



UCI Arts Quarterly

UCI Arts

Claire Trevor School of the Arts

Birds in DMZ Takes Wing in South Korea

The faculty and students from the Claire Trevor School of the Arts have long had a global reach. They have frequently traveled

to far destinations to collaborate with arts and performance institutions in various creative ways.

A telling example is the on-going relationship that has grown between the Drama Department and the Korean National University (KNUA) in Seoul, South Korea during the past few years. The relationship took a leap in late summer when drama professors Eli Simon and Madeline Kozlowski and four student actors joined with KNUA in Seoul to develop and stage *Birds in DMZ*, a topical adaptation of Aristophanes' classic, *The Birds*.

The project gained momentum about

two years ago when Suk-Man Kim, a KNUA drama professor, visited UCI to teach and observe classes at the School. Kim, who Simon says is considered "a very distinguished professional director" in South Korea, taught a class combining traditional Korean mask, dance and drama with elements of Western clowning techniques and commedia dell'arte, a specialty of Simon's.

The match proved rewarding, both at UCI and in Seoul. Simon traveled to South Korea and Kim returned to UCI several times in the ensuing months. They worked to turn *The Birds*—a play about two Athenians who try to find paradise by escaping the city and venturing into the domain of the birds—into a piece that both entertains and brings up issues facing modern North and South Korea.

"At its core, the production addressed the ever-present issue of Korean division and re-unification," says Simon, who directed the Pan Pacific Players production. "We regarded the division of the Korean peninsula, the existence of the DMZ (the de-militarized zone separating North and South Korea), and the struggle for unification as emblematic

of nationalistic divisiveness. Our play touched on a universal struggle: unification of fractured lands and families."

But far from didactic, *Birds in DMZ* tries to inform and inspire through humor. Simon concedes that cultural differences presented a few roadblocks when the comedy was staged at the Suwon International Theatre Festival in late August. But, all in all, he says the production was a success.

"Many of the funniest jokes in English landed with a thud, but the physical humor and the Korean quips were received with hearty guffaws," he recalls. "The company received a standing ovation. The entire event was filmed by Arirong Television and was broadcast to South Korea, China and India the week after our performance."

UCI students joined their South Korean counterparts to prepare the production, which included making the exotic bird masks that identified and added dimension to their characters. Simon says it was a great learning experience for his students and Kim's. Everyone was exposed to several

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Brilliant masks are part of *Birds in DMZ's* appeal
Photo: Eli Simon

UCI Dancers are Bound for Paris

Professor David Allan is busy finalizing details for a May visit to Paris where 10 UCI undergraduate dancers will participate in the UCI/Conservatoire de Paris International Dance Exchange Program.

Begun in 2001, the program is the brainchild of Allan, who has headed the Claire Trevor School of the Arts' ballet program since 1996 and is a former solo dancer with The National Ballet of Canada. Also a noted choreographer, Allan's work has been performed by major ballet companies throughout the world.

Since the program's inception, over 35 UCI students have traveled to France to study and perform, beginning in November 2001 with six students visiting the Conservatoire de Paris to participate in master classes and workshops. In February 2002, the Junior Ballet of the

Conservatoire de Paris came to UCI for master classes, workshops and performances, including a full performance from their international repertoire.

Allan points out that the program's guiding philosophy is based on the value of artist-to-artist legacy, and of pedagogical exchange between two artistic organizations that have complementary traditions and programs.

"We wanted to make international dance exchanges a regular part of our dance curriculum," says Allan. "The UCI Dance Department is one of the nation's top-ranked dance programs. We have a world-class faculty and a long history of bringing distinguished choreographers and dancers to teach at the campus.

"The exchange program is another component in the department's commitment to giving our dancers the most

comprehensive education and dance training possible in preparation for rigorous careers as performers, teachers and choreographers."

In May 2003, the dance department was the first American group to be invited to perform in the prestigious dance festival, *Danses de Mai*, in Paris. Allan

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Students from the 2003 trip enjoy Paris
(Clockwise from top left) Beth Bogdanski, Ashley Flaner, Derrick Agnoletti, Adam Young, Michelle Klaers, UCI ballet instructor Michel Gervais and Karina Hough) Photo: Michel Gervais

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From the Dean's Desk

Dear friends,

Three words sum up our vision at the Claire Trevor School of the Arts: **Create. Explore. Innovate.** This vision guides us as we expand our national leadership role, training aspiring artists, supporting arts research, cultivating new art forms that merge the arts and technology, and promoting the arts in the community at large. The fact that our programs rank among the best in the nation gives us great pride, but we refuse to be satisfied. We strive to grow both in size and quality.



We have made a strategic decision to expand our graduate programs at a faster rate than in the past. While our arts graduate students comprise approximately 11 percent of our student population, we are aiming to raise this to 20 percent in the next 10 years.

To be sure, this is an ambitious goal, but we are confident of achieving it. The quality and success of a research university are measured by the strength of its graduate programs. In addition, strong graduate programs promote excellence in their related undergraduate programs, as they provide younger

students with models of what is possible in their fields.

Among those contributing to our School's success are many friends and alumni who share our vision. Without the support of scholarships, fellowships, and endowed professorships, it would be impossible to attract and retain the very best students and faculty. UCI is a public institution, but state funding now accounts for slightly less than 20 percent of UCI's budget; the rest comes from research grants and donations. In the long term, achieving our ambitious plans will rely on the expansion of the community's support for both students and faculty. Indeed, our "accent" needs to be on people: celebrating the multiplicity of talent we enjoy here and developing additional means of growing financial support mechanisms for students and faculty.

With determination and support from both friends and community our ambitions will be realized. The future begins today.

All the best,

Nohema Fernández
Dean

Arts Plaza Opening Draws Large Turnout

The dedication of the Claire Trevor School of the Arts' new Arts Plaza in late October drew nearly 500 people, including artist Maya Lin who described her creation as "a palette, a canvas ... the students will use this place and make it what they want it to be."

Lin, who spoke briefly at the ceremony, was joined at the podium by UCI Chancellor Michael V. Drake, UCI Executive Vice Chancellor and Provost Michael R. Gottfredson, School Dean Nohema Fernández and landscape architect Pamela Burton, Lin's project collaborator. Each made short presentations celebrating the plaza and acquainting the crowd with its innovative elements.

"My goal," Lin continued, "was to give this place an identity. I think that I have."

Drake agreed, calling Lin "one of the most inspiring artists I have ever known" and applauding the plaza as the latest of her dynamic achievements. Lin is best known for designing the Vietnam Veterans Memorial in Washington, D.C.

"This is going to be a place for the entire community," Fernández said. "This is the art of exploration; this plaza is like an instrument we will be

learning to play." She also thanked the many patrons and donors who helped make the plaza possible.

The plaza now has a 200-seat outdoor amphitheater, special effects lighting along pathways, and an area for study and reflection highlighted by one of Lin's signature "water table" sculptures flanked by "whispering" benches that capture and reflect sound from the plaza. There are also four Internet-linked video screens on the façade of Winifred Smith Hall that can display images from around the world. Fragrant and colorful plants, including native flowers and orange trees, distinguish the landscaping.

There were mini-demonstrations at each of the venues, including the premiere of the dance, *Watercurve*, to unveil the "water table." With choreography by Dance Professor Lisa Naugle and music by Dance Chair Alan Terricciano, *Watercurve* was performed by student dancers (Stacy Aung and Oliva Eng) and musicians (Danielle Leone on flute and Caitlyn Christie on oboe).



Maya Lin, UCI Chancellor Michael V. Drake and Pamela Burton
Photo: Jacqueline Sisemore



Drama students act up in the new amphitheater
Photo: Jacqueline Sisemore



Photo: Rudy Vega

Bahc Yiso's Mixed-Media Art Showcased at Gallery

The University Art Gallery's *Fallayavada: Bahc Yiso Project and Tribute* exhibition in October and November attracted many visitors, including (from left) Irvine Mayor Pro Tem Sukhee Khang; Irvine Mayor Beth Krom; Jun Young Jae, the director of the Korean Cultural Center in Los Angeles; Studio Art Chair Yong Soon Min; Hunyee Jung, the show's co-curator; and

JooHyun Choi, a contributing artist. The exhibition's centerpiece was the world premiere



Photo: Rudy Vega

of *Fallayavada*, a mixed-media installation conceptualized by Korean artist Bahc Yiso before his death in 2004.

Voices – Arts Patrons Speak Out

"The arts are important because they give humanity a chance to express itself in unique ways. Whether it's visual, literary or musical, the arts are the avenue for people to make a statement."

–Victor L. Klein, Dean's Leadership Council

"So many times I've sat in a UCI performance and marveled at the talent of our remarkable students. I get swept away by their performances—then, I must remind myself that they are not professionals yet, but still students—students reaching for the stars!"

–Dave Barr, Dean's Leadership Council

In the Spotlight

Faculty



Photo: Eduardo Patino

◀ In September 2005, **Bob Boross**, assistant professor in dance, debuted *Empty Sky...The Rising* at the Two River Theater in Red Bank, NJ. Based on hardships endured as a result of 9/11, the piece was choreographed to 12 songs by Bruce Springsteen and presented in conjunction with the conference *Glory Days: A Bruce Springsteen Symposium*.

▶ **Richard Brestoff**, assistant professor of drama, recently published *The Actor's Wheel of Connection* and received the 2005 Claire Trevor School of the Arts Dean's Award for Excellence in Teaching. He also acted in Bryan Reynolds' play, *Woof, Daddy*, which toured three cities in Poland last summer.



David Brodbeck, chair of music, presented papers this fall at the annual meetings of the German Studies Association conference in Milwaukee (*'Was ist deutsch'?* Antonín Dvorák, Carl Goldmark and the Question of German Music) and the American Musicological Society in Washington, D.C. (*Viennese Liberalism and the 'Threat' of Dvorák's Sixth Symphony*).

As a faculty member of the Tibor Varga Academie de Musique (Sion, Switzerland) in summer 2005, Associate Professor of Music **Robin Buck** directed a special course in Mozart Opera and taught voice to international students. He was stage director for a Mozart Opera Gala in Sion and sang a concert of operatic excerpts in Sierre, Switzerland.

Music Professor **Christopher Dobrian** was invited to lecture on his current work in computer music at Yonsei University, Ewha University, and the Art Center Nabi in Seoul, Korea (November 2005).

Lorna Griffitt, piano faculty, was a guest teacher at Indiana University's Summer Piano Academy in June-July. **Haroutune Bedelian**, violin faculty, was a guest artist during July at the Fairbanks Arts Festival in Alaska. In August, Griffitt and Bedelian were both guest artists at the International Chamber Music Festival in Rio de Janeiro, Brazil, where they performed over 15 concerts.

▶ In October 2005, **Daphne Lei**, assistant professor of drama, was invited to give a talk (*Transparent Mask: Chinese Opera on the Asian American Stage*) and participate in a roundtable discussion at the Asian Pacific Arts Forum (Taipei, Taiwan). Her article, *An Ill-Rehearsed Play: the First Sino-American Encounter on the Nineteenth-Century Californian Stage* (in Chinese), was also published in *The Present and Future of Chinese Opera in Hong Kong* (Chinese University of Hong Kong, 2005).



◀ **Simon Leung**, associate professor in studio art, represented the United States in the 2005 Luleå Summer Biennial in Luleå, Sweden. He was also awarded a prestigious City of Los Angeles Individual Artist (COLA) award for 2005-2006.



Photo: Decembre Ingres

▶ **Loretta Livingston**, assistant professor of dance, made her fourth visit to Turkey in July, where she taught modern dance at the Aspat/Bodrum International Classic and Modern Dance Summer Platform. In October, Livingston served as the first foreign guest artist invited to be in residence in the Dance Department at Kyung Hee University in Seoul, Korea. She also taught master classes at Dae Jin University and the Korean National University of Arts.



Photo: Sharon Bays

Donald McKayle, Claire Trevor Professor and artistic director of dance, garnered new honors and awards in November. He received a Lifetime Achievement Award at the Eighth Annual Dance Under the Stars Choreography Festival, Nov. 12-13, at the McCallum Theatre in Palm Desert, and was honored with *Dance Magazine's* 2005 Award during a ceremony in NYC Nov. 14. Previous winners of the journal's highest honor have included dance legends Twyla Tharp and Rudolph Nureyev.

Yong Soon Min, professor and chair of studio art, exhibited two new video installations at Kunsthalle Darmstadt, Oct. 11-Dec. 3, in an exhibition organized as part of the international Frankfurt Book Fair 2005 in Frankfurt, Germany.



The Amundson-Scott Station, Antarctica

▶ **Connie Samaras**, professor of studio art, exhibited her photographs in *Brittle City*, a two-person show at Gallery 272 in Los Angeles (September 2005) and in *Dwellings*, a group show, at Barnsdall Municipal Gallery in Los Angeles (September-December 2005).

In September, **Bruce Yonemoto**, assistant professor of studio art, premiered a new video work, *Sounds Like the Sound of Music* (filmed in Cuzco, Peru), at the Gray Kapernekas Gallery in NYC. He also exhibited in a group show, *Made in Hollywood*, at Smack Mellon Gallery in Brooklyn, NY (October 2005).

Students

Voice major **Kavita Baliga** was chosen to attend the 2005 summer conservatory at Tibor Varga Academy of Music in Sion, Switzerland, and performed in its Mozart Opera Gala directed by Robin Buck, UCI Opera's artistic director.

Vicky Zhou, a double-major in dance and biochemistry and molecular biology, has been awarded a 2005 Barry M. Goldwater Fellowship and is a member of UCI's select Campuswide Honors Program.

Graduate drama students **Patrick Sabongui**, **Krista Cowan**, **Rick Prigge** and **Emily Rogge** acted in *Birds in DMZ* performed in Seoul, South Korea in August 2005. The staging was a collaborative project joining the Drama Department with the Korean National University of the Arts (KNUA) (see story page 1).

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DEVELOPMENT DIRECTIONS

Planned Giving is a Tradition at UCI

Supporting a tradition of excellence in education at UC Irvine, preserving the memory of a loved one, expressing gratitude for a service well-performed, demonstrating deep-felt humanitarian concerns—these are some of the reasons thousands of people each year contribute their time, money and talent to charitable organizations. Indeed, private philanthropy is the foundation of every charitable endeavor. At UCI, private support is also part of the foundation of a leading research university.

Considering today's economy and the increased complexity of our nation's tax structure, it is more important than ever to plan your charitable gifts carefully. The need for planning is two-fold: one, to ensure that your gift will be put to the best possible use and, two, to ensure that the gift fits your financial needs and objectives.

Planning a gift to the Claire Trevor School of the Arts can be an exciting and rewarding experience. The process involves asking several questions:

- What are my personal and financial needs?
- What assets do I have available for funding my gift?

- What is the best way to make my gift and fulfill both my family and charitable objectives?
- What would I like to support at the School?

The School is an exciting, dynamic place where students, faculty and community come together for unique explorations of the arts. The Beall Center for Art and Technology brings innovation to the arts; the Arts Plaza is a peaceful, yet engaging place for studying and relaxing before a performance; and Winifred Smith Hall is a wonderful venue for music recitals.

We invite you to visit the university's interactive web site at GiftPlanning.uadv.uci.edu. It features a mechanism to allow you to calculate your own benefits for various types of charitable gifts, as well as request a personalized illustration of a potential gift. We can also be reached at (949) 824-8384 or (949) 824-8750. We look forward to hearing from you.

Michael Losquadro is the Executive Director of Development for Major Gifts and Annual Giving. Losquadro works closely with the Claire Trevor School of the Arts and is an expert in planned gifts.



Photo: Jacqueline Sisemore

UCI'S 40TH ANNIVERSARY

A School Begins: "We Had a Ferocious Spirit!"

We began on duckboards. In a quarter-circle of six prefabricated concrete buildings, standing proudly in a treeless hollow of muddy fields on the Irvine Ranch, the first thousand students and hundred faculty arrived at UCI in the fall of 1965.

Stared at by herds of grazing cattle, glaring buffalo, and suspicious residents, we traipsed from classroom to library to office to eating hall across scattered wooden planks that bridged the trenches and denuded spaces of what was, only a month before, a 150-acre construction site. Now it was the newest campus of the University of California, facing the wettest autumn in recent southland history.

It was called UC Irvine by Orange County locals, and UC *Irvine* by East Coasters who had never heard of the ranching dynasty that had donated the land we sat on — hence

confused us with Irving, Texas and perhaps Irving Berlin. There was no city, no town center, no homes, no "Irvine." And Orange County wasn't "the OC," either: there was no I-405, no 73, no South Coast Plaza or Fashion Island, and no John Wayne Airport. (There was, however, John Wayne.)

You could take a helicopter, though, from the Newporter Hotel to LAX for about \$5. There were department stores in Santa Ana, and the Five Crowns restaurant which had just opened that year in Corona del Mar with premium dining. You could tell this because the waitresses poured the salad dressings—made by the restaurant's corporate owner—from above their heads. And there was UCI!

The then-called School of Fine Arts occupied but eight rooms on the fourth floor of what is now Kreiger Hall, plus a tiny theater and tinier art gal-

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Drama Professor Robert Cohen (second from right) leads an early morning rehearsal in 1966.

Drama Students at Rehearsal on Campus [87276.UCI.5.3]
Contemporary Images from Original Negatives by Ansel Adams, December, 1966
UCR/California Museum of Photography
Sweeney/Rubin Ansel Adams Fiat Lux Collection
University of California, Riverside

ALUMNI PROFILE

Ben Johns – Performing a Triple-Play

Ben Johns adds a new layer to the definition of "triple-threat." In 2003, he graduated from UCI with BA degrees in music (voice) and dance. For good measure, he also achieved a BS degree in chemistry the same year.

Despite having to perfect the art of multi-tasking between jazz shoes and vocal scales, Johns was also the primary force behind a neurobiological research project during his time at UCI.

"My voice directors at the School brought up the idea that movement literally enhances the way we are able to vocally express ourselves," he recalls. "I thought there had to be a neurobiological reason for that, so I talked to Professor Norman Weinberger [of UCI's Neurobiology and Behavior Department] and got some ideas."

Johns eventually won the Chancellor's Award for Excellence in Undergraduate Research for his work.

Another major accomplishment came a little later. Shortly after graduating, he auditioned for the prestigious

San Francisco-based Chanticleer men's choir. He had long been impressed with the group after first hearing about it through his high school choir director in Sacramento.

After a demanding audition, Johns was asked to join Chanticleer. "It's hard to believe I'm making a living with singing," he says. "I'm on the road two-thirds of the year getting to perform for millions of people."

Touring with what he refers to as "my 11 brothers," Johns sings mostly tenor and some baritone, but tries to be open-minded when it comes to the group's needs. His flexibility came in handy during the recent recording of Chanticleer's newest album, *Sound and Spirit*.

"It's the first one I'm on and it's really different," he points out. "It has Byzantine chants and is very quirky. It's going to be interesting to see how it's received. I even feature myself with some bird-calling noises."



Ben Johns, Chanticleer men's choir
Photo: Lisa Kohler

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You Can Make A Difference!

Demonstrate your commitment to the arts by making a gift today. Here are a few ideas:

- \$1,500 names a student a Medici Scholar for one summer, allowing him or her to complete a professional project.
- \$25,000 creates a fund that pays out about \$1,125 per year to allow a student to flourish in his or her artistic training.
- \$150,000 - \$450,000 endows a scholarship in your name or the name of a loved one in perpetuity.

Any amount, big or small, will enrich the experiences of students through special opportunities like master classes and performing opportunities.

Contacts:

Nohema Fernández, Dean, at (949) 824-8792

Ariel Korn, Assistant Director of Development, at (949) 824-0085

Birds in DMZ Takes Wing in South Korea *continued from page 1*

elements, from learning South Korean dances to overcoming language differences during the intensive rehearsals.

"The dancing sessions were extremely rigorous and forced our actors to learn complex choreography quickly," Simon remembers. "Communication demanded patience. Of the six Korean actors and four musicians, only two spoke English."

Kim often had to work with Simon and translate back and forth between the two groups of students. It was time-consuming, but the results

underscored the value of the effort.

"Ultimately, the players demonstrated in performance the central issue of *Birds in DMZ*—that people can rise together to find harmonious ways to coexist," says Simon. "The final result was a work of art [that was also a] living model of how to bridge wide chasms."

Up next for *Birds in DMZ* are performances in Arezzo, Italy this summer when Simon and the Pan Pacific Players participate in the Arezzo International Theatre Festival.



On stage in Seoul, South Korea
Photo: Eli Simon

UCI Dancers are Bound for Paris *continued from page 1*

presented 22 dancers in a program of choreography by George Balanchine, Eloy Barragan, Michel Gervais, Donald McKayle, William Forsythe and Allan's own work.

"This time we will share the program with the Conservatoire de Paris and the National Conservatory of Prague," Allan says, "and will present a repertoire of works by William Forsythe, Donald McKayle, and a Douglas Becker piece set to music composed by our Dance Chair, Alan Terricciano.

Also scheduled is a March-April visit to the Conservatoire de Paris by UCI professors Lisa Naugle and John Crawford, who will stage

a new work utilizing new media technologies and dance.

"And of course," Allan continues, "plans are already in the works to bring the Junior Ballet Classique back for a residency at UCI in February 2007."

Allan notes that the success of the program would not be possible without the support of Orange County philanthropist William J. Gillespie, who has provided more than a quarter of a million dollars in scholarship and other support to the Dance Department since 1998.

A School Begins *continued from page 4*

lery next door. We had a faculty of seven: two each in drama, music, and art, and one – the legendary ballet master Eugene Loring – in dance. We two in drama were part-time, supplementing our employment with non-academic staff positions. Drama had eleven majors, all undergraduates.

But we had a ferocious spirit! Our charismatic founding dean, Clayton Garrison, had convinced us that we would quickly become one of the nation's premier arts schools, and, fired with his passion, we convinced our students. And worked to achieve it. Within a year, drama had created a "Students Repertory Theatre," and toured the state with plays of Sophocles, Beckett, and yours truly. Bob Gunton, one of our first 11 drama students, went on to become a twice-Tony-nominated Broadway star. Another, Mike Van Landingham, created Albany's Capital Repertory Theatre. Studio Art brought in world-famous artists from New York and London (David Hockney

was one) and turned out the creative genius of performance artist Chris Burden. Dance became quickly known as one of the nation's best departments, and music was celebrated in musicology.

"UC Irving" was no more: "UC Irvine" had been launched.

*Robert Cohen, Drama Department
Chair and a founding professor of the
Claire Trevor School of the Arts*



Robert Cohen (standing) observes
a dramatic interpretation
Drama Rehearsal, *Misty Morning* (87276.UCI.9.6)

In the Spotlight *continued from page 3*

Alumni

Recent MFA voice graduates **Stephen and Janette Anastasia** (2005) are singing with the Long Beach Camerata Singers and Opera Pacific. Stephen teaches voice at Mt. San Antonio College in Walnut, CA, and will return to UCI as a guest to sing the title role in Puccini's *Gianni Schicchi* in February 2006.

► **Larry Biederman** (MFA Drama 1992) directed *CRUMBLE* at the Los Angeles Theater Center (October 2005). The play was a *Los Angeles Times* Critic's Choice selection.

Heeyon Chang (BA Studio Art 1994) was part of the editing team of the television show, *The Amazing Race*, that was awarded an Emmy in 2005 for "Outstanding Picture Editing for Nonfiction Programming."

Sarah Dacey Charles (MFA Drama 1988) is starring off-Broadway in *Dog Music*, as is **Jason Michael Spelbring** (MFA Drama 2002), who has a one-man show, *CALLBACK! Who the Hell is Jason Michael Spelbring?*



► **Beth Malone** (MFA Drama 2000) has landed a starring role in the new Johnny Cash inspired-musical, *Ring of Fire*. The show premiered in Buffalo in October and heads to Broadway in 2006. Malone is currently starring in the off-Broadway musical, *Bingo*.

Neal Shusterman's (BA Drama/Psychology 1985) youth novel, *The Schwa Was Here*, won the Boston Globe/Horn Book Award (summer 2005). **Nevada Barr's** (MFA Drama 1978) 13th Anne Pigeon mystery, *Hard Truth*, and **Charlie Huston's** (MFA Drama 1995) thriller, *Six Bad Things*, have both become national best-sellers.

UCI Music Department alumnus **Darren Wilsey** (MFA Music 2005) recently composed and produced the musical score for the IFM Films' *Look @ Me*, a feature film scheduled for international release in early 2006.



Photo: Phil Channing

January

▼ Beall Center for Art and Technology†

5 'til 12

Knifeandfork

Jan 18-March 15

Artists' reception:

Jan 17, 6-9 pm

Knifeandfork, a collaboration of artists Sue Huang and Brian House, creates an interactive "Who done it?" in the Beall Center gallery. Radio Frequency Identification technology (most

commonly used to track inventory) brings intriguing results when applied to a "murder" scene.



Photo: Paul Kennedy

▲ Dance Visions 2006

Premieres and restagings of great dance works

Thur-Sat, Feb 9-11, 8 pm

Matinees: Sat, Feb 11 & Sun, Feb 12, 2 pm

Irvine Barclay Theatre

Fri & Sat eve: \$15/13/9

Thur eve & matinees: \$12/10/9

Choreographers: Douglas Becker, William Forsythe, Michel Gervais, Donald McKayle, Dave Massey, Lisa Naugle, Amanda Nora

Valentine's Concert

Joseph Huszti, conductor

Featuring the Men in Blaque

Tue, Feb 14, 8 pm

Winifred Smith Hall, \$12/10/8

Gassmann Electronic Music Series

The New Clarinet: Music for Clarinet and Computer

E. Michael Richards, clarinet

Wed, Feb 15, 8 pm

Winifred Smith Hall, free

University Art Gallery and Room*

MFA 2

Feb 16-March 10

UCI Chamber Series

Mojave Trio: Tangos and Titans

Sara Parkins, violin; Margaret Parkins,

violin; Genevieve Lee, piano

Sat, Feb 18, 8 pm

Winifred Smith Hall, \$12/10/8

UCI Jazz Orchestra

Winter Jazz Concert

Charles Owens, conductor

Wed, Feb 22, 8 pm

Claire Trevor Theatre, \$12/10/8

UCI Opera presents

Gianni Schicchi

by Puccini

Robin Buck, artistic director, UCI Opera

Fri-Sat, Feb 24-25, 8 pm

Winifred Smith Hall, \$12/10/8

Puccini's comedy about scheming relatives, cunning deception and true love.

Showcase Concert

Featuring students from the Music Department

Tue, Feb 28, noon

Winifred Smith Hall, free

March

UCI Wind Ensemble

Victor Aguilar, conductor

Wed, March 1, 8 pm

Winifred Smith Hall, free

Drama Stage 2

Orpheus Descending

by Tennessee Williams

Amanda McRaven, director

Thur-Sat, March 2-4, Wed-

Sat, March 8-11, 8 pm;

Matinees: Sat, March 4 & 11, 2 pm

Studio Theatre, \$10/9/8

Tennessee Williams brings his trademark emotional heat to this moody drama about a young musician who descends on a small and repressive southern town.

► UCI Chamber Series

Latin Jazz Legends

Bobby Rodriguez, trumpet

Sat, March 4, 8 pm

Winifred Smith Hall, \$12/10/8



Art Song and Artistry Series

Songs of Florence

Price and Margaret Bonds

Lecture by Rae Linda Brown,

associate professor of music

Mon, March 6, 1 pm

Winifred Smith Hall, free

Drama Mainstage

Kiss Me, Kate

Music and Lyrics by Cole Porter

Book by Samuel & Bella Spewack

Robert Cohen, director

Donald McKayle, choreographer

Daniel Gary Busby, musical director

Fri-Sat, March 10-11,

Wed-Sat, March 15-18, 8 pm

Matinees: Sun, March 12 & Sat, March 18, 2 pm

Claire Trevor Theatre

Fri & Sat eve: \$27/24/12

Weeknight & matinee: \$25/22/12

Cole Porter's masterwork, inspired by Shakespeare's The Taming of the Shrew, is as clever and melodic today as when it became a Broadway hit in 1948.

UCI Percussion Ensemble

Theresa Dimond, conductor

Mon, March 13, 8 pm

Winifred Smith Hall, free

University Art Gallery and Room*

Senior Exhibition

March 16-24

UCI Choirs

Sun, March 19, 8 pm

Winifred Smith Hall, \$5 all seats

► Beall Center for Art and Technology†

Nicking the Never

Marina Zurkow

March 29-May 6

Artist's Reception:

March 28, 6-9 pm

Take a kaleido-

sopic ride on the

Tibetan Wheel

of Existence

in the West

Coast premiere

of Marina Zurkow's seven-

channel animated video installation.



▲ University Art Gallery and Room*

Selected Undergraduate Exhibition (UAG)

Chop Shop (R)

a solo project by Stephanie Taylor

Jan 19-Feb 10

Drama Stage 2

Nine

Conceived and originally written by Mario

Fratti as a version of Fellini's *8 1/2*

Book by Arthur Kopit, Music and

Lyrics by Maury Yeston

Trevor Bishop, director

Amy Sennett, choreographer

Dennis Castellano, musical director

Thur-Sat, Jan 26-28, 8 pm

Matinee: Sat, Jan 28, 2 pm

Winifred Smith Hall, \$10/9/8

A famous movie director on the verge of a breakdown revisits his past and present loves in this sumptuous and witty Tony Award-winning musical.

February

▼ UCI Chamber Series

An Evening of Jazz with Kei Akagi and Friends

Kei Akagi, piano

Fri-Sat, Feb 3-4, 8 pm

Winifred Smith Hall, \$12/10/8



Enjoy!

Tickets & Information
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†Beall Center for Art and Technology
Admission is free. Information: (949) 824-4339 or <http://beallcenter.uci.edu>
Gallery hours: Tue-Wed, noon-5 pm; Thur-Sat, noon-8 pm

*University Art Gallery (UAG), bldg 712, and Room (R), bldg 727, rm 1200
Admission is free. Information: (949) 824-9854
Gallery hours: Tue-Sat, noon-5 pm