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The Season Ticket, October 1996

Columbia College Chicago

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THE SEASON Ticket

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The exploits of Columbia's Theater/Music center faculty; what have they been doing all these past months and what is in store for the future?

A Word on Members

One by one people are joining or returning to our roster of members. As the year progresses, we hope our membership contingent will grow. As a side note, we at the newsletter would like to apologize for our sluggishness in producing the newsletter. Now, this is due mainly to the marketing assistant (editor) who was rather uncertain of the ins and outs of his position, but he's much better now and all is well. With that said, everyone must now



tell their friends and family what darn nice folks we are at the Theater/Music Center and coax them into becoming members. Its your duty, do it proudly and remember it only costs a mere 25 dollars for a full season of plays.

Your New Editor!!!

Yes it is that time once again that the reins are given to another. A time of change, of transition and of rebirth. In recognition of this momentous event I have decided to maintain the status quo and recycle the old newsletter format. I have been the Marketing Assistant here for about three weeks and I have tried to find my way around this position but oh what obstacles prevail, never ending is the job of the marketing assistant who strives to do the best work he can while expending the least amount of energy. Anyway, my name is Matt Thornton, I'm twenty one, I'm in film, but theater's all right I guess. Now let's get on with the news.



THE DUCHESS OF MALFI

The Duchess of Malfi is our first presentation on the Getz Mainstage. The play: The young, beautiful and widowed Duchess of Malfi goes against the wishes of her brothers and remarries below her class to the steward of the household, whom she loves. Her brothers have planted a spy in her palace, who reports that she has gone against their edicts. Upon finding out the identity of her husband, the brothers move in for revenge, capture the Duchess and two of her children, confiscate her land and imprison her. The spy who becomes her torturer and executioner has a change of heart and becomes her avenger.

"In this 16th century revenge tragedy, the main characters (the Duchess and Bosola, the spy), go through a similar parallel experience, says director, part time faculty member Kathleen Perkins. The theme of the play makes it a tragedy, not a play about victimization, because the Duchess of her own free will chooses her actions, loving Antonio the Steward for example. When her actions have repercussions, she accepts the consequences, not out of guilt, but out of responsibility.

Bosola, however, has blamed everyone else for the hardships in his life. His choices have been motivated by greed and a desire to advance in his career. He has left behind his goodness, his desire for knowledge (he was a scholar), and is now little more than a henchman. He thinks at first that the Duchess is like himself and everyone else; when he realizes that, in fact, is not the case, he tries to follow her example. His bad motivation, however, makes him the cause of more unhappiness.

The design concept of the play keeps to the period. A huge marble staircase, alternately a symbol of shining light or a ruinous monument to corruption, is central. The dark, deep colors of the Renaissance surround it. The staircase creates all the various locations of the play. The costumes,

designed by Patricia Roeder, are reminiscent of High Italian Renaissance. References for the design in general are Titian, Raphael and Lorenzo Lotto. Charles Jolls designs the lights and David Woolley does the bloody fight choreography.

"The play definitely has resonance now," says Perkins, "when people tend to feel unempowered or overempowered and take no responsibility for their actions. Here is a woman who decides to follow her heart, knowing the possible consequences and takes those consequences with grace. She is responsible for the path her life takes."

PERFORMANCES FOR THE DUCHESS OF MALFI

at Columbia College's Getz Theater

Nov. 7	at 4pm (open dress rehearsal)
Nov. 8	at 7:30 pm
Nov. 9	at 7:30pm
Nov.10	at 7:00pm (opening)
Nov. 13	at 2:00pm
Nov. 14	at 6pm
Nov. 15	at 7:30pm
Nov 16	at 7:30pm
Nov. 17	at 3pm.

Tickets are \$5 to \$14. Columbia students are admitted free upon presentation of a valid I.D. Not-for-Profit groups are eligible for free tickets subject to availability. To reserve tickets call 663-1600 extension 6126.

The Getz Theater is located at 62 East 11th Street, Chicago.

Cementville

a look back. . .

Cementville, by Jane Martin, was our first production of the 1996-97 season. It was directed by part time faculty member Susan Padveen and sets were by Chicago area designer Jackie Penrod. Students Alicia Taylor and Dan Hooker designed costumes and lights, respectively. Jenine Smith, a former Columbia student, did the fights. Music faculty member Joe Cerqua designed the sound. The production ran October 16 - 27.



Cementville was originally produced at the Humana Festival of New Plays in Louisville, Kentucky. It is the story of an independent women's wrestling federation tour that gets stuck in Cementville, Tennessee. A cast of wacky southern characters and an absurd situation make this a rough and ready farce. For the actors, it's been an interesting exploration of contemporary characters who live on the edge and live with very few holds barred. "The set is disturbingly realistic, down to the rusting shower faucet, the peeling paint and the humming Pepsi machine," says director Susan Padveen. "We've created some great effects with the lights and sound, the fights are vicious and the costumes - well, you just have to have seen them. Frederick's of Hollywood, eat your heart out."

STUDENT
DIRECTING
PROJECTS

For your theatergoing pleasure, the Theater/Music Center has a plethora of plays by up-and-coming directing

students. Student plays range from classic theater style to experimental and cutting edge productions. Here are the student plays set for November. All student productions are featured in either Columbia's New Studio or Classic Studio Theaters and all are free admission. The following is a list of dates; please call the department at 663-1600 x6126 for show times.



Nov. 4-7 New Studio
The Homecoming, directed by Jamie Lee Wise.

Nov. 11-14 New Studio
Voice of the Prairie, directed by Peter Loza

Nov. 18-21 Classic Studio
Benefactors, directed by Carl Panaanen
Loveliest Afternoon of the Year, directed by Rob Shaefer
Women and Wallace, directed by Connie Anderko

Nov. 25, 26, 27 Classic Theater
Ravenscroft, directed by Beth Bruins

Meet The New Guys

Every year or so, new staff and faculty members are added to the roster of the Theater/Music Department and when this occurs, we at the newsletter like to sit them down and have a chat with them about who they are. Such is the case with the new head of Audio/Visual, Simon Puleo, and new Master Carpenter, Mick Thomasson.

Simon Puleo

was born and raised in a small Minnesota town of 800. Upon

reaching college age, Puleo decided that it was time to pursue a more adventurous life in the big city of Chicago. He attended DePaul University and graduated with a degree in sound. Among his memories of DePaul, Puleo's favorite is that of the Blackstone Theater. He admired its decor and enjoyed seeing plays there.

After graduation, Puleo spent a summer at the Interlochen Center of the Arts where he worked sound on **Jesus Christ Superstar**, his most challenging project to date. The demanding production required Puleo to set up several microphones for performers and members of the orchestra, plus cue up numerous special effects. After Interlochen, Puleo worked at Rentcom, a video rental house, and then at Victor Duncan, which rented both video and motion picture equipment. Puleo even worked a day on the Oprah Winfrey Show. Eventually, his travels in the job community would lead him to the Art Institute, where he assumed the role of instructional technician. Puleo contrasts his work at the Art Institute with his employment with Columbia by saying that his job here at the school is more varied due to the theatrical aspect.



Puleo feels that he is suited to his position due to his proficiency in audio/visual technology, his ability to communicate effectively with students and the management experience he gained from his days at the Art Institute.

Puleo is enjoying his position here and finds the faculty to be well educated and concerned about their students. Puleo's first major project at Columbia was setting up the sound for **Cementville**. The challenging part of the production was to create a sound environment on and around the stage to suggest a boxing ring complete with announcer "outside" the stage. Already Puleo's audio prowess was being tested. Fortunately, everything came

together and **Cementville** was given its boxing ring.

Although devoted to his Audio/Video profession, Simon Puleo does take the time to relax. He often visits his ex-employer, the Art Institute, on a tourist basis. His favorite vacation spot is Wisconsin, where he hikes, bikes and becomes a regular outdoorsman. Let him not stray too far from work, though, for there are six plays left in Columbia's season and only one Simon Puleo.



Mick Thomasson

hails from the city of Pensacola, Florida, a town of 200,000. He went to school at James Madison University where he graduated with a degree in English Communications. In college, Thomasson started out as a fiction writer but gradually became interested in writing plays. His ambitions progressed from there: writing led to a desire to direct and act. Thomasson was cast in the first play he ever auditioned for, that play being **Bad Habits** by Terrence McNally in which he was Mr. Bloom. As director, Thomasson favored Sam Shepard and Eugene O'Neill. Among Shepard's plays, he has directed **Geography of a Horse Dreamer** (At Madison U) and **The Unseen Hand** for an area theater. Of O'Neill's plays, Thomasson has directed **The Iceman Cometh** (Madison U), **Rope** and **In the Zone** for area theaters. He also wrote and directed two plays in college: **Grandpa Was an Anarchist** and **Conversations with Mrs. Wilson**. However, James Madison's theater program would cause him to be even more active in theater. All of the plays at the school are run completely by students, therefore, Thomasson had to become proficient in lighting, set design and set construction. He grew to enjoy set construction, and compared it to

script writing by saying that in both aspects you are creating something. Of all of the duties he has performed though, Thomasson does admit he has never designed costumes.

After graduation, Mick Thomasson's jobs remained diverse. He was employed as a carpenter in various Chicago scene shops, performed a variety of technical duties in dinner theaters and at the New Playwrights theater in Washington, DC. He also served as Artistic Director for several small theaters. At the Body Politic Theater, he was Technical Director for two seasons. His ambitions even led him to help found the Diamondback Theater Company which may become The Diamondback Production Company as Thomasson wants to start producing independent films.

One of Mick's best experiences in theater was as a chorus member in **Beautiful Lady**, a play about poets in the Russian Revolution. He said he was given the part because he could lift people. What made this play such a great experience for Thomasson is the level of dedication and professionalism the crew and company possessed.

Thomasson's most memorable experience in the technical field, however, was being Technical Director for the National Jewish Theater. One of the plays that was produced during his work there was **Rocket to the Moon** which featured a set designed by Jackie Penrod who recently designed the set for Columbia's **Cementville**.

In addressing his job at Columbia as its new Master Carpenter, Thomasson states that this is the first long term position he has held at any one theater. He looks forward to being a part of Columbia's eclectic theater program in that it will allow him to work with more experimental plays as opposed to the commercial mainstream.

While not working at Columbia, Thomasson enjoys going to the movies, sporting events (particularly baseball) and playing golf. His favorite movie is Roman

Polanski's 1993 film "A Pure Formality."



The Faculty:

Where are they going?

Where have they been?

The faculty of our Theater/Music department have not remained idle during these past months. In fact they've been quite busy, to say the least. How busy you might ask? Well, this busy. . . .

Over the summer faculty member Carol Loverde recorded a piece called "Lullaby" which was written by former faculty member Doug Lofstrom. The song was commissioned by two members of the Chicago Symphony Orchestra. Loverde's vocal talents are also featured at Chicago A Cappella's 96-97 season. "Christians and Jews in the Renaissance" which played the first week in October, however, "Music of the Deep North" in January and "As Rose Petals Open" in May are sure to please. But wait there's more, Chicago A Capella's Christmas CD, featuring the Missa "O Magnum Mysterium" along with Divine Office Hymns and Gregorian Chant.

Susan Philpot, teacher of Accents and dialects, recently coached the Steppenwolf Theater's production of **Slaughter house-Five**, directed by Eric Simonson.

Artist-in-Residence Chris Phillips was certainly no slouch over the summer. He had several opportunities to flex his light

designing muscles in such productions as **The Flight of the Phoenix** for the American Blues Theater, **A Chorus Line** for Drury Lane Oakbrook Terrace, **A Slow Boat to China** for NJT and **An Italian Girl in Algiers** for the Chicago Opera theater. Phillips also wore the cap of set designer on two Hollywood films that were shooting around the area this summer: "My Best Friend's Wedding," starring Julia Roberts and "Gangsters" (I heard it might be called "Hoods" now-Ed.) starring Laurence Fishburne. Those students who lived in Columbia's residence hall probably remember the ruckus Fishburne and his movie raised while filming right out in front of the building. Finally, Phillips was called to assume the position of set and lighting designer in **Hamlet**, which played at the Oak Park Festival.

Chris Phillips' plans for the fall include returning to Oakbrook Drury Lane to perform scenic and lighting design duties for **Oklahoma**. He will also be lighting **Broken Glass** during the Fall Festival of Dance. Here's a side note for those of you in lighting needing someone to shmooze for a job: Mr. Phillips has been elected as Center Regional Chairperson for the United Scenic Artists Union, local 829. He says he will also continue serving on the national board as well.

Artist-in-Residence Bobbi Wilsyn's jazzy summer started with the Chicago Jazz Ensemble at the Montreal Jazz Festival. As the summer progressed, Wilsyn performed again with the ensemble at FitzGerald's and again at Hemmen's Auditorium in Elgin. In between her gigs with the Ensemble she hooked up with the Ray Baily Quintet for Art Institute Summer Jazz. She then rounded out her summer performing on the Odyssey Cruise Ship with the Dockside Jazz Trio. Wilsyn is currently founding an all female Jazz group called "SHE."

Another busy musician this summer was William Russo, director of the Contemporary American Music Program. In April, he conducted the Chicago Jazz

Ensemble in a concert at the Pabst Theater in Milwaukee with Jazz great Benny Carter as special guest. In May, He ventured to Daventry, England where he conducted the B.B.C Big Band. The band played several original pieces written by Russo (originally performed by the Stan Kenton Orchestra). The next day the band gave a second performance which was recorded in Birmingham. Between performances, the tireless Russo found time to teach a masters class for vocal students at the Mountview Theater School in London. He then lead the Jazz Ensemble to Canada's Festival de Art Montreal and gave a performance the Montreal Gazette declared "elegant". In August he and the ensemble performed the Miles Davis/Gil Evans collaboration: "Sketches of Spain" which has only been performed live in its entirety once before.



Piano instructor Bette Coulson gave a solo concert in Evanston on September 19. The concert featured pieces by Gottschalk, SaintSaens and Scarlatti. Coulson recently teamed up with Evelyn Binz in a free piano concert at the Harold Washington Library on All Hallow's Eve at 12:00. The concert which included music by Gottschalk, Bernstein and La Montain and was free to the public. Coulson was also recently the organizer of the student performances for the national Piano Pedagogy Conference which were held at the Ramada Inn Hotel October 16-19.

Faculty Member Paul Carter Harrison directed last season's ETA theater production of **The Trial of**

One Short Sighted Black Woman vs. Mammy Louise and Safreeta Mae The play was performed at the ETA theater and the Kuntu theater in Pittsburgh, PA. Harrison is still working on his operetta: **Doxology Opera** for which he received a Meet the Composer/Reader's Digest Commission.

Part Time Faculty Member Clare Nolan's summer was spent performing in **Quilters** for the Buffalo Theater Ensemble. For the fall she is currently developing a play called **Motherlode** with the Sweat Girls. The production's performance is slated for winter of 1997.

Last June, Greg Sarchet performed Mozart's double bass masterpiece: "Per Questa Bella Mano" with the Chicago Opera Theater to favorable reviews. But the big news is Sarchet's fall agenda. Through the Chicago International Artists Program, he has been invited to facilitate a master class at the Juilliard School. Sarchet will also be performing with the Lyric Opera of Chicago and has various recording projects. In addition, he will be performing a recital at the Harold Washington Library on December 7 the performance will be free to the public.

Last summer, Part Time Faculty Member Dale Calandra directed **Hamlet**. He has been subsequently been named Artistic Director of the Festival. His next directing project there is **Much Ado About Nothing** which will be set in the 1920's with a Latin flair. Calandra rose from his director's chair to take on the role of Jasper in the world premiere of Beth Henry's **Revelers** with the Center Theater Ensemble where he is Acting Artistic Director for this year.

But let us not leave out the exploits of Assistant Department Chairperson: Brian Shaw. Along with his trusty theater company, Plastiscene, he performed **Doorslam** at the Edinburgh Festival Fringe. The company has recently performed at the Arts and Business Council

Benefit at the Chicago Cultural Center. Future Plastiscene venues include Dance Chicago at The Athenaeum Theater in late November. Shaw's fall plans also include directing a piece for Chicago 60640, which is a community based performance developed and performed by Chicago's Uptown and Edgewater communities. He would also like to announce that he will complete his Master of Arts degree from DePaul's School for New Learning this fall.

Chairperson of Theater/Music, Sheldon Patinkin directed a one hour version of Mozart's **The Magic Flute** for the lyric Opera Center.

Pat Time Faculty Member Brian Posen went Hollywood this summer. He made several commercials and landed a juicy role in "Dogwater," a Miramax film directed by David Schwimmer, a role that entitles him to a spot on the movie poster. This fall he will be performing at Zebra Crossing, Footsteps and Straw Dog Theaters.

Artist-in-Residence Cecilie O'Reilly will be directing John Millington Synge's one act comedy: **In the Shadow of the Glen** for the seventh annual Chicago Humanities Festival, November 9 at 3:00 PM at Roosevelt University's O'Malley Theater.

Artist-in-Residence Terry McCabe recently directed Kristine Thatcher's **Emma's Child** for the Victory Garden Theater which featured faculty members: Barbara Robertson, Tom Mula and alumna Jackie Katzman.

Faculty Member Joe Cerqua's music was heard at the Traverse Theater in Scotland for the production of **The Spirit**. His music was also featured in the world premiere of **Revelers** for the Center Theater. Cerqua's pieces can currently be heard in the Pegasus Players' **The Kentucky Cycle**. He has also done sound design for **Cementville** at Columbia and as Artistic Director of the Cerqua/Rivera

Art Experience, he premiered a dance piece on October 23 as part of Dance Chicago.



Artist-in-Residence Henry Godinez just directed **Journey of the Sparrows**, a co-production between Teatro Vista and Lifeline Theaters and is currently directing **A Christmas Carol** at the Goodman Theater.

Artist-in-Residence Chuck Smith's production schedule is as follows, take notes: **Man and Woman** by David Scully which is a faculty workshop which was shown in the New Classic Theater; **The Eve of War** at the Chicago Historical Society October 13; **The Meeting** at the History Theater in St. Paul MN; **John Brown's Body**, a radio program for the Chicago Historical Society January 12; **The Meeting** again on January 23-February 2; the Theodore Ward Contest prize winner at the Getz Theater March 12-23 and **Ma Rainey's Black Bottom** at the Goodman Theatre, running June 20-August 10.

Faculty Member James MacDonald had the honor of conducting the West Suburban Orchestra on October 27th, in the Reber Center of Lyons Township High School, North in La Grange. Columbia College instructor Norman Ruiz was the guest soloist, performing "Guitar Concerto No.1" by Castelnuovo-Tedesco. MacDonald will also be conducting two children's concerts with the same orchestra.

Artist-in-Residence Carol Gutierrez taught some acting this summer at the Training Center/Center Theater. She also spent six

weeks at the Madison Repertory Theater performing in **Hauptmann**.

Artist-in-Residence Martin de Maat's summer agenda included teaching jobs in New York at the Omega Institute of Holistic Studies and Video Associates. For the Fall, DeMaat will continue as both Artistic Director of The Second City Training Center and Artistic Consultant for The Second City.

Rounding out our list is Part Time Faculty Member Mary M. Badger, who designed the lights for the world premiere of the **Great White Chaddak** for the Joel Hall Dancers performing during the Fall Dance Festival.

So that's that for our first Newsletter of the season, hope you enjoyed it as much as we did (if that's possible). So until next time, love your neighbor and don't steal his mail.

Staff

EDITOR: Matt Thornton

CONTRIBUTORS: Sheldon Patinkin
William Russo, Mick Thomasson,
Simon Puleo, Susan Padveen,
Kathleen Perkins, Bill Williams

(This space reserved for doodling)

*Coming soon to the Columbia
College New Studio Theater. .*

Stephen Sondheim's

A

Little

Night Music

Directed by Susan Osborne-Mott

Wed, Dec 11 at 7:30pm

Thurs, Dec 12 at 4:00pm

Fri, Dec 13 at 7:30pm

Sat, Dec 14 at 7:30pm

Sun, Dec 15 at 7:00pm (opening)

Tues, Dec 17 at 6:00pm

Wed, Dec 18 at 2:00pm

Thurs, Dec 19 at 7:30pm

Fri, Dec 20 at 7:30pm

Sat Dec 21 at 7:30pm

Final Show on Sun, Dec 22 at 3:00pm