

Winter 1987

Journal of Performing Arts- Winter 1987

James Rogers

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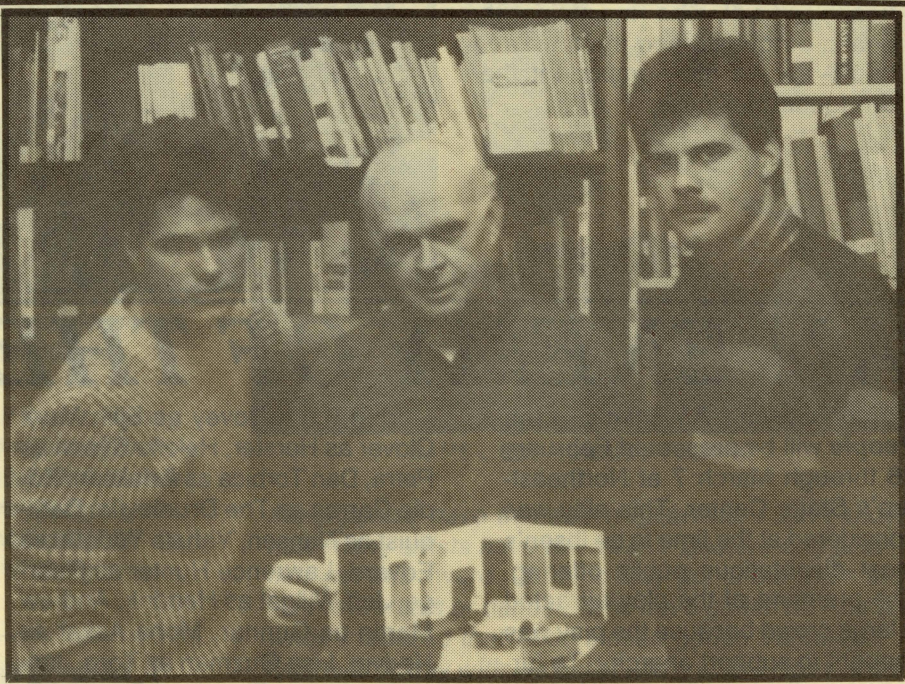
Northeastern Illinois University

Journal of Performing Arts

WINTER

1987

Teacher: Shown here is the author of "Teacher," Durward Redd (center,) professor in Northeastern's Speech and Performing Arts Department. Redd is holding the set for the one-act play. Todd Malisch (left) plays Jeff, the street kid, and Michael Svedman (right), as a high school instructor. Performances will be January 21-24 in the UNI Stage Center (See last page for map of campus).



“TEACHER” MAKES WINTER DEBUT

Teacher explores a chance encounter between two men of different ages and backgrounds, and the needs of those men for understanding and tolerance that can ultimately lead to trust and friendship. In honoring **Teacher**, the panel of Rambunctious Review's judges said of the one-act first place finalist: "We admired the characters created, the insights and human values portrayed, and the poignancy of the situation set up." The cast features Todd Malisch as Jeff, Michael Suedman as Dalton, and Elizabeth Cool as Magarete.

The original script has been expanded to one and one-half hours. Author Redd was encouraged by

the initial response of the judges to rewrite the script to further elucidate the original twenty-two pages. "What I have done these past two years is attempt to create a believable and interesting situation between two characters that an audience can understand and relate to," notes Redd.

Performances are at 7:30 PM January 21-24 and a matinee January 22 at 12:30 during the Thursday's activity period to accommodate UNI faculty/staff/students.

Admission is \$2.50 for all performances, but UNI faculty/staff/students may secure tickets for one-half the regular admission price. All

performances are in the Stage Center. There will be no intermission.

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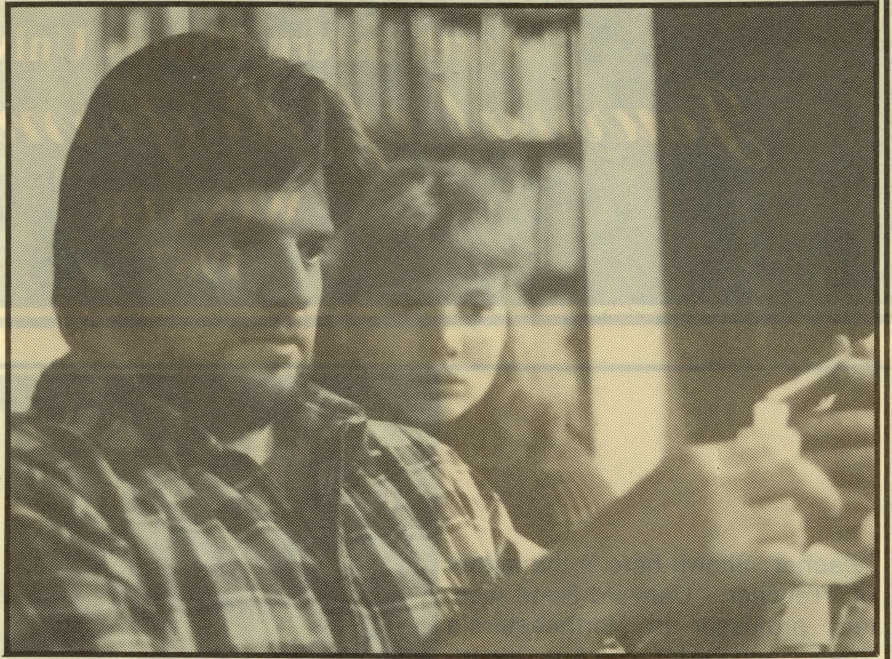
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Fine Arts Calendar

The water is polluted! Dr. Thomas Stockmann (Mark Zeus) views the sample of polluted water as his wife Catherine (Kelly Fleming) looks on. Thus begins the intimidating and ostracizing of this public health official who maintains the health of tourists and the town's inhabitants are more important than the tourist business.



AN ENEMY OF THE PEOPLE

Henrik Ibsen's **An Enemy of the People** will be presented February 26 through March 7 at Northeastern's Stage Center. This play was considered at the time to be Ibsen's most disputatious public offering. The premiere of the play attracted a large crowd because the play was thought to support anarchy. To further complicate matters and heighten anxieties, the speaker of the evening was a writer known to have anarchist views.

The play is about one Dr. Stockmann who discovers that the town's main tourist attraction, the healing baths, are polluted. His honesty motivates him to suggest that the baths be shut down and the people warned away. The town fathers think otherwise, replying that loss of the tourist business would have tragic repercussions for all.

During the first performance, when Dr. Stockmann declares that the majority is always wrong, there was a demonstration. Police then moved in to arrest known anarchists. Further performances were forbidden.

The cast consists of Mark Zeus as Dr. Thomas Stockmann, Kelly Fleming as Mrs. Stockmann, Jim Hayes as Mortenkul, Chuck Gary as Billing, Kirby Volz as Peter, Pat Collins as Hovsted, Ilene Silver as

Morten, Lara Novey as Ejlif, Mark Clover as Horster, Helene Simon as Petra, Dan Torbica as Aslaksen, Eddie Correa as The Drunk, Jim Dahlquist as Nansen, Yahale Yadede as Edvard, Lawrence Hunter as George, Jeff Willgat as Hendrik, Andrew Martin as Gunnar, Mona Askar as Hedvig, Lisa Guzman as Tora, Janet Gorden as Finn, and Donnett T. Tocwish as Gabrielle.

The director is James Barushok, professor in the Speech and Performing Arts Department. The production is presented by the department and the student clubs, StagePlayers and Interpreters Theatre. Tickets can be purchased at the box office inside the Stage Center wing or by calling 583-4050 for reservations. Seating is limited and those wishing to attend are urged to call early.

STAFF BOX The Journal of Performing Arts (NJPA) STAFF

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NJPA is a student club and a member of the Media Board and resides at the Northeastern Illinois University, 5500 N. St. Louis, Chicago, 60625, Room E-210. For information call 583-4050, extension 3860.

The opinions expressed in the Northeastern Journal of Performing Arts do not necessarily reflect those of the University.

DISTRIBUTION

UNI	5,600
Chicago High Schools	2,400

SPANISH DANCE AT UNI

Editor's note: Dame Libby Komaiko Fleming has established the unique Ensemble Espanol. Her untiring efforts at disseminating Cultural Spanish Dance of Spain in Chicago has earned her the "Laso de Dama" award bestowed by King Juan Carl of Spain.

Dame Libby's Ensemble Espanol is a resident dance company of Northeastern Illinois University and she is an instructor in the dance wing of the Music Department. Here is her own story of her thoughts of her award and the future of Ensemble Espanol.

●**Journal:** How has being honored by the King of Spain affected your life? Also tell the readers what precisely is the honor.

Libby: The honor that you speak of is the "Laso de Dama" de la Orden de Isabel La Catolica, the "Ribbon of the Dame" of the Order of Queen Isabella the Catholic. It is the highest award given foreign nationals for their service in spreading the Spanish tradition in the United States, specifically in Music and Dance.

I got notification of it by mail in 1982. It is an amusing story about how I got it. I was opening my mail in the dance office and included was the typical kind of mail that every Artistic Director and Educator always gets: 'Pay your bills, you cannot run your company on an envelope of air'—you know, that kind of thing.

"Marge Hobley was still here, and I said, 'Marge, look at this!' and she said, 'Libby, does Dama mean Dame, like in knighthood?' . . ."

On the bottom of the stack was a letter from the Consul General of Spain in Chicago, whose name is Gonzalo Puente. He is now the Spanish Ambassador to Italy and now lives in a beautiful palace on the Spanish Steppes of Rome. The letter said, 'Congratulations, you have been awarded...' I looked at the letter about three times.

Journal: You weren't aware of it up to this time?

Libby: No. I think my Board of Directors knew that it was being processed. It isn't something that one applies for.

I was just about to teach my Ballet I class and my mentor, Marge Hobley was still here, and I said, 'Marge, look at this!' And she said, 'Libby, does Dama mean Dame, like in knighthood?' I said 'I think so.' And she said, 'Did you ever hear of this award!' I said, 'Sure!'

Its like the Congressional Medal of Honor. Alicia del la Rocha, Victoria de Los Angeles, Placedo Domingo,



DAME LIBBY KOMAIKO FLEMING

those people have this award as artists. I don't know how many artists have the award. Doctors and scientists get this award. Carmino May got it, but there are very few artists or dancers who have gotten it.' And so when I realized that I had indeed gotten the award, I finished the day with the ballet and a whole class of the 'jumps.'

Gonzalo Puente said you should be decorated at a time in a situation when most people know you are there, especially when your colleagues and those who supported you can join in a joint celebration. So we set it up for the dance festival and put the proceeds into the scholarship fund.

". . . How has it ("Laso de Dama") affected me? It has been a double-edged sword . . ."

How has it affected me? It has been a double-edged sword with the positive far outweighing the negative. It certainly is the highest honor that an artist can receive in our field in their lifetime. It has been the most advantageous here. Nothing is ever fast enough. It think if I had been involved in an American company, one doing jazz or modern dance, the company would be farther along monetarily than we are now. By having this title and recognition it has pushed everything along faster.

Once you have reached a decade of performance people begin to take you seriously. I never will forget meeting a member of the panel of the National Endowment and a dance director himself. 'You have your own company. Fantastic! How long have you been going?' I said four years. He said, 'Wonderful! I did it for ten years and it took forty years off my life and I said never again. You are very brave!' I have thought about that poor man many times since. It was just the way he said it that made an impression on me about the difficulty of having a dance group.

Being acknowledged by the Spanish Government for Spanish Dance, furthering Spanish Culture, and being

"We have a professional in-residency status...here at Northeastern... That helps to dignify our educational mission . . ."

acknowledged for my dream and what the mission of Ensemble Espanol has been about is certainly phenomenal. There are others who do not want a sense of success. When I go to Spain, I don't go to classes much anymore because there are those that say, 'Well she has got the award, lets see what she can do' and they will attempt to make mincemeat of me. I even had an invitation to join the Ballet Internacionale and I thought 'What for? Its only for Spaniards. I'm not a Spaniard, I'm an American!' What we are doing is interpreting something that is spectacular in terms of world history and culture. And here we are in the United States. The Spanish speaking peoples are the fastest growing minority and the one thing that holds these people together is the mother tongue from Spain and her culture. We have a great mission here apart from the artistic one which we have proven over and over again. There is also a great sociological mission of providing some basic culture to those peoples.

The award is a great boost to my morale. It's helped me a lot. I realize how fortunate I am that this council was here and that they would actually go to so much work to give me this recognition. There is a lot of luck and timing involved because there are certainly a lot of artists who have worked their entire lives and contributed tremendously and yet not received this accolade. I remember thinking that at the time. That's why I said at the time I received the award that it was a 'shared thing.' I know how hard it is to create something out of nothing.

Journal: Now that you have gotten this well-deserved honor, have you long-term plans for what you want to do for Spanish Dance generally and the Ensemble Espanol in particular?

Oh sure! I had long-range plans before I was awarded, though whenever I think I have the absolute plan,

it gets bigger. There is always a new project that fits in that is a part of the larger whole.

Journal: What do you see as the ideal consummation of your total program within the time that you personally will be actively involved?

Well, that's my whole lifetime. I have a few years left. Step one is accomplished in that we have a very unique situation; we have a professional in-residency status at a state university here at Northwestern Illinois University. That is phenomenal. That helps to dignify our educational mission. There is nothing like it in the United States. It is wonderful. Also I am on the faculty of the dance program of the Music department. I've written several courses, so that there is a program for Spanish dance. This is significant in that Chicago is the center of the United States and has the most diverse Spanish-speaking population. This allows non-credit academic activity to continue such as workshops, special scholarships and outreach programs to Chicago grade, middle, and high schools. We also concertize for these school here at Northeastern. This involves the community with Northeastern. The educational program is of primary consideration.

I think one of the most exciting developments of Ensemble Espanol are its people. We just had a program today, one of my newest projects, called the Junior Ensemble Espanol, funded partly by the city and partly by private corporations, where I auditioned hundreds

". . . I think one of the most exciting developments of Ensemble Espanol are its people . . ."

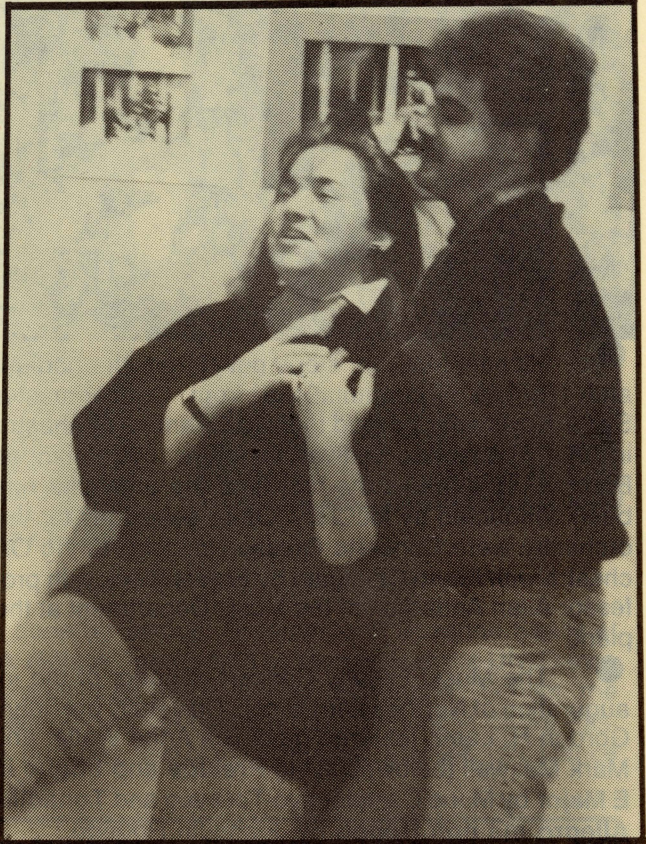
of children and finally selected nine. These nine are special. They wrote me their stories. They told me of their dreams, of their grandparents coming to this country, and of their personal desires of going to Spain to find the mother culture. This whole combination shows that art has no boundaries and certainly the arts eliminated problems in boundaries because the language of art is a universal language.

The Ensemble Espanol fits into the community. I'm sitting on several community panels now for Latino arts, helping smaller organizations to raise funds to get started, as an advisor, through speaking engagements and to give workshops to the schools. The principle and senior dancers of the company are teaching in the various communities in Chicago. Tom Seaton, who is a principle dancer, is very involved in the Catholic community. Several of the dancers were born in the Latin communities and they are out teaching in those communities. The outreach part of our program is starting to work very well and it is a source of pride.

It is a source of pride for all different cultures beyond those of the Latino cultures to be able to sit in the audience and watch something which draws them all together. Then there is the artistic level. We have about sixty works. I have choreographed about forty myself. Guest artists have been brought in from Spain, New York, and California to choreograph. We are currently waiting on funding to choreograph some really big works with the help of designers and composers, an entire afternoon of entertainment. We have been invited to perform in the Cervantino Festival in October (1986) in Mexico and we hope to go to six different cities.

“ . . . the language of Art is a universal language. The Ensemble Espanol fits into the community . . . ”

I see the scope as being all of these things: The educational, the artistic, and the sociological. I see these long-range things as having the residency here at the University for our major activities and also of having a space in the center of the city as a place accessible to the artists for our own school, so that the dancers who develop from Ensemble Espanol can constantly be passing this on and sharing it with others as a lifetime profession. (Installment two to be printed in the Spring Edition.)●



Mary Beth Burns an Michael Svedman

THE QUEEN OF SPADES TCHAIKOVSKY

**Feb. 25-28
Cast List**

Herman	Allan Lindsay Daniel Kane
Count Tomsky	Terrance McCracken
Prince Yeletsky	Robert Trautvetter
Tchekalinsky	Robert Pherigo
Sourin	Shawn Daugherty
Tchaplitsky	Kim Lyons
Naroumov	Joseph McCain
Master of Ceremonies	Robert Pherigo
Countess	Rosalind Zaeger
Lisa	Karen Horwitz
Pauline	Patrice Bonk
The Governess	Roberta Singer
Mary	Sharon Leatherman

IMPROVE WITH IMPROV

Things can get pretty hectic when actors rely on their audiences to dictate their characters and scenes. Michael Svedman is seen here taking a marked dislike for something Mary Beth Burns has said. Speech and Performing Arts students Svedman and Burns have been giving seminars for those students interested in learning the art of improvisation made nationally popular by such local performing groups as seen at Second City in Old Town.

UNI students who are interested should contact the box office personnel at the Stage Center. No previous experience is needed and the interested student need not be a Performing Arts Major. For further information, call University Theatre Box Office at 583-4050.

NewsBriefs



Photo by Jonathan Hicks

● Michael McClary steps down from the podium and receives congratulations from Concertmaster Sylvie Koval after he led the UNI Chamber Orchestra in the Academic Festival Overture by Johannes Brahms. This marks the first time the orchestra has been conducted by McClary. Other selections for the orchestra were Concerto Grosso No. 1 for String Orchestra with Piano Obligato by Ernest Block with professor Allen Anderson of the Music Department at the piano.

● The Music Faculty Concert in honor of the inauguration of Northeastern Illinois University president Gordon H. Lamb featured guitarists Anne Waller and Mark Maxwell (below) playing **Prelude and Fugue in E Major** by Mario Castelnuovo-Tedesco and **Tonadilla Allegro ma non troppo** by Joanquin Rodrigo.

Other faculty artists and their guests were Ronald Combs, baritone; Sylvie Koval, violin; Allen Anderson, piano; Jane Kenas, Diane Miller, Michelle Thomas, sopranos performing Johann Sebastian Bach's **Der Friede sei mit dir** ("Peace be with You"). Soprano Phyllis Hurt performed "Let the Bright Seraphim" from **Samson** with Michael McClary playing trumpet and Allen Anderson at the piano. Lyon Leifer, flutist, performed **Partita in A minor** by Johann Sebastian Bach. The final selection for the first half of the concert was George Bizet's **Jeux d'Enfants, Op 22**, a musical piece entitled "**Children's Games**" with Allen Anderson and Constance Speake at the piano.

In the second half soprano Phyllis Hurt sang **Forsaken France, Violon, Chemins de l'Amour** by Fran-



Photo by Jonathan Hicks

cis Poulenc accompanied by Allen Anderson. A duet by Bruce Cain and Ronald Combs from **Don Pasquale** then followed with Allen Anderson at the piano. The **Fantaisie** by Phillippe Gaubert for clarinet was played by Aaron Horne with William Schutt in accompaniment at the piano. William Schutt then accompanied Nana Shineflug in a solo dance choreographed by Isadora Duncan to the music of Alexander Scriabin entitled **Etude in D-sharp minor, Op. 8, No. 12**. The evening was concluded with **El Albaicin**, a Spanish dance choreographed and interpreted by Dame Libby Komaiko Fleming with her guest male artist Roberto Lorca accompanied by William Schutt at the piano.

President Dr. Gordon H. Lamb began his task as president of UNI in September of 1986 and the Faculty Concert was given on November 7. Lamb was previously the Vice President of Academic Affairs at the University of Texas at San Antonio, Texas. Lamb is the author of several books on choral directing and has received the Robert McCowen Memorial Award for Outstanding Contributions to Choral Music in Iowa. Lamb was recently made a Professor of Music by the UNI Music Faculty.

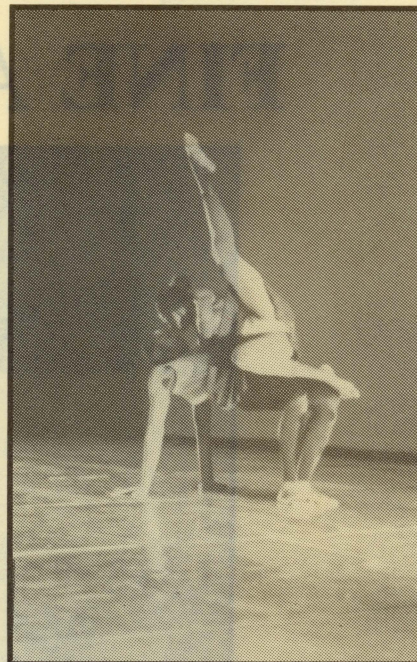
● The **Sacred Service** of Ernest Block will be performed during the inauguration activities on April 7 in a location to be announced at a later date. The Elmhurst Choral Union will also perform with the University Chorus, the Concert Choir, the UNI Singers, and the UNI Chamber Orchestra. Rehearsals are Tuesday evenings from 8-10 p.m. in A 131 at the university. Singers welcome.

● Ian Streicher, senior in Speech and Performing Arts at UNI, was recently selected as president of the Fine Arts Board (FAB) for the school year 1986-87. At issue during Streicher's tenure as president of FAB is the proposed separation of funds from the Student Activity Fund as a "production fee" for the Music and Theatre groups. Presently the clubs are being interviewed to determine whether they wish their budgets to become a part of the "fee." According to Walter Williams, Director of Office of Student Activities, the entire matter must be resolved and a written recommendation be sent to the Board of Governors no later than March of this year.

● The American College Theatre Festival Midwest Regional competitions will begin January 28 in Beloit, Wisconsin. Todd Malisch, Mike Svedman, and Mary Beth Burns have been selected by the judges to compete in the Irene Ryan competitions as solo performers as a result of their work in Sam Shepard's **Angel City** last Fall, a production directed by student Ian Strecher and performed in Stage Center at UNI.

● In the Spring, a satellite production **Last Dance** by students Marko Urukalo and Patrick Fallon, will be mounted at Stage Center. The play portrays the life of a handicapped man (as are the authors), and his friend who is also in a wheelchair. The director has not yet been named. The play will run April 1-4. For information call 583-5040 and ask for University Theatre box office.

NewsBriefs



Come dance with me! Pictured above is a dance sequence done by Samuel Gresham and Suzanne Seally at the December 2 performance of "I Can't find" segment of "Sneak-N-Peak" performed by members of the UNI Dance Ensemble for their Fall project. Present at the performance were children of the Dirksen Elementary School, the North Side Learning Center, and the university community. Present officers are Deanna Cato, president, Laura Pasquale, vice president, Suzanne Seally, Treasurer, Debbie Guzzo, publicist, and Nana Shineflug, advisor. UNI Dance Ensemble major productions will again occur in March of this year.

Madrigals are songs written for small groups. They were performed as early as the 16th century whilst Lords and Ladies had their sumptuous dinners. Hence, today the UNI version, under the musical direction of James Lucas, Professor of Music, is called a Madrigal Dinner.

The two dinners, at noon and 6 p.m. on December 11, were sold out, with approximately three hundred persons attending both functions. The food was prepared under the direction of Sam Cookman. Alumni Hall was the sight of the Great Banquet Hall with Kevin Peterson providing the painted backdrop. Mark Kipp is the Computer Center Director.

Those groups participating were the UNI Singers, the University Chorus, the UNI Brass Choir, and the UNI Recorder Consort. The menu consisted of wassail, fresh onion soup, tossed salad, broccoli, baked potatoe with sour cream, roast beef, roll and butter, flaming

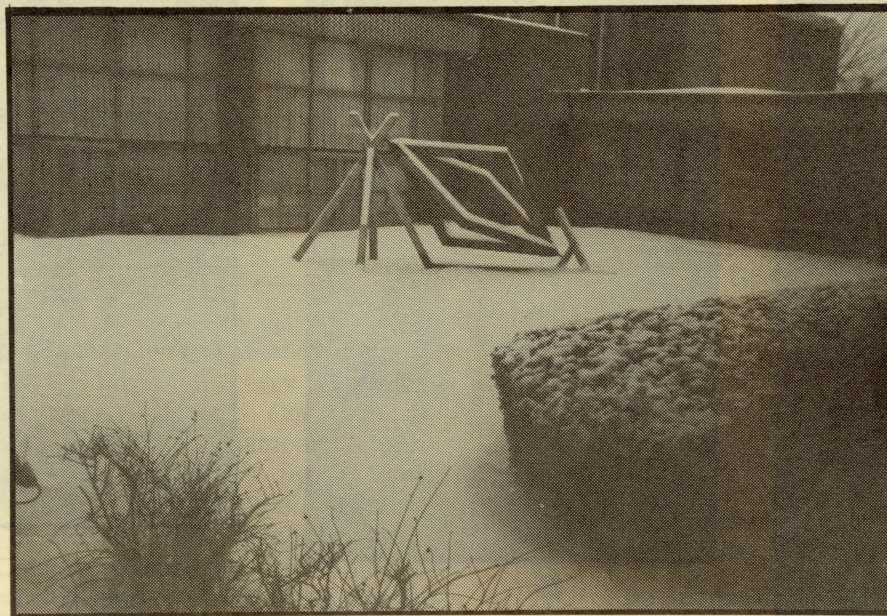
cherries jubilee, coffee, tea, and milk. The program is expected to be

continued in the Fall of 1987 with the addition of extra performances.



Madrigal Players (top row, left to right) Hans Kim with lute, Sophie Enenstein as Lady in Waiting, (bottom) Ilene Silver as Court Jester, and Tony Duncan playing the psaltery.

FINE ARTS CALENDAR



Northeastern Journal of Performing Arts

JANUARY

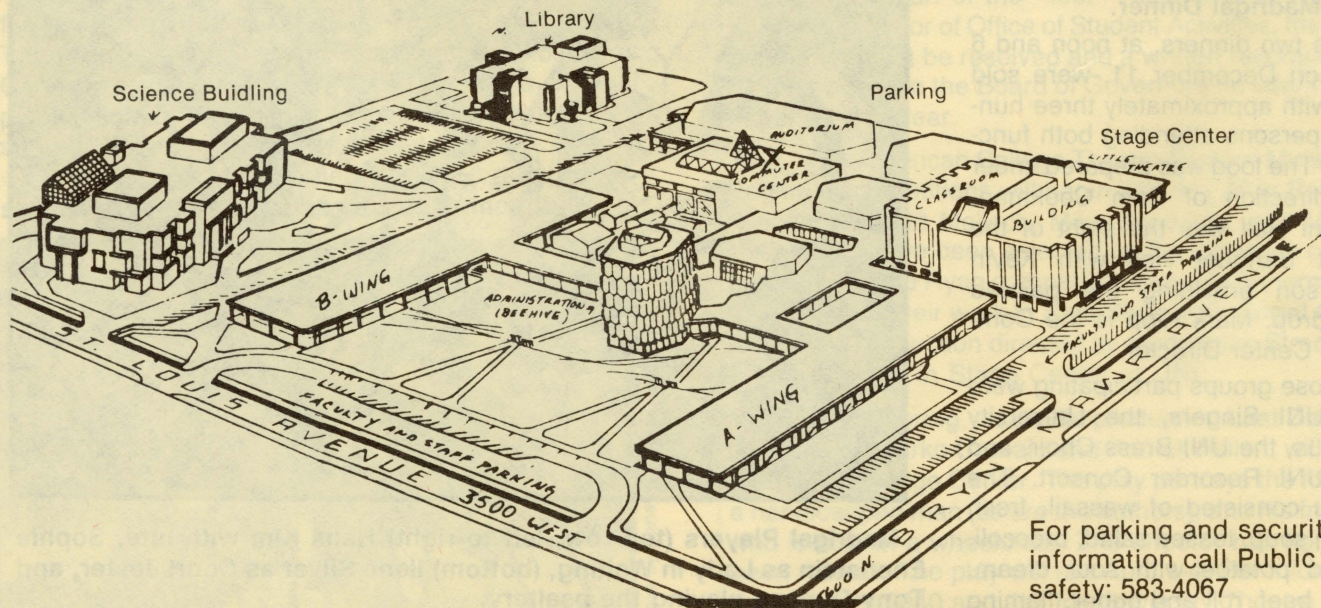
- 13 Cheryl Krieman Lill recital, Music, 7:30 P.M., aud.
- 15 Steve Flowers Quartet, CCAB, 12:30 P.M., Unicorn Recital, Music, noon, aud.
- 21-24 Teacher, Uni. Theatre, Stagcntr., 7:30 P.M.
- 22 Teacher, Matinee, 12:30 P.M.
- 23 Guitar recital, Music, 8 P.M., aud.
- 29 Rosalie Becker recital, Music, 7:30 P.M., aud. Jazz Combo, Aaron Horne, 12:30 P.M., aud.
- 30 Sapphires, CCAB, 8 P.M., Unicorn

FEBRUARY

- 10 Movie, CCAB, 12:30 P.M. Unicorn
- 13 Talent show, Black Heritage, 7 P.M. Stage Center
- 17 Gospel Choir, Black Heritage, 12:30 P.M. aud.
- 25-28 Queen of Spades, Music, 7:30 P.M., aud.
- 26-31 An Enemy of the People, Theatre, 7:30 P.M., Stgcntr.

MARCH

- 3-07 An Enemy of the People, Theatre, 7:30 P.M., Stgcntr.
- 6 Russian Folk Orchestra, CCAB, 7 P.M., aud. Children's RFO, CCAB, noon, aud.
- 10 Movie, CCAB, 12:30 P.M., Unicorn
- 11 Wind Ensemble, Music, 8 P.M., aud.
- 19 Dance, UNI Ensemble, 12:30 P.M., aud. Angelou-Poetess, Inland Real Estate, TBA Dance, UNI Ensemble, 8 P.M., aud.
- 21 Dance, UNI Ensemble, 8 P.M., aud.
- 24 Movie, CCAB, 12:30 P.M., Unicorn Music Faculty Concert, 12:30 P.M., aud.
- 25 Movie, CCAB, 7:30 P.M., aud.
- 26 Movie, CCAB, 12:30 P.M., Unicorn Dance, UNI Ensemble, 12:30 P.M., aud.
- 27 Guitar recital, Music, 8 P.M., aud.
- 28 Dance, UNI Ensemble, 8 P.M., aud.



For parking and security information call Public safety: 583-4067