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The Season Ticket

Columbia Theater/Music Center

VOLUME VII
NUMBER 3

Member Newsletter

APRIL 1992

SUBSCRIBER CALENDAR AT A GLANCE

Please call (312) 663-9465 for reservations to Main Season productions and to confirm performance times for workshop productions. All workshop productions are free.

THE CHERRY ORCHARD	Preview	April 28 at 4:00 p.m.
		April 29 at 2:00 p.m.
		April 30 at 8:00 p.m.
	Opening Performances	May 1,2 at 8:00 p.m.
		May 3 at 7:00 p.m.
		May 6,7,8,9 at 8:00 p.m. May 10 at 3:00 p.m.

NEW STUFF	Preview	May 13,14 at 7:00 p.m.
	Opening	May 15 at 7:00 p.m.
	Performances	May 16,20,22,23 at 8 p.m.
		May 17,24 at 3:00 p.m. May 21 at 4:00 p.m.

GUITAR JURIES	May 19 at 7:00 p.m.
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VOCAL JURIES	May 11 at 7:00 p.m.
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SPRING MUSIC CONCERT	May 21,22,23
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STUDENT DIRECTING PROJECTS:

DON JUAN COMES BACK FROM THE WAR (New Studio)	Opening	April 20 at 4:00 p.m.
	Performances	April 20 at 8:00 p.m.
		April 21 at 7:00 p.m.
		April 22 at 4:00 p.m.
		April 23 at 4 & 8 p.m. April 24 at 4 & 7 p.m.

STUDENT DIRECTING PROJECTS

IN THE CLASSIC STUDIO(call for times and dates)

NEVER THE SINNER

**WHEN I WAS A GIRL I USED TO
SCREAM AND SHOUT (ACT I)**

TOTAL ABANDON

UGLY DUCKLING

PRIVATE LIVES

ABSTINENCE

MISS JULIE

BAY AT NICE

LAUNDRY & BOURBON

NIGHT/INTERVIEW

CURTAINS RISING ON THE MAINSTAGE

The Cherry Orchard by Anton Chekhov will be co-directed by faculty members Caroline Dodge Latta and Pauline Brailsford.

The play takes place on a country estate in Russia in 1903. During the progress of the play you follow, "a landowning family who, through its improvidence, loses its land and money," says co-director Brailsford. "It is about the inability of the intellectual rich class to cope with changes themselves, and instead foolishly allow others to make decisions for them. It is about people's inability to change and adapt."

This is the first time that Chekhov has been performed on Columbia's main stage. When asked what attracted them in particular to The Cherry Orchard both Dodge Latta and Brailsford agreed that it was their favorite Chekhov play. "Chekhov writes the characters so thoroughly and deeply that you really get to know them inside and out. You can see and feel their humanity," said Brailsford. "I think the audience will identify with the characters and laugh as they see them make the same mistakes we all make. It's funny to recognize parts of yourself in the characters," said Dodge Latta.

The directors have decided to use Jean Claude Van Itallie's American translation instead of one of the standard British translations because they feel it will be more accessible to an American audience and American actors.

The sets, designed by staff member Michael Maddux, will be

abstract and more of an aid to highlight the characters and situations than a realistic representation. Drapes will be used to create a "cocoon environment for the family so that their leaving is like being kicked out of Eden," says Dodge Latta. The costumes, designed by Frances Maggio and Patricia Roeder, will be in the turn of the century period.

The Cherry Orchard will be performed in the Getz Theater from April 28 to May 10. For reservations and information, call (312) 663-9465.

LIGHTS UP ON THE STUDIO

New Stuff is a showcase of student compositions, performed by the Music Performance Ensemble. Faculty member Doug Lofstrom directs and the performance will be staged by faculty member HE Baccus. New Stuff will preview May 13 and 14, open May 15, and close May 24.

All music will be written and performed by students. Material will include the work of Music Performance Ensemble members: Alex Stelmasczyk, Tommi Zender, Karyn Kapsa, Sean Householder, and Gary Luz. The Ensemble was taught by Doug Lofstrom. "I thought of naming the performance 'Pandora's Got A Brand New Bag'," Lofstrom said in describing the eclectic and unexpected variations within the program. "The performance will be similar to Fretwork but will feature the work of Columbia students, not faculty.

Music from William Russo's Fall Composition III class will also be performed. William Russo encouraged Composition III

students to experiment with combining Jazz, Pop, and Classical elements in the fall semester and New Stuff will present the results of that experimentation.

FACULTY SPOTLIGHT

Artist-in-Residence Catherine Slade currently teaches Basic Skills, a Folktale workshop, and is the head of the Staged Reading Program. For the 1993 Columbus celebration she will be working on an adaptation of folktales from cultures present in North America before Columbus.

Born in Chicago and influenced by her grandfather who was a cabaret pianist, Catherine began in the arts as a pianist in high school. She then studied music at Tennessee State University and after three years, moved back to Chicago.

In the late sixties, Catherine visited New York City and saw My Sister, My Sisters by Ray Arana and starring Barbara Montgomery on Broadway. "I walked out and immediately signed up for acting classes. I said to myself, 'So, that's what I was meant to do.'" When she got back to Chicago she began theater classes at Columbia College.

After graduation, Catherine and David Mamet worked together in a prison drama program teaching inmates about theater through Free Street Theater. Joseph Chaikin and Kristin Linklater then asked her to join their new theater company, The Working Theater Co. in New York City.

Catherine worked with many talented and famous artists

while in New York, among them Maria Irene Fornes, Michael Langham, Douglas Turner Ward of the Negro Ensemble Company, and at The Mabu Mines Company, The American Repertory Theater at Harvard and several times on "Saturday Night Live" in its earlier years. She also coached Shakespeare in the Park and taught at numerous institutions including N.Y.U.'s graduate program. Near the end of her time in New York Catherine opened her own company, The Manhattan Bridge Company, which was producing Off-Broadway after only two years of existence.

In 1986, her husband died and Catherine moved back to Chicago where she began teaching theater at her alma mater, Columbia College. Most of her experience is in experimental and avant garde theater because, "Columbia encouraged me to explore my own vision and develop my own potential, and I've always worked with other artists who thought similarly. Columbia was always an innovative and visionary school and I carried that with me when I graduated," said Slade. She enjoys teaching at Columbia because it, "allows me to share with students the experiential approach to learning that was given to me as a student."

Catherine, working with Shirley Mordine and James Grigsby, will appear with Mordine & Company this season.

FACULTY SPOTLIGHT

Music history instructor Barry Winograd received his B.A. in Sax Performance from Illinois State University in '78. While at Illinois State, he also studied radio and began a band with a Big Band sound called

"The Alternatives." He started teaching jazz history at Columbia in 1986.

Growing up in Evanston, Barry began to play the clarinet in 4th grade as a matter of course. "It was the accepted thing to do, to go into the band and play some sort of instrument in elementary school," said Barry. However, in Junior High he began to play the baritone saxophone in a jazz band at school and, "fell in love with the sound of that horn and hearing what others could do with it."

In Junior High and High School in the late sixties and early seventies, his schools offered everything from Dixieland to Jazz to a Free Form Ensemble and Barry took advantage of all of it. At the age of fifteen he was already playing with a jazz band in Wheeling once a week. "There were more opportunities back then for a young musician. Now the push is to produce fast electric music to keep people entertained. We played music for music's sake, not to make a living or get ahead," said Winograd.

After graduating college in '78 Barry moved to Chicago, where throughout the eighties he was the All Night Jazz Host on radio station WBEZ. Then beginning in '86 he also became the DJ for WXRT's Sunday Night Jazz Transfusion.

When asked what attracts him to jazz in particular, Barry replied, "I think it's the challenge of making music with others that has such a large variable, as well as the challenge of improvising and trying to make an immediate statement with your music. Also, there's nothing like

finding a band that feels like a unit, that makes music that says something in the style of jazz. Of course as a child, when I heard jazz, I wanted not only to listen to it but to be a part of it."

Barry now regularly performs big band music with "The Alternatives" at Schuba's on Monday nights as well as hosting Jazz Transfusion for WXRT on Sunday nights. He enjoys teaching and is working towards developing a Jazz History II course for next year.

WHAT'S NEWS

Artist-in-Residence Brian Shaw is directing Kind Ness by Ping Chong, opening at The Gallery, April 24th. Brian also recently became a member of AFTRA (American Federation of TV & Radio Artists).

Music teacher Joe Cerqua has recently finished working on the music for Bombshell at The Organic Theater. He has also recently written and recorded a Jazz score for Center Theatre's world premiere of Inside George. Currently Joe is writing the music for Kingdom of Earth to open at Center Theater in April.

Improvisation teacher Martin de Maat is developing Corporate Communications Workshops for 3M/Pattis and Kraft Corporations. He is also involved in the design and development of a new theater stage for the Second City Training Center to be located at the Wells and North location.

Artist-in-Residence Tom Mula is directing Dr. Faustus for the Oak Park Festival Theatre

opening July 1. Sylvia's Real Good Advice (for which he was a co-author) will be performed at the Horizon Theatre in Washington, DC in June and July.

Music instructor Rufus E. Hill is presently the musical director for "Spunk" which opens April 3 at the Goodman Theater Studio. He is also the musical director/accompanist for the Kennedy-King College Community Chorus which will perform Mozart's "Requiem" and John Rutter's "Gloria" in April.

Studio Theater Artistic Director Caroline Dodge Latta is co-directing The Cherry Orchard by Anton Chekhov in Columbia's Getz Theater. She will also be speaking to the The Chicago Council on Foreign Relations on May 29th about the English Shakespeare Company's production of Twelfth Night during the International Theater Festival of Chicago.

Artist-in-Residence Bobbi Wilsyn will be singing aboard the Odyssey cruise ship starting April 3, 1992. Ms. Wilsyn will be accompanied by pianist Dave Rice on the Emerald Deck as part of Odyssey's weekend entertainment.

Stage Combat instructor David Woolley is fight director for Phantom playing at Candlelight Dinner Playhouse and Shakespeare Repertory's MacBeth. Currently he is working as fight director on Puss In Boots for The Theatre School of DePaul Children's Theatre. This summer David will be performing with "The Swordsmen" at Renaissance Faires in three states.

Alumna K.K. Dodds joined the cast of A Slip of the Tongue

for the last week and a half of the run at Steppenwolf. Alumna Kara Zediker now goes with John Malkovich and the rest of the cast to London to do the show there.

Artist-in-Residence Jeff Ginsberg just finished six months playing Scoop Rosenbaum in The Heidi Chronicles. He'll be directing Marsha Wilkie's new one-person show at Lower Link's in March, and remounting her production of Hers at Body Politic Theater in April.

Current student Ajay Naidu will be playing the Third God in Frank Galati's Goodman Theatre production of Brecht's The Good Person of SSetzuan. The adaptation being used was written by Department Chair Sheldon Patinkin.

Jazz History teacher Barry Winograd leads a 16 piece Big Band "The Alternatives" Mondays at Schuba's from 9:30-12.

Artist-in-Residence Catherine Slade is currently working on a piece with Shirley Mordine and James Grisky which will premiere with Mordine & Company in their Spring Season at Columbia. Also, she has been commissioned by Hiram Walker to perform for the opening of renowned visual artist Calvin Jones' national tour, "What Shall I Tell My Children That Are Black," at the Chicago Art Institute on April 12. Catherine will direct a multimedia piece adapting the works of Haki Madhubuti for Lexus Praxis, produced by Zebra Crossing at the Theatre Building in May as a Monday night series.

Accents and Dialects teacher Susan Philpot is appearing in In My Father's Court at National Jewish Theater opening

in May. The show was adapted by Camera Techniques teacher Arnold April who will also direct it.

Part-time music faculty member Emi Murata will be performing on May 11 at the Chicago Women's Club, May 18 at the Three Arts Club and on June 29 at the Chicago Cultural Center.

Body Movement teacher Nana Shineflug's The Chicago Moving Company will be traveling to Ramsey, Il, Cairo, IL, and performing at SIU at Carbondale in early April.

Faculty member Paul Amandes is part of a new collaborative theater called Bottom Of Your Shoe Theatre Collective which recently toured with their new show Querencia. Haunted By God, written by Paul, is still touring the country. Currently Paul is writing the music for Virginia Smith's children's play The Little Humpback Horse and writing/performing with the bands "Balderdash" and "Jamie O'Reilly & The Rogues."

Faculty member Terry McCabe directed Hauptman in Chicago at Victory Gardens and will also

be directing the show in its move the New York City.

Voice teacher Bob Heitzinger will be performing Falstaff in Falstaff at Northeastern Illinois University Auditorium. On April 27th at 8:00 p.m., he will be giving a Master's Degree voice recital, performing the music of DeBussy and Ravel in the Northeastern Illinois University Auditorium.

Music teacher Ernest Dawkins leads the New Horizons Ensemble who will be releasing their first CD in early May. Recently, Dawkins received a Composers Arts Midwest Grant to premiere a new work at South End Music Works. New Horizons will be recording their second album later this year.

Director of the Contemporary American Music Program, William Russo's work "The Golden Bird" will be performed by The Minnesota Orchestra in the Spring of 1993. Doc Severinson will conduct the Utah Symphony Orchestra in Russo's Three Pieces for Blues Band and Orchestra, featuring blues soloist Corky Siegel on April 2,3, and 4.

STAFF

Editor: Erin Philyaw

Contributors: Pauline Brailsford
Caroline Dodge Latta
Doug Lofstrom
Susan Padveen
Sheldon Patinkin
William Russo
Catherine Slade
Barry Winograd