

2-1-1990

The Season Ticket, February 1990

Columbia College Chicago

Follow this and additional works at: <https://digitalcommons.colum.edu/seasonticket>

 Part of the [Theatre and Performance Studies Commons](#)



This work is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License](#).

Recommended Citation

Columbia College Chicago, "The Season Ticket, February 1990" (1990). *Season Ticket*. 4.
<https://digitalcommons.colum.edu/seasonticket/4>

This Book is brought to you for free and open access by the Publications at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Season Ticket by an authorized administrator of Digital Commons @ Columbia College Chicago. For more information, please contact drossetti@colum.edu.

The Season Ticket

Getz Theater of Columbia College
Subscriber Newsletter

VOLUME V, NUMBER II

FEBRUARY, 1990

~~~~~  
**SUBSCRIBER CALENDAR AT A GLANCE**  
~~~~~

Please call (312)-663-9465 for reservations and performance times.

THE CRUCIBLE
(GETZ MAINSTAGE)

Previews March 6-March 10 at 8:00 pm
Opens March 11 at 7:00 pm
Run March 14-March 17 at 8:00 pm
Closing March 18 at 3:00 pm

THEODORE WARD PLAY READINGS
(MAINSTAGE BASEMENT STUDIO)

| | |
|---------------------------------|------------------------------|
| <u>The Bridge Party</u> | March 23 at 4:00 and 7:00 pm |
| <u>Jehovah's Gold</u> | March 30 at 4:00 and 7:00 pm |
| <u>The Sisters from Belzoni</u> | March 21 at 4:00 and 7:00 pm |
| <u>Speile '36</u> | March 28 at 4:00 and 7:00 pm |

CURTAINS RISING ON THE MAINSTAGE

Our theme for the season continues. We ask you to live the "Drama of the moment" on The Getz Mainstage, as we open Arthur Miller's The Crucible. Theater Department Chairperson Sheldon Patinkin and Assistant Chairperson Norm Holly Co-Direct this innovative interpretation of Miller's classic. The production will highlight and parallel the McCarthy era with the Salem Witch Trials.

Arthur Miller wrote The Crucible during Senator Joseph McCarthy's modern day "witch hunt." "Many young people are unaware of the McCarthy Era and its correlation to the Salem Witch hunts, and that's why I want to bring it on stage in our production," states Patinkin. The production begins as a rehearsal for a production in 1954, at the time of the Army-McCarthy hearings, and will be transformed into the setting of The Crucible through the gradual addition of set and costume pieces.

Lighting designer Mary Badger is creating a design using primarily non-colored instruments in order to create a "Film Noir" atmosphere. Mary Badger states, "Film noir is characterized by its frozen, lasting images which reinforce the text and theme of the film. During certain crucial scenes in the play, the white lights will momentarily freeze the action in order to reinforce that these are moments which are frozen in time, and if not examined and remembered, could easily happen again." The blocking of these crucial scenes will be very calculated and precise as well, to create the image of exact repetition in time.

The Crucible explores the danger of a theocratic government," states Norm Holly. Although the government of Salem was openly puritanical, McCarthy's hearings were a disguised religious crusade. McCarthy's moralistic rage against those he believed to be "Un-American" parallels the Salem witch hunts because the basic issue of disloyalty to a "higher power" was at the root of both of these tragic persecutions. The Salem witch hunts deemed the devil as the corrupting force in their society and McCarthy cried Communism at those he saw as disloyal.

"Not only did history repeat itself during the McCarthy hearings, but once again the persecution of the arts is happening with the righteous attitudes of such political figures as Senator Jesse Helms and Representative Danneneyer," says Patinkin. "When a McCarthy gains power, the effect on the arts is devastating, shattering the names of reputable artists."

Despite the play's disturbing message, the ironic humor of the script will not be muted. Don't miss this fascinating examination of the destruction of innocent people within a morally misguided society. For reservations please call 663-9465. The drama of the moment lives on!

THE CRUCIBLE PERFORMANCE SCHEDULE

PREVIEWS: Tuesday, March 6 - Saturday, March 10 at 8:00 pm

OPENING: Sunday, March 11 - Sunday, March at 7:00 pm

RUN: Wednesday, March 14 - Saturday, March 17 at 8 pm

CLOSING: Sunday, March 18 at 3:00 pm

NEW WORKS IN THE MAINSTAGE STUDIO

Once again the 5 finalists for the Theodore Ward Prize for Playwriting have been chosen. This award is given annually to the best new work by an African-American playwright and produced at Columbia as part of our subscriber's season. Stephen Mack Jones, this year's top contender forfeited his first prize benefits for his play The American Boys by recently optioning the first production rights to a professional company. Therefore, as part of our Mainstage Studio Season, we are producing the remaining four finalists' plays as staged readings. Playwrights Creola Thomas, Sandra Seaton, and Cornelius Willard will be in attendance for the discussion following the 4 pm readings.

The Sisters from Belzoni by Creola Thomas, will be directed by Debi Chavis-Stewart. Five sisters in a small southern town discover their parentage while struggling to recover their house and land. The influence of their dead mother, who has both loved and hated, is pervasive.

The Bridge Party by Sandra Seaton, will be directed by Columbia Artist-in-Residence Paul Carter Harrison. The play is about a group of sisters and their mother as they entertain their bridge group in a small southern town during World War II. We discover, through the conversations, the background of the town and the local events and crises, particularly a lynching which has just taken place.

Speile '36 by Steve Carter, the second place winner will be directed by Artist-in-Residence Chuck Smith, who is the supervisor of the Ward Prize contest. The play follows the 1936 American Olympic track team in Nazi Germany. The team is composed of Christians, Jews, and Blacks. Each group is distrustful of the others, but become unified in opposition to the expulsion of the Jews from the team.

Jehovah's Gold by Cornelius Willard will be directed by advanced directing student Kevin Shine. An assortment of soldiers, hide out together in a bombed-out church during a European World War II battle. Racial conflicts combine with greed to produce a destructive end.

| | | |
|---------------------------------|------------|---------------------------|
| <u>The Bridge Party</u> | Friday, | March 23 at 4:00 and 7:00 |
| <u>Jehovah's Gold</u> | Friday, | March 30 at 4:00 and 7:00 |
| <u>The Sisters from Belzoni</u> | Wednesday, | March 21 at 4:00 and 7:00 |
| <u>Speile '36</u> | Wednesday, | March 28 at 4:00 and 7:00 |

Please call 663-9465 to make reservations. Don't miss the thrilling premieres of these fascinating new scripts.

~~~~~  
FACULTY SPOTLIGHT  
~~~~~

Many of our graduates in theater, remain "true to their school", by returning to teach at Columbia. Often times after graduation, our alumni move on to lucrative careers in theater and want to share their experience with the young hopefuls of our theater/music department. Theater instructor Scott Stuart is one of these individuals.

Stuart was involved with theater throughout highschool, participating in a year long workshop at Goodman, during his senior year. After graduating from highschool Scott began his freshman year at the University of Illinois in Champaign as a theater major. Scott explains why one semester at U of I was enough to bring him back to Chicago, "I found that the curriculum at U of I was very regimented, with little room for experimentation. Because I was also interested in painting, the structure didn't allow for the time I wanted to spend painting as well as acting. I also found that the opportunities to work professionally were much more lucrative in Chicago than in Champaign. I had heard about Columbia at Goodman, and decided that the structure allowed me to study art as well as theater." So, in the spring of 1981, Scott was back in Chicago and studying at Columbia.

In Fall of 1984, Scott returned to co-teach two sections of Introduction to Theater with Caroline Dodge-Latta. After a year on the faculty at Columbia, Scott became interested in more academic theater training and decided to leave Columbia to go to graduate school. A year later, after travelling in Europe, he began studying for his PhD in theater at Madison, Wisconsin. Stuart elaborates on his choice to further his education, "I don't feel that it's absolutely necessary for a person studying theater to continue with a more academic program, but because I was interested in teaching and the history of theater, I felt the need for academic training that a PhD program would provide."

Scott returned to Columbia in the Fall of 1989 and is currently teaching Acting I: Basic Skills, and Styles and Crafts. Scott enjoys working with first level students because of their willingness to learn about their craft. "There is often a struggle between the students' willingness to be vulnerable and grow, and their curiosity to know; prior to class; why they're participating in the exercises or theater games in basic level classes. It often becomes restraining when a student knows exactly what an exercise is targeting, because they aren't receptive to the moments on stage if they already know what the goal is.

A good actor is someone who can be vulnerable on stage, and achieves control by knowing themselves well enough to lose their inhibitions and be aware of what's happening from moment to moment while performing. I try to encourage my basic students to get to know themselves through the exercises we do in class, so they can have a stable center to draw from when they are creating characters in more advanced classes," Stuart explains of his teaching methods.

Currently Scott is directing a production of Harold Pinter's The Birthday Party for the Mary-Arrchie Theater Company. Stuart elaborated on his decision to direct the play, "I'm very interested in plays which study political or community violence. Pinter's play is interesting because the idea that sacrifice of a scapegoat will benefit a community in some way, is explored. The Birthday Party explores this notion of sacrifice and ritual. Not necessarily religious ritual, but every day rituals such as eating breakfast or getting dressed for the day. The central character Stanley is the sacrificial victim of the play, and there are various points in the play when he resists such simple rituals as bathing or getting out of bed, which are in fact representative of his being prepared for the sacrifice." The Birthday Party opens March 30 and will run through May 6.

Scott is looking into directing a Howard Brenton play next semester at Columbia in our basement studio and we're glad to have him back as part of our Theater/Music Department!

COLUMBIA CALLBOARD

The Columbia Callboard always features our faculty and students who are doing Stage and commercial or film work around Chicago. However, many of our former faculty members and students have moved to Los Angeles, California and are prospering in the television and film world. Brad Mott and Susan Osborne-Mott picked up their family of four and made the big move this past July and seem to be loving every minute of it. Brad was recently cast in a guest role on a new replacement sitcom on CBS, entitled "Sugar and Spice." In the series, Brad played a restaurant guest. Mott was cast in another guest role on a separate replacement series for CBS, entitled "Sydney," starring Valerie Bertinelli. Brad seems to have found his casting niche on television playing yet another restaurant customer in Bertinelli's new series. Brad also appeared in a supporting role as Lucas Loomis in the Oscar winning film "The Accidental Tourist" starring William Hurt, Kathleen Turner, and Geena Davis. Susan Osborne-Mott just directed a staged reading for the local 6470 Theater Company. The play was entitled "Cherry Terry: The Rockin' Robin, and received promising reviews from local Los Angeles theater critics. February 20, Brad and Susan will get to work together when they do a reading of a new film script for Chicago screen writers Tom Towles and Paul Raci. Bradley states, "We couldn't be happier and the weather is GREAT."

Ivory Ocean, a former acting instructor whose Columbia credits include, the lead role in The River Niger and Director of The Last Season and Bloody Bess has made lead guest appearances on "Roseanne" and "Growing Pains."

Former student Michael J. Stoyanov moved to L.A. last March and within two weeks was cast in a lead guest starring role on ABC's "Just the Ten of Us." Over the summer, Michael was cast in a supporting role in the film "Gross Anatomy" starring Matthew Modine. Michael recently monopolized NBC during the week of January 7th, guest starring on "Quantum Leap" as a troubled fifteen year old, and appearing four days later in a lead role in the Disney feature film "Exile" starring "teen dream" Corey Feldman. Michael's television and film credits include "Free Spirit," "Crime Story," "Married with Children," and the feature film "Tough Guys." Michael is proud to announce that he has been recognized on the street two times and received three fan letters for his first appearance on "Just the Ten of Us."

Columbia graduate Isabella Hoffman is now a regular on the NBC series "Dear John," starring Judd Hirsch.

Former Columbia student Andrew Dick has been in Los Angeles for a year and a half and was cast this summer in the feature film "Flashback" starring Dennis Hopper, Keifer Sutherland and Carol Kane. Andy was thrilled when, at Hopper's request, he was called back to film another scene which was added especially to

highlight Dick's character. Andy is waiting to see if the scene made it through the editing process.

1989 Columbia graduate Beth Kathan was cast in a commercial for the L.A. 900 party line "Screamline" where she simply looked terrified and screamed "really loud." Ironically, Beth was only vacationing for two weeks in L.A. and happened upon the commercial audition by accident.

Columbia graduate Scott Werntz moved to L.A. in January 1989 after being offered a paid internship at Lorimar studios, where he served as assistant director for the nighttime soap opera "Falcoln Crest."

Back on the home front (Chicago), our faculty and students are working all over the city. Columbia Artist-in-Residence Chuck Smith directed the narrative sequence of A House Divided: American in the Age of Lincoln at the Chicago Historical Society. Columbia students Brian Posen portrayed Stephen Douglas, Mitchel McElya portrayed Abraham Lincoln, and Cynthia Maddox portayed escaped slave, Susan Boggs. The program completed the Society's American History Wing. Drawing on the Society's antebellum, Lincoln, and Civil War collections, the program re-enacts the political and social issues of mid-nineteenth century America. Chuck Smith is also the Artistic Director of the Chicago Theater Company, which is currently doing a production of Fathers and Other Strangers. Fathers and Other Strangers was the recipient of the 1989 Theodore Ward Prize for Playwrighting, which was produced last year as part of Columbia's New Studio Mainstage Season.

Patty Kunz Columbia Graduate, and former editor of The Season Ticket, will be appearing in Big Game Theater's production of Les Belles Soeurs, to open in March 1990. The show will be stage managed by Columbia Graduate Sheryl Carter. Carter has recently been named Administrative Assistant at Steppenwolf Theater. Big Game, under the direction of Columbia student Anna Shapiro, and former student Tom Bell, recently closed their successful production of Balm in Gilead; which received impressive reviews; will not only produce Les Belles Soeurs, but will also produce Glengary Glen Ross once again under the direction of Shapiro. Former Columbian Martin Duffy will portray Shelley Levine in the production.

Jennie Halliday, a Columbia Graduate and General Manager of the Columbia Theater/Music Department, is a member of the Mary-Arrchie Theater Company, and will portray Meg in their upcoming production of The Birthday Party. The show will be directed by

Columbia graduate and faculty member, Scott Stuart, and will include Columbia graduate Shaila Zellman as LuLu. The Birthday Party will open March 30 and will run until May 6.

Listen to My Song at The National Jewish Theater in Skokie, recently closed after a successful run. The collection of Kurt Weill's songs was directed by Theater Department Chairperson Sheldon Patinkin and Artist-in-Residence Estelle Spector. Student Cheryl Hess Assistant Directed the production. The cast included Columbia student Brian Herriot, former student Donna Jerousek, and music instructors Kate Buddeke, and Aisha DeHaas. DeHaas was recently cast in Ain't Misbehavin', in Madison Wisconsin and is thrilled to say so.

Columbia graduate Magica Bottari and acting instructor Scott Adsit, both cast members of Linda Barry's play The Good Times are Killing Me just moved with the company from The Body Politic Theater to The Halsted Theatre Center. "Good Times" is directed by Columbia camera techniques instructor Arnold Aprill.

Theater instructor Terry McCabe, who most recently directed Serious Money at The Court Theater in Hyde Park, will direct First is Supper an original play by Shelley Berman, at The National Jewish Theater. Advanced directing student Jennifer Markowitz assistant directs and student Tracey Nicholas assistant stage manages. The production will open in late April.

Columbia graduate Audrey Kissel, who appeared in Court Theater's Serious Money and travelled to Belfast, as costume mistress with The Body Politic's production of Wenceslas Square has been cast in the Commons Theater's production of Jacques and His Master."

Former student Dino Stamatopolous will be directing and producing his original show Irent at The Annoyance Theater in Chicago. The cast will include Columbia Graduates Beth Kathan and Audrey Kissel as well as former student Eric Hoffman. The show is scheduled to open in late April. The Annoyance Theater is under the direction of Columbia improv instructor Mick Napier, who has recently reopened his original musical Co-ed Prison Sluts at the new space. The production has an open-ended run at the present time.

Music Instructor Doug Lofstrom will present the world premiere of his opera Two Soldiers with Free Street Theater at the UIC Theater at the University of Illinois, Chicago. Lofstrom, Associate Artistic Director of Free Street Theater, composed the opera in collaboration with librettist Al Day. Working under grants from the National Endowment for the Arts and the Illinois Arts Council Lofstrom is able to successfully produce this opera,

set in the turbulent 1940's ; which tells the story of two soldiers, a Russian and a German, and explores the realities of brotherhood in war that can occur even between enemies. The cast is headed by Columbia music instructor Andrew Schultze, and includes current student Scott Christensen. William Dicker serves as Technical Director, and Student Laura McDonough serves as costume consultant. Two Soldiers will be performed at 7:30 pm, Thursday, March 8, and Saturday, March 10, 1990 at UIC Theater in Chicago at 1040 W. Harrison.

Music instructor Carol Loverde can be heard singing on a Compact Disc recording of Bach's St. John Passion on February 19 for American and European distribution. In this version there are pieces from Bach's 1725 edition which have been recorded. Carol will also be the soprano soloist in concerts with Basically Bach, performing Magnificats by Bach and his sons. The concerts are in Chicago, Evanston, and in Oak Park, on February 16, 17, and 18.

Student Lisa Girona will be playing Nelly Forbush in South Pacific at the Showcase Theater in Blue Island, April 7, 8, 14, & 15. Lisa was sort of pleased to discover that she would have to cut off a healthy portion of her long hair in order to be able to "Wash that Man Right out of Her Hair."

Artist-in-Residence Jeff Ginsberg is directing the world premiere of Neal Ball's play Ragged Dick, for the Immediate Theater Company. The play is about investigator Dick Hunter who brings to public awareness the slum conditions of New York during the "Gilded Age." Brian Shaw, a Columbia theater graduate and current acting instructor, is one of the many guest artists appearing in the Immediate's production. Student Tracy Nicholas assistant stage manages the show.

The head of the New Music Department, William Russo's composition "An Image of Man", written for and recorded by Lee Konitz in 1957, is being published by Gunther Schuller's company Gunmar Music, in 1990 in a new version, for flute or alto saxophone, with string quartet and guitar or harp. Another of Russo's compositions "Memphis", was recently published by Dorn Publications, Medfield Massachusetts, in January 1990.

Body movement instructor Nana Shineflug recently completed the home season of her dance company The Chicago Moving Company, February 9, & 10, at the Columbia College Dance Center. Nana is also acting as a movement consultant to the North Chicago School system and also to the Southern Illinois Community of Carrier Mills. Shineflug was recently elected chairman of the Educational Constituency Committee of the Chicago Dance Coalition and was a panelist at the CDAC retreat, February 17, & 18.

Former student Shannon Brannham, developed a graduate project about the lives of William Butler Yeats and Maude Gonne, into a full length play which was produced at the Raleigh Theater this January. The play, entitled Maura is the first production for the Medicine Wheel Theater company. The company, under the direction of Brannham and former student Tom Quinn, who directed the initial production, received encouraging reviews for their first effort. Brannham played the part of Maude Gonne, and current students Jerry Ball and Steven Meyer were cast members as well. Student Dan Tomko designed and constructed the set; which received critical acclaim; and student Laura McDonough was costume coordinator for Maura. Columbia graduate Adam Meltzer wrote the music for the production and received excellent reviews.

Artist-in-Residence, Pauline Brailsford is the Artistic Director of the Body Politic Theater in Chicago, and recently directed their production of Oscar Wilde's The Importance of Being Ernest. Student Stephanie Kaiserman assistant directed the production.

Department Chairperson Sheldon Patinkin is currently directing the Briar Street Theater's production of I'm Not Rappaport, starring Shelley Berman and Garret Morris. Columbia graduate Lorren Rubin and former student Tom Quinn are featured in the production. Columbia student Tim O'Shea, who is Lorren Rubin's understudy, had to go on for the traffic stalled Rubin, the night of the Valentine's Day blizzard.

~~~~~  
**STAFF**  
~~~~~

Editor: Kara Zediker

Contributors: Norm Holly
Sheldon Patinkin
Mary Badger
Bill Dicker
Terry McCabe
Jennie Halliday
Scott Stuart
Sue Levine-Kelley
Phillip Zediker
Chuck Smith