

Players' Barn National Model For Convention

By SUE SHAUGHNESSY

FARMINGTON Community theater activists from throughout the country visited the Farmington Players Barn Sunday (Aug. 24) afternoon as the final stop in an after-noon tour of unique community theaters in the metropolitan area.

"They were all members of the American Community Theatre Association (ACTA) who are attending the groups' national convention this week.

"They came to Farmington from as far away as Seattle, Wash., and Amarillo, Tex., and as nearby as Livonia and Westland.

BEFORE ARRIVING at the Players Barn in Farmington Township the husband of delegates visited the Avon Players Theater in Avon Township and the home of the St. Dunstan Theater Guild at Cranbrook.

"They came to learn about the organizational structure of the local community theater organizations and to see the facilities. In the process they also provided ideas and information for the local organizations.

Peter Faulk, the full-time managing director of the Amarello Little Theater, said that all three of the groups were very different. "The Farmington Barn has the most adaptability for staging plays," he commented.

"I'm amazed that none of the groups we visited have any paid staff," Faulk continued. "There is only so much that volunteer help can do and it's impressive the playbills and audiences that these local organizations draw."

JAMES CAVANAUGH, ACTA program chairman and a delegate from Omaha, suggested to the local delegates that they

negotiate on the royalty costs. "I've been doing this successfully for about 10 years," he said, "and you'd be surprised how the costs will come down with a small theater and low ticket costs.

"ACTA wants to set up a central file on what royalty fees are paid by each group," he explained, "and this will give us the necessary information to have some sort of scale established."

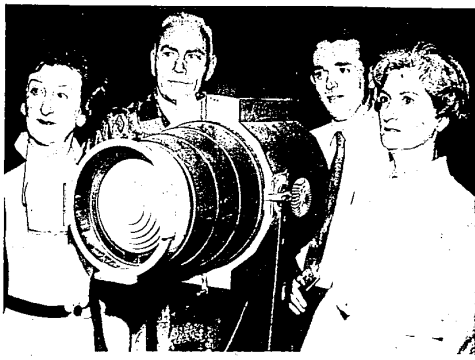
Royalty fees are part of the highest costs encountered in the community theater production. For instance, the Farmington Players have paid a \$750 royalty fee in order to produce their upcoming musical "Once Upon A Mattress" for nine performances.

Cavanaugh told the group that he thought with some negotiations the royalty fee would have been lowered. "The publisher won't offer it, you have to ask for a reduction," he cautioned.

THE NATIONAL delegates heard Hope Nahstoll, one of the founding members of the Farmington Players, relate how the Barn was first noted by the group in 1953 and of the extensive remodeling necessary to turn it into a theater.

She told how the group agreed to purchase the structure in 1965 under the terms of a 10-year mortgage. "We paid off the debt in 29 months," she recounted proudly.

Don Briggs showed a series of slides of productions ranging from the group's first play in 1953 in the basement of the First Methodist Church of Farmington to scenes in the Farmington High School gym to the most recent production in the Barn—last spring's "A Case of Libel."



FARMINGTON PLAYERS played host to out-of-state visitors attending the American Community Theatre Assn. convention in Detroit. Hope Nahstoll and Don Briggs (left) show off a Klieglight in the Players' Barn on 12 Mile Road to Clay Havers of Tennessee State University at Nashville and Pauline Hardway of the Lync Theatre, Seattle. (Observer photo)

Translations Of 7 Plays Published

ANN ARBOR Laughter that survives over 2,000 years is his one best recommendation -- reason enough for the University of Michigan Press to collect seven comedies of Aristophanes in two new paperback editions.

Edited by William Arrowsmith, a classicist who doubles as translator along with Douglas Parker and Richmond Lattimore, the famous Greek comedies emerge in modern idiom that should appeal to today's popular play and the one most frequently adapted for its war-torn--the-sizes theme; "The Acharnians," his earliest play; and "The Congresswomen," which deals with a takeover of the state masterminded by women, all translated by Parker. "The Frogs," translated by Lattimore, offers a comic journey beyond the limits of the world.

"Four Comedies" offers "Lysistrata," the author's most

'Bridge At Remagen'-- Blood, Gore, Heroism

By SUE SHAUGHNESSY

If you like the old fashioned war films complete with blood and gore along with a mixture of heroism and common decency you'll like "The Bridge at Remagen."

The film stars George Segal and Robert Vaughn and is currently on screen in the Cinema II Theatre in the Livonia Mall. Actually, the story line has a basis in fact. Hitler did order every bridge crossing the Rhine destroyed as the American and Allied forces closed in on the crumbling Reich in March, 1945.

of the people involved in the episode.

The viewer is shown the problems of the German Major (Robert Vaughn) trying to hold the bridge until the last possible moment and then his efforts to see the structure destroyed to stop the advancing Americans.

On the other side of the bridge stands an Army squad commanded by a first lieutenant (George Segal) and he fights not only the problem of battle fatigue among his men, but the ambitions of his company commander.

Segal survives the battle along with his sidekick played by Ben Gazzara.

It's a more traditional type of war film than "Castle Keep" and as such has more to recommend it to the viewer.

Along with the story line and the suspense, the film even manages to make a point about the human being and the pressures of war.

Fancy that--Hollywood can still turn out a film that entertains and has something to say.

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