

Spring 4-1-2002

## The Season Ticket, Fall 2002

Columbia College Chicago

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# SEASON TICKET

## Say hello to *Goodnight!*

Our first show this semester is *Goodnight Children Everywhere* written by Richard Nelson and directed by Jeff Ginsberg. This drama takes place shortly after World War II in London. The focus is on an English family's reunion, after three of the siblings had been sent away to safety during the war. When the siblings meet again, instead of becoming re-acquainted as brothers and sisters, their relationships are changing and being redefined. This piece of literary work is about life. It sounds very simple doesn't it? Life is anything but. As human beings our relationships with each other are constantly living, growing, and dying, such is the great circle of life. "The difficulty of defining one's role as a brother or sister, the fluidity in one's family, are what the characters in this show struggle with."

For Jeff, this play hits close to home. His father fought in World War II and he remembers how much of a powerful experience that was for him. As a seventeen-year-old draftee from Massachusetts, his father was thrust into a situation full

of adventure.

Jeff is very interested in the science of the mind and behavior. "This show is so rich in, why does this character do this and why does this character do that?" A three-dimensional character is one of the most important factors, which adds into the equation of a great show. Judging from what Jeff has expressed, this show has the potential to possess this quality and much more.

"And children are born to make their own world, not populate a replica of a non-existent past (Craig Lucas)." Jeff would like the audience to leave with a sense of understanding not just for this play but for life as well, "understand and empathize with the desperate measures that the characters take to try and fill a hole of loneliness for 'the family'."

When asked what has been your most enjoyable experience here at Columbia thus far, it did not take Jeff long to reply. "Facilitating young actors' growth, really getting to know them, and turning them on to literature that I love." Jeff's one on one work with students in the classroom is what gives

him the most satisfaction. So...now that you know a little about the director and this play, make sure you catch one of the performances!

Jeff Ginsberg Director  
Joyce Greening Costumes  
David A. Beaupre Sets  
Benjamin Blodgett Sound Designer

Jesse Klug Lighting Designer

Performance schedule  
Wednesday, Nov 6, 7:30pm  
Thursday, Nov 7, 4:00pm  
Friday, Nov 8, 7:30pm  
Saturday, Nov 9, 7:30pm  
Sunday, Nov 10, 7:00pm (opens)  
Tuesday, Nov 12, 11:00am  
Wednesday, Nov 13, 2:00pm  
Thursday, Nov 14, 7:30pm  
Friday, Nov 15, 7:30pm  
Saturday, Nov 16, 7:30pm  
Sunday, Nov 17, 3:00pm



"Children are born to make their own world"...

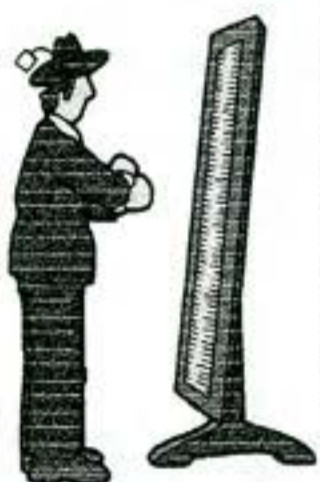
### What's inside?

- *Goodnight Children Everywhere*
- *Inside Scoop for students*
- *Cabaret*
- *Faculty profile/ Tom Kieffer*
- *What's up with the faculty/Staff*
- *Mitchaleen's Intro.*



# Shhhh... it's a secret.

Inside Scoop for students !!!!!!! Want to know what the director never tells you? When asked, "What would you like to see actors do more of in an audition?" Jeff Ginsberg said, "Wear the appropriate clothing." Actors should not take anything for granted. Just because you might know a particular director, does not mean that the rules don't apply. Make smart choices in what you chose to



"Wear the appropriate clothing."

wear to an audition. If you are auditioning for the role of a studious, up-tight person, don't wear shorts or sloppy clothes. If you don't know what kind of role you're auditioning for, keep it simple yet nice, nothing too trendy. Directors like to shape and mold. If your dress is too extreme one way or another, it is more difficult for that director's imagination to make the stretch and put you in a role that is so unlike what you appear to be. Ok, now let's hear what Jeff would like to see less of in an

audition. "Do not use the auditor, AKA director, as your scene partner. Set your imaginary place on the wall or wherever need be." Engaging the director in your scene is a big NO, NO! Think of the poor director. Using the director in this fashion makes him or her feel uncomfortable watching you, and that is the last thing you want.

## Cabaret

Enter the world of *Cabaret* where what glitters is not really gold and all is not really as it seems. In 1930 Europe, an American writer looking for inspiration gets caught up in Berlin's decadent pre-war life and in the rise of Nazism. The music is bawdy, the dance wild, and the time is unlike any before or since-or is it? For the first time ever here at Columbia, this famous musical will be produced in the Getz Theater. After an extensive audition process, Sheldon Patinkin and Estelle Spector have chosen their cast. When asked "Why this musical?" Sheldon Patinkin, Chair of the Theater Department and co-director of this show, simply replied, "Because it the most requested musical by our students." Come, enter our world of Cabaret here at Columbia where the students know what glitters, and the audience determines what is gold. The book is by Joe Masteroff, based on the play by John Van Druten and stories by Christopher Isherwood, with music by John Kander and lyrics by Fred Ebb. December 12-22, 2002 in the Getz Theater. co-directed by Sheldon Patinkin and Estelle Spector. Musical Direction by Joe Cerqua and choreography by Wilfredo Rivera. Band direction by Matthew Ulm, set

design, Jackie Penrod, co-lighting designers, Jason Epperson and Jacob Snodgrass, make-up designer, Lloyd Campbell.

### Performance Schedule:

Thursday, Dec 12, 4:00pm

Friday, Dec 13, 7:30pm

Saturday, Dec 14, 7:30pm

Sunday, Dec 15, 7:00pm (opens)

Wednesday, Dec 18, 6:30pm

Thursday, Dec 19, 11:00am

Friday, Dec 20, 7:30pm

Saturday Dec 21, 7:30pm

Sunday Dec 22, 3:00pm





# From The Second City



This semester, Second City! November 11-17 in the Classic Studio Theater, Second City performers and some of our very own students will entertain audiences with new and classic material. This event is free to the public. This collaboration is sure to be a must see! Seats are first come first serve so.... get served a heaping helping of straight-up comedy first. The students participating in this workshop are: Adam Yencho, Eileen McNulty, Alexandro Pina, L.A. Holts, Joey Burke, Amanda Matula, Emily Highland. The show is directed by Ed Furman with musical direction by Philip Caldwell.

Where: Classic Studio, 72 East 11th Street

## Performance Schedule:

Monday, Nov 11, 6:00pm (dress Rehearsal)

Tuesday, Nov 12, 1:00pm

Wednesday, Nov 13, 12:00

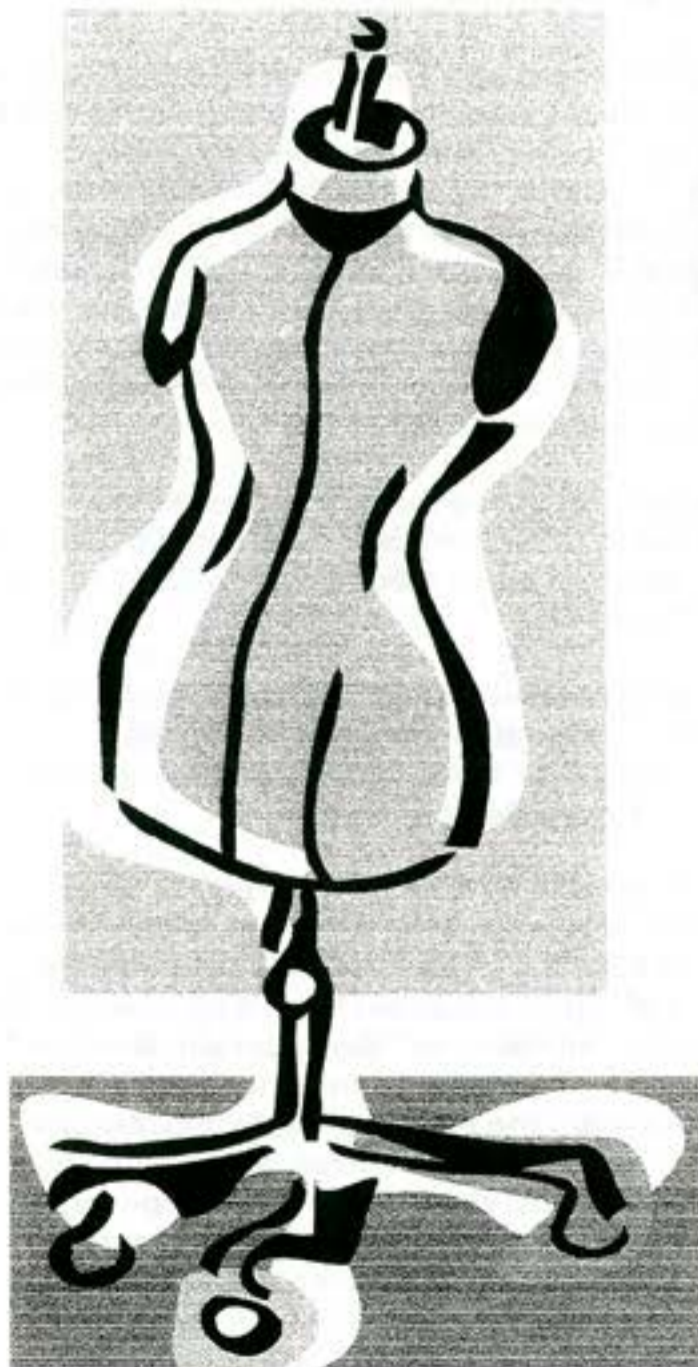
Thursday, Nov 14, 1:00pm

Friday, Nov 15, 6:30pm

Saturday, Nov 16, 6:30pm

## Staff Profile/ Tom Kieffer

This will be the start of Tom's Kieffer's fifth year here at Columbia in the costume shop. He received his Masters degree at Bowling Green University in Ohio, and has also completed all the course work for his PHD. *The Importance Of Being Earnest*, put on by City Lit Theater, is Tom's most recent enjoyable costuming experience. "I've always wanted to do the show. I love the 1890's time period." Tom's greatest accomplishment in his field is being the resident costume designer at the Huron Playhouse for twelve years. Kieffer's advice to someone trying to pursue a career in fashion industry, "Get your name out there. Always have your portfolio updated and available." Tom will be doing the next two shows for the City Lit Theater, which are *Cocktail Time* and *Tartuffe*.





## What's up with the faculty/staff?

**Barbara Robertson** is currently performing in *Hard Times* with the Lookingglass Theatre Company at the Ruth Page Theatre, as well as playing a role in the upcoming Robert Altman film which is shooting here in Chicago until Thanksgiving. Over the summer she worked with Peninsula Players in Door County Wisconsin doing two of their five play season.

**Kate Devore** presented a workshop this summer on "Safe Screaming" at the Voice Foundation Symposium in Philadelphia. In July, She chaired a session called "Things That Work" at the Voice and Speech Trainers Association (VASTA) annual conference in San Diego. Kate also incorporated her business, Total Voice, which focuses on voice and speech training and personal development.

**Cecilie O'Reilly** was the vocal coach for *Purple Heart* at Steppenwolf Theatre and director of *Frugal Comforts* at Shapeshifters Theatre.

**Brian Posen** directed and performed with Cupid Players, an all musical sketch comedy group, with a run at the Strawdog Theater, the Bailiwick Theater, and a weekend in Seattle at the Sketchfest. He performed in *70 Scenes of Halloween*, directed by faculty member Stephanie Shaw at the Theater Building. Brian is also in the middle of producing five other shows at the Theater Building: *Vampire Lesbians of Sodom*, *The Mousetrap*, *Tour De Farce*, *It's Not The Heat But The Cupidity*, and *Sketchfest 2003*.

**Albert Williams** delivered the keynote speech, "Perspectives in Criticism", at the convention of the American Theatre Critics Association in June at the Goodman Theatre.

**Gigi Buffington** received another grant to write for The Ragsdale Foundation, where she completed a draft of her play, *The Voice Class*. She also served as a panelist for Ragsdale applicants.

**Brian Shaw** traveled to Novi Sad, Serbia, to teach workshops to students at the Academy of Arts of the University of Novi Sad. The workshops culminated in the creation of a performance titled "Appartachik Mjmun"—which translates as "Bureaucratic Monkey." Brian is currently applying for funding for a student exchange between the two schools. In July/August, Brian worked with Carey Friedman of Columbia and Luis Crespo of Association House of Chicago (and a Theater department alum) in the "Voces Ansiosas" program. "Voces" is a youth based theater program in which ten to twelve low-income high school students work with professionals to write and create an

original piece of theater for performance. Three Columbia theater students worked as assistants on this project. In July, Brian taught a weeklong Plasticene Physical Theater intensive to actors, dancers and directors in Chicago. In August, Brian provided lighting and production design to his wife's acclaimed performance of "Duct," a solo performance at Live Bait Theater and at the New York Fringe Festival.

**Tom Mula** spent the summer working at Peninsula Players in Wisconsin, acting in *Dames at Sea*, Musical *Comedy Murders of 1940*, and *Shady Business*. This Christmas, Mula's Cunningham Prize-winning adaptation of his book, Jacob Marley's *Christmas Carol*, will be performed at 10 theatres across the country, including Cincinnati Shakespeare, North Coast Rep in San Diego, and Houston Stages. This March, Mula will be directing his Jeff Award-winning play *Golem* at Columbia College in the Getz Theatre. Also this spring, Circa 21 Dinner Theatre in Rock Island will be performing his new play, *Bob Almighty*, which premiered at Peninsula Players in 2001.

**Sheldon Patinkin** taught at the Steppenwolf Summer Ensemble Training Program both in Chicago and in Fresno, California. He also wrote a chapter for the new Second City book on how various teachers, directors and actors use improv in their work. He paid his first, and definitely last, visit to Las Vegas. This Fall Sheldon will be co-directing *Cabaret* with Estelle Spector at school.

**Susan Padveen** took a two-week mask-making workshop at the Dell'Arte School of Physical Theatre in lovely Blue Lake, California. Back in Chicago, she taught for Columbia's High School Institute and directed a staged reading of *The Stork Derby* in the Theatre Building's Stages 2002 Festival of New Musical Theatre Works. She is currently in rehearsal for Broutil and Frothingham's production of *The Mousetrap*, to run November and December at the Theatre Building.

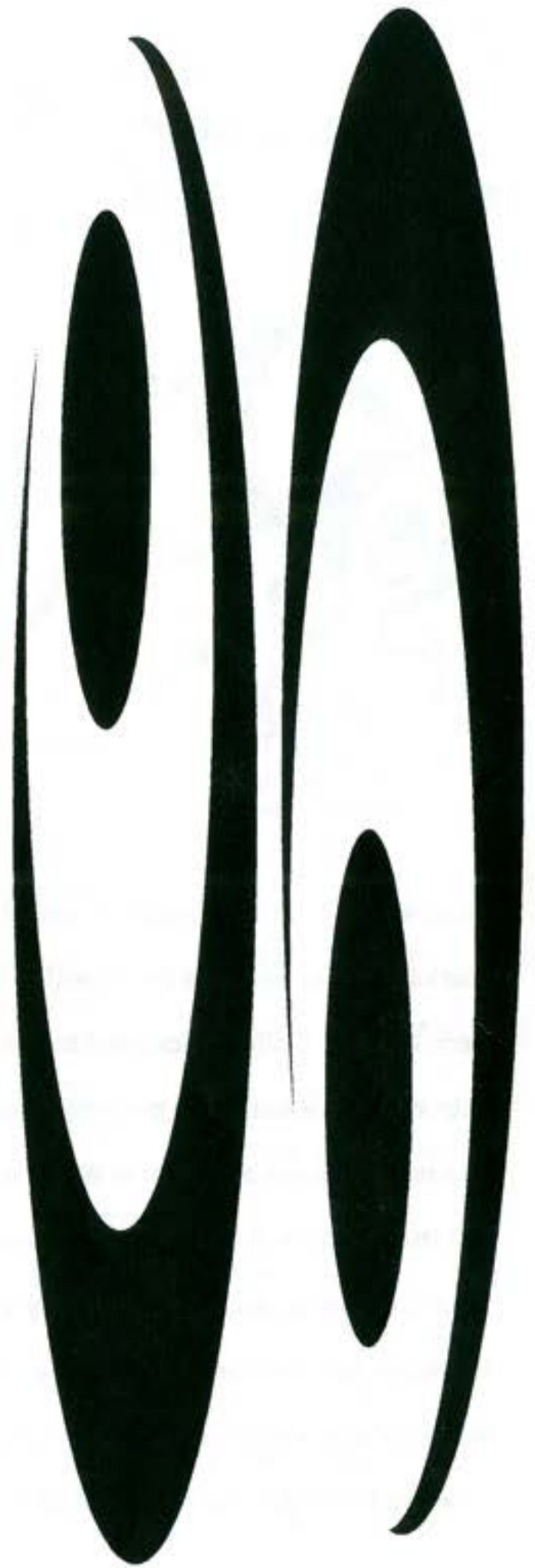
**Nana Shineflug** attended a 10 day workshop in Santa Fe, NM focused on learning the Gurdjieff Sacred Dances. These are extremely challenging group dances where the head, torso and legs are all doing different things on different rhythms. In addition to this, different groups of people are doing different things or it is all occurring in canon- a mind and spirit buster. She now holds a Graduate Certificate in Laban Movement Analysis (GCLMA), one of her life's dreams. In August, The Chicago Moving Company (which she is Co-Artistic Director of along with Cindy Brandle) held a summer performance workshop at their space in Hamlin Park. (cont. page 5)



## What's up cont.

They taught modern technique classes and created a dance piece that was performed at the end of the intensive workshop. In September she went to California to work with Ed Maupin. Ed has a school of Somatic Studies in San Diego. She also worked on her book, *The Conscious Body*, The book is an ongoing struggle for her, which she plans to finish by next fall. In October 2002, The Moving Company produced a dance festival called The Other Dance Festival which ran : October 10, 11 and 17, 18 at Hamlin Park. The best of Chicago's modern companies performed, including Columbia Theater faculty members Elizabeth Lentz, Julia Rhoads, and Nana Shineflug, as well as many faculty members from the Columbia Dance Department. In December 2002, The Moving Company is producing a Company Works Concert at Hamlin on Dec 5, 6 and 12, 13, for which Nana will be choreographing and dancing. She will also be an officer in The Field Chicago which runs workshops for independent artists to show their work and receive feedback. Nana is also on the board of the Chicago Dance and Music Alliance.

David Woolley staged fights for *Xena Live! Episode 2, Xena Lives! the Musical!*. About Face Theater, Chicago (March- June) and *Born Yesterday*, Purple Rose Theater, Chelsea Michigan. He was the Creator/co-director: *Bold and Stupid Men*, West Coast (Northern and Southern California Renaissance Faires) *Bold and Stupid Men*. East Coast (New York Renaissance Faire). He performed as Guido Crescendo in *Dirk & Guido: the Swordsmen!* Bristol Renaissance Faire, Ohio Renaissance Faire, Noble Fool Theater. David did Society of American Fight Directors Skills Test Adjudications at the University of Illinois, Champaign/Urbana, Chicago Stage Combat Academy, the Temple University, Philadelphia, the Strasbourg Institute, and the New York City Society of American Fight Directors. He taught Master Classes, National Stage Combat Workshop in Las Vegas.





# INTRODUCTION...



Please allow me to introduce myself. My name is Mitchaleen Lowe, Marketing Assistant in the Theater Center. I am a transfer student from Lincoln College, located in Lincoln IL. I am a theater major with my focus being on performance. Like so many others here at Columbia, being on stage is my "addiction." Anyone who has ever felt the warmth of the bright lights on your face, and the reassuring sound of applause, knows exactly what I am referring to. I have been performing for about fifteen years now, professionally and non-professionally, and still have not gotten my fill. I am looking forward to all the challenges that lie ahead, here at Columbia.

SEASON TICKET CON-

TRIBUTORS:

Mitchaleen Lowe

Susan Padveen

Sheldon Patinkin

Brian Shaw

Jeff Ginsberg

Brian Posen

Nana Shineflug

Tom Mula

David Woolley

Tom Kieffer

Kate Devore

Celilie O'Reilly

Albert Williams

Gigi Buffington

