

1986

Journal of Performing Arts- May-Jun. 1986

James Rogers

Follow this and additional works at: <https://neiudc.neiu.edu/jpa>

Recommended Citation

Rogers, James, "Journal of Performing Arts- May-Jun. 1986" (1986). *Journal of Performing Arts*. 5.
<https://neiudc.neiu.edu/jpa/5>

This Book is brought to you for free and open access by the Publications at NEIU Digital Commons. It has been accepted for inclusion in Journal of Performing Arts by an authorized administrator of NEIU Digital Commons. For more information, please contact neiudc@neiu.edu.

Northeastern Illinois University
Journal of Performing Arts
 MAY - JUNE
 1986

BROADWAY IN JUNE STAGEPLAYER FINALE

Broadway is a grand play written about gangsters backstage during the Prohibition Era. It is the creation of Phillip Dunning and George Abbott. George Abbott became famous much later as a producer of musicals.

The first performance was given at Broadhurst Theatre in New York City on September 16, 1926. Lee Tracy was Roy Lane, the resourceful song and dance man; Sylvia Field was Billie Moore, the newcomer and innocent ingenue; and Robert Glecker was Steve Crandell the mobster leader.

The action takes place in the private party room of the Paradise Night Club, New York City. Roy and Billie are hooper partners, each sweet on the other. Steve attempts to grab off Billie as he slowly corrupts her with expensive gifts and late night parties. Not content with a single intrigue, Steve is also laying waste to his competition in the hootch business in his bid to control the South side of NYC. There are 19 named characters in *Broadway* and bunches of gangsters and waiters milling about on the set. Richard Hesler, the director, hasn't yet explained how he will manage this extraordinary traffic in the small confines of the stage area in the F Wing.

Broadway is a show business vehicle revealing backstage



STOP!?! IT'S MAGIC TIME! Chicago

Performances May 1, 2, 3, 9 and 10 at 7:30 p.m. at the Northeastern Auditorium. Students \$4 and General Public \$5 at auditorium door.

show business amidst crooks and their crude dealings - some of it murder! It is a story which shows how evil can encroach the lives of innocents unknowingly.

The dialogue provides a private look at what must have been a public vernacular among show people — "There's the cue. Give it to 'em. Cut 'em deep and let 'em bleed. Here we go. Here we go. Let's mop up." In another place, Steve the hood Don says: "Good thing I went out there and calmed down them Chicago gorillas. If they kept on talking shop so loud, I'd lose my reputation as a butter and egg man from Florida." Such unaverage patter boggles the average mind. But then we have Dunning and Abbott's word for its authenticity.

Auditions are to take place April 28 from 7 until 10 p.m. and April 29 from 4 to 6 p.m. and from 7 to 9 p.m. The cast call will be displayed in the Stage Center the next day. The performance dates are June 12, 13, 14, 17, 18, 19, 20 and 21 at 7:30 p.m. in the Stage Center. Call the box office for information at 583-4050, extension 3750.

INSIDE

PAGE 2 - Tim Dienes
gives Audition Tips

PAGE 3 -

- Another Comin'
- Penelope
- Do-it-yourself Hayden

Guest Forum

TIM DIENES

Tim Dienes is a graduate student at UNI in Speech and Performing Arts. He has participated in more than 40 amateur and professional theatre events. His most recent television appearance was in **Lady Blue**. His most recent show as director was Stephen King's **The Raft**. As an actor, Dienes auditions for roles as often as possible. In this article he shares with us some of the things he has learned. The Editor.

• Like any other business, the entertainment industry needs a sure-fire way of sorting out the available talent. Short of any perfect method, we have auditions.

Audition. A word that strikes fear and anxiety into even the most talented veteran actor. Someone who says they don't get nervous before an audition is either a liar or an idiot.

The quickest and most beneficial way to find out about the audition process is to seek out the very casting agents and musical directors for whom you will audition. Generally, you will be required to provide a picture of yourself. This is usually on an 8-by-10 black and white photograph with your name in one corner. Borders and other information are a matter of personal preference.

"Someone who says they don't get nervous before an audition is either a liar or an idiot."

A resume is also needed. It should contain your name, height, weight, color of eyes and hair, social security number and union affiliations. Talent agencies usually don't want you to include your address and phone number. This way the casting agent will be required to go through your personal agent for placement thus creating a commission for himself. That's his business.

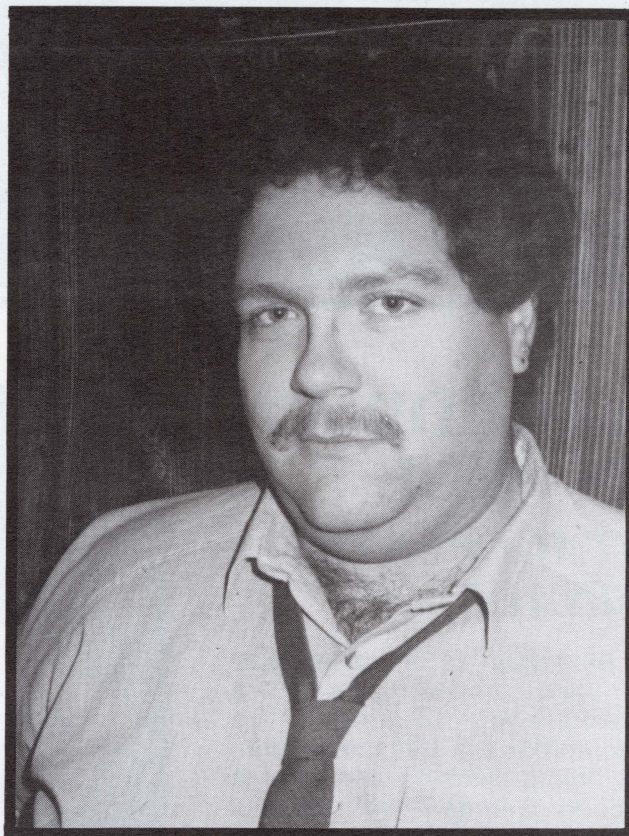
In addition, you will want to include previous experience, beginning with your most recent show. Label all subcategories according to the type of auditioning you are doing: List actor training and special abilities (such as accents and sports).

Finally, your entire resume should never be more than a page on one side. If you want, you can write "additional information upon request" on the bottom of the sheet. The resume should then be stapled back-to-back with your picture.

Books, too, are a great source of information and these ways are helpful as far as they go, but they very rarely tell you what not to do. Seemingly minor errors can make or break a successful audition. In light of this, I offer some simple do's and don'ts of auditioning:

*One of the most important talents you can acquire is the ability to listen. Not only will you find out where to go and who-is-who in each audition, but you may find out what the casting agent wants. It also allows the agent to see how well you take direction.

*Go into the audition confident; not cocky. Everyone else is as nervous as you. Show them that



you are the one they have been waiting for all their professional life. Actions do speak louder than words. And use that nervousness; it's another form of energy. It just needs to be channeled properly.

*Find out all you can about the audition. Don't be afraid to ask questions. What type of character is it?

"Go into the audition confident; not cocky ... Everyone else is as nervous as you."

"... use that nervousness; its another form of energy."

What am I supposed to wear? What is the physical description of the character? The less mystery you have going into an audition, the better your preparation and confidence will be, therefore, the better your chances.

*Be prepared for anything, and I mean anything! All of those improvisational skills you thought you'd never use again may come in handy. What to do when you hand them your picture, and resume, and they ask you to be a dancing banana?

*Be on time!!! Second chances are not only rare, but they go a long way, also. It may affect the attitude of the casting agents for as many times as you audition for them. Casting agents, like elephants, never forget.

The following hints go hand-in-hand: Give it your best shot. That is all they can ask of you. You will have a pretty good idea of how you did, but be realistic with your self-evaluation.

Don't get down on yourself if you don't get cast. I cannot emphasize this too strongly. If for some reason you don't get cast, it may literally be for any one of a

hundred reasons. Too tall. Too small. Wrong color hair, any of which have nothing to do with your talent.

Don't ever ask how you did. Ever! Casting directors barely have time for auditions, let alone the time to sit down and explain step-by-step what you did right or wrong.

You waste their precious time, and frankly, it is none of your business what they are thinking. If they want to tell you, they will.

"Don't get down on yourself if you don't get cast... it may be literally for any one of a hundred reasons."

After all of this advice, I offer one piece more: Audition as often as you can. There is no replacement for experience. The more you audition, the faster you will learn the trade, and the quicker you will be ready for that one important audition that may make your career. •

EVENTS PAST: Penelope at UNI

Pft-Kt-Zzzz, Tinker Tocker, Micro-Maxi-Moveable-Modular-Multiple: Can anyone make anything of these seemingly unrelated words? Sure! Just think *Penelope and the Matter Transporter*. Still having a problem? Then you just aren't musically informed.

Penelope and the Matter Transporter is the delightful one act children's opera performed at Northeastern on April 3. It is the work of Dr. Ronald Combs, professor of Music at UNI.

Kevin Peterson played Professor Frederich von Tinker-Tocker, Melane Jessen as Myke the Robot, Jane Kenas in the roles of Mrs. Welterson and Pft-Kt-Zzzz, and Sandra Rose as the Child Penelope.

Other Combs' music compositions on the program were *Three Songs on Poems of Robert Frost*, Bob Crachit's aria from another Combs' opera *The Christmas Carol*, *Two Sacred Songs*, *Two Spring Fragments on Poems of Emily Dickinson*, and *Six Love Songs on Ancient Egyptian Poetry*. Guest singers were Bruce Cain, Baritone; Daniel Kane, tenor;

William Kirkwood, Bass; and Rosalie Becker, Soprano. The piano accompanists were Jane Kenas and Ronald Combs. Robert Pherigo played the *Spring Rondo for Piano*.

EVENTS PAST *Another Comin'*

Approximately 90 students from Roosevelt High School were given a treat on April 8 by StagePlayers and the Department of Speech and Performing Arts in the form of a matinee of *Another Comin'* by UNI's late beloved president Ronald Williams. Afterward, members of the cast and the director answered questions given by the audience. Those participating were Professor Dr. James Barushok, director, Gale Holt (Mara), Chuck Gary (Jobb), James Hayes (Wino), Vaughn Wilson (the Son), Susan McNulty (Mrs. Mercer and Todd Mallasch (the Reverend). The students were invited by the High School Outreach Program.

EVENTS PAST: *The Creation*

The Creation by Franz Joseph Hayden that was presented on April 11 was a shortened version in Do-It-Yourself. Dr. James Lucas, professor of Music at UNI, directed the Chamber Orchestra, the UNI University Choir, and the Concert Choir with Silvie Koval as Concertmaster.

The performers were Rosalie Becker, soprano; Sandra Davis, soprano; Robert Drafall, tenor; Mary Flecher-Gomez, soprano; William Kirkwood, bass; Terrance McCracken, bass; Diane Miller, soprano; and Elaine Rowader, soprano.

EVENTS COMING: *Von Steuben*

The Concert Choir of Von Steuben will perform a farewell concert to their 1985-86 school year at Village Square at 12 noon on Tuesday, May 13 at UNI.

STAFF BOX The Journal of Performing Arts (NJPA) STAFF

James Rogers Editor
David Unumb Advisor
Tim Dienes Reporter
David Laske Reporter

Writer/Consultant

James Bove III, Silvano Brugioni, Kelly Anne Fleming, Jeanette M Horkay, Linda J. Nahl, Angela Oetker, Jackie Oetker, Christine Stelnicki, and Ian Streicher.

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-205. For information call 583-4050, extension 3859.

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

DISTRIBUTION

1985-86 30,000
Northeastern 22,570
High Schools 7,430
Number of H.S. 105
Number of Pages..... 24

THE JOURNAL

"...Covering the expanding fine arts curriculum at Northeastern Illinois University."

Northeastern students who wish to be Official Hosts to the choir should contact James Rogers at the Student Activities Office. The choir and their hosts will have lunch after the concert as guests of The High School Outreach Program.

SEPTEMBER CLASS OFFERINGS

MUSIC

- Musical Experience
- Class Piano
- Class Guitar
- Social Dance
- Class Voice
- Instrumental Ensemble
- Folk Dance
- Spanish Dance

Extension 3355

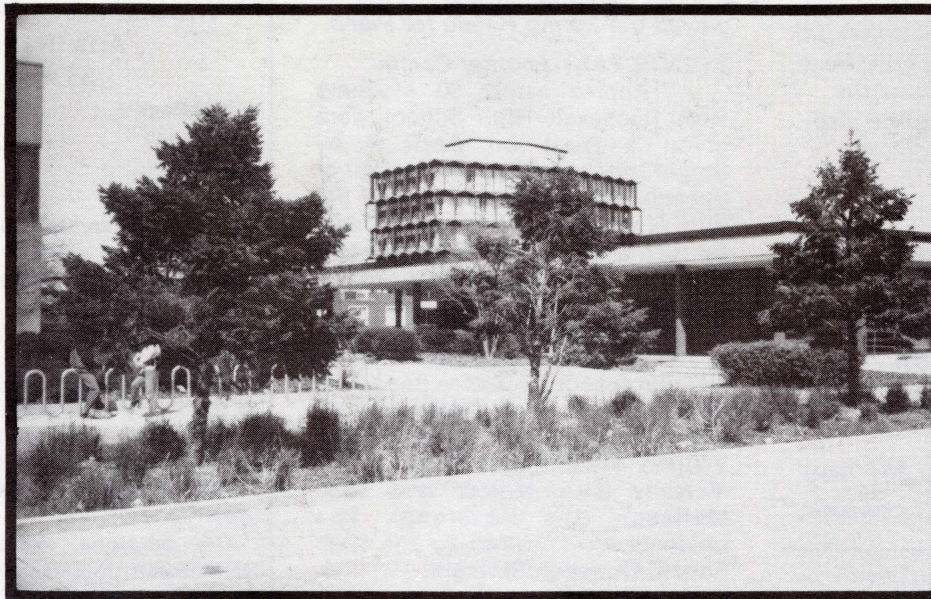
583-4050

THEATRE

- Intro to Radio/TV
- Intro to Theatre
- Theatre Practicum
- Stage Craft
- Acting I
- History of Theatre
- Scene Design
- Musical Theatre

Extension 3347

FINE ARTS CALENDAR



MAY

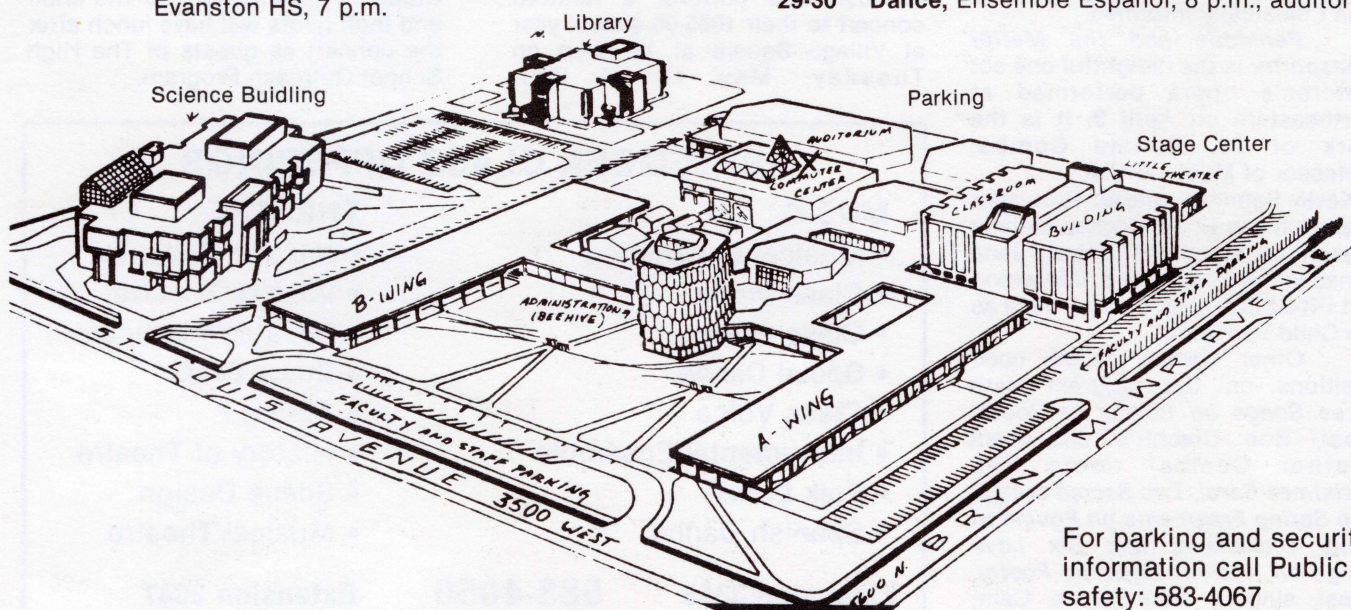
- 1-3 **Chicago**, DevlpbAfrs., 7:30 p.m., auditorium
- 9-10 **Chicago**, DevlpbAfrs., 7:30 p.m., auditorium
- 9 Dance, Ensemble Espanol, 12:15 p.m., auditorium
- 13-16 Dance, Ensemble Espanol, 12:15 p.m., auditorium
- 13 Choir, Von Steuben HS, noon, Village Square
- 15-17 **South Pacific**, Schurz HS, 7:30 p.m., auditorium
- 15 **Lost In America**, CCAB, 11 a.m., Unicorn
- 16 Recital, Music Dept., 8 p.m., auditorium
- 20 Recital, Music Dept., 8 p.m., auditorium
- 23 Ballet, Masi, 7 p.m., auditorium
- 29 **One Flew Over The Cuckoo's Nest**,
Evanston HS, 7 p.m.
Murphy's Romance, CCAB, 11:15 a.m.,
auditorium
- 31 **One Flew Over The Cuckoo's Nest**
Evanston HS, 7 p.m.

JUNE

- 1 **One Flew Over The Cuckoo's Nest**,
Evanston HS, 7 p.m.
- 3 Colorado Kenny, AFA, 11 a.m., Unicorn
- 5 Recital, Music Dept., 8 p.m., auditorium
- 12-14 **Broadway**, StagePlayers, 7:30 p.m.,
Stage Center
- 12 Recital, Music Dept., 8 p.m., auditorium
- 16 Spring Thing, Alumni Assoc., 7 p.m.,
Auditorium-Little theatre
- 17-21 **Broadway**, StagePlayers, 7:30 p.m.,
Stage Center
- 19 Recital, Music Dept., 8 p.m., auditorium

JULY

- 22-23 **Dance**, Ensemble Espanol, 8 p.m., auditorium
- 29-30 **Dance**, Ensemble Espanol, 8 p.m., auditorium



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