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YOUNG ARTISTS RECITAL

FRIDAY, MAY 5, 1967 - 12:30 P.M.

CENTER THEATRE

NEW WORKS OF STUDENT COMPOSERS

1. Sonatine for Piano.....Douglas Lofstrom
Robert Mather, piano
2. Flutations.....Keith Reichelt
Mary Baird, Kenneth Kalfas,
Thomas Ziomek, Keith Reichelt, flutes
3. Variations for Piano.....Christopher Uehlein
Christopher Uehlein, piano
4. Dialogues.....James Sherman
Thomas Ziomek, Keith Reichelt, flutes
Robert Portle, trombone
Gary Chaffee, timpani
Thomas Warzecha, vibraphone
James Sherman, contrabass
5. String Quartet.....Marcia Cohen
(taped performance)
6. Diffractions.....Walter Horban
Valerie Suchor, piano
7. Potsdamermusik.....Gary Chaffee
Kathryn Lukas, flute
Joseph DiPiazza, piano
Donald Jenni, contrabass
Gary Chaffee, percussion

Chicago, Illinois









Santasia



WICC SCHOOL OF MUSIC PRESENTS:

THE CROSS-FERTILIZATION PROJECT,

a multi-media collaboration of music and video artists.

<u>TITLE</u>	<u>MUSIC BY</u>	<u>VISUAL MATERIAL BY</u>
<u>CEACHOO'S SONG</u>	Doug Lofstrom (recorded)	Toni Noah (video)
<u>FAT ANNIE</u>	Fantasia (composed by Doug Lofstrom)	none
<u>SCIENCE FICTION</u>	Fantasia (live and recorded)	Doug Lofstrom and Joyce Glasgow (video)
<u>BULGARIAN RHYTHM</u>	Bela Bartok (arr. by Fantasia)	none
<u>BY THE CRIMSON BANDS OF CYTTORAK</u>	Fantasia (recorded)	Tom DePanti and Barbara Sykes (computer and video)
<u>LA BERNARDINA</u>	Josquin Des Pres (arr. by D. Lofstrom)	Doug Lofstrom (video)
<u>VIDEO VIGNETTES</u>	Fantasia (live)	Doug Lofstrom and Glenn Charvat (video)
<u>ELECTRONIC MASKS</u>	Fantasia (recorded)	Barbara Sykes (video)
<u>TRANSFORMATION</u>	Fantasia (composed by D. Lofstrom)	none
<u>FIVE ETUDES</u>	Fantasia (live)	Doug Lofstrom (video)
<u>NEON NOCTURNE</u>	Fantasia (live)	Doug Lofstrom (film)
<u>DUALS</u>	Fantasia (recorded)	Tom DePanti and Barbara Sykes (computer and video)

SELF-PORTRAIT

Doug Lofstrom and
Glenn Charvat
(recorded)

Doug Lofstrom and
John Grod
(video)

Musical number to be announced...

SPACE MUSIC

PANTASCIUM
(live)

NASA and Hale Observatory
(slides)

(PANTASCIUM live) Doug Lofstrom--bass, harp, electronics, composer
Glenn Charvat--electronics, composer
Rick Pagan--percussion, electronics, composer
Jim Tait--trumpet, flugelhorn, percussion
Tom Marzocha--drums, percussion

Technical assistance by:
Sparky Miller
Toni Mohr
Barbara Sykes
Mark McKenna

Special thanks to:
Dan Sandin
Tom Defanti
Richard Wang
Richard Monaco
everybody else.

I am presenting this program as an experiment more than as a finished project. It has long been in my mind to present music and temporal visual art in a setting where both could be on an equal level. In the past year at JCC I have made a start towards accomplishing this long-held dream, not only in terms of my own work, but also in meeting and collaborating with some very talented and dedicated artists. Samples of all of this work are included in this program. If my visual work doesn't come up to the level of my music, or to some of the other work on this program, it is because I am a novice in this field. But wait til next year...

Thanks,
Doug Lofstrom

Dance

'Journal' has small but appealing entries

CAROL BOBROW'S "Journal," which she will dance at 8:30 p.m. Fridays and Saturdays through April 5, is a program of small, modest, and genuine pleasures.

Bobrow, a former member of the Mordine and Company troupe, is an independent dancer-choreographer now, and her work is fairly well limited to whatever her own wit, imagination, and body can offer.

In this instance, she has produced two short works which together last only an hour.

"Salt Turf," which opens the evening, is a kind of mating dance that is quite sensuous, but not sensual.

It's a duet for Bobrow and Sharon Thacker, arrestingly accompanied on double bass and with his voice by Doug Lofstrom, who plucks, bows, and sings from a corner of the room.

The dark-haired Thacker, dressed in a black-patched-with-white tank suit, enters first, circling the room in easy jumps. Bobrow, a blond dressed in white-patched-with-black, soon follows, and the two dancers meet, part, and meld again in a photo-image union of varying movements and time sequences.

"JOURNAL," THE evening's main event, is a solo that shows off Bobrow the writer as well as Bobrow the dancer.

This is one of the dances she has created in which she recites what she has written as she dances, and like an earlier work, which endearingly dealt with her problems with arithmetic, this new piece has a distinctive, odd-ball, and quite poignant charm.

She begins by shuffling in as a shopping bag lady, spreading out her coat and toying silently, zany with the three jars and two pans she has carried with her.

In succeeding, short sequences, she changes into a long dress, leotard, and patchwork accessories as she unreels surreal little stories about a magic mountain outside her bedroom window, an animal with a tail made of words, and a mysterious cat.

Bobrow's girlish body and her delivery of childlike innocence lend an aura of wonderment to her work, and, as she perches on a little mountain she has made of three wooden chairs, she becomes an appealing, elfin figure of imagination.

There isn't much substance or grand creation there, but the modest work fits the small room nicely, and, whether circling the floor or hugging against the walls, Bobrow knows how to make use of her small space.

That space, it should be mentioned, is Link's Hall, a second-floor auditorium at 3435 N. Sheffield Av. that can probably seat, at capacity, 50 persons. The Opera House it's not, but as a place for this "Journal," it provides a relaxed, intimate environment that fills the bill beautifully.

Richard Christiansen

Images in Conflict



photo/Charles Osgood

Journal

CAROL BOBROW

at Links Hall

March 21, 22, 28 and 29 and

April 4 and 5, 1980

By J. L. Conklin

Watching Carol Bobrow's short dance program at Links Hall, I realized that I was having the same enthralled and uneasy reaction that I felt while seeing a Sam Shepard play. For Bobrow, like Shepard, is an imagist. In her program's title work, *Journal*, Bobrow hurls verbal and visual images that have been taken from her dreams and fantasies with both wit and violence. The result is a dichotomy of action and spoken word as she constantly contrasts her innocent demeanor with explosive movements and focused dialogue. She can be the obedient and tidy child who hangs her dress neatly on a hook, or

horrid little girl who ignites and throws matches at the audience while laughing at our discomfort; she is eloquent when she states she feels "Life has a shape" and unintelligible when she gargles, cackles, and hisses. Throughout *Journal*, Bobrow has a feel for contrasts in personality and movement.

Journal is divided as if by chapters, each section's movements and images helping define and clarify what follows. And Bobrow marks each with a change of dress. When we first see her, she is attired as if she had just rummaged her mother's closet: in oversized dress and coat, she gives the illusion of a child playing grown-up. As she enters the space, she brings with her an assortment of pans and jars and arranges them in front of her while amusing herself as if she were at a tea party for one. She shakes an empty jar, then retreats from us and wildly shakes her entire body, then walks backwards through the space, turns to face us, and explains her actions with a gargle, hiss, and laugh as she slides to the floor. Then like a dutiful daughter she neatly clears her playthings and sets them to one side, removes her dress and places it nicely on a hook. Her movements become graceful as she dances at an imaginary bar, repeating steps and pliés. Her dancing is interrupted by periods of rest when she lies quietly on the floor, only to rise and reassert her movements. Bobrow intimates through her actions that her life consists of periods of dance and rest, and that her reality is accomplished in her dances and in her dreams. Bobrow then comes toward us and kneels. She begins to slap out a rhythm on her body: thighs, abdomen, arms, chest, hands. Each part of her body produces a different sound, like

rain hitting different surfaces. She adds words and moves through the space while speaking to us about night, rain, and sleep. The next thing we know, she is changing into a nightgown. Next she takes a chair from the side and sitting facing us proceeds to tell us a story, as if it were our bedtime. The main character is a mountain that didn't exist in real life, but in the imagination of two children. When the story is finished she creates her own mountain/throne by adding two more chairs, on top of one another. Then she removes her nightdress to reveal a harlequin-esque costume, and climbs to the top of her structure. With regal airs and slow and sinuous movements she begins to throw images at us. Some are like fairy tales, others are personal mythology, or have the quality of lost legends. She climbs down from her perch, runs and splatters herself against

relationship, and uses the images of water and sea life as its movement base. Within the work, the weak and strong, those who maneuver others and those who are dependent, are explored with Bobrow's currents of movement. The intent is atmosphere, and the bass fiddle that accompanies the movement is perfect with its mournful sounds that rise and fall with the dancers as they follow in one another's footsteps, vie for position, and eventually support and comfort one another. *Salt Turf* is a simple dance, the movements are unsophisticated and honest, but have substance like the nutritious texture of home-baked bread.

In both *Journal* and *Salt Turf*, Bobrow's images are always clean and clear. The vulnerability and darker sides of personality have always provided playwrights and dancers with fertile ground. And it is the images and intent that one remembers most in Bobrow's works.

DANCE

the far wall, and the images of rain come into mind once more. *Journal* ends with Bobrow's movements intensifying her words as she attempts to reach the space between her shoulder blades where she says a large black crow dwells.

Salt Turf, the opening duet danced by Sharon Thacker and Bobrow, also deals with images. But here, they were designed into a more traditional work. *Salt Turf* deals with the different aspects of a

Osgood and Bobrow: solo artists creating their niche

By Fred Alexson

Just as I would never miss, if I could possibly help it, a performance by a company of the stature of the New York City Ballet, neither would I pass up the opportunity to view the works of two of Chicago's budding and more idiosyncratic choreographers—Amy Osgood and Carol

Bobrow. For these two multi-talented performers, the decision to be totally responsible for their own advancing careers has thus far been a wise and successful one. As dancers, both are well-trained and seasoned, and as choreographers, both are intelligent and imaginative with enough understanding of the dance vocabulary to be original.

Marjory Reimer, Mary Ward and Nolan Dennett. (With the exception of Woodbury, who is principal dancer with Mordine and Company, these dancers are all featured members of the Chicago Moving Company.) In this version of *Nachanna*, Ward and Dennett's solos were assumed handsomely by Jan Erkert and Tony Schwinghamer. Unexpectedly, the work was performed with only five dancers rather than the six for which it was originally choreographed because scheduled dancer Marjory Reimer was taken ill at the last minute and could not be replaced. Although *Nachanna* worked just as well with one less dancer (a commentary on the strength of the work), Reimer was still sorely missed because she is an enchanting dancer who is perfect in the ballet, both in the solo created for her and in the trio.

Shuckin, first performed in 1977, has not lost any of its charm. I suspect Osgood had fun first conceiving this solo for herself because each performance appears refreshingly new; she seems to derive as much pleasure from performing this work as her audience does watching it. Tall and lithe, she moves with all the joyful abandon, endearing humor and engaging flexibility of that great hooper Ray Bolger. Because of her strong technique, she easily transforms many of the purposely awkward and angular lines of the work into gracefully lyrical passages. Her dancing is as bright and effervescent as the taped original score by Richard Woodbury.

Culling, premiered by Jan Erkert, opens with an old assortment of clothes, paper bags and boxes strewn about the stage. Erkert enters, assesses the situation, removes her shoes and begins

tation of a woman procrastinating over her house cleaning, rushing in a panic to complete it, and then dropping down from exhaustion, is pure slapstick yet achingly convincing. The final comic note comes when she leaves the stage

created and danced by Osgood herself, is a three-part fantasy dealing with three separate episodes in a woman's life: *a dancer*, *a pregnant fantasy*, and *with time in mind*. Performed to music by Claude Debussy, this work demonstrated Osgood's ability to vacillate comfortably between the serious and the comic, and between dance and non-dance movements. My only complaint about the work is with the use of the costume which one moment was arranged to look like a diaper, the next a maternity smock, and finally a dress. While all were very clever, the transitions between each were much too clumsy.

After watching the first half of the program I was glad to get away from the improvisational quality of the solos to the pure dance of

(continue reading on page 20)

Dance

satisfied that all is in order, and a piece of paper drops from the ceiling.

Although Erkert handled both the natural and abstract movements woven into the frantic comic mime extremely well, choreographically the piece was too loosely structured and sparse for my tastes. *Culling* simply offered very little technical challenge for this fine dancer.

Jemima Beige, another solo



photo/Charles Osgood

Carol Bobrow and Sharon Thacker are the two featured dancers in the Bobrow choreographed work, 'Journal.'

Bobrow. Both Osgood and Bobrow have been steadily building a name for themselves as local independent artists. Each season, their offerings manage to generate quite a bit of excitement in the ever-widening dance community.

Each has performed extensively with several of this city's major modern dance troupes, for example, (Osgood with Mordine and Company and Bobrow with The Chicago Moving Company), and have subsequently found it more

Recent concerts by Osgood and Bobrow proved to be delightfully inventive and vastly entertainin. Osgood's concert at Moming, entitled *Domestics and Other Dances* was divided into two parts. The first half was comprised of three solo works, *Shuckin*, *Culling* and *Jemima Beige*, the latter half presented a restaging of the highly successful *Nachanna*. When this ensemble work was first premiered at Moming last September, its exceptional cast included

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Shakespeare without fire

Body Politic's 'Macbeth' is stagey, colorless

By Sean O'Connor

Macbeth does not "murder sleep." At least, not in the current



is ruthlessly decisive but mad. There is no hint of madness in Rider's performance.

The only suggestion, other than direct textual references, that

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Dance

(continued from page 19)

Nachanna. This ensemble work proves beyond a doubt that Osgood is one choreographer who need not rely on gimmicks to make a statement. Of all her works, *Naachanna* displays most strongly her choreographic gifts. The idiomorphic and stylized choreography portrays five distinctive moods which are united by a complimentary and enticing selection of East Indian music expertly arranged by Woodbury. Overall, *Naachanna* was stronger in character than when first viewed. Most glorious throughout were the women's arm and hand movements. This is one ballet that I will never grow weary of.

At the meagerly furnished Link's Hall, located at 3435 N. Sheffield, the only thing that gave evidence that a concert was about to occur was a lonely bass fiddle propped up against the back wall. As the lights dimmed, the owner of the conspicuous instrument, Doug Loftstrom, crossed the room and positioned himself to play. Starting quietly at first, he slowly built upon each note until the room was filled with strident basso ostinato sounds. From the moment the first dancer, Sharon Thacker, began moving around the room in a series of alternating running and jumping steps, Lofstrom provided a perfect musical foundation for the intriguing dance work being performed. *Salt Turk*, choreographed by Carol Bobrow, is methodically developed and explores the different levels of tension that can exist between persons in conflict. The piece begins with a chase which is quickly followed by an encounter, counter chases, numerous struggles and moments of cautious truce. Each movement is instigated by the dancers pulling and pushing off one another. The varied dynamics are most striking. Thacker and Bobrow were perfect-



photo/Charles Osgood

Amy Osgood is the solo performer in 'Jemima Beige.'

ly matched both emotionally and technically for this fascinating duet.

The second work on this brief program was *Journal*, a thirty minute solo by Bobrow. It began with Bobrow making an entrance at the back of the room behind some latecomers who were frantically trying to locate a vacant seat. Ordinarily latecomers are an annoyance but here they unknowingly served as a perfect camouflage. Once at center stage, Bobrow kept the audience spellbound with a zany bizarre performance featuring an outrageous collection of props, costumes, poems, dances

and stories. Bobrow, an amazing dancer/actress, can hold your attention with the slightest esture or the silliest spoken word. The contrast between sublimity and absurdity, fantasy and reality, and the somber and the trivial, couldn't have been more splendidly defined than in this seriocomic work. My only regret is that the program was too short.

If you haven't seen Bobrow in concert, you have one more weekend to do so. Concerts are April 4 and 5 at 8:30 p.m. at the Link's Hall and admission is just \$3. For further information call 281-0824.



Illinois Entertainer

FEBRUARY, 1982

VOL. 2 NO. 08

RICH CORPOLONGO, DOUG LOFSTROM & PAUL WERTICO

Spontaneous Composition
(Spoco)

This album, produced at Acme Studios in Chicago by three highly respected local musicians, is as it sounds—spontaneous music created in single takes without written charts. All three musicians are multi-instrumentalists: drummer Wertico plays a variety of exotically-named percussion devices; bassist Lofstrom doubles on bamboo flute and percussion and adds vocal effects; and reedman Corpolongo, the most stunning of the three, is featured on alto and soprano sax, clarinet and bass clarinet, flute, alto flute and piccolo, expanding their capacities with an Echoplex and Maestro Woodwind Sound System.

When it works, the album has a hauntingly ethereal feeling; it carries you out just to the point of seeming to wisp away altogether, until Corpolongo grounds the uncertainty with willowy reeds. When it fails, it sounds departmentalized, as though sections of the work were conceived without thought to the natural transition to the next.

It can be a difficult work to hear, but there is nothing strenuous in listening to Rich Corpolongo. Most notable here is his clarinet, which on "Bird Dirge" has a fluid, Mississippi delta feel mindful of some things

Jimmy Hamilton did with Duke Ellington.

Spontaneous Composition is an interesting work from musicians who are accomplished in several different styles. It opens questions about what this trio could do as an accompaniment to modern dance. (Available from 3135 North 76th Court, Elmwood Park, IL. 60635.)

—R. Bruce Dold

Chicago Tribune

Sunday, February 21, 1982

Spontaneous Composition

Rich Corpolongo, Doug Lofstrom, Paul Wertico [Spoco]

The central figure in this group, reedman Rich Corpolongo, once was one of Chicago's three major Italian-American disciples of John Coltrane [the other two were Rich Fudoli and Joe Farrell]. Then, relinquishing the tenor saxophone, Corpolongo often could be found playing a number of reed instruments in recording studios and pit bands—apparently another of the gifted jazz musicians who chose job security over the risks of all-out playing.

But this adventurous album proves that things are not always what they seem. As the title suggests, Corpolongo, bassist Doug Lofstrom and percussionist Paul Wertico have produced a series of truly spontaneous performances in which risk-taking is the norm and success is almost constant.

Whether or not the mood-setting titles ["Bird Dirge," "Flutter Wings" and so forth] came before or after the recording date, each piece is a coherent emotional drama—free in purely musical terms yet otherwise tightly focused.

On alto and soprano saxophones, clarinet and flute, Corpolongo's transcendental virtuosity has a paradoxical effect, for within the music's intense expressivity, there is an abstract coolness—as though one were listening to a cross between Roscoe Mitchell and Lennie Neihaus. The blend is intriguing and so is the entire album.

—Larry Kart

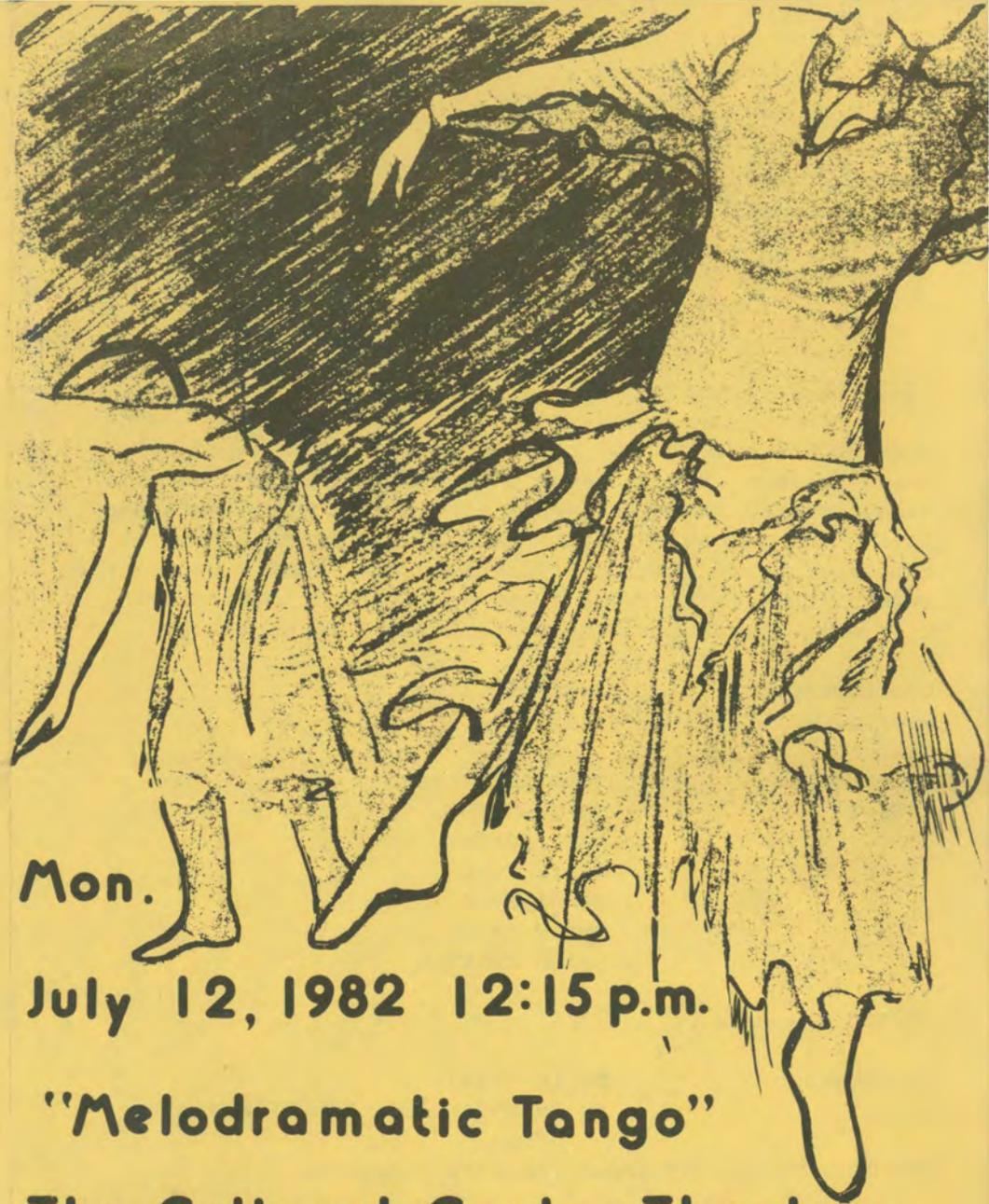
Molten Rouge

A dance inspired by the wearable art of Zianne, choreographed by Helen Thorsen and performed at the Carson Pirie & Scott theatre, 1 S. State St. (8th flr.) on Wednesday, 11 A.M., July 15th. For further information call Nancy Forest Brown or Barbara Siekowski at 525-9624. Sponsored by the Contemporary Art Workshop, 542 W. Grant Pl. in conjunction with a City Arts Grant.

Dancers: Mary Cutrera, Dan Eierdam, Randi Neebe, Beth Jacobs, Terry Kemp, Helen Thorsen, and Doris Ressler.
Music by Doug Loftstrom.



P/T Scott Becker



Mon.

July 12, 1982 12:15 p.m.

"Melodramatic Tango"

The Cultural Center Theatre

Choreographed by HELEN THORSEN

Music by DOUG LOFTSTROM Wearable Art by ZIANNE

"Muse" by Doris Ressler

also "Icy Patches" a dance by Terry Kemp

Composer Lare D'Amico

and improvisation

"ICY PATCHES"

Choreography Terry Kemp
Music Composer Lare D'Amico
Dancers Mary Cutrera
Dan Eierdam
Terry Kemp
Helen Thorsen

"Melodramatic Tango"

The MELODRAMATIC TANGO" choreography was developed by Helen Thorsen around Zianne's Wearable Art Theme as well as abstracted tango movements and investigates death and love within a cabaret atmosphere. The garments present a contemporary impression of dressing the night crowd of the turn of the century period and were funded in part by a City Arts Grants thru the contemporary Art Workshop.

Choreography Helen Thorsen
Wearable Art Zianne
Music &
Sound Score Doug Loftstrom
Dancers Mary Cutrera
Dan Eierdam
Terry Kemp
Randi Neebe
Doris Ressler
Helen Thorsen

"MUSE" - a solo

Choreography Doris Ressler
Music by Gustav Holst, "The Planets"

"AN IMPROVISATION" around earthly elements.

Music Doug Loftstrom
Dancers Mary Cutrera
Dan Eierdam
Terry Kemp
Randi Neebe
Doris Ressler
Helen Thorsen

Mary Cutrera has performed at Columbia College.

Dan Eierdam received his MA from the University of Illinois 1966. He has studied with Nana Salberg and performed with Jan Bartoszek.

Terry Kemp is a founding member of the Yuni Hoffman Dance Theatre and is an independent choreographer.

Randi Neebe received her BA from the Columbia College 1982. She has also studied with Marion Cole and is a member of the Reishert Dance Company.

Doris Ressler has studied at the Columbia College and is currently an understudy with the Chicago Dance Medium.

Helen Thorsen received her BA in Dance From Columbia College, 1981. She is a founding member of the Yuni Hoffman Dance Theatre. The choreographer presently teaches as well as performs at the WPA Gallery.

Zianne received her BFA from the School of the Art Institute of Chicago, 1976. She is a free-lance designer and an fashion design instructor at the Ray-Vogue College of Design. She has exhibited at the Contemporary Workshop Gallery and in numerous fashion shows including "Some Girls Show Fashions".

films

Finglist (American Lib Assoc. Film Fest)
Cine Gold Eagle (Wash DC. Film Fest-festival tour-international)
Bronze Plaque (Columbus, Ohio FF)

and Klan activities surfaces in the remarks of white teenagers who reject the Klan's principles, in the articulate statements of a young black woman's perceptions of the Klan, and in the footage of a recent rifle-toting KKK rally that belies a Klansman's testimony to the nonviolent outlook being instilled in corps youth. This frightening glimpse of a legacy of hatred and mistrust proudly, even patriotically, passed from one generation to the next will chill viewers in public library, community, and religious group programs and will spur discussion in high school classes. Ages 14-adult. EM.

†322.320'973 Ku Klux Klan || Klan Youth Corps 81-700069

Maps for a changing world (third edition). Producer: David A. Jay. Encyclopaedia Britannica Educational Corp. 1980. 18min., with guide, \$305. Rental \$20. #3672. Video, \$305. #VO3672.

The need and desire to record and transmit physical locations and human presence on the earth's surface are historically traced here. The problems of depicting accurate surface locations and flat representations of the round earth are explored through animation that explains the grid system of meridian and parallel locators and in illustrations of various map projections and their resulting distortions. Other map features are also noted through illustrative cutouts and live-action footage, while an interestingly instructive segment briefly describes the use of aerial photography, surveying, and computers in present-day cartography. Much of the visual material in this production competently enhances the content, yet some of the shots of crowds and

cityscapes and other random shots, presumably added for visual variety, result in unmotivated filler, especially given the methodical editing that structures this standard documentary. Nevertheless, the range and development of the film's information, which in this third edition includes the history of maps, how maps are made, and expanded information on distortion, make the title a useful introduction to the topic. Gr. 6-9. IW. †526 Cartography 81-700057

One. A film by Robert Just. Producers: Mark Tarnawsky and Robert Just. The Little Red Filmhouse. 1978; released 1981. 14min., \$280. Rental \$30. Video, \$240.

A glistening autumn day lures a young boy to Central Park and a balloon vendor's helium-filled delights. Though the youngster can't afford the vendor's fee, his imaginary coin is cherished by an engaging sidewalk mime, who respectfully presents his customer with a personally inflated, carefully tied, illusory balloon. An enchanted but not always distinctly focused camera follows the proud owner as he manipulates his prized possession across Manhattan's bustling streets, then is unexpectedly whisked into a revolving door that snaps and bursts his treasure. Sad but undaunted, the boy pulls out another imaginary balloon, and begins to blow. The expectations, disappointment, caprice, and wonder of this nonnarrated quest are eloquently conveyed through the mellow tones of a lovely original composition for flute, harp, and violin, while the young star's endearing, seemingly spontaneous expressions and the mime's talent and genuine concern for his impressionable audience cast a charm over this appealing escapade for children and all audiences who appreciate the power of imagination. Ages 4-8 and adult. EM. 79-701050

***Rapunzel.** Producers: Somersaulter-Moats and Somersaulter. Perspective Films. 1980. 10min., \$225. Rental: apply. #4083. Video, \$170. #4083V.

Gossamery black-and-white etchings blossom in hues inspired by stained-glass windows that open into this beloved tale. An expectant mother peers through her color-studded pane at the violet rapunzel growing in the enchantress' garden below. When her husband dares to pluck the forbidden plant, the woman forfeits her newborn daughter to the witch, who secretes the flaxen-haired beauty, named for the tempting plant, in a doorless tower. Rapunzel's golden braids, the only access to her quarters, gracefully enwrap many lovingly rendered scenes; at other twists of the plot, menacing black cats that dissolve into their mistress' gnarled hands and rows of moons and stars that shine on the prince's nightly rendezvous with his entrapped love scintillatingly surround the beautiful frames in which the familiar story unfolds. Behind the eloquent narration, Rapunzel's haunting, wordless song floats on an ethereal flute and stringed-instrument melody, a harp cascades with the heroine's tumbling plaits, and a howling wind and eerie whistling portend imminent evil. All elements delicately weave a fairy-tale aura around this exquisite retelling of a traditional narrative for children of all ages, and for study as film art and folklore. Ages 5-adult. EM. 81-700070

What makes weather? Producer: David Jay. Encyclopaedia Britannica Educational Corporation. 1981. 14min., with guide, \$265. Rental \$16. #3676. Video, \$265. #VO3676.

The terminology commonly heard in media weather forecasts is lucidly explained through this film's intelligible script and clarifying animation. Time-lapse cinematography intensifies the impact of the weather extremes viewed in on-the-scene footage, while additional camera work reveals topographical influences on the weather. The concept of unequal heating and its effects are illustrated in a live-action experiment facilitated by pixilation. Softened by a touch of tongue-in-cheek humor, the tight, instructional format forces the production to limit its content to well-structured, comprehensible explanations of meteorological basics. Gr. 4-9. EM. †551.6 Weather 81-700071

filmstrips

Dr. Martin Luther King, Jr. Producer: Denise W. Gynn. Society for Visual Education. 1980. Filmstrip (66fr., 21:30min.), 1 cassette, 1 guide, \$22. #244-1T.

News photos recap the life of Martin Luther King, Jr., and the civil rights movement he led, as a somber narrator chronicles key events that stemmed from this man's devotion to his cause. Moving excerpts from two of King's most memorable speeches—the "I have a dream" message, which climaxed the March on Washington in 1963, and his final speech delivered in Memphis—lend chilling emphasis to this efficient filmstrip biography for intermediate through high school-level classes and for the interest of public library patrons. Ages 9-adult. EM. †323.11'960 (B) King, Martin Luther 80-730733

First choice: authors and books, units 13-15. Pied Piper Productions. 1980. 4 filmstrips, 3 cassettes, 3 interview cassettes, 3 guides, \$70.

- From the mixed-up files of Mrs. Basil E. Frankweiler. Part 1: 72fr., 12min.; part 2: 82fr., 14min.
 - E. L. Konigsburg interview. 8min. †813.54 Konigsburg, E. L. 80-730795
 - The headless cupid. 110fr., 19min.
 - Zilpha Snyder interview. 15min. †813.54 Snyder, Zilpha 80-730796
 - Tales of a fourth grade nothing. 86fr., 13min.
 - Judy Blume interview. 11min. †813.54 Blume, Judy 80-730797
- Three confirmed favorites among young readers retain the suspense, humor, and strong characterizations that have made them

Editor's note

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Tempo

Fest jazz is free—and surprising

By Larry Kart
Night life critic

NOW IN ITS fourth year, the Chicago Kool Jazz Festival is remarkable for many reasons. First it's free, thanks to the co-sponsorship of the Mayor's Office of Special Events and, this year, the Brown & Williamson Tobacco Corp.

"Free" only matters, though, if the thing you don't have to pay for is worth something, which is why this festival stands apart from most others. Each concert is put together with quality and variety in mind—so much so that every night even the most sophisticated jazz fan is sure to experience one or two pleasant surprises.

Tuesday's concert, for instance, opened with Spontaneous Composition, a Chicago-based group [reedman Rich Corpolongo, bassist Doug Lofstrom and percussionist Paul Wertico] that most members of the audience were hearing for the first time.

As the name Spontaneous Composition suggests, this trio makes up everything on the spot, relying totally on collective intuition. Yet there wasn't a wasted moment or a fumbled idea to be heard; and as Corpolongo's electronically modified horns meshed perfectly with his partners' thoughts, one realized that, for them, composition is a goal no less vital than spontaneity.

THEN IT WAS time for the Latin jazz of another Chicago-based group, La Confidencia. A 12-piece band, La Confidencia really cooks, coming closest to jazz on a darkly pulsating version of "Night In Tunisia" that recast Dizzy Gillespie's famous piece in a Latin style. Pianist Edwin Sanchez was a standout.

Another keyboard artist, organist Chris Foreman, caught the ear with the next band, Inner Drive. Backing the group's bristling young horn soloists—trumpeter Walter Henderson and alto saxophonist Lance Bryant—Foreman laid down dense, rhythmically throbbing patterns that reminded one of Horace Silver's skills as an accompanist. And when his own solo time arrived, Foreman displayed real individuality on an instrument that is notoriously difficult to tame.

The Jabbo Smith All Stars featured the legendary 74 year-old trumpeter, in addition to reedman Franz Jackson, trombonist Preston Jackson, banjoist Ikey Robinson, pianist Roselle Claxton, bassist Duke Groner and drummer Kansas Fields.

Still recovering from a stroke, Smith had trouble with his chops at first, though he gained strength with every tune. His vocals, however, were unalloyed delights, for Smith has a unique singing style that combines Louis Armstrong's rhythmic elan with a crooning, caressing romanticism that melts the heart.

PERHAPS IT WAS Smith's vocal treats that inspired the final artist, singer Betty Carter, to a peak performance. Her "What A Little Moonlight Can Do" shifted through a kaleidoscope of moods; "Moonlight In Vermont" was bent every which way as Carter displayed her feline wit; and her surreal version of "Good-bye" could have been co-conceived by Salvador Dali.

Then tenor saxophonist James Moody came on for two tunes of his own and joined Carter on "Moody's Mood For Love" and "Pent Up House." A fitting climax to an evening of music that will be hard to forget.

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Gene Siskel, Tribune

You don't assign him. You unleash him.

Betty Carter's Jazz Festival forte: communication

Jazz/Don McLeese

Tuesday night in Grant Park, Betty Carter sounded as fine as I've ever heard her. I think the setting had a lot to do with it. It's one thing to hear Carter in a club with a couple hundred other people; it's another to hear her in the open air with a few thousand (5,000 to 6,000, according to the police estimate; I'd have figured the crowd around double that).

In terms of impact, an event such as the Chicago Kool Jazz Festival simply ups the ante. It's great for Betty Carter to reach an audience in the thousands, far beyond the committed fans she usually draws. And, of course, it's great for those thousands to be able to appreciate a talent such as Betty Carter. There's nothing like a free festival filled with top-notch talent to prove how popular the appeal of jazz can be. As for the atmosphere, it's a tribute to what a little moonlight can do.

WHERE SO MUCH jazz singing slips into

soft sentimentality, Carter consistently practices her art at its cutting edge. While her Grant Park performance brimmed with emotional content, the communication of it was hard and pure. She's an uncompromising, ceaselessly inventive stylist, with a tough, bittersweet tone. The piano trio behind her not only supported her, but pushed her to greater glories.

Although James Moody was billed as a "special guest" for Carter's appearance, her extended set was so strong that his belated appearance seemed more like an afterthought than the special duet that the fest's bookers must have envisioned. Still, the two teamed for a playful rendition of "Moody's Mood for Love" that climaxed the second day of the week-long festival in fine fashion.

AS FOR OTHER highlights, the Jabbo Smith All Stars proved a real crowd-pleaser. The 74-year-old Smith was Louis Armstrong's main competition for trumpet honors back in the '20s. Although he never kept pace with

Armstrong as an innovative stylist, he still boasts plenty of technique. An infectious performer, he stole the show during the Blackstone's production of "One Mo' Time," a year or so ago.

For the festival performance, Smith was matched with a fine supporting cast, including saxophonist Franz Jackson and banjo player Ikey Robinson. The spirited set gave each member of the sextet ample room to stretch out. Standouts included Robinson's rendition of "Honeysuckle Rose" and trombonist Preston Jackson's soloing on "Just a Closer Walk with Thee."

Adding a south-of-the-border flavor to the evening's proceedings was La Confidencia, a 12-piece ensemble that mixed salsa dance tunes with Latin-tinged jazz progressions, combining an airy melodicism with plenty of rhythmic propulsion.

OPENING THE SHOW was Spontaneous Composition, featuring the various woodwinds of Rich Corpolongo with the drumming

of Paul Wertico and bass improvisations of Doug Lofstrom. Trusting to chance and musical empathy, the free musical interplay among the three resulted in tranquil, meditative passages interspersed with sonic eruptions. Not all of their set worked, but to complain that their music wasn't consistently cohesive would be to miss the point. By contrast, the craft of Inner Space—a South Side quintet that plays a risk-free brand of mainstream jazz—came across as competent but tepid.

Wednesday's 6 p.m. concert promises another strong evening of music. Headlining is saxophonist Stanley Turrentine, backed for this special occasion by the rhythm section of pianist Kenny Barron, drummer Billy Hart and bassist Buster Williams. The lineup also includes a "Chicago School" all-star band featuring Bob Haggart, Bud Freeman, Jimmy McPartland, and Ralph Sutton; Judy Roberts and her trio; Shadow Vignettes; and Made in Brazil.

Monday, August 30
6:00 to 10:30 p.m.

Arbee Stidham Blues Band

Henderson Smith-trumpet, Will Ezell-reeds, Tommy "Madman" Jones-reeds, Nat Jones-reeds, Lacey Gibson-guitar, Camille-bass, Odie Payne-drums, Lafayette Leake-piano, Arbee Stidham-vocals

The roots of jazz are in the blues — which is why this year's festival opens with this earthy, vital music that still calls Chicago home. Stidham has been a Chicago mainstay for years. His urban-shouting brand of blues vocals was heard on a series of famed recordings for Victor in the late 40s and 50s.

Malachi Favors Maghostut Projections

Vandy Harris-tenor sax/piccolo, Evod Magek-piano, Avreeayl Ra-drums, Sonny Covington-trumpet

Projections is a Chicago unit that has been developing, over the last two years, toward its current quintet format. The music ranges from the familiar to the experimental (a hallmark of modern Chicago jazz). Led by Malachi Favors Maghostut — best known as bassist with the Art Ensemble of Chicago — this is one of several groups representing Chicago's Association for the Advancement of Creative Musicians (AACM), which is world-renowned.

Jim Beebe's Chicago Jazz

Steve Jensen-trumpet, Charlie Hooks-clarinet, Joe Johnson-piano, Duker Groner-bass, Dickie Borden-drums, Jim Beebe-trombone. The grand jazz tradition of 1930s Chicago is well served by this group. They offer a superb example of the music that evolved out of Dixieland and into the Swing Era, with many classic compositions in their repertoire.

ANITA O'DAY with Special Guest PLAS JOHNSON

Born in Chicago, Anita first impressed listeners at the Three Deuces nightclub at the tender age of 20. Two years later, she joined Gene Krupa's band; there, and shortly later with Stan Kenton, her original and influential style made her one of the most popular vocalists in jazz history. She is joined here by the empathic, warm-toned California saxist, Plas Johnson.

ART BLAKEY and the JAZZ MESSENGERS

Bill Pierce-tenor sax, Wallace Roney-tenor sax, Donald Harrison-alto sax, Jim McNeely-piano, Charles Fambrough-bass, Art Blakey-drums

Art Blakey has been synonymous with jazz — not to mention excitement — for close to 30 years. In 1955, he and Horace Silver formed the Messengers to bring some stability to the hard-bop scene; the concept was sound enough to become a jazz institution. Blakey's alumni make up a musical Who's Who, ranging from Clifford Brown, Donald Byrd, and Johnny Griffin, to today's trumpet sensation Wynton Marsalis, all of them shaped and prodded by Blakey's indefatigable rhythmic energy.

Tuesday, August 31
6:00 to 10:30 p.m.

Spontaneous Composition

Rich Corpolongo-woodwinds, Doug Lofstrom-bass, Paul Wertico-percussion

Generally, "spontaneous composition" is a term meaning improvisation. More specifically, Spontaneous Composition is a rich, free Chicago trio. Maximizing the improvisational quality of jazz, they employ some electronics, vocal effects — and other sound sources, such as pressure cookers and children's toys — to create unusual performances, which are laced with humor and musically beyond category.

La Confidencia

Jose Sanchez-trumpet, Frank Rodriguez-trombone, Steve Eisen-tenor sax, Edwin Sanchez-piano, Freddie Sanchez-bass, Angel Figueroa-bongos, Heriberto Perez-congas, Jesus Vera-timbales, Luis Rosario-drums, Mike Maldonado-vocals, Jorge Quintero-vocals, Richard Straka-leader/trumpet

This 12-piece Latin jazz orchestra has, over the last eight years, earned a niche as the leading salsa ensemble in Chicago. The appearance of La Confidencia should prove one of the hottest spots in this year's festival.

Inner Drive

Chris Foreman-organ/piano, Walter Henderson-trumpet, Lance Bryant-sax, Mike Ross-bass, Dawud Salahuddin-percussion. Inner Drive, patterned after the Art Blakey sound of the 1960s, was formed about eight years ago. Since then, this south side quintet has been a training ground for several young Chicago jazzmen, and its reputation has grown throughout the city.

JABBO SMITH ALL STARS

Franz Jackson-tenor sax, Preston Jackson-trombone, Duke Groner-bass, Kansas Fields-drums, Banjo Ikey Robinson-banjo, Jabbo Smith-trumpet

In the opinion of many, Jabbo is ranked just below Louis Armstrong among the master trumpeters of jazz's first flowering. Born in 1908, in Georgia, Smith was a professional musician in his teens; by 1925 he was part of an all-star ensemble led by Charlie Johnson in New York, and soon after he recorded with Duke Ellington. In 1928, he settled in Chicago and he remains a midwesterner today, making his home in Milwaukee.

BETTY CARTER with Special Guest JAMES MOODY

The foremost improvising vocalist of modern jazz, Betty Carter has seen her career grow and finally flourish while doing things her own way. She has eschewed big-name collaborations and major record labels; instead, she has been the demanding leader of her own groups for her own record company (Bet-Car). Usually, Carter works with only a rhythm section: her careening, expressive voice takes the part of a horn and completes the quartet. For this reason, the addition of tenor saxist James Moody promises a treat for Chicago Kool Jazz Festival patrons. Both he and Betty Carter have stretched bebop to the limit with their personal innovations; a splendid match-up is anticipated.

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PRESENTS

CHICAGO KOOL JAZZ FESTIVAL





THE DOUG LOFSTROM newsletter

AUGUST, 1983 Vol. 1, No. 1

So I'm thinkin' "How many times a month do I need to send out flyers?" Even when it's fun, it's still a lotta work! The kinda work us musicians hate--bor-r-ring... So I get this brainstorm: send out a monthly newsletter with a bit of gossip, a little braggadocio, and a listing of some of the more exotic gigs I'm about to play. Voila! THE DOUG LOFSTROM NEWSLETTER is born! First, some news:

Oh! Such weather! Friday the 15th I played with Trish and Lori and the Little Big Band (Linda Kanter, alto; Myron Weintraub, trumpet; and a great Milwaukee find, Rolla Armstead, on tenor.) at The JAZZ SAUNA (a.k.a. the Jazz Gallery) in Milwaukee. Saturday afternoon found the JAZZ SAUNA relocated in Chicago at the NO EXIT CAFE for the regular set featuring Manny Mendelson on piano and Rick Shandling on Drums with regular Dave Dorsett on Guitar. Immediately after that it's off to play drummer Rick Vitek's WEDDING. That's right, the little guy & Pam finally took the plunge and are presently visiting the JAZZ SAUNA in it's Caribbean version. All our love and best wishes to boot!

But mostly this summer's been great. Lots of outdoor gigs with KELLY & ROSSI and FRIEDLANDER & HALL (whose album--produced by yours truly--is due out this fall) and the general jobbing mayhem caused by hot weather. Great gigs you may have missed: SPONTANEOUS COMPOSITION broadcast live on WBEZ from Rick's Cafe. Drummer Grant Strombeck did a sparkling job filling in for Paul Wertico, who, in case you didn't hear, "flew up" to the big leagues with Pat Metheny. Richie Corpolongo was awesome as usual--you really must check him out either with Spoco, Marshall Vente, or his own group. More great gigs you may have missed: FANTASIE REVISITED with German emigre Rick Panzer played three terrific gigs during Rick's "American tour". The old magic between Rick, Glenn Charvat, Jim Teister, and yours truly apparently hasn't died, but has gotten more potent with age. The final gig at MODERN IMAGE STUDIOS was taped by Acme/Tut's Soundmeister Glenn Odagawa--another glittering scalp to hang from his belt--and VIDEOTAPED by the Modern Image staff. Audio and/or videotapes of this great underground event may be available in the near future, so don't be shy--ask!

Well, now I think I better get down to telling you about what's coming up in July & August! Two more dates at the No Exit Cafe (7-23 & 8-6) before the No Exit crew heads for greener pastures around the corner on Glenwood. By mutual consent our regular Sat. aft. will be on

ice until the staff can sort out their new life. Don't miss MAYOR BYRNE'S MUSICAL INCEST FEST-FEST at the North Branch as Doug Lofstrom And Dave Gordon play with no fewer than THREE bands. (Let's see..that's the Dave Gordon quartet featuring Doug Lofstrom; Doug Lofstrom & Friends featuring Dave Gordon; Lofstrom & Floyd Featuring...) Besides that, watch for Trish & Lori's LIVE RECORDING at HIS 'n' HERS on Sat. July 30; and check below for anything I might have missed. So...ta-ta, kids, until next time, as the sun sinks slowly in the West...

Reservations suggested

24 Dave Gordon Quartet (NORTH BRANCH)	25	26 Doug Lofstrom + FRIENDS 9-1 NORTH BRANCH 1505 W. Fullerton	27	28 944 W. → ADDISON (By the E)	29 His 'n' Hers Dev Singh w/ Doug + ALPHA 10:30 + 12:00	30 LIVE RECORDING Trish + Lori at His + Hers w/ Doug 10:30+12
JULY 1983						
31 (oops!)	1	2	3 D.L. + Friends w/ special guest: Katherine Hughes at the North Branch	4	5	6 Last Chance to catch us at the NO EXIT for awhile... 3-6 PM NO COVER
AUGUST 1983						
7 (Watch for this fall--)	8 the Doug Lofstrom Album advance orders + donations accepted...)	9	10	11 partially funded	12 by the Illinois Arts Council A State Agency...	13
14	15 LOFSTROM + FLOYD A.K.A. ♠ ♣ Deuce	16	17 D.L. + Friends featuring Dev Singh NORTH BRANCH 1505 W. Fullerton	18	19 I want your feedback! Write to me at:	20
21	22 AT THE NORTH BRANCH 9-1 1505 W. Fullerton	23	24	25	LITTLE MIRACLES Productions 1744 W. Devon Suite 45 Chicago, IL 60660 <small>312 764-1711</small>	

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THE DOUG LOFSTROM

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newsletter

SEPTEMBER, 1983
Volume 1, no. 2

Hey! It's newsletter time again! I don't know how I can possibly follow up last issue's exuberant mood. August hasn't exactly been the stuff that dreams are made of...nightmares, maybe.....Less work, less money, more worries, and sweat, sweat, sweat. Tricia and I are in a state of financial anxiety over our approaching wedding. Did you hear about it? Yep, we're finally tying the knot Sept. 17. We're both thrilled and also a little scared. If we didn't invite you, please forgive us; it was the typical excuse of limited space and finances. On top of all this financial mayhem, my car breaks down. Yes, the same car that starred in Andre Floyd's and my "In Love With MY Car"...and out of nowhere...middle of the night... driving home from a gig in Geneva, Il...on the E/W Tollway. Luckily Jeff Friedlander was just behind me and stopped to help, so at least I didn't have to spend the night on the side of the road. I don't wanna talk about the next part. Broken timing chain, damaged valves, towing, etc, etc....This whole mess definitely put a hole in my record fund, so that project will have to be pushed back a bit; not too far, I hope. Of course we all know that August 15 starts HAY FEVER SEASON, and anybody who knows me knows the delicate condition of my mucus membranes....I know, I know, bitch, bitch, bitch, didn't anything good happen in August?

Well, yes....The performances of DOUG LOFSTROM & FRIENDS at the NORTH BRANCH were terrific; an audience even showed up! The band is really coming together nicely. I've been inspired to write more material for it lately and a recognizable sound is developing. "Special guest" Katherine Hughes played with us both times and really did a great job. We're preparing my VIOLIN/FANTASIE piece for performance next month. Since Katherine will be in New York on our 15th date, we'll probably perform it on the 29th. Try to catch it. It'll actually be a "world Premiere" of the unedited version. Catch the band anyway, it's REALLY TERRIFIC! We've got a pretty steady personell now: Rick Vitek on Drums, Dave Gordon on Keyboards, Jeff Newell on woodwinds, Dave Dorsett on guitar, and Katherine on violin. WE want to thank John Randolph for doing a great job sitting in for Dave D. while his finger healed. CATCH THIS BAND WHILE IT'S STILL AT THE NORTH BRANCH FOR NO COVER!
Let's see, what else...? Played some fun gigs with FRIEDLANDER & HALL at the MILL RACE INN in Geneva. That's quite a lovely little outdoor place right on the Fox River. Andre Floyd and the band & I played a delightful cruise on the Trinidad for CGA computer hackers. This time we featured Rick Shandling on drums and the ubiquitous Dave Gordon on keyboards. Special thanks to Dan Lavorini for doing sound on some of these gigs for next to no remuneration. Dan's wife Sandy's group THE GIRLS is set to debut their all-original show with their new guitarist at the beginning of October at the Thirsty Whale. Watch for this special event. More Special thanks to the RAVENSWOOD STRING QUARTET for rehearsing and helping me develop my MUSIC FOR STRINGS. This is a piece I've been working on for years and finally finished this summer. Chris Miller, Katherine Hughes, Ralph Boyd, Steve Hauser, and harpist Nancy Lescher have helped a composer's fondest dream to come true--to hear his music performed soon after it's written by a first-rate group. Many thanks to the RAVENSWOOD QUARTET!

Actually, that's what I've been doing this August (and this summer in general)--writing and especially finishing music. I guess August wasn't so bad after all. I mean even Mozart and Beethoven had money troubles..I think Mozart even had a touch of hay fever now & then.....

Presenting in September! 3801 N Clark 9:30
Tricia + Lori + the Little Big Band Fri. Sept. 2 Piano Man

By all means catch this, because it's the last time this group will play anywhere for a while since saxophonist Linda Kanter is moving to Oregon. Featuring all the original Members!
Doug Lofstrom + Friends • 1505 W. Fullerton 9:30
Thur. Sept. 15 + 29 North Br.

Great original music, terrific players, fun for all, nocover or minimum. =====+=====
Doug Lofstrom + Friends(s) • 7001 N. Glenwood 3-6pm
Sat. Sept. 3, 10, + 24 No Exit

Lately, because of other band member's Sat. aft. gigs, this has become an experiment for Saxophonist Jeff Newell and me. We never really know who's going to be there, but the music's always hot. Come on in and be surprised with us.
Well, that's about all for now...see you next month,

Doug

THE DOUG LOFSTROM

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newsletter

OCTOBER, 1983 Vol. 1, No. 3

HORAY: We did it! Tricia and I are married! To all you folks that joined us...thanks so much for your love and support. You helped make our wedding day VERY SPECIAL. I guess you could tell from last month's newsletter that I was undergoing all the traditional anxiety attacks---money problems, arguing about wedding ceremony and vows, thinking--"God, am I really going to get MARRIED?" well, I won't say that everything is PERFECT, but I sure feel a lot BETTER! Certain people really helped us a lot by taking responsibility for everything while Trish and I left periodically for YA-YA LAND. (These "certain people" shall remain nameless, but you know who you are...Thanks again!) Of course we went on a honeymoon, modest as it was. We "said yes to Michigan", and Michigan said "NO" to us in a big way. Rain for four days and nights, high winds, low temperatures. As usual we made the best of the situation by finding a delightful little honeymoon cottage and packing in for a couple of days. We had a great time playing RISK and watching ancient TV reruns into the night (Burns & Allen, My Little Margie, I MARRIED JCAM!, Lobie Gillis, Jack Benny, Great stuff!) Sleeping, eating, and other indoor sports ran high on the list. And joy of joys!! My car didn't break down! I had a few nervous moments on the way home listening to squeaks and rumbles, but the old girl pulled through nicely. Of course as we pulled into Chicago on Friday the weather cleared and got gorgeous, but that's to be expected.

So now it's back to the grind. My financial clouds have finally started to lift partially with a four-week full-time gig at the Kitz-Carlton subbing for John Baney. Looks like the album concept is back in the realm of possibility. I've got a few interesting projects in the fire and a few others warming up in the wings. This Thursday (Sept. 29) is the "world premiere" of my VIGILIN/FANTASIE with Katherine Hughes in the leading role. This will happen at the NORTH BRANCH (see below) within the context of our regular gig. (Actually, this piece was premiered years ago in an edited version with Mark Feldman and Fantasie--hence the name--but that's sort of beside the point, isn't it?) Anyhow, I highly recommend this performance to anybody that's interested. We'll repeat it on wed. Oct. 5 at the same place, and it'll probably become a permanent part of the repertoire. Meanwhile, I'm just about to launch a mini-publishing project. The scores for several of my "more important" works are in the final touch stages and will soon be copied and bound. I'll be selling copies of the FLOWED SERPENT, MUSIC FOR DANCERS, and MUSIC FOR STRINGS (see enclosed sheet) to anyone who's interested. Simmering on the back-burners of my mind are some choral pieces (MADRIGAL BOOK), pop song collection(s), and "art" song collections, but these won't be available for a while.

On the creative front, a few other things are just about to come to a boil. For the last few weeks I've been immersed in the poetry of Dylan Thomas, as well as a great biography of him by Paul Ferris. I seem to be ruminating a choral (and/or instrumental) piece based on one or more of DT's poems. What a character! This biography by Ferris holds DT's work in great respect, but pulls no punches in examining his life. According to Ferris, DT made the mistake of acting out the romantic version of the "mad artist". Anyhow, all of this has definitely caught my interest. Some of you already know my passion for reading biography. I just read two back-to-back of Mozart. Another great artist and pathetic character! What is it about us all that makes it so hard to cope? Hypersensitivity? Obsessiveness? Contempt for the "straight world"? I don't know...worth "ruminating" over, though...

Enough book-reports, already! I need to get down to the business at hand:
Three dates (at least) with my band:

DL and friends ^{at → The NORTH BRANCH 1505 W. Fullerton}
Sept. 29, Oct. 5 + 9 ^{9:30 PM}
Thurs. Wed. Sun.

DOUG LOFSTROM (bass) ^{at →} No Exit ^{Every!! 7001 N. Glenwood}
-and- JEFF NEWELL (sax) ^{at →} 3-6 PM Sat. ^{in Oct.}

LIVE BROADCAST !! WBEZ 91.5 FM ^{with Doug Lofstrom + Mike Levin}
Friedlander and Hall Sun. Oct. 16
8:00 PM?

Special Halloween Party Oct. 29! ^{at →} HIS 'n' HERS ^{944 W. Addison}
Tricia and Lori Oct. 28 and 29 ^{10:30 PM}
Fri. Sat.

And don't forget to catch Trish and Lori (without me) all this week Sept. 27-Oct 1 at BYFIELD'S

well, that's about all for now, I sure as hell ran out of room! See you: Doug...

THE

DOUG LOFSTROM

LITTLE MIRACLES
Productions
1744 W. Devon
Suite 45
Chicago, IL 60660

NOVEMBER, 1983

Volume 1, # 4

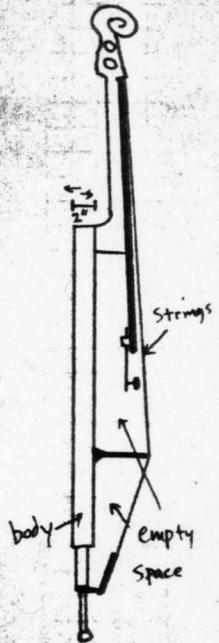
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newsletter

Hi there! Sorry I'm late. Things have been absolutely crazy ever since our wedding. (Hopefully not a sign.) After our honeymoon we barely had time to catch our breath before we each went back to steady work. There's been no time to gather up the loose ends, and of course three or four new ones come loose every day. Actually things have slowed down considerably for me of late (and show signs of grinding to a halt if I'm not careful). In the last couple of days I've actually started to feel human again. What better time to hammer out a newsletter to my friends?

One of the main news items this month is my new ax, whose likeness I have rudely rendered over there on the right. I've actually had it for more than a year, but just recently started using it on gigs since Ed Reynolds (bless his heart!) fixed it up with a set of Bartolini pickups for me. This amazing instrument was built by John Rossi (of Kelly & Rossi) and me (mostly John) from parts from an old destroyed Kay bass which I bought for \$150. I had it for a couple of years and always kept it in the back of my mind to do something like this with it. When John expressed interest in the project I was thrilled. It took us a couple of weeks to work through the rough spots, and now, a year later, it's in perfect playing condition. I'm really tickled, sort of like a proud poppa. I'm using it every Saturday at the No Exit if you want to stop in & check it out.

My publishing project is almost complete to the end of step one. By that I mean, the scores for the PLUMED SERPENT and MUSIC FOR DANCERS are finished and most of the preliminary work (copying, reduction, touch-up, cover, etc.) is done for the MUSIC FOR STRINGS. The two scores I have look absolutely great! If you're thinking of ordering copies of either of them, please order soon, because my small edition won't last too long. I know that step one implies step two, and step two will be an edition of four or five choral pieces entitled the MADRIGAL BOOK. I just sent in a grant proposal involving this and the Dylan Thomas choral piece I mentioned last month. Wish me luck! After that I may reprint the DOUG LOFSTROM SONG BOOK (printed in 1980, temporarily out of print) with some of the new songs I've written in the last couple of years, as well as finally collect and copy all the tunes I wrote for FANTASIE. Isn't dreaming wonderful?



BACK TO REALITY, NOW! I mean, the rent is overdue, your work calendar is pathetic, the United States has troops in the Caribbean, the Sun-Times has just been sold! I mean, will Mike Royko still have a job? dreamdreamdreamdreamdreamdreamdreamdreamdreamdreamdreamdreamdreamdream I mean, what about that loose universal joint in your car? what about the GAS BILL? Who's going to clean up the porch! dreamdreamdreamdreamdreamdreamdreamdreamdreamdream (???) I mean, what about that money you owe me? Will the Russians ever leave Afghanistan? What about that press blackout over the Grenada invasion? Who's going to clean the oven? What about the November newsletter?!

Oh, yeah...

D And **(WED.)** **1505 W. Fuller**
L Friends **North Br.**
DOUG **LOFSTROM** **NOV. 16 9:30-?**

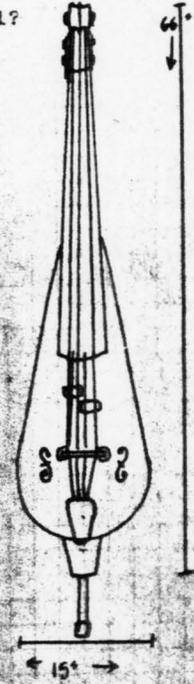
Tricia and Lori at **His 'n' Hers**
944 W. Addison
Friday, November 25 10:30 + 12:00

Super Duo! No Exit **3-6 pm**
7001 N. Glenwood
Jeff Newell - Doug Lofstrom Every Saturday!
 sax bass

The bass & sax duet thing with me & JEFF NEWELL at the NO EXIT is really getting to be a special thing. Jeff and I are really developing a great rapport, the music has so much space in it, I think it gives the audience in a strange way almost a chance to participate. It really is quite unique, I mean, where else can you hear music of this caliber with sax and 5-string electric upright bass with the world's greatest bohemian ambience thrown in for good measure?

Hope to See you there, *Doug*

P.s. We could sure use your support over at the north branch. It's the only gig this month for the band.





THE

DOUG LOFSTROM

LITTLE MIRACLES
Productions
1744 W. Devon
Suite 45
Chicago, IL 60666



partially funded by the Illinois Arts Council
A State Agency...

newsletter

DECEMBER, 1983
Volume 1, No. 5

Plenty of news this month! The main thing on my mind for the last few days has been my impending album. The pre-production of it is totally finished, and it's ready to be released. Just as I was about to give Mike Kasfeld and his crew the go-ahead, I got a "nibble" from a local record company that might be interested in it. I can't really say anything more about it yet, as we haven't made a deal, but I can pretty much guarantee that my record will definitely be out one way or another in the early part of '84.

All of a sudden I find myself busier than I can handle (once again!). I never have been able to figure out why the music business is the way it is. Either you're sitting around waiting for the phone to ring (watching the cats grow, as Rick Zanzer would say), or you're so busy running around taking care of business, you've no time to live. If anybody out there can figure out a way to even this out please let me know.

I've added a couple more weekly gigs to my schedule, and, oddly enough, they're both duo gigs. Mondays with Carl Wright (world's greatest jazz harmonica) at Molly McGuire's, and Friday cocktail hour with Jeff Newell at the Pianoman. I'm really getting into these duo situations (no offense to you drummers) lately. I think it's because there's so much room for me to stretch out and be myself (also because there's less people to argue with). Carl's gig is a lot of fun. Monday was my first night with him, and we had a ball--lots of people came to sit in (only two at a time, please!) Friday Jeff and I are expanding our horizons to the Pianoman (at least for the month of Dec.) for the early slot on Fridays. (I seem to have parenthesisitis today). The Pianoman might be the perfect room for us--at least I'll get to play on a good piano once in a while.

This week I'm playing the Messiah with a chamber orchestra and the UIC choir with Dick Monaco conducting. That happens Sun. Dec. 4 at 3:00 at the First United Church, 848 Lake st. in Oak Park. In fact, I have to leave right now to rehearse for it, so, see you later....

Well, it's now 11:00 pm and we rehearsed the Messiah, I came home and had a nap, Tricia cooked a great Japanese dinner, and now I have to somehow get back in the newsletter groove. Let's see...oh, yeah! Our one gig last month with DL & Friends evaporated at the last minute through the North Branch's bubbleheaded booking procedures. Rather than chalk up another night to negativity, I decided to try to find an alternate route for the evening. I'm happy to say I found a delightful situation over at Ted Hoerl's Opal Station. At the last minute he found a spot for us opposite Mandel and McVeigh, an absolutely outrageous comedy team. To make a long story short, it turned out to be a great evening all the way around; the band played marvelously, the comedy was superb, and even a few people showed up...and yet another potential disaster whisked from the gaping jaws of fate! I'm happy to announce that we'll be back there on Dec. 15 (by ourselves this time) with Katherine Hughes on violin. By the way, let me take this opportunity to once more introduce these wonderful players and give them a little of the credit they so deserve:
Rick Vitek on drums...The "little guy" really cooks up a storm no matter what the groove is.
Jeff Newell on wood-winds..."Mr. Soul"...always there to back me up...a terrific jazz player.
Dave Dorsett on guitar...Dave's natural sense of rhythm and space is always impeccable, a perfect compliment to:
Dave Gordon on keyboards...Surprise! a great jazz pianist who also has his electronic keyboard chops together. Dave's also a wonderful original composer who's added many of his tunes to our book.
Katherine Hughes..."total class"...Katherine's classical and New Wave background gives this sometimes rather typical jazz group a completely different twist...Bravo!
and me...well, you know me already....

DL & friends Thurs. Dec 15
9:30 No Cover! **Opal Station**
Dec. 15 6655 N. Clark St.

Doug Lofstrom (bass) 3801 N. Clark St. **Fridays in Dec.**
Jeff Newell (sax) **Pianoman** 5:00-7:00 No cover!

Super-duo! — **No Exit** Saturdays
6928 N. Glenwood 3:00-6:00 No cover!

Carl Wright (with Doug Lofstrom... who else?) **Molly McGuire's** 9:30
1958 N. Clybourne (No cover)
Mondays in Dec.

New Year's Eve! at His 'n' Hers | call for reservation
w/ Tricia + Lori 944 W. Addison 935-1210

Okay! That's about it... Happy New Year to you all! Thanks for your support this year. May 1984 carry us all to fame & prosperity. Merry Christmas, Happy Hanukkah, peace, love, etc...

Chi Lives: Doug Lofstrom's bass instincts

photo/Richard Lee



"Sideman Breaks Away - Does His Own Thing" - that's what you can call your article," muses bassist/composer Doug Lofstrom. "These days, if you want to be creative, you have to keep your eyes open and your mind open to a lot of things. I mean, if I wanted to just go and get a job working in a hotel lounge five nights a week for the rest of my life, I could do that, too. A lot of guys do that. But that really drives me up the wall, that kind of existence. . . . I'm much more interested in making my own music and finding my own connections even though financially it can be a drag. The path I see is much more like a long flight of stairs rather than a freeway to paradise."

Chicago jazz listeners know Lofstrom best in connection with Spontaneous Composition, a trio he formed in 1980 with saxophonist Rich Corpolongo and percussionist Paul Wertico. Lofstrom describes their music as "free improvisation in a contemporary vein with influences that could come from just about anything - jazz, classical, Latin, even polka." According to Corpolongo, who is currently featured with Marshall Vente and Project 9, Lofstrom's forte is that "he has a compositional mind. He composes when he plays. . . . Doug is also a great cat. He has a good personality - very diplomatic, which is very important. He's always willing to try new things, which is one reason he's such a good spontaneous player." Paul Wertico says, "To me, Doug is incredibly inventive as far as using the whole realm of sounds that can be produced with the bass." After the trio put out an aesthetically satisfying LP, **Spontaneous Composition**, and appeared at the 1982 Chicago jazz fest, Wertico was hired away by the Pat Metheny Group. But the three of them look forward to reuniting to perform and possibly do more recording later this year.

"I started on trumpet in high school," says Lofstrom, "but the competition among trumpet players in my school was pretty fierce. So when they needed a bass player in the stage band everyone thought I'd

be a natural because my dad played bass." Doug's father, Jerry, a full-time musician for the past 25 years, became his first teacher. "He was happy to see me on the bass. It was a great thing for us to relate over." Doug continued his classical training through his first years in college, when his ears and mind sought other influences. "By that time I was kind of sick of the whole scene that grew up around classical music in America. I loved the music, and still do, but that dry, academic attitude didn't appeal to me at all." During the 70s, Lofstrom played with a number of rock/fusion bands, most notably Fantasie, which he refers to as "a good, creative band for everyone involved that just didn't get enough gigs. . . . After most of us got tired of doing that I got a regular job doing light construction, rehab work, which really burned me out. By the end of the day I was so tired I just wanted to drink a can of beer and watch TV like everyone else."

Before long, Lofstrom's interest in music revived. He became a sideman for Joe Daley and did road work and recorded with Simon & Bard. A big step forward, he says, was working with dancers at Columbia College, Link's Hall, and MoMing. "The important thing that happened to me in the dance world is that I learned to play by myself. In fact, right after I started working with dancers someone commissioned me to do a dance piece with solo bass, which I performed live with them. . . . So it helped me form my own identity because up until that point I'd always been an accompanist, an ensemble player, and suddenly there was no one to fall back on. The nice thing about working with dancers is that they don't ask for 'jazz' or any kind of standard music. They want something that will support and express whatever they want to do."

Lofstrom continued to compose for and accompany dancers, first alone and then with the band he formed, Doug Lofstrom & Friends. The experience convinced him to emphasize composing, a direction he maintains today. He's been writing and recording film scores

for Pajon Arts of Downers Grove, whose educational shorts are distributed by Coronet Films, and he has worked as a producer on albums by Chicago artists Dev Singh and Friedlander & Hall. To keep his band's audience informed of upcoming club dates he cranks out a monthly newsletter, which, depending on his mood at the time he writes it, may include record reviews, literary recommendations, notes on grant proposals, or ruminations over modern despair, outrageous utility bills, and the precarious stability of his '73 Dodge Dart.

While serving as music director for the Free Street Theater in 1982 and '83, Lofstrom managed to put aside enough cash to record his "The Plumed Serpent." This composition, which calls for a large string section in addition to numerous brass and woodwinds, occupies one side of his newly released first album, **Doug Lofstrom. . . Music**. "The Plumed Serpent" is an exhilarating contemporary example of the "third-stream" movement, which started in the late 50s and brought classical influences to jazz. "The Plumed Serpent" integrates atypical Latin rhythms and decidedly Latin melodies with American jazz motifs in an orchestral arrangement. Lofstrom says it is "a representation of an indigenous native North American spirit that I feel still exists and which in Aztec times was symbolized by Quetzalcoatl, the 'plumed serpent,' which was kind of like their Christ figure. I first had the idea to do something in this vein reading D.H. Lawrence's **The Plumed Serpent and Mornings in Mexico**, though the piece isn't directly related to his novel, which is about politics and religion in Mexico in the 30s. It's more based on the folklore and history of Mexico and native America using the myth of Quetzalcoatl as the focal point of spiritual and historical evolution. I know this all sounds a little high-flown but the idea really appealed to me."

Fusing literary sources with music is another direction in which Lofstrom is moving, on paper at least. He's composed choral arrangements for about six of his favorite authors, and is most talkative about his treatment of Dylan Thomas's "Fern Hill." "The poem comes from a place of innocence, it's like the loss of grace is something that's imposed on the author - when in reality Thomas really blew it himself - he was just too crazy, he lived too hard. . . . So the ironic part of this setting is that I put it in this sort of pastoral, very typical choral style. But then there's all of these other parts that are like really insane. I took all of these, you might say 'illuminating' passages from his letters that explain that it was really his own fault that he blew it, and made them all very dissonant to the main melody. But the sentiment in the poem really struck a chord in me and the language is really gorgeous and it has these weird rhythms that lend it to a musical interpretation."

With all of these other activities, it's amazing that Lofstrom has taken time each week for the last year to play for tips at the No Exit Cafe. Each Saturday beginning at about three in the afternoon he plays a program of original compositions and postbop classics with saxophonist Jeff Newell in what may be the city's most purely pleasurable regular recital without a cover charge.

Doug Lofstrom & Friends, plus three added string players, will celebrate Lofstrom's new album at the No Exit Cafe on Sunday, April 8, at 9:30 PM. The program will feature material from the record as well as new compositions that feature the band with a string quartet. The No Exit is at 8370 N. Glenwood, 743-3355, and on Sunday there's no cover. Doug Lofstrom's Little Miracles Productions can be called at 769-0151.

- Richard Lee

**DOUG LOFSTROM
& FRIENDS**

& FRIENDS
of FRIENDS
6970

N. Glenwood

Sunday

9:30pm
Jan. 15

No Exit

Presenting a gala evening of chamber music & Jazz.

Featuring:

Dev Singh, vocals — Jim Teister, brass

Mike Levin,
woodwinds

String Quartet

John Emery, violin; Dan Strba, viola; Randy Hughes, cello

and the usual **FRIENDS** crew, including:

Katherine Hughes, violin; Rick Vitek, drums;

Dave Gordon, keyboards; Dave Dorsett, guitar;

Jeff Newell, woodwinds; Doug Lofstrom (who?), bass

Sponsored in part by a grant from the Illinois Arts Council, a state agency

Happy
New
Year!

THE

DOUG LOFSTROM newsletter

partially funded by the Illinois Arts Council
A State Agency...

LITTLE MIRACLES
Productions
1744 W. Devon
Suite 45
Chicago, IL 60660
312 784-1711



JANUARY, 1984
Volume 2(!) No. 1

Well, that was fun! The holidays, I mean... Oh, sure, I know we all get tired of partying by New Year's Day, but what a great excuse! I hope your holidays were as pleasant and non-destructive as mine were. Once again the main news this month is my impending record(s!) So here's an update: My record on the LITTLE MIRACLES label is currently in the manufacturing stage and I can pretty much guarantee a late Feb or early March release--especially if some of the staffers at Acme will push a little bit (got to get my digs in). The "nibble" from the local record company is gradually turning into a "chomp". I still can't tell you anything specific, as we haven't completed all the arrangements, but there's a good possibility there'll be another Doug Lofstrom album out in 1984! Gosh! Is 1984 here so soon? Anybody hear any rumors about TV cameras being mandatorily installed in all dwelling-places? I mean, they're already in every store and public place. In Germany they have TV cameras at all major intersections to catch people who run red lights. Enough paranoia already! I hate to say it, but I still hold my relatively optimistic view of the future of the human race. I don't want to get into any lengthy philosophical arguments here, suffice to say that when I overdose on pessimism and/or paranoia, I become paralysed and cease doing whatever it is that I can do to positively affect the welfare of the planet.

Okay, enough "philosophy". Guess what I'm going to do now? You'll never guess! I'm going to review an album!! Pretty pretentious, huh? Actually I have another motive rather than self-aggrandizement at someone else's expense. I absolutely LOVE this album and I want you all to get it! It's called VAFOR DRAWINGS and it's by Mark Isham on Windham Hill Records (WH-1027). I know how all (most) of you musicians feel about Windham Hill! I feel the same way about most of their stuff that I've heard (bo-o-o-ring)... But this record is a delightful exception! Isham plays trumpet and synthesizer, and that's about the extent of the tonal material on the album except for some miscellaneous drum work by Peter van Hooke. But what an incredible tonal palette he creates! Huge symphonic brass and string sections, kinky animal sounds with electronic trumpet, delicate blends of muted trumpet and synthesizer, electronically generated concert-hall percussion sounds, etc.. But what really turns me on about this record is the writing. You may recognize Isham's name from his work with Art Lande on ECM, or especially his 1980 album on Columbia GROUP 87 with Terry Bozio, Patrick O'Hearn, Peter Maunu, et al. Well, here he really comes into his own as a composer, which of course does my heart good. Each piece on the album is a little masterpiece of concise musical "narration". Styles range from a Satie-like waltz to Reichian minimalistic backgrounds. But unlike some modern minimalist composers, Isham is not content to let his texture wander off into boredom, but bends to his musically narrative ends. Some modern music lovers might call this conservative. Perhaps even Isham would disagree with my use of the word "narrative", but my impression upon investigating this music was that I had just opened a book of extremely fresh poems or short stories; whereas most modern minimalist and/or synthesizer music reads like a string of classified ads.

Other albums I had brief or lengthy love affairs with this year were: Peter Gabriel's SECURITY (Geffen) Eberhard Weber's LATER THAT EVENING (ECM), Claudia Schmidt's NEW GOODBYES, OLD HELLOS (Flying Fish) Fripp/Summer's I ADVANCE MASKED (A&M), Joni Mitchell's WILD THINGS RUN FAST (Geffen), and a couple of older records that I just discovered this year Metheny/Ways AS FALLS WITCHITA, SO FALLS WITCHITA FALLS (ECM), and an oldie: Miles Davis/Gil Evans MILES AHEAD (Columbia)...

Well now that I used up all my space chatting about records and superficial philosophical stances, I bet be brief about this upcoming month (not a difficult task, seeing as I have very few gigs.) Though Jeff and I aren't at the Pianoman this month, we are promised to be back in February in the early Friday evening slot, and we'll be back at the NO EXIT Sat. afternoon as soon as they reopen in their new place. The most important date to remember this month is the 15th, when my band will be at the new NO EXIT with millions of special guests: Dev Singh, Mike Levin, Jim Teister, and a string quartet! Among other things, we plan to perform my MUSIC FOR STRINGS and Dev's BALBOA with the original orchestration, and God knows what else. So if you do nothing else for your ears this month, at least come to the NO EXIT on Jan. 15th! Also be on the lookout for Friedlander & Hall's album (which I produced) CHICAGO STYLE on Red Bud Records--it should be hitting the stores any day now... Another special event in January is a reunion concert of SPONTANEOUS COMPOSITION with myself, Rich Corpolongo, and Paul Wertico at Univ. of Ill. Chgo. Jan. 17th at 1:00 room LO 60 ECB Harrison & Morgan sts. See you there!

DOUG LOFSTROM & FRIENDS 6438 N. Glenwood w/ Dev Singh, Mike Levin, Jim Teister, + others!
No Exit-Jan. 15 Sunday 9:30

SPONTANEOUS COMPOSITION UIC-Jan. 17 Tuesday 1:00
RICH CORPOLONGO DOUG LOFSTROM
PAUL WERTICO UIC ECB building-Harrison + Morgan Rm 1060

DL and friends Opal Station 6655 N. Clark Thurs. 9:30 Jan. 12

The **Jeff & Doug Show!** Every Sat. 3-6 PM at the 6438 N. Glenwood
Newell Lofstrom **No Exit**

Back ^{9:30 PM} by Popular Feb. 5!

DOUG LOFSTROM

& FRIENDS Sunday

& FRIENDS
of **FRIENDS**

6970

N. Glenwood

No Exit

Popular Delta Sunday
emand!!

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John Emery, violin; Dan Strba, viola; Randy Hughes, cello

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Dave Gordon, keyboards; Dave Dorsett, guitar;

Jeff Newell, woodwinds; Doug Lofstrom (who?) bass

Sponsored in part by a grant from the Illinois Arts Council, a state agency

THE
DOUG LOFSTROM
by the Illinois Arts Council
partially funded A State Agency... **newsletter**

LITTLE MIRACLES
 Productions
 1744 W. Devon
 Suite 45
 Chicago, IL 60660 312 764-1711



FEBRUARY, 1984
 Vol. 2 No. 2

 What an incredibly busy week! Besides all the regular-type gigs, I've got two rehearsals for Sunday night's gigs, rehearsals and concerts with the UIC chorus, my album insert to write & lay out (just finished), seven charts to write for Linda Mitchell (also just finished), a 12-minute film score to write by Saturday (definitely not finished), and this newsletter to write, fold, staple and mutilate. (Let's see...did I forget anything?) And yet another shining example of "when it rains it pours". So, how are you? Things are going pretty well here. I seem to thrive on this manic pace, at least when it's dictated by own excesses...

I guess the main thing on my mind right now (Wrong! not the album!) is this film score I'm working on. Its another in the string of animated fairy tales I've been doing for Pajon Arts Films (distributed through Coronet). The people at Pajon Arts are just terrific and when we get together to work on a soundtrack we really create a special kind of energy. This is the 4th film we've worked on together since 1980. If you were at Tricia's and my Memorial Day party in 1982 you probably saw RAPUNZEL and THE UNDERGROUND WATER SOURCE. For RAPUNZEL we created some Romanticized Renaissance music with me on harp and recorders and Susie Hansen on violin & viola. For THE UNDERGROUND WATER SOURCE Rich Corpolongo & I improvised some "underwater" music to picture. You may have seen this film on Channel 11's IMAGE UNION program, since it was not a Coronet Production and managed to be seen by people who have graduated from junior high. The next film I did a soundtrack for was KATURA & THE CAT, which was an original Halloween fairy tale. For that one we used a pretty standard group of wood-winds, again featuring the talents of Rich Corpolongo. Guess which fairy tale we're doing this time? GOLDILOCKS & THE THREE BEARS!! As usual we've dreamed up a few new twists for the music. I think I'll save it for a surprise if you're ever wandering through a third-grade class when they're about to show movies. Actually there's another way that you can see some of these films (PAJON ARTS has been making films since the early '70's, so they have a whole stable full). One of the producers, JF Somersaulter, does personal appearances and showings through Urban Gateways. His programs are always delightful, and besides showing several films, he talks about how they are made and demonstrates basic animation techniques. So get your civic group together and hire him. It's either that or back to third grade. Seriously though, I'm always thrilled to work with these people and to be able to do one of the things I love to do--AND GET PAID FOR IT!! Thanks again, Lillian, Michael, & JF!! (See you on Saturday.)

Thanks for showing up at the NO EXIT on Jan. 15th if you were there. I really had a great time. By the end of the evening I actually felt as if I had grown a couple of feet taller. I really approached the gig with quite a bit of trepidation. I was worried about being too loud for the room, if anybody was really going to show up, and whether or not the music was actually going to work (we never really all rehearsed together). Well, my worries were in vain, because the night was just tremendous. The house was packed all night long--and those bodies really soaked up the excess volume--the music, though not flawless, was performed with great warmth & spirit. If you weren't there and wonder what the heck I'm talking about... Jan. 15 I did something I've wanted to do for years: perform my music live with a "Jazz chamber orchestra" I guess that's what it was. We had my regular six-piece jazz band with extra winds and a string quartet, as well as Dev Singh singing some of his and my songs and arrangements. The good news is we're doing it again! This Sunday, Feb. 5; same people, mostly the same music, same place, same time, same cover charge (none). Hopefully we'll create the same or similar batch of sounds for you all. All we need is a good audience. Guess what...You're it. Thanks so much for your support and appreciation, may it continue for a long time.

Let's see...is there anything else? If you don't know about this one yet, we were all shocked and saddened to hear on New Year's Eve that His'n'Hers would no longer be presenting live music. It felt like the end of an era. Good luck in your new partnership, Marge & Pat. I'd like to put in a special mention here about little Petey Sliwka's prize-winning cucumbers at the Crestwood County fair. Keep up the good work, Pete! ON THE HORIZON, APPROACHING RAPIDLY: collaboration on a dance piece with my old friend, choreographer Debby Siegel. It's the first time we've ever worked together on this level and it promises to be exciting.....The release of my first album (March), starting to record my second (soon??)...possible guest spots on obscure non-cable TV show (no further information available)....SPRING!!.....My 35th birthday!!...recording soundtrack for Pajon Arts Production of GOLDILOCKS & THE THREE BEARS.....Oh yeah, I guess I better get back to the business at hand--see you soon....

DOUG LOFSTROM **No Exit-Feb. 5** Sun. 9:30
& FRIENDS 6970 N. Glenwood
 w/ Dev Singh, Mike Levin
 Jim Teister, & others!

The **Jeff & Doug Show! No Exit** Every Sat. 3-6 PM at the 6970 N. Glenwood
 Newell Lofstrom

More!! Jeff & Doug **Piano man** Every Friday 5-8
 3801 N. Clark

THE

DOUG LOFSTROM

LITTLE MIRACLES
Productions

1744 W. Devon
Suite 45
Chicago, IL 60660

764-0151

March, 1984 Volume 2, No.3

newsletter newsletter newsletter newsletter newsletter

Boy! The first of the month really sneaks up on you! The landlord & utility companies are really lenient compared to an advertising deadline. The last few weeks have been a blur of activity starting with the film score (see last month) and jumping, no, lunging right ahead into moving. That's right, Tricia and I moved! We found a really nice coach house in the Ravenswood area for about the same rent we were paying over on derelict row. Outside of the normal moving freak-out from uprooting ourselves and our belongings (and dogs), things are working out quite nicely. Though the place is smaller, it has a full basement where I've relocated my studio and built a little dog-pen. Our new phone number is included above.

There's a few interesting things coming down the pike. This Sunday we launch another extravaganza at the No Exit, though I'm still not exactly sure what we're going to do. Last month we more or less repeated the first program with a few additions and changes. I felt it was one of the best performances we ever did, both as a band and with the larger group, but then, I was pretty wound up from getting four or less hours of sleep a night for the preceding week. Debby Siegel & I are starting to work on her dance score this week. The performance dates for this are set for May 11 & 12/18 & 19 at Columbia College Dance Center. The work on the record is progressing slowly but surely. I hoped to be able to release it at this upcoming No Exit date, but it looks like I'll have to postpone it 'til April. Did I mention that I've made arrangements to do the first Sunday of every month at the Exit? That means the next one will be April 1. Then if the album STILL isn't ready, I can always claim it was an April Fool joke. Another interesting possibility is that the band will become the house-band on a local weekly TV show. This is still only about 90% sure, since the contract isn't signed yet, so I really can't say too much more about it. If we get the job, it starts April 6.

You know, sometimes when people call me up for work, they mention that they hope I'm not too busy to take their jobs. I know I give the impression that the world is beating a path to my door, but that is only true about every fifth week or so. Most of the time I barely have enough work to make ends meet, especially at this time of year. Really, folks, I'm not doing THAT well... So if you have any work for an itinerant bassist/composer, or especially for a dynamite band, give me a call, you have our new number...

Last Saturday I played at the annual Special Olympics Benefit in Woodstock, IL. This is usually a very special night, and this year was no exception. Tricia and Lori opened the show with a great short set, and then I came on with Friedlander and Hall. Tricia and Lori came back on at the end of the set to do a couple of numbers with the whole group. The night was also special because it was the first appearance of Jeff & Ed's new album, CHICAGO STYLE. Besides Jeff & Ed the album features Mark Feldman on violin, Mike Levin on woodwinds, Rick Vitek on drums, Audrey Morrison on trombone, Tricia & Lori and Kelly & Rossi on various vocals. It's been released on Rosebud Records and should be available in most record stores soon. It's really a special album and I can highly recommend it. Jeff & Ed are having their official record release party at Holstein's Sunday, March 11 at 6:00 PM.

Speaking of records, you know, this week is the Grammys, and everyone's having a great time predicting the outcome. Of course that's because the outcome is entirely predictable! Michael Jackson will win big, the Police, Willie Nelson, Miles Davis, all the catch-phrase names of music. Well, Saturday I heard an album on the way to Woodstock with Jeff. Now, this wasn't an obscure album by a no-name. This was TROUBLE IN PARADISE by Randy Newman: a GREAT album! But is it nominated, no! Now, why do you suppose that is?

Gotta go now, if I don't get this thing xeroxed in the next half hour you'll get it next Monday. See you!

D **L** **Sun. Mar. 4** **9:30** **N** **E**
OU **OFSTROM** **and** **Friends** **No Exit**
6970 N. Glenwood

F **Record Release Party!!** **March 11** **6:00 PM**
Friedlander **and** **Hall** **at** **Holsteins**
Sunday
Lincoln + Montana

Doug + Jeff **every Sat.** **No Exit**
Lofstrom **Newell** **3-6 pm** **6970 N. Glenwood**

WATERMEZZO



Chicago Federation of Musicians Local 10-208, A.F.M. 175 W. Washington Chicago, Il. 60602

VOL. 45

OCTOBER, 1985

111

NO. 10



DOUG LOFSTROM...a talented musician
(Photo by Mark Ohlsen)

★★★

Good news for bassist/composer **DOUG LOFSTROM** is a grant from the National Endowment for the Arts for 1986-'87 to finish and orchestrate his opera *Two Soldiers*. The libretto and several numbers are already completed and Doug plans to use "some of the money to 'clear the decks' in January, February and March to continue work on it." Previously he has been an Illinois Arts Council grantee in 1983, '84 and '85; he is a teacher (at Columbia College) of jazz improvisation and has been musical director for the Free Street Theatre since 1982.

A talented musician, he organized his own jazz trio, "Spontaneous Composition" in 1980 with saxophonist, **RICH CORPOLONGO** and percussionist **PAUL WERTICO**. His early start on trumpet in a high school where brass competition was fierce and bass players were lacking, prompted a switch to bass for the stage band, a seemingly natural move since Doug's father, **JERRY LOFSTROM**, was a full time bassist for 25 years and became his first teacher. Classical training continued during his first years in college, but "by that time I was kind of sick of the whole scene that grew up around classical music in America. I loved the music and still do, but that dry, academic attitude didn't appeal to me at all."

His inventiveness with sounds and ideas took shape in compositions that eventually led to the production of an album, "*Music...Doug Lofstrom*, and while I don't pretend to be a professional reviewer, it is certainly a hit in our household. It is so refreshing to hear such expert use of dynamics, the weaving of all styles with a great jazz feel and delicate passages of great sensitivity. All the instrumentalist's levels of musicianship are very high, indeed; particularly noteworthy are the efforts of violinist **MARK FELDMAN** and saxophonist **RICH CORPOLONGO**.

Side Two is completely devoted to Doug's work called *Plumed Serpent* which, although inspired by the writings of **D.H. LAWRENCE**, is an "extended orchestra piece based on the folklore and history of Mexico and Native America." Simply beautiful!

Doug's own words best describe his works...."People are always asking me what kind of music I write. I never know what to say. Is it jazz? Well, sort of. Is it classical? Sometimes....Pop? Not exactly..."

"My own nature rebels at the thought of this kind of classification. I have striven to make my music all of these, and more. The result I can give only one name: Music...." Good wishes are in order for this gifted composer.

No Cover

DOUG LOESTROM & FRIENDS
DOUG LOESTROM & FRIENDS
DOUG LOESTROM & FRIENDS
DOUG LOESTROM & FRIENDS

SUNDAY

!!

8

9:30PM

EXIT

6970
N.
Glenwood
743-3355
Special
Guests!

RECORD RELEASE PARTY!
CORD RELEASE PARTY!
CORD RELEASE PARTY!
CORD RELEASE PARTY!

partial financial assistance for this performance from the Illinois Arts Council...

THE DOUG LOFSTROM

LITTLE MIRACLES
Productions
1744 W. Devon
Suite 45
Chicago, IL 60660

partially funded by the Illinois Arts Council
A State Agency...

newsletter

Volume 2, No. 4 April, 1984

Well, Tuesday (April 3) I'll finally have it! My album, I mean. I'm feeling a little bit like an expectant father lately, you know, nervous and helpless at the same time. It's all up to Holland Motor Express at this point. I've done everything I could do; check test pressings, approve proofs, done my La Maz exercises; now all I can do is wait. At least I'm guaranteed to have them by the party at the No Exit on the 8th. I remember Dev's party for the release of his **MADE IN CHICAGO LP**. The entire week before he spent freaking out and making Sparrow's (then in charge of record production at Acme) life miserable. I'm glad I don't have to go through that.

I hope you don't mind my aggressive sales pitch included in this packet. If I don't aggressively push this record I won't sell any. I thought I'd give you no excuse to not order an album. Now the only excuses you could possibly have would be you don't want one (actually, the only valid excuse) or you're absolutely flat broke. If you want to use the latter, I'm afraid I'll have to have a note from your banker.

So don't just SIT there. Go get your checkbook and write me a check. Why don't you order a couple while you're at it? I'm sure Mom would love one. Now don't forget to fill out the form. Remember, no EXCUSES. I even put a g-- d--- stamp on the envelope for you!

For those of you who don't know what this album is all about, let me update you: Side one is a collection of four of my best recordings from the past few years. It starts out with **BLACKBIRD**, the Beatles tune from the **WHITE ALBUM** in my rather extravagant strings, horns, & rhythm arrangement. Next is **EURO-BOF**, one of the pieces from my **MUSIC FOR DANCERS**. It features Rich Corpolongo, Alpha Stewart & Richard Woodbury (on percussion) and Pete Sliwka. Then there's **L'EGYPTIENNE**, also from **MUSIC FOR DANCERS**. It's sort of an exotic ballad and features Mike Levin on flute & clarinet and Rick Vitek on drums.

Finishing up side one is **VIOLIN/FANTASIE** featuring Mark Feldman, Tom Warren, and Bob Sutter, as well as a cameo appearance by Rick Panzer on synthesizer.

Side 2 is the complete recording of the **PLUMED SERPENT** for large orchestra with jazz soloists. It features Rich Corpolongo and Pete Sliwka again, as well as Rick Shandling, Larry Gray, Jim Teister, Nick Drozdoff, Marc Perlsh, and further multitudes. I think it's the best thing on this record and fairly unique at that, and even a year and a half after it was recorded, I'm still rather proud of it.

Well, how was that? Not bad for someone with no sales experience, huh? Seriously, though, I'd love it if you would buy this record...

Enough, already! I'm just about to run out of room for previewing next month. The big one of course is the record release party on Apr. 8 at **NO EXIT**. Again we're gonna feature the six piece band along with the string quartet, as well as several special

guests(see below). It starts at 9:30 and again there's no cover charge except what your generosity (or guilt) dictates. Please come if you can. This one's very important to me. Jeff and I continue our Saturday afternoon at the **NO EXIT**. Last week New York vibraphonist Mike Freeman joined us. What a terrific player!

On Wed., April 11, I join the Don Saran Quartet at Orphans. The quartet also features Kathy Kelly on vibes, and Danny Faith on drums. This group plays high-quality jazz in the Modern Jazz Quartet tradition.

Though I can't be specific about it yet, Friday, April 20 turn on channel 60 (WFWR)TV at 11:30 pm for a **BIG SURPRISE!**

So, that's about it. Thanks for bearing with me through my album-selling pitch. Hope you can afford and want to buy one. They'll be on sale the 8th for \$7.00. See you!



NO EXIT DOUG LOFSTROM & FRIENDS
6470 N. Glenwood **No Cover** **Sunday April 8 9:30 PM**
Special Guests, including:
 Jim Teister, Don Saran, Bill Cernota, Chris Miller, Dan Strba, Rick Vitek, Dave Dorsett, Katherine Hughes, Jeff Newell, etc... **Records for Sale!**

DOUG LOFSTROM & FRIENDS
ORPHANS 2462 N. Lincoln **Weds. April 11, 9:30**

Super-Duo **Jeff Newell (Sax)**
 Every Saturday 3-6 PM **+ Doug Lofstrom (Bass)**
No Exit **6970 N. Glenwood**

THE DOUG LOFSTROM newsletter

partially funded by the Illinois Arts Council
A State Agency...

LITTLE MIRACLES
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1744 W. Devon
Suite 45
Chicago, IL 60660



Am I
a star yet?

May 1984 VOLUME 2, NO. 5

Hi, folks! It's newsletter time again! This has been an incredibly busy month, what with the release of the record, finishing up Debby's dance piece, and the onset of the spring "jobbing" season.

Have you been watching us on TV? In the last few newsletters I mentioned it rather obscurely because I didn't have an official contract on it, but now I can tell the world about it: Doug Lofstrom & Friends are TV stars! Well...not exactly stars... We're the "house band" on a weekly television show: That's Chicago. It's on every Friday at 11:30 pm on Channel 60 wbbstv. No, it's not a cable station. It's right there on your UHF tuner. The first few shows have been rather hectic, but every week it gets easier and better. So be sure to tune in on Fridays to see the "Doug Lofstrom Mystery Orchestra" (A.K.A. DL & Friends).

Thanks so much for your support, all of you who came to the record release party and/or bought an album. The whole project is moving along nicely. I won't say how many albums I've sold (but if I sell another boxful I get a free week at camp this summer). I've put records in various record stores on the north side including all the Rose stores, Jazz Record Mart, Swingville, etc. I've sold a few by mail, also. If you've ordered one and haven't gotten it yet, hold tight, I'm mailing out the second batch very soon. If you haven't bought one yet, you probably still have your stamped envelope and order form. So, what are you waiting

for? If you can't afford to buy an album, at least send me a little note. We can't let these stamps go to waste!

Well, it looks like spring is finally here! (at least for today) Am I imagining things, or was this an extraordinarily long and depressing winter? It sure felt like it to me. I hope now we have at least a little while of this nice spring stuff before we get sentenced to sweat city for the summer. (I must not have much to say if I'm talking about the weather.) Actually I've a lot to say and not much space to say it in. So:

This month watch for Jeff and me not only at the No Exit on Saturday afternoons, but also at the Silver Fox (Lincoln & Armitage) on Fridays from 6-8:30. (Al of the Universe comes through again!) Doug Lofstrom and Friends (A.K.A. the Mystery Band) at the No Exit Sunday May 6 starting at 9:30 pm. This time we'll be by ourselves--I felt like the band needed and deserved to play the whole night. (Seeing as on TV we get to play for about 20 seconds at a time). Congratulations to my sister Linda on her successful show at LTHS, it was terrific! Be sure to catch at least one performance of Debby Siegel and Mary Wohl-Haan at Columbia College Dance Center, May 11&12/18& 19 (see enclosed card). And once again, please watch us on tv some Friday night. I'll be lookin' for ya'. See you...

Doug

DOUG LOFSTROM & FRIENDS



Sunday
May 6
9:30
No Exit
6970 N. Glenwood

Jeff & **Doug** **No Exit** **And** **Silver**
Newell Lofstrom Saturdays 3-6 pm FOX
Fridays 6-8:30 pm

Deb Siegel & Mary Wohl-Haan music by **Doug Lofstrom**
Columbia College Dance Center 4730 N. Sheridan May 11, 12, 18, & 19 8 p.m.

And don't forget
To watch us
on: **TU!! That's Chicago** WBBS - Channel 60
Fridays 11:30-12:30
Tue!! PM



JUMPING

OFF!

NEW DANCES BY MARY WOHL HAAN & DEBORAH SIEGEL

May 11, 12 & 18, 19 1984

Dance Center of Columbia College

WELCOME TO JUMPING OFF!

We hope you will enjoy this evening's concert.

Mary & Deborah

PROGRAM

CROSSING OVER (premiere)

Choreographed and Danced by Mary Wohl Haan and Deborah Siegel
Music: Ravi Shankar
Costumes: Mary Wohl Haan and Deborah Siegel
Lighting: Edward R. Thomas

NIGHTSHADOWS (premiere)

Choreography: Deborah Siegel
Dancers: Sandra Asay, Lezlee Crawford, Krisna Hanks*, Laurie
Kammin, Judith Mikita
Music: Composer: Doug Lofstrom
Musicians: Rich Corpolongo, Katherine Hughes, Doug
Lofstrom, Rick Shandling
Engineers: Doug Lofstrom, Richard Woodbury, Deborah
Siegel, Dave Gordon
Costumes: Design: Deborah Siegel and Kris Cahill
Construction: Kris Cahill
Lighting: Ken Bowen

NEVERTHELESS (premiere)

Choreographed and Danced by Mary Wohl Haan
Music: Robert Moran, Waltz-"In Memoriam-Maurice Ravel"
Costume: Mary Wohl Haan
Lighting: Edward R. Thomas

INTERMISSION

HARPIES: OUT OF THE DARK (1982,1984)

Choreography: Mary Wohl Haan

Dancers: Sandra Asay, Beth Chepke, Christopher Clarke, Laurie Kammin, Judith Mikita, Theresa R. Russell, Naomi Sheridan, Tia Tibbits**, Elizabeth Wohl

Music: George Rochberg, "String Quartet No.3"

Costumes: Mary Lorraine

Set: Timothy O'Slyne

Lighting: Ken Bowen

COLORS (1982)

Choreographed and Danced by Mary Wohl Haan

Music: Elliott Carter, "Eight Pieces for Four Timpani"

Costume: Mary Wohl Haan

Lighting: Edward R. Thomas

THREE SONGS (premiere)

Choreographed and Danced by Deborah Siegel

Music: Jim Kweskin

Costume: Deborah Siegel

Lighting: Ken Bowen

DOGS & TRUCKERS II (premiere)

Choreography: Deborah Siegel

Dancers: Beth Chepke, Darryl Clark**, Mike McGinn, Oliver Ramsey*, Theresa R. Russell, Naomi Sheridan, Stann Simon

Music: The Pointer Sisters

Costumes: Deborah and Dorothy Siegel and the Dancers

Make-up: Stann Simon

Set: Ken Bowen

Backdrop: Tom Melvin

Lighting: Edward R. Thomas

* Courtesy of Akasha and Company

** Courtesy of Concert Dance, Inc.

BIOGRAPHIES

MARY WOHL HAAN is from Toledo, Ohio and is the oldest daughter in a family of twelve children. She began dancing at the University of Toledo with Elaine Valois, and went on to receive an M.F.A. degree in Dance/Choreography from the University of Utah. Mary values her studies with the Ririe-Woodbury Dance Company in Salt Lake City, and especially her present work with Shirley Mordine. She has been dancing in Chicago with Mordine & Company since 1980. She is a full-time faculty member at the Columbia College Dance Center and teaches master classes and residencies in universities and high schools. Since moving to Chicago, Mary has performed with the "Texas Tweesters", Ann Pardo and David Puszczewicz, Jackie Radis, Laurie Sanda, and Lin Shook. In 1982 she produced her first Chicago concert, "New Snow" at the Link's Hall Studio, and has presented dances in showcases at the Chicago Dance Center, MoMing Dance and Arts Center, and the Dance Center of Columbia College. Mary is happy to join her friend Debby Siegel in the production of JUMPING OFF!

DEBORAH SIEGEL began her training in modern dance at Carleton College, Northfield, Minnesota, continuing for 3 years in Minneapolis with the Choreogram Dance Company, founded by former Wigman dancer, Margret Deitz. Deborah then spent several years in the woods of northeastern Washington state - growing gardens, building houses, and walking with dogs. In 1978 she answered the call of fellow humans and dance, and moved to Chicago. Ms. Siegel received her B.A. degree in Dance from Columbia College where she has taught since 1979. Other dance teaching experience ranges from kindergartners to senior citizens, including: adult education programs, children and teachers in the Minneapolis public school system, colleges and universities, including NYU at Plattsburgh. Deborah has performed and choreographed works for several concerts in the Minneapolis area and has appeared locally with Mordine & Company, jansdances, Dancycle and in Chicago Repertory Dance Ensemble's "New Dances". In 1984 Deborah received an Illinois Arts Council Individual Artist's Grant. She is proud to present the first formal showing of her choreography in the Chicago area with JUMPING OFF!

SANDRA ASAY is a graduate of the University of California with a bachelor's degree in Dance. Since moving to Chicago, she has been a guest performer with Concert Dance, Inc., Akasha and Company, Mordine & Company, and various independent choreographers.

KEN BOWEN is a freelance designer, stage manager and technician. Past credits include design for over 150 professional repertory dance pieces. Ken was Technical Director of the Columbia College Dance Center for six years. He is currently diversifying his work to include more theatrical and dramatic design.

BETH CHEPKE is a Dance major at Columbia College. She is making her professional debut in JUMPING OFF!

DARRYL CLARK, a member of Concert Dance, Inc., is currently working on a degree in Dance at Columbia College. He is in avid search of spare time.

CHRISTOPHER CLARKE is a native Texan, who came to Chicago in 1980 to dance with Shirley Mordine in Mordine & Company. Mr. Clarke is a recipient of a 1983 National Endowment for the Arts grant for Dance/Music collaboration through Columbia College.

LEZLEE CRAWFORD earned a B.M. in Piano/Performance from the University of Tulsa. Since moving to Chicago in the winter of 1979, she has performed as a dancer in over 35 productions with numerous local and national choreographers, and is also ballet accompanist at the Dancespace and MoMing Dance & Arts Center.

KRISNA HANKS received her B.S. and master's degree at Indiana University. She then spent two years as a visiting professor at Purdue University. Currently she dances with Akasha and Company.

LAURIE KAMMIN is a Dance major at Columbia College who will graduate this June. She has danced with many independent choreographers in Chicago.

DOUG LOFSTROM is a Chicago composer and musician whose credits include film and dance scores, chamber music, songs, choral music, and works for symphony orchestra. He is a two-time Illinois Arts Council grant recipient and was music director of Free Street Theater for 1982-83. He is presently writing and performing with his own group and is music director for the popular local television program "That's Chicago".

MIKE MCGINN is a Dance major at Columbia College. This concert marks his professional debut.

JUDITH MIKITA, new to Chicago, received her B.A. degree in Theatre and Dance from Indiana University, and her M.F.A. degree in Dance from the University of Michigan. She spends her summers teaching at Interlochen Centre for the Arts. Judy is currently studying and working independently.

OLIVER RAMSEY has performed with the Indiana University Ballet, Twyla Tharp Dance Company, American Ritual Theater Company, and Akasha and Company. He currently studies modern dance at the Dance Center of Columbia College where he also works on the technical crew.

THERESA R. RUSSELL is a Dance major at Columbia College. She has studied with a variety of choreographers, and is currently teaching dance to children.

NAOMI SHERIDAN is presently finishing her master's thesis in the Interdisciplinary Arts program at Columbia College. She has danced professionally in Chicago with Concert Dance, Inc., and the Chicago Moving Company.

STANN SIMON received his B.F.A. degree in Dance from Ohio University. He has danced with Repertory Dance of Cleveland, Akasha and Company, Joel Hall Dancers, and Concert Dance, Inc., and on the Chicago Council of Fine Arts Artist-in-Residence program.

TIA TIBBITS dances with Venetia Stifler and Concert Dance, Inc., and is completing her master's degree in Interdisciplinary Arts at Columbia College.

EDWARD R. THOMAS, Technical Director for the Dance Center of Columbia College, earned his B.F.A. degree in Technical Theatre and Design at the University of North Carolina. He then worked as technical director and lighting designer on a variety of dance and dramatic productions on the staff of North Carolina State University, and in 1979, joined the Barat College Performing Arts Center staff. Since his arrival at the Dance Center this past year, he has designed the lighting for Claudia Gitelman, "Collaborations," and the Chicago Repertory Dance Ensemble's "New Dances". Ed is also lighting designer and stage manager for the Lynda Martha Dance Company.

ELIZABETH WOHL has danced with the Valois Company of Dancers in Toledo, Ohio, and recently graduated from the University of Toledo with a B.A. degree in Theatre/Dance. Since moving to Chicago, she is seeking to broaden her range of studies with local teachers and choreographers.

PRODUCTION STAFF

Stage Manager: Jane Robbins

Recording Engineer: Richard Woodbury

Technical Staff: Edward R. Thomas, Technical Director

Colin Fuller, Technical Assistant

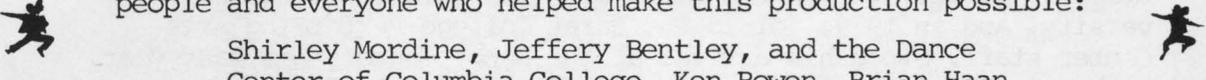
Sally Cooley, Board Operator

Graphics: John Boesche

This program is partially supported by a grant from the Illinois Arts Council, a state agency.



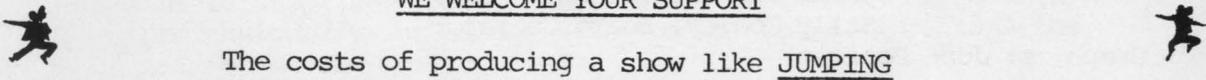
We would like to extend a sincere THANK YOU to the following people and everyone who helped make this production possible:



Shirley Mordine, Jeffery Bentley, and the Dance Center of Columbia College, Ken Bowen, Brian Haan, Edward R. Thomas, Amy Osgood, Richard Woodbury, John Boesche, Doug Lofstrom, Jane Robbins, Rana Segal, Sally Cooley, Carrel Roumain, Dorothy Siegel, Marilyn Kouba, Tom Melvin, Claudia Lockhart, Raymond Wohl, Mary Lorraine, Timothy O'Slyne,
AND ESPECIALLY THE DANCERS!



WE WELCOME YOUR SUPPORT



The costs of producing a show like JUMPING OFF! are not entirely covered through ticket sales or grants. If you are interested in making a contribution to this program or to either of the choreographers, please contact Mary or Debby through the Dance Center, 4730 N. Sheridan Rd., Chicago, 60640, ph. 271-7804. Thank you very much.



Dance

Inventive 'Jumping Off' leaps to creative heights

By Richard Christiansen
Entertainment editor

DEBORAH SIEGEL and **Mary Wohl Haan**, fine dancers both, have combined forces as choreographers to present a program of their works, most of them new, at the Dance Center of Columbia College. It's a stimulating evening, well performed, expertly crafted and sparked with invention.

The program is titled "Jumping Off" and, in its final performances this Friday and Saturday, begins appropriately with the premiere of "Cross Over," a precisely coordinated, carefully detailed, athletic duet for the two dancer-choreographers, and includes solos created by and for each of them.

Wohl Haan's "Nevertheless" is a brief, enchanting flow of movement in a pool of moonlight to Robert Moran's waltz, "In Memoriam-Maurice Ravel"; her "Colors," danced in a bright white light, finds her rolling to the percussion of Elliott Carter's "Eight Pieces for Four Timpani." Siegel's solo is a technically accomplished triptych of dances to three good old folk songs by Jim Kweskin.

These works are danced predictably well by their creators, but it is in their larger, group works that they stretch themselves and their audiences with a more dramatic turn of dance.

"Jumping Off"

A dance concert of works by Mary Wohl Haan and Deborah Siegel, with lighting by Edward R. Thomas and Ken Bowen. Opened May 11 in the Dance Center of Columbia College, 4730 N. Sheridan Rd., and plays again at 8 p.m. Friday and Saturday. Length of performance, 1:45. Tickets are \$7, or \$5 for students and senior citizens. Phone 271-7804.

THE DANCERS

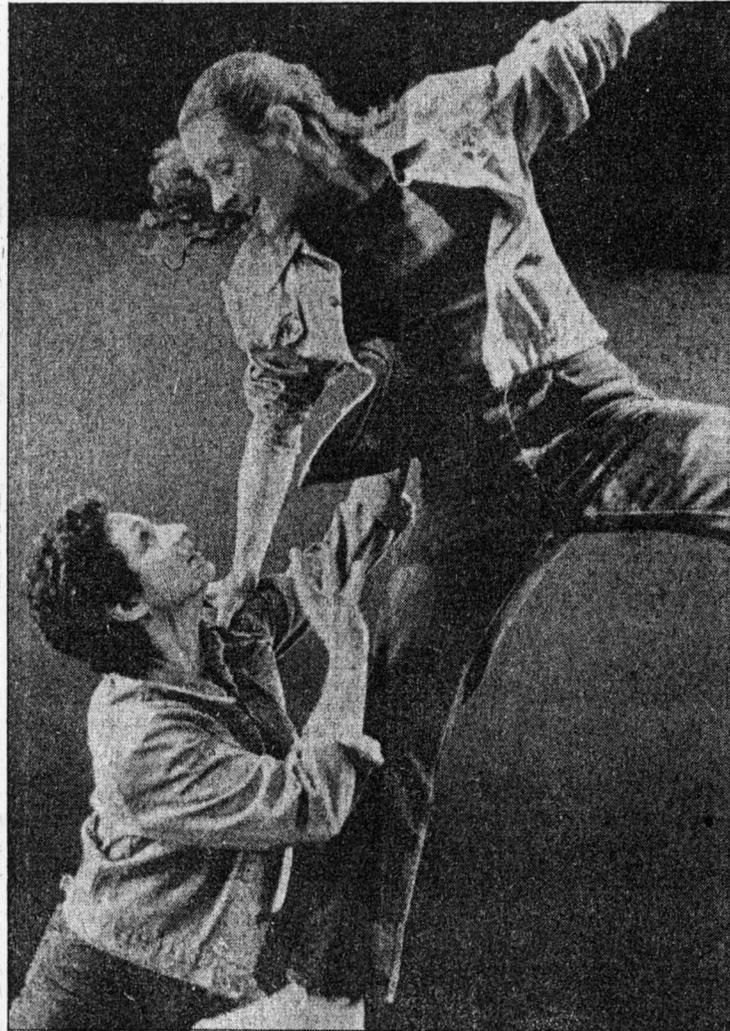
Mary Wohl Haan, Deborah Siegel, Sandra Asay, Lezlee Crawford, Krisna Hanks, Laurie Kamlin, Judith Mikita, Beth Chepke, Christopher Clarke, Theresa R. Russell, Naomi Sheridan, Tia Tibbits, Elizabeth Wohl, Darryl Clark, Mike McGinn, Oliver Ramsey, Stann Simon.

WOHL HAAN'S "Harpies: Out of the Dark," performed to the jagged score of George Rochberg's String Quartet No. 3, is an eerie piece in which a pair of sleeping lovers are prodded and haunted to distraction by a band of one-armed female demons.

Siegel's "Nightshadows," to an original score of wind instruments and whispers by Doug Lofstrom, is a neo-rite of spring for five creatures of the night, strikingly designed in its silhouette lighting.

"Dogs & Truckers II," also by Siegel, concludes the program on a light note. In its strutting alley creatures and in its funky urban design [by Ken Bowen] and music [by the Pointer Sisters], the piece, despite its title, is reminiscent of the musical "Cats."

The production values throughout the program are excellent, demonstrating a rare [for Chicago] attention to all phases of theater design.



Mary Wohl Haan [top] and Deborah Siegel: Athletic choreography.

Movies

'Finders' can't with own dizz

By Gene Siskel
Movie critic

A MOVIE CAN be too full of kooky supporting characters, and the Richard Lester comedy "Finders Keepers" is a prime example. Set in 1973, the story begins amusingly enough with a cute couple of characters, played by Michael O'Keefe and Beverly D'Angelo, who find themselves on the run on a cross-country train, not realizing that the coffin they have decided to portray as containing a Viet Nam war victim is really filled with \$5 million in cash.

Now, if these two characters were at center stage throughout the whole film, and simply encountered an assortment of American weirdos in cameos, then "Finders Keepers" might have maintained its dizzying pace. But as organized by director Lester and his scriptwriters, there is no focus here. We also meet a crook and a non-grieving widow and a con man and two FBI agents and a boring conductor. Save for the FBI agents, these are not minor characters, and the result is a movie where each one seems to be pushing the other out of the way to take center stage. After an hour of this you want to get off of the train that they are on.

Filmed in Alberta, Canada, which doubles for the western United States, "Finders Keepers" appears to be Richard Lester's travelogue of Americans and Americans. But so

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DOUG LOFSTROM

"*Music...*"

(Little Miracles)

The wedding of different musical traditions, in some forms called Third Stream music, has created some of the finest and least easily defined modern sounds being recorded. The ellipsis in Doug Lofstrom's title, "*Music...*," gives an early key that this is a step in that uneasily defined continuum of music. The bassist and composer, known in Chicago for his work with Simon & Bard and Spontaneous Composition, has melded elements of jazz, Latin, classical and gypsy music into a rich pastiche both on its small group and orchestral works.

But Lofstrom will have to hope that the curious listener gets past his opening cut, the standard "Blackbird," to hear his best effort. Jazz musicians have often turned dry standards into clever music, but here, Lofstrom has more pop sugar than a Chuck Mangione recipe, creating a negligible bit of fluff that is completely out of keeping with the rest of the album.

The most ambitious piece here is "The Plumed Serpent," an orchestra work in several movements that takes up all of one side. It is ambitious and somewhat uneven, featuring some lusty Latin rhythm, occasionally tiresome repetitions on interior melodies, but an overall sense of accomplishment, the 25 pieces deftly orchestrated by Lofstrom and recorded by Benj Kaners at Evanston's Studiomedea. But my favorite piece on the album is the more modest "L'Egyptienne," a powerful pastoral work with singing sympathy between clarinetist Michael Levin and violinist Mark Feldman.

"The Plumed Serpent" is an ambitious and successful work, but I am even more impressed with the more tightly crafted, shorter pieces that feature Feldman or the acclaimed Chicago soprano saxist Rich Corpolongo. Lofstrom has gained a strong reputation as a sideman in Chicago. "*Music...*" should deservedly expand his respect. (from Little Miracles Productions, 1744 W. Devon #45, Chicago, IL 60660)

—R. Bruce Dold

Appearing: July 1 at the No Exit Cafe;
8 & 22 at the Ginger Man.

THE **DOUG LOFSTROM** newsletter

partially funded by the Illinois Arts Council
A State Agency...

LITTLE MIRACLES Productions
1744 W. Devon
Suite 45
Chicago, IL 60680

Hi!

JUNE, 1984 Volume 2, #6

Well, I suppose you've been wondering where this thing was. Maybe you figured, "well, now that he's sold a few records he's going to scrap the newsletter." No such luck! I'm much too persistent for that. The real story is that I just got too busy to find two evenings to get this thing written and mailed. After purposely booking a busy spring jobbing season, I got a call from my old friends, Free Street Theater. They wanted me to write music for a 45 minute show (about 10 songs), rehearse the cast and record the music-- all in 2 1/2 weeks! Needless to say, things got pretty crazy around here for awhile. The music for the show (the whole show, in fact) came out great! It is basically a presentation about drug abuse for use in public high schools. Tricia and I collaborated on two of the songs. One of those, "Being Here", is terrific-- definitely hit material. So, after the smoke cleared from the writing project, we're back into the regular FST summer season, short as it may be.

So now I suppose I should go back and pick up the threads of my life and try to finish up a few things. There were several projects I left in mid-stroke when I got involved with Free Street. One of them was a solo violin piece I'd like to write for Katherine Hughes based on material from Debby Siegel's "Nightshadows" which I wrote the music for. By the way, her and Mary's concert was excellent. Besides liking "Nightshadows" very much (no objective view-point here!) I also liked Debby's "Dogs & Truckers" and Mary's "Harpies". The other thing I need to do is get back on the album promotion band wagon. It was one of the things that got put on the back burner when the theater gig came along. Also the Dylan Thomas piece (Fern Hill) is about half copied, not to mention the other choral music and songs I planned to finish and/or re-write this summer. My fantasy is to take a few days off and barricade myself in the Red Lantern Inn at the Indiana Dunes and try to finish some of this stuff.

There are a few interesting things coming up this summer. Tomorrow (Monday) I videotape a cable TV show with Dave Gordon's group for Oak Park Cable. It's a show that Dave Wolf is hosting and should prove to be pretty interesting. I'm scheduled to do a show for them in a few weeks. I plan to use the regular band along with the string quartet ala the No Exit gigs from earlier this year. Speaking of the No Exit, we'll be back there on July 1. I'm toying around with the idea of just using the chamber group and just doing an evening of acoustic music. This isn't completely set, though. The DL & Friends band (A.K.A. the Mystery Orchestra) will be at Orphans on Monday June 25. I'm pretty excited about this gig--it's the first place the band will be able to play any and all material regardless of style, volume, or instrumentation. This could be one of our best gigs this year--try and make it! The band will also be at the new music room at the Gingerman (the Point) on July 8 & 22, both Sunday nights. Besides all this the steady gigs keep on rolling. Jeff & I are still at the No Exit every Saturday afternoon barring lucrative jobbing dates. That's Chicago, the TV show that we are the house band for is still on the air and should be til the middle of July. Whether we continue on the show or not will depend upon whether or not the management catches up on our back pay. So I can't say for sure if we'll be there.

So it looks like another exciting and fun-filled summer. If every thing goes right Trish and I may even be able to take a VACATION in the fall. Wouldn't that be something?! Beyond that I'd like to go to Europe in the late fall and visit Panzer-face and maybe do a little self-promotion for gigs next year. Who knows? Anyway, things seem to be grooving along with no sign of slowing down soon. See you!

DL & friends at: ^{Lincoln + Montana} Orphans ^{Monday} June 25 9:30 pm

DL + Friends JULY 1 - SUNDAY 9:30 PM Chamber & other musics ^{6970 N. Glenwood} NoExit

More! DL + Friends SUNDAYS: July 8+22 ^{The} POINT at the GINGERMAN 3740 N. Clark St. 9 PM

Doug + Jeff (Every) Sats. 3-6pm ^{6970 N. Glenwood} NoExit

And if we're not careful: That's Chicago! WBBS Channel 60 Fridays at 11:30 pm

THE DOUG LOFSTROM newsletter

partially funded by the Illinois Arts Council
A State Agency...

LITTLE MIRACLES Productions
1744 W. Devon
Suite 45
Chicago, IL 60660

JULY, 1984 Vol. 2 # 7

Well, it's newsletter time again! So far the mad rush hasn't abated, but at least there's an end in sight, even if it is an enforced end. Tricia and I have actually planned a vacation for the fall! This is the first vacation I've had since '79 and the first real vacation we've ever taken together. We're taking a train out to Seattle to see our friends Kit and Sue. On the way we plan to stop at Glacier Park, and on the way home we'll visit San Francisco. Believe me, we really need to cool out for awhile. This has been the busiest summer I've ever had. I know I say that every year; maybe it's just a function of the relativity of imagination. Who knows?!

going to be broad cast. It'll appear on most sub-urban cable channels--I would guess sometime in the fall. Other than that, the band has been playing in a lot of new clubs, including the Gingerman and Orphan's. Both of these rooms seem perfect for the band and I highly recommend you catch at either one. We'll be at the Gingerman July 22 and August 12 and at the Orphan's on August 26, all Sunday nights.

I seem to be on a real Hemingway kick lately, read his MOVABLE FEAST, a very good Bio by Carlos Baker, and re-reading THE OLD MAN & THE SEA. It struck me that the latter would make a great libretto for an opera. One of these days I may write to Scribner's (H's publisher) for permission, rules, etc. Hopefully they won't want 1000's in advance royalties.

So--all you fans of "That's Chicago" and the "Mystery Band" probably have been missing us on Friday nights. The show met its demise a couple of weeks ago. Of course they still owe us money, and of course we've had to resort to legal action to collect. Time will tell what's gonna happen. Further along on the TV scene, yesterday we just taped a show for Oak Park Cablevision. This included the 6-piece band with strings for two numbers and also the entire MUSIC FOR STRINGS w/ harp. In general, the performances went very well, though the pace of taping, setup, and scheduling was RATHER FRANTIC. Most of the pieces had to suffice with one take, so some of the performances were a little rough. I'm very pleased with the results on the whole, though. I'll let you know when it's

Boy! what about this weather!? The last time I remember weather this nice was in 1976, but then I was working at the Renaissance Faire, and I was outside all day long every weekend. Even being as busy as I've been, I've managed to soak up a little sun, walking the dogs or riding my bike. Bicycling seems to be my new hobby, especially since the demise of my Dodge Dart Swinger. I don't know if I ever told you about that one. It was pulverized about 2 months ago while it was parked on Clark St. I'm still waiting for the insurance money and to find a good car that I can afford.

I should go now--got to take my clothes out of the drier. Take care and hope to see you at one of our gigs. Look for our special 1st anniversary issue next month! See you!

Doug

DOUG LOFSTROM & FRIENDS

Appear-
ing at:

The **Gingerman** • 3768 N. Clark
July 22 Sundays
+ at
Aug. 12 9:00 PM

6970 N. Glenwood
-in-
ROGER'S PARK **No Exit** Sunday! Aug. 5
9:00 PM

9:30 PM Sun. Aug. 26 at → **Orphan's** Lincoln +
Montana

Jeff & Doug 6970 N. Glenwood
Sats. at 3:00 **No Exit**

And look for: **Free Street Theater** on the Streets of Chicago!

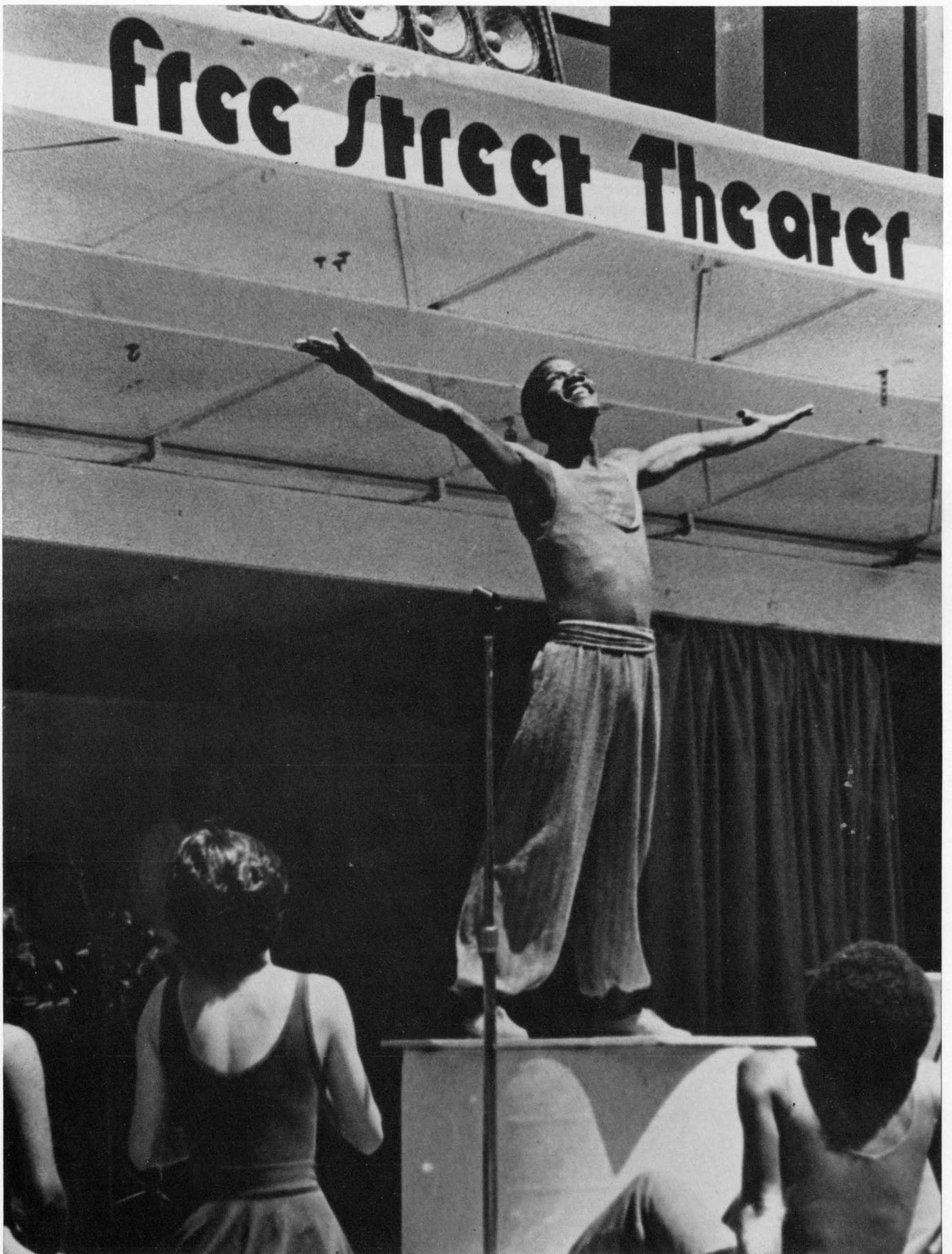


Photo credit: Vladan Stevic

In Memoriam

As with any arts organization, Free Street is supported by a core of people whose dedication and loyalty far exceed normal expectations. We wish to use this opportunity to remember one such person, Henry Miller.

For eight years Henry served as Free Street's sound designer, frequently doubling as technical director, electrician, and mechanic for our often obstreperous showmobile. He was always available, whether on payroll or not, and "call Henry" was the automatic solution to any technical problem.

Henry was an integral part of Free Street, supporting the company through his remarkable ability to solve the myriad problems inherent in our particular brand of touring. He was frequently stubborn, occasionally cantankerous, and enormously talented.

Henry's untimely death of cancer on August 7, 1984, deprives us of a steadfast colleague, an honored friend, and a trustee of Free Street's vision of a theater for all the people.

His widow, Robin, has established the Henry Miller Memorial Fund to complete and maintain the new sound system Henry was building.

Community renewal, aging in America, substance abuse -- these were the issues that Free Street Programs addressed during the 1983-84 season. Our two performing companies, Free Street Theater and Free Street Too, toured to schools, community centers, hospitals, parks and plazas to find and engage their audiences. Like the troubadours of old (our spiritual ancestors) we used song, dance and storytelling to capture the collective imagination and stimulate thought and action. The following pages document the accomplishments of our 16th year of public service through the arts. They are dedicated to the performers, the sponsors, and the contributors who made the programs possible.

A large, stylized handwritten signature in black ink that reads "Patrick Henry". The signature is fluid and cursive, with a long, sweeping underline that extends to the left.

Artistic Director



Photo credit: Wayne Glanton

FREE STREET THEATER

REPERTOIRE -- SUMMER 1984

THE LAST FLOWER
A DIFFERENT DRUMMER
STUPID CHARLIE AND THE AIRPLANE
DANCE, DANCE, DANCE
MUSICMINI

PERFORMERS:

Cheridah Best
Linda Brown-Dell
Terrence Carson
Gary de Var
Donald Douglass
Michael Ehlers
Stephen B. Finch
Thomas Anderson Marks
Carolyn Smith
Lisa Jo Swanson
Leslie Trayer
Richard Waterhouse
Richard Wharton

MUSICIANS:

Dave Dorsett
Dave Gordon
Doug Lofstrom
Jon Novi
John Randolph
Rick Vitek
Mark Walker

DIRECTOR:

Patrick Henry

MUSICAL DIRECTOR:

Doug Lofstrom

CHOREOGRAPHER:

Donald Douglass

TECHNICAL DIRECTORS:

Henry Miller
John Aldridge

SOUND ENGINEER:

Paul Hewitt

LIGHTS:

Jim Patton

TECHNICIANS:

John Logan
Richard Wharton

COMPANY MANAGER:

Rilla Bergman

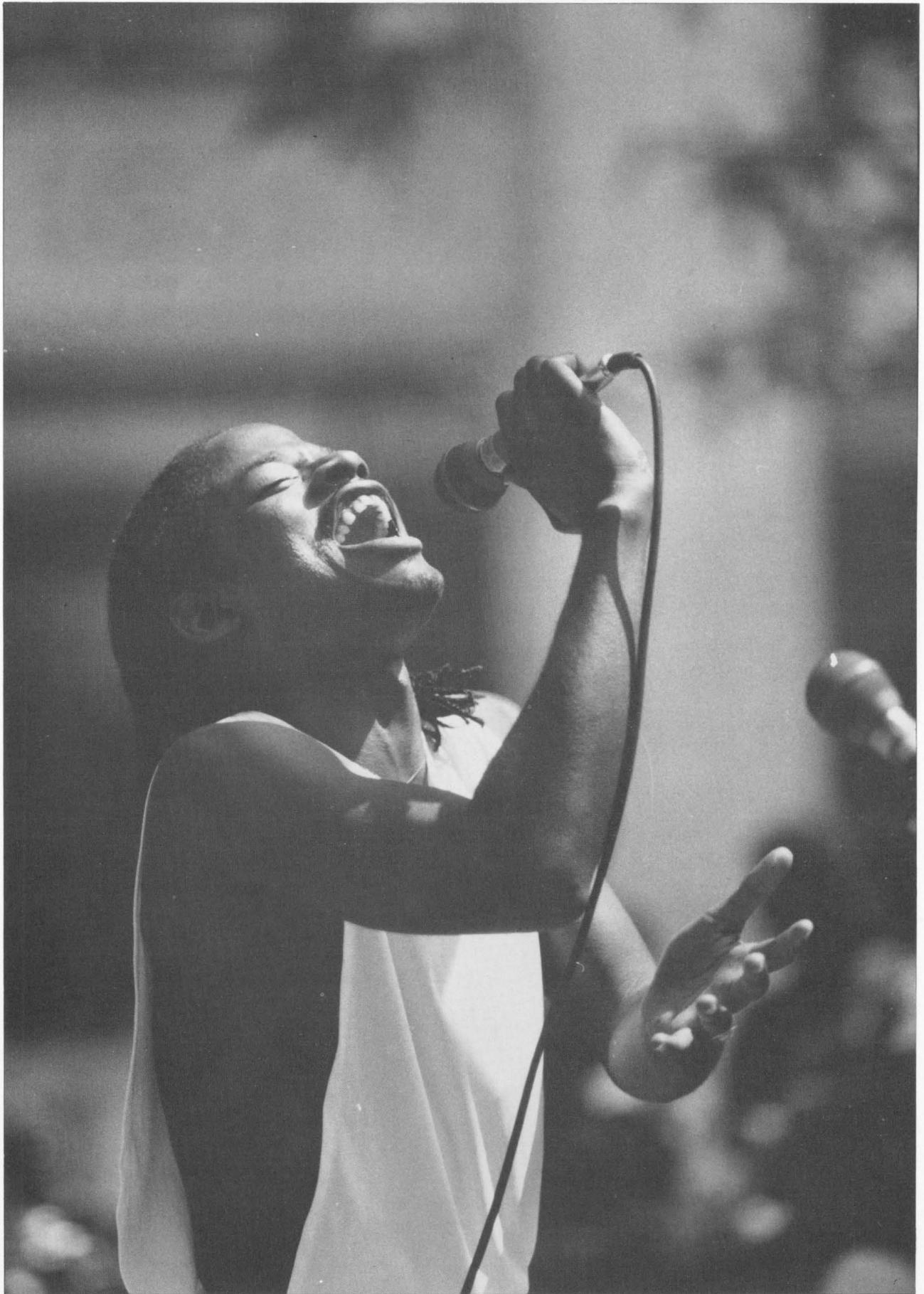


Photo credit: Sun-Times

The summer of 1984 was truly a festival season. Free Street Theater's showmobile stage travelled the length and breadth of metropolitan Chicago -- from suburban Barrington to South Shore, from West Garfield to Lincoln Park -- to participate in a wide variety of community celebrations. Our performers shared the spotlight with dragon dancers and fireworks in Chinatown, polka bands and kolackys at Taste of Polonia, and gospel singers and breakdancing in Cabrini-Green. Free Street created special material for the kick-off of the Neighborhood Festivals; provided a floating musicale for Venetian Night; and brought joy and encouragement to hundreds of patients through a full day of performances at the Rehabilitation Institute of Chicago. Our total audience from June through September numbered 90,000!

In addition to delivering high-spirited original musical theater, Free Street also provided production and managerial expertise in several neighborhoods. Our portable stage, sound system, lights, and technical staff contributed greatly to the success of many a local festival. As one entertainment chairman put it, "Free Street had all the headaches for us -- we had all the fun."

Major support for this program was provided by:

ARCO Foundation; Barker Welfare Foundation; Chicago Sun-Times; Illinois Bell; and the City of Chicago, Mayor's Office of Special Events.



Photo credit: Sun-Times



Photo credit: Wayne Glanton

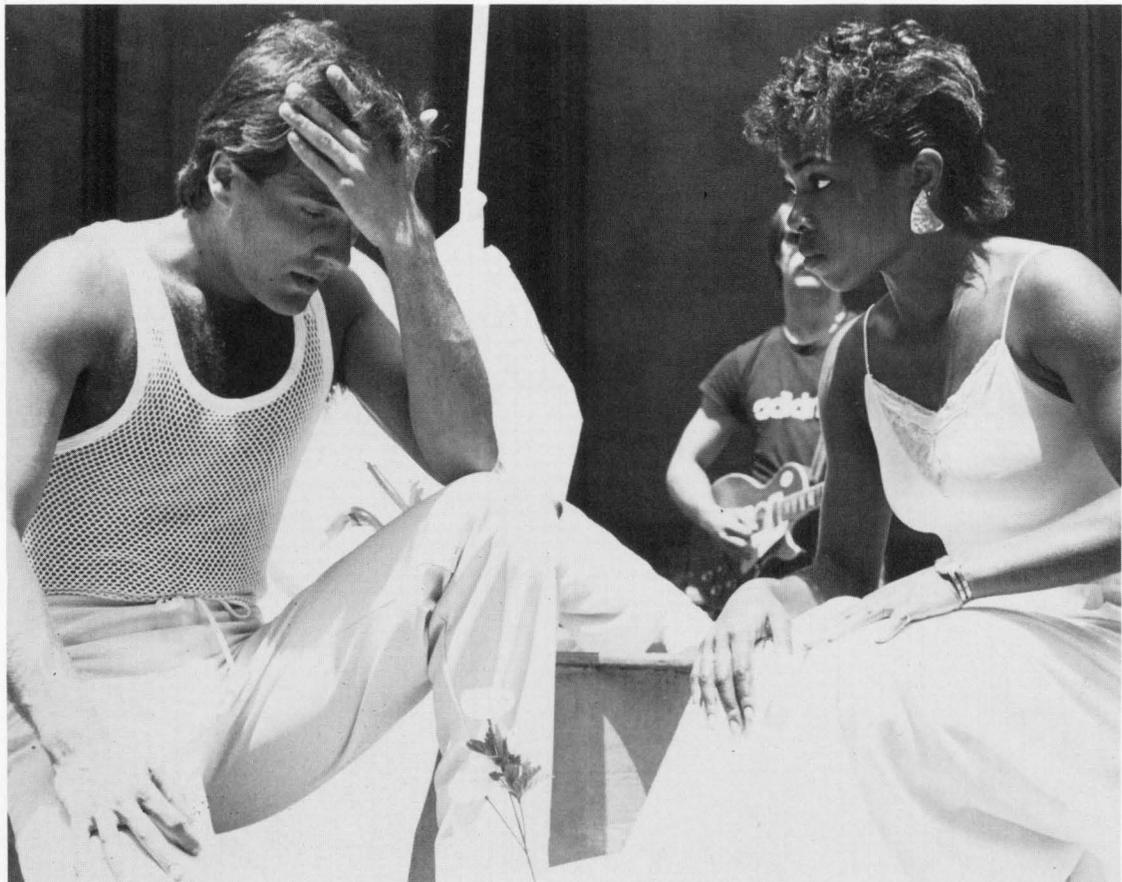


Photo credit: Wayne Glanton

FREE STREET TOO

REPERTOIRE -- 1984

TO LIFE!

*WHAT DO YOU WANT TO BE
WHEN YOU GROW OLD?*

PERFORMERS:

Anne Binyon
David Bush
Gary de Var
Hilda McLean
Lula Payne
Dorothy Rawson
Ed Rawson
Bertha Schlan

COMPANY MANAGER:

Nicklas Gray

DIRECTOR:

Patrick Henry



Photo credit: Franklin McMahon

The 1983-84 Season was a year of challenges for the indomitable Free Street Too ensemble. This remarkable company of performers, aged 73 to 85, spent the fall and early winter developing a new script based on their current experience as members of the senior generation. The production entitled *What Do You Want To Be When You Grow Old?* was premiered during a 10-day residency in the state of Utah. Upon returning to Chicago, the company immediately embarked on a six-week tour of public schools and senior facilities in the area. This activity was followed by a special four-week commercial engagement at the Ivanhoe Theater. The double bill which combined *What Do You Want To Be When You Grow Old?* with the ensemble's signature piece, *To Life!*, was unanimously praised by the press and the public who found Free Street Too "warm and loving people who are storehouses of knowledge and have turned living into a fine art."

Major support for this program was provided by:

The Chicago Council on Fine Arts; the Illinois Arts Council; Mobil Foundation; the National Endowment for the Arts; and the Retirement Research Foundation.



Photo credit: Franklin McMahon

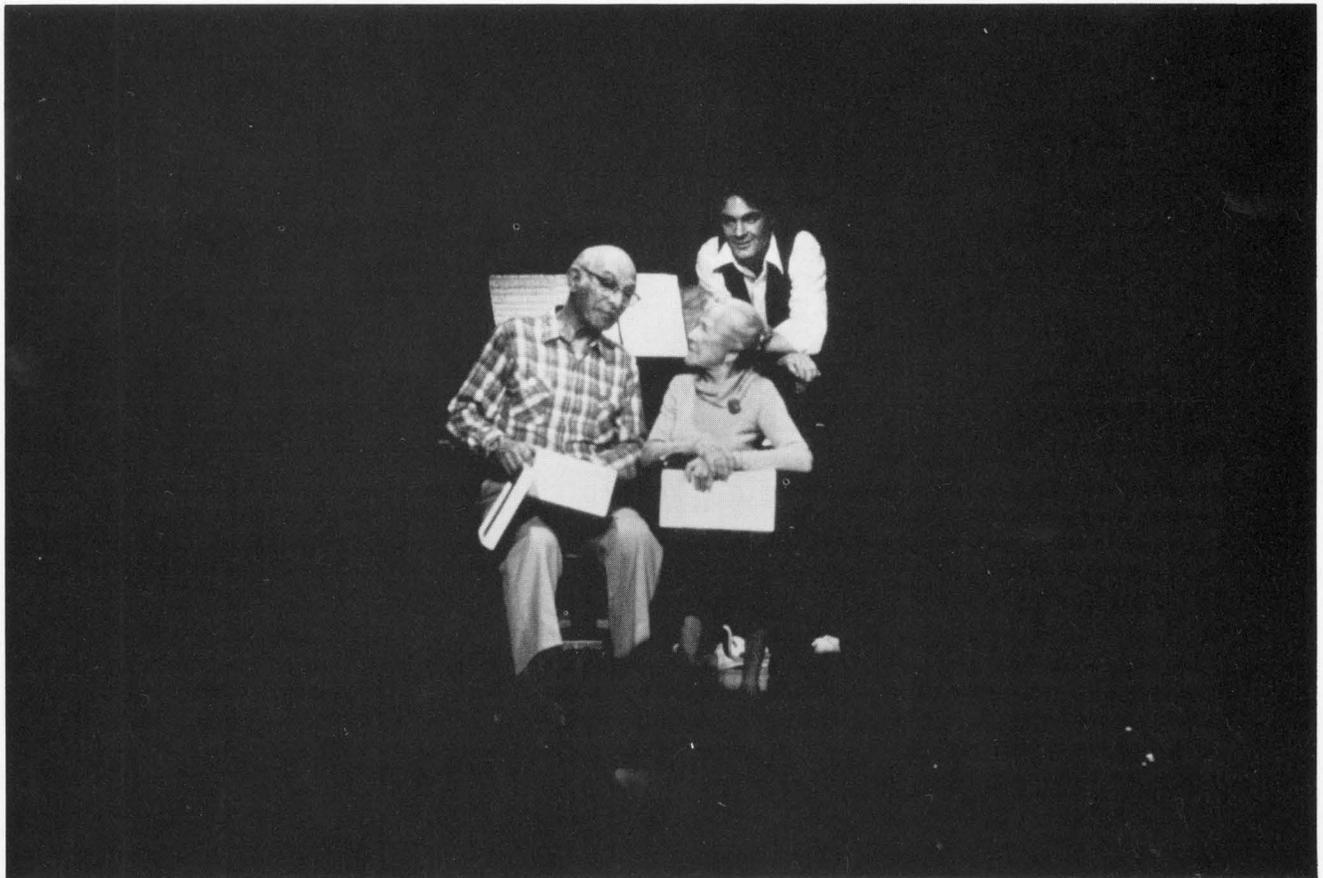


Photo credit: Franklin McMahon

SPECIAL PROJECT

TAKE THE CHANCE

Conceived by IRA ROGERS

Music and Lyrics by TRICIA ALEXANDER, PATRICK HENRY, DOUG LOFSTROM

CAST

Lester	TERRENCE CARSON
Chloe	LINDA BROWN-DELL
Randall	STEPHEN B. FINCH
Allan	MICHAEL EHLERS
Sarah	CHERIDAH BEST
Ricky	RICHARD WATERHOUSE
Gloria	CAROLYN SMITH
Greystone	THOMAS ANDERSON MARKS
Smoker	RICHARD WHARTON
	GARY DE VAR
Stage Manager	RILLA BERGMAN
Ass't Stage Manager	STEPHEN B. FINCH

Director:
PATRICK HENRY

Musical Director:
DOUG LOFSTROM

Choreographer:
DONALD DOUGLASS

*WHO'S GOT THE PROBLEM,
WHO'S GOT THE PROBLEM,
WHO'S GOT THE PROBLEM,
WHO?*

*SINCE THERE'S A PROBLEM
AND I'M NOT THE PROBLEM
THE PROBLEM MUST BE YOU!*

With this lyric, sung by the cast of *Take the Chance*, Free Street Theater focused on one of the central issues of substance abuse: denial. No solutions will be found until parents, kids, and the community-at-large can discuss the problem openly and candidly. This is the theme of the original musical production which Free Street piloted in several Chicago Public Schools during the spring of 1984.

The aim of this special project is to generate discussion in the schools, in the home, and in the community. Free Street has recently developed study guides to provide beginnings for these conversations. *Take the Chance* does not moralize or attempt to assign blame. Instead, it offers stylish, fast-paced entertainment as a catalyst for opening the dialogue. Future plans include the making of a videotape of the production which can be distributed to schools and community groups throughout Illinois and subsequently the United States.

Major support for this program was provided by:

The Allstate Foundation; the Forest Fund; the Illinois State Board of Education; and the Oppenheimer Family Foundation.

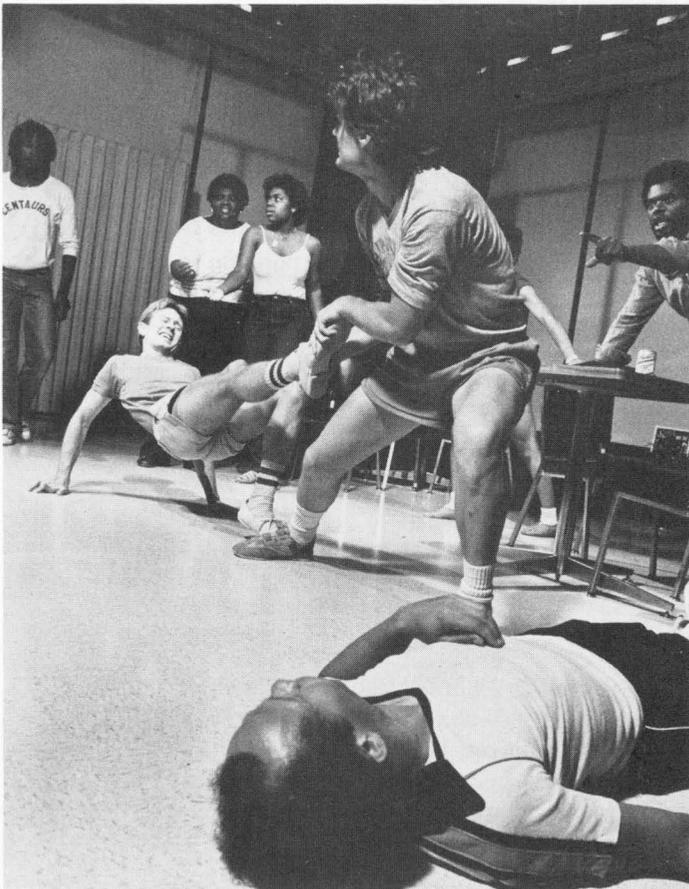


Photo credit: Jim Summaria



Photo credit: Jim Summaria

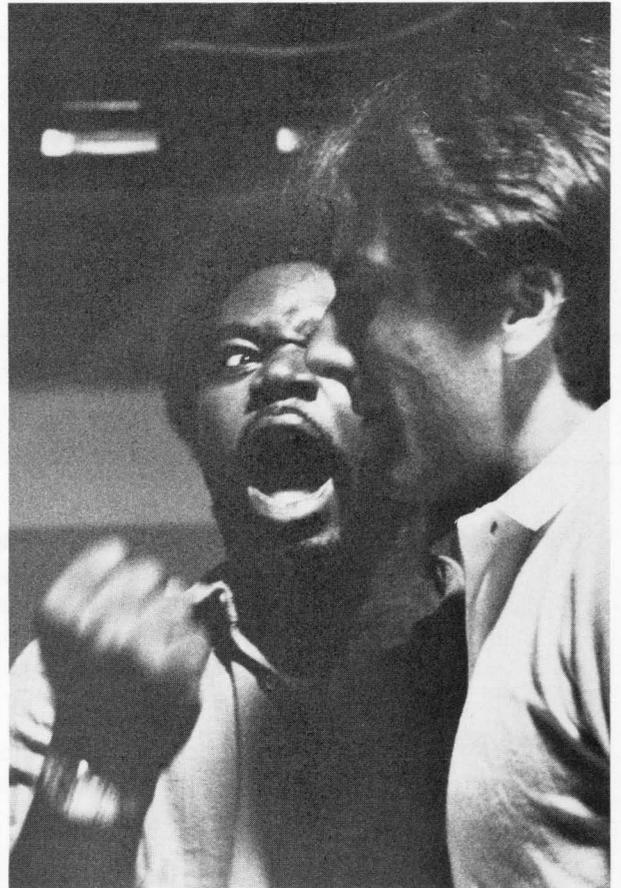


Photo credit: Jim Summaria

**FREE STREET PROGRAMS
FUNDING INFORMATION
1983-1984 Season**

Major Project Underwriting

Allstate Foundation
ARCO Foundation
Chicago Council on Fine Arts
Illinois Arts Council
Illinois State Board of Education
National Endowment for the Arts
Oppenheimer Family Foundation
Retirement Research Foundation

Principal Donors

Barker Welfare Foundation
Commonwealth Edison
Gaylord and Dorothy Donnelley Foundation
Forest Fund
Illinois Bell
Charles and Ruth Levy Foundation
Mobil Foundation
Robert R. McCormick Charitable Trust
Tribune Foundation

Contributors

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CFS Continental
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Inland-Ryerson Foundation
Jewel Foundation
Motorola Foundation
Nalco
NBC
Peoples Gas
Seabury Foundation
W. P. & H. B. White Foundation

Special thanks for producing this program to
Dan Nelson
Valerie Cahill

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General Manager..... Carrol McCarren
Administrative Ass't--Business..... Rilla Bergman
Administrative Ass't--Programs..... Nicklas Gray
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WHAT'S AHEAD

1984-85 Season

FREE STREET THEATER

Community Residency Project -- Free Street's artistic staff and a small performing ensemble will conduct a long term residency in the Cabrini-Green housing complex to develop:

1. An ongoing community-based performing arts program in Cabrini-Green where none currently exists.
2. A musical documentary which explores project life and its impact on residents and the community-at-large.

Substance Abuse Project -- Last season's successful pilot project of *Take the Chance* will tour high schools and upper grade centers in the Chicago Metro area and downstate, Illinois. In selected communities, additional performances will be offered for family and community audiences.

Summer '85 -- Free Street kicks off the Summer Season with a special event at Petrillo Band Shell on July 4th (during Taste of Chicago). Free Street then begins an 8-week tour of the Chicago Metro area offering:

- Free Street Theater and Free Street Too
- Quality ethnic music and dance groups
- An outreach program providing services in local hospitals, care facilities, and service centers for the elderly and disabled.

FREE STREET TOO

Metro Tour -- Free Street Too will continue to tour its newest production, *What Do You Want To Be When You Grow Old?*, to schools, civic groups, and senior facilities throughout the Chicago Metro area.

National Tour -- Last winter's residency in Salt Lake City has promoted a broader tour in the Rocky Mountain Region in Spring, '85. The company will travel to Denver, Colorado, for the annual meeting of the Western Gerontological Society, spend two weeks touring in the vicinity, and return to Utah for an additional week. Following the Utah residency, Free Street Too will tour in the Midwest and Southeast, offering a double bill of *To Life!* and *What Do You Want To Be When You Grow Old?*

Development Project -- Free Street Too will recruit and train a new group of performers to be integrated into its programs. Approximately eight new "Toos" will be developed.

SPECIAL PROJECT

In collaboration with the Mayor's Office of Special Events, Free Street will produce a series of Winter Festivals which highlight the talents of the city's cultural, fashion, and film and television communities. The events will be presented over four consecutive weekends in February and March.

First Anniversary Issue!
Moderately !!

and Music by ~~SM~~
Well I've

THE DOUG LOFSTROM newsletter

partially funded by the Illinois Arts Council
A State Agency...
Ab partially funded by Bb
Ebsus/C

Aug 1984 - Vol. 2 #8
LITTLE MIRACLES Productions
1744 W. Devon
Suite 45
Chicago, IL 60660



Well, it's been a whole year since the birth of this little periodical, and that feels pretty good. Thanks a lot for your continued support and encouragement. Things have been going along at a blistering pace, soon to come to a screeching halt when T & I head west in September. There's still a good possibility I could go to Germany after that, but I wnn't know til I talk to Panzer. Right now he and Maria are vacationing in France and should be home this week. Gosh, it must be nice to take a drive over to France like we would go to the Dells or someplace! The entire (almost) delicious Mystery Orchestra is vacationing in September. Dave Dorsett is going to Europe also and there's a chance we could meet in Paris for a few days if our schedules overlap. There are still a few gigs before we disperse to the four winds: ORPHAN'S Aug. 26 (Sun.), Gingerman Sept. 9 (also Sunday-- this date will feature Brian Gephardt on sax and Mark Walker on drums. I must sincerely apologize, but I've had to cancel our first---(Sept. 2) Sunday date at the No Exit because of unavailability of players. If I do go to Europe in Oct., I'll probably have to cancel the one in Oct, too, but after that, everything should go on normally for awhile.

Ladies and Gentlemen
Thank you for a
Wonderful
year!

Sooo---see you later, folks, and...happy anniversary...

DL + Friends →

Clark + Racine Sun.
Gingerman 9 PM

Lincoln + Montana
Orphan's Aug 26

Sun 9:30
Orphan's Sept. 9

...and
NOW!

THE

DOUG LOFSTROM

partially funded by the Illinois Arts Council
A State Agency

newsletter

Sept. 1984

postcard

LITTLE MIRACLES
1744 W. Devon
Suite 41
Chicago, IL 60640

Just a short note to say "hi!" and remind you about the October dates (Noexit, Oct. 7 & Gingerman Oct. 14) Well, so far this trip is GREAT! It's great to see our friends Kit & Sue again just in time for Anniversary Fest (they were married about a week before us last year) On the news front it looks like I won't be going to Europe this year after all, but looks real good for next spring or summer.

A new orchestration of my MUSIC FOR DANCERS will be performed on a program by the ETHOS ensemble in November. Ron Holleman will conduct. More about that next month. For now, I just wanna get on that train and kick back! See you in October!

DOUG LOFSTROM & FRIENDS



No Exit Oct. 7 Sun. 9:30

Gingerman Oct. 14 Sun. 9:30

Jeff + Doug NoExit

Newell

Lofstrom

Saturday 3-6 pm

Jazz on Trial!

DOUG LOFSTROM & FRIENDS



at the GINGERMAN ^{Clark +}
Sun. Oct. 14 9:30 PM ^{Grace}
Manager Dave Porter is con-
sidering dropping jazz altogether
unless attendance picks up. Help!!

Oct.
1984





The **ETHOS CHAMBER ORCHESTRA** launches its exciting second season with four guest artists, two premiers, and more of the unique programming **ETHOS** is known for. Highlights of the '84-'85 season include: premiers by composer/conductor William Russo, composer/bassist Doug Lofstrom, and a narration of Saint-Saens' *Carnival of the Animals* by Dick Buckley of WBEZ and WAIT radio.

The **ETHOS CHAMBER ORCHESTRA** begins its second concert series with the annual **BENEFIT CONCERT**.

Sunday, October 14, 3:00 p.m.
River Forest Women's Club
526 Ashland, River Forest, Illinois
Tickets: \$25 per person
Call: 383-2439 for tickets or additional information.

The Benefit Concert is the primary fund-raiser for **ETHOS** and assists in sustaining the ensemble throughout the season. The \$25 ticket includes: the concert, a wine and cheese reception immediately following the concert, and two premium tickets that may be used at any regular **ETHOS** performance* (see astericks below).

Benefit Concert

Ron Holleman, Conductor

Haydn: *Nocturne #2*
Erb: *To Warsaw with Love*
Mangione: *Legacy*
Vaughan Williams: *The Lark Ascending*
Hall: *Piece for Guitar and Strings*
Evans: *La Nevada Blues*

RON HOLLEMAN, Music Director/Conductor, received the Doctor of Musical Arts Degree in Conducting from the University of Iowa in 1982. Dr. Holleman has served as conductor of the Fox Valley Youth Symphony from 1978 to 1982, and the Metropolitan Chamber Ensemble from 1973 to 1975. An educator for 17 years, he is a frequent guest conductor of orchestras, concert bands, and jazz ensembles throughout the Midwest. He is presently a member of the music staff at Oak Park-River Forest High School.

Series Concert #1

Ron Holleman, Conductor
Doug Lofstrom, Guest Artist

Mozart: *Divertimento #1, K. 136*
Lofstrom: *Suite*
Schuller: *Abstraction*
Schuller: *Variants on a Theme of Monk*
Mingus: *Better Git It In Your Soul*

DOUG LOFSTROM — composer, bassist and band leader — will be the featured composer on the November 16 concert. Mr. Lofstrom has performed with numerous Chicago jazz groups, recently released an album of his own compositions, and is presently the leader of his own band: Doug Lofstrom & Friends. The Ethos Chamber Orchestra will perform a suite by Lofstrom at the Randolph Street Gallery Concert.

Friday, November 16, 8:00 p.m.
Tickets: Adults \$4.00, Students/Seniors \$3.00
Call 666-7737 for information

Randolph Street Gallery
756 N. Milwaukee Avenue, Chicago, Illinois

*Series Concert #2

Ron Holleman, Conductor
Dick Buckley, Narrator

Corelli: *"Christmas" Concerto*
Saint-Saens: *Carnival of the Animals*
Freedman: *Journeys of Odysseus*
Mingus: *Jelly Roll*

DICK BUCKLEY, one of the most knowledgeable disc jockeys in jazz radio, will be the featured guest artist on the December 2 concert. Mr. Buckley, whose voice is immediately recognized by jazz listeners, will narrate Saint-Saens' *Carnival of the Animals* with verses by Ogden Nash.

Sunday, December 2, 7:30 p.m.
Tickets: Adults \$5.00, Students/Seniors \$3.00
Call 383-2439 for information

Buik Recital Hall in Irion Hall
Elmhurst College, 190 Prospect, Elmhurst, Illinois

*Series Concert #3

Steven Denny, Conductor

Vivaldi: *Guitar Concerto in D*
Ravel: *Introduction and Allegro*
Schwanter: *Sparrows*
Lewis: *Sketch for Double Quartet*

STEVEN DENNY received the Master of Arts Degree from the University of Illinois, Champaign. An educator for 14 years, he is presently conductor of the Wind Ensemble at Oak Park-River Forest High School. Mr. Denny will conduct the February 10 Concert.

Sunday, February 10, 3:00 p.m.
Tickets: Adults \$5.00, Students/Seniors \$3.00
Call 383-2439 for information

Little Theatre, Oak Park High School
201 N. Scoville, Oak Park, Illinois

*Series Concert #4

William Russo, Conductor

Premier performance of *Hello* by Mr. Russo. Remainder of program to be selected by Mr. Russo.

11th Street Theatre
72 E. 11th Street, Chicago, Illinois

WILLIAM RUSSO — internationally-known composer, conductor, author and educator — will conduct the **ETHOS CHAMBER ORCHESTRA** on March 17. Mr. Russo — composer of symphonies, operas, cantatas, concertos, ballets and numerous works for the Stan Kenton Orchestra — will premier a new composition written especially for the **ETHOS CHAMBER ORCHESTRA**.

Sunday, March 17, 3:00 p.m.
Tickets: Adults \$5.00, Students/Seniors \$3.00
Call 383-2439 for information

Oak Park Temple Concert

Ron Holleman, Conductor

Mozart: *Divertimento #1, K. 136*
Prokofiev: *Overture on Hebrew Themes*
Lewis: *Variant for Piano and String Quartet*
Shorter: *Beauty and the Beast*

Oak Park Temple
1235 N. Harlem, Oak Park, Illinois

In addition, the **ETHOS CHAMBER ORCHESTRA** will be performing on the Oak Park Temple Cultural Arts Series.

Sunday, December 16, 3:00 p.m.
Call 386-3937 for tickets.
Tickets are \$7.50 each (group rates are available)

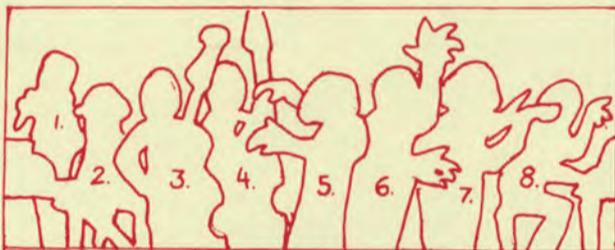
Programs are subject to change

This concert series is partially supported by grants from the Illinois Arts Council, a state agency, and the Civic Arts Council of Oak Park, a local agency.

611 South Highland Ave.
Oak Park, Illinois 60304



STAMP



The Ethos Sketch by Todd Hamilton invites you to "meet" the artists featured in the 1984-1985 Ethos Concert Series: 1. Dick Buckley 2. Franz Joseph Haydn 3. Doug Lofstrom 3. Charles Mingus 5. Ron Holleman 6. William Russo 7. Arcangelo Corelli 8. Thelonious Monk.

e'thos (ě'thoš), The ancient Greek belief that music has a direct and profound influence on character.

The **ETHOS CHAMBER ORCHESTRA** is a not-for-profit, tax exempt ensemble dedicated to the performance of chamber music from all styles and periods. The unique quality inherent in its programming of classical, jazz, third stream, and other musics, sets ETHOS apart from other chamber groups. ETHOS was founded in 1981 by its music director and conductor, Ron Holleman.

CONCERT	DATE/TIME	NO. TICKETS	PRICE PER	TOTAL
BENEFIT (Concert + Reception) River Forest Women's Club	Sunday, October 14 3:00 p.m.		\$25.00 (Inc. 2 premium tickets)	
CONCERT #1 Randolph St. Gallery	Friday, November 16 8:00 p.m.		\$4.00 Adults \$3.00 Student/Senior*	
CONCERT #2 Elmhurst College	Sunday, December 2 7:30 p.m.		\$5.00 Adults \$3.00 Student/Senior*	
CONCERT #3 Oak Park-River Forest High School	Sunday, February 10 3:00 p.m.		\$5.00 Adults \$3.00 Student/Senior*	
CONCERT #4 11th Street Theatre	Sunday, March 17 3:00 p.m.		\$5.00 Adults \$3.00 Students/Senior*	
FULL SUBSCRIPTION	Benefit and 4 Concerts (7 tickets)		\$40.00 Adults \$34.00 Student/Senior*	
TOTAL COST OF TICKETS ORDERED				TOTAL

*Students and Seniors please enclose a copy of I.D./Medicare card for ticket discounts.

Enclosed is a check Money Order for \$ _____

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

PHONE (DAY): _____ (EVENING): _____

THANK YOU FOR YOUR ORDER.
DETACH THIS FORM AND MAIL TO:

ETHOS CHAMBER ORCHESTRA

611 South Highland Avenue
Oak Park, Illinois 60304

FOR FURTHER INFORMATION, PLEASE CALL: 383-2439.

You can help build the future of Ethos now!

We know that you are besieged from all sides by requests for funds. However, if we are to continue to offer this unique programming of musics, we need your support. Contributions of any amount — large or small — are needed and greatly appreciated. The future of Ethos is dependent upon you! Patrons are given seating priority.

*Experience the intimacy of Chamber Music
in a private setting*

Traditionally, chamber ensembles have brought the graciousness of fine music to private parlors. This tradition can be continued in your own home through the commission of Ethos' trios, quartets, or small groups. Contact Ethos Chamber Orchestra for further information.

Are you on our mailing list?

If not, call or write us to insure your awareness of future events.

Ethos Chamber Orchestra

611 South Highland Ave.
Oak Park, Illinois 60304

Phone: 383-2439



Randolph Street Gallery
756 North Milwaukee Avenue
Chicago, Illinois

Friday, November 16, 1984
8:00 P.M.

The Ethos Chamber Orchestra is a not-for-profit, tax exempt ensemble dedicated to the performance of chamber music from all styles and periods. The unique quality inherent in its programming of classical, jazz, third stream, and other musics sets Ethos apart from other chamber groups. Ethos was founded in 1981 by its musical director and conductor, Dr. Ron Holleman.

* * * * *

e'thos (e'thōs), The ancient Greek belief that music had a direct and profound influence on character . . .

* * * * *

PERSONNEL

Violin

Chris Miller
Caroline Curtis

Viola

Lynette Osterlund

Cello

Jeff Wirtz

Bass

Joe Lescher
Doug Lofstrom

Keyboards

Kent Wehman
Dave Gordon

Drums

Rick Vitek

Flute

Ellen Holleman

Flute, Clarinet, Sax

Michael Levine

Alto Sax

Paul Mertens

Trumpet/Flugelhorn

Michael Collier

Guitar

Steve Roberts

Ethos Chamber Orchestra

Ron Holleman, *Conductor*

PROGRAM

Divertimento No. 1 K. 136 W.A. Mozart

Allegro
Andante
Presto

Variants on a Theme of
Thelonious Monk Gunther Schuller

Intermission

Music for Dancers Doug Lofstrom
(Suite for Chamber Orchestra — 1984)

Prelude
Mirror Dance
Valse Triste
Sad Song
Euro-Bop

Better Git It In Your Soul Charles Mingus

* * * * *

The Ethos concert series is partially supported by grants from the Illinois Arts Council, a state agency, and the Civic Arts Council of Oak Park, a local agency.

THE DOUG LOFSTROM

partially funded by the Illinois Arts Council
A State Agency...

newsletter

LITTLE MIRACLES
Productions
1744 W. Devon
Suite 45
Chicago, IL 60660



VOLUME 2, NO. 11 November, 1984

Hi there! It's been a pretty long time since I got a chance to actually write one of these things. First Trish & I went away on a real vacation (more about that later); then, when I got home I had to promote our upcoming job at the Gingerman, so I dashed off the "Jazz on trial" postcard. So I guess there's a lot to catch up on. First thing's our vacation. We had a great time with our friends Kit & Sue in Seattle. They took an extended weekend and we all went out to the Olympic Peninsula. That's a wonderful place west of Seattle crammed with several different types of climate & terrain; mountains, lakes, rainforests, ocean, hot springs. needless to say, it was a ball! Then we went on after Seattle to Big Sur in California. That was great, too. We stayed at a little hippie-style rustic inn called Deetjuns (highly recommended). Speaking of recommendations, I can also highly recommend travelling on Amtrak. Even though we had "last-class" tickets, we had a very comfortable and enjoyable time. When we got home I immediately went into shock for a couple of days. It didn't help that I fell back immediately into my old work schedule (or almost). But actually the vacation helped a great deal to clear out my cluttered head and restore my energy (isn't that what vacations are supposed to do?). Since I've been back I've started writing many new things; some stuff for the band, a solo violin piece for Katherine (actually a continuation of old business), and the beginnings of an OPERA. I built my 1985 IAC grant proposal around this Opera idea. I even wrote and recorded a song (sung by my old friend Mario Tanzi). It would be nice if the Arts Council helped me push this thing along. If they do or not, though, I plan to go on with my plans, so you'll probably hear a lot about it in the next few months (or years!) Part of my new composing renaissance has to do with a new "tool" that I recently bought: a Korg Poly 800 synthesizer! Those of you who were at the No Exit last Saturday probably heard Dave Gordon & I engaged in "synthesizer wars". We had a ball. We did a few of my tunes for two keyboards and some improvising, as well as a lot of straight ahead jazz stuff for bass & keyboard. The real use for my synth, though, comes in its application as a composing tool. The thing that sold me on this particular model (besides its low price, of course) was that it has a built-in sequencer. What a treat to be able to hear things I write immediately at the right tempo! It's got my wheels turning about more sophisticated sequencer equipment, though I'll probably never be able to afford any of it.

I just realized that I haven't been leaving anyspace between paragraphs--hope you can read this! Recently there've been a few nice changes in Tricia's & my relationship. We're making music together again! We did the traditional Halloween show with Lori and it was better than ever (if that's possible!). Lately we have a job together at Tahaney's Lemon Grass (where Jeff & I worked recently) that's turning out to be real fun! Last week we did it with Dave Dorsett on guitar and this week we have Dave Gordon on piano. We sure have a good time making music together! We've got some more plans for the near & distant future.

Speaking of the future, here's some things that are coming up: The Ethos Chamber Orchestra will perform a suite from my MUSIC FOR DANCERS at the Randolph Street Gallery (not on Randolph St.!) on Friday, Nov. 16. On Dec. 9 at the No Exit I'm presenting another chamber music spectacular, featuring lots of new music. Like there's also a chance of us doing a new videotape some time in late Nov. or early Dec. By the way, do you see this drawing of me? It was done for the Ethos flyer by Todd Hamilton. Thought you'd like to get a chance to see it. Well, gotta go now. Nice talkin' to you. *Doug*

Doug, Tricia, & Dave *Tahaney's Lemon Grass 5909 N. Lincoln*
Wed. **Nov. 14**
9:00 pm

Ethos Ensemble *Randolph St. Gallery 756 N. Milwaukee (Chicago)*
Friday **Nov. 16**
8:00 pm
Ron Holleman, conductor... also featuring music by: Mozart, Mincus, & Schiller

Doug & Jeff *Lemon Grass*
Nov. 21, 28, +29 **AND!!** *No Exit*
5909 N. Lincoln 9:00 *Saturdays*
3-6 pm

DL & Friends *Dec. 9 6970 N. Glenwood*
Sun. 9:30 **No Exit**
Gala Event!

◦ DOUG LOFSTROM & FRIENDS ◦
music for chamber orchestra
SUNDAY Dec. 9 9:30
no exit cafe 6970 n. glenwood

◦ DOUG LOFSTROM & FRIENDS ◦
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THE
DOUG LOFSTROM
*partially funded by the Illinois Arts Council
 A State Agency...* **newsletter**

LITTLE MIRACLES
 Productions
 1744 W. Devon
 Suite 45
 Chicago, IL 60680



VOLUME 2, No. 12 DECEMBER, 1984

Well, it's getting to be that time of year again!..christmastrees...mistletoe...presents...office parties.. football games...traffic jams...credit card bills...indigestion....on and on... What ever happened to the simple Christmases from when we were kids!/? (Actually, the only simple thing about those christmases was the fact that we WERE kids...) So, how are y'all doin'? We're doing OK, except maybe financially. Musically we seem to be having a bountiful harvest; Tricia and I are doing music together again, which is great, we have a weekend coming up again at the LEMON GRASS, we played A party together last weekend (fun) and we're doing a date at Orphan's with the band at the beginning of January. The Ethos chamber orchestra concert in the middle of Nov. was a flaming success; we're (DL & Friends) performing the piece from that concert again this Sunday at the NO EXIT. My solo violin piece is finally finished and should be ready for performance in January. The opera fantasy is progressing slowly but surely. I'll probably apply for an NEA grant around that project in January (though I won't find out about it until the following January.) The musical climate around here seems to be exceptional--if only the financial situation would follow suit...oh, well...

One piece of recent good fortune: the other day I was driving down Clark st. and I decided on a whim to drop in on the library and apply for a card. Every time before in the past few years I've tried to do that they've turned me down because I was on their "ten-most-wanted" list. Well, their records must have been destroyed in a fire or something, because--SURPRISE! I Got a library card! I know that that doesn't sound like a big deal to some of you, but for me it's a minor miracle. With all this study I'm doing of opera, it should save me a bundle of money on records and scores. So far I've only been able to buy highlights records from a few operas, and mostly from ones that I wasn't particularly interested in. Look out, now I may really come down with a bad case of OPERAMANIA. For someone who was originally OPERAPHOBIC, I've certainly changed my aria! (groan) Next week Tricia & I are going to the Lyric to see DIE FRAU OHNE SCHATTEN by Richard Strauss. From all reports it's a good performance with amazing avant garde staging and special effects. I'll let you know next month.

Speaking of next month, it's starting to look like I'm going to have to wrap this up so I can get over to the Xerox place before they close. Otherwise--well, you know the consequences. See you soon... *Doug*

6970 N. Glenwood

DL & Friends NoExit

Sunday, December 9, 9:30 pm w/ Chamber Orchestra

Doug, Tricia & Friends Lemon Grass

Fri.-Sat. 5909 N. Lincoln
 Dec. 21-22
 9:00

DL & Friends Orphan's

w/ Tricia Alexander!
 Monday Lincoln + Montana
 Jan. 7 (25000.)

Doug & Jeff No Exit

Every Sat.
 3-6 pm
 (musician's standard time)

THE DOUG LOFSTROM

LITTLE MIRACLES
Productions
1744 W. Devon
Suite 45
Chicago, IL 60660

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newsletter

JANUARY, 1985 Vol 3(!) #1

Well! It looks like we all got through another holiday season in one piece. The worst that Tricia & I got was a couple of colds (she had the flu; actually), a power failure on New Year's Eve, a little indigestion, and maybe a few instances of the dread **JOBGING OVERDOSE**. I shouldn't complain, really. The busy holiday season usually gets us through the lean months of Jan.-Mar. Things usually pick up in April just in time for the IRS to take a bite. Here I am complaining again, when I should be counting my blessings. 1984 was a really good year--I got a wonderful new wife, a new record, a new house (rented, of course), a new (old) car, made a few new friends and kept most of the old, and wrote a bunch of new music. What else could you want from life? Besides making a decent living, that is? (Looking back on this sentence I realized that I got a new wife in 1983, but who's counting?)

AND NOW THE MOMENT YOU'VE ALL BEEN WAITING FOR! I've decided to use this issue of the Newsletter to announce the 1984 selections for the winners of the prestigious "LOUGIE" awards!

The **BEST ATTENDANCE AWARD** For the most performances with Doug Lofstrom & Friends (even if there were only two friends):
JEFF NEWELL



Also an **HONORABLE MENTION** for the most notes...and to his wife Kathy for the most tolerant "Jazz widow"

The **BEST PERFORMANCE BY A DRUMMER UNDER ADVERSE CIRCUMSTANCES AWARD** (for his performance of MUSIC FOR DANCERS at the NO EXIT CAFE, Dec. 9, 1984):



RICK VITEK
(Besides, he always wanted to play standing up, anyway!)

The **BEST SPORT AWARD** For the best performance in the face of insurmountable musical obstacles: **KATHERINE HUGHES**



(in the words of the old philosopher: "no one knows what is in him till he tries, and many would not try if they were not forced to.")

The **MOST ADAPTABILITY IN THE FACE OF TERRIBLE INSTRUMENTS AND RILICULOUS AND LOW-PAYING GIGS AWARD** to:



DAVE GORDON
(Mr. Gordon was called away on a very important business (monkey variety) trip. Accepting for Mr. Gordon is his good friend and roommate

BRIAN GEPHART

The **MOST ENDURANCE AWARD** for playing an AM brunch gig, an afternoon bar mitzvah, an evening dinner recital, and STILL coming to the NO EXIT to play jazz from 9:30-12:30:

DAVE (Oh no, not another one) **LORSETT** *

Dave also gets several honorable mentions this year: for most distance traveled, for the sorest fingers, and last but not least, for the biggest long-distance phone bills (to his girlfriend in Australia!)

The **JAZZ ROOKIE OF THE YEAR AWARD** for a wonderful young woman who has made great strides in a very short time towards being an up-and-coming jazz (and other wierd musics) singer:



TRICIA ALEXANDER
Thanks for making music with me again!



There were also several Honorable Mentions this year, including:

- MOST TOLERANT CLUB OWNERS: Brian & Sue Kosin (No Exit).
- MOST OBNOXIOUS DOGS: Rufus & Molly.
- MOST MANIC-DEPRESSIVE SCHEDULE: Free Street theater.
- MOST GRANDIOSE FANTASY: my projected opera.
- BEST PARENTS: Jerry & Emily Lofstrom
- MOST IMPROVEMENT BETWEEN THE LAST REHEARSAL AND THE GIG: Ron Holleman and the Ethos Ensemble.
- LONGEST HOUSE-GUEST: Brandy Alexander.
- MOST SIDEWOMEN HIRED IN ONE YEAR: Kelly & Rossi.
- LONGEST & SILLIEST NEWSLETTER: January, 1985.

*****Gotta go, now... Happy New Year!*****

DL & Chamber Music → **Friends** 9:30 pm **No Exit**
Sun. Jan. 6 6970 N. Glenwood

Lincoln + Montana Monday **Orphan's** 9:30 **Jan. 7** **DL & Jazz Friends**
w/ Special Guest Tricia Alexander

DOUG & Tricia Fri + Sat 5909 N. Lincoln
w/ special guests Jan. 11 + 12 9:00-1:00 **Lemon Grass**

Jeff & Doug (continued) (Most) Every Saturday 3-6pm **No Exit**
*(musician's standard time)

THE

DOUG LOFSTROM

partially funded by the Illinois Arts Council
A State Agency...

newsletter

LITTLE MIRACLES Productions
1744 W. Devon
Suite 45
Chicago, IL 60660



VOLUME 3, NO. 3 APRIL, 1985

Well, perhaps you've noticed a conspicuous absence over the last couple of months..? That's right! No newsletter! What is usually a dead time of the year for me turned out to be incredibly busy. This was for two main reasons and a bunch of smaller ones. Towards the middle of January I was commissioned to do the score for JP Somersaulter's film DONNA ROSEBUD. This is a live-action, full-length film due out next fall. I'll keep you posted on its progress. Since it is a full-length film and not a short like his other films I've worked on, it necessarily entailed a lot more work...but what a lot of fun!! We worked on it all through January and February and into March...in fact, I'm still working on it! Just about to wrap up the mixing and editing stages. In the meantime (Feb.) I got a call from Claudia Schmidt to work on her new album, also due out in the fall. Once again, Claudia was a joy to work with! We've made tentative plans to work together more in a live setting...the only specific date we have now is the WFMT folk festival on July 2. As usual, she brought together a bunch of great Chicago musicians to work on this project: Phil Gratteau, Howard Levy, Marc Perlich, David Chickering (cellist w/ the CSO), Mike Levin, with Mike Rasfeld once again handling the recording and producing chores. Be on the lookout for this album...it's gonna be great!

Another interesting development this winter has been the appearance of massive quantities of high-tech synthesizer systems (which I more or less have access to). Gary Narakas invested in a FAIRLIGHT (!!) audio and video synthesis system which is turning out to be pretty incredible. Together with Frank Schabold and Glenn Charvat he formed ANKH SYSTEMS, which plans to provide audio and video synthesis for the Chicago creative community. Richard Woodbury also updated his synthesizer-oriented studio by buying an EMULATOR II and an OBERHEIM EXPANDER. Together these represent a pretty powerful system, especially in the hands of a synthesizer wizard like Richard. Not one to be upstaged by my peers, I felt obliged to make a move. I sold my KORG pea shooter and bought a SEQUENTIAL CIRCUITS blunderbuss. Specifically, the MULTITRACK, which is a six-voice analog synthesizer with a built in six-channel sequencer. (Am I losing you with all this technical mumbo-jumbo? Well, what this means in real terms is I can play six separate parts on the synthesizer and have them all play back at once, with a different sound assigned to each voice...similar to overdubbing in the recording studio, but with no tape involved.) Needless to say I'm having a lot of fun, and getting a lot of work done, too. This is the most incredible composing tool I could have imagined (for the price). If I'd had this at the beginning of my composing career, I'd be Beethoven by now (or else I'd have peaked out at the tender age of 22 and I'd be selling insurance!)

No sooner am I wrapping up the film score, than another Free Street Theater season is upon us! This one has started out with a bang and threatens to continue. Tricia and I are writing a new show for them together with director Patrick Henry and Choreographer Michael Gonzales. It should be ready for rehearsal by late April or early May...more about it then.

You know, there's an outside chance that this won't reach you in time for our gig on Thursday night. I just realized that tomorrow is April 15 and half the population of Chicago will be mailing their income tax returns at the same time as I am mailing this newsletter. Hopefully I'm wrong. In case I am, let me tell you about some of the gigs that are coming up: Thursday, the 18th, the DL & Friends band is at the LEMON GRASS replacing the quartet with Tricia for one night. Try to get out there, it's the only time the band is playing anywhere this month. Friday, the 19th, My solo violin piece, HAWK!, is being performed at NEW MUSIC CHICAGO FESTIVAL by Kamila Wojciechowska. This takes place at the Cultural Center at 3:30. A World premiere! Next Thursday, the 25th, the quartet with Trish is back at the LG. I think that's about it for now...See you next month...hopefully...

DL & Friends *One night only!!* **Lemon Grass** *9:00-12:00*
5909 N. Lincoln *Thurs. April 18*

New Music Chgo. *World Premier HAWK! for solo violin* *Kamila Wojciechowska Violinist* *Cultural Center Auditorium Randolph + Mich.* *Friday 3:30-3:00*
April 19

T A Q L G A *Doug Lofstrom Dave Gordon Jeff Newell* *5909 N. Lincoln* *Thurs*
Tricia Alexander *Quartet* *Lemon Grass* *April 25 9:00*

Doug & Jeff *3:00-6:00* **Sats. No Exit** *6470 N. Glenwood*

Sorry, Lare!

The

By Larry Kart

of

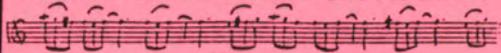
~~Heart
of
Jazz~~

Jazz IS Alive!

... and well at the
6970 N. Glenwood Av.

NO EXIT CAFE

DOUG LOFSTROM & FRIENDS



featuring Jazz Violinist
Mark Feldman...

Sun. March 3 9:30pm

To all you regular newsletter recipients: my frantic schedule
has kept me from getting it out. See you in April!!

HISTORY OF CHICAGO jazz

In the past seven years, bassist Doug Lofstrom has ascended to great heights on the local scene. Starting in 1979 with the improvisational trio Spontaneous Composition, Lofstrom moved on to become music director at the Free Street Theatre, for which he's written three shows. A special production of the current show "Project!" was televised last month on CBS. In addition to his strong ties to theatre, Lofstrom has also scored music for numerous films and dance performances.

And when not busy supporting other musical projects, the bassist somehow finds time to lead his own ensemble called Doug Lofstrom and Friends. Employing local talent like sax player Jeff Newell and keyboardist Dave Gordon, the group serves as a viable outlet for Lofstrom's original writing.

However, his gifts as a composer really sparkle on his generically-titled recording, *Music...*. Spanning many styles of its title, the album hits its peak on "The Plumed Serpent," a side-long suite based on the folklore and history of Mexico. The piece utilizes a full-blown orchestral setting and segues through a variety of sections, ranging from heavy string passages and Latin interludes to powerful fugues and jazz solo choruses. This work bespeaks a broad imagination coupled with an acute sense of control and transition. Lofstrom currently appears Saturday afternoons at the No Exit Cafe in duets with saxman Jeff Newell.

DOUG LOFSTROM & FRIENDS



FEATURING TRICIA ALEXANDER

Orphan's

2462 N.
Lincoln

Tues. Aug. 27 9:30

No Exit

6970 N.
Glenwood

Sun. Sept. 8 9:00

THE
DOUG LOFSTROM
partially funded by the Illinois Arts Council
A State Agency... **newsletter**

LITTLE MIRACLES
Productions
1744 W. Devon
Suite 45
Chicago, IL 60680

Hi Folks

August, 1985 Vol. 4!! No. 1

Well, hello there; long time, no see... You're probably wondering where this rag has been for the last few months. Honestly, I have no excuse (other than the usual one about being so busy, that is). A lot of people have mentioned how much they miss getting the newsletter every month (with a few exceptions, of course), so I promise to get back on the stick. One impediment to regular newsletter publication has been removed by the acquisition of this fine new electronic typewriter (which, as you can see, I am still learning how to use...) Looks like I better forge ahead before this turns into a parentheses and correction festival...

So, let me catch you up on the last few months... When I last wrote you, I was just finishing up JP Somersaulter's film DONNA ROSEBUD and getting started on writing a new show for FREE STREET THEATER with Tricia and director Patrick Henry. I'm happy to say that JP's film and the show are both finished; in fact, JP is having his final rough showing of the workprint tonight before preparing the film for final printing. (I had to choose between making this showing and writing this newsletter) The FREE STREET ^{show} is not only finished, but is rapidly becoming history. We finished the show in about six weeks and took it immediately on a two week tour of the Midwest. This tour was great fun: a bunch of crazy theater people and musicians careening around the country in a bus! (See picture) We visited seven cities in the Midwest: Milwaukee, Madison, Minneapolis, St. Louis, Indianapolis, Columbus, O., and Detroit. Most of this tour was a joy. Thanks to the city of Chicago and Free Street Theater for this great opportunity! If you're wondering what I'm talking about, you'll have a chance to see this show next week at the Hyatt Regency (downtown) We are performing it twice on Aug. 29 (actually three times, but the first show will be more of a rehearsal) at 2pm and 6pm. If you'd like to come, please call Tricia or me or Free Street for tickets.

My biggest piece of good news is that I recently won a NATIONAL ENDOWMENT for the ARTS GRANT. Besides the fact that this grant is quite a bit heftier than the ILLINOIS ARTS COUNCIL GRANTS which I've gotten in the past, this grant carries a lot of weight out in the "legit" music community. And guess what project it's for...? My OPERA! That's right! Now somehow I'm actually going to have to write this thing! Actually it's all very exciting. Tricia and I have recently gone to work re-writing the libretto and I've started to work up new thematic material after my hiatus into film and theater music. (God! this letter is a real mess! Hopefully by next month I'll have it together on this new typewriter!



FREE STREETERS POSE IN MINNEAPOLIS

So, here's the rundown on some upcoming gigs before I run out of space...

DOUG LOFSTROM and FRIENDS with TRICIA
ALEXANDER
ORPHANS TUES AUG 27 9:30also.....

NO EXIT CAFE SUN SEPT 8 9:00

FREE STREET THEATER....."CELEBRATE in CHICAGO"
REGENCY HYATT THURS AUG 29 2pm & 6pm

DOUG LOFSTROM & FRIENDS



FEATURING TRICIA ALEXANDER



9:30
Sept. 24

Tues.

Sun. 9:00

6970 N. Glenwood

Oct. 6

**NO
EXIT**

THE DOUG LOFSTROM newsletter

partially funded by the Illinois Arts Council
A State Agency...

LITTLE MIRACLES
Productions
1744 W. Devon
Suite 45
Chicago, IL 60660

SEPTEMBER, 1985 Vol. 3, #6

Did you ever see a sillier driver's license picture in your life?! (Let me guess...YOURS is sillier...) I thought I'd just include these two for a laugh...a sort of illustration of "the many faces of..." How's everything? Things are still cookin' around here. Tricia and I are teaching music workshops for inner city kids through Free Street. I'm happy to say that after a slow start, things are finally moving along well. We've got three more weeks of workshops, and then we start auditioning for, rehearsing, and writing an original show based on the people's own experience of their neighborhoods. We've been amazed at the development of talent in these people in such a short time. The show will probably run for two or three weeks in December at the theater at the University of Illinois Chicago. I'll let you know more as things progress.

Thanks to everybody that made last month's ORPHAN's date such a howling success!! It looks like we may be back there one night a month for awhile. The next one is set for Tues., Sept. 24. Since several of my regular players are going to be out of town, I decided to use my old friends, Jim Teister and Glenn Charvat as a horn section. Those who remember our old group, FANTASIE, or the FANTASIE REVISITED show in the summer of '83 should be interested in this one. Rounding out the roster for that night will be Fred Simon on keyboards. Fred did a great job filling in for Dave Gordon earlier this month at the NO EXIT. WE hope to have the entire group back together for our traditional "first Sunday" at the NO EXIT in Oct.

In the meantime, Tricia and I continue to flounder in the backwaters of "OPERA WILDERNESS" The hump I seem to be up against is the actual start of composing music for those parts of the text that we consider finished. We have a good "second draft" of the libretto and I have a lot of thematic material already composed, but so far I haven't yet composed a new vocal piece (since the SERGEANT'S SONG, which I wrote last fall in a flush of first inspiration.) While I'm chomping at the bit to actually start composing, Tricia is constantly rewriting the text (which I admit desperately needs rewriting in spots) What it all boils down to is two semi-experienced people standing at the base of Mt. Everest, looking up...looking at each other...looking up again...(gulp!)



Has ANYbody, EVER
seen a
TWERPIER
driver's license
picture in
their ENTIRE lives?!!

DOUG LOFSTROM & FRIENDS WITH TRICIA ALEXANDER

ORPHAN'S SEPT. 24 TUES. 9:30 pm

NO EXIT OCT. 6 9 pm

JEFF & DOUG & ??? NO EXIT every SAT. 3-6 pm

DOUG LOFSTROM & FRIENDS



FEATURING TRICIA ALEXANDER



Tues.

Oct. 29 9:30 PM

DOUG LOFSTROM & FRIENDS



NO EXIT

6970 N.

Glenwood

No Cover!

Sun. Nov. 3 9 PM

THE DOUG LOFSTROM newsletter

LITTLE MIRACLES Productions
1744 W. Devon
Suite 45
Chicago, IL 60660



by the Illinois Arts Council
partially funded A State Agency...

OCTOBER, 1985 Vol. 3 # ??

HOWDY THERE! Must be newsletter time again... Do you like this new picture? It's the latest in my series of "DISGUSTING OFFICIAL PHOTOGRAPHS". This one's from my new Columbia College ID. Speaking of Columbia, did you know I was teaching there? Actually I started last year, but it feels like I really just got started this semester. Second semester last year I taught one class a week plus one private student--this year I have the same class to teach, but with ELEVEN private students. I must admit that I approached the thought of teaching so many private students with a certain amount of trepidation, as teaching has always been a negative experience for me in the past....but, VOILA! Not only is it proving to be pleasant this time, but I actually seem to have MOSTLY GOOD STUDENTS! They even seem to be learning something. Hopefully this will be the start of a long and fruitful relationship between me and the academic community.

On the FREE STREET THEATER front, our inner city performance workshop program has shifted gears from workshop mode to "develop-and-rehearse-a-new-show" mode. Last weekend we auditioned about thirty people from the original program as well as many others from the community at large. I'm happy to report that we've chosen the complete cast with alternates and most of the musicians. We start writing the show in the next few weeks in conjunction with director Patrick Henry and several of the cast members. The basic creative approach to this show should prove very interesting. Because we want the show to make a personal statement from and about the local community that most of the cast members are from, we want the performers to "write" the show. Several of the musicians we've picked are experienced songwriters and others cast members are budding lyricists/poets/social commentators. Tricia and I will be more like "editors-in-chief" on this project rather than the actual writers. The plan is for the cast members to bring their ideas in and plug them into "computer central" where Trish and I will sort them out, suggest potential collaborations, suggest potential changes or additions to the songs, and in general edit ruthlessly. Sounds like fun, huh? Only time will tell...it could be a great way to make enemies...

There are a few interesting gigs coming up this month, so let me tell you about them:
TUES. OCT. 29 DOUG LOFSTROM & FRIENDS is appearing at ORPHANS. This will be the first time in a long time that the WHOLE BAND will be back together. Katherine, Jeff and Dave Gordon are all back from their vacations, well rested (hopefully) and rarin' to go. We have plans to work up a bunch of new material for this gig, including some new songs from Tricia's repertoire, so it should be an exciting night. Hope to see you there!!

SUN. NOV. 3 brings the group back to the NO EXIT CAFE in Rogers Park. Though Tricia would usually be with us on this date, she will instead be resurrecting the legendary open mike at HIS 'n' HERS. That's right, owner Marge Summit has decided to start doing music there again on a limited basis. If it wasn't in direct competition with our date at the NO EXIT, I'd strongly suggest you dust your banjo off and go pick a number. Nobody runs an open mike like Trish... For the next couple of SATURDAYS Jeff & I will be at the NO EXIT, but then Jeff will be left to his own devices while I take a few weeks off for marathon FREE STREET rehearsals. I know that whatever Jeff has planned will be terrific. Hope to see you at any or all of these gigs!!

DOUG LOFSTROM & FRIENDS featuring

TRICIA ALEXANDER TUES. OCT 29 9:30 pm

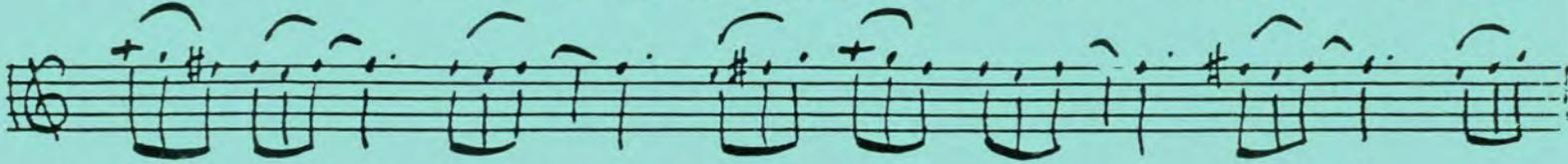
ORPHANS Lincoln & Montana

-also-

NO EXIT CAFE SUN. NOV. 3 9:00 pm

WELL, IT LOOKS LIKE THE HOLIDAY SEASON IS RAPIDLY APPROACHING, AND ONCE AGAIN TRICIA AND I ARE BUSIER THAN WE CAN HANDLE. AS A RESULT, WE'RE HAVING TO DASH OFF THIS "UN-NEWSLETTER", THE GOOD NEWS, HOWEVER, IS THAT ...

DOUG LOFSTROM & FRIENDS



FEATURING TRICIA ALEXANDER

WILL BE PERFORMING SEVERAL TIMES IN THE NEXT MONTH, AND THAT PART OF THE REASON WE'VE BEEN SO BUSY IS THAT OUR BAND HAS BEEN RE-HEARSING TWICE A WEEK TO PREPARE FOR OUR UPCOMING GIG AT....



the BULLS



Mon. Dec. 29/16

9:30 PM-2:00 AM 1916 N. LINCOLN PK. WEST
NO COVER CHARGE AT THE BAR!!!!

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No Exit

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GLENWOOD

SEE YA!!!!
(SORRY, NO TRICIA ON THIS ONE)
←

JP Somersaulter presents . . .

Donna Rosebud

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*She
dreams
about
us.*

*"A bracingly intelligent film,
full of warmth, wit, and a
passionate commitment to love
in the 80's"*

*Richard Peña
Director, The Film Center
Art Institute of Chicago*

*Saturday
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11:00 p.m.*

*Edinburgh International
Film Festival
Filmhouse
88 Lothian Rd.*

*Saturday
September 6
6:00 and 8:00 p.m.*

*The Film Center
Art Institute of Chicago
Columbus Drive at Jackson*

comedy, fantasy, drama

*Produced, directed & written by JP Somersaulter
winner of over 20 International Film Awards*

Free Street Theater

PRESENTS



In a wasteland of concrete and blacktop
It's not hard to miss the living things;
To assume all is barren, empty, dead.

But on second glance it seems there really are
Some hardy beings pushing themselves up through
The cracks in the sidewalk.

Not just a few here and there, in some secluded corner,
But on every patch of naked earth,
wherever a seed or spore has chanced to fall;

There you'll find moss, dandelion, thistle;
Whole patches of crabgrass reclaiming the captive earth.

In this alien landscape only the toughest survive;
Theirs are perhaps the sweetest flowers...

Doug Lofstrom

A MUSICAL DOCUMENTARY

December 11-22, 1985

University of Illinois Circle Theatre
Harrison and Morgan

Tuesday-Thursday 7:30PM Friday-Sunday 8:00PM
Saturday & Sunday matinee 3:00PM

General Admission \$10.00 Students/Seniors \$8.00
Group Rates Available

TICKET INFORMATION / RESERVATIONS 642-1438

About PROJECT!

This production is one phase of a long-term community residency experiment which Free Street Theater is conducting in Cabrini-Green. The goal of this experiment is to generate a permanent performing arts program, under local leadership, in the Cabrini neighborhood. Free Street Theater has already devoted one year to this program - interviewing past and present residents and conducting free workshops for the community in the performing arts and music - and is committed to spending another two years to bring about realization of this objective.

FREE STREET THEATER

in association with
University of Illinois at Chicago
presents

PROJECT!
a musical documentary

conceived and directed
by
PATRICK HENRY

Score: DOUG LOFSTROM Lyrics: TRICIA ALEXANDER
Choreography: DONALD DOUGLASS

Scenery & Lighting Design: ROB HAMILTON

This production was made possible by the generous support of:

AT&T Communications; Barker Welfare Foundation; Ann Barzel;
Beatrice Companies, Inc.; Budget Rent a Car Corporation; Chicago
Council on Fine Arts; Gaylord and Dorothy Donnelley Foundation;
The Harris Foundation; Robert R. McCormick Charitable Trust;
Montgomery Ward Foundation; National Endowment for the Arts; Near
North Insurance Agency, Inc.

ACT I

P E R F O R M E R S

LA TONYA BEACHAM	WENDELL PHILLIPS
JAUTAUN DEAN	OMARR ROLAND
LAMBUS F. DEAN	DOUG SHORTS
DAWN A. DODGE	CATHERINE STEPHENS
JOHN DORMAN	AL STEVENS
TANESHA GARY	SHERRY SUMBRY
BERNARD HUDSON-BEY	TYRONE TAYLOR
TRINETTA NESBITT	VICTOR WILLIAMS
CAROLYN PHILLIPS (ROLAND)	WALTER WILLIAMS

C H I L D R E N

TENNILLE BROWN, MAURICE EVANS, SHERIDA PHILLIPS,
MARCUS STEPHENS, MICHAEL STEPHENS, MICHELLE
STEPHENS, NATASHA SUMBRY

M U S I C I A N S

CARY BROWN	CHRIS HARRIS
DAVID GORE	ALPHA STEWART, JR.

P R O D U C T I O N S T A F F

Company Manager	ROCK HARDIN
Production Supervisor	ROB HAMILTON
Video Engineer	JOHN STIGLER
Audio Engineer	BYRON WALTON
Chief Electrician	VOLKMAR GRUNERT
Show Carpenter	KEITH EDWARDS
House Manager	JIM ROSSOW
Graphic Artist	ROB HAMILTON
Publicity & Group Sales	MARIA MC CRAY

SOME OF THAT ENTIRE CAST

Lyrics: Tricia Alexander
Music: Doug Lofstrom & Musicians

WELCOME RAP WALTER WILLIAMS, OMARR ROLAND, TYRONE TAYLOR

Lyrics: Patrick Henry

DAY IN, DAY OUT JOHN DORMAN, LAMBUS F. DEAN & MEN

Lyrics: Lambus F. Dean, John Dorman, Patrick Henry, Doug Lofstrom
Music: Doug Lofstrom

GANG RAP WALTER WILLIAMS & MEN

Lyrics: Patrick Henry

TURF ENTIRE CAST

Music: Doug Lofstrom & Musicians

CALLIN' THE SHOTS ALPHA STEWART, JR.

Lyrics: Patrick Henry, Alpha Stewart, Jr.
Music: Chris Harris

THE TRUTH IS BUT ONE DOUG SHORTS

Lyrics: Tricia Alexander, Bernard Hudson-Bey
Music: Doug Lofstrom, Marvin Sparks

LIVIN' IN A WAR ZONE ENTIRE CAST

Lyrics: Tricia Alexander
Music: Chris Harris, Doug Lofstrom

IN SPITE OF ALL CATHERINE STEPHENS, LA TONYA BEACHAM & CAST

Lyrics: Patrick Henry
Music: Doug Lofstrom, Catherine Stephens

ACT II

A VIEW FROM THE GHETTO LAMBUS F. DEAN, SHERRY SUMBRY

Lyrics: Tricia Alexander
Music: Chris Harris, Doug Lofstrom

PERSEVERANCE JOHN DORMAN, OMARR ROLAND

Music: John Dorman

THE FLOWER THAT WAS ANYWAY LA TONYA BEACHAM, DAWN A. DODGE,
CHRIS HARRIS & CHILDREN

Music: Doug Lofstrom

THE NERVE TO START VICTOR WILLIAMS & CAST

Lyrics: Tricia Alexander, Cary Brown
Music: Cary Brown

WOMEN'S BLUES CATHERINE STEPHENS, LA TONYA BEACHAM,
SHERRY SUMBRY, TANESHA GARY,
CAROLYN PHILLIPS

Lyrics: Tricia Alexander
Music: Women

HOME ISN'T HARD TO FIND BERNARD HUDSON-BEY

Lyrics: Tricia Alexander, Bernard Hudson-Bey
Music: Tricia Alexander, Doug Lofstrom

WHEN'S IT COMIN'? LAMBUS F. DEAN, TANESHA GARY & CAST

Lyrics: Tricia Alexander, Patrick Henry
Music: Doug Lofstrom

Free Street Theater wishes to thank the many residents of Cabrini-Green who contributed their ideas and energy to PROJECT! Most particularly we would like to acknowledge those people whose thoughts are expressed in the video portions of this production.

In order of appearance:

ANTHONY DIX	STANLEY REED
ANNETTE SPENCER	THELMA WHITTAKER
REGINA GLOVER	FELICIA WARE
TRACY LIVINGSTON	PAULETTE SIMPSON
DEMETRIUS CANTRELL	DELORES WILSON
JUANITA DAILY	MARION STAMPS
JACKIE WILLIAMS	CORA JOHNSON
TERESA STINSON	ROSALYN REED
LA TONYA BEACHAM	KAREN GREEN
BEVERLY HALES	ELIX TAYLOR
JOHN ANTHONY WHITTAKER	JOHNNY FRANKLIN

Additionally, we thank the Cabrini-Green Local Advisory Council especially its president, Lillian Davis-Swope; and Cora Johnson and Carol Steele, past and present Chairpersons of the Planning Committee.

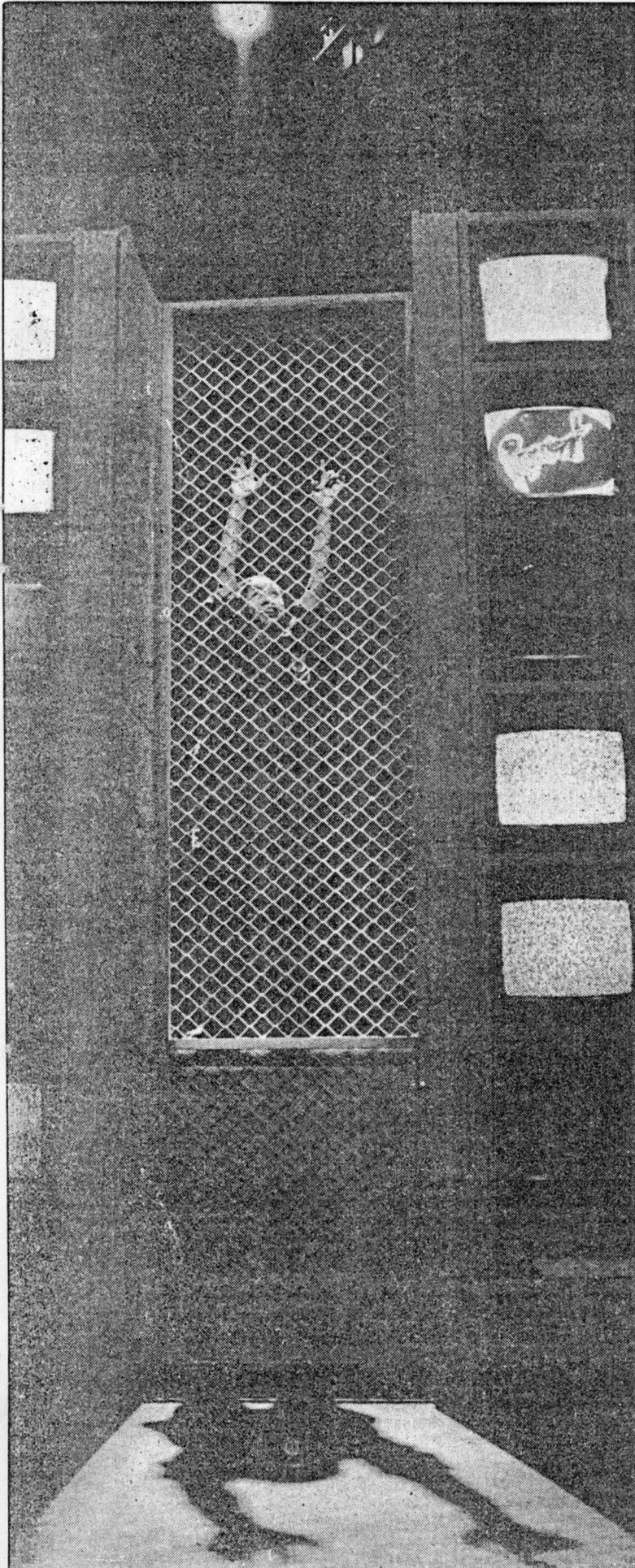
CREDITS

Scenery construction Chicago Scenic Studios
Post production video services Rent Com, Inc.
Television sets and VCR's Granada TV Rental

Special thanks: Mike Casey; Dr. Anthony Graham-White; Ian McRae; Mel Hill.

FREE STREET THEATER STAFF

Artistic Director PATRICK HENRY
General Manager CARROL MC CARREN
Marketing Director IRENE-AIMEE DEPKE
Secretarial Assistant MYRA LLOYD



La Tonya Beacham, who has lived in Cabrini-Green all her life, claws at a gate as she portrays a Cabrini woman who feels caged in the project where too many people are piled up on top of each other. The TV sets represent windows at the housing project.

CABRINI ON STAGE

Cabrini-Green is in the limelight.

On Wednesday night, a musical play called "Project" opened at the Circle Theater of the University of Illinois at Chicago. The play is about Cabrini-Green, and many of the cast members are residents of the Near West Side housing project.

The night before, at the last dress rehearsal, Patrick Henry, the director of Free Street Theater and the play's producer, was ready for a disaster. The cast members were scared and could hardly make it through the script.

What did Henry do? "I beat them," he said. "I told them all they had talent

and they had to use it."

The result was remarkable.

The audience, a sophisticated theater crowd of about 150, gave the cast a long standing ovation.

Henry thinks the play will reinforce the determination of several of the performers to go after a theatrical career. Nine cast members, who all make \$225 a week during the performances and \$5 an hour for rehearsals, currently live in Cabrini. Nine others live in the surrounding neighborhood. Several have the talent to make a career, Henry says, but all need a lot of training.

The play will run through Dec. 22 at the theater at 1040 W. Harrison.



Project resident John Dorman plays a haunting tune on his saxophone. Dorman, a street musician, plays a horn he bought at the Salvation Army. Held together by rubber bands, it isn't in tune with any other instrument.



Above: Bernard Hudson-Bey, 28, who lives in the Green houses, portrays a gang leader who confronts two Cabrini youths and demands they declare allegiance to a gang. In real life, Bey is a messenger for the First National Bank of Chicago. He also portrays a father in the play.



Left: Catherine Stephens belts out a blues song about the hopelessness of a single mother's life in Cabrini-Green. Stephens does not live in Cabrini-Green, but showed up at the workshops and auditions for the show.

**SUN-TIMES
PHOTOS BY
BOB BLACK**

On Stage: Cabrini-Green, the musical



Tricia Alexander, Doug Lofstrom, and Patrick Henry

Doug Lofstrom was sitting on a torn couch near a box of sugar in the former Maniscalco Funeral Home on North Avenue talking about indigenous material. He was watching a man in a pink shirt put away a red guitar.

"It's different for me to be soliciting material from other people and working on it," Lofstrom said. "A lot of that interaction usually never happens in a typical performance. It definitely makes the music a little more natural, a little more organic."

Lofstrom is music director of **Project**, the Free Street Theater's musical documentary performed by and about Cabrini-Green residents. It is a collaboration between the Free Street staff and 17 residents of the housing project.

Lofstrom had been up the night before expanding the melody line of a musical idea by Chris Harris, a 23-year-old Cabrini resident and ear-trained keyboard player. By morning, Harris's idea had become a song called "War Zones."

"It's an exciting experience but I've already had two tantrums," said Lofstrom, a musician, composer, and teacher at Columbia College. "I'll probably have five total before we're through. It's strange for me not to be playing in the band. I'm a little sad."

The four men packing up their instruments after rehearsal looked happy. They get to play in the show's band and earn \$225 a week. The drummer's T-shirt read: "I'm nearly famous."

"If somebody can hear the things I'm doing, if somebody will recognize me, that's going to be great," Harris said talking about the show. "I'm music crazy. I have been all my life. I'm always hoping to make it in this thing."

The story line of the musical is based on interviews with almost 200 Cabrini residents, said Patrick Henry, Free Street's founder and director.

The set will have 70 video monitors stacked to look like the windows of four Cabrini high rises. The faces of Cabrini residents will be flashed intermittently between songs and dances. The residents will tell their stories.

"I have the obituaries of all my friends," a man says on video, opening the show. "Only one is left out of five guys."

"Last night I was sitting up at the window with my mother," another man on video says. "It was almost like looking at television... hearing

the murder... out of the clear blue... hearing that crush... oh God, they killed him... we were able to hear it. This is an everyday thing."

The cast comes out onstage. Kids are tossing a basketball, jumping rope, playing tag. John Dormon, 40, a longtime Chicago street performer, plays his saxophone. It is a summer day in Cabrini. The cast sings:

"Some of that is happening here... Some of those people are riding high. Some of those people are just getting by... Some of those people are gentle and kind. Some of those people will rob you blind... But some of those people got dreams."

Henry described the rest of the show:

A rap master takes the audience on a tour, explaining the turf, where the Vice Lords live and where the war zones are between the buildings.

There are more videos and more songs.

"We didn't have any trouble till they shot King. In the next week there were three gangs," a man on video says.

"I don't like to call them gangs," a woman on video says. "I like to refer to them as organizations."

There is a turf dance. A drug dealer sings about how he won't take a job paying \$3.35 an hour. He gets shot. The mothers meet and discuss guns. A dance is broken up by sniper fire. There is a gospel song, a discussion about survival. The final song is "When's it coming... danger or tomorrow?"

"I'm not sure how it's going to end," Patrick Henry said last Saturday. "I'm not sure if it's danger or tomorrow. Nobody is."

"Two weeks ago we almost came to a stalemate," Lofstrom said. "Tricia and I were so depressed." Tricia Alexander is the show's lyricist. "Would this become the most dark show we thought. Would everybody want to commit suicide after it's over? The material is so dark. We were trying to think how to make it positive. Finally I had an idea. I was thinking that life is so persistent, that the spirit is so persistent. People manage to come to realizations of themselves no matter what. I had a feeling at that moment about what is positive in this situation. We've got a poem about a flower coming through a crack in the sidewalk."

Marcus, 5, who plays freeze tag in the first act with his brother and sister, was unaware of the narrative problems. This is his first professional appearance as a freeze-tag player. He impatiently explained how to play the tag. He said he doesn't have to rehearse much.

He was one of the 125 of Cabrini's 14,000 residents who took part in the Free Street performance workshops last summer. The workshops were set up to train potential talent for the show's auditions. Fliers were distributed throughout Cabrini's 23 high rises and 586 row houses.

Free Street, a Chicago-based alternative performing arts program, began in 1969. The portable company plays on the streets, in hospitals, in prisons, and just about anywhere there is not a traditional forum. Their office and rehearsal space is in what was the Maniscalco Funeral Home.

"We're not known in the trendy theater circles," said Henry, who has to spend a lot of time writing funding proposals. **Project** and the initial workshops cost \$150,000. They were funded primarily by the National Endowment for the Arts, with some corporate support.

Free Street has been performing in Cabrini since the early 1970s. This is the first time Free Street or any group has worked in collaboration with the area's talent, Henry said. He wants to go further and build a permanent performing arts program within Cabrini with a paid staff.

"People who only know about Cabrini through news media tend to assume everybody in Cabrini is an animal," Henry said. "They just make a blanket assumption. These video interviews tell a lot. Cabrini is not a transient community. Many of the people have lived there 30 years. Many feel the neglect of Cabrini is by design because the land is valuable and the city wants justification for clearing it out. They think that if the residents could get themselves together and clean up the community, there would be no justification."

Project will run December 11-22 at the University of Illinois' Circle Theater, 1040 W. Harrison. Performances are at 7:30 PM Tuesday through Thursday and at 8 Friday through Sunday, with a 3 PM matinee on Saturday and Sunday. \$10 admission; \$8 for students and senior citizens. Group rates available. Call 642-1234.

- Toni Schlesinger

Now, Cabrini-Green—the musical

In the second act of "Project!" a young man sings of the view from the upper floors of the Cabrini-Green public housing project.

"I can see the sun rise over the lake," he sings, "just like the Gold Coast."

Cabrini-Green does see the same sun as the Gold Coast, but otherwise the two neighborhoods might as well be on different planets.

The walk from Cabrini-Green to the Gold Coast, from Chicago's poorest blocks to its richest, is a short one, and that fact brings little comfort to the residents of either place. It is one thing to be one of the world's have-nots. It is quite another to have to gaze daily upon that which you do not have.

Now some of the 14,000 people who live in Cabrini-Green are giving the rest of us a chance to see what they do not have. They are showing us in "Project!" a "musical documentary" by the Free Street Theater and a group of Cabrini-Green residents on stage daily except Monday at the University of Illinois' Circle Theater. It closes next Sunday.

Patrick Henry, who cofounded Free Street in 1969 to bring live theater to the masses, conceived "Project!" as a way for public housing residents to tell their own story. After interviews and auditions with more than 200 Cabrini-Green residents, some of whom are in the cast, he has come up with a hybrid, less a story than a series of sketches given verisimilitude by videotaped interviews with Cabrini-Green residents.

Excerpts from the interviews are played back between the songs, dances and soliloquies on 70 video monitors mounted like windows in a set designed to resemble the towering red and gray-white high-rises.

A young rap poet gives us a guided tour of Cabrini-Green, which is actually two different housing developments, he points out: "The red is Cabrini/ And Green is white/ And if you want to stay alive/ You better get that right!"

Long-time residents testify on video that violence was not a problem until the late '60s. Then the gangs rose up, the process for screening prospective residents broke down and younger, less responsible tenants put a new stigma on residents.

"You just say 'Cabrini-Green' and people freak out," says a young man on video. "They freak out!"

"They [gang members] stand there on guard," says a woman on video. "Twenty-four hours a day. They say they're guarding the building. . . . They can't even go to school. . . . The buildings don't even belong to them. They belong to the white man. But

Clarence Page

they stand there anyway, on guard."

"There are not many men here with a big 'M,'" says another woman. "There are a lot with a small 'm.' There's a lot of fathers . . . but there's no daddies."

"I have the obituaries of all my friends," says a youth. "Only one is left out of five guys."

This is heavy stuff from which to make a musical, but, as an introduction to life in Cabrini-Green, it works about as well as "West Side Story" works as an introduction to New York street gangs.

Unfortunately, the vignettes too often yearn for a plot to hold them together and the characters, though accurate reflections of the ordinary folks you will meet in a place like Cabrini-Green, could have used more flesh on their thematic bones.

I would like to have learned more, for example, about the young mother who comforts her building's children with a fairy tale about a kingdom that had no flowers or trees "because the king thought that, as long as the people have food to eat, they didn't need anything else."

Or about the street musician [played by real-life 40-year-old street saxophonist John Dormon] who teaches a young boy about a tune called "Perseverance."

"It'll last you a lifetime," he says.

I am only disappointed because Cabrini-Green offers ample material for a modern-day Lorraine Hansberry or an American Athol Fugard. Yet, for some reason, we have yet to see it.

Hansberry's classic "Raisin in the Sun" depicted a black family's heroic struggle to escape Chicago ghetto life, and Fugard is the South African whose scripts poke the paradox of apartheid. Either could have a field day with life in Chicago public housing.

But whatever "Project!" may lack in story, its participants make up in talent and sheer earnestness. Theirs is an important story and they tell it, sing it and dance it well.

One young resident's videotaped words echo in my mind. He said he wishes more people would visit Cabrini-Green, not because they are running for office or something like that, but just because they care.

If this play is the closest you happen to get, maybe it at least will help you to care.

Life in Cabrini-Green

'Project' is an unpolished look at problems and dreams

THEATER

By Hedy Weiss

Project," a musical documentary about life in Cabrini-Green, is an intriguing if somewhat unsuccessful experiment that combines video, raw local talent and a handful of professionals.

It is the initial year's work of the Free Street Theater's community residency at Cabrini-Green, the country's first high-rise public housing complex. A goal of the program, in association with the University of Illinois at Chicago, was to create a theater piece that would get "beyond the community's headline identity."

The result is "Project," playing through Dec. 22 at the university's Circle Theater.

"Project" is essentially a series of vignettes focusing on the problems and dreams haunting residents of urban ghettos.

The show alternates between live dramatic interludes, each focused on a song, and video interviews with some of Cabrini's 14,000 residents, talking about crime, welfare, unemployment, the destruction of children, the difficulties facing black men, real estate interests, community organizing, prayer and individual dignity. The speakers are passionate and articulate, and they have some surprising things to say.

But there's a strange tiredness hanging over this show, and I don't



SUN-TIMES/Bob Black

La Tonya Beacham plays a Cabrini-Green mother.

Project

A musical documentary by Free Street Theater, with score arranged by Doug Lofstrom and lyrics by Tricia Alexander. Directed by Patrick Henry. Scenery design by Rob Hamilton. Presented by the Free Street Theater in association with the University of Illinois at Chicago. At the Circle Theater, Harrison and Morgan, 642-1438.

think it's an intentional reflection of the listlessness brought on by poverty, unemployment and impossible dreams. The show lacks momentum; the space between each of the more than two dozen segments seems empty and hollow. Director Patrick Henry has not found a way

to connect the pieces of his documentary. His performers, many of whom are from Cabrini-Green, are not yet skilled enough to do the job for him.

Nor do they have much help from Doug Lofstrom's music, a rather bland fusion of rhythm and blues and gospel. Tricia Alexander's rap-style lyrics are appropriately terse and colloquial, but without a driving score they often get lost.

There are a few memorable moments, however. "Day In, Day Out," sung by a group of unemployed young men, is a cool, spacey look at hanging out. And "Women's Blues," performed by a quintet of the show's most talented women, is a downcast ode to soap operas, food, depression, and men—lost and found.

Among the standouts in the cast are La Tonya Beacham, whose velvety voice seems to come from the center of the Earth; Catherine Stephens, an Aretha Franklin sound-alike; Tanesha Gary; Lambus Dean, and Walter Williams. Sherry Sumbry, a member of Free Street, dances, sings and holds the stage with all the marks of the professional that she is.

Throughout the show, a group of tiny, animated kids lights up each of their scenes.

Set designer Rob Hamilton is also a star in this production. His angled banks of televisions, stacked to suggest the windows of Cabrini apartments, send many messages of their own.

Tempo

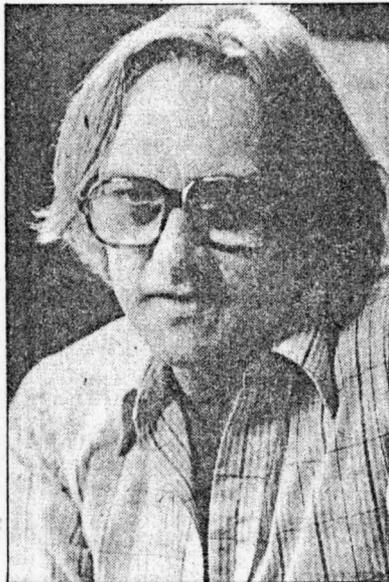
'Project' to reveal real deal in Cabrini

By Robert Blau
Entertainment writer

The real-life stories of the residents of Cabrini-Green will be the subject of "Project," a musical documentary created by the Free Street Theater that opens Dec. 11 at the University of Illinois' Circle Theater, Harrison and Morgan Streets.

"Project" will be directed by Patrick Henry, who founded Free Street in 1969 as a portable company that tours neighborhood centers, prisons, hospitals and other institutions. It will be performed by 17 residents of Cabrini-Green, ranging in age from 11 to 43 years, who were trained and rehearsed by the Free Street staff.

"We started to do the play because there is no indigenous art program in Cabrini-Green," says



Patrick Henry

Arts at large

Carrol McCarren, Free Street's general manager. "The intention is that they'll form their own. It's an alternative to gangs and other activities of that nature."

Auditions were held in October after Free Street Theater distributed 5,000 fliers through churches and community groups.

"There was an enormous response," McCarren says. "There's a lot of talent there to be developed."

The set, designed by Rob Hamilton, features 70 television monitors stacked one on top of each other, which suggests the high rise buildings of Cabrini-Green. Interviews conducted with residents as part of the research for the project will be shown on the screens throughout the performance.

"Project" also marks the first joint effort of the Free Street Theatre and the University of Illinois, which will supply the space for the production. A future Free Street Theater program of performances and workshops for the developmentally disabled calls for the involvement of university personnel and facilities from various university departments.

"They can provide us with a wealth of information that would take us years to find," McCarren says.

"Project" will have a two-week engagement at Circle Theater. For tickets, call 642-1234.

View of a 'Project'

Change. That's a topic dealt with by another Chicagoan, Patrick Henry, the artistic director of the Free Street Theater. For years Henry has been telling the stories of the underprivileged or neglected, be they minorities or seniors. Typically Henry gets his subjects to tell their stories on tape, then transcribes and edits them before working them into the show. Now he is mounting "Project," another work of oral history, this time drawn from the experience of Cabrini Green residents. Even more interesting, more than half of the cast are Cabrini residents.

Henry began the creative process by videotaping 10 hours of interviews with hundreds of residents and editing those tapes down to 25 minutes. These tapes will be run on television sets and serve to introduce scenes. The stage will be stacked with 70 sets,

Like all of Free Street's work, "Project" is a musical, but unlike most of the theater's work, it is does not end on a cheery note. "What is positive and upbeat about the show," Henry said, "is the intelligence and the passion of the residents about their situation."

"Project" is running at Circle Theater at the University of Illinois, 1040 W. Harrison.

What: "Project," a musical documentary by the Free Street Theater

Where: Circle Theater, 1040 W. Harrison St.; 642-1234.

When: 8 p.m. Friday-Sunday and Dec. 20-22; 3 p.m. Saturday, Sunday and Dec. 21, 22; 7:30 p.m. Tuesday-Thursday.

How much: \$10, \$8 students and senior citizens; discounts for groups of 10 or more.

Tempo

Free Street Theater's 'Project' details ongoing tragedy of inner-city life

By Robert Blau
Entertainment writer

Patrick Henry works frantically where the dead once lay.

For the last year and a half, Henry's Free Street Theater, a traveling theater group that performs in neighborhoods all over the country, has been based in the former Maniscalco Chapel, a funeral home, on North Avenue.

It is a barren rehearsal space with one long mirror, a couple of serpentine candelabra that droop from the walls and radiators that knock like jackhammers.

Since 1969, Henry, 45, has scoured the streets of some of the worst slums in this country, trying to teach young people how to sing and dance and show up for rehearsal on time.

His latest theatrical creation is "Project," a series of inner-city vignettes in song, dance and story about life in a large, overcrowded housing project. It's on view at the University of Illinois Circle Theatre through Sunday. For the creation, Henry found 17 actors and actresses in Cabrini-Green, just five blocks from Free Street Theater's home.

"We performed in Cabrini four or five times," Henry says. "When we came to this facility, I kept looking there, thinking that there must be something we can do."

Now, in the rehearsal, the cast members portray themselves. The boys breakdance and fight to pass the days. Little girls with lips jump rope on the imaginary blacktop. The mothers—there are older people in the cast, as well—mourn the loss of sons and daughters as if they lived in Beirut; they dream of better husbands, better homes, better things.

At the same time, a band churns out funky beats for the big dance numbers from a shell where the caskets used to lay. [Doug Lofstrom, the show's composer, wrote the score after listening to taped interviews on which "Project" is based.]

"Project" is an original, exciting piece of theater that hints at the full extent of the ongoing tragedy in places such as Cabrini-Green. Watching the performance, it's painfully obvious what the price of all the violence is.

"When the money is not good, and that's often, I think: Why am I still doing this?" Henry says, clutching a pack of cigarettes in one hand and a green lighter in the other during a recent rehearsal. "But all it takes to let me know is a project like this and the excitement of watching young talent flower."

Henry founded the Free Street Theater at a time when the dream of rehabilitating the slums and "art for the people" aroused a trendy, yet idealistic enthusiasm.

At the time, he was a director and teacher at the Goodman Theatre. A community arts program, originally designated for the Art Institute, found its way to the Goodman, where Henry took responsibility for the project. The state would fund a public theater group for three years. The total grant: \$15,000. With it, the Free Street Theater was founded.

"The energy on the streets was phenomenal," Henry recalls. "It was the summer after the assassination of Martin Luther King. The Illinois Arts Council had some concerns—you can't take white people into black neighborhoods," they said.

The first Free Street performance took place on Blackstone Avenue and 64th Street.

"Kids threw their windows up. 'Hey, I need a job,' they screamed. On the street they talk back to you. That's what I liked," Henry explains.

"I knew a balloon sculptor. He would have a kit of different balloon shapes and string and some paper. If you hand someone a balloon, it's hard for them to be tough. That's how I feel. We're offering nothing but enjoyment."

Today, Henry's thinning blond hair barely conceals the deep wrinkles in his forehead. He wears a futuristic turtle-neck



Tribune photo by Walter Kato

The cast of "Project" and Free Street Theater director Patrick Henry [center]: "It's vital that the community have an avenue of expression."

sweater, high greenish boots, thick glasses.

"I kept turning New York down," he says. "I had offers. I had friends. But Chicago had been good to me. I felt I was making a small niche for myself."

Henry will tell you with an elusive sort of calm that the Free Street Theater has survived riots, budget cuts, revolutionary hooliganism, police barricades, and a lack of funding.

In 1970, in East St. Louis, an army of 20 black teenagers charged the stage to warn the community about a dangerous public swimming pool and took over the microphones before Henry said they could. They started shouting obscenities. Half the crowd of 3,000 persons left and police surrounded the stage.

The leader of the gang later apologized to Henry.

"For you to give us the mikes is not good revolutionary tactics," Henry recalls him saying. "We had to create some drama."

When the theater returned to St.

Louis the following year, Henry met a talented young performer who called himself "Donald Duck." Today, he calls himself Donald Douglass. He has been the choreographer of Free Street for the last eight years and trained the cast of "Project" for all their dance numbers.

Henry calls Douglass his "angel child."

"He had always been a show-off, going down the wrong path, but we caught him and hooked him," Henry says. "He was the first kid from the street who we touched. A total turnaround."

Unfortunately, free theater has proven costly to dispense, and from its inception, Free Street has traveled a rocky financial road. In addition to his brand of soul-saving, Henry has become, by necessity, fundraiser, grant writer and hustler.

The stage of "Project," for instance, designed by Rob Hamilton, features 70 television monitors stacked one on top of another in ways that suggest the high-rise buildings of Cabrini-Green. The

TV sets were supplied by Granada TV at a reasonable cost after Henry approached the company and suggested that it might be a solid public relations gesture for them.

"The biggest disappointment is that we have to keep reinventing the wheel," he says. "We have to set this on fire every time. And yet we don't seem to have the credibility. There is some sense that we're threatening as street theater."

Henry says that the ideal byproduct of "Project" would be a theater facility inside Cabrini-Green.

"It could be the first in a public housing project in the country. It's vital that the community have an avenue of expression."

"The streets are duller today," he continues. "It's like a blanket has been put over that energy. It's part of the death of the whole movement. But it's fermenting and it's about to break again. Things are boiling even in Cabrini-Green."

"What astounded me is they're far less naive about the forces at play and the jeopardy that their community is in. Unless they clean up their act from inside, their homes are going to be leveled and replaced by luxury condos. That's part of what this show ends up saying."

At the Circle Theatre, the cast is in step, passionate, emotional. On the television monitors, the residents of Cabrini tell their real-life stories.

"Gotta find a way to get out of this place," the cast sings.

Sometimes, after performances, the energy and momentum is so great that they can't stop their routines. One recent night, a young man who is a human rhythm box in the play, could be heard bellowing a resonant beat from deep inside his chest for hours after the show was over.

Just being involved in something like this makes a big difference," says choreographer Douglass. "You find out the world is a lot bigger than the corner you're living in."

Gangs vs. Aspirations In a Musical 'Project'

By E. R. SHIPP

Special to The New York Times

CHICAGO, Dec. 21 — The Cabrini-Green public housing complex has long been synonymous here with unrelenting poverty and murderous street gangs. But now residents are offering what they say is a fuller picture of life there in "Project," a musical documentary at the University of Illinois's Chicago campus.

The housing complex, home to 13,500 people on the Near North Side, gained nationwide notoriety when Jane M. Byrne, then the Mayor of Chicago, lived there for a time to try to quell gang violence.

"It's just automatic," says Anthony Dix, a 34-year-old resident. "When you say 'Cabrini-Green' people start freaking out. It's almost like a state of mind."

The theatrical "Project," which goes beyond the violence to explore the aspirations of Cabrini-Green residents, was produced by the Free Street Theater, founded in 1969 to bring the performing arts to communities that might not ordinarily have access to them.

Taped Interviews Included

In "Project," which the company hopes to take on a tour of the Chicago area after its run ends today, the 25 actors, who include Cabrini residents as well as Free Street professionals, tell their stories through song and dance, interwoven with excerpts from videotaped interviews with 22 residents.

The message that emerges is that gangs are an overriding concern of almost everyone who lives in Cabrini-Green, but that many residents are gainfully employed or looking for legitimate work, trying to provide for their children and trying to make their community safer.

The Frances Cabrini Homes and the William Green Homes, consisting of row houses and about 20

high-rise towers, were built from 1942 to 1962 in an area of the city that since the 19th century had been known as the Little Hell District. It was there that waves of immigrants had lived and there that Irish and Italian youth gangs had done battle.

By World War II, however, poor blacks lived there in tenements. The Cabrini-Green projects were thought of as a model of urban planning. But according to public officials and residents alike, they became an urban nightmare.

Very Black, Very Poor

Instead of the racially integrated, economically mixed development envisioned by some planners, Cabrini-Green is overwhelmingly black and overwhelmingly poor. According to the city, 80 percent of the families receive public aid, two-thirds of the residents are children and three-fourths of the families are headed by a single parent.

The stage for "Project" features 70 television sets stacked in tall cabinets of red or white, evoking the feeling of peering into the windows of the complex.

The Cabrini and Green homes are of different colors — and as Walter Williams and Tyrone Taylor point out in one of the opening numbers of "Project": "Cabrini means red and the Green is white, and if you want to stay alive you better get that right."

The emergence of violent street gangs in the 1960's and the increasing importance of turf is a constant theme of "Project." At one point, for instance, Mr. Dix, on video, describes having seen a killing outside his window the night before.

"This young boy hollered and screamed, 'Oh God, they shot me!'" he said, adding that after the initial commotion there was a sudden hush "and you could hear,



The New York Times/Steve Kagan

Tyrone Taylor, left, Omarr Roland, center, and Walter Williams in "Project" at University of Illinois.

'Oh, God they killed him.'"

At another point, LaTonya Beacham, a 21-year-old who also performs in "Project," is seen on video laughing as she says, "My fantasy future is that I get rich and I come back and clean up all the buildings and help everyone there."

"But reality future?" she says, very sober and quiet now. "I never really thought about it, but I could just see if we don't get any outside attention from that outside city, then there is no hope at all."

Along with the depiction of violence, however, are scenes of peo-

ple trying to escape from what many consider to be a "jail."

There is the street musician, who prefers earning \$12 a day on a corner of Michigan Avenue to obtaining much more through "stabbin' and grabbin'," the man who answers classified ads for jobs despite being rejected time after time, the woman who expects to be bawled out for being late for work, but not knowing how to explain that she could not leave her apartment until the shooting stopped outside.

The reaction of Joyce Johnson, who has lived there 11 years, was

typical among Cabrini residents in the audience last week. "It was exactly Cabrini, our everyday life there," she said.

Cabrini cast members hope that "Project" succeeds in conveying something other than the negative aspects of life there, "like the little boys who turn out to be scholars who come up out of that mess," in the words of Doug Shorts.

Said Mr. Williams, who is 20: "The positive is that we are here and we're from there. We're trying, so that gives somebody else the inspiration."

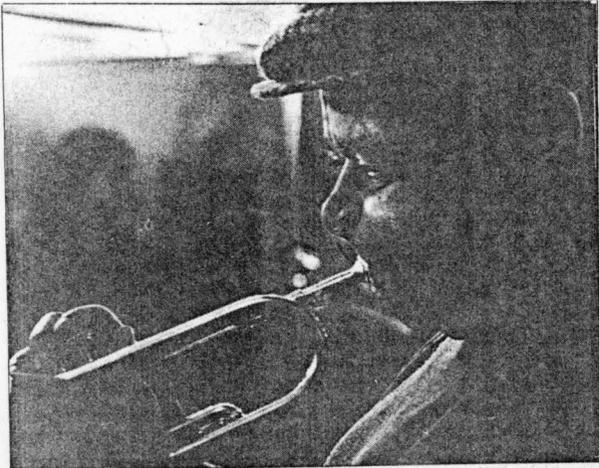
Columbia Chronicle

Volume 15, Number 10

Monday, December 16, 1985

Columbia College, Chicago

Gillespie performs at Jazz Festival High school bands compete at the Getz



Dizzy Gillespie

By Sean Hogan

Jazz great, Dizzy Gillespie performed last Saturday to highlight the first annual Columbia College High School Jazz Band Festival at the new Emma and Oscar Getz Theater.

Accompanied by Columbia faculty Gloria Morgan, Doug Lofstrom, and Hal Russel.

Gillespie played for 45 minutes. He played such jazz standards as "Time on My Hands," and "Blue Dolphin Street."

Following his performance Gillespie answered questions about his career which, he joked, "started around the turn of the century."

Gillespie has been a professional performer for more than 50 of his 68 years of age.

"Music is in a constant state of flux," he said. Gillespie said music is, "variations of the same thing."

Gillespie pointed out that not all of the music we hear is good but, "as long as it's fundamentally right, it will always be here."

Gillespie, whose trumpet is bent up at the end, humorously said it, the bent horn, was the result of playing to loud for a gangster in Cicero many years ago. Gillespie offered the truth. "It's easier to hear." When Gillespie plays, his horn is pointed up, facing the audience. A regular straight horn, he reasoned, would point down when he is on stage.

Contestants in the festival, who were rated "superior," got free recording time at Columbia's 16 track studio in one of the television studios.

Bands were judged on the basis of technique, improvisation, projection and interpretation, said Jack Mouse from the University of Illinois at Chicago. Aron Horn, of Northeastern University; and Mike Steinel from the American Academy and Mouse judged the participants.

Judges and observers alike agreed Notre Dame, Rolling Meadows, and Barrington high schools jazz ensembles were among the best acts.

The "Best of Class Awards" went to Rolling Meadows, Mendel Catholic and Notre Dame high schools. Eight bands won "superior" ratings and the recording opportunity at Columbia.

Festival Director William Russo said the festival is to, "solidify students into an outstanding performing group."

The rest of the Jazz Band Festival participants included: Rich Central's Lab Jazz Band and Jazz Band, Olympia Fields; Argo High School, Summit; Carl Sandburg High, Orland Park; Guilford High, Rockford; Momenca High, Momenca; Stephen Decatur High, Decatur; and De La Salle High, both in Chicago; Wheeling High, Wheeling; and Shepard High, Palos Heights.



Jazz great Dizzy Gillespie performs at the Emma and Oscar Getz theater. (Chronicle/Robb Perea)



DOUG LOFSTROM • COMPOSER • EDUCATOR • MUSICIAN



"His gifts as a composer really sparkle...
this work bespeaks a broad imagination coupled with
an acute sense of control and transition."

ILLINOIS ENTERTAINER

"PROJECT! is an extraordinary hour of television."

CHICAGO SUN-TIMES (3 1/2 stars)

"Lofstrom has a great deal of passion in and for his work
which is reflected by the intensity of the performance."

MIDWEST RECORD RECAP

"Simply beautiful!"

INTERMEZZO

This program is made possible in part through Meet The Composer/ Midwest, a program of Arts Midwest. Funding is provided by MEET THE COMPOSER with support from: National Endowment for the Arts; American Express Foundation; ASCAP; BMI; Bristol-Myers Company; CBS Inc.; Dayton Hudson Corporation; Equitable Life Assurance Society of the U.S.; Exxon; Fromn Music Foundation; Grace Foundation; Jerome Foundation; L.A.W. Fund Inc. Metropolitan Life Foundation; NBC Co. Inc.; Paul Foundation Inc.; and the Helena Rubinstein Foundation.

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Ron Holleman, *Conductor*

PROGRAM

PERSONNEL

Violin

Caroline Curtis
Annie Ahronheim

Viola

Nancy Keys

Cello

Gerry Parè

Bass

David Miller
Doug Lofstrom

Flute

Kathy Brasky

Flute/Clarinet/Saxophones

Michael Levin

Guitar

Dave Dorsett

Piano/Harpsichord

Dave Gordon

Drums

Rick Vitek

Vocalists

Dev Singh

Sherri Sumbry
Lambus Dean

Tricia Alexander
Stephen Finch

Sinfonia Nr. 5

Spiritoso e staccato
Adagio
Allegro
Adagio
Allegro assai

A. Scarlatti

Kathy Brasky, Michael Levin, flutes

Three Pieces for Guitar Quintet

 = 112
 = 76
 = 208

Jimmy Raney

Dave Dorsett, guitar

Balboa

Dev Singh, vocalist

Dev Singh
arr. Doug Lofstrom

— Intermission —

Divertimento K. 138

Allegro
Andante
Presto

W.A. Mozart

Five Songs

When's It Coming?
View From The Ghetto
Being Here
Smilin' City
Art of Living

Doug Lofstrom
in collaboration with
Tricia Alexander
Patrick Henry
Chris Harris

The 1985-86 Ethos Concert Series is partially supported by grants from the Illinois Arts Council, a state agency, the Civic Arts Council of Oak Park, a local agency, and the Forest Fund, and by the National Endowment for the Arts.

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9:30 PM-2:00 AM

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DAVE GORDON, KEYBDS.; STEVE ROBERTS, GTR.;
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AT THE

the BULLS

1916 N. LINCOLN PARK WEST
WED. FEB. 19 9:30-2:30

THE **DOUG LOFSTROM**
newsletter

LITTLE MIRACLES
Productions
1744 W. Devon
Suite 45
Chicago, IL 60660

April, 1986

Hi, kids! seems like I haven't done this in a long while. I really must apologize. Tricia and I have been busy pretty consistently since last year's Free Street season (which, instead of ending in Sept. as usual, continued on 'til the end of the year). Though this was good news on the financial front, it really didn't leave time for some of the niceties of life--newsletters, for instance. Not that I have much time now, either. We're back in the thick of a new FST project (more about that later) and this semester my teaching load got upped to one class and SIXTEEN ! bass students. This may not sound like a lot to you, but it's just about as much as the old Doug can handle without buckling under the weight. I'm writing this during a break in my tax preparation (I'm sure you can relate to that one!) while I wait for Tricia to prepare her records for last year.

As you may have noticed, I'm writing this on our new MACINTOSH computer (Oh God, they've really turned into Yuppies this time!!) I could probably go on for days about how much I like this machine, and how it helps me buzz through mountains of tedious work, and how it's expanded my creative horizons, but I won't (I did anyway, though, didn't I?) Suffice to say that I've got it set up for various musical tasks (synthesizer sequencing, sound editing, and printing and notation--that's right! PRINTING AND NOTATION!!) as well as the traditional computer applications (word proc., spreadsheet, mailing lists, etc.) Sometime soon I'll give you the rundown on how this thing works with synthesizers and music--it's REALLY AMAZING!!

The thing(s) I really need to tell you about, though, are some performances coming up. DL & FRIENDS continues their series at the BULLS APRIL 15 & 29 (Tues.). Tricia is solo at the NO EXIT APRIL 25 (Fri.). DL & F are at the NO EXIT on MAY 4 (Sun.) And a very special performance at the 1986 NEW MUSIC CHICAGO FESTIVAL--on April 18 (Fri.) at NOON eight singers, four speakers and I will premiere my choral setting of Dylan Thomas's FERN HILL (Preston Bradley Hall, Cultural Center, Randolph & Michigan). This is pretty important for me since it's my OFFICIAL conducting debut. We just recorded this piece with this same group and it turned out pretty nice--it should be a great concert. Hope to see you there. 'Til next time.....

Doug

New Music Chgo. April 18

12:00 NOON
Chicago Cultural Center
Preston Bradley
Randolph + Michigan

the BULLS

DOUG LOFSTROM & FRIENDS

Tues. April 15 & 29 (no cover charge at the bar)
9:30 PM-2:00 AM
1916 N. LINCOLN PK. W.

DOUG LOFSTROM & FRIENDS

the **BULLS**

TUES. APRIL 29 9:30-2:30

1916 N. LINCOLN PK. WEST



HEY KIDS!

Here's a hot tip! **TOM WARREN** (AKA Tom warzecha) will be in this coming week and will be appearing with us **D&F** friends at the **NO HIT**, along with special guests **JANE SWINDLER** and **TRICIA ALEXANDER**. SUN. JUNE 15 Also don't forget **PROJECT** at **UIC CIRCLE THEATER** JUNE 12-29

DOUG LOFSTROM

newsletter

Hey folks! Sorry it's been such a long time since the last newsletter, but you know what a crazy life this is! The summer that was supposed to be lightly scheduled and give me time to work on my opera is almost over and I'm sorry to say I haven't made much progress. We've been valiantly defending the month of September for an extended working vacation, but now that even seems to be being chipped away. Hopefully we'll get a chance for at least a couple of weeks regardless of other commitments. The word on other topics is more hopeful, though. Several long-term projects are finally coming to fruit. JP Somersaulter's film, DONNA ROSEBUD is showing at the Art Institute Film Center Sept. 6 after its world premiere at the Edinborough Film Festival. CBS's production of PROJECT! will air Sept. 4 at 9:00 pm, and the second wave of Free Street workshops connected with the show are scheduled for performances on Labor Day Weekend.

TUES. AUG. 19

AT:

THE BULLS

**9:30-2:30 AM DOUG
LOFSTROM &
FRIENDS WITH
TRIGIA
ALEXANDER**

Project!

**CBS-TV 9 PM
THURS. SEPT. 4**

Hope you get a chance to see all these wonderful productions. If I get my way, though, we'll be driving or winging our way westward while all these epoch-making premieres are taking place. In our heart of hearts we would very much like to head out to Seattle again, see our Friends Kit and Sue (and their new baby) for a few days and then hide out for a week or two along the coast of Washington on the Olympic Peninsula. Right now, while the possibility of realizing this is being seriously threatened, the whole thing seems like some impossible fantasy that will never happen. Time will tell....Hopefully we'll get SOME time away from this manic rat-race before I start teaching again. Sorry to be ragging so much about non-life-threatening situations, but I really have been planning on some sort of vacation for a long time now.

DONNA SAT. SEPT. 6
6:30 & 8:30 ART INSTITUTE
ROSEBUD
A FILM BY J. P. SOMERSAULTER

I just realized that I am once again engaged in this most pleasant activity of writing to all of my friends. I've really missed this, but time commitments just haven't allowed. Hopefully this fall I can get back in the groove.

Well, it looks like I'm rapidly running out of room here. Just enough space left to wish you all a great what's-left-of-summer and hope that the next newsletter is a postcard from Wash.

*See ya!
Doug*

Cabrini cast brings hope to 'Project!'

Channel 2 special dramatizes spirit

TELEVISION

By Daniel Ruth

Project!

★ ★ ★ ½

WBBM presents an entertainment special, directed by Scott Craig, produced by the Free Street Theater and narrated by Bill Kurtis. Airing from 9 to 10 tonight on Channel 2.

One of the most dazzling and incongruous views of Chicago's skyline at night can be experienced from the rooftops of Cabrini-Green's high-rises. The incredibly beautiful sight of the city stretched out before you contrasts sharply with the dangerous urban battleground below.

Cabrini-Green. The name of the North Side housing complex conjures images of poverty, gangs, violence and despair.

But there is another side to Cabrini-Green, a side explored from 9 to 10 tonight, when WBBM-Channel 2 will present a special production of "Project!"

The result of a collaboration between WBBM, documentary film producer Scott Craig and Chicago's Free Street Theater, "Project!" is a dramatic musical revue inspired by life in Cabrini-Green, performed entirely by its residents.

"Project!" is an extraordinary hour of television, marking a rare foray by WBBM into providing locally produced theater presentations. At the same time, "Project!" creatively underscores the fact that there is a positive side of life at Cabrini-Green.

Under the direction of Free Street Theater artistic director

Patrick Henry, "Project!" has brought together a diverse and gifted group of Cabrini-Green residents, who express the meaning of urban life through song, dance and dramatic narrative.

"The location's great," raps Walter Williams. "The only thing in question is your long-term fate."

It should not be surprising that the music of "Project!" fails to recall the lyrical romanticism of "Brigadoon." There are very tough and brutal songs that deal with gang warfare, street violence and the mood of despair, which lingers like nuclear fallout over Cabrini-Green.

Indeed, one number, "View from the Ghetto," is performed behind fencing, suggesting the prisonlike atmosphere Cabrini-Green imposes upon its residents.

Yet despite the oppressive and depressive nature of most of the Free Street Theater's material, this revue's undercurrent of hope and courage cannot be denied. Both in interviews with many of its performers and in the terrific talent exhibited before the cam-



LEFT: Sherry Sumbry of the Free Street Theater expresses the courageous outlook of Cabrini-Green residents in "Project!" The show will air at 9 tonight on Channel 2. **ABOVE:** Sumbry (from left), Catherine Stephens and LaTonya Beacham are part of the ensemble cast.

Street Theater.

"Project!" also is an important program for WBBM, which for the last several months had been the target of a boycott by Operation PUSH for its alleged failure to hire enough minority-group reporters and anchorpersons.

While the symbolism of minorities on-camera is valuable, a special such as "Project!" can be more important in the long run. Anchorpersons—be they white, black, male or female—come and go. Television news is a transient business. But the social problems of Cabrini-Green are deeply entrenched, demanding a programming commitment that far outweighs personnel decisions.

era, there are—in the words of Henry—"violets which break through the rocks."

Throughout "Project!" the message of its ensemble cast reverberates with a "we shall overcome" tone toward the violence, the dan-

ger, the poverty and the despair. This may be a brutally bruised community, but not a beaten one.

The "Project!" cast members are artistically gifted performers who have been supported and encouraged by Henry and the Free



**London International Festival of Theatre
and Theatre Royal Stratford East**

presents

Free Street Theater's

PROJECT!

a musical documentary

Conceived and directed by Patrick Henry

Score: Doug Lofstrom

Lyrics: Tricia Alexander

Choreography: Donald Douglass

Set: Andrea Montag

(from an original design by Rob Hamilton)

Lighting: Dick Moffat

CAST

La Tonya Beacham
Terrence Carson
Parrish Clay
Jautoun Dean
Lambus F. Dean
Dawn A. Dodge
John Dorman
Tanisha Gary
Rock Hardin
Bernard Hudson-Bey
Maria McCray
Dosha Nesbitt
Joseph Nesbitt

Latisha Nesbitt
Trinetta Nesbitt
Carolyn Phillips
Wendell Phillips
Omarr Roland
Ellen Samuels
Donald Smith
Catherine Stephens
Michelle Stephens
Tyrone Taylor
Vic Williams
Walter Williams

MUSICIANS

Tricia Alexander
Linda Good
Chris Harris
Doug Lofstrom
Alpha Stewart (leader)

Free Street Theater wishes to thank the many residents of Cabrini-Green who contributed their ideas and energy to PROJECT! Most particularly we would like to acknowledge those people whose thoughts are expressed in the video portions of this production:

In order of appearance

Anthony Dix
Annette Spencer
Regina Glover
Tracy Livingston
Demetrius Cantrell
Jaunita Daily
Jackie Williams

Teresa Stinson
La Tonya Beacham
Beverly Hales
John Anthony Whittaker
Stanley Reed
Thelma Whittaker
Felicia Ware
Paulette Simpson

Delores Wilson
Marion Stamps
Cora Johnson
Rosalyn Reed
Karen Green
Elax Taylor
Johnny Franklin

Cabrini-Green, located just off the center of Chicago, was the world's first high rise public housing project. This complex of 262 rowhouses and 17 multi-storey towers was conceived as the perfect model for lower income family living. Originally integrated, it is now an all-black community. Its area comprises less than one square mile and is home to an "official" population of 13,500. It is the second-poorest community in America.

ACT ONE
SOME OF THAT
WELCOME RAP
DAY IN, DAY OUT
GANG RAP
TURF
CALLIN' THE SHOTS
SUDDENLY BLIND
WAR ZONE
IN SPITE OF ALL

ACT TWO
A VIEW FROM THE GHETTO
PERSERVERANCE
THE FLOWER THAT WAS ANYWAY
THE NERVE TO START
WOMEN'S BLUES
DARED TO TRY
MY KID
WHERE?
WHEN'S IT COMIN'?

Participation of the Free Street Theater at the London International Festival of Theatre has been supported through a joint initiative of the United States Information Agency and the National Endowment for the Arts. Other contributors to the London appearance include Hope Abelson, Ann Barzel, Chicago Artists Abroad, City of Chicago, Irving Harris, the Joyce Foundation, the Charles and Ruth Levy Foundation, Marion Lloyd, the Nathan Manilow Foundation, and the Free Street Board of Directors.

This production is one phase of a long-term community residency program which Free Street Theater is conducting in Cabrini-Green. The goal is to inspire a permanent community arts program and council, under local leadership, in the Cabrini neighbourhood. Free Street Theater has already devoted 22 months to this effort. PROJECT! is the first result of the collaboration between our artistic staff and local residents. We look forward to continued expression in the months that follow.

The PROJECT! project is sustained by the generous support of Allstate Foundation, A T&T Communications, Beatrice Companies Inc., Borg Warner Foundation, Budget Rent-a-Car, Chicago Office of Fine Arts, Lloyd A. Fry Foundation, Illinois Arts Council, Kraft Foundation, John D. & Catherine T. MacArthur Foundation, Robert R. McCormick Charitable Trust, Montgomery Ward Foundation, the National Endowment for the Arts, Near North Insurance Agency and Mr. Don West.

Free Street Theater Staff in London:

Artistic Director: Patrick Henry
Company Manager: Rock Hardin
Stage Manager and Video Technician: Jim Rossow
Marketing Director: Irene-Aimee Depke

Patrick Henry wishes to extend special thanks to the British American Arts Association for sending Philip Hedley of Theatre Royal Stratford East to Chicago and to Jane Sahlins of the Chicago International Theater Festival for helping to send Cabrini-Green to London.

For Theatre Royal
T.V. sets from Granada
Nigel Wright, Dickie Dirts for T-shirts
Set by Pinnerwood

THEATRE ROYAL STRATFORD EAST



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PRESENTS
MUSIC BY DOUG LOFSTROM

COLUMBIA COLLEGE • THEATER/MUSIC CENTER • STUDIO THEATER
THURSDAY, MAY 12, 1988

MUSIC FOR STRINGS (1983)

1. FLOWING
2. GENTLY
3. VIGOROUSLY

Katherine Hughes, Carl Johnston, violins; Dan Strba, viola; Bill Cernota, cello
Doug Lofstrom, bass; George Tenegal, piano

THE MADRIGAL BOOK (Excerpts)

1. THE FLY (1976).....Text: William Blake
2. UNSEEN BUDS (1974).....Text: Walt Whitman
3. MATTHEW 6:26-34 (1985).....Text adapted from The King James Bible

Serry Sumbry, Laura Good, Lee Krska, sopranos; Anne Heider, Patti Katz, Karen Davis, altos
Scott Christensen, Greg Hyder, tenors; Andrew Schultz, Mario Tanzi, basses; Doug Lofstrom, conductor

MUSIC FOR DANCERS (1984)
(Excerpts)

1. SAD SONG
2. MIRROR DANCE

Tim Andrews, flute; Luann Ireland, oboe; Michael Levin, clarinet, soprano sax
Katherine Hughes, Carl Johnston, violins; Dan Strba, viola; Bill Cernota, cello; Doug Lofstrom, bass
George Tenegal, piano; Laura Good, synthesizer; Robert Reddrick, percussion

*****INTERMISSION*****

HAWK! (1984)

Katherine Hughes, violin solo

TWO SOLDIERS (1986-88).....Text: Al Day
(Excerpts from the Opera)

1. A FABLE.....Scott Christensen, tenor; Andrew Schultz, baritone; Mario Tanzi, bass-baritone
2. GALENYEVA'S ARIA.....Lee Krska, soprano
3. A WORLD REBORN.....Sherry Sumbry, soprano; Scott Christensen, tenor
4. SERGEANT'S SONG.....Mario Tanzi, bass-baritone; George Tenegal, piano accompaniments
5. WINTER/THE LETTER.....Chorus & Orchestra; Scott Christensen, tenor solo; Doug Lofstrom, conductor

A FEW WORDS ABOUT THE MUSIC:

MUSIC FOR STRINGS was originally sketched in 1977-78. The first movement was finished and orchestrated while the second movement became the song I'LL KNOW MY LOVE. The third movement remained in sketch form (waiting for my technique to catch up to my ambitions) until 1983, when I again took up the score, completely rewrote the last movement, and orchestrated the whole piece. The piece was conceived as a piece for string orchestra and harp, but is completely performable by a chamber group. In this performance the part of the harp is played by George Tenegal on piano. The piece has been recorded by several of the present players and is available on cassette by special request.

THE MADRIGAL BOOK a collection of six pieces for a capella chorus. Several of the pieces are in the form of madrigals (particularly THE FLY) while others employ more open contemporary forms. UNSEEN BUDS, after a poem by Whitman, was composed first, in 1974. This is one of those works that "came out all in one piece" with the resultant spontaneous feeling and lightness of texture. The adaptation of MATTHEW 6:26-34 was written in memory of my grandfather, Leo Leverenz, and presents a craggy and foreboding texture with a message of faith and confidence much like the old man himself.

MUSIC FOR DANCERS is a collection of fourteen "character pieces" inspired by or written specifically for accompanying dancers. The original collection was written in simple piano or "leadsheet" form. Later, several pieces were given more full-blown piano arrangements by Robert Mather, and later still, six of the pieces were orchestrated for a performance by the Ethos Chamber Orchestra. SAD SONG and MIRROR DANCE were taken from this later version. Recordings of several of these pieces are available in various forms.

The solo violin piece, HAWK! was composed specifically for Katherine Hughes, who performs it today. The piece is a technical tour-de-force employing prepared and natural harmonics, double, triple, and quadruple stops, left-hand pizzicato, and other violinistic nightmares. Needless to say, I wouldn't write such things for a violinist who couldn't make them sizzle!

Ironically, the opera TWO SOLDIERS, which is about a German and a Russian soldier in World War II, was conceived during a Buddhist meditation service in late 1984. During the meditation, I had a vision of two soldiers facing each other on the battlefield and refusing to kill each other. The next morning I woke early and sketched the plot of what became the first two acts. Needless to say, it is nearly four years later and I'm still working out the details! In late 1986 I began to work with songwriter Al Day on rewriting my rather clumsy first draft of the libretto. It has been a very fruitful collaboration. Herewith are some of the highlights so far.

A FABLE occurs early in the first act and introduces the Russian protagonist, Ivan Feodorovitch Khozhunov and two of his friends. Cast as a high-spirited drinking song on one level, the song also tells the story of the uneasy peace then existing between Germany and Russia. GALENYEVA'S ARIA starts the third act and introduces Irina Galenyeva, who becomes Ivan's interrogator in a Russian prison. A WORLD REBORN is a duet between the parents of the German protagonist, Hans Wurfl, after Hans has had a serious argument with his father and stormed out. SERGEANT'S SONG serves to introduce Sergeant Orlov, who becomes Ivan's mentor. Orlov is an army veteran who comes from an extreme southern province of Russia. He embodies the breadth of feeling and the humor of the Russian peasantry. WINTER/THE LETTER is comprised of the final three sections of the CHORAL INTERLUDE, a choral cantata taken from the opera. After a brief introduction setting the scene of soldiers experiencing the Russian winter, it tells the true story of an encounter between a German patrol and a group of Russian soldiers who, together with their horses, have frozen to death standing in the snow. The piece concludes with an adaptation of an actual letter found on a dead soldier. Throughout the nationalities of the soldiers are purposely kept ambiguous.

SPECIAL THANKS TO:

Bill Russo, Mary Badger, Bill Dicker (lights, etc.), Tricia Alexander, Adam Meltzer, James Owens. All the wonderful student and professional performers. Thank you, thank you, thank you!

Cassettes are available of MUSIC FOR STRINGS, MUSIC FOR DANCERS, and the CHORAL INTERLUDE from TWO SOLDIERS by special request. Copies of the album MUSIC... DOUG LOFSTROM are available for purchase in the lobby.

Composition of the opera TWO SOLDIERS has been partially supported by a grant from the NATIONAL ENDOWMENT for the ARTS, a federal agency.

FREE STREET THEATER PRESENTS:

PROJECT!

A MUSICAL DOCUMENTARY

Conceived and Written by PATRICK HENRY
Music by DOUG LOFSTROM
Lyrics by TRICIA ALEXANDER
Choreography by DONALD DOUGLASS

Friday, April 21st - 7 pm
Saturday, April 22nd - 2 pm & 7 pm
Sunday, April 23rd - 2 pm

The Field Museum Auditorium
Roosevelt Road at Lake Shore Drive

tickets: \$12.00 (members - \$10.00)
\$7.00 - Children

for information: 322-8854 (Field)

Free Street Theater Presents
a World Premiere Opera

Two Soldiers



Music:
Doug Lofstrom

Libretto:
Al Day

Director...Jeff Berkson Lighting Designer...Ken Bowen
Technical Director...Bill Dicker Conductor...Doug Lofstrom

7:30 p.m.

Thursday, March 8th

Saturday, March 10th

UIC Theater Tickets: \$12.00, \$6.00 Students & Seniors
(312) 996-2939
University of Illinois, Chicago • 1040 West Harrison St.

Two Soldiers



an opera in three acts

Music
Doug Lofstrom

Libretto
Al Day

TWO SOLDIERS

an opera in three acts

A SYNOPSIS

Against a backdrop of world conflagration in the 1940's, the opera *TWO SOLDIERS* explores the themes of destiny and choice, of survival and enlightenment. It follows two very different soldiers, one Russian and one German, through their wartime experiences up to the moment they meet. Both, from the beginning, have had premonitions of this meeting and when it finally happens they recognize each other as spiritual brothers. In the midst of battle each must act accordingly: the German soldier is wounded; the Russian is ordered to execute him, but refuses. The German, knowing his time has come, compassionately helps his newfound brother-in-arms to fulfill the order, thus killing himself. The Russian soldier is taken, torn and shattered, from the battlefield.

In prison he is interrogated by a woman officer. In the course of these interrogations, she comes to understand the soldier's dilemma. With the emotional tension mounting, he denies the charge of treason on one hand and professes the guilt for the death of his spiritual brother on the other. His interrogator realizes his strength and innocence even as the soldier realizes this bond of brotherhood will always live inside his heart. In the end he goes, a whole, free man, to serve his sentence in a labor camp, while his interrogator must now begin her own spiritual journey, driven on by her encounter with him.

The opera begins with two soldiers, the German and the Russian, and ends with two soldiers, the Russian and his interrogator; meeting, coming together, changing, and parting. Amid war and chaos, confusion and clarity, the reality of brotherhood survives, telling us we are all soldiers with our unwanted wars, capable of finding our brothers and sisters in the hearts of those who are our enemies.

A SHORT HISTORY

TWO SOLDIERS was begun on a train journey from Chicago to Seattle in late 1984. Composer Doug Lofstrom spent his time on the train reading historical accounts of the war between Germany and Russia 1941-45. Upon reaching Seattle, his friends took him to a Buddhist service which included extended group chanting. During the chanting, the composer had a fleeting vision of two soldiers on the battlefield, refusing to kill each other. The next morning, he awoke and sketched a synopsis of what became the first two acts of the opera.

In the next several months, he completed a first draft of the libretto and much thematic material. In the next year, he was awarded grants from the Illinois Arts Council and the National Endowment for the Arts to develop the piece. After this initial period of enthusiasm, the composer found he was unable to complete the piece on his own. Eventually he enlisted the aid of singer/songwriter Alan Day as librettist. Over the next two years, the two completely recast the piece, finally finishing it in early 1989. Along the way, they composed another piece, *CHORAL INTERLUDE*. This piece combines several choral interludes from *TWO SOLDIERS* with other material in a cantata for chorus and orchestra based on themes from the opera. Work continues on *TWO SOLDIERS* with the completion of the fair copy of the chamber orchestra score and plans for a version for full orchestra. After its first performance in 1989, *TWO SOLDIERS* was honored with a Pulitzer Prize nomination from the celebrated American composer, William Russo.

PERFORMANCE AND RECORDING HISTORY

TWO SOLDIERS has been performed and recorded several times in complete and partial versions. The CHORAL INTERLUDE mentioned above was recorded in the summer of 1987. In the spring of 1988, several scenes and choral interludes were performed at Columbia College in Chicago. November of 1989 saw the first performances of the piece in a concert version, minus the choral interludes. Both of these performances were recorded. The piece was mounted in a studio production, directed by Jeff Berkson and produced by Free Street Theater, at the University of Illinois, Chicago on March 8 & 10, 1990. Both of these performances were recorded and the March 10 performance was videotaped.

VIDEOTAPE ORDER

Act II, Sc. 1	Andrew Schultze Tom Heilman
Act II, Sc. 2	Mario Tanzi Andrew Schultze Ensemble
Act I, Sc. 5	Andrew Schultze Kati Guerra
Act II, Sc.4	Steven Diklich Andrew Schultze Tom Heilman Ensemble
Act III, Sc. 4 & 5	Andrew Schultze Colleen Lovinello Steven Diklich
Act III, Sc. 10	Andrew Schultze
Prelude	w/ credits

AUDIOTAPE ORDER

Prelude	
Act I, Sc. 2	Colleen Lovinello Tom Heilman Steven Diklich
Act I, Sc. 5	Andrew Schultze Kati Guerra
Act II, Sc. 2	Mario Tanzi
Act II, Sc.4	Steven Diklich Andrew Schultze Tom Heilman Ensemble
Act III, Sc. 5	Andrew Schultze Colleen Lovinello Steven Diklich
Act III, Sc. 6	Andrew Schultze Colleen Lovinello
Act III, Sc. 10	Andrew Schultze

Produced by Doug Lofstrom for Free Street Theater

November 9 & 11, 1989 at The Church of the Three Crosses, Chicago

March 8 & 10, 1990 at the UIC Theater, University of Illinois at Chicago

PRODUCTION STAFF

Director	Jeff Berkson
Conductor/Music Director	Doug Lofstrom
Lighting Designer	Ken Bowen
Technical Director	Bill Dicker
Stage Manager	Susan Welli
Vocal Coach	Michael Wilson
Sound Designer	Ken Gorz
Audio Cues	Mary McFadden
Video Cues	Jonathan Treat
Orchestration Assistant	Adam Meltzer
Video Camera	Glenn Charvat/Jon Groot
Video Editing	Jim Passin
Audio Editing	Steve Yates

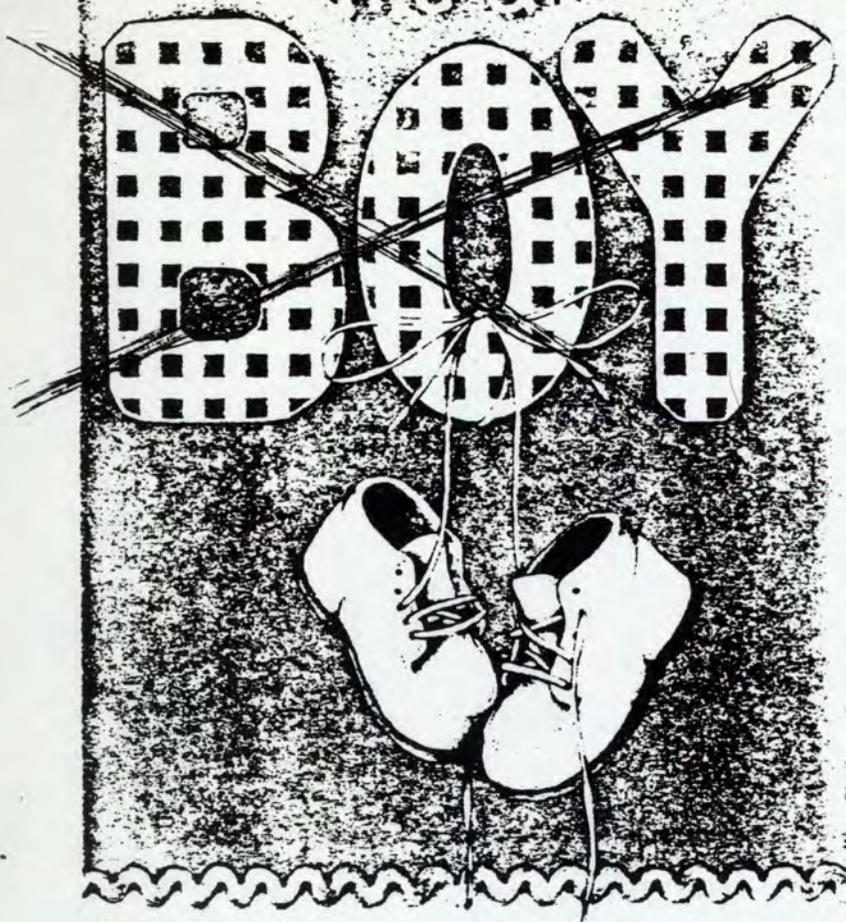
The composition and performance of TWO SOLDIERS has been assisted by grants from

The National Endowment for the Arts
The Illinois Arts Council, a state agency
The Chicago Council on Fine Arts

For further information contact:

Doug Lofstrom
1716 W. Winona
Chicago, Il. 60640
USA
312-769-0151

It's an opera!



Two Soldiers
Name
Doug Lofstrom + Al Day
"Parents"

March 8 & 10, 1990
Date of Birth

University of Illinois, Chgo
Place

Heavy...
Weight

February 4, 1990

Dear Friends:

I know that I always wait entirely too long to notify you about my upcoming musical events. Well, this next one is SO important, I figured I'd better let you know far enough in advance to make plans to attend.

The performances will take place at 7:30 pm on Thursday, March 8 and Saturday, March 10 at the UIC Theater of the University of Illinois, Chicago, 1040 W. Harrison, Chicago, 60607. The production will be directed by Jeff Berkson; the cast, chamber orchestra, and the University Chorus will be conducted by composer Doug Lofstrom. Lighting design is by Kenneth Bowen; the technical director will be William Dicker.

The cast is headed by Andrew Schultze and Thomas Heilman, who play the two soldiers, and Colleen Lovinello, who plays the interrogator. They are supported by Kati Guerra, Mario Tanzi, Steven Diklich, Drew Beck, Walter DuMelle, and Scott Christensen.

Tickets are \$12.00, \$6.00 for students and seniors and are available from the UIC box office 996-2939. For further information, call Irene Depke at Free St. Theater at 642-1234, or me at 769-0151.

See you there!

NEWS • STAR

88th Year - No. 14

Tuesday, April 3, 1990

Tracing the odyssey of 'Two Soldiers'

"I can't. . ."

Doug Lofstrom was at a Buddhist service in Seattle, chanting *om* "for what seemed like forever," when the vision clicked in. His response was *I can!* and eventually 60 people played their part in bringing his vision to life, on stage early last month at the University of Illinois Theater.

The vision, of a soldier's courageous and terrifying sanity — his refusal to kill an enemy — was the germ of the opera "Two Soldiers," Lofstrom's mid-life rite of passage, the culmination of a lifetime's musical journey.

The opera, deeply inspired by the works of Aleksandr Solzhenitsyn, also drew sustenance from a Greek dishwasher and a singing Italian waiter who worked at a German restaurant on Clark Street. A breakfast at Poolgogi's, a Korean restaurant on Morse Avenue, also figured crucially. Chicago's North Side, in short, was an ideal incubator for Edge-water resident Lofstrom's musical statement about the triumph of brotherhood over war.

Throughout the five-year odyssey that culminated in "Two Soldiers," Lofstrom remained a performing jazz musician (he plays bass), as well as artistic director of Free Street Theater (writing, among other things, the music for the award-winning musical "Project!") and teacher in the Music Department at Columbia College.

The possibility of writing an opera first grabbed hold of Lofstrom in 1984, when he was scoring a Free Street anti-drug musical called "Take the Chance." As he was putting the characters' final speeches to music, he realized this process was actually opera writing. "The seed was planted."

Robert Koehler



First, he thought he'd try to adapt someone else's work. One he strongly considered was Solzhenitsyn's "One Day in the Life of Ivan Denisovich," the story of men in a Siberian prison camp. While turning this work into an opera proved infeasible, he found his theme in it. "On the outside, these guys are living in hell," he explained, but they manage to eke meaning out of life in the bleakest surroundings. "No matter what the experience, *life* is still the essence."

Later that year, he and his wife, Tricia Alexander, took a train trip to Seattle, during which he immersed himself in Solzhenitsyn and other material on World War II. On arrival, he accompanied friends to that fateful Buddhist service. There, the vision — of two soldiers refusing to kill each other on the battlefield — jelled.

Although he's usually a night person, Lofstrom sprang out of bed early the next morning, well before anyone else was up, and furiously wrote a draft of the opera's first two acts.

Lofstrom secured two grants for his project in 1985, from the Illinois Arts Council and the National Endowment for the Arts. They came on the strength of a plot synopsis and one song, which he wrote specifically for Mario Tanzi, a waiter at the erstwhile Brown Bear Res-

taurant. (Lofstrom played in the restaurant's house band at the same time Tanzi was singing waiter; and Tanzi's character was modeled after the Zorba-like Greek dishwasher there.)

As he now settled in to do some serious composing, however, he found he was simply unable to set music to his own words. Through his wife, also a musician, he was introduced to singer-songwriter Al Day, a West Rogers Park resident.

"The first song of his I listened to just knocked my socks off!" After conferring over *bi bim bop* at Poolgogi's, their partnership was born, with pop musician Day excited about expanding his own horizons. He became librettist.

As the project gained momentum, it became a career opportunity for many besides Lofstrom and Day — among them the cast, of course, along with director Jeff Berkson and stage manager Susan Welli, all of whom relished the chance to be part of an opera production.

Their efforts finally led to Andrew Schultze, as the Russian soldier Ivan, being possessed by a battlefield vision that the captured Hans (Thomas Heilman), a German, is in the deepest sense his brother. He's ordered to dispose of the prisoner. In this setting, human life has the value of straw, perhaps. "I said shoot the prisoner!" the commanding officer screams.

"I can't. . ."

A marvelous and chilling third act, an operatic interrogation of the disobedient Ivan, follows. Through it all, Ivan remains undefeated, "Above all else a child, who keeps hope alive in his hands and his brother alive in his heart. . ."

And opera lives in Chicago.

Faculty member's opera to debut

By Arlene Furlong
Staff Reporter

Five years ago, Columbia College faculty member Doug Lofstrom had a "tiny little idea" for an opera. This week, Free Street Theater will present Lofstrom's opera, *Two Soldiers*, at the University of Illinois Chicago Theater.

"I got bit by the music theater bug while writing my first show for Free Street Theater in 1984," said Lofstrom, who teaches in Columbia's music department. "I knew I was going to write an opera, but I didn't know what it was going to be about."

His inspiration had an unusual origin. During a train ride from Chicago to Seattle, Lofstrom absorbed himself in Russian literature and World War II documentaries. Upon his arrival in Seattle, friends took him to a Buddhist service. During the chanting, Lofstrom created a vision of two soldiers, facing off. He slept very little that night, but woke "totally inspired." The synopsis for *Two Soldiers* was written that morning.

"I really believe that the theme of connection among people came to me out of that group chanting at the Buddhist service," said Lofstrom. "Then I chose the

darkest moment of the 20th Century and tried to put a little light there."

The opera is set in the 1940s, when the nations of the world are so caught in the toils of war that they no longer know how to break free. Soldiers must perform their duties in a war of attrition. Two soldiers, one Russian and one German, confront the reality that brotherhood can survive. Two soldiers must resolve this dilemma, the Russian and his interrogator.

The opera explores the themes of destiny and choice, of survival and enlightenment. *Two Soldiers* finds clarity beneath the chaos, brothers and sisters among enemies.

Lofstrom believes the clash between factions of people at that time shaped our age more than we realize, but that in all of our unwanted wars, we are capable of finding that common bonds can prevail. Therefore, the relevance of *Two Soldiers* exists in all of our lives.

"I hope the opera is wonderful, I hope people love it, and I hope it goes further," said Lofstrom. This persevering attitude enabled Lofstrom to follow his idea through to completion. Although he attributes luck as a factor in finding collaborating librettist Al

Day, Lofstrom said writing music for an opera can be very laborious work. "Musical calisthenics," he termed it. "But since I've been through it, I feel that I can write anything. I feel that I can go with my first impulse, be much more spontaneous," he said.

Lofstrom has composed music for film, dance, theater and concert works. On March 19 and 20 his music will be performed at the Getz Theater and later broadcasted on WFMT. He has been music director of Free Street Theater since 1982 and an associate artistic director since 1989. Lofstrom produced music for many Free Street productions, including the award-winning *PROJECT!* He is a full-time faculty member at Columbia College and also teaches private students.

Lofstrom said there is an important lesson he has learned that should be passed on. "When you act on your dreams, things happen. When people see you moving, doors open."

Showtimes for *Two Soldiers* are Thursday, March 8 and Saturday, March 10, at UIC Theater, 1040 W. Harrison. Tickets are \$12.00, \$6.00 for students and seniors, and are available from the UIC box office, 996-2939.



Photo by Ruben DeAndrea

Doug Lofstrom



Tribune photos by Ernie Cox Jr.

Chicago's Free Street Theater prepares for Wednesday's opening of "Project!" at the Kennedy Center.

Chicago's 'Project!' takes Washington by storm

By Michael Kilian
Chicago Tribune

WASHINGTON—No visiting troupe—not the Royal Danish Ballet, not the Red Army Army Chorus—has electrified a Kennedy Center audience quite the way the fired-up cast of the Cabrini-Green street musical "Project!" did at Wednesday night's opening performance.

A collaborative effort of Chicago's Free Street Theater and Cabrini-Green residents, the jarring, jangling, plaintive and yet warmly inspiring community production already had attracted considerable national and international attention for its innovative mingling of video screen montages with street music, song and dance to tell the real and human story of one of America's most notorious public-housing developments.

But the response of the mixed black and white capital audience transcended mere theatrical appreciation. The show was continually interrupted by applause and, by the final number, people were on their feet and cheering—even talking back and forth with the performers.

"I think it was great!" said Gary Tischer, theater critic of Washington's Georgetown newspaper. "Very original. I wish it was going to be here longer. It's very pertinent for this city also." ("Project!," which has been performed



Cast member Maria McCray

in London, Glasgow, San Antonio and Kansas City, closes Sunday.)

Conceived and originally directed by the Free Street Theater's late director Patrick Henry, "Project!" mixes actual taped interviews of Cabrini-Green residents with an onstage recreation of the Chicago's Near North Side housing complex, a physical and emotional pris-

on where the despair of everyday life is punctuated by violent death.

"I could hear it," says one man in the show, describing a shooting victim dying outside his window. "You don't know what it's like. You can hear it."

Though "Project!" is full of warmth and humor and the amazingly profound eloquence of simple, rough-edged street talk, some moments proved so violent and upsetting that at least two Kennedy Center theatergoers fled from their seats.

One man who watched raptly till the final note was sung was Navy Cmdr. Anthony Watson, deputy commandant of the U.S. Naval Academy at nearby Annapolis, Md. He spent his childhood in Cabrini-Green. "When they sang in the beginning about the need to have dreams," he said, "that's when my temperature began to rise. The show brought tears to my eyes."

"Project!" was originally to be part of a full-scale Chicago Festival at the Kennedy Center, similar to the highly successful San Francisco Festival of a few years ago. When backers failed to attract sufficient funds, it was canceled, but the Kennedy Center opted to produce "Project!" separately, as well as performances later this month of Chicago's Hubbard Street Dancers and the Goodman Theatre production of "She Always Said, Pablo."

Announcing Performances of
New Music by

Doug Lofstrom

Premiere

AUGUST DIARY

Excerpts for String Orchestra

Sunday, Sept. 30 • 3:00 pm

Ethos Chamber Orchestra • Ron Holleman, conductor

River Forest Women's Club • 526 Ashland, River Forest, Il. 708-386-1202 Tickets: \$15.00

PRELUDE and WEDDING SCENE

from the opera TWO SOLDIERS

Saturday, Oct. 27 • 8:00 pm

Westminster Chamber Orchestra • James MacDonald, conductor

Olson Chapel • Trinity Divinity School • Bannockburn, Il. 708-317-0477

Just east of I-94 at Half-Day Rd. (Il. Rt. 22) Tickets, \$5 & \$10

Music...

Doug Lofstrom

Friday, Oct. 19 • 8:00 pm

Music... Doug Lofstrom

With Special Guests:

Daryl Thompson, guitar; Jeff Newell, saxes;
Rick Vitek, drums; Dave Gordon, keyboards

Southend Musicworks • 1313 S. Wabash • Chicago, Il.
312-939-2848 • Call for Ticket Prices

Also:

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APPROVED

DOUG LOFSTROM

Fall, 1990 Little Miracles Prod • 1744 W. Devon #45
Chicago, Il. 60660 • 312-769-0151

newsletter

Well, here's an odd thing! Me starting to send out my newsletter again after a break of several years... I've really missed doing it and keeping in touch with you all periodically. From time to time, people ask me, "what ever happened to the newsletter?" So... here it is! I think this time I'll take it a little easier and attempt to do it only quarterly. I suppose the main reason I'm starting up again is because I have some interesting gigs coming up and I plan to keep performing my music in one way or another for the duration.

It's been a pretty eventful couple of years. I suppose that's one reason I haven't been doing the newsletter. I wrote music for a show for Free St. Theater and toured the world with it, got a job teaching at Columbia College and directed several shows there, wrote an opera and got it performed (miracle!), visited England, Scotland, Wales, Germany, Switzerland, and Austria, got a computer and learned how to use it, wrote lots of new music and started working on 3(!) new shows, got a new dog, was appointed Associate Artistic Director at Free St. Theater, wrote music for a couple of short films, etc., etc.. No wonder I haven't been performing much or sending out the newsletter.

Thanks a lot to all of you who came to a performance of the opera! It was a real milestone in my career, not only as the culmination of 5+ years work, but also as the most adventurous performance I've ever taken on. All in all it went very well. I'm still chasing down a few leads for further performances.

On Sept. 30 the Ethos Chamber Ensemble premiered my piece August Diary. Last August (1989) I kept a "musical diary" by writing at

least one piece of new music every day. Several of these sketches became a suite for string orchestra. Thanks to Ron Holleman for including this piece in his season!

Friday, October 19, we play for the first time at **Southend Musicworks**, a new concert space south of the loop. I've got a great group with me, including some of the "Friends" with Daryl Thompson on Guitar. If you don't know Daryl's work, you're in for a treat. Along with these great jazz players, we just might blow the roof off!

On **October 27**, Jim MacDonald will conduct **Prelude and Wedding Scene from TWO SOLDIERS** (my opera) with the Westminster Chamber Orchestra of Deerfield. This is Jim's first concert as music director of the orchestra and it should be a great performance. Hope to see you at one or both of these concerts!



Friday, Oct. 19 • 8:00 pm

Music... Doug Lofstrom w/Special Guests: Daryl Thompson, guitar;
Jeff Newell, saxes; Rick Vitek, Drums; Dave Gordon, Keyboards

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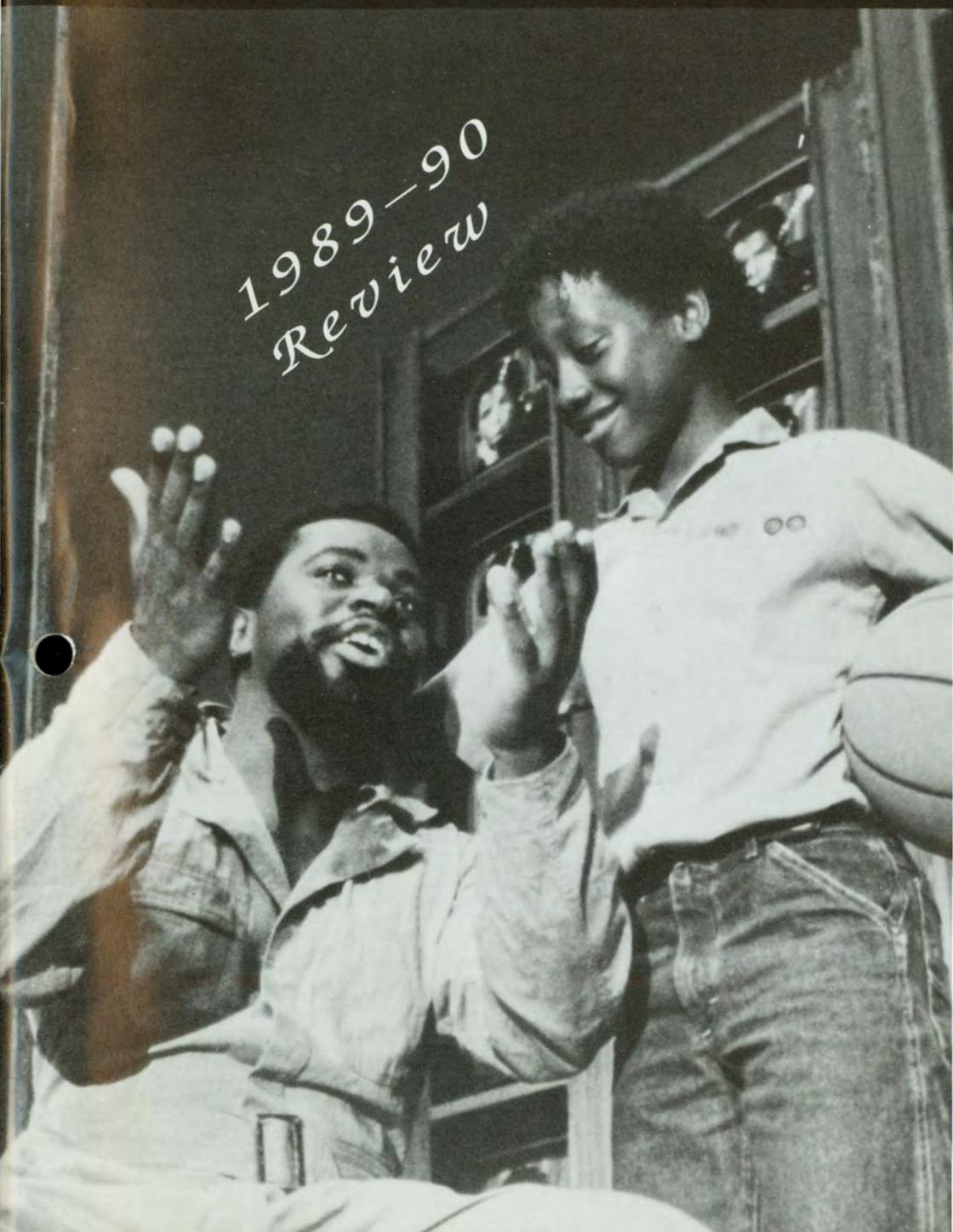
Music... Doug Lofstrom
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Southend Musicworks • 1313 S. Wabash • Chicago, Il.
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FREE STREET THEATER

*1989-90
Review*



Memorials

Free Street Theater has recently mourned the deaths of three of its own. We pay tribute to their talent and their contributions, and dedicate this review to their memory.



Patrick Henry

1935-1989

The death of Founder/Artistic Director Patrick Henry has left a void in this company, this city and the arts world. Patrick created Free Street from his own passionate belief in the ability of the arts to transcend all the barriers that separate us. His enormous talents led to the formation of several unique performing units, a body of work that encompassed over forty original productions, and more than two dozen awards from agencies as diverse as the Jeff Committee, HUD, and the Chicago Community Trust. His presence in the cultural community gave voice to

populations never before admitted to the inner sanctum of the professional arts. His humanity was unbounded, his eloquence and wit legendary, and his flamboyant insistence on art for everyone resulted in his theater engaging a total audience of over six million people. He was a demanding teacher and director who elicited life-long loyalty from hundreds who worked for and with him. We miss you, Patrick.

Anne Binyon

1899-1990

Gray Panther, social activist, soapbox orator, Ann was an original member of Free Street Too in every sense of the term, giving twelve years to touring with the company. Always a favorite of reporters and columnists, the diminutive actress was invariably described by the press in words such as "firebrand" and "passionate" (just please don't call her cute). Her own words, "I am a rebel" define more clearly her passionate dedication to individual rights. Anne was an ever charming and delightful character - both on stage and off.



Ed Rawson

1899-1989

Ed was a complex man - a man of many facets: engineer, actor, nurturer, caretaker, intellectual, inventor of language. He was "a kid who loved trains", a consummate

storyteller and his affinity for acting should have surprised no one. He was dragged bodily into Free Street Too at the age of seventy six. He toured and performed with the company for twelve years, delighting audiences around the country with his immortal characters. He was the most immortal of them all and we are grateful that he came and stayed at Free Street.

UPCOMING EVENTS

The Ferrier Project

Free Street has a multi-year commitment to Ferrier Estate, London, to facilitate arts programming in this government project, not unlike Cabrini. To date, we have provided two residencies, with a third in January 1991. The first fruit of this unusual association is a book, due out in the spring; entitled *Voices Of Ferrier*. We anticipate a joint performance project by 1992.

Images

This new musical production scheduled for the 1991-92 season examines the myths and resulting realities of being a black man in white America. A multi-racial cast will focus on the prejudices that affect an entire population, regardless of individual achievements. Fostered by statistics which show a disproportionate number of black men in jail, dead as a result of violence, and unemployed, the larger community justifies its fears and feeds the myth of a population out of control.

Images will be written and directed by Donald Douglass, an eighteen-year veteran of Free Street's programs. The score will be a collaborative effort under the direction of Doug Lofstrom, composer of several Free Street shows including *PROJECT!*, an opera, films and independent works.

Club Date

Scheduled for Fall, 1991, this new musical centers on 1940s era jazz musicians forced to make a living playing "straight gigs". Doug Lofstrom, himself a working musician and son of a working musician, will create this cabaret-style piece that allows the audience to play themselves and still be privy to the "behind the scenes" discussions of living on the road, gigs run amok, and a life making music.

PROJECT!

Free Street's powerful musical about life in Cabrini-Green: the human story behind the headlines. The company's 26 members, many of them current or former residents of the infamous housing project, have toured abroad twice, and, in the past two years, have enjoyed standing ovations in 28 cities in 10 states in 3 countries.

**Conceived and
originally directed by
Patrick Henry**

**Directed and Choreographed
by Donald Douglass**

Music by Doug Lofstrom

Lyrics by Tricia Alexander & Patrick Henry

Set Design by Rob Hamilton

Lighting Design by Marc Shellist

"No visiting troupe - not the Royal Danish Ballet, not the Red Army Chorus - has electrified a Kennedy Center audience quite the way the fired up cast of the Cabrini-Green musical *"PROJECT!"* did..." *Chicago Tribune*

"*PROJECT!* is a shout from the heart" *The Observer, London*

"A musical documentary...moving from humor to sadness, from explosiveness to stillness, and never letting the audience escape for one minute." *The New York Times*

"Musically enchanting, bittersweet but never sentimental, *PROJECT!* was greeted with deservedly deafening applause and a standing ovation." *City Limits Magazine, London.*

"...stunning kineticism...surprisingly sexy and funny, one laughs and cheers at the same time." *The Dartmouth, Dartmouth College*

The Cast

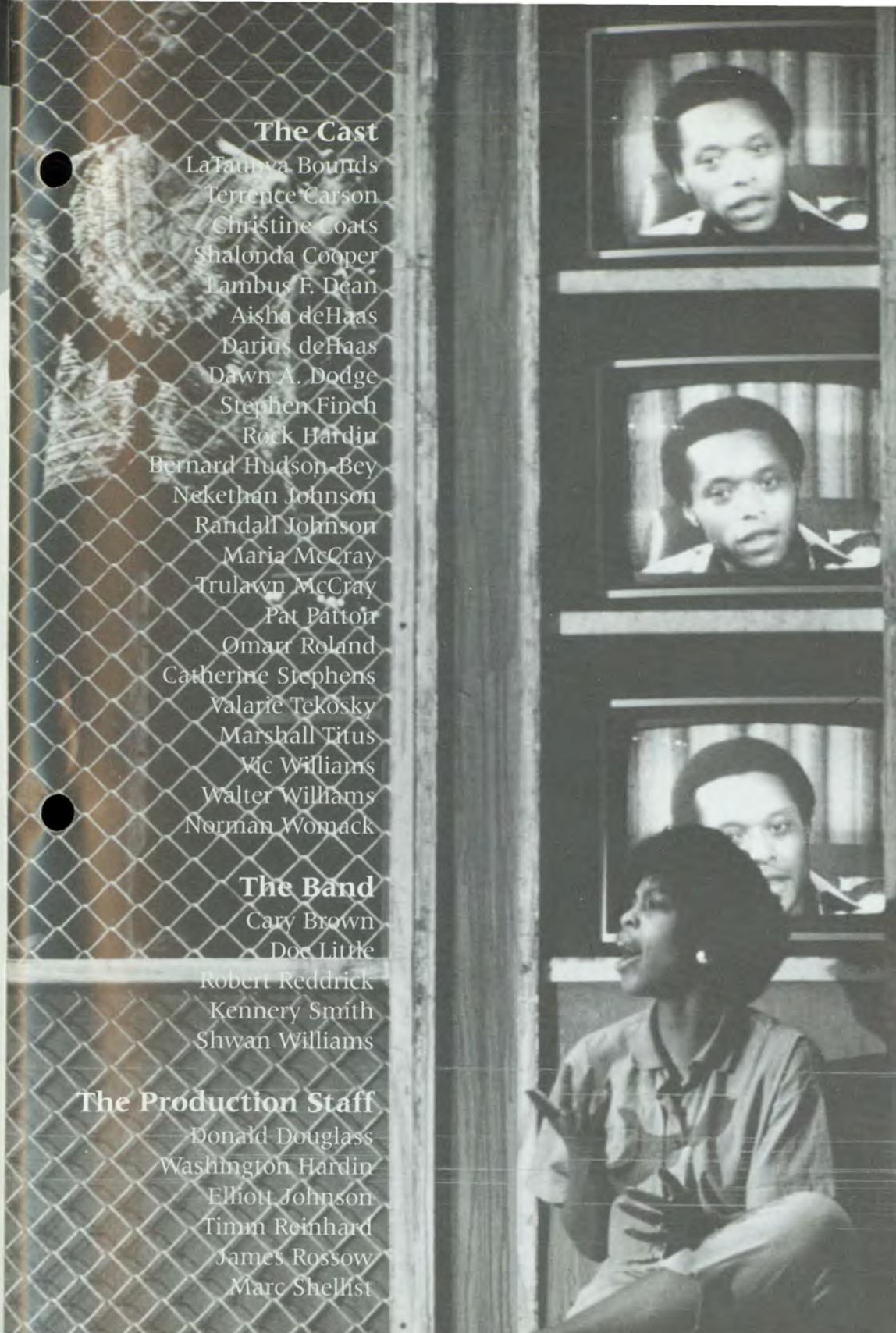
LaTanya Bounds
Terrence Carson
Christine Coats
Shalonda Cooper
Lambus F. Dean
Aisha deHaas
Darius deHaas
Dawn A. Dodge
Stephen Finch
Rock Hardin
Bernard Hudson-Bey
Nekethan Johnson
Randall Johnson
Maria McCray
Trulawn McCray
Pat Patton
Omarr Roland
Catherine Stephens
Valarie Tekosky
Marshall Titus
Vic Williams
Walter Williams
Norman Womack

The Band

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Doc Little
Robert Reddrick
Kennery Smith
Shwan Williams

The Production Staff

Donald Douglass
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Elliott Johnson
Timm Reinhard
James Rossow
Marc Shellist



FREE STREET TOO

-Reflections



"An exquisite networking of the lives of the cast by playwright Henry renders it impossible to fully describe what a powerful effect this gentle drama exerted on its audience. The effect was caused more by dramatic skill, though, than tear-jerking nostalgia. *Waterloo Courier, Waterloo Iowa*

"...I enjoyed presenting Free Street (Too) more than any other event...in my three plus years as director of Campus Programming. One student told me after the show that this performance was the best thing she has seen at Luther College. A faculty member told me he thought that every member of the Luther community should have been at that performance." *Luther College*

"Free Street Too ...brought a warmth and richness of life that was felt in all of our hearts. It was more than a performance - it was an intimate glimpse into feelings that we all share." *Moraine Valley College.*

"Free Street Too's performance was the high point of our Tenth Annual Community Conference on Aging..." *Purdue University - Calumet*

"Students, faculty and staff were touched by your enactment of events that shaped your lives—and what lives! Each of the experiences you shared enriched the lives of all ages in the audience." (letter) *National College of Education, Chicago.*

A lively and absorbing production by the nation's first company of people past retirement (the current company ranges in age from 65 to 82 - except for one youngster of 41). The script is a tapestry of hundreds of years of life experience - played by the people who lived them.

In the past year our "senior" company has toured the midwest and performed in three cities in Indiana, two cities in North Dakota, one city each in Minnesota and Wisconsin, and ten cities in Illinois - not to mention a dozen performances in Chicago. They are currently developing a new script: *Such A Lot Of Living To Do*, which will be ready for touring in Spring, 1991.

They thought it was a slow year.

The Cast

Barbara Steele

Julia "Flicks" White

Maria McCray

Louise Lovrich

Pauline DiIorio

Pete Lovrich

Anna Portnov

Original Script and Direction by Patrick Henry

Original development Jim Rossow

Additional material and script by Tricia Alexander & Ron Bieganski

Direction & Sound by Tricia Alexander

The Kids From Cabrini - *When The Drum Speaks*



Twenty young people between the ages of seven and fifteen make up this company of performers. Their current production, is *When the Drum Speaks*, three African folk tales translated into contemporary vernacular using music, rap and dance. Their performance has been widely heralded; their dedication, professionalism and discipline has brought kudos wherever they perform.

Residency Director:

Donald Douglass

Cabrini-Green Coordinator:

Maria McCray

Edgewater Coordinator:

Valarie Tekosey

Instructors:

LaTonya Beacham

Eleta Murray

Cheridah Best

Pat Patton

Ron Bieganski

Robert Reddrick

Donald Douglass

Ellen Samuels

Stephen Finch

Valarie Tekosky

Doug Lofstrom

Gary Yates

The Residency Program: Cabrini-Green and Edgewater

Begun in 1985, in the Cabrini-Green housing project to provide a positive outlet through the arts for the extraordinary talent and energy in that community, the Residency now serves over 100 children in the Cabrini neighborhood every week and an additional 75 children in the ethnically diverse Edgewater neighborhood. The children attend a variety of free after-school workshops including dance, theater skills, instrumental and vocal music, sign language and speech. All classes stress some aspect of literacy through reading, writing and the use of standard English pronunciation. Two productions, *PROJECT!* and *When the Drum Speaks* have grown directly from the workshop process. This summer a music video entitled *It Is Time*, was created from music and poetry written by children in the Cabrini workshops. But the Residency program is not about creating performers. It is about creating people with more options, greater self confidence, motivation and discipline.

"The show was wonderful...To see the youngest to the oldest tell stories and perform detailed blocking and choreography was impressive....I was thrilled to see the confident talent the children brought to the stage. The excellent behavior and discipline the children demonstrated...were a tribute to the seriousness with which they take their work...Perhaps more important than the actual performance, is the effect that being in "Kids from Cabrini" has on its members."
(letter) Field Museum of Natural History

"The "Kids From Cabrini" performance absolutely delighted me and the two standing room only audiences they played to at the college. It was just a pleasure and a joy to watch and listen to the children project!.
National College of Education

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**PROJECT! — Images — The Ferrier Project — Club Date
Free Street Too — The Kids From Cabrini**

Available Scores and Parts

August Diary • for orchestra. Version for String Quartet w/bass and harp also available.

Choral Interlude • from *Two Soldiers* for chorus, orchestra and soloists

Fairy Tale Suite • Music for chamber orchestra

Hawk! • for solo violin

The Heisenberg Uncertainty Principle • for chorus, soloists, organ and percussion

The Madrigal Book • works for a *cappella* chorus

Mirror Dance • for full orchestra

Music for Dancers • for chamber orchestra and rhythm section

Music for Dancers • solo piano version

Music for Strings • for string orchestra. Version for String Quartet w/bass and harp also available.

The Plumed Serpent • for orchestra, rhythm section and jazz soloists

Prelude & Wedding Scene • from *Two Soldiers* for full orchestra

String Quartet No. 1 • for string quartet

Symphony No. 1 • for full orchestra

Tocatta • for solo harp

Two Soldiers • Opera in three acts for orchestra, soloists and chorus. Version for chamber orchestra and optional chorus also available.

Variations • for full orchestra

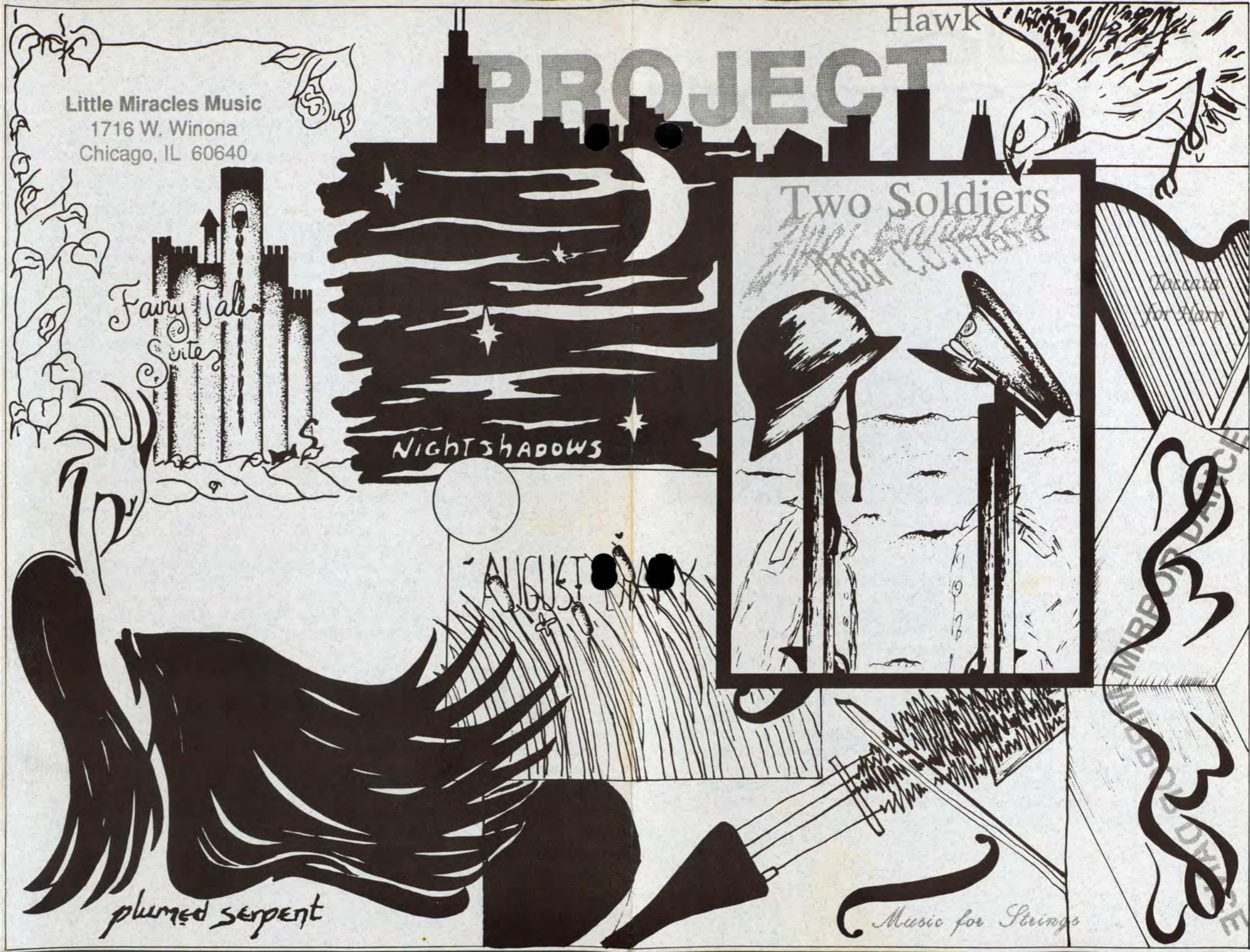
Violin Fantasie • for chamber ensemble and violin soloist

Parts and scores for all these works are available from:

Little Miracles Music

1716 W. Winona
Chicago, IL 60640

If you have any questions about instrumentation, degree of difficulty, available recordings of these works, or any other issues related to these compositions or the work of Doug Lofstrom, please feel free to call us at (312) 769-0151.



DOUG LOFSTROM

"I think there is a definite current in my work which attempts to communicate the human spirit. It's really a matter of getting my conscious mind to disappear and just letting it happen." The comments of a social philosopher? The observations of a social critic? No, these are the words of composer Doug Lofstrom. While not a Polyanna, Doug is nevertheless one who seeks out the positive and redeeming aspects of life. His belief in the human spirit's power to triumph over adversity is central to his world view. And, the need to express that belief is the driving force of his music.

Doug's music is the result of an eclectic mix of influences - from Bartók, Buddhism, and "Bird," to Mingus, Mozart, Solzhenitsyn and Stravinsky - that join to create a unique outlook on life and a distinctly original compositional voice.

Born in 1949 this Chicago native began his musical life as a trumpeter before following in his father's footsteps by switching to double bass. He attended DePaul University and the University of Illinois - Chicago to study composition. "My composing at this time," says Doug, "was pretty experimental. I was checking out a lot of different areas and exploring their expressive qualities." Primarily, however, he focused his compositional talents on writing for the groups with which he was performing.

An accomplished jazz bassist, Doug performed extensively as a sideman with such notable performers as Simon & Bard, the great Chicago saxophonist Joe Daley, trumpeter Dizzy Gillespie and the MoMing Dance Company. In addition, he also formed his own groups. Most notable among those were *Fantasie*, a jazz/rock fusion band, *Spontaneous Composition* with talented Chicago woodwind performer Rich Corpolongo and Pat Metheny drummer Paul Wertico. And finally, *Doug Lofstrom and Friends*, a core group of musicians that was augmented, when his compositional efforts required expanded resources, by other players from the Chicago area.



In 1980, Doug began to focus his efforts more exclusively on composition. "I enjoyed, and still enjoy, performing," says Doug, "but I began to envision myself more as a writer than as a performer or sideman. I was getting more satisfaction from my writing than from the hotel gigs and road trips that were the staple of my performing life." This new focus on composition led Doug to investigate new areas of musical expression.

Films turned out to be one of these new avenues. Over the last ten years he has scored animated and live action films for Pajon Arts. "Writing music for films whose audience was basically young children gave me the luxury of being a little more naive about my music," said Doug. "Simple ideas that I would have avoided for 'adult' audiences didn't necessarily get tossed out. These films are very good musical experiences for me. The hardest part is integrating my thematic material with the film's various levels of meaning." In addition, he composed the score for the award winning experimental film *The Heisenberg Uncertainty Principle* by video artist Janice Tanaka. "Janice's work is really on the opposite end of the musical spectrum from the Pajon Arts work. Her ideas are very avant-garde - very non-literal and non-linear with a lot of cross-representations and irony. It took me a long time to figure out what to do with the script she gave me. When we decided to open with a 'Gloria' that really opened it up for me. I wrote the music and then she shot the film. It was only later that I saw how the words and pictures came together and my only reaction was - Wow!"

In 1982 Doug became the Music Director for Chicago's Free Street Theatre where he could further his new interest in combining visual and musical materials. His best known Free Street work is *Project!*, the critically and popularly acclaimed musical about life in the Cabrini-Green low-income housing project. *Project!* has been seen in venues ranging from Chicago's Vic Theatre, the London Festival of Theatre, and a tour of Scotland, to CBS and Thames television, and the Kennedy Center in Washington D.C.. Called an "innovative mingling of video screen montages with street music" by *The Chicago Tribune*, "an extraordinary hour of television" by *The Chicago Times*, "extraordinarily moving" by the *London Financial Times* and "a full picture of life" by *New York Times*, *Project!* provided another musical vehicle for Doug to express his feelings about life. Despite the somber overtones of *Project!*, Lofstrom feels that its message is a positive one. "Life and the spirit are so persistent," says Doug. "Cabrini-Green's residents still manage to grow and come to realizations of themselves despite their situation."

Another example of this belief in the human spirit's resilience is Doug's grand opera *Two Soldiers*. A story about a Russian soldier and a German soldier during the darkest days of World War II, *Two Soldiers* took five years to write and is a collaboration with librettist Al Day. "On the outside, these guys are living in hell," said Lofstrom. "But they discover that no matter what their experience, life is still the essence." A minimalist production was mounted by the Free Street Theatre at University of Illinois-Chicago. Called "marvellous and chilling," *Two Soldiers* is a work that is musically accessible but which requires the audience to participate fully. The story is told from the protagonists' point of view, but the work also gives listeners an historical perspective. This perspective comes in a series of choral interludes sung by a traditional "Greek chorus." Doug notes that, "Al and I wrote the interludes first and then positioned them throughout the first and

second acts to provide continuity. Though the opera can be performed without the chorus, those who have heard the work feel that the interludes add to the musical, emotional and intellectual impact of *Two Soldiers*."

It is clear that critics and audiences find Doug's work valuable, but he has also been honored by various art-world support groups. Notable among Doug's awards are grants from the Chicago Council on Fine Arts, Artist Fellowships from the Illinois Arts Council and Fellowships from the National Endowment for the Arts.

As if composing does not keep him busy enough, Doug also spends part of his time on the Faculty of Columbia College. "I never intended to teach, but William Russo invited me to spend some time at Columbia," commented Doug. "Once I became part of it, however, I found that I like influencing young peoples' perceptions in a 1-on-1 situation. I feel like I have certain "secrets" that I can give to people. I can also expose students to music that they won't necessarily find on their own. For example, many of my students come to me with no clue as to who Belá Bartók is. For them, I function as a guide through the musical landscape."

Doug has documented his own musical landscape on two independently produced and distributed recordings. First, is *Spontaneous Composition*. As the name suggests, it is a collection of group music based on minimal written outlines. Critics called the album "hauntingly ethereal" and "aesthetically satisfying" while noting that in these performances "risk taking is the norm and success is almost constant." His other recording is *Music*. . . This record is a more structured selection of Doug's compositions and features an extended showcase selection titled "The Plumed Serpent." This composition is a major work for orchestra and instrumental soloists based on D. H. Lawrence's "The Plumed Serpent" and "Mornings in Mexico." Critics called "The Plumed Serpent" "exhilarating" and "deftly orchestrated." *The Illinois Entertainer* waxed effusively that on *Music*. . ., "Lofstrom's gifts as a composer really sparkle."

Doug's gifts as a composer are the result of a multi-faceted background and wide range of influences that make it difficult to categorize his music. Even Doug himself has trouble classifying his music. "People are always asking me what kind of music I write," he says. "I never know what to say." But, true to his outlook on life, he sees value in looking beyond the traditional labels. "I tend to rebel against the need to classify music. I just strive to make my music embrace all of my influences, ideas and feelings and say something about the human condition. So I'm not sure what you call that. I guess what I really write is music - just music."

Free Street Theater

presents

a world premier opera

Two Soldiers



**Music by
Doug Lofstrom**

**Libretto by
Al Day**

**Directed by
Jeff Berkson**

**Lighting Designed by
Ken Bowen**

**Technical Director
Bill Dicker**

**Conducted by
Doug Lofstrom**

free street theater
presents

Project!



"Project! is a shout from the heart"
The Observer, London

"A musical documentary...moving from
humor to sadness, from explosiveness
to stillness, and never letting the
audience escape for one minute."
The New York Times

"...stunning Kineticism that moves from
soaring melodic ballad into a jazzy spirited
gospel...surprisingly sexy and funny, one
laughs and cheers at the same time."
The Dartmouth, Dartmouth College

"Project! was greeted with deservedly
deafening applause and a standing ovation.
A "West Side Story" for the 1990's."
City Limits Magazine, London

May 8 - 20, 1990
The Vic: 3145 North Sheffield
Chicago, Illinois
for information: 642-1234

Free Street Theater presents
A World Premier Opera

Two Soldiers

Music by
Doug Lofstrom

Libretto by
Al Day

Directed by
Jeff Berkson

Lighting Designed by
Ken Bowen

Technical Director
Bill Dicker

Conducted by
Doug Lofstrom

Featuring

Andrew Schultze
Colleen Lovinello
Mario Tanzi
Walter DuMelle
Scott Christensen

Thomas Heilman
Kati Guerra
Stevan Diklich
Drew Beck
UIC Chorus

March 8 & 10, 1990
UIC Theater
University of Illinois at Chicago

A few words from the composer ...

It was in 1984, after I had written **Take the Chance** for Free Street Theater, that I first thought..."I'd like to write an opera". It was a challenge, a rite of passage. But at the time I had no idea what I would write about.

Later that year I took a trip to Seattle. At the time I was reading about World War II; about Germans and Russians, primarily. I was also reading Solshenitsyn. During the journey I had a vision of two soldiers on the battlefield, guns in hand, facing off. They decide not to kill one another.

I woke up early the next morning and wrote a draft - a sketch, really - of the first and second acts. Apparently, that momentary vision focused everything for me.

I wrote a script. I wrote one song, recorded it, and sent it out. I was awarded developmental grants for the Illinois Arts Council and the National Endowment for the Arts. And then I was stuck...I wrote very little music for my script. A year passed, and in 1986, *Al Day* came into the picture. With the onset of our collaboration, the whole thing began to come together.

About the Story

I've had an inkling about having been a soldier in World War II, and about having died there. Even not taken on the level of physical reincarnation, I felt it was an important story for me to write. A whole generation has been formed and informed by that conflict in many ways: politically, economically - karmically, if you will. Communism versus facism, the death and destruction that resulted from that conflict produced some of the darkest moments of the twentieth century. I felt intuitively that I had to hold a light to it, that I had to humanize it.

The Cast (in order of appearance)

Walter DuMelle.....	Officer/Sergeant
Tom Heilman.....	Hans
Drew Beck.....	Dieter/Alexin
Scott Christensen.....	Heinrich/Andrei/Soldier
Jason Gilbert.....	Willi/Soldier
Colleen Lovinello.....	Mother/Galenyeva
Steve Diklich.....	Father/Rhyzenko
Andrew Schultze.....	Ivan
Mario Tanzi.....	Theo/Orlov
Rock Hardin.....	Bartender/Soldier
Kati Guerra.....	Marina
Russ Donofry.....	Soldier
Seth Magowski.....	Soldier

Wedding Guests

Victoria Amelia, Russ Donofry, April Franza, Julie Hopkins, Seth Magowski, Susan Zindle

The UIC Chorus

Michael Cullen, Director

Lillie Adams, Russ Donofry, Rita Dagys, April Franze, Jason Gilmore, Robin Grady, Dobroslawa Hawryszczuk, Ray Jorgensen, Rina Satkiewicz, J'taun Shaw, Joe Slize, Tabitha Stewart, Paul A. Troy, Rita Zelewsky

Orchestra

Cindy Gdalan.....	Flute/Piccolo
Louann Ireland.....	Oboe/English Horn
Michael Levin.....	Clarinet/Bass Clarinet
Charles Shapira.....	Bassoon
Tom Jasek.....	Percussion
Michael Wilson.....	Piano/Vocal Coach
Hank Milligan.....	Synthesizers
Katherine Hughes.....	Violin 1
Alleyne Hoyt.....	Violin 2
Chris Miller.....	Viola
Beth Anderson.....	Cello
Dennis Whittaker.....	Bass

Creative & Technical Staff

Doug Lofstrom.....	Composer/Conductor
Jeff Berkson.....	Director
Ken Bowen.....	Lighting Designer
Bill Dicker.....	Technical Director
Ken Gorz.....	Sound Designer
Deb Siegel.....	Choreographer
Jonathan Treat.....	Video
Susan Welli.....	Stage Manager
Laura McDonough.....	Costumes
Adam Meltzer.....	Orchestration Assistant
James Owens.....	SFX Operator
Mary McFadden.....	Audio Cues
Tricia Alexander.....	Production Assistant
Seth Magowski.....	Production Assistant

About the Composer

Doug Lofstrom has been Musical Director of Free Street Theater since 1982 and is now an Associate Artistic Director. He is an alumnus of UIC and a faculty member at Columbia College. He has been a force in the musical life of the city since the early 1970's, composing and performing for film, dance, theater, and the concert hall. **Two Soldiers** was first conceived in late 1984.

Mr. Lofstrom was awarded an Illinois Arts Council Fellowship in 1985, and a National Endowment for the Arts Fellowship in 1986 for completion of the opera. Al Day joined the project in 1986, completely rewriting Lofstrom's original libretto. During the composition of **Two Soldiers**, Mr. Lofstrom composed music for several Free Street Theater productions, including the award-winning musical documentary, **Project!**, which can be seen in Chicago in May, and at the Kennedy Center in June.

About the Librettist

Al Day has been a familiar name in Chicago for many years as a singer and songwriter. Although **Two Soldiers** is his first work in the operatic format, he has written several other works for the theater including **Personal Devils**, which premiered at Columbia College in 1989, **Shop Girls**, which was performed at the No Exit Cafe, and **Concert From Post Three**, performed at Post Three in Evanston.

Day has appeared at clubs and colleges throughout America and has performed extensively on local radio and television including WFMT's Midnight Special and Live Concert programs, WBEZ in live concert, and WTTW on Soundstage. He was named Most Promising Young Songwriter by Chicago Magazine and interviewed by Studs Terkel on WFMT.

Synopsis of Acts

Against the backdrop of World War Two, we follow the destinies of two soldiers, one German, one Russian, through their wartime experience.

Act One

Hans and his friend Dieter enlist after a rally. A violent argument erupts when Hans' parents try to dissuade him. Meanwhile, three young Russians learn that Germany has invaded Russia. One of the youths, Ivan, is drafted and rushes off to tell his fiance. They marry.

Act Two

The new recruits each try to reconcile the reality of military life with his former image of war. A wizened veteran of World War One talks to the Russian soldiers of life and war and fear.

As the conflict drags on, fighting is deadlocked and Ivan's platoon attacks the ground held by Hans' and Dieter's, overcoming the Germans. Ivan is ordered to shoot the prisoners, including Hans. After a moment of confrontation, he refuses. Hans kills himself. Ivan is arrested.

Act Three

Ivan is interrogated by Irina Galenyeva, beginning simply and becoming more intense. He is confronted by his former commanding officer. Meanwhile, Galenyeva's position softens towards the prisoner.

Ivan is jailed with his former sergeant who explains how they must live in captivity. They are sentenced to ten years forced labor. On the train to the camp, Ivan sings of nature, his country and vows to keep Hans alive in his heart.

**This production is made possible in part
through the generosity of
Ann Barzel.**

About the Cast

Drew Beck has been a member of the Chicago Symphony Chorus since 1984. His solo experience includes "Mr. Jones" in Kurt Weill's Street Scene, "Sergeant Willis" in Gilbert and Sullivan's Iolanthe, and Faure's Requiem. He was a featured soloist on Voice of America's 1978 European Tour. His theater credits include "Jesus" in Godspell, "Pippin" in the show of the same name, Curley in Oklahoma and "Perchik" in Fiddler on the Roof.

Scott A. Christensen is Artistic Director of the Young People's Acting Company and has performed in musical theater roles including "Mikado" in Mikado, "Matt" in Fantastiks, "Sandor" in Bells Are Ringing and as a soloist in "A Taste of Broadway". He has sung with The Spirit of Chicago, The New Classic Singers and is a soloist for three suburban churches.

Steve Diklich has extensive theater credits in addition to his musical skills. He has performed with a host of Chicago companies including Pegasus Players, the Court Theatre, Orchard Theatre and Goose Island Theatre, playing roles as diverse as "El Gallo" in Fantastiks to the Writer in The Good Doctor and "Cliff" in Cabaret. Mr. Diklich has also performed in industrial shows, films, commercials, children's theater and with the Lyric Opera Chorus. He holds a degree from Illinois Wesleyan University.

Kati Guerra has played "Corinna" in Il Viaggio A Reims twice: once for the Newprt Music Festival and again for the Concert Opera of Manhattan, for whom she also sang "Frasquita" in Carmen. Other New York City credits include "Marzeline" in Fidelio and "Cleopatra" in Giulio Cesare. Ms Guerra has performed with a variety of orchestras including the Calgary Philharmonic, Brooklyn Philharmonic, the Bach Cantata Sundays Series, and the New Jersey Chamber Music Society. She has given solo recitals in New York and Texas and performed with the Spanish Repertory Theater. She holds a degree from Eastman School of Music.

Walter DuMelle has performed with the Grant Park Symphony Chorus, the Chicago Opera Theater and the Chamber Opera Theater. Mr. DuMelle won First Place in the Italian Vocal Scholarship Competition. He holds a degree in Music from North Park College.

Thomas Heilman has appeared in many roles, both in opera and in the theater. They include "Appolo" in Da Gagliano, "Slender" in Merry Wives of Windsor, "Tiresias" in Antigone and "Rinuccio" in Ginni Schicci. Mr. Heilman has a Masters degree from the American Conservatory of Music and extensive credits in oratorio and solo orchestral engagements including Basically Bach (Dixit Dominus by Handel; Mass in A by J. S. Bach). He has appeared in the Dame Myra Hess series, at the Detroit Institute of Art, and the Burgundian Consort, among others.

Colleen Lovinello has sung with several professional organizations in the Chicago area including the William Ferris Chorale, the Lincoln Opera Company and the Chicago Symphony Chorus. She placed second in the American Opera Society of Chicago's competition in 1989; won the Emma Ro Scholarship/Union League Competition and performed on the Dame Myra Hess recitals during 1988-89. Ms. Lovinello holds an M.A. from the University of Wisconsin, Madison, in Vocal Performance.

Andrew W. Schultze has performed in over thirty operas in the U.S. and Europe in roles which span medieval (Carmina Burana) to contemporary (works by Cesar Bresgan, Lejaren Hiller, Anton wolf and others). He has sung with the ArtAPark Opera, Indianapolis Opera, Kansas City Opera, New Jersey State Opera, Pittsburgh Opera Theater, Skylight Comic Opera, Syracuse Opera, Teatro Goldoni, Winer KammerOpera and the Zurich Opera. His roles include "Frank" in Die Fledermaus, the Father in Hansel and Gretel, Don Pasquale, Mikado and Captain of the Pinafore. Mr. Schultze has made recordings for Nonesuch, Orion, Harmonia Mundi/France, and Fonit Cetra. His performances have been broadcast on radio and television in eight countries in addition to the U.S.

Mario Tanzi has an extensive background in opera, musical theater and TV and radio commercials. His opera roles have included "Scarpia" in Tosca, "Iago" in Othello, "Rigoletto" in the opera of the same name, "Dr. Bartolo" in The Marriage of Figaro and as Bass Soloist in The Messiah. His theater credits such musical standards as Carousel, Oklahoma and Bells Are Ringing.

About Free Street Theater

Founded in 1969 by Patrick Henry, Free Street Theater has for the past twenty one years taken the arts to all segments of the American society through a variety of programs designed to serve a two-fold purpose: (1) To make the professional performing arts accessible to populations not served by traditional programming; and (2) To give those audiences a voice to the broader community. We have created programs for the physically handicapped; the National Project for Arts and the Aging; were named the National Project for Arts in the Neighborhoods; and have taught an extensive Literacy through the Arts workshop program in Cabrini Green since 1985.

As our name suggests, we performed in the streets for twenty years, taking theater where it has never been to audiences not served by traditional cultural programs. We currently have, in addition to the opera you are seeing today, a touring company of **Project!** which will be in Chicago at the Vic Theater May 8 through the 20. The show has been touring since 1986, has been abroad twice, represented the United States at the London International Festival of Theater in 1987, and will open at Kennedy Center in Washington on June 6.

Free Street Too, our company of people over sixty five, begins its fourteenth year touring the upper Midwest in March and April. The company is now performing **Reflections** and will open a new production, **Such a Lot of Living To Do**, next summer.

Several productions are in the works including: **Images** a musical documentary on Black men in White America as seen from the viewpoints of men and women, both Black and White, from all levels of society. Opens Fall, 1990. **Oh God, What Have I Walked Into** is a cross-cultural program with artists working in Ferrier Estate, London. This production will open at London's Albany Theater in Fall, 1990. Two additional new productions are scheduled for Spring, 1991, and Fall 1991.

Free Street is the Professional Theater in Association with the University of Illinois at Chicago.

Thank you very much...

to the following people, organizations and businesses who have generously helped make this production possible.

**Mary Badger
Ann Barzel
Chryssa Beaumont
Glenn Chavat
Columbia College
Ken Gorz and Mary McFadden
William Kaplan
John Kvistad
Bill Lewin
Jim Passin
Pegasus Players
William Russo
Working Class Uniforms**

and, of course,
**The University of Illinois at Chicago
Department of Communications and Theatre**
for the use of their facility
and the
Department of Music
for their fine Chorus



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Douglas Lofstrom Associate Artistic Director
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Chryssa Beaumont UIC Student Intern
Susan West Newsletter

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LaTonya Beacham
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**Free Street Theater is a Non-Profit Organization
Incorporated in the State of Illinois
Founded in 1969**
*441 West North Avenue, Chicago, Illinois 60610
(312) 642-1234*

PREMIERE PERFORMANCE
COMPOSER **DOUG LOFSTROM'S**
COMPLETE **MUSIC**
FOR
DANCERS

ENSEMBLE:

DAVE GORDON: KEYBOARDS
KATHERINE HUGHES: VIOLIN
TIM KITSOS: PERCUSSION
MICHAEL LEVIN: WOODWINDS
SAM LI PUMA: GUITAR
DOUG LOFSTROM: KBDS/BASS
JEFF NEWELL: WOODWINDS



ADMISSION: \$5.00

SUNDAY, NOVEMBER 13, 1988 at 8:00 P.M.

CHURCH OF THE THREE CROSSES

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TRICIA
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FIRST COMPLETE PERFORMANCE

MUSIC FOR DANCERS

BY DOUG LOFSTROM

SUNDAY, NOVEMBER 13, 1988 8:00 P.M.
CHURCH OF THE THREE CROSSES
333 W. WISCONSIN AVE. - CHICAGO

I.
PRELUDE
EURO-BOP
TANGO
THREE BY THREE
POLKA
DANSE ANTIQUA
MIRROR DANCE

II.
CALYPSO
Valse TRISTE
I GOT RHYTHM, MA NON TROPPO
L' EGYPTIENNE
WALTZ
SAD SONG
SAMBA (ON THE ADVICE OF VINCENT)

DAVE GORDON: KEYBOARDS
KATHERINE HUGHES: VIOLIN
TIM KITSOS: PERCUSSION
MICHAEL LEVIN: WOODWINDS
SAM LI PUMA: GUITAR
DOUG LOFSTROM: KBDS/BASS
JEFF NEWELL: WOODWINDS

MUSIC FOR DANCERS was composed between 1979 and 1983. The music is a direct outgrowth of my experiences as a dance accompanist and several pieces were parts of larger works commissioned by various choreographers. The suite is a collection of fourteen "character pieces" which owe a conceptual debt to the piano preludes of Chopin and Debussy and the suites and partitas of Bach. Stylistically, the music ranges from the deliberately naive (Polka, I Got Rhythm...) to the technically demanding (Mirror Dance, Euro-Bop). Many of the individual pieces have had long previous lives as piano, chamber orchestra, and jazz pieces. They are here performed for the first time in their entirety.

SPECIAL THANKS TO: Tricia Alexander, John Rossi, Linda Kelly, Tim Andrews,
Dave Gordon

Stage Musical Takes A Bleak Look at Life In Public Housing

'Project!' targets Chicago's Cabrini Green

By Louise Sweeney

Staff writer of The Christian Science Monitor

WASHINGTON

'PROJECT!' – the spirited musical about life in the Chicago public-housing project known as Cabrini Green – has just swooped in and out of the Eisenhower Theater at Kennedy Center here in less than a week. But somewhere in its ongoing national tour there should be a command performance for half the administration and all of Congress. The Department of Housing and Urban Development (HUD), which is responsible for such housing projects, should be at the top of the list.

The notorious project in the Windy City – where sudden death is a lifestyle; where violence, drugs, and gangs are rampant; and where children have no childhood – is the subject of this exuberant "musical documentary," which ends on a note of hope.

But the play also offers a firsthand insider's look at the despair, hunger, and imprisoning life in public housing presented by people who actually live there. Most of the cast are residents of Cabrini Green who have joined in a community arts program with Chicago's Free Street Theater.

"Project!" brings the inhumanity of it all home to theatergoers in a way no Senate hearing or massive HUD report ever could. Visually, the play would also be a natural for PBS. It is also – particularly in Act 1 – lively multimedia theater.

Cabrini Green's kids and parents prance out on stage and sing, dance, and rap about their lives in this government-financed ghetto. Their backdrop is a set that looks like a huge folding screen with shelves, on which are stacked nearly 60 TV monitors interspersed with tall wire cages, where members of the cast perform.

About 20 Cabrini Green residents appear in the video portion of the production, talking viscerally about their lives. Their words and images flash across several dozen TV screens at once, creating a surreal effect.

"There's a lot of fathers there, but there's no Daddys there," says a Cabrini Green mother on TV.

A father in his 30s says, "The generation coming up now – we take a bunch of children and throw away their lives."

THE residents trace the disintegration of government's resident-acceptance standards and the rise of gangs, which have divided the project into fiercely patrolled tribal fiefdoms where various gangs "own" the turf occupied by the school or grocery store, and rival gangs face violence or even death.

We meet the grieving mother whose deaf son died in the crossfire of shooting he never heard, the woman who has nothing left to eat in her refrigerator but one egg-salad sandwich and water, the man who tells of the boy they hear screaming in the street, "They shot me!" before a gang moves in and finishes him off.

As a black member of the audience told a friend after the "Cabrini Green" show: "If you don't live in there, you don't go near there. It's really bad."

Behind the words is the beat of music, rousing and strong, in songs like the opening "Some of That," and "War Zone," "Women's Blues," and "In Spite of All," with its insistent line: "I'm gonna fight the battle 'til I am free."

The talented cast includes three Actors Equity members among the Cabrini Green residents, who sing Doug Lofstrom's music with lyrics by Tricia Alexander and Patrick Henry, and dance to the choreography of Donald Douglass. Among the standouts in the cast are Catherine Stephans, whose voice is like sweet lightning, and Stephen Finch as a street troubadour with a deep, thrilling sound.

Although Act 1 goes off like a rocket under Donald Douglass's explosive direction, Act 2 droops a bit. It needs more work and tighter, crisper pacing.

"Project!" was developed by the Free Street Theater's founder, Patrick Henry, along with Free Street's artistic staff and Cabrini Green residents in 1985.

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1990-1991
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ETHOS '90 sketch was designed by Oak Park artist, Mary Vostal.

The **ETHOS CHAMBER ORCHESTRA** is a not-for-profit, tax exempt ensemble dedicated to the performance of chamber music from all styles and periods. The unique quality inherent in its programming of classical, jazz, third stream, and other musics, sets **ETHOS** apart from other chamber groups. **ETHOS** was founded in 1981 by its music director and conductor, Ron Holleman.

CONCERT	DATE/TIME	NO. TICKETS	PRICE PER	TOTAL
MEET THE ARTISTS (Concert + Reception) River Forest Women's Club	Sunday, September 30, 1990 3:00 p.m.		\$15 per person	
CONCERT #1 "For Children of All Ages" Alcuin Montessori School	Sunday, October 28, 1990 3:00 p.m.		\$8 Adults \$5 Seniors/Students	
CONCERT #2 "Music by Women Composers" United Lutheran Church	Sunday, February 17, 1991 3:00 p.m.		\$8 Adults \$5 Seniors/Students	
CONCERT #3 Dowling Home	Sunday, June 2, 1991 3:00 p.m.		\$8 Adults \$5 Seniors/Students	
FREE BONUS CONCERT Tribute to Al & Shane Levin Oak Park Temple	Sunday, April 28, 1991 3:00 p.m.		Free Admission. Please notify Ethos if you plan to attend.	
FULL SUBSCRIPTION MEET THE ARTISTS + 3 SERIES CONCERTS (A SAVINGS OF 11 - 17% ON FULL SERIES)			\$35 Adults \$25 Seniors/Students	

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e'thos (e ' thos), the ancient Greek belief that music has a direct and profound influence on character.

Ethos' eighth season begins with the "Meet the Artists Concert" and Reception at the River Forest Women's Club. This concert will feature the premier performance of Doug Lofstrom's (*Project*) string suite from his *August Diary*. Visit afterwards with the composer and the performers at our traditional reception with food and drink. At the request of Ethos patrons, the October performance will see a return of the "Children of All Ages" concert. Bring the entire family to hear the story of *The Musicians of Bremen* and the delightful, *Gerald McBoing Boing*. The 90-91 "Special Focus Concert" showcases women composers and will feature music by women from the 18th century through

contemporary Pulitzer Prize winning Ellen Zwilich. In typical Ethos fashion, the concert will include classical, jazz, and third stream music (by women, of course). The final concert of the series will continue the "Chamber Music in Private Homes" concept: this year in the beautiful home of Terence and Peg Dowling. Join us for another wonderful and exciting season.

In April, Ethos will be performing an additional concert free to all patrons in honor of Al & Shane Levin's golden wedding anniversary. The orchestra would like to offer special thanks to the Levins for their support & help over the years, and to their children for making this concert possible.

RON HOLLEMAN, Music Director/Conductor, received the Doctor of Musical Arts Degree in Conducting from the University of Iowa in 1982. Dr. Holleman has served as conductor of the Fox Valley Youth Symphony and the Metropolitan Chamber Ensemble. He is a frequent guest conductor of orchestras, concert bands, and jazz ensembles throughout the Midwest. He has been a member of the music staff at Oak Park-River Forest High School since 1968.

FREE BONUS CONCERT: This special concert of the season is a tribute to Al and Shane Levin, in honor of their 50th wedding anniversary. It's a gift from the Levin children to their parents, and to the community Al and Shane have been a part of for thirty years. The family invites, not only their friends and neighbors, but all Ethos patrons who share their pride and delight in the chamber orchestra to attend.

Sunday, April 28, 1991, 3:00 p.m.

Oak Park Temple

1235 N. Harlem, Oak Park, IL

Free admission, but please notify Ethos in writing or by phone (708) 386-1202 if you plan to attend.

This concert series is partially supported by grants from the Midcon Corporation, The First Chicago Bank of Oak Park, the Illinois Arts Council, a state agency, and the Civic Arts Council of Oak Park, a local agency.

PROGRAMS ARE SUBJECT TO CHANGE

The ETHOS CHAMBER ORCHESTRA begins its eighth concert series with the "Meet the Artists Concert."

The 1990-91 season begins with the gala, "Meet the Artists Concert" which includes a reception immediately following the performance. This concert not only assists in sustaining the ensemble throughout the season, but allows patrons the opportunity to meet and speak with its fine performers and guest artists. Tickets for this special affair are \$15 and include both the concert and buffet reception.

MEET THE ARTISTS CONCERT

Hubbard: **Little Sunflower**

Sammartini: **Christmas Concerto Op. 5, No. 6**

Lofstrom: **Selections from August Diary**

Mulligan: **I Know, Don't Know How**

Gillespie/Balakrishnan: **A Night in Tunisia**

Sunday, September 30, 1990, 3:00 p.m.

River Forest Women's Club

526 Ashland, River Forest, IL

Tickets: \$15 per person

Call 386-1202 for tickets and information

Reception immediately following the concert.

SERIES CONCERT #1

"For Children of All Ages"

B. Rogers: **Musicians of Bremen**

Fain/Hilliard: **Alice in Wonderland**

Corea: **Tweedle Dee & Tweedle Dum**

Sebesky: **The Whiffenpoof Song**

Kubik: **Gerald McBoing Boing**

Sunday, October 28, 1990, 3:00 p.m.

Alcuin Montessori School

7970 Washington Blvd., River Forest, IL

Tickets: Adults \$8; Students/Seniors \$5

Call 386-1202 for tickets and information

*This concert is being made possible, in part, by a grant from the First Chicago Bank of Oak Park.

SERIES CONCERT #2

"Music by Women Composers"

Zwilich: **Intrada**

Amalia: **Four Regimental Marches**

Ritter: **Tuesday at Ran's**

Levin: **Beginnings & Kinder Suite**

Ritter: **Mr. Frenches Buff**

Akiyoshi: **Long, Yellow Road**

Sunday, February 17, 1991, 3:00 p.m.

United Lutheran Church

409 Greenfield, Oak Park, IL

Tickets: Adults \$8; Students/Seniors \$5

Call 386-1202 for tickets and information

SERIES CONCERT #3

"Private Homes"

Blake/Holleman: **Spiral Staircase**

Frescobaldi: **Toccatà & Bergamasca**

Warren: **Music for Tuba, Cello & Vibes**

Lewis: **Blues in A Minor**

Schuller: **Conversations**

Brubeck: **Three to Get Ready**

Sunday, June 2, 1991, 3:00 p.m.

Home of Terence & Peg Dowling

846 Bonnie Brae, River Forest, IL

Tickets: Adults \$8; Students/Seniors \$5

Call 386-1202 for tickets and information

*Seating is limited for this concert, you *must* reserve seats in advance. Series subscribers who cannot attend are asked to inform us, so your seat can be re-sold.

Program Notes

February 9, 1992

New England Triptych

By William Schuman (1910-)

This work is based on the music of American composer William Billings (1746-1800). His works captured the ruggedness, religiosity and patriotic fervor that we associate with our nation's Revolutionary period.

The short introduction to the first section opens with a tympani solo which then develops in the strings. Trombones and trumpets begin the main theme, a free and varied setting of the words to the anthem, "Be glad then, America, shout and rejoice." After a middle fugal section, there follows a free adaptation of the Billings "Hallelujah" chorale.

The middle section is an embellished setting of a round written by Billings for these four lines:

*"When Jesus wept, the falling tear
In mercy flowed beyond all bound;
When Jesus groaned, a trembling fear
Seized all the guilty world around."*

The final section, which he composed as a church hymn, became a marching song for the Continental Army. It is stated first as the hymn, with original harmonies, and then developed in the spirit of the martial marching song.

Concerto for Piano and Orchestra

By Aaron Copland (1900-1991)

prano saxophone. The development, based entirely on these two themes, contains a short piano cadenza presenting difficulties of a rhythmic nature. Before the end, a part of the first movement is recalled. This is followed by a brief coda."

Music for Strings

By Douglas Lofstrom (1941-)

Chicago composer Douglas Lofstrom sketched this work in 1977-78. The first movement was finished and orchestrated while the second movement existed in two different forms (neither for string orchestra) for several years. The third remained in sketch form until 1983.

The first movement (*andante*) is based on a simple, hymn-like theme in the lower strings that is developed through several episodes and instrumental combinations. The second movement (*allegro*) is a gentle episode based on a folk-like theme in the cellos. It is developed contrapuntally throughout the strings while the harp functions as a solo instrument.

The last movement (*allegro*) is an extended sonata cast as a series of variations on two themes, the first quite vigorous, the second resembling a dance. After alternating through a series of episodes, the composer concludes the work with a energetic restatement of the original theme.

Program

February 9, 1992

Steven Zike, Guest Conductor

New England Triptych

- I. Be Glad Then, America
- II. When Jesus Wept
- III. Chester

Schuman

Concerto for Piano and Orchestra

John Kozar, Soloist

- I. Slow, lyric section
- II. Fast, rhythmic form
(Played without interruption)

Copland

INTERMISSION

Music for Strings

Symphony No. 3

- I. Tragic
- II. Lyric
- III. Pastoral
- IV. Fugue
- V. Dramatic

Lofstrom

Harris

51st SEASON

Philharmonic
Orchestra

OF INDIANAPOLIS

Members of Heritage Place, 4550 N. Illinois, will usher and will serve refreshments in the hall at intermission. The organization will devote the proceeds to the costs of activities.

WFMT RECITAL
THURSDAY, NOVEMBER 29
11:00 A.M. - 12:30 P.M.
GETZ THEATER

MUSIC BY
DOUG LOFSTROM
WILLIAM RUSSO
and
KIMO WILLIAMS

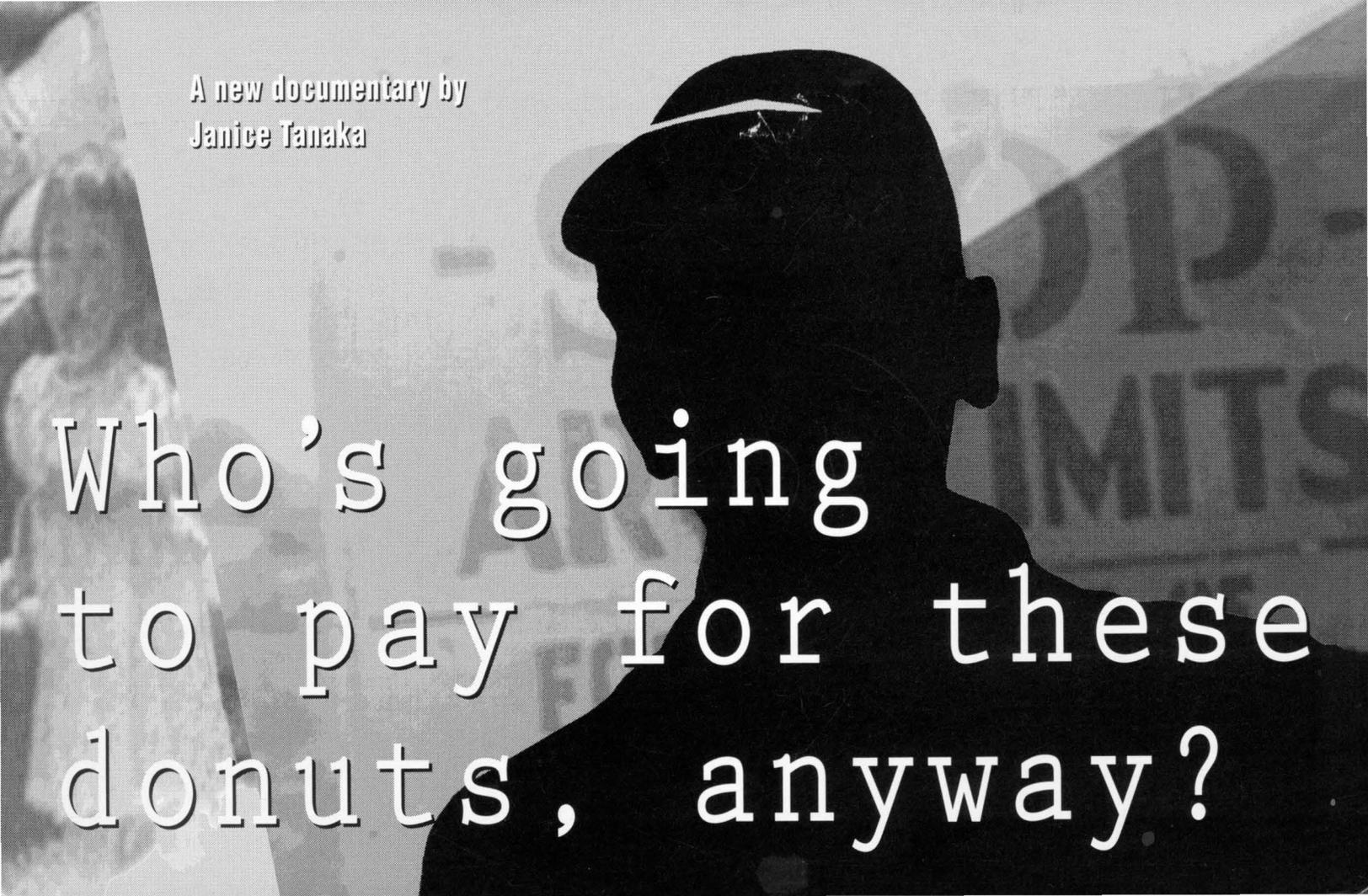
CONDUCTED BY
JAMES MacDONALD

**All faculty, students and staff are
invited to attend**

**All music students are required to attend
two in-house concerts or recitals per semester**

A new documentary by
Janice Tanaka

Who's going
to pay for these
donuts, anyway?

A black and white photograph of a person in silhouette wearing a flat cap, standing in front of a banner that reads "STOP ADMITS". The person is looking to the right. The background is slightly out of focus, showing the banner and some other figures in the distance.

COMING TO PBS

WHO'S GOING TO PAY FOR THESE DONUTS, ANYWAY?

After 40 years of separation, Japanese American video artist Janice Tanaka began a search for her father, whom she hadn't seen since she was three years old. She set out on her journey possessing only sketchy information. During World War II, he had protested the internment by writing letters to the President, had been arrested by the FBI, diagnosed as a paranoid schizophrenic, and institutionalized.

Three and a half years later she finally finds him in a halfway house for the mentally ill in Los Angeles' skid-row district. Her discovery not only forces her to confront the dark mystery of the man she never knew, but also to examine her family's past and her own identity in a way that haunts and redefines her life.

NAATA and **P.O.V.** proudly present the national broadcast premiere of "Who's Going to Pay for these Donuts, Anyway?" about Janice Tanaka's remarkable journey to locate her father, **Tuesday, June 22, 1993, 10:00pm ET** on the sixth season of P.O.V. *(Please check your local PBS station for the exact airdate and time in your area.)*

Funding for this presentation is provided in part by the Corporation for Public Broadcasting.

For further information, contact :

Janice Sakamoto at (415) 863-0814 or fax: (415) 863-7428.

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346 Ninth St.
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San Francisco, CA

Doug Lofstrom
1716 Winona
Chgo Il. 60640

(music by DL)

Symphony of the Shores

STEVEN MARTYN ZIKE
Music Director

Second Season

.....
Sunday, November 3, 1991 — 7:00 p.m.
Pick-Staiger Concert Hall — Evanston, Illinois

featuring
JOHN BRUCE YEH, Clarinet
and
THE DOUG LOFSTROM QUARTET

PROGRAM:

The Plumed Serpent (1982)
WORLD PREMIERE PERFORMANCE

The Doug Lofstrom Quartet

- Jeff Newell, soprano saxophone
- Ron Walters, piano
- Doug Lofstrom, bass
- Derrick Henderson, drums

Douglas Lofstrom
(b. 1949)

Clarinet Concerto (1948)

- John Bruce Yeh

Aaron Copland
(1900-1990)

- INTERMISSION -

Sinfonietta (1947)

- I. Allegro con fuoco
- II. Molto vivace
- III. Andante cantabile
- IV. Finale: Prestissimo et tres gai

Francis Poulenc
(1899-1963)

This program is supported in part by a grant from the Illinois Arts Council & Evanston Arts Council

- Latecomers will be seated only during appropriate breaks in the performance.
- Smoking is permitted in the lobby only.
- Photographs and tape recordings may not be taken during the performance. Patrons are requested to check cameras and tape recorders with an usher.
- Any person expecting an emergency call is requested to leave seat location with an usher.

Program Notes

Douglas Lofstrom (b. 1949)

A native of Chicago, Doug Lofstrom was born into a musical family. His mother played piano and sang, and his father has been a professional bassist all his adult life. Doug began his performance studies on trumpet and, in his words, "descended through the brass section, until I ended up playing the double bass, my father's instrument." He studied music at DePaul University in Chicago with Don Jenni, Rene Dosogne, and Gene Pauls. Mr. Lofstrom's professional career began in 1970 when he left DePaul and started playing in various musical groups. He spent several years playing in pop, jazz and show bands locally and throughout the U.S. and Canada. Doug originally began composing in high school, although he claims that he "caught fire" at DePaul. From 1970 until 1974, Doug composed little due to his hectic performing schedule, but began again in 1974, composing music for a performance/jazz/fusion group called *Fantasia*, in which he played. Mr. Lofstrom returned to school at the University of Illinois at Chicago in 1977, studying composition with Richard Monaco. Since then, Doug's career has flourished with a wealth of music for various combinations, as well as scores for films and op-



era. In 1980, he co-founded another group called *Spontaneous Composition*, and later another — *Doug Lofstrom and Friends*, a core group of musicians augmented by other Chicago-area players when needed for larger compositions. Mr. Lofstrom is currently music director for Chicago's Free Street Theatre and a part-time faculty member at Columbia College. He has been honored with grants from the Chicago Council on Fine Arts and fellowships from the Illinois Arts Council and the National Endowment for the Arts.

The following notes on The Plumed Serpent are excerpted and edited from the composer's writings:

The evolution of The Plumed Serpent is long and complex. Though it was officially composed in 1982, fragments of it go back as far as 1974. Argentinian drummer Rubin D'Andreas opened my ears to several non-typical Latin rhythms including several versions of 7/8 and 12/8. I was immediately inspired to write a piece incorporating these discoveries. First came Entrada Montezuma. It was originally designed as a fugue built on various subdivisions of a Latin 12/8 rhythm, but it was complex to play. A great deal of simplification, a counterpoint class, and years of incessant hammering shaped this piece finally into the last movement of The Plumed Serpent. While writing more music in this vein, I read D.H. Lawrence's *The Plumed Serpent*. Greatly impressed, I fantasized about writing an opera or theatre piece based upon it. Finally, in late 1980, I came upon the idea of an extended orchestra piece based not on Lawrence's writing, but on the folklore and history of Mexico and Native America, using the mythical figure of Quetzalcoatl, the "Plumed Serpent," as a focal point of spiritual and historical evolution. It took another year before I started to actually compose the piece and another six months before it was recorded. Throughout this time I was working in modern dance as a composer and accompanist. This involvement provoked the idea of The Plumed Serpent as a ballet or modern dance piece. To date, this part of the project has not materialized. For the present, The Plumed Serpent must remain a "dance for the mind's eye."

1991-92 Season

SYMPHONY of the SHORES

Music Director
Steven Martyn Zike

Wave of the Future

World Premiere!

Concert One

"FROM MINORS TO MAJORS"
Sunday Evening, November 3, 1991, 7:00 p.m.

Doug Lofstrom	THE PLUMED SERPENT (World Premiere)
Aaron Copland	CLARINET CONCERTO
Francis Poulenc	SINFONIETTA

From minors to majors, folks of all ages will delight in the evening's jazzy musical fare selected with the enjoyment of the entire family in mind. The concert features a special surprise just for kids!

"Clarinetist John Bruce Yeh produced a ravishing tone and showed dazzling virtuosity . . ."

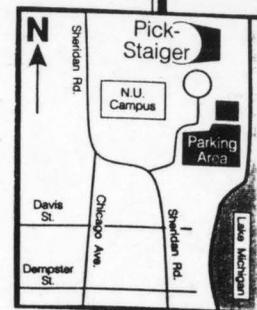
-The Chicago Tribune



Symphony of the Shores presents special guest artist and Grammy Award winning clarinetist John Bruce Yeh. Mr. Yeh, a member of the Chicago Symphony Orchestra, is a prize winner of the Munich International Music Competition and the Naumburg Clarinet Competition in New York. A resident of Glenview, Mr. Yeh is also on the music faculty at DePaul University in Chicago.



Also on this program is the world premiere of The Plumed Serpent by Chicago composer and performer Doug Lofstrom. An exciting and eclectic composer, Mr. Lofstrom has written works for opera and the concert stage as well as music for the visual arts. The Plumed Serpent will feature the composer performing on bass with his jazz quartet and Symphony of the Shores.



The Plumed Serpent by Doug Lofstrom

Tickets
708-869-3133

Pick-Staiger Hall • Northwestern Univ. • Sunday, Nov. 3 • 7:00 PM



May 24, 1926

May 24, 1991

Rialto Square Theatre

Joliet, Illinois
Winter/Spring 1991

Free Street
Theater

PROJECT!

7 pm Wed., Feb. 20, 1991

Sponsored by Mobil Foundation, Inc.

This program is partially supported by a grant from the Illinois Arts Council, a state agency.

You wouldn't expect a place such as Chicago's Cabrini-Green public housing project to inspire a poignant musical, but it has.

"Project!", a unique and effective production by Chicago's Free Street Theater, explores the humanity behind the negative headlines. Through song and dance, they uncover the bleak and sometimes humorous aspects of life in an environment where crime flourishes, while projecting the dreams and determination that sustain the people there.

Cabrini-Green is a one-square-mile, self-contained community with schools and shops, once considered the "perfect-model" for lower-income family living. In reality, people live there because they have no choice, and few ever get a chance to move out. Violence, drugs and gangs are rampant; children have no childhood, and sudden death is a lifestyle.

"Project!" was the brainchild of the late Patrick Henry, the visionary director, teacher and founder of Free Street Theater who was committed to bringing the performing arts directly into communities that needed them most. Created in close collaboration with Cabrini-Green residents, the cast is a blend of raw neighborhood talent and seasoned professionals.

**FREE STREET THEATER
PROJECT!**

A Musical Documentary
Conceived and Originally Directed by
PATRICK HENRY

Directed and Choreographed by
DONALD DOUGLASS

Music: **DOUG LOFSTROM**

Lyrics: **TRICIA ALEXANDER**
and **PATRICK HENRY**

Additional Music/Lyrics:

T. Alexander, C. Brown, L. Dean, J. Dorman, C. Harris, C. Stephens, A. Stewart

CAST

LaTaunya Bounds, Nekethan Johnson, Christine Coats, William King, Shalonda Cooper, Maria

McCray, Lambus F. Dean, Trulawn McCray, Dawn A. Dodge, LaDonna Tittle, John Dorman, Serena Simpson, Rock Hardin, Norman Womack

MUSICIANS

Doc Little Co-Music Director/Keyboard
Robert Reddrick Co-Music Director/Percussion
Kenery Smith Bass
Shawn Williams Guitar

Free Street Theater wishes to thank the many residents of Cabrini-Green who contributed their ideas and energy to "PROJECT!". Most particularly, we would like to acknowledge those people whose thoughts are expressed in this production:

Anthony Dix, Stanley Reed, Annette Spencer, Thelma Whittaker, Regina Glover, Felicia Ware, Tracy Livingston, Paulette Simpson, Demetrius Cantrell, Delores Wilson, Juanita Daily, Marion Stamps, Jackie Williams, Cora Johnson, Teresa Stinson, Rosalyn Reed, LaTonya Beacham, Karen Green, Beverly Hales, Elax Taylor, John Anthony Whittaker, Johnny Franklin

ACT ONE

SOME OF THAT
WELCOME RAP
DAY IN, DAY OUT
GANG RAP
TURF
CALLIN' THE SHOTS
SUDDENLY BLIND
WAR ZONE
IN SPITE OF ALL

ACT TWO

A VIEW FROM THE GHETTO
PERSEVERANCE
THE FLOWER THAT WAS ANYWAY
THE NERVE TO START
WOMEN'S BLUES
DARED TO TRY
MY KID
WHERE?
WHEN'S IT COMIN'?

This production is one phase of a long-term residency project Free Street Theater is conducting in Cabrini-Green. The goal is to inspire a community arts program and council under local leadership. "PROJECT!" is the first result of the collaboration between Free Street's artistic staff and the residents.

Free Street Theater Staff

General Manager—Carrol McCarren
Associate Artistic Director—Tricia Alexander
Associate Artistic Director—Donald Douglass
Associate Artistic Director—Doug Lofstrom
Marketing Director—Irene-Aimee Depke
Community Coordinator—Maria McCray

Bethany Pickens: Keyboard. A Chicago native and a graduate of the American Conservatory of Music, Bethany has led her own band in the Chicago area for the last ten years. Bethany has played with Roy Ayers, Courtney Pine, and George Coleman as well as performing at the Chicago Jazz Festival and Taste of Chicago. Bethany is presently working on recording projects for Billy Ocean and Hi-5.

David Schein: Director. The new artistic director of Free Street and a founding member of Berkeley's Blake Street Hawkeyes, David wrote, acted, directed and composed with Whoopi Goldberg, George Coates and John O'Keefe. His solo show "Out Comes Butch" has toured to Germany, England and Holland. "TOKENS: A Play on the Plague", a sixty person musical which Schein wrote, composed and produced in California, won 6 Bay Area Critics Awards and 3 Hollywood Dramalogue Awards.

Charles Walton: Percussion. Charles has played with such luminaries as Sarah Vaughn and George Kirby and was a long standing member of Vaughn Freeman's band. A noted jazz educator in Chicago, Charles taught and led the jazz band at Malcolm X College for twenty years. He is a jazz historian whose archives, photos and videotapes have been used as source materials for countless articles on the history of Black Music in Chicago.

Billy Weiser: Brasses. Billy Weiser was a mainstay of the Old Town jazz scene in the late 60's and 70's. He has played with Nancy Wilson, Gene Ammons, the Ink Spots and L.D. Young and has toured nationally with the Bee Gees, the Billy May Band, the Cy Zentner Big Band and with Dick Jurgens. Billy was a sideman with the Tommy Ponce band and has fronted many bands under his own name.

Bill Yancey: Bass. Bill Yancey learned bass playing in the hallway of the Dusable Hotel. Since then he's toured with such jazz greats as Eddie Harris, Sonny Stitt, Ella Fitzgerald & Lambert Hendricks & Ross. He's presently a sideman with Grady Johnson's band and other local combos.

Special Thanks:

Luther & Diane Minner, Dale White, Manny Mendelson, Paul Gusman, Jerry Lofstrom, Columbia College, Jim Dawson, Maria McCray, Kevin Daniels & Shure Brothers, Inc. (for the loan of their wireless mikes)

Contributors:

Ann Barzel, Mrs. Laurence Caton, Mr. & Mrs. Seymour DeKoven, June Travis Friedlob, Anne Heekin Friedman, Gavlin Family Fd., Harpo Inc., Herald Newspapers Fed., Mildred Laemie, Robert B. Lifton, Jean M. Morris, NeoToy Partnership, James Purks, Mr. & Mrs. Norman B. Schwartz, Mr. & Mrs. Louis Terkel & Whoop Inc.

Club Date is made possible by an Opera/Music Theater Grant from the National Endowment for the Arts.

**FREE
STREET
THEATER**

PRESENTS:



**A
JAZZ
THEATER
PIECE**

**FRIDAYS
AND
SATURDAYS
JANUARY
10-25
1992
8 PM**

**SPICES
JAZZ
BAR**

**812 N.
FRANKLIN**

Club Date

a jazz theater piece

Club Date was conceived in 1990 by Free Street's Associate Artistic Director Doug Lofstrom as an extension of the company's tradition of theater based on the oral histories of a specific community or group. As Lofstrom has been a jazz musician for twenty years and is the son of a jazz musician, this was a logical group to get involved with. The musical and verbal oral traditions of jazz lend this concept a unique potency. It is not scripted. The monologues and dialogues are riffs on a chart, as in jazz.

The setting is a nightclub. It could be anywhere in urban America, anytime in the last twenty years. The musicians are showing up for their regular gig, the one they've been doing in one form or another all their adult lives. They straggle up to the stage and set up. Time for the downbeat.

Grady Johnson.....saxophone

Toni Mathis.....vocals

Bethany Pickens.....piano

Charles Walton.....percussion

Billy Weiser....trumpet & flugelhorn

Bill Yancey.....bass

Direction and light design
David Schein

Conception, musical direction, and sound design
Doug Lofstrom

Production assistance
Christine Iaderosa

ACT I

Night and Day.....Cole Porter
It Don't Mean a Thing
(if it Ain't Got That Swing).....Duke Ellington
Celebration.....Kool & the Gang
It's Hard to be a Woman.....Toni Mathis and
David Schein
Things Ain't What They Used to Be.....Duke Ellington
Mocambo.....Doug Lofstrom and David Schein

- Intermission -

ACT II

Night in Tunisia.....Dizzy Gillespie
My Feet Are on the Ground
This Time.....Tricia Alexander
Twisted.....Annie Ross
I'll Remember April.....Don Raye, Gene DePaul,
and Pat Johnson
Jazz Is..... Betty Carter
On.....Doug Lofstrom and David Schein

Who's Who:

Grady Johnson: Sax. The Grady Johnson quintet was part of the thriving Jazz Community on the Southside in the fifties. He has worked with Miles Davis, Charlie Parker, Sonny Stitt, Stan Getz, Bud Powell, Nat King Cole & for Billie Holiday. Presently his quintet plays at the Hyatt Regency in Chicago. Grady is the owner of the Grady Woodlawn Pharmacy in Chicago.

Doug Lofstrom: Original Inspiration & Musical Director. Doug Lofstrom has been the musical director of of Free Street Theater since 1982, composing countless shows for Free Street & others, most notably the music for "Project!", the opera "Two Soldiers" and the symphony, "The Plumed Serpent". Doug teaches music at Columbia college and freelances as a musician and composer.

Toni Mathis: Vocalist. Toni, a Cincinnati native, developed her career with Don Carone and his band. She has two albums out on Capitol, has sung backup on recordings of James Brown, Jackie Wilson and the Jazz Disciples, has appeared in shows with Smokey Robinson, Stan Kenton & Henny Youngman and has performed in clubs all over Chicago.

(continued)

READER

Friday, January 17, 1992 Volume 21, No. 15

CHICAGO'S FREE WEEKLY

CLUB DATE

Free Street Theater
at Spices Jazz Bar

By Lawrence Bommer

It's smart to put on shows you can't pigeonhole: for one thing, they're hard to dismiss. *Club Date* is a sturdy hybrid, a rich music/theater offering that fuses live jazz with oral history. Conceived and in part composed by Doug Lofstrom, written and staged by Free Street Theater's artistic director David Schein, *Club Date* mixes musical improv with its conversational counterpart. Between sets the cast—veteran, dues-paid jazz musicians—swap stories about the uncool side of the jazz world: lousy dressing rooms, hard-drinking colleagues, buses that get stuck in ditches, G-men questioning them, drunk patrons who don't know that the songs they're howling to hear have already been played.

What's called the "Toni Mathis Quintet" here (named after their pile-driving big-mama vocalist) jam together like they'd rehearsed in the womb, cooking classics like "Night and Day" and "Take the A Train" and splitting off into smooth, stirring solos.

Along with familiar stuff like Charlie Parker's classic "I'll Remember April" and Ellington's bluesy "Things Ain't What They Used to Be" come two strong new contributions by Lofstrom and Schein: "On" lives up to its name, with a melody rich enough to float a sea of riffs. "Mocambo" is a tribute to the great jazz palaces of the south side that once stretched from 31st to 63rd streets; percussionist Charles Walton extols the glory days of club hopping from the "mighty" DuSable Hotel to hot spots like Drexel Square's Mocambo (at 39th and Cottage Grove), the Club DeLisa (at 55th and State), the Trianon, Ritz, Strand, Kitty Cat, Cotton Club, Flame, Sutherland Lounge, Trocadero, and Palm Gardens (a notorious hooker hangout). Walton recalls how the Grand Terrace was "lit up like Las Vegas"; a hardware store sits there now.

Mathis, who established herself with Don Carone and his band, is the tough-loving, Ma Rainey-like impresario who holds the group together (despite their musical attempts to overthrow her). Belting out to beat

the band, she talks a mean scat in Dizzy Gillespie's "Night in Tunisia" and lights fires under Ellington's "It Don't Mean a Thing," Tricia Alexander's mellow "My Feet Are on the Ground," and Annie Ross's "Twisted." When in the heat of an argument she slowly croons her ballad, "It's Hard to Be a Woman," you feel where it comes from.

Equally strong is saxophonist Grady Johnson, who worked in the golden 50s with Miles Davis, Charlie Parker, Stan Getz, Nat King Cole, and Billie Holiday. Brass player Billy Weiser was a mainstay of the Old Town jazz scene of the 60s and 70s. Percussionist Walton is a jazz historian and longtime member of Von Freeman's band; bass player Bill Yancey is a sideman with Johnson's combo; Bethany Pickens, on keyboard, has led a Chicago-area band for the last decade.

Their differences surface in the music they make, but they also show up in the sometimes-stiff semiscripted dialogue. The older Johnson asks the younger Weiser, who wants more money, the enigmatic question: "Are

you an artist or are you an entertainer?" Later Mathis complains that if she were a man she wouldn't get this back talk from her combo. She also lambastes unimaginative audience choices, like Kool & the Gang's "Celebration"—which the group plays anyway, and with passion. And in my favorite moment, Walton happily recalls his jazz heyday: "I may have lost sleep but I sure didn't miss a beat."

The show draws to a conclusion as the musicians define how jazz feels to them: "Getting a new life," "Winning the lottery," "Getting to work on time in my new car," and "Getting paid and not working." Giving has a lot to do with it, too.

Despite some awkward transitions, which time will undoubtedly smooth out, *Club Date* is a rewarding mix of song and story, warmly delivered in Spices' intimate space (formerly the Raccoon Club). Schein rightly calls it a "theater session built on jazz rituals, where the music is conversation, the conversations are music." The loose format keeps the music history cool, and the jazz is Chicago-hot.



Club Date

Insiders bring life to jazz

Musicians do 5 self-portraits

By Howard Reich
Entertainment writer

The music is sweet, the words wise, witty and laced with sadness.

On a cramped stage, five jazz musicians are talking about the life: No money, no new car, no big-time gigs, not much hope.

Yet, somehow, between the gripes, they play music that swings joyously.

Welcome to "Club Date," a most unusual "musical" playing weekends in a subterranean jazz room called Spices (on North Franklin Street). Though staged by Free Street Theater, a longtime Chicago company, "Club Date" is less a theatrical production than a hip self-portrait of the local musicians who make up its cast.

Whether working the stage or sitting at a table in the midst of the audience, the players spend a large part of the evening talking, mostly about the old days. The words they speak are not scripted but improvised, like jazz itself.

So when one of the old pros, veteran Chicago drummer Charles Walton, begins reminiscing about the South Side scene of the '50s, it's clear he has seen it all.

"Man, it was like Las Vegas every night down there," Walton told the crowd during a recent performance.

"You had the great Du Sable Hotel, at Oakland Boulevard and Cottage Grove. They called it 'the mighty Du.'

"Everything happened there. The manager was really proud of the joint. He always said, 'Nothin' illegal happened above the second floor.'"

In similar fashion, one player after another tells what it's like blowing into a horn or playing a set of drums for a living. For



Tribune photos by John Bartley

Billy Weiser's be-bopping trumpet is only part of the show. He also walks through the room talking to customers.



Grady Johnson's soulful sax and Toni Mathis' steamy voice are testimony to their jazzy lives in "Club Date."

Jazz

Club Date

A jazz theater piece at Spices, 812 N. Franklin St., with shows at 8 p.m. Fridays and Saturdays, through Jan. 23. Directed by David Schein; musical direction by Doug Lofstrom; call 312-664-8222.

the most part, the memories are vivid.

Chicago saxophonist Grady Johnson, for instance, prefers to forget the heartaches and concentrate on the legends that passed through his life.

"I played for Al Hibbler—man, that was the most magnificent voice in the world," he recalls, the experience as fresh as if it happened yesterday.

Amid the rosy memories, though, there are recollections of hard times too. Club owners who don't pay up, bandleaders who rip off their sidemen, audiences too slow to know what they're hearing—everyone gets their due, though usually through humor.

When they're not riffing in words, they're doing so in music, spinning fine variations on Duke Ellington, Dizzy Gillespie, Cole Porter and the like. The music is first-rate all the way, thanks to Johnson's soulful saxophone, Walton's swinging percussion, Billy Weiser's be-bopping trumpet, Bill Yancey's hard-driving bass, and Toni Mathis' larger than life vocals.

It's all held together by a slight plot device that, alas, adds little to the show. And it's also worth noting that "Club Date" still needs to work out a few rough spots, when the dialogue rambles and the music doesn't ignite on cue.

But it's a fair bet that the longer this show plays, the better it will get. As long as these players keep putting themselves into these soliloquies, they'll have a show as real as life itself.

Symphony of the Shores

1993-94 Season

music director
Steven Martyn Zike

"Premiere
Winner of the Prelude
Award"

- ILLINOIS
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ORCHESTRAS

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Sunday, February 27, 1994 • 7:00 p.m.

Journey with us Back to the Future as we showcase Baroque masterworks followed by outstanding compositions of our time!



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J. S. Bach
plus works by
Telemann & Vivaldi

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Judith Zunamon Lewis, Oboe d'Amore



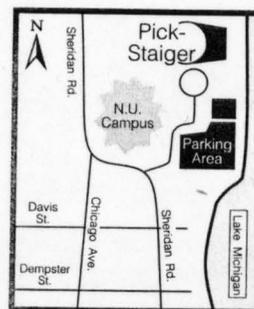
Glen Buhr
Douglas Lofstrom

CONCERTO FOR FLUTE AND HARP
Chicago Premiere
Darlene Drew, Flute • Stephen Hartman, Harp
CONCERTO FOR STRINGS
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Darlene Drew



Principal Oboist
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SUNDAY

5:30-10:00 WFMT Morning Program
10:00 Newscast

10:10 From the BBC—Baroque Consort Music: *The King's Hunting Jig* (J. Bull); *Fantasia* (T. Ford); *In Nomine* (Gibbons) (English Brass Ensemble/P. Archibald, tr). **Purcell:** *Suite fr Abdelazer, or The Moor's Revenge* (Academy of Ancient Music/Hogwood). **Britten:** *The Young Person's Guide to the Orchestra* (BBC Sym/Del Mar).

11:00 United Airlines Presents Paganini and Granados, Live!—Jeffrey Kust, guitar; Helen Blazie, violin—**Paganini:** *Sonata in A, fr Centone di Sonata; Grand Sonata for Solo Guitar with Violin Accompaniment*. **Granados:** *Spanish Dance #5* (guitar solo); *Oriental; Jota Aragonesa*. **Paganini:** *Cantabile*, *Sonata in a* (artists' arr).

12:00 Newscast Music of Panufnik *Tragic Overture* (1942)—London Sym/Jascha Horenstein. Unicorn RHS-306.

12:30 From the BBC: "My Word!"

1:00 The Chicago Symphony Orchestra in Concert conducted by **Pierre Boulez**; **Miodori**, v—**Bach:** (Organ) *Prelude & Fugue in E-Flat*. BWV-552 (orch Schoenberg). **Berg:** *Violin Concerto*. **Schoenberg:** *Peças und Melisande*.

3:00 Debussy *Dances sacrée et profane*—S. Mildonian, h; Ensemble Instrumental de France/Wallez. PG Recordings 11-51772.

Fauré *Nocturne fr Shylock incidental music*—Orch/Kostelanetz. CBS M-31077 **Barenboim/DG:** *Chopin Nocturnes*, Op. 55 #1 in f, #2 in E-Flat—Daniel Barenboim, p. DG 2741-012 (2); released 1982.

3:30 "The Storytellers"—**James Dickey** reads an excerpt from his novel *Deliverance*. Caedmon TC-1333.

4:00 WFMT Sunday Afternoon: Columbia College Composers in Concert—As recorded in Getz Theatre of Columbia College 11/29/90, a chamber ensemble conducted by **James MacDonald** will play works by **Doug Lofstrom**, **William Russo**, and **Kimo Williams**; the three composers can also be heard discussing their works.

5:30 Bach Cantatas *Cantata #101, Nimm von uns, Herr, du treuer Gott*—Wm. Wiedl, boy-s; Esswood, ct; Equiluz, t; Huttenlocher, b; Tóiz Boys' Cho & Vienna Concertus Musicus/Harnoncourt. Teldec 8.35443 (2).

6:00 Barenboim/DG: Chopin Nocturnes, Op. 62: #1 in B, #2 in E—Daniel Barenboim, p. DG 2741-012 (2); released 1982. **Rodzinski/100: Copland *A Lincoln Portrait*—Kenneth Spencer, n; NY Phil/Artur Rodzinski. CBS ML-2042; recorded 2/20/46, 3/5/46.**

6:35 Newscast J. Strauss Jr. *Grillenbanner Waltzes*—Czechoslovak State Phil., A. Walter. Marco Polo 8.223214.

7:00 "Speakers Corner:" Supreme Court Justice **John Paul Stevens** discusses *A Century of Progress*, an assessment of the role of the Bill of Rights in American life over the past 100 years.

8:00 The St. Louis Symphony Orchestra in Concert conducted by **Richard Buckley**; **Viktoria Mullova**, p—**Paulus:** *Concertante*. **Mendelssohn:** *Violin Concerto in e*. **Beethoven:** *Symphony #7 in A*.

10:00 Newscast Barenboim/DG: Chopin Nocturnes, Op. Posth.: in e (Op. 72/1); in c-sharp; in c—Daniel Barenboim, p. DG 2741-012 (2); released 1982.

10:30 Studs Terkel

11:30 Music of Panufnik *Sinfonia Mistica* (1977)—London Sym/David Atherton. Decca Headline LP-22. **Puccini** *Vissi d'arte fr Tosca*—Tebaldi, s; Rome Santa Cecilia Orch/Molinari-Pradelli. Lon 430481 (2); recorded 1959.

12:00 Talman Through the Night with Peter Van De Graaff

WINTER 1993-94

MUSICOLUMBIA

THE NEWSLETTER OF THE CONTEMPORARY AMERICAN MUSIC PROGRAM
OF COLUMBIA COLLEGE CHICAGO

WITHOUT A HITCH: ROCK MUSICAL 'ROAD SONG' HIKES THROUGH '60s

Plays at New Studio Theater December 10-19

In 1969, Doug Lofstrom was a music student at DePaul University who enjoyed -- or craved -- travel when he was on break from school. His preferred mode of transportation: the thumb.

"I became obsessed with hitchhiking," recalls Lofstrom, who today teaches songwriting, bass guitar, and other classes in the Columbia College Contemporary American Music Program. "It was sort of a coming of age ritual for me. Back then you could travel out to the West Coast with \$30 in your pocket." You could see the country and meet new people, he remembers. You could also get in a heap of trouble.

Lofstrom's experiences are the inspiration for a new rock musical, receiving its world premiere this winter under the music program's auspices. Called *Road Song*, it's a sort of hitchhiker's guide to the '60s -- an era of experimentation, idealism, and sometimes paranoia.

Running December 10-19 in the New Studio Theater of the Theater/Music Department, 72 E. 11th, *Road Song* is performed by a cast and band of students -- majors in music, theater, and musical theater. With their wide range of styles and interests, the young singers, actors, and instrumentalists have created a work

highlighted by humor, pathos, and the performers' personal investment, which matches that of the principal authors, Lofstrom and his songwriting partner Al Day. (The two also wrote *Personal Devils*, presented at Columbia several seasons back.) The basis of the script and score is Lofstrom's memory of thumbing along the nation's highways, "looking for America" and sometimes finding "the big empty" instead.

"Let's say it's semi-autobiographical," says Lofstrom. "Everything in the show has a germ of reality. Some of the stories are mine, some are Al's, some are mixed."

The work is a followup to *Two Soldiers*, an opera Lofstrom and Day wrote about World War II-era Germany and Russia. "Everything we knew about that era came from research. I was convinced that the next thing I wrote had to be more personal – something from my own life," says Lofstrom.

When it was time for Lofstrom to plan Columbia's winter musical, he brought the idea for *Road Song* to William Russo, director of the Contemporary American Music Program, who embraced the project as part of the school's commitment to original work by faculty and students. With Russo's encouragement, Lofstrom and Day began serious work on the piece last summer. Augmenting their script and score is a song contributed by singer Tricia Alexander, Lofstrom's wife, who was also enlisted to direct the production.

Road Song concerns a present-day youth named Danny (played by Ryan Nichols) who is picked up hitchhiking by a middle-aged man named Joe (Ben Masur). Joe explains that he too thumbed the roads when he was Danny's age -- and recounts some of his experiences in flashback. The bulk of the one-act, 80-minute show focuses on naive, Candide-like young Joe (Justin Greenberg) hitching in the '60s southwest, and the odd and sometimes threatening folks he meets. They include lovely Rita (Ako Tyler), whose romantic overtures fall flat because Joe's too shy to respond; the lusty Gloria, whose efforts to seduce Joe are sidetracked by violence; an eccentric hobo (Tom Weissgerber), who teaches Joe a tough lesson in highway "hospitality"; a state trooper (Moses Valdez) who loves to hassle hitchhiking college kids; a youth gang that takes pleasure in mocking the gentle hitcher as "Killer Joe from

Chicago"; and a pair of religious zealots (Lori K. Maher and Dohrn Jackson) who sweep Joe up in an unexpected revival meeting -- while they're speeding down the interstate.

The show's climax depicts Joe's frustrated freak-out, when he comes close to cracking up from loneliness, hunger, and despair at the abuse he's suffered. "I went through that experience," Lofstrom says. "I was outside Amarillo, Texas. It was like being on the moon. I had trouble writing that scene. In rehearsal I just said, 'Go nuts.'" The final monologue was created through improvisation by actor Justin Greenberg under the direction of Tricia Alexander, who describes her job as "more facilitating and sculpting than directing." Choreographer Blair Bybee and vocal coach Albert Williams were brought in to refine some sequences as rehearsals headed into the final stretch.

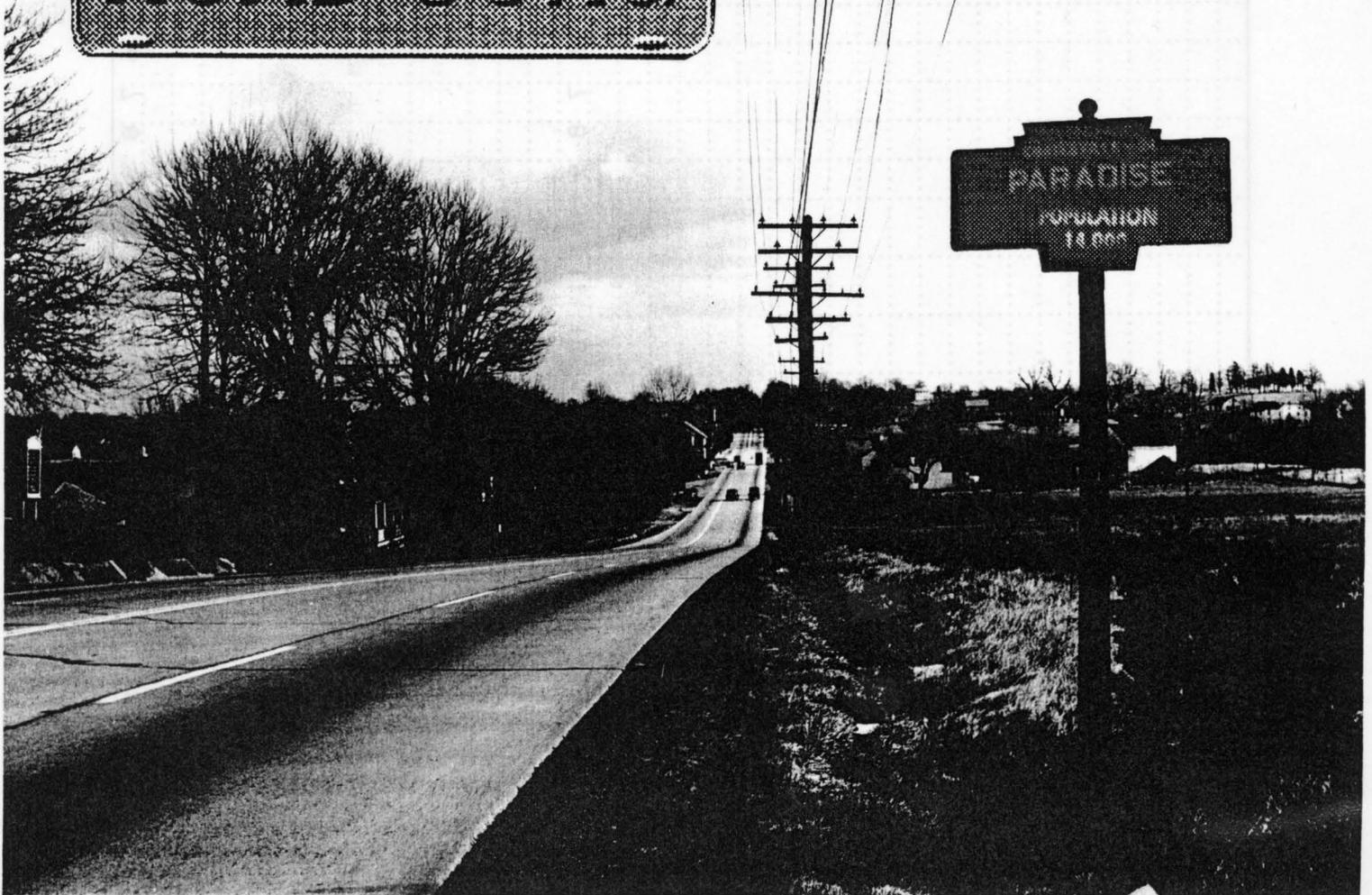
A four-person rock band -- keyboardist and leader Jeffrey White, guitarist Jeff Justus, bassist Matt Gehlert, and drummer Tony Ceraulo -- crisply but softly plays the show's musical numbers, which are sung without microphones by the cast (Tom McCadd rounds out the acting company). Augmenting the band is a sampling synthesizer, which produces ambient sounds to heighten the story's outdoors atmosphere.

Randall Keller's set, lit by Ken Bowen, evokes "the vanishing point" that young Joe and Danny are chasing. A rocky wall frames a vista of brown sand and blue sky, while two model cars move around the stage to suggest Joe's travels. The costumes are designed by student Kristie Jodlowski, who is the winner of this year's Michael Merritt Scholarship in Design. The award is named in memory of the noted film and stage designer who was also a Columbia College teacher.

Road Song opens Friday, December 10, at 7 p.m. Subsequent performances are: Saturday, December 11, 7:30 p.m.; Sunday, December 12, 3 p.m.; Tuesday, December 14, 1 p.m.; Wednesday, December 15, 4 p.m.; Thursday, December 16, 7:30 p.m.; Friday-Saturday, December 17 and 18, 7:30 p.m.; and a final show Sunday, December 19, at 3 p.m. All performances take place in the New Studio Theater in the basement of the Columbia College Theater/Music Department, 72 E. 11th Street. Tickets are \$2. For reservations, call (312) 663-9465.

COLUMBIA COLLEGE THEATER / MUSIC CENTER PRESENTS

ROAD SONG



by **AL DAY** and **DOUG LOFSTROM**

DIRECTOR **TRICIA ALEXANDER**

MUSICAL DIRECTOR **DOUG LOFSTROM**

SETS **RANDALL KELLER**

COSTUMES **KRISTIE JODLOWSKI**

LIGHTS **KEN BOWEN**

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DECEMBER 9 2:00

DECEMBER 10 7:00

DECEMBER 11 7:30

DECEMBER 12 3:00

DECEMBER 14 1:00

DECEMBER 15 4:00

DECEMBER 16, 17, 18 7:30

DECEMBER 19 3:00

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Director, Contemporary American Music Program

David Puskiewicz
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Susan Osborne
*Acting Artistic Director,
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present

ROAD SONG

By **Al Day** and **Doug Lofstrom**

<i>Director</i>	Tricia Alexander
<i>Musical Director</i>	Doug Lofstrom
<i>Scenic Artist</i>	Randall Keller
<i>Lights</i>	Ken Bowen
<i>Costumes</i>	Kristie Jodlowski
<i>Stage Manager</i>	Susan Welli

Columbia College Theater / Music Center
New Studio Theater
72 East Eleventh Street
Chicago

Cast

Danny
Joe / Billy
Young Joe
Ward / Bartender
Drunk Driver / Old Man
Redneck / Trooper
Rita
Loretta
Irma
Gloria

Ryan Nichols
Ben Masur
Justin Greenberg
Tom McCadd
Tom Weissgerber
Moses Valdez
Akò Tyler
Lori K. Maher
Dorhn Jackson
Latoya Campbell

Band

Keyboard
Drums
Bass
Guitar

Jeff White
Tony Ceraulo
Matt Gehlert
Jeff Justus

Setting

The American Highway, 1969 and present

There will be no intermission

Author's Notes

In writing *Road Song*, Al Day and I have both indulged in the time-honored literary technique of taking true experiences and embellishing the heck out of them. Both Al and I (and Tricia, for that matter) hitch-hiked extensively in our youth and are intimate with at least the memory of an era of cheap gas, friendly strangers, and a seemingly boundless horizon. We'd like to present you with the picture of a time and place that will probably never repeat itself.

Director's Notes

There are no two aspects of working in the performing arts that bring me greater joy than taking part in the birthing of a new work, or facilitating the development of new and emerging artists. *Road Song* afforded me the opportunity to experience both - simultaneously. Add to this my long-standing respect for the artistry of both authors and you begin to understand what a rare privilege it has been for me to direct this piece of musical theater. Having said that, in all good faith, I hand you over into the capable hands of the ensemble. What you are about to see is a tribute to their willingness to work collectively and their dedication to breathing life into art.

Production Staff

David Puzskiewicz
Michael Maddux
Stephen Bauer
Gwenne Godwin
Frances Maggio
Patricia Roeder
Albert Williams
Ako Tyler
Jeff White
Melanie Petech
Vlatka Horvat, Kristie Jodlowski
Alicia Turner, Sandy Fisher
Mimi Boayue, Jerome Coleman,
Melissa Humbert, J. P. Menou,
Todd Oldham, Stasia Savage,
Bo Sanders, Robert Taylor,
Justin Radley, Lisa Lagossi,
Phillip Lee, Steven Mach
Lydia Chang
Susan Padveen
Pam Klier
Kevin Riordan

Production Manager
Technical Director
Master Carpenter
Production Lighting Coordinator
Costume Shop Manager
Costume Shop Foreman
Vocal Coach
Voice Captain
Student Conductor
Props, Assistant Stage Manager

Costume Shop Crew, Wardrobe
Production Crew

Box Office Manager
Director of Audience Development
Marketing Assistant
Poster

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Susan Charles, soprano, and Friends
Sunday, April 17, 7:00 p.m.

Stan Davis, clarinet, and Friends
Sunday, April 24, 7:00 p.m.

Marie Alatalo, piano
Sunday, May 1, 7:00 p.m.

The Evanston Children's Chorus
Sunday, May 15, 7:00 p.m.

Yuri and Daniel Beliaevsky, violin and piano
Sunday, May 29, 7:00 p.m.

For more information on Sundays at Seven, please call The Music Center at (708)446-3822.

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Symphony Orchestra
"Winter String Concert"



March 25, 1994
8:00 p.m.

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Steven Martyn Zike, conductor
David Miller, trumpet
John McAllister, trombone



The Music Center
of the North Shore

presents

**The Music Center
Symphony Orchestra**

Steven Martyn Zike, Conductor
David Miller, trumpet
John McAllister, trombone

Friday, March 25
8:00 p.m.

Cove School
520 Glendale, Winnetka

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Center students admitted free)

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 soprano and/or baritone and orchestra
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AWAKENINGS orchestra
AN END WITHOUT RETURN wind ensemble
- ❖ **CRAIG FIRST**
FLIGHTS OF FANTASY chamber orchestra
ZU WISSEN WAS KEIN ENGEL WEIß orchestra and tape
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Symphony of the Shores to kick off season

If you enjoy classical music but would like something different than the usual diet of Beethoven and Brahms, be at Northwestern University's Pick-Staiger Concert Hall at 7 p.m. today.

That's when Symphony of the Shores, the Chicago area's most innovative musical ensemble, kicks off its fifth season with a program titled "Music of the Americas."

Music director Steven Martyn Zike will conduct works by Alberto Ginastera, Aaron Copland, Glen Buhr, Douglas Loftstrom and Michael Torke.

The guest soloists will be soprano Winifred Faix Brown and baritone Stephen Morscheck, who will sing Copland's "Old American Songs."

Two Chicago premieres will be given: Buhr's "Akasha" and Torke's "Ash."

Lofstrom, a Chicago native, will launch his appointment as Sym-

Bill Gowen

Classical music



phony of the Shores' composer-in-residence, with a performance by the orchestra of his Concerto for Strings. The other work on the concert is Ginastera's "Variaciones Concertantes."

The title of the concert, "Music of the Americas," is drawn from the nationalities of the composers: Copland, Lofstrom and Torke are from the United States, Buhr from Canada and Ginastera was born in Buenos Aires, Argentina.

Tonight's concert is the first of three to be given by SOS this season. The other programs are "A

Wee Bit O' Ireland" on Feb. 19 and "Music Down Under" on June 4.

Zike, founder of Symphony of the Shores, won one of the three major prizes in July at the 1994 Leopold Stokowski International Conducting Competition in New York.

Tickets are available today by calling SOS at (708) 869-3133. They will also be on sale at the door.

Prices for single concerts are \$20 and \$22 for adults and \$18 for students and senior citizens. A special rate of \$15 per ticket is available for groups of 10 or more. Parking is free and Pick-Staiger is handicap accessible.

with 'American' composers

From Baroque Era to '90s, Symphony of Shores Satisfies

CLASSICAL MUSIC

By Lynn Voedisch

Baroque music bumped right next to compositions of the 20th century Sunday during the Symphony of the Shores' eclectic concert at Northwestern University's Pick-Staiger Concert Hall.

This "Homage to Janus" concert (Janus being the two-headed god of Roman mythology) featured works by Bach and Handel in its first half and two compositions of the 1990s after intermission.

Only a muddled and poorly conceived mime-with-orchestra experiment (featuring mime T. Daniel) kept the evening from coalescing into a supremely satisfying whole.

The Baroque music was predictably lovely, but the spotlight Sunday was on the world premiere of composer Douglas Lofstrom's 1993 work "Concerto for String Orchestra." The piece won the Symphony of the Shores' Chicago Composers'

Competition in 1993.

A supremely open, emotional work, Lofstrom's concerto had a cinematic quality to it. Opening in a moody and dreamlike mood, the piece was nevertheless strongly supported by a deep bass momentum. Eventually, moving through passages marked "sarcastically" and "explosively," the concerto took on a repetitive, persistent motive that drove the music to a tense end.

The Symphony of the Shore performed the piece with delicate care and emotional conviction, making for an impressive musical debut.

Just as thrilling was the symphony's performance of Glenn Buhr's "Double Concerto for Flute & Harp."

A work of astonishing vibrancy, the piece was at once sensuous and shimmering, replete with Latin textures and edgy drama.

Flutist Darlene Drew and harpist Stephen Hartman were absolutely radiant in their solos.

MUSIC**Mime meets modern music**

By DOROTHY ANDRIES

MUSIC CRITIC

Symphony of the Shores presented two premieres at at Pick-Staiger Concert Hall in Evanston Sunday night. First the world premiere of the Concerto for String Orchestra by Douglas Lofstrom, winner of the S.O.S. Chicago Composers' Competition.

Then the Chicago premiere of a Double Concerto for Flute and Harp by Canadian Glenn Buhr, a work discovered by the symphony's principal harpist Stephen Hartman, who shared the spotlight with flutist Darlene Drew.

The audience-friendly works provided evidence that new music just needs an



Twitching with T. Daniel

strings over a dark, sustained cello line, at times hinting at homage to Barber's Adagio for Strings. But just when a quote seemed to appear, it vanished into an original phrase. The symphony played the piece with great tenderness and the composer was on hand to receive his well-deserved applause.

Buhr's Double Concerto set the bright flute in conversation with the percussive harp, accompanied

by deep washes of orchestral sound and a flurry of hand drumming. The devilishly difficult solo passages were executed masterfully by Hartman and Drew.

Buhr used the full orchestral palette, with emphasis on the brass, and introduced a xylophone for textural contrast.

Mime T. Daniel was the visual accompaniment to the finale — one movement each from Stravinsky's Dumbarton Oaks Concerto and Hindemith's "The Four Temperaments."

His hands were as graceful as any dancer's. At one point, he appeared to snatch music from the musicians' heads and swallow the notes whole — which resulted in a series of spasms and twitches in time with the music — bringing a chuckle as well as applause at the concert's end.

The evening began with three Baroque pieces, including Bach's Concerto for Oboe D'Amore in A. Soloist Judith Zimmerman Lewis drew a seductive, coffee-colored sound from the vintage instrument and made us wonder why it has become almost extinct.

REVIEW

organization to play it and an adventurous audience.

The Lofstrom concerto began with airy, ghostly

Downers Grove Reporter-Fri.

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Section Editor-Melissa A. Erickson, 969-0188

Dancing through the 'Gate of Dreams'

Upcoming ballet captures the magic of fairy tale

by Pam Livingston

Rarely are we present to witness the birth of something original.

Before we see a movie, we've read the reviews; before we see a play, we've heard the critics. Even before a performance opens, we've often heard the music.

But thanks to the collaborative talents of locals Mim Eichmann, Lillian Somersaulter Moats and Chicago native Doug Lofstrom, area residents can attend the free performance of a bold, original ballet, interpreted from a fairy tale written by Moats, choreographed by ballet expert Eichmann to the original music of composer Lofstrom.

Performed by Eichmann's dancers of the Midwest Ballet Theatre based in Downers Grove, the ballet will be performed exclusively at Heritage Festival on June 25 and 26 at 1:30 p.m. in the Tivoli Theatre, Downers Grove. It is a rare chance to see the unique expression of an original fairy tale through both movement and melody.

The ballet "The Woodcarver's Daughter" is based on the first of three original fairy tales contained within Moats' first book "The Gate of Dreams," published in 1993. Extending an already rich career in animated film making, Moats decided to grace the written page with her visions. She wrote and illustrated the pages of "The Gate of Dreams," with vivid oil vignettes giving readers glimpses of the characters at the opening and closing of each story. The rest of the illustration consists of stark but dramatic silhouettes, calling upon the reader's imagination of the action.

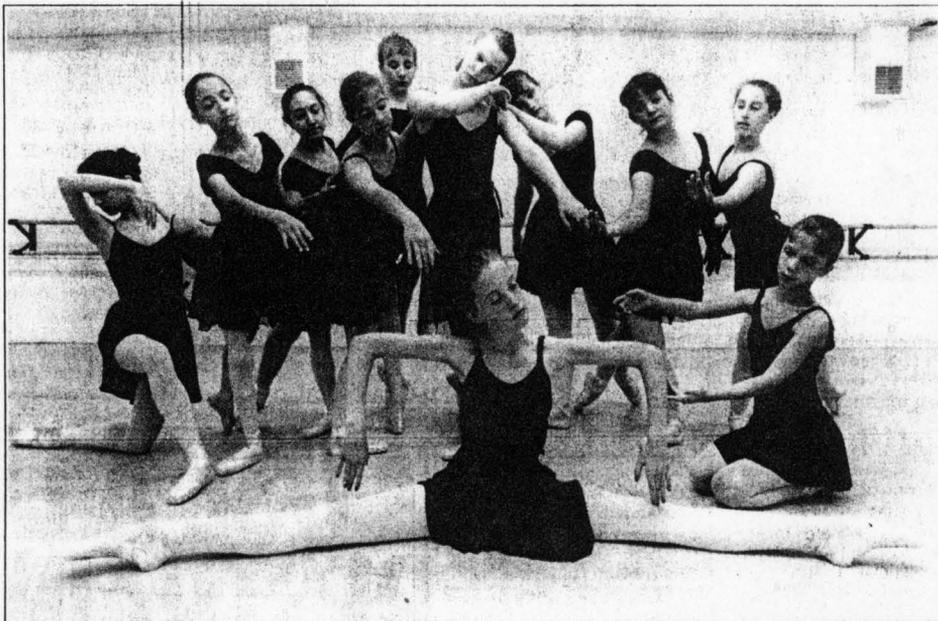
Interestingly, before Moats even thought of translating her story into a ballet choreographed by Eichmann, she was using model dancers from Eichmann's ballet company to create her eloquent silhouetted illustrations, virtually staging a theatrical performance of her tales.

Eichmann and Moats first met over a decade ago when their toddlers were both attending the Downers Grove Library reading center activities. After working together on "The Gate of Dreams," Moats approached Eichmann with the idea of a ballet based on the first story, "The Woodcarver's Daughter."

"Both Mim and I were attracted to the idea of the story being produced as a ballet," said Moats, "but it was not until spring of 1993, when we actually sat down together to hammer out the libretto that we became convinced such a production could be realized."

After a couple of intense brainstorming sessions, the two artists were convinced that technical problems in translating book to ballet could be hammered out. They dreamt of having an original score composed for the ballet, but the idea was a distant one due to cost.

Moats discussed the idea of the ballet adaptation with her mother, Freda



EXPRESSION — The talented dancers of Mim Eichmann's Midwest Ballet Theatre in Downers Grove pause from rehearsing "The Woodcarver's Daughter" to strike a graceful pose. Eichmann choreographed the ballet to Lillian Somersaulter Moats' original fairy tale. Dancers pictured for the production are Elsa Rettberg as the woodcarver's daughter (foreground), Anne Milewski (left), Lynn Milewski, Dawn Baker, Elizabeth Daniels, Alison Eichmann, Jessica Schramm, Paige Jurkowski, Melissa Raddatz, Elizabeth Connolly and Brooke Le Ban.

PHOTO BY JOHN PROKOS

Meet the creators of "The Woodcarver's Daughter"

The Downers Grove Public Library and Anderson's Bookshop present the author, composer and choreographer, Moats, Lofstrom and Eichmann in a program about their rare and exciting collaboration for the up-coming story ballet

"The Woodcarver's Daughter"

Saturday, June 18 from 4 to 5 p.m. in the meeting room of the Downers Grove Public Library, 1050 Curtiss. Questions will be answered by the creators of the original ballet.

The ballet's first performance will be on June 25 and 26, 1:30 p.m. at the Tivoli Theatre in Downers Grove.

Lillian Somersaulter Moats will be signing copies of her book "The Gate of Dreams" at both events.

Hewlett, lifetime lover and patron of the arts. Mrs. Hewlett immediately suggested that she sponsor the composition of an original score for "The Woodcarver's Daughter."

The call was then put out to Moats' composer friend Doug Lofstrom, who has composed, among his other diverse accomplishments, original scores for the films of Moats' and her film making partner JP Somersaulter. Finally, in 1993 the three artists —

Moats, Eichmann and Lofstrom — sat down and brought the expertise of their individual mediums together. To compose and simultaneously choreograph the ballet, Eichmann and Lofstrom had to work closely in person and over the phone to translate the psychological and emotional occurrences in "The Woodcarver's Daughter" into music and dance. Moats had to make sure the themes in her fairy tale were kept intact.

She best describes the metamorphosis of "The Woodcarver's Daughter" after first watching Eichmann dance through some preliminary steps:

"I was witnessing one of the wondrous things about artistic expression: I had taken a situation from my own life and translated it into a fairy tale; Mim and I had translated the fairy tale into a libretto; Doug, working with Mim, had translated the libretto into music; and Mim was now expressing the original themes of the story through her choreography — the deep emotions evoked in me as I watched her and listened were exactly those that had inspired the story in me 18 years ago."

Like Lillian, I also had the opportunity to watch Mim and her dancers rehearsing the ballet. The basic moral of the story — that our desire to attain an ideal may lead toward our destruction — was concisely expressed and preserved through the dramatic and fluid movements of Eichmann's young dancers.

"Nothing essential has been lost," noted Moats, "and only layers of richness have been gained in the creative translations from medium to medium."

The whole process

was very challenging for the artists. Each had to appreciate the techniques of the others' mediums. Practical alterations had to be made without destroying the story line. And the dancers will add their own personalities, further enriching the tale.

This is a production not to miss. As the Woodcarver's daughter (played by Elsa Rettberg) is being driven to exhaustion by the evil ballet mistress in one scene, the audience will watch — mesmerized — with anger or sorrow or regret, and a chord of recognition may be struck.

Ultimately Moats' tale is uplifting and has a meaning for everyone. The ballet

will take that meaning off the written page and carry it to the audience through the expertise of two other original craftsmen.



SILHOUETTE BY LILLIAN SOMERSAULTER MOATS IN "THE GATE OF DREAMS"

The Village of Downers Grove and Tivoli Enterprises present...



"The Woodcarver's Daughter"

A Story Ballet

Based on the original fairy tale by **Lillian Somersaulter Moats**.

Original musical score by **Doug Lofstrom**.

Artistic direction/choreography by **Mim Eichmann**.

Danced by **Midwest Ballet Theatre**

At the **Tivoli Theatre**

5021 Highland Ave.

Downers Grove, IL.

1:30 Saturday, June 25

1:30 Sunday, June 26

Performances free and open to the public

For additional information call 971-9751



High notes

CSO contract reveals Barenboim's annual salary: \$712,638

By John von Rhein
TRIBUNE MUSIC CRITIC

An interesting piece of intelligence surfaced last weekend when musicians of the Chicago Symphony Orchestra reached agreement on a three-year contract with the Orchestral Association.

According to IRS tax records, the highest paid employee of the orchestra, other than officers, directors and trustees, is music director Daniel Barenboim, who received \$712,638 in the fiscal year ending June 30, 1993, the most current year such data is publicly available.

The next four highest-paid employees are CSO music director laureate Georg Solti, \$229,000; concertmasters Samuel Magad, \$160,414, and Ruben D'Artagnan Gonzalez, \$150,864; and principal horn Dale Clevenger, \$140,197. The annual salary of Henry Fogel, executive director and executive vice president of the association, is \$241,225.

Under terms of the musicians' new contract, their weekly base pay will rise to \$1,400 a week, or \$72,800 annually, in the first year of the contract.

■ The Ravinia Festival reported record average attendance per event and record average revenue for its 1994 season. These figures were up 12 and 14 percent, respectively, over Ravinia's previous banner year, 1991.

Total box office receipts exceeded \$6 million, and paid admissions topped 450,000 for the second time in the festival's 59-year history. The largest crowd of the season was tallied for the July 31 Chicago Symphony pops concert, with John Williams conducting. The figures represent 85 events, presented over a 10-week season beginning June 16 and ending Aug. 28.

■ Symphony of the Shores, where frisky crossover fare happily coexists with more sobersided classics, has announced three programs for its 1994-95 season at Pick-Staiger Concert Hall, Evans-



A new season for Symphony of the Shores: Steven Martyn Zike (left), Jeci-Lou Zike, Thomas Yang, Charles Spindler, Darlene Drew.

Music notes

ton. All programs will be under the baton of music director Steven Martyn Zike.

The season begins Oct. 23 with "Music of the Americas," featuring a new work by composer-in-residence Doug Lofstrom, Copland's "Old American Songs" (Winifred Faix Brown and Stephen Morscheck, soloists) and works by Michael Torke, Glen Buhr and Alberto Ginastera.

The symphony's concert Feb. 19 will spotlight folk and classical works performed by Irish musicians. June 4 will bring a salute to Australian music and musicians, including the world premiere of Adam Plack's "Natural Symphony, From Dawn to Dusk," which incorporates the didgeridoo, an aboriginal instrument. Call 708-869-3133 for ticket information.

■ This is the weekend local record collectors have been waiting

for, the opening of the 17th annual Old Orchard Mammoth Music & Record Mart, which begins Thursday and runs through Oct. 2 at the Old Orchard Center, Golf Road and Skokie Boulevard, Skokie. All proceeds benefit the Les Turner ALS Foundation for patient services and research into ALS, or Lou Gehrig's disease.

The 11-day sale includes more than 400,000 donated new and used musical items at bargain prices, including LPs, 45s, 78s, singles, compact discs, cassette tapes, stereo and video components, sheet and book music, and musical instruments. Admission is free except opening day (\$5 donation) and Oct. 2 (\$2 donation). Last year's mart raised a record \$346,000.

■ A Metropolitan Opera telecast of Puccini's "Tosca," starring Hildegard Behrens and Placido Domingo, will open the Texaco Performing Arts Showcase on the Bravo cable network at 7 p.m. Wednesday.

SECTION
THREE

IVANA BUKVICH piano. Tuesday, 12:15 pm, auditorium, Chicago Cultural Center, 78 E. Washington. 747-4850 or 346-3278.

CAFE OLE 2621 N. Kedzie: Fridays, 7:30-9:30 pm, Jim Perri plays classical and flamenco guitar. 384-7115.

CAMERATA VIRTUOSI (Corelli, Telemann, Geminiani, Vivaldi). Sunday, 8 pm, Mandel Hall, University of Chicago, 1131 E. 57th. 288-3369.

CENTURY ORCHESTRA OSAKA Uriel Segal, conductor, with violinist Kyoko Takezawa (Haydn, Barber, Dvorak). See Critic's Choice. Sunday, 3 pm, Orchestra Hall, 220 S. Michigan. 435-6666.

CHICAGO BRASS CHOIR Roger Rocco, conductor, with the Trinity United Methodist Church Chancel Choir (Gabrieli, Monteverdi, Palestrina, Wagner, Bernstein). Sunday, 7 pm, Trinity United Methodist Church, 605 W. Golf Rd., Mount Prospect. 708-832-8457.

CHICAGO BUSINESSMEN'S ORCHESTRA Thomas Weyland, conductor, with violinist Andrew Basa and pianist David Richards (Schubert, Smetana, Haydn, Annunzio). Sunday, 2 pm, St. Vincent's Church, 1010 W. Webster. 708-369-9827.

CHICAGO CHILDREN'S CHOIR perform in an "open house." Next Saturday, October 29, 2-5 pm, Chicago Cultural Center, 78 E. Washington. 849-8300.

CHICAGO SYMPHONY ORCHESTRA Orchestra Hall, 220 S. Michigan: Friday and Saturday, 8 pm (with "pre-concert conversation" Friday at 7 pm),

CLASSICAL

AMERICAN BOYCHOIR with the Chamber Singers of the Young Naperville Singers. Next Sunday, October 30, 7:30 pm, St. Elizabeth Seton Church, 2220 Lisson, Naperville. 708-369-9679.

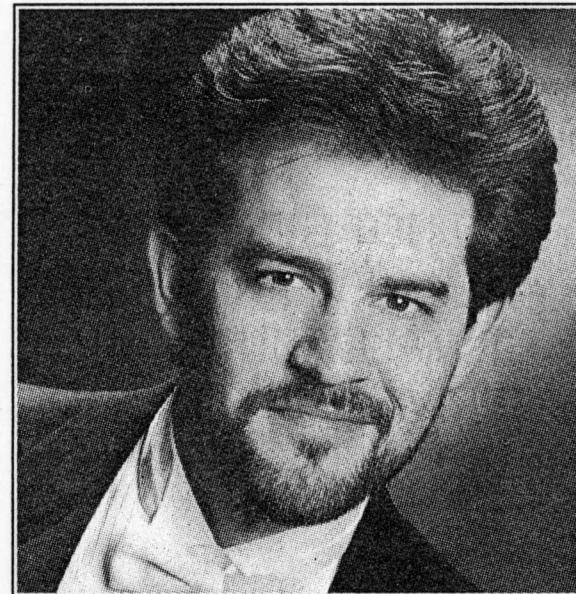
TECLA ANNES violin (Vivaldi, Beethoven, Shostakovich, Monti, Borowski), with pianist Vincent Centeno and violinist Janine Breit. Sunday, 3 pm, auditorium, Montay College, 3750 W. Peterson. 539-1919.

LARRY AXELROD piano, performs his own compositions with soprano Susan Charles and guitarist Matthew Heaton. Next Sunday, October 30, 7 pm, Music Center of the North Shore, 300 Green Bay. Winnipeg. 708-446-2022.

CRITIC'S CHOICE



Winifred Faix Brown



Stephen Morscheck

SYMPHONY OF THE SHORES

Is Symphony of the Shores' programming the way of the future? In an effort to reach a younger crowd, SOS comes up with some of the most unorthodox mixes I know of. Yet as a result its identity is hard to pinpoint. Is it a classical orchestra, a pop group, a big jazz band, or a combination of all of the above? The jury is still out on that, but in terms of playing the ensemble (under the guidance of founder Steven Martyn Zike) has proved to be consistently excellent. There may be some familiar fare at this year's season opener: Copland's *Old American Songs* and Alberto Ginastera's *Variaciones concertantes*, in which the first chair of each orchestral section gets a star turn. But the rest of the program, all by baby boomers, is obscure; in fact, two compositions—Glen Buhr's *Akasha* (1989) and Michael Torke's *Ash* (1988)—will be receiving their local premieres. Buhr's five-minute piece, whose title is Sanskrit for "sky," is whispery and ethereal; in the 20-minute *Ash*, Torke fits his driven, rhythmic minimalist sound into a quasi-sonata mold. *Music for Strings*, written a decade ago by Douglas Lofstrom, now SOS's composer in residence, is a jazzy roundelay in which harp is prominent. The guest vocalists will be soprano Winifred Faix Brown, an ex-Chicagoan who's made a strong reputation in Europe, and baritone Stephen Morscheck, a member of the Lyric Opera's Center for American Artists. Expect top-notch singing from both. Zike, who recently won a prize in the Leopold Stokowski Competition, conducts. Sunday, 7 PM, Pick-Staiger Concert Hall, Northwestern University, 1977 South Campus Dr., Evanston; 708-869-3133. **TED SHEN**

Symphony of the Shores

MUSIC DIRECTOR · STEVEN MARTYN ZIKE

Fifth Anniversary Season • 1994-95

Sunday, October 23, 1994, 7:00 pm • Pick-Staiger Concert Hall, Evanston

featured soloists:

Winifred Faix Brown, soprano
Stephen Morscheck, bass baritone

Alberto Ginastera (1916-1983)

VARIACIONES CONCERTANTES (1953)

- | | |
|--|--|
| I. Theme for Cello and Harp | VII. Rhythmic Variation for Trumpet and Trombone |
| *II. Interlude for Strings | *VIII. Perpetual Motion Variation for Violin |
| *III. Playful Variation for Flute | IX. Pastorale Variation for Horn |
| *IV. Scherzo Variation for Clarinet | X. Interlude for Winds |
| V. Dramatic Variation for Viola | XI. Reprise of the Theme for Double Bass |
| VI. Canonical Variation for Oboe and Bassoon | XII. Rondo Variation & Finale for Orchestra |

* indicates no break before movement

Aaron Copland (1900-1990)

OLD AMERICAN SONGS (1954)

First Set (1950):

- The Dodger
- Long Time Ago
- Simple Gifts
- I Bought Me A Cat

Second Set (1952):

- The Little Horses
- Zion's Walls
- At The River
- Ching-A-Ring Chaw

Ms. Brown, Mr. Morscheck

— INTERMISSION —

Douglas Lofstrom (b. 1949)

MUSIC FOR STRINGS (1984)

- I. Flowing
- II. Gently
- III. Vigorously

Glenn Buhr (b. 1954)

AKASHA ("SKY") (1989)

CHICAGO PREMIER

Michael Torke (b. 1961)

ASH (1988)

CHICAGO PREMIER

This program is supported in part by a grant from the Illinois Arts Council & Evanston Arts Council.

Please join us immediately after the concert at our legendary backstage reception, catered by Blue Plate Catering of Chicago.

Symphony of the Shores' concerts are professionally recorded on a state-of-the-art digital system by Steven W. Lewis (Chicago Digital). We gratefully acknowledge his expertise and generosity.

- Latecomers will be seated only during appropriate breaks in the performance.
- Smoking is not permitted anywhere in Pick-Staiger Concert Hall.
- Photographs and tape recordings may not be taken during the performance. Patrons are requested to check cameras and tape recorders with an usher.
- Any person expecting an emergency call is requested to leave seat location with an usher.

Meet S.O.S. Composer-in-Residence Douglas Lofstrom



Doug Lofstrom was born into a musical family in 1949. A Chicago native, he attended DePaul University and The University of Illinois at Chicago, where he studied composition with Gene Pauls and Richard Monaco. Mr. Lofstrom has been composing prolifically since the early 70's and has composed music in all styles for diverse ensembles. From 1982 to 1991, he served as Music Director for Chicago's Free Street Theater, where he composed and directed numerous musical theater pieces, including the award-winning PROJECT! which has enjoyed over 200 performances in the U.S. and abroad since 1986. Additionally, he taught music at Columbia College from 1985 until June of this year when he left that position to pursue his composing career full time.

From 1985 to 1989 Doug composed the opera TWO SOLDIERS in collaboration with librettist Al Day. After winning grants from the Illinois Arts Council, Chicago Council on Fine Arts, and the NEA, the opera was premiered at the University of Illinois in 1990. Since composing the opera, Mr. Lofstrom has composed scores for several films, documentaries, musical theatre, orchestral and chamber music, and solo concert works. His more recent compositions include a clarinet concerto, written for John Bruce Yeh of the Chicago Symphony, premiered by Mr. Yeh with the Skokie Valley Symphony. In June of this year, his score for the ballet THE WOODCARVER'S DAUGHTER was premiered by Midwest Ballet Theater.

Doug's association with Symphony of the Shores began in November of 1991 with the world premiere of THE PLUMED SERPENT, a work for jazz quartet and orchestra. Last February 27th, S.O.S. gave the world premiere performance of Mr. Lofstrom's CONCERTO FOR STRING ORCHESTRA, which was the winner of the first Symphony of the Shores Chicago Composers' Competition. Please join us in welcoming Doug in his capacity as S.O.S. Composer-in-Residence. We look forward to an exciting and productive collaboration.

Douglas Lofstrom (b. 1949 - see separate biography)

Composers write pieces for many different reasons. Sometimes they are asked to write something for a special occasion (*a commission*), or perhaps they might compose a piece for a competition. *Music for Strings* came about for three reasons.

- (1) In 1980 Doug decided to finish all the sketches he had been working on during the seventies. The process took him about four years and included sketches for a string piece started in 1977.
- (2) Doug is a closet amateur harpist who was taking harp lessons and sometimes even performing harp with a fusion/jazz band.
- (3) Doug hooked up with a few string players in the early 80's who were often willing to help him record portions of new works. The combination of these events let to *Music for Strings* which Doug says was written "for the fun of it."

Glen Buhr (b. 1954)

- native of Canada (born in Winnipeg, Ontario)
- currently the composer-in-residence with the Winnipeg Symphony Orchestra and director of the Music Composition Program at Wilfrid Laurier University in Waterloo; Dr. Buhr is also active as a conductor and jazz pianist
- he holds degrees from the University of Manitoba (British Columbia) and the University of Michigan where his principal teachers have included Lawrence Ritchey, William Benjamin, Leslie Bassett and William Bolcom
- in addition to more than 25 commissions since 1984, Glen has received many composition awards and won many competitions including the Italian Pro Loco Corciano first prize in 1986, first prize for the 1986 American Harp Society Competition, and the Pro Canada and

October 27, 1994 ■ \$1.00

EVANSTON REVIEW

YOUR LOCAL SOURCE

MUSIC

Symphony scores in season debut

By DOROTHY ANDRIES
MUSIC CRITIC

Symphony of the Shores blazes new trails.

The orchestra opened its fifth season Sunday night at Pick-Staiger Concert Hall in Evanston with a program entitled "Music of the Americas." All of the pieces were written in the Western Hemisphere since 1950 and those on the second half of the program were composed after 1980.

But there was no need to run for cover. This was beautiful music, sometimes



Soprano Winifred Faix Brown

REVIEW

as accessible as a film score and sometimes just fresh, vibrant and a little bit different.

The second half of the program featured living composers, one — Chicagoan Douglas Lofstrom, who was in attendance. Born in 1949, he wrote an enchanting "Music for Strings" in 1984, which received a sensational performance under the baton of Steven Martyn Zike.

The first notes of the three-movement work paired harp with deep strings to create a dark, melancholy mood.

The second section was so full of grace, I could almost see ballroom dancers circling round orchestra, gliding to the silken music that poured from the ensemble.

The final movement was robust, with cascades of sound tumbling down in deep, splendid harmonies. Harpist Steven Hartman did several star turns and was a standout even from the back of the stage.

Representing Canada was composer Glenn Buhr, whose "Akasha" or "Sky" was written in 1989. The short work matched flute and harp as well as xylophone with the strings in incandescent combinations.

The final piece was by Milwaukee-born composer Michael Torke, whose music has been used frequently by choreographer Peter Martins of the New York City Ballet. And no wonder. "Ash," written in 1988, was full of pulsating complex rhythms and rich, modern harmonies.

Zike showed himself a masterful marketer as well as maestro. He talked a little about each new work, helping the audience enjoy the 20th century music.

The evening opened with "Variaciones Concertantes," a 1953 work by Argentine

composer Alberto Ginastera. A tour de force for orchestra, it used the solo talents of all the principal chairs. Stars included harpist Hartman, first cellist Seven Houser, principal violist Melissa Trier Kirk, principal bass Collins Trier and principal flute Darlene Drew. A seductive canon for oboe and bassoon, played by Robert Morgan and Lewis Kirk respectively, made it clear why it was a piper the children of Hamelin followed so devotedly.

No American evening would be complete without the music Aaron Copland,

“This was beautiful music, sometimes as accessible as a film score and sometimes just fresh, vibrant and a little bit different.”

who died in 1990. Zike chose his lilting "Old American Songs," wonderful folk tunes and hymns for which the composer provided piquant arrangements. Guest artists were soprano Winifred Faix Brown and bass baritone Stephen Morscheck.

Brown has a finely focused voice and an abundant sound. If you could only hear one last hymn before departing this life, I'd recommend her "Simple Gifts" in this heavenly arrangement. And Morscheck's amazing animal sounds in "I Bought Me a Cat" had the audience in stitches.

What a pleasure to hear a program that was both bold and beautiful.



Photo courtesy of Dale Wasserman

The cast of the original 1946 "Beggar's Holiday" performs "Wrong Side of the Railroad Tracks."

New life for a classic score

'Beggar's Holiday' showcases forgotten Ellington tunes

By Howard Reich
TRIBUNE ARTS CRITIC

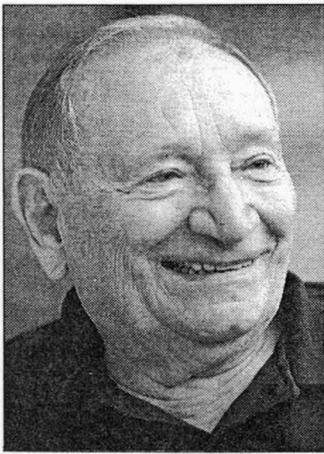
It was supposed to be one of the crowning hits of Duke Ellington's career—a jazz musical that would conquer Broadway and make a fortune in the process—but it turned out to be one of his more bruising flops.

The critics ripped it, the audiences ignored it and history forgot "Beggar's Holiday," Ellington's hard-swinging, 1946 stage show that, remarkably, is being reborn in Chicago 20 years after the composer's death.

"It has been my obsession, my stubborn conviction, to do this show right, the way Ellington wanted it," says Dale Wasserman, a playwright whose works include "Man of La Mancha" and the stage adaptation of "One Flew Over the Cuckoo's Nest."

Wasserman, who's 76 and lives in Arizona, recently encoined himself in Chicago to launch a new version of "Beggar's Holiday," opening Wednesday at Pegasus Players. The show will use Ellington's original music but with a new book and modified lyrics by Wasserman. Thus the playwright reopens a chapter of his career, and Ellington's, that began with great promise in the mid-'40s but ended bitterly.

Freshly arrived in New York after World War II, Wasserman bought in as investor and co-producer of "Beggar's Holiday," which was to be a jazz version of John Gay's revolutionary "The Beggar's Opera" of 1728. Like that fabled ballad opera, the new version would offer a provocative look at a morally



Tribune photo by Karen Engstrom

Dale Wasserman's new version of "Beggar's Holiday" is being staged by Pegasus Players.

1928 German adaptation, "The Threepenny Opera" (by Kurt Weill and Bertolt Brecht), the new show would spin wicked dialogue and witty songs for such characters as Capt. Macheath (a highwayman), Polly Peachum (his naive lover), Jenny Diver and Suky Tawdry (two of his prostitute-lovers) and others who functioned on the periphery of society. The story, which traces the romantic and criminal liaisons that nearly lead Macheath to disaster, would afford great opportunity for biting social commentary.

Because "Threepenny Opera" was nearly unknown in the United States in the '40s, this dark story seemed sure to hold a certain shock value in sunny post-war America. With a score by Ellington, book and lyrics by John Latouche (who's still re-

Smith, plus a cast including Alfred Drake and Zero Mostel, how could it miss?

"By getting bigger and bigger and bigger," says Wasserman, recalling the debacle. "It started out as a well-contained idea—a comparatively small show—but it got afflicted by Broadway-style bigness.

"We had the best scenic designer in New York in Oliver Smith, and he designed an enormous show with a fantastic set. And the cast grew, and the crew grew, and the budget grew. Today, \$350,000 seems like nothing, but at that time it was unheard of.

"So I saw the show go out of control, go from a highly refined, rapierlike commentary on society to a big epic that just diffused itself."

There were other problems. Latouche, widely admired as a lyricist, also had been assigned to write the book, "which was a serious mistake," says Wasserman. He's probably right, considering that Latouche never finished the script, leaving actors to improvise the closing scenes each night.

In addition, Ellington's songs, which he wrote while on the road with his big band, were played not by the combustive jazz band that the composer had in mind but by the traditional Broadway pit orchestra that the producers demanded.

"That was another big mistake," says Doug Lofstrom, who has re-orchestrated Ellington's piano-vocal score for the mid-size jazz band that will play for Pegasus' production.

"Essentially, the producers wanted a big Broadway show, and, for better or worse—and

good long run, and it would be impossible to commit Duke's own band to the show for that long. So Duke just mailed in his music."

Indeed he did, sending fully 78 tunes, enough to fill two musicals and have several numbers left over.

"I even went on the road with Ellington to extract the music from him," recalls Wasserman. "We would work from 2 a.m. to 6 a.m. every night on the train, as Ellington and the band traveled from one date to the next."

Even before the show's Broadway engagement, however, there was little doubt what its fate would be—at least as far as Wasserman was concerned.

"I walked out on the show in New Haven [Conn.], sold out my interest, and I've been ashamed of it ever since," says Wasserman.

"When I eventually became successful as a writer, I always kept in my mind that someday I was going to make up for doing that.

"The show was like a ship: You stay and you sink with it. You don't walk out."

Finally, on Dec. 26, 1946, "Beggar's Holiday" opened at the Broadway Theatre, with most reviewers panning the effort. Yet even the show's most withering critics praised Ellington's score.

"No conventional composer, [Ellington] has not written a pattern of song hits to be lifted out of context, but rather an in-



Tribune photo by Karen Engstrom

Christine Rea (from left), Yrsula Yevette and Ako Tyler, prostitutes in garbage cans, rehearse a "Beggar's Holiday" skit at Truman College.

tegral musical composition that carries the old Gay picaresque yarn through its dark modern setting," wrote Brooks Atkinson in *The New York Times*.

Said John Chapman in *The New York Daily News*, "'Beggar's Holiday' is so far away from the music-show formula that it often loses track of itself and becomes confusing, but for its score."

The passing praise for Ellington's contribution, alas, was not enough to keep the show running beyond a paltry 111 performances. That the show featured color-blind casting, one of the first on Broadway to do so, probably did not endear it to 1940s audiences.

Even Ellington, whose autobiography, "Music Is My Mistress" (Da Capo), generally radiates enthusiasm and optimism, turns wistful in his brief discussion of the show.

"'Beggar's Holiday' was about three-and-a-half hours long, or at least an hour-and-a-half longer than it should have been," he wrote. "And it was a long time before its time so far as social significance was concerned.... The public was not ready for it."

By the early '80s, however, Wasserman decided the time was right, so he began trying to locate the music and acquire the rights. Because Ellington was so prolific, and "because he

tended to try to quickly put any failures behind him," says Eric Barnes, music director of Pegasus' "Beggar's Holiday," "he never paid much attention to the score. It just got dispersed everywhere."

Roughly 12 years later, Wasserman had accumulated all the music and purchased all the rights. Shortly thereafter, he received a phone call from Pegasus artistic director Arlene Crewdson, who had achieved artistic and commercial success two years ago in resuscitating another Ellington stage failure, "Jump for Joy."

Recalls Crewdson, "I just felt determined to help save 'Beggar's Holiday' and all that music.... If we didn't do it now, it might never be done again."

Though the Smithsonian Institution offered a concert version of the show last year, it covered but a fraction of the material in a non-theatrical setting.

Wasserman and Crewdson decided to see if they could bring new life to the show and enlist jazz scholar Dick Wang, a music professor at the University of Illinois at Chicago, to help edit, clarify and clean it up.

One mystery remains, however: What did "Beggar's Holiday" sound like? Because only a handful of its songs were recorded and survived in the jazz repertory, including the bluesy "Take Love Easy" and the heroic "Tomorrow Mountain," its score remains essentially unknown.

"Of the 26 or so songs we're using in the show," says orchestrator Lofstrom, "I'd say about half sound very much like standard theater songs and the rest are in the classic, jazz-blues Ellington vein.

"But the most striking thing about the music is how advanced it is for 1946. There are dissonances here, unusual chords and way-out things that you wouldn't expect to hear until the early '60s.

"The ballad that everyone in the show is flipping over is 'Maybe I Should Change My Ways,' which really sounds like a classic Ellington song that will live for a long time, if enough people hear it now."

Barnes expects that "Praise the System," a sarcastic prison song set in the style of a barber-shop quartet, and "Women, Women, Women," in the big-band manner, also will leave a strong impression on listeners.

For his part, Wasserman says that the music covers "a fascinating range. At least half a dozen or more of the numbers are immediately recognizable as Ellington.

"What we have here is a virgin Ellington score that nobody knows. I just hope people will realize how important, how thrilling this is."

Adds Barnes, "Somebody once said that Ellington is America's Beethoven. After working on this music for the past several months, I'd have to say there's no doubt about that."

Ellington Musical Gets Second Chance

CRITIC'S NOTEBOOK

Duke Ellington always felt a strong attraction for Broadway, but his feelings were never fully requited.

"Jump for Joy," his 1940 musical revue about racial issues, never made it to New York, despite a legendary debut in Los Angeles. "Beggar's Holiday," which was staged at New York's Broadway Theatre in 1947 and ran for 111 performances before making a brief appearance in Chicago in 1948, turned out very differently than he had envisioned it. And the scores and books of both shows were more or less "lost" for years.

Pegasus Players, which patched together a new edition of "Jump for Joy" several seasons ago (a project that netted decidedly mixed results), is back in the archival business. And on Oct. 12 the lights will go up on a revised version of "Beggar's Holiday," a

show that features 25 rarely heard Ellington songs and that takes a satirical look at the underbelly of America, and offers biting commentary on our justice system and sexual mores.

Dale Wasserman was only 19, and already a director for the Katherine Dunham Dance Company, when he signed on as a producer for the original Broadway production of "Beggar's Holiday." He left midway through the rehearsal period, unhappy with the show's development ("It was big and beautiful but missed the principal point," he said), and moved on to a career as a writer, creating the stage version of "One Flew Over the Cuckoo's Nest," the book for the musical "Man of La Mancha," and dozens of teleplays.

But for the past 15 years, while pursuing a variety of other projects, he has tried to gather up all the material for the original "Beggar's Holiday." Some of it was

among Ellington's papers at the Smithsonian Institution, some was in the hands of relatively obscure people. The show had never been recorded, and the score (for which Ellington actually created 73 songs and distinct pieces of music) had never been published.

"Beggar's Holiday" was conceived as a modern version of John Gay's 18th century work, "The Beggar's Opera," a music-laced tale of highwaymen and whores in conflict with the powers that be. In the 1920s, it became the inspiration for the Kurt Weill-Bertolt Brecht classic, "The Threepenny Opera."

The Ellington show, which featured a book and lyrics by John Latouche (with some contributions by Wasserman), went through three directors—John Houseman, Nicholas Ray and finally George Abbott, who has said that of all the musicals he ever directed, this was the one that most deserved a second chance. It featured the first interracial cast on Broadway, including Alfred Drake, Zero Mostel (in his stage debut) and dancers Marge Cham-

Turn to next page

CHICAGO SUN-TIMES 35
THURSDAY, OCTOBER 6, 1994

'Holiday'

Continued from previous page

pion and Herbert Ross. And it had a 32-piece Broadway pit band, which, according to Wasserman, was altogether wrong for Ellington's music.

"The score is essentially jazz-based, but it has a surprising operatic quality at times, and involves some very complex vocal arrangements," said Wasserman. "It needed a small but wonderful jazz band."

At Pegasus there will be just such an eight-piece band onstage.

Set in a large, unnamed city, the show, as Wasserman has devised it, is a picture of the criminal underworld that mirrors the corruption of "the respectable" power structure. The narrator is a blind beggar, cynical and sardonic, who tells the audience that for a vacation he simply takes his mind off its leash and sends himself off into a free-wheeling state. What follows are the adventures of Macheath, the slick gangster whose passion for women proves to be his undoing.

"The whole thing is a little warped, a little surreal, a little wild and rich in some fundamental truths," said Wasserman. "These underworld types consider themselves at least as worthy as the others, maybe better, because they act without pretense and do what's required to survive," Wasserman noted.

The Pegasus production, directed by Dennis Courtney with new orchestrations by Doug Lofstrom and musical direction by Eric Lane Barnes, will feature a cast of 20.

"This is really a preview-presentation," said Wasserman, who has flown into Chicago periodically to check on the show's progress. "I hope to do it in several other cities. But my main rule these days is to avoid Broadway."

"Beggar's Holiday" will run through Nov. 27 at the O'Rourke Center of Truman College, 1145 W. Wilson. Tickets are \$15 to \$19.50. Phone: (312) 271-2638.



Hedy Weiss

'Beggar' Shows Wealth Of Ellington's Score

THEATER

By Hedy Weiss

Throughout its history, Pegasus Players has served as an unofficial laboratory in which rarely produced and forgotten musicals are rescued from obscurity or cobbled back to life.

The company's latest project is "Beggar's Holiday," the Duke Ellington musical that drew on John Gay's ballad-infused "Beggar's Opera" of 1728—the work that inspired the Brecht-Weill "Threepenny Opera" two centuries later.

Ellington's jazzy "Beggar's Holiday" had a brief life as the first integrated musical on Broadway in 1947. But its book, by lyricist John Latouche, was problematical from the start, and the show faded away for years.

On Wednesday night, Pegasus unveiled a new version of the show—the first fully staged production of the work in 47 years. Ellington's wonderfully eclectic score, which begins with the joyful noise of a three-way conversation for saxophones and horn, has been newly orchestrated by Doug Lofstrom, and is being strongly played by an onstage band of eight led by Eric Lane Barnes. And the book and some of the lyrics have been rewritten by Dale Wasserman (author of the musical "Man of La Mancha"), who worked as a producer for the original Broadway edition of the show.

Like "Jump for Joy," an earlier Pegasus revival of an Ellington revue, it's the book that remains the problem, especially when viewed against the crisp, driving style of Bertolt Brecht's "Threepenny." But while he's not an acid satirist, Wasserman scores some topical points (about macho dead-beat dads in prison, corrupt judges, jail as a haven for scoundrels), and along with director Dennis Courtney, he has envisioned a clever pantomime scene near the ending of the show.



Pegasus Players Christie Rea (from left), Ako Tyler, Kevin McIlvaine, Yrsula Yevette and Jennifer Bradley in "Beggar's Holiday."

"Beggar's Holiday"

■ 8 p.m. Thursday, Friday and Saturday; 2 p.m. Sunday. To Nov. 27.

■ O'Rourke Center of Truman College, 1145 W. Wilson

■ \$15 to \$19.50

■ (312) 271-2638

The production is valuable if only as a coathanger of sorts for Ellington's score, which contains more than two dozen musical numbers—from the seductive "Take Love Easy" and the rhythmically tricky "Fence's Fugue" to the doo-woppish "The Wrong Side of the Railroad Tracks," the mellow "Maybe I Should Change My Ways" and the stunning anthem of independence, "I've Got Me."

Staged as a free-floating street scene in the modern south (the

central element of Todd Rosenthal's set is a giant trash bin), "Beggar's Holiday" tells the tale of Macheath (Kevin McIlvaine, laid back and smooth-singing), a thief and compulsive womanizer who gets into hot water with three lovelies: Polly Peachum (the zesty Jennifer Gordon), the trashy deb who's the daughter of a local gangster who's cozy with "the law"; Miss Jenny (the strong, sultry-voiced Genevieve Ven Johnson), the proprietor of a nightclub; and Lucy Lockit (the silky-voiced Yrsula Yevette), daughter of a corrupt police captain.

Episodic in structure, the show is narrated by a blind Beggar (the wily Angelo Nessuno), who takes a sardonic pleasure trip into his neighborhood to check out the corruption and duplicity at all levels.

"When you spread the blame around, be democratic," he advises.

Weekend Chicago

Friday showcase

Life

Porcelain and silver will be on display in the window works on display in the window of Jensen, 959 N. Michigan. The exhibit is a tribute to "Out of Africa" author Blixen. The Blixen exhibit of antique porcelain and photographs continues through October. For information, call 312-642-9160.

Site

at in Society: Rights, Roles and Responsibilities is a conference featuring sessions on "The Artist/Intellectual in the Post Colonial World" at 9 a.m. and "On the Edge of the Festival of the Artist in the New Millennium" at 2 p.m. Saturday. The conference will be held in the Fullerton Hall of the Art Institute of Chicago, 1140 S. Michigan Avenue at Adams Street. The sessions are followed by seminars. Lunches will be available. The conference is free. For information, call 312-620-6503.

ch

and dancers of all ages can appear in North Pier's Santa's Party Spectacular, scheduled for Saturday. The auditions will be held for singers and variety performers at 11 a.m. Sunday at North Pier Market, 435 E. Illinois St. For information, call 1-800-FUN-

ing, pumpkin carving and lighting underfoot: definite signs of the season. The Plum Creek Nursery annual will celebrate the season from 10 a.m. until dusk daily at 1140 S. Michigan Ave. in Crete. Activities include a pumpkin maze, farm animals, pony ride and a pumpkin patch. Admission to the nursery is \$2. The festival is Oct. 31. For more information, call 312-642-9999.

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8 p.m. Saturday, Prairie Avenue Arts, 201 Schaumburg Ct., \$18. 708-894-3600. . . . 7:30 p.m. Sunday, Armitage Avenue just east of \$15. 312-559-1212. . . . Savoy. Saturday, Chute Auditorium, Evanston. \$12. 312-

Shirley Henderson



Ako Tyler (from left), Christine Rea, Jennifer Bradley and Yrsula Yevette appear as saloon girls in the Pegasus Players' revival of "Beggar's Holiday."

Not even Ellington's music can rescue ragged 'Beggar's Holiday'

By Richard Christiansen
TRIBUNE CHIEF CRITIC

Whatever its faults—and they're almost overwhelming—Pegasus Players' enterprising revival of the failed 1946 Broadway musical "Beggar's Holiday" decisively proves that the show's Duke Ellington score was not to blame for the flop.

One after one, the sleek, witty Ellington songs tumble out in this updated adaptation of the old "The Beggar's Opera." There are about two dozen of them in all forms and lengths, from the rousing anthem of "Tomorrow Mountain" to the comic march of the "Scrimmage of Life."

Newly orchestrated by Doug Lofstrom and snappily played by an eight-man on-stage band directed by Eric Lane Barnes, the Ellington tunes and themes give a first-class sheen to an otherwise third-rate production.

One assumes that the idea behind reviving the show was to get it up on its feet and see if it could be made stageworthy in the 1990s. To that end, playwright Dale Wasserman, one of the musical's original producers, added some new lyrics to John Latouche's originals and rewrote the book, an American, urbanized version of John Gay's 18th Century tale of Macheath, the amorous, rakish London highwayman and his band of merry thieves.

Most of Wasserman's '90s references to such things as Generation X are irrele-

Theater

vant but harmless, and, though the dialogue lacks humor, it gets the job done in moving the story along.

But the production is terribly ugly and skimpy in its design and unbelievably stumbling in its staging. When the songs aren't being sung, or when the dances aren't being performed, the book portions are directed and acted with depressing amateurishness.

Pegasus Players, of course, has neither the production budget nor the tip-top cast of a Broadway show. But even with a small budget, the costumes should be much more attractive; and though there's singing and dancing talent in the ensemble put together for this version, very little of it has been well-focused.

Making an impression despite these handicaps are Genevieve Van Johnson as the buxom proprietress of Macheath's saloon hangout, Lance D. Ohnstad as a tap-dancing junior crook, Jennifer Gordon as Macheath's baby-faced bride, Reginald McLaughlin, whose specialty tap number gets the show's second act off to a flying start, and Yrsula Yevette, whose singing of "Brown Penny" is one of the musical's highlights.

"Beggar's Holiday" plays through Nov. 27 at the Pegasus Players Theatre on the campus of Truman College, 1145 W. Wilson Ave. Phone 312-271-2638.

Amy W Nelson

Amy Yunhe Chueng were United Methodist

The bride has Washington University attends North Central School.

Her parents Wang of Lafayette professor at Southwestern Her mother is at the University of Lafayette.

The groom is from Washington University of Illinois, Urbana resident nationally the Illinois Department of Education.

His parents are Chueng of Berkeley Hong's Restaurant.

■ Marcie Preb Michael Vance

William and Fremont, Michigan. Michael Vance, son of Vance of Detroit.

The future bride from Michigan East Lansing. Improvement administration of Vance Corp. in Detroit.

Her father is a engineer. Her mother is a teacher.

The future bachelor's degree from University of Michigan. He is a general Reserve Officer.

His father is a son for America in Detroit. His mother is a teacher in Birmingham.

An October wedding.

■ Carol Needham Thomas Timmer

Carol Needham and Thomas Timmer were married in Brentwood, California.

The bride has a law degree from the University of Virginia. She is a professor at St. Louis University of Law in St. Louis.

Her parents are Needham of Chicago tired teachers.

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BEGGAR'S HOLIDAY, *Pegasus Players*. Bolstered by witty lyrics by John Latouche and Dale Wasserman, Duke Ellington's recently resurrected score for *Beggar's Holiday* is a stunningly versatile piece of work, with deceptively complex melodies and fiendish key changes combining to create wonderfully tuneful songs. Ellington's ditties from this forgotten 1946 Broadway musical, sung here by *Pegasus Players'* generally first-rate vocalists, can stand alongside his best-known work. If only *Pegasus* had chopped out the lame book, the cheesy dance numbers, and the groan-inducing comedy scenes.

Based on John Gay's *Beggar's Opera* and updated by Wasserman, who wrote the 1946 edition, the current *Beggar's Holiday* portrays the fantasies of a blind homeless man who imagines himself a charming rake, duping corrupt city authorities and the ladies who love him. Set on the streets of a southern metropolis, the script and songs poke fun at the rich and powerful and champion the rights of America's disenfranchised criminals, prostitutes, and lowlifes. In this production, numbers like "Tomorrow Mountain" and "The Wrong Side of the Railroad Tracks" are loaded with power and vitality.

But Wasserman's confused modernization of the script doesn't work. Purportedly current references to "Generation X" and the like misfire badly and make the show seem dated

continued on page 36

Theater

continued from page 35

and out of touch. And though he may have intended his script to tackle controversial topics, it's irritatingly tame and safe. Director Dennis Courtney's choreography is hopelessly clichéd, more suited to shipboard dinner theater than social satire. As for the comedy sequences, let's just say the cast are better singers than actors.

Too bad. With such a rich score and talented singers this could have been a blisteringly relevant piece of theater.

—Adam Langer

METROPOLIS, *Olympic Theatre*. The first production in the huge, newly renovated Olympic Theatre in beautiful downtown Cicero is *Metropolis*, which, with its badly written book, its forgettable, soupy tunes, and its laughably broad acting, is one of those shows that make you ask, just who is this musical meant for?

Adapted from Fritz Lang's 1926 dystopian film about a futuristic world in which everyone is either a pampered elitist or an exhausted, dronelike worker, the show retains Lang's sociopolitical edge. Yet the characters, mere shadows of those in Lang's film, are strictly children's theater. The villains, the dictator of the city and his henchmen, are pure



photo/Roger Lewin—Jennifer Girard Studio

Beggar's Holiday

evil—one of them even lets loose a Snidely Whiplash laugh at the climax of the story. And the heroes, the dictator's good-natured son and a prole-babe evangelist named Maria, are so sweet it makes your teeth ache. Joe Brooks and Dusty Hughes, who collaborated on the show's book and lyrics, further undercut the implications of the class struggle at the center of the plot by emphasizing the love story and by turning the workers into such faceless morons that no self-respecting working-class audience would for a second see themselves.

For the sake of Brooks's score I hope this show is meant for children, because I can't imagine many adults would enjoy his schizophrenic pastiche of pop and rock styles, some

reminiscent of better pop and rock musicals, all of them a good 15 years out of date. But then what do you expect from a composer whose biggest hit was "You Light Up My Life"? Andrew Lloyd Webber?

—Jack Helbig

THE AMEN CORNER, *Hidden Stages Chicago*. The congregations of Bethlehem Temple and the Christian Assembly Outreach Ministries all but overflowed the tiny Hidden Stages Chicago loft the night I was there—but what more appropriate audience could there be for a play that opens with a rip-snorting sermon? Of course Sister Margaret exhorts her flock to "put their house in order" and then proceeds to illustrate the difficulty of

doing that. But playwright Baldwin remains one of the articulate voices in American theater as he charts the path by which a giant clergywoman recalls her manly, too late, with intricately and breathtaking eloquence.

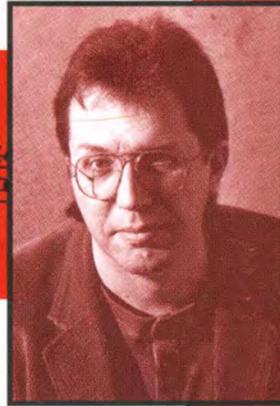
Donn Harper directs a cast who give Baldwin's once-overwritten arguments an immediacy beyond mere legerdemain. Ruth Miller, a alto voice throbbing with passion, delivers a moving performance as inflexible Sister Margaret. Jacques C. Smith as her jazz-musician husband and Johnson as the son torn between loyalty to his mother, who would kill him, and his father, who would set him free. Bearing witness to Sister Odessa's agony are Launa Thayer as Sister Odessa, the sole antagonist, and the vengeful Brother Boxer, underplayed by Brian B. Brown. Chel-Le Evans's self-righteous Moore, whose sweet Mississippian speech conceals a ruthless ambition.

It would be easy to dismiss *Amen Corner* as a parable meant for the devout, but the struggle is right in a confusing universe found anywhere. One needs to be a member of Sister Margaret's Harlem church to recognize the personalities and dynamics there.

—Mary Shen

BEER AND PRETZELS, *This Week in Joe's Bar*

Doug Lofstrom



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Frontlines

MUSIC

Alternative Bach

Steven and Jeri-Lou Zike believe that their mid-size orchestra, Symphony of the Shores, is riding a new wave in crossover music. "We shy away from the standard stuff," says Steven, who conducts the orchestra and his wife helped found just five years ago. "Occasionally we may include a Beethoven symphony, but it'd be a lesser-known one, like the Fourth." Adds Jeri-Lou, "We embrace other genres, from jazz to pop to country-Western, even multimedia."

This February 19th, that eclectic spirit unites fiddler Liz Carroll and the Sheila Tully Irish Step Dancers with the ensemble for "A-Wee Bit o' Ireland," a bill-of-fare filled with Irish tunes and jigs and also featuring Mendelssohn's Symphony No. 5. Another highlight of the season, called



JERI-LOU AND STEVEN ZIKE CONDUCT THEMSELVES ECLECTICALLY.

"From Shore to Shore," will be a "natural symphony" in June by Adam Plack, who plays the didgeridoo, a bamboo trumpet of the Australian aborigines. "What we want most of all is an emotional connection with our audience," says Jeri-Lou. "We don't want to intimidate."

The strategy appears to be working. The symphony's subscriber base, according to the Zikes, has grown by 20 percent each

year; a capacity crowd showed up for the season opener last October at Pick-Staiger Concert Hall, home to the orchestra's series. And an assortment of local composers and performers clamor for a spot on the wildly eclectic programs. So far, William Russo, Jan Bach, Amnon Wolman, Douglas Loftstrom, Corky Siegel, and Jan Erkert & Dancers—all hard-to-classify talents—have made the cut.

"We started the Shores as a one-shot deal," says Steven with a group of similarly venturesome fellow graduate students at Northwestern University's School of Music. "I knew we shouldn't do it. The Chicago Symphony's repertoire—we can't hold a candle to them playing Mahler, [and] we prefer the unusual. However, that doesn't mean we're gimmicky, as we're perceived in some quarters. We do want to try the experiment for its own sake."

These days, the Symphony's star is on the rise. Its crossover appeal has won converts, and Steven's ability to deftly steer his playthrough an astonishing variety of works is garnering enthusiastic reviews. He also took prize in the prestigious Leopold Stokowski Conducting Competition.

But Steven says he has plans to move to another more established orchestra. "The Shores is like family," says. "It's my spiritual home. I'm convinced it's the way the future." —TED

CHEAP ADVICE

Glad rags

There are two new clothing outlet stores in town—one for dressy men, the other for casual women—and both offer drastic discounts.

Guys who dress sharp can find great deals on high-end designer rags at Syd Jerome, The Outlet Store (2756 North Racine Avenue, 871-3320), which features marked-down items from Jerome's Loop store. On a recent visit, all ties were \$20 and all belts were \$25,



well below regular prices. Check price tags for colored X's to gauge the discount on clothing: A tag with no X on it means the item is 50 percent off, while X's in varying colors indicate savings of 60 to 70 percent. A Romeo Gigli charcoal

wool coat regularly priced at \$1,295 was \$647.50, half price. A Joseph Abboud wool suit that regularly sells for \$835 was marked

down 70 percent, to \$250.50. All shirts and sweaters were slashed 70 percent. Be advised that the outlet accepts cash or checks only. Also, the store is an experiment for Syd Jerome, and may stay open only through February or March.

Women who like to get comfy in cotton should slip into the Fitigues Outlet (398 Half Day Road in Woodland Commons, Buffalo Grove, 708-634-3020). The savings are typically 30 to 40 percent greater than at the chain's retail shops in and around town, with some merchandise from seasons

past. A recent stop found jeans selling for \$28.99. Fitigues' signature waffle-cotton dresses that usually for \$94 were slashed 50 percent, to \$47.99. Knit pants priced at \$25.99 at the outlet were \$13.99. A 38 percent off sale on their regular \$42 price tag. The store also has a collection of kids' clothing. —LYNN HA



Psst! Want help finding on a particular item or store? Write to "Cheap Advice," go, 414 North Orleans Suite 800, Chicago, IL 6

Symphony of the Shores

MUSIC DIRECTOR · STEVEN MARTYN ZIKE

Fifth Anniversary Season • 1994-95

Sunday, February 19, 1995, 7:00 pm • Pick-Staiger Concert Hall, Evanston

featured soloists:

 Liz Carroll, *Irish fiddle* • Amy Shoemaker, *guitar & vocals* 
John Williams, *button accordion, concertina, tin whistle*

Charles Lennon ISLAND WEDDING OVERTURE: "SAILING IN" (1991)

Jan Dismas Zelenka (1679-1745) SINFONIA (ca. 1723)

- Allegro
- Andante
- Aria da Capriccio: Andante—Allegro—Andante—Allegro
- Capriccio: Tempo di Gavotta

featuring: Jeri-Lou Zike, *violin* Judith Zunamon Lewis, *oboe*
Lewis Kirk, *bassoon* Steven Houser, *violoncello*

arr. Douglas Lofstrom TRADITIONAL IRISH MUSIC

- Celtic Morning—Apples in Winter—Micho's Jig
- I Wonder What's Keeping My True Love Tonight
- Sean O'Dwyer of the Glen
- If You Were Ever Mine—Rocky Road to Dublin—Highland Man Who Kissed His Granny—Rushy Mountain Reel

Ms. Carroll, Ms. Shoemaker, Mr. Williams

—INTERMISSION—

arr. Percy Grainger MOLLY ON THE SHORE

Pat King/arr. D. Lofstrom TRADITIONAL IRISH REEL

featuring Sheila Tully Irish Dancers

Felix Mendelssohn-Bartholdy (1809-1847) SYMPHONY No. 5 (2), Op. 107 (1830)

- I. Andante; Allegro con fuoco
- II. Allegro vivace
- III. Andante (no break before mvmt. IV)
- IV. Andante con moto (Choral); Allegro vivace; Allegro maestoso

arr. P. Grainger/S. Zike IRISH TUNE FROM COUNTY DERRY ("DANNY BOY")

This program is supported in part by a grant from the Illinois Arts Council & Evanston Arts Council.

 Please join us immediately after the concert at our legendary backstage reception, catered by Blue Plate Catering of Chicago. 

Symphony of the Shores' concerts are professionally recorded on a state-of-the-art digital system by Steven W. Lewis (Chicago Digital). We gratefully acknowledge his expertise and generosity.

- Latecomers will be seated only during appropriate breaks in the performance.
- Smoking is not permitted anywhere in Pick-Staiger Concert Hall.
- Photographs and tape recordings may not be taken during the performance. Patrons are requested to check cameras and tape recorders with an usher.
- Any person expecting an emergency call is requested to leave seat location with an usher.

Meet Our Guest Artists!

Liz Carroll was born in Chicago in 1956. Her background in Irish music began at a young age due to her father's involvement. Both of Liz's parents are from Ireland and encouraged her greatly (*her maternal grandfather played the fiddle*). Liz began playing fiddle at the age of nine, and took classical lessons - learning Irish music at home and at sessions of the Irish Musician's Association.

In 1994, Liz received the National Endowment for the Art's \$10,000 *National Heritage Fellowship Award*. She is currently working on a new recording with her group "Triam," and will be teaching again this summer at Mark O'Connor's Fiddle Camp.



Liz
Carroll

John
Williams

Amy
Shoemaker

Singer, guitarist, and composer Amy Shoemaker has performed in some of Ireland's and America's most

respected Irish music venues. Her musical background is rich and varied. Amy studied voice and theater in school, and holds Master's degrees in both acting and directing. Her music career began with an all-woman band in Florida, the "Rolling Mother's Revue." In three years as the band's main songwriter, Amy's original material included folk, rock, country, gospel and blues.

In 1988, she moved to Chicago to pursue her growing interest in Irish culture and music. In 1991, Ms. Shoemaker released her award-winning album, *The Trap and Bait*. This recording represents her first collaboration with John Williams, who appeared on the album as the featured instrumentalist. Amy and John have also performed together in Canada at the International Accordion Festival in Montmagny, Quebec.

John Williams was born in 1967 of Irish parents. He received formal instruction on the piano accordion from Evelyn Sarna, and developed his love for Irish music and culture through attending music sessions and céili dances on Chicago's South Side. John is an extremely sought-after Irish instrumentalist and has appeared with eminent musicians and ensembles throughout America and Ireland. He gave his first public performance at age 9, and by 21, he was the first and only American-born musician to win the Senior All Ireland Championship on the Anglo concertina.

Mr. Williams has appeared at many festivals, as well as on Irish television. In 1992, the Irish Musician's Association named him "Man of the Year" for his outstanding dedication to the performance and preservation of Irish music. In 1993, he collaborated with prominent East Coast musicians to produce a multi-textured soundtrack for Paul Wagner's emigration documentary "Out of Ireland" to be released on Shanachie Records and shown on public television. John teaches at the Irish American Heritage Center in Chicago, the renowned Willie Clancy Summer School in County Clare, Ireland, and is on the staff of the Swannanoa Gathering FolkArts Workshops in North Carolina. Recently, Mr. Williams signed with Green Linnet Records to release his long-awaited solo album.

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MUSIC

The greening of SOS

By DOROTHY ANDRIES
MUSIC CRITIC

St. Patrick's Day arrived early when Symphony of the Shores presented a program complete with Irish fiddle, tin whistle and step dancers Sunday night.

Women wore green blouses, sweaters or vests, some men wore green shirts, and everyone sported a green carnation, brightening up the stage of Pick-Staiger Concert Hall.

Guest artists were Liz Carroll playing Irish fiddle, John Williams, deftly handling button accordion, concertina and tin whistle

fashioned into sumptuous arrangements by Douglas Lofstrom, Symphony of the Shore's composer in residence.

The result was a marvelous blend of ethnic sounds from the concertina, accordion and tin whistle, Carroll's feisty fiddling and a haunting "I Wonder What's Keeping My True Love Tonight," sung by Shoemaker. At one point, the fiddle was set against plucked bass and cello, at another the tin whistle competed with orchestral brass. The arrangements were in the highest tradition of a symphonic film score, and should the orchestra ever issue a recording, I hope this enchanting medley will be included.

After intermission the concert stage became a ceiling hall, as the orchestra lined the back wall and the Sheila Tully Irish Dancers strode into the spotlight. The girls — there were only two boy dancers — were resplendent in their embroidered velvet dresses colored as richly as Finian's rainbow.

The best of them looked as if they were flying and all of them looked as if they loved to dance. They were a joy to behold.

The long program included Mendelssohn's Symphony No. 5, meticulously realized under Zike's masterful baton. The brass section was glorious throughout and the entire ensemble played with magnificent clarity.

At the program's conclusion all the youngsters in the audience were invited on stage to hear the orchestra play "Danny Boy." They'll surely remember that music for years to come, as will we.

REVIEW

and Amy Shoemaker who sang and played guitar. They brought a host of fans to the performance.

The concert, conducted by music director Steven Martyn Zike, began with the celebratory "Island Wedding Overture" composed in 1991 by Charles Lennon and was followed by a Baroque "Sinfonia" composed around 1723 by Bohemian Jan Dismas Zelenka.

The score of "Sinfonia" was discovered recently by the orchestra's bassoonist Lewis Kirk and the work featured especially sweet playing during the Andante movement by Kirk, violinist Jeri-Lou Zike, oboist Judith Zunamon Lewis and cellist Steven Housen.

The mood shifted abruptly when the three guest artists took the stage. The Irish music on the program, which included several pieces written by Williams and by Shoemaker, had been



Photo by John Fraher

Symphony of the Shores guest artists (from left) Liz Carroll, John Williams and Amy Shoemaker.

Options

Put the comfort back into classical

A Symphony of the Shores concert is for all those would-be classical music lovers who can't get past the protocol involved in a Chicago Symphony Orchestra concert—what to wear, when to clap, when it's safe to shift in the seat—the length of the concerts and their predictability.

EDITOR'S CHOICE

At a Symphony of the Shores concert, it's perfectly appropriate to dress casually; even the orchestra does. Squirming is allowed—children are encouraged to attend—and you can clap at the end of any movement you like.

Call it "symphony lite."

"Our goal is to remove the barriers that have built up over time between the artists and the audience," says Steven Maryn Zike, conductor and one of the founders of this unorthodox group.

"If the audience wants to clap between movements, we're glad. Audiences clapped between movements in Beethoven's day, and if they applauded really hard, the orchestra would indulge them by playing the movement again," he says.

If it's new you're looking for, Symphony of the Shores concerts always include at least one Chicago premiere, and often world premieres of original works, many of which feature the musical traditions and instruments of other cultures.

An example is the group's June 4, fifth anniversary concert.

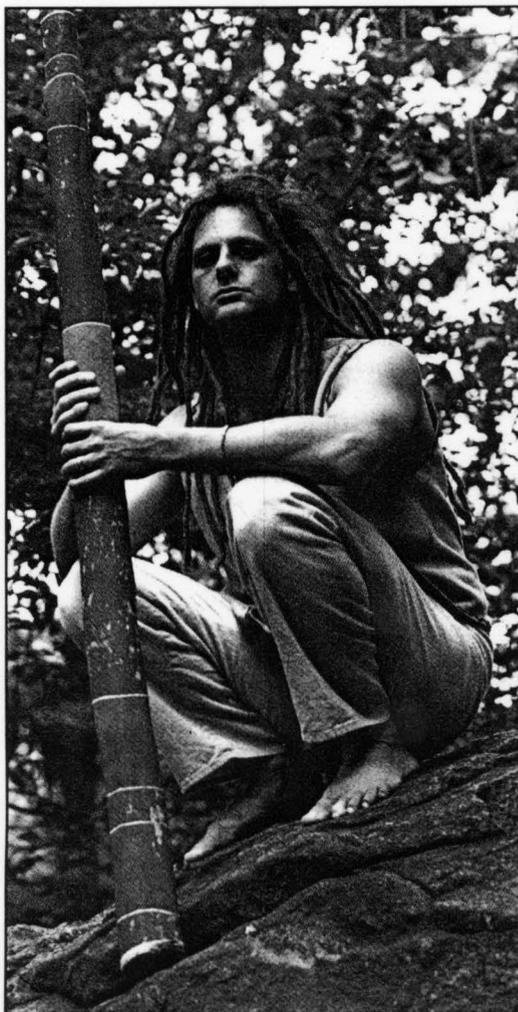
Titled "Music Down Under," the program offers the world premiere of a work featuring the didgeridoo—the traditional musical instrument of the aboriginal people of Australia—which will be performed by composer Adam Plack (known to crossover music fans as Nomad).

Like many of the original pieces commissioned by the group, this one—which Mr. Plack calls "Natural Symphony 'From Dawn to Dusk'"—had no score.

"It's my job to get it into shape for the orchestra to play," says Douglas Lofstrom, the group's composer in residence.

Working from two versions of the solo Mr. Plack sent him on audiotape and on a computer printout of some orchestral support material Mr. Plack composed on a synthesizer, Mr. Lofstrom spent the last few months assigning parts to traditional concert instruments, trying to get as close as possible to the effect he heard on the tape.

"This one's a real challenge, because the didgeridoo has an outrageous sound—low, droning, gurgling—and I have to take care not to bury it under other sounds. But this orchestra is



Dress down and listen up: Symphony of the Shores features Adam Plack and didgeridoo music at its fifth anniversary concert in June.

so good," says Mr. Lofstrom of the 50-person group, "they can make a marriage with just about any material to produce music that will give people in the hall the whole picture. They have a tradition of taking artistic risks like this, and their risks usually pay off."

In addition to "Natural Symphony," the June 4 symphony program is expected to feature another world premiere: Vincent Plush's "Ballet Suite" from "Louisa," in anticipation of the premiere of the full ballet by the Sydney Ballet in 1996.

Also on the program are works by Australia's beloved composer Peggy Glanville-Hicks and Australian-born composer Percy Grainger.

SANDRA CONN

The June 4 concert is scheduled at Pick-Staiger Concert Hall on Northwestern University's Evanston campus. Call (708) 869-3133.

Places rise

Power breakfasts are on the rise these days, morning becomes the obvious trick is doing it without feeling full. provide the perfect setting.

You'd be hard pressed to find a better place than the new Celebriti Cafe in Hotel Niagons Chicago (120 E. Delaware). The wood-paneled restaurant has the hotel dining room, yet in the morning it's a different place.

Light classical music plays softly on white-clothed tables and bright lights promise a fine day. Solo diners—can settle down in the cozy cafe library, complete with newspaper of course.

Service is impeccable, from the immediate offer of fresh juice to good coffee to the speed with which the food arrives. You can be in and out in less than 45 minutes or linger as long as you like.

The menu lists a number of breakfasts—Continental, Midwestern, Japanese, alternative—as well as a la carte dishes. These range from standards such as Irish coffee meal and bagels with smoked salmon to the slightly more creative, such as an omelet with chives and asparagus.

The appealing "alternative" options (lower in calories, cholesterol and sodium) include a meal that begins with fresh mixed berries (a la underripe), followed by nicely prepared whole-grain pancakes served with fruit puree. If this seems healthy, there's cream (for coffee) poured over the fruit, marmalade and two jellies for the pancakes. You can also request maple syrup.

For a hearty indulgence, the Midwestern breakfast brings together two eggs (ordered "over easy" if mine were just right), roasted skin potatoes, a meat such as chorizo, bacon and a choice of breads or a credible croissant. The only caveat: Expect to pay downtown hotel prices.

At **Celebriti Cafe** in Hotel Niagons, the equally expensive menu is even better. A Japanese breakfast, you'll have a private dining room.

Attractively but simply done and mirrors the spacious Cafe is a bar that accentuates the mood. Hotel guests are welcome, notwithstanding little continental. Service is attentive, but sometimes slow.

The most enjoyable way to start



Chicago Tribune

Tuesday, June 6, 1995

Chicago
Sports Final
50c Newsstand

Symphony of the Shores presents sights and sounds of 'Down Under'

By John von Rhein
TRIBUNE MUSIC CRITIC

Symphony

Normally, any professional orchestra that repeatedly thumbs its nose at the established modes of concert programming and presentation would be courting an early demise. Not so, obviously, with Symphony of the Shores.

The Evanston-based small orchestra has been combining light entertainment with heavy classics for five successful seasons, proving there is very much a market on the North Shore for the something-for-everyone brand of crossover espoused by music director Steven Martyn Zike and friends. This laid-back band sings the body eclectic. The F-word—formality—is simply not in its lexicon.

Symphony of the Shores ended its fifth anniversary season over the weekend at Pick-Staiger Concert Hall with one of its most cutting-edge ventures to date, focusing on music by 20th Century Australian composers. It bore the title "Music Down Under," a misleading designation for a program that also bade a cheery "g'day" to overtures by the Germans Beethoven and Mendelssohn, plus an American work by William Schuman.

The stars of the show turned out to be a dreadlocked young Australian composer-performer named Adam Plack and his aboriginal folk instrument, known as the didgeridoo. One of the oldest instruments

known to man, the didgeridoo is a hollowed-out eucalyptus limb that has played a central role in native Australian culture for many thousands of years.

As Plack demonstrated on Sunday, when blown at one end, the instrument produces a deep buzzing drone, oddly haunting in effect, that can be useful in mimicking and (if the player is so attuned) communing with the sounds of nature in the Aussie Outback.

That, at any rate, was the aural game plan of Plack's "Natural Symphony: Dawn Until Dusk." The one-movement piece, orchestrated by Symphony of the Shores' resident composer, Doug Lofstrom, was having its world premiere. This 12-minute travelogue employs the drone of the didgeridoo almost continuously, evoking animal and bird sounds as well as throaty tribal chant.

It is like a superior grade of film music—simple and accessible—a popular piece that gets plenty of mileage out of a single catchy tune. Plack is an engaging fellow and fine performer; if anyone could turn the didgeridoo into a respectable concert instrument, it's he.

Two Australian composers of an older

generation also found a place on the program. Percy Grainger's "Shepherd's Hey" and "Colonial Song" were exuberantly played as accompaniment to a film tour of the Land Down Under; the juxtaposition of music and image worked surprisingly well. Peggy Glanville-Hicks, a composer perhaps better known on these shores than in her native land, was represented by her "Gymnopedie No. 1," a gentle lyrical vignette that exudes more than a whiff of Erik Satie.

Zike brought his orchestra back home with a Yankee travelogue, Schuman's marvelous "New England Triptych." The augmented brass section, especially the horns, was having a somewhat blatty time of it in the hall's boomy acoustics. Still, Schuman's colorful blocks of sound sat well on the band as a whole, and the drummers' rim shots ricocheted around like rifle cracks. Zike punched out the accented rhythms with controlled gusto.

I'm not certain what Beethoven or Mendelssohn were doing on the program, except to anchor it in German-Romantic familiarity. For the overtures to the former's "Fidelio" and the latter's "Midsummer Night's Dream" incidental music, Zike had the first and second violins divided across the podium, Classical style, making the coordination of choirs that much trickier. The Mendelssohn went the best, fluttering on moonlit fairy wings.



Australian composer-performer Adam Plack leans on his aboriginal didgeridoo.

Symphony of the Shores wins over intended audience

By Ted Shen

SPECIAL TO THE TRIBUNE

As it embarks on its sixth season, the Evanston-based Symphony of the Shores has already earned a solid reputation as one of the liveliest and most consistent midsize orchestras around. Its crossover strategy, while blatantly gimmicky at times, is pulling in audiences too easily intimidated or bored by the standard fare.

An example, and a tough test, was the season opener Sunday night at Pick-Staiger Hall: the almost-capacity crowd was filled with kids and their parents, a demographic segment notorious for its choosiness and impatience.

Of course, SOS' program, tellingly titled "Once Upon a Time," was designed to enthrall. Two children's classics, Ravel's

Music review

"Mother Goose" Suite and Ernst von Dohnanyi's Variations on a Nursery Song, took up the top half; and rounding out the bottom half were two fresh-off-the-press works pitched to balletomanes and cartoon fans.

The orchestra, youthful looking and fashionably clad in black, gave a literal, thoroughly enjoyable reading of the Ravel. The five episodes were neatly etched, highlighted by nuanced impressionistic details.

Steven Martyn Zike conducted with gusto, accentuating the twists and turns in the plot of the well-known tales. Sleeping Beauty's awakening by Prince Charming, in "The Fairy Garden," was announced by a thunderous whack.

A series of ever-louder orchestral chords open the Variations (1914) by the Hungarian composer and pianist Dohnanyi; the piano then enters serenely and solos with a rendition of "Twinkle, Twinkle, Little Star" (a tune also used by Mozart in a set of variations).

The mirthful contrast between bombast and naivete sets the tone of this crowd-pleasing work that sounds largely like a cross between Saint-Saens and Ravel.

Soloist George Radosavljevic, in giving a polished, elegantly shaped performance, knew not to condescend to the material or the listener: he tickled the ivories with flair and childlike wonder. The orchestra's playing, however, was a shade too brawny.

"The Woodcarver's Daughter" Suite, arranged by SOS' composer-in-residence Douglas Lofstrom

from his ballet score, made its debut in the concert's second half. The ballet, based on a fairy tale by Lillian Somersaulter Moats, tells the trials and tribulations of a young girl gifted with dance but sabotaged by a jealous rival.

Its premises and pretenses are 19th Century, and the music Lofstrom wrote is unabashedly old-fashioned, with strong echoes of Tchaikovsky, Prokofiev and Disney's "Cinderella."

The narrative is not hard to grasp through the almost clockwork ebbs and flows of the half-hour-long score, which contains not an ounce of originality but suggests excellent craftsmanship.

The orchestra, under Zike's careful guidance, sounded brilliant and vibrant in the extroverted passages; its playing was on par with the Boston Pops or any Hollywood studio ensemble money can buy.

The impression was further enforced by its handling of Craig Stuart Garfinkle's "Theramore," Garfinkle, who grew up on the North Shore and now works as a TV and movie composer, intended to convey ecological messages with his entertaining moral fable.

A condensed version was given a multimedia treatment, with narration (by actor Byrne Piven), projected story images and orchestral accompaniment.

A miscue interrupted the performance once, but otherwise, SOS injected into this atmospheric, nautical-themed cartoon music the raucous spirit of an "oom-pah" band. The kids, in particular, lapped it up.

Chicago Tribune

Tempo

WEDNESDAY, NOVEMBER 8, 1995

PRESENT MUSIC

Excellent Performance:
Nihon Koto at Namban, Tokyo - JAPAN

The Present Music Ensemble made incredible music-textural and scenic items. *Talk Radio* was the Festival's most exciting piece.
The Village Voice - NY, Kyle Gass

Accomplished, entertaining, and accessible
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USPS: The Dreyfus Quartet, Cedar Rapids, Iowa



"Present Music is doing absolutely essential work, pursuing fairly high-risk ventures in an effort to expand our musical sensibilities."
Johnny - Madison, WI - Jess Anderson

Present Music ably demonstrates that the best of American Music is not limited to New York and Los Angeles... They clearly enjoy playing these works and their enthusiasm is contagious."
Ambassador Michael H. Armacost, USA Embassy in Japan

SEASON OPENER & PARTY
 Saturday September 9, 1995
 Concert: 8:00 p.m.
 Galleries open: 7:00 p.m.

Milwaukee Art Museum
 - 750 N Lincoln Memorial Dr
 Vogel/Helfaer Galleries

Combined, two world premieres and **The Rolling Cohens** in the Art Museum guarantee an early September sizzling season opener. **Michael Torke's** most performed piece, **Yellow Pages**, will receive a companion piece, **White Pages**, as Present Music premieres it's latest commission. **Daron Hagen**, fresh from his extraordinarily successful opera, **The Shining Brow**, about Frank Lloyd Wright, also offers a new work, **Everything Must Go**. An intensely emotional work, **Spiral I**, by Cambodian born composer **Chinary Ung**, and **Adjustable Wrench** by Torke completes the program.

"At Present Music's season opener, Stalheim and ensemble nailed everything they did...Best of all, they know how to entertain: They have fun and you do too."

-Bruce Murphy of Milwaukee Magazine
 Single Tickets: \$18 & \$14

PANDEMONIUM III
 Friday October 27, 1995
 8:00 p.m.
 Pittman Theater -
 Alverno College
 39th Street & Morgan
 Saturday October 28, 1995
 8:00 p.m. TBA

In 1994, Pandemonium II drew the largest audience in Present Music history. Pandemonium III continues the tradition: the horrifying classic films **Nosferatu** and **Witchcraft Through the Ages** set to the imaginative and eclectic music of **Eric Segnitz** and **John Tanner**; the **Flamboyant Costume Contest**; and several intermittent and unforeseen **Strange Occurrences**. But wait, there's more! This year we add Tod Browning's 1932 masterpiece, **FREAKS**, considered so horrible that it was disowned by MGM and suppressed by censors for thirty years. If this isn't enough, stick around for **THE PARTY** and become a graduate of **PANDEMONIUM III!**

"As was evident in their Halloween performance, this contemporary music ensemble leaves tradition behind to forge a bright future for bold and daring works of creative invention."

-John Noyd of Madison's Night Sights and Sounds

Single Tickets: \$15 & \$12

Saturday, party with
Little Blue Crunchy Things

Single Tickets: \$18 & \$14

COMBO PLATTER
 Friday November 17, 1995
 8:00 p.m.
 Vogel Hall-Performing Arts Center
 123 East State Street

Here's a whole new batch of composers for your eardrums. From a Pulitzer prize winning professor to Frank Zappa's former clarinetist and arranger, every composer on this concert is a first timer for Present Music. This concert features Milwaukee favorite, soprano **Kendra Colton** in **Joseph Schwantner's** haunting **Sparrows**; **Voices**, a stunning quartet by **Jennifer Higdon**; **Pride and Foolishness**, a bumpy rhythm romper by **David Ocker**; **My Heart is Different**, a delicate and evocative song by **Wes York**; and a new work by **Doug Lofstrom** commissioned by Present Music clarinetist **Dileep Gangolli** and his wife Catherine Brubaker in celebration of the birth of their daughter, **Asha Sophia**.

"What came across most forcefully was feeling and human warmth, the soul of musical expressivity. Colton has that rare ability to establish a direct line of communication with every listener."

-Nancy Raabe, Milwaukee Sentinel

Single Tickets: \$16 & \$12

NEW YEAR-NEW MUSIC
 Friday January 5, 1996
 8:00 p.m.
 Cabot Theatre
 Broadway Theatre Center-158 N Broadway

This concert features music by the young Chinese-American composer **Bright Sheng** and his former teacher **Leonard Bernstein**. The title of the Bernstein work suggested itself to the composer on April 5, 1960, when, after he had performed at the White House, he was thanked and handshaken by President Eisenhower, who said: "You know, I liked that last piece you played; it's got a theme. I like music with a theme, not all them arias and barcarolles." Originally for two pianos and singers, Bright Sheng orchestrated **Arias and Barcarolles**, a 1988 work, at the request of Leonard Bernstein. On hand to sing the demanding vocal parts will be internationally acclaimed baritone **Kurt Ollman** and soprano **Susan Hofflander**. The remainder of the concert features two works by Bright Sheng; **Four Movements for Piano Trio**, and **Concertino for Clarinet and String Quartet**. Bright Sheng will be here to conduct **Arias and Barcarolles** and to perform in his piano trio.

"Mr. Sheng's work... made a strong impression. [He] manages to combine his native and adoptive idioms in truly creative ways that seem to enhance both rather than dilute either. And what convinces most is Mr. Sheng's own evident conviction; this music always seems to have a goal, that it pursues unwaveringly."

-James R. Oestreich of The New York Times

Single Tickets: \$20 & \$12

BLACKMAIL
 Saturday March 9, 1996
 8:00 p.m.
 Vogel Hall-
 Performing Arts Center
 123 East State Street

A crime of passion, a bloody glove, an infamous knife, botched police work, and the suspect fleeing in a very public fashion - sound familiar? No, it's not the "Trial of the Century." It's **Blackmail** by **Alfred Hitchcock**, the Master of Suspense. An early English work (1929) made on the cusp of the sound era, the story of this film takes place in a gray zone of desire, survival, and the fate of everyday existence. Present Music will take "a stab" at the silent version of this vintage Hitchcock work, set to a cutting-edge score by British composer **Jonathan Lloyd**. Observes the composer, "The music stalks the picture so closely that I am tempted to describe the result as a 'cinematic ballet'." On March 9 the knife of suspense will be twisted a few more turns.

"One left the hall hoping that **Blackmail** and its new musical accompaniment will now be seen and heard together as often as possible."

-The Financial Times, London

Single Tickets: \$16 & \$12

Season Ticket Information
 on reverse side

SEASON FINALE & PARTY
 Saturday May 18, 1996
 Concert: 8:00 p.m.
 Galleries open: 7:00 p.m.

Milwaukee Art Museum - 750 N Lincoln Memorial Dr
 Vogel/Helfaer Galleries

This concert features **Jackie's Song**, a work created by **Michael Daugherty** as part of Present Music's 1995 Music in Motion project in Seattle. Many of Daugherty's titles are inspired by contemporary culture and this work is no exception. **Jackie's Song** will serve as the basis for an upcoming opera for the Houston Opera about Jacqueline Kennedy Onassis. Another work on the program by Daugherty, **Beat Boxer**, brings together the traditional string quartet and urban rappers in a duel that's sure to get your blood pumping. **Acid Rain** by **Michael Gordon**, **Quintet** by **Alfred Schnittke**, and a new large ensemble work by **Kamran Ince** will complete the program. Live music and a party follows the concert in celebration of the closing of our fourteenth season!

"It seemed to me - especially in American universities - that many composers concealed their true identities, just as Superman did."

- Michael Daugherty

Single Tickets: \$18 & \$14

All programs are subject to change

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Concert serves tasty menu of new music

BY ELAINE SCHMIDT
special to the Journal Sentinel

Friday evening's Present Music concert, "Combo Platter," delivered just what its title promised — a little of everything.

From a poignant lullaby to a tongue-in-cheek hybrid of rappers accompanying a string quartet, the Vogel Hall program was an interesting, eclectic sampling of new music.

Guest soprano Kendra Colton's clean sound and direct delivery were perfectly suited to Wes York's "My Heart is Different," a Teton Sioux text set to a floating melody. Colton and pianist Martin C. Butorac gave the piece an uncluttered, dignified delivery. Colton also joined the ensemble for Doug Lofstrom's "Lullaby" and Joseph Schwantner's "Sparrows."

"Lullaby" was commissioned by Present Music clarinetist Dileep Gangolli and his wife, Catherine Brubaker, in honor of their daughter, Asha Sophia. "Lullaby" is not the cooing melody its title would imply. It is a searching, questioning piece that ends with an entreaty to the child to sing her song. The libretto by Tricia Alexander is

MUSIC REVIEW

strong on its own. With Lofstrom's scoring it becomes a powerful piece.

Schwantner's "Sparrows" could stand some editing. Most of the piece is well-written, albeit difficult for the soprano. The piece just stalls periodically, in repetitive sections that feel as though they should be stated once and left behind.

The players of Present Music gave solid readings of both pieces. Colton handled the dicey Schwantner easily and gave a heartfelt performance of "Lullaby."

The evening began with Jennifer Higdon's "Voices" for string quartet. The piece opens with an urgent, cacophonous chattering from the strings, out of which tonal chords and phrases eventually rise.

Michael Daugherty's "Beat Boxer" is a piece for string quartet accompanied by a bantering, almost goading rap on tape. The rap includes lines such as "Mozart had it goin' on" and an ostinato of the word pizzicato.

PEOPLE
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MIDWEST BALLET THEATRE

presents



"SARAH'S QUILT"

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and other works

Mim Eichmann, director/choreographer

1:30 p.m. Saturday, March 18, 1995

1:30 p.m. Sunday, March 19, 1995

Tivoli Theater

5021 Highland Ave.,

Downers Grove, IL

Midwest Ballet Theatre

is a not-for-profit organization

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for Organ - arranged for

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Downers Grove Reporter

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Section Editor-Pam Livingston, 969-0188

A Look in 'The Mirror'

Artists reveal secrets to creating original ballet

by Pam Livingston

Like all great creations, it started with a few people sitting around the dining room table, pouring out their imaginations over a couple of good snacks.

During these intense sessions, three area artists brought their expertise to the table and laid the blueprints for a totally original, full-length ballet.

On Saturday, March 2, the public will get the rare chance to get a behind-the-scenes glimpse into the making of this ballet, based on the original fairy tale by Downers Grove author Lillian Somersaulter Moats. Come to the Downers Grove Public Library at 3:30 p.m. and listen as Moats teams up with composer Doug Lofstrom and choreographer Mim Eichmann of the Midwest Ballet Theatre to detail how Moats' tale, "The Mirror," will be transformed into a full-length ballet.

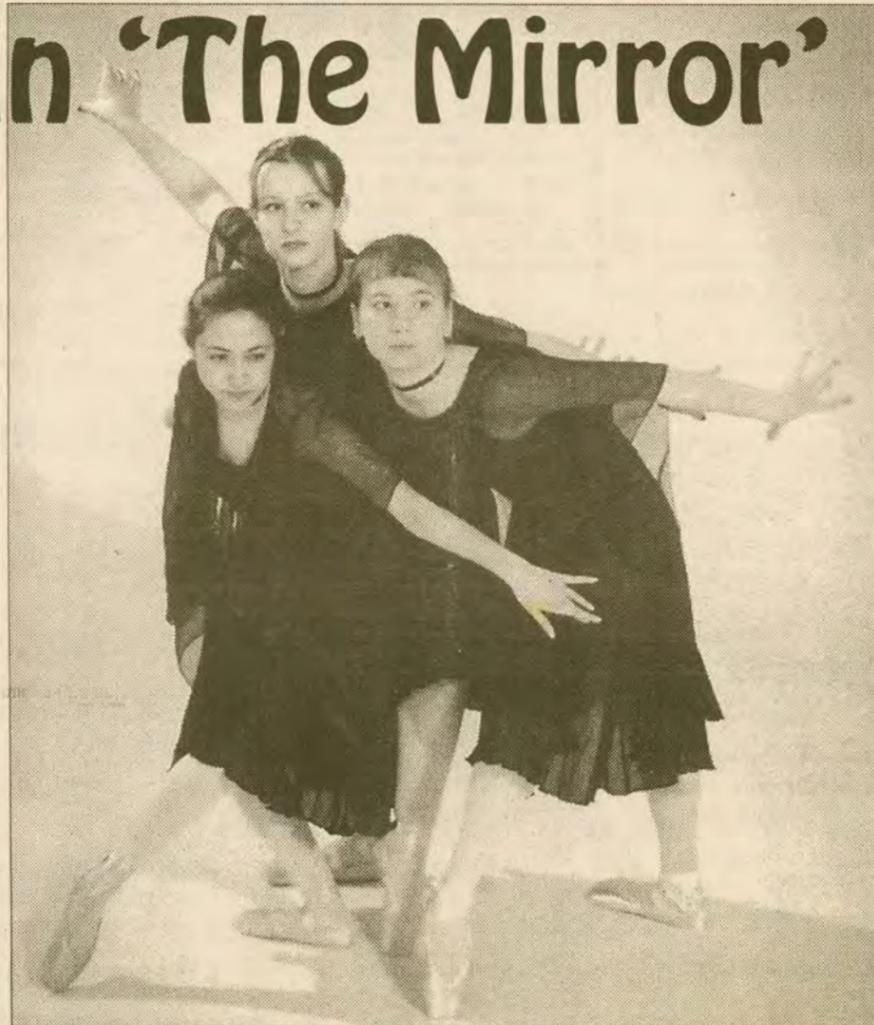
The ballet will premiere Saturday, March 16, at 1:30 p.m. at the Tivoli Theater in Downers Grove with another performance scheduled for 1:30 p.m. on Sunday, March 17.

This is the second collaboration of the artistic trio. In 1994, the Midwest Ballet Theatre premiered the first original story ballet, "The Woodcarver's Daughter," based on one of Moats' fairy tales with music by Lofstrom. In "The Mirror," all three artists admitted they've stretched their talents even farther, creating richer text, movement and music.

In Saturday's library presentation, Moats, Lofstrom and Eichmann will explain how the words of the fairy tale were transformed into music and dance to create the ballet, and how practical compromises were reached during the collaboration, while preserving the integrity of each artist's medium.

What kinds of changes are necessary to make a writer's words jump off the page and onto the stage in a full-length ballet?

The three artists began with a libretto, or a capsulized version of a story on which a ballet or opera is based, and then contem-



plated the strengths and limitations of one another's artforms in transforming the fairy tale from medium to medium.

For instance, an author can move the reader effortlessly from location to location and can bring the reader inside the thoughts of characters. But in staging a story ballet, characters' thoughts can only be suggested through music and gesture. The action must be clear, and in a sense, the composer must create music to "describe an action," and the the Midwest Ballet Company must become part theatrical troupe to convey the necessary drama.

After Moats made sure that the essence of the story was preserved despite the changes, she then turned the piece over to Eichmann and Lofstrom, who together worked out how many minutes of music would be assigned to each action.

"We did a lot of it over the phone," said Eichmann. "And sometimes we'd have to rethink a whole section if it wasn't quite right."

Eichmann added that the two artists were

flexible when transferring meaning from medium to medium.

"After all, as a composer, his name is going on this, too," said Eichmann. "We are definitely collaborating."

Lofstrom composes most of his work on a keyboard that can reproduce the resonating sounds of an entire orchestra.

"One of the challenges for me is the sheer amount of music I need to produce," said Lofstrom. "Most commercial musicians put together two to three minutes worth or maybe half an hour. The ballet requires about an hour's worth of music."

When creating the score, Lofstrom visualized the action in Moats' fairy tale, and created complex music patterns to echo the story. He then checked with Eichmann and the two artists compromised about when and how the dancers and the music would blend together.

"Mim and I knew each other better this time," said Lofstrom of their second collaboration, "so she wasn't afraid to ask me to do things over! ... This time, we're all



The Rev. Bill Hoglund (above) of Downers Grove appears as the King, and Midwest Ballet Theatre dancers Dawn Baker, Jessica Schramm and Alison Eichmann, all of Downers Grove, dance the roles of the Three Witches in Midwest's upcoming ballet "The Mirror" at 1:30 p.m. March 16 and 17 at the Tivoli Theater in Downers Grove. Call 971-9751 for tickets.

reaching a little further, which is good."

"I've never seen someone with so much versatile ability in writing themes. They echo almost subliminally throughout the score," said Eichmann. "Sometimes I've asked him to add a little 'plink' because I need nuances, and it's there."

Working behind the scenes, too, are the dancers themselves, who will soon step onto the stage and bring the entire project to life. The young performers of the Midwest Ballet Theatre practice a mandatory five hours a week, plus additional rehearsals on top of regular ballet classes.

In this rare collaboration of artists, a truly unique masterpiece has taken form. To hear from the authors themselves, and to see witches, kings and fairy tales come to life, attend the Downers Grove Library's behind-the-scenes look at "The Mirror" tomorrow at 3:30 p.m.

The library presentation is geared to both adults and school-age children. All members of the family are welcome, but preschoolers must be accompanied by an adult.

To register, stop by or call the library's Junior Room at 960-1200.

Off to see the Wizard

The Children's Theatre of Western Springs announces its spring production of L. Frank Baum's "The Wizard of Oz" running Feb. 29 through March 10, with performances on Thursdays through Sundays. The ticket price is \$5.

In this production Dorothy is trying to return home from the fairyland of Oz, after being deposited there by a tornado. Who can ever forget the fantastic adventures and the amazing cast of characters she meets on her struggle to get back home? The action is fast and the fun undeniable in this great American classic fairy tale.

Call for more information at 246-7876 or for tickets, call 246-3380.



Children's Theatre of Western Springs cast members from Downers Grove include Gretchen Oschmann (front row, third from left) as a munchkin, Ashley Marshall (back row, third from right) as a winkie girl, and Karen Arnold (back row third from left) as the Wizard of Oz. "The Wizard of Oz" runs from Feb. 29 through March 10. For information call 246-7876. For tickets, call 246-3380.

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Auditions for Midwest Ballet Theatre will be held from 2:30-4 p.m. Saturday, April 20 at the Academy, located at 5013 Fairview Ave., Downers Grove. Dancers should be between ages 12-18, with a minimum of 2-3 years concentrated ballet study, with strong pointe work. There are a limited number of openings. For additional information, please contact the Academy at 971-9751.

House music being played prior to today's performance is a recording of a live concert of Lofstrom's "The Woodcarver's Daughter Suite", performed by the Symphony-of-the-Shores performed in Evanston last November.

Cassette tapes of the music for "The Mirror", recorded by the composer, are available in the Tivoli lobby today for \$10.

Videotapes of the Midwest Ballet Theatre performance of "The Woodcarver's Daughter" taped in June, 1994, are available in the lobby for \$12.50.

Copies of Lillian Somersaulter Moats collection of fairy tales, "The Gate of Dreams" are available for \$10 in the lobby. This collection includes the story "The Woodcarver's Daughter". Her story "The Mirror" will be published with another collection of fairy tales at a later date. The author will be on hand to inscribe your book.

Midwest Ballet Theatre long-sleeved and short-sleeved t-shirts are also available in the lobby.

Are you on our mailing list?? Don't miss any of our upcoming events! Just ask one of the MBT ushers for an address form.

We hope that you enjoyed today's performance - thank you for your support!

Midwest Ballet Theatre - P.O. Box 9526, Downers Grove, IL 60515



"THE MIRROR"

a ballet in two acts
based on the original fairy tale by:

Lillian Somersaulter Moats

Music: *Doug Lofstrom*

Director/Choreographer: *Mim Eichmann*

1:30 p.m. Saturday, March 16, 1996

1:30 p.m. Sunday, March 17, 1996

Tivoli Theater
5021 Highland Ave.,
Downers Grove, IL

Midwest Ballet Theatre is a not-for-profit organization
Performances of "The Mirror" are sponsored in part by the
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"THE MIRROR"

ACT I: scene 1

Within a clearing deep in the forest, a storm heralds the witches "sabbath". The sisterhood dances around their sacred tree which suddenly explodes, destroying the power of all but three.

ACT I: scene 2

A young mother and father (Frederika and William) stroll through the woods the following morning, carrying their infant daughter, Rosamere. As the only artist in all the kingdom, Frederika's work is highly prized. William sets up his wife's easel so she can paint a rare self-portrait using a hand mirror. The young couple agrees that a piece of wood from the shattered tree would make a beautiful cradle for Rosamere. The three witches seethe at the thought of their sacred tree serving a human child and vow to destroy her! The King, Queen and her courtiers enter the clearing, followed by the townspeople. The King commands Frederika to paint his portrait and takes the artist's looking glass to admire himself. But disgusted by his own portly image, he shatters the mirror and decrees that every looking glass in his kingdom be destroyed! The King joyfully orchestrates the mirror smashing -- to the enormous satisfaction of the witches, for the only way to destroy a witch, of course, is for her to see her own reflection. Irritated by her husband's folly, the Queen secretly tucks one little looking glass away.

ACT I: scene 3

Twelve years later, the family returns to the clearing, where Frederika prepares to paint a picture of her daughter. The witches freeze the family into a trance, snatch the artist's brush, and gleefully paint a hideous portrait. As the family reawakens, Frederika is appalled by the painting which she believes is her own doing, and tries to shield her daughter from it. But Rosamere glimpses the distortion and, horrified by her mother's depiction of her, runs deep into the forest.

**** 10 minute intermission ****

ACT II: scene 1

A flock of white birds, soaring through the forest, scatters as Rosamere approaches. Sadly she dances through the forest until she reaches a small river, where she meets three women (who are actually the scheming witches). Disheartened, Rosamere is reminded of her mother's hideous painting in her reflection, and is an easy pawn in the witches' circus-like games. They persuade her to hide behind a mask of ferns and then abandon her, assuming she will wander in the woods until her death. Meanwhile, the child's parents have begged the King to order a search for the lost girl. Worried villagers come upon her and escort her to the castle.

ACT II: scene 2

At the castle, the King and Rosamere's parents attempt to speak with the girl. The Queen sends everyone away and quietly tucks Rosamere into bed. As the girl falls asleep, the Queen places her secret mirror next to her. In a dream, Rosamere dances with her Wiser Self, who gently takes the mask away from her.

Angry that Rosamere has been found, the witches enter, pursued by the Queen and Courtiers and a fierce battle ensues. In searching desperately for her mask, Rosamere unknowingly pulls out the Queen's mirror and hides her face behind it! The witches struggle with her, but when one witch glimpses her own evil face, all are weakened and fall to their death. Turning the mirror around, the Queen shows Rosamere her true reflection, telling her of the witches' curse, and everyone at the castle celebrates.

CAST (in order of appearance)

Witches: the Company

Mother: Elsa Rettberg

Father: Jeff Bychowski

Three Witches: Dawn Baker, Alison Eichmann,
Jessica Schramm

Courtiers: Jamison Dubnicek, Veronica Jaworski

Queen: Elizabeth Connolly

King: Bill Hogle

Townfolk: Greg Barnett, Michael Jaworski, Brooke Jurkowski,
Brooke LeBan, Katie Mercy, Lynn Milewski, Maggie Schum,
Anna Zabiegly

Rosamere: Elizabeth Daniels

Birds: Elizabeth Connolly, Jamison Dubnicek, Veronica Jaworski,
Brooke LeBan, Katie Mercy, Lynn Milewski,
Elsa Rettberg, Anna Zabiegly

Rosamere's Dream : Brooke LeBan

Production Assistant: Barbara Murphy
Costume Chairman & Committee: Terry Rettberg,
Maria Baker, Socorro Jaworski
Set Design, Construction & Painting: Jim LeBan,
Bob Milewski
Publicity Artwork: Lillian Somersaulter Moats
Photography: Elm Photography
Printing: Mr. Print
Tickets: Therese & Martin Connolly, Toni Dubnicek
MBT House Manager: Rose Daniels
Recording: Doug Lofstrom

About "The Mirror" ...

Doug, Lillian and I first worked together setting a ballet based on Lillian's fairy tale, "The Woodcarver's Daughter", which premiered in June, 1994. When Doug and I read Lillian's unpublished tale of "The Mirror", we felt that it also held much potential. Doug was "very aware this time -- for better or for worse -- of what it would take" to write another ballet score. "One of the challenges for me is the sheer volume of music I have to write.

This time I was thinking in classical ballet terms, whereas, with 'The Woodcarver's Daughter', I probably wasn't so much. I felt much more able to visualize scenes from the libretto; the music supports the emotional quality of the character(s) within the scene." Like many choreographers, I typically obtain much of my inspiration from the music. Often when I'd first hear Doug's motifs (usually played over the phone), images would spring to mind immediately. In his music for the birds, for example, I could see birds darting along the sand or fluttering in circles around each other. I actually cast the role of the King (who is personified by a tuba in the score) after hearing Doug's kind of "Emperor's New Clothes" depiction of this humorous character. Not all sections went smoothly, however.

"Sometimes, I went in the wrong direction -- locking into constricting patterns" says Doug. "Then I'd have to backtrack, rewrite and/or cut and paste." One example is the dramatic ending of Act I, after the witches finish their 'painting'. Doug originally wrote music (which we used later for the battle scene) that I thought was too fast for this section. His next attempt was slower, and contained some excellent motifs, but I felt the music needed the support of a relentless, driving rhythm and far fewer 'weird' chords which I would be forced to underscore within the choreography. He was concerned that what I was looking for was musically too melodramatic. Since this particular scene really sets the tone for everything that follows in Act II, it had to be exactly right.

Not to be forgotten, of course, is the talented author of this wonderful tale, Lillian Somersaulter Moats, to whom we are all indebted for her willingness to share her story, knowing that certain changes in time, place and character were inevitable. I hope that we are in some way close to bringing the poetic vibrancy of her words to life in music and dance!

- m.e.

Tales & Scales

Igniting Imaginations

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T&S gratefully acknowledges the following people for their contributions of time and skill in making Jabberwocky come alive:

Bridget Muldoon McDaniel and Cindy Bernardin for all their hard work.
Joe Birkhead and Acclaim Graphics for printing and layout.
Rick Johnson for our Jabberwocky metalwork.
Pam Hight for helping us 'spread the word'.
All of our loyal members whose support helps us ignite imaginations far and wide.

• AUTOGRAPHS •

Tales & Scales

Proudly Presents
it's 11th Annual Musictelling Production

JABBERWOCKY

Sunday, September 8, 1996
Shanklin Theatre, University of Evansville



JABBERWOCKY

A Tales & Scales Musictelling Work
Story by Catherine Chuplis
Music by Doug Lofstrom
Directed by Beverly Brumm

'Twas brillig and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
and the mome raths outgrabe.

'Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the jubjub bird, and shun
the frumious Bandersnatch!

He took his vorpal sword in hand:
Long time the manxome foe he sought
So rested he by the tumtum tree,
And stood awhile in thought.

And as in uffish thought he stood,
The Jabberwock with eyes of flame,
Came whiffling through the tulgey wood
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

'And hast thou slain the Jabberwock?
Come to my arms my beamish boy!
Oh frabjous day! Callooh! Callay!
He chortled in his joy.

'Twas brillig and the slithy toves
Did gyre and gimble in the wabe.
All mimsy were the borgoves
And the mome raths outgrabe.

-from Through the Looking Glass by Lewis Carroll

Writer's note

about JABBERWOCKY

When Lewis Carroll wrote his "Alice" masterpieces at the turn of the last century, he invented a world of nonsense and make-believe that parodied the Victorian era in which he lived. It was a world of formality where children were to be seen and not heard. In Carroll's stories, Alice enters a world where none of these rules apply, as she meets up with some of the most fantastic and original characters in English literature. As the narrator tells us at the end of Alice's Adventures in Wonderland, "So she set on, with closed eyes and half believed herself in Wonderland, though she knew she had to but open them again, and all would change to dull reality."

By contrast, in Tales & Scales' Jabberwocky, Issy enters a world that is all very real to children at the end of this century and far from dull: the Internet. Where Alice escapes to a world outside of her reality, Issy is confronted in his adventures with the emerging reality of chat rooms, phreakers, and virtual guides. Though a novice, or newbie on the Net, he is at home in this world of random access where space and time have collapsed. As the Virtual Guide tells Issy, "This is an open system. No central control," and Issy's mission is to defeat the controlling Jabberwock.

Issy's challenge in this story is the challenge all of our children will face in the coming century. What does it mean to live in an open system or global village? How do we equip our children with the values and character needed to recognize tyranny however seductive it might appear? I believe we can only do that by taking up the role of storyteller in our children's lives. What Issy learns is the lesson of Tales & Scales: by sharing our stories and music we create shape and meaning in our lives.

-Catherine Chuplis

About Tales & Scales

Tales & Scales, based in Evansville, Indiana, was founded in 1986 to fulfill a need for quality arts programming for children and family audiences. In a mission to ignite imaginations through the performing arts, and without the aid of sets or costumes, the group of classically trained musicians creates a combination of music and movement built around new and traditional stories, that they term "Musictelling."

Each year since its inception, working in collaboration with emerging composers, writers, and theater directors, Tales & Scales creates a new work to add to its body of musictelling productions. The troupe of four musicians travels the country, giving over 250 performances each year in performing arts centers, with symphony orchestras and in schools. Tales & Scales has brought its musictelling to the stages of the Chicago Symphony, the Indianapolis Symphony Orchestra, the Baltimore Symphony Orchestra, the Detroit Symphony, the Grand Rapids Symphony, the Olympia Symphony in Washington State, and at the Smithsonian Institution's Discovery Theater in our nation's capital. Tales & Scales has been featured on national Public Radio's Morning Edition and Talk of Nation as well as in several national publications.

In addition to its performances, Tales & Scales works with the nation's educators and students, from the primary grades to the university level, through Tales & Scales workshops designed to partner the arts with education and thus bring imagination and creativity through the arts into every child's life.

The Collaborators

Composer **Doug Lofstrom** was born into a musical family in 1949. He has been composing prolifically since the early 1970's and his abundant scores cover a wide range of genres and ensembles. A Chicago native, he attended DePaul University and the University of Illinois at Chicago, where he studied composition with Gene Pauls and Richard Monaco.

From 1982 to 1991 he served as Music Director for Chicago's Free Street Theater, where he composed and directed numerous musical theater pieces, including the award-winning *PROJECT!* which has enjoyed over 200 performances in the U.S and abroad. From 1985 to 1989 he composed the opera *Two Soldiers* in collaboration with the librettist Al Day. After winning two grants from the Illinois Arts Council, Chicago Council on Fine Arts, and the NEA, the opera was premiered at the University of Illinois in 1990.

Mr. Lofstrom continues to pursue a wide range of composing projects. His film scoring credits include many animated children's classics for Coronet Films and World Book International and recently he re-scored the music for thirteen classic Popeye cartoons. He continues to compose for theater, film, television and the concert hall and has plans for another opera, a symphonic piece and a requiem dedicated to the victims of youth violence in America.

His most recent concert works are a ballet score for *The Mirror*, commissioned by the Midwest Ballet Theater and *The Spirit of Success*, based on the writings of inspirational speaker Zig Ziglar, which was commissioned and premiered by the Washington (DC) Symphony Orchestra with Mr. Ziglar as narrator. His *Concerto for String Orchestra* recently won the Symphony of the Shores Composers Competition and Mr. Lofstrom was subsequently named composer in residence for the Evanston, Illinois-based orchestra.

Doug is thrilled to be working with Tales & Scales since it challenges him to draw on his film, theater and symphonic background and integrate them all in one piece.



Director **Beverly Brumm** is an educator, director and playwright in the theatre. After receiving an MFA degree in directing from the Yale Drama School and a Ph. D. from New York University, she began a career as a college professor. She has continued in higher education for over twenty years and is currently a professor in the Theater Department at the State University of New York at New Paltz in the Hudson Valley of New York State.

As a director of over seventy productions, Beverly has worked in various venues, including educational theatre, regional theater in Chicago, Santa Fe, Woodstock, Northampton, and Off Broadway theater in New York City. She also served as staging director for eight years of the annual Village Voice Obie Awards.

As a playwright, Beverly has had her work produced in New York, Santa Fe, Chicago, Woodstock and New Paltz.



Writer **Catherine Chuplis** is a San Francisco-based video producer. Jabberwocky marks Chuplis' third collaboration with Tales & Scales. In addition to Jabberwocky, she adapted the Tales & Scales works *The Little Dragon* and *The Pied Piper*.

Ms. Chuplis studied theater and literature at Western Michigan University and completed her Master's Degree in Literature at the University of Michigan. She has had experience as an actor, storyteller, and as a director, for the children's theater group, *The Macatawa Players* in Michigan. She has worked for *Hour Magazine* and started Chuplis Video Productions. She currently works as a Marketing Director for Levi Strauss & Co. in San Francisco.

T&S Performing Artists

Robert Caron, saxophonist, is a native of Quebec, where he was the recipient of the First Prize in Saxophone in the Canadian Conservatory System. A student of Daniel Deffayet at the Paris Conservatoire, he went on to receive his Master's Degree in Saxophone Performance from McGill University and subsequently served as a Director of Bands in the Quebec secondary school system. Robert has received numerous grants and awards for his performances, has recorded for CBC Radio and toured throughout Canada with his saxophone quartet before joining Tales & Scales in 1991.

Jay Heltzer, trombonist, is originally from Los Angeles. He studied at California State University at Northridge, where he was nominated by the faculty as the Most Outstanding Bachelors Degree Candidate of his class. Jay also has continued studies at Indiana University. As a soloist, Jay has won the solo competitions of the Round Top Music Festival, the Glendale Symphony and California State, Northridge. As an orchestral musician, Jay has performed with the symphony orchestras of Kalamazoo, Fort Wayne, Columbus, IN; Ventura, Capistrano Valley, the Hollywood Bowl, and the Young Musicians Foundation as well as at the AIMS Festival in Graz, Austria and the Round Top Music Festival. He has studied with Ed Anderson, Bill Booth, Jeff Reynolds and Phil Teele. Jay joined Tales & Scales in March 1996.



Deborah Sunya Moore, percussionist, received her Bachelor's degree from Oberlin Conservatory where she studied with Michael Rosen and was awarded the Phi Kappa Lambda prize for outstanding musicianship, she created an individual major, *Performance and Education in Related-Arts*, experimenting with the synthesis of music, dance, and theater. An active performer of new music, Moore was a fellowship member of the Aspen Contemporary Ensemble from 1993-1995. In 1994 she recorded Joan Tower's chamber work, *Black Topaz*, on New World Records. Moore has continued graduate studies at the Cincinnati Conservatory of Music working under Allen Otte, James Culley, and Russell Burge. As a soloist, Moore has recently performed in Maryland, Ohio and at the Percussive Arts Society's International Convention in Arizona. Deborah joined Tales & Scales in March 1996.

Curtis Pendleton, flutist and Artistic Director, is a native of Florida where she studied with Geoffrey Gilbert. She received her Bachelor of Arts in flute performance from the Juilliard School as a student of Julius Baker, and her Master's degree from Montreal's McGill University as a student of Timothy Hutchins. She has performed as a soloist and orchestral musician in the U.S., Canada, France, and throughout the Orient. Curtis held the Principal Flute position with the Evansville Philharmonic and was the instructor of Flute at the University of Evansville until she joined Tales & Scales as a full-time performer in 1993. Curtis became Artistic/Executive Director of Tales & Scales in 1995.

If you enjoyed today's performance and would like to share Tales & Scales with a school, library, museum, festival or orchestra in your community, call us at 425-8741 or 1-800-644-6483.

The Evansville Press

Monday, September 9, 1996

'Jabberwocky' brings sense to the nonsensical

By Sandra Knipe
Entertainment reporter

You don't have to be computer literate to enjoy Tales & Scales' 11th "musictelling" production — but those with at least a little "computer-ease" are more likely to get all the jokes.

"Jabberwocky" — the musical storytelling troupe's newest touring piece based on Lewis Carroll's classic nonsense poem from "Through the Looking Glass" — premiered in two shows yesterday at the University of Evansville's Shanklin Theatre.

In "Through the Looking Glass (and What Alice Found There)," Carroll's sequel to "Alice's Adventures in Wonderland," Alice stepped through a mirror into yet another unreal world of illogical behavior. Instead of the Mad Hatter, Cheshire Cat and assorted playing cards, the world beyond the mirror was one of chessboards.

In Tales & Scales' "Jabberwocky," Issy, a remarkable boy who can practice his trombone and play Mortal Kombat at the same time, is drawn through his computer screen into the Internet where "no one and everyone" is in charge.

First, he finds himself in the midst of his favorite video game, Mortal Kombat, engaging in cartoonish musical battle with its grunting combatants. Ultimately, after several multicultural musical adventures on the world-wide net, Issy has to confront the monstrous Jabberwock who is trying to take control of the Internet and "trash all the good programming." Armed only with his "vorpal sword" (his trombone), the boy, whose heart is just the right size for the task, discovers how to "snicker-snack" the Jabberwock.

To someone who uses her personal computer to write stories and send messages to her boss at the office, such computer terms as "newbie," "phreakers," "home pages," and "virtual guides" are about as meaningful as "vorpal," "snicker-snack," and "Twas brillig and the slithy toves."

Part of the fun — and brilliance — of Tales & Scales' musical "Jabberwocky" is that by the end of Issy's story, even we "newbies" find meaning in both Carroll's poem (the name of which came to mean nonsensical or unintelligible speech or writing) and the strange new language of the computer age.

Directed by Beverly Brumm, a professor of theater at State University of New York at New Paltz, Tales & Scales' quartet of musictellers mixes words, music and mime to create another brave new world of imagination.

The group's new trombonist, Jay Heltzer — a native of Los Angeles who introduced himself to young audience members before the show by inviting them to stick their heads in the mouth of his trombone — was a likable Issy, embodying both the timidity and the bravura of a small boy in his battle with the Jabberwock.

The troupe's other newcomer, percussionist Deborah Sunya Moore, demonstrated her versatility — scary enough to frighten a small child as the Jabberwock, surrounded by metal and walking on two big barrels turned into giant Romper Stompers, and softly charming as Mimsy, a fluttery creature who briefly befriends Issy and plays gentle music on the vibraphone.

Tales & Scales' two remaining veterans, artistic director and flutist Curtis Pendleton and artistic director's husband and saxophonist Robert Caron were, as always, a double delight, doing yeoman's duty in a variety of roles ranging from Mortal Kombats to inhabitants of the chat rooms where "all anyone does is jabber" on such topics as "Talking Tuba" and "What's Sexier — Sax or Cymbals." (Sax, of course, especially when Caron is playing it. Ask the hundreds of little girls who have developed crushes on Tales & Scales' saxophone player with the French accent.)

Chicago composer Doug Lofstrom's music is as wide-ranging as the Internet, incorporating familiar melodies from foreign lands with the musical anarchy of the world inside Issy's computer.

In her third story for Tales & Scales, San Francisco-based video producer Catherine Chuplis has managed to combine Carroll's classic whimsy with the excitement of a video game. More importantly, like all Tales & Scales stories, "Jabberwocky" offers a lesson that will stand children (and adults) in good stead in any world — that when you "arm yourself with valor and open your heart to joy," anything is possible.

About the Composer

Douglas Lofstrom was born into a musical family in 1949. He has been composing prolifically since the early 1970's and his abundant scores cover a wide range of genres and ensembles. A Chicago native, he attended DePaul University and The University of Illinois at Chicago, where he studied composition with Gene Pauls and Richard Monaco. From 1982 to 1991, he served as Music Director for Chicago's Free Street Theater, where he composed and directed numerous musical theater pieces, including the award-winning PROJECT! which has enjoyed over 200 performances in the US and abroad. From 1985 to 1989 he composed the opera TWO SOLDIERS in collaboration with librettist Al Day. Mr. Lofstrom's film scoring credits include many animated children's classics for Coronet Films and World Book International and recently he rescored the music for 13 classic Popeye cartoons. His most recent concert works are a ballet score for THE MIRROR, commissioned by the Midwest Ballet Theater, and THE SPIRIT OF SUCCESS based on the writings of inspirational speaker Zig Ziglar, commissioned and premiered by the Washington (DC) Symphony Orchestra with Mr. Ziglar as narrator. His CONCERTO FOR STRING ORCHESTRA recently won the Symphony of the Shores Composers Competition. His most recent endeavors include JABBERWOCKY, an adaptation of the Lewis Carroll poem for the Evansville, Indiana group, Tales and Scales, and a new large-scale symphonic piece for the Washington Symphony Orchestra.

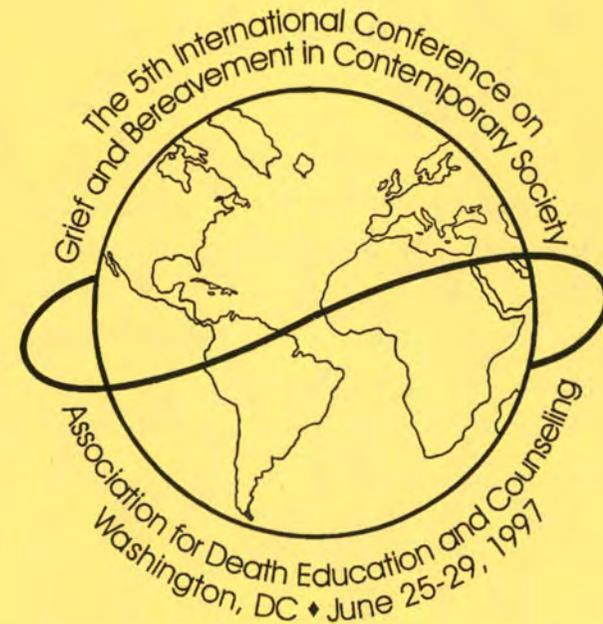
About the Conductor

Martin Piecuch, Music Director & Conductor of the Washington Symphony Orchestra since 1990 and a native of Watervill, Maine, came to Washington to be the saxophone soloist with the U. S. Marine Band. He holds a Bachelor of Music Degree in each woodwind instrument, Summa Cum Laude, and holds an M.M. in Orchestral Conducting from Catholic University of America where he studied with Frederick Fennell. Maestro Piecuch has served as resident conductor, orchestra manager, and chorusmaster at Wolf Trap Farm Park for the Performing Arts, and has held the position of Music Director and Conductor with the Alexandria Choral society, Friday Morning Music Club Chorale and Orchestra, Washington Civic Opera, and Washington Civic Symphony. As an educator, he has been on the faculties of Howard University, St. Mary's College, and Catholic University. No stranger to musical theatre, Martin has conducted over eight hundred performances of operas and musicals with many different groups in various parts of the world and locally at Wolf Trap, Carter Barron, and the Kennedy Center. In 1995 Martin was invited to Krasnoyarsk, Siberia where he was the first American citizen to appear as Guest Conductor in the Second International Music Festival of Asian Pacific Countries. He conducted the Krasnoyarsk Symphony Orchestra in their first performance of various compositions and also appeared with the Musical Comedy Theater.

About the Organist

John Alves is a native of New York City, where at age 15 began serving as Choir Director and Organist in various area churches. After six years he was appointed Assistant Organist of the Cathedral of St. John the Divine where his responsibilities included playing and planning weekly organ recitals, accompanying all weekday afternoon and Sunday services, and directing the summer choir. In the following years, John has had an active career as a church musician. He served at Calvary Baptist church for nine years and then moved to St. John's Episcopal Church in Tulsa, Oklahoma. In 1989 he returned to Calvary Baptist Church to direct the congregation's musical program. John is a Fellow of the American Guild of Organists (F.A.G.O.), Choirmaster of the American Guild of Organists (ChM.), Fellow of the Canadian College of Organists (F.C.C.O.), and Fellow of Trinity College of Music, London, England (F.T.C.L.).

ADEC WELCOMES THE WORLD



to

THE SURVIVORS SYMPHONY Concert

A Grand Conference Event

The Survivors Symphony Concert

June 26, 1997

Calvary Baptist Church

This is the inaugural performance of *The Survivors Symphony*. This piece was commissioned by the Association for Death Education and Counseling to commemorate the Fifth International Conference on Grief and Bereavement in Contemporary Society.

Program

Adagio for Strings.....Samuel Barber

The Survivors Symphony.....Douglas Lofstrom

Symphony, No.3 in C minor.....Camille Saint-Saëns
 "Organ Symphony" Organist, John Alves

ABOUT THE PROGRAM

Barber: Adagio for Strings - The *Adagio for Strings* was originally the slow movement of Barber's String Quartet, Opus 11, which was completed in 1936 together with his First Symphony. As a separate work for full string orchestra, it was first heard on November 5, 1938, with Arturo Toscanini conducting the NBC Symphony Orchestra. Maestro Toscanini also gave the world premiere of Barber's First Essay on the same program. Since its first performance, and subsequent recording by Maestro Toscanini, it has been played innumerable times the world over and has become one of the few American works in the active repertory of Russian orchestras.

Lofstrom: The Survivors Symphony - The piece is constructed in five movements. Mr. Lofstrom's first choice was "to begin a piece dealing with grief - in life". The movements bear the descriptive titles: 1) Life and Death, 2) Funeral, 3) Struggle, 4) Release, and 5) Reintegration. The first movement is passionate and energetic and finds a couple in the prime of life, with all of its love, hope, fear, and difficulty. A slow interlude after the beginning introduces a "love theme" which contains a motive used throughout the piece to represent the loved one in life and in memory. As this movement proceeds, the music becomes more tense and introduces the panic associated with the impending death of a loved one. The movement ends on a scream at the moment of death. The second movement is built around the image of muted grief associated with funerals. Friends express their sympathy and emotions run high, but nothing is resolved. In the third and most expansive movement, the survivor faces his anger and disbelief as his composure melts away. The movement develops into a diabolical scherzo where the protagonist must experience the rage and terror of the loneliness associated with surviving a loved one. At the height of this fury the music "runs into a brick wall" and the survivor is transported to a state of absolute peace and tranquility where he can recall the essence of the loved one. This tranquil music is followed by a series of cello soliloquys that can be thought of as prayer or meditation where the survivor, absolutely alone, cries out to a higher power for guidance. This is followed by the final movement where new material is introduced and simultaneously integrated with the motive associated with the loved one. These themes are then developed in a series of variations which reflect the return to the world of "normal" emotions, where memories of the loved one flow in and out of everyday life. The piece ends in a reflective mood with both themes completely resolved as one.

Saint-Saëns: Symphony No.3 in C minor "Organ" opus 78 - In this symphony it is interesting to see that Saint-Saëns departs from symphonic form as we expect it by pretending that the work is in two movements (he joins the four real movements into pairs with connecting passages). The symphony is dedicated to Liszt and borrows from Liszt the idea of theme-transformation, whereby a basic theme or motto is used throughout the whole work, changing its character to suit its surroundings. Saint-Saëns shows remarkable ingenuity in this respect, and the work is thus superbly integrated. The important part given to the organ has resulted, naturally enough, in the symphony's nickname, the "Organ Symphony". The use of the organ in this opus is fully justified by the atmosphere of the symphony and the grand manner of its style.



MIDWEST BALLET THEATRE
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Artistic Director: *Mim Eichmann*
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ACKNOWLEDGEMENTS

Don & Jeannine Box, Jon & Connie Ball, Kati Lechner,
Doug Lofstrom, Dan Duell, Pam Livingston, Steve Margison,
Reporter/Progress newspapers

AUDITIONS

Auditions for Midwest Ballet Theatre will be held from 2:30-4 p.m.
Sunday, April 13 at the Midwest Ballet Academy, located at 5013
Fairview Ave., Downers Grove. Dancers should be between the ages
12 and 18, with a minimum of 2-3 years concentrated ballet study,
with very strong pointe work. For additional information, please
contact the Academy at (630) 971-9751.

Midwest Ballet Theatre long-sleeved & short-sleeved t-shirts are
available in the lobby

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Midwest Ballet Theatre • P.O. Box 9526 • Downers Grove, IL 60515

Midwest Ballet Theatre
presents

AYNE MAIREAD

*a collection of Irish songs & dances
presented in the Irish performance tradition
(and other works)*

*Artistic Director/Choreographer
Mim Eichmann*



1:30 p.m. Saturday, March 15, 1997
1:30 p.m. Sunday, March 16, 1997

Tivoli Theater
5201 Highland Ave.
Downers Grove, IL



Performances of "Ayne Mairead" are sponsored in part
by the Illinois Arts Council, a state agency
Midwest Ballet Theatre is a not-for-profit organization

1. "Ayne Mairead"

.... a collection of songs & dances,
presented in the Irish performance tradition ...

- "Corpus Christi Carol"* - Jon Ball, Mim Eichmann
- "Trip to Skye" - Elizabeth Connolly, Elizabeth Daniels,
Veronica Jaworski, Katie Mercy, Lynn
Milewski, Elsa Rettberg, Anna Zabiegly
- "The White Petticoat" - Veronica Jaworski
- "Andy de Jarlis" - Katie Mercy
- "Ingonish" - Anna Zabiegly
- "Portarlinton Jig" - Elsa Rettberg
- "Billy McCormick's" - Elizabeth Connolly
- "Munster Buttermilk" - Elizabeth Daniels
- "Katy is Waiting" - Lynn Milewski & ensemble
- "By Chance it Was"* - Jon Ball, Mim Eichmann
- "Rince Briotanach"* - Jon Ball, Mim Eichmann
- "Ayne Mairead"* - Katie Mercy, Elsa Rettberg, Anna
Zabiegly, Elizabeth Connolly, Elizabeth
Daniels, Veronica Jaworski, Lynn Milewski
- "When Evening Falls"* - Jon Ball, Mim Eichmann

- dedicated to Alison

- * Instrumental arrangements, J. Ball;
"Rince Briotanach" lyrics, M. Eichmann
- ** Arranged & recorded for Midwest Ballet Theatre by
Doug Lofstrom and played by Chicago Irish musicians:
Liz Carroll, fiddle
John Williams, concertina & whistles
Amy Shoemaker, bouzouki
Jeff Morello, bodhran

Additional music by Patrick Street, Altan, Celtic Odyssey



2. "Three Sisters and A Suitor"

music: Barber

Elizabeth Connolly, Katie Mercy, Elsa Rettberg,
Jeff Bychowski

... the only young man in a rural community must choose one of
three sisters, when they have all been friends since childhood ...

- dedicated to Amy



3. "Aurora Borealis"

music: Stravinsky

Elizabeth Daniels, Veronica Jaworski,
Lynn Milewski, Anna Zabiegly,
Jeff Bychowski

... set to Stravinsky's quixotic little piece, "Fireworks", one is
reminded of the random sparkling of the northern lights in a
clear night's sky...

10 Minute Intermission

4. "Peaches 'n Cream"

music: Sousa, D'Albert, Dodworth, Conner

- "Peaches 'n Cream Foxtrot" - Susan Beckmann, Elizabeth
Connolly, Elizabeth Daniels, Veronica Jaworski, Katie
Mercy, Lynn Milewski, Elsa Rettberg, Anna Zabiegly
- "Gift Polka" - Katie Mercy, Elsa Rettberg
- "National Schottisch" - Elizabeth Connolly
- "Five Step Waltz" - Elizabeth Daniels, Veronica Jaworski,
Lynn Milewski
- "Sontag Polka" - Anna Zabiegly
- "The Thunderer" - full ensemble



5. "The Engagement"

music: Drigo

Jeff Bychowski, Mim Eichmann

.... comic balletic pantomimes similar to this were quite popular
in Europe in the later 19th century



6. "Song of the Wood"

music: Song of the Wood

- "Julia Delaney" - Susan Beckman, Elizabeth Connolly, Elizabeth
Daniels, Veronica Jaworski, Katie Mercy,
Lynn Milewski, Elsa Rettberg, Anna Zabiegly
- "Water Under the Keel" - Elizabeth Daniels
- "Monahan's Jig" - Lynn Milewski
- "The Road Home" - full ensemble

Production Assistant: Barbara Murphy
 Recording: Doug Lofstrom
 Costumes: Terry Rettberg, Socorro Jaworski
 Photography & Ad layouts: Elm Photography
 Tickets: Therese Connolly
 Lighting & Sound: Steve Margison
 Publicity: Mary Ellyn Mercy, Nancy Milewski,
 Rose Daniels, families & friends of MBT
 Publicity Artwork: Mary Beth Turek
 MBT Front of House: Rose Daniels
 Printing: Press Express, JMH Printing
 Program layout: Ann Knepper



The Columbus Symphony Orchestra

CONCERTS FOR FAMILIES



Sunday, January 18
Albert-George Schram, conductor
Classical Kids presents

Tchaikovsky Discovers America

From the same company that brought you *Beethoven Lives Upstairs*, comes the story of Tchaikovsky's arrival in New York for the grand opening of Carnegie Hall in 1891. This is a poignant story of the meeting of old world influences and new world experiences – a tale of contrast, courage and classical music.

Sunday, March 1

William Eddins, conductor

RHYTHM OF THE AMERICAS

Great family programming moves to the Americas with this program featuring the music of the United States and its Western Hemisphere neighbors. From jazzy Joplin to buoyant Bernstein and vibrant Villa-Lobos, come feel the rhythm in the air. You'll be dancing in your seat!



3 p.m. • Ohio Theatre

Pre-concert activities begin at 2 p.m.

2 Concert Package Prices:

Adults: \$26

Individual Tickets:

Adults: \$15

Children 12 and under: \$18 Children 12 and under: \$11

Media Sponsors:



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THE COLUMBUS
Symphony
ORCHESTRA

CONCERTS FOR FAMILIES

A series of musical adventures for children and their families



Tales & Scales presents

Jabberwocky

Peter Stafford Wilson, conductor

Sunday, November 2, 3:00 p.m.

Ohio Theatre

Tales & Scales

Performing Artists

Christopher Balas

plays the bass **trombone**.

He earned his Bachelor's Degree from Carnegie Mellon University and can be heard on many compact discs of the Carnegie Mellon Philharmonic. Christopher plays many styles of music - from symphonic to big band.

Christopher joined Tales & Scales in 1997.

Robert Caron

plays the **saxophone and clarinet**.

He grew up in Quebec, Canada, studied saxophone in Paris, and has toured throughout Canada. He was director of Bands in the Quebec secondary school system. Robert joined Tales & Scales in 1991.



Meldi Arkinstall

was born in Australia and plays the **flute**. She is a Fulbright scholar and obtained her Master's degree in flute performance at Indiana University. Meldi has performed with the Sydney Symphony and the Australian Opera and Ballet Orchestras. She joined Tales & Scales in 1997.

Deborah Sunya Moore

is a **percussionist**. She received her Bachelor's Degree from Oberlin and continues her graduate studies at Cincinnati Conservatory of Music. She is an active performer of new music and experiments with combining music, dance, and theater. Deborah joined Tales & Scales in 1996.



Peter Stafford Wilson, Columbus Symphony Orchestra

Assistant Conductor, grew up in Greensboro, North Carolina. When he was in college at the Cincinnati College Conservatory of Music, he found that he really liked to conduct. Mr. Wilson has had opportunities to conduct at many important festivals in the United States, Scotland, and Italy. He is Music Director of the Columbus Symphony Youth Orchestra and conducts the Young People's Concerts for high schools, middle schools, and elementary schools. The assistant conductor must be ready to step in to conduct in any emergency for the Music Director of the CSO, Alessandro Siciliani.

Program

Jabberwocky.....Lofstrom

A Tales & Scales Musictelling work

Story by Catherine Chuplis

Music by Doug Lofstrom

Directed by Beverly Brumm

Tales & Scales Cast

Issy.....Christopher Balas

bass trombone

Virtual Guide, jubjub bird.....Meldi Arkinstall

flute

Jabberwock.....Deborah Sunya Moore

percussion

Whatsit, Bandersnatch.....Robert Caron

saxophones, clarinet

Artistic Director.....Curtis Pendleton

Jabberwocky Synopsis

When Lewis Carroll wrote his "Alice" masterpieces at the turn of the last century, he invented a world of nonsense and make-believe. He wrote a story where Alice meets up with some of the most fantastic and original characters in English literature.

In Tales & Scales' *Jabberwocky*, Issy enters a world that is all very real to children at the end of this century and far from dull: the internet. Just as Alice escapes to a world outside of her reality, so is Issy confronted in his adventures with the emerging reality of chat rooms, Phreakers, and virtual guides. Though he is a novice, or newbie, on the Net, he is at home in this world of random access where space and time have collapsed. As the Virtual Guide tells Issy, "This is an open system. No central control," and Issy's mission is to defeat the controlling Jabberwock.

One Hundred years ago!



Alice was a young girl who lived in a world where children were to be seen and not heard!

Her adventures took her through the looking glass



to a world of nonsense and make-believe of the **Jabberwocky**

where turn of the century Victorian rules did not apply!

Today!

Issy is a young boy who plays the



His adventure takes him through his



screen to

the **INTERNET**

with its chat rooms, Phreakers, and virtual guides to battle the controlling

JABBERWOCK

What is a Jabberwock?

Of course, no one *really* knows!

It is part of a nonsense poem created about 100 years ago by Lewis Carroll for Alice in *Through the Looking Glass*.

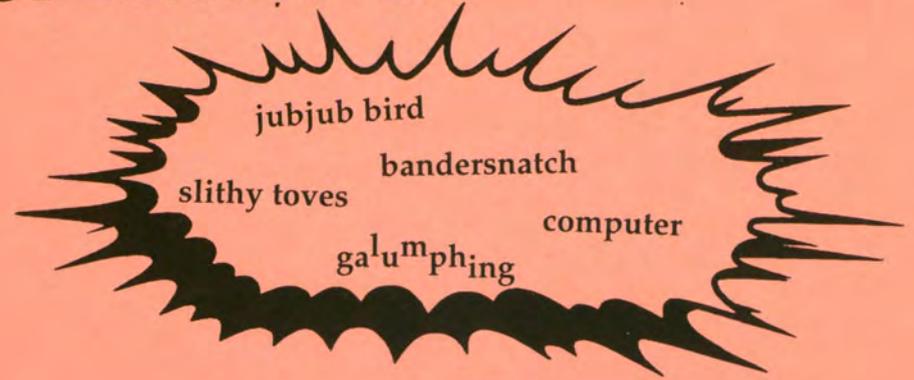
Can you create your own Jabberwock?



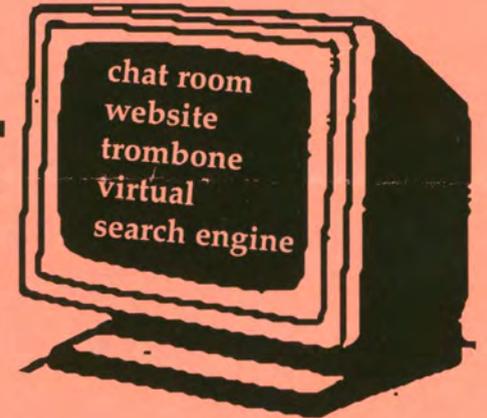
CATEGORIES -

Find words that are out of place in each category!

JABBERWOCK



INTERNET



Music



The Jabberwocky

'Twas brillig and the slithy toves
Did gyre and gimbale in the wabe;
All mimsy were the borogoves,
and the momeeraths outgrabe.

'Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
the frumious Bandersnatch!'

He took his vorpal sword in hand;
Long time the manxome foe he sought-
So rested he by the tumtum tree,
And stood awhile in thought.

And as in uffish thought he stood,
The Jabberwock with eyes of flame,
Came whiffling through the tulgey wood
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back,

'And hast thou slain the Jabberwock?
Come to my arms my beamish boy!
O'h frabjous day! Callooh! Callay!
He chortled in his joy.

'Twas brillig and the slithy toves
Did gyre and gimbale in the wabe.
All mimsy were the borogoves
And the momeeraths outgrabe.

Lewis Carroll
Through the Looking Glass

About Tales & Scales

Tales & Scales, based in Evansville, Indiana, was founded in 1986 to fulfill a need for quality arts programming for children and family audiences. In a mission to ignite imaginations through the performing arts, and without the aid of sets or costumes, the group of classical musicians creates a combination of music and movement built around new and traditional stories, that they term 'musictelling'.

Each year since its inception, working in collaboration with emerging composers, writers, and theater directors, Tales & Scales creates a new work to add to its body of music-telling productions. The troupe of four musicians travels the country, giving over 250 performances each year in performing arts centers, with symphony orchestras and in schools.

The Collaborators

Composer Doug Lofstrom was born into a musical family in 1949. He has been composing prolifically since the early 1970's. He served as Director of Chicago's Free Street Theater from 1982 to 1991. He continues to pursue a wide range of composing projects.

Director Beverly Brumm is an educator, director, and playwright in the theatre. She is currently a professor in the Theater Department of the State University of New York and has directed over seventy productions in many venues.

Writer Catherine Chuplis is a San Francisco-based video producer. Jabberwocky is Chuplis' third collaboration with Tales & Scales.

Artistic Director

Curtis Pendleton joined Tales & Scales in 1993. She received her Bachelor of Arts in flute performance from the Juilliard School and Master's degree from Montreal's McGill University. She has performed as a soloist and orchestral musician in the U.S., Canada, France, and throughout the Orient.

Thank you to all the volunteers who make the Family Concert pre-concert activities possible including: Popcorn Pops committee members-Warren Flood, Mark Hollern, Kathy Miller, De Sturm, Kathy & Katie Rosenberry; Picnic with the Pops volunteers; Columbus Symphony Youth Orchestra; Days of Creation artists; Becky Krohn; David Krohn; Jude Mollenhauer, CSO principal harp with students Kate Farrington, Mariah Mazur, Devon Oser; Candace Mazur; Dana Vibberts; John Yount. Snickers "snacks" provided by Big Bear.