



# The Minotaur

The Athenian Berean Community Players Newsletter

Volume XIX Issue I March 2011

Edited by Andrea Thompson  
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**The March 2011 meeting**  
will be held March 9, 2011 at 6:30 pm at the library in The Plains. This is the meeting at which we review play proposals and select our season for next year. According to the by-laws, those who wish to vote on the season must have paid their dues and must attend the entire play presentation event. Proposals that have already been submitted are listed on our web site ([www.abcpayers.org](http://www.abcpayers.org)). If you would like to propose a play, download the form from our web site, fill it out, and send it to Carol Ault at [CarolAult@columbus.rr.com](mailto:CarolAult@columbus.rr.com).

- 2010-2011 Officers**
- President**  
Celeste Parsons
- Vice President**  
Emily Maluski
- Corresponding Secretary**  
Sylvia Abbott
- Recording Secretary**  
Linda Watkins
- Treasurer**  
Jim Parsons

**Tennessee Williams**  
*Cat on a Hot Tin Roof*  
Directed by Ron Luce  
March 3-6, 2011

**Elections are soon approaching!!!**

We will be electing our 2011-2012 Officers during the April meeting. If you would like to be considered for office, or you would like to nominate someone else, please contact Emily Maluski.





## OCTA Scholarships Opportunity

OCTA will be awarding college scholarships this year (the number and amount of scholarships are not yet determined). To be eligible, a student must:

- 1) Be accepted into an accredited post-secondary program for 2011-2012.
- 2) Be a member, a child of a community theater member, or a theater major in school.
- 3) Fill out the application form (available on the OCTA website at [www.ohiocommunitytheatre.org/cuelines/11FebCuelines.pdf](http://www.ohiocommunitytheatre.org/cuelines/11FebCuelines.pdf)). This is the digitized newsletter; the requirements are on page 10 and the application form on page 11.
- 4) Enclose two letters of recommendation: one from a teacher, drama director, religious leader or other person in the education field, and one from a person directly involved in an OCTA member theatre.
- 5) Submit a paper answering three questions (limited to one page for all three questions):
  - a) What are your future goals for involving theatre, including community theatre, in your life?
  - b) How will your education enable you to reach these goals?
  - c) If your major is not theatre-related, how will you use your major to benefit theatre?

All information must be submitted by MARCH 15, 2011, including a head shot photo, to

Ohio Community Theatre Association  
Eleanor Smith, Administrative Assistant  
4042 Blendon Pt Dr  
Columbus, OH 43230-7807

## WORKSHOPS SHARE THEATER TECHNIQUES AND TIPS By Celeste Parsons

A dozen ABC Players members joined presenter Sylvia Abbott on January 29 for the Directing Workshop, the second of our first season of technical workshops. After a lively discussion about choosing a play or musical to direct, casting, scheduling, and blocking, the group stopped for a tasty lunch brought in by Miki Brooks of FullBrooks, and then split into two groups to try blocking short scenes and performing them for each other.

The final workshop for 2010-2011 will be The Joy of Sets, presented on April 2 by Celeste Parsons. Celeste plans to share strategies on how to approach set design, the kinds of set pieces that can be combined for different types of sets, and how to use sketches to capture a set design. Artistic training is not required! You can register by sending an e-mail to [the.abc.players@gmail.com](mailto:the.abc.players@gmail.com).

Another series of workshops is already shaping up for 2011-2012. It looks as though September will bring Carol Ault's workshop on Stage Management; January will feature Performance Techniques and Preparedness for the Actor by Karen Chan and Marlo Tinkham; and in March we can learn about Lighting and/or Rigging from T-Bone McCauley of Stuart's Opera House. Keep checking [www.abcplayers.org](http://www.abcplayers.org) for dates and workshop descriptions.

### Theater quotes

"Theater is so endlessly fascinating because it's so accidental. It's so much like life"

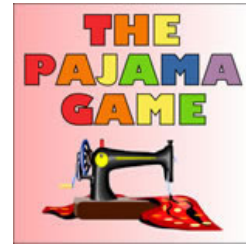
- Arthur Miller

"Many plays, certainly mine, are blank cheques. The actors and directors put their own signature on them."

-Thornton Wilder



## UPCOMING AUDITIONS!!!



Auditions for The Pajama Game, will be held on Saturday, March 12, from 1 to 5 p.m. in the fellowship room at the Church of the Good Shepherd in Athens, and on Sunday, March 13, from 1 to 5 p.m. at Stuart's Opera House in Nelsonville. An audition form and role list are on the web site. Prepare a solo song to perform; an accompanist is available if you bring the sheet music, or you can sing a cappella.

### Male Roles

- **Sid Sorokin** (baritone 28 – 38): the handsome new factory superintendent who falls in love with Babe, despite their being on opposite sides of the labor dispute central to the plot. Ted Danson type.
- **Myron "Old Man" Hasler** (45 – 65): the strict head of the pajama factory who keeps a secret.
- **Vernon Hines** (comic baritone 30 – 50): the factory timekeeper, who thinks Gladys flirts too much and, as a result is always jealous.
- **Prez** (character tenor 35 – 60): the head of the union and a skirt chaser, despite being a married man. Walter Matthau type.
- **Pop** (50 – 70): Babe's kind and agreeable father.
- **Max**: A salesman.
- **Charley**: a worker in the factory and the handyman.
- **Joe**: a factory worker and Prez's right-hand man.
- **Gus**: an unhappy factory worker who Sid shoves.
- **Electrician**

### Female Roles

- **Catherine "Babe" Williams** (mezzo 25 – 35): the leader of the Union Grievance Committee, who in turn falls in love with Sid.
- **Gladys Hotchkiss** (character mezzo 25 – 35, dance): Hasler's attractive, quick-witted secretary, who dates Hines and is chased by Prez.
- **Mabel** (alto 40 – 60): the mother hen of the factory and Sid's secretary.
- **Mae** (22 – 45): a loud-mouthed member of the Grievance Committee, who accepts Prez's advances, much to his surprise.
- **Brenda**: A member of the Grievance Committee.
- **Virginia**: a factory girl and union activist.
- **Poopsie**: a factory girl and union activist.

### **Notes from the Director**

Ron Luce, Director of *Cat on a Hot Tin Roof*

Directing this play has been one of my dreams for a very long time. For those who know Tennessee Williams' work intimately, you understand the complexity of doing this show. The story is highly complex, the characters are highly complex, and it takes well-seasoned performers to pull off the major roles.

The roles of Brick and Maggie are extremely tense. Brick is tortured by his sense of loss of his best friend Skipper and his anger at Maggie for having broken up the friendship between the two men. He has turned to alcohol as the only thing left to him to survive the end of his youth, his longing for a lost friend, and the death of his marriage to Maggie. Maggie is desperately trying to revive the love Brick once had for her, or at least the physical manifestations of that love. She is also trying to get Brick to accept responsibility for the plantation that Big Daddy will soon have to leave behind him. To do these roles, the actors have to play both the surface and the underlying emotional turmoil, longing, and frustration; often the surface and the underlying realities are working in completely different directions.

Big Daddy requires a clear understanding of a man who is too easily labeled just plain nasty, but who carries a shred of warmth in him that comes out only under the greatest challenge one can face: the realization that all the money and power in the world cannot save us from death. To play this role without become purely mean-spirited or overly obvious about the glimmers of something more going on than pure greed and lust for power is no small task.

This play is a tough one even for trained professional actors if they don't see all the nuances of Williams' writing. He dips in and out of "the moment" sometimes like a Shakespearean tragedy in which we discover the inner thoughts and philosophical bases of these character's being and Williams' view of the world as verging on total collapse of the old to give way to a vulgar new world.

It has been a pleasure for me watching the entire cast come to terms with the great theatrical work they have before them and watching them dig deeper and deeper to experience the characters at new levels. I am confident that this will have been a play to remember as a growing experience and an opportunity to challenge their ability to deal with great drama.

I applaud the cast, and I thank the wonderful crew for their tireless efforts to make this dream a reality.



**JUST FOR THE MAGIC**  
 (from a column by Rod McCullough,  
 AACT President)

About twenty-five years ago, a major oil company produced a full-page ad, explaining why the corporation gave to the performing arts. They listed all the reasons we're familiar with, and we use. To add to the quality of life in their communities. To be sure their employees, and their employees' children, have access to all the positive aspects of the arts. To make it easier to recruit employees to their communities. To add to the economy of their communities. At the end though, they said the most compelling reason as...Just for the magic.

Lately, our community theatres have been buffeted. Economic downturns affected ticket sales and donations. Heavier competition for dwindling state, county, and city funds. Increased pressure from funders to measure impact and justify our existence. A volatile investment environment has eaten away at our endowments. We've spent time and energy finding ways to meet those challenges. At the same time though, we can't ignore the very thing that our audiences and our communities expect of our theatres: magic! For those of us who spend hours memorizing, rehearsing, building, painting, prop-searching, and tailoring, it doesn't feel like magic. But it's different for the person who comes to our theatre in the evening, tired from a full week of work and wishing he or she was anywhere else in the world. What they watch us create on stage and the rejuvenation they feel at the final curtain are, indeed magic. It sets us apart.

**Our Very Own Stage Magic!**



Children gather around Drosselmeier to see the nutcracker doll during The Story of the Nutcracker in December 2010.



Actors who participated in the stage combat workshop, pose for a picture.



Cast and crew from The Odd Couple



Sandy Russell shows off her burnt capon prop for The Odd Couple.