

Stage Center Theatre

NEWSLETTER FOR DECEMBER 2007

VOLUME 2, ISSUE 4

2007-2008 Stage Center Theatre 40th Anniversary Season

Last Chance to see the second main stage production for the fall.

The Skin of Our Teeth by Thornton Wilder

Director:	Dan Wirth	Stage Manager:	Derreck Jones
Set Design:	Jessica Kuehnau	Light Design:	John Rodriguez
Costume Design:	Jana Anderson	Sound Design:	Nikola Rangelov

Cast:	Stephanie Wyatt	Wendy Silva	Sara Moss
	Rachel Backing	David Mitchell	Amanda Rzany
	Ryan Weal	Kyle Young	Al Clark
	Nelson Rojas	Duncan McNab	Patrick Garone
	Mike Llanes	Sarah Sherron	Laura Carmer
	Milsa Ortiz	Kara Ewinger	Heather Llanes

AUDITIONS

January 8 & 9

1:40-3:00 p.m. & 6:00-9:00 p.m.

Stage Center Theatre

To reserve an audition slot call
Professor Antaramian 773.442.5975

A prepared monologue is preferred but cold readings
will be available upon request.

The spring Season is listed to the right. The auditions for all-
spring season productions are held on January 8th and 9th.

Spring 2008 Semester Theatre Classes

THEA 130 Introduction to Theatre, sections 1—7, 31 and 32 (Faculty)
 THEA 139, 239, 339 Practicum 1, 2, and 3 (Rodriguez & Kuehnau)
 THEA 241 Advanced Stage Craft (Rodriguez)
 THEA 255 Oral Interpretation of Literature (Wirth)
 THEA 321 Acting 2 (Antaramian)
 THEA 337 Women Playwrights (Antaramian)
 THEA 342 Costume Design (Kuehnau)
 THEA 350 Children's Theatre Workshop (Lefkewitz)
 THEA 430 Dramatic Theory (Higginbotham) Graduate students only

UPCOMING EVENTS FOR STAGE CENTER THEATRE:

Final Two Weeks

The Skin of Our Teeth

Thornton Wilder

Dec. 6-8, 13-15

@ 7:30 p.m.;

Stage Center Theatre

For reservations call

the Box Office at

773.442.4274

Spring Season

Main Stage

(in Stage Center Theatre)

Private Eyes

by Steven Dietz

Feb. 14-16, 21-23, 28-March 1

Arcadia

by Tom Stoppard

April 10-12, 17-19, 24-26

Studio Series

(in F 109)

*Joe & Stew's Theatre of
Brotherly Love*

By Jacquelyn Reingold
and

Oedi

By Rick Orloff

February 5 & 7

Winner of the Ronald Williams
Playwriting Competition

March 11 & 13

CMT

Student Showcase

April 22



Call the Stage
Center Theatre
box office for
reservations and
ticket sales at
773.442.4274
Tickets are free
for all NEIU
faculty, staff, and
students with
NEIU ID



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Please visit our website at:
www.neiu.edu/~stagectr/

1. What does HUAC stand for and who was its head?

The House Committee on Un-American activities was known as HUAC. Formed in 1937, and first chaired by Rep. Martin Dies, Jr. (D-Texas), the Committee was designed to investigate the purported infiltration of communists into the programs of the WPA and the New Deal. Ultimately, after World War II, the Committee expanded its focus to those in the entertainment industry. Dies, who was an open supporter of the Ku Klux Klan, was replaced in 1945 by an actual Klansman: Rep. John Wood (D-Georgia). He served two terms as chairman, 1945-46 and 1949-52. During Republicans' control of Congress (1947-48), the committee was chaired by an equally controversial figure: Rep. J. Parnell Thomas (R-New Jersey). Thomas was later found guilty of what has become known here in Cook County as "ghost pay rolling": hiring his buddies to do no work in return for a handsome percentage of their salaries. He was sentenced to 18 months in prison for defrauding the Federal Government. Significantly, while he was never directly involved in the House Committee's hearings or inquiries, Senator Joseph McCarthy (R-Wisconsin) would use the anti-communist hysteria created by the committee hearings to soon launch his own Senatorial investigation into the alleged infiltration of communists into the military. None were ever found.

2. Who were the Hollywood 10 and what role did they play?

The "Hollywood 10" were as follows: Herbert Biberman, Lester Cole, Albert Maltz, Adrian Scott, Samuel Ornitz, Dalton Trumbo, Edward Dmytryk, Ring Lardner, Jr., John Howard Lawson and Alvah Bessie. Most notably, these members of the entertainment industry were famous for refusing to answer questions from HUAC. While all had in fact been members of the Communist Party, that in itself was not a crime. Nor had they been found guilty of any crime. Feeling as though their inalienable rights of free expression and free association were being infringed, the "Hollywood 10" took a principled stand and refused to answer the Committee's questions by taking the Fifth Amendment against self-incrimination. Ultimately, the "10" were convicted of Contempt of Congress and were sentenced to 6-12 months in jail.

3. What was the Living Theater and what was its significance?

The Living Theatre, founded in New York City in 1947 by actor Judith Malina and poet/artist Julian Beck, was the first and most influential of the avant-garde, or experimental, theatre companies. The Living Theatre was a nomad during the first years of its existence, moving from one small location to another. It embraced modernist poets like T.S. Eliot and Gertrude Stein and playwrights such as Bertolt Brecht and Jean Cocteau. It would later come to be one of the reflective entities of the Beat Generation. It was the first theatre to create what would be called "Off Broadway" and often incorporated, for the first time on American stages, harsh language, audience involvement and nudity. During the 1960's, after being closed by the IRS (and brief imprisonment for Beck and Malina), the Living Theatre toured Europe and continued to embrace non-mainstream themes such as pacifism and anarchy.

4. What member of the Living Theatre started his own company and became famous in his own right?

Joseph Chaikin left the Living Theatre in the early 1970's to form the Open Theatre. As an actor, writer and director, he achieved fame for his productions at penitentiaries and for his collaborative work with Sam Shepard. He brought the Open Theatre experience to a close within a decade and then founded The Winter Project. He continued to produce, write and direct many new and experimental works and became an authority on the writings of Samuel Beckett. After suffering a stroke in 1984, leaving him with partial aphasia, Chaikin continued to work, most notably with John Belluso, whose disability-themed plays he produced across the county. He received six Obie Awards, one for lifetime achievement, and two Guggenheim Fellowships. He died in New York City in 2003. He was 67.

Quote for the Day:

"I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being."

Oscar Wilde