

Fall 10-1-2002

## The Season Ticket, Spring 2002

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, Spring 2002" (2002). *Season Ticket*. 27.  
<https://digitalcommons.colum.edu/seasonticket/27>

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](mailto:drossetti@colum.edu).

# The Season Ticket

Columbia College Chicago Theater Department

Spring 2002

Inside this edition of  
The Season Ticket...



Interview with Susan Osborne-Mott on  
The Matchmaker

Artist-in-Residence, Chuck Smith, Talks About  
The Theodore Ward Project

Albert Williams to Deliver Keynote Address

Columbia College is Visited by 3 International Superstars!

What's New With the Columbia College Staff?

\*

## Susan Osborne-Mott and The Matchmaker

Columbia College most recently put on *The Matchmaker* by Thornton Wilder. The show ran from March 21- 30 in the Emma & Oscar Getz Theater and was directed by faculty member Susan Osborne-Mott.

*The Matchmaker* is a farce that revolves around the simple yet grand lives of several individuals, who are in constant search for adventure and who, in the end, find just the right amount.

Susan has been directing shows and teaching at Columbia College for a number of years. In her repertoire are such shows as *Crazy for You*, *Tragedy of Tragedies* or *the Life and Death of Tom Thumb the Great*, and *Oedipus at Colonnus*. She has also directed *Up on the Roof* for the National Jewish Theater. Susan is venturing more into the world of directing and acting in the city now that her children are older and "... [she] feels more comfortable with it."



*The Matchmaker* was chosen as part of Columbia's main stage season by Susan, department chair Sheldon Patinkin, and the season selection committee. Susan was looking for people "who had a good sense of humor [and] who could get away with saying 'Holy Cabooses!'" (A key line from the play) She also found that many of the actors made choices that "revealed things about the characters..." that, until that point, she hadn't thought of.

The cast was chosen and the show went into production. In response to the question: "How many hours a day did you put into production?" Susan replied, "Omigod. Does this include thinking? Is this a trick question?" Needless to say, many hours were spent working with the cast every night, talking to the designers (Kristine Roof- costumes, Margaret Nelson - lights, Wendy Hansen - sets, and Jake Reich -sound) and going to the shop to see sets and costumes.

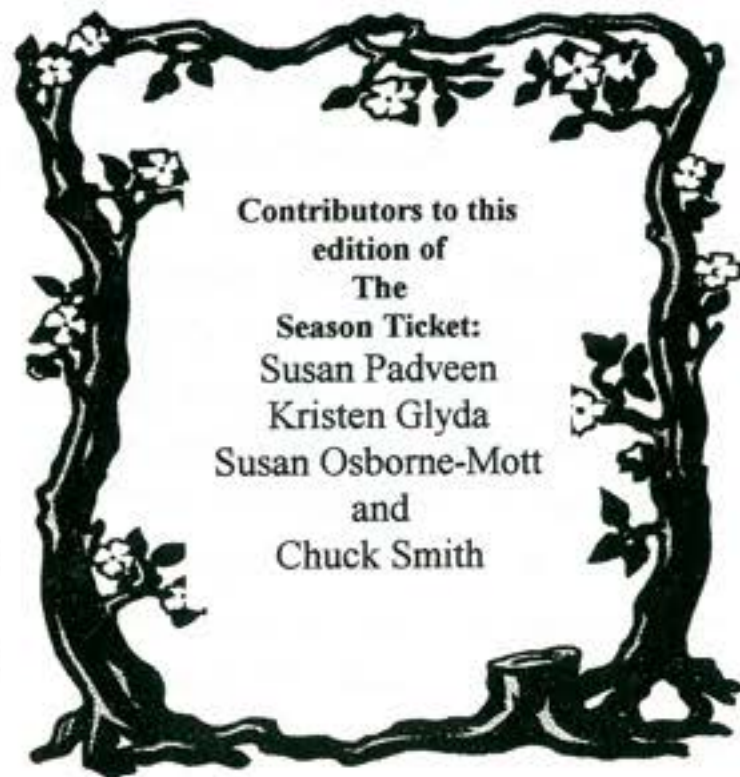
As *The Matchmaker* is a farce, many of the characters appear to be only caricatures of people rather than raw emotional people. Sometimes, in the director's position, it is easy to fall into the comedy and lose the reality of the situations. Susan, on the other hand, finds that "it shouldn't be that hard to do." She says that some of the smaller roles are intended to be more over the top than the others, "... but Wilder gives humanity, real objectives/wants to every character- each has an arc." Susan feels that

if what the actor is doing is true to life, then the choice he/she makes can be as grand and humorous as they want, without turning the character into a "so-called 'caricature'."

Osborne-Mott called *The Matchmaker* "one of the most wonderful directing experiences [she's] ever had." She found that through the course of production, the cast provided an arena for everyone to learn and "take risks." The true sign of a wonderful production, as in the case of *The Matchmaker*, is that Susan was able to laugh every night. Nothing got old.

Susan can now be seen in *Misalliance* by George Bernard Shaw as Mrs. Tarleton at Writer's Theater in Glencoe.

Good luck, Susan!





## Chuck Smith Talks About Theodore Ward...

Chuck Smith, an artist-in-residence at Columbia College, has been the facilitator for the Theodore Ward project for the past fifteen years. The Theodore Ward project is a Columbia-sponsored national playwrighting contest that started in the mid-80's as a way to introduce Chicago theater to African-American Drama. Each spring, plays come in from "all over the country," says Chuck. All of the plays are evaluated and five of the best are picked as finalists. These five works are presented to a committee of Columbia staff and faculty as well as some of the major producers in the city. The committee then picks the top three. The Third prize winner gets his/her play done as a staged reading at the Goodman Theatre. The Second prize winner receives \$500.00, a staged reading of the play in the Studio Theater and an audio tape of the reading. The First prize winner receives \$2,000.00 and the play is performed as part of Columbia College's main-stage season (usually in February or March). The goals of the Theodore Ward project are to introduce new African-American plays that are promising, to encourage young playwrights in the development of scripts, and to offer the opportunity for young playwrights to be exposed to Chicago's theater community. In order to enter the contest, you must be of African-American descent and the play must revolve around something pertaining to African-American culture.

Each of the winning plays has the opportunity to go on to bigger venues and according to Chuck, "For the past five years, the plays have been [re-mounted] at The Goodman Theatre, Victory Gardens Theater and ETA." When Ted Ward came to Chicago he quickly became the mentor of a young Chuck Smith. "He took me under his wing," he says. Chuck directed the Theodore Ward show The Grandmamma Tree by Benard Cummings in 1999, which was later performed at ETA. Chuck also recently directed the

2000/2001 Theodore Ward winner The Gift Horse by Lydia Diamond at the Goodman Theatre this season.

The Theodore Ward project is going into its 17<sup>th</sup> season at Columbia College and Chuck says that, "... it's a big success for Chicago theater [because] there is no other national African-American contest sponsored by a college."

## Columbia Instructor to Deliver Keynote Address

This June, The American Theatre Critics Association (ATCA) will be holding its annual convention here in Chicago. Artist-in-Residence at Columbia College, Albert (Bill) Williams will be delivering the keynote address "Perspectives in Criticism"; others so honored include such notables as Michael Feingold, Robert Brustein, and John Lahr. Williams is the chief theater critic for the Chicago Reader and is the winner of the 2001 George Jean Nathan Award for Dramatic Criticism. He is also a two-time winner of the Chicago Headline Club's Peter Lisagor Award for General Excellence in Journalism. Albert Williams graduated from Columbia in 1973 and has been teaching in the theater department since 1985. He is the co-facilitator of the college's Musical Theater Performance Major and the Betty Garrett Musical Theater Scholarship.



### Columbia Visited By Three Celebrities

Alan Arkin, in town to do workshops for Chicago's Second City performers and instructors, also taught workshops at Columbia to and took part in a Q & A held in the Getz Theater. Moderated by the Department Chair, Sheldon Patinkin, the questions covered a wide range of topics including favorite roles (movies), career beginnings, and tips for sustaining a career as an actor. Arkin underlined the importance of ensemble and give and take.

Within the next two weeks two more celebrities visited Columbia for similar Q & A sessions. Carol Burnett and Harold Prince, who are both working on Carol's show Hollywood Arms at the Goodman Theatre, stopped in the Getz Theater to talk to the students. Burnett was well received and answered many questions about her life in the theater and television, as well

as telling wonderful anecdotes about her days on The Carol Burnett Show.

Harold Prince, director of Hollywood Arms, came by about a week later to talk about his experiences as a director and producer. Prince talked about his work with Stephen Sondheim and his start in the producing business. He stressed the significance of never giving up and always auditioning.

Each of the guest speakers spent about an hour with the students answering questions and telling stories. A good time was had by all that attended. The students appreciated the opportunity to meet these theater artists and look forward to more in the future. Special thanks to Sheldon Patinkin and Barbara Robertson for setting up the Q & A sessions.



## What's New with the Theater Dept. Faculty and Staff?

We here at Columbia know that you sat at around all semester just wondering what your favorite faculty and staff members are up to. So we have put together this listing just to appease your thirst for the knowledge.

**Will Casey** continues to teach Basic Skills and Acting 1: Scene Study at Columbia College. He is also the Career Advisor to students in the Music, Dance, and Theater departments. Will is preparing for the gala closing of HELLCAB on May 5<sup>th</sup>. Will has been a member of Famous Door Theater Company, which has been running HELLCAB continuously for 9 ½ years! The closing night will feature alumni from past HELLCAB productions appearing in the 30 + roles in the show. Will, as the Cabbie, closes out the run of the show after logging more performances than any other driver, over 300 performances!

**Kate DeVore** is performing in The Walmartians at Boxer Rebellion Ensemble through May. In March, at the Midwest Symposium on Voice Care at UCC Medical Center, she presented an evaluation of the singing and acting voice, rehabilitation of the injured speaking voice, and teaching safe emotional voice and expression. She is also dialect coaching Stripped at Circle Rep.

**Jeff Ginsberg** has recently had the pleasure of collaborating once again with **Susan Padveen** on the co-direction of The Waverly Gallery by Ken Lonergan for Pegasus Players Theater. At Columbia he just finished his project 3 x 4- 3 ten-minute plays. Jeff worked on a workshop of a musical called Shine, based on the stories of Horatio Alger. This went up at New Tuners in early May.

**Julie Lutgen** designed sets for Les Liaisons Dangereuses with Theo Ubique Theater Company, Eating Myself Whole and 3 x 4 at Columbia College and co-designed the sets/costumes for Acts of Mercy with Flush Puppy Productions. Currently she is working with Susan Philpot on her project Becoming Bear/Bare.

**Terry McCabe** recently directed Taking Steps for City Lit Theater Company.

**Bradley Mott** has just finished a run of Short Shakespeare!: A Midsummer Night's Dream as Bottom on Navy Pier and in schools throughout the Chicagoland area. In mid-April he opened My Fair Lady as Alfred P. Doolittle for the Court Theater, where he is a Resident Artist.

**Tom Mula** spent December performing his award-winning one-man show Jacob Marley's Christmas Carol, in Wisconsin at the Third Avenue Playhouse, and in Taos for the Sage Theater Group. He also traveled to see productions of his show at the Delaware Rep., American Stage Festival in New Hampshire, and Cincinnati Shakespeare Festival.

**Clare Nolan** will be performing The Mother Lode with her group "The Sweat Girls" over Mother's Day weekend at the Pickwick Theater in Park Ridge. The group is also in production for a spoken CD due out later in the spring and is beginning work on a new performance piece. Clare will also be teaching a core-class for the Unified Chicago Theological School's Doctor of Divinity program early this summer. (Working title – Preaching as a Performance Art) She'll be co-teaching with Reverend John Dally, preaching professor at Seaburg-Western Theological Seminary.

**Susan Padveen** directed Emily Rabkin's play Downtown Train, for Pegasus' Young Playwright's Festival. She co-directed The Waverly Gallery with **Jeff Ginsberg** also at Pegasus. She is currently directing Noel Coward's Blithe Spirit at Buffalo Theater Ensemble.

In July, after "23 shows in 15 weeks," **Sheldon Patinkin** will be directing La Boheme for Opera Piccolo at the Atheneum. He's also teaching a two-week Steppenwolf Ensemble Workshop in



Fresno, California, also in July.

**Brian Posen** performed at Pegasus Theater in the Young Playwright's Festival. He's directed a musical sketch review called Homilies & Insecurities for the Cupid Players at the Theater Building. Brian produced SketchFest – a 2 month celebration of sketch comedy in which 33 groups performed. He taught a week long improv workshop at the Actor's Theater in Louisville as well as teaching an improv class at Steppenwolf this summer.

**Holly Rothschild (Quinn)** got married in August! She has been busy doing lots of exciting projects. In February, she went to LA to take an intensive theater/movement workshop with Rachel Rosenthal and also to do some recording with MASS Ensemble. She also had some of her work with Julia Rhoads presented at the Choreography Now! showcase at the Vittum Theater in Chicago. In April, Holly toured to Taliesin West with MASS to do a week long residency and performance series at Frank Lloyd Wright's "desert masterpiece." She choreographed a piece for herself and an aerial performer and worked with the group to create new compositions for the installation. Recently she worked with Jeff Ginsberg and the remarkable cast of 3 x 4 to create movement for the show. In April, Holly performed in Nine Bob Dylan Songs at Links Hall. This summer, Holly is touring Canada and the West Coast.

**Stephanie Shaw** is working on a solo performance piece called Materia Prima. She will take her piece Duet to New York in August. She will also be potty training her twin boys.

**Nana Shineflug's** dance company, The Chicago Moving Company, completed their most successful season at the Dance Center of Columbia College on April 11, 12 and 13. One of the works presented utilized video projection through collaboration with **Ron Boyd** of the TV department. Nana's next few projects include: curating and producing Glass Layers, an interdisciplinary performance festival that

will be held at Links Hall on May 3, 4 and 5; and helping to produce Field Trips, the open performance festival produced by the Field Chicago (of which she is the secretary), and also performing in the festival in a collaborative work with Judith Harding and Lauri Macklin. Field Trips will be presented at Links Hall on May 17, 18 and 19. Nana will be helping **Dennis Wise**, of the theater department, with the dance event that is part of the MCA's Summer Solstice Celebration in June. Nana is also a board member of The Chicago Dance and Music Alliance and will be graduating here at Columbia in the summer, obtaining a Graduate Certificate in Laban/Bartenieff Movement Analysis. This summer she is going scuba diving with **Gwenne Godwin** and will attend a movement workshop where she will learn the sacred dances that Gurdjieff brought to the West.

**Albert Williams** will be the Keynote Speaker at the American Theater Critics Association convention in Chicago this June. Albert is the chief theater critic for the Chicago Reader.

**David Woolley** has staged fights for Xena Live! Episode 2, Xena Lives! The Musical! At About Face Theater in Chicago, and Born Yesterday at the Purple Rose Theater in Chelsea, Michigan. He was the creator and co-director of Bold and Stupid Men on both the East and West Coasts. David has been performing at the Bristol Renaissance Faire as Guido Crescendo in the duo Dirk & Guido: The Swordsmen!. He has also adjudicated for the Society of American Fight Directors at University of Illinois, Champaign/Urbana, Chicago Stage Combat Academy, Temple University, Philadelphia, and Strasbourg Institute, New York City.