

THE WARBLER

AN EDUCATIONAL WEEKLY



Dear Student, Artist, Thinker,

Theatre has always been unique in its complete trust in its audience for a total suspension of disbelief. Few artforms extend this far into their audience, to rely on the complete enthrallment of adults standing before them in costumes shouting out words that have been made up for them. Dating all the way back to the 6th century BCE with the Ancient Greeks, this artistic tradition has captivated live audiences for centuries; even past the technological need for theatre with radio and eventually movies, it still remains as a dominant form of entertainment.

Some people attribute the success of theatre to the urgency and immediacy of the artform, with the players standing right before the audience, patrons can become even more immersed in the characters' world and feel their emotions more viscerally. Oscar Wilde, a 19th century playwright and poet, once said, "I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being." Others believe that this surrendering of logic in watching people before you play out made-up scenes is enjoyable because of that stimulation of childlike imagination. Others believe that the story-telling of this artform is better with being contained to one specific location and a set number of performers has been a restraint that has sparked some of the greatest creativity.

No matter what draws people to this artform, its impact can definitely be seen on our world. Before Covid-19 had shut down theatres, it was estimated that around 13 million people attended plays and musicals on Broadway per year, and the number of people attending shows grew with the inclusion of community and school theatre productions. From the architectural history to key players sparking innovation in the community, we hope you enjoy learning more about the vast world of theatre in this edition of *The Warbler*.

Julia and the APAEP team

"The energy of live theater is indescribable. You are just in the moment for an hour and a half." ADRIANNE PALICKI // American actress and model

FEBRUARY 9, 2022

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WORDS INSIDE

FOUND INSIDE "SYDNEY OPERA HOUSE ..."

endorse | declare one's public approval or support of

interlocking | having parts that overlap or fit together

aesthetic | concerned with beauty or the appreciation of beauty

FOUND INSIDE "HERE ARE 4 ACTING TECHNIQUES ..."

corporeality | having, consisting of, or relating to a physical material body

subsequently | coming after something in time; following

applicable | relevant or appropriate

FOUND INSIDE "BRANDON CARTER IS NAMED ..."

contentious | controversial



ENTERTAINMENT

Here are 4 Acting Techniques You Should Know

You may not realize it, but there are several different techniques when it comes to acting. Several of your favorite Hollywood A-list actors all use different acting techniques to make their characters come alive.

FROM PROJECTCASTING.COM | September 29, 2021

Classical Acting Technique | Constantin Stanislavski created the acting technique called Classical Acting. Stanislavsky's "system" is an acting technique that has a systematic approach to training actors. Areas of study include concentration, voice, physical skills, emotion memory, observation, and dramatic analysis. Stanislavsky's goal was to find a universally applicable approach that could be of service to all actors. He said of his system: "Create your method. Don't depend slavishly on mine. Make up something that will work for you! However, keep breaking traditions, I beg you." In Stanislavski's system, also known as the Stanislavski's method, uses an actor's feelings and experiences to connect with the character they are portraying. The actor puts himself or herself in the mindset of the characters finding things in common to give a more accurate portrayal of the character.



The Chekhov Acting Technique | Michael Chekhov was a student of Stanislavski, and he would later add to the Stanislavski's system. Chekhov was a Russian-American actor and author. In this technique, the actor focuses on the internal problem the character is facing and then expresses the issue in the form of movements. "Central to his method is an image of the Ideal Actor who, as a human being, is himself a two-fold instrument. As an embodied being, he has corporeality: 'I have a body.' As a conscious being with thoughts, feelings, and will impulse, he has an inner self (psyche/soul): 'I have an inner life.'" In Chekhov's vocabulary, the term "psycho-physical" is shorthand to indicate the actor's whole instrument, which by its essential parts, is both physical and psychological. Understandably then, the first goal of the method is for the two parts of the actor's whole to develop together in the direction of their highest potential." In this technique, the actor physicalizes a character's need or internal dynamic in the form of an external gesture. Subsequently, the outward gesture is suppressed and incorporated internally, allowing the physical memory to inform the performance on an unconscious level.

Method Acting Technique | Method acting is credited to Lee Strasberg and the members of his Theater

Group. For instance, actors Sanford Meisner, Robert Lewis, and Stella Adler all worked under Lee Strasberg, where they all developed the acting technique. Strasberg's teaching emphasized the practice of connecting to a character by drawing on personal emotions and memories, aided by a set of exercises and practices, including sense memory and affective memory. Stanislavski's system of acting as the foundation of Strasberg's technique. Followers of Strasberg's technology are now commonly referred to as "method actors." "If one listens to either its critics or supporters. Method Acting is described as a form of acting where the actor mystically 'becomes' the character or tries to live the role in life somehow literally. Like all clichés, both explanations are false. When Lee Strasberg defined what is popularly known as Method Acting, he used a simple declarative sentence: "Method acting is what all actors have always done whenever they acted well." The method acting technique has different varieties.

Meisner Acting Technique | The Meisner Acting technique is closely related to the Method Acting technique. It requires the actor to focus not on themselves but entirely on the other actor as though he or she is real and only exists at the moment. This type of acting method makes the actor's scene seem more authentic to the audience. The essential exercise that Meisner invented to train actors' responses is called the Repetition Exercise. Here's an example of the activity: "In this exercise, two actors sit across from each other and respond to each other through a repeated phrase. The phrase is about each other's behavior and reflects what is going on between them at the moment, such as "You look unhappy with me right now." The way this phrase is said as it is repeated changes in meaning, tone, and intensity to correspond with the behavior that each actor produces towards the other. Through this device, the actor stops thinking of what to say and do, and responds more freely and spontaneously, both physically and vocally. The exercise also eliminates line readings, since the way the actor speaks becomes coordinated with his behavioral response." ●

"I started out in the Apollo Theater. That's where I got my start. I won Amateur Night four weeks in a row."

FAT JOE //
American rapper
from the Bronx

INDUSTRY

What Is a Film Makeup Artist?

The Role of Makeup Artists on Film and Television Productions

MASTER CLASS | August 16, 2021

Like many behind-the-scenes professionals in the entertainment industry, movie makeup artists know they've done a good job when their work goes unnoticed. This doesn't mean that the job of a movie makeup artist or special effects makeup professional is easy — it takes years of training and incredible dedication to work consistently and successfully as a film makeup artist.

Film makeup artists devise and apply the theatrical makeup designs for actors in feature films and television. The complexity and type of design will vary depending on the production and character but good makeup artists can execute a wide array of looks across genre and period.

The 4 Different Movie Makeup Artist Roles

Key makeup artist | The key makeup artist is in charge of designing each individual actor's makeup. Key makeup artists apply makeup to lead roles and actors, and execute any particularly complicated designs. The key makeup artist delegates and oversees the makeup artists and makeup assistants, always checking to ensure the continuity of makeup throughout the film shoot.

Makeup artist | Makeup artists are responsible for applying makeup to non-lead actors and the supporting ensemble. Makeup artists are under the supervision of the key makeup artist and are responsible for executing the key makeup artist's original designs.

Makeup assistant | Makeup assistants organize makeup kits and assist makeup artists with body makeup application (including any body art or body painting) and other small tasks. A makeup assistant may also be tasked by the key makeup artist with photographing cast makeup to ensure consistency in the case of reshoots.

Special effects makeup artist | Special effects makeup artists (sometimes abbreviated as SFX makeup) are responsible for any special make-up effects, like applying prosthetics or using foam latex (a special compound used for three dimensional prosthetic effects).

The entire makeup department operates out of a designated makeup trailer and are on set throughout the duration of filming in case any touch-ups or changes are needed during the shoot.

What Does a Special Effects Makeup Artist Do?

Special effects makeup artists use makeup and prosthetics to reproduce wounds, deformities, wrinkles, or super-

natural features. SFX makeup artists combine mastery of basic film makeup with knowledge of advanced SFX makeup techniques for more dramatic effects. The job of an SFX makeup artist is challenging in its diversity — one day an SFX artist might be using spirit gum to apply a bald cap and wrinkles to an actor to artificially age them, while the next day they might be using liquid latex and prosthetic makeup to transform an actor into a zombie.

What is in a Special Effects Makeup Kit?

Special effects makeup artists use tools specific to their work:

Bruise and abrasions wheel | A makeup wheel containing colors specifically suited to creating the coloring found in bruises

Liquid latex | Used to create the 3-dimensional texture of various skin injuries and prosthetics

Spirit gum | A basic, safe adhesive for attaching prosthetics and wigs to actors' heads and faces.

Skills and Education Needed to Become a Movie Makeup Artist

Professional film makeup artists come from a variety of backgrounds and take many different paths into the entertainment industry. That being said there are some core skills and qualifications that most film makeup artists have.

Cosmetology school. Accredited cosmetology and beauty schools offer makeup courses that last from one to eight months and can help with licensing requirements and professional placement after coursework is completed. Most of the top makeup schools for those interested in film makeup are located in Los Angeles.

Experience. Makeup school will acquaint students with basic makeup artistry technique, but for those interested in a career in the film industry, additional production experience is also necessary. Oftentimes this means working for free on small budget films or film school student projects while you build up experience and credits.

Portfolio. Aspiring makeup artists should have a portfolio of photographs showcasing some of the signature looks they've created. A good portfolio will show a range of makeup designs.

Full professional kit. It's vital that any aspiring makeup artists maintain a basic makeup kit with at least the bare essentials. ●

“Every time I go to the theater, there's something about the atmosphere, seeing something unfold live in front of an audience, that you can't get out of your system.”

JOHN MADDEN // American football coach and sports commentator



MATHEMATICS

Sudoku

#191 PUZZLE NO. 268389

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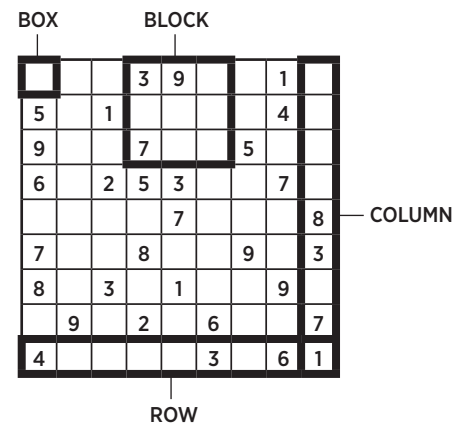
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©Sudoku.cool

SUDOKU HOW-TO GUIDE

1. Each block, row, and column must contain the numbers 1–9.
2. Sudoku is a game of logic and reasoning, so you should not need to guess.
3. Don't repeat numbers within each block, row, or column.
4. Use the process of elimination to figure out the correct placement of numbers in each box.
5. The answers appear on the last page of this newsletter.



What the example will look like solved 📌

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| 4 | 2 | 7 | 9 | 5 | 3 | 8 | 6 | 1 |



“The theater is so big and dark and private. Nobody knows that I am there. I am relaxed. I forget completely I am an actress. I laugh, I applaud, I cry.”

MONICA VITTI // Italian actress

DID YOU KNOW?

Theatre as we know it began in ancient Greece with a religious ceremony called 'dithyramb' in which a chorus of men dressed in **goat skins**.

The **longest continuous dramatic performance** was twenty three hours, thirty three minutes, and fifty four seconds achieved by the 27 O'Clock Players in New Jersey on July 27, 2010. They performed *The Bald Soprano* by Eugene Ionescu, a play written in a continuous loop and said to be totally pointless and plotless.

According to Aristotle, the **plot** is the most important feature of a dramatic performance.

The **oldest play** still in existence is *The Persians* by Aeschylus, written in 472 BC.

World Theatre Day has been held on **March 27** every year since 1962 when it was the opening day of the "Theatre of Nations" season in Paris.



"The heart of the theater is the play itself, how it dramatizes life to make it meaningful entertainment. To achieve depth and universality, the playwright must subject himself to intense critique, to know human character and behavior, and finally to construct art from the most mundane of human experience." F. SIONIL JOSE // Fillipino writer

Idiom

"In the limelight"

Meaning the center of attention; focus of the public

Origin The origins are linked to a type of 19th century stage light. English inventor Goldsworthy Gurney developed a blowpipe that burned hydrogen and oxygen, and when burning calcium oxide (otherwise known as quicklime), it produces an intense white light. A Scottish military engineer, Thomas Drummond, learned about Gurney's work and around the mid-1820s devised the first practical use for limelight, as a surveyor's tool. When landmarks and reference points were lit with Drummond's bright light they could be observed from great distances by surveyors, enabling for more accurate measurement-making.

In 1837, limelight was used for the first time to illuminate a stage, at London's Covent Garden. During the second half of the 19th century, theaters regularly utilized this powerful form of light, which could be focused into a beam to spotlight specific actors or an area of the stage, as well as create special effects such as sunlight or moonlight. Limelight has since been replaced by light produced by electric lightbulbs.

Source: history.com/news/where-did-the-phrase-in-the-limelight-come-from



THE WORD "TRAGEDY" COMES FROM A GREEK EXPRESSION MEANING "GOAT SONG" AND "THEATRE" COMES FROM A GREEK VERB MEANING "TO BEHOLD."



ANCIENT GREEK AUDIENCES STAMPED THEIR FEET RATHER THAN CLAPPING THEIR HANDS TO APPLAUD.



WALT DISNEY WORLD, FLORIDA, HAS A RECORD 1.2 MILLION COSTUMES IN ITS THEATRICAL WARDROBES.

ART + CULTURE

“Tomorrow, and Tomorrow, and Tomorrow”

SPEECH FROM *MACBETH* BY WILLIAM SHAKESPEARE

Tomorrow, and tomorrow, and tomorrow,
 Creeps in this petty pace from day to day,
 To the last syllable of recorded time;
 And all our yesterdays have lighted fools
 The way to dusty death. Out, out, brief candle!
 Life's but a walking shadow, a poor player,
 That struts and frets his hour upon the stage,
 And then is heard no more. It is a tale
 Told by an idiot, full of sound and fury,
 Signifying nothing.

**WRITING PROMPT**

While almost all writing styles leave room for opportunities to build worlds and characters through description, play writing is uniquely hindered in this way. Although playwrights can pen stage directions for an actors' benefit, all elements of storytelling must be communicated to the audience through dialogue and character action. While a difficult task, this form of writing has led to some of the greatest expressions and monologues that could be overlooked in other forms of writing. This week use the inspiration found by the traditions of play writing to create a poem, short story, creative nonfiction essay, or script that relies heavily on the elements of dialogue and character action.

Word Search

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| R | H | P | L | A | Y | E | R | N | Y | O | R | S | T |
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STAGE
 FURY
 DUSTY
 CANDLE
 DAY
 NOTHING
 IDIOT
 TOMORROW
 PLAYER
 SOUND

William Shakespeare (1564-1616) was English poet and playwright — considered to be the greatest writer in the English language. He wrote 38 plays and 154 sonnets during his lifetime. He wrote mainly comedies and histories and comedies in the beginning of his career and transitioned to mainly penning tragedies such as *Macbeth* until about 1608. He died within a month of signing his will, a document which he begins by describing himself as being in “perfect health.” He died on 23 April 1616, at the age of 52.

ARCHITECTURE

Sydney Opera House

FROM *DESIGNING BUILDINGS* | September 14, 2020

Sydney Opera House, located in the bay of Sydney Harbour, is a performing arts centre which since it opened in 1973 has come to be seen as a masterpiece of modern architecture and a symbol of Australia.

It was designed by Danish architect Jørn Utzon, following an international architectural competition in 1957. His entry was said to have been excluded by the technical judging panel, but later reinstated on the recommendation of one of the judge, architect Eero Saarinen who would not endorse any other design.

Design and construction

Work on the Sydney Opera House started in 1959. It was built on Bennelong Point adjacent to Jon Bradfield's Sydney Harbour Bridge where it would be visible from all sides. In 1966 during an interview for Danish television, Utzon said "...it was an ideal project for an architect... first because there was a beautiful site with a good view, and second there was no detailed programme."

At the centre of Utzon's distinctive design was a set of interlocking vaulted shells that became one of the most challenging engineering projects ever attempted. Each of the shells is made of pre-cast concrete rib segments rising to a ridge beam, held together by 350 km of tensioned steel cable. Geometrically, each half of each shell is a segment of a sphere; however, the 'sails' were originally designed as parabolas, for which an engineering solution could not be found.

Although described as reinforced-concrete shells, they are in fact a series of concrete ribs that support a total of 2,194 precast-concrete roof panels which are in turn clad with over 1 million tiles.

The design of the shells involved one of the earliest uses of computer analysis to understand the complex forces they would be subject to, and it took some years to find the solution - that all the shells would be created as sections from a sphere, supported on arched ribs. This solution avoided the need for expensive formwork construction by allowing the use of precast units which could be tiled at ground level. Large parts of the site were used throughout construction as 'factories' for these precast components.

The design and construction process was high profile and not without controversy. The government, eager for work to begin for fear that public opinion might turn against the project, pushed for the construction to start before many structural issues had been fully resolved. This forced Utzon to adopt a radical approach to the building construction, inte-

grating it with the design process in a collaborative and innovative way.

One central problem was that the concrete podium columns were not strong enough to support the structure according to the final designs, and so had to be rebuilt.

The original air-conditioning solution best illustrates the commitment to aesthetic integrity and sustainability. By utilising Sydney Harbour's plentiful water as the heat exchange medium, it enabled the iconic silhouette to remain uncluttered - a groundbreaking initiative on a world scale and the largest sea water heat pump system of its kind at the time. Further initiatives

such as chilled beams also provided the original foundations to build on in terms of low energy approaches.

Spiraling costs led to much criticism and a newly-elected government began to put pressure on Utzon in terms of his designs and cost schedules. With the dispute unresolved, Utzon was forced to resign amidst protests and controversy in 1966. He was replaced by Peter Hall who oversaw the interior design and practical completion.

Post-completion

On 20th October 1973 the Sydney Opera House (completed by Hall, Todd and Littlemore) was officially inaugurated by Queen Elizabeth II. Further new works were undertaken during the 1980s that established the Opera House as one of the world's leading performing arts centres.

Utzon never returned to visit the opera house, but in 1999 he was re-engaged to work on the building's interiors, assisted by his son (Jan) and partners, who oversaw the work. The subsequent renovation of the reception hall led to its being renamed the Utzon Room. He also oversaw the first alteration to the building's exterior, nine new large glass openings along the western side. Jørn Utzon died November 2008, in his home city of Copenhagen, aged 90.

Today, the Opera House is an iconic venue for tourists visiting Australia, situated as it is in the picturesque Sydney Harbour. It hosts 3,000 events event year, with an annual audience of 2 million, along with 200,000 people who take a guided tour of the building. ●



THEATRE & DANCE

Brandon Carter is Named Artistic Director of American Shakespeare Center

BY PETER MARKS | *The Washington Post* | January 10, 2022

After a contentious year that saw the departure of its artistic director and the cancellation of its autumn slate of plays, American Shakespeare Center announced Monday the appointment of a new artistic leader and a return next month to a full roster of performances.

Carter, a resident actor with ASC since 2018, assumes the directorship in a new management structure that the company describes as “a coequal group of individuals” running other departments such as operations, production and engagement. Carter is the first Black man, and person of color, to serve as artistic director of ASC, a 34-year-old company producing the classics in a 300-seat mock-Tudor playhouse in Staunton in the Shenandoah Valley.

The plans for 2022 include new productions of Shakespeare’s “Romeo and Juliet” and “The Comedy of Errors,” opening in February and March, respectively, and continuing through May. And according to Carter, there will be an increased emphasis on contemporary plays, starting with Duncan Macmillan’s “Every Brilliant Thing,” directed by Stephanie Holladay Earl and running from May 27 to July 3.

“Our audience is ready to see something new from us, and I’m ready to open the door,” Carter, 34, said in a phone interview.

The announcement settles the question of ASC’s survival, an issue that had supporters worried after the company’s decision in October to eliminate a four-play autumn roster. Although \$1.8 million in federal arts aid kept ASC solvent during the pandemic, the company experienced internal rifts and defections over complaints about racial insensitivity and treatment of women. The previous artistic director, Ethan McSweeney, resigned in February 2021 following the circulation of a letter, signed by many members of the staff, complaining about management deficiencies.

His departure prompted resignations by two key board members who objected to the way McSweeney himself was treated.

As at many theater companies, ASC was forced to make deep cuts during the pandemic; its budget of about \$4 million and staff of 70 full- and part-time workers were essentially reduced by half. To address concerns raised about equity and inclusiveness, the board hired a consultant in October to help with, as one ASC official described it, “revising company values”; the company added the suspension of the fall season was intended to give ASC time to focus on the training.

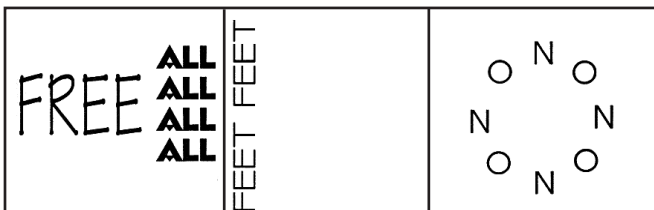
The company, which employs original Elizabethan practices — productions use minimal set pieces and props, and are performed with the house illumination on — took the first steps back to its traditional operation in December: It staged its annual “A Christmas Carol” again in its Blackfriars Playhouse in downtown Staunton. The announcements Monday of the members of a newly constituted management group, as well as the shows that will be produced throughout 2022, signaled other moves toward stability.

Carter has played dozens of ASC roles, most notably as both Prince Hal and King Henry in the “Henry IV” and “Henry V” cycle. He’ll continue to act, beginning in February as Romeo opposite Meg Rodgers, in a “Romeo and Juliet” to be directed by José Zayas. Carter said one

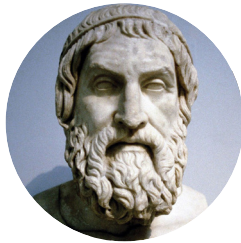


Brandon Carter, a resident actor with the American Shakespeare Center since 2018, was named the new artistic director of the American Shakespeare Center in Staunton, Va., on Jan. 10, becoming the first person of color to lead the 34-year-old company.

Photo by Lelund Durand Thompson



WORD PLAY A Rebus puzzle is a picture representation of a common word or phrase. How the letters/images appear within each box will give you clues to the answer! For example, if you saw the letters “LOOK ULEAP,” you could guess that the phrase is “Look before you leap.” *Answers are on the last page!*



RANDOM-NEST

Ancient Greek Playwrights

FROM RANDOLPH COLLEGE | RANDOLPHCOLLEGE.EDU

of his priorities will be to try to draw more audiences of color into the playhouse, and another will be to address the desire of many actors to be given contracts of shorter duration, to maximize their scheduling flexibility.

The schedule for 2022 is a somewhat pared-down version of the programming ASC offered before the pandemic; for one thing, the company's national touring arm will not be revived until 2023, Carter said. If all goes as conceived, the summer season will consist of "Twelfth Night" (June 9-Aug. 6) and L M Feldman's "Thrive, or What You Will" (July 7-Aug. 7), a modern companion piece to "Twelfth Night" that was developed through the company's New Contemporaries project.

In the fall, ASC plans "The Tempest" (Sept. 23-Nov. 26); "Pericles, Prince of Tyre" (Sept. 30-Nov. 27) and Aimé Césaire's 1960s play, "Une Tempête" (Oct. 27-Nov. 26). The last of these is a comic riff on "The Tempest" that reexamines the relationship between the wizardly Prospero and the enslaved Caliban.

Carter says his goal is to illuminate the canon in novel ways for audiences, " 'decentering' who they perceive to be in these stories, breaking the legacies of the action of the past," he said. "That is what this all means to me right now." ●

These individuals are also known as the four classical playwrights.

ARISTOPHANES | Aristophanes, the most famous writer of Greek comedies, was born in the 440s b.c.e. He lived through the upheaval of the Peloponnesian War, which lasted from 431 to 404, and stripped Athens of her place as cultural and political capital of the Greek city-states. Many of his plays comment on the long war—perhaps the most famous is *Lysistrata*, whose heroine leads a sex strike in order to bring about peace.

AESCHYLUS | The first great tragedian, Aeschylus, was born around 525 b.c.e. He produced his first dramas in 498, and he had his first victory in 484. We know he was still working in 458, when he produced his trilogy *Oresteia*. Aeschylus actually fought in the front lines against the Persians at Marathon in 490. We don't know much about the rest of his life, but we do know that his *Persians* (financed by Pericles) was such a success that he was invited to Sicily by Hieron of Syracuse to restage it.

SOPHOCLES | Sophocles, an older contemporary of Euripides, was born 497/496 b.c.e. at Colonus outside Athens. He first competed in 468, when he won first prize and beat his great elder Aeschylus at the same time. He won eighteen victories at the Great Dionysia, and he never placed lower than second.

Aristotle admired Sophocles (and particularly his *Oedipus the King*) because he wrote good plots about important people. Many people share Aristotle's point of view and consider Sophocles the greatest Greek playwright. We know of a total of 123 plays written by Sophocles, of which a mere seven survive.

EURIPIDES | Euripides was the youngest of the three great tragedians. Born in the 480s b.c.e., Euripides first competed in the Great Dionysia in 455. He competed twenty-one more times, but won only four times. Most of what has come down to us as Euripides' biography is pieced together from jokes made about him in comedies, and thus is not particularly reliable. He seems not to have taken part in public life; he may have had a bad marriage; and one of his sons (or a nephew) was a tragic poet, too.

Edited for space

"But theater, because of its nature, both text, images, multimedia effects, has a wider base of communication with an audience. That's why I call it the most social of the various art forms."

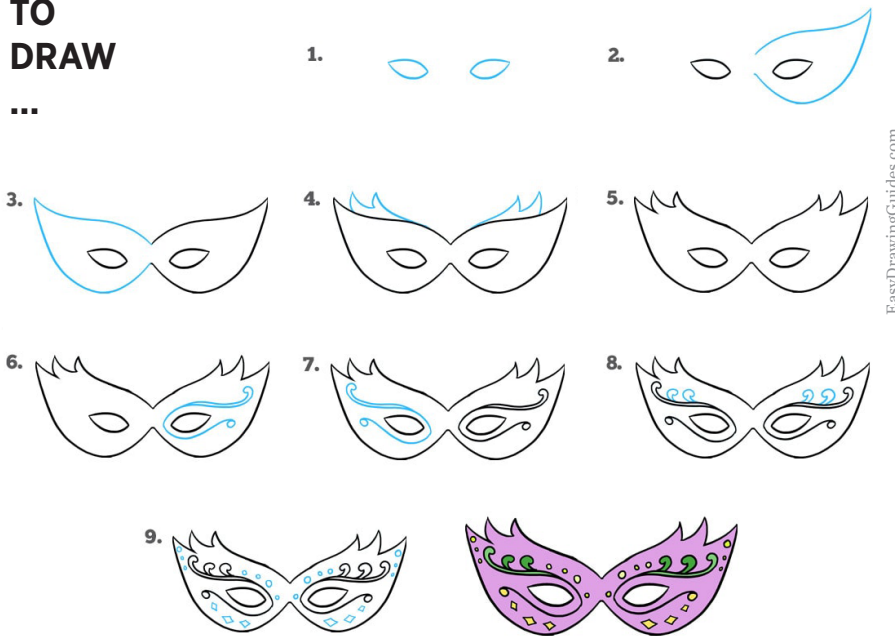
WOLE SOYINKA // Nigerian playwright, novelist, poet, and essayist

"When Tupac turned thirteen, we were homeless on that day. His theater club gave him a party. Sometimes I do wonder that if I hadn't gone on with fool-heartedness, my son would have had an easier transition into this life. But at least I was able to keep art there. Otherwise he would've had no way to get his feelings out."

AFENI SHAKUR // American political activist and former member of the Black Panther Party

HOW TO DRAW

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EasyDrawingGuides.com

A MARDI GRAS MASK!

Words of Encouragement

Theater is one of our most sophisticated art forms because it combines music, dance, set design, and others. The thing that I like about it is that it brings people who are from different backgrounds to produce a singular product. Theater has a lot to teach us about human relationships in that sense. Even though there is often not a tangible to produce, we are still contributing to each other's lives. We all want better lives for ourselves, and overcoming differences with our neighbors is one way to create them. Close relationships can often be challenging because you learn of the flaws that your neighbors have, but they understand yours as well. Our imperfection is something that we share. One of my favorite quotes comes from *Just Mercy* by Bryan Stevenson:

"But our brokenness is also the source of our common humanity, the basis for our shared search for comfort, meaning, and healing. Our shared vulnerability and imperfection nurtures and sustains our capacity for compassion."

I can find myself becoming frustrated with the people I'm close to, but we really all do share something despite how hard it is to see that sometimes. I challenge you this week to talk about your goals with a friend or even someone you haven't met before because when you do, you'll realize that you both have a lot in common. I hope you enjoyed this week's edition of *The Warbler*, and as always, we love you and wish you the best.

Taylor and the APAEP team



1061 Beard-Eaves Memorial Coliseum // Auburn University, AL 36849

Answers

SUDOKU #191

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 2 | 1 | 7 | 4 | 6 | 9 | 5 | 3 | 8 |
| 8 | 3 | 5 | 1 | 7 | 2 | 4 | 6 | 9 |
| 4 | 9 | 6 | 5 | 3 | 8 | 2 | 1 | 7 |
| 5 | 2 | 8 | 9 | 1 | 4 | 6 | 7 | 3 |
| 6 | 7 | 9 | 2 | 8 | 3 | 1 | 4 | 5 |
| 1 | 4 | 3 | 7 | 5 | 6 | 8 | 9 | 2 |
| 9 | 5 | 4 | 6 | 2 | 7 | 3 | 8 | 1 |
| 3 | 6 | 2 | 8 | 9 | 1 | 7 | 5 | 4 |
| 7 | 8 | 1 | 3 | 4 | 5 | 9 | 2 | 6 |

SUDOKU #192

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|---|---|---|---|---|---|---|---|---|
| 8 | 3 | 6 | 7 | 2 | 1 | 9 | 5 | 4 |
| 5 | 9 | 1 | 3 | 4 | 6 | 7 | 2 | 8 |
| 7 | 2 | 4 | 9 | 8 | 5 | 3 | 1 | 6 |
| 1 | 4 | 7 | 5 | 3 | 2 | 8 | 6 | 9 |
| 6 | 5 | 2 | 8 | 7 | 9 | 1 | 4 | 3 |
| 3 | 8 | 9 | 1 | 6 | 4 | 2 | 7 | 5 |
| 4 | 1 | 3 | 2 | 5 | 8 | 6 | 9 | 7 |
| 2 | 7 | 5 | 6 | 9 | 3 | 4 | 8 | 1 |
| 9 | 6 | 8 | 4 | 1 | 7 | 5 | 3 | 2 |



Rebus Puzzle Page 8

- Free for all
- Two left feet
- Nose around

Send ideas and comments to:

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UNTIL NEXT TIME