

Dancing and Texting

By Laura Rico, *University Communications*



Dance Assistant Professor Sheron Wray in *Harmonica Breakdown*

Dance Assistant Professor Sheron Wray finds inspiration in African dance, the improvisational nature of jazz music, and cell phone technology. So it's not surprising that her stage work combines all three. Wray has developed a performance format call *Texterritory* that incorporates text messaging from the audience.

"Fewer people are coming to see live shows. It takes innovation to draw larger crowds to the theater," she says. "We're taking down a wall that exists between the stage and the audience and allowing people to have a role in how the performance is carried out."

Wray demonstrated *Texterritory* recently at the UCI BodyTech Symposium, which brought together technology researchers and performers to consider mediated physical environments for dance, drama, music and visual arts. Wray also discussed the process of integrating technology and choreography as part of the Center for Computer Games & Virtual Worlds seminar series held in conjunction with the symposium.

Wray describes her interactive productions as "dance for the next generation of audiences." In response to onstage prompts,

attendees text-message answers to open-ended or multiple-choice questions such as "What should the dancer wear on a first date?" and "Why are you here?" The replies affect the show's music, dance, lighting and narrative.

"Cell phones are such a large part of a modern audience's identity. By allowing people to participate, we make them feel secure about disrupting the theater," she says, laughing.

Trained at the London Contemporary Dance School, she traces her love of dance and music to her childhood in Leicester, 100 miles north of England's capital.

"I come from a family of great untrained dancers," she explains. "I recall the rug being rolled back during parties and everyone dancing."

Tap lessons soon followed, but the music and dance of the African diaspora are what most influence Wray's work.

"Jazz is perhaps the most well-known form of music to emerge from the African diaspora," says Wray. "I try to bring back the historical relationship between jazz and dance through my stage productions."

Wray has choreographed contemporary performances in collaboration with jazz greats like trumpeter and composer Winton Marsalis. She also is a co-founder of the Association of Dance of the African Diaspora, which supports the practice and appreciation of that dance form.

Photo by Rose Eichenbaum

The Wild Party Will Be Wild!

If you love the sites and sounds of the rollicking Roaring '20s, you won't want to miss Drama's last show of the season – *The Wild Party*, which runs from May 28 through June 5 in the Claire Trevor Theatre. This risqué musical is the "party to end all parties," where power, control, consumption, sexuality and violence all collide.

Costumes are an integral part of any theatrical performance – and, you're sure to love the costumes in *The Wild Party*, designed by talented students in our Costume Design Program and our staff of experienced professionals in the Costume Shop.

Did you know that the CTSA Costume Design Program is the only university drama curriculum in the U.S. to have its own digital textile printer? Featured recently in an episode of *Project Runway*, the printer allows our designers to produce their own fabrics or re-create the historical patterns from days gone by.

Fundraiser on May 29

To keep our Costume Design Program in the forefront requires financial support. That's why the Saturday, May 29 evening performance of *The Wild Party* is being planned as a fundraising event. And thanks to individual and corporate underwriting of the cocktail reception and post-performance soiree of dessert and champagne in an outdoor Speakeasy, all the proceeds from the event will directly benefit CTSA's Costume Design Program.

Tickets for the fundraiser are \$100 per person and are available through the Dean's Office at (949) 824-8792. Tickets for all other performances can be purchased through the Arts Box Office at (949) 824-2787 or Ticketmaster.com.

Don't miss it. It's going to be *wiiiiiiiiiiiiid!*



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From the Dean's Desk



Dean Joseph S. Lewis III

Photo by Timothy Tsusak

Dear friends and colleagues,

My first exchanges with students and faculty have reaffirmed my enthusiasm and excitement about accepting the position of Dean. What a fantastic, vibrant and robust school and creative community! I see tremendous opportunities as we move ahead.

It's an exciting time for the Claire Trevor School of the Arts. Our students are creating, performing, and exhibiting at an amazingly high level. Our alumni and faculty are regularly seen and heard on stage, in touring companies, on television, in concert halls and on recordings, and in museums and galleries throughout the U.S. and around the world. They are also contributing "new knowledge" as their research spreads into every corner of their respective fields.

UC Irvine's alumni in Dance, Drama, Music and Studio Art are having an impact on the world every day, from Broadway star Allison Case '05 to two-time Grammy winner Ted Kryczko '78, from comedian Jon Lovitz '79 to choreographer and dancer Carrie Ann Inaba '89. The list goes on and on, as our alumni reshape art in America.

Here on campus we have a wonderful new building coming on line during the 2010/2011 academic year; opera is returning to the annual performance season; and, because of my personal interest, the School will be expanding its interactions with alumni, its involvement with the local community, its international programs and its focus on student scholarship.

This is both an exciting year and a challenging one as our students grapple with a tough economy, increasing fees and extra stress on family finances. Despite that, the artistic aspirations of our students continue to inspire all of us, as does the commitment of our donors and friends who so actively support the arts at UC Irvine.

Regards,

A handwritten signature in black ink that reads "Joseph S. Lewis III".

Joseph S. Lewis III
Dean

On The Job: Robert Plogman, Associate Director UAG



Q: What are your job responsibilities at the University Art Gallery?

A: I've been Associate Director of the gallery for almost five years. My areas of responsibilities are varied and include: *Curatorial/Exhibition Design; Financial/Operations Management; Marketing/Design; Tierney University House aka the Chancellor's residence* (curate the annual exhibition in the Chancellor's residence, which includes student art and works from the University's art collection); and *Art Collections Manager*.

Q: What is your previous work/academic experience that qualify you for this position?

A: I earned my MFA (Studio Art emphasis in photography) at University of Washington, and I have worked at Taft Museum of Art, Contemporary Arts Center in Cincinnati, and Bellevue Art Museum and Henry Art Gallery in Washington state. In addition to managing 17,000 sq. ft. of exhibitions space, I've worked with curators, artists, architects and fabricators on exhibition design, lighting and the implementation thereof.

Q: What is the strategic vision for the galleries and how does the work of the outside artists figure into that vision?

A: Our galleries are committed to promoting an inter-generational dialogue between 60s/70s neo-avant-garde art and contemporary visual culture. Our curatorial mission is to keep an eye on our modernist past while promoting the most innovative aesthetic and political debates of our post-modern present. We publish scholarly texts in catalogue/book form in order to disseminate research-based information into the community and provide a venue for the promotion of innovative discourse surrounding mixed-media production today.

Q: Who selects the artists to be featured and what are the criteria?

A: Juli Carson, the Gallery Director, with my input. We usually have one outside-curated exhibition every year. Our *Major Works of Art Series* commissions original projects by canonical artists working today, while the *Emerging Artist Series* features solo projects by a set of younger artists informed by the legacies showcased in the *Major Works* series. We also produce larger thematic group exhibitions alternately showcasing historical and contemporary art and film projects.

Q: How far in advance of an exhibit do you start working on the presentation plans and what elements does that involve?

A: For a professional exhibition I usually start to work one year prior to installation. This process moves from research and the selection of the artwork(s) to discussing the piece with the artists, to organizing the logistics of the exhibition. I then move into designing layout of the exhibition in the gallery space, while Juli Carson writes an essay on the work and the artist. Concurrently, we begin the graphic design of the brochures, PR of the show, and purchasing exhibition equipment. The last step is installation of the artworks.

Q: Which part of your job do you enjoy the most?

A: I like the variety of my job and that I work with different artists every quarter, which keeps it fresh and interesting.

Q: Don't you teach a photography class here on campus?

A: I often teach Introduction to Photography in the summer sessions. This class has open enrollment, meaning that students in all fields may take it. I teach black and white photography and introduce students to film and the darkroom. This is usually interesting because the majority of students in these classes don't even know what film is any more!

In The *Spotlight* - Spring 2010

Dance

Assistant Professor **Jodie Gates** is staging one of three William Forsythe's works that will debut this fall at La Scala Ballet in Milan. She'll spend three weeks there this summer getting the dancers in all three works better prepared for the opening.

This spring her own work *Pinky Push* had its World Premiere at the Juilliard School. She created the playful number specifically for two talented Juilliard students.

Jeff Russell, Assistant Professor (dance/science), served as a dance injury expert for the American Orthopaedic Society for Sport Medicine. The collateral piece produced by the association serves as a patient education resource, offering an overview of dance injuries, what types of injuries can occur, how the conditions can be prevented, etc.

Drama

Drama Vice Chair and Head of Stage Management **Don Hill** has been co-producing a series of live seminars, *Conversations On Craft*, at the Stella Adler Theatre in Los Angeles. Funds raised from ticket sales benefited the charity of the speaker's choice. Each seminar series features interviews with some of the greatest actors, directors, writers and producers of our time. The seminars are moderated by writer/director Luke Yankee.

Yankee Hill Productions in association with
Stella Adler Los Angeles Academy of Acting and Theatre
Presents

Conversations on Craft

Live Seminars on Creating Greatness
in Film, Television and Theater

Moderated by Luke Yankee



EDWARD ASNER
(Seven time Emmy award winning actor - "The Mary Tyler Moore Show",
"Lou Grant", etc.; former president of Screen Actors Guild)



MARK RYDELL
(Oscar nominated director of "On Golden Pond" & "The Rose";
Artistic Director of The Actors Studio West)

Tuesday, May 4th - 7:30-9:00 pm
Stella Adler Theatre
6773 Hollywood Blvd.

(1 block east of Highland)
(\$2 parking available at Hollywood & Highland
with validation)

Tickets: \$20 in advance online (www.brownpapertickets.com)
\$25 at the door
\$15 for students (with valid I.D.)

Wine & cheese reception to follow

Proceeds from ticket sales will benefit the charity of the speakers' choice as well as
scholarships at Stella Adler Los Angeles Academy of Acting and Theatre.

For more information, go to www.conversationsoncraft.com

Daphne Lei, Associate Professor, successfully organized *The Peony Pavilion*, a Chinese fundraising performance for the Department of Drama. Students **Juliet Ante, Memua Ceesay, Tanya Court, Erin Goldman, Xanthe Huynh, Belinda Lau, Christine Truong, Kara Wang** trained and performed with the Chinese artists.

Assistant Professor **Daniel Gary Busby** was the Music Director/Conductor of the critically acclaimed *Seussical* at the Civic Light Opera of South Bay Cities in Redondo Beach; Music Director/Conductor of the newly expanded version of *BARK!* (L.A.'s second longest running musical)

at the same venue; Music Supervisor for *She Loves Me* at the Tony Award-winning Oregon Shakespeare Festival with two-time Tony nominated choreographer John Carrafa.

As a continuing part of the Celebrity Master Class Series for Drama 219, Busby was responsible for bringing Broadway veteran Karen Morrow, Broadway star Sam Zeller and Ovation Award Winning Director Stephanie Coltrin to give master classes to CTSAs graduate actors.

Associate Professor **Richard Brestoff**'s newest book *The Great Acting Teachers And Their Methods, Volume 2* was published by Smith and Kraus. This is his fifth book on acting.

Cynthia Bassham, Lecturer, was at the Oregon Shakespeare Festival where she completed work as Voice and Text Director on *Pride and Prejudice* and *Well*.

Claire Trevor Professor **Robert Cohen** received an "Excellence in Theatre Education" plaque from the Kennedy Center: American College Theater Festival. He has also been working on his ninth edition of *Theatre and Theatre: Brief Edition*, due out this summer.

Students/Alumni

Drama

Ted Kryczko (MFA Drama '78) lent his voice and was involved in the production of *Modjeska: Woman Triumphant*, which aired twice in May on Orange County's KOCE-TV. Additionally, a broadcast station in Poland will be airing the show twice and the film was part of this year's Newport Beach Film Festival.

Diane Le (Drama '10), recently signed a three-year contract to work with the Disney Channel as a host for one of its shows.

Jenn Colella (MFA Drama '02) is to play the lead role of Amelia Earhart in the new musical *Take Flight* at the McCarter Theatre at Princeton.

Music



Professor **Haroutune Bedelian** and Lecturer **Lorna Griffitt** have been invited to perform at the Sound Waves Festival in Oregon in June, the Schlern International Music Festival in Italy in July (which several UCI music students will be attending), and the Rio International Festival in Brazil in August, which will include a performance at the British Embassy in the capital, Brasilia. They have also been invited to perform a violin-piano recital at the Presidential Palace in Nicosia, Cyprus, in September.

Professor **Christopher Dobrian** addressed the 3rd International Conference on Music and Gesture in Montréal to demonstrate his ongoing research into *Computer Evaluation of Musical Gesture in Sound Structure*.

Studio Art

Professor **Catherine Lord**, a visual artist, writer, and curator, received the 2010 Harvard Arts Medal. She is the 17th distinguished Harvard or Radcliffe alum or faculty member to receive this accolade for excellence in the arts and contributions to education and the public good through arts.



Music

Grace Liu, third year piano major in the Music Department and student of Lorna Griffitt, won the UCI Symphony Concerto Competition and performed the *Prokofiev Piano Concerto No. 1* with the UCI Symphony Orchestra this past March.

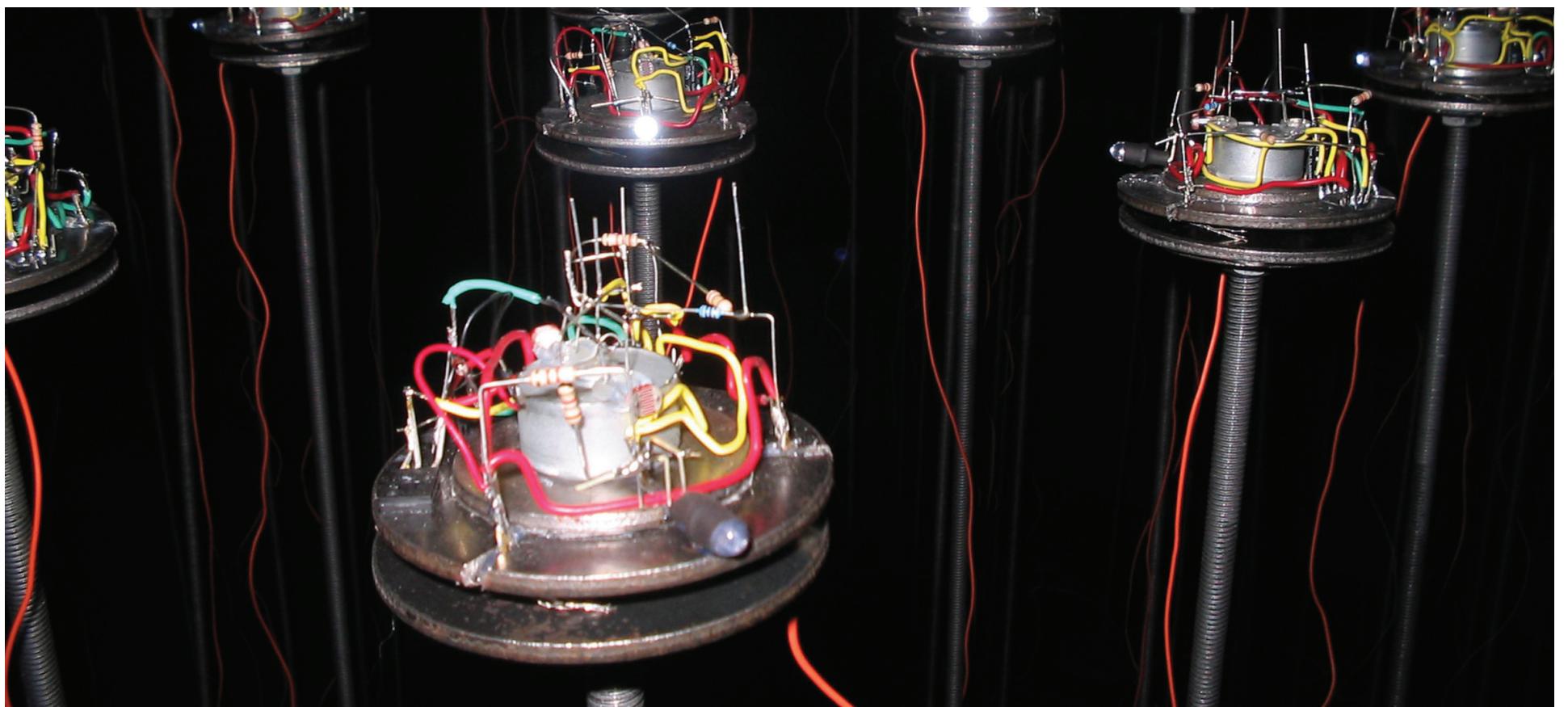
Darren Wilsey (MFA '05) is the author of *The Musician's Guide to Licensing Music: How to Get Your Music into Film, TV, Advertising, Digital Media & Beyond*, recently published by Billboard Books.

Current Music students **Celeste Markey, Grace Liu, Esther Chang, Julia Damron, David Daniels, James Dolas, Tim Nguyen, Matt Otto, Antonia Palanciuc, Aaron Tam, Anne-Marie Alexander, Alex Rosales, Andrew McGee** were selected to perform with classical pianist Christopher O'Riley at his April concert in the Irvine Barclay Theatre.

Studio Art

Brett Doar's (MFA ACE '09) first gig out of school was building a two-story warehouse-sized Rube Goldberg machine, complete with falling piano, runaway barrels and sledge-hammer-smashed TVs, for the new video for the band OK Go. The YouTube video <http://www.youtube.com/watch?v=qybUFnY7Y8w> had seven million hits during its first two weeks.

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First-Hand: Digital Arts Exhibition Class

By Chris Morales (*Studio Art '10*)

I jumped at the chance to enroll in the inaugural *Digital Arts Exhibition* class because it would allow me to exhibit my own work at the Beall Center for Art + Technology. Taught by Beall Artistic Director David Familian, the class has quickly become one of my favorites – ever!

Digital X, as it is known to students, focuses on the concept of new-media art and, so far, we have received a history on kinetic and optical art and learned about important figures such as Marcel Duchamp, John Cage, and Nam June Paik. We are learning that all art is in dialogue with each other and that it is crucial to not only

know what is happening contemporarily, but have an appreciation for what came before. The class already has given me a greater understanding of the implications involved when using technological elements in my art practice.

The class is broken down into two parts: The first is research-based and, thanks to a rich library of books provided by David Familian, we've gotten a greater comprehension of all the contemporary philosophical questions that current artists are investigating. We are learning the importance of maintaining a balance between understanding your materials and allowing yourself the freedom to experiment and play. The second portion of the

course will allow us to use the Beall Center as our very own studio as we construct and install our own works for an exhibition at the end of the quarter. This experience will prepare us for dealing with deadlines and teach us how to install technological pieces of art for exhibition.

I am in my final year at UCI, and I am from the city of Norwalk, Calif. I hope to continue my studies by going to graduate school and earning my MFA. My interest in Digital Arts comes from my awareness that the consciousness of our society gets altered with each new major technological introduction. Because of this class, I now believe there's a professional future for me.

An Expanding Focus For Arts Outreach

By Ana Halland, *Director of Outreach Programs*

In 2007, Outreach at Claire Trevor School of the Arts began expanding its role in the community by introducing new programs and targeting a wider audience.

Through corporate and private sponsorships, we launched *Reach-Ins*, bringing students of all ages to the UC Irvine campus for events, performances, tours, and classroom observations. Our classroom arts experiences – previously solely for elementary school children – began including middle- and high-school students and added projects in digital arts and animation. *Creative Connections*, as the programs in Arts Outreach are known collectively, reaches more under-served communities in Orange County than ever before.

This past year, *Creative Connections* launched a highly successful mentorship program that partnered qualified CTSA seniors with high school students interested in pursuing university degrees in the arts. This program provided college application support with a specific focus on requirements for art majors in all disciplines. Each CTSA scholar mentored up to four students, bringing them to campus to audit courses and attend lectures and performances. In addition, the scholar worked with the younger students on creating portfolios of their work to accompany their college application to arts programs. Finally, our scholars shared their experiences as university arts majors and served as role models.

One recent project involved Dana Hills High School students interested in studying dance at four-year universities. Ching Ching Wong (Dance '10) assisted four high school students through the application process, helping them create their audition videos and, sometimes, even driving the young women to live auditions. Ching Ching, an honor student and Creative Connections scholar for all four of her years at CTSA, used some of her Outreach stipend to buy them tickets to events at Orange County Performing Arts Center, Laguna Dance, and some



Outreach scholars bring back the arts to schools throughout Orange County

Los Angeles venues. She created application schedules for each of the girl's college preferences and required weekly accountability exercises. All four young women have been accepted into four-year institutions. In fact, one will be part of CTSA's incoming freshman class!

This year, UC Irvine launched a new minor in Civic and Community Engagement. The Claire Trevor School of the Arts has cross-listed Arts 199, Independent Study in Arts Outreach, as an elective open to students enrolled in this minor. While in the past this course was open only to CTSA students in Outreach projects, we now welcome students who are interested in arts advocacy, public works, and community engagement and education. This enriches our own School with the resources of community-minded majors across campus and builds partnerships with the rest of the UCI campus.

Many of our faculty are involved in outreach projects, both on- and off-campus. Drama Dept. Vice Chair Don Hill, for example, and his stage management graduate students have been teaching stage management fundamentals in high schools throughout Orange County. And, Dance Assistant Professor Sheron Wray founded *Insight*, an undergraduate dance troupe that takes dance to under-served youths both locally and abroad. This summer *Insight* will travel to Ghana for an interdisciplinary cultural exchange hosted by the University of Ghana, Accra.

In the past three years, CTSA's Outreach has greatly expanded its definition and reach. We are excited about pursuing our passion for the Arts and exposing a wider audience to the arts experience. We hope the faculty, staff and students of CTSA will support our new endeavors!

Drama's Four New 15-Minute Musicals

Hundreds of students, faculty and staff from throughout the UCI campus enjoyed the culminating performances of a unique partnership between a university drama training program and an Off-Broadway theatre – the annual collaboration between The York Theatre Company and CTSA's New York Satellite Program in Musical Theatre.

Directed by Brian Blythe, with music direction by Tammy Holder and presented in a style similar to the York's *Musicals in Mufti* series, the event featured four original mini-musicals – each just 15 minutes long – that were commissioned by the writers specifically for the UC Irvine Drama students in each piece.

The new musicals included:

Four-Letter Words: What happens when the guy of Allie's dreams won't say the four-letter word every woman wants to hear? A bunch of other four-letter words come out...in a furniture store. Featured Drama students Katherine Brady, Peter Gallagher, Kelly Hinkle, Kim Iosue, Ian Parmenter, Yael Wartens, Kaitlin Walker and Sarah Weiss. Music by Brian Feinstein, Book & Lyrics by Amanda Yesnowitz.

2 to Wakefield: On the uptown 2 train to Wakefield, a desperate clown takes grave measures to make an unaffected woman smile. Underneath the blur of the

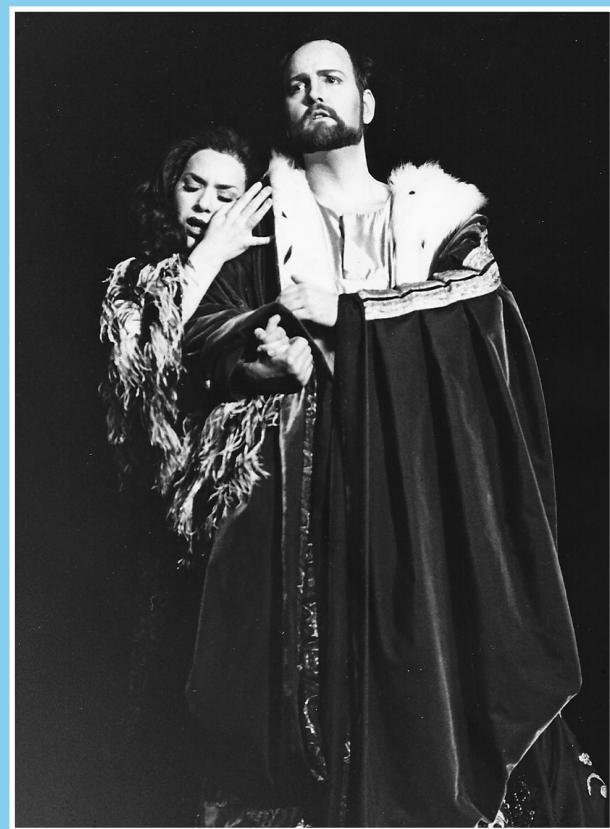
fastest moving city in the world, two people slow down just enough to see each other for who they really are. Featured Drama students Camille Beaumont, Jordan Neil Dragutsky, Melissa Dunham, Sean Garner, Ashley Nordland, Hayley Palmer, Natalie Thornton and Annelise Threlkeld. Book, Music & Lyrics by Timothy Huang.

On Teeth and Longing: A man decays from the inside. A woman is unable to smile. Empathy is possible, but first they'd have to meet. Featured Drama students Mo Aboul-Zelof, Garrett Deagon, Katherine Gutierrez, Nancy Lam, Hallie Mayer, Kari Yancy and Anais Zuniga. Words by Sophia Chapadjiev, Music by Allison Leyton-Brown.

Assisted Living: Seniors behaving badly! The residents of the Beth Shalom Assisted Living Home could use a little action to spice up their daily routines...and think they found just the thing when a captivating crooner blows into town. Featured Drama students Hannah Balagot, Sydney Dever, Erin Goldman, Zach Guzik, Maggie Howell, Lauren T. Mack, Isaak Olson, Claire Perry and Kat Uyeda. Book by Russ Kaplan & Sara Wordsworth, Music by Russ Kaplan, Lyrics by Sara Wordsworth.

The audience showed its appreciation and delight with a standing ovation and hearty cheers.

Opera at UCI – Bringing Together the Arts



Professor Robin Buck performing in *La Favorite*

Thirty years ago, UC Irvine's School of Fine Arts (as it was then known) presented a milestone production of *La Forza del destino* for the 6th International Congress of Verdi Studies. It was directed by founding Dean Clayton Garrison, based on a critical edition of the score by Music Professor William C. Holmes and starred internationally renowned singers, including Carol Vaness, Cynthia Clarey and Jake Gardiner.

The Claire Trevor School of the Arts (as it is now known) is honoring this anniversary by producing Humperdinck's *Hansel and Gretel* in its next season, directed by Robin Buck and conducted by Stephen Tucker, both faculty members of UC Irvine's Music Department.

"Opera, by nature a combination of art forms, is an ideal collaborative vehicle for our colleagues and students in Music, Drama and Dance," says Buck. "I'm thrilled that the strong support we've received from our faculty, department chairs and dean enables us to herald in a new era for UCI Opera."

Buck and his Music Department colleague Darryl Taylor agree there is really no substitute for the experience of acting a role, having to deal with costumes, sets and lighting, all the while singing at an extremely high level of expertise over an orchestra without amplification.

"We are passionate about helping our voice students develop the necessary tools for a successful career, and opera is a large part of that training," Buck says. "We have a mandate to prepare all our students for the rigors of a career, and opera affords opportunities not only for singers, but also for orchestra members, dancers, actors, choreographers, directors, scenic, costume, lighting and sound designers, as well as stage managers." Many CTSA students having gone on to successful careers, a number of which have included opera.

"Opera in Orange County was a rare commodity 30 years ago, and that Verdi production inspired me to begin my own operatic training, which led to an international career," Buck recalls. "We are delighted to bring opera back to Orange County, and this upcoming production of *Hansel and Gretel* is a good start."



John Schneiderman (foreground) and Oleg Timofeyev perform on vintage guitars

Photo by Paul R. Kennedy

Renaissance of the Russian Guitar

By Cathy Lawhon, University Communications

Between Pietro Pettoletti and Pete Seeger lie a continent and a century or so. CTSA faculty member John Schneiderman's childhood interest and subsequent career in music span it all.

The musician, a renowned virtuoso on plucked instruments and director of the Music Department's Guitar and Lute Performance Program, got his musical introduction at age 6 when his mother taught him the ukulele. His American folk roots took hold at Pete Seeger concerts he attended with his parents. His interest in the classical guitar was sparked by an Andrés Segovia concert he attended at age 9. Studies with British classical guitarist Frederick Noad and modern pioneer of baroque lute Eugen Dombois were among the experiences that prepared him for his spot on stage and in the classroom.

Schneiderman became interested in music when his father gave his mother a guitar one Christmas and she began taking lessons. He would watch her practice and try to play what she was working on. One day, she found him playing a study by Dionisio Aguado that was at the end of her book and realized the wrong person was taking lessons!

"Pete Seeger prompted my interest in the five-string banjo, so I saved up money from mowing lawns and bought a banjo at a local pawn shop. I always studied classical guitar and that interest grew tremendously as a teenager," he says.

Today, Schneiderman owns a collection of guitars from the 19th and early 20th centuries, most of which are in playing condition. They differ from modern classical guitars in size, shape, string length and bracing patterns – and they tend to have a more intimate and articulate sound, which "helps the music speak."

"I find the music comes to life more convincingly on the instrument the composer had in mind," he explains. "This requires the performer to also adapt to the playing technique of these period instruments, which is often quite different than that of modern instruments."

Schneiderman points out that the Russian guitar, which is its country's national instrument, much like the five-string banjo is America's, is making a comeback. So much so that one of his students in the Guitar and Lute Performance Program is switching from Spanish to Russian guitar because of the potential opportunities in the future.

UCI's Claire Trevor School of the Arts Awards Honors in Stage Management

The Drama Department of UC Irvine's Claire Trevor School of the Arts has awarded *Honors in Stage Management* to Skyler Gray and Elizabeth (Libby) MacKenzie, third-year undergraduate Drama students, and graduating senior Rachel Gross. The award is the School's highest undergraduate achievement in stage management, according to Don Hill, Drama Department Vice Chair and Head of the Stage Management Program.

Skyler Gray, a resident of Fresno, Calif., plans on attending graduate school and hopes to become an Artistic Director. "Ensemble theater, children's theater and new work is what I have planned for my future, and I cannot wait to start!"

Elizabeth Mackenzie is from Lafayette, Calif., and hopes to eventually transition into owning her own casting or production company in New York. "Stage managing is an art that requires diplomacy, leadership and several other traits needed to run a company. It's the best foundation I could have gotten for my future plans."

Laguna Niguel, Calif., resident Rachel Gross wants to obtain experience in other areas of management, such as theatrical management, with the hope of ultimately "running theater companies that are dedicated to supporting communities in need."

"Admission to the Honors in Stage Management Program is highly competitive," Hill explains. "Only truly exceptional students, less than 20 percent of those eligible, are admitted. The work and achievements of Skyler, Libby and Rachel personify the exemplary results of our program."

Honor students study basic and advanced stage management techniques, work as assistant stage managers on graduate student-directed and faculty-directed productions, and stage manage a UCI student- or faculty-directed production.

In the MFA program, students pursue the art and science of stage management via a theme for each quarter. These include Entertainment Law, Directing for Stage Managers, The Science and Art of Cue Calling, About Equity, Self Marketing, Psychology for

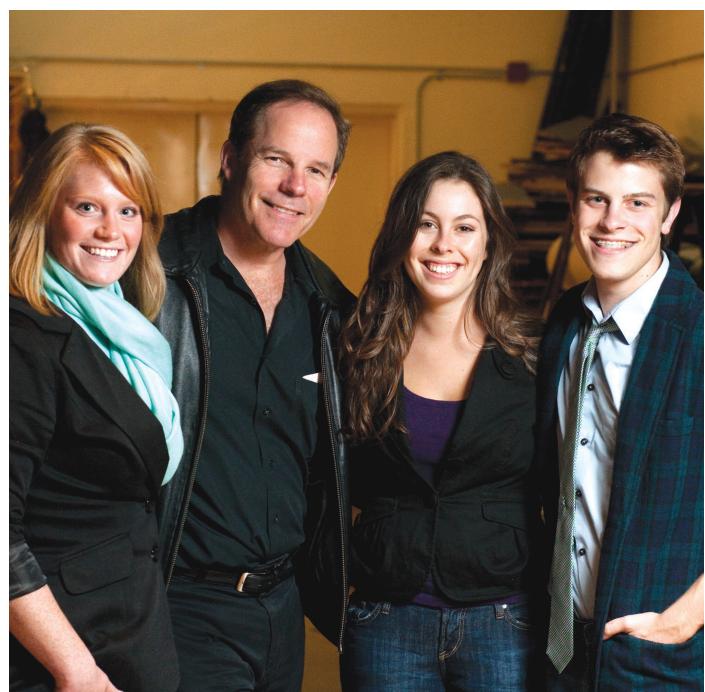


Photo by Timothy Tsusak

Drama Vice Chair Don Hill (second from left) congratulates Elizabeth MacKenzie, Rachel Gross and Skyler Gray for their Stage Management Honors.

Stage Managers, Production Management, Special Event Management, and Music and Dance Production. Training is provided in the specialized area of stage management and also in dramatic literature, the development of theatre, concepts and collaboration, and script analysis. These courses help stage management students to communicate effectively with all members of the production team on a professional level.

New-Media Arts Building Heading Toward Completion

Construction on CTSA's New-Media Arts Building is progressing rapidly, as evidenced by these recent photos. Various parts of the building are still available for naming opportunities. Interested donors should contact Dean Joe Lewis at (949) 824-8792 for more information.



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