

Fall 1987

University Theatre Company Newsletter- Fall 1987, no. 7

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UNIVERSITY THEATRE COMPANY NEWSLETTER FALL '87

October 22, 1987

Number 7

CONGRATULATIONS!!!! To KELLY FLEMING and MARKO URUKALO for their Iren Ryan Acting nominations for the American College Theatre Festival 20 at Madison, Wisconsin in January, 1988. Both nominations were received for last spring's production of the original script, LAST DANCE. They will be competing with other nominees from colleges and universities in Illinois and Wisconsin. The winner of the regional competition wins a \$1,000 scholarship and is eligible to participate in the competition at the National Festival in Washington, D.C. where two winners are selected for \$2,500 scholarships.

CHANGE OF ADDRESS: Rather, a correction of address for Karon Long. Her correct address is: 963 E. 164th Court, 60473, 596-9851. And Mr. Smith's name is Robert although Tobert has a certain style to it.

DRACULA, A TALE OF TERROR, has been entered in the American College Theatre Festival as an Associate (non-competing) production. This makes it eligible for Irene Ryan acting nominations and the production will be adjudicated after onperformance, by two representatives from the ACTF.

WINTER SCHEDULE. Company members are urged to consider Dr. James Barushok's American Social Problem Plays for their winter registration. This is the gateway course to our festival of the 1930's arts scheduled for the first 2 1/2 weeks in June.

This fascinating class will focus upon the period of our Celebration of the Arts, 1932-1941. The dramatists of the 1930's picked up the banners of our social, economic and political ineptitude and they showed us ourselves as we really were. Sometimes they were militant with their propaganda as in WAITING FOR LEFTY, and sometimes they were poetical and philosophical as in WINTERSET. They were also painfully realistic (DEAD END) and whimsically sentimental (MY HEART'S IN THE HIGHLANDS). But they were always concerned about the problems plaguing American Life.

The drama of the period focused on certain key issues, some of which are still with us today:

Poverty-high unemployment rate in the U. S. treated in AWAKE AND SING and DEAD END

Rising Facism in Europe as exemplified in TILL THE DAY I DIE

The futility of war is reflected in BURY THE DEAD and JOHNNY JOHNSON

The destructive power of our puritanical attitudes towards homosexuality is explored in THE CHILDREN'S HOUR

Racism is treated in THEY SHALL NOT DIE

Dr. Barushok's class will explore what problems were addressed, what plays addressed them, what techniques were used by dramatists to get the message out, how effective were the plays, what was the reaction of the public and how do dramatists deal with social, economic and political problems as substance for the drama.

Here is the complete registration information for the class. It sounds like a winner and should be a fascinating experience:

19358 SPCH PERF 334D Drama: Amer Social Prob Plays 5:40-6:55 MW S111

(This is one of Dr. Baruchok's favorite classes to teach, and this particular period of American History is of special interest to him)

CONGRATULATIONS TO THE NEW TALENT SCHOLARSHIP HOLDERS: Welcome and congratulations to LOUISE A. COTTINI, KAARON LONG, MYRA OIGA, MICHAEL THOMPSON and JEFFREY WILLGALE, each awarded a half-time talent scholarship.

THE COMPANY YOU KEEP: The bleary-eyed person with the uncombed blond hair seen wandering around the Stage Center at all hours of the day and night is ALLEN DAVIS, student Technical Director for the fall term and Stage Manager for DRACULA. He will also be one of two light operators for IF YOU COULD SEE WHAT WE HEAR... Allen began his love affair with theatre in grade school appearing in leading roles in various plays. Here at Northeastern, he has appeared as Morton in AN ENEMY OF THE PEOPLE, as Adam in AS YOU LIKE IT and as Cletis in LONE STAR. Allen isn't quite sure what the future holds for him, especially since he is an undeclared major of senior standing.....

The bright-eyed blond with the combed hair you see running around the Stage Center is DONNETTE TOCWISH, a Speech and Performing Arts major. Donette will be remembered for her Rosalind in AS YOU LIKE IT and as Miss Scoons in ANGEL CITY. She has had experience with the Juniot Fashion Model Board-Runway Modeling and has won a \$350.00 scholarship from them. She has taken singing lessons at the Fine Arts Building in the Loop. She is currently the acting president of Stage-Players, Vice-president of the Journal of the Performing Arts and a member of the Governing Board of the University Theatre. She's also a nice person.

A THOUGHT FOR THE DAY: There's nothing mysterious about acting. Noth-esoteric. There's no mystique about it, though some beloved professional teachers would like to make us think so. Everyone acts. Everyone acts everyday. It's part of civilized existence to act. God forbid that everyone went around saying what they thought. We all have faces and we all wear masks.

Maybe the reason the public appreciates great acting is that they recognize it, envy it, admire it. They realize that they're watching actors do something they do all day long, except not as well. "My God, I wish I could lie as brilliantly and get away with it." "I wish I could snow a girl the way he's snowing her!" "Does he mean what he's saying, or 's he pretending?"

Acting is nothing like brain surgery. Brain surgery is something very few people do. Acting is something everyone can do, that everyone does. Some do it better than others; some do it professionally. In order to do it professionally, techniques are required, disciplines that the actors in everyday life don't necessarily need to follow. As the rehearsal period tightens upon both shows, let's look to the disciplines of the professional actor and set our sights on the highest standards.