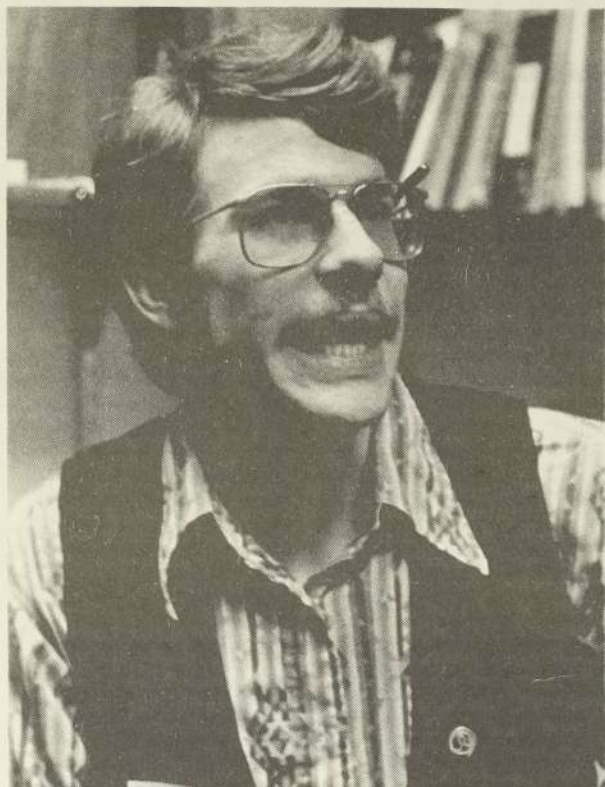


Technical crews of 'Androcles and the Lion'



Co-Stage Manager David Harvey

The playwright comes up with the ideas, the director molds them into reality, and the actors express the concepts.

But all of this is for naught without the technical assistance of the crew.

In theater parlance, the "crew" is the back-stage personnel. They are the ones who build the sets, paint the "flats," run the electrical boards and help mold the audiences "willing suspension of disbelief," all without the applause or, most often, the recognition they deserve.

The crew for Clackamas Community College's Winter term production of George Bernard Shaw's "Androcles and the Lion" include costumers Lynn Myers, Dianna Hardy and Charisse Smith, properties people Donald Williams and Roger Nuffer, sound technician Jody Sherrill and the lighting crew of Neil Hass and Ed DeGrauw.

Rounding out the crew are David Harvey and Roberta Ellsworth, the co-stage managers.

"The stage manager is, like the title suggests, one who manages the stage," Harvey explained. "The acting area, the off-stage 'wings,' the case and crew . . . everything."

Most shows do not need co-managers, but "Androcles," by virtue of its large cast and crew (which, when combined, are called the "company," and which number 26 people in this show) needs both Harvey and Ellsworth.

"We've got more than 25 people working on this show, and it gets a little crazy backstage," Ellsworth said.

Harvey has stage managed before. He worked on several shows while attending Molalla High School, and managed last year's College production of "Monique."

However, stage managing is not an end-goal for Harvey, 20. He is an actor, singer, author and wishes to eventually try his hand at play-wright. "The trouble is, I hate doing dialogue," Harvey admits. For the present, he is working on a fantasy novel.

His first love is directing. He was the assistant director

under Jack Shields for "Monique." Shields is the College chairperson for theater and communications arts, and the in-house director, is directing "Androcles."

Ellsworth has less experience in the theater department. This is her first year at the College.

"I guess a good description for my job is gopher," Ellsworth, 18, said. "My job is to keep track of people, to make sure they're here. And to just help out everyone as much as I can."

Unlike Harvey, who has acted extensively at the College, Ellsworth is more fascinated in the technical side of theater. "The 'techie' part interests me more and more," she said. "And so far, this show is going great."

When asked if she would rather be on stage, receiving the applause, Ellsworth said no. "I have some small interest in acting, but I'm scared of death of being on stage."

However, the size of "Androcles" has forced Ellsworth to swallow her fear. She played Christian in the show, as did

Myers delves into Androcles' history

By Barbara Bragg
For The Print

What is theater? A group of people who put on odd clothes and face-goop and cavort in front of hot lights and strangers, all the while spouting memorized words written by another stranger?

For Lynn Myers it's been an almost obsessive learning experience. Sure, she gets to cavort and wear the goop and garb in the College's upcoming "Androcles and the Lion," but as costumer she first had to deal with her curiosity: Did Androcles really exist? When? Where?

Lynn's curiosity was satisfied by more than 20 books addressing early Roman history in the College's library. In *Roman Life and Manners Under the Early Empire* by Ludwig Friedlander she found that one Apio of Alexandria had testified of, and Claudius had recorded the story of, "Androcles." The Greek slave had once removed a thorn from a lion's paw in Africa and, when he was thrown to the beasts later as punishment for being a runaway slave, the same now-captured lion recognized him and refused to eat

him. In "Androcles and the Lion" Shaw has Androcles facing Christian martyrdom—a Joan of Arc rather than a Dred Scott.

Shaw has included two gladiators in his script, named Retiarius (played by Ed DeGrauw) and Secutor (played by Joseph Schenck). During Myers' search to find descriptions of gladiator costuming she found that secutor and retiarius were two out of 14 classifications of gladiators. The retiarius' weapons were always net and trident; the secutor was armed with the traditional short sword and shield. DeGrauw has already started practicing his net-throwing technique.

Although Lynn Miller (Please see story, this page) has brilliantly designed the costumes to be made of foam rubber rather than bronze and carpeting in place of leather, they are historically based. As Myers said, "Once you get the correct historical reference, you take as much license as you want."

By letting the cast in on her finding Myers has progressed from learner to teacher. She doesn't want to be the only one to know that Retiarius' trident is historically correct.



Researchist Lynn Myers

Miller designs Roman armor

By T. Jeffries
Of The Print

"I can't think of one aspect of theater that I haven't done," said Lynn Miller, set designer for KATU TV and costume designer for the Clackamas Community College theater presentation of Bernard Shaw's "Androcles and the Lion."

The play, directed by Communication and Theater Arts Chairperson Jack Shields, is set in ancient Rome. "Jack and I are old friends. We were in many a show together. 'Androcles' takes a lot of armor and he knew I knew how to make it," Miller said.

The armor, for soldiers and gladiators, is being constructed of lightweight foam rubber. The polyfoam is cut and the pieces formed with contact cement.

"I don't know of anyone else who uses polyfoam for armor," Miller, 48, said. "A lot of these techniques I've invented. I developed them during my years in puppetry."

Miller taught puppetry classes at the College in 1976. A graduate of Portland State University, Miller worked as the technical director for the University of Utah through the early 60's. Afterwards he used his puppetry skills at the Ladybug Theater in the Washington Park Zoo for eight years, before coming to the College and then moving on to KATU.

"I've worked at KATU for six years now," Miller said. "I used to do 'Sinister Cinema' and for a short time I appeared on the old 'Kidwitness News' show."

As well as set design, Miller has also designed and built specialty costumes for commercials and demonstrations including giant bananas, giant telephones and ventriloquist dummy heads.



Costume Designer Lynn Miller

