

Illinois Theatre Association

eFollowspot

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www.illinoistheatre.org

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Dear Members of the ITA,

As you know, being a member of the ITA means belonging to a very important family. The relationships we forge and the experiences we share are ones that last a lifetime. At times, our schedules becomes so busy that we may lose touch with one another. That is why I am pleased to announce our new column,

COMMUNITY AND LIFE EVENTS!

The "Community and Life Events" column is designed to help all of us keep in better touch. Any members of the ITA are free to share important announcements about themselves, family members, or special colleagues. This includes, but is not limited to: birth announcements, wedding announcements, death announcements, achievements, retirements, graduations...the list goes on!

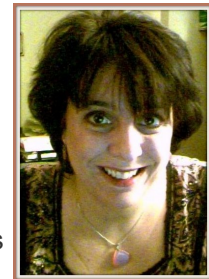
To submit a Community and Life Event, simply send to: announcements@illinoistheatre.org or post in the newly created "Community and Life Events" section in the **ITA's Discussion Boards**. All posts will remain in the Discussion Boards and appear in the bi-monthly edition of *eFollowspot*, if appropriate.

**And while you're at it...
STAY INVOLVED WITH THE ITA!**

Please remain involved with the ITA by contributing to future *eFollowspot* publications or sharing exciting news or performance information via ITA's ListServe Announcements. Send all information to [**announcements@illinoistheatre.org**](mailto:announcements@illinoistheatre.org).

You may also participate in discussions, promote performances, and announce job and/or audition opportunities by visiting **ITA's on-line Discussion Boards** and **Performance Calendar**.

Don't forget that the ITA has a **Facebook Page!** Please be sure to visit the page. Once there, click "Like" so that you will continue receiving important information from the ITA. If you haven't yet joined the ITA on Facebook, what are you waiting for?



Aimee-Lynn
Newlan, ITA
Executive
Director

And, finally, follow the ITA on [**Twitter!**](#)

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COMMUNITY THEATRE


The Quality and Impact of Community Theatre Productions

By Dr. Joan E. Kole, ITA Community Theatre Division Representative

"I've seen some community theatre productions that were 1,000 times better than some 'professional' shows." Or you may have heard, "There were some really good moments in that show, but I sure wish that they would pay a little more attention to some details."

Both of the above comments constitute audience responses at opposite ends of the "good/bad" spectrum. What can community theatres do to achieve positive and consistent audience responses without spending a fortune?

One thing any community theatre should be doing is looking for reviews of its shows. Those theatres fortunate enough to exist in communities which have reviewers do get their shows reviewed...and hopefully learn from them...regardless of whether the review is "good" or "bad." Other resources are also available: ask colleagues from other theatres to "review" a performance; find an adjudicator in your area and ask that person to adjudicate a performance (There may be a fee but it most likely would be minimal.); decide if you want the adjudication to be public (with audience in attendance) or private (with cast, staff and crews only).

 Another superior approach to learn about ways in which your own community theatre can improve is to attend the **American Association of Community Theatre** (AACT) state and/or regional festivals. Illinois is in Region III and includes Wisconsin, Indiana, Ohio, and Michigan. These states (except Illinois) hold state festivals, and the **Region III festival** will be in Wisconsin April 18-21, 2013. Meeting other community theatre people who share your passion, attending workshops, seeing productions from other theatres, identifying at least two things you intend to copy and take home with you, and listening to adjudicators' responses to the productions create a variety of learning opportunities.

When directing, I - just as so many of you also do - ask colleagues to come and see a performance. We meet afterwards, and that is when I always "see what I missed." As an adjudicator, I offer to adjudicate productions because I care about community theatres' growth. All too often I'm told, "Thank you. But so many of the people in the cast are first-timers, and they wouldn't come back if they heard about something they were doing wrong." Simply identifying "what was done wrong" is not the point of any review or adjudication. The intent is to provide something for a company to think about and to learn from so that a company, its casts, crews and staff just get better and better!



The quality of community theatre productions tells us a lot about the goals of any community theatre. If goals for production values are set high, that says something about the theatre's desire to be seen as a credible, viable theatre within the community in which it is located. What happens, then, is the kind of free advertising we all strive for: positive praise spread by word of mouth.

Continuing to focus on producing quality productions should be one of the primary missions of every community theatre, and it is an active pursuit of Illinois community theatres as evidenced by what they are putting on their stages!

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SECONDARY SCHOOL THEATRE

Where is Your Censorship Line?

By Mark Kaetzer, ITA Secondary Division Representative

Recently, I was reading a one-act play that a student of mine is interested in directing. The play is **Patient A** by Lee Blessing, and it is about a woman who contracts HIV from her dentist. It is a well-

written script with very manageable staging and casting for a student director; however, my "teacher sensor" went off in one section. When the woman is diagnosed with HIV, the doctors question her about her sexual partners; who has she performed oral sex on and who has performed oral sex on her? The scene is important to the play, but the student and I will be having a conversation about how to deal with this section and make it palatable for our audience.

This leads me to a question I would like to ask other teachers and directors. Where is your censorship line? I understand that this is a very wide and moving target at best and that it depends on a number of variables such as age/maturity of the performers, audience sophistication and training, the culture of the community in which the theatre performs and the director's own views and comfort levels.



After I began thinking about this, I realized that my own line has moved during my teaching/directing career, and not in just one direction. Fifteen years ago, if characters needed to smoke on stage, they simply lit up. It was no big deal. Now it would be a big deal for my audiences. As a result, for a recent production of *The Odd Couple*, I poked holes into cigars and we inserted fake cigarettes that blow smoke.

On the other hand, when I started teaching, my community was not ready for *Sweeney Todd* or *The Laramie Project*. We have recently presented both to great audience praise, without receiving any angry letters or phone calls.

I truly am curious about where the line is for you and your program; I hope that this spurs some dialogue among not only high school teachers, but all ITA members.

Feel free to send your responses to my school e-mail address: mark_kaetzer@glenbard.org, or if there is enough interest, we could make this a [discussion item on the ITA website](#).

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CREATIVE DRAMA

Really? You Can't Sit For Two Hours Without Eating, Talking or Using a Smartphone?

By Stacy Deemar, ITA Creative Drama Division Representative

I recently went to see my colleague Andrew Hinderaker's play *Dirty* at [The Gift Theatre](#) in Chicago. Having great reverence for Andrew and his work, I was thrilled when he personally invited me to attend his show. His plays pose very provocative questions and are a reflection of modern American society. I am always riveted to hear Andrew's voice and the creative manner in which he chooses to display his ideas. He never ceases to amaze me.



As a playwright, actress, director and drama specialist, it is nearly an impossible task to attend a production and not be cognizant of every theatrical detail. I am attuned to each word that is spoken, the actors' positions and blocking, and the set, costume, and lighting designs. It's amazing that I can find pleasure in live theatre without becoming completely consumed with every detail as I did with Andrew's play.

It's always a slippery slope when a playwright asks another playwright for feedback. Constructively critiquing the work can be a challenge. Your job is not to rewrite the play, but rather to be supportive and provide substantial feedback that will further the development of the play.

So after giving kudos to Andrew on *Dirty*, he asked me for some feedback. Honored by the request, I shared my ideas with him. But what really provoked me this time with Andrew's work was not the content, acting, direction, or set design, but rather the fact that *Dirty* has two intermissions. Two intermissions! Who writes plays with two intermissions anymore?

Aside from the [Chicago Shakespeare Theater](#), two intermissions is an anomaly. In retrospect of the 2011-2012 theatre season in Chicago, there were two intermissions in *The Big Knife* by Clifford Odets at [The Raven Theatre](#) and *Hickorydickory* by Marisa Wegrzyn at [Chicago Dramatists](#). And then there was the unthinkable at the [Goodman Theatre](#) this year. *The Iceman Cometh* by Eugene O'Neill had three intermissions.

I have never been a fan of two intermissions and three is absurd. I am not an avid supporter of one intermission either, but the plays I write include one intermission so maybe I'm a hypocrite. I argue this idea with playwrights, including Andrew, frequently. Why is that we can sit through a two to three hour movie, but in live theatre we have to get out of our seats after fifty to seventy-five minutes? Are theatres that desperate for the profits from the candy and alcohol sales?

When I posed these questions to Andrew, he responded to me in an email:

"I would argue that the reason to have intermissions has a lot less to do with candy/alcohol sales (at the Gift we sell neither) and much more to do with the fact that theater demands a much different attention, focus, and investment than movies. At movies, I can unwrap my candy, slurp my soda, get up and go to the bathroom, maybe even sit in the back of a theater and text a friend (as I did at a recent film). At (most) plays, I'm asked to sit in absolute silence and focus absolutely on what's happening on stage. It's incredibly presumptuous of us playwrights to say, "I think what I have to say is so important that I'm going to ask you not to get up and grab a beer, not to unwrap that candy, not to turn to a friend." Sometimes we earn that focus, sometimes we don't, but I think whenever possible, we should give people the chance to sneak out halfway through if we haven't earned their interest and attention."

Every patron attending each show is not going to like the work. That is the nature of art and that is not a point I contest. The playwright has no obligation to include an intermission for patrons to feel safe to make the great escape. Taking into consideration how an audience may respond stifles the playwright's creativity and the development of the play.

Where is the playwright's priority? Why should the artist appease a patron and allot time for him to engage in addictive behavior, i.e. smoking, using the bathroom or getting something to eat? Has continuity become impermissible or passé?

Movies do not demand a different attention, focus, and investment than live theatre. There is no distinction between movie theatre etiquette and live theatre. In both types of settings, people have come together to view a piece of art and/or be entertained. It's never acceptable to be making distracting sounds such as unwrapping candy, talking, slurping or having that double edge sword we carry in our pockets called the smartphone disrupting the people around us. This type of self-entitled narcissistic behavior has no place in any type of theatre regardless of the ticket price.



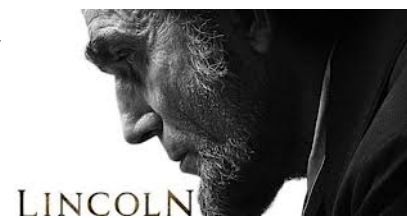
Unfortunately, the smartphone narcissism continues to be so problematic in theatres that installing electronic devices that block smartphone service may be the best solution. The fact that people have to be reminded multiple times to turn off their smartphones and not text in a theatre is pathetic. With all of the oral and written reminders about smartphone etiquette, there is at least one person who fails to adhere by the rules and causes his own drama while there is a drama happening on the stage or screen. When a patron's priority is his smartphone instead of the theatrical event, it is in his best interest, as well as the patrons around him, to use the egress.

Most movies and live theatrical events are viewed in the dark. In both venues, the theatergoer is expected to "sit in absolute silence and focus absolutely on what's happening on the screen or stage" with the exception of shows that are interactive. If a patron is unable to abide by the expectations, he should not attend these types of settings. It's that simple. Going to a theatre is a choice and following the protocol is an expectation, not an option.

I went to see Lincoln the first weekend it was released. I bought my tickets earlier in the day and arrived at the theatre forty-five minutes prior to the start of the movie at the advice of the manager. The movie did not start on time as advertised. Instead, I was subjected to thirty-five minutes of previews. I go to the movie theatre to see a movie, not previews. At live theatre, there are no previews, so why force people to sit through previews at the movie theatre?

I found myself having an internal dilemma the night I saw Lincoln. If I failed to arrive at the theater forty-five minutes before the thirty-five minutes of previews were shown, I would have not gotten a seat or I would have ended up in the first row of the theatre. Sitting so close to the screen makes me dizzy and nauseous, so that was not a choice for me. My only option was to squander seventy-five minutes of my time waiting for Lincoln to start. Thus, my two hour and thirty minute film turned into a three hours and fifty minute experience.

During the two and a half hour film, there were no intermissions and I never saw anyone get up and/or leave the theatre. I never heard or saw a smartphone during the movie. Talking, sleeping, eating, slurping or any other distracting noise was nonexistent. If we can sit through a two and a half hour film without an intermission, who is to say we can't sit through a two and a half hour play without an intermission?



I invite and encourage all playwrights to discontinue incorporating intermissions in their plays and forego any consideration for a patron to leave the theatre. Afford theatergoers the opportunity to prove that their attention span can exceed seventy-five minutes in length. Theatres' obsession with selling food and beverages for a profit must not divert playwrights and the structure of their plays.

Thank you, Andrew, for provoking me about intermissions and theatre etiquette. I am on a personal mission to write my next play without an intermission, and I will be installing a device that will block smartphone service during my production. If I can do it, so can you.

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THEATRE FOR YOUNG AUDIENCES

Now Is The Time

By Lynne Pace Green, ITA Theatre for Young Audiences Division Representative

The recent shootings at Sandy Hook Elementary School brought this country to its knees in search of an answer to the question, "What can we do to stop this?" The issue of violence and its impact on our youth can no longer be pushed aside; Now Is The Time to do something about it. At last September's ITA conference, Chris Jones called on us as an organization to unite as theater artists and educators and use theatre as a way to reach out to the youth in our communities. He asked us to help bring about awareness and affect change through theatre. That is exactly what theatre companies across Chicago have done through the [Now Is The Time to Act Initiative](#) (NITT ACT) has done.

Two years ago, concerned about rising levels of violence affecting youth in Chicago, [AmericanTheater Company](#) Education Director, Lynne Pace Green and [Steppenwolf](#) Artistic and Educational Director for Young Adults, Hallie Gordon discussed what could be done to make a difference through theatre. ATC and Steppenwolf initially partnered with [About Face Theatre](#) and [Victory Gardens Theater](#) to further expand the idea. They then reached out to other education directors at professional theatre organizations in Chicago. Momentum quickly grew and within a few months, every theatre company in Chicago offering an education program was invited to join the Now is the Time to Act (NITT ACT) Initiative, resulting in over 20 Chicago theatre companies becoming involved. A year of planning went into this citywide initiative to address youth violence in Chicago. Experts, community members, youth and non-violence organizations were brought on board to consult and advise the Initiative. The goal was to collectively address this issue through our programming in the 2012-2013 season, and therefore bring increased attention to the problem.

Members have also created a NITT ACT Youth Council, which is drawn from teen members at each participating theatre company. Teens from across the city have joined this advisory council and will serve as ambassadors to their peers as the project takes shape this year. Each participating theatre company is contributing programming that is linked through a common website and newsletter. Participating companies provide special program nights during the course of their program or performance run that are dedicated to bringing about further awareness of the issue of violence in Chicago. In addition, a youth driven program called [Teens at the Table](#) consisting of a small group of representative youth are hosting a series of "Town Hall Forums" with civic leaders to bring about further awareness and understanding. These four forums will result in the Teens at the Table representatives addressing high level city officials at their final forum. To find out more information about the NITT ACT initiative, check out the website [here](#) or contact [ITA Board member](#), Lynne Pace Green at lpcegreen@atcweb.org.



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By Allan Kimball, ITA College/University Theatre Division Representative

Dear Community College Theatre Program:

I am writing to share with you a great opportunity to get your school's name out there in front of over 4,000 high school students.

The **Illinois High School Theatre Festival** (IHSTF) is the largest and oldest non-competitive high school theatre festival in the world. The three-day Festival takes place every year in early January, and switches locations between the University of Illinois at Urbana-Champaign and Illinois State University. This year, the Festival will be on the campus of U of I. Over 4,000 students, teachers, university representatives, exhibitors, and volunteers come together to put on over 25 different high school productions and over 150 workshops.



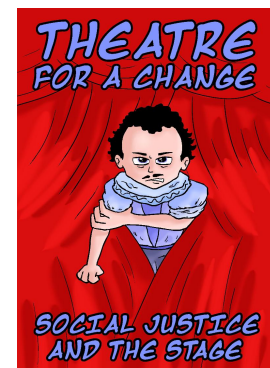
Southeastern Illinois College has participated in the festival - as an exhibitor and as workshop presenters - for several years. This has been a wonderful experience for us as an institution and for the students that we have been able to take as presenters and workshop leaders. While we may not have many students who choose to attend a college that is located so far south (SIC is located in Harrisburg - just a "stones throw" from the Kentucky border), it is **IMPORTANT** that these students - and other colleges and universities - realize that theatre is alive and flourishing south of I-80.

The benefits we have gained over the years have come in the form of increased representation on the **Illinois Theatre Association (ITA) Board of Directors**, numerous and extremely valuable contacts with other programs state-wide, and the opportunity for our students (who are looking for a school to finish their degree) to meet with 4-year institutions and do some networking as they plan their last 2 years. Many of our students have gone on to study at schools they met with at Theatre Festival.

As an exhibitor, our school display is at the center of the action. Colleges and professional organizations gather at the Festival to share information about their school or company. This is a fantastic opportunity for us to meet talented and excited theatre students from across the state and share what makes our school and our program unique. It has also been a one-of-a-kind opportunity for us to network with schools and professionals across the state.

Of particular interest to college/university programs are the auditions for high school seniors. Each year high school seniors attend these auditions in hopes of finding the "school of their dreams." Schools may register to participate in the audition process which features over 180 actors, singers, and technicians who are looking for a place to pursue their theatre career.

So why does SIC go if we really don't get many students to come to our campus? We go because our administration sees a **VALUE** in being actively involved with THE state organization for theatre (ITA). We go because this offers our students a chance to take on a leadership role when it comes to presenting workshops and representing our program. We go because our students who work at our booth or present workshops also get to connect with dozens of other schools and make plans for the future. And we go because I feel that it is essential for the Community College Theatre voice be heard on a state-wide level.



The Illinois High School Theatre Festival 2013 is just around the corner, and it is too late to join us this year. **BUT...**it is never too late to become more involved with the Illinois Theatre Association. I encourage you to consider starting a lasting relationship with ITA and IHSTF. **YOU ALL DO SUCH GOOD WORK!** Please share that with the rest of the state. Mark your calendar now to participate in Illinois High School Theatre Festival - January 9-11, 2014! Contact Executive Director Demetrios Pappageorge for more information. dpappageorge@illinoistheatre.org

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By Madrid St. Angelo, ITA Professional Division Representative

Acting is my business. Actors and the stage have been and are the crux of my being and life. As the Artistic Director of Chicago's critically lauded **UrbanTheater Company**, and as a theatrical director, I have, for nearly two decades, participated in the casting process. Each year I look forward to the **ITA Auditions**, when over two long afternoons during one weekend, professional casting representatives from all over Illinois come together to audition nearly four hundred actors from around the country, actors hoping to make a first and lasting impression. While auditioning can be, and often is a daunting experience, it is an industry must that all of us, whether in front of casting personnel or on the decision making end, will participate in over and over. However, auditioning doesn't have to be daunting! In fact, this golden opportunity to get yourself in front of casting decision makers can be fun if you keep the following tips and tricks, from a casting professional, in mind. If considered, these tips can maximize your chance of success in making a first and lasting impression, and hopefully get you a job! Whether this is your first time auditioning for the ITA's, or you are a repeat auditionee, I've compiled a list of tips that can empower you with the knowledge and confidence you need to nail your audition.



1. Smile. Step on stage with a smile. Nothing screams "I'm happy to be here" like a smile.
2. Warm up before you step on stage. NO casting director on earth wants to watch you get into character. Step on stage prepped, ready to go and get to it!
3. Choose age appropriate material for your monologue. On the casting side, we begin seeing YOU the moment you walk on stage. If we see sweet young ingenue when you step on stage, and then you enter into material appropriate for someone 20 years older....we don't buy it. We check out. We lose sight of you. In fact, what we see about you is that you don't understand what we're looking for, or what the casting business is really about.
4. Choose material that represents you, NOT the way you see yourself, not what you think you can do, what roles you'd like to play one day. You get very little time in front of most casting directors. It's imperative that we get a sense of you and how you convey story and move through language.
5. Embrace and enjoy the language of the monologue. Clear diction, enunciation, and being able to move through the language with verbal clarity allows us to envision how you will move through the language of current and future plays we may be casting. Besides, it's your business as an actor to deliver language clearly. Keep in mind that when you do get work, people will be paying hard earned money to hear the play.
6. Minimize movement on stage. Plant your feet on stage, make contact with whomever you need to make contact with in order to convey to whom you are speaking, and get to the language. Too much movement on stage is distracting. It keeps you from focusing and causes us to become dismissive of your physical instrument. Too much movement also conveys that you are uncomfortable on stage, and that you don't trust the language of the play.
7. If you screw up the language of the monologue, forget words, or get paragraphs mixed up, keep the story moving forward. Ground yourself and keep going. Show us that you can handle mishaps on the fly. Do whatever you need to do to own the space and keep the story moving along.
8. Dress professionally. Take pride in your appearance. Don't look sloppy or like a slouch. Treat your audition as if you were attending your first professional business meeting. Forget about dressing like the character from your monologue. You can dress the part when you get the call back.
9. Know that we, on the casting side, want you to win. We're rooting for you even if it's not obvious. Trust that we want to work with you.
10. Have fun! You've heard this a million times. But the more fun you have up there, the more fun we have, and the more we enjoy you.

However terrifying, it's all fairly simple. Have confidence in you. Do your homework (study and memorize the material). Stand proud, know that we're on your side, and deliver the material with clarity, volume and grace. Treat the audition like a meet and greet. Be happy to share whatever it is you're sharing with your auditioners. Be in it to win it. Do these things and really, you'll be just fine.

See the Upcoming ITA Events section below for details on this year's professional auditions. Mock auditions are also scheduled to help prepare auditionees who feel they need a little more practice.



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ITA Member Spotlight: Robert C. Schramm

Submitted by Judy Klingner, ITA Second Vice President

Editor's Note: On Thursday, January 10, Robert C. Schramm was the recipient of the IHSTF Extraordinary Contributions to the Festival Award. Bob has designed and/or contributed to more than 15 All-State productions for the Illinois High School Theatre Festival.

Please tell us about your background in theatre/Career Path.



My background in theatre goes back to grammar school, where I started to study music and dance. As I went into high school, I knew my future was in one way or another going to be in the arts. While I acted in high school productions, my drama director who knew my aspirations, made certain I had some experience in all aspects of theatre before I went to college. I entered Illinois State University with a tuition waiver scholarship as a performer. I became very frustrated after the fall round of auditions when I noticed most of the students cast in the shows were graduate students. Scholarship students needed to work on at least one main stage production a semester, and my academic advisor just happened to be one of the costume teachers on staff. She talked me into working in the costume shop to fulfill my fall production obligation. On my first day in the shop, having never worked a sewing machine before, I built a man's restoration suit for a production of Moliere's *Imaginary Invalid*. Shortly after, I was added to the costume shop staff as a work study employee. I continued performance studies in dance and acting, however I kind of knew I would end up in costuming. In 1973, after Illinois State, I came to Chicago and immediately was hired on staff at Broadway Costumes, Inc. During those early years, I also free-lanced: designing and making costumes for strippers, drag queens and Polynesian dancers. I took a summer off from Broadway Costumes to do summer stock. After stock, I returned to Broadway Costumes and continued doing free-lance work. At that time, off loop theatre was just beginning to be born. I designed for several companies including Columbia College, the Playwrights Center and Theatre First. I did a bit of fashion design and created wardrobes for women going on cruises. I also sat on the Board of Directors for Theatre First for about 10 years. In 1988 when the owner of Broadway Costumes was ready to retire, he offered to sell me the company. After a lot of soul searching I decided to go for it. Upon the purchase of the company, I quit doing free-lance work so all of my energies could be focused on the company.

Please share details about current theatre projects/productions with which you are involved.

Owning Broadway Costumes keeps me involved with the current theatre scene. I go to New York to see shows and fabric shop once or twice a year. I keep in contact with the licensing houses to know when new shows will be available. We try to anticipate the availability of new shows and their costume needs. I have just completed designing and building costumes for *Memphis*, the 2013 all-state production at the Illinois High School Theatre Festival. Currently, I am in the process of designing costumes and procuring fabrics for *Spamalot*, which will be performed this spring. After that project is complete I will most likely start work on *Shrek*.

Of what theatrical accomplishment are you most proud?

Probably the theatrical accomplishments I am most proud of are some of the musical show collections I have designed and created here at Broadway Costumes. While I usually use the original Broadway designs for inspiration, I put my own ideas into the costume creations. My work has run the range of pretty much anything a costume might be used for, including live theatre, film, television, music videos, and much more. One of my more interesting projects was designing and creating wardrobes for various museums' Titanic exhibits where actors portraying real Titanic passengers mingled with the public. While I have worked with many people, one of my favorite experiences was working with Margaret O'Brien, the actress who played Tootie in the film *Meet Me in St. Louis*. She was playing one of the sisters in *Arsenic and Old Lace* and had herself become a rather eccentric older woman. After meeting with her for fittings, we had to re-design her bodices to a pigeon front, as she refused to wear undergarments of any kind and gravity had pulled parts of

her in a rather downward position. Some of my more hectic projects have included costuming the entire City of Chicago Christmas Parade, working with Mayor Jane Byrne on the President Carter dinner, costuming the Chicago Bar Associations' Christmas Spirits show for over 35 years, and I am proud to say I lived through and costumed the hell out of the American Bi-Centennial.



What do you enjoy most about being an ITA member?

Believe it or not, I was involved with ITA back in the late 1970's when Wally Smith asked me to run a costume workshop for the Community Theatre division. In the late 70's and early 80's, I did a number of these sessions throughout the state. Having spent my life in theatre, I have always enjoyed being involved in ITA as it has given me the opportunity to meet, work with, and get to know many people who share my passion for the art.

What is the best thing about your job?

I always enjoyed working with the same people over and over again. There have been some directors I have worked with for over thirty years. These working relationships have always been special to me as I learn how people work, what their likes and dislikes are, and how we mutually create a finished product for the stage that satisfies us both. When working with someone for a long time, you automatically know what will work or just work not work intuitively. What else do I like about my job? The ability to constantly create new costumes and never really knowing what my next project will be until it happens. I love the opportunity to work with and create costume designs that not only cover all periods and eras of humanity, but all genres from drama and tragedy to comedy, as well as musical theatre, opera and sometimes the circus.

Have you ever worked with theatre in a different capacity than you do now?

While costuming has always been my forte I have done scenic design work, been an assistant director, a stage manager, a dance captain, and even run the front of the house for a season.

What advice would you give to young theatre artists?

As an older employer, I can tell you that theatre education has changed. In costuming we find that most young graduates are too specific in their talents and not as knowledgeable in the entire aspect of costuming as necessary to really get a good career started. Any young artist who is serious about pursuing theatre as a profession should get as well rounded a background in theatre as possible. Part of learning this art involves possessing a range of knowledge of the history of theatre as a genre. Learn not only Shakespeare, but as many playwrights and their styles as possible, and don't forget musical theatre.

What is the biggest challenge Broadway Costumes, Inc. has to overcome?

The biggest challenge for Broadway Costumes is to be able to take the newer Broadway musicals that have been costumed with budgets in excess of millions of dollars and create costume collections for them that have reasonable budgets and are affordable to a variety of clients to rent who have limited budgets.

How does your ITA membership benefit you/Broadway Costumes, Inc.?

I feel our membership in ITA is beneficial as it lets people know we are here, as a resource for their production needs. Personally I find it rewarding to be involved in events where I am able to connect with some of the many people I have had the privilege of working with throughout my career.

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DISCUSSION BOARD HIGHLIGHTS

Did you know that the ITA has [Discussion Boards](#) on its website where you can share stories, post job openings, and announce auditions? Click on the following links to access specific areas of the Discussion Boards:

DISCUSSIONS

Community Theatre Highlight: Wisconsin will host the Region III AACTFest in April

[Click here](#) to be brought to this discussion.

COMMUNITY AND LIFE EVENTS

Community Highlight: ITA Member Caron Buinis appearing in The Music Man. Congrats!
Click here to be brought to this discussion.

JOB POSTINGS

Click here to be brought to this discussion.

AUDITION ANNOUNCEMENTS

Click here to be brought to this discussion.

CONFERENCES/WORKSHOPS/TRAININGS

Workshop Highlight: Theatre One World Festival in May

Click here to be brought to this discussion.

PERFORMANCE CALENDAR

Did you know that you can also list your performances on the ITA Performance Calendar?

Click here to view current performances, or to list your show today!

FEATURED PERFORMANCE:



**Harper College
Presents
PARADE**

February 15 - 17 and 22 - 24
Fridays and Saturdays at 8:00pm
Sundays at 2:00pm

Tickets
\$12 - \$15

1200 W Algonquin Road
Palatine, IL 60067

847-925-6100
Harper College Theatre

WANT TO FEATURE YOUR PERFORMANCE HERE?

Be sure to list your performance on the ITA Performance Calendar and your show just may be featured!

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UPCOMING ITA EVENTS

January 10-12, 2013
38th Annual Illinois High School Theatre Festival
Theatre for a Change: Social Justice for a Change
The University of Illinois Urbana-Champaign

February 9-10, 2013
ITA's Annual Statewide Professional Non-Equity Auditions
Audition Information Page
University of Illinois at Chicago

All information above can also be found by visiting
www.illinoistheatre.org

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OTHER EVENTS OF INTEREST

March 9, 2012

Chicago Spotlight's Theatrical Skills Workshop

Ion Console Programming and Operation

Location TBA

April 18-21, 2013

Region III AACTFest

Schauer Arts Center in Hartford, Wisconsin

May 8-10, 2013

Theater One World Festival

PlayhouseSquare, Cleveland, Ohio

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The Illinois Theatre Association is partially supported by a grant from the Illinois Arts Council, a state agency.

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Illinois Theatre Association

The ITA is a network of dedicated theatre artists and educators advocating quality theatre throughout Illinois. Please join us!

123 Mill Pond Dr.
Glendale Heights, IL 60139
312-265-5922 (office)
800-898-6897 (toll free)
312-265-6101 (fax)
www.illinoistheatre.org
info@illinoistheatre.org

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