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## The Season Ticket, February 1987

Columbia College Chicago

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# The Season Ticket

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Getz Theater of Columbia College  
Subscriber Newsletter

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VOLUME II, NUMBER 2

FEBRUARY, 1987

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SUBSCRIBER CALENDAR AT A GLANCE  
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~ KISS ME, KATE  
(Getz)

Previews February 17-21  
Opens February 22, 7p.m.  
February 26-March 1  
March 5-March 8

~ John Doe Variations  
(Mainstage Studio)

March 13-21  
No performance March 17

\*See Works In Progress for further information  
on upcoming productions.

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**CURTAIN RISING ON THE MAINSTAGE**  
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PREVIEWS: TUESDAY, FEBRUARY 17 - 21 AT 8 P.M..  
OPENING: SUNDAY, FEBRUARY 22 AT 7 P.M.  
PERFORMANCES: THURSDAYS - SATURDAYS, FEBRUARY 26 - 28 &  
MARCH 5 - 7 AT 8 P.M.  
SUNDAYS, MARCH 1 & 8 AT 3 P.M.

Columbia College is proud to present Cole Porter's Kiss Me, Kate, book by Bella and Samuel Spewak.

Kiss Me, Kate is directed by Estelle Spector, Artist-In-Residence at Columbia College. Estelle explained, "Both Sheldon Patinkin and I are committed to musical theater as an art form. And we feel it should be nurtured. We owe it to the classics of American musical theater. Kiss Me, Kate is a classic, a standard by which other shows are conceived."

The idea for the adaptation of The Taming of the Shrew came from Arnold Saint Subber, who had in 1935 stage managed a production of Shrew starring Alfred Lunt and Lynne Fontaine. That experience had been a stormy one; the constant offstage battles of the Lunts were an uncomfortable mirror of the onstage conflicts between Kate and Petruchio, and inspired Saint Subber to concoct a similar backstage tale focusing on the temperamental stars of a musical Shrew. After years of false starts, he finally sold the Spewaks on the idea; after they had convinced their friend Cole Porter to join the team.

Featured in Kiss Me, Kate are Chris Garbrecht and Stephanie Galfano, both seniors in the Theater/Music department. They both played roles in the Musical Theater Workshop production of State Street last summer at Columbia College. Guest artist Bradley Mott will be making a cameo appearance as one of the Gangsters who perform "Brush Up Your Shakespeare." Michael Merritt, the recipient of many Joseph Jefferson Awards, designed the set for Kiss Me, Kate.

**SUBSCRIBERS MUST CALL FOR RESERVATIONS. MAKE YOUR RESERVATIONS NOW TO INSURE BEST SEATING FOR KISS ME, KATE. CALL 663-9465 AND LET US KNOW HOW MANY TICKETS TO RESERVE FOR YOU AND WHEN YOU WANT TO ATTEND.**

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**LIGHTS UP IN THE STUDIO THEATER**  
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PERFORMANCES: FRIDAY, MARCH 13 - SATURDAY, MARCH 14 &  
MONDAY, MARCH 16 - SATURDAY, MARCH 21 AT 8:00 P.M.  
SUNDAY, MARCH 15 & THURSDAY, MARCH 19 AT 4 P.M.  
NO PERFORMANCE TUESDAY, MARCH 17

The 'Theodore Ward Playwrighting Contest is sponsored by the Columbia College Theater/Music Center. Only full length plays are considered for the award and scripts that have received professional productions are not eligible. To be eligible for the competition, playwrights must be residents of the U.S. who are of African-American descent.

Upcoming in the Mainstage Studio season will be The First Annual Theodore Ward Prize play, The John Doe Variations by Silas Jones. Mr. Jones is a Los Angeles playwright who is currently playwright-in-residence for the California Arts Council. A native Kentuckian who has written for television, stage and radio, Jones has had two plays, Afrindi Aspects and Waiting For Mongo produced by the Negro Ensemble Company. Two of his one-act plays, Night Commander and The Animist, won The Feats National Playwrighting Competition at the Phoenix Center in Indianapolis IN last year. A winner of the 1972 Gwendolyn Brooks Literary Award for Short Story, Jones has studied at the University of California, Los Angeles, and Washington State College.

The John Doe Variations is a comedy that takes place in a rest home for amnesiacs. The action of the play revolves around the identities of the residents and whether they are willing or able to accept their own pasts.

Directing The John Doe Variations is Steven W. J. Long. Long is an acting instructor at Columbia College, who served as the facilitator for the playwrighting contest. A former student of Columbia College, his previous directing credits include The Medal of Honor Rag at the Chicago Theater Company and Ionesco's The Lesson at Live Theater Company.

Steven describes The John Doe Variations as "a very unusual play, you can't put a label on it. You won't walk away saying 'I've got The John Doe Variations in the palm of my hand'."

SUBSCRIBERS CAN ATTEND STUDIO PERFORMANCES WHENEVER THEY WISH.  
CALL 663-9465 TO MAKE RESERVATIONS FOR THE JOHN DOE VARIATIONS.

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**Works-In-Progress**  
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\* At this time we do not have a final schedule of upcoming workshops for the spring semester. Some of the following productions are still in the "idea" stage. You will receive updated information as it becomes available.

Cecilie O'Reilly, Columbia College voice instructor, will be directing Sylvia Plath's Three Women. Originally written as a radio play it will be presented as a workshop in the studio with minimal staging and an emphasis on the voice work of the actors.

A Delicate Balance by Edward Albee will be directed by Norm Holly as a Mainstage Workshop. Norm, assistant chairman of the Theater/Music department, previously directed Albee's Everything In the Garden in a Columbia College Studio production and through the direction of this project, he continues his study of Albee's work.

David Woolley, stage combat instructor and fight choreographer, will present A Night At the Fights. David has created a collection of fight sequences from various genres of literature. Included in the collection will be the fight between Robin Hood and Little John, some wrestling and a famous fight from one of the classics such as Cyrano de Bergerac or Hamlet.

Acting instructor and Artist-In-Residence, Bradley Mott is considering directing either a Federico Garcia Lorca play or Leonardo's Last Supper by Peter Barnes.

Paul Carter Harrison, Playwright-In-Residence, will present a project in May.

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**SPOTLIGHT**  
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"The thing that charms me about Kiss Me, Kate is the music and the lyrics," says Estelle Spector, director of Kiss Me, Kate and Artist-In-Resident at Columbia College. "This is Cole Porter; the man is a master lyricist." In 1948 when the play was first produced "it was way ahead of its time musically," she added. "The play utilized, the pop music of its time. That is, boogie woogie, which was certainly 'the' form. Cole Porter's idea of an evenings entertainment is illustrated in the song "We Open In Venice." The characters reflect Porter's feeling when they sing "We're just a simple band, who roams about the land, dispensing folderol and frivolity."

Before coming to Columbia College, Estelle taught for ten years at Goodman School of Drama, where she was head of Theater Movement. She is a trained dancer-choreographer who describes herself as "a Chicago product. I studied classical ballet with Edna McRae and modern dance with The Charles Weidman Company. " As a child performer she sang, danced and acted on many early television programs among them The Martin and Lewis Variety Hour. Estelle worked with Bob Fosse and danced in various musical comedies including High Button Shoes, Oklahoma, and Carousel.

She has choreographed for commercials, industrial and educational films, and the stage. This past summer Estelle was a choreographer for The Musical Theater Workshop at Columbia College. Her vast experience includes teaching Mask Characterization at the Barnum and Bailey Clown School two summers ago. "This class was the centerpiece of the curriculum in the development of clown character," she commented.

As a teacher and director of our students, Estelle feels her contribution is to "help to instill a sense of professionalism and respect for their craft. It is a major goal of this school. A part of you is the choreographer and director, the other part is the teacher. You're nurturing the talent of the student and the student as a total human being."

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**FACULTY FEATURE**  
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Aisha de Haas, a Columbia College graduate, is a music instructor who teaches Introduction to Music Theory, Music Theory and How to Read It, and Sight-singing and Musicianship.

Aisha "grew up listening to music all the time" she explained, "my mom's a singer and my dad's a musician. I sang in the choir for four years at Kenwood Academy." After high school Aisha went to college for three semesters and dropped out. She says "I vowed never to go to college again." But she got a flyer in the mail from Columbia College, enrolled in February, 1981 and graduated in June, 1985.

"What I like about Columbia College is that it is a small school; you have a one-on-one rapport between teacher and student. I liked that the best. If you're self-motivated, you can do well and move at your own pace. This is instilled by Sheldon Patinkin, chairperson of the Theater/Music Department," Aisha commented. While a student at Columbia College, Aisha performed in a variety of music and theater productions. Included among those are the musical productions I'd Rather Be Right, Godspell and Let's Step Out. She has sung at Columbia's graduation ceremonies three times, at the opening of the Getz Theater and in various Columbia music recitals. Last summer Aisha had the pleasure of participating in The Musical Theater Workshop at Columbia College.

Aisha loves teaching and appreciates the fact that she's an instructor at Columbia. She said, "What I like most about teaching is seeing the students get it, seeing them comprehend, then you know you're doing something right. If you're going to be a music major, you have to have theory; no matter how creative you are, you have to have a foundation."

Currently, Aisha is performing in Little Shop of Horrors at The Royal George Theater. She describes this play as "a great experience and a lot of fun. The show is open-ended and we have the same executive producers as Pump Boys and Dinettes. The houses have been good."

When asked about future goals Aisha replied, "Well, I'd love to record, but I also like performing for a live audience. I'd love to be on Broadway. But I'd also like very much to continue to work steadily in musical theater in Chicago; to work in shows such as the one I'm in. Chicago is growing musically as far as performance." Aisha also expressed the desire to do concerts, "The kind where you hire out a hall or club, that way I could sing a variety of music-jazz, rock, pop and put on a show. If I could do all that I'd be happy; I mean I'm happy now, so I'd like to continue doing what I love."

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**COLUMBIA CALL BOARD**  
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\* Columbia College acting instructor, and Artist-In-Residence Lawrence Arancio directed Lanford Wilson's The Mound Builders at the Next Theatre. The play runs through February 8th.

\* Remembrance by Graham Reid will have its American premiere at The Body Politic Theatre opening on February 5th. The production is directed by Pauline Brailsford, Artist-In-Residence, Columbia College; who is Artistic Director of the Body Politic Theatre.

\* Columbia College music instructor James MacDonald will guest conduct The Fox Valley Symphony Orchestra on February 8th, at the Lawrence University Chapel in Appelton, Wisconsin. The featured works on the program are Bruckner's TeDeum and Symphony #92(Oxford) by Haydn. Mr. MacDonald will also conduct The Metropolitan Youth Symphony Orchestra in a program of works by Vivaldi, Brahms, Favre and Levin on Sunday February 15th, 3p.m. at the Niles Jewish Congregation Center in Skokie.

\* Rufus "Maestro Bones" Hill, music instructor at Columbia College, is the musical director of Stones, the new Julie Shannon/John Reeger musical. The musical will be showcased at Victory Gardens on Sunday, February 15th. Mr. Hill also will serve as musical director of the Atlanta production of Po', his original Jeff-Award winning musical. Po' has had successful runs in Dallas and Philadelphia and will open at The Just Us Theater in Atlanta on April 2nd.

\* Cecilie O'Reilly, voice teacher, will be performing the roles of the Servant and Death in Federico Garcia Lorca's poetic tragedy Blood Wedding at The Body Politic Theatre, where she is an ensemble member. Blood Wedding is a special bilingual production that will preview - February 23, 24 & 25, and will run March 2,3 & 4. The production will then tour the Hispanic neighborhoods in Chicago. She will also be singing the music of Chicago composer Daniel Tucker in concert February 27 & 28 in Evanston.

## ECHOES OF HARLEM POSTPONED

We regret to announce Echoes of Harlem originally scheduled for the Getz Theater, May 22-31 has been postponed until next fall.

This was a difficult decision to make but taking into consideration the vast nature of material required for the production, including music and dance from Harlem dating back to the 1900's, and our dedication to quality theater; we did not feel we could complete the project on schedule and meet our standards of excellence.

To compensate for the cancelled show, you will receive ONE complimentary ticket for each subscription you have for one show of your choice. (For example, if you have one subscription you can bring one guest to one show. If you have two subscriptions you can bring two guests to one show OR one guest to two shows.) Be sure to reserve your complimentary tickets when you make your reservations.

You will receive your next newsletter at the end of March.

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**STAFF**  
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