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LIFESTYLE, D5

Villager goes to Arizona each year to honor a soldier's sacrifice.

PBA50 Rolls Into Villages

LOCAL, C1

Local business owners work together.

NATIONAL NEWS



TRUMP SUES HOUSE TO KEEP HIS FINANCIA RECORDS PRIVATE

President Donald Trump and the Trump Organization have asked a U.S. judge to block a congressional subpoena seeking business records from accounting firm Mazars USA.

The subpoena is part of a sweeping series of requests by Democrats for financial records from the president's company and Trump himself.

Mazars is required to comply with the request by noon on April 29.

Trump's lawyers said the House Oversight Committee is exceeding its authority by rummaging in his personal business records without a "legitimate legislative purpose." Trump is suing in his individual capacity, and not as president. — Tribune News Service

WORLD REPORT

World: Sri Lanka's president gave the military a wider berth starting today to detain and arrest suspects in the wake of the Easter bombings that killed nearly 300 people. A3



World News



Herman Cain

The former CEO of Godfather's Pizza asked to be taken out of the running for an influential post at the U.S. central bank.

National News, A2

Top of the News

SPORTS, B1

INSIDE THE ISSUES SHAPING OUR COMMUNITY

Take a Peek Behind The Theater Curtains

AN EXCLUSIVE LOOK AT WHAT GOES INTO A PRODUCTION



Max Gersh | Daily Sun

Eric Van Tassell, from right, and Preston Speaker, pull on a rope to help hoist up a door frame as Nick Erickson, Lindsey Young, Tony Fairchild and Clay Becker lift and support from the bottom, while setting up for a performance of "A Doll's House" at The Studio Theatre Tierra del Sol.

By KRISTEN FIORE | *Daily Sun Senior Writer*

Actors work hard to memorize their lines and find their characters, but it's easy for spectators to forget that the theater has to get into character, too. At The Studio Theatre Tierra del Sol, getting that character right is a huge job. It's also a job the public never sees until opening night. The Daily Sun took a peek behind the curtain during season three, watching as the designers, artists and crew built some of the biggest and most complex sets ever presented in the venue. Creating the four sets took seven months of designing, planning and building, including 54 different colors of paint on one backdrop and uncounted hours of effort by the backstage team.

Please See SETS, A6

LOCAL NEWS

RUBIO'S OFFICE STAFF

The senator's mobile office hours include a stop at Rohan **Recreation Center.**

Staff of U.S. Sen. Marco Rubio will host mobile office hours this week throughout Florida to help constituents with issues they may have with federal agencies. The Villages is among the eight locations where Rubio's staff will offer this service. Hours are 10 a.m. to noon Wednesday at Rohan Recreation Center, 850 Kristine Way.

– Michael Salerno, Daily Sun

THAT'S **AMAZING!**

TRAFFIC STOP MARRIAGE PROPOSAL

A woman got an unexpected request when Miami Beach police pulled her and her boyfriend over.

Carolina Delgado and boyfriend Romain Zago were heading to lunch when they were stopped by Miami Beach police in front of the Miami Beach Marina on Friday for some type of traffic infraction.

One of the officers, Elpidio Garcia, told Zago that his license was suspended and he was going to be arrested. Garcia then told her that they were going to give her the opportunity to say goodbye to

Zago.
That's when Zago got down on one knee and held out a box with a ring inside.

She said yes. — The Associated Press





she said. "I wanted to know about the mind and emotions, so

The group helps residents feel better through mindfulness. Nancie Leon, leads the

Energy Meditation Group, guiding Villagers through some light exercises, leading into relaxation techniques and breathing exercises.

By PHILL STUART | Daily Sun Staff Writer

After years of working, retirees find a little bit more time to just sit and relax. One group in The Villages has elevated relaxation to a whole other level.

The Energy Meditation Group, led by Nancie Leon, of the Village of Winifred, goes deeper into relaxation and directs their attention inward, away from the constant activity and stresses of day-to-day life.

Leon's journey to leading guided meditation began 25 years "I wanted to know why things happen the way that they do,"

I started reading and it led me to Eastern philosophy, and I Please See MEDITATION, A6

Life In Our Town



What's Happening In The Villages A friendly game

Members of the Players Samba group play the card game to have a good time, not to win.

Local News, C3



Plus

Consumer Corner: Havana Country Club restaurant's owner renews its lease. C6

Health: Multiple sclerosis patients gained two potential tools to treat the disease. C9



Swim team gets ready for Senior Games. D1





MEDITATION

discovered a whole other way of thinking and being."

She began trying to better understand mindfulness and consciousness.

"This eventually led to meditation," she said. "I had all this knowledge and all of these pieces of information that I had studied and that I was passionate about, and I decided I would share it with others."

She's been leading the group now for 10 1/2 years, guiding Villagers through meditation, beginning with some light exercises and then leading into relaxation techniques and breathing exercises.

She said some members of the group plan their schedules around the group's meetings, so as not to miss the experience.

One member, Sandy Longworth of the Village of Lake Deaton, has been to nearly every class since she moved to The Villages in 2012.

"The only time I miss a class is when I go back North to visit family," she said.

Longworth's spiritual journey began back in her home state of New York, where she took yoga, zumba and aerobics. She began meditation by attending a healing circle for people with serious diseases led by a United Methodist minister.

Then she moved to The Villages. She goes to yoga four times a week and does aerobics and, of course, meditation.

"It was so nice to come down here and find that I could do all of those things and also find a group where I fit in," she said. The people here are kindred spirits. I belonged to a similar group in upstate New York, so it was nice to find a new family.'

Leon is a terrific teacher and a wonderful person, Longworth said.

"Every time I come here, I learn something new that helps me in my life," she said. "Every week there's something different, something new, so I evolve with it."

Leon said she welcomes people of all religious



Cindy Skop | Daily Sun As the Energy Meditation Group gets underway, the class moves energy

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energymeditationgroup. com or call Nancie Leon at 352-750-1665.

convictions to the group. "All human beings have that

beautiful self within," she said. 'So I don't judge between who is this or who is that.'

She also said meditation has health benefits, both mental and physical.

"I began to notice how I would feel when I'd have certain thoughts," she said. "I would notice that I wouldn't feel so good. I would feel it in my body. We are energy beings. Our emotions tell us, like a radar, if we're feeling good or not feeling good."

She said meditation helps you connect with those feelings and find balance, balance that will make you feel better.

Phill Stuart is a staff writer with The Villages Daily Sun. He can be reached at 352-753-1119, ext. 5332, or phillip. stuart@thevillagesmedia.com.

SETS

Continued from A1

Theater-goers got a look into the mind of a man coping with the loss of his best friend, toured a young woman's apartment in New York City, visited a wedding at an upscale hotel and watched a couple's secretive life inside a 19th century Norwegian parlor.

Every object, structure and technical feature in each set, from a messy pile of books in "The Story of My Life," to the ornate doors used in "A Doll's House," worked together to bring the shows vibrantly to life.

Here's an inside look at how a dedicated and talented crew created sets that became something of an unspoken character in every show.

And So It Begins

The Studio Theatre is a black box theater, meaning the venue is a smaller space that allows for more intimacy between the actors and audience.

Its first two seasons were 100% sold out, prompting staff to add more seats for season three shows.

With the close of "A Doll's House" and the third season on Sunday, The Studio Theatre has put itself on the map of top theaters in Central Florida by producing regional premieres of shows and pushing boundaries with thought-provoking content.

Season three centered on the theme of celebrating individuality. The season was conceptualized at the end of 2017 after a script selection committee spent several months reading and discussing hundreds of scripts.

From there, production



Tony Fairchild, from left, Luke Bezio and Clay Becker install a stair case while setting up for a performance of "It Shoulda Been You" at The Studio Theater Tierra del Sol.

manager Danielle Paccione launched into budgeting, contracting and scheduling.

For Kenneth Constant, The Studio Theatre's technical supervisor and set designer, work began in January 2018. He had three months to design each set.

Constant starts his designing process by reading the script five times while doing as much research as he can.

He then meets with the director of each show to brainstorm.

Because everyone has his or her own mental idea of what the set should look like, the biggest challenge can be

www.LenhartElectric.com

communication, according to Constant.

"If a director has an idea in his head of a blue couch, how many blue couches are there in the world? Which one? You have to actually get them to verbalize it to find out more specifically what they're looking for," Constant said.

From there, he makes drawings, charts, graphic renderings and even tiny scale models of the sets.

By April, the designs are handed off to The Studio Theatre's technical director, Clayton Becker, who figures out how to build each set.

He drafts a cost estimate, and once it's approved, he orders materials to start construction, which usually takes from May to August.

All of the sets are built over the summer at The Sharon L. Morse Performing Arts Center and then put into storage until it's time to bring them out and assemble them for each show.

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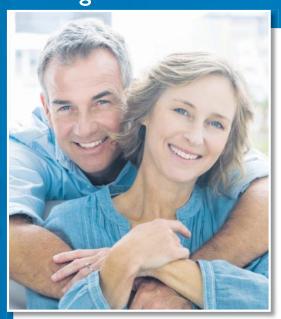
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Photos by Max Gersh | Daily Sun

Clay Becker, from left, Tony Fairchild, Eric Van Tassell and Preston Speaker work on the second floor of the set while setting up for a performance of "It Shoulda Been You."

Continued from Previous Page

Let's Get Technical

Sound and light are just as much a part of the sets at The Studio Theatre as the props and physical structures that decorate the stage.

"A lighting designer's job is to make sure that the lighting supports the story," said Eric Van Tassell, resident lighting designer at The Studio Theatre. 'Sometimes that means being unnoticed. Sometimes that means being very noticed. Lighting tells you where to look and when to look there, and how the audience should feel about it."

Like Constant, Van Tassell and Nick Erickson, The Studio Theatre's resident sound designer, start their process by reading the script multiple times.

They look for any patterns or clues that will help them create their audio and lighting designs, and they meet with Constant to draft plots.

Sometimes certain designs are obvious to everyone, but each person interprets the script a little differently.

"Having different, sometimes contrasting ideas about the same thing adds depth to whatever we're looking at or listening to," Erickson said.

But they also have to be ready to cooperate, because theater is a collaborative art form.

"We have to listen to each other," Van Tassell said. "Inevitably, there will be some idea you have that you don't get to do, because it doesn't fit with

the rest."

They also have to make sure to work around each other. For example, if Van Tassell puts a light in a certain spot, Erickson can't put a speaker there.

A Set Is Born

Building all of the sets over the summer allows the team to put them up and take them down quickly.

This process has to be fast, because when one set comes down, the next one must go up within a few days.

"We have a very short amount of time between one show ending and another one beginning," Paccione said. "We have 24 hours between one show coming down and the

next one starting rehearsal."
After the set from the previous show is taken down, the team immediately starts bringing in the next set and testing the technical features so that the actors can rehearse how they will move on stage.



Luke Bezio cuts down boards while setting up for α performance of "A Doll's House" at The Studio Theater.

Amber Sacks is The Studio Theatre's props master and set dresser. It is her job to acquire all of the props used in each production and fill the space to fit the set.

Sacks also reads through the script multiple times before creating a props list, which must be approved.

"After my final props list is created, I get to go shopping," Sacks said. "I don't like to spend money, so usually I go to thrift shops and antique stores. Online shopping is a huge help, too. It's much easier to look up a mannequin for sale online than it is to go from store to store asking if they sell mannequins."

As final touches are made and opening night approaches, the designers, director and actors have a technical rehearsal, meaning that they run through the whole show and stop and start as much as needed to make sure every-

thing runs smoothly.

"When you finish a set that you've been working with your nose right up on it and then you take a chance to step back and see it as a whole, it's beautiful," Becker said. "You know that you worked on it and built it, and then you get to watch it come alive as the actors and sound and light play on it. That is the most rewarding part."

is the most rewarding part."
Seeing it all come together also is amazing from an actor's standpoint, according to Whitney Morse, the artistic director at The Studio Theatre and a featured actor in "A Doll's House" this season.

"I love the moment the sets are loaded into the space," she said. "It gives me hints on the habitat of the character, especially if the character I'm playing lives in the space that the set represents. It teaches me so much about my character."

What Patrons Should

When the lights go up, the audience naturally focuses on the actors and the action on stage. But Van Tassell and other members of the backstage team know the set, sound and lights, can be crucial to telling the story.

"If you can take in the whole production, try to think about how much work went into every moment from the director and the actors and all of the different designers," Van Tassell said. "Just know that there is an army of people and thousands of hours that made that moment between

the actors possible."

Erickson said there's a lot more to theater than entertainment, and he hopes that patrons at The Studio Theatre are able to experience the

shows to their fullest potential. "Come here to learn, come here to have an experience, come to listen," Erickson said. "Come to sit and open your heart and have a journey of the soul. That's not always entertaining. Sometimes it's even challenging. Come sit with us, because we are doing our best to make the most rich journey that we can."



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Chris Laufstein Associated Health Press

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"Instead, it's bursting with special relief compounds called cannabinoids. These cannabinoids target special receptor cites all over the body but are most prominent in the brain."

"This system of cannabinoids and the receptors that they bind to are called the Endocannabinoid System and science is just now unlocking its amazing medical potential"

"In fact, the initial research has been so impressive that hemp extract is now patented by the US Government (patent #6,630,507)."

"It's also being used by athletes in the NFL, MMA among other physically demanding sports as a safe alternative."

Clearing Up the Confusion Around Hemp

One of the biggest mistakes people make when talking about hemp extract is mixing it up with marijuana.

Although the two fall under the same plant category, cannabis sativa, they have completely different effects on the body.

Remarkably, hemp extract is available in the U.S. and can't get you high (ever!). That's because there is no THC in it, the chemical that makes you feel "buzzed".

"Although you can't get high from *Hemp Gummies*, you can start feeling the effective relief," explains Wezensky.



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"Most people have very low cannabinoid levels, which is why they constantly ache. *Hemp Gummies* boosts cannabinoid levels extremely fast, helping relieve lingering joint discomfort ...muscle tension... and general soreness. It also eases stress and elicits amazing relaxation without feeling impaired. And what most people really love is they're delicious and so easy to take on the go.

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Stress

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Hemp extract that is derived from industrial hemp, like *Hemp Gummies*, is available nationwide. However, several major pharmaceutical companies are currently testing hemp extract in clinical settings, which means it may require a prescription in the future. It's advised to get *Hemp Gummies* while you can.

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A large percentage of men and women using *Hemp Gummies* experience truly amazing results. That's why it's now being sold with a guarantee that goes way beyond the industry standard.

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Here's how it works: Take *Hemp Gummies* exactly as directed and you must be thrilled with the results! Otherwise, simply return the empty bottles within 90 days. Then, the company will refund your money plus give you an extra \$10 for having tried the product.

Where To Find *Hemp Gummies*

This is the official nationwide release of *Hemp Gummies* hemp extract in Florida. And so, the company is offering a special discount supply to anyone who calls within the next 48 hours.

An Order Hotline has been set up for local readers to call. This gives everyone an equal chance to try *Hemp Gummies* hemp extract.

Starting at 7.00AM today, the discount offer will be available for 48 hours. All you have to do is call TOLL FREE at 1-800-291-5874. The company will do the rest.

Important: Due to hemp extracts growing popularity and recent media exposure, phone lines are often busy. If you call and do not immediately get through, please be patient and call back.

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Eric Van Tassell, right, works from an elevated platform to remove lighting while setting up for a performance of "Story of my Life" at The Studio Theater Tierra del Sol.

'The Story Of My Life'

By KRISTEN FIORE Daily Sun Senior Writer

If you walked into The Studio Theatre Tierra del Sol in September or October, you found a round black platform with white marble accents. Three steps led up to a desk and chair perched among an assortment of books.

This was the set for Brian Hill's musical "The Story of My Life," the first show in season three at The Studio Theatre.

The black marble made it clear that this wasn't quite an office or a study. It was actually the outskirts of an awardwinning writer's mind as he struggled to write a eulogy for his best friend, Alvin.

"We wanted it to be very open-ended, almost like a blank canvas, but still setting the tone for what we're looking for, which is why it's all black and white marble," said Kenneth Constant. technical supervisor and set designer at The Studio

Theatre. Lighting also was at play on this set. An eerie blue glow dominated the show as Thomas grieved Alvin, but the appearance of Alvin in Thomas' memories came with a warm blaze.

Hanging lights that looked like stars twinkled at times.

The piles of books surrounding the desk were director Jeremy Seghers' idea.

"I wanted an element of Alvin in the set, to balance it," Seghers said.

As a writer, Thomas' character mostly worked from the desk, while Alvin, who worked in a bookstore, interacted a lot with the books.

"The Story of My Life" was done in the round, meaning that the audience completely surrounded the set.

This was a challenge for Seghers, because he had never done a show in the round before. The main thing was that the actors had to move a lot to give everyone an equal view, according to Seghers.

"For the most part, I knew what I wanted: a lot of distance between the actors. They're rarely very close to each other. Alvin's blocking is rounder, Thomas moves in angles. That was once again just to show how different the characters were but how they could exist in the same space together."

Seghers said he thought the set was uniquely designed.

"It was different from the Broadway version, which was very light," he said. "This one was a lot darker, which added to the drama. The audience is kind of a part of it. The original Broadway production didn't have that. It was very presentational."







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'Stop Kiss'

By KRISTEN FIORE Daily Sun Senior Writer

Diana Son's "Stop Kiss" is the story of the relationship between Sara and Callie, who become hate crime victims after they are seen kissing on the streets of New York in the 1990s. This was the second show in season three at The Studio Theatre Tierra del Sol.

 $The show flips \, between \, scenes$ in Callie's apartment, a hospital and the investigation of the hate crime, requiring one of the largest and most complex sets in The Studio Theatre history.

The majority of the set was Callie's apartment, a big open space with magazines scattered on the floor, CDs on the coffee table, empty take-out boxes on the kitchen table and unfolded laundry in a heap on the sofa-bed.

The multicolor apartment obviously belonged to a character who is scatterbrained and busy, but comfortable with herself. Callie and her apartment were so tied together, they almost became one and the same.

Abstractly painted on the walls of the apartment was a large cityscape.

We wanted to create something that keeps the setting in mind throughout the entire show," said Kenneth Constant, technical supervisor and set designer at The Studio Theatre.

Production Manager Danielle Paccione said painting the walls of the set was like working on a huge paint-bynumber artwork.

"In order to paint it, we had to lay it out on The Sharon stage and use a projector above it to project the image and outline



Bill Mitchell | Daily Sun

Tony Fairchild works on the set of the play "Stop Kiss," which opened in November 2018 at The Studio Theatre Tierra del Sol.

where the different paint colors were," Paccione said.

In order to show other parts of the story, the team used scrims, a type of screen that can appear solid or seethrough, depending on the lighting, to show scenes from the hospital and investigation.

Amber Sacks, props master and set dresser at The Studio Theatre, said finding props for 'Stop Kiss" was an interesting experience.

She had to acquire a hospital bed ("A Facebook Marketplace find," Sacks said. "We try not to think about it.") as well as a mannequin to lie in the hospital bed, which the cast named Joan.

Sound designer Nick Erickson also had a lot of breakthrough moments in "Stop Kiss," because there were

a lot of environmental sounds, like the streets of New York and the hospital waiting room.

He designed it all, down to the buzz of the florescent lights in the hospital.

"It's not something that anyone would think about, but you're going to feel it on your spine," Erickson said.













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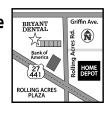








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Max Gersh | Daily Sun

Luke Bezio, left, and Preston Speaker carry in a piece of the set while setting up for a performance of "It Shoulda Been You" at The Studio Theater Tierra del Sol.

'It Shoulda Been You'

By KRISTEN FIORE Daily Sun Senior Writer

A black-and-white tile floor, elegant blue walls, food carts, a chandelier and a secondstory hallway full of doors made it obvious as soon as you walked into The Studio Theatre Tierra del Sol in January and February that you were in an upscale hotel.

This was the main goal for technical supervisor and set designer Kenneth Constant.

With a cast of 13 people, Brian Hargrove's musical "It Shoulda Been You," was the largest show of season three at The Studio Theatre and had the biggest set in Studio Theatre history.

The hardest part of designing the set was making sure the size worked with the actors and

venue, according to Constant. "We had to make it large enough to do everything it needed to do without making the actors look small," Constant said.

"It Shoulda Been You" is a full-blown musical comedy about the shenanigans that ensue before the wedding of a Catholic groom and Jewish bride as their families get acquainted with each other. It was full of flashy

costumes and musical numbers, and the set needed to have enough space for dancing and enough entrances and exits to accommodate all the actors.

Lighting designer Eric Van Tassell said he had a lot of fun lighting moments in the show. particularly in the musical number "Nice," in which the bride's mother sang her inner monologue.

"Every time we're in reality, there are lights in the rooms with a subtle pink, because I established that that character's color was pink, so when she was dominant, the lights had a pinker hue," Van Tassell said. "Then when we would go to the times where she was singing an inner monologue, everything went blue except for her and the other four women in the room, and she had a spotlight so you could see her really well."

Because the set was so large, "It Shoulda Been You" was a props-heavy show for Amber Sacks, props master and set dresser at The Studio Theatre.

"We practically planned a whole wedding," Sacks joked. 'Needless to say, I'm never getting married."

Kristen Fiore is a senior writer with The Villages Daily Sun. She can be reached at 352-753-1119, ext. 5270, or kristen. fiore@thevillagesmedia.com.

'A Doll's House'

By KRISTEN FIORE Daily Sun Senior Writer

Set in the late 1800s, Henrik Ibsen's "A Doll's House," served as The Studio Theatre Tierra del Sol's final show in season three and first-ever period piece.

The set for the show was unconventional in many ways.

It was done in the round, with audience members seated on all sides of the set, an elegant wooden platform surrounded by large ornate doors and stained glass windows, and decorated with tables, chairs, pots of flowers, tea trays and a piano.

Although the look of the furniture was true to the period, the fabrics were modern.

"It's set in 1879 Norway," said Kenneth Constant, technical supervisor and set designer at The Studio Theatre. "Finding pieces that are Norwegian from that period is very difficult, so we took a different approach to how we wanted that aesthetic to work."

The result was a period show with modern elements. "A Doll's House" features a

woman named Nora who hides a big secret from her husband so as not to hurt his pride.

It is a feminist piece that was extremely controversial when it first came out. Today, it's a reminder of how far women's rights have come and how much more needs to be done.

"I hope that by not throwing everything back to the 19th century that it's easier for the audience to ground their connection to the story, because it's still relevant today," Constant said.

For props master and set dresser Amber Sacks, a lot of research and visits to antique shops was required.

"Period pieces are my favorite because I do get to spend so much time looking around for vintage pieces,' Sacks said. "They are the most challenging, especially while trying to stay true to the time



Clay Becker connects sections of α door frame while setting up for α performance of "A Doll's House" at The Studio Theater Tierra del Sol.

period. But the research and shopping really makes you appreciate how far we've come."

One prop that has to be kept in constant supply is meringues, a small dessert. The cast eats seven meringues in each show, and five of them are consumed by Whitney Morse, who plays Nora.

By the end of the run Sunday, the cast will have gone through roughly 260 meringues, with Morse eating 180 of them.





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