from family, neighbours and friends. He began studying Theatre

Arts at Cowen Hamilton Secondary School under Victor Edwards and Dr. Iezora Edwards and won the prize for the subject when he sat CXC in 2004. He moved on to study Theatre Arts at the University of the West Indies, St. Augustine where he gained his BA in Theatre Arts (First Class Honours) and is currently doing an MPhil in Cultural Studies with a focus on playwriting.

Moodoo began acting professionally in 2013, in Iere Productions Ltd.'s reenactment of Indian Arrival at Nelson Island and then in UTT APA's production of Willie Chen's Freedom Road, directed by Belinda Barnes. He's since worked as a production manager, stage manager, actor and playwright, working with entities such as 3 Canal, BV Theatre Project, Arts in Action, Halqa Productions and Naparima College. His latest endeavor was working with Naparima College where he directed the students in his original play “The Inspector”, which won nine awards at the T&T Secondary Schools Drama Festival and went on to garner 10 awards at the Caribbean Secondary Schools Drama Festival in Antigua in December 2017.



Cast of The Inspector at the Caribbean Secondary Schools Drama Festival

Photo courtesy The Cultural Development Division – Antigua and Barbuda



Moodoo in 3Canal's Big Love, 2014  
 Photo courtesy Lime TT

## SIMEON CHRIS MOODOO cont'd

Moodoo also possesses a BSc. In Sociology with a minor in International Relations and credits this with helping him develop a critical eye which “allowed me to see our society in a more holistic light. This new lens inspired a will to try to shed light and bring about change where I can. Theatre for me has become the tool with which I could execute this will. Additionally, I'm inspired by the vision of Errol Hill, the works of Derek and Roderick Walcott, by the contributions of Rawle Gibbons, Louis Mc Williams, Tony Hall, Entou Springer, Camile Quamina, Marvin George and Dr. Lester Efebo Wilkinson to the theoretical and practical formations of my understanding of Caribbean Theatre.”

He said his vision for theatre in T&T is tied together with his vision for Caribbean Theatre. “Consequently, I hope to see Caribbean theatre represented accurately and with more prestige in the major theatre texts that are used in the major Uni-

versities/ Theatre Schools around the globe. Since our contribution to the theatrical landscape is unique, I hope to see Caribbean and by extension Trinbagonian theatre become more professional and more respected. I'd like to see the content and form of our theatre become- as envisioned by the late great Errol Hill - identifiably Caribbean and not an imitation or subset of European/ American / Indian/ African Theatre. I see my place in the industry as one of a worker toiling in the fields/ a foot-soldier contributing in my own way to the betterment of the industry and by extension the betterment of my society.”



Cast of The Inspector at the Caribbean Secondary Schools Drama Festival  
 Photo courtesy The Cultural Development Division – Antigua and Barbuda

**TOGETHER**

by Richard Bryant, UTT

At the University of Trinidad and Tobago’s (UTT) Academy for the Performing Arts (APA), I have had the privilege to be an Assistant Professor for the last five years. We afford students an opportunity to sing, dance, build, paint, direct, produce, play music and any other creative outlet one can think to do or that their abilities or interests take them. Some students find they can affirm a creative outlet they already knew they had while others try something and find they might be good at it after all. With the resources and talents that are available to us, we do our best to either help create a new foundation for students to build upon or add to one that is already established.

As I interact with students on a regular basis each term, I find their openness to try something equates with their interest level. As a lecturer, my enthusiasm helps open the door, but only to allow the student to take the first step. Of course, some are really excited at first but lose interest quickly if there is no appeal. It’s normal. Others stay and achieve a level of competency after some time and find that is good enough to be successful while pursuing another talent or interest. Then there are those who find that the arts are their passion and are willing to ply and pursue their creative skills. This is true of almost any field, be it business, science, art, etc.

What most parents don’t always understand when their child expresses an interest in the arts, is that being in the arts encompasses a combination of many skills. For example, math and science play large roles in the arts. Music Composition,



Richard Bryant  
Photo credit Richard Bryant

Sound Design, Lighting design, Scenography, Costume Design all require them. Then there is the skill of critical thinking.

Students need to be able to write and express themselves through words, text and speech clearly and succinctly. Otherwise it can be difficult to present ideas and form questions. Finally, there is how to interact and work with people who are different than you. Being in a play, a dance showcase, an orchestra is much like being on a sports team. Everyone plays a role and if they work together amazing results do happen.



UTT students in Earl Lovelace’s Wine of Astonishment, directed by Tony Hall.  
Photo credit Paula Lindo



## TOGETHER cont'd

The arts, both performing and fine, are a reflection of the ideas and thoughts of the society in which they are created and performed at that time, the joys and sufferings laid out to be faced and discussed. This requires the development of one of our most important tools the imagination: to be able to think bigger than ourselves. To be able to create something from the smallest spark of an idea and bring it to life.

To discover a voice and expression that can continue to share the traditions and heritage of a culture while at the same time helping it to progress forward.

Growth is often small, slow and laborious. Change in all its forms is inevitable. A priority that we should be putting our collected energies into is to focus on conversing rather than confrontation. This can lead to a mutually beneficial existence. We know that some doors and windows of opportunity can be opened by working together, while others need opening by great will and effort. Until there is a movement of determination, willingness and support that comes from amongst the community, we cannot start doing better. We all need to do our best to be examples of the virtues and truths we hold to be self-evident. To quote the national motto "Together we aspire, together we achieve." Wouldn't that be a great thing? Indeed!



Sets built by UTT students for the play *Bedbugs*  
Photo credit Joe Black/Southside Lifestyles Presents



UTT students in Earl Lovelace's *Wine of Astonishment*, directed by Tony Hall.  
Photo credit Paula Lindo



Sets built by UTT students for *Sunrise Love to Sunset Hate* and *One from Ten Leaves Naught*  
Photo credit Paula Lindo



CSSDF President Anderson La Barrie delivers remarks in St. Johns, Antigua . Photo courtesy The Cultural Development Division - Antigua and Barbuda

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## **TRINBAGO YOUTH IN THEATRE - Caribbean Secondary Schools Drama Festival**

by Anderson La Barrie, NDATT Education Officer

Who says theatre does not have perks? I attended the 2017 Caribbean Secondary Schools' Drama Festival that was held in Antigua from November 26<sup>th</sup> to December 2<sup>nd</sup> and I must admit I was blown away by the vibrancy and energy demonstrated by the plethora of youth theatre from across the Caribbean. Antigua and Barbuda, British Virgin Islands, Nevis, Monserrat, Guyana, St. Vincent and Trinidad and Tobago had the opportunity to showcase the best in secondary schools' Caribbean theatre, lighting up the Dean William Cultural Centre with performances that varied from the effects of Hurricane Maria to the issue of domestic violence.

In case you do not know, the Caribbean Secondary Schools' Drama Festival began as a concept when Victor Edwards, the then president of the Secondary Schools' Drama Association in Trinidad and Tobago, invited Bajan Ms. Icil Phillip, who was then a teacher at Comberere High School, to participate in the Trinidad and Tobago local secondary school drama festival. The collaboration went well and before you know it, the first official Secondary Schools' Drama Festival was held in 1994 in Trinidad. With a new team elected and led by Mr. Anderson La Barrie of Trinidad and Tobago, the festival will be bigger and better in St. Lucia 2019!

## TRINBAGO YOUTH IN THEATRE - Caribbean Secondary Schools Drama Festival cont'd

The youths of the Caribbean were in shining form during the festival. Trinidad and Tobago emerged with ten awards, including the Outstanding Production Award. Thanks to NDATT member, Mr Simeon Moodoo, for his original piece “The Inspector”, which he wrote and directed. The piece was well received and a high spirited carry took place between the Trinidadian all boys contingent and the St. Vincent all girls team. All in good fun. A wonderful display of camaraderie among all visiting contingents.

Augusto Boal spoke about the importance of theatre to help in the discovery of who we can become. It made me ponder on the need to develop the youth in the field of theatre and what such actions will mean for them. The Caribbean is poised to be a great destination for not only the sun, sea and sand but also for tourists to witness the cultural variations that exist in each country. Our youths, through the Caribbean festival, show us how an untapped resource can be easily harnessed, especially with the right management and support. If this can happen, the discoveries will only blossom into a new market for the Caribbean which will only grow theatre to new levels.

The youths are our future and congrats to all persons who are dedicated to keep the connections alive. Congrats to the team. All the best moving forward and showcasing true Caribbean talent on stage!



Team Trinidad and Tobago at VC Bird Memorial Statue, St. John's, Antigua  
Photo courtesy The Cultural Development Division – Antigua and Barbuda



## **BACKSTAGE**

### **ADMINISTRATION IN NDATT**

by Safa Niamat-Ali, NDATT Secretary

In revitalising NDATT, we have come to realise that administratively, we can't be left behind. We, as an Association are working towards the development of a theatre industry. In doing so, we have to meet best practice standards both nationally and internationally. Having a proper administrative support system is one step towards this end.

A good administrative system is designed to help you store, track and retrieve all the documentation prepared, received and maintained by the association.

To be honest, administrative work lacks the excitement the other aspects of theatre entail. There's no script to write or learn, no spotlight to stand under or rig, no audience to move. The most dramatic thing that might happen is you get a paper cut and there is no bandage to be found. Oh the horror! However, administrative work is a necessity and as such deserve as much attention as everything that happens on and back stage.

*(cont'd on next page)*



## ADMINISTRATION IN NDATT cont'd

So, how do I make this sound less boring and mind-numbing? This is probably an impossible feat...but here I go.

Firstly, and most importantly, everything we do as an association requires a paper trail. We need somewhere to store all this paper and a **Manual Filing System** to retrieve it at some point. We started with asking “where would I find the Quarterly Report for July to September which was submitted to the Ministry in October 2017?”. (Yep – we have quarterly reports to submit to the Ministry of Community Development, Culture and the Arts as we access government funding.) So, a file for reports was created.

Then the next question was “where would that file be?”. A **File Directory** was needed – we as the designers of the system would know it, but the next Secretariat wouldn't. Therefore, **Succession Planning** was taken into deep consideration. The system should be easy to use and continue. It would also require a **Standard Operations Procedures Manual (SOP)**. Why stop at creating one for the duties of the Secretariat? This Executive is creating an SOP for all the duties we perform, that way anyone else can perform the duties we do and pick up exactly where we left off.

Secondly, in a world where almost everything can exist in a digital form, so could NDATT's documents. The **Digital Filing System** under development is almost identical to the manual filing system with one major exception. In an effort to save on resources (ink and paper – thinking green) our activities online, i.e., social media and some emails will only exist in the digital space.

Probably not lastly, but to not bore you any further, every correspondence we send out should have a tracking number – a **Reference Number**. We've linked the reference number to the file in which the document will be stored.

There you have it – we've been developing a Manual Filing System, which is also duplicated in a Digital Filing System; a File Directory; a Reference Number System; and a Standard Operations Procedures Manual, as part of our Succession Planning and better preparing NDATT to take its place as a leader in the development of the theatre industry in T&T.

A close-up portrait of Ria Carrera-Toney, a woman with her hair styled in braids, wearing glasses and a dark blazer. The background is dark with some purple and blue lighting.

BRIDGING THE GAP

Ria Carrera-Toney

*“Over the last five months we have been focusing on four pillars: Administration; Visibility; Membership and Resources.”*



Membership turnout at the Annual General Meeting on July 23, 2017. Photo credit Curtis Bachan

## BRIDGING THE GAP

It has been a long and challenging road but we have finally bridged the gap of the last few years when NDATT was essentially inactive. As most of you know, NDATT receives a subvention from what is now the Ministry of Community, Development, Culture and the Arts. Given that we hadn't had an election in some time and we had a Caretaker Committee of volunteers, we had to submit paperwork accounting for the inactive period. Special thanks to the Secretary, Safa Niamat-Ali for the extra effort she put in, following which we were not only able to submit all the required documentation but also set NDATT in excellent stead with the Ministry. If all goes well, we may even see an increase in subvention coming our way! Keep everything crossed!

A number of members have been enquiring as to what the New Executive has been working on since being elected on 23 July 2017. Over the last five months we have been focusing on four pillars: Administration; Visibility; Membership and Resources.



## BRIDGING THE GAP cont'd

**Administration:** We have caught up with all the necessary paperwork for the Ministry, set up a filing system for the NDATT Secretariat so we can begin properly archiving and tracking all correspondence; redesigned the Membership Application Forms in order to capture industry data and to better align new member and done a membership analysis on current members to assess the areas you want us to focus moving forward. Additionally, we have begun working on revising the Constitution to better reflect the current needs of our members, while we ensure that NDATT keeps pace and remains relevant in the continuously evolving environment.

**Visibility:** Within a few days in office we embarked on increasing and updating NDATT's public visibility. The first point of attack was on the various social media platforms. Many of you are already following us on INSTAGRAM, Facebook and have subscribed to our website! The second point of attack was to be physically present at various members events such as the New Play Festival 2017, meeting with the Film Collaborative (FilmCo) to discuss Local Content in the context of the re-launching of TTT and of course re-establishing an in-person relationship with the Ministry.

**Membership:** During the last five months we have had one major Membership Drive at the old Trinidad Theatre Workshop. We have also been actively encouraging professionals in the Theatre Industry to join NDATT, via our various social media platforms. Even the new Membership Application Forms are designed to capture the diverse skills set of our community, so we can better inform our strategic planning in 2018.

**Resources:** Resources have always been a bit of a challenge for the NDATT given that we are a not for profit organisation. Resources include financial resources, human resources, energy and time!! The Secretary, Safa Niamat-Ali was able to secure NDATT's interest and develop a relationship with our subvention partner. The Assistant Secretary, Ria Carrera-Toney was allowed to step out of her portfolio for a bit, to work on this challenging aspect of the NDATT. In this regard she designed the Small Grant Programme, which would be accessed ONLY by NDATT members for projects geared towards developing the Association. She also conceptualized and designed this newsletter, in order to use our existing human resources to increase the visibility of the NDATT, better position the NDATT to represent the Theatre Industry, create another platform by which NDATT members can communicate and have discussions on issues pertinent to the development of the industry.



IT

# A STATE VISIT TO HARTFORD CONNECTICUT

BY

MARCUS AND AMY GARVEY

DECEMBER 2, 2017



Photo credit Monica Jorge

## NDATT MEMBERS PERFORM ABROAD



Tony Hall as Sargeant Prince  
Photo credit Pablo Delano

### MARCUS & AMY GARVEY VISIT HARTFORD CONNECTICUT

On December 2 2017, Tony Hall took the Marcus Garvey Popular Theatre Project to Hartford, Connecticut as the first of a series of events sponsored by Trinity College's Center for Caribbean Studies (CCS) at Trinity's new downtown Constitution Plaza location.

Marcus and Amy Garvey were portrayed by NDATT members and veteran actors Michael Cherrie and Penelope Spencer. The two have portrayed the couple on several occasions in Trinidad and abroad.



From left: Tony Hall, Michael Cherrie & Penelope Spencer  
Photo credit Monica Jorge

The theatrical and educational project, which was created by Tony Hall, is designed to help people explore and reflect on the history and legacy of Jamaican-born Marcus Garvey (1887–1940), who initiated a movement dedicated to black racial pride and economic self-sufficiency known as Pan Africanism and was the founder of the Universal Negro Improvement Association and African Communities League (UNIA-ACL).

Hall described the project as being inspired by his Jouvay Popular Theatre Process, an approach to popular theatre (popular here meaning 'active and direct community participation') in the play-making and a performance practice.

## HOW TO GET READY FOR A PERFORMANCE

by Paula Hamilton-Smith

First, you reach early for your call time. If you are a lead and you're late, it makes the production team nervous; if you are chorus, you're not important they may fire your a\*\*, so you better be there. Make sure you walk with your food and you eat. Why? Because it's three hours before the show, and you can't (shouldn't) eat while getting hair and make-up done, and then the show is probably three hours long. You can't eat in your costume so you could be starving for the next three hours so: EAT NOW!

Next, with a full belly, you have fun talking crap while you wait for hair and make-up. This is the best time. The screaming of the Producer-Director-Choreographer Holy Trinity has stopped by now. Unless, of course, you have a Stage Manager called Gregory Alejandro Adam. He will scream at you for no reason. Right, so back to hair and make-up. If you're lead, VIP treatment — you get your stuff done first. If you're chorus, general admission treatment — you better get there early so you're not getting your stuff done five minutes before curtain opens.



Paula Hamilton-Smith (left) as Mildred Falls in Mahalia, 2017  
Photo credit Kerrie T. Naranjit

Now, whenever you get called to make-up, hopefully you will have a really awesome make-up artist who will beat that face to perfection and make you feel like a beauty queen when you're done; if you're not so lucky, you may get a make-up artist who will turn you orange, even if your complexion is pale pink, and if you are really unlucky you will get one who will try to put on fake eyelashes and get mascara in your eye, and then glue on the contacts you're wearing, and then get even more nervous when you complain and then poke the contacts straight out of your eyes, God only knows how.

Once that's done, you go to hair. If you are like Becky-with-the-good-hair and your hair is long and strong and could take the jamming of combing and hairspray for twenty five shows, good for you,

because if you are like some others, you will need a wig.

*(cont'd on next page)*

## HOW TO GET READY FOR A PERFORMANCE cont'd

You will never know pain like the stab of a hairpin in a tight little cornrow to hold a wig in place, or the trauma of a scratch you can't itch in the centre of the wig after you have sweated through two dances because no one wants to interfere with their wig and have it fling off and fall on the bald man in the audience during a performance because you will NEVER live that down.

Then, you have to use the toilet. You don't want to use the toilet during the show because your mic may be on and the whole audience will hear a watery flush during that slow and sentimental song. Additionally, if it's a heavy-duty-need-to-use-the-toilet try to use a far bathroom so you don't choke the members of the cast backstage. In that

case you hope the Stage Manager doesn't notice you leaving and your friends don't notice how long you've been gone.

"Two hours till show. Cast and crew, this is your two hour call."



Paula Hamilton-Smith (left) as Sister Sophia in *The Sound of Music*  
Photo credit Maria Nunes

You hurry to get dressed. You get your mic checked. You do a vocal warm up. You stretch. You recite your lines to yourself in a corner and you sound just like that mad man on Independence Square. You mark your choreography in a corner and you look like someone who has escaped from St. Ann's.

"Half hour till show. All actors on stage!"

You go to the stage and hold hands with the cast in some sort of oblong oval formation and participate in what is known as the circle. You may get words of encouragement from the production team or you may get thinly masked threats. You pray, and people may have a habit of screaming "Amen!" at the end as though God is deaf. You wish each other a great show.

"Fifteen minutes to show. Places please!"

You wait in the wings. You feel to vomit, you fart, and you think today you will fall down the stairs. The overture plays. You go on stage. The lights hit your face and then my friends, you have the BEST THREE HOURS OF YOUR LIFE!

*Did you hear about the actor who fell through the floor?  
He said it was just a stage he was going through!*

Contributed by Ronald John

## LIMELIGHT

### TAROMI LOURDES

Actress and triple threat Taromi Lourdes Joseph, stage name Taromi Lourdes, has been acting on stage and screen for over a decade. A familiar face to Trinbagonians, she is able to transform effortlessly into different characters, from the abused wife to the video vixen to the dancing nousey neighbour, and anything in between.



Taromi Lourdes. Photo credit Aldwin Sing Pang

Lourdes got involved in theatre through what could be called a happy accident. She went to find out what shows would be taking place at one of T&T's famous cultural centres, the Trinidad Theatre Workshop at its Belmont location, where she met her first director Louris Lee Sing, who invited her to audition for two Theatre-in-Education productions, *Romeo and Juliet* and *Green Days by the River*. She won the lead roles of Juliet and Rosalie and the rest as they say is history.

Lourdes has gone on to have multiple roles in films, TV series, TV commercials, print ads and on stage. She's worked with directors such as Raymond Choo Kong, Wendell Etienne, Juliette McCawley and others.

She said she views each role as a building block in her acting career, with each director she's worked with being instrumental in her growth. "Every relationship is fundamental. It's such a rewarding career and my hunger is growing to do more and achieve more. I am grateful for the frequent work, especially from clients who call me back for work, which tells me they appreciate, recognize and love my work as an actress and that they enjoy and trust working with me as a professional."

## TAROMI LOURDES cont'd

Among her greatest accomplishments, Lourdes lists representing T&T in the Acting and Petit Modeling categories at the World Championship of the Performing Arts in 2006, where she won a gold medal in the modelling category and which led to her receiving a scholarship for the summer acting program at the New York Conservatory for Dramatic Arts. She also starred in a short film, *How Many Times?*, which was chosen to be aired at the Cannes Short Film Festival in 2014. The video for the 2012 Kes the Band song *Stress Away*, which she acted in, was nominated by the BBC for its Music Video Festival and was shown across the UK at the BBC BIG SCREEN events, as well as being nominated for the Best Soca Music Video at the 12th International Soca Music Awards in California.

She said it was “always encouraging and humbling to be a part of an auspicious production and to know that you played a vital part in its success. I've also shared a stage with Black Panther actor Tobagonian Winston Duke when acting in *An Echo in the Bone*. I was able to learn so much from him and now to see him on the big screen is an exciting time for all of us.”

Lourdes has also worked as a director, producer, writer and camera operator, and said working behind the scenes has allowed her to appreciate even more what she does as an actress and what others do on a set. “Sometimes you think you know, but you don't until you get your hands dirty in the mix. The synergistic element of any production should not go unnoticed. My curiosity led me to dabble and to explore other roles. I have an appetite to learn as much as I possibly can with the resources that are available to me.”

Lourdes is excited for her upcoming role in the *Vagina Monologues* in February, as she said “the time is perfect for such a provocative presentation with all that's happening locally and globally, especially in the acting world. Women always need a voice, we always need to be heard and understood, so I'm very proud to be a part of that.”

Lourdes is looking towards the future. “An opportunity to take my work outside of Trinidad is materializing, so it's only natural to take my career to the next level. I look forward to working with the game changers- Ava DuVernay, Ryan Coogler, Denzel [Washington], [Martin] Scorsese, [Steven] Spielberg, [Steve] McQueen, Lupita [Nyong'o], Patty Jenkins, Kenny Leon, the list is long... and winning some awards of course!!! I also want to be able to give back at some point, be a philanthropist.”



Taromi Lourdes on the set of *Something New*  
Photo credit Onika Edwards



## TECHNICAL THEATRE SPOTLIGHT

Lighting setup in LRC Auditorium , UWI. Photo credit Paula Lindo

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### WHERE'S THE LIGHT? Three Reasons Why Lighting is Crucial to Your Production

by Elliot Francois

Folks, recently I performed at a well known international music festival and as many festivals go, there were challenges. Some were menial, some were blaring. One big issue I saw was with the lighting.

Here's what happened..... the headline act had two lead singers; one at the stage centre, the other one at audience left. When the performer on the left sang his leading parts the audience could not receive him well. You heard him, but the follow spot was still fixed on the singer in the centre...who wasn't singing. Then a few minutes later, that light got switched off leaving just ambient light (close to silhouette) for the guy to finish his song...and that happened a few times during their set! Jeeeeeez, Louise!

Now mind you, the band on stage was the headline act for that night and has been performing internationally for over three decades. However, whether the artiste is a veteran in the music business or a newbie, a great level of care and respect should be shown to them or ANYONE who goes on a stage to entertain an audience. They've gone through the time to rehearse and prepare to give a showing to their audiences. Why shouldn't they be afforded the courtesy to be seen properly by the same audiences?

It's not so hard to monitor and throw light on a performer during their set. Working as a former lighting technician reinforced how important this overlooked tool really is in the framework of show business.

**Sound:** people respect sound and go all out with speakers, back line, monitors, microphones....the works.

**Screen:** LED screens are the go-to now with their bright and crisp visual which projectors didn't have.

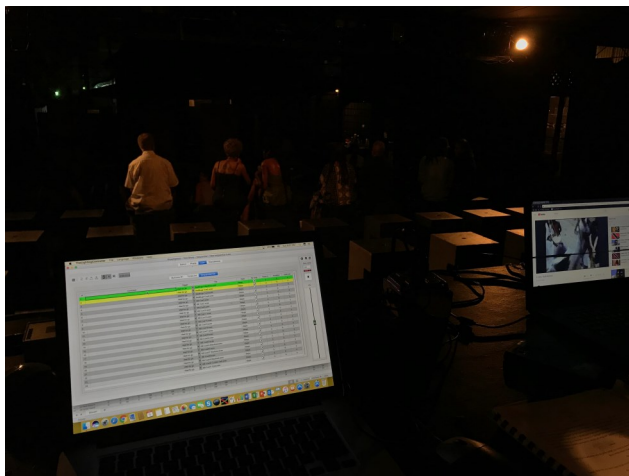
**Stage:** Some people go all out on set design with grand trussings and big dome stages to wow the audience.

## WHERE'S THE LIGHT? Three Reasons Why Lighting is Crucial to Your Production cont'd

But what about lighting? Here's why this component is so valuable to a show:

1. No lights = no show: – You can have all the fancy equipment and gadgets in the world on your stage. The best performers. The most efficient crew. Backstage amenities on point. But if your audience can't clearly see (if at all) who's performing on the stage, you're wasting their time and money...and yours. Lighting is a critical part of the actual performance. You'll be diminishing someone's enjoyment of a show and possibly lose a customer.

2. Lighting provides information:- Lighting informs the audience, the vendors and the production crew that something is happening or about to happen on stage and that



Running lighting programs backstage  
Photo credit Richard Bryant



A floodlight being rigged at LRC UWI  
Photo credit Paula Lindo

they need to pay attention when the lights are up or wherever they are directed to.

3. Setting the mood:- Some production companies rig hundreds of 'moving heads' and 'cans' up on the trussings and make a mess of darting lights all over the place with no real purpose other than to make the lighting look busy. Lighting is a critical part of the actual performance and one of its key purposes is to create mood. It sets the tone for expectation; it can drive the energy and intensity of a song; it can enhance the essence of a dance; it can highlight a performer during a powerful solo; and it can excite or calm an audience. It's that powerful!

So when next you attend or work at a concert or festival, pay attention to the lighting. It's a critical item towards a better flow of the show and to enhance everyone's entertainment experience.



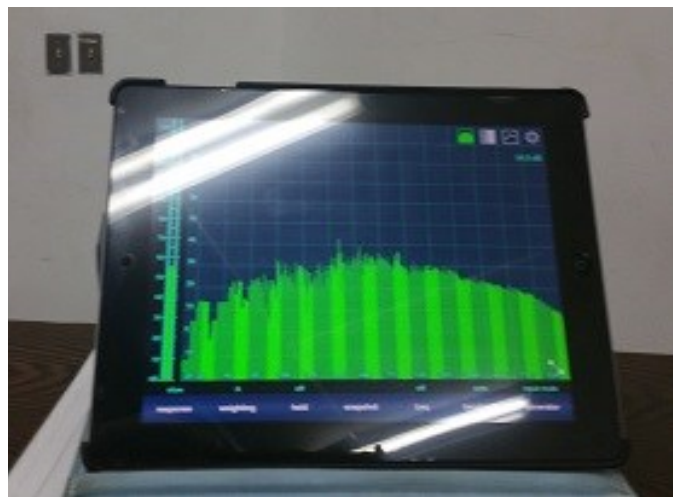
## THE ART OF THEATRE SOUND DESIGN (part 1)

by Navid Lancaster

### Sound Design

Sound design is a vital element that along with acting, set design, costume/makeup, lighting and other factors, convey the emotions, mood and the flow on stage. It is also one of the elements that assist the audience in becoming immersed in the story.

Good sound design is a creative as well as a technical skill, as the sound designer has to take into consideration where to place the proper microphones/speakers so that they do not look out of place with the set, working closely with the Director so as to collate the correct sound effects for any given scene, being familiar with computer software that is designed to produce the audio cues and being under the direction of the Stage Manager who will give you the correct time to start/end the sound cues during the run of the play. During a live performance you are kept on your toes all the time – even if you have been running the show for weeks. The audience has spent their money to be entertained and



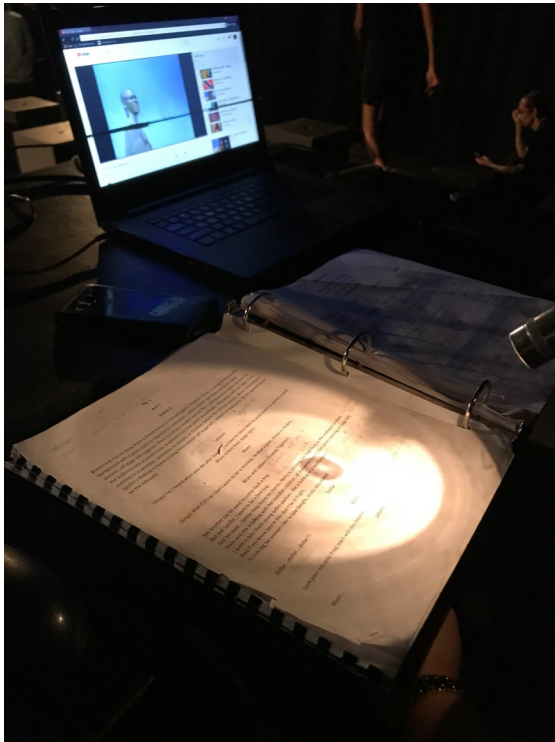
Monitoring sound levels . Photo credit Paula Lindo

transported to another place and it is our duty to give them their money's worth.  
**How Sound Designers Should Work – My Experience.**

My previous experience using sound comes from being in two bands, as a music producer and composing soundtracks for award-winning films, mobile applications, video games and animation. I treated my first theatre gig last year as I did my other projects. In other words – ask a lot of questions of the Director, read the script, being the first to arrive and the last to leave and, most importantly, BEING KIND AND TREATING PEOPLE WELL. This is something that goes across ALL businesses and the Arts. It is one thing to have the skill-set, it is another thing not to be arrogant with it. This is a people business and you are conversing with highly creative artists who take pride in their work (and worth). Your reputation will help or hinder your progress in this industry.

## THE ART OF THEATRE SOUND DESIGN (part 1) cont'd

In my experience the relationship between the Director and Sound Designer is very important. I am hired to help realize the Director's vision and as such I gave the Director options to choose from. For the play I worked on - 'Carnival Medea: A Bacchanal' the script dictated an urban setting during Carnival in Trinidad & Tobago post World War 2. This meant that every song selected for pre-show/intermission, music composition within the acts and sound effects must fit in that time period and be approved by the Director. I was also there to program all the audio cues so that they followed the sequence as dictated by the script.



Running sound operations backstage  
Photo credit Richard Bryant



A sound mixing rack Photo credit Paula Lindo

In my next article I would go into more detail as to what software was used, how difficulties were overcome, practice sessions, overcoming opening night nervousness and working with crew.



## THEATRE BUSINESS

### THE BUSINESS OF CREATIVITY

by Leslie-Ann Beckles

In an ideal world, living as a full time creative is a dream most of us aspire to. Unfortunately, the reality does not always match the dream. All hope is not lost yet. It is possible through applying the right approach and respecting due process to achieve this dream.

You may ask, what is this grand process? Simply put: approaching your craft as a business. This may seem as a daunting task at first especially if business is not your forte. Below is one step of the process and the ways in which it can help you greatly, in monetizing your craft.

**Writing A Business Plan** – This is a document that allows you to develop your idea and detail the different aspects of your potential business which include but are not limited to: Your mission, vision, objectives, products/services, location, promotion strategy and your financial areas (costs and profits).

In writing this plan, the below benefits are derived and will set you on a path of clarity in choosing your way forward.

#### 1) Development of the Idea

As the idea usually starts in your mind/brain, it most likely will not be fully developed. Writing it out allows your vision to be completed, detailed and clarified where necessary.

#### 2) Viability of the Idea

This plan will show if the idea is sustainable. This means analyzing if there is a sizable market that is easily accessible, that will continue to purchase from you over an extended period of time at a profitable price. This shows what the potential business lifespan of your idea is.

#### 3) Cost Involved in the Idea

Most businesses involve start-up costs. This plan allows the costs to be itemized fully before an investment is made. This in turn will alert you about how much capital is needed and if it is affordable. It will also allow you an opportunity to organize the required funding needed so that your resources will not become exhausted during the process.

## THE BUSINESS OF CREATIVITY (cont'd)

### 4) Achievement of Goals

The plan helps in deciding if, what and how goals are feasible. Writing objectives, using the S.M.A.R.T. method, helps detail this and gives proper perspective on how realistic your idea is.

### 5) Access to Funding

Most funding agencies require a business plan describing the business idea thoroughly to approve funding. Therefore, if it is written properly, accessing capital becomes easier.

This list of benefits is just the beginning of many. Start your business plan today and achieve your dream! Making Creativity Sustainable!

Presentation College Mixed Choir presents...

## ELTON JOHN & TIM RICE'S

Book by Linda Woolverton  
 Music By Elton John, Robert Falls & David Henry Hwang  
 Lyrics By Tim Rice

Originally Directed on Broadway by Robert Falls  
 Originally Produced by Disney Theatrical Productions

### Naparima Bowl, San Fernando

Matinee Shows	Evening Shows
Wed 17th, Thurs 18th & Fri 19th January 9am - 11:30am	Fri 19th & Sat 20th January 7pm - 9:30pm Sun 21st January 6pm - 8:30pm
<b>\$50</b>	<b>\$150</b>

Tickets available at Presentation College, San Fernando & Naparima Bowl Box Office.

For more info, please call: 652-2311 / 359-8104 / 686-0685

Elton John and Tim Rice's Aida is presented through special arrangement with Music Theatre International (MTI). All authorised performance materials are also supplied by MTI. www.MTIShows.com

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**ADVERTISING SPACE AVAILABLE**

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 Contact us at [nationaldramatist@gmail.com](mailto:nationaldramatist@gmail.com)

# UPCOMING EVENTS 2018

**January**

**February**

**March**

<b>January</b>	10 <sup>th</sup>	<a href="#">Unplugged &amp; Chill [f. Caleb Hart &amp; Kervern Carter]</a>
	11 <sup>th</sup>	<a href="#">Common Thread-Art Exhibition</a>
	12 <sup>th</sup>	<a href="#">Common Thread-Art Exhibition</a> <a href="#">Jam &amp; Lime (Open Mic Session)</a>
	13 <sup>th</sup>	<a href="#">Common Thread-Art Exhibition</a> <a href="#">Contact improvisational dance Sat 13th January 1-3 pm</a>
	14 <sup>th</sup>	<a href="#">Carnival : The Sound of a People 2.0</a> <a href="#">Live In Love &amp; Music 2 - The Event</a>
	17 <sup>th</sup> - 21 <sup>st</sup>	<a href="#">AIDA the Musical</a>
	19 <sup>th</sup>	<a href="#">3Canal D'BackYard Jam</a>
	26 <sup>th</sup>	<a href="#">3Canal D'BackYard Jam</a>
	31 <sup>st</sup>	<a href="#">Take 2 The Concert: Afro Calypso &amp; Latin Jazz Fusion</a>
<b>February</b>	3 <sup>rd</sup>	<a href="#">Lavway; Masquerade</a>
	6 <sup>th</sup> - 10 <sup>th</sup>	<a href="#">The 3canal Show 2018: POWER</a>
	7 <sup>th</sup>	<a href="#">Playwrights Workshop Trinbago Monthly Readers Theatre Series</a> <a href="#">SON OF AH GUN - CLASSICS &amp; JAZZ wid d kaiso</a>
	12 <sup>th</sup>	<a href="#">Street Party - Etienne &amp; Friends Brass Mas</a>
<b>March</b>	7 <sup>th</sup>	<a href="#">Playwrights Workshop Trinbago Monthly Readers Theatre Series</a>
	10 <sup>th</sup>	<a href="#">T&amp;T Youth Dance Championships 2018</a>
	17 <sup>th</sup>	<a href="#">Jazz Artists on the Greens™ 2018: The 16th Edition</a>
	23 <sup>rd</sup>	<a href="#">NEW FIRE Festival 2018</a>

Click on the links for more information.

## WORKSHOPS TO LOOK OUT FOR!



**LRS Taxation and Accounting Services**  
*You focus on your business whilst we handle your books*

- 1. ACCOUNTING AND BOOKKEEPING**
  - Data Entry
  - Management of Accounts Receivables
  - Management of Accounts Payables
  - Reconciliations of Sub Ledgers and General Ledger
  - Bank Reconciliations
  - Sales Analysis and comparisons
  - Expense Analysis and variance reporting
  - Budgeting and Cash Flow Projections
  - Management Accounts
- 2. PAYROLL**
  - Payroll & Pay slips preparation
  - Preparation of remittances to NIB and BIR based on Payroll prepared
  - TD4 preparation and filing
- 3. TAXATION**
  - VAT Returns and remittances
  - Income Tax computation
  - Green Fund Levy
  - Business Levy
  - Corporation Tax
- 4. COMPANY REGISTRATION**
  - Incorporation of Business
  - Application for Employer BIR File Number and PAYE Number
  - Application for Employer / Employee NIS Number
  - Annual Returns
- 5. OTHER**
  - Statutory payments at BIR and NIB
  - Bill Payments at TTEC, TSST, WASA, DIGICEL, BMOBILE, FLOW

Email: [lrsstaxaccservices@gmail.com](mailto:lrsstaxaccservices@gmail.com) Call: 1-868-793-9126



### Firebreathing workshops in Tobago

**\$100**

Contact Antonia Thomas

Phone: (868) 337-5667

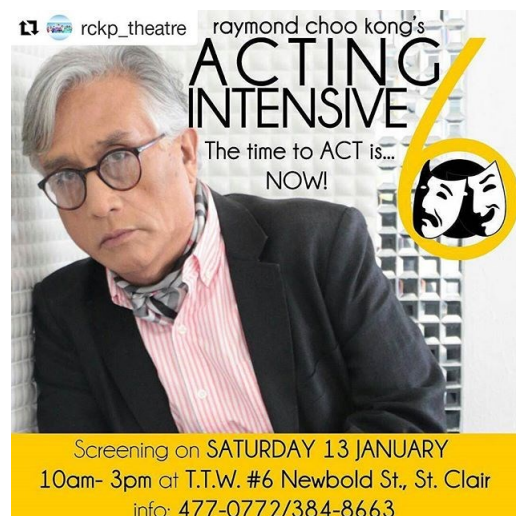
Email: [shelanakellen@yahoo.com](mailto:shelanakellen@yahoo.com)

**Know your rights and responsibilities  
as a employer and employee**  
LRS Taxation and Accounting Services Ltd

rckp\_theatre raymond choo kong's

# ACTING INTENSIVE

The time to ACT is...  
NOW!



Screening on SATURDAY 13 JANUARY  
10am- 3pm at T.T.W. #6 Newbold St., St. Clair  
info: 477-0772/384-8663

### NDATT-Assisted Workshops

Have an idea for a workshop but need help putting it on?

Email us at [nationaldramatnt@gmail.com](mailto:nationaldramatnt@gmail.com) with a proposal or your idea  
and we'll help you work on it!

## UPCOMING AUDITIONS/SUBMISSION DATES



**CALL FOR SUBMISSIONS**

New scripts for  
New Play Festival  
2018

Submit your script to  
[playwrightsworkshoptt@gmail.com](mailto:playwrightsworkshoptt@gmail.com)  
to schedule your reading today!

**Deadline for submissions is  
February 15th 2018**

Only scripts read at the Playwrights Workshop Trinbago's Monthly Readers Series will be considered by the Annual New Play Festival (NPF) Committee to be workshopped in the 2018 NPF.

New Play Festival 2018 - before February 15



BBC World Service/British Council International Radio  
Playwriting Competition— January 31



**APR 7TH '18**  
#WODTT18

**WORLD OF DANCE TRINBAGO INVITES YOU TO  
SUBMIT YOUR VIDEOS**  
[trinbago@worldofdance.com](mailto:trinbago@worldofdance.com)  
**DEC 1ST, 2017-JAN 31ST, 2018**  
VIDEOS MUST BE 2-3 MINUTES LONG. FRONTAL VIEW.

**CATEGORIES:**  
JUNIOR - 17yrs and under\*  
UPPER - groups 1-4 (18yrs+)  
TEAM - groups of 5 or more (18yrs+)  
\*competitors must be 17 yrs on April 7th

**YOUR SUBMISSION MUST INCLUDE THE FOLLOWING:**  
FULL NAME  
EMAIL ADDRESS  
CONTACT#  
CATEGORY

**WOD**  
WORLD OF DANCE  
TRINBAGO

World of Dance Trinbago— Open until January 31

Click on the images above for further information.

To be instantly notified of auditions as they become available, subscribe to the T&T Performing Arts Network's TheatreBuzz Callboard.

## UPCOMING AUDITIONS/SUBMISSION DATES cont'd



First Citizens  
NATIONAL  
POETRY  
SLAM  
18

PHASE I:

# AUDITIONS

CALLING ALL SPOKEN WORD POETS  
COME AUDITION FOR TRINIDAD & TOBAGO'S BIGGEST SPOKEN WORD COMPETITION

FOR THE FIRST TIME AUDITIONS WILL TAKE PLACE THROUGH YOUR FAVOURITE OPEN MIC. EVENTS.  
SIGN UP AT AN OPEN MIC NEAR YOU!

JANUARY 13<sup>TH</sup> - TTNL, KAISO BLUES CAFE, POS // 4PM  
 JANUARY 14<sup>TH</sup> - SONGSHINE, TBA, EAST TRINIDAD // 4PM  
 JANUARY 18<sup>TH</sup> - ONE MIC, BLACK PEARL // 7PM  
 JANUARY 20<sup>TH</sup> - TOBAGO, EDGE OF THE REEF // 7PM

<b>2<sup>ND</sup></b> PLACE	<b>1<sup>ST</sup></b> PLACE	<b>3<sup>RD</sup></b> PLACE
\$20,000	\$50,000	\$10,000

UWI  
Lit Fes

First Citizens

First Citizens National Poetry Slam Auditions–  
January 13th to 20th

### UWI Department of Creative & Festival Arts OPEN AUDITIONS

Friday Jan. 12<sup>th</sup> 2pm - 6pm & Saturday Jan. 13<sup>th</sup> 10am - 2 pm  
DCFA at Cheeseman Street, St. Augustine

### THE CRUCIBLE BY ARTHUR MILLER



**Production dates Thur. - Sun. April 5 – 8 & April 12-15, 2018 LRC UWI Campus**

*Rehearsals mid-Jan. to end Feb. M, W, F 6 – 9.30 pm approx. & March every evening & weekends (run thru's – all adjustable)*

Director Dani Lyndersay 341-9691 SM Kaithlyn De Gazon

DCFA Final Production Auditions

Friday Jan. 12th 2 - 6 pm & Saturday Jan. 13th 10 am - 2 pm



Dance Auditions for Joffrey Ballet (NYC) - February 3

[Click on the images for further information.](#)

### HELP US FIND YOU!!!

We're launching a new social media hashtag so we can know what our members are doing. Tag your posts on Facebook, Instagram and Twitter with **#IamNDATT** so we can find and share your achievements!!!!



## CONTRIBUTORS



Richard Bryant is an Assistant Professor at UTT and a member of OISTAT, USITT and The British Society for Theatre Designers. Richard's current projects include working on the encapsulation and development of the Penn State University Theatre Archive, producing research material awareness on the history of technical theatre achievements and overseeing the fast growing Archiving Technical Theatre Project Facebook group.



Leslie-Ann Beckles is very passionate about the creative sector. She has been part of the performing arts since she was eight years old as a singer, actress, in film, on stage and even backstage which gives her a holistic view of the sector. Upon completion of her Marketing studies at COSTAATT and the Chartered Institute of Marketing, she decided to combine both areas in order to develop a sustainable industry.



Paula Hamilton-Smith is a Theatre Arts Teacher at St. Joseph's Convent, San Fernando. After studying theatre in UWI and doing an acting course on Broadway in 2011, she has found her niche in musical theatre. She is the author of the recently published textbook Theatre Exposed Book 1. This is used by secondary schools across Trinidad.



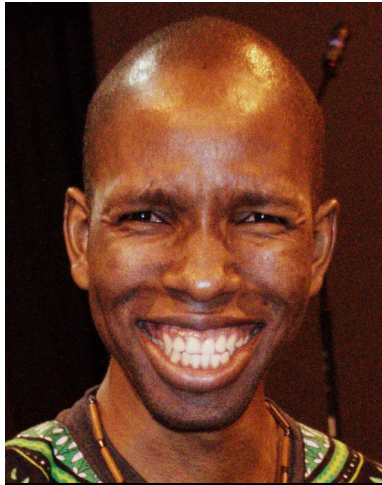
Navíd (pronounced: Nah-veed) Lancaster is a musician, music producer and owner of LANCAST, an independent company that composes the emotions for award-winning films, video games, mobile apps and animation. His works and productions can be found on [www.lancastltd.com](http://www.lancastltd.com).



Elliot Francois is a photographer and theatre practitioner who currently works as the Operations Coordinator at Queen's Hall.



**President  
Wendell Etienne**



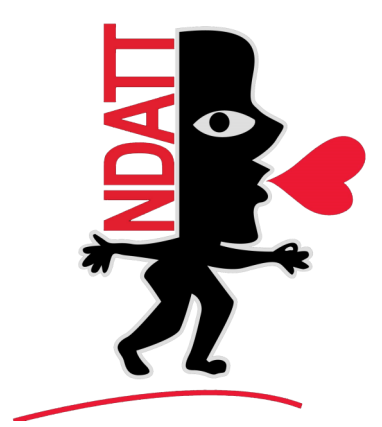
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**Assistant Secretary  
Ria Carrera-Toney**



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2017 - 2019**



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Theresa Awai**



**Public Relations Officer  
Paula Lindo**



**Education Officer  
Anderson La Barrie**



**Resource Development Officer  
Rubadiri Victor**



## BECOMING A MEMBER

This is going to be a bit “wordy” but we need ALL members and potential members of the NDATT collective to understand the process!

**Step 1:** Apply online by filling out the Membership Application Form. The form can be accessed via the website: <https://thendatt.wordpress.com> and then by clicking



OR you can **call/send** a text or Whatsapp message to the Secretary at **(868) 351-6293** and arrangements will be made to facilitate your joining the NDATT.

**Step 2:** Your application will be verified to ensure you’ve provided all the required information. If anything is missing, no sweat, we’ll contact you to get the info.

**Step 3:** Your application will be considered for approval at the next Statutory Monthly Meeting of the Executive Committee. This Executive Committee meets on the 2nd Wednesday of every month for its Statutory Meeting.

**Step 4:** The application will be considered and a decision taken on whether or not to approve the application. If your application is not approved you will be given a justification, and may be advised as to what you can do before reapplying for membership.

**Step 5:** Once your application is approved, you will be notified with the necessary information to pay your Registration and Subscription fee. Once the fee is paid, you will be an official member of the NDATT and receive an NDATT Member ID number which gives you access to benefits reserved for members only!

The membership application form was designed to help us capture information to build a profile for each member. We are creating a membership database and will feature your profile on our website.

This is an opportunity for everyone, including employers, locally, regionally, and internationally to see your resume and potentially contact you for your next job.



## WHERE CAN YOU FIND NDATT?

We have a new HOME!!! Yes folks, after several years of not having a physical space to call HOME, the Executive have been able to reach an agreement with the Trinidad Theatre Workshop to house the NDATT. It has been a long road with numerous site visits, but members felt we needed a physical space to call home, so we made it happen. Within the first quarter of 2018, the NDATT will move into its new home at the Trinidad Theatre Workshop building, No. 6 Newbold Street, St. Clair.

While we have a physical space, the NDATT will maintain its online presence as its primary space of operation. The physical office space will be used to house the NDATT's existing property, store our hard copy filing system, be used for meetings by the various committees and sub-committees of the Association (if they decide in person meetings are required) and will be made available to members if they require a secure and private meeting space for their projects.

### **NDATT Contact Info:**

**Email:** [nationaldramatnt@gmail.com](mailto:nationaldramatnt@gmail.com)

**Phone:** (868) 351-6293

**Social Media:**

**Facebook:** [www.facebook.com/dramafuhso](http://www.facebook.com/dramafuhso)

**Twitter:** [www.twitter.com/dramafuhso](http://www.twitter.com/dramafuhso)



## NEXT ISSUE

### Sneak Peek

- The Art of Theatre Sound Design (part 2) by Navid Lancaster
- Interview With An Elder

### ADVERTISING SPACE AVAILABLE

Members and Non-Members are invited to advertise in On Stage!  
Contact us at [nationaldramatnt@gmail.com](mailto:nationaldramatnt@gmail.com)

### DEADLINES FOR ON STAGE!

ON STAGE! Volume I Issue 2 (2018)

Period: April to June 2018

Article Submission Deadline: February 28, 2018

Up Coming Events (Workshops, Productions, Casting Calls etc.): March 25, 2018